STAR TREK: THE NEXT GENERATION

"Encounter at Farpoint"

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and

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FINAL DRAFT

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TEASER

FADE IN:

1 EXT. SPACE - STARSHIP (OPTICAL)

The U.S.S. Enterprise NCC 1701-D traveling at warp speed through space.

PICARD V.O.

Captain's log, stardate 42353.7. Our destination is planet Cygnus IV, beyond which lies the great unexplored mass of the galaxy.

2 OTHER INTRODUCTORY ANGLES (OPTICAL)

on the gigantic new Enterprise NCC 1701-D.

PICARD V.O.

My orders are to examine Farpoint, a starbase built there by the inhabitants of that world. Meanwhile ...

3 INT. ENGINE ROOM

Huge, with a giant wall diagram showing the immensity

of this Galaxy Class starship.

PICARD V.O.

(continuing)

... I am becoming better acquainted with my new command, this Galaxy Class U.S.S. Enterprise.

4 CLOSER ON VESSEL DIAGRAM

Showing the details and size of this enormous starship.

PICARD V.O.

I am still somewhat in awe of its size and complexity.

5 INT. LOUNGE DECK

With its huge windows revealing the immense span of the Starship's outer surface.

5 CONTINUED:

PICARD V.O.

(continuing)

... my crew we are short in several key positions, most notably ...

6 INT. BRIDGE - WIDE ANGLE

PICARD, TROI, and DATA seated in the command area. Starfleet LIEUTENANT WORF, a young Klingon, is at the "Ops" station and a SUPERNUMERARY is at "Conn".

PICARD V.O.

(continuing)

... a first officer, but I am informed that a highly experienced man, one Commander William Riker, will be waiting to join our ship when we reach our Cygnus IV destination.

7 ANGLE EMPHASIZING PICARD AND DATA

As Picard turns to Data:

PICARD

You will agree, Data, that Starfleet's instructions are difficult?

DATA

Difficult ... how so? Simply solve the mystery of Farpoint Station.

PICARD

(smiles)

As simple as that.

TROI

Farpoint Station. Even the name sounds mysterious.

PICARD

The problem, Data, is that another life form built that base. How do I negotiate a friendly

agreement for Starfleet to use it while at the same time snoop around finding how and why they built it?

7 CONTINUED:

DATA

Inquiry ... the word snoop ... ?

PICARD

Data, how can you be programmed as a virtual encyclopedia of human information without knowing a simple word like snoop?

DATA

Possibility ... a kind of human behavior I was not designed to emulate?

It is all Troi can do to keep from smiling.

PICARD

It means 'to spy, to sneak' ...

DATA

(interrupting;

delighted)

Ah! To seek covertly, to go

stealthily, to slink, slither ...

PICARD

(wanting to cut it off)

Exactly, yes ...

DATA

... to glide, creep, skulk,

pussyfoot, gumshoe ...

Data trails off his words, finally becoming aware of the annoyance registering on Picard's face. Troi cannot keep back the smile now ... then suddenly her face is contorted in pain.

TROI

Captain ... I'm sensing a ... a

powerful mind ...

Interrupted by the sound of a BRIDGE ALARM.

8 WIDER ANGLE

All checking their consoles, puzzled at readings they're getting.

WORF

Something strange on the detector circuits ...

8 CONTINUED:

OVERLAPPED by an ever more compelling SECOND BRIDGE ALARM (similar to the old naval HONKING SOUND) begins to sound. At the same time, the main viewer FLICKERS and an unusual SHINING, SPARKLING GRID SHAPE APPEARS stretching across the whole of the galaxy ahead of them.

9 EXT. SPACE - ENTERPRISE AND GRID (OPTICAL)

Emphasizing the incredibly SHINING GRID which the Enterprise is approaching. Seeming impossibly large, yet in some ways as delicate as a spiderweb, it is composed of interlocking geometrical shapes.

10 INT. BRIDGE - VARIOUS ANGLES

Data is looking up from his command position console, showing as much alarm as we'll ever see on his face.

DATA

It registers as solid, Captain...

TROI

Or an incredibly powerful forcefield. But if we collide with either ...

PICARD

(to Conn)

Go to Condition Yellow. And shut off that damned noise.

Conn turns OFF honking sound. Picard is taking time to

check all readings but we're now coming very close to the strange grid.

WORF

Shields and deflectors, up, sir.

Milking the drama of approaching collision. Then, conversationally:

PICARD

Reverse power, full stop.

CONN

Controls to full stop, sir.

The strange shimmering GRID on the viewer is now very close to us as Enterprise movement stops.

CONN

Now reading full stop, sir.

10 CONTINUED:

Overlapped by something akin to a ROLLING THUNDER STORM accompanied by a BRILLIANT AND SUSTAINED FLASH OF LIGHT ON THE BRIDGE to the side of Picard. The light burst physically shakes all bridge crew for an instant, then RESOLVES ITSELF INTO A HUMAN SIZE FIGURE standing at that point on the bridge. As the bridge crew's eyes adjust, it does indeed appear to be a human ... but one dressed and posturing as an Elizabethan era sea captain complete with Sir Walter Raleigh type "court dress", complete with neck ruffles, lace, leg stockings, ceremonial sword, etc. Now and later, we shall know this life form as "Q".

11 ANOTHER ANGLE (OPTICAL)

as "Q" (Elizabethan) makes a formal bow (of that same era) to Picard. At which the turbolift doors snap open and TWO SECURITY CREW members start to ENTER, led by Security and Weapons Officer NATASHA YAR. However, "Q" merely gives a nod in that direction and a miniature of the space grid outside APPEARS AT THE TURBOLIFT ENTRANCE, barring the security team's entrance and CLOSES THE TURBOLIFT DOORS. Then "Q" turns toward Picard.

"Q" (ELIZABETHAN)

You are notified that your kind has infiltrated the galaxy too far already. You are directed to return to your own solar system immediately.

12 ANGLE TO INCLUDE OPS AND CONN

We will see Conn stealthily, carefully reaching to the small phaser on his belt.

PICARD

That's quite a directive. Would you mind identifying what you are?

"Q" (ELIZABETHAN)

We call ourselves "the Q". Or you may call me that; it's all much the same thing.

(indicating costume)

And I have presented myself to you as a fellow ship captain so

that you will better understand

me.

(indicates)

Go back from where you...

13 ANOTHER ANGLE (OPTICAL)

Interrupted by Conn drawing his phaser. But "Q" barely nods toward Conn at which a FLUTTERING ELECTRIC BLUE WAVE envelopes that bridge crewman, and we HEAR THE BRIEF BEGINNINGS OF A SCREAM as Conn falls with the SOUND of a frozen hard object striking the deck. Picard comes to his feet, ignoring "Q" as:

"Q" (ELIZABETHAN)

Stay where you are!

14 EMPHASIZING PICARD

Who is clearly very angry as he kneels at the prone form of Conn who appears to have been instantly frozen solid. Troi hurries INTO SHOT kneeling too. There is even white evaporation vapor rising up from the body.

PICARD

Data, call medics!

TROI

He's frozen. Can you feel the cold?

Picard grabs up Conn's phaser from the deck (reversing it, wisely), stands and puts it under "Q's" nose.

PICARD

He would not have injured you!

(indicates phaser)

Do you understand this; the stun setting?

"Q" (ELIZABETHAN)

Knowing humans as you do, Captain, would you want to be captured helpless by them?

(moves closer)

Now, go back or you will certainly die!

FADE OUT:

PART ONE

FADE IN:

15 EXT. U.S.S. ENTERPRISE AND GRID (OPTICAL)

Appropriate THEME MUSIC with spaceship hanging motionless, still facing the mysterious SHIMMERING GRID that stretches in front of it from galaxy horizon to horizon.

16 INTO. BRIDGE - EMPHASIZING CONN'S FORM

In the b.g. on a floating stretcher Conn is being taken to the turbolift, advanced medical emergency aids are attached to his body.

PICARD

Is he still alive?

MEDIC

For now. We'll do our best, sir.

17 EMPHASIZING "Q" (OPTICAL)

Ignoring the previous, intent instead on inspecting his Elizabethan costume as Picard comes up to him.

"Q" (ELIZABETHAN)

Your little centuries go by so rapidly, Captain. Perhaps you'll understand this better.

The Visitor moves his hand slightly. We hear the same ROLLING THUNDER SOUND. Another BLINDING LIGHT FLASH and his body remains the same humanoid face and figure as with the Elizabethan dress, but now the green officer's uniform of the U.S. Marine Corps. Over his jacket pocket three rows of medals and his narrow garrison cap shows the bars of a Captain.

"Q" (MARINE CAPTAIN)

Actually, the issue at stake is

patriotism. You must return to your world and put an end to the communists. All it takes is a few good men.

PICARD

What? That nonsense is centuries behind us!

17 CONTINUED:

"Q" (MARINE CAPTAIN)

But you can't deny Captain, that you're still a dangerous, savage child-race.

PICARD

Most certainly I deny it. I agree that we still were when ...

(indicating)

... humans wore costumes like that four hundred years ago...

"Q" (MARINE CAPTAIN)

At which time you slaughtered millions in silly arguments about how to divide the resources of your little world. And four hundred years before that you were murdering each other in quarrels over tribal god-images. And since there have been no indications that humans will ever change .....

PICARD

But even as far back as... !

(indicates)

... that costume, we had begun to make rapid progress.

"Q" (MARINE CAPTAIN)

Oh? Shall we review your "rapid progress"?

18 ANOTHER ANGLE (OPTICAL)

The "Q" visitor moves a hand again to create THE SAME SOUNDS and the SAME BLINDING FLASH, producing the same human image but this time unshaven and with an UGLY AUTOMATION LOOK AND IN THE UNIFORM OF A MILITARY OFFICER FROM THE MID 21st CENTURY WARS. Q's voice sounds a bit drugged now as he eyes his new costume.

"Q" (21ST CENTURY)
(interrupting)
Rapid progress to where humans learned to control their military with drugs.

19 ANGLE INCLUDING OPS POSITION

As Worf gets a message and turns toward Picard.

19 CONTINUED:

WORF
Sir, sickbay reports that Lieutenant Graham's condition is better.

All have turned toward Worf, showing relief.

"Q" (21ST CENTURY)

Concern for one's comrade. How touching.

WORF

(indicates "Q")

And now, sir, a personal request. Permission to clean up the bridge?

Picard shakes head, stares Worf down when he seems about to protest. Meanwhile Tasha has come to her feet too:

TASHA

Lieutenant Worf is right, sir. As Security Chief I can't just stand here and ....

PICARD

Yes, you can, Tasha.

During this, "Q" has withdrawn a slender tube attached

to his 21st Century uniform, makes an adjustment which lets a round pill roll into his mouth and bites down on it with a "POP" SOUND.

"Q" (21ST CENTURY)

Ah, yes... better!

(deep breath, feeling it)

Then later, on finally reaching deep space, humans of course found enemies to fight out there too. And to broaden those struggles....

(indicating Worf and Tasha)

.... you again found allies to permit still more murdering and all over again the same old story.

19 CONTINUED: (2)

PICARD

(interrupting; angry)

No! The most dangerous 'same old

story' is the one we're meeting now! Those who go on misinformation, half-information, self-righteous life forms who are eager not to learn but to prosecute, to judge anything they don't understand or can't tolerate.

"Q" (21ST CENTURY)

What an interesting idea. Prosecute and judge?

CAMERA CENTERS ON "Q" as he absorbs what Picard has said. He takes a step or two, turns.

"Q" (21ST CENTURY)

(continuing)

And suppose it turns out we understand you humans only too well?

PICARD

We've no fear of what the true

facts about us will reveal.

"Q" (21ST CENTURY)

The facts about you? Splendid, splendid! You are a veritable fountain of good ideas.

(smiling; pleasant)

There are preparations to make, Captain, but when I return...

"Q" gives a 21st Century salute to Picard.

"Q" (21ST CENTURY)

(continuing)

... we will proceed exactly as you suggest!

A BLINDING FLASH OF LIGHT and the alien visitor is gone.

20 WIDE ANGLE ON BRIDGE

It takes a moment to accept the fact "Q" is really gone then Worf turns to Picard.

20 CONTINUED:

WORF

Sir... respectfully submit our only choice is to fight. If we Klingons understand anything, it is the meaning of that kind of talk.

TASHA

My sentiments too, sir. Fight or try to escape.

21 ANGLE EMPHASIZING PICARD

Turning to Troi:

PICARD

Sense anything, Commander?

TROI

(shakes head)

Its mind is much too powerful,

sir. And frightening. Concur we avoid further contact if possible!

22 ANGLE EMPHASIZING PICARD

Clearly he has to come up with something. He reflects for a moment more, then makes up his mind, turns to Troi.

PICARD

From this point, no station aboard, repeat no station, for any reason will make use of signals, transmission or intercom.

(crossing quickly to Ops and Conn)

We'll try to take them by surprise.

(to Worf)

Inform engineering to make ready for maximum acceleration. We'll find out what this Galaxy Class can do.

WORF

Aye, sir.

As Worf stands and hurries off, Picard turns to Data.

22 CONTINUED:

PICARD

Records search, Data. Results of detaching the Saucer Section at high warp speeds.

Data quickly draws on his memory.

DATA

Inadvisable at any warp speed, sir.

PICARD

Search theoretical.

DATA

(thinking; then)

It is possible, sir. But absolutely no error margin.

Picard nods and stands, RAISES VOICE:

PICARD

Attention bridge crew!

23 VARIOUS ANGLES

Picard waits until all are turned toward him.

PICARD

(continuing)

Using print-out only, notify all decks to prepare for maximum acceleration. Maximum, you're entitled to know, means we'll be pushing our engines well past safety limits. Our hope is to surprise whatever that is out there, try to outrun it.

(looks around, then)

Our only other option would be

to put tail between our legs and
return to Earth as they demand.

24 INT. ENGINE ROOM - TRAVELING WITH WORF

As he takes us into WIDE CAMERA ANGLE, aiming both for a feeling of the starship's huge size and enormous power.

25 ANOTHER ANGLE (OPTICAL)

Worf nodding at a reading which an Engineer shows him, then EXITING to return to the bridge. Meanwhile, engineering personnel work at their controls and a LOW PITCHED WHINE quickly works itself up into a DEAFENING HIGH PITCHED SHRIEK while ENERGY DISPLAYS APPEAR AT MAIN ENGINE CONNECTIONS.

26 EXT. SPACE (OPTICAL)

Showing both the Enterprise and the mysterious grid.

27 INT. BRIDGE - ANGLES INCLUDING MAIN VIEWER

Worf enters bridge from turbolift, crossing to his position.

WORF

Engine room ready, sir.

Picard stands behind Data who is at the Conn position.

TROI

The board shows 'green', Captain.

All go!

Picard moving back to his command position as:

PICARD

Stand by...

(takes his seat, checks bridge, then)

ENGAGE!

The entire bridge SHUDDERS under a SCREAM OF POWER as we

CUT TO:

28 EXT. SPACE - ANGLE ON ENTERPRISE (OPTICAL)

Suddenly into maximum warp, the energy release momentarily DISTORTING BOTH THE ALIEN GRID AND THE STARS IN SIGHT AROUND IT. When the EFFECT is over, the starship has turned, seeming to almost brush against the mysterious grid, and is then racing away from it.

29 ANGLE EMPHASIZING GRID (OPTICAL)

With Enterprise in b.g. at warp speed, escaping. Then the 'grid' suddenly shrinks in size, growing brighter as it coalesces together INTO THE SHAPE OF A BRIGHTLY COLORED SPINNING SHAPE which now races after the Enterprise.

30 INT. BRIDGE - VARIOUS ANGLES

The faces of the bridge crew reflect the fact that Enterprise is at very high warp speed and continuing to accelerate into even higher warp.

WORF

Velocity warp nine point two.

DATA

Heading, 351 Mark 11, sir.

PICARD

Steady on that.

TASHA

The hostile is now giving chase, sir. Accelerating fast.

WORF

We're now at Warp nine point three, sir. Which takes us past the red line, sir.

PICARD

Continue accelerating.

(to Troi)

Counselor, at this point I'm open even to guesses about what we've just met.

TROI

(considers, then)

It... it felt like something beyond what we'd consider a 'life form'.

PICARD

'Beyond'?

TROI

Very, very advanced, sir. Or...

(considers)

Or certainly, very, very different!

30 CONTINUED:

WORF

(with emphasis now)

Sir, we're at warp nine point four.

TASHA

Hostile is now beginning to

overtake us, sir.

PICARD

Are you sure?

DATA

Hostile's velocity is already warp nine point six, sir. Shall I put them on main viewer?

PICARD

(nods)

Reverse angle on viewer.

31 ANGLE INCLUDING MAIN VIEWER

VIEWER IMAGE SHIMMERS into reverse view, which is much the same as the forward view except for ONE BLINKING POINT OF LIGHT AT IMAGE CENTER.

DATA

Magnifying viewer image.

ANOTHER VIEWER SHIMMER with the CENTER POINT OF LIGHT

BECOMING THE SPINNING COALESCENCE seen earlier. It's still far away, tiny in size, but will grow in size during later SCENES.

32 VARIOUS ANGLES

as needed.

TASHA

Hostile's velocity now at nine point seven, sir.

PICARD

Ops, inform Engineering we need more!

DATA

Engine room attempting to comply, sir. But they caution us...

32 CONTINUED:

PICARD

(interrupting; to Data)

Go to yellow alert!

Data hits a control and the Yellow Alert ALARM SOUNDS FIVE TIMES. Then Picard turns to Tasha.

PICARD

(to Tasha)

Arm photon torpedoes, Weapons Station. Place them on ready status.

TASHA

Torpedoes to ready, sir.

Picard is aware of the concerned glances received form Troi and Data.

33 WIDE ANGLE

The entire bridge suddenly SHUDDERS HARD and it brings startled looks to the faces of some of the bridge crew. Then the motion eases.

WORF

That was a design tremor, sir.

A warning.

TASHA

Hostile now at warp nine point eight, sir.

WORF

Our velocity is only nine point five, sir.

DATA

Projection, sir. We may be able to match the hostile's nine point eight, sir. But at extreme risk.

TASHA

Now reading the hostile at warp nine point nine, sir.

Picard stands, raising his voice to carry throughout the bridge.

33 CONTINUED:

PICARD

Attention bridge. Print-out message, urgent, to all decks.

(selecting the right words)

All stations on all decks, make ready to detach ship's saucer section.

Some of the bridge crew is startled but all are soon putting their consoles in order for the move. Picard turns to Worf at 'conn' position.

PICARD

(continuing)

You will command the saucer section, Lieutenant.

Worf comes to his feet in protest.

WORF

I am a Klingon, sir. For me to seek escape while my captain goes

into battle....

PICARD

(interrupts hard)

You are a Starfleet officer,

Lieutenant.

WORF

(hesitates, takes seat)

Aye, sir.

PICARD

(to bridge again)

Note in ship's log that at this

startime, I am transferring

command to the Battle Bridge.

(to Data)

Make the signal, Data.

Data touches a control and we HEAR (still preserved from surface ship days) the BUGLE CALL "BEAT TO QUARTERS" which continues REPEATING as all bridge crew members (except Worf) begin leaving their posts. While SUPERNUMERARIES arrive on the turbolifts, our bridge

crew begins exiting the bridge.

FADE OUT.

PART TWO

FADE IN:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still at high warp. We cannot see the image of the following "hostile" (which is not magnified in this ANGLE).

PICARD V.O.

Captain's log, stardate 42354.1. Preparing to detach saucer section.

35 INT. BATTLE BRIDGE

As the turbolift doors snap open, Picard and the others ENTER the smaller, sparse and functional Battle Bridge.

PICARD V.O.

... so that families and the majority of the ship's company...

36 INT. MONTAGE OF SAUCER SETS

Families, children, science technicians, etc., moving into safe areas.

PICARD V.O.

(continuing)

... can seek relative safety while our vessel's stardrive, containing our Battle Bridge...

37 INT. BATTLE BRIDGE - VARIOUS ANGLES

Acquainting us with the smaller and more severe battle bridge, its configuration and positions. Picard is speaking the balance of his log entry to the microphone at his command position.

PICARD

(continuing)

... and main armaments, will turn back and confront the mystery that is threatening us.

(turning to Tasha)

Lieutenant, your torpedoes must detonate close enough to the hostile to blind it at the moment we separate.

37 CONTINUED:

TASHA

Understood, sir.

PICARD

Worf, this is the Captain....

38 INT. BRIDGE - EMPHASIZING LT. WORF

The young Klingon at the Captain's command station now.

WORF

Yes Captain?

PICARD'S INTERCOM VOICE

Begin countdown....

(touches panel control)

Mark!

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Traveling through space for a moment, then photon torpedoes blasting out of the starship's aft tubes. The torpedo pattern disappears into the distance behind the vessel.

40 INT. BATTLE BRIDGE

All intent on what is happening as:

TROI

All decks acknowledging, sir.

DATA

Starship separation.... six, five, four, three, two, one....

41 EXT. ENTERPRISE - ANGLES ON SEPARATION MECHANISM (OPTICAL))

As we see the largest of the assemblies begin to move, yawning open. Other mechanisms are doing their jobs too.... and THE MONOLITHIC STARSHIP DIVIDES INTO ITS TWO SECTIONS.... STARDRIVE AND SAUCER MOVING APART.

PICARD V.O.

Ship's log, exact moment of separation, stardate 42354.22.

As the Stardrive Section gets safely clear of the saucer, it begins turning, doubling back to face the "Q" menace. And now in the direction of that threat, we begin to see PHOTON EXPLOSIONS in the far, far distance.

42 INT. BATTLE BRIDGE - INCLUDING MAIN VIEWER

On which we see a tiny but SOMEWHAT LARGER IMAGE OF THE HOSTILE VESSEL in front of which the last few PHOTON DETONATIONS HAPPEN AND FADE AWAY.

TASHA

All torpedoes have detonated, sir.

PICARD

(to Data)

Reverse power and hold this position.

DATA

(gives a surprised look)

Reverse power...decelerating.

TROI

That will bring them here in just minutes, sir.

TASHA

Will we make a fight of it, Captain? If we can at least damage their ship....

PICARD

(indicating viewer)

Lieutenant... are you recommending we fight a life form that can do

all those things?

(as Tasha hesitates)

I'd like to hear your advice.

TASHA

I... spoke before I thought, sir. We should look for some way to distract them from going after the saucer.

DATA

All forward motion stopped, sir.

PICARD

(to Troi)

Commander, signal the following in all languages and on all frequencies: we surrender. State that we are not asking for any terms or conditions.

TROI

Aye, sir. All language forms and frequencies.

43 ANGLE ON MAIN VIEWER

Where the IMAGE OF THE HOSTILE is rapidly growing in size.

44 EXT. SPACE - U.S.S. ENTERPRISE (OPTICAL)

As the HOSTILE IMAGE rushes down on the starship, THE COALESCENT SHAPE OPENING UP INTO SOMETHING LIKE THE SHIMMERING GRID WE'VE SEEN, but now as if to enclose (and perhaps crush) the starship. A FURY OF SOUNDS like CLANKING-SCREAMS OF METAL BEING STRESSED BEYOND ITS LIMITS.

45 INT. BATTLE BRIDGE - VARIOUS ANGLES

As the bridge and the entire Stardrive Section is SHAKEN ALMOST ANGRILY as the same CACOPHONY OF CLANKING-SCREAMS continues. All bridge crew cling to their seats until the SHAKING AND SOUNDS REACH A PEAK. As when "Q" first appeared, FLASHES OF LIGHT BLIND US and become:

46 INT. "Q" COURTROOM - EMPHASIZING PICARD, DATA, TROI, TASHA

It is an immense courtroom meant to reflect strength and power. (We'll discover that it dates back to the mid-21st Century post-atomic crisis era.) Both decor and legal procedures reflect the time when a desperate humanity, still wounded and bleeding from nuclear war, sought answers to its pain and problems through the merciless strength of a new form of dictatorial government representing neither capitalism nor communism. Our four starship people are in old, ragged and stained uniforms which 'demean' them as criminals. In comparison with the gleaming steel and glass of the rest of the courtroom, the Prisoner's Dock at which our people sit is made of rough-hewn, hard and ugly wooden benches. Suddenly, our Starfleet group is CAUGHT IN A HARSH GLARING SPOTLIGHT. Data, looking around with great curiosity, is the first to speak:

DATA

Historically intriguing, Captain.
Very, very accurate.

PICARD

(nods)

Mid-21st Century, the post-atomic horror....

Interrupted by the SOUND OF A BELL, and CUT TO:

47 ANGLE INCLUDING MANDARIN-BAILIFF

Important, the MANDARIN-BAILIFF is not a fun figure. Despite the Asian robe and accent, he is an important authority figure--and his expression and actions underscore this. He caries a slim, portable view screen, the face of which contains scrolled information he will occasionally refer to. Now, as he nods to a Court Functionary who uses an ancient, oriental bell, DOLEFULLY CLANGING to gain attention.

MANDARIN-BAILIFF

All present, make respectful attention to honored Judge!

48 ANGLE EMPHASIZING SPECTATORS

Some still arriving, chattering in excitement, having to be intimidated into silence by a 21st CENTURY SOLDIER,

heavily armed. Picard waves in a way indicating Data, Tasha and Troi should not stand.

TROI

(quietly to Picard)

Careful, sir. This is not an illusion or a dream.

PICARD

But these courts happened in our past....

TROI

I don't understand either, but this is real. I can feel that!

49 OTHER ANGLES AS NEEDED

A 21st Century MILITARY OFFICER moving to our Starfleet group, leveling his automatic weapon toward them.

FUTURE MILITARY OFFICER

Get to your feet, criminals!

Our people ignore him too. "Mandarin-Bailiff" is CLANGING THE BELL again. Data sees something, indicates:

DATA

At least we are acquainted with the judge, Captain.

50 ANGLE ON JUDGE

The "judge's bench" (an appropriate 21st Century design on Chapman camera-crane) comes floating into the courtroom. Seated in it is "Q" (JUDGE), an arrangement which gives "his Honor" physical access to every part and corner of this courtroom. As he floats serenely over spectators' heads, suddenly there's the RATATATTAT of an automatic weapon.

51 ANGLE INCLUDING MILITARY OFFICER

Just completing FIRING a warning burst at the feet of Picard.

MILITARY OFFICER

(screaming angrily)

Attention! On your feet,

attention!

But Tasha pivoting in fast, taking the weapon and throwing the Officer crashing to the floor. Judge's "bench" (Camera Crane) brings "Q" INTO SCENE fast.

"Q" (JUDGE)

You are out of order!

But he's speaking to the downed military officer, not to Tasha. Which turns out to be a sentence of death -- carried out by a pair of Soldiers who step in, raising their automatic weapons, FIRING at the Officer lying on the floor. Spectators break into APPLAUSE as the Officer slumps and lies unmoving.

"Q" (JUDGE)

(continuing)

The prisoners will not be

harmed...

(a glance at Picard)

Until they are found guilty, of

course.

Still hovering over the fallen officer, "Q" indicates the body.

"Q" (JUDGE)
(continuing)
Dispose of that.

Picard has taken the automatic weapon from Tasha.

51 CONTINUED:

PICARD
Can we assume you mean this will be a fair trial?

"Q" (JUDGE)
Yes, absolutely equitable.

Picard hands the weapon to "Bailiff". "Q" (JUDGE) swings his "bench" to CENTER FRONT of the courtroom.

"Q" (JUDGE)

(continuing to
Mandarin-bailiff)

Proceed.

MANDARIN-BAILIFF

(refers to his portable
viewscreen)

Before this gracious court now appear these humans to answer for the multiple and grievous savageries of their species.

Judge's "bench" swings "Q" (JUDGE) in literally nose-to-nose with Picard.

"Q" (JUDGE)

How plead you, criminal?

DATA

If I may, Captain....

(gets a nod)

Objection, your honor. In the year 2016, the new United Nations declared that no Earth citizen

could be made to answer for the crimes of their race or forbearers.

"Q" (JUDGE)

Objection denied!

Followed by CLANGING OF BAILIFF'S BELL and CHEERS FROM THE SPECTATORS.

52 ANGLE EMPHASIZING "Q" AND PICARD

"Q" (JUDGE)

(continuing)

This is a court of the year 2049, by which time more 'rapid progress' had caused all 'United Earth' nonsense to be abolished.

52 CONTINUED:

At which point Tasha comes to her feet very angry.

PICARD

Tasha, no...

TASHA

I must...

(to "Q")

... because I grew up on a world that allowed things like this court. And it was people like these that saved me from it. I say that this so-called court should get down on its knees to what Starfleet is, what it represents...

53 ANOTHER ANGLE (OPTICAL)

And "Q" (JUDGE) flies INTO SCENE, gesturing toward Tasha as he did earlier to Conn on the bridge... resulting in the same FLUTTERING ELECTRIC BLUE WAVE THAT ENVELOPES HER. As Tasha goes rigid, frozen, Data supports her, lowers her form gently to the floor as:

TROI

(shouting to "Q")

You barbarian! That girl....

"Q" gestures and the same FLUTTERING ELECTRIC BLUE WAVE ENVELOPS HER TOO. Picard leaps in, keeps her frozen, rigid form from crashing down.

MANDARIN-BAILIFF

Criminals keep silence!

54 ANGLE ON PICARD

bending over Tasha, then to "Q":

PICARD

You've got a lot to learn about humans if you think you can torture us or frighten us into silence.

(to Data)

Are they still alive?

DATA

Uncertain. Lieutenant Graham was when our medics thawed him out.

54 CONTINUED:

"Q" (JUDGE) glides in closer on his "bench".

"Q" (JUDGE)

You will answer the charges!

PICARD

Or what? Or this, or worse? Or death? I suggest you take a better look at human history.

Spectators have begun GRUMBLING over Picard's failure to answer "Q".

"Q" (JUDGE)

You are charged, criminals. How plead you?

PICARD

Just a moment ago, you promised "the prisoners will not be harmed." We plead nothing so long

as you break your own rules.

LOUDER GRUMBLING from the Spectators now.

"Q" (JUDGE)

I suggest you center your attention on the trial, Captain. It may be your only hope.

PICARD

And I suggest you now may be having second thoughts about this trial! You're considering that if you conduct it fairly, which was your promise, you may lose.

"Q" (JUDGE)

(laughs)

Lose?

PICARD

Yes, even though you're judge, and prosecutor....

"Q" (JUDGE)

(nods)

And jury.

54 CONTINUED: (2)

PICARD

(considers it; nods)

Accepted... so long as you keep

to your agreement.

(indicates Troi and

Tasha)

And assaulting prisoners is hardly

a fair trial.

55 OPTICAL ANGLE ON "Q" (OPTICAL)

Seems to be considering it. Then he looks downward,

indicates.

"Q" (JUDGE)

This is a merciful court.

"Q" waves his hand DOWNWARD TO WARD TROI AND TASHA AND

A RIPPLE OF LIGHT plays over the two women, UNFREEZING THEM.

ANOTHER ANGLE "Q" (JUDGE)

The court very disorderly now with some spectators standing on their benches SHOUTING as an annoyed "Q" brings his "bench" up hovering over the heads of everyone.

"Q" (JUDGE)
(greatly AMPLIFIED)
SILENCE!

The order is so LOUDLY AMPLIFIED that it comes near to shaking the entire courtroom structure. The spectators bite off their words and sink frightened into their seats. We notice "Q" throwing a glance toward Picard to see if the Captain is properly impressed. Then the "bench" is lowered to allow "Q" to face Picard again.

"Q" (JUDGE)
(continued)
Continuing these proceedings, I

must caution you that legal
trickery is not permitted. This
is a court of fact!

55 CONTINUED:

PICARD

(same words; same time)

... court of fact!

(nods)

We humans know our past, even when
we're ashamed of it. I recognize
this court system as the one which
agreed with Shakespeare's
suggestion -- "Kill all the
lawyers".

"Q" (JUDGE)

(nods)

Which humans did.

PICARD

Which led to the rule: "Guilty
until proven innocent".

"Q" (JUDGE)

Of course. Bringing the innocent to trial would be unfair.

(leaning in; voice amplified)

YOU WILL NOW ANSWER TO THE GRIEVOUS SAVAGERY CHARGE AGAINST HUMANITY.

PICARD

We'll be happy to answer specific charges. "Grievous savagery" could mean anything.

"Q" (JUDGE)

(interrupting)

Obviously it means causing harm to fellow creatures!

PICARD

Such as you did when you froze a member of our bridge crew? Will you be joining us in the dock

here?

"Q" (JUDGE)

You fool. Are you certain you want a full disclosure of human ugliness?

(to Mandarin-Bailiff)

So be it! Present the charges.

Mandarin-Bailiff refers to his portable view screen, then steps forward and presents it for Picard's examination.

55 CONTINUED: (2)

MANDARIN-BAILIFF

Criminal, you will read the charges to the court.

Picard takes the parchment, glances through some amount of it. Then he looks up.

PICARD

I see no charges against us, your

honor.

"Q" (JUDGE)

(pounds "bench top")

Criminal, you are out of order!

Soldiers move in, unslinging automatic weapons, of which the barrels of two of them are now placed against Troi's and Data's heads.

FADE OUT.

PART THREE

FADE IN:

56 INT. "Q" COURTROOM - WIDE ANGLE

Action continuing from where it ended. The gun barrels are now pressing even closer to Troi and Data's heads as:

"Q" (JUDGE)

Soldiers...

(indicates guns)

... you will press those triggers

if this criminal answers with any

word other than "guilty"...

57 CLOSER ANGLE

The Soldiers CLICKING FIRING ACTION TO FULL COCK. "Q" turns to Picard.

"Q" (JUDGE)

Criminal, how plead you?

Picard takes his time, looking to his people, the Soldiers holding the guns at their heads, then to "Q". He seems to be taking too much time, and one of them shifts his weight, the other begins grasping his weapon even more firmly. Then:

PICARD

Guilty...

Picard's people can't help but show relief and even the

soldiers lighten up their stance and their grip on the weapons, until:

PICARD

(continuing)

... provisionally so.

Surprised by this "add on", the Soldiers begin bringing their guns in close again, looking for guidance to "Q" who looks like he could decide either way. After considering it for a moment:

"Q" (JUDGE)

The Court will hear the provision.

57 CONTINUED:

PICARD

We question whether this court is abiding by its own trial instructions. Do I have permission to have Commander Data repeat the record?

"Q" (JUDGE)

If this is legal trickery...

PICARD

Your own words, your Honor.

(to Data)

Exactly what followed his Honor's statement that the prisoner would not be harmed?

58 EMPHASIZING DATA

Taking a moment to consult his memory, then:

DATA

Yes, sir. The Captain has asked the question...

(in Picard's VOICE)

"Can we assume this will be a fair trial?"

(in Data VOICE)

And in reply, the judge stated...

59 OTHER ANGLES

as Data goes on.

DATA

(continuing in "Q"'s VOICE)

"Yes, absolutely equitable."

"Q" (JUDGE)

Unacceptable testimony, entirely unacceptable... !

59 CONTINUED:

PICARD

If your Honor pleases, there is a simple way to clear up this disagreement.

(waits until he has "Q"'s attention)

We agree there is evidence to support the court's contention that humans have been murderous and dangerous.

(moves in closer to "Q")

I say "have been" ... and therefore we will respectfully submit to a test of whether this is presently true of humans.

"Q" (JUDGE)

(suddenly alert)

I see, I see.

(an idea forming)

And you petition the Court to accept you and your comrades as proof of what humanity has become.

PICARD

There should be many ways we can be tested. We have a long mission ahead of us...

"Q" (JUDGE)

Another brilliant suggestion, Captain. But your test hardly requires a 'long mission'.

(laughs)

Your immediate destination offers more challenge than you can possibly imagine. Yes, yes, this Farpoint station will be an excellent test of human worth.

Picard, like the others, is now becoming just a bit concerned. What does lie ahead of them on Farpoint Station?

60 ANGLE INCLUDING MANDARIN-BAILIFF

with "Q" nodding to him as the Bailiff stands, raising his voice.

MANDARIN-BAILIFF

Stand respectfully. All present, respectfully stand!

61 WIDE ANGLE

Spectators standing. Picard and his people coming to their feet too.

as "Q" moves his bench into position.

"Q" (JUDGE)

This trial is adjourned to allow the criminals to be tested.

The Mandarin-bailiff LOUDLY CLANGS HIS BELL.

MANDARIN-BAILIFF

This honorable court is adjourned!

There is a smile coming onto the face of "Q" as he turns to Picard.

"Q" (JUDGE)

Captain, you may find you are not nearly clever enough to deal with what lies ahead for you. It may have been better to accept sentence here.

"Q" WAVES TOWARD THEM, PRODUCING THE BLINDING LIGHT

EFFECT we've seen before -- and the EFFECT BECOMES:

63 INT. BATTLE BRIDGE

Picard and the others now in their normal garb and at their regular stations, all beginning to register their realization of where they now are.

64 ANGLES EMPHASIZING DATA, TROI, AND TASHA

Reacting to where they now find themselves. Data turns to the Ops position.

DATA

Uh... what is present course, Ops?

The OPS OFFICER looks at Data, surprised.

OPS

(to Data)

It's exactly what the Captain ordered, sir. Direct heading to Farpoint Station.

64 CONTINUED:

Data has reviewed his console readings during this, turns to Picard:

DATA

Confirm we are on that heading, sir.

OPS

(to Data)

Know anything about Farpoint? It sounds like a fairly dull place.

PICARD

Actually, Ops, I've heard just the opposite.

Picard, Data, Troi and Tasha exchange looks, then settle back.

65 EXT. SPACE - LONG SHOT - PLANET (OPTICAL)

moving in on a yellowish ball of a planet glowing against the black backdrop of starry space in the reflected light of its sun. There is some cloud layer. At this distance, the planet's land masses are vague and indistinct.

RIKER'S VOICE

Personal log, Commander William Riker, Star Date 42354.4, at Farpoint Station.

66 CLOSER - ON THE PLANETS AND THE USS HOOD (OPTICAL)

An older class starship (the USS Hood) lies in geosynchronous orbit above the planet.

RIKER'S VOICE

... U.S.S. Hood has dropped me off at Farpoint Station where I await the arrival of the new U.S.S. Enterprise...

67 CLOSER - ON THE OLD CITY/STATION (SPEC.FX)

AN AERIAL VIEW of the small, obviously old Bandi city connected to the modern sprawling spaceport/station, both set in the middle of a harsh and forbidding landscape. This is Farpoint Station. CAMERA PUSHES IN on the Old City portion.

67 CONTINUED:

RIKER'S VOICE

... to which I have been assigned as first officer. Meanwhile...

68 INT. OLD CITY CORRIDOR - PANNING RIKER

Commander William T. Riker approaching the door leading to the office at Farpoint's Administrator.

RIKER'S VOICE

... I have been asked to visit the office of Farpoint Station's Administrator.

69 INT. ZORN'S OFFICE - OLD CITY - DAY - ANGLE ON RIKER AND ZORN 69

Riker ENTERING, crossing to an elegant, unusually shaped desk where ZORN, the station Groppler (administrator) rises and (unused to handshaking) at first offers the wrong hand, then gets the procedure straightened out with MUMBLED APOLOGIES. As with all the Bandi, Zorn is tall, skinny, rather grey-looking -- appears to be sixtyish (as do all the Bandi, including the young ones.)

ZORN

I thought you might like to know, Commander Riker, that we've still no word from your vessel. But, I trust we have made your waiting comfortable?

RIKER

Luxurious is more like it. Would it seem ungrateful if I ask for some information?

ZORN

Anything!

RIKER

Fascinating how in the midst of an old city like this, you've built a completely modern tritanium and duraglass space station. Your energy supply must be as abundant as I've heard.

69 CONTINUED:

ZORN

Geothermal energy is the one great blessing of this planet. I'll have all the details of that sent to your quarters.

RIKER

Thank you. But it still seems incredible how you've built this station so rapidly and so... so perfectly suited to our needs.

Pushes a desk top bowl of fruit toward Riker.

ZORN

Would your care for an Earth delicacy, Commander?

RIKER

Well, if there's an apple there...

There isn't and we can SEE that this disappoints Zorn.

RIKER

(looking up; continues)

It doesn't matter... what I was saying was...

(sees something out of SCENE)

Well, I'll be damned!

70 CAMERA PANS RIKER

as he steps to the far end of Zorn's desk where ANGLE REVEALS a second bowl of fruit. Riker picks an apple from it.

ZORN

Ah... ah yes, there was another selection here...

RIKER

(perplexed)

Zorn, I would have sworn it wasn't here a moment ago.

ZORN

And does your failure to notice it make it unwelcome?

(smiles)

The same with Farpoint Station, Commander.

(MORE)

70 CONTINUED:

ZORN (Cont'd)

We hope a few easily answered questions about it won't make Starfleet appreciate it less.

Riker eyes Zorn thoughtfully, then takes a bite out of

the apple. He chews, then:

RIKER

I'm sure it won't, sir.

(raises apple up)

And this is delicious. Thank you.

(crossing to door)

Good morning, Groppler Zorn.

He is EXITING even as Zorn levers himself out of his own chair.

ZORN

Good morning.

The door closes behind Riker, and Zorn turns around angrily.

ZORN

(continuing)

You've been told not to do that. Why can't you understand? It will arouse their suspicions.

As he speaks, CAMERA ANGLE WIDENS TO REVEAL clearly that there is no one else in the room, nor does he appear to be speaking into any sort of communication device. He seems to be talking to the walls.

ZORN

(continuing)

... and if that happens, we will have to punish you. We will, I promise you. We must!

No reply that we can hear. Is this man mad?

CUT TO:

71 INT. FARPOINT FOYER

In considerable contrast to Zorn's old city office we just left, this structure has a "starbase" look with its dazzling tritanium and glass construction. The few people in sight are Starfleet personnel. ENTERING FOREGROUND are DR. BEVERLY CRUSHER and her fifteen-year-old son WESLEY.

71 CONTINUED:

Like most other humans of this century, she doesn't look her age. Although forty years old, she looks hardly more than thirty. Her attractiveness is underscored by a naturally provocative walk -- the woman can't help it. This is counter-balanced by her quick intelligence and her professional knowledge and skill as a physician. Her son, Wes, has that same quick intelligence, multiplied by four. That lively brain is ensconced in the body of a perfectly normal boy with moderate good looks, a cheerful personality, but with considerable maturity for someone his age.

72 ANOTHER ANGLE

Riker ENTERS SCENE behind them and hurries to catch up. He calls:

RIKER

Doctor Crusher...

WESLEY

Mother, it's Commander Riker.

Beverly slows, lets Riker walk along with them. We see that despite her attractive face and form, she is naturally dignified and a bit reserved with new acquaintances like Riker.

RIKER

And hello to you, Wesley.

Enjoying Farpoint Station?

WESLEY

(happily)

Yes, sir.

Riker smiles at the boy. It's clear he approves of this polite and likeable kid. Then he becomes aware that Beverly has not answered his greeting and is waiting.

RIKER

Saw you and thought I'd join your stroll, if I may.

BEVERLY

Actually, we're about to do some

shopping.

Riker throws her a look. Is she rejecting the offer of his company?

72 CONTINUED:

RIKER

I've been meaning to visit the mall myself. If I'm welcome?

BEVERLY

Of course.

She moves toward an exit door. Wes has been looking from one to the other of them, interested in what they've said... and not said.

73 INT. FARPOINT SHOPPING MALL - DAY

The ANGLE suggests a covered, airy mall with flowers and trees -- many of them Earth types but with a scattering of alien vegetation too. It is a spacious walkway with a number of pleasant shops and booths.

In b.g. we SEE Bandi natives of this world, a tall and greyish life form, quiet and overly polite. Beverly, Wesley and Riker move down a line of shops.

74 CLOSER - BEVERLY, WESLEY, RIKER

as they walk, Wes continuing to eye the two adults. Then:

WESLEY

If you're wondering about Mom, Mister Riker, she's isn't actually unfriendly. She's just shy around men she doesn't know.

Beverly is startled; Riker amused.

BEVERLY

Wesley... !

(swallows her annoyance; to Riker)

I believe that means he would like us to be friends.

RIKER

(grins)

I'm willing, Doctor.

(more serious)

And although we're not officially part of the Enterprise yet, I thought there might be something useful we could do while we wait.

74 CONTINUED:

Beverly stops at a table in front of a shop selling exotic materials. The modest selections of cloth are lined up on the table, some draped for best effect. Beverly looks over them critically, feeling weight and texture. The Bandi SHOPKEEPER has stayed at the rear of the booth.

BEVERLY

"Useful"? How and what, Commander?

RIKER

Investigating some things I've

noticed here, Doctor. The last was a piece of fruit...

Beverly has frowned over a particularly pretty piece of material which she holds up for the shopkeeper to see.

BEVERLY

Would this be available in emerald green?

The Bandi Merchant smiles, nods and takes the bolt of cloth INTO A SMALL CLOSED OFF AREA BEHIND. Wes watches the merchant go as Beverly turns to look at Riker appraisingly.

BEVERLY

(continuing)

I'm sure, Commander, there are reasons for a first officer to want to demonstrate his energy and alertness to a new captain. But since my duty and interests are outside the command

structure...

The Bandi Merchant comes quickly with the bolt of cloth -- now emerald green -- interrupts Beverly by holding it up for her approval.

RIKER

Isn't it nice he happened to have the right color?

Beverly glances sharply at Riker, suppressing a somewhat chagrined look.

74 CONTINUED: (2)

BEVERLY

(to Merchant)

Thank you. I'll take the entire bolt. Charge it to Beverly Crusher, Chief Medical Officer, USS Enterprise.

The Merchant nods, ticks the information off on a flat little gadget that dangles from his belt, hands her the

bolt of cloth.

75 ANOTHER ANGLE - DOLLYING WITH BEVERLY, RIKER, WESLEY

as they walk away, Riker enjoying the look that's come onto her face over this incident.

RIKER

Let's see, where were we?

BEVERLY

I was accusing you of inventing work in order to curry favor with your new captain. I apologize.

WESLEY

Finding the exact right color took him only about twelve seconds, Mom.

They stop a little distance off and look back toward the shop.

BEVERLY

Maybe this is something Jean-Luc Picard will want looked into.

RIKER

Jean-Luc? You know Captain Picard?

WESLEY

(proudly)

When I was little, he brought my father's body home to us.

Riker is startled but Beverly only smiles, fondly pats her son's head.

75 CONTINUED:

BEVERLY

Yes, Wes, long, long ago.

(to Riker)

Shall we continue the walk? I'd like to know you better, Mister Riker.

CUT TO:

76 INT. FARPOINT LOUNGE - DAY - ON GEORDI AND MARKHAM

LT. GEORDI LaFORGE and ENSIGN SAWYER MARKHAM are in the small, comfortable lounge area. Markham is a likeable young man, enthusiastic, energetic. He is still inclined to shoot from the hip rather than consider before speaking, but he is a capable (and very new) graduate of the Academy. We SEE Geordi at first only from behind, and we may routinely register the fact he is black.

MARKHAM

Where is she? They say she's never late -- not since the old burrhog took over the captain's chair.

RIKER'S VOICE

You wouldn't be talking about the Enterprise, would you, Ensign Markham?

77 WIDER ANGLE

The two young men turn around sharply to find Riker has come up behind them. The most important thing we notice about Geordi is that he wears a strange flattish device (like futuristic goggles) over his eyes. Although he is technically blind, his head always turns toward the person speaking to him because he can, in fact, see as well or better than anyone through the use of the visual prosthesis. As they realize that Riker is a senior officer, both young men straighten to attention.

GEORDI/MARKHAM

Sir. Yes, sir.

Riker smiles at the ingrained and traditional response of the recent Academy graduate.

RIKER

You can stand at ease, gentlemen.
We're not on the Enterprise yet.

77 CONTINUED:

MARKHAM

You know we're assigned to her, sir.

RIKER

(extending his hand)

Riker. I'm slated to be First Officer.

(they shake hands)

I read the service records on all new personnel on the trip out. Excellent academic record at Starfleet Academy, Mister Markham.

MARKHAM

Thank you, sir.

RIKER

And you, Mister LaForge. Captain Dreyer praised your performance on the Hood. Why did you request transfer to the Enterprise?

GEORDI

Who wouldn't, sir? The biggest, newest, fastest starship in the fleet --

RIKER

Commanded by the best burrhog in the fleet. Right, Mister Markham?

MARKHAM

(sheepishly)

Yes, sir.

RIKER

(grins)

I've already forgotten who used those words.

GEORDI

Shouldn't we have heard something from her by now, sir?

A BANDI WOMAN approaches:

BANDI WOMAN

Commander Riker?

RIKER

Yes?

77 CONTINUED: (2)

BANDI WOMAN

The Enterprise has been picked up on our monitors, sir. I should tell you, sir, it is only the Stardrive Section.

All three crewman are surprised to hear this.

RIKER

(to Woman)

What about the Saucer Module?

BANDI WOMAN

We've received no explanation, sir. But the captain signals that you're to beam up immediately.

GEORDI

(to Markham)

Our new captain doesn't waste time.

RIKER

A good rule for all of us to follow, gentlemen.

Riker touches his communicator. His VOICE now 'treated' to indicate he is transmitting. (This will be standard communicator format.)

RIKER

(continuing)

Enterprise, this is Commander Riker on Farpoint. Standing by to beam up.

TRANSPORTER EFFECT (OPTICAL)

FADE OUT.

PART FOUR

FADE IN:

78 EXT. SPACE (OPTICAL)

The Enterprise stardrive module in orbit of the Farpoint planet.

0 INT. STARDRIVE TRANSPORTER ROOM - ANGLE ON PLATFORM (OPTICCAL)

As Riker BEAMS IN. Lieutenant Tasha Yar of Security is there, waiting until Riker is fully materialized, then:

TASHA

Lieutenant Yar of Security, sir. Captain Picard will see you on the Battle Bridge.

Riker was prepared to shake hands but Tasha is already leading the way toward the turbolift.

80 INT. TURBOLIFT

As Riker follows her inside, she speaks quietly toward the controls:

TASHA

Battle bridge.

The doors snap closed and the lift moves. Riker looks Tasha over, waiting, then:

RIKER

With the saucer gone, can I assume something interesting happened on your way here?

TASHA

I'll let the captain explain, sir.

81 INT. BATTLE BRIDGE - ANGLE ON PICARD

He is seated in the command chair with Data and a couple of other crewpersons at their stations.

DATA

We are cleared into the standard parking orbit, sir.

81 CONTINUED:

PICARD

(nods)

Make it so.

The bridge turbolift doors open, Riker ENTERS the bridge after Tasha, follows her to Picard.

TASHA

Commander Riker, sir.

RIKER

Riker, W.T., reporting as ordered, sir.

Picard takes his time, looking Riker over and then offering his hand.

PICARD

I really didn't expect to welcome

you to half a starship, Riker.

(to Tasha)

Is the viewer ready?

TASHA

All set up, sir.

PICARD

(to Riker)

We'll first bring you up to date on a little... "adventure" we had on our way here, Commander. Then we'll talk.

TASHA

(to Riker)

This way, sir.

True, Picard does not waste time. Tasha is already leading Riker toward a viewer at the aft section of the Battle Bridge.

82 ANGLE ON AFT VIEWER

as Tasha motions Riker to the seat, turns the VIEWER ON. The VIEWER SHOWS A SHOT FROM EARLIER WHEN "Q" (ELIZABETHAN) HAD APPEARED AND IS TALKING TO Picard. The VOICES ARE FAINT and Riker leans in, riveting attention to the bridge record.

83 ANGLE ON PICARD AND DATA

as the android officer turns toward the captain.

83 CONTINUED:

DATA

(interrupting)

Message from the Saucer Module. It will arrive here in fifty-one minutes, sir.

PICARD

Inform them we'll hook up as soon as they arrive.

Picard stands, crosses past Tasha on his way to the turbolift.

PICARD

(to Tasha)

Bring him to my Ready Room when he's done there.

Picard EXITS via turbolift.

84 ANGLE ON RIKER

Where VIEWER SHOWS ANGLE ON THE "Q" GRIDWORK STRETCHES OVER THE HEAVENS, THEN SHOT OF "Q" (21st CENTURY). Riker TURNS AWAY FROM VIEWER TOWARD CAMERA as he looks at the crewpersons on the bridge. He speaks to no one in particular.

RIKER

He calls that "a little adventure"?

85 INT. BATTLE BRIDGE READY ROOM

Picard at a viewer going over a rather complex screen of formulas. A KNOCK at the door, he turns the viewer

off.

PICARD

Come.

Riker ENTERS, crosses to where the captain indicates he's to sit. He does so, looking at Picard. Then:

RIKER

Wow!

PICARD

(laughs, nods)

Exactly.

85 CONTINUED:

RIKER

This "Q", sir... is he crazy?

I mean, seriously?

PICARD

Seriously, does it really matter

how we judge them? We're dealing

with something that can juggle starships as if they were pebbles.

RIKER

It's a rather astonishing "little adventure" you've had, Captain.

PICARD

(snaps)

The issue isn't what we call it, Commander. The important thing is we can be dead certain... accent on dead... that "Q" wasn't joking. We're alive only because we were placed on "probation", a very serious kind of "probation".

Over which we have heard a CHIME SOUND.

PICARD

(continuing)

Go.

DATA'S VOICE

The Saucer Module is now entering orbit with us, sir.

PICARD

Acknowledged. Commander Riker will conduct a manual docking. Picard out.

RIKER

Sir?

PICARD

You've reported in, haven't you? You are qualified?

RIKER

Yes, sir.

PICARD

Then I meant now, Mister Riker.

Riker jumps to his feet, EXITS. CAMERA PANS to Picard whose expression now relaxes. He's not too unhappy with

what he's seen of his new first officer so far.

86 EXT. SPACE - SAUCER SECTION, BATTLE SECTION (OPTICAL)

As before, the Saucer Section is above and ahead of the battle section. The battle section is SLOWLY moving ahead toward the Saucer Section for link-up.

87 INT. BATTLE BRIDGE - FULL SHOT

Riker at the conn, concentrating. Tasha and Data are studying him, privately evaluating this new man.

DATA

You say you will be doing this manually, sir? No automation?

RIKER

As ordered.

88 EMPHASIZING RIKER

He's making a couple of calculations, glancing up at the viewscreen.

89 ANGLE ON VIEWSCREEN (OPTICAL)

The rear end of the saucer is moving closer, but it is still high.

90 EMPHASIZING RIKER

RIKER

(to Data at Conn)

Two percent rise. Up angle adjustment three degrees. Maintain docking speed.

Ops and conn positions AD LIB repeats of Riker's orders.

91 EXT. SPACE - SAUCER AND BATTLE SECTION (OPTICAL)

The battle section is seen rising, angling forward slightly, still moving slowly toward the saucer.

92 INT. BATTLE BRIDGE - EMPHASIZING RIKER

glancing at the O.S. viewscreen, works his console

again.

RIKER

Level her out. Maintain docking speed. Docking crew, prepare for reconnection.

93 EXT. SPACE - ANGLE ON SAUCER AND BATTLE SECTION (OPTICAL)

The two are level now, quite close together, the battle section still moving slowly forward.

94 INT. BRIDGE - ANGLE ON RIKER

Riker looks up at the viewscreen again.

95 ANGLE ON VIEWSCREEN (OPTICAL)

The saucer looms in the viewscreen -- everything is level, the docking section is dead ahead -- we are still moving forward.

96 CLOSE ON RIKER

He makes a couple of quick entries on his console.

RIKER

All stop. Her inertia should do the job now.

97 EXT. SPACE - SAUCER AND BATTLE SECTION (OPTICAL)

The two glide together smoothly.

98 INT. BRIDGE - WIDE SHOT

Riker hits a couple more tabs on his panel as:

RIKER

Rejoin lock-up... now.

99 EXT. SPACE - FINAL HOOK-UP (OPTICAL)

The reverse of disconnecting SHOTS we saw earlier -- huge STARDRIVE SECTION and SAUCER MODULE MECHANISMS MAKING FINAL HOOK-UP.

100 EXT. ENTERPRISE IN ORBIT (OPTICAL)

The docking complete.

101 INT. TURBOLIFT

Riker with Data, Tasha, and others. The time this takes is indicative of the size of this new Enterprise.

101 CONTINUED:

RIKER (V.O.)

Enterprise log, First Officer entry. Ship's modules rejoined, stardate 42354.71 with command now transferred back to the main bridge.

Riker looks up to see Tasha is watching him. Then:

TASHA

Neatly done, sir.

RIKER

I don't imagine many mistakes

happen under Captain Picard.

TASHA

No sir, they don't.

102 INT. BRIDGE

As the turbolift arrives. Lt. Worf crosses toward it, intercepts Riker.

WORF

I'm Lieutenant Worf, sir. Captain Picard requests you come immediately to his quarters.

Having had little more than a glance at this main bridge, Riker turns and re-enters the turbolift.

103 INT. PICARD'S CABIN

Much larger and more comfortable than the small battle Ready Room we were in earlier. Picard is there, turning as he hears a KNOCK:

PICARD

Come!

Riker ENTERS.

PICARD

(continuing)

A fairly routine maneuver but you handled it quite well.

RIKER

Thank you, sir. I hope I show some promise.

103 CONTINUED:

An exchange of looks between the two. Clearly, Riker is annoyed by this "faint praise" kind of welcome. Picard leads the way to a setting for coffee.

PICARD

Some coffee.

RIKER

No thank you, sir.

PICARD

(pours himself a cup)

And now I have a kind of "what sort of second-in-command have I inherited?" question.

RIKER

Yes sir, I thought you might.

There's nothing disrespectful in Riker's tone of voice, but he does leave an impression that he's not to be walked on either.

PICARD

I noticed in your envelope that Captain DeSoto thinks very highly of you. One curious thing, however, you refused to let him beam down to Altair IV?

RIKER

In my opinion, sir, Altair IV was

too dangerous to risk exposing the captain.

PICARD

I see. A captain's rank means nothing to you.

RIKER

Rather the reverse, sir. A captain's life means a great deal to me.

PICARD

Let me postulate something here, Mister Riker. Isn't it just possible that you don't get to be a starship captain without knowing when it's safe to beam down or not? Isn't it a little presumptuous for a first officer to second guess his captain's judgment?

RIKER

Permission to speak candidly, sir?

PICARD

Always.

RIKER

You've been a first officer yourself. You know that assuming that responsibility must, by definition, include the safety of the captain. I have no problem with following the rules you lay down. But under no circumstances will I compromise your safety. If you have a problem with that, sir, you can put me back on the Hood before she leaves.

PICARD

You don't intend to back off that position?

RIKER

No, sir, I can't.

Picard takes another beat to study him carefully, then:

PICARD

One further thing... a special favor I have to ask of you.

RIKER

Anything, sir.

PICARD

Using the same kind of strength you showed with Captain DeSoto, I'd appreciate it if you can keep me from making an ass of myself with children.

RIKER

Sir?

PICARD

I'm not a family man, Riker, and

yet, Starfleet has given me a ship with children aboard.

RIKER

(nods)

Yes, sir. And families...

103 CONTINUED: (3)

PICARD

And I don't feel comfortable with children. But, since a captain needs an image of "geniality" toward the little monsters, you're to see that's exactly what I project.

RIKER

Aye, sir.

For the first time, Picard smiles, extending his hand. We see he's surprisingly warm when he wants to be. Riker takes Picard's hand for a firm and friendly handshake.

PICARD

Welcome to the Enterprise, Mister Riker.

104 INT. ENTERPRISE BRIDGE

as Riker steps out of the turbolift. He stops, takes in the size of his compared to the Battle Bridge. The Klingon Lieutenant is at the conn position. He turns, seeing Riker:

WORF

Yes sir, Commander?

Riker crosses in, shakes hands.

RIKER

Thank you, Lieutenant. Is Commander Data on duty?

WORF

Commander Data is on a special assignment, sir. He's using our

shuttlecraft to transfer an

admiral over to the Hood.

RIKER

An admiral?

WORF

He's been aboard all day, sir,

checking over medical layout.

RIKER

Why the shuttlecraft? Can he just

beam over?

104 CONTINUED:

WORF

I suppose he could, sir. But the

admiral's a rather remarkable man.

105 INT. ENTERPRISE CORRIDOR - ANGLE AT INTERSECTION

DATA'S VOICE

But, sir, the transporter could

have you on the Hood in a matter
of seconds, Admiral.

Data and the admiral ENTER SCENE at the intersection. The admiral is very old with an almost transparent look.

ADMIRAL

Have you got some reason to want
my atoms scattered all over space?

DATA

No sir. But at your age, sir,
I thought you shouldn't have to
put up with the time and trouble
of a shuttlecraft.

The admiral stops. Facing Data, he draws himself. up as straight as he can. His voice is crotchety and trembly -- and fiercely stubborn.

ADMIRAL

My age? Hold it right there, boy,
what about my age?

DATA

Sorry, sir. If that subject troubles you...

ADMIRAL

Troubles me? What's so damned troubling about not having died? How old do you think I am?

DATA

One hundred forty-seven years, Admiral. According to Starfleet records.

ADMIRAL

Explain how you remember that so exactly.

DATA

I remember every fact I am exposed to, sir.

105 CONTINUED:

The admiral peers at him closely, scowling.

ADMIRAL

I don't see any points on your ears, boy, but you sound like a Vulcan.

DATA

No, sir. I am an android.

ADMIRAL

(snorts)

Almost as bad.

DATA

(at a loss, but still respectful)

I thought it was generally accepted, sir, that Vulcans are an advanced and most honorable race.

The admiral stares at him a moment, his severe blue eyes gentling and his feisty scowl fading. He pats Data's

sleeve and nods slightly.

ADMIRAL

They are, boy. They are. And also damned annoying at times.

DATA

Yes, sir.

As they move away, Data gently assisting the old man:

ADMIRAL

This is a new ship, boy, but she's got the right name. Remember that.

DATA

I will, sir.

ADMIRAL

You treat her like a lady.

(beat, quietly)

She'll always bring you home...

FADE OUT.

PART FIVE

FADE IN:

106 EXT. SPACE (OPTICAL)

Both the Enterprise and the Hood in orbit close together. CAMERA ANGLE shows how much LARGER the Enterprise is.

107 INT. SICKBAY

Beverly is wearing medical "blue" -- or whatever color Science personnel are going to be assigned. She steps toward a LARGE VIEWSCREEN which comes on, showing readouts indicative of the status of the ship's medical facilities.

BEVERLY

Show me the results of Captain Picard's most recent physical

examination.

The screen promptly BEGINS TO FLASH UP PRINTED INFORMATION, followed by X-Ray type shots, etc. Beverly studies it for awhile.

PICARD'S VOICE

Already at work, Doctor?

108 ANOTHER ANGLE

As Beverly turns to find Captain Picard ENTERING. She nods in answer to his question.

BEVERLY

Yes, on a subject that's very important to this mission, Captain.

(unhurriedly to computer)

Screen off.

The screen GOES DARK.

PICARD

I wanted to say "welcome aboard."

109 CLOSER ANGLE - BEVERLY AND PICARD

As if they're appraising each other, then:

109 CONTINUED:

BEVERLY

Thank you, Captain.

PICARD

And I thought I should talk to you very personally about your assignment here.

110 CLOSER TWO SHOT

As Beverly nods, waits for him to continue.

PICARD

(continuing)

I wanted you to know I protested

your posting to the Enterprise.

BEVERLY

Oh? Do you consider me unqualified?

PICARD

Hardly. Your service record shows you exactly the kind of CMO I'd want.

BEVERLY

Then you must object to me personally. Has it to do with our last meeting?

PICARD

I'm trying to be considerate of your feelings, Doctor Crusher. For you to serve with a commanding officer who would continually remind you of such a terrible personal tragedy...

BEVERLY

(annoyed; snaps)

If I had any objections to serving with you, I wouldn't have requested this assignment, Captain.

PICARD

You requested this posting?

He turns to exit. Beverly stirs, and her next words stop him.

110 CONTINUED:

BEVERLY

Captain. My feelings about my husband's death will have no effect on the way I serve you, this vessel, or this mission.

Picard gives it a moment's thought, extends his hand.

PICARD

Then, welcome aboard, Doctor.

I'm pleased to have you here.

Beverly allows only a perfunctory handshake.

BEVERLY

Thank you. And now, if I can

return to my duties...

It is clear that Picard wanted to say more but she has neatly blocked any further conversation.

PICARD

(uncomfortably)

Well... as I said, "welcome

Aboard".

She doesn't respond further and he has no choice but to turn and exit.

111 EXT. SPACE - ENTERPRISE AND HOOD IN ORBIT (OPTICAL)

Again, EMPHASIZING the considerable difference in the sizes of the two starships as we SEE that the USS Hood

is PULLING AWAY, LEAVING ORBIT.

112 INT. BRIDGE - ANGLE ON RIKER

He is standing before the huge viewscreen. Behind him is the young Klingon, Worf, at the conn position with the rest of the bridge stations only nominally manned. Set in geosynchronous orbit over the planet, the Enterprise requires minimal monitoring at this time.

113 ANGLE ON TURBOLIFT DOORS

They OPEN, and Picard steps out onto the bridge.

PICARD

Have you signaled the Hood, Mister Riker?

113 CONTINUED:

RIKER

(nods)

Your exact message.

(in French)

Bon voyage mon amie. Aye, sir.

114 ANOTHER ANGLE - TO INCLUDE MAIN VIEWER

as Picard smiles and steps toward it.

PICARD

And what was my answer, computer?

MAIN VIEWER FLICKERS, then startles us with an ugly FLASH OF LIGHT that becomes an IMAGE OF "Q" (JUDGE) who is in LIMBO, but looking directly at Picard. His VOICE BOOMS LOUDLY, annoyed in tone:

"Q" (JUDGE)

DO YOU EXPECT ME TO WAIT PATIENTLY THROUGH ALL THIS NONSENSE? OR DID YOU THINK I WAS GONE?

Picard is as startled as Riker. The young Klingon, Worf, comes tumbling out of the conn position, drawing his phaser and placing himself protectively between Picard and the threatening "Q" image.

PICARD

Do you intend to blast a hole through the viewer, Lieutenant?

Worf apologetically puts his phaser away, lets Picard wave him aside.

PICARD

(continuing)

If the purpose of this is to test human worth, your honor, you must let us proceed in a normal human way.

"Q" (JUDGE)

YOU ARE DILATORY! YOU HAVE TWENTY-FOUR HOURS! ANY FURTHER DELAY AND YOU RISK SUMMARY JUDGEMENT AGAINST YOU, CAPTAIN.

A FLASH OF LIGHT and the main viewer returns to an image of the planet below.

115 ANOTHER ANGLE

WORF

Sorry, sir...

RIKER

No criticism. You reacted fast...

PICARD

... but in a completely useless way.

WORF

I'll learn to do better, sir.

PICARD

Of course you will. We've a long voyage ahead of us.

Picard dismisses Worf with a flicker of a smile which takes the sting out of what he just said.

RIKER

(lowers voice)

Hope you're right, sir. About

the long voyage ahead.

Picard looks to main viewer as if checking that "Q" is truly gone.

PICARD

I hope so too.

RIKER

What do we do, sir? With them monitoring every move, every word...

PICARD

S.O.P., Mister Riker.

RIKER

Standard Operating Procedures?

PICARD

(nods)

We do exactly what we'd do if this "Q" never existed. If we're going to be damned, let's be damned for

what we really are.

Riker is suddenly very pleased with this captain. He nods emphatically.

FADE OUT.

PART SIX

FADE IN:

116 EXT. SPACE (OPTICAL)

U.S.S. Enterprise in orbit of planet Cygnus IV.

PICARD V.O.

Captain's log, stardate 42372.5. Of the twenty-four hours "Q" allotted us to prove ourselves...

117 INT. BRIDGE - ANGLE INCLUDING MAIN VIEWER

Minimum bridge crew on duty.

PICARD V.O.

... eleven have now passed without incident. And yet I cannot forget "Q's" prediction that we will face here some critical test of human worth.

118 INT. BRIDGE READY ROOM

Picard and Riker comparing notes.

RIKER

This planet's interior heat results in abundant geothermal energy, sir. But it's about all this world does offer.

PICARD

And it's your belief that this is what made it possible for them to construct this base to Starfleet standards?

RIKER

Yes sir. We have to assume that they've been trading their surplus energy for the construction materials used here. According to our ship's scans, many of the materials used are not found on this world.

118 CONTINUED:

PICARD

(smiles)

Perhaps it's like those incidents you describe in your report as "almost magical" attempts to please us.

RIKER

Those events did happen, sir.

PICARD

And in time we'll discover the explanation. Meanwhile, none of

it suggests anything threatening.
If only every life form had as
much desire to please Starfleet.

(stands)

Ready to beam down? I'm looking
forward to meeting this Groppler
Zorn.

Picard is leading Riker to the cabin door.

RIKER

I'm convinced there's more to it
than just "pleasing us", sir.

PICARD

(as they exit)

Like something "Q" is doing to
trick us?

119 INT. BRIDGE

As Picard and Riker enter from the adjoining Ready Room.
Troi is just arriving in the turbolift and Picard calls
to her.

PICARD

Over here, Counselor!

(to Riker)

I've asked her to join us in this meeting.

(indicating)

May I introduce our new first officer, Commander William Riker. Mister Riker, our ship's counselor, Deanna Troi.

120 TWO SHOT - RIKER AND TROI

He's obviously stunned to find her here, although she isn't at all surprised.

TROI'S VOICE

(carrying her thoughts)

Do you remember what I taught you, Izmadi? Can you still sense my thoughts?

Then, she holds out her hand formally.

TROI

A pleasure, Commander.

RIKER

(nervously)

I, ah... likewise, Counselor.

121 ANGLE INCLUDING PICARD

Studying the two of them with some curiosity now.

PICARD

(to Riker)

Have the two of you met before?

RIKER

We... we have, sir.

PICARD

Excellent. I consider it

important that my key officers

know each other's abilities.

TROI

We do, sir; we do.

Meanwhile, Picard has indicated the turbolift and is leading them toward it.

122 EMPHASIZING TROI

As she looks back toward Riker serenely.

TROI'S VOICE

(her thoughts)

I, too, would never say goodbye, Izmadi.

123 EXT. FARPOINT STATION (OPTICAL)

ESTABLISHING SHOT as:

PICARD'S VOICE

My crew and I need a bit more information...

124 INT. ZORN'S OFFICE

Where Zorn sits behind his desk, his posture and attitude indicating some nervousness. Seated facing him are Picard, Riker, and Troi. We see that Zorn's attention is on Troi.

PICARD

(continuing)

... before we make our recommendations to Starfleet.

ZORN

No objections to that, but...

(eyeing Troi again)

... but I'm puzzled over your bringing a Betazoid to this. If her purpose here is to probe my thoughts, sir...

TROI

I can sense only strong emotions, Groppler. I am only half Betazoid; my father was a Starfleet officer.

ZORN

I have nothing to hide, of course.

PICARD

Good, since we admire what we've seen of your construction techniques. Starfleet may be interested in your constructing starbases elsewhere too.

125 ANGLE EMPHASIZING TROI

As her expression begins to indicate an awareness of something distressing, something painful. During which:

ZORN

Unfortunately, Captain, we are not interested in building other facilities.

126 ANGLE EMPHASIZING PICARD AND RIKER

This stumps Picard for a moment, during which:

RIKER

If I may, Captain...

(gets a nod)

Then a trade, Groppler? Some things you need in return for the loan of architects and engineers who can demonstrate your techniques.

127 EMPHASIZING ZORN

ZORN

We Bandi do not wish to leave our home world. If Starfleet cannot accept that small weakness, then we will be forced, unhappily, to seek an alliance with someone like the Ferengi, or...

Zorn interrupted by a small GROAN coming from Troi. Her eyes are now closed over a strong distress she's sensing.

128 VARIOUS OTHER ANGLES

As appropriate.

PICARD

Counselor... ? What is it?

TROI

(glancing toward Zorn)

Do you want it described here, sir?

PICARD

Yes! No secrets here if we're all to be friends.

(to Zorn)

Agreed, Groppler?

ZORN

We ourselves have nothing to hide, but...

128 CONTINUED:

TROI

(another GROAN,

grimacing)

Pain... pain, loneliness, terrible loneliness, despair...

(indicates Zorn)

I'm not sensing him, sir. Or any of his people... but it's something very close to this location.

PICARD

(to Zorn, demandingly)

The source of this? Do you have any idea?

ZORN

No!

(stands)

No, absolutely not. And I find nothing helpful or productive in any of this!

PICARD

(stands, to Zorn)

That's it? No other comment?

ZORN

What do you expect form us? We offer a base designed to your needs, luxurious even by human standards...

Riker and Troi come to their feet too as Picard interrupts.

PICARD

... while refusing to answer even our simplest questions about it.

(to Riker)

We'll adjourn for now...

(to Zorn)

... while we all reconsider our positions.

The three CROSS toward the exit.

ZORN

Captain, the Ferengi would be very interested in a base like this.

PICARD

Fine. I hope they find you as tasty as their other past associates.

Picard and his people EXIT.

129 EXT. SPACE (OPTICAL)

The U.S.S. Enterprise still in orbit over Cygnus IV.

130 INT. HOLODECK CORRIDOR

Riker moving as if seeking someone. He intercepts a YOUNG ENSIGN who is passing and the junior officer sees Riker's emblem of rank and snaps to attention.

RIKER

Ensign, can you help me find Commander Data? I was told he's somewhere on this deck.

YOUNG ENSIGN

This way, sir.

131 ANGLE AT CORRIDOR WALL

As the Ensign steps to a black surface of the corridor wall.

YOUNG ENSIGN

You must be new to these galaxy class starships, sir.

(puts hand on the black surface, saying)

Tell me the location of Commander Data.

At the touch and the words "Tell me" the black surface comes alive with light patterns showing appropriate information.

COMPUTER VOICE

Lieutenant Commander Data... now located in Holodeck area 4-J.

YOUNG ENSIGN

(indicating readout)

And as you see, sir, it's pointing you that way.

RIKER

Go that way? How far?

YOUNG ENSIGN

(smiles)

You'll know, sir.

Riker AD LIBS a thanks, goes in the indicated direction.

132 PANNING RIKER

Moving off in the indicated direction. Then the black surface there comes alive with a FLASHING DIRECTION SIGNAL.

COMPUTER VOICE

This way, please. The next hatchway on your right.

RIKER

(responding
automatically)
Thank you...

COMPUTER VOICE
You're more than welcome,
Commander Riker.

Which startles him a bit but he walks on and turns right at a sophisticated looking Holodeck Hatchway.

133 EXT. PARKLAND

The Parkland hidden at this moment by a WILD SECTION OF CORRIDOR WALL AND HATCHWAY which, when the hatch is opened, will REVEAL PARKLAND.

COMPUTER VOICE
(continuing without
delay)
And if you care to enter,
Commander...

RIKER

(snaps; interrupting)

I do.

Immediately, the hatch slides open and we SEE THE PARKLAND (LOCATION). It looks (and is) real, including land contours, trees, and even a small stream nearby. Beyond that the Parkland stretches off for what appears to be miles and miles away to the horizon.

134 ANGLE BACK TOWARD HATCHWAY

As Riker ENTERS through it and stands inspecting the Parkland scene with genuine appreciation and then HEARS SOMEONE WHISTLING A MELODY, but doing it rather badly and laboriously.

135 ANGLE PAST RIKER INTO PARKLAND

As he MOVES AWAY, seeking the source of the WHISTLING which will begin to grow LOUDER now.

136 ANGLE AT STREAM

As Riker crosses, stepping from rock to rock. He makes

a misstep, almost falls, then recovers and gets across.

He looks back at the stone which caused it.

137 CLOSER ON RIKER

As he walks, the WHISTLING is nearby now. He stops, calls:

RIKER

Hello!

The WHISTLING has continued without pause, Riker cocks his ear, corrects his direction slightly.

138 EXT. WOODLAND GLEN

Riker ENTERS SHOT through shrubbery, sees something and stops.

139 ANGLE ON DATA

Lying there, cushioned by deep grass. He's totally absorbed in certain melody notes he's attempting -- and keeps missing.

140 PANNING RIKER

Moving onto TWO SHOT where he stops, and WHISTLES the same melody, hitting the correct notes. A startled Data looks up blankly, then comes quickly to his feet, but Riker waves him back down, sits beside him.

DATA

Marvelous how easily humans do that, sir. I still need much practice.

Riker, acting uncomfortable, avoids the subject. He hesitates, then:

RIKER

There are some puzzles down on the planet that Captain Picard wants answered. He suggests I put you on the away team I'll be using.

140 CONTINUED:

DATA

I shall endeavor to give
satisfaction, sir.

Riker hesitates, wanting to say something but not sure how to begin.

RIKER

Uh, yes. And when the captain
suggested you I, uh, looked up
your record...
(hesitates)

DATA

Yes sir, a wise procedure always.

RIKER

Your rank of lieutenant commander,
I assume now must be honorary.

DATA

No, sir. Starfleet Class of '78;
honors in quantum mathematics

and exobiology.

RIKER

But your files... they say you're a...

DATA

(waits, then)

Machine? Correct, sir. Does that trouble you?

RIKER

(hesitates)

To be honest... yes, a little.

DATA

Understood, sir. Prejudice is very human.

RIKER

Now that troubles me. Do you consider yourself superior to us?

DATA

I am superior in many ways. But I would gladly give it up to be human.

RIKER

(studies Data, then)

Nice to meet you, Pinocchio,

140 CONTINUED: (2)

Data seems confused by this.

RIKER

(continuing; explains)

A joke.

DATA

(straight-faced)

Ah! Intriguing.

RIKER

(big grin)

You're going to be an interesting companion, Mister Data.

FADE OUT.

PART SEVEN

FADE IN:

141 EXT. PARKLAND - RIKER AND DATA

We HEAR A VOICE (Wesley) and Riker gets to his feet, looks off in that direction.

DATA

This pattern is quite popular, sir. Perhaps because it duplicates Earth so well, Coming here,

(apologetically)

makes me feel as if I'm human too.

RIKER

(taking it all in)

I didn't believe these could be

so real.

DATA

Much of it is real, sir. If the transporters can convert our bodies to an energy beam, then back to the original pattern again...

RIKER

Yes, of course.

(indicates)

And all these have much simpler patterns.

142 EXT. PARKLAND AT STREAM

Data leading the way, then indicates.

DATA

The rear wall.

RIKER

(peers)

I can't see it.

DATA

You will.

PANNING RIKER TOWARD US

He's squinting hard now. Then he stops, reacts at something he can now make out.

RIKER

Incredible!

143 INT. STAGE HOLODECK - ANGLE PAST RIKER (OPTICAL)

As he hurries toward where we can now SEE the holodeck wall (REAR PROJECTION SCREEN) on which we can now SEE that the PARKLAND soil, rocks and vegetation blend with the PROJECTED IMAGE there. Astonished, Riker backs away from this, squinting again.

144 EXT. REAL PARKLAND - RIKER'S P.O.V.

Where, of course, the wall blend is no longer visible.

WESLEY'S VOICE

(calling)

Mister Riker, isn't this great?

MEDIUM ON RIKER

Turning, then grinning, waving.

RIKER'S P.O.V. - THE ROCK CROSSING AT STREAM

Where Wes Crusher is hurrying toward us, bouncing from rock to rock.

WESLEY

This is one of the simpler patterns, Mister Riker. They've got thousands more, some you just can't believe.

ANGLE TO INCLUDE RIKER AND DATA

Moving down the stream.

RIKER

Careful, that next rock is loose... !

WIDER ANGLE

As that rock moves underfoot, tumbling Wes into the stream.

PANNING DATA IN, demonstrating his enormous strength as he easily lifts Wesley completely out of the water. An amazed Wesley looks at Data.

WESLEY

Wow!

145 EXT. PARKLAND - ANGLE ON WILD HATCHWAY AND CORRIDOR SECTION

As the hatchway smoothly SLIDES OPEN AGAIN. Through it is REVEALED THE PARKLAND, through which Riker, Data and a very wet Wesley make their way to the HATCHWAY. As they MOVE THROUGH HATCHWAY, the bulkhead BEGINS CLOSING.

146 INT. HOLODECK CORRIDOR - ANGLE ON CAPTAIN PICARD

The Captain walking with a Senior Officer when he sees Riker and the others. He motions the Senior Officer to continue on by himself, stops and waits.

VARIOUS ANGLES - AS APPROPRIATE

As Riker, Data and Wes move INTO SHOT with Picard. Wes is instantly aware that his soaked clothing is dripping water onto the starship deck. He'd like to remove himself but knows that Picard has already seen his puddle forming on the deck.

RIKER

Mister Data has agreed to join my away team, Captain.

PICARD

(with another glance toward Wes's puddle)

Very good.

WES

Sir, maybe I should get something to wipe this water up.

PICARD

(coolly)

Good idea.

Picard turns and EXITS.

147 INT. SICKBAY - BEVERLY AND WESLEY

Wesley is wiping himself dry now. He is enthusiastically trying to explain his adventures.

WESLEY

-- and there's a low gravity gymnasium, too. It would be hard to get bored on this ship.

148 CLOSER TWO SHOT - BEVERLY AND WESLEY

As he wipes, he's been turning something over in his mind.

WESLEY

Mom...

(beat)

could you get me a look at the bridge?

BEVERLY

That's against the captain's standing orders.

WESLEY

Are you afraid of the captain, too?

BEVERLY

I certainly am not!

WESLEY

But Captain Picard is a pain, isn't he?

BEVERLY

Your father liked him very much. Great explorers are often lonely,

... no chance to have a family...

WESLEY

Just a look, at the bridge, Mom. From the turbolift when the doors open. I wouldn't get off. I promise.

BEVERLY

You're looking for trouble, Wes.

He shuts up. Beverly looks at him and can't ignore the very real want in his eyes.

BEVERLY

(continuing)

Let's see what we can do.

On Wes's delighted grin:

CUT TO:

149 EXT. FARPOINT STATION/CITY - DAY - EMPHASIZING STATION

TO ESTABLISH our location.

150 INT. STATION SHOPPING AREA - DAY - ON AWAY TEAM

Which is made up of Riker, Data, Troi, Tasha and Geordi. There are a number of people in the mall area, some in identifiable Enterprise-type uniforms. The others are in various civilian clothes. They are taking in the Bandi shops, booths, food and drink offered by Bandi vendors.

TASHA

Recommend that someone could begin by examining the underside of the station, sir.

TROI

Our sensors do show some passages down there, sir. Perhaps you and I?

Troi glances at Riker with just a shade of archness, perhaps the lift of an eyebrow. Riker glances away, troubled.

RIKER

Tasha, you and the Counselor.

Troi and Tasha move off. Riker turns to Geordi.

RIKER

Let's us start with the topside.

Have you noticed anything unusual?

Riker and the others move out of scene, examining everything they pass.

DISSOLVE TO:

151 INT. ANOTHER STATION AREA

ON GEORDI as he looks around the area, moving slowly and carefully scanning. Then he shakes his head.

GEORDI

Well, I can't see through solid matter, sir, but the material so

far looks very ordinary.

DATA

Confirmed by the construction records, sir. Almost exactly the same material that Starfleet uses.

Riker reaches to his insignia, to switch on his communicator.

151 CONTINUED:

RIKER

Riker to Tasha, Troi, come in!

We milk the next few moments, Riker growing apprehensive. Then, finally, with Riker showing relief:

TASHA'S VOICE

(from communicator)

We were about to call you, Team Leader. We've found something interesting.

152 INT. UNDERGROUND PASSAGEWAY

Not at all what one would expect of a "service tunnel", if this is indeed that. These are smooth, rounded, glistening walls whose GLOW lights up the entire passageway. (We'll see something similar later on a mystery vessel). Tasha is activating her communicator.

TASHA

We're in a passageway directly under the station sir. But the tunnel walls here are make from something we've never seen before.

RIKER'S VOICE

And Troi, have you sensed anything there?

Troi appears reluctant as she activates her communicator.

TROI

Sir, I've avoided opening my mind. Whatever I sensed in the

Groppler's office became very
painful.

RIKER

I'm sorry, Counselor, but you
must. We need more information.

Troi complies... then her face contorts in agony and
a SMALL SCREAM ESCAPES. She sinks to her knees, Tasha
hurrying in to support her.

TROI

(continuing)

No, no, such pain. It's so close to
us here... pain, pain..

152 CONTINUED:

RIKER'S VOICE

(overlapping)

Hang on, I'm coming... Enterprise,
lock us onto her signal!

Tasha has her arm around Troi, whispering words of

comfort.

153 ANOTHER ANGLE (OPTICAL)

After a moment, the familiar TRANSPORTER SOUND BEGINS. Riker, Data, and Geordi BEAM IN, SOLIDIFY. Then Riker hurries over to Troi while Data and Geordi examine their surroundings with great curiosity.

154 ANGLE ON TROI

Riker helping her very tenderly:

RIKER

I'm sorry. Close your mind from the pain...

TROI

It's also unhappiness... terrible despair...

RIKER

Who?

TROI

I don't know! No lifeform anything like us.

Riker is looking around at the glowing walls.

RIKER

What in the hell kind of place is this?

(turning)

Geordi, what do you see?

Geordi has been inspecting the wall closely. He shakes his head.

GEORDI

It's of no material I recognize, sir. Or have even heard of.

155 EXT. SPACE - ENTERPRISE (OPTICAL)

As before, in geosynchronous orbit.

156 INT. ENTERPRISE BRIDGE - ANGLE ON PICARD

in the captain's chair. The bridge is nominally manned at this time. We will see Worf at the ops panel. Picard glances around as the SOUND OF THE TURBOLIFT DOORS OPENING COMES OVER, and he freezes.

157 PICARD'S P.O.V. - BEVERLY AND WESLEY

standing just inside the turbolift door. Beverly is uncomfortable; Wes is all eyes, taking in as much as he possibly can in this one limited look at his dream place. Beverly starts to step out, gesturing to Wes to stay in the turbolift.

BEVERLY

Permission to report to the captain...

158 WIDER ANGLE - INCLUDING PICARD, BEVERLY

PICARD

(coolly)

Children are not allowed on the bridge, Doctor.

BEVERLY

Captain, my son is not on the bridge. He merely accompanied me on the turbolift.

PICARD

Your son?

BEVERLY

His name's Wesley. You last saw him years ago when...

She trails her words; Picard understands.

PICARD

Oh, back then.

He glances from Beverly to Wesley, clears his throat.

PICARD

(continuing)

Well -- as long as he's here...

159 WIDER - INCLUDING WESLEY, BEVERLY, PICARD

Wesley looks to Picard hopefully. Beverly waits, then Picard shrugs, tries to sound friendly.

159 CONTINUED:

PICARD

I knew your father, Wesley. Want a look around?

Wesley is out like a shot.

PICARD

(continuing; quickly)

But don't touch anything!

Wes is in awe. To him, this is the equivalent of a devout Catholic stepping into the nave of St. Peter's Basilica. The turbolift is on the level of the "horseshoe", so the command positions are spread below him. Picard moves down to the captain's chair level, Wes moving with him. He is careful to put his feet down just right so he doesn't even scuff the floor. Picard

watches, steps aside to gesture toward the command chair.

PICARD

(continuing)

Try it out.

(as Wes does so)

The panel on your right is for log entries, library-computer access and retrieval, viewscreen control, intercoms, and so on.

WESLEY

(nodding; pointing)

Yes sir. And here, the backup conn and ops panels, plus armament and shield controls.

Picard looks closely at Wes, perplexed.

PICARD

The forward viewscreen is controlled by the ops position...

WESLEY

Yes sir, which uses high resolution, multi-spectral imaging sensor systems...

PICARD

How the hell do you know that, boy?

Before Beverly or Wes can reply, a VERY DISTINCTIVE SIGNAL SOUNDS (Captain's comm signal) and Wes, closest to the control, transfers the signal into audio as:

159 CONTINUED: (2)

WES

Perimeter alert, Captain!

Wesley is instantly embarrassed; Beverly is mortified; Picard is ang7ry.

WES

I'm sorry. I didn't mean to...

BEVERLY

Wes! You shouldn't have touched anything...

PICARD

Off the bridge! Both of you.

Worf has come to his feet, not sure whether or not he should respond to the call. Beverly is hustling Wesley toward the turbolift.

WORF

You have a perimeter alert, Captain.

BEVERLY

(to Picard)

As my son tried to tell you!

She EXITS into the turbolift, the doors CLOSING behind her and Wesley. Picard, slamming his fist into his other palm, jumps for his command chair as:

PICARD

Picard. Go ahead.

SECURITY VOICE

Ship's sensors have detected the presence of a vessel approaching this planet. No ship is scheduled to arrive at this time.

PICARD

Have Mister Riker, and his team beamed back up! Security, could that be the Hood returning here?

SECURITY VOICE

The vessel does not match the Hood's configuration or I.D. signal.

PICARD

Put it on main viewer!

160 ANGLE ON VIEWSCREEN (OPTICAL)

Instantly, the image of a ship is flashed on the screen. It appears big, dark, ominous -- even at far range -- and it is approaching very swiftly.

161 ANGLE ON PICARD AND WORF

PICARD

Identification?

SECURITY VOICE

Vessel unknown, configuration unknown, sir.

PICARD

Hail it!

WORF

(works his panel)

We've been trying, sir. No response.

PICARD

Raise all shields, phasers at ready.

WORF

(works panel)

Shields up, sir. Phasers ready.

(turns to Picard)

Could this be that "Q" you mentioned, sir?

162 CLOSE ON PICARD

staring at the viewscreen.

PICARD

I almost hope so, Lieutenant. We face too many "unknowns" already.

163 ANGLE ON VIEWSCREEN (OPTICAL)

The ship is closer now -- looks menacing -- and still coming fast.

FADE OUT.

PART EIGHT

FADE IN:

164 EXT. SPACE (OPTICAL)

The Enterprise in orbit.

165 INT. BRIDGE - WIDE ANGLE

All bridge positions are filled now, everyone watching the viewscreen intently.

166 ANGLE ON VIEWSCREEN (OPTICAL)

The mystery vessel approaching closer.

167 PICARD AND WORF

PICARD

Continue universal greeting on all frequencies. Get me Groppler Zorn.

There is a BEEP, a pause, then:

ZORN'S VOICE

This is Zorn, Captain.

168 INT. ZORN'S OFFICE - DAY - ON ZORN

He is seated at the desk, speaks into a small portable communicator grid shaped to fit the palm of his hand.

PICARD'S VOICE

There is an unidentified vessel moving into orbit with us. Do you know who it is?

169 INTERCUT BETWEEN ZORN AND PICARD AS NEEDED.

ZORN

There are no ships scheduled to arrive until --

PICARD

I asked if you know who it is, Groppler. You mentioned the Ferengi Alliance to me.

169 CONTINUED:

ZORN

(very nervous)

But we have had no dealings with them. It was only a... a thought.

PICARD

Are you very, very certain of that, Groppler?

ZORN

I promise you we were making an empty threat, Captain. I wanted your cooperation. Forgive me --

WORF

Definitely entering an orbital trajectory, sir.

SECURITY POSITION

It measures half again our size, Captain.

170 EXT. SPACE - ANGLE ON MYSTERY VESSEL/ENTERPRISE (OPTICAL)

The mystery vessel approaches and settles into geosynchronous orbit. It is positioned slightly above and to the side of the Enterprise -- and it is a great deal larger than the Enterprise. Suddenly, A GLOWING PULSE OF LIGHT throbs out from the mystery vessel toward the Enterprise.

171 INT. ENTERPRISE BRIDGE - FULL SHOT

The LIGHT GLOWS OVER EVERYTHING AND EVERYONE ON THE BRIDGE. They are startled by it, but no one is hurt. As the GLOW FADES AWAY:

PICARD

All stations, give any damage reports.

The others are looking at each other, shaking their heads. No problems.

WORF

I would guess we were being

scanned, sir.

172 INT. UNDERGROUND PASSAGEWAY

Troi is leaning against the strange, smooth and shining tunnel wall as if still feeling pain. Riker, obviously still concerned for Troi, is examining the strange tunnel walls with the tricorder while Geordi moves his "eyes" inches away from the surface to examine it closely. Data is testing his communicator and we'll HEAR him trying to get a signal back from the Enterprise.

TASHA

(to Troi)

Pain again?

RIKER

(turning; sharply)

Troi, you've been at it enough!

TROI

No, I feel close to an answer of some kind.

DATA

(interrupting)

Commander, something down here is shielding our communicators.

TROI

(comes to her feet)

Yes, that's exactly the feeling I've been reading. As if someone doesn't want us to be in touch with our ship.

RIKER

Come on...

(leads the way)

... let's get to the surface.

173 EXT. SPACE - ENTERPRISE AND MYSTERY VESSEL (OPTICAL)

The mystery vessel clearly larger than the Enterprise and moving near it in orbit.

174 INT. BRIDGE - INCLUDING MAIN VIEWER (OPTICAL)

On which is featured an IMAGE OF MYSTERY VESSEL.

OPERATIONS POSITION

There is no computer record of any such vessel, sir. Not even close.

174 CONTINUED:

SECURITY POSITION

Still no response, sir. We've done everything but threaten them.

PICARD

Sensor scans, Mister Worf.

WORF

Our sensor signals seem to just bounce off.

(bites off words; indicates to viewer)

Something's happening, sir...

175 FULL ON MAIN VIEWER (OPTICAL)

As a beam of something STRIKES DOWNWARD TOWARD THE PLANET SURFACE. (It doesn't look exactly like the Enterprise phasers but is the same sort of thing.)

176 EXT. SPACE - ANGLE ON MYSTERY VESSEL (OPTICAL)

As another phaser-like BEAM STRIKES DOWN AT THE PLANET.

177 INT. BRIDGE

Excitement.

178 ANGLE ON OPS POSITION

WORF

They're firing on Farpoint, sir... !

PICARD

(toward Security position)

Bring phasers and photon torpedoes

to ready!

WORF

No, hold it, sir. They're hitting the Bandi city, not Farpoint Station.

179 INT. UNDERGROUND PASSAGEWAY

Riker and his team racing to where the rounded, smooth and shining walls of the tunnel begin to give way to a more ordinary looking rectangular corridor of mixed stone and tile walls.

180 ANOTHER ANGLE - INCLUDING STAIRWAY AHEAD

Riker pulling to a halt in order to examine with curiosity the blend where the unknown type tunnel walls give way to stone and tile construction similar to what we've seen in the old Bandi city. Ahead is a stone block stairway leading up to that old city. Geordi has hurried in, peering closely at the more familiar kind of wall surface.

TROI

(indicates ahead)

Those stairs are where Tasha and

I entered down here, sir.

GEORDI

At this point, it becomes ordinary

stone and tile, sir.

(turns, puzzled)

Matching what's above.

Followed by a LONG RUMBLING EXPLOSION ("PHASER HIT" type) WITH THE LONG FLASH OF IT REFLECTING DOWN THE STAIRWAY FROM THE UPPER LEVEL AHEAD. As this SOUND FADES, then we HEAR A FAINT DISTANT SCREAM which dies away too.

TASHA

My God! Was that a phaser blast?

DATA

Negative. But something similar.

Again, the SAME KIND OF EXPLOSION SOUND followed by

similar LIGHT FLICKERS from the stairway ahead. Riker turns to Troi:

RIKER

You, Tasha, and Geordi will beam up to the ship from here. Now!

(to Data)

Come on, I want to see exactly what's happening.

Riker starts off to the stairway, Data following.

TROI

Don't. If you should be hurt...

A stern look comes over Riker's face as he turns quickly to her:

RIKER

You have your orders, Counselor! Carry them out!

180 CONTINUED:

TROI

Yes sir, I'm sorry, sir.

181 ANOTHER ANGLE (OPTICAL)

Riker and Data begin climbing the stairway, leaving the CAMERA CENTERED ON TROI, TASHA AND GEORDI. Troi has already reached for her communicator control.

TROI

Enterprise, three to beam up.

After a moment, the familiar TRANSPORTER SOUND, followed by TRANSPORTER EFFECT ON THE THREE DISSOLVING INTO THE LIGHT SPARKLE. Then, they're gone.

182 INT. COVERED VILLAGE SQUARE (OPTICAL)

OLD CITY IN IN B.G. where FIRE RAGES in a smashed structure in that part of the old city we can see. In CLOSER FOREGROUND is an entrance to the underground passageway, this entry guarded by thick, hand-worked metal door, locked. This village square is a connecting point between the Old City and Farpoint Station. A

short distance in the OFF-CAMERA DIRECTION lies Farpoint Mall.

183 THE METAL DOORS (OPTICAL)

We HEAR a hand phaser HUM as a GLOW FLICKERS OVER THE METAL DOORS which now spring open and a CLASHING OF METAL SOUND. Riker and Data ENTER SCENE though those door, phasers in hand.

184 CLOSER - RIKER AND DATA

As Riker touches his communicator control.

RIKER

Enterprise, Riker. Come in.

0T INTERRUPTED BY THE CLOSER SOUND OF A PHASER-LIKE BOLT FROM THE MYSTERY VESSEL. Also from closer, THE LIGHT OF THE BLAST REFLECTS ON THEIR FACES and they whirl to see:

186 ANGLE INTO OLD CITY

Where a building is being BLASTED INTO STONES AND DUST.

187 INT. ZORN'S OFFICE - OLD CITY

Filled with the dust and SOUNDS of a nearby BLAST. Zorn is working frantically with his communicator.

ZORN

Enterprise, Enterprise, help us!
Come in, please...

188 INT. BRIDGE - WIDE ANGLE (OPTICAL)

On MAIN VIEWER THE IMAGE OF THE mystery vessel which as we watch will FIRE ANOTHER PHASER-LIKE BOLT DOWN TOWARD THE PLANET. The bridge crew are anxiously poised on the edge of their seats, waiting for Picard's next order.

ZORN'S VOICE

... what shall we do? Help us, please.

PICARD

(overlapping)

Tune him down!

(into transmitter)

Commander Riker, go ahead. Where are you?

189 ANOTHER ANGLE - INCLUDING TURBOLIFT

As the doors SNAP OPEN TO REVEAL TROI, TASHA, AND GEORDI who hurry onto the bridge, take their regular positions (Geordi relieving Ops). Meanwhile:

RIKER'S VOICE

With Data, on the edge of the old city, Captain. It's being hit hard. Who's doing this?

PICARD

And Farpoint Station? Any damage there?

190 INT. COVERED VILLAGE SQUARE - FARPOINT MALL IN B.G.

No indication that Farpoint Station has been damaged at all. Riker, standing with Data, is using his

communicator.

190 CONTINUED:

RIKER

Negative on damage to Farpoint, sir. Whoever they are, it seems they're carefully avoiding hitting the station.

PICARD'S VOICE

It's from an unidentified vessel that's entered orbit with us here. No ID, no answer to our signals...

During which there's another BLAST SOUND with the same kind of LIGHT FLICKERS.

191 ANGLE INCLUDING OLD CITY

As Riker whirls again in that direction, interrupting Picard:

RIKER

They're hitting the Bandi city hard, sir. Many casualties very probable.

192 INT. BRIDGE - EMPHASIZING PICARD

Everything as we last left it.

PICARD

(into transmitter)

Understand, Commander. Would you object to a clearly illegal kidnapping assignment?

RIKER'S VOICE

No objection; anything you order, sir.

PICARD

Zorn may have the answers we need. Get Groppler Zorn and bring him here!

RIKER'S VOICE

Aye, sir!

193 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

Picard looks at the IMAGE of the huge mystery vessel still in orbit nearby. Picard turns to Troi:

193 CONTINUED:

PICARD

They're forcing a difficult decision on me, Counselor.

TROI

(nods)

But, I doubt protecting the Bandi would violate the Prime Directive. True, they are not actual allies...

PICARD

But we are in the midst of diplomatic discussions with them.

(turns to Tasha)

Lock phasers on that vessel,

Lieutenant.

194 ANOTHER ANGLE (OPTICAL)

In b.g., Tasha touching panel controls.

TASHA

Phasers locked on, Captain.

Anything further INTERRUPTED BY OPTICAL EFFECT, the BLINDING LIGHT FLASH we've seen before and FADING TO REVEAL "Q", wearing the Judge's costume from the earlier courtroom sequence. He is standing in front of Picard.

"Q" (JUDGE)

Typical, so typical. Savage lifeforms never follow even their own rules.

FADE OUT.

PART NINE

FADE IN:

195 EXT. BRIDGE - EMPHASIZING PICARD AND "Q"

Rather than being nervous over the arrival of "Q" (JUDGE), Picard has become coldly angry.

PICARD

Get off my bridge!

196 ANOTHER ANGLE

"Q" stepping toward Picard, smiling sadly.

"Q" (JUDGE)

Also interesting, that order about phasers.

TASHA

(ignoring "Q"; to Picard)

Still standing by on phasers, Captain.

"Q" (JUDGE)

(turning to Picard)

Please don't let me interfere.

Use your weapons.

PICARD

You're the one who has a lot to learn, "Q". With no idea of who's on that vessel, my order was a routine safety precaution.

"Q" (JUDGE)

(breaking into LAUGHTER)

Really? No idea of what it represents? The meaning of that vessel is as plain as...

(then taps his nose)

... as plain as the noses on your ugly little primate faces.

196 CONTINUED:

LOUDER LAUGHTER.

"Q" (JUDGE)

(trying to control it)

And if you were truly civilized, Captain, wouldn't you be doing something about the casualties happening down there?

In answer, Picard touches the communications control on his uniform.

PICARD

Captain to CMO, are you reading any of this?

197 INT. SICKBAY - ANGLE EMPHASIZING BEVERLY

But she's with a half dozen MEDICAL ASSISTANTS very busy preparing medical supplies, bringing portable medical equipment, etc.

BEVERLY

Medical teams already preparing to beam down, Captain.

PICARD'S VOICE

(relieved)

Compliments on that, Doctor!

198 INT. BRIDGE

Picard turning back to "Q".

PICARD

Any questions? Starfleet people are trained to render aid and assistance whenever...

"Q" (JUDGE)

(interrupting)

But not trained in clear thinking.

PICARD

Let's consider your thoughts. You call us "savages" and yet you knew those people down there would be killed. You're the one whose conduct is uncivilized.

WORF

Sir, they're firing on the planet again.

199 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

Where we SEE the mystery vessel beginning to FIRE BLASTS down at the planet again.

PICARD

Forcefields full on.

(to Worf)

Go to thrusters! Position us between that vessel and the planet.

WORF

Aye, sir, thruster power to...

Worf trails his words, perplexed. His panel is fading, GOING DARK.

WORF

(continuing)

We have no ship control, sir.

It's gone!

200 INT. CORRIDOR OUTSIDE ZORN'S OFFICE - DAY - RIKER AND DATA

They are headed toward Zorn's office door when the BLUE BOLT HITS beside the door, flooding the scene with a FLASH OF BLUE LIGHT. The corridor rocks, and the ceiling comes down partially. Riker and Data are flung down by the explosion. A beat, and then Data stirs, sits up. Riker is slower, but is managing to haul himself upright.

DATA

Are you undamaged?

RIKER

Yes. You?

Data's eyes glaze slightly as he seems to go into a sort of "trance" that lasts just a few seconds. Then:

DATA

All systems operating.

201 ANGLE INCLUDING ZORN'S OFFICE DOOR

It is hanging by its hinges, and debris-dust is drifting out of it. Riker and Data move quickly to and through the open door.

202 INT. ZORN'S OFFICE - DAY - FULL SHOT

As Riker and Data ENTER. The office has been badly damaged, especially near the door. O.S. THE SOUND OF ANOTHER BOLT EXPLODING echoes. The room shakes under the impact. There is a MUFFLED SOB near the desk.

203 CLOSER ANGLE - NEAR DESK

Zorn is cowering under his elegant desk, shaking and sobbing in fear.

ZORN

Please. You can make it stop.

Drive it away.

RIKER

Drive who away, Groppler?

Zorn reacts as if he knows he's said too much.

ZORN

I don't know.

DATA

Unlikely, sir.

(to Zorn)

Our records show that you supervised all Bandi contact with other worlds...

ZORN

We haven't done anything wrong!

RIKER

Then if we can learn nothing from you, perhaps we'll leave.

ZORN

(frightened)

No! No, don't leave, I'll try

to explain some of...

204 EMPHASIZING ZORN (OPTICAL)

A kind of TRANSPORTER SOUND is heard, and then a TRANSPORTER EFFECT, somewhat different from the Starfleet variety, centers on Zorn. He beging SCREAMING as he FADES FROM VIEW.

205 ANGLE ON RIKER

As he keys his communicator.

205 CONTINUED:

RIKER

First officer to Enterprise.

PICARD'S VOICE

Go ahead, Riker.

RIKER

We've lost Zorn, sir. Something

like a transporter beam, it

snatched him out of here.

206 INT. BRIDGE

"Q" still in the captain's seat, listening to:

RIKER'S VOICE

Question, sir, could it have been

the "Q" character you met earlier.

"Q" (JUDGE)

(laughs)

None of you know who it is?

You're running out of time,

Captain.

207 ANGLE EMPHASIZING PICARD AND TROI

She's frowning, trying to 'feel' something.

TROI

Captain... Suddenly I'm sensing

something else. It's

satisfaction, enormous

satisfaction.

PICARD

From the same source as before?

TROI

No, that was on the planet.

(indicates)

This seems to be from here.

208 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

And the image of the mystery vessel.

208 CONTINUED:

"Q" (JUDGE)

(to Troi)

Excellent, Counselor!

(indicates Picard)

He's such a dullard, isn't he!

INTERCOM VOICE

Captain from Transporter Room.
First officer and Mister Data now
beaming aboard.

"Q" (JUDGE)

Excellent also!

(to Picard)

Perhaps with more of these little
minds helping, you'll...

209 EMPHASIZING PICARD

As he whirls suddenly on "Q".

PICARD

(interrupting)

That is enough, damn it!

"Q" (JUDGE)

We have an agreement; have you
forgotten... ?

In b.g., the turbolift doors SNAP OPEN but unnoticed by
Picard and "Q" as they continue their argument. Riker

and Data appear, move onto bridge as:

PICARD

We have an agreement which you
are at this moment breaking by
taking over our vessel,
interfering with my decisions!
(steps up nose-to-nose)
You are not welcome on my bridge.
Now, either leave or finish us.
One of the two!

"Q" stands, during which we have the impression that everyone is holding his breath. Then:

"Q" (JUDGE)

(gently)
Temper, temper, mon capitaine. I
am merely trying to assist a
pitiful species. Perhaps I'll
leave if Mister Riker provides
me with some amusement.

209 CONTINUED:

PICARD

(to Riker)

Do nothing that he asks!

"Q" (JUDGE)

But I ask so little. And it is so necessary if you are to solve all this.

(turns; indicates vessel image in Main Viewer)

Beam over there with your... what is it called... your "away team"?

(to Picard)

You should already know what you'll find there. But perhaps it was too adult a puzzle for you.

RIKER

Captain, with all respect, I intended to suggest beaming over there.

210 EMPHASIZING "Q" (OPTICAL)

Amused at all this. He turns from Riker to look at Picard.

"Q" (JUDGE)

You show promise, my good fellow.

PICARD

But you don't. You should have long ago realized that, humanity is NOT a criminal race!

"Q" (JUDGE)

YOU MUST STILL PROVE THAT!

A familiar BLINDING FLASH, and then "Q" is gone.

211 ANGLE EMPHASIZING PICARD AND RIKER

Realizing "Q" is gone, turning to look at each other. Riker checks a reading on his panel.

RIKER

Of the 24 hours "Q" gave us, we have

less than one left, sir.

211 CONTINUED:

PICARD

(nods)

But I had a feeling you impressed him, Number One. That's hopeful.

RIKER

Thank you, Captain, That's the first time you've called me "Number One".

PICARD

(small smile)

I believe I'll enjoy getting to know you, Bill. If we live long enough.

FADE OUT.

PART TEN

FADE IN:

212 EXT. SPACE - ENTERPRISE AND MYSTERY VESSEL (OPTICAL)

In orbit over the planet.

213 INT. TRANSPORTER ROOM

Riker's away team moving onto the transporter platform. With him are Data, Troi, and Tasha. They carry the usual away team equipment which they're now checking.

RIKER

Phasers on stun.

Everyone checks hand phasers. AD-LIB answers of "checked", "on stun," etc. Riker turns to Transporter Chief.

RIKER

Energize.

214 INT. MYSTERY SHIP TUNNEL - WIDE ANGLE (OPTICAL)

TRANSPORTER SOUND, then the BEAMING EFFECT. Then, fully MATERIALIZED, Riker and the others look around to orient themselves.

DATA

Most interesting, sir.

TASHA

Much the same construction as the underground tunnel we saw.

Which describes it perfectly. The same rounded shape and GLOWING WALL of unknown composition. The "tunnel" is deserted; NO SHIP SOUNDS of any kind.

TASHA

(continuing)

But no sound of power; no equipment. How does this ship run?

Riker nods a direction. Tasha takes the point as they move out. Clearly, these are exceptionally well trained people. Data is already using his tricorder to check

the walls. He obviously gets nothing, shakes his head.

Troi suddenly staggers, GROANS.

214 CONTINUED:

RIKER

Troi, what is it?!

(waits anxiously)

Is it the same as you felt down there?

TROI

No, this is... different. It feels much more powerful... full of anger... hate...

TASHA

Toward us?

TROI

No. It's directed down toward the old Bandi city.

DATA

Most intriguing again. The place that this vessel was firing upon...

(abruptly stops; to Riker)

Sorry, sir, I seem to be commenting on everything.

RIKER

(small smile)

Good. Don't stop it, my friend.

215 EXT. SPACE (OPTICAL)

Enterprise and the mystery vessel still in orbit.

216 INT. BRIDGE - EMPHASIZING PICARD

Geordi and Worf at their positions. Picard is in the command seat, antsy.

RIKER'S VOICE

Enterprise, Riker. This is turning out to be a very long

tunnel or corridor, sir. Still no sign of mechanism or circuitry...

217 INT. NARROW MYSTERY SHIP TUNNEL - RIKER AND GROUP

Still led and followed by the security people, they're now moving along fairly rapidly although this tunnel is narrower here. Otherwise, its look hasn't changed.

RIKER

(continuing)

... or controls, readouts, nothing at all like any vessel I've seen before.

TROI

(interrupting)

Groppler Zorn, sir... in great fear...

(motions)

Just ahead.

218 INT. TUNNEL CONNECTION

Troi and the team arriving, standing puzzled at what seems to be only a sharp turn where we SEE a strange indentation in the tunnel wall there. Troi, intent on this, steps closer, pushes her body against the indentation.

TROI

It's definitely Zorn, Commander. Here!

RIKER

(stepping in)

Careful...

But the tunnel wall is soft here -- it gives perceptibly, as Troi pushes harder and then PLOP... she disappears through it. (NOTE: Or the 'wall' opens to let her through and then closes behind her.)

RIKER

Troi!!!

Then he pushes, disappears through the same wall.

219 INT. ZORN'S "CELL"

Riker sliding through the pliable opening in the tunnel wall, joining Troi who is standing there aghast at what is suspended in the center of this area.

220 ANGLE AT FORCE FIELD (OPTICAL)

Zorn is held suspended off the deck in the center of a cylindrical forcefield. The force field edges GLITTER SOFTLY to outline the shape of it.

221 ANGLE ON THE AWAY TEAM (OPTICAL)

As the other team members come through the 'wall' too, stand, reacting at the sight of Zorn.

222 ANGLE AT FORCE FIELD (OPTICAL)

The FORCEFIELD SPARKLES, CLICKS, causing Zorn to writhe and twitch. He SCREAMS.

ZORN

No! Please! No more! Please,

no more...

223 ANGLE ON AWAY TEAM (OPTICAL)

They move forward toward him, and are brought up sharply by the leading edge of the force field. Data has already started to scan with his tricorder. Riker calls to Zorn.

RIKER

(continuing)

Zorn. Can you hear me?

Zorn manages to lift his head, and WE SEE his pain-filled face, his features twisted into a grimace of intense agony.

ZORN

Make it stop the pain. Please...

TROI

Has the alien communicated... ?

(breaks off; then to

Riker)

That's it, sir! It's just one alien that I'm sensing here.

ZORN

(another GROAN)

Please! I don't understand what it wants.

TROI

(studying Zorn; then)

Not true. He does know.

223 CONTINUED:

Data interrupts by holding his tricorder so that Riker can see the readings he's gathered. Riker registers at seeing something unique as Data pulls out his phaser, Riker does the same and both of them concentrate on making some exact setting on their phasers.

224 ANOTHER ANGLE (OPTICAL)

As Data and Riker raise their phasers toward Zorn.

ZORN

(in terror)

No, no, please don't!

Data and Riker trigger their phasers and we SEE a SORT OF COLORED GLOW on the FORCEFIELD HOLDING Zorn, the GLOW SPREADING OVER THE ENTIRE FORCEFIELD. Then, suddenly the FORCEFIELD DISAPPEARS, GLOW AND ALL, and Zorn tumbles out onto the floor free of restraint.

225 EMPHASIZING "LIVE" PART OF CELL WALL (EFFECTS)

Where the wall seems to be "alive", undulating. Beyond it, Tasha is assisting Zorn to his feet, supporting him. Meanwhile, Troi looks around Zorn's "cell", sensing something troubling. Riker has turned on his communicator:

RIKER

Away team to Enterprise...

A TENDRIL OF PLASMA EMERGES FROM THIS PART OF THE WALL, swaying and moving toward Troi.

DATA

(interrupting; warning)

Troi... !

But the TENDRIL is already wrapping around her. Data tries to pull the TENDRIL from Troi, succeeds only in getting a NEW TENDRIL wrapped around himself.

226 ANOTHER ANGLE (EFFECTS)

The floor of the area suddenly going soft, away team members sinking into it while still ANOTHER SECTION OF WALL FOLDS ITSELF OVER TASHA. (What we're seeing is this part of the mystery "vessel" becoming a living thing.)

226 CONTINUED:

RIKER

Enterprise, come in. Beam us...

Interrupted as his feet are YANKED OUT FROM UNDER HIM.

DATA

Enterprise, we need help...

Interrupted by the NEW TENDRIL WRAPPING ITSELF AROUND HIS HEAD.

227 INT. BRIDGE

Picard speaking anxiously toward his command panel as we HEAR Riker's MUFFLED SOUNDS OF DISTRESS.

PICARD

Transporter chief, yank them back!

Now!

WORF

Captain... !

228 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

Toward which Lieutenant Worf is pointing. On it the IMAGE of the mystery vessel is BEGINNING TO CHANGE IN SHAPE. The firm, hard edges of the spaceship are giving way to something softer, very mysterious in nature.

229 ANOTHER ANGLE (OPTICAL)

In which we SEE a familiar BLINDING FLASH and "Q" appears, now wearing the uniform of a STARFLEET CAPTAIN.

"Q" (STARFLEET)

Your time is up, Captain.

PICARD

Get off my bridge!

(into command panel)

Transporter Chief, do you have their coordinates?

230 ANOTHER ANGLE (EFFECTS)

"Q" stepping to the command position.

"Q" (STARFLEET)

He can't hear you, Captain.

230 CONTINUED:

"Q" gestures upward, at which Picard is suddenly lifted into the air and then to the side of "Q"'s hand motion in that direction.

PICARD

"Q", I've people in trouble over there... !

As Picard hovers above, "Q" steps up and sits in Picard's command position. Bridge personnel are coming to their feet angrily, then hesitate as:

PICARD

(continuing)

Everyone, at ease! That's an order!

(to "Q")

My people are in trouble, "Q". Help them; I'll do whatever you say...

As "Q" gives another hand signal downward, the Captain is gently deposited onto the deck.

231 WIDE PORTION OF BRIDGE (OPTICAL)

As the same strange transporter SOUND that accompanied Zorn's "kidnapping" is heard and the same STRANGE TRANSPORTER EFFECT APPEARS, this time MATERIALIZING FIVE IMAGES -- Riker, Data, Troi, Tasha, and Groppler Zorn.

232 ANGLE EMPHASIZING PICARD

Very surprised, looking from his away team to "Q".

"Q" (STARFLEET)

You'll do whatever I say?

PICARD

(hesitates; nods)

It seems I did make that bargain.

TROI

The agreement isn't valid, sir.

It wasn't "Q" that saved us.

"Q" (STARFLEET)

(quickly; indicating

viewer)

Save yourselves! It may attack you now.

233 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

On which the changed IMAGE of the mystery "vessel" seems to be floating in closer to the Enterprise.

RIKER

It was that which sent us back, Captain.

TROI

Yes sir. It's not a vessel, sir. It's alive somehow...

"Q" (STARFLEET)

She lies! Destroy it while you have a chance.

(to Tasha)

Make phasers and photon torpedoes ready... !

PICARD

No! Do nothing he suggests!

ZORN

But that thing was killing my people, Captain...

PICARD

True, but why? Was there a reason?

"Q" (STARFLEET)

It is an unknown, Captain! Isn't that enough?

PICARD

If you had earned that uniform you're wearing, you'd know that the unknown is what brings us out here!

"Q" (STARFLEET)

Wasted effort, considering the human intelligence.

PICARD

Let's test that...

(to Zorn)

... starting with the tunnels you have under Farpoint, Groppler.

RIKER

Identical to the ones on that space vessel lifeform, over there. Why was it punishing you, Groppler?

233 CONTINUED:

PICARD

In return for pain you caused to some other creature?

ZORN

We did nothing wrong! It was injured, we helped it...

PICARD

(interrupting; to Zorn)

Thank you, that was the missing part.

(turns)

Tasha, rig phasers to deliver an energy beam.

TASHA

(puzzled)

Aye, sir.

Tasha steps to her panel, makes settings on controls there.

RIKER

Yes, Captain, I understand now. It has to be conceivable that somewhere in the galaxy there could exist creatures able to convert energy into matter...

PICARD

(nodding)

And into specific patterns of

matter. Much as our transporters do.

TASHA

(indicating)

On the viewer, Captain!

234 ANGLE EMPHASIZING MAIN VIEWER (OPTICAL)

Where the vessel/creature IMAGE is SOFTENING FURTHER INTO AN AMORPHOUS, COLORFUL AND LOVELY SHAPE. Picard turns to the Groppler, demanding:

PICARD

Zorn, you captured something like that, didn't you?

On main viewer, the IMAGE NOW SHOWS LOVELY FEATHERY TENDRILS, and it is BEGINNING TO MOVE DOWN TOWARD THE PLANET. Zorn reacts to this, shows panic.

234 CONTINUED:

ZORN

Warn my people, please! Leave Farpoint Station immediately!

"Q" (STARFLEET)

He's lied to you, Captain. Shouldn't you let his people die?

PICARD

(nods to Ops)

Transmit the message. "Leave Farpoint immediately".

TROI

Then it was a pair of creatures I was sensing. One down there in grief and pain, the other up here, filled with anger...

DATA

(nodding)

And firing not on the new space station, but on the old Bandi city.

PICARD

(to "Q")

Attacking those who captured it's...

(to Troi)

... it's mate?

TASHA

Energy beam ready, sir.

PICARD

(to Tasha)

Lock it in on Farpoint Station.

"Q" stands in an annoyed manner, indicates the captain's position to Picard.

"Q" (STARFLEET)

I see now it was too simple a puzzle. But generosity has always been my weakness.

As "Q" moves aside, Picard takes his position, turning to Tasha.

PICARD

Let it have whatever it can absorb. Energize!

235 EXT SPACE - THE ENTERRPISE (OPTICAL)

in orbit, as a THICK, PALE BLUE ENERGY BEAM AIMS DOWNWARD.

236 EXT. FARPOINT STATION (OPTICAL)

HIGH DOWNWARD SHOT SHOWING THE ENERGY BEAM terminating and being absorbed into Farpoint Station.

237 INT. BRIDGE - INCLUDING MAIN VIEWER (OPTICAL)

Picard and others watching the energy beam terminating at Farpoint Station.

TASHA

Now getting feedback on the beam, sir.

PICARD

Discontinue it.

(to Zorn)

Groppler Zorn, there'll soon be no Farpoint Station if I'm right about this.

"Q" (STARFLEET)

A lucky guess!

ZORN

I know we deserve this loss, but please believe me, we meant not to harm the creature, but to use it.

TROI

Sir, a feeling of great joy. And gratitude.

238 EXT. FARPOINT STATION (OPTICAL)

The city/station miniature -- the Farpoint Station part of it GROWING SOFT, SHIMMERING, SLOWLY BECOMES A

CREATURE OF GOSSAMER, FEATHERY LIGHTNESS -- now gracefully rising up from its captivity.

239 ANOTHER ANGLE (OPTICAL)

Where what was once the "mystery vessel" but now an increasingly beautiful COLORFUL, FEATHERY TENDRIL SHAPE is descending closer and closer to what was once the Farpoint Station part of city/station (miniature).

239 CONTINUED:

THE TWO CREATURES (OPTICAL)

The smaller one rising up toward its mate. They touch -- delicate matter/energy tendrils twining -- and then together they move upwards out of sight.

240 EXT SPACE - THE ENTERPRISE (OPTICAL)

As the two creatures rise up past it.

241 INT. BRIDGE - INCLUDING MAIN VIEWER (OPTICAL)

On which the two creatures are rising upward OUT OF IMAGE FRAME.

TROI

Great joy and gratitude... from both of them.

242 ANGLE EMPHASIZING "Q" (OPTICAL)

As Picard turns on him.

PICARD

And why? Because it furnishes entertainment to you! You use other lifeforms for recreation.

"Q" (STARFLEET)

If so, you've not provided the best...

PICARD

Get off my ship, you smug hypocrite.

"Q" (STARFLEET)

Why not? We can also meet another time, another place.

PICARD

That's doesn't frighten us at all! You accuse us of "grievous savagery"? No, the one proven guilty of that crime is you!

242 CONTINUED:

ANOTHER BLINDING FLASH AND "Q" DISAPPEARS. It takes a moment to realize that he is gone. Then:

RIKER

I trust this isn't the usual way our missions will go, sir.

Picard screws up his face in mock consideration of this, then nods.

PICARD

On no, Number One, I'm sure

they'll be much more interesting.

FADE OUT.

THE END

STAR TREK: THE NEXT GENERATION

"The Naked Now"

#40271-103

Teleplay by

D.C. Fontana

Story by

D.C. Fontana

and

Gene Roddenberry

Based on a story by John D.F. Black

(May 12, 1967)

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REVISED FINAL DRAFT

June 26, 1987

STAR TREK: THE NEXT GENERATION

"The Naked Now"

CAST

PICARD	SARAH MACDOUGAL
RIKER	JIM SHIMODA
DATA	CREWMAN (2)
TROI	CREWWOMAN
BEVERLY	SECURITY GUARD
TASHA	TRANSPORTER CHIEF
WORF	CONN
GEORDI	
WESLEY	

STAR TREK: THE NEXT GENERATION

"The Naked Now"

SETS

INTERIORS EXTERIORS

U.S.S. ENTERPRISE (all opticals)

Main Bridge

Transporter Room

Crusher's Office

Sickbay

Various Corridors

Engineering

Engineer's Office

Tasha's Quarters

Troi's Quarters

S.S. TSIOLKOVSKY

Main Corridor

Second Corridor

Bridge

Personnel Quarters

Bathroom

Lab

STAR TREK: THE NEXT GENERATION

"The Naked Now"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (OPTICAL)

racing through space at warp speed.

PICARD (V.O.)

Captain's log, Stardate 41209.2. We are running at Warp 7 to rendezvous with the science vessel S. S. Tsiolkovsky...

2 FULL ON WHITE DWARF (OPTICAL)

with the S.S. Tsiolkovsky in orbit. Then the Enterprise appears and moves in to join the research vessel.

PICARD (V.O.)

(continuing)

... which has been routinely monitoring the collapse of a red supergiant star into a white dwarf. What has brought us here is a series of strange messages indicating something has gone wrong aboard the research vessel.

3 INT. MAIN BRIDGE (OPTICAL)

All regulars on duty -- Data at Ops, Geordi at Conn, Tasha and Worf upstage intent on main viewer which shows the Enterprise moving in parallel with the research vessel. First, a STATIC GARBLE, then a WOMAN'S VOICE over the audio channel, low and insinuating. INDISTINCT VOICES, LAUGHTER, IN B.G. indicate the SOUNDS OF A NOISY PARTY.

WOMAN'S COM VOICE

Well, hello Enterprise. Welcome... I hope you have a lot of pretty boys on board... because I'm willing... and waiting...

They wait for more, then Picard nods toward Data.

3 CONTINUED:

DATA

(touches com panel)

S.S. Tsiolkovsky, repeat your message.

WOMAN'S COM VOICE

(laughter, then)

In fact... we're going to have a real blowout here... Thought that would interest you. Waiting!

She LAUGHS HYSTERICALLY. There is MORE LAUGHTER FROM THE OTHERS, some cries of "DO IT! GO AHEAD!" in b.g. of the transmission, an EXPLOSIVE SOUND -- and then silence. After a beat:

DATA

Captain... what we just heard is, well...impossible.

PICARD

Report.

DATA

(quietly)

I believe that last sound we heard was an emergency hatch being blown.

The subspace channel is still open -- all we HEAR is the HISS OF EMPTY AIR.

PICARD

Are you certain... yes, of course you are.

Riker comes to his feet fast, gets a nod from Picard, motions for Data, Geordi and Tasha to follow him to the turbolift.

WORF

Sensor scan now reveals no life signs aboard, Captain.

4 INT. TRANSPORTER ROOM - ANGLE ON AWAY TEAM (OPTICAL)

The away team consists of RIKER, GEORDI, DATA, TASHA, and a SECURITY GUARD. Data and Geordi have tricorders; Tasha has the large phaser.

RIKER

Put us on their bridge, Chief.

4 CONTINUED:

TRANSPORTER CHIEF

Life support systems are not functioning in that area, sir.

Riker nods to the TRANSPORTER CHIEF at the console.

RIKER

Then put us in the main corridor.

Energize.

The Transporter Chief works his console controls deftly.

As the TRANSPORTER EFFECT AND SOUNDS BEGIN AND BUILD:

5 INT. TSIOLKOVSKY MAIN CORRIDOR - ON AWAY TEAM (OPTICAL)

The TRANSPORTER EFFECT COMES IN, FADES DOWN, leaving the away team materialized. The ship is very quiet -- a low HUM of working equipment, but without the murmur of living beings.

RIKER

Cover the ship as planned. Move out.

Data and Geordi put tricorders on "record" and all move out.

6 INT. SECOND CORRIDOR - ON RIKER AND DATA (OPTICAL)

This corridor shows signs of phaser char marks on the walls. There is litter on the deck -- food, a wine

bottle, discarded clothes. Data records the scene with his tricorder, as:

DATA

Indications of what humans would call... a "wild party?"

Riker has moved quickly to a door at the end of the corridor. It is shut, but there is a small viewscreen set in the wall beside it.

RIKER

Their bridge. If this thing works, be sure to record ---

He activates the viewscreen, takes a look, and GROANS.

7 CLOSE SHOT - SMALL VIEWSCREEN (OPTICAL)

Narrow view of a small bridge (SET FRAGMENT), mostly consoles, maybe a command chair. And beyond these, the emergency hatch set in the bulkhead -- the hatch is

gone, and the cold glitter of a starfield winks beyond it. (SET DRESSING NOTE: There should be no loose objects visible, only items that are firmly anchored to deck or bulkhead. Anything loose would have been swept into space when the air rushed out into the vacuum.)

8 WIDER SHOT - RIKER AND DATA

Riker steps aside, gesturing to Data to record the scene on the viewer as:

RIKER

You were right. Somebody blew the hatch and they were all sucked out into space..

DATA

Correction, sir, blown out.

RIKER

Thank you, Data.

DATA

A common mistake, sir...

RIKER

(emphasis)

I know! Thank you, Data.

TASHA'S COM VOICE

Commander Riker, it's Lieutenant Yar, location Engineering. Ten people here, sir, all frozen. No vital signs.

RIKER

(touches communicator)

Frozen how?

TASHA'S COM VOICE

Looks to me like someone was "playing" with the environmental controls, sir. Just let all the heat bleed away into space.

RIKER

(to Data)

That's ridiculous!

TASHA'S COM VOICE

That's what I say, sir.

9 INT. PERSONNEL QUARTERS - ANGLE ON ENTRY DOOR

as it opens heavily and causes a slight AIR HISSING. Geordi ENTERS from the corridor, reacts to the AIR HISSING, hits a wall control on the inside. His expression changes to one of dismay as he looks around.

10 ANOTHER ANGLE

CAMERA ANGLE REVEALS a room partially covered with frost. We glimpse several male and female bodies, scantily clad or (implied) nude, possibly a couple entwined. All are frozen and dead. Bits of frost-covered lingerie and other intimate clothing are scattered around. Geordi touches his insignia.

GEORDI

Sir, Lieutenant La Forge in the
crew quarters. Something in here.

11 BACK TO GEORDI

as he HEARS A SOUND, the BUMP BUMP of a door bumping against the jamb. Geordi hurries across the small room toward the adjoining bathroom.

GEORDI
(continuing)
Hello!

12 INT. BATHROOM - ANGLE ON GEORDI

Nothing inside, Geordi decides to check the closed shower stall, yanks the door open -- and a frozen WOMAN'S BODY, fully clothed, falls out into his arms. Although startled, Geordi has the presence of mind to catch the ice-covered corpse and lower it to the floor.

13 CLOSER ON GEORDI

Examining the frozen woman who had once been attractive,

shakes his head in pity. He rests one hand on the wet side wall of the shower to brace himself as he prepares to stand upright again.

14 VERY CLOSE ON GEORDI'S HAND AND "DROPS" (INSERT))

Several drops of "water" on the icy shower wall where Geordi's hand rests coalesce and move onto his hand (per Justman effect).

15 INT. TSIOLKOVSKY MAIN CORRIDOR - EMPHASIZING RIKER

as he uses his communicator.

RIKER

Riker to Captain, I have a report for you.

16 INT. ENTERPRISE MAIN BRIDGE - CLOSE ON PICARD

Worf at Ops (port) and crewman at Conn (starboard).

PICARD

(tabs com control)

Picard here.

RIKER'S COM VOICE

They're all dead, sir. Some were apparently blown out the emergency hatches.

PICARD

There were eighty people on that ship, Number One.

RIKER'S COM VOICE

Yes sir. As I said, all dead.

Picard looks incredulous.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

17 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

The Tsiolkovsky still drifts in space. The Enterprise is nearby. Over this:

PICARD (V.O.)

Captain's log, supplemental. We are downloading the research information gathered on the collapsing...

18 CLOSE ANGLE ON DWARF STAR (OPTICAL)

looking somehow strange, unstable, although we'd see no surface movement at this range.

PICARD (V.O.)

(continuing)

... star nearby. I am concerned at being in such close orbit, but

the Tsiolkovsky's research

records...

19 INT. ENTERPRISE MEDICAL CORRIDOR

with Picard striding toward Dr. Crusher's office.

PICARD (V.O.)

(continuing)

... will no doubt predict the time

of the star's final collapse.

20 INT. CRUSHER'S OFFICE - ON BEVERLY, PICARD AND TROI

Beverly is examining information as it comes up on a desktop viewer. (NOTE: We see only the back of the viewer and the flicker of light on her face as the information changes.) Troi is there too, also watching the screen.

Picard ENTERS, strides over to examine the viewing screen too.

BEVERLY

I can't find anything unusual in
any of the tricorder readings
they've sent over, Captain.

20 CONTINUED:

Picard straightens up, and Beverly turns around to look at him.

PICARD

Give me a theory, Doctor.
Anything!

Beverly's silence is eloquent. She shakes her head, her face has a worried look.

PICARD

(turning; continuing)

Troi? Did you feel anything from
over there?

TROI

Perhaps some residual
confusion... and exhilaration, too.
But I'm not too certain of that.

PICARD

Madness? Mass hysteria?
Delusion?

TROI

Any or all, Captain.

PICARD

All right. Let's bring the away
team back. Set the transporter
for maximum decontamination. And
then full examinations and
observation when they're here.

He turns and heads for the door.

21 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

as before.

22 INT. ENTERPRISE SICKBAY - BEVERLY, RIKER, GEORDI, DATA

Data is just getting up from one of the hospital beds as:

BEVERLY

If you were any more perfect, Data, I'd write you up in a Starfleet medical textbook.

22 CONTINUED:

DATA

I am already listed in several biomechanical texts, Doctor.

Beverly doesn't quite yet know how to take Data. Riker does, and grins.

BEVERLY

Yes... of course.

(to Geordi)

You're next, Lieutenant.

Data LEAVES. Geordi obligingly lies down on the hospital bed, and Beverly starts to monitor him with a small instrument.

23 ANGLE ON MEDICAL VIEWSCREEN

The readings come on -- nothing radical anywhere.

24 WIDER ANGLE

as Beverly looks up at the o.s. viewscreen, then:

BEVERLY

(continuing)

Normal -- all across.

Except... why are you perspiring?

Geordi appears to have a fine sheen of perspiration on his face.

GEORDI

I suppose because you have it too hot in here. What else would it be?

Both Beverly and Riker have reacted to this un-Geordi reply.

RIKER

That doesn't... sound exactly like you, Geordi.

Geordi looks up, then replies pleasantly, grinning.

GEORDI

Maybe it wasn't.

(indicates Beverly)

Maybe she threw her voice.

He means it as a joke but no one is amused.

24 CONTINUED:

GEORDI

(continuing)

Joke.

BEVERLY

Of course. But I would like to run another test or two on you, Lieutenant.

25 INT. MAIN BRIDGE AND CRUSHER'S OFFICE (INTERCUTS)

as Picard turns to his panel.

BEVERLY'S COM VOICE

Sickbay to Bridge...

PICARD

Picard here. Go ahead, Doctor.

BEVERLY'S COM VOICE

I'm confining Lieutenant La Forge to Sickbay until further notice.

PICARD

Do we have a problem, Doctor?

BEVERLY'S COM VOICE

I don't know yet.

26 INT. ENTERPRISE MAIN BRIDGE - FULL SHOT

as Riker ENTERS from a turbolift and crosses toward Data, who is working at one of the science stations at the rear of the Bridge. All other Bridge Personnel are in place -- Picard, Tasha, Worf at Ops, Crewman at Conn.

27 CLOSER TWO SHOT - RIKER AND DATA

Data looks up as Riker approaches him.

RIKER

Data, I need help in locating some library-computer information.

DATA

Specifics, sir?

27 CONTINUED:

RIKER

All I have is a vague memory of reading somewhere about someone taking a shower in his or her clothing.

27 CONTINUED:

DATA

Ah. The body Geordi discovered.

RIKER

And I believe it may have happened before.

DATA

To "someone," "somewhere."

RIKER

(amused)

Should be easy for someone written up in biomechanical texts.

Data shrugs, enters a command on the panel, and information begins to flash up on a small viewscreen. (Viewscreen may be o.s.)

DATA

About that... did the doctor believe I was boasting?

RIKER

(dryly)

Probably.

(indicates viewer)

This may take some time?

DATA

At least several hours.

(looks up)

But what I said was a statement of fact.

Riker begins EXITING.

DATA

(continuing)

Perhaps she will look it up.

RIKER

You can depend on it.

28 INT. SICKBAY - ANGLE ON GEORDI AND BEVERLY

He is resting on a hospital bed. Beverly finishes working over him with a medical instrument, checks a reading on it, moves toward her office. (NOTE: At no time does she touch him.)

29 INT. CRUSHER'S OFFICE - ON BEVERLY

She sits down at her desk, compares readings on the medical instrument with something she has called up on the viewer.

30 INT. SICKBAY - ON GEORDI

He sits up, takes off his communicator and lays it to one side. Then he gets to his feet, and quietly EXITS the Sickbay. A moment, then Beverly comes back IN -- stares at the empty bed, snatches up Geordi's communicator and runs for the door.

BEVERLY

Geordi!

31 INT. CORRIDOR OUTSIDE SICKBAY - ON BEVERLY

The door slides open and she stands there, agitatedly staring up and down the corridor.

32 BEVERLY'S P.O.V. - THE CORRIDOR

empty.

33 INT. MAIN BRIDGE - ON TASHA

as she hears an ALERT SIGNAL from her panel.

BEVERLY'S COM VOICE

Security! Lieutenant La Forge just left Sickbay while my back was turned. It's important we find him.

TASHA

(toward console)

Security team alert, pick up Lieutenant La Forge who left Sickbay moments ago.

(calling toward Picard)

Captain, anything further?

PICARD

Affirmative. Make it a ship-wide search, Lieutenant.

34 INT. CRUSHER'S QUARTERS - ANGLE ON WESLEY AND GEORDI

The boy is in the living space, near a table littered with delicate futuristic tools.

34 CONTINUED:

He has an intricately shaped tube attached to a miniature control device. It is a MINIATURE TRACTOR BEAM (OPTICAL). As Geordi watches, Wesley is using the device to maneuver a chair in the air.

WESLEY

It's a model of the same kind of tractor beam our ship uses... with some ideas of my own added.

He hoists the chair higher, floats it sideways, lets it settle to the deck. Geordi is fascinated.

GEORDI

So that's your science project. Wes, you are something!

WESLEY

Meanwhile, the captain won't let me visit the bridge.

Wesley goes to the littered table, pulls out a transparent cube, slides it into a slot on a small flat (portable) machine.

WESLEY

(continuing)

So I use this to imagine I'm there.

Wesley touches a control and a light goes on at the tiny machine.

PICARD'S VOICE

Take the helm, Mister Crusher. Set a course for thirty-seven mark one hundred eighty. Warp six.

GEORDI

(indicates)

That's the captain's voice.

WESLEY

Pieced together from words he's used on the intercom.

(indicates)

I can pretend he's ordering me to take the Enterprise anywhere. And listen to this...

Wesley touches another control.

34 CONTINUED: (2)

PICARD'S VOICE

Chief Engineer, report to the Bridge. Commander Riker, report to the Bridge. Doctor Crusher, report to the Bridge.

WESLEY

What d'you think?

Geordi puts a friendly arm about the boy's shoulder.

GEORDI

I think the captain's lucky you're on his side.

WESLEY

But he still won't let me on the bridge. And there's nothing there I don't understand.

GEORDI

Wish I understood myself that well.

Wesley turns at the "down" note in Geordi's voice.

WESLEY

You okay?

GEORDI

No. Suddenly I seem to be burning up inside.

Geordi stands, moves for the door.

GEORDI

(continuing)

Wow it's hot in here.

Geordi EXITS leaving a puzzled Wesley inside.

34A INT. CORRIDORS

Tasha and Security Personnel searching for Geordi.

35 INT. OBSERVATION LOUNGE - ANGLE ON GEORDI

perspiring, upset. Looking out to space.

TASHA'S VOICE

Geordi... ?

35 CONTINUED:

She ENTERS SCENE from behind him, looking for a reaction

from him.

TASHA

(continuing)

Medical's been worried about you.

GEORDI

(without turning)

Help me.

Tasha studies him a beat. He seems so sad, so lonely. Then:

TASHA

Lieutenant Yar in the Observation Lounge. Send a team here now.

After a beat, Geordi swings around to look at her, pain and longing chasing across his face.

GEORDI

Tasha... I said "help me." Help me not to give in to the wild things coming into my mind...

Tasha is moved, tries to fight it off.

TASHA

Geordi -- my job is security...

GEORDI

Please.

Tasha folds him into arms.

TASHA

Yes, helping is more important.

How can I help you Geordi?

36 INSERT - TASHA'S HAND

being patted by Geordi's hand.

37 BACK TO SHOT

A Security Guard hurries into the room, stops as Tasha motions him to a halt.

GEORDI

Help me to see like you do.

37 CONTINUED:

TASHA

But you already see better than I can.

GEORDI

I see more. But more isn't better!

He tears off the prosthesis, exposing eyes that have flat gray irises with no pupil, incapable of expression.

TASHA

Geordi...

GEORDI

I want to see in shallow, dim, beautiful human ways.

TASHA

We'll talk about it, Geordi.

(takes his arm)

I'm going to take you to Sickbay now. All right?

He bobs his head, willing to be assisted. As she leads him away:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

The dwarf star in view too.

PICARD (V. O.)

Captain's log, supplemental. I am concerned that away team member Lieutenant La Forge has been taken to Sickbay. The report: "unusual behavior."

39 INT. SICKBAY - ANGLE ON BEVERLY, GEORDI, TROI

Geordi is lying on a hospital bed still struggling to control his emotions, while Beverly works her medical instruments over him, glancing up now and then at the o.s. viewscreen to check the results. Troi is assisting the monitoring.

40 INT. CRUSHER'S OFFICE - ON TASHA AND PICARD

TASHA

... and then we got him down to sickbay so Dr. Crusher could examine him.

PICARD

He wasn't violent?

She glances over her shoulder back toward the treatment room.

TASHA

No, sir. He was very upset... he kept talking about wanting normal eyes.

PICARD

Thank you, Lieutenant. I'll be in Sickbay.

Picard HURRIES OUT immediately. It's clear he has much on his mind. Tasha moves to EXIT, then pauses.

41 CLOSE ON TASHA

wiping a hand over her lightly perspiring brow. As she EXITS, it is clear she feels strange somehow.

42 INT. SICKBAY - ON BEVERLY, GEORDI, TROI, PICARD

Beverly administers a hypospray to Geordi, which finally begins to calm his emotional state. As Picard joins them, Beverly turns and indicates her medical viewscreen.

BEVERLY

According to our medical readouts, there's still nothing wrong with him. He looks like he's running a temperature but every instrument we have says he's not.

PICARD

Doctor, every person on that ship over there died. Is there any chance that whatever did it is loose on my ship?

BEVERLY

If you mean a disease, sir, I'd say there's no chance of it. We used full decontamination, we

examined each team member carefully...

PICARD

(interrupting)

The entire crew over there somehow managed to kill themselves, Doctor. If it wasn't a disease, what else could have made them do that?

BEVERLY

The obvious alternatives would be in areas of insanity, severe emotional upset...

(stops short; to Troi)

Troi, do you feel anything unusual in the lieutenant here?

PICARD

(to Troi)

Security reported he was longing for normal eyesight. A rather sudden yearning for that.

42 CONTINUED:

TROI

Since his records show no previous mention of that, the fact that it's happened now could be important.

Troi centers her attention on Geordi, mentally probing. Then:

TROI

(continuing)

But all I feel from him is confusion. If I didn't know better, I'd say he was intoxicated.

The Captain throws a quick look toward Beverly who shakes her head firmly.

BEVERLY

Our tests would have shown that. Also any signs of drugs, hallucinogens or other contaminants.

43 INT. ENTERPRISE MAIN BRIDGE - ANGLE ON RIKER AND DATA

still at the science station, Data's fingers flying over tabs on the console. He looks at the viewscreen, shakes his head. Worf and Crewman as before.

DATA

Can you provide more information, sir? Seeking an instance of someone showering with their clothing on is...is...

RIKER

I know... like looking for a needle in a haystack.

DATA

(puzzled)

Why should anyone wish to expend

their time in such a search?

RIKER

Correction, Data, I should have said proverbial needle in a haystack.

43 CONTINUED:

DATA

Ah, a human proverb! As in folklore, or an historical allusion, or tribal memories, or...

RIKER

(interrupting)

That's it! Historical! I remember now that I was reading a history of all the past starships named Enterprise.

Data takes over the console, quickly tabbing in commands as:

DATA

Enterprise history. Aberrant behavior. Medical cross reference...

44 ANGLE TO INCLUDE TURBOLIFT

as Picard ARRIVES, CROSSES toward his Bridge position. Riker sees him, calls:

RIKER

Captain, I believe we've got the answer to what happened over there.

45 ANGLE AT VIEWER

where Data continues refining the information he's getting. Riker is watching over his shoulder as Picard moves in to examine the information too.

PICARD

The Constitution class Enterprise,
Captain James T. Kirk
commanding...

RIKER

(indicates viewer)

Similar conditions. They were
monitoring a planet that was
breaking up, not a collapsing star
as in this case, but there were
the same huge shifts in gravity...

45 CONTINUED:

PICARD

(peers closely)

... which somehow resulted in
complex strings of water
molecules which then acquired
carbon from the body and acted
on the brain like alcohol!

(to Data)

Mister Data, download that information immediately to medical.

DATA

Aye sir, downloading.

Picard and Riker both study the information on the viewer.

PICARD

Fascinating! Their entire crew going out of control...

RIKER

Like intoxication but worse. Judgment almost completely impaired...

PICARD

Until they found this formula, barely in time.

(moves to his own

console)

Picard to Doctor Crusher, come in.

After a moment:

BEVERLY'S COM VOICE

This is Crusher; go ahead Captain.

PICARD

You can relax, Doctor. The answer to all this is feeding into your medical banks now... including a cure.

A long beat, then:

BEVERLY'S COM VOICE

Are you certain, Captain?

PICARD

Absolutely!

Data has looked up with a slight pained expression at

Picard's "absolutely."

46 INT. TROI'S QUARTERS - ON TROI

Troi's quarters are tastefully decorated, including a scattering of art objects that may be Betazoid in origin -- perhaps a wall hanging, a unique piece of pottery or statuette, or paintings. At the moment, there are also a number of lovely dresses and gowns draped over the furniture. Troi ENTERS and stops inside the door, staring.

TROI

Tasha?

47 INCLUDING TASHA

She is somewhat agitated and has a light sheen of perspiration as she holds one of Troi's gowns against her, judging it for color. The size, of course, would be all wrong for her.

TROI

(continuing)

What're you doing?

TASHA

I need your advice. That's why

I came to your quarters.

TROI

Of course. Anything I can do ---

TASHA

(interrupting)

On clothes. You always wear such

beautiful clothes off duty. And

your hair's so nice all the time.

I want to change my image.

(holds up dress)

What about this color?

TROI

Not for you. Tasha, I feel you're

very uncertain... that you're

fighting something.

She reaches out to take Tasha's hand comfortingly.

TROI

(continuing)

What is it?

Tasha pulls her hand away, tosses down the dress, and moves to the door as:

47 CONTINUED:

TASHA

Never mind. I'll find what I need myself. Ship's Stores will have it.

TROI

Tasha, wait ---

Tasha LEAVES. Troi immediately touches the com panel.

TROI

(continuing)

Troi to Captain Picard.

48 INT. MAIN BRIDGE - ON PICARD

PICARD

Picard here.

TROI'S COM VOICE

Sir, I think Tasha's been infected, too. She's just left my quarters...

PICARD

It's not actually an "infection," Counselor.

TROI'S COM VOICE

Yes sir, it's more like intoxication, but whatever it is, she's got it.

49 ANGLE TO INCLUDE RIKER AND DATA

PICARD

Thank you, Counselor.

(to Riker)

Number One, our security chief has the equivalent of a snootful.

DATA

(to Picard)

Inquiry, sir... 'snootful?'

PICARD

Forget it!

50 INT. CRUSHER'S OFFICE - ANGLE ON BEVERLY

She is checking the lab report on Geordi against information on her viewscreen when:

WESLEY (V.O)

Mom, Look what I can do...

She turns, gets to her feet in alarm and hurries into the treatment room.

51 INT. SICKBAY - INCLUDING WESLEY AND BEVERLY (OPTICAL)

Wesley again has the tractor beam on and is balancing several medical instruments in mid-air all at the same time. We can also SEE he's perspiring a bit.

WESLEY

(continuing)

I've been able to widen and strengthen the beam, just like I told you last night ---

BEVERLY

Do me a favor, Wes? There's something happening on this ship...

(shrugs)

Just to be safe, I'd like you to stay in our quarters until it's solved.

WESLEY

(slightly silly grin)

Right, Mom, right. Your wish is my...

BEVERLY

Now, Wes.

Wesley lowers the floating instruments and turns off the little tractor beam as:

WESLEY

(another grin)

You could be stunting my emotional growth, you know.

(wipes forehead)

Why's it so hot in here, anyway?

He heads for the door. Beverly pauses, thinking about his words a moment, then has to forget it as:

51 CONTINUED:

PICARD'S COM VOICE

Picard to Crusher. Have you made a test injection yet? We're getting indications that this condition is spreading.

BEVERLY

No test yet, Captain, but very soon.

52 INT. CORRIDOR - CLOSE ON A VERY SHAPELY REAR END

moving down the corridor with a most provocative sway. CAMERA PULLS BACK TO REVEAL the shapely rear end belongs to Tasha, and she is moving with the sexiest walk imaginable -- quite unlike her usual straightforward stride. Her whole expression has acquired a sexy pout. She approaches an intersection where several crewpersons are passing. Then, we HEAR GIGGLES, then a woman's LAUGHING SCREAM.

TRANSPORTER CHIEF

Come to Papa; come to Papa... !

MORE LAUGHTER as A CREWMAN chases a CREWWOMAN around the corner and into the other corridor. Other crew odd behavior.

53 WIDER ANGLE

From the reactions of the crewpersons in sight it is obvious that some have been infected and some not. Another CREWMAN is coming from the other direction and pauses as he sees Tasha swaying sexily toward him, openly flirting. She stops in front of him.

54 TASHA AND CREWMAN

She reaches out to pull him a little closer and plants one hell of a kiss on him. As he returns it:

55 INT. ENTERPRISE MAIN BRIDGE - FULL SHOT

As Picard returns to his chair, Data moves toward him.

DATA

Captain, in another forty-one minutes will see the information from the Tsiolkovsky downloaded to us.

55 CONTINUED:

PICARD

Why so slow?

DATA

Slow, sir? The Tsiolkovsky has been eight months in accumulating it.

PICARD

(indicates viewer)

How much danger from that star? Worse case.

56 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

The collapsing star centered on the screen in the midst

of very slow motion surface explosions.

DATA (V.O.)

Like a full collapse, sir?

57 BACK TO TWO SHOT - PICARD AND DATA

DATA

(continuing)

Any stellar material it threw this way we could still outrun on half impulse power.

58 ANGLE AT MAIN VIEWSCREEN (OPTICAL)

as before, the slow surface explosions on the collapsing star continuing from the last viewscreen SHOT.

59 INT. ENGINEERING OFFICE - FULL SHOT

CHIEF ENGINEER SARAH MACDOUGAL and her ASSISTANT CHIEF JIM SHIMODA are working in the office at their consoles. They both glance up as the BOSUN'S WHISTLE SOUNDS, then:

PICARD'S COM VOICE

Picard to Engineering. Chief engineer report to the bridge.

MacDougal shakes her head, EXITS the office. Shimoda turns back to his console.

59 CONTINUED:

PICARD'S COM VOICE

(continuing)

Assistant Chief Engineer Shimoda report to Medical.

Shimoda hesitates, looks around the empty office. A beat... then Wesley ENTERS the office, carrying the small flat portable machine we saw earlier.

We should also SEE the small tractor beam device with tube and fiber optic wire attachment.

WESLEY

Hi, Jim. Was that the captain sending you to Medical?

SHIMODA

Which would leave no one on duty here. The chief was just summoned to the bridge.

WESLEY

What about me? I could call your chief on the bridge if anything happens.

He smiles at Shimoda... and wipes some sweat from his brow.

60 INT. ENTERPRISE MAIN BRIDGE - ANGLE ON PICARD AND MACDOUGAL

Picard looks around curiously as MacDougal approaches the command chair:

MACDOUGAL

Reporting as ordered, sir.

PICARD

What?

MACDOUGAL

You ordered me to report to the bridge, sir.

PICARD

I did no such thing. I want you down in the Engine Room in case we need to move out of here.

Interrupted by a Bosun's WHISTLE ALERT:

60 CONTINUED:

PICARD'S COM VOICE

Attention all decks, all divisions. Effective immediately, I have handed over control of this vessel to

Acting Captain Wesley Crusher.

61 CLOSE ON PICARD

Sheer disbelief.

PICARD

Acting Capt...

WESLEY'S COM VOICE

Thank you, Captain Picard, thank you. And with that order dawns a brave new day for the Enterprise.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

PICARD (V.O)

Captain's log, Stardate 41209.3. The strange contaminant that led to the deaths of the Tsiolkovsky crew is now aboard the Enterprise... and our Engineering Section has been commandeered by young Wesley Crusher...

63 INT. ENTERPRISE MAIN BRIDGE - EMPHASIZING PICARD

PICARD

(continuing)

Number One, MacDougal -- get that boy out of Engineering.

Riker and MacDougal turn and head for a turbolift as:

64 ANGLE ON WORF

Worf at Ops, Data at the Conn station. Worf turns around toward Picard, concerned.

WORF

Sir, I'm getting very strange reports from all decks --

PICARD

Such as?

WORF

Such as the ship's training division ordering all officers to attend a lecture on metaphysics.

PICARD

Metaphysics?

65 INCLUDING DATA AT CONN

DATA

Confirmed, sir. And there is a rather peculiar limerick being delivered by someone in the shuttlecraft bay. I am not sure I understand it...

(quoting)

There was a young lady from Venus whose body was shaped like --

66 EMPHASIZING PICARD

PICARD

(interrupting)

Captain to Security, come in!

DATA

(to Worf)

Did I say something wrong?

WORF

(shrugs)

I don't understand their humor either.

SECURITY COM VOICE

(lazy, uninterested)

Yeah, Captain?

PICARD

Where's my security chief?! Get me Lieutenant Yar.

SECURITY COM VOICE

Keep your britches on, Captain.

TASHA'S COM VOICE

Captain Picard...

PICARD

Yar, where are you?

TASHA'S COM VOICE

I'm in my quarters and pretty busy right at this moment, Jean-Luc.

PICARD

(gathering self together)

All right, Lieutenant, just stay right there.

(MORE)

66 CONTINUED:

PICARD (Cont'd)

(turning)

Data, please go to Lieutenant Yar and get her down to Sickbay.

DATA

Yes, sir.

PICARD

(into console)

Security, I want all your senior supervisors to report to the bridge immediately.

67 INT. ENGINEERING (OPTICAL)

A FORCEFIELD SHIMMER at the entrance to the Engineering Office, barring the way inside. Beyond the FORCEFIELD inside the office stands Wesley who is grinning at several Crewpersons, all of them clearly contaminated, who stand outside the FORCEFIELD. Assistant Chief Engineer Shimoda ENTERS, grinning and weaving slightly, walks up to the FORCEFIELD as:

WESLEY

... and a dessert course shall henceforth precede and follow every meal. Including breakfast.

CHEERS from the onlookers.

CREWMAN

Hurray for the acting captain!

68 ANGLE ON SHIMODA (OPTICAL)

SHIMODA

Never got as far as Sickbay, Wes. I feel too good for that.

BUZZ SOUND as Shimoda walks into the FORCEFIELD and is thrown back.

SHIMODA

(continuing)

Incredible! How did you do that?

68 CONTINUED:

WESLEY

(indicating)

Hooked my model tractor beam into ship's power. Now its a repulser beam too.

(eyeing Shimoda)

Want in?

Shimoda nods, raises his right hand as in oath.

SHIMODA

Swear to be faithful to you, Captain!

69 INT. ENGINEERING OFFICE (OPTICAL)

Wesley picks up a small control device, aims it at the FORCEFIELD which disappears. Shimoda steps inside, then Wesley turns the forcefield on again.

70 INT. TASHA'S QUARTERS - AT DOOR

The living space is low lit, provocative shadows. There is a CHIME, a beat, then the door slides open. Data stands there, hesitant, steps in. He looks around, not quite sure of himself.

DATA

Lieutenant Yar?

TASHA'S VOICE

Here, Data.

71 ANGLE ON TASHA

in the door to her bedroom. Her hair is provocatively arranged... her makeup is especially dramatic and

attractive... and she wears a pale blue diaphanous Theiss creation that promises revelations that will get us thrown off the air. Her voice quality has changed too... sultry, like a Louisiana summer night.

TASHA

(continuing)

You wanted me?

72 TWO SHOT

Tasha moves languidly toward Data, almost floating. Data doesn't quite know how to react to this Tasha.

72 CONTINUED:

DATA

Captain Picard ordered me to escort you to Sickbay, Lieutenant.

TASHA

Did he say when?

DATA

(considering it, then)

I am sure he meant "now."

(indicates)

So you need time to get into uniform...

TASHA

But I got out of uniform for you, Data. Do you know how old I was when I was abandoned?

DATA

Chronological age? No, I am afraid I am not conversant with your ---

TASHA

Five. Five years old, but I survived. I learned how to stay alive, how to avoid the rape gangs. I was fifteen before I escaped.

DATA

I am sorry. I did not know...

TASHA

And what I want now is gentleness.

And joy. And love.

She reaches out and caresses his face. Data shifts his weight, not sure what to do.

TASHA

(continuing)

From you, Data. You are fully functional, aren't you?

DATA

Of course, but...

TASHA

How fully?

72 CONTINUED: (2)

DATA

In every way, of course. I have been programmed in multiple techniques, a broad variety of pleasuring...

TASHA

You jewel! That's exactly what I hoped.

Her smile is provocative, full of promises; and Data tentatively smiles back. As the bedroom door CLOSES behind them:

73 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

In b.g., then collapsing star begins slowly to GLOW BRIGHTER.

74 INT. ENGINEERING - ON RIKER

He is standing near a communications computer panel.

PICARD'S COM VOICE

What have you learned, Number One?

RIKER

Captain, the ship's engines are cut off from the bridge. And I have the reason. The assistant chief engineer pulled out the isolinear optical chips from command and all engines are off-line.

75 INT. ENGINEER'S OFFICE - ON SHIMODA AND WESLEY (OPTICAL)

Shimoda is sitting on the floor near an opened console, playing happily with a pile of isolinear chips (small colored slabs, rather like Chiclets), tossing them in the air or juggling them, staring at the pretty colors. Wesley looks with an air of pride and satisfaction at his portable TRACTOR BEAM which is emitting a beam wide enough to block the entire opening into the Engineer's Office.

76 INT. ENGINEERING - ON RIKER AND MACDOUGAL

as the Engineer COMES IN beside Riker.

76 CONTINUED:

RIKER

(continuing)

Wesley's hooked some kind of tractor beam into ship's power and has it aimed at the door. We can't get past it to get at the computer.

PICARD'S COM VOICE

Can you short out the power?

Riker looks to MacDougal. She shrugs.

MACDOUGAL

Maybe.

(considers)

Yes, I can. But it's going to take time.

77 INT. ENTERPRISE MAIN BRIDGE - CLOSE ON PICARD

Concerned.

PICARD

Do it!

78 INT. ENGINEERING - ON RIKER AND MACDOUGAL

as they pull a panel off the console opposite the Engineer's Office entry, and MacDougal starts to reach inside. From their right, there is the SOUND of turbolift doors and:

TROI'S VOICE

Bill...

79 INT. CORRIDOR TO ENGINEERING

as Riker comes to her.

RIKER

Deanna, what -- ?

She reaches for him before he can stop her, holds him tight.

TROI

So many minds on this ship,

Bill... all free... released...

79 CONTINUED:

Her hands move sensuously on his back, her body closer to his.

RIKER

Deanna --

TROI

I can feel them all... what they

feel... what they want... I feel

a side of humans I've never felt

before.

RIKER

Come on, I'm getting you to Sickbay.

He catches her up in his arms, carries her toward the turbolift as:

TROI

Wouldn't you rather be alone with me -- with me in your mind...

80 INT. SICKBAY - ANGLE ON BEVERLY

She has a large beaker or futuristic-shaped container from which she is loading a hypo-spray. The hypo-spray filled, she moves across to where Geordi La Forge lies still strapped on the hospital bed. He is awake now, his face a picture of desolation. Beverly administers the hypo-spray and steps back to observe.

BEVERLY

The medical records we found say

this works almost instantly.

Geordi lies still, staring at the ceiling. Then:

GEORDI

I've never seen a rainbow, Doc.

Sunset. Sunrise. None of those.

This is going to help me?

Beverly stares at Geordi, horrified as realization comes. It doesn't work.

81 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY AND DWARF STAR (OPTICAL)

No movement at all.

82 INT. SICKBAY - ANGLE ON RIKER AND TROI

as he carries her into the treatment area, lays her down gently on a bed next to Geordi's.

RIKER

Doctor Crusher...

He turns, looking for Beverly. She does not appear. He hurries into her office.

83 INT. CRUSHER'S OFFICE - ON BEVERLY AND RIKER

She is sitting at the desk, desolate. Riker COMES IN behind her, puts a hand on her shoulder to shake her slightly.

RIKER

Didn't you hear me? Deanna needs your help.

BEVERLY

The formula from the old Enterprise didn't work.

RIKER

What?

BEVERLY

This water-carbon complex may induce the same symptoms, but it's different somehow. Maybe it's mutated. I'll have to isolate it... analyze it...

RIKER

We don't have that kind of time.

She suddenly snaps around, realizing something.

BEVERLY

You brought Deanna in?

RIKER

She's infected with it, too.

He heads for the door. Beverly is on her feet anxiously.

BEVERLY

You touched her? Oh, God, you touched me.

(then)

You can't leave here --

83 CONTINUED:

RIKER

If we don't get our command computers back on-line soon, this -- whatever this is -- won't matter. We'll all be dead.

On Beverly's despairing face:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

84 EXT. SPACE - ENTERPRISE, TSIOLKOVSKY, DWARF STAR

As before with very slow (at this distance) flaring from the star.

PICARD (V. O.)

Captain's log, supplemental. It is no longer an inconvenient childish prank. Young Wesley Crusher...

(beat; softening)

Admittedly a victim of the Tsiolkovsky "infection"...

85 INT. MAIN BRIDGE - ANGLE ON MAIN VIEWER (OPTICAL)

Showing a SHOT of Wesley in the Engineering office. Also at the Bridge are Worf at the Ops position and crewman at Conn.

PICARD (V. O.)

(continuing)

... is now in control of my

starship. How he acquired the engineering information and knowledge he is using, I have no idea.

86 ANGLE ON PICARD

staring up at Wesley's IMAGE on the main viewer.

PICARD

(continuing)

Wes, this is Captain Picard. Do you see me?

87 VARIOUS ANGLES (OPTICAL)

as Wesley looks up and around, focuses his attention onto camera (the captain). Although showing the same contaminant symptoms as others, he speaks respectfully.

WESLEY

Yes sir?

87 CONTINUED:

PICARD

You will now return all control of this vessel to the bridge where it belongs. Now.

WESLEY

I'm sorry, sir. Why don't you just tell me what you want done and I'll...

PICARD

(interrupting)

Because ship captains control their own vessels, young man!

WESLEY

But, sir, you don't do it yourself. You give the orders, someone else does it. What's wrong with giving me the orders to do it?

Worf and Conn have exchanged looks during this although Conn has begun to perspire and appears uncomfortable. Worf sees something unusual on his console, interrupts Picard.

WORF

Captain, getting unusual readings now from the dwarf star... !

PICARD

Stand by a moment on that.

(toward main viewer)

Wesley... !

(softens it)

Wes... are you aware that you're acting strangely... that a kind of "infection" was brought back from the Tsiolkovsky that acts like intoxication?

WESLEY

(considers it)

Are you saying that's why I feel

so... so "hot," so strange?

Picard wants to shout back "of freakin' course!" but he controls himself.

PICARD

That's a very adult bit of reasoning, Wes...

87 CONTINUED: (2)

WESLEY

Are you saying I'm "drunk?" I feel strange but also good.

PICARD

Because...

(corrects his tone of voice)

Because you've lost the capacity for self-judgment. Alcohol does

that but this contaminant we've brought back does it even more so.

WESLEY

What would you do if you got your ship back?

PICARD

It's very important I do because we must immediately put a tractor beam on the Tsiolkovsky, then tow it out of...

WESLEY

Tractor beams are my specialty, Skipper! I'll contact you when that's done; Wesley out!

With which the VIEWER GOES DARK, and then is replaced with a view of the dwarf star. It is in the midst of a gigantic FLARE.

PICARD

Wes!

Conn gets up from his position now, weaves toward the turbolift.

PICARD

(continuing)

Conn, where are you headed?

No answer. Conn will EXIT by turbolift as:

WORF

Sir!

(indicating viewscreen)

The star; it's beginning to collapse.

PICARD

What the hell is happening in Engineering?

88 INT. ENGINEERING OFFICE - ANGLE ON WESLEY AND

SHIMODA

Wesley is working some controls on one of the consoles, singing:

WESLEY

Lock on, Tsiolkovsky, lock on... lock on, Tsiolkovsky, lock on...

Behind him, Shimoda still sits on the floor, playing something like "jacks" with the isolinear optical chips from the computer, scooping up the chips in orderly groups -- 1, 2, 3, etc.

89 INT. ENGINEERING - ON MACDOUGAL AND RIKER

They work together at the console opposite the entrance to Engineer's Office, probing deep into the guts of the console. A small array of tools lies between them, which they share.

MACDOUGAL

You got the logic probe?

(he hands it to her)

Thanks.

RIKER

Where's the sonic driver?

She grunts and gestures at the spread of tools. Riker looks, finds it, dives into the console again. MacDougal works quickly, steps back.

MACDOUGAL

There. Let's see if this'll cut out his tractor beam power.

She reaches inside the console and switches something. She and Riker both turn to look behind them.

90 ANGLE THROUGH WINDOW INTO ENGINEER'S OFFICE (OPTICAL)

Wesley grins cheerfully. The TRACTOR BEAM is STILL AIMED AT THE DOOR.

91 INT. CRUSHER'S OFFICE - ON BEVERLY

She grimly works at a futuristic microscope, then becomes aware that she is wiping perspiration from her face.

91 CONTINUED:

BEVERLY

Oh no! No, I must find the answer. Find the answer. Have to find the answer.

She reaches for another slide but handles it confusedly.

92 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

as a tractor beam appears.

93 INT. ENTERPRISE MAIN BRIDGE - ANGLE ON WORF

still at Ops. No one at Conn. He whirls around.

WORF

Captain -- tractor beam! We just locked onto the Tsiolkovsky!

PICARD

Bridge to... to Wesley.

(waits; then)

Wesley Crusher, come in!

One of the turbolift doors HISSES OPEN and Data ENTERS the Bridge. Picard whirls to him.

PICARD

(continuing)

Data! At least you're functioning.. !

DATA

Fully, Captain, fully.

But it obvious from the look on his face and his weaving movements that Data is not at all himself.

PICARD

Data, intoxication is a human condition. Your mind is different, it's not the same...

DATA

We are more alike than unlike, my dear captain.

94 EMPHASIZING DATA

He is examining the backs of his hands with great interest.

94 CONTINUED:

DATA

(continuing)

I have pores. Humans have pores.

(turns hands over)

I have fingerprints. Humans have fingerprints. My chemical nutrients are like your blood.

(looks appealingly at

Picard)

If you prick me, do I not leak?

95 ANGLE TURBOLIFT

which opens and Beverly Crusher ENTERS the Bridge.

PICARD

If this can possibly wait,

Doctor...

BEVERLY

May I see you in your Ready Room?

It's a private matter... well,

actually an urgent one...

PICARD

I'm busy, Doctor. Impossible.

But Beverly EXITS Bridge into Ready Room. Picard

FOLLOWS.

PICARD

(continuing)

Damn!

95A INT. CAPTAIN'S READY ROOM

Picard ENTERS, finds Beverly waiting. She has a slight smile on her face.

BEVERLY

I believe I'm infected myself.

Beverly steps toward Picard, suddenly GIGGLES. It's the same high pitched sound we've heard from some others.

PICARD

Do you know what the infection is? Hurry!

95A CONTINUED:

Picard realizes that Beverly is beginning to smile at him a bit sexily. She tries to stop doing so. All this

is complicated for her by the fact she has begun lately to find this man increasingly attractive.

BEVERLY

Sorry.

(wipes off smile)

It is definitely like alcohol intoxication, the same lack of good judgment...

(smiling sexily again)

For example right now, I find you, well, extremely...extremely...

(stops)

Of course we haven't time for that sort of thing...

PICARD

What sort of thing?

BEVERLY

(eyeing his body)

Oh God would I love to show you.

PICARD

Doctor, there must be a cure!
Some formula, similar to the old
one...

BEVERLY
(holding Picard's hand)
Dammit... dammit, dammit, my dear
captain. You owe me something.
You do realize that, don't you?
I'm a woman; I haven't the comfort
of a husband, a man...

PICARD
Not now, Doctor, please...

Then he's alarmed to find himself GIGGLING, wiping
moisture from his forehead.

96 ANGLE EMPHASIZING WORF

On the Bridge, Ready Room door in b.g. He turns
as Picard and Beverly EMERGE from the Ready Room.
Beverly ENTERS the nearby Turbolift, turns and waves
"bye-bye." Picard fights the urge to giggle, waves

back. The doors close. Picard, very irritated at self, regains control. Worf presses his intercom.

WORF

(low)

Bridge to Riker, urgent!

97 INT. ENGINEERING - RIKER AND MACDOUGAL

He looks up, his hands still deep in the console.

RIKER

Riker here.

WORF'S COM VOICE

Sir, regret to inform you that the captain appears to be infected. And Data, and...

RIKER

(all he needs)

Thank you, Lieutenant. I'm coming.

(to MacDougal)

You'll have to handle this.

MACDOUGAL

Are you saying you'll handle that?

98 EXT. SPACE - DWARF STAR FOREGROUND (OPTICAL)

In the midst of a great flaring surface explosion, slow at this distance but obviously enormously powerful.

99 INT. MAIN BRIDGE - EMPHASIZING WORF

Reacting as he sees the results of this on his readouts, then whirls to the Main Viewer. Red alarm lights flash.

100 MAIN VIEWER (OPTICAL)

The star's surface clearly changed by this great flaring explosion.

101 ANGLE AT COMMAND POSITION

Picard very concerned at what he is seeing; Beverly

reacting to his concern; even the bemused Data watching it with some interest. Beverly turns, CROSSES toward the turbolift where she will EXIT. As Riker ENTERS. Meanwhile:

WORF

What we're seeing, sir, is a huge chunk of the star's surface blown off, heading for us!

101 CONTINUED:

PICARD

Take us...

(wipes perspiration)

RIKER

Are you alright, sir?

PICARD

Worf, you know what to do. Take us out of here.

Worf works controls, gets nothing, leaps over to the Conn panel and works something and then comes back to Ops and does more. Still nothing.

WORF

Sir, the controls are still off-line!

PICARD

Override!

WORF

(tries, then)

Same result, sir.

102 INT. ENGINEER'S OFFICE - EMPHASIZING SHIMODA

Wesley watches while Shimoda attempts to put together a structure (like LEGOS) composed of the isolinear optical chips. They both ignore:

RIKER'S COM VOICE

Wes, come in please. Wesley Crusher, this is Riker. Come in.

This is urgent!

103 INT. ENGINEERING - MACDOUGAL

Red alarm lights are flashing. MacDougal twists something inside the open panel.

104 INT. ENGINEER'S OFFICE - ON WESLEY AND SHIMODA (OPTICAL)

The forcefield disappears. Wesley looks up, slightly disconcerted.

105 INT. ENGINEERING - MACDOUGAL

MacDougal rushes for the Engineer's Office.

106 INT. ENGINEER'S OFFICE - FULL SHOT

MacDougal surges in. Wesley and Shimoda merely look at her. Wesley's very sad. Game's over.

RIKER'S COM VOICE

Engineering, urgent. We must have ship's power...

MacDougal ignores him, pushes past them toward the computer consoles. The optical chips go flying as Shimoda dodges out of her way.

MACDOUGAL

Oh, no, those are control chips... !

(finds a com button)

Bridge from Engineering...

RIKER'S COM VOICE

The star is still collapsing; we're directly in the path of...

107 INT. MAIN BRIDGE

Both Picard and Data fighting against the contamination as Riker mans the main console.

MACDOUGAL'S COM VOICE

I can't help you, bridge!
Someone's yanked out all the
control chips here...

WESLEY'S COM VOICE

It was an adult who did it!

WORF

I estimate fourteen minutes until
that mass gets here... !

MACDOUGAL'S COM VOICE

No way to replace chips in
fourteen minutes, sir. I'd guess
two hours, maybe three...

WESLEY'S VOICE

Data could assemble them back
faster.

Picard seems to come out of it a bit. He looks up:

107 CONTINUED:

PICARD

What's that?

(hits a com control)

What's that Wesley?

WESLEY'S COM VOICE

They're just simple isolinear

chips, sir. To Data, anyway.

He could shuffle them like cards.

RIKER

(overlap)

Come on Data. Hurry!

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

108 EXT. SPACE - ENTERPRISE AND TSIOLKOVSKY (OPTICAL)

still tied by the tractor beam, motionless. Riker's voice reveals the strain he is under.

RIKER (V.O.)

Ship's log, First Officer Riker. The star has begun disintegrating. Enterprise will be destroyed unless it can be moved out of the path of the star material hurtling...

109 EXT. SPACE - EXPLODED MASS OF MATERIAL (OPTICAL)

It is large, irregularly shaped, moving very fast as it was hurled off the star's surface with more power than a hydrogen bomb. To gain a sense of size, it should BLOCK OUT A WHOLE SECTION OF THE STARFIELD as it PASSES

CAMERA.

RIKER (V.O.)

(continuing)

... toward us. Our only hope is for Lieutenant Commander Data in the time we have left, to regain his senses and reconnect engine power to the Bridge.

110 INT. ENGINEER'S OFFICE - ON MACDOUGAL

She is on her knees on the floor, vainly trying to sort out which optical chips belong where.

111 ANGLE ON RIKER AND DATA

as they ENTER FAST. MacDougal looks up at Riker, helplessly indicates the chip chaos. Data smiles at Wesley, who grins back cheerfully. Both are still smashed.

WESLEY

Hi, Mister Data.

DATA

Nice to see you, Wesley. What... ?

111 CONTINUED:

RIKER

(overlapping; urgently indicating)

Data! We need the engines on-line in a hurry, remember?

Meanwhile, Riker is now beginning to perspire like others who have been "infected."

WESLEY

Oh yes, I remember too.

(to Data)

So, Data, if you don't mind...

RIKER

(fast; to Wesley)

We've no time for courtesy!

(fast; to Data)

Get those damned control chips back in place, Data! In the correct order!

Data hesitates, surprised at Riker shouting at him.

RIKER

(continuing)

NOW!

WESLEY

(to Data)

It's like a game of 'how fast can you do it?'

DATA

Ah, a game!

Data begins selecting chips, beginning to move more and more rapidly. Wesley moves to the Engineering Room viewer, adjusts the controls there.

WESLEY

I think I can switch this to the main viewer, sir...

112 ANOTHER ANGLE - VIEWER (OPTICAL)

as it switches to a SHOT OF THE STAR MATERIAL IN DISTANCE BUT RACING TOWARD THEM.

113 ANGLE EMPHASIZING RIKER

turning from viewer to Data.

113 CONTINUED:

RIKER

We've got eight or nine minutes, at most, Data. Can you finish by then?

114 ANGLE EMPHASIZING DATA

If necessary, UNDERCRANK CAMERA now to show Data's hands are moving very fast. He seems to be calculating Riker's questions, then shakes his head without looking up:

DATA

No. This will take slightly more time than we have, sir.

Riker becomes aware that his hand is wet, realizes he is "infected" too.

RIKER

Dammit, NO! I can't afford to get it!

He stands, sways, grabs for support.

115 EXT. SPACE - MASS OF MATERIAL FROM STAR (OPTICAL)

hurtling through space -- too fast.

116 INT. CRUSHER'S OFFICE - ANGLE ON BEVERLY

She has a batch of blue liquid made up and is examining it. Picard ENTERS on the run.

PICARD

Beverly...

BEVERLY

Yes, Jean-Luc?

PICARD

You will address me as Captain!

They too still show signs of the "intoxication." Beverly has begun to fill a hypo-spray with the blue liquid.

BEVERLY

In which case, dear Captain, you will address me as 'Chief Medical Officer' or 'Doctor.'

116 CONTINUED:

PICARD

(befuddled; then)

That's true; I started off calling you 'Beverly,' then naturally, you...

(shakes head)

I'm still not thinking straight!

Having filled the hypo-spray, Beverly turns with it to go somewhere but forgets where.

BEVERLY

Likewise. Where the hell was I just headed?

PICARD

(indicates hypo)

If that's something you wanted to test...

BEVERLY

(suddenly remembering)

Yes, yes, on Geordi!

Weaving a bit, she hurries off with Picard following in the same way.

117 INT. ENGINEER'S OFFICE - THREE SHOT

Riker and MacDougal standing over Data, who concentrates on the chips. Wesley has moved to his school project tractor beam, eyes it proudly.

WESLEY

Did you see how I reversed fields on this, Commander? Made it into a repulser beam.

Riker ignores the question, watches Data, concerned.

118 CLOSE ON DATA AND HIS HANDS

UNDERCRANK CAMERA. His hands are flying -- almost a blur. More and and more of the isolinear optical chips are set in the command computer board.

DATA

If we had just a minute more,

sir...

119 ANGLE ON WESLEY

He looks up toward Engineering Room viewer.

120 CLOSE ON VIEWSCREEN (OPTICAL)

The mass of star material closer, hurtling toward them.

121 WIDER ANGLE

Wesley reacts at the nearness now of the star material.

Then looks at his tractor device.

WESLEY

If this were a hundred times more

powerful than it is...

122 INT. SICKBAY - ANGLE ON GEORDI

as Beverly administers the hypo to Geordi with Picard looking on.

BEVERLY

I made this a broader based remedy... I hope. But it's still close to the formula from the old Enterprise's records...

PICARD

Decades ago, light years away...

BEVERLY

But almost exactly the same conditions as here.

GEORDI

What was in that, Doctor? My head's beginning to clear...

Both react to the sight of Geordi beginning to sit up alertly. Beverly whirls, injecting Picard... then

herself. She presses the hypo on him.

BEVERLY

Take this to Engineering. I'll make up more hypos for the others.

123 INT. ENGINEERING OFFICE

as before but with Riker gloomy now. Data and Wesley continuing work. But Wesley is struck with an idea, leaps to the Engineering Room control board.

123 CONTINUED:

Eyes it, then:

WESLEY

Why not try it with the real thing?!

(to MacDougal)

Why not reverse fields on this,

Ma'am? If we only need an extra minute...

MACDOUGAL

It would take weeks of laying out new circuits...

124 EMPHASIZING WESLEY

studying the Engineering Room board.

WESLEY

But why not just see it in your head?

(thinks, presses switches)

Come off the main lead, split at the force activator, then...then...

(puzzled)

If I could just think straight about this...

125 WIDER ANGLE

as Picard bursts in, presses his hypo against MacDougal, then Riker, then another person, etc.

RIKER

We didn't make it, Captain. If we had just a minute or so more...

126 EXT. SPACE - ENTERPRISE, TSIOLKOVSKY (OPTICAL)

with the star material looming large as it rushes down upon them.

127 INT. ENGINEER'S OFFICE - ON WESLEY

His fingers begin to dance on the panel.

127 CONTINUED:

WESLEY

Yes, then reversing power leads,

back through the force
activator... repulser beam hard
against the Tsiolkovsky...

128 EXT. SPACE - ENTERPRISE, TSIOLKOVSKY (OPTICAL)

The Tsiolkovsky now begins drifting to one side, beginning to spin clear with the Enterprise moving away from it.

129 INT. ENGINEER'S OFFICE - WIDE ANGLE

Riker eyes the viewer in surprise.

RIKER
We're pushing away!

Data lifts his hands from the command computer board. The isolinear optical chips GLOW on the board.

RIKER
(continuing; into communicator)
Bridge, engage engines!

130 EXT. SPACE - TSIOLKOVSKY AND MASS OF MATERIAL (OPTICAL)

The mass of material crashes into the Tsiolkovsky. Her warp and impulse engines EXPLODE SIMULTANEOUSLY on impact in a mighty BLAZE OF LIGHT. But Enterprise is accelerating out of trouble.

131 INT. ENTERPRISE MAIN BRIDGE - FULL SHOT

Geordi at Conn now. Relief. Beverly is there still administering hypo injections. The red alarm lights have stopped.

GEORDI

Sir, something seemed to move us aside at the last minute.

WORF

(into his com)

Do we owe our thanks to Commander Data, sir?

131 CONTINUED:

PICARD'S COM VOICE

Yes. And... Wesley may have given us a few seconds, too.

WORF

Did he say Wesley? The boy?

Beverly nods with a pleased look.

BEVERLY

He said Wesley.

132 INT. ENGINEERING OFFICE

Picard sees Riker smiling at him. He scowls, begins to EXIT.

RIKER

It is only fair to mention Wesley

in a log entry, sir.

PICARD

(stops; nods)

Fair is fair. And let's credit his science teacher, too.

Picard EXITS; Riker follows him.

133
thru OMITTED
134

135 INT. MAIN BRIDGE - PANNING

Picard, Riker and Data ENTER from the Turbolift and move toward their positions. Worf at Ops and Geordi at Conn positions turn with pleased expressions.

GEORDI

Congratulations, sir.

PICARD

To many people.

During which Troi and Tasha also ENTER from Turbolift now, move to their positions. Tasha is back to normal, wearing her regular duty uniform, hair and makeup as stringent as usual. Data sees, nods.

135 CONTINUED:

Data starts to turn away but Tasha has colored, turns toward him.

TASHA

Data! I'm only going to tell you this just once... It never happened.

Data gives her a very puzzled look, goes to position still puzzling over it.

136 OMITTED

137 ANGLE EMPHASIZING PICARD

as he sits in his position, looks around the Bridge.

PICARD

I put it to all of you we may end up with a fine crew... if we keep working at it.

(nods for emphasis; then)

So let's get to our next job, Number One.

RIKER

Aye, sir. Helm, stand by for warp three. Heading two-hundred ninety-four mark thirty-seven.

GEORDI

Warp three, two-hundred ninety-four mark thirty-seven, sir.

RIKER

Engage!

138 EXT. SPACE - THE ENTERPRISE

Accelerating into WARP SPEED.

FADE OUT.

THE END

STAR TREK: THE NEXT GENERATION

"Code of Honor"
#40271-104

Written by
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&
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REVISED FINAL DRAFT

July 2, 1987

STAR TREK: THE NEXT GENERATION
"Code Of Honor"

CAST

PICARD	TRANSPORTER CHIEF
RIKER	LUTAN
DATA	HAGON
TROI	YAREENA
BEVERLY	SPECTATOR
TASHA	TASHA
GEORDI	GEORDI
WESLEY	WESLEY

STAR TREK: THE NEXT GENERATION
"Code Of Honor"

SETS

INTERIORS	EXTERIORS
ENTERPRISE	ON LIGON
Main Bridge	Lutan's Centerplace and
Corridor	Banquet Area
Cargo Deck	
Lounge	
Holodeck	
Captain's Ready Room	
Geordi's Quarters	
Transporter Room	
Turbolift	
ON LIGON	
Tasha's Quarters	
Picard's Quarters	
Corridor	
Centerplace	

STAR TREK: "Code of Honor" - REV. 7/9/87

STAR TREK: THE NEXT GENERATION
"Code of Honor"
TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (OPTICAL)

The great ship moving into orbit of planet Ligon.

PICARD (V.O.)
Captain's log, stardate 41235.25.
Our location planet Ligon II,
source of a rare vaccine needed
on Federation planet Styris IV.
Starfleet has instructed me...

2 INT. MAIN BRIDGE - WIDE ANGLE

Full complement of crew at stations, DATA at OPS, GEORDI at CONN. RIKER and TROI are flanking PICARD.

PICARD (V.O.)
(continuing)
... to engage in a friendly visit
and open treaty negotiations to
acquire this medicinal substance.

GEORDI
Standard orbit, sir.

RIKER
Lieutenant Yar is calling from
Cargo Bay One, sir. Standing by
to beam Ligonian welcoming party
aboard.

PICARD
(rising)
On our way. You have the helm,
Mister Data.

Picard leads Riker and Troi into FORWARD Turbolift.

3 INT. TURBOLIFT

as Picard, Riker and Troi ENTER and the door HISSES

closed behind them.

3 CONTINUED:

PICARD
(continuing; toward controls)
Cargo One.
(to Riker and Troi)
Should be an interesting experience.

RIKER
Agreed. Not only are they closely humanoid but their history has remarkable similarities to ours.

TROI
But a highly structured society and they're exceedingly proud.

4 INT. CARGO DECK (OPTICAL)

Picard, Riker and Troi ENTER. Tasha is waiting there with a pair of SECURITY GUARDS -- one with a tricorder.

TASHA
They've insisted on using their own transporter device, sir...

PICARD
(nods)
It's their way, Lieutenant. Do they have our coordinates?

Tasha indicates cleared area ahead of them on the Cargo Bay deck.

TASHA
They have, sir. Precisely. And they're standing by for your signal.

PICARD
This is Captain Picard of the Starfleet vessel Enterprise. Please...
(looks to Troi; she nods)
... please do us the honor of visiting our vessel.

After only a moment, a slightly different kind of TRANSPORTER EFFECT materializes five people. There are four extremely tall, elegant Black Guards who form a square.

4 CONTINUED:

They are bare-waisted with metal collars -- each with a centered jewel -- and each wears a hakama (starched, baggy trousers pulled between the legs).

Each has at least one major scar, and each carries a bo (a bojutsu fighting staff). Each wears as headgear a red, braided rope in a circular crown. One carries a rolled carpet. They face forward at attention, but their eyes take in everything.

The fifth person materializing is HAGON, who carries a

dull metallic box. He bends down and kicks the carpet so that it unrolls towards Picard.

Then, LUTAN beams into view. He stands a moment, tall, magnificent and with flashing eyes. His dress is more elegant, his jewel more resplendent. The Security Guard with the tricorder scans the party quickly, then nods to Tasha.

TASHA
(quietly to Picard)
Nothing concealed, sir.

Lutan steps forward. He looks about him for a moment.

LUTAN
I am Lutan.

Picard moves to greet him, raising both hands in the customary Ligonian greeting to show one is not holding a weapon. Lutan nods, satisfied, and smiles. Without touching, he holds his hands up in a like manner.

PICARD
Captain Jean-Luc Picard. Welcome aboard. These are my officers. Second in command, Commander William Riker; Ship's Counselor Deanna Troi; my security officer, Lieutenant Tasha Yar.

LUTAN
A woman? Your Chief of Security?

PICARD
Yes, Lutan: that is her expertise.

Lutan and Hagon exchange a near-amused look. Then Lutan turns to Picard.

4 CONTINUED: (2)

LUTAN
I am honored to meet your officers.
(indicates Hagon)
And this is my Secondary, Hagon.
(indicates)
A sample of the vaccine.

Hagon steps forward with the metal box, extending it to Picard. But Tasha steps forward to take it.

TASHA
My duty, Lutan.

Almost before the words are out of Tasha's mouth, Hagon grabs for the box.

TASHA
(continuing)
Sorry, I am required to inspect...

HAGON
Aside, little one...

Hagon whirls toward Picard forcing Picard to step back to avoid contact, but Tasha reacts protecting her Captain, with it ending in Hagon being flipped onto his back. Lutan's guards step forward menacingly but are stopped by a gesture from Lutan. Hagon looks up from his prone position, more puzzled than anything else.

HAGON
(continuing)
This... this is a woman?

LUTAN
(inspecting Tasha)
How interesting!
(then, to Picard)
May we prove as surprising to you.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. CARGO DECK - FULL SHOT

Same principals in approximately the same positions as last SCENE.

TROI
(low voice)
If I may suggest, sir...

She indicates for the Enterprise people to move back and give Lutan and his people room and also time to recover. In just above a whisper:

TROI
(continuing)

No apology. In their view, it would weaken us.

6 EMPHASIZING LUTAN

Unlike Hagon and the Guards, he's beginning to enjoy this as Riker picks up the container Hagon had been holding, examines it and extends it to Picard.

RIKER
Nothing concealed, Captain.
(extends it)
Do you care to accept it?

HAGON
Yes, yes, please do.

LUTAN
(to Tasha)
Unless you care to examine it further.

7 CLOSER GROUP SHOT

Picard seeing it is time to turn on the charm.

PICARD
Absolutely not. This vaccine sample is a gift of life and we are honored at receiving it.
(indicates way into vessel)
Will you do us the honor of letting us entertain you now?

7 CONTINUED:

LUTAN
(nodding)
You may prepare it. We will join you shortly.

With nothing else to do, the Enterprise group LEAVES the immediate area. They're not fools -- security people remain in sight. Lutan and Hagon move closer together, speak in low tones.

HAGON
I ask forgiveness....

LUTAN
(cuts him off)
They are strange alien things. You bear no fault...

HAGON
But the female...

LUTAN
May be exactly what I've needed.

8 INT. LOUNGE - FULL SHOT

Data, BEVERLY and Troi are seen ENTERING, Data carrying a magnificent bronze horse. Picard stands next to Lutan.

PICARD
Lutan, we're aware of many of your planet's achievements, and its unique similarity to an ancient Earth culture, which we all

admire. On behalf of the
Federation, therefore, I am proud
to present to you this token of
gratitude and friendship. From
China's Sung Dynasty, Fourteenth
Century.

DATA
(to Picard)
Thirteenth Century, sir.

PICARD
Indeed?

8 CONTINUED:

LUTAN
(accepting and admiring
it)
It is a most thoughtful gift.
We are grateful.

Lutan hands the horse to Hagon. Then, while watching
Tasha with interest:

8 CONTINUED: (2)

LUTAN
(continuing)
We from Ligon have always been
apprehensive about strangers.
We are not as technologically
advanced as you; yet we possess

something you do not -- a vaccine
which has been found to be an
effective antidote to your deadly
Anchilles fever. If your conduct
toward us is worthy -- if you
respect our customs -- and if we
see this respect -- we will
become friends. Then, we will
make the vaccine available to all
who need it.

Everyone APPLAUDS. Lutan is proud and dignified. He sweeps the gathering with his eyes, which hold on Tasha.

9 CLOSE SHOT - TASHA

She meets his gaze with confidence.

10 BACK TO FULL SHOT

The room quiets down as Picard rises.

PICARD
If you require respect from us,
I'm certain you will see it.

LUTAN
Surrounded by such friendship,
I have no need of my guards.
(to guards)
I will return shortly. Prepare
to transport me then.

The Guards signal obedience, begin EXITING. Picard and the others are puzzled by this.

10 CONTINUED:

PICARD
If there is something else, any final courtesy...

LUTAN
Is it possible to see one of your wondrous holodecks? We have heard how they are used to train your officers.

Picard exchanges a quick, concerned look with Riker and Troi.

PICARD
And used for many other things too.
(turning)
Commander Riker, perhaps you and Counselor Troi can demonstrate.

LUTAN
Is it possible for Lieutenant Yar to do so Captain? Some demonstration of defense training?

RIKER
We've noticed you are intrigued by her having security responsibilities. But such things are not at all unusual with us.

HAGON
With us, it is the duty of women only to own the land, and the duty

of men to protect and rule it.

TROI
(amused)
Much the same has happened in human history too.

Picard smiles, then turns to Tasha questioningly. She nods.

TASHA
I'd like to do it, sir.
(to Lutan)
As a sign of respect, perhaps.

PICARD
(nods agreement)
Very well.

Tasha beckons to Lutan and Hagon.

10 CONTINUED: (2)

TASHA
This way, please.

A couple of Enterprise Security Guards follow.

11 INT. HOLODECK - FULL SHOT - OPTICAL (SPLIT SCREEN)

Tasha, followed by Lutan and Hagon, plus the two security team members, who stay in the b.g. Tasha moves to the wall controls. She punches in some commands, reaches for an aikido jacket from a peg, then walks to a bare area. She gives a CODED COMMAND.

TASHA
(continuing)
Aikido. One.

An Aikido Opponent MATERIALIZES (DISSOLVES IN) ON A MAT. The IMAGE remains rigid, immobile. The visitors are much impressed.

TASHA
(continuing; amicably)
It won't move until my actions activate it.

12 CLOSER ON GROUP

Lutan stepping in to examine the Aikido Opponent, amazed.

LUTAN
You can create people? Without a soul?

TASHA
It's not a real person, Lutan. It has no life. Everything it does is controlled by computer.

She moves close to the image.

TASHA
(continuing; to the image)
Who am I? Do you hear me?

The image doesn't move. But when Tasha suddenly feints, the image instantly blocks the blow.

12 CONTINUED:

TASHA
(continuing)
But it will feel real when it hits you.

She crouches and the IMAGE crouches, and they begin to fight. After rapid and savage exchange, she throws the IMAGE.

13 EMPHASIZING LUTAN

His eyes begin to glow as he evaluates what he sees, watching with growing interest.

HAGON
A force like that cannot possibly come from an image, Lutan.

LUTAN
Then you will show me, Hagon.

Hagon hesitates, but he has his order. He moves to the mat as Tasha steps aside.

14 ACTION ANGLE

Hagon crouches, the image crouches. Hagon deftly makes two feints, and then a move and is promptly dumped hard. There's no doubt about the pain he feels.

HAGON
(trying to breathe)

Oh. . . . Oh...

LUTAN
(to Tasha)
Thank you, Lieutenant. How very enlightening.

15 CLOSER ANGLE (OPTICAL)

Behind Tasha the IMAGE RISES and stands, remaining quiet.

TASHA
(into the air)
Aikido, vanish.

The IMAGE DISSOLVES. Tasha goes to the panel, shuts down the controls, takes a towel from the wall, wipes off, and removes her jacket.

15 CONTINUED:

TASHA
(continuing)
I could create two -- even three, but one is really enough. As you fight with it, it learns, and before long it knows exactly how to defeat you.

LUTAN
(a smile)
Even the extraordinary Lieutenant Yar?

TASHA
(also a smile)
It forces us to keep improving.

Lutan's eyes are glowing as he nods.

LUTAN
Your skill impresses me. I like you.

Lutan shows a definite reaction to Tasha, and she reacts to him similarly. Picard notices both reactions.

16 INT. CARGO DECK - FULL SHOT (OPTICAL)

Our Enterprise participants are all present with Lutan and Hagon. Good-byes are being exchanged.

LUTAN
(continuing)
Farewell, my new friends of the noble Enterprise.

PICARD
Understanding has made friends of many different people. We've had a good beginning, Lutan.

LUTAN
May I also extend a personal farewell to Lieutenant Yar?

Picard nods. Tasha moves forward. Lutan extends his hand to her.

LUTAN

In your Federation terms.

16 CONTINUED:

Tasha takes his hand and shakes it. Lutan puts an arm around her as if to hug her. Releasing his first hand, but still holding her, he reaches up and touches the jewel at the center of his necklace. In an instant their images SHIMMER, and they are gone.

PICARD
Picard to bridge. Red alert!

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. MAIN BRIDGE

The KLAXON is sounding. Turbolift opens and Riker ENTERS bridge immediately, crossing to man the Security Station.

RIKER
Shields up; activate photon torpedoes!

Picard and Troi have come out of the turbolift right

after him, CROSSING to their own positions.

PICARD
What com contact have we had with them?

Data makes a move at his panel, the KLAXON ceases.

DATA
With their orbital control station, sir.

PICARD
(reaches his position)
Make contact there and on all hailing frequencies.
(touches control panel)
Enterprise to Lutan and Ligonian government. You have committed an unfriendly act. You will reply immediately.

RIKER
Photon torpedoes ready, Captain.

PICARD
Set for a display blast, a thousand meters short of planet surface. Fire!

RIKER
Display blast away!

18 EXT. ENTERPRISE IN ORBIT (OPTICAL)

as a spread of photon torpedoes are sent downward toward the planet below.

18A ANGLE DOWN TOWARD PLANET (OPTICAL)

as the torpedo spread travels down toward the planet surface, then detonates in a SPECTACULAR DISPLAY.

19 INT. MAIN BRIDGE

as all wait for some communication from the planet.

RIKER
(to Geordi)
Do we know the source of their transporter beam?

GEORDI
Our own transporter people tried to trace it, sir, but without effect.

DATA
It reads similar to Starfleet's early efforts but uses the Heglenian shift to convert matter and energy in different...
(stops; seeing Picard's expression)
... which is actually not important at this time.

PICARD
(touching panel com)
This is Captain Picard of the Enterprise with a message to Lutan whom I have so far acknowledged

as a friend. But you have now committed what our laws regard as an attack upon us, Lutan. And having visited us here, Lutan, you must certainly understand the power of our vessel. We have so far fired only a warning burst at you. We insist you reply to this message.

They again wait. Finally Picard turns to Troi:

PICARD
(continuing)
Opinion, Counselor. Will they injure Tasha?

19 CONTINUED:

TROI
I believe not, sir. In fact, they seem mainly curious. But in the case of Lutan I did feel other needs.

RIKER
What kind of needs?

TROI
Some sexual attraction from all the males. Lieutenant Yar is physically very attractive. But I felt something else in the case of Lutan... something more like... avarice or ambition.

All puzzle at this.

PICARD
Other comments?

Data turns to Picard.

DATA
If I may, sir... one of the things about them in the briefing studies was their respect for patience.

RIKER
(nods)
Strongly emphasized. And you can see it in the precise, ritualistic way they do things. I'm worried about Lieutenant Yar too, sir, but maybe we should sit and wait them out.

Picard considers this, then nods. He turns to Troi and Data:

PICARD
Analysis, the two of you. Everything we know about them and how these happenings fit into that.

20 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

Planet Ligon II below.

20 CONTINUED:

PICARD (V.O.)
Stardate 41235.32. I am concerned. Over a full day of waiting with no response from...

21 INT. MAIN BRIDGE - FULL SHOT

Only Geordi on duty with a couple of upper-deck Technicians. During the following, BEVERLY CRUSHER will ENTER Bridge and CROSS toward the Captain's Ready Room. WE SEE WESLEY too; he waits in the Turbolift cab.

PICARD (V.O.)
(continuing)
... Lutan. We are now testing whether they are aware of our sensors probing them. So far, we believe we have pinpointed Lutan's government compound.

22 INT. CAPTAIN'S READY ROOM

Beverly ENTERS, joins Picard waiting inside. She's very upset.

BEVERLY
The vaccine, sir...

PICARD
(rises)
Yes, Doctor?

BEVERLY
The vaccine...
(stops; shudders)

I'm a... physician; I've seen death. But not on the scale this could mean.

PICARD

Meanwhile, you were testing whether we can replicate the vaccine...

BEVERLY

And we can't! Their sample works fine when used as an injection, but it becomes unstable when we try to replicate it. You must get vaccine from the planet, Captain. As much as you can. Immediately!

22 CONTINUED:

PICARD

I'm aware of that, Doctor.

BEVERLY

You've never had to watch a patient die from this disease.

PICARD

That's true. But I've seen my share of death.

BEVERLY

Damn!

(weak smile; shakes her head)

Where are the calluses we doctors are supposed to grow over our feelings?

PICARD
Perhaps the good ones never get them.

Beverly moves toward the exit, then stops and turns, eyes him for a long moment.

PICARD
(continuing; hopeful)
Yes, Doctor?

BEVERLY
(hesitates; then)
May I speak about my son Wesley?

PICARD
(startled)
What?
(recovers)
Well, yes. Yes, of course.

BEVERLY
He's so interested in starship operations. And...
(smiles)
... speaking as a mother, of course, he seems quite knowledgeable.

22 CONTINUED: (2)

PICARD
Well, yes... speaking as a mother...

BEVERLY
(indicates; interrupting)
He's on the turbolift. You'll remember you ordered him to stay off the bridge.

The whole subject upsets Picard but he feels trapped now. And Beverly is remarkably lovely. He finally motions for her to follow him toward the bridge.

23 INT. MAIN BRIDGE - WIDE ANGLE

Picard ENTERS from the Ready Room and CROSSES toward his position. Beverly stays half concealed in the Ready Room entry. In the b.g. at the turbolift, WE'LL SEE Wesley quickly flatten himself almost out of sight. But Picard keeps looking in that direction and this fact finally forces Wesley SOMEWHAT INTO SIGHT.

24 ANGLE ON TURBOLIFT

Wesley finally comes more fully INTO VIEW and meets Picard's eyes.

WESLEY
(weakly)
I haven't stepped one foot on your bridge, Captain...

25 WIDER ANGLE

As the other turbolift arrives, from which Riker, Data, and Troi ENTER to see Picard in an apparent confrontation with Wesley. Riker moves in first, speaking rapidly.

RIKER
It's all right, sir, I'll see he leaves immediately...

WE SEE Picard throw a fast glance toward the Ready Room where Beverly HAS APPEARED in the doorway.

PICARD
No.

25 CONTINUED:

RIKER
(halts)
No?

PICARD
(to Wesley)
Why don't you sit at Ops? Next to Lieutenant La Forge.

WESLEY
Sir?

GEORDI
Sir?

PICARD
Is the whole ship deaf?!

(indicates)
Sit down over there, young man!
(beat)
Temporarily.

26 ANGLE ON WESLEY

CROSSING to sit next to Geordi, eyeing the Bridge, the vessel's controls. Heaven!

27 BACK TO SHOT

TROI
Captain, we have more information from the briefing studies on Ligon...

PICARD
Excuse me.
(calls)
Doctor Crusher, some of this may interest you.

28 ANOTHER ANGLE

to include Beverly STEPPING INTO VIEW, CROSSING to join the group at the command position. Except for Troi, all feel a moment of discomfort with Beverly appearing from the Ready Room and Wesley at the Ops position.

28 CONTINUED:

PICARD
(continuing)
Proceed with your analysis.

DATA

It is a highly structured society in which people live by strict codes of honor. For example, what Lutan has done is similar to what certain American Indians once did, called "counting coup." That's from an obscure language called French --

PICARD

A language which for centuries on Earth represented civilization, Mister Data.

DATA

Indeed?

RIKER

I suggest you drop it, Mister Data.

A puzzled Data shrugs, goes on.

DATA

Yes sir. Counting coup could be as simple as touching an enemy with a stick in battle, or taking something from him and escaping. It was considered extremely heroic.

RIKER

And under these circumstances Lutan considers himself heroic, risking literally everything in

the face of our superior power.

TROI

And it fits Lutan's personality profile as well. He has an abnormally high need for achievement -- I've sensed it in him, very strongly.

Picard nods.

28 CONTINUED: (2)

TROI

(continuing)

We should establish clearly also, that Lutan is dangerous. Self image for him is a function of how much he THINKS he's achieved. Those who set their standards too high can kill to meet them.

BEVERLY

Why Tasha?

TROI

As a Starfleet security officer, she may have represented his riskiest prize.

29 ANGLE EMPHASIZING DATA

responding to a signal panel, then:

DATA

(to Picard)
Transmission from the planet surface, sir... Main viewer on.

30 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

where an image of Lutan replaces the orbit planet SHOT.

PICARD
Yes, Lutan? What do you wish?

Lutan is squinting, his screen apparently without Picard's image there.

LUTAN
You will display your image, please.

PICARD
What is required is an image of Lieutenant Yar, well and...

LUTAN
(interrupting)
Are you making demands, Captain?

30 CONTINUED:

TROI
Sir...

She motions; Picard cuts off his transmission.

TROI
(continuing)

According to the Ligon Code of Honor, Lutan has done what he set out to do -- achieve recognition for being daring and bold.

RIKER
We've studied this in some depth now, sir. The proper thing for you to do now is to ask to get Tasha back.

PICARD
(astonished)
Ask for her?

DATA
Politely, Captain.

PICARD
(touches com button)
And now, Lutan...
(swallows irritation)
You have boldly taken the lieutenant from us and I ask that you... now please return her.

LUTAN
Then come visit us, Captain, and we will return her to you.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. MAIN BRIDGE - EMPHASIZING RIKER

as he activates his panel com. Troi watches, expressionless as:

RIKER
First Officer to Transporter Chief...

TROI
(interrupts)
Forgive me but can you delay calling him?

DATA
(nods agreement)
Please. We must discuss the away party.

PICARD
Am I included?

32 ANGLE ON WESLEY

at Ops position but distracted by what is going on.

DATA (O.S.)
It concerns you directly, Captain.

BEVERLY (O.S.)
Wesley. It's time we left.

33 WIDER ANGLE - TO INCLUDE BEVERLY

moving to the turbolift which she is indicating to Wesley. He stands, disappointed that it's over. Picard sees this.

PICARD
Wesley... thanks for taking a turn at the controls.

WESLEY
Yes sir.

That has changed everything. A bouyant Wesley leaves the bridge with his mother.

33 CONTINUED:

TROI
Commander....

RIKER
"Commander?" That's quite formal...

TROI
So is this request, sir. We believe it would be preferable if the captain led this away party.

DATA
Agreed, sir. Their customs concerning guests make it much preferable.

RIKER
(to Picard)
And I'm very much against it. Lutan is clearly a liar, and devious. Counselor Troi has admitted she believes him capable of killing. It is my duty to keep the captain out of danger, sir.

DATA
Except that Ligonian custom makes it clear that a visiting leader becomes an honored guest.
(indicates)
Not us, not second in command... him.

TROI
And the custom requires Lutan to die rather than violate that.

Picard says nothing, waits for Riker to absorb all this. Then:

RIKER
Yes... it does sound reasonable put that way.
(to Picard)
I warn you, Captain... if you get hurt, I'll put you on report!

This gets smiles from everyone.

34 EXT. LUTAN'S CENTERPLACE ON LIGON - ESTABLISHING (OPTICAL)

This enclosed, sanded area, walled in black, has an ascetic, Zen-garden feeling with a pebbled center enclosing a small, off-center fountain. A single, simple, brilliant banner identifies this an important place, and whatever design elements are visible reveal an interest in the abstract, perhaps a Mondrian-ish feeling. Two sentries are posted beside a doorway. Picard and Troi BEAM INTO SHOT. Lutan and Hagon come from inside the doorway and exchange the "empty hands" ritual greeting with Picard.

LUTAN
Welcome to my Centerplace, Captain Picard. Consider yourselves my honored guests.

YAREENA (O.S.)
Every hospitality will be accorded you.

ADJUST ANGLE to include YAREENA, who has just joined them. She is petite by Ligonian standards and quite radiant, a woman of visible nobility and keen intelligence. Her only flaw being her passionate, unreasoning love for Lutan.

LUTAN
This is my First One, Yareena.

PICARD
Lutan is a fortunate man.

She smiles graciously, but remains a bit behind him, according to custom.

PICARD

(continuing)
You've met Counselor Troi.

LUTAN
Yes.
(to Picard)
As on your vessel, you have only to name whatever courtesy we can provide.

PICARD
Then, sir... the courtesy of seeing Lieutenant Yar.

34 CONTINUED:

LUTAN
Lieutenant Yar will be returned to you tonight at a banquet I have arranged in your honor.

PICARD
I would like to see her now.

LUTAN
(thinks; then, to a sentry)
Bring Lieutenant Yar.
(to Picard)
I find it odd, Captain, that a man of your experience has such difficulty in understanding ordinary politeness.

PICARD

Such as saying "please" when abducting someone?

LUTAN

The expression "please" is used only when requesting the person back.

PICARD

Yours is a different world.

LUTAN

With clear and simple ways deeply rooted in our culture. If you are willing to ask for Lieutenant Yar's release tonight in front of all, honor will be satisfied.

TROI

(to Picard)

One can see the importance of "honor" here.

LUTAN

Honor is everything.

Picard and Troi exchange looks.

HAGON

There will be gifts for each of you, to absolve the abduction.

34 CONTINUED: (2)

Tasha is brought to the doorway between four guards,

with every sign she would break free at the slightest opportunity. One of the guards limps, a leg bandaged. When Tasha sees Picard she calms down.

PICARD
Lieutenant, have you been treated well?

TASHA
Fine, Captain...
(indicates bandaged guard; smiles)
... but they're showing some signs of wear.

YAREENA
There isn't any need to be concerned, Captain. She's being well cared for.

Picard looks Tasha over, then turns to Lutan.

PICARD
My ship's company and I are certain of your gentle wisdom in that.

Lutan hesitates, takes another look at Picard. Then:

LUTAN
I thought for a moment I heard a threat implied.
(shrugs)
But that would be foolishness.

PICARD
Something to be carefully avoided

I agree.

LUTAN
The festivities for her return
to you are in preparation. Shall
we retire until then?

Lutan gestures to the guards, who move to take Tasha OFF, without resistance. CAMERA PUSHES IN on Picard as he replies and considers what is ahead.

PICARD
Until tonight, Lutan.

35 EXT. CENTERPLACE - ESTABLISHING - NIGHT

Under a canopy, a juggler performs. Guests sit on floor mats or cushions. All carry hand-held, delicately carved ivory-like sticks which they tap together to signal applause or approval. Tables are low and food is plentiful. ESTABLISH Lutan and Yareena sitting on a slightly raised dais, with Hagon next to him on floor level, and Lutan's Supporters close around them. The juggler drops something and suddenly stops. He has committed an act of dishonor.

36 ANGLE ON PICARD AND TROI

Picard and Troi scan the room, hoping to see Tasha. A sudden SCREAM from the direction where the juggler had performed.

37 FULL SHOT

Picard and Troi whirl to look in that direction but

their line of sight is quickly blocked by gift bearers who APPEAR, with Ligonian silks, works of precious metal, and fine large gems. Picard is troubled by what may have happened to the juggler but is distracted by the gift bearers making presentations. Then the room falls SILENT.

LUTAN
We present you gifts!

38 CLOSER SHOT

as Tasha is escorted in to approving IVORY-TAPPING sounds from the Ligonians who face Lutan. Tasha is seated next to Lutan and Yareena on an empty cushion. She smiles at Picard and Troi. At FULL SILENCE Lutan turns and fixes his gaze on Picard. The moment has arrived. Picard rises and faces Lutan with great dignity.

PICARD
Lutan, you have granted us hospitality and the safety of your Centerplace. The gifts you give us are rare and precious. We thank you. In accordance with the customs of your ancestors, which I honor and respect, I am here in peace to ask for the return of Lieutenant Yar.

38 CONTINUED:

The Guests CHIME WILDLY now, nodding in enthusiastic approval. Yareena is especially proud and pleased.

CAMERA TO LUTAN, who smiles and rises, CAMERA MOVING SLOWLY BACK.

LUTAN

Well spoken. There are some among my equals in this gathering who were wary of my approaching the Federation. I am proud to have taken this first step towards a treaty -- and proud we have something of great value to offer you -- a priceless life-giving vaccine.

(beat)

The abduction I have done according to our custom, for all to see.

(great applause)

Your conduct in this matter has been beyond exemplary, Captain Picard --

(glances at Tasha)

-- but now that the moment has come, I find I cannot part with her.

A ripple of astonishment flows through the crowd in the room. Picard takes a step forward. Tension.

PICARD

You speak of a code of honor... but what you are now saying is called under our customs... an act of war.

LUTAN

No, no, Captain! You do not

understand.

PICARD
Correct! I am now beyond understanding!

LUTAN
This is not an act of war, but of love. I want Lieutenant Yar to become my First One.

38 CONTINUED: (2)

There is general astonishment. Yareena is as shocked and outraged as Picard and Troi. Hagon is also disturbed. Yareena jumps to her feet.

YAREENA
I challenge your right of supercedence!

The Guests in the room are stunned.

HAGON
(at Yareena)
No woman has challenged supercedence for over two-hundred years!

YAREENA
The right is mine -- and I will have it!
(then to Tasha, furious)
Natasha Yar -- I challenge you! A struggle to the death!

ZOOM IN and PAN to include QUICK REACTION SHOTS from Tasha and Troi. Then, ZOOM BACK as Picard jumps to his feet.

PICARD
(strongly)
NO! The challenge is unequivocally refused!

There is a stunned SILENCE. Lutan rises to his feet, eyes blazing.

LUTAN
Then you shall have no treaty -- no vaccine -- and no Lieutenant Yar!

39 EXT. SPACE - ENTERPRISE (OPTICAL)

It maintains orbit around Ligon.

RIKER (V.O.)
Ship's log, First Officer Riker reporting. We have been informed of the challenge to Lieutenant Yar...

40 INT. MAIN BRIDGE - FEATURING SCIENCE AND TACTICAL

Riker tours the stations checking readouts, while continuing his log. A FULL CREW is on station.

RIKER
(continuing)

... and are maintaining combat readiness round-the-clock. We are probing Lutan's compound deeply with our sensors now, still unnoticed.

41 INT. TASHA'S QUARTERS - NIGHT

Tasha, doing exercises, straightens up as Picard and Troi ENTER SHOT. During the following scene Troi does nothing except listen intently. A Ligon Guard patrols.

TASHA
Captain. Deanna.

PICARD
Did you have any idea, Lieutenant, that Lutan would suddenly announce he wanted you for his First One? What do you know of this?

TASHA
Nothing, sir.

TROI
(as if to herself)
But it was a thrill. Lutan is such... such a basic male image and having him say he wants you...

TASHA
(nods)
Yes, of course it made me feel good...

Then she becomes aware that Picard is watching this closely. She turns on Troi:

TASHA
(continuing)
Troi! I'm your friend and you tricked me!

TROI
Only so you'll think about it completely and clearly.

41 CONTINUED:

PICARD
(to Tasha)
We're all being manipulated, Lieutenant, and most of all myself.

TROI
(scrutinizing Picard)
How simple all this would be without the Prime Directive.

PICARD
(nods; half-amused)
That thought has passed thorugh my mind, Counselor.

42 INT. MAIN BRIDGE - ANGLE ON RIKER

at the command position, looking toward his panel communications. The turbolift doors open, Beverly HURRIES onto the bridge.

RIKER

What's this message from Starbase Fourteen?

43 WIDER ANGLE

Beverly hurries to indicate Riker's viewer.

BEVERLY
It's showing infection rates, percentage illness increases...
(looks up)
The plague on Styris IV has flared up out of control.

Riker takes another moment to study the information received.

RIKER
Oh, no!

43 CONTINUED:

GEORDI
(studying his own viewer)
They're estimating deaths in the millions, sir.

RIKER
(hits com control)
Captain Picard, come in.

44 INT. TASHA'S QUARTERS - NIGHT

The lighting in the room low, Troi trying to nap but

with Tasha disturbing this.

TASHA
I know I could win. Not that I'd take her life, of course, but I'd be glad to embarrass her. The idea of accusing me...

Interrupted by Picard ENTERING with guards still in b.g. Troi is immediately alert at the captain's presence.

TROI
The plague?

PICARD
If anything, worse than we heard.

TASHA
Which means they desperately need the vaccine, sir. And I know I can win this challenge...

PICARD
You do not have to prove anything here, Lieutenant.

TROI
But the vaccine is important in this case, sir... ?

PICARD
Counselor, I would consider you the last person to argue for Lieutenant Yar to accept that challenge.

44 CONTINUED:

TROI
Betazoid blood is also practical, Captain.
(indicates Tasha)
The odds are very good she'd defeat Lutan's wife easily and you would win all the bargaining points you need.

PICARD
"The odds are... ?"

TROI
As you have pointed out yourself, we are all at risk every day of every mission.

Picard gives her a searching look, glancing at Tasha.

PICARD
I'll want some explanations from Lutan.

TROI
But why not let him volunteer them, Captain? His needs for approval are immense. I'm sure if you found something you liked about him, he'd be anxious to agree with it.

TASHA

(laughs)
Yes, he would indeed. He's almost crippled with needs, the poor handsome dear.

Picard considers this, then EXITS.

45 INT. CENTERPLACE BANQUET AREA - NIGHT

Lutan and Hagon are still in the empty Banquet Hall, talking and finishing a drink. Picard ENTERS.

PICARD
I should tell you I do admire the hospitality you offer here, Lutan. A pity you began by abducting my security officer.

45 CONTINUED:

LUTAN
I am in the grip of forces you do not understand.

PICARD
(hesitates; nods)
Some of it I do understand. She is a rather lovely female...

LUTAN
You surprise me, Captain. What do you know of needs and feelings?

PICARD
Nothing.

(pretends to hesitate;
smiles)
Well, almost nothing in my position of ship's captain.

HAGON
(chuckles)
Aha, I see.

PICARD
(smiles now)
But it puzzles me; if you feel that way about Tasha, why have you challenged her to a fight to the death?

LUTAN
Not I, Yareena! I am merely a spectator.

PICARD
But you are also a man of great importance and wealth.

HAGON
Great importance, perhaps...

Lutan has tried to stop what Hagon has said, but moves too slowly. Picard then chuckles.

PICARD
Aha, I see. Then you too understand the proper value of women?

45 CONTINUED: (2)

LUTAN
We understand they are highly pleasant things... but after all, unimportant, except for the land they own.

PICARD
You're a truly clever person, Lutan. You have nothing to lose either way the challenge goes.

46 CLOSER TWO SHOT

as Lutan smiles.

LUTAN
A code of honor, Captain, protects one like a magic cloak.

PICARD
(a long pause; then)
I will order Lieutenant Yar to fight.
(rises)
And may your cloak bring you all you deserve, Lutan.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 INT. ENTERPRISE - GEORDI'S QUARTERS

Geordi is standing alone in his room, his glasses on a table. Without his VISOR his eyes are dead grey. He holds a glowing 2-inch blue cube in his hand which he moves up, down and across his face an inch or so away from the skin. He is shaving. There is a CHIME from his door.

GEORDI
Come in.

Data ENTERS, stops short as he sees the razor Geordi is using.

DATA
Why that razor, my friend? Why not the one I adjusted into perfect efficiency?

GEORDI
Shaving is a human art form, Data. Technological perfection can shave too close.

DATA
Puzzling. How can anything be too efficient?

GEORDI
Tens of thousands of things. Maybe hundreds.

DATA

(puzzles over it; then)
We always go back to the human equation.

GEORDI
Exactly. Have you kept working on it?

DATA
Constantly, my friend.
(MORE)

47 CONTINUED:

DATA (Cont'd)
(nods)
Particularly human humor. For example, a man goes to a store to buy some kidneys. He says to the shopkeeper, "I'd like a pound of kiddillies, please." The shopkeeper says to him, "You mean kidneys, don't you?" The man says, "I said kiddillies, diddle I?"

Long silence.

GEORDI
It's too old. And you didn't tell it very well.

DATA
... How do you know when something's funny?

GEORDI
It's not explainable. You just do.

DATA
Perhaps it is you, Geordi. Includling the kiddillies, I've learned six hundred sixty-two jokes, and you haven't...

Data stops, realizing Geordi is laughing.

GEORDI
(still chuckling)
"Includling the kiddillies!" Now that's funny.

DATA
It was not meant as a joke! The tongue slipped!

Geordi CHUCKLES even more at this. He puts away his razor, begins to fit his VISOR in place.

RIKER'S COM VOICE
Riker to Commander Data, Lieutenant La Forge. Report to the Transporter Room for away party duty.

Both men move out quickly.

48 INT. WEAPONS ROOM ON LIGON - DAY (OPTICAL)

Picard and Troi are examining weapons exhibited in the room. Unusual looking pikes, daggers, spiked gloves, unusual looking blast guns, nets, scythes, all bizarre and unfamiliar types.

RIKER'S COM VOICE
First officer to captain. Ready with the away personnel.

PICARD
(touches insignia)
Lock in on this location.

TRANSPORTER CHIEF'S COM VOICE
Transporter locked in, sir.

PICARD
Energize!

A short delay, then Data and Geordi BEAM IN. Data carries a large tricorder.

PICARD
(continuing)
You've both seen the message about the plague?

GEORDI
(nods)
And how badly the vaccine is needed. Yes sir.

PICARD
We need to know as much as possible about Ligonian arms and armaments. Data, especially important will be an analysis of

their combat capabilities.
Geordi, concentrate on their
cutting edges where applicable,
durability, composition,
weaknesses of material.

GEORDI
Aye, sir.

DATA
From any particular point of view,
sir?

TROI
From the perspective of Lieutenant
Yar's using them in combat with
Lutan's wife.

48 CONTINUED:

Geordi is stunned; Data is curious.

GEORDI
Are you...
(begins again)
You, you're serious, I can see
that.

DATA
Most interesting.
(to Geordi)
Could this be human joke number
six hundred sixty-three?

GEORDI

Negative, Data! It's a captain's order!

DATA

Which makes it important to know...

(indicates)

... which of these weapons are to be used.

PICARD

That fact isn't known until the combat begins.

Data and Geordi turn to the weapons to begin examining them. Picard turns toward the exit with Troi, then stops and turns back to Data.

PICARD

(continuing)

You're right, Data. It does sound like a joke. With the power of the Enterprise, we could overwhelm this place easily. Take what we want.

DATA

I may not understand human humor, sir, but I am a Starfleet Academy graduate.

PICARD

Which means, of course...

DATA

... understanding the Prime Directive, sir.

48 CONTINUED: (2)

PICARD
Which is, unfortunately, what this is about. By our standards, the customs here and code of honor are the same kind of pompous, strutting charades that endangered our own species a few centuries ago. We evolved out of it because no one else imposed their own...
(stops; shakes head ruefully)
Sorry, that became a speech.

TROI
You're the captain, sir. You're entitled...

PICARD
(smiles)
I am not entitled to bore you with what you already know. Carry on!

The others have returned his smile as he and Troi EXIT.

49 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit around Ligon.

RIKER (V.O.)
Ship's log, Commander William Riker reporting. Stardate 41235.4.

50 INT. MAIN BRIDGE

Riker walks past the rear readouts, taking a moment to study them.

RIKER (V.O.)
(continuing)
Continuing our appraisal of Ligonian technology. The Captain has made it clear...

50 CONTINUED:

RIKER (V.O.)
(continuing)
... he wants Lieutenant Yar beamed immediately to safety if her life should become endangered... and I fervently hope the rules of that contest make it possible.

RIKER
Riker to Transporter Room. Do you have our people on the sensors yet?

TRANSPORTER CHIEF (V.O.)
Their general area, sir. Visual on screen now.

Riker presses a button on a nearby console and looks.

51 OMITTED

52 CLOSE ON COMPUTER SCREEN (INSERT) (OPTICAL)

The screen lists every name in the away party. Alongside each name triangulation coordinates APPEAR. They change as those who move change location.

TRANSPORTER CHIEF (V.O.)
(continuing)
As you see, we're still doing some fine tuning.

53 INT. TASHA'S QUARTERS - NIGHT

Tasha is alone as Yareena ENTERS.

YAREENA
I agreed to this meeting, but I see no point to it. You have accepted the challenge; there is nothing further to say.

TASHA
I think you should know that there is no physical training anywhere that matches Starfleet, especially its security people.

53 CONTINUED:

YAREENA
And you should know that even though these contests are rare, we have a tradition of making ourselves capable of them.

TASHA
Yareena, my acceptance had nothing to do with Lutan.

YAREENA
It has everything to do with Lutan. Lutan wants you to be his First One.

TASHA
Impossible, Yareena. I am a career Starfleet officer...

YAREENA
How could you not love him? Every woman loves him!

TASHA
Yareena, I fight for the vaccine... That's the truth.

YAREENA
The truth is I will kill you if I can. And believe me, I can. There is nothing else to say.

TASHA
In my world it's a greater honor to refuse to ...

YAREENA
(interrupting)
You are on our world!

Yareena whirls, EXITS.

54 INT. PICARD'S QUARTERS - NIGHT

The room is similar to Tasha's, but less elegant and much smaller. Picard paces.

TROI
Captain, I'm your counselor. You brought me with you to Ligon to be of help.

54 CONTINUED:

PICARD
Then help me, please. What is a way out of this?

TROI
With the vaccine?
(shakes head)
None. Not under the rules we believe in.

There is a KNOCK. A Guard opens the door to admit Data and Geordi.

GEORDI
The weapons in that room are surprisingly durable and flexible... and deadly.

DATA
And light, as if they're made for women to use.

GEORDI
Some of them still have traces

of blood -- and poison.

PICARD
(reacting)
Poison?

GEORDI
Alkaloid base. Deadly.

DATA
But we found no indication it is
invariably used, sir. Or ever,
in contests like this.

PICARD
A theory, Data. What would be
the best defense against weapons
like these?

DATA
Undiminished attack because of
the possibility of poison, sir.

PICARD
What about those lengths of metal
in the yard outside?

54 CONTINUED: (2)

DATA
Uncertain, sir. However, joined
together they would make a
rectangle or square enclosing one
hundred twenty-one square meters.
If put end-to-end vertically,

they would make a pole forty-four meters high, or two of twenty-two meters, or...

PICARD

Thank you, Data.

DATA

You are welcome, sir.

A KNOCK on the door. Tasha is ushered in by the guard.

TASHA

She won't budge. She loves him -- without reservation.

(to them all)

And she thinks I love him too.

DATA

Most interesting. Do you?

TASHA

Of course I don't, Data! As Troi pointed out to me, I'm attracted to him but that is entirely different.

DATA

How so?

Picard is becoming amused at this.

PICARD

I'll agree it is puzzling, Data, but since it involves Tasha's very intimate and personal...

TASHA
It involves nothing I'm ashamed of!
(to Data)
In fact, you may discover that the very worst move of your life was when you threw in with flesh and blood humans.

54 CONTINUED: (3)

DATA
(nodding gravely)
But certainly the most interesting.

TASHA
Interesting? Data, I grew up on a failed colony, completely lawless, mad, where people took what they wanted. This meant males for the reason they're bigger, stronger...
(to Troi)
And that's why I chose Starfleet security, I guess.

TROI
(nods)
For reasons you should be very proud of.

TASHA
(to Data)
Those were my early interests...

strength, daring, dominant
males... and that's why Lutan
attracts me. To me, he's like
a Federation Olympic Games hero.
But do I want to become his
so-called "First One," marry him?
That would be nonsense!

55 ANGLE EMPHASIZING PICARD

A pause, then Picard draws himself up into a pose resembling Data, and:

PICARD
Most interesting.

DATA
(turning, nodding)
Ah! You feel that also!

Smiles from all present. Picard now turns to Tasha, very serious.

PICARD
And having laid all that out,
Lieut...
(corrects self)
Tasha... we come to a most serious
question...

55 CONTINUED:

RIKER'S COM VOICE
Riker to captain.

Picard touches his insignia.

PICARD
Go ahead. We're alone.

RIKER'S COM VOICE
We're fine tuned enough to see your hosts gathering in the open area outside with a number of them now headed for your location.

PICARD
Thank you, Number One.
(turning to Tasha)
I was about to ask if considering that background, your apprehension by Lutan, all of that... do you still feel ready to undergo this challenge? Do you judge your condition good?

From the door a LOUD KNOCK.

TASHA
I judge it excellent, sir.

Another KNOCK, insistent. Picard nods to Geordi who opens the door. It REVEALS Hagon with TWO GUARDS who carry two lacquered boxes each. The four boxes (the SIZE OF HAT-BOXES) are labeled one through four by ornate dot patterns. The boxes are placed on a low table.

HAGON
Your weapons, Lieutenant Yar.
You may pick your size.

They EXIT. Tasha goes slowly to the boxes, and opens

first one and then the others. She picks one glavin up and holds it for the others to see. They look at it with awe. It is a gauntlet-length oversized glove, the bulbous and almost basketball size. On the inside of the wrist a down-curved claw projects. Out of the glove itself stick a profusion of slender eight-inch long needles, as if from a porcupine. A thin transparent shield covers them. Tasha removes the cover.

56 CLOSE SHOT - THE GLAVIN IN TASHA'S HANDS

revealing the above details, but without any poison demarcation.

56 CONTINUED:

GEORDI (V.O.)
Don't touch the spines! They're poisoned.

57 OMITTED

58 BACK TO SHOT

Tasha looks at the glavin carefully, hefts it, touches it, estimating it. Geordi comes over and looks at it with her.

GEORDI
If you're not careful you could kill yourself.

TASHA
(looks at spines; shakes head)

These I understand.

From outside, they HEAR a metallic CLANGING. They stop, and go to the window.

59 THEIR POV OUTSIDE - NIGHT

Outside, in the CENTERPLACE, the sharpened lengths of steel have been vertically attached within a multi-level rectangle. A number of these poles have horizontal segments connecting them. Yareena, wearing workout clothing, is maneuvering quickly from level to level, carefully avoiding the sharpened spikes. She wears the glavin on her left hand only, and uses the claw to give her leverage while swinging over and under the horizontal bars. It's obvious, as she climbs and jabs and slashes out, that she's very good at this. She never makes a mistake; the projecting needles never touch a pole, and she never makes a misstep. Below her, eight metallic objects outline the boundary of the arena. Between each of these, perhaps twenty inches off the ground, a brilliant green LIGHT BEAM defines the outer limit of the rectangle. As a workman puts the finishing touches on this apparatus, four additional green LIGHT BEAMS suddenly appear, emanating straight upward, from the four corners of the centermost section. To check them, he interrupts one of the beams with a stick of wood. It SIZZLES and begins to BURN.

60 BACK TO SHOT

They look at one another.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

61 EXT. SPACE - ENTERPRISE (OPTICAL)

The starship steady in her orbit.

RIKER (V.O.)
First Officer's log, supplemental. Captain Picard, faced with a critical need for a vaccine produced on this planet...

62 INT. MAIN BRIDGE - ESTABLISHING, THEN PANNING RIKER

during which, he leaves his command position, CROSSES toward the turbolift. A crewman is at Conn, rear stations are manned.

RIKER (V.O.)
(continuing)
... has permitted Lieutenant Natasha Yar to engage in a fight to the death. I have yet to understand his reasoning or his plan.

Reaching the turbolift, Riker discovers Wesley standing half out of sight inside -- off the bridge. He stops; they eye each other. Then, gesturing:

RIKER
Care to lend a hand?

WESLEY
Yes sir!

He bounds onto the Bridge as Riker EXITS by Turbolift.

63 INT. TRANSPORTER ROOM (OPTICAL)

as Data BEAMS IN. When fully arrived he turns to the Transporter Chief who is monitoring his viewer...

DATA
Was I seen leaving?

63 CONTINUED:

TRANSPORTER CHIEF
(shakes head)
They've got eyes only for the program.

Riker ENTERS, Data nods at him. Then he includes Transporter Chief, saying:

DATA
Captain Picard wanted no risk of our communications being overheard. You're to proceed now, as he indicated.

Beverly Crusher ENTERS over the last of this. She carries a medical tricorder and a couple of instruments including a contact hypo. She indicates these to Riker.

BEVERLY
Captain's orders here, too.

RIKER
(to Data)
Does the Captain understand what you and Geordi reported about those weapons? They're razor sharp, split-second lethal...

DATA
(nods)
I am here to brief you on what he plans.

64 INT. CENTERPLACE - NIGHT

The Centerplace is alive with a gathering group of official spectators, who are seating themselves around Lutan and Hagon. Picard, Troi, Geordi, followed by Tasha and a guard, ENTER SHOT. Tasha wears the glavin with its protective covering. We begin to HEAR A RATTLE of ivory-like sticks from the Spectators.

TASHA
(to Picard)
Any last minute instructions, sir?

64 CONTINUED:

PICARD
(nods; then)
Stay alive. We'll hope to do the rest.

65 ANGLE TO INCLUDE YAREENA

as she ENTERS with a Female Aide. LOUDER LIGONIAN RATTLING. A Guard motions Yareena and Tasha into the combat area. A worker prepares to activate the light-beam boundary. When it's quiet, Hagon rises and addresses the gathering.

HAGON
I speak for Lutan. The rules are known; let combat continue until there is a victor. It will not be interrupted.
(looks at combatants)
Proceed.

Again a RATTLING OF STICKS as Tasha and Yareena ENTER the structure at opposite sides. The worker ACTIVATES the LIGHT-BEAM boundary. Then SILENCE from the Spectators as Tasha and Yareena immediately begin working their way through the structure.

66 CLOSER ON THE COMBAT - NIGHT - (INTERCUT WITH SPECTATOR REACTION)

Tasha goes quickly for the center to defend from there, not sure exactly what to expect. Yareena, very sure of herself, climbs with agility. The glavin never gets too near her body. The glavins CLANG as each of the women climbs.

67 CLOSE ON YAREENA

Her eyes bright, her expression cold. She appears to always figure at least one move ahead.

68 CLOSE ON TASHA

learning as she goes. She makes her moves without flare, steadily and carefully feeling her way. At the moment, it looks as if she's no match for Yareena.

69 ON THEM BOTH - COMBAT SQUARE ONLY

Yareena suddenly speeds up, agily climbing higher than Tasha. Gracefully, she also circles to get behind her. Tasha turns barely quickly enough to defend herself. Stopping, darting away, and coming from unexpected angles, Yareena forces Tasha to change position. Tasha at first clambers horizontally, then, aware of what's happening, climbs higher to get away from her, but can't do it without turning her back.

Yareena jabs out at her, managing to drive and corner her on the highest level of the arena. Again she jabs with her glavin, just missing. There's a GASP from the audience. Yareena inches closer, leaning out and continuing to jab.

70 ANGLE ON LUTAN

Not at all as unconcerned as he indicates to Picard.

71 CLOSE ON TASHA

Tasha folds her arms and dives beneath the horizontal pole, landing on her feet -- but loses her balance, and falls within the innermost section.

72 BACK TO SHOT

Instantly, Yareena climbs toward her for the kill. As she raises her glavin to strike the final blow, her arm extends too far back, causing a metallic section of the glavin to brush against one of the brightly glowing vertical LIGHT BEAMS. This results in a shower of SPARKS and a reactive force so strong that it throws Yareena's arm forward with such speed that the glavin is hurled out of the arena and into the first row of spectators.

73 ANGLE ON LUTAN

Lutan rises, shouting.

LUTAN
Combatants, hold your positions!
(he turns to a guard)
Return the weapon!

73 CONTINUED:

Yareena and Tasha remain stationary as a smiling spectator, into whose lap the glavin has fallen, gingerly hands it to the guard. His smile quickly turns to a grimace of horror as he notices a thin line of blood on his thigh. His face contorts as the poison instantly takes effect. As the glavin is carefully returned to Yareena, WE SEE two sentries removing the spectator's body.

74 CLOSE ON THEM BOTH

With Yareena re-armed, Tasha aggressively advances toward her.

75 ANGLE ON HAGON

Very concerned now.

HAGON
Yareena! Careful!

76 ANGLE ON ARENA

Tasha moves rapidly to the outside, drawing Yareena up to follow her, then simulates losing her balance and fake-falls, flailing, toward the ground. She appears to be caught on the lower rungs without being able to free herself. Yareena drops deftly to her feet alongside her, stands over her and is about to shove the deadly spines of the glavin into her when Tasha kicks out with her foot, catching Yareena's leg. Yareena stumbles. Tasha gets to her feet and hurls herself at Yareena, getting on top of her. Her claw grazes Yareena's shoulder, ripping her garment and causing blood to flow.

77 ANGLE EMPHASIZING YAREENA

staring in horror at the thin TRAIL of blood. She starts slowly to rise up. The spectators gasp, waiting for Yareena to die.

78 ANGLE EMPHASIZING TASHA (OPTICAL)

as she suddenly throws herself bodily across Yareena and both of them begin to SHIMMER -- and then are BEAMED AWAY.

79 FULL SHOT

The crowd rises to its feet in surprise, then anger and SHOUTING. They begin to throw their ivory-like sticks toward the arena, then at our Away Party which quickly moves to one side, standing close.

80 INT. TRANSPORTER ROOM (OPTICAL)

Security -- and Beverly, Data, and Riker -- are waiting as the supine bodies of Tasha and Yareena appear on the transporter pads.

RIKER
Move!

Tasha rises as security people grab Yareena and very carefully remove her glavin. She appears to be almost dead -- perhaps completely so. Tasha removes her own. Beverly moves forward to administer a hypo to Yareena.

TASHA
We're too late; she's growing cold.

BEVERLY
Sorry that clashes with my instructions...

The hypo administered, Beverly begins monitoring Yareena on the medical tricorder.

81 CLOSE ON YAREENA

Not a pretty angle since she indeed looks dead.

82 CLOSE ON TASHA

Horror stricken at what she has done.

82 CONTINUED:

TASHA
On no, no...

83 INT. CENTERPLACE - EMPHASIZING PICARD AND LUTAN

with Troi, Geordi and Hagon looking on. Still angry spectators in b.g.

PICARD
Exactly what do you find unfair, Lutan? They fought to the death; you saw the final blow; you know the effects of your poison...

LUTAN
But what of your Lieutenant Yar? She is to become my First One now.

PICARD
I certainly won't stop her -- if she cares to claim that honor.

Lutan looks closely at Picard, beginning to realize that Tasha may not want to be his First One. Hagon moves in, comforting:

HAGON
But remember, you now have all Yareena's lands and wealth, Lutan.

LUTAN
(with a wry smile at

Hagon)
At least, all has not been lost.

Over which we have HEARD the COMMUNICATOR SOUND, and Picard touches his insignia.

PICARD
Picard here.

This amazes Lutan and Hagon too -- it is the first they've known of this communication system.

RIKER'S COM VOICE
Since you've fulfilled your agreement, Captain, can we now beam the vaccine aboard?

LUTAN
Ah, yes... of course.

83 CONTINUED:

PICARD
No problem, Number One. Send down someone from medical.

RIKER'S COM VOICE
And to complete our business here, we are locked onto you.

PICARD
Five to beam up. Energize.

This startles Lutan and Hagon. They are in the act of protesting as the TRANSPORTER EFFECT begins.

84 EXT. SPACE - ORBITAL ANGLE (OPTICAL)

The starship Enterprise.

RIKER (V.O.)
First Officer's log, Stardate 41235.6. I am returning the conn to Captain Picard...

85 INT. MAIN BRIDGE - FULL SHOT

Riker still at Command Center as:

RIKER (V.O.)
(continuing)
... as we begin loading the vaccine supply aboard. Shortly, we hope to signal "mission complete."

During which Picard, Lutan, Hagon and Troi ENTER from a turbolift. Riker sees them, rises, and indicates in the proper direction. Wesley makes himself small in the bridge position he occupies.

RIKER
Welcome back, Captain, and you're wanted in the lounge.

PICARD
(to his guests)
This way, gentlemen.

They MOVE ON as indicated. Troi remains on the bridge.

86 INT. LOUNGE - ANGLE ON SIDE OF DOORS

as they OPEN, REVEALING Picard with Lutan and Hagon who react in surprise at what they see inside.

87 WIDE ANGLE - EMPHASIZING LOUNGE OCCUPANTS

which are Tasha, Beverly... and Yareena, looking very alive. On the table there is the fateful glavin, medical tricorder and instruments. Accepting what he sees, Lutan reacts angrily.

LUTAN
She is not dead! There was no death combat; you have violated our agreement. There will be no treaty, no vaccine... !

PICARD
The challenge was carried out. She died, Lutan.

LUTAN
There was no challenge! She is alive.

Beverly picks up the glavin, moves to Lutan, holding it very close to him.

BEVERLY
I am a physician and saw her die. If you doubt this poison, why not test it on yourself?

Lutan has flinched away from it. Picard moves in.

PICARD
Lutan, we can provide you with the medical records to prove her death and how Doctor Crusher brought her back.

Yareena is enjoying this as she makes eye contact with Tasha who nods approvingly.

YAREENA
And at the instant of death, Lutan, a mating agreement dissolves.

Yareena moves toward Lutan.

LUTAN
But this is witchcraft, Yareena. To discard a mate in that manner...

YAREENA
... is less painful than the one you selected for me.

87 CONTINUED:

She reaches out and takes the ornate red-stone necklace from his neck.

LUTAN
No, Yareena...

But he stands unresistingly as she turns with it, faces Hagon.

YAREENA
Even as I battled, Hagon, I heard
you calling out for me.

She raises the necklace. Hagon nods.

HAGON
Be my First One, Yareena.

She places it around his neck.

YAREENA
All my land, all my goods, all
I have... is yours to rule.

A low SOB from Tasha, drawing startled looks from Picard.

TASHA
That's so beautiful.
(to Lutan)
And so sad for you. You've lost
everything.

LUTAN
I have my honor.

And it is true that Lutan still has his head held
proudly high. Tasha looks at him, then to Yareena.

TASHA
It's such a... a waste!

YAREENA
Do you want him?

Tasha is startled, looks to the Captain, then back.

TASHA
No, there would be...
complications.

87 CONTINUED: (2)

YAREENA
(to Lutan)
Then I will have you as my Number Two.
(indicates)
Take your place accordingly.

Lutan moves to stand slightly behind Hagon.

HAGON
As you see, Captain, you may excel in technology... but not in civilized behavior.

88 EXT. SPACE - THE U.S.S. ENTERPRISE (OPTICAL)

still in orbit of Ligon II.

89 INT. MAIN BRIDGE

Fully manned... in fact, too fully. Picard ENTERS, then senses something awry. He looks around, puzzled at this. Then he looks toward the Ops station where Wesley has been hoping to pass unnoticed.

PICARD
What the... !
(starts again)

Ah yes, Wesley.

RIKER
(overlap)
Wesley!
(quickly to Picard)
He'd been manning that station
for me. I forgot.

Wesley has come up out of the seat, looking apprehensive as he stands somewhat at attention.

PICARD
Well!
(beat)
Thank you again for manning one
of our bridge stations. We'll
see you get another chance.

WESLEY
Yes sir!

Again, those words are an elixir which sends Wesley happily on his way.

89 CONTINUED:

PICARD
What's the delay, Number One?
Why aren't we warping out of here?

RIKER
Set course for Styris IV, Warp
three.

GEORDI
Course laid in for Styris IV, sir.

RIKER
Engage!

90 EXT. SPACE - THE U.S.S. ENTERPRISE (OPTICAL)

moving off from Ligon II, then WARP SPEED OPTICAL.

FADE OUT.

END ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Haven"
(fka "Eye of The Beholder")
#40271-105

Teleplay by
Tracy Torme

Story by
Tracy Torme
and
Lan O'Kun

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REVISED FINAL DRAFT

JULY 13, 1987

STAR TREK: "Haven" - 7/13/87 - CAST

STAR TREK: THE NEXT GENERATION
"Haven"

CAST

PICARD	TRANSPORTER CHIEF
RIKER	TWO BEAUTIFUL WOMEN (SILENT)
DATA	DATA
TROI	FACE ON GIFT-BOX
BEVERLY	MRS. LWAXANA TROI
TASHA	VICTORIA MILLER
WORF	STEVEN MILLER
GEORDI	WYATT MILLER
	MR. HOMN
	VALEDA INNIS
	WRENN
	ARIANA

STAR TREK: "Haven" - 7/13/87 - SETS

STAR TREK: THE NEXT GENERATION

"Haven"

SETS

INTERIORS	EXTERIORS
ENTERPRISE	U.S.S. Enterprise
Main Bridge	Tarellian Ship
Riker's Cabin	
Transporter Room	
Ready Room	
Corridor	
(outside Transporter Room)	
Turbolift	
Mrs. Troi's Quarters	
Wyatt's Quarters	
Conference Room	
Formal Dining Area	
Holodeck (Desert Landscape)	
Sickbay	
TARELLIAN SHIP	
Main Bridge	

STAR TREK: "Haven" - 7/13/87 - TEASER

STAR TREK: THE NEXT GENERATION
"HAVEN"
TEASER

FADE IN:

1 EXT. SPACE - STARSHIP (OPTICAL)

The Enterprise sweeps toward a beautiful blue-green planet.

PICARD (V.O.)
Captain's log, Stardate 41294.5. Our destination, the Class M Beta Cassius planet known simply as Haven. It is a world...

2 INT. MAIN BRIDGE - WIDE ANGLE

PICARD sits alone in the Command Area. GEORDI is at the Conn, WORF mans Ops, DATA's at Science Station #1.

PICARD (V.O.)
(continuing)
... so renowned for its peaceful beauty that some believe it to have mystical healing powers.

3 OMITTED

4 ANGLE ON PICARD

He's lost in thought as he looks up at the viewscreen.

PICARD
Such a beautiful world. Legends say it has been known to mend souls and heal broken hearts.

5 TWO SHOT - DATA AND PICARD

As Data looks up, considers Picard's statement.

DATA
Legends which are totally unsupported by fact, Captain.

5 CONTINUED:

PICARD
Legends like that are the spice of the universe, Mister Data, because they have a way of sometimes coming true.

DATA
They have intrinsic value regardless of the facts, sir?

PICARD
Facts are not everything, Mister Data.

DATA
(startled by the thought)
Indeed, sir.

Picard nods. Data seems to be trying to add this blasphemous concept to his voluminous memory. Meanwhile, Picard addresses the Conn.

PICARD
Standard orbit, Mister La Forge.

GEORDI
Standard orbit, sir.

6 EXT. SPACE (OPTICAL)

The Enterprise eases into orbit.

7 INT. RIKER'S CABIN (OPTICAL)

CLOSE ON TWO BEAUTIFUL WOMEN working delicate harp instruments. These players radiate a warm sensuality. Their "harps" sound more like mandolins and pedal steel guitars.

8
thru OMITTED
9

10 ANGLE ON RIKER

leaning back, fully enjoying this, until:

TASHA'S COM VOICE
Lieutenant Yar to Commander Riker. Your presence is requested in Transporter Room One.

10 CONTINUED:

Riker sighs good-naturedly and gets to his feet. The SONG IS SOARING in the b.g.

RIKER
Sorry ladies. Duty calls.

11 ON RIKER AND THE WOMEN (OPTICAL)

For the first time, WE SEE that the Musicians are only two feet tall. As he EXITS, Riker hits a switch and the Songstresses DISAPPEAR.

12 INT. TRANSPORTER ROOM ONE

Riker ENTERS, joining TASHA, GEORDI, and a TRANSPORTER CHIEF.

RIKER
Lieutenant, you needed me?

TASHA
Yes sir. There's an object of some kind beaming in from Haven.

RIKER
What is it?

TASHA
We're not sure. I'm holding it in stasis until we can register its exact nature. It's listed as a gift for Counselor Troi.

RIKER
For Deanna? From here?

TASHA
That's what I wondered about. She's on her way now.

TRANSPORTER CHIEF
(indicating his viewer)
Surface Station approval coming in now, Lieutenant.

TASHA
Okay, let's bring it in.

13 ANGLE ON TRANSPORTER (OPTICAL)

The object is beamed aboard. WE SEE the surprised faces of those in the room as a big black chest rests on the transporter pad. Its design is somewhat old-fashioned except for A ROUND SLEEPING HUMAN FACE ON ITS SIDE. The chest is seamless and featureless except for the slumbering Face. They circle it, looking for a way of opening it.

RIKER
Odd looking. Why would one of our people be getting a gift from this world?

Anxious to solve this mystery, Tasha moves in for a closer look at the Face.

14 FULL SHOT - INCLUDING FACE (OPTICAL)

Troi ENTERS the room, surprised to see them huddled at a chest.

TROI
What's going on?

Tasha gasps as the Face's eyes pop open. The Face has come alive! Two bright red eyes scan the scene, stopping only when they fall on Troi. All eyes turn to Troi, who's as surprised as anyone.

FACE
(deep, booming voice)
I hold a message for Deanna Troi!

The Face grins wildly -- it seems overjoyed with the

news it is about to reveal.

FACE
(continuing)
Lwaxana Troi and the honorable
Miller Family will soon arrive!
The momentous day is close at
hand! Rejoice!

The Face then abruptly SIGHS and goes back to sleep.

TROI
No, oh NO... !

14 CONTINUED:

Everyone turns to look at Troi, who is stunned and mute. There is an another silence... but nothing happens until Troi moves slowly to the chest and kneels close to examine the Face. THE CHEST SUDDENLY GOES BANG. A door flies open and dozens of brightly-colored gems and trinkets spill out. The astonished onlookers get a closer look at the items. Troi picks up a necklace made of red Betazoid jewels (like the ones she wears in her hair).

TROI
(continuing)
I don't believe this!

RIKER
Counselor, what's this all about?

TROI
(softly; slowly)

They're bonding gifts...
(pause)
... what you would call...
wedding presents.

RIKER
Wedding presents? What wedding?
Who's getting married?

Troi slowly turns to look him in the eye.

TROI
(in shock)
I am.

Riker stares at her, immobilized.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

15 EXT. SPACE (OPTICAL)

The Enterprise orbits Haven.

16 INT. READY ROOM

Picard and Riker are with Troi. Riker is naturally perturbed; this is a woman he's loved although without any commitment being made. Picard is sorry to lose this top quality counselor and he's curious over how it

happened -- and also curious about the effect of this upon these key officers.

TROI
I was certain it would never happen, Captain. The years I'd spend on this mission, the distance it has taken me away from home...
(a deep breath)
As you must have heard, genetic bonding is a Betazoid tradition.

RIKER
But your father was human, Deanna. The Millers are human...

TROI
You'd understand if you knew the loveliness of my world. The Millers and my father knew it, they loved Betazed so that they adopted the customs and traditions, including this one.

A hesitation, then Picard breaks in:

PICARD
Will you and your husband be staying with the ship, Counselor?

Her eyes go first to Riker in a way indicating her answer has much to do with him. Then she answers the captain:

TROI
No, sir.

16 CONTINUED:

Picard sees this, decides it is time to leave them alone.

PICARD
Then... I'll just say congratulations for now, Deanna.
(including Riker)
If you'll excuse me.

Riker and Troi nod and MUMBLE a kind of assent, their eyes very much on each other now. Picard EXITS. CAMERA MOVES IN ON THE TWOSOME who stand uncomfortably eyeing each other. Then:

TROI
Bill ... more than anything else in the world ... anything ... you want to be a starship captain. True?

RIKER
(beat)
I love you, Deanna.

TROI
I can feel that.
(nods; small smile)
I know you love me... within those limits.
(touches him)
So almost more than anything else in the world, I want to honor my

father's memory with this bonding.

They look at each other. She has invited him to say more and he considers it.

TROI
(continuing)
Did you hear carefully what I said?

RIKER
(nods sadly)
Every word.
(beat)
I'm sorry.

They exchange a long, long look. Then:

TROI
(nods)
Come dance at my wedding.

16 CONTINUED: (2)

Interrupted by the SOUND OF A CHIME. Riker ignores it.

RIKER
I'll try.

Then Worf ENTERS.

WORF
Message from planet Haven, Counselor. They wish to beam the Miller...

(hesitates)
... ah, wedding party aboard.

She nods, EXITS. Then Riker EXITS too, leaving behind a Klingon who puzzles over the strange ways of humans.

17
thru OMITTED
18

19 INT. TRANSPORTER ROOM (OPTICAL)

Picard and Troi face the platform. The Transporter Chief stands by the controls, the platform in b.g. SOUND of TRANSPORTER EFFECT, then THREE FIGURES MATERIALIZE.

20 CLOSE ON TROI AND PICARD

Troi's face reflects the fact that she's about to see her future husband for the first time in nearly three decades. Clearly, Picard is aware of the stress she feels and sympathizes.

21 WIDE ANGLE

The Miller Family steps off the platform. STEVEN MILLER is a balding bear of a man in his late fifties. VICTORIA MILLER is small and slim, prim and proper. Their son WYATT is a likeable, blond young man with an easy smile and an open, honest face.

PICARD
I'm Jean-Luc Picard, captain of the Enterprise. Welcome aboard.

STEVEN

Quite some starship you have here, captain. Look forward to this visit.

21 CONTINUED:

VICTORIA
Oh, yes, yes.
(looks to Troi)
You couldn't be...

TROI
... I'm Deanna.

VICTORIA
(dabbing her eyes)
Deanna darling! You probably don't even remember me.

Steven brushes by his wife and gives Troi a hug. Then he holds Troi off, looking at her but speaking to his wife excitedly. To one side Wyatt stares at Troi.

STEVEN
Wyatt was absolutely right, Victoria. She is a beauty.

Wyatt steps forward. He looks at her, but his smile lacks something. Troi senses that something as she looks into his eyes.

WYATT
I'm Wyatt.

He reaches out to her. When their hands touch, Mrs.

Miller begins to cry.

VICTORIA
(to Picard)
Isn't this simply beautiful?
I knew romance was still alive
somewhere.

22 ANGLE EMPHASIZING WYATT AND TROI (OPTICAL)

Wyatt offers Troi a large rose: Navy blue petals atop a twisting golden stem. Troi studies the flower in wonder.

The petals are softly TURNING from blue to white.

WYATT
I'd like you to have this. It's
a Chameleon Rose. It changes
color with the mood of its owner.

TROI
It's wonderful. Thank you.

22 CONTINUED:

She looks up from the rose and it seems Wyatt is studying her face. What's he looking for?

STEVEN
(to Troi)
Deanna, did you like the chest?

TROI
Oh, yes. Especially the way It

rolled its eyes at me.

STEVEN
(to Victoria; exuberant)
You see, Victoria? I told you she'd love it!

VICTORIA
(to Picard and Troi)
I was in favor of something more dignified.
(looks at Steven critically)
Steven picked the ugliest face imaginable.

STEVEN
It was a fine face. Full of character!

TROI
Excuse me, but... when is my mother arriving?

Mr. and Mrs. Miller go silent, giving each other knowing looks. Victoria frowns at the very mention of Mrs. Troi.

WYATT
Your mother's still down on the planet, Deanna.

TROI
Why?

Wyatt takes the initiative -- prodding his parents toward the exit.

WYATT
Er -- is there a place for my parents to rest, Captain?

22 CONTINUED: (2)

STEVEN
We're not really tired, son, and besides I'd like to see some of the ship.

VICTORIA
Steven, you know full well Lwaxana Troi isn't about to beam aboard until we've cleared out. So...

Slight pause. Picard fills in the breach.

PICARD
You can visit your quarters now, if you wish.

Victoria nods her thanks and Picard leads the family to where a crewperson is waiting outside.

PICARD
(continuing)
See the Millers to their accommodations, please.
(to Steven)
I'll join you all later.

As Picard turns and RE-ENTERS, the Transporter Chief

looks up from a reading.

TRANSPORTER CHIEF
A Mrs. Troi ready to beam up, sir.

Picard throws a look toward Deanna, gets a nod, then nods in turn to the Transporter Chief.

PICARD
So be it.

As the Transporter Chief sets the Transporter controls:

PICARD
(continuing)
Wyatt seems a fine young man.

TROI
(puzzled)
Yes, he does... But I'm not what he expected.

PICARD
I don't understand.

22 CONTINUED: (3)

TROI
Neither do I... but I'm definitely a surprise of some sort to him.

THE SHIMMERING HUM OF THE TRANSPORTER EFFECT turns both heads toward the platform.

TROI

(continuing)
I should warn you. My mother's
a bit... eccentric.

There's expectation as A GAUNT FIGURE IN A FLOWING BLACK ROBE materializes. He has faded white-grey skin and beady purple eyes. He moves smoothly and deliberately. Quite a ghostly figure this MR. HOMN. ANOTHER FIGURE begins to materialize. As it solidifies, CAMERA MOVES IN ON MRS. TROI, who looks like a Bohemian Queen. Her gown is striking, as is her jewelry. Her facial make-up, though unusual, brings out her high-cheekboned beauty. Behind her, a large, ornate luggage item has also BEAMED IN with her.

MRS. TROI
(looks around)
Where is everyone?

22A EMPHASIZING TASHA AND MOTHER

Troi moves toward her.

TROI
Hello, Mother...

MRS. TROI TELEPATHIC V.O.
(turning to Troi)
Don't say it... think it. Use your
mind, not your mouth.

Troi refuses to go along, uses words, repeating:

TROI
Hello Mother.

MRS. TROI TELEPATHIC V.O.

Deanna. Shame! What has this
life done to you?

Mr. Homn helps Mrs. Troi off the platform. Picard is
about to introduce himself when Mrs. Troi cuts him off.

22A CONTINUED:

MRS. TROI
Don't tell me. You're the
captain.

PICARD
(smiling; nods)
Of course. Your daughter
explained your telepathic
abilities.

MRS. TROI
That wasn't telepathy, it was
common sense. Who else would they
send to greet me but the Captain?
(indicates luggage item)
You may carry my luggage.

This stumps Picard for an instant, but then he nods,
STEPS ONTO the platform.

TROI
Mother!

22B EMPHASIZING PICARD

STEPPING TO the luggage item.

PICARD
No, no, quite all right. I'm indebted to your mother for the... the fine counselor she...

The luggage item is much heavier than Picard realized and it takes so much effort to lift it that he GRUNTS-GROANS slightly and realizes he is trapped into displaying something less than a dignified figure.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

23 OMITTED

24 INT. CORRIDOR - OUTSIDE TRANPORTER ROOM

As Deanna, Mrs. Troi, Mister Homn, and lastly Captain Picard MOVE OUT into the Corridor. Picard is laboring and Deanna looks toward him anxiously. A couple of crewpersons pass and double-take this strange use of their captain.

TROI
Mother, it's quite inappropriate to ask the captain to...

MRS. TROI
(to Picard)

Yes, you do seem to be having difficulty. A man your age must work to keep himself in shape.

Troi stops short.

TROI
I'm not going another step this way!
(to Mother)
A starship has its customs just as we do. Please set that down, Captain.
(turning to Homn)
If you're my mother's valet, then please valet!

PICARD
Well, so long as you insist...

The Captain sets the luggage down gratefully. Meanwhile, Mrs. Troi turns to him apologetically.

MRS. TROI
I apologize for her behavior.
(to Troi)
Do you realize you've embarrassed your captain?
(to Homn)
Do as she says. Anything to avoid a quarrel on this occasion.

24 CONTINUED:

The seemingly frail Mr. Homn bends, easily lifts the

heavy luggage. Picard's look of astonishment at this is covered by Mrs. Troi taking his arm possessively and leading him down the corridor.

24A PANNING SHOT

Deanna hurries to walk with Picard and her mother. She indicates Homn following them with the luggage.

TROI
Mother -- what happened to Xelo?

MRS. TROI
I was forced to terminate his employment.
(to Picard)
Xelo was strongly attracted to me -- his thoughts became truly pornographic.

They REACH a Corridor Turbolift where the doors snap OPEN.

25 INT. TURBOLIFT

as they ENTER.

PICARD
(to turbolift)
Passenger accommodations.

The turbolift will go upwards for a ways, then travel horizontally. Meanwhile:

MRS. TROI
(to Captain)
Of course the thoughts of Wyatt's

father toward me were almost as vulgar...

TROI
(pleading)
Mother...

25 CONTINUED:

MRS. TROI
(without pause)
... but he really doesn't have Mister Homn's imagination. Between that and his wife's inane chatter, it's a wonder I made it here at all. How do you like the Millers, Captain?

PICARD
(startled; then)
I'm sure I'll find them as pleasant as...

MRS. TROI
As for me, I've found it shocking how they've changed in the years since my husband and I knew them. Or perhaps, I've just grown beyond them. You realize of course that with Betazoids, our ability to read the thoughts of others does see us grow and learn much faster than the typical dull and plodding human who...

26 CLOSE ANGLE EMPHASIZING TROI

who whirls on her mother, interrupting her telepathically, angrily.

TROI TELEPATHIC V.O.
Mother, that's enough!

Mrs. Troi turns her head toward her daughter.

MRS. TROI TELEPATHIC V.O.
So, you're not totally out of practice. Good. Very good.

The turbolift stops, the doors snap OPEN.

27 OMITTED

28 INT. MRS. TROI'S QUARTERS

Mrs. Troi looks around the room with a jaundiced eye.

PICARD
We hope you'll be comfortable here.

28 CONTINUED:

MRS. TROI
Yes, the room is adequate. Small, but adequate. You will of course adjust the temperature to a civilized level.

PICARD

I'll see what I can do. Now if you'll excuse me, I'm sure you two have a lot to talk about.

MRS. TROI

Yes Captain, you may go.

Picard is only too happy to WALK OUT, past the strong Mr. Homn who begins to unpack for Mrs. Troi.

MRS. TROI TELEPATHIC V.O.

You've been slack, little one. Allowed your mental powers to rust.

TROI TELEPATHIC V.O.

To avoid becoming confused, mother. Humans constantly think one thing but say another.

MRS. TROI TELEPATHIC V.O.

Yes, they do, don't they. The poor dears. Our style of complete honesty frightens them.

TROI

(switching to voice)

On that subject Mother, there is such a thing as too much honesty with humans.

MRS. TROI TELEPATHIC V.O.

Nonsense. It sets them a good example. If they'd only say what they think instead of hiding it...

TROI

But they're accustomed to hiding
their thoughts...

MRS. TROI TELEPATHIC V.O.
And I quite understand what you
faced here. An entire shipload
of such inconsistency could drive
one insane.

28 CONTINUED: (2)

Mrs. Troi, rearranging what Homn unpacks, looks at her daughter, begins to soften and show empathy for her. She now uses her VOICE.

MRS. TROI
Darling, I'm sorry this had to
happen. Truly I am. But Steven
Miller tracked me down and
reminded me of the vows we made.

TROI
(with difficulty)
Mother... I'm having some trouble
believing in those vows as I once
did...

MRS. TROI
Deanna!

TROI
But... but I'll honor them, of
course. I'm a Betazoid.

Mrs. Troi lovingly touches her daughter's face.

MRS. TROI
And you may find Wyatt an unusual person. I've sensed remarkable depths in him.

Troi lifts her rose INTO VIEW and sniffs it. It's now turned a pale purple.

29 INT. MAIN BRIDGE (OPTICAL)

Worf and Geordi are at Ops and Conn respectively, Riker and Picard sit in the Command area, Data at Science One.

GEORDI
Message coming in from Haven, Sir.

PICARD
On screen.

A handsome, raven-haired woman named VALEDA INNIS fills the viewscreen, wearing a sheer, silky kimono-like garment that embodies the pleasure of the world she governs.

VALEDA
I'm Valeda Innis, First Electorine of Haven. Captain Picard?

29 CONTINUED:

PICARD
I'm Picard.

VALEDA
(slight bow)
Your presence honors us. And your timing is fortuitous, Captain.

PICARD
How so?

VALEDA
An incoming vessel has bypassed our stargate, violating our law. It has refused all attempts at communication.

PICARD
Are you saying you believe it to be hostile?

VALEDA
Failure to communicate is inherently hostile.
(pause)
We have no defensive capabilities here and our treaty specifies your obligations in that regard.

PICARD
Agreed. But let's hope it doesn't become a defense matter.

VALEDA
Of course, Captain. But I'm very happy we can count on you.

30 INT. WYATT'S QUARTERS

Wyatt is resting on his bed -- listening to MUSIC. He hears A SOFT CHIME, telling him someone's at the door. (There are some renderings or paintings unpacked in a room corner.)

WYATT
Come in.

Troi ENTERS. Wyatt is surprised but pleased to see her. There's an awkward silence -- each realizes they'll be spending the rest of their lives with the stranger standing across from them.

30 CONTINUED:

TROI
I wanted to apologize for my mother's behavior. I'm certain she was hard to bear on the trip over.

WYATT
Your mother's honest -- I respect that.

TROI
Yes, but she never lets up.

WYATT
(grins)
I'll admit, her honesty is a bit persistent.

TROI
(nods)

I've never heard it described better. But it is a Betazoid trait.

(smiles)

I'll try to be only half as annoying.

They smile at each other. Then:

WYATT

Let's see... what can I tell you about me? I'm a medical doctor, for whatever that's worth.

TROI

"Doctor?" Where? How?

WYATT

If you're picking up my thoughts, you'd know. Can't you do that at all?

Troi concentrates on Wyatt, for a moment, then

TROI

Yes... This could be what mother felt about you. I believe we could read each other eventually.

WYATT

Can I take that as a compliment?

30 CONTINUED: (2)

TROI

(smiles)
Absolutely. I've only felt this with... well, with someone who's on this ship.

WYATT
Oh? Do I have competition?

TROI
No. All he wants is to captain a starship.

WYATT
What I want is to... well, to do another kind of brave and noble thing... which you may find prosaic. What I want is to cure people.

TROI
Well, since I am a practicing psychologist, maybe we can work in concert. We are going to be together a long time.

His smile fades. He looks Troi in the eyes.

WYATT
Yes. That's the point of marriage, I suppose.

TROI
I really thought you'd tell me you were an artist.

31 OMITTED

32 EMPHASIZING PAINTING

Troi has indicated the renderings that lie unpacked in a corner of the room. Each is a portrait of a STRIKINGLY BEAUTIFUL YOUNG WOMAN. They have been drawn over several years and show development from girl to woman. There is a compelling intensity to the work.

TROI
(continuing)
I just felt your mind very much on those. And they are your work, aren't they?

32 CONTINUED:

WYATT
Yes.
(faint smile)
And I can see it'll be very hard to keep secrets from you.

Troi begins to sense the surprising truth. She indicates the pictures.

TROI
This is why you were surprised when you first saw me.
(indicating)
This woman... you thought that I would be this woman.

She looks from Wyatt to portraits and back again. Wyatt touches one of the renderings.

WYATT
(with difficulty)
I've seen this face since I was a boy. When I closed my eyes at night, I could hear her whispering my name.
(pause)
Knowing you were Betazoid, I assumed it was you, projecting yourself into my mind.

Wyatt struggles with his confused feelings. Troi puts her hand on his shoulder, sincere.

TROI
I'm sorry I'm not what you hoped for...

WYATT
No. Please don't mistake a childish fantasy for disappointment. You're so beautiful, I-- I feel honored.

It is clear they've begun to like each other... but also that they both feel more or less trapped by the agreement their parents have made. Troi looks back at the drawings.

TROI
You have no idea who she is?

WYATT
No. And it really doesn't matter now.

32 CONTINUED: (2)

They smile at each other WHILE CAMERA ANGLES TO INCLUDE, beyond them, the dream woman, her eyes warm and patient, silently waiting.

33 EXT. SPACE (OPTICAL)

The Enterprise in a flyby as it circles Haven.

PICARD (V.O.)
Captain's personal log. I trust my concern over the problems of ship's Counselor Troi are not based merely on the fact of losing a highly valuable crew member. Actually...

33A INT. MAIN BRIDGE - CLOSE ON PICARD

PICARD (V.O.)
(continuing)
... it seems to me that she has become trapped by a custom of her home world which the facts of the twenty-fourth century have made unwise and unworkable. I wish I could intervene.

DATA (V.O.)
On the viewer, Captain...

34 WIDER ANGLE (OPTICAL)

Riker beside Picard in Command Area. Geordi and Worf in the front stations with Data at Science and Tasha at

Security in upper level. All are turning toward the viewscreen where a tiny bright object is moving across the starfield.

DATA
Unidentified vessel. Traveling sub-warp speed, bearing two-three-five, mark seven.

PICARD
Sub-warp? It's several hours away then?
(to Worf)
Let's take a look at it. Enlarge to maximum.

34 CONTINUED:

WORF
Increasing magnification, sir.

ON SCREEN, a small IMAGE of a ship of strange, unearthly design. Its center is a shiny globe. Dozens of spike-like structures jut out of it, tumbling end over end as the vessel moves along. Though clearly alien, there is a pleasing aesthetic quality to the ship, which gives off a soft, violet glow.

35 EMPHASIZING DATA

Intently curious and puzzled by what he's just seen, he turns to his console and begins calling up information rapidly.

36 ANGLE ON COMMAND AREA

A deeply concerned Picard.

PICARD
Mister Data! Am I seeing the trouble I believe is there?

Data looks up from his viewer.

DATA
If you mean a Tarellian vessel, you are, sir.

Riker is startled by this information.

RIKER
I thought the Tarellians were finished! What are the poor devils doing here?

PICARD
Doctor Crusher to the Bridge, urgent!
(to Riker)
There's no way I'll permit them to destroy us. And the treaty here forces us to protect this world too.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. SPACE (OPTICAL)

Enterprise in orbit around Haven.

PICARD (V.O.)
Captain's log, supplemental. It has been believed the Tarellian race was extinct, an assumption contradicted now by the sight of one of their vessels...

38 INT. CONFERENCE ROOM (OPTICAL)

Picard, Riker, Beverly, Geordi, Tasha and Troi are seated around the table with Data at the front viewer. INTERCUT this with viewer as necessary.

PICARD (V.O.)
(continuing)
... approaching Haven.

RIKER
The fact it is traveling at its present velocity suggests an answer.

GEORDI
A damaged vessel, sir? That could explain it.

RIKER
(nods)
If it were unable to reach warp speed, it would have taken all

these years to get here.

PICARD
(nods)
Continue with the briefing, Mister Data.

38 CONTINUED:

Data touches a control and a six planet solar system chart appears on the viewer, the second of the six planets enlarges to show two island land masses. Then, as Data continues, that IMAGE will become alive with FLASHING TECHNICAL INFORMATION such as gravity, atmosphere, planet dimensions, mineral composition, temperature details, etc.

DATA
Class M world, much like your Earth world, very similar humanoid life form, which faced the unfortunate old story of their hatreds outrunning their intelligence.

PICARD
Hostilites between the two land masses?

DATA
(nods)
Ending with one of them... it doesn't really matter which... unleashing a deadly biological weapon on the other.

BEVERLY
(glumly)
And naturally the other also
became infected in the end...
(shaking head)
It makes one question the
intelligence of humanoid forms.

PICARD
Are you acquainted with the facts
of the infection, Doctor?

BEVERLY
(nods)
They had reached Earth's
late-twentieth century, early
twenty-first century level. Which
was all that's needed if you're
a damned fool. A highly deadly,
extra-infectious virus... which
at that modest level of knowledge,
is not that difficult to grow.

38 CONTINUED: (2)

TASHA
(nods)
We learned the rest of the story
in security training. Some
Tarellians made it to other worlds
only to die along with the
populations they infected.

GEORDI

(to Picard)
It's pretty well covered in Academy training now, Captain.
(to the others)
Many of them tried to avoid other inhabited worlds as they escaped... only to be hunted down and destroyed anyway.

PICARD
Unfortunately, we had believed the last Tarellian vessel was destroyed eight years ago by the Alcyones.
(to Data)
Exactly when will they reach Haven?

DATA
Exactly thirteen hours, nine minutes, twenty-one...

PICARD
(interrupting; to all)
Which will create a very difficult problem for the Enterprise at that time. Our treaty here requires us to protect Haven from alien threats ... and a plague ship certainly qualifies as that. But Federation policy requires us to assist life forms in need ... which qualifies the Tarellians too.
I'll want you to help me find some answers by then.

Picard pauses, the assembled bridge crew sitting

concerned. Then:

38 CONTINUED: (3)

PICARD
(continuing)
All of which gives ample time for your second assignment. Or you may prefer it on a volunteer basis.
(beat; then smiles to Troi)
The pre-joining dinner of Counselor Deanna Troi will proceed as planned.

39 OMITTED

40 INT. FORMAL DINING AREA

The dinner party is in progress, attended by the Bridge Officers, the Millers, Mrs. Troi and Mr. Homn, all of whom are standing, chatting, having a drink as the dinner table is made finally ready. The officers wear ceremonial dress. Mrs. Troi wears a length of vine which seems at this time to be merely decorative. Mr. Homn stands erect by himself at a small table to one side. There are a dozen or so tall, fluted glasses on the table, along with a small bell suspended from a unique, arched crescent. Homn watches the goings-on like a silent sentinel.

41 ANGLE ON PICARD

approached by Mr. and Mrs. Miller.

VICTORIA
We've talked it over, Captain. We'd like you to perform the ceremony.

PICARD
I'd be honored, Mrs. Miller.

Mrs. Troi has overheard.

MRS. TROI
Impossible. The captain is not practiced in the ways of Betazed joining.

VICTORIA
This will be a traditional Earth ceremony!

41 CONTINUED:

MRS. TROI
I'm sorry, but it proceeds out of a Betazed bonding.

VICTORIA
And I am sorry, Lwaxana, but my family and I are living on Earth now...

MRS. TROI
So that's why you want that barbaric ritual.
(to Picard)

Terrible, Captain, to see a woman go downhill like this...

TROI
Mother!

VICTORIA
Downhill?!

MRS. TROI
The human ritual is out of the question!

42 ANGLE ON DATA

Enthralled by the latest flare-up.

43 BACK TO SHOT

VICTORIA
Who are you to tell us what's out of the question?

MRS. TROI
(cool, superior)
Your ignorance is astonishing. I am Lwaxana Troi: Daughter of The Fifth House, Holder of the Sacred Chalice of Rixx, Heir to the Holy Rings of Betazed.
(pause; insultingly)
Who are you?

Victoria, infuriated, turns to Steven for support. Before Steven can approach him, Picard steps in.

43 CONTINUED:

PICARD
Excuse me, everyone, but dinner is served...
(to the mothers; smiling)
... and by Starfleet tradition, all disputes and disagreements are thereby resolved.

VICTORIA
(moving off)
In who's favor?

PICARD
The captain's.

MRS. TROI
That's not what you're thinking.

PICARD
Captains are not required to think.

Picard puts his arm out for Mrs. Troi, who lets him escort her to her chair, where Wyatt waits to pull it out for her. Riker watches Troi, trying to be pleasant while helping seat Mrs. Miller.

44 WIDE ANGLE

Everyone is seated around the table. Stewards are busy serving food.

45 EMPASIZING VICTORIA

still seething.

46 EMPHASIZING MRS. TROI

Adjusting her decorative vine, throwing a look toward Victoria

47 ANGLE ON PICARD

PICARD
(raising glass)
A toast. To the young couple and their families. May this union be a happy and productive one.

47 CONTINUED:

Everyone drinks to this.

48 OMITTED

48A CLOSE ON MRS. TROI

Adjusting her decorative vine, but she seems to be doing it in an "affectionate" way. Now, unnoticed by others, she has picked up a crumb of food from the table, CAMERA MOVING IN CLOSER as she offers it to the end of the vine which seems to be "nibbling" at it.

49 ANGLE ON BEVERLY AND MR. HOMN

She looks on in wonder as Homn, now seated, downs an astonishing quantity of liquid, drinking one glass after another, without stopping, each with a different color.

50 ANGLE ON WYATT AND PICARD

WYATT
Is it true, Captain -- that there's a Tarellian ship, headed for Haven?

PICARD
Yes, it's true.

Wyatt is puzzled about this.

51 ANGLE ON HOMN

still putting away a steady stream of fluids.

52 ANGLE TO INCLUDE WYATT AND OTHERS

WYATT
That's amazing! I've read everything I could about them. Biological virus analysis was a favorite subject at medical school.

BEVERLY
In which case, I'd very much like to meet with you, sir. I'm pleased to have a medical colleague aboard.

52 CONTINUED:

A BELL RINGS OUT. It's a small bell, but it gives off

a shrill RING. Mr. Homn hits it after every bite Mrs. Troi takes.

WYATT
(distracted by the bell)
Yes, ma'am... Uh, Doctor? Would it be possible to prepare some medical supplies, geared toward the Tarellian's probable needs? We could beam it over without any fear of infection.

PICARD
(to Beverly)
What do you think, Doctor?

The bell RINGS again... It's becoming highly distractive.

BEVERLY
I think it's a considerate idea.
(to Wyatt)
Sickbay's at your disposal, Doctor.

WYATT
Thank you.

Homn RINGS the bell again as Mrs. Troi takes another bite.

VICTORIA
(to Homn)
Must you do that?

MRS. TROI
(never looking up from

food)
As you well know, it is the
Betazed way of giving thanks for
the food we eat.

VICTORIA
(amused)
You? Giving thanks? Besides, you
never did this before.

MRS. TROI
I do it now. Unlike some people,
I am in growth.

52 CONTINUED: (2)

As if to prove her point, she takes a big bite -- Homn
RINGS the bell accordingly.

52A CLOSER ON MRS. TROI

As she "adjusts" her vine, loosening it and CAMERA MOVES
IN TO REVEAL the "vine" now beginning to move toward
where Victoria sits next to Mrs. Troi. CAMERA PANS IT
inching along somewhat like a caterpillar until
Victoria's ARM COMES INTO VIEW.

52B TWO SHOT OF MRS. TROI AND VICTORIA

as Mrs. Troi turns to Victoria, watching the "vine" move
toward Victoria's arm.

MRS. TROI
(continuing)
Victoria, I've forgotten whether

you enjoy pets or not.

Mrs. Troi has taken another bite, the bell RINGS again, and Victoria gives Mrs. Troi only a quick annoyed glance.

VICTORIA
Love them, of course.

52C INSERT SHOT

The "vine" reaching Victoria's arm, beginning to wrap itself around her wrist.

52D BACK TO SHOT

Victoria becomes slowly aware of something tightening on her wrist, looks down, SCREAMS. Mrs. Troi, begins taking her "vine" back.

MRS. TROI
Gently... gently!
(retrieves vine)
I thought you said you enjoyed pets.

53 EMPHASIZING RIKER

Watches Mrs. Troi gather in her "vine," then goes back to eating listlessly. It's clear he's unhappy. He looks up to see Troi gazing at him from across the table. They lock eyes. They each have so much to say, and so little time. And this is not the place. He decides to stand.

54 WIDE ANGLE

Riker turning to the Captain.

RIKER
Captain... If I may be excused...
(lamely)
... to spend some time considering the Tarellian situation...

PICARD
Of course.

RIKER
(rises; slight bow)
Ladies and Gentlemen.

He EXITS. Mrs. Troi turns to Victoria.

MRS. TROI
(quietly)
Why didn't he mention you?

DATA
Mrs. Troi, I'm very interested in the Betazed ceremony you mentioned. Could you tell us more?

55 CLOSE ON TROI

She cringes.

56 BACK TO FULL SHOT

MRS. TROI
I'd be delighted, Commander. It

is an ancient ceremony, widely
regarded as the most beautiful
in the universe.

She takes a tiny bite. Homn hits the bell VERY LIGHTLY.

MRS. TROI
(continuing)
After the young couple remove
their clothing --

TASHA
The Bride and Groom go naked?!

MRS. TROI
No. You misunderstand.

56 CONTINUED:

Wyatt looks vastly relieved.

MRS. TROI
(continuing)
All guests must go unclothed.
This honors the act of love being
celebrated...

57 ANGLE ON VICTORIA

nearly choking on her food.

58 ANGLE ON STEVEN

He smiles slightly -- thinking about it.

59 FULL SHOT

MRS. TROI
(continuing; to Victoria)
Don't worry too much, dear. Your body's not that bad.

Picard is bemused; Victoria is beside herself, so angry and embarrassed that she can't even spit out the words.

MRS. TROI
(continuing)
Besides, your husband quite likes the idea of seeing me unclothed.

Victoria jerks her head toward Steven who quickly puts his drink down and tries to look innocent, as:

VICTORIA
Steven!!

MRS. TROI
You did know he's attracted to me, didn't you?

STEVEN
Untrue! I don't.... Not really...

TROI
(rising; angrily)
Stop it, all of you --
(to her mother)
Especially you!

59 CONTINUED:

MRS. TROI
(turning to Picard)
Captain, as you requested, I have carefully avoided disagreements during this. But did you wish me to ignore what my senses tell me?

Then Mrs. Troi shrugs and takes a bite of food. Homn strikes the BELL -- and Troi comes to her feet, knocks it off the table with the back of her hand and marches toward the door and is OUT before anyone can say anything.

60 CLOSE ON HOMN

Laughing to himself, he then happily kills another glassful.

61 WIDE ANGLE

A dark cloud hangs over the gathering. After a few moments of petrified silence, Data breaks the ice.

DATA
(pleasant; to Parents)
Could you please continue your bickering? I find it intriguing.

62 OMITTED

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

63 INT. HOLODECK -- DESERT LANDSCAPE (DUSK) (OPTICAL)

His back to us, Riker stands in the desert, silhouetted against the horizon. This is a lonely, lifeless place -- beautiful but barren. A place picked to match a mood. Troi ENTERS SHOT, coming in through the archway as we PULL BACK to SEE the desert again. If Riker hears her coming, he doesn't turn around.

TROI
Why did you order up a desert?

Riker gives her a look, then stares off into the distance.

RIKER
It matches my mood. Empty.

63A CLOSER SHOT

Troi concentrating on him, then nods.

TROI
Yes. It does.

RIKER
I lost you once before, and now I've lost you again.

TROI

Are you certain exactly who lost
who, Imzadi?

RIKER
Don't use that word now, Deanna...

TROI
It means 'my beloved.'

RIKER
It also suggests the same feeling
will go on ... tomorrow, and
tomorrow...

TROI
(nods)
It suggests a kind of bonding ... an
agreement...

Riker sits silently. After a long moment of waiting:

63A CONTINUED:

TROI
(continuing)
As I said ... I understand.

RIKER
Do you? Really?
(turns; moves close)
Imzadi... yes, you are my beloved.
Today. But I can't lie to you
and say I'm certain about tomorrow
... and tomorrow ... I can't
guarantee it will be something

you can share.
(moves close to a kiss)
Because you are my Imzadi, I
refuse to promise you a future
I can't yet see.

TROI
How... would an Earth woman react
to that, Bill?

RIKER
To an Earth woman, I'd lie.
(faint smile)
But you'd know it if I did.

WYATT (V.O.)
Hello you two!

63B WIDER ANGLE

They turn, see Wyatt MAKING HIS WAY IN from the Holodeck entrance. Riker gets to his feet.

RIKER
Next!

Wyatt moves in and Riker CROSSES OUT OF SHOT toward the Holodeck entrance.

64 ON WYATT

Head cocked, spinning around joyously -- taking in the wonders of the Holodeck. By the time he turns in a full circle, Riker is gone.

WYATT
(excited)

This is incredible. I've heard about this, but I never imagined...

64 CONTINUED:

Troi walks down to meet him.

WYATT
(continuing)
I respected what you did tonight...

TROI
I lost my temper.

WYATT
It worked. You shamed them into compromise. After you left it really calmed down.
(he laughs)
The Joining will be half-Betazed, half-Old Earth. The Captain'll do the ceremony and Mister Homn will be my best man.

TROI
And we'll take our clothes half off?

Wyatt laughs at this. It's clear he very much likes Deanna.

WYATT
Some of us all. You do... I

do... Your mother, my father.
(smiles)
But not my mother.

TROI
How did you manage that?

WYATT
I didn't. Your mother did.

They laugh together. She's beginning to really like Wyatt too.

WYATT
(continuing)
And I just caught my father, practicing naked in front of his mirror.

He imitates his father preening, holding in his belly and looking at himself from every side. They LAUGH. Troi sits on a small hillock, closes her eyes, stretches and lies back. Wyatt sits beside her, looking at her fondly.

64 CONTINUED: (2)

WYATT
And so... A question I should have asked before.
(takes her shoulders;
turns her to him)
Deanna... do you really want to go through with this?

TROI

(beat)

Yes. I want to.

WYATT

I'm a very lucky man.

He kisses her. Tentatively at first, gently. Then she begins to kiss back; he reacts to this and Deanna too.

65 EXT. SPACE (OPTICAL)

The Tarellian ship cruising toward the orbiting Enterprise.

PICARD

Captain's log, supplemental. All attempts at warning off the Tarellian ship have failed. They still refuse to communicate and I am growing concerned.

66 INT. MAIN BRIDGE (OPTICAL)

All except Troi at proper stations: Riker and Picard in the Command Area, Geordi and Data at the Conn and Ops, Tasha and Worf at Tactical and Weapons station.

67 CLOSER ON REGULARS (OPTICAL)

INTERCUT this with viewer as necessary.

PICARD

How can you be certain they're receiving us?

DATA

Because our sensors are showing
a responder echo, sir, on the
frequency they once used.

GEORDI
Message coming in from Haven.

67 CONTINUED:

PICARD
Viewer on.

VALEDA
(on screen)
Captain, the plague ship is
approaching transport range.

PICARD
We're aware of that, Electorine.

VALEDA
You realize they can turn this
lovely world of ours into a
graveyard? Please take action,
now, before it's too late.

RIKER
We'll take action in a few
moments.

VALEDA
Please... please destroy them now!

PICARD
We will not fire on them,

Electorine.

TASHA
I'm certain I could disable their
ship with a phaser burst, Captain.

PICARD
And then?

He gets no answer.

68 ANGLE ON VIEWSCREEN (OPTICAL)

The Tarellian ship -- growing larger and larger.

69 INT. SICKBAY (OPTICAL)

Wyatt is gathering medical supplies for the Tarellians:
packets and jars of pills go into boxes, hypo-sprays
are packed, etc. Along with Beverly, he spends half
his time looking at her VIEWSCREEN where WE CAN SEE the
Tarellian ship drawing nearer.

WYATT
Almost complete, Doctor.

69 CONTINUED:

BEVERLY
You show a remarkable knowledge
of viral immunology, Wyatt.

Wyatt indicates the viewscreen.

WYATT

It's a striking design, don't you think?

Beverly takes a look at the Tarellian ship.

WYATT
(continuing)
They built it underwater. At a base, three miles below sea-level.

BEVERLY
Oh? How did you know that?

Wyatt stops what he's doing, concerned, confused, puzzled at what he said. Then he forces himself to snap out of it, turning his attention back to the supplies.

WYATT
I don't know... I must have heard it somewhere.

70 ANGLE ON BEVERLY

wondering about his strange statement.

71 INT. MAIN BRIDGE

DATA
They're coming within transporter range, sir.

PICARD
Can't delay any longer, then. Ready the tractor beam, Lieutenant Yar. Target ship and activate on my command.

Tasha quickly touches the proper controls on her console.

TASHA
Tractor beam ready.

71 CONTINUED:

RIKER
Let's hope it buys some communication.

PICARD
Engage.

Tasha engages.

72 EXT. SPACE (OPTICAL)

Enterprise in BACKGROUND and in the FOREGROUND the Tarellian ship is engulfed by the briefly appearing BEAM. Then the alien vessel slows.

73 INT. MAIN BRIDGE

As the Bridge shudders and protests ever so slightly.

TASHA
Got them, sir...

73A EXT. SPACE (OPTICAL)

REPEAT LAST SHOT with the Tarellian ship slowing to a stop.

73B INT. MAIN BRIDGE (OPTICAL)

The Tarellian vessel on the viewer, Picard waiting. And waiting. Then he turns toward Worf who is at Science Station.

PICARD
Do we have them securely, Worf? Can they beam out to the planet?

WORF
Negative, sir. They can't leave that ship.

Picard turns toward Geordi who checks his own instruments.

GEORDI
I know they're receiving us, sir. And at this distance they could reply with their running lights if necessary.

73B CONTINUED:

DATA
Unless they have all died. Their ship could have been brought in by automation.

RIKER
(indicating)
Captain! The viewer... !

All turn in that direction.

73C ANGLE ON MAIN VIEWER

The Tarellian ship IMAGE IS FADING, being replaced slowly by INDISTINCT SHAPES WHICH ARE BECOMING A HUMAN FACE.

73D ANGLE ON BRIDGE CREW

reacting, beginning to realize that life does exist on the alien vessel.

73E ANGLE ON MAIN VIEWER

The IMAGE resolving slowly in the woman we've seen in Wyatt's painting.

73F ANGLE EMPHASIZING TROI

coming to her feet.

TROI
It's the woman in Wyatt's painting!

74
thru OMITTED
75

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

76 EXT. SPACE - ENTERPRISE AND TARELLIAN VESSEL (OPTICAL)

Fairly close together now in orbit of Haven.

PICARD'S (V.O.)
Captain's log, Stardate 41294.7 orbiting Haven with the Tarellian vessel locked in our tractor beam. Question: What strange combination...

77 INT. MAIN BRIDGE - PRINCIPALS AND MAIN VIEWER (OPTICAL)

Everyone stunned by this seemingly impossible occurance.

PICARD'S (V.O.)
(continuing)
... of circumstances has caused a woman out of someone's imagination to appear on the plague ship?

GEORDI
Enterprise to Tarellian vessel, are you receiving us?

ON THE VIEWER, the IMAGE of the young woman whom we'll know as ARIANA, is gently moved aside by a distinguished looking older man whom we'll know as WRENN. He looks out from the viewer, speaks gently:

WRENN
My name is Wrenn... and before

I inquire why you've trapped us here, is there one aboard your vessel named Wyatt?

PICARD

Your business is with me, sir. I am Captain Picard, commanding this starship.

The Turbolift door OPENS, Wyatt and Beverly HURRY ONTO THE BRIDGE. He carries one of his paintings of the woman being seen on the viewer and exhibits it.

WYATT

Captain, I don't understand...

77 CONTINUED:

Wrenn appears as startled by Wyatt's appearance.

WRENN

I can't believe this! Ariana was right!

(moving to the side)

He is there, daughter!

Ariana's IMAGE joins Wrenn on the viewer screen.

ARIANA

Wyatt, you've come to us. Just as you promised.

Troi rises, hurries to Wyatt who speaks low-voiced.

WYATT

What's happening? Except for
dream images, I've never seen her.

TROI
I'm not sure but perhaps mother
would...

PICARD
(interrupting; to Wrenn)
Our first order of business,
sir, is with the threat your
vessel poses to the planet below.
If you still carry the infection
which destroyed your world...

WRENN
Oh, we still carry it, Captain.
My daughter, I, all eight of us.

PICARD
Eight?

WRENN
(indicates)
All of us that are left, Captain.

VIEWER IMAGE WIDENS TO REVEAL Ariana and six others.

WRENN
(continuing)
Most of the rest passed on during
the years it took to reach Haven.

PICARD
Sir... if you've come here because
of the legend about planet Haven
miraculously healing the sick...

77 CONTINUED: (2)

WRENN
No, no. We've learned to face the truth about such things. But Haven is a remarkably lovely and pleasant place, is it not? All we want is a resting place until the last of us are gone.

Picard clearly feels the hurt of what he is going to have to say. It is in his voice:

PICARD
I'm... sorry, but circumstances make it impossible for us to allow you to beam down to Haven.

WRENN
We do not ask to make contact with those living below. All we ask is to be on the edge of some sea, some unpopulated island or faraway peninsula...

PICARD
This is not our planet, sir. I'll be happy to present your needs to those who govern this world...

WRENN
Present the fact we intend to die here, Captain. And if we die while caged by your tractor beam,

so be it.

Wrenn touches a control on his vessel, the viewscreen IMAGE FADES.

77A INT. MRS. TROI'S QUARTERS

She is trying on an exotic outfit we haven't seen. There's a CHIME from the entry and Wyatt ENTERS.

MRS. TROI
Isn't this combination exciting? But I can't wear it, of course, since your father would be devastated if I weren't naked.

WYATT
Mrs. Troi, may I talk to you about something serious?

77A CONTINUED:

MRS. TROI
I am always serious, dear boy. Only my pleasant nature makes it appear otherwise.

She continues fluttering with the jewelry decorating her outfit.

WYATT
Please, Mrs. Troi.

She turns, eyes him for a moment, then:

MRS. TROI

Yes, that was puzzling. A woman out of another place who insists she knows you.

WYATT

And...

MRS. TROI

(interrupts, nodding)

And whom you've dreamed of for all these years.

WYATT

And I hoped that with you handling thoughts the way you do...

MRS. TROI

Fascinating, Wyatt, how easily your thoughts come through. I wonder if it is because you were raised on Betazed?

(smiles)

Well, no matter, I can see you were wrong for my daughter anyway.

WYATT

Ma'am?

MRS. TROI

The answer to the puzzle of Ariana and you is too simple for most humans to understand.

WYATT

Too simple?

77A CONTINUED: (2)

MRS. TROI
Of course. It's something they all know instinctively but go to great effort to reject or to build complicated superstitions about it. All life, Wyatt, all consciousness, wherever or whenever it occurs... is indissolvably bound together. Indeed, it is all part of the same thing.

WYATT
(startled; considers it)
Yes! I have wondered if something like that...

MRS. TROI
(carrying on his thought)
... weren't so. And no doubt so has Ariana, which helped the two of you to make contact.
(touching neck jewelry)
Shall I wear the light or deep ruby stones? Which would be best for me, naked?

But Wyatt's mind is elsewhere. He rises, heads for the door.

MRS. TROI
(continuing)
Wyatt, don't puzzle on it so much!
It was just a simple thought!

But Wyatt EXITS, unhearing.

78
thru OMITTED
79

80 INT. SICKBAY

Beverly notices Wyatt's disconcerting look.

BEVERLY
Wyatt, are you feeling all right?

Wyatt nods weakly.

80 CONTINUED:

WYATT
The supplies are ready. I'll take
them to the transporter room.

BEVERLY
I'll notify the captain they're
ready.

Wyatt turns to the supplies -- then as Beverly's back is turned, he takes a spray-hypo from a medical shelf, secretes it as he EXITS.

81 INT. FORMAL DINING AREA

The room used for the dinner has been modified to accommodate the rehearsal. Troi is fidgeting with an unusual, flowing wedding dress. Mr. Homn drinks vials of bright green liquid.

82 ANGLE ON WYATT

He ENTERS, dazed but determined.

83 ANGLE ON THE MILLERS

Steven, in a bathrobe, is turned sideways, sucking in his stomach as he checks himself out in the mirror.

VICTORIA
(indicates Steven)
Look at your father, Wyatt. He just can't wait to strip off his clothes in that barbaric ceremony.

STEVEN
(overhearing)
We had to compromise. As usual, I'm making the sacrifice.

Wyatt gives his parents a long look, as if trying to memorize the scene. Then he turns and walks towards Troi. Victoria hurries to undo something Mrs. Troi just did.

84 CLOSE ON TROI

She is fidgeting with her special dress.

WYATT (V.O.)
You look beautiful.

84 CONTINUED:

Troi looks up and smiles. PULL BACK to FULL SHOT as Troi immediately senses the turmoil raging within Wyatt.

WYATT
But you looked best of all in the desert on the Holodeck.
(moves in)
When you did this...

He kisses her. She senses something, looks carefully as he takes a long look around the room. Then he's OUT the door. HOLD on Troi.

85 INT. TRANSPORTER ROOM

The Chief is alone at the console as the door slides open and SOMEONE ENTERS.

TRANSPORTER CHIEF
You can put the supplies on the pad.
(points; looks down)
Doctor Crusher had me set the coordinates. All we need is the captain's order --

Wyatt steps INTO SCENE. The spray-hypo HISSES as it touches the Transporter Chief. He slumps to the ground, unconscious.

86 INT. MAIN BRIDGE

Riker leans over and speaks to Picard, who is eyeing the screen glumly.

GEORDI
Captain! Someone's transporting to the Tarellian ship.

PICARD
Override!

GEORDI
(after pause)
I can't sir. It's too late.

86A ANGLE ON VIEWER (OPTICAL)

The Tarellian ship.

87 OMITTED

88 INT. TARELLIAN SHIP (OPTICAL)

Wyatt BEAMS INTO a small, curved-wall room on the spherical Tarellian ship, the supplies alongside him. He is alone. The ship is quiet, except for THE HUM of the engines fighting the tractor beam. He moves forward, looking around.

89 WYATT'S POV

The room is minimally furnished, with an open door to what seems like a bridge, navigational equipment indicated beyond. But it's the walls that are mesmerizing. PORTRAITS OF WYATT, RANGING FROM BOY TO MAN, are everywhere. He moves about the empty room in

astonishment, his heart pounding wildly. Suddenly he senses something behind him, and spins to see FIVE TARELLIANS standing in the doorway.

WRENN
Hello, Wyatt. We always thought you were a dream.

WYATT
You're not surprised. Did you know I'd beam over?

WRENN
Once we saw you were real, we knew. You are a doctor?

WYATT
Yes.
(indicates)
I've brought medicines and supplies. I'll do what I can to help.

He then moves along the walls, studying the remarkable portraits.

ARIANA
And I knew you'd be this brave.

Ariana steps INTO SCENE. Wyatt's insides churn as she approaches. She's astoundingly beautiful and exactly as he pictured her. They take each other's hands.

90 INT. MAIN BRIDGE

The parents and Troi surround Picard, Riker and Data in the Command Area. Mrs. Miller is wildly emotional.

90 CONTINUED:

VICTORIA
(to Picard)
How could you let this happen? My son, surrounded by those horrible lepers!

PICARD
Mrs. Miller, if I could have prevented this...

VICTORIA
Then beam him back!

TROI
He can never come back, Mrs. Miller.

Victoria looks like she is about to faint. Then her attention is drawn to the Bridge Viewer.

91 ANGLE INCLUDING VIEWSCREEN (OPTICAL)

as Wyatt, Ariana, and Wrenn APPEAR on screen.

WRENN
You may turn off your tractor beam, Captain. We will not be going to Haven.

VICTORIA
Wyatt!

WYATT
Mother...Father... Forgive me, but I must... I'm going to try to cure these people.

ARIANA
And Wyatt will do it. I've believed that all along.

Wyatt puts his arm around Ariana and speaks with difficulty.

WYATT
I knew I was coming to Haven to meet my destiny. I thought it was to be with you, Deanna. But it was Ariana who drew me here. I'm sorry.

91 CONTINUED:

TROI
Wyatt, I'm happy for you. Ariana, I love you both.

MRS. TROI
(softly)
You've done surprisingly well for a human, Wyatt.

TROI
Mother...

WYATT
I take that as a compliment,

Deanna.

Wyatt smiles; Troi smiles, proud of her mother.

92 ANGLE ON THE MILLERS

saddened, but becoming more confident of their son's judgment.

93 BACK TO SHOT

WRENN
(to Picard)
My respects, Captain.

PICARD
And mine, sir.

The Tarellian image begins to fade from the screen. CAMERA MOVES IN on Troi, who stares at the screen long after it's gone black.

TROI
(whispering)
Good-bye.

94 EXT. SPACE (OPTICAL)

The Tarellian ship pulls away from Haven -- heading for deep space.

95 INT. TRANSPORTER ROOM

Transporter Chief at the controls. The Millers are on the platform. Picard, Beverly, Riker and Troi have come to see them off.

95 CONTINUED:

STEVEN
(pleasantly)
Keep the chest. You'll have use for it some day.

Mrs. Troi ENTERS, followed by Homn carrying her luggage.

MRS. TROI
Seems such a shame to waste that lovely wedding dress. Perhaps I should stay and be Joined to a new mate.

TROI
What??

MRS. TROI
The captain is highly attracted to me, but he's a little too old.

Picard lifts his eyebrows in surprise.

MRS. TROI
(continuing; to Riker)
Perhaps I should choose you.

TROI
(sharply)
He has other obligations, Mother!

MRS. TROI
-- Very well. It's his loss.

Mister Homn!

She kisses Troi and abruptly turns to step onto the platform... Homn grabs her bag and turns to the officers.

HOMN
(deep voice)
Thank you for the drinks.

The officers are caught off guard by his voice. Homn joins Mrs. Troi on the transporter pad.

MRS. TROI TELEPATHIC V. O.
Try and remember your heritage, little one.
(spoken)
You may energize.

96 ON MRS. TROI AND HOMN (OPTICAL)

As the transporter ACTIVATES, she stares at Picard, as if something shocking has just entered her mind.

MRS. TROI
Captain! Even Xelo never had such thoughts about me.

Before Picard reacts, Mrs. Troi and Homn have been BEAMED AWAY.

96A EMPHASIZING PICARD AND TROI

He is still at a loss, but Troi is smiling at him.

TROI
That was meant as a joke, Captain.

PICARD
But she has claimed to be so completely honest.

TROI
(nods)
Except when a lie is more amusing. Weren't you amused?

PICARD
(firmly)
I was not!

97 INT. MAIN BRIDGE

Our regulars all at their stations.

PICARD
Take us out of here, Mister Riker.

RIKER
Aye, sir.
(to Geordi)
Warp two, helm, heading five-seven mark three-one-nine.

Riker lays a very happy look upon Troi and she returns it, as:

GEORDI
Warp two, five-seven mark three-one-nine.

RIKER

Engage!

98 EXT. SPACE (OPTICAL)

The Enterprise heads out of orbit, then INTO WARP DRIVE.

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Where None Have Gone Before"
#40271-106

Written by
Diane Duane
&
Michael Reaves

Directed by
Rob Bowman

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REVISED FINAL DRAFT

JULY 30, 1987

STAR TREK: "Where None... " -- REV. 7/31/87 -- CAST

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"

CAST

PICARD	TRANSPORTER CHIEF
RIKER	KOSINSKI
DATA	ARGYLE
TROI	ASSISTANT (aka TRAVELER)
BEVERLY	FIRST CREWMEMBER
TASHA	MOTHER PICARD
WORF	WORF
GEORDI	MALE CREWMEMBER
WESLEY	FEMALE CREWMEMBER
	SECOND CREWMEMBER
	CREWMEMBER

STAR TREK: "Where None... " -- 7/30/87 -- SETS

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"

SETS

INTERIORS EXTERIORS

ENTERPRISE USS ENTERPRISE
Main Bridge
Transporter Room USS FEARLESS
Main Engineering
Turbolift
Corridor
Sickbay

SEWER -- TUNNEL

STAR TREK: "Where None... " -- REV. 8/4/87 -- TEASER

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE AND THE FEARLESS (OPTICAL)

The two Federation starships come slowly together. Here, next to the smaller vessel, the size of the new Enterprise is breathtaking.

PICARD (V.O.)
Captain's log, Stardate 41263.1. We have rendezvoused with the USS Fearless from which...

2 INT. MAIN BRIDGE - VARIOUS ANGLES (OPTICAL)

which INCLUDE MAIN VIEWER. PICARD is in his Command Chair. COMMANDER RIKER is to his right. COUNSELOR

TROI to his left. SECURITY CHIEF LIEUTENANT YAR is at the Tactical Station. Behind her at the Aft Station is LIEUTENANT WORF. LIEUTENANT GEORDI LA FORGE has the Conn, LIEUTENANT COMMANDER DATA is at the Ops Station.

PICARD (V.O.)
(continuing)
... a Starfleet propulsion expert and his assistant are beaming over to conduct tests on the Enterprise's warp drive engines.

Picard consults the viewer at his position, then turns to Riker.

PICARD
I don't understand your concern, Number One. They're not authorized to make any alterations in our engines.
(MORE)

2 CONTINUED

PICARD (Cont'd)
(glancing at command viewer)
According to Starfleet's message, they will simply test different ways of entering warp speed and different intermix formulas. What's the harm in that?

RIKER
It's the specs that Kosinski sent

us. In my opinion, sir, they're gibberish.

PICARD

Gibberish?

RIKER

Mister Data, will you explain?

DATA

(turns to Picard)

Sir, we put Mister Kosinski's specs into the computer and ran a controlled test on them. There was no improvement in engine performance.

PICARD

(to Riker)

Then explain Starfleet's report how the same tests on the USS Ajax...

(indicates main viewer)

... and then on the Fearless over there, resulted in a measurable increase in propulsion.

RIKER

Our engines are new, sir, top condition. The tests on those older ships may have simply straightened out some engine inefficiency.

A CALL from the Transporter Room.

2 CONTINUED (2)

TRANSPORTER CHIEF'S COM VOICE
Bridge from Transporter Chief.
Two from USS Fearless are ready
to beam over.

PICARD
(to Com)
Stand by for Commander Riker,
Chief. He's on his way.
(to Riker)
Obviously, something does
worry you about these tests.

RIKER
Yes, sir. And if you don't
mind...
(stands; indicates)
... I'll ask Counselor Troi to
look these visitors over.

Picard nods and Riker CROSSES with Troi toward the turbolift.

3 INT. TRANSPORTER ROOM (OPTICAL)

As TRANSPORTER EFFECT MATERIALIZES the Visitors. KOSINSKI has the look of someone operating at top performance. His ASSISTANT, a humanoid alien, is small, physically non-threatening, with a way of allowing himself to blend into the background in a shy, good-natured way. Kosinski dominates the room. He's obsessed with himself and what he does. His manner is arrogant, his demeanor authoritarian; he pulls every eye toward him.

Riker is with LT. COMMANDER ARGYLE, chief engineer, a rough-edged, hearty man for whom the Enterprise engines are the alpha and omega of his existence. Counselor Troi holds back, observing.

RIKER
Welcome aboard, Mister Kosinski. I'm the first officer, Commander William Riker. This is...

KOSINSKI
Where is the captain, please?

RIKER
(trying to be pleasant)
He is engaged in other duties, sir...

3 CONTINUED

KOSINSKI
A ship's engines should be a concern of the ship's captain...

RIKER
They are, sir. Which is why they make their first officers directly responsible for engine condition and performance.
(indicating Argyle)
Guided, of course, by one of our chief engineers, Lieutenant Commander Argyle in this case.

ARGYLE
(to Kosinski)
A pleasure, sir. I appreciated receiving the advance specs...

KOSINSKI
On which you have no end of questions?

ARGYLE
(a beat)
Aye, I have.

RIKER
(to assistant)
And you, sir, are listed as...as...

ASSISTANT
(gentle voiced)
As Mister Kosinski's assistant. My actual name is unpronounceable by humans...

RIKER
From Tau Alpha C. That's very distant...

KOSINSKI
... All approved and described in the Starfleet communications. Now...
(heads for door)
... I'd like to set up in the Engine Room immediately...

Kosinski begins to EXIT, FOLLOWED by his assistant.

3 CONTINUED (2)

RIKER
Our chief engineer will show you
to his Engine Room.

KOSINSKI
No need -- I know my way around
starships...

But Lt. Commander Argyle already joins him and, despite Kosinski's obvious annoyance, leads the way.

4 ANGLE ON RIKER AND TROI

as they watch Kosinski leave.

RIKER
One thing Kosinski isn't hiding.
(at Troi's look)
A bad disposition.

TROI
(nods)
Agreed... Also, he's arrogant,
overbearing, self-important.
(non-critical tone)
And very sure of himself and
his ability.

RIKER
(considers this; then)
And the other one -- his assistant?

TROI

He's the puzzle.

(takes a minute to phrase it)

With most life forms I feel something. I may not be able to interpret or understand it, but I feel something, if only a presence. With him -- nothing. Empty space. It was as though he isn't even here.

(seeks words for it)

... Something about this concerns me. I don't know what, I can't point out a reason... yet.

4 CONTINUED

RIKER

Stay concerned. Please! The safety of the Enterprise may be entrusted to those two!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. MAIN ENGINEERING

A dramatic HIGH ANGLE as Kosinski, his assistant, Riker, and Argyle ENTER the area. There are some members of the duty watch there -- as well as Wesley, who's working on a school-related science project.

KOSINSKI
Inform the bridge I shall begin the first test in precisely fifty minutes. Why is that child here?

ARGYLE
(throws off the answer)
He's working on a school project.
(that's not what's on his mind)
Before you continue, there are some questions. First, tell us...

Riker ENTERS SHOT, but stands slightly off to one side, properly allowing Argyle to handle this, but ready to support him where necessary.

6 EMPHASIZING KOSINSKI

He turns and faces them. (While this discussion plays out, Kosinski's assistant -- who remains uninvolved -- has become attracted to Wesley's project and steps over beside the young man. This is a small thing which should go almost unnoticed.)

KOSINSKI
(interrupting)
... To save myself time, let me ask those questions for you.

Kosinski's arrogance builds with every word. He moves

around as he talks, like a prize fighter, circling, jabbing, -- softening the opponent.

KOSINSKI
(continuing)
You received the information which Starfleet provided -- you fed it into your computer -- being as precise as humanly possible -- then you ran a controlled test. And, then, to your astonishment -- nothing happened.

7 EMPHASIZING RIKER AND ARGYLE

They are irritated by Kosinski's arrogance, yet it's strangely reassuring. This self-assurance, coupled with his record of success, makes them begin to think what he proposes is possible.

KOSINSKI
So you said - "What's going on? This doesn't work. Kosinski's a fraud."

8 ANGLE ON KOSINSKI

He steps closer for emphasis.

KOSINSKI
(smiles smugly)
You see, I have had this discussion on other Starfleet vessels. They didn't understand it; why should you?

Cutting through the rhetoric.

ARGYLE
You are surely not saying it's unexplainable?

KOSINSKI
I'm saying I'm not a teacher, and don't want to become one. I have neither the inclination nor time.

RIKER
You have all the time you need.

KOSINSKI
I don't think you understand. This has already been approved by Starfleet Command.

RIKER
But it hasn't been approved by the chief engineer... or by me.

KOSINSKI
(a little snidely)
I didn't know that was necessary.

RIKER
Now you do.

8 CONTINUED:

KOSINSKI
Perhaps I should talk with Captain

Picard.

RIKER
If you like, but it won't change anything.

Kosinski sees the resolve in Riker's eyes and knows he can't bully his way through this.

KOSINSKI
How basic shall I be?

Riker, without softening his expression in the slightest, indicates with a wave that it's Kosinski's call.

RIKER
I leave that to you.

Kosinski steps over to the computer. Everyone moves a little closer, including Wesley. Kosinski's assistant comes up next to the young man.

9 EMPHASIZING KOSINSKI (OPTICAL)

He gestures his assistant over to sit at an adjacent, secondary computer keyboard. Then the assistant works rapidly at this keyboard.

KOSINSKI
We can save a little time this way. My assistant is laying in my base formulas a bit more rapidly than a human can do it...
(small chuckle)
... even myself.

Wesley is closely watching which keys the assistant is using and what is appearing on the computer screen.

10 COMPUTER SCREEN (OPTICAL)

It is a three-dimensional geometric display which builds and grows as WE WATCH, becoming a wonderfully complex and incredibly beautiful pattern. It is nothing we recognize nor understand. It is a theoretical representation of warp power.

10 CONTINUED:

KOSINSKI
Here is, in the simplest possible terms, what I do. This warp drive system was tuned only in the grossest sense, at least to my standard anyway. What I do is specific.

Kosinski waves his assistant back, addresses his primary keyboard now and taps on a few keys. There is a slight change.

KOSINSKI
(continuing)
How should I say this?
(finds the words)
Aah... sufficient to say for now, these symbols and their relationships have greater meaning to me than to you...

He taps on the keys again, and again there is a slight

change.

KOSINSKI
(continuing)
... although you can in time learn them. Then, those of you sufficiently gifted, can duplicate my results.

RIKER
But the three percent efficiency increase of the other vessels could still have been caused by other things such as simply working more carefully, better station coordination...

ARGYLE
And you mention "gifted." In what way? Whatever any of us can learn to do on a computer, another computer can eventually perform faster, more precisely...

KOSINSKI
Wrong! What the computer can't do is create. Only the mind...
(taps his forehead)
... is capable of true, original thought.

10 CONTINUED: (2)

Kosinski steps away from the computer. Riker and Argyle follow him a few steps, then stop.

RIKER

But what we're dealing with is mechanics. However complex it may be, it has to do with an engine.

KOSINSKI

And that is exactly where you go wrong. Warp drive has become so complex that it is...

11 ANGLE EMPHASIZING RIKER AND ARGYLE

exchanging a puzzled look as:

KOSINSKI

... as filled with mysteries as nature itself.

(indicates)

If you'll view the screen with me and consider the following.

12 EMPHASIZING WESLEY (OPTICAL)

Drawn by curiosity, he moves closer to the computer screen. The assistant, curious over the expressions playing over Wesley's face, moves in beside him. In b.g. Kosinski is touching a button or so on the keyboard which produces minor changes on the screen as he continues.

KOSINSKI

Is this merely "mechanics" or is it nature that we deal with in this? What else than nature are elementals like space and time?

Wesley looks puzzled as though some information on the screen is out of place.

12 CONTINUED:

ASSISTANT
(a statement, not a question)
Something troubles you about the way this is configured.

Wesley nods his head yes. Without Riker or Argyle noticing, the assistant puts new information into the computer.

ASSISTANT
(continuing)
How about it now?

KOSINSKI
(b.g.)
You are trained through the system -- you go in a straight line, competent, yes, and perhaps even innovative in a minimalist way, but what I am doing here is not the end of the process -- it's the beginning.

Kosinski pauses to allow them to be sufficiently impressed, believing they are whether they show it or not.

KOSINSKI
(continuing)
So, what do I do -- go back to the Fearless, which I left with a more efficient warp drive than I found, or do you cast off your ignorance and allow me to continue?

The confusion drains from Wesley's face.

The display changes -- much more than anything Kosinski did.

(Note: It is not important that we, the audience, understand the change -- it's only important that Wesley does.)

WESLEY
Yes. But shouldn't these be connected?

RIKER
(to Argyle)
Can anything he's proposing damage the system?

He taps the keys, the display changes -- radically.

13 INTERCUT ANGLES INCLUDING SCREEN (OPTICAL)

Wesley and assistant slightly in b.g. at their keyboard.

WESLEY
Here.
(changes it again)
... And here.
(studies it for a beat)
There. That's better.

ARGYLE
How could it? It's meaningless.

RIKER
Then we'll let him try it.

13 CONTINUED:

Wesley's attitude is important here. What he is doing is pure problem-solving. It would mean as much if he were in his room alone. He's not looking for approval. He's not trying to impress.

KOSINSKI
(explodes)
What do you mean, "let him try it?" Don't talk about me in the third person like I'm not standing right here.

The assistant looks at Wesley's reflection in the CRT. In that look WE SEE recognition -- an indication of potential which he sees in Wesley.

Riker and Argyle continue to ignore Kosinski.

ASSISTANT
Now will it do what Kosinski says it will?

ARGYLE
(pauses to weigh it all; then)
Yes, we might as well let him try it.

Wesley shrugs.

WESLEY
It has a chance -- but... I think it might work better this way.

KOSINSKI
(sarcastically)
You are too generous.

Wesley punches in something on the computer.

13A ANGLE ON VIEWER

The computer formula changes slightly.

14 EMPHASIZING WESLEY AND ASSISTANT

as the assistant looks approvingly at what Wesley has put on the viewer. Kosinski glances over to see Wesley at the computer.

KOSINSKI
Boy, don't play with that.

Wesley, without a hint of petulance, moves away from the keyboard. The assistant gives Kosinski a look which says -- "If you only knew."

15 INT. MAIN BRIDGE

CAMERA TRUCKING with Picard as he ENTERS Main Bridge. Worf addresses him:

15 CONTINUED:

WORF
Main Engineering is ready to proceed, Captain.

Picard takes his position.

PICARD
Engineering, this is the bridge. It's your call.

16 INT. MAIN ENGINEERING

Kosinski is at the big computer. His assistant is to his right. They will share the duty. Wesley is beside and slightly behind Kosinski's assistant.

KOSINSKI
Do this one just like the others. Nothing changes.

The assistant nods, then motions for Wesley to step closer for a better view.

KOSINSKI
(continuing)
Commander -- I will make my preliminary adjustments at warp one-point-five, and complete them as we achieve warp six.

RIKER
Engineering to bridge, did you copy that?

17 INT. MAIN BRIDGE

Picard acknowledges.

PICARD
Affirmative, Number One. Are you ready?

RIKER'S COM VOICE
We are.

PICARD
La Forge, set in warp one-point-five.

GEORDI
Warp one-point-five.

17 CONTINUED

PICARD
Engage!

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship reaches warp speed.

19 INT. MAIN ENGINEERING

Kosinski and his assistant are at the big computer.

KOSINSKI
All right, here we go.

Wesley steps closer.

20 ANGLE ON RIKER AND OTHERS

slightly back. They expect nothing unusual. After all, it's only going to be a three percent increase even if Kosinski is right.

GEORDI'S COM VOICE
Passing warp five.

The assistant looks over at Wesley to gauge how much he's absorbing. That look distracts him just for a split second, which is all it takes. Kosinski turns to the assistant.

KOSINSKI
(with a little panic)
What are you doing... ?

The assistant turns back to the computer. He hurries to catch up...

21 EMPHASIZING WESLEY (OPTICAL)

as he sees a strange phasing occur to the Alien. Riker and the others are intent on the main screen and will miss this.

22 ANGLE ON ASSISTANT (OPTICAL)

Streaks appear on his hands and face. Like gaps, where there is literally nothing -- emptiness. In these streaks he seems to DISAPPEAR -- then REAPPEAR, PHASING IN AND OUT.

23 EMPHASIZING WESLEY

confused -- concerned. But before he can say anything, a GREAT EXPLOSION OF SPEED happens. The ship shudders once.

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great ship leaps forward with a WARP SPEED EFFECT ON TOP OF A WARP SPEED EFFECT.

25 INT. MAIN BRIDGE (OPTICAL)

WE SEE it as a DOUBLE IMAGE EFFECT which now slowly becomes a SINGLE IMAGE. Picard is the first to react.

PICARD
What is our velocity?

DATA
It is off the scale, sir...

26 INT. MAIN ENGINEERING

Amidst a FLARE OF BLINDING LIGHT from the engine components, SLOWLY BECOMING NORMAL.

27 ANGLE ON KOSINSKI

as he steps back -- stunned by what he thinks he's done.

28 EMPHASIZING ARGYLE

frozen. They want to jump into action -- but what?

29 ANGLE ON THE ASSISTANT

He too steps back. He looks suddenly tired, and embarrassed.

30 EMPHASIZING WESLEY

right now more concerned about his new friend than anything else.

31 INT. MAIN BRIDGE

PICARD
Reverse engines!

31 CONTINUED:

DATA
Captain, no one has ever reversed engines at this velocity.

PICARD
That's because no one has ever gone this fast. REVERSE ENGINES!

32
thru OMITTED
33

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the starship slows from HYPER-SPEED EFFECT to normal velocity. (What we'll see of Space matches what we'll end up with in Scene 38.)

35 INT. MAIN BRIDGE

PICARD

All stop!

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming to a stop.

37 INT. MAIN BRIDGE

There is stunned silence for a beat. These are highly-trained people -- there is no chaos -- no running around -- no screaming and yelling. Everyone is under very tight, very tense control.

PICARD

Position.

GEORDI

Calculating it, sir.

(shaken)

Data, what do you read there?

DATA

(reading his own viewer; puzzled)

A malfunction... I trust.

PICARD

(snaps)

Position please, Lieutenant La Forge.

37 CONTINUED:

GEORDI

According to these readings, sir, we have not only left our own galaxy, but have passed through two others, stopping on the far side of Triangulum -- the Galaxy known as M-Thirty-Three.

PICARD

That's not possible. Data, what is our distance traveled?

DATA

Two million -- seven hundred thousand light years.

PICARD

(more to himself than anyone else)

I can't accept that.

DATA

You must, sir. Our comparisons show it to be completely accurate.

GEORDI

And I calculate that at maximum warp, sir...

(looks up from viewer)

... it would take over three hundred years to get home.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Past what looks to be a "normal" sized planet, a huge section of space is dominated by an immense cloud of luminous gas and space dust. As indicated by the size of the planet in f.g., a really BIG cloud! A star is forming and when complete, and this one will have a mass 100 times greater than our own sun.

PICARD (V.O.)
Captain's log, stardate 41263.2. This will be a rather unusual log entry, assuming Starfleet ever receives it. As I have already informed my crew...

39 INT. MAIN BRIDGE

Picard standing at his station. The other regulars except Riker are at their bridge stations, keyed up by what has happened, working at tasks made necessary by this happening.

PICARD (V.O.
(continuing)
... a phenomenal surge of power during a warp speed experiment has sent our starship hurtling out of our own galaxy, past another, taking us over two million, seven-hundred thousand

light years in a few minutes.

GEORDI
Message on this has been
transmitted to Starfleet, sir.

DATA
Which, traveling subspace, they
should receive in fifty-one years,
ten months...

PICARD
(interrupting;
irritated)
Mister Data... !

DATA
Sir?

39 CONTINUED

The turbolift door SNAPS OPEN and Riker and Argyle ENTER the bridge with Kosinski... who seems to be actually strutting a bit. Coming well onto the bridge he stops, gives a little bow.

KOSINSKI
Captain Picard, I presume?

Picard gives the pompous Kosinski a withering look.

RIKER
We're still trying to determine
what happened, sir.

KOSINSKI
The truth is, Captain, I made a mistake. A wonderful, incredible mistake.

PICARD
(hard)
Just explain what brought us here!

KOSINSKI
As the power built, I applied the energy asymtotically. I anticipated some tiling, but it didn't occur. That was my error -- using Bessel functions from the beginning.

PICARD
(beat)
What is he saying, Number One?

RIKER
(hesitates; embarrassed)
Well... if you want the truth, sir, it sounds to me like nonsense. But considering...

He gestures lamely. Picard looks toward main viewer as:

39A ANGLE ON MAIN VIEWER (OPTICAL)

emphasizing the strange area of space they're in.

PICARD
But considering where we are, we must assume it isn't.

40 OMITTED

41 INT. MAIN ENGINEERING - WESLEY AND ASSISTANT

the assistant slumped at a seat in a secluded area of Engineering. They're generally unnoticed by Engine Room personnel who are working as keyed up as the crew we saw on the bridge.

WESLEY
I can call my mother. She's a doctor...

ASSISTANT
No, there's nothing she can do. I need to rest. I've been away too long.

Wesley eyes him, then:

WESLEY
Whatever happened to you... was it part of what happened to the ship?

Almost wildly startled by this, the assistant looks at Wesley now with considerable respect.

ASSISTANT
Please believe I mean no harm to this vessel... or those in it...

WESLEY
Is Mister Kosinski like he sounds? A joke?

ASSISTANT
No, that's too cruel. He has
sensed some small part of this...

WESLEY
(slowly)
... that space and time and thought
aren't... well, aren't the
separate things they seem to be?

The assistant is looking at Wesley in such a strange way that the boy becomes nervous.

WESLEY
I... I just thought the formula
you were using said something like
that...

The assistant grabs Wesley's arms hard, hissing his words:

41 CONTINUED

ASSISTANT
Boy, don't you ever say that
again. At least, not at your age
in a world that's not ready for
such...
(considers it)
... such dangerous nonsense.

42 INT. MAIN BRIDGE - AT THE COMMAND AREA

Picard, Riker and Argyle deeply involved with Kosinski.

Other regulars will monitor the conversation as they are able. Kosinski is wallowing in his own self-importance.

KOSINSKI
I've always suspected this rate of speed was possible, of course, but, at this level -- never. We are going to need new definitions. New parameters.

ARGYLE
Perhaps you could call it the Kosinski scale.

He glances at Argyle, lets the sarcasm bounce off him, and accepts the suggestion.

KOSINSKI
Why not? Since I'm the one who has made the so-called "warp barrier" meaningless.
(to Picard)
And, Captain, this must be a special thrill for you.

PICARD
"Thrill?"

KOSINSKI
(nods)
As an explorer. In three centuries of space flight, we have charted just eleven percent of our galaxy. Then...
(gestures broadly)
... voila, we accomplish this.

PICARD
(hesitant nod)
Yes... but isn't the real point, can you do it again? Can you get us home?

43 WIDER ANGLE

Kosinski hesitates for just a moment, then firms up and swells up too.

KOSINSKI
Of course I can. I'll just do what I did before.
(moves for turbolift; looks back)
Coming, Riker?

Riker looks ready to throw a punch at this, but Picard cuts him off.

PICARD
Commander Riker will join you in a moment.

Kosinski doesn't react at all, turning and EXITING into the turbolift. The crew watches him go silently -- even Data has no comment.

PICARD
Comment is invited. Counselor?

Hesitation, then:

TROI

He's convinced he's right -- I have no doubt of that.

WORF

Can you allow a man who has made one mistake back into a position where he may make another?

GEORDI

What are the options? If he doesn't do it, who will?

There is no response. Then:

DATA

Captain, we are here. Why not avail ourselves of this opportunity for study? There is a giant protostar here in the process of forming. No vessel has been out this far.

43 CONTINUED

PICARD

(smiles at Data)

Spoken like a true Starfleet graduate.

(nods)

It is tempting, eh Number One?

RIKER

Aye, sir, it is.

(nods to Picard)

As they say, sir... you're the

captain.

44 ANGLE ON PICARD

Considers it, then makes his decision, sighs.

PICARD
Yes, that's the problem. I know that if Kosinski can get us home, Starfleet could use his technique to send back a pure science vessel to do even more.
(turning)
Number One -- have Mister Kosinski prepare to get us out of here.

RIKER
Aye, sir.

Riker turns to the turbolift.

45 INT. MAIN ENGINEERING

Kosinski MOVES TOWARD the computer where his assistant is waiting. Wesley has stepped over next to Riker.

KOSINSKI
(self-satisfied)
Do you realize that many great advancements of mankind have been tied to speed? This is a moment in history -- right now. Right here. And your names will be linked forever with mine.

The idea does not appeal to either Riker or Argyle.

45 CONTINUED

WESLEY
Excuse me, Commander Riker. I don't think he did it... I think it was...

RIKER
(gently but firmly)
Not now, Wes.

Wesley again tries to make his point.

WESLEY
But, when this all happened, I was watching his assistant and...

RIKER
I'm sure it was fascinating, Wesley, and I look forward to hearing about it. But not right now!

Picard calls.

PICARD'S COM VOICE
Standing by, Number One.

RIKER
Aye, sir.

46 INT. MAIN ENGINEERING

In the Control Room area, Kosinski walks over to his assistant; Wesley moves quickly -- protectively -- to the

assistant's side.

KOSINSKI
Come on.

WESLEY
He's too tired.
(with a little challenge)
Why don't you do it by yourself?

Kosinski is so filled with himself, he does not recognize the challenge in Wesley's tone.

KOSINSKI
Yes, why not?

His assistant knows the answer to that.

46 CONTINUED

ASSISTANT
(rising)
No, I will help.

KOSINSKI
As you wish.

Wesley allows the assistant to lean on him as he gets to his feet. The assistant pats the boy's shoulder as he walks to his position. Again, he's tired -- worn -- but not desperately so. It's going to get worse.

47 INT. MAIN BRIDGE

Picard is in his position. Troi is on his left. Tasha

is at the Tactical Station, Worf is monitoring the Aft Stations, Geordi has the Conn and Data is at Ops.

GEORDI
I've laid in a reciprocal course back, Captain.

48 INT. MAIN ENGINEERING

Kosinski's arrogance bristles.

KOSINSKI
You may tell the captain I am ready, First Officer.

Slightly to the side, the assistant gathers himself for the effort. Wesley is near him. There's nothing Wesley can do but hold a good thought. Which is what everyone is doing.

RIKER
Ready for you to engage, Captain.

49 INT. MAIN BRIDGE

Picard gives the order.

PICARD
Warp one-point-five.

GEORDI
Warp one-point-five.

50 INT. MAIN ENGINEERING

Everyone here is holding one thought -- SPEED! GO!

51 ANGLE ON KOSINSKI

He works the computer panel -- but nothing is happening. The color drains from his face.

KOSINSKI
(panic rising)
It's not working...

52 EMPHASIZING RIKER

stepping closer -- and for the first time -- he, too, sees the difference between what Kosinski is doing and what his assistant is now doing.

53 RIKER'S POV - THE ASSISTANT

With great effort, the assistant forces himself to concentrate.

54 BACK TO EMPHASIZING RIKER (OPTICAL)

It's clear to him now. It's not Kosinski who's special -- it's the assistant. CAMERA CENTERS ON assistant who focuses his total attention on the computer. Again he phases -- pieces of him seem to disappear -- as though leaving this dimension for another. Then, what he's doing HAPPENS.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It disappears. But this time it is a kind of speed unlike anything ever seen.

56 INT. MAIN BRIDGE (OPTICAL)

Everyone reacting as the entire bridge and everyone on it seems DISASSEMBLED AND REASSEMBLED IN THE WINK OF AN EYE.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

This time, multiples on top of multiples of the WARP SPEED EFFECT.

58 INT. MAIN ENGINEERING (OPTICAL)

QUIVERING DOUBLE EXPOSURES of everything and everyone. WE CAN SEE the assistant collapsing in a heap and both Riker and Wesley making their way to his side.

59 INT. MAIN BRIDGE - INCLUDING MAIN VIEWER (OPTICAAL)

Viewer showing an effect that fits Scene 57. Everyone watches with amazement.

PICARD
ALL STOP!

GEORDI
Answering all stop.

Everyone is staring at the viewscreen while Data checks his instruments.

DATA
Captain, according to the instruments, our speed never exceeded warp one-point-five.

GEORDI
All stopped, Captain.

PICARD
Yes, but where is this place?

DATA
Where none have gone before.

60 FULL ON MAIN VIEWER (OPTICAL)

showing a space scene made up not of stars and planets but of NEATLY-STRUCTURED GEOMETRICAL SHAPES. Many of these appear carefully aligned -- in fact, there is no suggestion of disorder out here.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In this bizarre pattern of hyper-space.

PICARD (V.O.)
Captain's log Stardate 41263.3. Instead of returning to our own galaxy...

62 EXT. SPACE - ANOTHER ANGLE ON THE ENTERPRISE (OPTICAL)

A place where the universe begins? A place where it ends?

PICARD (V.O.)
(continuing)
... the Enterprise has gone forward to a place in the universe which is uncharted and unknown. Our ship's instruments...

63 INT. MAIN BRIDGE - ANGLES ON BRIDGE CREW

PICARD (V.O.)
(continuing)
... have continued to operate, our motion and course sensors reveal what would ordinarily be considered impossible...
(pause)
... but this is very real... our present position puts us at over a billion light years from our galaxy.

64 ANGLE ON PICARD

Rises from his seat.

PICARD
Data, you have the helm. I'll be in Engineering.

Picard CROSSES to the turbolift. He speaks toward the controls.

64 CONTINUED

PICARD
(continuing)
Main Engineering.

The doors CLOSE.

65 ANGLE ON WORF

Something causes him to turn from his station and glance to the side. What he sees makes him smile -- it's the first time we've ever seen Worf smile. He stands and moves toward it.

66 ANGLE TO INCLUDE A KLINGON ANIMAL

(Type of animal yet to be determined -- but it is LARGE.) Worf and it are happy -- in a uniquely Klingon way -- to see each other. But the rest of the bridge crew are now on their feet, alarmed.

TROI
What is it?

DATA
A Klingon Targ!

Worf has moved in to embrace the animal.

WORF
From home, my pet...
(pulls back; puzzled)
... but when I was a child!

67 ANGLE ON TASHA

astonished.

TASHA
You're telling us that's a kittycat?

68 ANGLE ON WORF AND ANIMAL (OPTICAL)

as Worf nods, smiles again.

WORF
Yes, I suppose that's what you...

The animal BLINKS OUT OF EXISTENCE.

69 ANGLE ON TASHA

with a KITTEN having APPEARED on her console in front of her. It MEOWS.

70 INT. TURBOLIFT - PICARD (OPTICAL)

as turbolift comes to a quick stop. Picard is already moving forward as the doors OPEN onto NOTHINGNESS. A sheer drop to the infinite. A vicious wind rips at Picard where no wind is possible.

71 ANOTHER ANGLE - PICARD

He jams himself against the back of the turbolift. His mind reeling. The doors automatically CLOSE. Then, almost before Picard can react, the doors OPEN again. He braces, steps gingerly OUT.

72 EXT. CORRIDOR

Picard STEPPING OUT into the corridor to find everything normal.

73 INT. MAIN BRIDGE - WIDE ANGLE

All eyes on Tasha who is holding the kitten up, speaking to it.

TASHA
You darling, what are you doing here?

74 INT. SEWER-TUNNEL - CLOSE ON TASHA

HOLDING in the same position what is now a VERY BEGRIMED KITTEN while Tasha herself is dressed very differently in TATTERED CAST-OFF CLOTHING, HER FACE BEGRIMED TOO, HER HAIR ASKEW. She puts the kitten down.

TASHA
Now, run. This isn't a safe place at all.

She comes erect, alert, as from a distance comes the SOUND OF SEVERAL ECHOING FOOTSTEPS. Then a hand-held LIGHT PROBES NEARBY, PASSES. Tasha begins stealthily retreating.

75 ANOTHER ANGLE ON TASHA

beginning to hurry, then quickly stopping again, listening. MEN'S WHISPERS, MOVING CLOSER. Suddenly, a hand reaches out and touches her shoulder.

76 INT. MAIN BRIDGE - MATCHING REVERSE ANGLE ON TASHA

as she spins, discovers the hand on her shoulder is Geordi. She's in her Starfleet uniform as before.

GEORDI
What's wrong, Tasha? You look frightened to death.

TASHA
I.. I was at...
(shakes head)
This is crazy! I was at the colony where I grew up ... being chased by a rape gang...

77 INT. CORRIDOR - TRUCKING WITH PICARD

as he walks what appears to be an ordinary ship corridor -- except for a crew pair who try to hurry past, looking back over their shoulders, very concerned.

FIRST CREWMEMBER
Captain, we need help...

PICARD
(halting the pair)
How? What is troubling you?

FIRST CREWMEMBER
Don't you see what's following us?!

They break away, HURRYING OFF. Picard whirls, looks in the direction they were pointing.

78 ANOTHER ANGLE ON PICARD

with the corridor empty in the direction the crewmembers indicated. Picard begins striding toward a corridor turn in another direction.

79 ANGLE AT CORRIDOR TURN

as Picard pulls up at the sight of an ELDERLY WOMAN, (MOTHER PICARD) SEATED AT A SMALL TABLE IN HIS PATH. She's brewing tea, smiles up at Picard.

MOTHER PICARD
You look tense, Jean-Luc. Sit and have a cup of tea.

Picard is overwhelmed with emotion.

PICARD
Maman.

Immediately he feels it is not an image of his mother -- not a figment of his imagination.

MOTHER PICARD
I'll make it good and strong, the way you like it.

Picard takes a step closer, trying to make sense out of this strange reunion in a starship at the end of the universe.

MOTHER PICARD
(continuing)
We will have a nice long talk.

PICARD
Maman... this can't be! You've been...

MOTHER PICARD
Dead? But I'm always with you, you know that.

Picard eyes her, then seems to be able to accept that.

PICARD
Strange, but... yes, I've felt that. But why now...suddenly...

MOTHER PICARD
Why out here, you mean? At what you see as the end of the universe? Or do you see this as the beginning of it?

79 CONTINUED

PICARD
We... we believed it the outer rim.

MOTHER PICARD
(amused)
Tres Euclidian.

PICARD
(moves in; intent)
Do you understand these things, Maman?

80 ANGLE ON RIKER

hurrying around the bend in the Corridor, pulling up short.

81 ANGLE ON PICARD AND MOTHER

with him bending down to speak to her, intent on what he's heard.

PICARD
Maman, can you tell me where my ship is? What is this place?

82 ANGLE ON RIKER AND PICARD

except that Picard is bending down toward empty corridor -- his mother missing from Riker's viewpoint.

RIKER
Captain, you were reported headed for...

PICARD
(whirls; snaps)
Just a moment, Number One!

Picard turns immediately back, but now with a stunned expression coming over his face as he too now sees only corridor. He slowly straightens up, wonderingly.

83 CLOSE SHOT - PICARD

moisture coming into his eyes now. He's genuinely shaken and Riker, stepping into CLOSE TWO SHOT, sees it.

RIKER
Can I help you, sir?

PICARD
(beat)
No... no, let's help all of us.

84 WIDER ANGLE

Picard turning to the black Corridor companel. He touches it and that portion of the panel FLASHES ON.

PICARD
General Quarters, Red Alert!

The appropriate KLAXON BLASTS and LIGHTS come on. Picard then moves in the direction Riker appeared from and Riker follows.

85 MONTAGE OF VARIOUS VESSEL AREAS

featuring crewmembers stopped or stopping in the midst of what must have been interesting illusions -- or were they alternate realities? A MALE CREWMEMBER is caught playing in a string quartet. The players are dressed in period attire. Suddenly, he becomes aware that he's back in uniform and has no violin. A FEMALE CREWMEMBER in a "tou-tou," pirouettes like a ballerina until she becomes aware her dance sandals are gone and she stumbles off balance.

86 OMITTED

87 INT. MAIN ENGINEERING

Picard and Riker ENTER. Beverly is there looking after the assistant. He's not conscious. Wesley is beside them, Kosinski is off to the side facing away.

RIKER
What is it Captain? Why are we at General Quarters?

Picard STEPS to a Wall Panel.

PICARD
I had to get everyone's attention. This was the quickest way.

88 ANGLE ON PICARD

He shuts off the klaxon.

PICARD
(to the ship's company)
This is the captain. This is not a drill. It seems that in this place, the physical universe and ... and the world of ideas are intermixed. What we think also becomes real. Therefore, we must, repeat MUST begin controlling our thoughts.

89 REACTION SHOTS OF SHIP'S PERSONNEL

as they listen to the captain.

PICARD'S COM VOICE
We will report all this to you more fully as our understanding

increases. The Enterprise will
stay at full alert until this
crisis is solved.

90 INT. MAIN ENGINEERING

Picard CLICKS OFF and turns to Kosinski -- with fire in his eyes and steel in his voice.

PICARD
What did you do?

91 EMPHASIZING KOSINSKI

He turns his face from the wall, is diminished -- embarrassed.

RIKER
It wasn't him. It never was.
It was his assistant.

PICARD
What are you talking about?

RIKER
Kosinski wasn't the one
controlling the warp experiment.

KOSINSKI
It was me!

RIKER
(to Picard)
The equations he punched in were
nonsense, just as we thought.

KOSINSKI
(almost in tears;
to Riker)
I honestly thought it was me.
I thought somehow... somehow that
I was operating on his level.

Picard turns his attention to the assistant who is lying on the table where Beverly attends him with a medical tricorder.

ARGYLE
It's also my fault, Captain. I
should have realized it wasn't
Kosinski.

PICARD
How could you? How could
anyone... ?

RIKER
Wesley did.

PICARD
(whirls to Wesley)
If you knew something, why didn't
you say so?!

Wesley hesitates. He doesn't want to make Riker look bad.

91 CONTINUED

RIKER

He tried -- twice. But I didn't listen.

Picard nods. He can understand how that could happen, and steps closer to where Beverly tends the assistant.

PICARD
He's unconscious. Why?

BEVERLY
I'm not certain yet...

WESLEY
He phased.

PICARD
(turning to Wesley)
What does that mean?

WESLEY
Parts of him just disappeared, then came back. No one else was paying attention to him the first time.

RIKER
When we saw it this time, he seemed to be struggling... fighting it...

BEVERLY
(looking up)
He's dying.

PICARD
(reacting; to Beverly)
Save him! He's the only one

who can get us back!

BEVERLY
Realistically, it does not seem possible.

As they stand worriedly over the assistant:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

92 EXT. SPACE - ENTERPRISE (OPTICAL)

at the unknown part of the universe as described.

PICARD (V.O.)
Captain's log, supplemental. Our position is unknown and our only chance of returning to the known universe is a dying alien...

93 INT. SICKBAY - ESTABLISHING

At this point in the script, we begin referring to the assistant by his real name... which is TRAVELER.

The Traveler on a medical table, Beverly and MEDICAL ASSISTANT working over him with a medical tricorder and other medical equipment, but obviously getting puzzling

readings. Picard, Riker, and Wesley wait anxiously too. Kosinski is staying well in b.g.

PICARD (V.O.)
(continuing)
... who is generally humanoid but with a physiology sufficiently different from our own to create medical problems in caring for him.

PICARD
(to Beverly)
Cause?

BEVERLY
I don't know. My equipment here does not register his kind of life signs. I would have to guess exhaustion, fatigue.

WESLEY
(concerned)
Is he going to be all right?

93 CONTINUED

PICARD
(irritated; to Riker)
What's the boy doing here?

WESLEY
Mom... he's my friend.

RIKER

You may want him here before we're done sir.

(indicates Traveler)

He seemed to feel some kind of relationship with the boy.

WESLEY

My name is Wesley, Mister Riker.

PICARD

(snaps)

He knows...

(softens)

... We all know.

Picard turns back to Beverly, indicates the Traveler.

PICARD

Will he live?

BEVERLY

I'm not sure.

PICARD

Wake him.

BEVERLY

I recommend we let him come around in his own time.

PICARD

We don't have that luxury. Wake him.

BEVERLY

(with a glance toward Wesley)

He could die and with him any

chance we have.

PICARD

Doctor...

(toward Wesley)

Wes... You and I have other friends aboard this ship, too.

(to Beverly)

If we remain in this place any longer we may lose the ability to tell the difference between thought and reality. Regardless of the risk, we must wake him... now.

93 CONTINUED (2)

In b.g., Wesley recoils slightly. He's too well schooled to say anything to the Captain, but his concern for the Traveler is evident.

94 CLOSER ON MEDICAL TABLE

Beverly makes her attempt with an atomized stimulant.

95 ANGLE - PICARD, RIKER

watching, trying to hide their concern.

96 VARIOUS ANGLES

as the Traveler comes slowly to consciousness. He looks weak and worn. Picard moves in.

PICARD

Do you recognize me? I'm the captain... I need answers.

TRAVELER
Do my best... to provide...

PICARD
Who are you? Or what?

TRAVELER
I am -- a Traveler.

PICARD
A traveler? What is your destination?

TRAVELER
(smiles)
Destination?

The Traveler seems to be growing a bit stronger.

PICARD
Yes, what place are you trying to reach?

96 CONTINUED

TRAVELER
Place? No, there is no specific place I wish to go.

PICARD
Then what is the purpose of this journey?

TRAVELER

Curiosity.

PICARD

That's not an answer. What is it that you want?

TRAVELER

I have certain... "abilities." They give me an understanding of -- propulsion. I have been trading this for passage on Starfleet vessels.

RIKER

Allowing Kosinski to take the credit for what you did.

TRAVELER

(trace of a smile)

It seemed the sensible way.

PICARD

Until now.

TRAVELER

Captain, I seek only transportation in order to see and experience your... your reality. I am not a threat to you, your ship or your crew.

WESLEY

He isn't, Captain. I know he isn't.

Beverly silences Wesley with a look; he may be correct, but he's out of line.

PICARD
Our "reality?" And in satisfying yourself, you have put my ship and my crew at great risk.

TRAVELER
I have made some mistakes.

96 CONTINUED (2)

PICARD
Some mistakes? What kind of "mistake" can cause these incredible explosions of velocity?

The Traveler hesitates, just as a physicist of today would be given pause if asked to explain nuclear fusion to a caveman because...

TRAVELER
... I don't know if I can put it in terms you'll understand.

PICARD
I believe that there may be a warp speed that could have gotten us to Galaxy M-Thirty-Three... but there is no "velocity" of any magnitude which could bring us to wherever this is. Can you tell us if our navigation sensors

are right? Is this millions of
light years from where we were?

TRAVELER
Yes.

PICARD
What got us here?

The Traveler hesitates. Kosinski moves in closer. He doesn't want to miss a word, there might be a way for him to salvage something out of this after all.

TRAVELER
Thought.

PICARD
Thought?!

TRAVELER
You do understand don't you that
thought is the basis of all
reality? The... "energy" of
thought, to put it in your terms,
is very powerful.

KOSINSKI
That's not an explanation.

TRAVELER
I have the ability to act like
a lens which focuses thought.

96 CONTINUED (3)

KOSINSKI
That's just so much nonsense. You're asking us to believe in magic.

As tired as he is, the Traveler can still find a chuckle.

TRAVELER
Yes -- this could seem like magic to you.

PICARD
No, it actually makes some sense to me. Only the power of thought could explain what's been happening. Especially out here.

TRAVELER
Thought is the essence of where you are now. You do understand the danger?

PICARD
(nods)
Chaos. What we think is what happens.

TRAVELER
It pains me I was so careless, Captain.
(sighs with regret)
My intent was only to observe, not to cause this. You should not be here until your far, far distant future. Certainly not until you have learned control.

RIKER
You are from a different time, aren't you?

TRAVELER
Well -- no -- not exactly from another "time." Although as you understand the concept... yes, perhaps that term fits as well as any.

RIKER
And you have this ability to... ah... "travel."

TRAVELER
Yes...

96 CONTINUED (4)

RIKER
And others of your kind can also "travel?"

TRAVELER
Yes.

RIKER
Then, why -- in all of our history -- has there never been a record of you or someone like you having visited us?

TRAVELER
(laughs)

What wonderful arrogance. There is no record because we have not visited you before.

RIKER

Why not?

TRAVELER

Ah. Well, up until now ... if you'll forgive this... when compared to many others in the universe, you have been... uninteresting. It's only now that your life form begins to merit serious attention. I'm... sorry...

The Traveler falls back into a kind of sleep.

PICARD

No, no -- none of that.

Beverly begins hurriedly checking him over.

BEVERLY

He's unconscious again.

PICARD

Revive him.

Beverly hesitates, sees Picard's determination, gives the Traveler another hypo injection. He begins to stir back into consciousness. Beverly gives Picard a concerned look.

BEVERLY

Whatever you need from him, you

better get it soon.

96 CONTINUED (5)

RIKER
I suggest, sir, that the first jump out of our galaxy was as he said, a "mistake"...

PICARD
Or he was distracted by something.

RIKER
(nods)
But it weakened him in some way, leading to the incredible jump out here.

KOSINSKI
Theory!

PICARD
(to Kosinski)
Can you propose some facts that fit this?

Kosinski obviously can't. During this the Traveler is back to consciousness, gathering some strength again. Picard turns to him.

PICARD
(with a hard edge)
Can you get us back?

KOSINSKI

Wait, Captain. Not so fast. We have an opportunity for scientific discovery here...

PICARD

And report our observations how? To whom?

(to Traveler)

Can you get us back?!

TRAVELER

I will try.

PICARD

Number One, you'll take the Traveler to Main Engineering; I'll be on the bridge...

WESLEY

He is very weak.

PICARD

I know.

96 CONTINUED (6)

TRAVELER

The Captain is right. We don't have much time.

(to all)

But first, I request a moment with the captain. Alone!

Picard reflects, then nods to all the others. They LEAVE him alone with the Traveler. Wesley looks from

the captain to his new friend, turns and WALKS OUT too.

97 TWO SHOT - PICARD AND TRAVELER

Picard has watched Wesley leave, then:

PICARD
Strange how he seems to care for you.

The Traveler nods -- touched.

TRAVELER
He will forget me in time. Which is as it should be.
(eyes Picard; then)
It is Wesley I wanted to speak to you about.

PICARD
The boy?

TRAVELER
(nods)
It's best you do not repeat this to the others... especially not to the mother. Whatever may happen, it is best it proceeds naturally.

PICARD
(hurriedly)
I must get my ship back; do we have time for this?

TRAVELER
Yes. He and a few like him are

why I travel.
(sitting upright; intent now)
You have it in your power to encourage him without interfering...

97 CONTINUED

PICARD
Encourage him in what?

TRAVELER
How shall I explain? Are you acquainted with the intricacies of what is called here... music?

PICARD
Somewhat.

TRAVELER
And musical genius such as I saw in one of your ship's libraries. One called Mozart, for example?
(at Picard's nod)
Who as a small child wrote astonishing symphonies as you call them... whose genius made music a tangible reality to be not only heard, but also seen and felt beyond the ability, the understanding, of others?

Traveler begins coming to his feet, Picard supporting him.

TRAVELER
(continuing)
Your Wesley is such a person.
Not with music but with the
equally lovely intricacies of
time, energy, propulsion...
(gestures)
... and the instruments of this
vessel which allow all that to
be played.

The Traveler begins moving weakly toward the hatch leading to the corridor.

TRAVELER
(continuing)
You are right, I must hurry now...
(pausing at the door)
You are right in something else.
He is also just a boy for now.
He should be encouraged... but
told none of this.

98 INT. CORRIDOR -- RIKER

As Picard and Traveler ENTER from Sickbay, Riker hurries over and Picard indicates the Traveler.

PICARD
Help him to Engineering. I'll
be on the bridge. We must try
to get back home.

RIKER

Yes, sir.

He helps support the Traveler, MOVING OFF.

99 PANNING PICARD -- FURTHER ALONG CORRIDOR

as he comes upon a CREWMEMBER who stands before a wall of flame. He's frozen with fear. Picard grabs the man by the shoulder.

PICARD
Put it out.

CREWMEMBER
How?

PICARD
Think! Put the flame out in your thoughts.

The crewmember looks confused for a beat, then as he turns back to the fire, it's doused.

PICARD
Now. Get to your station and concentrate on your assignment.

Picard strides toward the turbolift.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

100 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

PICARD (V.O.)
Captain's log, any time entry is meaningless. We have no choice but to repeat the same warp experiment...

101 INT. MAIN ENGINEERING - EMPHASIZING TRAVELER

Flanked by Riker, Argyle and Kosinski as Traveler moves to the computer. Wesley HURRIES IN, stops with a questioning expression. The Traveler nods to Riker who gestures Wesley to come in to one side.

PICARD (V.O.)
(continuing)
... but wish one variation. A principal part of this warp formula will be the thoughts of everyone aboard the Enterprise. We have no idea exactly how this works...

102 EXT. MAIN BRIDGE - ESTABLISHING

the balance of our regulars at their positions.

PICARD (V.O.)
(continuing)
... we understand only that the Traveler makes use of this

somehow. It will be most important that those aboard avoid random thoughts that might change the reality of what we're attempting to do.

Picard turns to Troi.

PICARD
Any further advice, Counselor?

102 CONTINUED:

TROI
When you begin the attempt, there will be stress... And it's only natural that the crew's concentration will shift.

TASHA
Plus some genuine fear, Captain. You can't notice what's outside without feeling some of that.

Picard nods, reaches to touch a control. His VOICE BECOMES AMPLIFIED.

PICARD
ALL DECKS, THIS IS THE CAPTAIN SPEAKING. ALL DECKS...

103 INT. ENTERPRISE - MONTAGE

A Crewmember on a unicycle, making a slow turn which brings his face INTO CAMERA -- and the back INTO FULL

FIGURE SHOT with the unicycle gone and the man stopping, looking for the unicycle, half-puzzled and half aware of Picard's words. Plus interposing scenes of people simply listening.

PICARD'S COM VOICE
(amplified)
... I MUST HAVE YOUR FULL ATTENTION. IN A FEW MOMENTS AS WE ATTEMPT TO WARP BACK HOME, IT IS VITAL... ABSOLUTELY VITAL, THAT YOU CENTER YOUR THOUGHTS ON YOUR DUTY... OR UPON THE WELFARE OF THE ONE CALLED 'THE TRAVELER.' THINK OF GIVING HIM SOME...

104 INT. MAIN ENGINEERING

Riker and the others listen.

PICARD'S COM VOICE
(amplified)
... OF YOUR STRENGTH. URGENT. THIS IS AN ORDER. YOU MUST TRY TO DO THIS.

CAMERA begins PUSHING IN on Picard's face.

104 CONTINUED:

PICARD'S COM VOICE
(continuing; amplified)
YOU WILL ATTEMPT NOW TO CONCENTRATE COMPLETELY ON EITHER YOUR DUTY OF THE MOMENT... OR UPON THE

TRAVELER... ON HIS WELL BEING.

105 OMITTED

106 INT. MAIN ENGINEERING

The Traveler smiles as he sits at the same secondary computer panel.

PICARD'S COM VOICE
(amplified)
THINK OF HIM AS SOMEONE YOU CARE DEEPLY ABOUT.

107 INT. MAIN BRIDGE

Picard turns to Troi.

PICARD
And now to focus their thoughts on that...

He reaches over to his panel.

PICARD
(continuing; amplified)
... ALL DECKS, ALL STATIONS, GO TO BATTLE STATIONS.

The Bridge KLAXON SOUNDS FIVE TIMES and the emergency RED LIGHTS begin BLINKING.

108 INT. MAIN ENGINEERING

Red lights are blinking. Traveler turns:

TRAVELER

I will need Kosinski back on the
main computer.

From OUT OF CAMERA RANGE where he has been hiding, Kosinski APPEARS.

108 CONTINUED

KOSINSKI
(tentative)
You need me?

TRAVELER
Yes --

It's probably not true, but Kosinski does not care. The gesture fills part of the gaping hole in his ego. Riker examines the Traveler.

RIKER
You're looking better.

TRAVELER
(nods)
I'm feeling better.

109 INT. MAIN BRIDGE

Picard gets it started.

PICARD
Helm, set in warp one point five,
retroactive course.

GEORDI

Warp one point five, sir.
Retroactive two-six-one mark
three-one.

PICARD
(into Com)
Bridge to Engineering...Standby.

TROI
(smiling)
There is such an abundance of
well-being on this ship. It feels
like...
(she smiles)
... quite wonderful.

RIKER'S COM VOICE
Engineering to bridge, we're
ready.

PICARD
On my order, Mister Data... Mister
La Forge...

110 INT. MAIN ENGINEERING

The Traveler on the computer.

111 RIKER AND ENGINEERING PERSONNEL

They watch intently.

112 INT. MAIN BRIDGE

Everyone tense.

PICARD

Engage!

113 EXT. SPACE - THE ENTERPRISE (OPTICAL)

There is an explosion of speed -- but not as much as we saw when coming out here.

114 INT. MAIN BRIDGE

Picard and the Bridge crew -- intent on their instruments...

PICARD

It's not happening... not enough...

115 INT. MAIN ENGINEERING (OPTICAL)

The Traveler and Kosinski increase their tempo. The phasing occurs.

116 ANGLE EMPHASIZING TRAVELER AND WESLEY (OPTICAL)

The phasing stops; the Traveler looks concerned at this. Wesley moves closer, touches the Traveler anxiously on the shoulder -- and then a major phasing occurs. Traveler smiles at Wesley, but shakes his head at the hand on his shoulder. Wesley withdraws it, continues watching. The Traveler phases -- almost out this time, then back, then:

117 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It happens. The same effect that brought the ship out here.

118 INT. MAIN ENGINEERING - EMPHASIZING TRAVELER

Phasing so completely his image is almost gone. Wesley reacts, concerned. Then the Traveler DISAPPEARS.

119 ANGLE ON WESLEY

Shaken, somehow, he realizes the Traveler is gone this time for good.

120 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of a MIXED WARP SPEED EFFECT to travel normal warp.

121 INT. BRIDGE - ESTABLISHING

Everyone looking very relieved. The red alert lights go out.

DATA
Warp one-point-five, sir...
(turns)
... which is what my instruments have read all along.

GEORDI
Our position reads exactly what it was before this sleigh-ride began, sir.

DATA
Sleigh-ride?

Picard waves Data off.

GEORDI
Or whatever you want to call it, Data. I don't have a name for it.

The turbolift door OPENS. Riker ENTERS the bridge, moving to his position as:

RIKER
The Traveler's gone, sir.

PICARD
Gone?

121 CONTINUED:

RIKER
(nods)
He phased completely out of existence... at least out of our existence.

Picard takes a moment to consider this. Then:

PICARD
Attention all decks. This is to inform you that the Traveler has left us. With your support, he has returned us to our galaxy. Wherever he has gone, we wish him well.

PICARD

(continuing; to Riker)
Have the boy come up on the bridge, Number One.

Riker starts to either object or comment on this. Then he decides instead to obey the order.

RIKER
(speaking toward his companel)
Wesley Crusher, report to the Bridge.
(looks to Picard, adds)
On the double.

A flicker of a smile from Picard... almost.

PICARD
Our next assignment is on this heading?

RIKER
Yes, sir.

PICARD
Mister Data, Mister La Forge... Increase to warp five. Same heading.

DATA
Warp five, sir.

GEORDI
Same heading, sir.

121 CONTINUED: (2)

The turbolift doors snap OPEN. It is Wesley, looking a bit warily toward Picard.

PICARD
Come onto the bridge, Wesley.
(as Wesley hesitates)
Move!

Wesley hurries onto the bridge and approaches Picard. All the Bridge Crew watch with interest. No one knows what is coming.

PICARD
Commander Riker told me how supportive you were in Engineering. Well done.

Wesley stiffens with pride.

PICARD
(continuing)
At ease -- sit here in Command.

Picard indicates the bench beside Troi. Wesley hesitates.

RIKER
Captain -- that's not allowed. Your orders.

PICARD
Oh, that's true. I can't waive them again.
(to Wesley)
Only commissioned officers.

WESLEY
It's quite all right, sir, I understand.

PICARD
(interrupting)
Please don't interrupt me, Wesley.

WESLEY
(very nervous again)
Sorry, sir...

Picard looks first from Riker then to Wesley and back to Riker. He knows that Riker is orchestrating this a little.

121 CONTINUED: (3)

PICARD
(to Riker)
Any commission rank?
(he pauses)
Even an ensign?

RIKER
Then he would have authorized access to the bridge.

PICARD
Well, then, I'll have to make him an Acting Ensign.
(he touches a switch)
Captain's log Stardate 41263.4. For outstanding performance in

the best of Starfleet tradition -- Wesley Crusher is made acting ensign. With all the duties and privileges of that rank.

(he clicks off)

And Mister Crusher, whether the rank becomes permanent is up to you.

(to Wesley)

At the first opportunity your entrance application will be tendered to Starfleet Academy. Until then you will learn this ship. Every operation -- every function. Commander Riker -- a duty schedule for Mister Crusher. Heavy on study.

RIKER

Aye, sir.

PICARD

Meanwhile, you can sit and learn something here.

Wesley steps over and takes his seat. His eyes shining as he looks around the bridge -- belonging for the first time in his life.

122 FULL ON COMMAND AREA

Riker glances over at Wesley, then to Picard.

122 CONTINUED:

RIKER
Sir, shall I send for Doctor Crusher?

PICARD
Why? Is someone ill?
(beat; quietly to Wesley)
Or do you want to go tell her about this?

123 ANGLE EMPHASIZING WESLEY

Tempted, but:

WESLEY
If you don't mind, sir, I'd like to sit here awhile. I'll tell her later.

124 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Warps away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Last Outpost"
#40271-107

Story by
Richard Krzemien

Teleplay by
Herbert Wright

Directed by
Richard Colla

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REVISED FINAL DRAFT

AUGUST 7, 1987

STAR TREK: THE NEXT GENERATION
"The Last Outpost"

CAST

PICARD DAIMON TAAR (FERENGI)

RIKER TWO TEEN BOYS
DATA MATTHEWS
TROI POLA
BEVERLY TRANSPORTER CHIEF
TASHA TASHA
WORF FERENGI
GEORDI LETEK (LEADER)
MORDOC
KAYRON

PORTAL

STAR TREK: "The Last Outpost" - 8/7/87 - SETS

STAR TREK: THE NEXT GENERATION
"The Last Outpost"

SETS

INTERIORS EXTERIORS

ENTERPRISE USS ENTERPRISE
Main Bridge
Conference Room FERENGI VESSEL
Briefing Room
(re-dress of Ready Room) PLANET SURFACE (GAMMA TAURI IV)
Transporter Room

STAR TREK: "The Last Outpost" - 8/7/87 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Last Outpost"
TEASER

FADE IN:

1 EXT. SPACE - STARSHIP (OPTICAL)

A DOT OF LIGHT becomes a starship, as the USS Enterprise rockets directly TOWARD CAMERA, driving hard at warp speed... in chase.

PICARD (V.O.)
Captain's log, stardate 41194.6. We are in pursuit of a starship of Ferengi design. Our mission is...

2 INT. ENTERPRISE - MAIN BRIDGE

At their regular stations, intent upon the chase, are PICARD, RIKER, TROI, DATA, GEORDI, TASHA and WORF.

PICARD (V.O.)
(continuing)
... to intercept and recover a T-9 energy converter which the Ferengi stole from an unmanned monitor post on Gamma Tauri IV -- a theft which automatic scanners recorded, providing us...

3 ANGLE ON VIEWSCREEN (OPTICAL)

Part of the vast galaxy STARFIELD, streaking by as the Enterprise plummets through in high warp. A computer targeting CIRCLE silently searches the screen.

PICARD (V.O.)
(continuing)
... with the long awaited opportunity to make close contact with a Ferengi vessel. If we

succeed in this chase, it
will be Starfleet's first look
at a life form... which discounting
rumor, we know almost nothing
about.

3 CONTINUED:

The circle stops, brightens, BEEPS -- a signal "on target."

4 EMPHASIZING PICARD

RIKER
There she is!

PICARD
Enlarge.

5 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

The circle becomes a magnifier, homing in on a non-moving PINPOINT OF LIGHT, as the outside scene continues to streak.

PICARD
What is their course?

6 INTERCUT PRINCIPALS AND VIEWER (OPTICAL)

All eyes are intent on the viewscreen. Considerable excitement on the bridge in anticipation of seeing the Ferengi vessel. Suddenly the growing pinpoint veers sharply left.

GEORDI
They are now angling through that solar system, Captain.

PICARD
Identify.

DATA
Listed as Delphi Ardu, sir. Eleven planets, unexplored.

RIKER
Stay with them, La Forge.

The Enterprise readjusts, and the starfield shifts to the right, placing its target back "on center." Another BEEP as that occurs.

TASHA
Sensors read a power surge on their last maneuver, Captain.

6 CONTINUED:

GEORDI
They are dropping to sub-warp speed... !

PICARD
(quickly)
Reduce to impulse power... !

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

showing WARP TO SUBWARP EFFECT.

8 INT. MAIN BRIDGE - INTERCUT PRINCIPALS AND VIEWER (OPTICAL)

The Ferengi vessel becoming LARGER, but its shape and details still undefined.

TASHA
Sensor fluctuations in the energy readings from it, Captain.

DATA
Possibility: a malfunction in their engines, sir.

GEORDI
Breaks my heart.

WORF
In visual range, Captain.

PICARD
Fully enlarge!

On screen APPEARS the FERENGI STARSHIP: a strange horseshoe crab-like design, a bit smaller than the Enterprise. The alien vessel is now passing near a CLOUDED PLANET.

GEORDI
Hello, stranger!

PICARD
Very impressive design.

From their reaction, the Bridge Crew realize this is an historic moment.

8 CONTINUED:

RIKER
Anything on that design, Data?

DATA
Nothing specific, sir. As you know, Ferengi technology is estimated to be generally equal to our own...

PICARD
Which does not mean identical, however...

DATA
Correct, sir. We are no doubt advanced in some areas, they in others...

GEORDI
(interrupts)
They show another power surge, sir.

Then from the Ferengi starcraft, an electric-wave ARC RIPPLES out and back from the trailing sides. It is something like a spacebourne stingray.

WORF
They are firing on us!

The viewscreen abruptly FLARES as the neon-bright arc hits the Enterprise's forward quarter! (OPTICAL) All

the Bridge lights dim and come back up from the crackling pulse attack!

PICARD
Damage report!

TASHA
Shields holding!

DATA
Mostly electromagnetic, sir. Fusion generator and batteries down by...

GEORDI
(interrupts)
Our impulse engines are surging!

WORF
They're firing again.

And then ANOTHER ARC hits! A second FLARE! (OPTICAL)

8 CONTINUED: (2)

TASHA
Deflector shield power weakening, Captain.
(looks up)
Phasers ready, sir. Photon torpedoes ready...

RIKER
Shall we return their fire, sir... ?

PICARD
Negative, Number One. They are reacting to close pursuit.
(to Geordi)
Fall back a bit but stay with them.

On the viewer, the Ferengi starship now swivels toward the Enterprise, pointing a snakehead-like prow in our direction.

DATA
They are slowing too, sir.

TASHA
They may be turning to fight!

PICARD
Open hailing freq...
(to Geordi)
Why are we gaining on them? Don't anticipate...

GEORDI
I'm not, sir! Something's wrong...

DATA
Sir, something is dragging us forward.

PICARD
Yes, I read it, too. Lieutenant Yar, what do your sensors show?

TASHA
Not certain, sir. I'm getting very

confusing readings.

9 EXT. SPACE - ENTERPRISE AND FERENGI STARSHIP (OPTICAL)

Both spacecraft are moving toward adjacent orbits of the clouded planet.

10 INT. MAIN BRIDGE - INTERCUTTING MAIN VIEWER (OPTICAL)

On the viewscreen, the planet plus the Ferengi vessel even closer now.

DATA
Captain, this shouldn't be. Our ship's power systems are failing!

TASHA
Deflector shields failing, phasers going inoperative, sir...

GEORDI
Something is completely immobilizing us, Captain!

WORF
Immobilized by the damn Ferengi?!

PICARD
I need more information! Identify what they are using!

11 EXT. SPACE - ENTERPRISE AND FERENGI VESSEL (OPTICAL))

in orbit of the planet, now locked together by that "something."

12 INT. MAIN BRIDGE - EMPHASIZING PICARD (OPTICAL)

all his bridge crew intently seeking an answer.

RIKER
Obviously we've underestimated their technology, Captain...

PICARD
(nods, rises; alarmed)
Considerably. It appears the Ferengi have us right where they want us -- in their sights.

CAMERA TIGHTENS PAST our troubled command team to the Main Viewscreen, on which the mysterious Ferengi starship challenges the Enterprise, floating under the murky globe above, as we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

13 EXT. SPACE - ENTERPRISE AND FERENGI STARSHIP (OPTICAL)

Locked in adjacent orbit of the nearby clouded planet.

14 INT. ENTERPRISE - MAIN BRIDGE

as the professionals go about their business. Picard turns to Tasha:

PICARD
Are we searching all frequencies? Any sign of any kind of message?

TASHA
Negative, sir.

PICARD
Weapon report, Lieutenant Worf.

WORF
I have phasers and torpedoes armed, but I show insufficient power to fire them.

PICARD
Engineering, give me status on power recovery.
(waits; no answer)
Engineering, come in.
(beat)
Why aren't they answering?
(waits; turns to Geordi)
Go below, Lieutenant. Get me a full report from Engineering.

GEORDI
Aye, sir.

Geordi EXITS to the turbolift, as Riker studies the viewer.

14 CONTINUED:

RIKER
(to Picard)
It seems impossible they could be draining all power from all systems.

Troi is still facing the viewer, her face a picture of concentration, of mental penetration.

PICARD
Counselor?

TROI
I'm sensing nothing from them Captain. Which could mean they can shield their thoughts and emotions from others.

PICARD
Which still makes it our move.

TROI
Sir, they may know as little about us as we do about them.

RIKER
Except that they know they've got us in deep trouble.

PICARD

If so, the question becomes how will they use that knowledge?
(to Data)
Is there any hard information on them in any file, Data?

DATA
None, sir. Only hearsay and thirdhand reports, most of which conflict.

RIKER
Which rumors do not conflict?

DATA
That the Ferengi are... well, the best description may be "traders."

PICARD
What kind of "traders"?

14 CONTINUED: (2)

DATA
A more accurate comparison modern scholars have drawn from Earth history cites the ocean-going "Yankee Traders" of eighteenth and nineteenth century America, sir.

RIKER
From the history of my forebears? "Yankee Traders?"

DATA

(nods)

Who sail, in this case the galaxy, in search of mercantile and territorial opportunity.

RIKER

And are those scholars saying the Ferengi may not be too different from us?

DATA

Hardly, sir. I believe this analogy refers to the nefarious capitalist manner in which the Ferengi are known to conduct their affairs of commerce.

(thought)

"Never give a sucker an even break."

Picard and Riker exchange puzzled looks.

PICARD

And what does that mean, Data?

DATA

I'm not sure, sir. That entry was only identified as "slang", terms or expressions which typify everyday language of...

PICARD

I know what slang is, Data. I just haven't heard of that particular saying.

RIKER
But "Yankee Traders"...
(smile)
I like the sound of that. Has a nice historical ring to it.

14 CONTINUED: (3)

PICARD
(impatient)
Engineering?
(no answer; to Riker)
Join La Forge "down below", Number One. Without our warp capacity, we're just one big floating target.

RIKER
Aye, sir.

Riker's OFF to the turbolift, as Picard studies the viewer.

PICARD
(to Data)
What other pertinent meaning do you draw from this analogy, "Yankee Traders?"

DATA
Well, I doubt if they wear red, white and blue, sir. Or look anything like Uncle Sam.

Except for Picard, Data meets uncomprehending stares.

(That allusion dates too far back from the twenty-fourth century.)

WORF

Uncle who?

TASHA

What have bright, primal colors got to do with it?

PICARD

Yes, I understand the allusion.

(nods)

Colors that once identified nations during the time when they competed against each other. Red, white and blue for the United States...

(muses)

Whereas the French oddly used the same colors in the order of blue, white, and red...

DATA

... and the German nation black, red and gold; the Italians green, white and red; the British...

14 CONTINUED: (4)

PICARD

(annoyed)

Enough, Data!

DATA

Sir, it was you who...

PICARD
(snaps)
We're discussing the Ferengi, Data!
(slow burn)
Mon Dieu, I wish I knew what they will do next...

DATA
Given what is occurring to our vessel, Captain, their weapons could be vastly superior to ours.

Picard has to fight off irritation again.

PICARD
Yes, Data. That seems a reasonable assumption.
(louder)
Engineering?!

But Picard is still without an answer.

14A INT. ENTERPRISE - ENGINE ROOM

Riker, Geordi and TWO ENGINEERS anguish over the control board.

RIKER
Bottom line, La Forge.

GEORDI
Not good, sir. The Ferengi forcefield that holds this ship compensates...

(taps board)
Almost as fast as we increase power.

RIKER
Almost?

Using his hands as a demonstration, Geordi tries to explain the "isometric" problem of the forcefield.

14A CONTINUED:

GEORDI
There's a point-three-hundred, seventy-two millisecond delay between use of our power and the neutralizing counter-force of the Ferengi...
(stumped)
We push and they push back in equal force, sir.

RIKER
(idea)
And what is our acceleration delay between slow-reverse impulse and top warp speed?

GEORDI
Point-three-hundred millisecond.
(big smile)
I know what you're thinking. Shift down and then blow hard into warp nine, yes? Come back fighting, whooey!

RIKER
Can we do it, Geordi?

GEORDI
Ask me after it's done, sir.
(to Engineers)
I want a slow reverse-power drop-off over five minutes...
(to Riker)
We'll show them what this baby can do, sir.

RIKER
Give me everything you've got.

GEORDI
Aye, aye, sir.

At that, Riker EXITS, as CAMERA TIGHTENS on Geordi.

14B INT. ENTERPRISE MAIN BRIDGE

Picard studies the Ferengi vessel, as Riker details the plan.

14B CONTINUED:

RIKER
... and with a sudden, abrupt power surge to high warp speed, Captain, I believe we can break loose from the Ferengi forcefield.

PICARD

I wish I knew how they are doing this to us.

RIKER
I wonder what they're thinking over there.

PICARD
That's easy. They're wondering what we are thinking... and what we might do next.

WORF
I say fight, sir. There is nothing shameful in falling before a superior enemy.

Geordi ENTERS the Bridge from the turbolift.

PICARD
(thin smile at Worf)
And nothing shameful about a strategic retreat, either.

GEORDI
All systems ready, Captain. And communication's restored to Engineering.

PICARD
Excellent, La Forge.
(to Riker)
Let's throw them off guard.
(turning)
Lieutenant Yar. Open hailing frequencies.

TASHA
Hailing frequencies open, sir.

PICARD
At least, I won't begin with weakness.
(MORE)

14B CONTINUED: (2)

PICARD (Cont'd)
(looking up; voice AMPLIFIED)
Attention Ferengi starship! This is Captain Jean-Luc Picard of the USS Enterprise. In the name of the United Federation of Planets, I demand you return the T-9 energy converter you removed from Gamma Tauri IV.
(to Tasha; normal voice)
Send in all language forms.

TASHA
All language forms, sir.

PICARD
Sometimes, Riker, the best way to win a fight is not to be there.

RIKER
Yes, sir. "He will triumph who knows when to fight and when not to fight."

PICARD
Glad the Academy still teaches the strategy of Sun Tzu...
(to Geordi)
Let's hope that delay proves out, La Forge.

GEORDI
(nods)
Point-three-hundred milliseconds, sir.

PICARD
We'll blast full power into warp nine. Ready?

GEORDI
All systems ready, Captain.

PICARD
Countdown to three. Stand by on phasers.
(firm)
One. Set warp to nine.
(everyone tenses)
Two. Divert shield power to main engines...
(they brace)
Three!

14B CONTINUED: (3)

With the massive jolt of power let go from the combined forcefield energy-synergy of the Enterprise, all the bridge lights FLARE wildly! But other than a momentary

tremble, Starfleet's finest remains in place... the Ferengi vessel still on the viewer, the planet above.

PICARD
(softly)
Merde.
(troubled)
Shields up.

For a defeated beat, the crew resume their vigil.

14C ANGLES ON COMPUTER DISPLAYS

All the computers go crazy, violently ALIVE in a flood of flashing information "read!"

14D BACK TO SCENE

DATA
Captain? I think you better see this...

PICARD
(moving to Data)
What's wrong?

DATA
In my opinion, someone is reading every file, every "bit" of information stored in the Enterprise memory banks...

GEORDI
(impressed)
They can do that?

DATA

And more, perhaps.

A pall of defeat darkens the room.

PICARD
(into Com)
Doctor Crusher to the bridge.
(to entire bridge)
Conference evaluation.

Picard stands and the Main Bridge crew begins to MOVE OFF.

14D CONTINUED:

TROI
If I may recommend something, Captain, with our attention on the Ferengi vessel, we have ignored the planet.

15 ANGLE INCLUDING VIEWER (OPTICAL)

Picard CROSSING Bridge, checks the Main Viewer on which the cloud shrouded planet is prominent, although not particularly unusual from this perspective. Picard glances there, then:

PICARD
Consult the charts on this planet, Data. See what we have on it in the library.

Picard leads the way OFF to the Conference Room.

16 INT. CONFERENCE ROOM

as Picard faces Riker, Beverly, Troi, Geordi, Tasha and Worf.

BEVERLY
No response on hailing frequencies?

PICARD
We had no response.
(including the others)
So, while we still have some power left, it is time for difficult decisions.
(thin smile)
While we cannot have a democracy aboard, I value your considered opinions.

Tasha is the first to look up.

TASHA
I say put all available power into a full-out combined phaser and photon torpedo salvo. Destroy their ability to sustain this forcefield, sir.

WORF
Yes! Hit them hard and hit them fast.

16 CONTINUED:

PICARD
Impractical and provocative. Assuming even that we have the power to support that tactic.

TASHA
But Captain, firing on us was not an act of war?

TROI
The facts are that the Ferengi did fire at us, but we were chasing them. Since then, they've only searched our computers, trying to learn who and what we are.

PICARD
Your point, Counselor?

TROI
Let's talk to them.

PICARD
That has been tried; no response.

TROI
But did we tell them anything they wanted to hear?

There's not a person present who doesn't know the implication of that statement.

PICARD
Any other observations?

Picard waits; there are none.

PICARD
(continuing)
Thank you all for your advice and counsel. Now if you will excuse me, I'd like to be left alone with Commander Riker.

All his Officers EXIT the Conference Room, except Riker.

PICARD
As my first officer, I assume you fully realize our situation. Although the final decision must be mine, this is your opportunity to speak your mind.

16 CONTINUED: (2)

RIKER
I believe we have covered all available alternatives, Captain, but...
(supportive)
Are there any other options you wish to analyze?

PICARD
The only one left needs no conversation, Number One. And it is the only one we must avoid.

RIKER
Sir?

PICARD
Total annihilation.

And Riker nods understandingly, EXITS, leaving Picard with the most difficult decision of his Starfleet career, perhaps his last....

17 INT. MAIN BRIDGE

All crew are at their stations, expectant -- the Ferengi menace still commanding the viewscreen. A beat, then Picard ENTERS, going to his chair.

PICARD
Open hailing frequencies.

DATA
Open, Captain.

PICARD
(a pregnant beat)
Attention, Ferengi starship! This is Captain Picard. It is obvious we have a situation here that needs resolving... And we are willing to do whatever is reasonable and necessary. I would like... I would appreciate... your presenting your terms to us.

17 CONTINUED:

The unspeakable spoken, as CAMERA TIGHTENS on Picard's grim visage... the return sub-space channel empty save for static, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still locked together with the silent Ferengi starship, near the mysterious murky globe.

PICARD (V.O.)
Captain's log, stardate 41194.8. It is with a heavy heart that I have offered to meet...

19 EXT. SPACE - CLOSE ON FERENGI STARSHIP (OPTICAL)

enigmatic, baffling and also immobile.

PICARD (V.O.)
(continuing)
... whatever reasonable and necessary terms are demanded by the Ferengi. I fear for my people and my vessel in the event the unknown Ferengi ask the unreasonable. How...

20 INT. ENTERPRISE - MAIN BRIDGE

all waiting to hear from the unknown Ferengi.

PICARD (V.O.)
(continuing)
... can I oppose even unreasonable demands?

RIKER
It's moving, sir.

21 ANGLE ON MAIN VIEWER - FERENGI STARSHIP (OPTICAL)

The snakehead-like prow's pushing out from the ship body.

WORF (V.O.)
We ask to surrender and now they fire on us?

22 INTERCUTTING - BRIDGE REGULARS AND MAIN VIEWERS (OPTICAL)

as our Bridge Crew react.

TASHA
Ready torpedoes, sir? There's enough power for a couple of them.

PICARD
Ready. But hold at ready, Lieutenant.
(to Data)
Open hailing frequencies.

DATA

Hailing frequencies open, sir.

The Ferengi ship now extends gun-like arms from either side of the prow...

PICARD
Ferengi vessel, we are awaiting your response.

They await an answer, get none.

TASHA
Suggest first strike, sir. Our shields now only have sixty-three seconds of power available before lowering.

WORF
If the Ferengi ship's sensors can read us, sir, they will be waiting until we are most vulnerable...

RIKER
Captain, I'm afraid I agree. Since they haven't bothered to answer us...

PICARD
(interrupting; quiet voiced)
I'll wait a bit more, Number One.

Picard is like an old war dog at work for peace. The suspense on the bridge is electric...

TASHA
Fifty seconds...

22 CONTINUED:

PICARD
Patience. Patience...

At that moment, the sub-space channel CRACKLES loudly, the Ferengi accent alien, clipped, arrogant.

TAAR'S COM VOICE
The quicker we can come to terms, the better, NCC 1701-D.

There's no visual sent, but Picard is relieved.

PICARD
Who is speaking?

TAAR'S COM VOICE
I am Taar. DaiMon of the Ferengi. You wished to discuss surrender, Captain Picard?

PICARD
What I actually said, DaiMon, is...

TAAR'S COM VOICE
(interrupting)
UNCONDITIONAL...

The Bridge reverberates with Taar's booming voice, shattering every last hope.

TAAR'S COM VOICE

(continuing; a difficult
beat)
... Surrender, I warn you, is...
(emphatic)
Totally unacceptable!!
(desperate but proud)
We will die to the last one of
us before such dishonor!

Nobody can believe their ears! Picard shares a look with Riker and Troi, understanding now the incredible thing that has happened. Picard turns quickly to Tasha, makes a hand/slash signal. In response, Tasha touches her panel.

TASHA
Hailing frequency off, sir.

Now WE SEE Picard at his command best as he gives a series of orders.

22 CONTINUED: (2)

PICARD
(to Riker)
Something has seized their ship
too. They're in the same predicament
as us.
(to Geordi)
Launch a sensor probe. Set it
to search for the source of this
"something" that's holding us both.
(to Tasha)
Back to hailing fequencies, fast.

(Com technique)
... and so I regret DaiMon Taar
that I can no longer negotiate
unless it is conducted visually.

TAAR'S COM VOICE
(beat; concerned)
Your complete message not
received, Enterprise. But visual
communication is against our
custom.

PICARD
(into Com)
And it is against Starfleet orders
to accept a surrender otherwise.
Do you withdraw your surrender
offer?

A long delay -- enough time for the Enterprise Crew to become nervous. Then:

TAAR'S COM VOICE
You give us no choice, Enterprise.
May we have a visual on you too?

23 EMPHASIZING MAIN VIEWER (OPTICAL)

as Picard answers on Com, signaling Troi to set the viewscreen accordingly.

PICARD
(into Com)
Agreed, DaiMon Taar. You should
be able to view us now.
(waits)
Do you have us on your screen?

TAAR'S COM VOICE
We... are now viewing you.

24 CLOSE ON MAIN VIEWER

The MAIN VIEWER FLICKERS and AN IMAGE OF DAIMON TAAR'S FERENGI FACE comes into sight -- large, menacing, lens-twisted and very brightly lit.

25 WIDER ANGLE ON MAIN BRIDGE

giving reactions of our principals.

TAAR'S COM VOICE
I do not know how your twisted alien culture has paralyzed our vessel but I concede your 'Enterprise' is superior.
(snaps)
We will return your worthless T-9 device and we offer the life of our second officers as required by the Ferengi code.

The Enterprise crew does not give themselves away with cheers, but the relief is evident.

DATA
I am relieved we have no such code involving our second officers.

TAAR (V.O.)
Is this to your satisfaction, Picard Captain?

PICARD
Your offer may be inadequate, but
I will discuss it with my staff.
Stand by for further communications.

The CRACKLE ends, the Ferengi transmission complete.

26 INT. OBSERVATION LOUNGE

It is a place dominated by a viewing screen which is flanked by computer panels. TWO TEEN BOYS are inspecting the starship reliefs. They see Picard coming, make their hasty EXIT as the bridge personnel ENTER... leaving a plaything near the viewscreen, a Chinese finger PUZZLE.

26 CONTINUED:

RIKER
(to the Teens on
ENTERING)
Matthews! Pola! You know this
area is off-limits.
(as Boys LEAVE)
Boys will be boys, Captain.

Picard gives Riker a withering look at this statement.
Data and Geordi also ENTER.

PICARD
(to Geordi)
Have you launched the probe?

GEORDI

Yes, sir. We'll get readings soon.

PICARD
(to Geordi)
If we're not holding the Ferengi and they're not holding us... then who the hell is?
(to Data)
Next, you wanted to show us something?

DATA
As requested, Captain, library-computer information on this planet.

27 ANGLE EMPHASIZING DATA AND VIEWSCREEN (OPTICAL)

Data has picked up the finger-puzzle game, plays with it abstractly, as:

DATA
It has been charted only, from long range scans. It is Class M, but with no indications of life forms, sentient or otherwise. However, you may find this of interest...

Data touches a panel and on the screen APPEARS AN IMAGE OF A HOLOGRAPHIC STAR MAP with a huge ball of artificial connecting lines. An INCOMPREHENSIBLE ALIEN LEGEND APPEARS TOO.

27 CONTINUED:

DATA
(continuing)
Resolving it into our language...

Data touches a control and an unusual SYMBOL APPEARS, together, with the words "TKON EMPIRE."

PICARD
A space federation of some sort. But I've never heard the word "Tkon."

DATA
(distracted by stuck finger)
Understandable. It has been extinct six hundred thousand of... of our years.
(back to viewer; back to finger problem)
According to... legend, these planets... were outposts... of that empire...

Data has put his opposing finger from his other hand into the open puzzle end... and pulls it tight, trapping himself. Another snap or two finds him quite ensnared.

PICARD
Data. What are you doing?

DATA
Apologies, Captain. I seem to have reached an odd functional impass. I am, ah...

(futile tug)
Stuck.

PICARD
Then get unstuck and continue your briefing.

DATA
Yes, sir. That is what I am trying to do...
(no go again)
But the solution eludes me.

GEORDI
(laughs)
My hero.

Picard reaches over, grabs Data's hands in his own and pushes in... releasing Data's trapped fingers.

27 CONTINUED: (2)

PICARD
Continue, Commander. Now!

DATA
(eyeing the puzzle)
Intriguing.
(then quickly indicating viewscreen)
Again, only legend, but it describes the Empire as impossibly huge and powerful.

RIKER

(eyeing viewscreen)
Surrounded by stars whose planets formed its defensive system?

DATA
Correct, sir. Outposts. And the planet below was possibly one of them...

Interrupted by the Bos'n SIGNAL, followed by:

TASHA'S COM VOICE
Excuse the interruption, Captain, but this may be worth it. We're now receiving a signal from the probe.

PICARD
We'll take it here, please.

The VIEWSCREEN FLICKERS, BECOMES AN IMAGE SHOWING PLANET, FERENGI VESSEL, AND THE ENTERPRISE. WAVY, PULSATING, EERIE-GREEN CURVLINEAR LINES reach up mushroom-like from a point on the planet surface -- up and around the two space vessels.

GEORDI
Incredible!

RIKER
That's our mysterious "something," Captain. It is a forcefield of some kind...

PICARD
Reaching up from the planet surface. What enormous power!

(to Data)
How does the legend describe the end of the Tkon Empire?

27 CONTINUED: (3)

DATA
By their Sun going supernova, sir.

PICARD
Could this planet have escaped that?

28 ANOTHER ANGLE

Data touches the panel and VIEWER IMAGE CHANGES BACK TO THE TKON EMPIRE CHART. He indicates a distant one of the surrounding stars.

DATA
This planet, Gamma Tauri IV, could have been the most distant outpost, sir, in theory. But since it shows no life form readings...

PICARD
(to Riker)
We'll have to look it over, Number One. Stand by with an away team.

RIKER
(stands)
And if the Ferengi also realize the forcefield emanates from the planet, sir?

PICARD
(considers it)
That's a complication. We may have to ask them to join us in this.

GEORDI
(surprised)
Team up with the Ferengi, sir?

PICARD
We were ordered to learn what we can about them. Do you know of a better way than that?

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SPACE - ENTERPRISE AND FERENGI VESSEL (OPTICAL)

PICARD (V.O.)
Captain's log, supplemental. In orbit of the mysterious planet Gamma Tauri IV in the Delphi Ardu star system, whose unexplained forcefield has seized us with a power almost beyond imagination. If...

30 INT. ENTERPRISE MAIN BRIDGE - WIDE ANGLE INCLUDING VIEWER (OPTICAL)

The viewer carries an IMAGE of the planet. The bridge crew is tense, awaiting communications with the Ferengi.

PICARD (V.O.)
(continuing)
... there is a solution to this, it almost certainly will involve cooperation from the Ferengi... a life form which seems as unknown and mysterious as the planet we orbit.

31 ANGLE INCLUDING TASHA

as she looks from the panel to the Captain.

TASHA
Ship's power drain is critical, Captain. I must now shut down our shields to maintain life support systems.

PICARD
Understood, Lieutenant. Open hailing frequencies.

TASHA
(touching controls)
Hailing frequencies open, sir.

PICARD
Ferengi vessel from Enterprise, this is Captain Picard. Come in.

32 ANGLES INCLUDING VIEWER (OPTICAL)

as Main Viewer ripples into IMAGE OF THE FACE OF DAIMON TAAR again -- and it is still lens-twisted, appearing as large and foreboding as before. He looks up at the screen and then:

TAAR
Your alien images again shock us.

PICARD
DaiMon Tarr, regarding your surrender to us, the facts are somewhat different...

TAAR
(interrupting; angrily)
Our own probe has already shown us your trickery, hu-man.
(emphatic)
We withdraw our surrender.

Picard has exchanged a look with Riker. He nods toward the viewer:

PICARD
Agreed, DaiMon. May this may be a far more productive relationship.

TAAR
I prefer a profitable one, hu-man.

DATA

(quietly, toward Picard)
"Yankee Traders."

TAAR
(bristling)
Explain. What means this "yangeetraters"?

GEORDI
He heard that?

Picard gives Data an irritated look, searches for an answer.

PICARD
It... acknowledges your interest in profit, DaiMon Taar. Is that an incorrect assumption?

TAAR
We seek only what is equitable.
(angrily)
What do you seek? Why did you begin by attacking us?

32 CONTINUED:

PICARD
We did not attack. We gave chase in order to recover a Federation-owned energy device which...

TAAR
(interrupting)

... which we know is ours. Your barbarous Federation chose to place it on one of our planets!

PICARD

On the contrary, Gamma Tauri IV is recognized by all civilized members of...

TAAR

(outraged)

The Ferengi are not uncivilized, hu-man! Is that what you suggest?!

Picard takes a breath, this is not going well.

PICARD

All I am trying to say is you have taken a device clearly not your own from...

TAAR

(incredulous)

Are you now calling us thieves?!

Picard shifts to a different tack, to let off Ferengi steam.

PICARD

Certainly not. And I have no wish to argue issues of territory or property, when our mutual problem remains. Like it or not...

(firm)

We are both trapped by the power draining forcefield of this

planet.

TAAR
(lets up)
On that matter, there can be no argument.

PICARD
Might I propose a swap?

32 CONTINUED: (2)

Taar's face grimaces at the foul-sounding new word.

TAAR
And... what is a "szwop"?

PICARD
An exchange, a trade...

TAAR
Yes, trade, hu-man. What is your offer?

Picard's getting somewhere, and Troi acknowledges the progress with a smile to her captain.

PICARD
We will give you what we know about the planet, and in trade, you will give us your information.

TAAR
Ridiculous. How will we know you have not cheated us?

PICARD
We must trust each other, Taar.

Tarr responds with a grating laugh at this idea.

TAAR
Amusing, hu-man. But impractical.

PICARD
Then may I propose we both cooperate in a joint examination of the planet surface?

TAAR
And what profit is in this, Picard Captain?

PICARD
The profit, DaiMon Tarr, lies in saving all our lives.

Taar considers a beat, then answers, a deal being done.

TAAR
We will agree to this. But I warn you now, any further trickery on your part will be met with no mercy. Understood?

32 CONTINUED: (3)

PICARD
Understood.
(onward)

If you care to join us, we have a well-proven transporter device which...

TAAR

We have a matter-energy device of our own. We will beam a science team of three to whatever coordinates you propose.

PICARD

Excellent. We will transmit that information shortly. Enterprise out.

Picard nods at Tasha.

TASHA

Hailing frequencies off.

The Main Viewer has returned to an image of the Ferengi vessel and the planet.

PICARD

I'll log that as "promising," at least.

RIKER

I wonder, Captain. Ordinarily, I don't believe in distrust at first sight... but this may be an exception.

DATA

Especially in view of the fact the image he transmitted was likely distorted somehow, sir.

TROI
I felt the same thing, Captain.
He was hiding something.

RIKER
(stands)
With this power drain I see no
reason to delay, sir.
(looks around)
I'd like some additional help
on this. Can you spare Worf?

32 CONTINUED: (4)

PICARD
(nods)
Take him. And be careful, Number
One.

Riker CROSSES toward the turbolift, FOLLOWED by Data, Geordi, Tasha and Worf. Their Bridge positions are immediately filled.

33 INT. TRANSPORTER ROOM

A strong away team of five: Riker, Data, Tasha, Geordi and Worf. All are armed with phasers, including a couple of large ones, plus a couple of tricorders. They step onto the "pads."

TRANSPORTER CHIEF
With this power drain, we may have
trouble communicating with you,
sir.

RIKER
Understood. Anything else?

TRANSPORTER CHIEF
(reluctant)
Due to this forcefield, there is presently no way... to beam you back, sir.

GEORDI
You had to ask.

RIKER
Understood.
(checking the others, then)
Energize!

WE SEE the TRANSPORTER EFFECT.

34 EXT. CLOUDED PLANET - SURFACE

Dimly lit, a twilight world of overcast, turbulent skies hanging heavily over a strange landscape of coral-like "trees." LIGHTNING explodes above, as a dull THUNDER echoes through this eerie labyrinth.

In a relatively clear area, Riker suddenly materializes... alone! He's woozy, but in one piece. He looks around, perplexed, worried.

34 CONTINUED:

RIKER

Tasha? Data? Geordi? Worf?!

No answer. Riker scrambles toward a nearby rise, through the "forest," and up the incline... reaching the top.

35 CLOSE - RIKER

He surveys the surrounding area, with no luck.

36 RIKER'S POV - PLANET SURFACE

Landscape. No sign of anything lifelike.

37 BACK TO SCENE

More THUNDER O.S.

RIKER
Anybody?!

DATA
Very intriguing, sir.

38 WIDER ANGLE - TO INCLUDE DATA

atop one of the coral "trees," as the curious android examines it.

RIKER
What are you doing up there?

DATA
(climbs down)
I assume a problem of program coordinates due to the energy field around the ship, sir.

(glances around)
Are we alone?

RIKER
Unfortunately.
(indicates trees)
What do you make of these?

DATA
Crystalline, quite inert.
"Nothing to write home about."

38 CONTINUED:

RIKER
(delayed take)
Excuse me?

DATA
That is slang, sir.
(concern)
I did use it correctly, did I not?

RIKER
(why me?)
Let's find the others...

And they MOVE OFF.

39 EXT. MORE PLANET SURFACE

A tangled mass of interlocking "limbs," shimmering in the cloudy light. WE HEAR our people before we see them.

RIKER (V.O)
... they can't be too far.

DATA (V.O.)
Actually, the forces responsible for this effect would create a random...

As CAMERA ANGLES DOWN, WE SEE Riker crawling under a limb, and Data in glimpses just behind him.

DATA
(continuing)
... transporter distribution inversely proportional to the density of...

RIKER
Who's that?

DATA
What?

Riker squats, peering through the forest ahead.

RIKER
That!

Data crawls forward to get a look where Riker is pointing.

40 DATA'S AND RIKER'S POV

It's Geordi! But he's inverted, limply hanging upside down from a higher limb, one foot firmly lodged in a

crook... and not moving.

RIKER/DATA (V.O)
Geordi!

41 BACK TO SCENE

With difficulty, Riker and Data make their way to their hapless crewmember. Geordi is motionless, maybe dead. Riker reaches through the tangle.

RIKER
Geordi?! Are you conscious?

A beat, then Geordi smiles. Data runs a tricorder nearby.

GEORDI
Do I look conscious?

RIKER
No. What are you doing?

GEORDI
Trying to relax, sir. My foot's caught...
(points up)
Up there. I materialized upside down about ten meters above the surface.

DATA
Tricorder is useless here, sir. Communications are gone, too.

Riker and Data are now in a position to attempt rescue, as they brace Geordi up. THUNDER AND LIGHTNING AGAIN

O.S.

DATA
(continuing; to Geordi)
It is fortunate you did not break anyth...

GEORDI
Who's that?!

At that, both Riker and Data turn to see:

42 POV (OPTICAL)

Backlit by LIGHTNING, THREE SMALL, HAIRLESS HUMANOIDS with protruding cupped ears, dressed in strange clothing. They are armed with odd whip-like weapons.

RIKER (V.O.)
Who are you?

At that, the Leader snaps his whip toward them, unleashing a rippling electra-plasmic WAVE that races TOWARD CAMERA (OPTICAL).

43 CLOSE - OUR TEAM

Riker, Data and lucky-day Geordi are whacked with the WAVE all together... putting Geordi back to sleep. Data falls unconscious, too. Riker fights it but is hit again, and falls, unconscious.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 EXT. SPACE - ENTERPRISE AND FERENGI STARSHIP (OPTICAL)

United in orbit by the force which still holds them helpless.

PICARD (V.O.)
Captain's log, supplemental. It is now six hours since our away team beamed down to the planet surface. On the Enterprise...

45 EXT. SPACE - CLOSE ON ENTERPRISE (OPTICAL)

showing its LIGHTS DIMMING as unnecessary power is conserved.

PICARD (V.O.)
(continuing)
... our condition is rapidly worsening. Ordinarily, with reserve power alone, we could maintain life support for several months. But the force holding us...

46 INT. ENTERPRISE - MONTAGE

Various SHOTS REVEAL the exhausted and weakening crew still at their stations... Beverly is struggling to aid

the stricken. She passes Picard who is doing the same.

PICARD (V.O.)
(continuing)
... has closed down all engines
and is draining our reserve power
too... Equally impossible, our
oxygen level is also dropping.

47 ANGLE ON TROI

bringing an armload of silvery thermal blankets onto the bridge, distributing. She passes the captain.

TROI
It's getting much...
(stops; out of breath)
... much colder, sir.

47 CONTINUED:

Beverly ENTERS SHOT.

PICARD
How far down is it likely to go?

BEVERLY
A lot. Even in orbital space it
gets past minus two hundred
degrees.

TROI
We won't have to worry past...
(tries to smile)
... minus seventy or so.

PICARD
(shivers)
Feels like that right now.

48 EXT. PLANET SURFACE - CLOSE ON RIKER

As he begins groggily coming back to consciousness, a small grown HAND WITH BLUE COLORED NAILS roughly rips Riker's Starfleet communicator symbol from his uniform.

49 RIKER AND CAPTOR

Sitting opposite Riker on a crystalline rock is a little Ferengi humanoid, LETEK, leader of this group. His eyes "dart" around birdlike as he studies the Starfleet insignia just taken from Riker. He is fine-boned, small -- looking far different and less menacing than the image transmitted to the Enterprise Main Viewer.

50 WIDER ANGLE

Two other Ferengi MOVE INTO SCENE, puffing as they drag the heavy weight of Worf into the clearing to be laid out alongside Geordi and Data. They are KAYRON and MORDOC. At this time, Riker becomes sufficiently conscious to groan.

LETEK
If he moves, kill him.

MORDOC
Letek, has what we've done broken our agreement with their captain?

LETEK
We will accuse the hu-mans of

preparing to ambush us. It will
be our word against theirs and
who is more trustworthy, Mordoc?

51 CLOSE ON LETEK

Beady-eyed and marginally blind, this dominant Ferengi male examines his booty... holding it close-up because of Ferengi weak eyesight.

LETEK
(to himself)
Hmmm. Looks like gold...
(gives it a lick)
... tastes like gold.

RIKER (V.O.)
It is gold!

The alien leaps back from the unexpected sound, his whip immediately in the air, poised to attack! Nearby, useless to our crewmembers, are their phasers, insignias and tricorders.

52 BACK TO SCENE

Riker's not going anywhere, having had a taste of the Ferengi electronic whip. The alien over Riker, whip ready... just as another clap of far-off THUNDER causes it to howl and cover its ears in pain, as do the others!

LETEK
(soft, low voice)
Accursed planet! What
pandemonium!

RIKER
Nothing compared to what my captain will do...
(sees he's causing pain; speaks softly)
... when he learns you've broken our landing party agreement.

LETEK
What part of the agreement?

At that, Riker eases himself up, but the alien gestures him back down, the "whip" its "suggestion"...

LETEK
(continuing)
You appeared and attacked us. Are you one of their assassins?

52 CONTINUED:

RIKER
I am Commander Riker, first officer of the USS Enterprise. Stop now unless you want our vessel to retaliate...

Upon which, Worf rolls to his feet with a LOUD and frightening KLINGON GROWL. The Ferengi immediately clap their hands to their ears and Worf goes for the one called Mordoc nearest him. But Worf finds he has a wildcat on his hands.

53 ANOTHER ANGLE (SPECIAL EFFECT)

The Ferengi called Kayron moves to aid Worf's opponent, lifting his whip to strike, but Data "leaps" from his prone position, moving with android speed and ease, grabbing him by the wrist and pulling him at arm's length off the ground. We HEAR THUNDER again, LOUDER.

54 ANOTHER ANGLE - EMPHASIZING RIKER

as the Ferengi leader, Letek, makes a move.

RIKER
I've got this one!

DATA
Careful, Commander, they're much stronger than...

Riker finds out how much stronger -- Letek smashes Riker with a savage right-cross which rolls him over twice and leaves him completely unconscious.

55 ANOTHER ANGLE

Data and Worf have their hands full.

WORF
(loudly)
PYGMY CRETINS... !

Although with hands over his ears, protecting his hearing, one of the Ferengi rolls, clamps his legs around the huge Klingon and brings him to the ground, hard.

56 ANOTHER ANGLE (OPTICAL)

The remaining two Ferengi go after Data, one hitting him hard and high, the other equally hard and low -- bringing Data to the ground. Letek scoops up his "whip."

LETEK
Kill them.

It sounds no less lethal that the Ferengi says it quietly. As the other two scramble for their whips:

MORDOC
(hissing quietly)
Hideous monsters!

Kayron and Mordoc raise their "whips" to do the job, when:

TASHA (V. O.)
NOOO-O-O!!

All three Ferengi wheel around, as:

57 ANGLE WIDENS TO INCLUDE TASHA

training a major phaser at the hapless Ferengi. The small men let their "whips" drop, at Tasha's gesture.

TASHA
That's much better, now over there...

Letek and his "men" back off, incredulous, as Mordoc points to Tasha.

MORDOC
Is this a female?

KYRON
A hu-man... female, Letek?

The Ferengi are handling this with all the astonishment of seeing man-eating tigers. The Ferengi squint leeringly at Tasha.

LETEK
(to Riker)
Then it is true. You work with females, arm them, and force them to wear clothing?

MORDOC
How sickening.

58 EXT. ENTERPRISE (OPTICAL)

Nearly dark, as the lights weakly radiate. Beyond, the Ferengi vessel is slightly better lit.

59 INT. ENTERPRISE - MAIN BRIDGE

Picard comforts a crewmember, then CROSSES to Beverly. They're both very cold and weak, GASP OUT their words.

BEVERLY
I should visit... the family decks...again...

PICARD
(shakes head)

I've diverted... all reserve...
power there. They'll... last
longest.
(looks around)
Is there anything else we can do,
Doctor?

Beverly shakes her head. Then Picard remembers something.

PICARD
(continuing)
Where is... your son Wesley?

BEVERLY
(beat)
I gave him... something. He'll
have a... terrible headache if we
live.

PICARD
You shouldn't have.

BEVERLY
Shouldn't have?
(weak but outraged)
He's my son. I love him...

PICARD
He has the... right to meet...
death awake.

59 CONTINUED:

Beverly eyes Picard for a long moment before she answers

with a nod.

BEVERLY
That is... a male perspective!

From deep in his thermal blankets, Picard makes a MUFFLED SOUND.

BEVERLY
(continuing)
What?
(beat; louder)
What did you say, Jean-Luc?

PICARD
I said... rubbish!

60 EXT. PLANET SURFACE

The Ferengi are clearly unafraid of the larger humans and Tasha has had to be alert with her phaser to keep them in place. But now the Ferengi have evolved a plan. It begins with Letek seeming asleep -- the other two suddenly striding OFF. Tasha brings her phaser up:

TASHA
Stop! Hold it right there!

61 ANOTHER ANGLE (OPTICAL)

The two Ferengi are ignoring Tasha. (We're also now HEARING the mysterious THUNDER SOUND nearer and LOUDER.)

RIKER
Set for stun!

TASHA

(nods)
Already set.

In b.g. WE SEE Letek suddenly moving for his "whip" device as a baffled Tasha sends out a PHASER EFFECT which heads straight for the Ferengi but then ARCS IN A CURVE AND ENCIRCLES THE LARGEST NEARBY CORAL TREE.

TASHA
What is going on?!

62 ANGLE EMPHASIZING LETEK

With the attention of the human on the phaser, Letek snatches up his "whip" device and SNAPS it toward the humans. They turn in time to the WHIP EFFECT HEADED IN THEIR DIRECTION -- BUT LIKE THE PHASER EFFECT IT CURVES TOWARD THE "CORAL" TREE AND DISSIPATES THERE.

LETEK
What is this?!

63 ANGLE ON HUMANS AND FERENGI

Neither side is certain what to do next.

DATA
How intriguing.
(to Humans and Ferengi)
I believe we can deduce these crystalline tree-shapes to be energy collectors.

RIKER

(nods)
Along the same principle that is draining energy from our ships.

GEORDI
But the Ferengi weapons were working when we arrived here...

TASHA
Which means something new has happened...

Interrupted by a BLAST OF THUNDER. Then more of the strange THUNDER, CLOSER, STILL LOUDER. Pressing hands over ears, the Ferengi are in agony. Geordi reacts at something o.s., points.

GEORDI
Commander!

64 ANGLE ON TKON OBJECT (OPTICAL)

A SPINNING, CLEAR CRYSTALLINE SHAPE, GIVING OFF RAINBOW HUES as it MOVES INTO SCENE with the Humans and the Ferengi, stopping there. Then, HALF-VOICE AND HALF-THUNDER RUMBLE:

64 CONTINUED:

PORTAL FIGURE
BE YOU BARBARIANS?! SPEAK!

But its defiant inquiry is met by silence from all, as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

65 EXT. PLANET SURFACE - ANGLE ON PORTAL EFFECT (OPTICAL)

continuing from ACT FOUR FADE OUT. Both humans and Ferengi astonished at the SPINNING, CLEAR CRYSTALLINE SHAPE WHICH GIVES OFF RAINBOW HUES AND THE SOUND OF THUNDER RUMBLING.

PORTAL
WHO MEETS THE CHALLENGE?

66 ANGLE ON GEORDI AND RIKER

Geordi concentrating on the spinning SHAPE, then turning quickly to Riker.

GEORDI
I'm beginning to understand what...
(touches VISOR)
... these "eyes" have been showing me. Patterns of force everywhere. This entire planet has been made into... well, a power accumulator.

RIKER
(indicating crystalline

shape)
And that?

GEORDI
... is the whole point of this place. I can "see" the planet's power emanating from...

67 WIDER ANGLE - INCLUDING SPINNING SHAPE (OPTICAL)

as again they HEAR the HALF-VOICE, HALF-THUNDER SOUND:

PORTAL
WHO WILL IT BE?

Nobody's volunteering. Letek looks to Riker, then to his Ferengi cohorts. A beat, then Letek takes the plunge...

LETEK
Riker.

67 CONTINUED:

PORTAL
(to Riker)
YOU HAVE AWAKENED PORTAL SIX-THREE. DO YOU PETITION TO ENTER THE EMPIRE?

The Ferengi are still protecting their ears. Riker decides to answer.

RIKER
Who asks the question?

68 ANGLE ON PORTAL EFFECT (OPTICAL)

With the LOUDEST SOUND OF ALL, A THUNDER CLAP AND EXTENDED CRACKLING which cues ACCELERATED SPINNING to where the CRYSTALLINE SHAPE BECOMES FUZZY AND DISSOLVES INTO A TALL, THIN, AGED (make-up effect) HUMANOID FIGURE (PORTAL) IN A FINE LONG ROBE.

PORTAL
(echo effect)
I AM THE PORTAL, GUARDIAN OF THE TKON EMPIRE.

69 ANGLE ON FERENGI

reacting, taking their hands from their ears as the SOUND FADES away.

70 ANGLE ON HUMANS

reacting.

RIKER
Why should we petition for entry to an empire that no longer exists?

71 APPROPRIATE ANGLES - PER ACTION

The Portal Figure examines the others, then looks down at itself. It speaks now in a NORMAL VOICE but with a slight ECHO-CHAMBER holdover.

PORTAL
Biped...extraordinary.
(looks up)

Why do you attempt deception?
The empire is forever.

71 CONTINUED:

RIKER
Your empire fell prey to a
supernova...

At that, the Portal Figure scans the cloudy sky above, concerned but wary of trickery.

PORTAL
Nonsense!

RIKER
Data. Please repeat the file...

DATA
It is a matter of record, Portal,
in the Age of Makto, the central
star of the Tkon Empire
destabilized and...

PORTAL
(interrupts)
But the Age of Makto is an eon
in the future to come...

DATA
(interrupts back)
In fact, there have been many ages
which have come and passed since
Makto...

PORTAL
(and back again)
This is the Age of Bastu!

DATA
(relentless)
I am afraid not, as by the Tkon use of galactic motionary startime charts, after Bastu, there has been Cimi, Xora, Makto, Ozari, Fendor...

PORTAL
(enraged)
ENOUGH!
(thunder clap)
This is absurd! That is over seven baktun of time! How can this be?

71 CONTINUED: (2)

RIKER
You must have been asleep, Portal, for hundreds of thousands of our years...

Letek steps forward, acting polite and humble. He indicates Riker and the other humans.

LETEK
Deception is the way of these hu-mans. We Ferengi will gladly make a petition.

The away team members react, but Riker motions them into

silence.

RIKER
(to Portal)
We invite their petition.

Both Geordi and Data smile at what they perceive is Riker's tactic.

DATA
Excellent idea, sir.

GEORDI
I can't wait to hear it...

The Portal Figure makes a strange gesture to the humans, in deep concentration, then turns to Letek.

PORTAL
Speak.

Letek thinks fast; this has happened almost too rapidly.

LETEK
We... our petition is that we be allowed to... serve the Tkon Empire...
(decides to add)
... at no profit! Return control of our starship to us and we will happily destroy both the hu-man criminals and their vessel which attacked us without provocation.
(too eager)
They came to loot your empire, but we intercepted them!

71 CONTINUED: (3)

The away team is desperate for Riker to make an answer to this but he remains silent, awaiting the Portal Figure's answer. Again the Portal gestures, but this time to the Ferengi, then he turns back to Riker.

PORTAL
You have attempted deceit. Next you cannot answer these accusations. Do you give yourself up for judgment?

RIKER
(beat; considering this)
Yes. If you believe those accusations, you should act on them.

The other away team members are shocked at Riker's answer. Before the Portal can answer, Letek decides to go for the "kill."

LETEK
And there is even more! We can prove the hu-mans are destroyers of legal commerce ... also that they selfishly withhold vital technology from backward worlds...

MORDOC
(jumping in)
... and necessary defensive weapons, too. We Ferengi are now challenge this hu-man madness...

RIKER
I admit we restrict advanced technology to all...

KAYRON
(in chorus)
You see! They are demented; their values are insane. You cannot believe the business opportunities they destroy...

71 CONTINUED: (4)

LETEK
(exhibiting the Starfleet insignias taken)
Proof of their barbarism -- they adorn themselves with gold, a despicable use of rare metal...
(indicates Tasha)
And they shamelessly clothe their females...

MORDOC
(leering at Tasha)
Inviting others to unclothe them... the very depth of perversion...

Mordoc reaches for a pawhold on Tasha's uniform in disgust. But Tasha angles and parries his thrust, at the ready.

TASHA
Paws off, Ferengi.

MORDOC
No female, hu-man or Ferengi, can order Mordoc around! Submit!

TASHA
(moves toward Mordoc; deadly)
Just try it, shorty.

RIKER
(warning)
At ease, Lieutenant!

GEORDI
(to Ferengi)
I wouldn't mess with Lieutenant Yar if I were you...
(to Riker)
But maybe they'd like to find out the hard way, eh, Number One?

RIKER
Seems their style.
(to Portal)
Would you like to hear more?

PORTAL
If you desire.

Riker gestures to Data, who willingly obliges.

71 CONTINUED: (5)

DATA
(nods)
They should add also that Starfleet has refused to prevent several civilizations from falling; we have sometimes let the violent and strong overcome the weak...

LETEK
(to Portal)
They admit their crimes! Hear them; they admit the evil which they... !

Interrupted by a ROLLING THUNDER SOUND.

72 ANGLE ON PORTAL FIGURE (OPTICAL)

as the Figure seems a bit younger, better muscled, the robe shorter and more practical, with a large, lethal appearing scimitar-like weapon in hand. It turns to Riker, its voice now carrying a hint of ROLLING THUNDER again.

PORTAL
BARBARIAN!

LETEK
Yes, you show wisdom...

PORTAL
(interrupting; indicates the Ferengi, too)
BARBARIANS, ALL!
(indicates Riker with

sword)
But this one first. In the
fashion the Empire has always
challenged savages...

73 EMPHASIZING WORF AND TASHA (OPTICAL)

jumping forward.

WORF
No! For battle, come to me...

A flash of BLUE LIGHT with LIGHTNING BOLT SOUND hurls
Worf violently back, rolling to a stop unconscious.
Tasha wisely stops, then goes to Worf's assistance.

74 EMPHASIZING RIKER AND PORTAL FIGURE

as the Figure takes a fighting stance.

PORTAL
(mixed-THUNDER)
You have a single chance for life.
One only. What is the answer to
my challenge?

RIKER
(facing Portal Figure,
unmoving)
There is more! Self-determination
of all peoples...

Again, the Portal makes a strange gesture to Riker, in
deep concentration.

PORTAL
(interrupting)
You are being tested, Riker! WHAT IS THE ANSWER?

Riker looks up sharply, puzzled at this.

RIKER
How do you know my name?

The Portal Figure suddenly rushes at Riker, scimitar held high... an earth-shattering SHRIEK. Riker stands fast as:

75 CLOSE ON RIKER AND PORTAL FIGURE

Portal cuts through the air in an unstoppable overhead sweep... Then, the ugly looking weapon stops a couple millimeters from Riker's head! Riker remains motionless, even calm, serene...

PORTAL
Ahhh. You are of immovable mind, Riker. One totally committed to facing any fate with composure...
(sword still up)
But what is the answer to my challenge?

All the away team members hold their breath. Riker remains quietly at ease. Is he taking too long?

75 CONTINUED:

RIKER

Fear is the true enemy, the only enemy.

Portal tosses his weapon aside.

PORTAL
You are a noble being. And unlike these little ones who close their minds, your mind holds interesting thoughts.
(quoting)
"Know your enemy and know yourself, and victory will always be yours." Why that thought? And who is this "Sun Tzu" you revere?

RIKER
An old Chinese philosopher from ancient Earth history...

PORTAL
You must tell me more of this wisdom so much like our own.

RIKER
Gladly. First, our starship. Can you release it?

PORTAL
(nods)
It is released.
(looks upward, nods)
All power is restored.

76 EXT. SPACE - THE ENTERPRISE (OPTICAL)

suddenly freed, the LIGHTS back up to full strength!

77 INT. MAIN BRIDGE

as all power is restored, the bridge lights and a/c return to norm, not a lot too late. The crew begin to stir. Picard gets to his feet fast, but weakly.

78 CLOSE ON PICARD

opens his eyes, taking in a deep, fresh breath. He looks around. Beverly ENTERS SHOT.

BEVERLY
Not a hell of a lot too soon, Jean...Captain.

79 EXT. PLANET SURFACE - VARIOUS ANGLES

with the Ferengi showing concerned expressions.

PORTAL
(to Riker)
I admit I had my doubts as your ships battled each other...

LETEK
They tried to kill us!

PORTAL
(ignores him)
In overt acts of belligerance. Normally, I would have destroyed all of you and your ships, but something confused me.

RIKER
Which was?

PORTAL
First you wanted to murder each other, then you were willing to help each other.

Letek's not one to be ignored, roughly forcing himself in front of Riker, his cohorts nearby.

LETEK
What of our vessel? We knew the same answer...

MORDOC
The truth is I gave those words to this hu-man.

79 CONTINUED:

PORTAL
(to Riker)
What of them? Shall I destroy them?

RIKER
Then they would learn nothing.

PORTAL
Admirable conclusion. But what makes you think they will ever learn, Riker?

RIKER

(beat)
Is this a test also?

The Ferengi start to intrude again, but the Portal quickly silences them with a deadly wave of his hand.

PORTAL
In life, one is always tested.

RIKER
I find them very much as we were a few hundred years ago... but with the technology we have now. They're very dangerous...

KAYRON
(can't help the lie)
Untrue! We seek friendship with you...

RIKER
(unhearing; to Portal)
But we can hardly hate what we once were. They may grow and learn...

PORTAL
... And learn ways of destroying you.

RIKER
Our values require us to face that possibility. What of you? With your empire gone... ?

PORTAL
Even without the empire, the

uncivilized must be tested.
(sadly)
I shall sleep... until needed
again.

80 EXT. SPACE - ENTERPRISE AND FERENGI SHIP

Both vessels with power up.

81 INT. ENTERPRISE MAIN BRIDGE - EMPHASIZING GEORDI ANDD DATA

ENTERING from the turbolift. Troi, CROSSING in from the Ready Room, intercepts them.

TROI
What happened?

DATA
Something to write home about.

GEORDI
"Something to write home about?"
Data, that's very human.

Data is very pleased at that. Meanwhile, Riker has ARRIVED, CROSSES to the Command Area.

82 EMPHASIZING PICARD

as Riker joins him.

RIKER
The T-9 energy converter was
beamed aboard and secured, sir.

PICARD
I commend your performance, Number One.

Data has also returned to his forward "Ops" station, carefully placing his finger puzzle above his console.

RIKER
I do have a request, sir.

83 CLOSE ON RIKER

A wicked thought.

RIKER
(continuing)
Permission to beam a box of Data's Chinese finger puzzles over to the Ferengi.
(postscript)
A "thank you" for all they tried to do.

84 CLOSE ON PICARD

PICARD
(smiles)
Make it so.

85 EXT. ENTERPRISE AND FERENGI STARSHIP (OPTICAL)

as both angle, and in opposite directions, WARP OUT AND AWAY from the mysterious, clouded planet - the "last outpost" of the once-mighty Empire of Tkon, as CAMERA

MOVES IN on our starship, which QUICKLY RECEDES FROM CAMERA into a DOT OF LIGHT as we:

FADE OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"Lonely Among Us"
#40271-108

Story by
Michael Halperin

Teleplay by
D. C. Fontana

Directed by
Cliff Bole

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2ND REV. FINAL DRAFT

AUGUST 21, 1987

STAR TREK: "Lonely Among Us" - 8/21/87 - CAST

STAR TREK: THE NEXT GENERATION
"Lonely Among Us"

CAST

PICARD	SINGH (ASST. CHIEF ENGINEER)
RIKER	SSESTAR (SELAY LEADER)
DATA	BADAR N'D'D (ANTICAN)
TROI	FIRST SECURITY GUARD
BEVERLY	TRANSPORTER CHIEF
TASHA	TASHA
GEORDI	Non-Speaking Roles:
WORF	4 SELAY
WESLEY	1 ANTICAN
	ENTERPRISE CREW MEMBERS
	SECOND SECURITY GUARD

STAR TREK: "Lonely Among Us" - 8/21/87 - SETS

STAR TREK: THE NEXT GENERATION
"Lonely Among Us"

SETS

INTERIORS EXTERIORS

ENTERPRISE USS ENTERPRISE
Transporter Room 4
Main bridge ENERGY "CLOUD"
Sensor Maintenance Room
Ready Room
Sickbay
Crusher's Office
Badar N'D'D's Quarters
Crushers' Quarters
Observation Lounge
Engineer's Office/Engineering
Captain's Ready Room
Guest Quarters
Riker's Quarters
Corridors
Turbolift

STAR TREK: "Lonely Among Us" - 8/21/87 - TEASER

STAR TREK: THE NEXT GENERATION
"Lonely Among Us"
TEASER

FADE IN:

1 EXT. SPACE - USS ENTERPRISE IN ORBIT (OPTICAL)

The great ship orbits a blue-green planet softly cloaked in a swirl of cloud cover.

PICARD (V.O.)
Captain's log, stardate 41249.3.
We have orbited the two major
planets of the Beta Renner system

taking aboard delegates from those two worlds. Since achieving space flight, their major life forms, the Anticans and the Selay...

2 INT. TRANSPORTER ROOM 4 - ANGLE ON PICARD

in full dress uniform, waiting impatiently near the platform. O.S. TRANSPORTER SOUND IS BUILDING.

3 ANGLE ON TRANSPORTER

as FIVE FIGURES begin to form in the sparkling TRANSPORTER EFFECT. As they solidify, they are revealed as FIVE ALIENS (Selay). The Chief Delegate is SSESTAR. All Selay are tall and two axhandles across the shoulders. Their reptilian heads are sinister -- sleek scaled skin, lipless mouths, and beady eyes. The markings on their heads are cobra-like, and folds of skin at the neck imply a cobra hood.

PICARD (V.O.)
(continuing)
... have become deadly enemies. But both have also applied for admission into our Federation. We are to deliver these delegates to this sector's neutral Conference Planet called "Parliament" in the hope their dispute can be resolved.

3 CONTINUED

Picard gestures the Selay off the platform with a somewhat strained smile.

PICARD
I am Captain Picard. We hope to make this journey pleasant and comfortable. Arranging that will be my first officer, Commander Riker.

4 REVERSE ANGLE - ON RIKER AND TASHA

also in dress uniform, waiting near the Transporter control console. TASHA concentrates on the Selay delegates as RIKER steps forward formally.

RIKER
Welcome aboard. If you'll follow me...
(starts MOVING OFF)
... I'll show you the accommodations we've...

5 WIDER ANGLE

The Selay leader, Ssestar, interrupts:

SSESTAR
We can already smell the Anticans. They were taken aboard first?

PICARD
Only because their world was the first on our heading to Parliament.

SSESTAR

Will our quarters be near the Anticans?

PICARD
About one hundred meters apart. Is that all right?

SSESTAR
No. Unsatisfactory.

Picard starts to frown, but Riker nods to the captain -- he'll handle it.

5 CONTINUED

RIKER
I believe we can accommodate their wishes, Captain.
(to Ssestar)
We'll rearrange suite assignments. If you'll follow me?

Ssestar hesitates, then grunts an assent and motions his people to follow as he moves toward the door.

SSESTAR
And we must be upwind from the Anticans.

RIKER
Of course, sir...

The delegation EXITS with Riker. As they leave and the DOORS CLOSE:

TASHA
Neither seem very promising
Federation candidates.

Picard nods, begins EXITING with Tasha.

PICARD
Even Parliament's peacemakers may
find this case difficult.

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moves majestically out of orbit, goes into the
WARP SPEED EFFECT.

7 INT. MAIN BRIDGE - WIDE ANGLE

All the regular crew at their stations, except for
Geordi and Worf, who are absent. A replacement CONN
OFFICER is at that panel, next to DATA at Ops.

PICARD
(to Riker)
Do you understand the basis of
all that nonsense between them?

RIKER
No sir. I didn't understand that
kind of hostility even when I
studied Earth history.

7 CONTINUED

PICARD
Oh? Well, yes, but these life

forms feel such passionate hatred
over differences in customs, God
concepts, and even strangely enough,
economic systems...

8 ANOTHER ANGLE

Data has frowned at something on his panel, looks around at Picard.

DATA
Sir, my sensors are picking up
an unusual energy object ahead.

PICARD
On screen.

Data punches up the command.

9 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

A strange ENERGY PATTERN moving at warp speed.

TASHA
Confirmed, sir. My sensors read
nothing solid but considerable
energy in...
(puzzles over reading)
... in changing patterns.

DATA
Traveling at warp speed, too.
Intriguing.
(tabs panel, looks up)
I can find no match with anything
in our records, sir.

PICARD
(eyes viewer; then)
Change course for a close sensor pass... we'll then increase warp speed to reach Parliament on schedule.

DATA
Aye, sir.

10 INT. SENSOR MAINTENANCE ROOM - ON GEORDI AND WORF

The room is small, busy with equipment, including one key console. GEORDI is leaning over the complicated console and talking to WORF as he runs a pattern on the panel.

GEORDI
Why the interest in this, Worf? It is just routine maintenance on the sensor assemblies.

WORF
Simple, Geordi. Our captain wants his junior officers to learn, learn, learn...

GEORDI
(grins)
Not just the junior ones.
(indicates)
Okay, hold this relay off-line while...

Worf moves in and takes over as indicated, while:

TASHA'S COM VOICE
Security to Sensor Maintenance.

GEORDI
La Forge here.

11 INT. MAIN BRIDGE - WIDE ANGLE

TASHA
We're making a close sensor pass
on an unusual object, Geordi.
Any problems?

GEORDI'S COM VOICE
None, Lieutenant. All equipment
on line and functioning.

TASHA
(turns to Captain)
Sensors ready, sir.

PICARD
(to Data)
Life form reading?

DATA
No life form reading, sir.

PICARD
Begin the pass.

12 EXT. SPACE - ENTERPRISE AND ENERGY "CLOUD" (OPTICAL)

as the Enterprise changes course slightly to intercept

the "cloud."

13 INT. MAIN BRIDGE - ANGLE INCLUDING VIEWSCREEN (OPTICAL)

as they close rapidly with the object.

DATA
Sir, it is changing shape... !

14 EXT. SPACE - ENTERPRISE AND "CLOUD" (OPTICAL)

The "cloud" bulging out slightly, putting the bulge in the Enterprise's path.

15 ANGLE ON COMMAND AREA

PICARD
Any readings indicating matter there?

DATA
Negative, Captain. Energy only.

16 EXT. SPACE - CLOSE ON ENTERPRISE AND "CLOUD" (OPTICAL)

The Enterprise begins passing just through the wispy edge of it.

17 INT. SENSOR MAINTENANCE ROOM - ON WORF AND GEORDI (OPTICAL)

Worf is where he moved in at the console relay. Geordi is standing to one side. Suddenly there is a BRIEF GLOW (OPTICAL) from the key console to Worf. The big Klingon jerks as though something has struck him, and he convulses spasmodically and collapses. Geordi tabs his communicator instantly.

GEORDI
La Forge to Sickbay. Medical emergency in Sensor Maintenance Room!

17 CONTINUED

MOVE IN CLOSE ON GEORDI as he bends over the crumpled Klingon.

GEORDI
(continuing)
Repeat -- medical emergency!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

18 EXT. SPACE - ENTERPRISE (OPTICAL)

plunging through space at warp speed, leaving the "cloud" behind.

19 INT. SENSOR MAINTENANCE ROOM - ON WORF AND GEORDI

Worf still lies in a heap on the floor, Geordi leaning over him and checking for life signs. Worf begins to

stir, slowly at first, as the doors SLIDE OPEN and Beverly and ASSISTANT ENTER at a dead run, medical devices in hand. They quickly kneel at Worf, begin checking him.

BEVERLY
What happened?

GEORDI
Don't know. It seemed like he was hit by...
(shakes head)
... some sensor feedback, maybe.

Worf suddenly starts to powerfully flail his arms and legs around, struggling against something we can't see. The assistant tries to hang on, but Worf's Klingon strength sends him across the room. Then, as Worf flails at furniture in his way, easily splitting it, Beverly has opened the medical kit with quick efficiency, pulls out a hypospray, and administers it.

20 CLOSER - EMPHASIZING WORF

He stops struggling, looks around with eyes that seem to be seeing for the first time. An expression of wonder and amazement crosses his face. Beverly and Geordi exchange a glance, both clearly concerned.

BEVERLY
Lieutenant Worf?
(no response)
Lieutenant, can you hear what I'm saying?

Worf manages a sort of grunt, holds up a hand and stares at it. Then he moves his body, trying to get

his feet under him. He is at first unable to get the right coordination down, as though this simple act is as foreign to him as it is to a newborn.

20 CONTINUED:

BEVERLY
(continuing)
Let's get him up.

They rise. Worf watches and sees how they do it. As they both reach down to boost him by the arms, he manages to get to his knees and start to push to his feet. Beverly is studying him closely. He does not seem violent now; he stares around more like a young and bewildered child. Beverly nods to Geordi, picks up her medical kit, and they start to lead Worf OUT. He moves with them, slowly and carefully putting one foot ahead of the other.

21 INT. READY ROOM - ANGLE ON GEORDI AND PICARD

Picard is at his desk, Geordi standing before it. Picard looks up at him, frowning as:

GEORDI
He was just monitoring the sensor console when he jerked as though something hit him. What my sensors showed...
(frowns)
... It was kind of a... glow... just for a second. I can't explain it.

PICARD

Could your VISOR device have
malfunctioned?

GEORDI
Doubt it, sir. It seemed what
I was seeing was something real.

22 INT. SICKBAY - ANGLE ON BEVERLY, TROI, WORF

Worf lies on an examination table, Beverly and assistant working over him with her medical scanners. Troi looks up at the o.s. medical viewscreen, then back at Worf. The Klingon is quiet now, his eyes moving around the room and to the women. His attitude is one of quiet and deep curiosity. Beverly finishes, smiles down at Worf.

BEVERLY
I'm going to give you something
to help you rest. Just relax.

22 CONTINUED:

Worf's expression remains unchanged. Beverly brings out a hypospray and activates it on his arm. His eyelids begin to sag closed almost immediately. Beverly puts away the hypospray, motions Troi into her office.

23 INT. CRUSHER'S OFFICE - BEVERLY AND TROI

on their ENTRY:

BEVERLY
Fortunately, he's stronger than
an orbital tug. There's nothing
physically wrong with him. What

have you sensed?

TROI
Nothing... which bothers me. He has never shielded his feelings from me. I can't understand why he is suddenly doing it now.

BEVERLY
Are you able to perceive anything at all, Counselor? It may be important.

TROI
(beat; concentrating)
Perhaps... very faintly. Almost... like a frightened child.

BEVERLY
Worf "frightened?"

TROI
It doesn't make much sense but...
(beat; concentrating)
Yes, it's fear. Definitely there.

They exchange puzzled looks.

24 OMITTED

25 INT. BADAR N'D'D'S QUARTERS - ON TASHA AND BADAR N'D'D

BADAR N'D'D is wraith-thin, pale, with glittering

lupine eyes; and when he curls his mouth in what looks like a smile, some extremely long, sharp canines are revealed. His clothing can only be described as disreputable -- dark and loose, somehow lumpy (as though it hides body parts we don't want to know about). Tasha's tremulous smile is offset by a twitch of her nose that indicates Anticans don't smell too nice. Riker ENTERS.

TASHA
Sorry to call you, sir, not strictly security, it's about the dietary requirements of the Antican delegates.

26 INTERCUT RIKER AND TASHA

RIKER
I thought that had been taken care of in advance, Tasha.

TASHA
So did we, sir. Their live animals were beamed aboard -- We were going to preserve the meat for them, but ....
(squeamishly)
... they say we must bring it to them alive.

RIKER
(beat)
Then do so!
(to the Antican)
Lieutenant Yar was... confused. We no longer enslave animals for food purposes.

BADAR N'D'D
But we have seen humans eat meat!

The Antican grins -- a terrifying display of long, sharp fangs.

RIKER
You've seen something as fresh and tasty as living meat, but inorganically materialized out of patterns used by our transporters.

BADAR N'D'D
(in revulsion)
How sickening! How barbaric!

27 INT. SICKBAY - ANGLE ON BEVERLY AND WORF (OPTICAL)

Worf lies sedated on one of the beds, being automatically monitored by the medical computers. Beverly approaches with a medical instrument in hand to take some samples. She leans over the bed, using the instrument on his arm. As she does, there is a SUDDEN SPLIT-SECOND BURST OF ELECTRIC-LIKE ENERGY BETWEEN THEM. Beverly is highlighted briefly by a BLUE GLOW (OPTICAL). She steps back away from the bed, blinking as if trying to assimilate some new information.

28 ANOTHER ANGLE

Troi ENTERS from the Corridor. Beverly looks around at her, puzzled, as Troi moves closer, looking up at

the medical viewscreen.

TROI
He's reading normal? How did you manage that?

BEVERLY
(dazed)
Yes... normal, now.

TROI
(looks up quickly)
Are you all right?

BEVERLY
Yes... perfectly.

Beverly looks at the medical instrument in her hand, seems to remember.

BEVERLY
(continuing)
Yes... both of us quite normal.

Beverly ministers to Worf. Worf starts to stir, shaking his head and blinking as if clearing his head of something.

WORF
Where... where am I?

TROI
Don't you remember? You were in the Sensor Maintenance Room ---

WORF
I remember monitoring the sensor

console -- and that's all. What
am I doing here?

28 CONTINUED:

TROI
That's a story the doctor will
tell you.

She starts to smile over at Beverly, and the smile slips a little. Beverly is staring at the medical viewer again, deep in thought, paying no attention to Troi and Worf.

29 INT. MAIN BRIDGE - ANGLE ON DATA AND PICARD (OPTICAL)

at Science Station 1. Data is replaying visual of "cloud" on the screen for Picard's observation.

DATA
I called it a "cloud" for lack
of a better term at the time.
But the sensor pass shows it as
much more. Combinations very
complex, precise energy
patterns...

PICARD
Constantly interacting on each
other?

DATA
Yes, sir... But whether
individually or as a whole, it
is difficult to say.

PICARD
Obviously, you seem to feel it should be inspected more closely.

DATA
A mystery is only a mystery as long as it remains uninvestigated, sir.

PICARD
Ah. I love a mystery, Mister Data, but this one has to wait until we deliver the delegates to their peace conference on Parliament.

He walks down the ramp toward his command chair.

30 INT. CRUSHERS' QUARTERS - ON WESLEY

Wesley is in the living area, working with a P.A.D.D. and a Viewscreen, quickly tapping commands into the P.A.D.D. and watching figures or diagrams change on the o.s. viewer. The quarters doors are HEARD to SLIDE OPEN, and Wesley looks around.

31 WESLEY'S P.O.V. - BEVERLY

Beverly comes in, looks around apparently startled as Wesley speaks, but she seems to recover composure quickly. (NOTE: Throughout, Beverly appears remote, not displaying her normal warmth toward her son, views him almost as though he is an interesting stranger.)

WESLEY
Hi Mom. You're back early.

BEVERLY
Yes.

She moves closer to him and looks at the viewer as he indicates it and the P.A.D.D.

WESLEY
Physical sciences class. We're studying Doctor Channing's theory on dilithium crystals.

BEVERLY
Tell me about it.

Wesley looks up at her, slightly puzzled. She never was interested before -- now her eyes glitter with an unaccustomed curiosity.

WESLEY
Really? You never seemed that interested in warp theory before.
(indicates)
Doctor Channing thinks it's possible to force dilithium into even more useful crystals. If as shown here, matter and antimatter could be aligned even more efficiently...

BEVERLY
(interrupting)
Would that affect navigation?

WESLEY

This is engineering, not helm control.

31 CONTINUED:

BEVERLY
Oh yes, the helm's located on the bridge.

WESLEY
(stares, concerned)
Mom, is something wrong?

Without answering, turns and heads for the door. Wesley stares after her, frowning, as she EXITS.

32 INT. MAIN BRIDGE - EMPHASIZING PICARD

He glances around as the turbolift doors OPEN, and Beverly ENTERS and advances down the ramp toward Geordi, back at his helm position. (NOTE: She is still not acting in her usual manner. Everything about the bridge seems to be of interest to her, as though she's never seen it before. She responds with darting, curious little looks when spoken to, not quite able to focus long on the person whom she addresses. Her speech patterns have become very formal, also not like her. Also notice she does not call the captain by his rank or address him as "sir.")

BEVERLY
(to herself)
This... is the helm.

Geordi looks up surprised, then grins, nods.

GEORDI
Unless there have been some changes I don't know about.

PICARD
Doctor Crusher?

BEVERLY
You will wish to know Lieutenant Worf is much improved. Ready to report back on duty.

PICARD
What was the diagnosis?

Beverly heads for the upper bridge.

BEVERLY
A temporary mental abberation.

PICARD
When it concerns a bridge officer, I expect a better explanation, Doctor.

32 CONTINUED:

Beverly nods, moves toward the Science Stations.

BEVERLY
Then I must first run some crosschecks in the library-computer. Klingons are so unusual in their reactions,

aren't they?

PICARD
(still puzzled, but:)
Take Science Station Two, Doctor.

33 ANGLE ON BEVERLY (OPTICAL)

moving to where Data is in view too. She begins calling up information. Innocently, Data glances to her Viewscreen. What he sees there puzzles but does not alarm him.

DATA
Intriguing, Doctor. What does helm control have to do with medical crosschecks?

She ignores him, then seems satisfied over what she views. Data has turned back to his own panel -- Beverly appears to carefully pick out a place in which to touch her panel again... and as she does so, a blue electronic EFFECT APPEARS BRIEFLY ON THE PANEL, then quickly DISAPPEARS. Beverly blinks, then looks around as if awaking from a dream.

BEVERLY
I... I don't know why I'm...

DATA
(looks up)
Is something wrong, Doctor?

34 ANGLING ON PICARD AND UPPER BRIDGE

Picard looks around, concerned over Beverly seeming to be disoriented.

PICARD
Doctor, are you all right?

34 CONTINUED:

BEVERLY
Yes... yes. I -- I'll do my work from my office. That's where I should be...

She MOVES OFF quickly toward the turbolift. Picard watches her, still concerned.

PICARD
Do you want someone to accompany you?

She EXITS into the turbolift. And the doors CLOSE. Picard turns to Troi.

PICARD
Counselor, what's happening to my people?

Interrupted by Data at Science Station 1. He suddenly straightens, frowning.

DATA
Captain? There is a malfunction in this station. I cannot bring any information up on it.

He moves quickly to Science Station 2, WE SEE that console go dead.

DATA
(continuing)
Science Two does not function either, sir.

35 WIDER ANGLE

Then, quickly, from the communications panel:

SINGH'S COM VOICE
Engineering to Captain Picard. We have something wrong with warp drive circuitry, sir.

TRANSPORTER CHIEF'S COM VOICE
Transporter Room Six to bridge. Reporting transporter console malfunction, sir.

PICARD
Mister Data, this ship is less than a year out of spacedock. What are the chances of all this occurring?

35 CONTINUED:

DATA
It is a virtual impossibility, sir.

PICARD
So what the hell is going on here?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

sweeping along at warp speed - nothing to indicate there's trouble aboard this magnificent machine.

37 INT. OBSERVATION LOUNGE - EMPHASIZING PICARD (OPTICAL)

He is irritated, pacing, snapping off his comments with a certain amount of acid etching his words. Through the window WE CAN SEE warp stars flashing past.

PICARD
... I don't understand it, Gentlemen. I need information. You're telling me there is no explanation for any of these malfunctions?

As he speaks, CAMERA PULLS BACK TO REVEAL he has on the carpet before him Singh, Data, several other Department Heads. Riker sits beside him feeling no less on the carpet himself.

RIKER
At least, sir, all department

heads report the damage repaired.

PICARD
That was not the question, Number One. What caused the malfunctions?

SINGH
I believe it was a rampant electronic short that jumped from system to system, sir. The only thing is --

PICARD
Yes, Mister Singh?

SINGH
That shouldn't be possible. The affected systems don't generally interact with each other -- and where they do, it wasn't the interlink that was malfunctioning.

PICARD
Have you spoken with Chief Engineer Argyle about the problem?

37 CONTINUED

SINGH
With all the engineering staff, sir. They're just as puzzled.

PICARD
I am not satisfied with that.

(to the others)
I want explanations of this by
the time we get to Parliament.

SINGH
But...

PICARD
By the time we get to
Parliament, Mr. Singh.

38 INT. BADAR N'D'D'S QUARTERS - ANGLE ON RIKER

This is a "Basic Quarters Suite," without special wall decorations, fairly simple solid-color furniture. The Main Room seen here is very low-lit, with dark corners and shadows prevailing. Riker is speaking firmly as we COME IN:

RIKER
These weapons were removed
from two of your people who were
loitering out of sight in the
vicinity of the Selay delegation
quarters. Would you care to
explain, sir?

CAMERA PULLS BACK TO REVEAL Riker holding out two tubes, somewhat resembling Allen wrenches, but with several curiously shaped buttons along the top of the "barrel." Riker and Tasha are facing Badar N'D'D, who glances at the tubes and lifts a disdainful eyebrow.

BADAR N'D'D
Those are not weapons, First
Officer. They are tools we use
to dispatch the animals we consume.

TASHA
Your food supply is not on the same deck as the Selay delegation, sir.

RIKER
And you will admit these "tools" can kill.

38 CONTINUED

BADAR N'D'D
(shrugs)
Some of my people are impulsive. and we all have reason to hate the Selay.

TASHA
They appear to have the same feelings about you, sir.

BADAR N'D'D
(shrugs again)
That is the nature of politics.

RIKER
Nonetheless, Chief Delegate, I'm putting you on notice that all weapons -- no matter what their basic function -- are being confiscated. Violence will not be tolerated on the Enterprise.

BADAR N'D'D

Of course not. And if any does occur, I can assure you it will not be we Anticans who start it.

RIKER AND TASHA

Thank you, sir.

They turn and EXIT, taking the two tube weapons with them. As the DOOR CLOSES behind them:

BADAR N'D'D

(ominously)

But we will finish it.

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

blasting along at warp speed.

40 INT. ENGINEER'S OFFICE - ANGLE ON SINGH, GEORDI, WESLEY

They are at one of the consoles, Singh doing something complex at a panel, with Geordi and Wesley looking over his shoulder.

41 INT. MAIN BRIDGE - EMPHASIZING WORF

Worf is at Conn, routinely monitoring his panel and appearing to be no worse for wear after his ordeal. Suddenly, he straightens, tabs in a command, frowns, tabs it again.

41 CONTINUED:

WORF

Sir, warp power is fading!

PICARD
Picard to Engineering. What is our problem?

WORF
Warp five... four... three... two...

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

EFFECT SHOT of going from WARP SPEED to SUB-WARP.

43 INT. ENGINEER'S OFFICE - EMPHASIZING SINGH

The assistant chief engineer is working the panel, shaking his head.

SINGH
We've lost the warp engine computer tie!

WESLEY
And we just dropped below warp one, sir.

GEORDI
Go to impulse power!

44 INT. MAIN BRIDGE - EMPHASIZING PICARD

He frowns, not happy, but he's just the boss around here. He doesn't make the damned thing go.

PICARD
State of the art vessel? Hah. Commander Data, signal Parliament

that we will be delayed. We will send the new arrival time as soon as determined.

DATA

Yes, sir.

He turns to his Ops panel, inspecting it.

DATA

(continuing)

Sir, subspace radio is out.

45 INT. CAPTAIN'S READY ROOM - PICARD, RIKER, DATA

Riker and Data sit opposite Picard at the desk. Picard finishes a review of reports on his viewscreen, snaps it off irritably.

PICARD

Your theories on the sudden vulnerability of these systems, gentlemen?

DATA

If the Enterprise were really this fragile, sir, she never would have gotten out of spacedock. Therefore, her systems failures are not endemic to the ship, but are more likely the result of the actions of an unknown adversary.

RIKER

We have a saboteur aboard.

DATA
I believe I said that.

PICARD
(firmly)
Gentlemen. The question now is, who. I can't believe it's one of our people.

RIKER
Agreed. Which leaves someone in either alien delegation. If the Ferengi bribed or bought even one of them, that's all that would be needed.

DATA
Ferengi contacts have been detected on both Selay and Antica, sir.

PICARD
Can any of you suggest another solution?

RIKER
(amused)
You're sounding like a private eye, sir.

DATA
Query: private eye?

45 CONTINUED

PICARD
A private consulting investigator who solves crimes.

DATA
A most interesting occupation.

PICARD
In the world of fact, it is, Data. However in literature, criminal detection becomes a fascinating exercise.
(a glance to Riker)
The immortal Sherlock Holmes would have an interesting view of our mystery, I believe.

Data cocks an eyebrow; WE CAN SEE him mentally making a note to remember that name. Meanwhile:

RIKER
I'm sure, sir -- but I'm afraid we have to find our solution without History's Greatest Consulting Detective.

46 INT. ENGINEER'S OFFICE - ANGLE ON SINGH AND WESLEY

conferring over a panel. Wesley suddenly points to a pertinent display.

WESLEY
Is it there, Mister Singh? If the control network breaks at that point...

SINGH
(nods)
... it bleeds warp engine command
off into dead ends.
(to Wesley)
Excellent. I believe I can
handle it from there, Mister Crusher.

Wesley looks up, disappointed. Now that he's spotted the problem, he wants to stay for the solution.

WESLEY
But, sir --

46 CONTINUED

SINGH
Your schedule shows classwork now.
Sorry.

WESLEY
Yes, sir.
(heads for door; turns)
But I don't learn nearly this much
in school.

SINGH
(smiles)
I tend to agree. But the captain's
orders on this are very clear.

47 INT. CRUSHERS' QUARTERS - ANGLE ON BEVERLY

She is dressed casually, relaxing in a chair, reading. She glances up and smiles as Wesley ENTERS.

BEVERLY
Solve any new problems today?

WESLEY
I was starting to, maybe, but Mister Singh sent me off to class.

BEVERLY
Wes -- you're only an acting ensign.
(slight smile)
You have to let the commissioned officers do some of the work.

WESLEY
Mom, listen. I've learned more than they understand. For example, on Channing's dilithium crystals theory I was telling you about...

BEVERLY
(frowns; puzzled)
When did you tell me about that?

WESLEY
This morning. Don't you remember?

Beverly stares at him, starting to grow a little concerned.

47 CONTINUED

BEVERLY

Honestly, I don't, Wes.

WESLEY
You asked if the warp engines had to do with navigation, and I said --

BEVERLY
Why would I have said that?

The two of them look at each other. Why, indeed?

48 INT. ENGINEER'S OFFICE - ANGLE ON SINGH (OPTICAL)

working at the console where we saw him earlier. He is busy, digging into the problem, checking his results on a viewscreen that pulls up different schematics as he works the board. He reviews the schematic currently on the screen, nods to himself, reaches for the panel again. Suddenly, a BLUE GLOW SURROUNDS HIM (OPTICAL), and he stiffens, shaking convulsively. A SCREAM is choked off as the power racks his body -- and he plummets off the chair to the deck. The BLUE GLOW FADES... leaving him lying motionless on the floor. A beat, Worf ENTERS from the Corridor outside Engineering.

WORF
Mister Singh, the Captain wants --

He pauses a short beat as he sees Singh's body, then he quickly rushes in to check for heartbeat and pulse. Nothing.

WORF
(continuing)
Engineering to bridge. Security alert!

PICARD'S COM VOICE

Picard.

WORF

Lieutenant Worf, sir. I just found Mister Singh.... he's dead.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving through space on IMPULSE POWER.

PICARD (V.O.)

Captain's log, stardate 41249.4. Assistant Chief Engineer Singh has been found dead in the Engine Room Office, cause unknown. We continue to run on impulse power.

50 INT. READY ROOM - PICARD, RIKER, CRUSHER, TASHA

Tasha is very upset over Singh's death.

PICARD

(to Beverly)

I want the autopsy as soon as

possible, Doctor.

TASHA
Captain, I'm so sorry. To have one of our people die like this...

PICARD
First, let's find out how he died. Doctor?

BEVERLY
The autopsy is underway, sir.

PICARD
(to Riker)
It could be... a word you're not to use...
(leans in; low voice)
...murder. Status of investigation?

TASHA
Underway.

RIKER
Our best people.

51 INT. ENGINEER'S OFFICE - ANGLE ON WORF, WESLEY, GEORDI

They are clustered around the console where Singh died. Geordi is examining the panels there; Wesley steps up from behind, indicates a place on the panel.

WESLEY
Sir, he may have been working

there on restoring warp power.

GEORDI
(eyes panel; then)
According to these readings, we could go back to warp speed now.

Wesley examines the board, looks up, surprised:

WESLEY
But that wasn't the reading when I left.

WORF
Singh probably repaired it just before he was killed.

WESLEY
But he couldn't have fixed it from here, sir! The problems we saw were inside the engines!

GEORDI
Who else could have corrected it, Wes?
(to Worf)
Inform the bridge of engine status.

52 INT. MAIN BRIDGE - ANGLE ON PICARD

WORF'S COM VOICE
We now have warp capacity, sir. All power on line.

PICARD
Well done. Warp engines ready.

(to conn)
On previous heading, warp factor six.

53 EXT. SPACE - ENTERPRISE (OPTICAL)

The ship leaps into warp, the stars blurring as she makes the jump.

54 INT. GUEST QUARTERS - ANGLE ON TASHA, BADAR N'D'D

The quarters are still low-lit, mysterious. Badar N'D'D reclines on a low couch, looking up at Tasha with complete disinterest.

BADAR N'D'D
I tolerate these questions, Lieutenant Yar, because I need this vessel to get us to Parliament. Your shipboard problems do not concern me.

TASHA
They should. Our delays are your delays.

BADAR N'D'D
(waves it away)
The peace conference will wait for us.

TASHA
I must ask where you were during this vessel's Earth hours of 1800 last night and 0700 this morning.

BADAR N'D'D

Eating.

TASHA

Sir, I'm talking about hours here...

BADAR N'D'D

It was a large meal.

(smiles, revealing sharp canines)

And an interesting animal.

Tasha grimaces at the idea.

55 INT. CRUSHER'S OFFICE - TROI, BEVERLY, WORF

as Worf APPEARS at the door of Beverly's office where Troi and Beverly wait.

WORF

You wanted me, Doctor?

BEVERLY

Yes, concerning your memory blackout.

55 CONTINUED:

WORF

(nods)

I still don't remember having one.

BEVERLY

The same thing happened to me.

TROI
I want to try hypnosis on both of you. It may restore your memory as to what happened.

Beverly nods immediately. They turn to Worf who has hesitated.

WORF
I fear such things, but...

BEVERLY
Fear from you, Worf?

Worf nods.

56 INT. RIKER'S QUARTERS - DATA, RIKER, TASHA (OPTICAL)

They are gathered in chairs near the windows. (Warp speed.) Riker and Tasha compare notes on a portable viewer pad. Data is watching... and smoking a "Sherlock Holmes" style pipe. Tasha is more troubled by this than Riker.

TASHA
One thing is clear... Almost all the "peace" delegates answered our questions with lies.

DATA
Imprecise, Lieutenant. They omitted certain truths, which in itself tells us something.

TASHA

We can learn something from
non-disclosure?

DATA
Oh, indubitably, my good woman.

Tasha gives Riker a puzzled look. Indubitably? My good woman? During which, Data puffs on the pipe and Tasha pulls back as he exhales.

56 CONTINUED:

RIKER
It's something the Captain
mentioned. Sherlock Holmes, which
Data is obviously studying...

DATA
(interrupting)
Has studied, sir - every case.
(indicates)
As Holmes would have pointed
out... during the time in
question, something was afoot!

TASHA
(uncertain of the word)
"Afoot?"

Riker is becoming amused at Data's playing the "great detective" role ... and at Tasha's reaction to it. Meanwhile, Data has ignored Tasha's puzzlement over the word afoot.

DATA

While both sets of delegates say they were in their quarters, our crew locator sensed them passing here...

(indicates)

... and here.

TASHA

But since they don't show where they went, we're still in the dark.

DATA

On the contrary, dear colleague - on their return they drew medical supplies appropriate to the treatment of minor wounds and abrasions on these life forms.

RIKER

Which, leaves you with only one conclusion.

DATA

Exactly. That they were too engaged in their own affairs to have disabled our ship and murdered the engineer. Given a choice, they'd rather kill each other than any of us. It's elementary my dear Riker...sir.

56 CONTINUED: (2)

Tasha has been looking from one to the other during

this. She hesitates now, clearly uncomfortable.

TASHA
Speaking of aberrant behavior...

She isn't joking.

57 INT. SICKBAY - ANGLE ON TROI, BEVERLY AND WORF

Troi has a small machine before her which emits a resonant, melodic HUM and on which LIGHTS FLASH in a systematic pattern. She has just finished a "pass" with it in front of Beverly's face. Beverly sits in the desk chair in a light hypnotic trance. Worf watches intently; he has just gone through this himself.

TROI
Beverly... can you hear me?

BEVERLY
Yes.

TROI
I want you to go back in your mind to the moment when you first recall this sensation of memory loss. Please picture it exactly as it occurred.

BEVERLY
(pause; then:)
He's lying on the hospital bed sedated. I'm walking up to him... I---
(distressed)
I -- I -- I --

TROI
Gently...gently. How do you feel at this moment -- as you lean over him to take the specimen?

BEVERLY
I... feel... someone else... something else there too...

TROI
(waits; then:)
Go on.

57 CONTINUED:

BEVERLY
(frowns, shakes head)
I feel crowded. Not alone... get out. Get out of my mind!

Beverly is tossing her head, as if to shake free of something. Troi turns to Worf and nods, indicating Beverly.

TROI
You said almost exactly the same thing -- as though there were something else inside you.

58 INT. OBSERVATION LOUNGE - ANGLE ON PICARD, OFFICERS (OPTICAL)

Picard is at his desk, facing Troi, Beverly, Riker, Data (with pipe), and Tasha; we're at warp speed as WE COME IN:

TROI
-- Which confirms the feeling of duality that I sensed earlier in both of them.

PICARD
Why didn't you report it?

TROI
Because, sir, I assumed at first it was the kind of duality we Betazoids feel in all of you.
(sees Picard's expression harden)
Even you, sir. When you approach a decision and ask yourself which way to go... who are you talking to?

PICARD
(beat; his expression still saying "nonsense")
Your hypnotism revealed another form of duality?

TROI
Yes, sir. I believe something invaded them.

58 CONTINUED:

BEVERLY
(nods)

It seems the only possible
conclusion.

Picard stands, paces behind his desk irritably, catches sight of Data and pipe.

PICARD
Data, let's proceed without the
pipe.

DATA
If you wish, sir...
(sets pipe down)
... but I ask if you take it as
incontrovertible that it cannot
be a family member or one of our
crew?

PICARD
(beat, considering;
then:)
Yes. Very unlikely.

DATA
Then our investigation was
worthwhile, sir. We have eliminated
both the delegates and all our
regular ship's complement.

PICARD
What are you suggesting?

Data is inclined to pick up the pipe again, but remembers that Picard just issued an order about it.

DATA
I am referring to the Great

Detective's credo, sir. I quote... "We must fall back on the old axiom that when other contingencies fail, whatever remains, however improbable, must be the truth."

59 OMITTED

Riker and Picard exchange looks.

60 INT. MAIN BRIDGE - WIDE ANGLE

Geordi is at his usual Conn station; Wesley sits beside him at Ops. Worf is seated in Riker's chair. Supernumeraries are at aft stations.

61 CLOSER ON GEORDI AND WESLEY

Wesley is quiet, faintly depressed. Geordi looks over at him, grins.

GEORDI
Wes, everything's fixed now.

WESLEY
That engine computer net wasn't repaired, sir. It just suddenly became all right.

GEORDI
It's the result that counts.
(glances down at panel)
What --- ?

62 WIDER ANGLE - ON COMMAND STATIONS

WORF
What is it?

GEORDI
Helm control just went down.
(works panel - nothing)
She won't respond.

WORF
Bridge to Captain. You're needed here immediately.

Geordi works the panel controls, without result.

GEORDI
Wes, alert Engineering from your panel.

WESLEY
(works panel)
Trying...

63 ANGLE AT READY ROOM DOOR

Picard ENTERS bridge fast, Riker, Troi, Tasha, Data FOLLOWING, moving toward their stations. Beverly FOLLOWS them out onto the bridge, as:

63 CONTINUED:

PICARD
Report.

WORF
Helm is down, sir. The ship's running wild ---

64 ANGLE ON PICARD

moving to Geordi at Conn. Picard stands by Geordi.

65 ANGLE ON GEORDI, DATA, WESLEY

Wesley swiftly rises, makes room for Data to take over the panel. Geordi turns in his seat to look up at Picard as:

GEORDI
Sir, we dropped to impulse power --

66 CLOSE ON PICARD

He bends over Geordi. His left hand rests near the small control panel at Conn.

67 OMITTED

68 CLOSE ON PICARD (OPTICAL)

The strange BLUE GLOW FLASHES around Picard for a split second, then FADES.

69 INCLUDING GEORDI

staring at Picard.

GEORDI
Sir... ? Are you all right? I thought I just saw ---

70 ON PICARD

Picard remains sitting stiffly for a beat as though frozen by what has happened, and then his face takes on a slightly different expression.

70 CONTINUED:

PICARD
I'm fine.
(beat)
Everything is fine now.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

71 EXT. SPACE - ENTERPRISE (OPTICAL)

traveling on impulse power, unguided by any human hand.

72 INT. MAIN BRIDGE - EMPHASIZING PICARD

Geordi is concerned at something happening at his position.

PICARD

Why the drop to impulse power, Lieutenant?

GEORDI
(turns to Picard)
The helm is suddenly malfunctioning, sir.

PICARD
Malfunctioning? You're wrong -- Look again.

GEORDI
(turning to console)
Sir, I ---

He breaks off, staring at the panel.

RIKER
Mister La Forge?

GEORDI
(a beat; puzzled)
There's nothing wrong with the helm now. Everything is -- just as it should be, sir.

PICARD
In that case, make our heading two-nine-five mark three-seven.

GEORDI
Sir... ?

PICARD
You have a problem with that heading, Lieutenant?

72 CONTINUED:

GEORDI
Do you want to double back on our course, sir?

PICARD
That is what I've ordered.

A puzzled Geordi begins touching helm controls.

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

going into a graceful turn which will take her in the opposite direction. As it finishes the turn, the ship jumps into warp speed.

74 INT. MAIN BRIDGE - WIDE ANGLE

The bridge crew still at their positions.

75 ANGLE ON TROI

concentrating her mind on Picard, uncertain. Picard has appeared lucid; his order to reverse course is not contrary to Starfleet policy or out-of-line for a starship captain.

76 EMPHASIZING PICARD AND RIKER

Picard looks entirely normal, but with a very alert quality.

RIKER

Captain... I'm puzzled about your reversing our course.

77 ANGLE ON DATA, RIKER, TROI

exchanging looks of puzzlement. Why double back on course?

78 INCLUDING PICARD AND GEORDI

PICARD
The energy "cloud," Commander -- I believe it important to have another look at it.

78 CONTINUED:

RIKER
Sir, we're behind schedule to Parliament already ---

PICARD
I believe a very important scientific discovery awaits us on this heading.

TROI
(looks up; beat)
Perhaps you'll share your reasoning on that, sir?

DATA
Yes, since we obtained only minimal information on our sensor pass of it.

PICARD
We must go back to learn more.
(to Troi; thin smile)
Counselor... do you believe a ship captain should explain every order?

TROI
(beat; shakes her head)
Of course not, sir.

79 EXT. SPACE - ENTERPRISE (OPTICAL)

now heading the opposite direction, going back the way she came at warp speed.

79A INT. CORRIDOR

Badar N'D'D is being chased down the Corridor by a SECURITY GUARD.

BADAR N'D'D
I demand to see the captain.

FIRST SECURITY GUARD
Stop, return to your quarters... !

A stateroom door OPENS to REVEAL Ssestar trying to edge outside past a SECOND SECURITY GUARD there. First security guard has managed to stop Badar N'D'D who whirls toward the Selay delegate in revulsion.

79A CONTINUED:

SSESTAR
(indicating Badar N'D'D)
What is that doing on our deck?

BADAR N'D'D
(to Security Guard)
I demand to know why this starship has changed course!

FIRST SECURITY GUARD
Please return to your quarters, delegates!

80 INT. RIKER'S QUARTERS

Riker, Data, Troi and Geordi as Beverly ENTERS.

RIKER
You're late and you asked for this confidential meeting.

BEVERLY
Sorry. I was just so troubled by my talk with the captain. Something seems wrong... terribly wrong.

TROI
(hesitant)
I believe I sense something ... different in the Captain ... not much and maybe I'm incorrect.
(indicates Riker, Data and Geordi)
They think I may be.

RIKER

(to Troi)
You could be reacting to the
reverse course order.

GEORDI
But that's our captain. It's not
the first time he's done something
unusual.

DATA
A mere change of direction hardly
justifies mutiny.

80 CONTINUED:

BEVERLY
(to Troi)
Exactly what do you believe you're
sensing?

TROI
Exactly?
(shakes head)
It's difficult to put into
words... just a feeling that
he's, well... closed part of his
mind to me.

GEORDI
How can you tell there's something
there that you can't feel?

TROI
As I said... it's hard to say.
I just feel the captain's become

... perhaps dangerous.

RIKER
If he's dangerous...if...

GEORDI
... he'd have to be relieved from command.
(to Beverly)
Which you're allowed to do... but it's beaucoup trouble if you're wrong.

DATA
And at this moment it is all pure speculation. He has done nothing to subject the Enterprise to danger.

BEVERLY
Besides, I'd need a medical log giving clear evidence of incapacity.
(to Riker)
You could do it without that problem...

RIKER
Only if all command officers agreed it vital to do so. But he's not showing overt unusual behavior.

80 CONTINUED: (2)

TROI
Ultimately he will, I believe...

BEVERLY
Commander, as second in command, it's still in your corner. I'll order medical and psychiatric exams... You'll have to back me up somehow.

81 EXT. SPACE - ENTERPRISE (OPTICAL)

traveling through space at warp speed. Direction should be the same as PREVIOUS SHOT.

RIKER (V.O.)
First Officer's log, stardate 41249.5. As I believed, the senior command officers refused to relieve the captain from duty on such slender evidence.

82 INT. CAPTAIN'S READY ROOM - ANGLE ON PICARD

He looks up as Riker and Beverly ENTER the room and CROSS to face him over the desk. Picard looks up:

PICARD
Yes?

BEVERLY
I'd like you to come to Sickbay for some examinations, Captain.

PICARD
Oh?
(nods)

I'll be glad to do that when I'm free.

BEVERLY
I'd like to conduct them now, sir.

PICARD
Why?
(to Riker)
What can I do for you, Number One?

RIKER
Sir, Counselor Troi has recommended the examinations.

82 CONTINUED:

PICARD
(thin smile)
Same question. Why?

83 CLOSER SHOT

Riker firms up.

RIKER
It is my duty to inform the captain that we believe it possible that he is under some kind of alien influence which... may constitute a danger to this ship.

Another flicker of a smile from Picard. It never gets to his eyes, and there's no humor in it.

PICARD
I consider it equally possible
that you two and the counselor
are overworked, and possibly
suffering hallucinations.
(to Beverly)
This is an order... you're to
arrange medical and psychiatric
exams of both yourself and them.
Doctor, you realize you're all
acting strangely?

BEVERLY
I'm concerned that you've suddenly
turned the ship away from...

PICARD
(interrupting; hard)
What's happened to your mind,
Doctor? The search for knowledge
is always our primary mission.
(stands)
I'm sorry but I'm too busy for
this kind of nonsense. Must I
call security to force you to
report to Sickbay?

On his cold, penetrating stare, Riker and Beverly EXIT.

84 EXT. SPACE - ENTERPRISE (OPTICAL)

proceeding on her way back to the "Cloud" at warp
speed.

85 INT. CORRIDOR NEAR ENGINEERING - ANGLE ON TURBOLIFT

The corridor is oddly low lit. As the turbolift DOORS OPEN and Riker STEPS OUT, he glances around, frowning at the lack of light. He starts toward Engineering, and a SPARKLING LOOP suddenly whips over his head and around his neck. He lurches back, yanked by the garrote; then it is abruptly loosened. Riker regains his balance as the garrote is whipped away from his neck, and he turns to see:

86 ANOTHER ANGLE - SSESTAR AND RIKER

RIKER
What in hell... ?

The large Reptilian manages what appears to be an apologetic smile.

SSESTAR
Sorry. Wrong species.

He backs away, still offering the smile, then turns and HURRIES DOWN the corridor to huddle with four other Selays. Riker fingers his throat ruefully, goes to a computer interface on a nearby wall and touches it.

RIKER
Riker to security chief.

TASHA'S COM VOICE
Yar here.

RIKER
Security squad to the Engineering Deck. The Selays are playing hide and seek down here -- obviously

with the Anticans --
(rubs throat)
-- and it's a lethal game. I want them returned to their quarters under guard.

TASHA'S COM VOICE
Right away, sir.
(hesitantly)
And are you... aware sir, the captain expects you to take a medical exam?

RIKER
I'll do it later.

87 OMITTED

88 INT. READY ROOM - ANGLE ON PICARD

He is working feverishly at an o.s. personal Viewscreen, absorbing the information at an intense rate. A CHIME SOUNDS, and he looks up as though he is not sure at first what it means. Then he registers and:

PICARD
Come.

89 ANGLE TO INCLUDE BEVERLY

The doors slide OPEN, and Beverly ENTERS. She is in medical "blues." She is trying to appear relaxed and confident, but nagging thoughts run around her mind asking about why she is really here.

PICARD
What do you want?

BEVERLY
I have the results of the exams you ordered.

She offers a record tape, he tosses it aside and leans back in his chair... content and confident.

90 OMITTED

91 TWO SHOT - BEVERLY AND PICARD

BEVERLY
You don't care to inspect them?

Picard ignores her, she picks up her courage, moves closer.

BEVERLY
Please, are you Jean-Luc?

Slowly, Picard looks up, aware of both her and her physical closeness. He touches her hand. A long hesitation, then gently:

PICARD
He is here.

BEVERLY
The Jean-Luc I know?

91 CONTINUED:

PICARD
(nods)
And more.

BEVERLY
The "more" frightens me...

PICARD
And elates us. We wish you could understand the glorious adventures ahead.

BEVERLY
You and... ?

PICARD
Soon we'll both be home.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

92 EXT. SPACE - ENTERPRISE AND "CLOUD" (OPTICAL)

The Enterprise slows to impulse power as it heads for the large energy pattern "Cloud" which can be seen in far b.g.

RIKER (V.O.)
(troubled)

First officer's log, supplemental. On the orders of... Captain Picard, we have returned to the vicinity of the energy pattern "cloud." I am personally convinced that something from this "cloud" now shares...

93 INT. MAIN BRIDGE - WIDE SHOT

All officers at their regular duty stations, except for Picard, who is not present. Riker is in the command chair.

RIKER (V.O.)
(continuing)
... the captain's mind. But there seems to be nothing we can do... at least within regulations. There have been no actions warranting relieving Captain Picard. And our medical personnel, while dubious about his condition, are not prepared to certify the captain's incapacity.

At the Conn position, Geordi turns to look back at Riker.

GEORDI
Approaching the "cloud," sir.

RIKER
Very well, Mister La Forge. Bring us to within ten thousand kilometers and hold us there.

GEORDI

Aye, sir.

93 CONTINUED:

Picard ENTERS from his Ready Room. Riker gets out of the command chair.

RIKER

Shall we begin the scientific tests that you wanted, sir?

PICARD

(smiles)

They are already underway.

94 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

The energy pattern "shape" spreads out across the reach of space, as we saw it earlier.

95 EMPHASIZING PICARD

as he looks at the viewscreen. His face is transformed, showing longing and even a kind of love. Then he turns to the bridge.

PICARD

I have an announcement for the entire bridge.

96 PICARD AND VIEWER (OPTICAL)

Reaction and concern from all on the bridge as Picard

moves to stand in front of the viewscreen.

PICARD
As many of you suspected...
(indicating "cloud" image)
... when our ship passed through the edge of this, it accidentally carried off a sentient being... one much like these energy patterns we're seeing here.

Picard moves toward Worf.

97 VARIOUS ANGLE ON PRINCIPALS

as Picard moves to the helm.

97 CONTINUED:

PICARD
A frightening experience for any intelligent being. As if a great claw reached down and scooped up any of you from your home world. Drawn into the energy pathways of this vessel...
(to Worf)
... it found its way to you, Worf, frantic at being carried from its home. Recognizing you as sentient beings, it pleaded for help.

98 SHOT OF COMMAND AREA

Picard moving toward where Beverly stands nearby.

PICARD
... but in ways you could not understand... going desperately from one to another of you... then discovering the computer intelligence in the ship's memory circuits.
(nods)
Simplistic intelligence, but it furnished a way to slow this Enterprise thing that had captured it.
(toward Riker)
And it very much regrets the accidental death of Engineer Singh during this...

TROI
(interrupting)
Captain, do you exist in combination with the entity?

RIKER)
Is it in control of you, sir?

PICARD)
(that smile again)
By the time we combined...

99 REACTION ANGLES

as the bridge crew hears him admit the entity is now

part of him.

PICARD
... We had learned much about each other... our passion for exploration... for the unknown. We found we had similar dreams... and it offered your captain a way to realize them beyond any human expectation.

RIKER
Captain, I must speak to you privately...now.

DATA
I understand. As an energy pattern free of the limitations of matter... it might travel anywhere, at any velocity...

RIKER
(angry)
Captain, did you hear me?

DATA
(intent on Picard)
Sir, I see no way for you to journey with an energy form.

PICARD
(ignoring Riker)
Isn't there?

TROI
(reacting to a thought)
Maybe... just maybe...

(to Riker)
He's planning to beam both the entity and himself into that "cloud."

PICARD
(nods)
The transporter need not pattern your captain back into matter... we'll beam energy only...

100 ANGLE INCLUDING BEVERLY

reacting in some disgust and anger at his words and expression now.

PICARD
(ecstatic)
... and we will become...
(pleased look)
... a combined energy pattern of that life form.

101 ANGLE ON COMMAND AREA - INCLUDING BEVERLY

as Picard turns to Riker.

PICARD
A resignation from this command and from Starfleet has been appropriately recorded...

RIKER
(moving in; firmly)
I refuse to allow this, sir.

PICARD
Oh? Under what Fleet regulation? Does this resignation threaten the ship and its company in any way?

BEVERLY
(moving in)
Captain Picard, you are now relieved from duty. I judge you disabled...

102 ANGLE ON PICARD (OPTICAL)

moving his hand toward a nearby panel.

BEVERLY (O.S.)
... mentally incapacitated...

Picard's hand touches the panel and WE SEE the familiar BLUE GLOW, at which the panel becomes a BRILLIANT DISPLAY OF LIGHT on a darkened bridge. Surprised VOICES and GROANS, all matched to:

RIKER (O.S.)
Security! Help me restrain the Captain...

102 CONTINUED:

TROI (O.S.)
This is blinding me...

TASHA (O.S.)

... Where is he? These light flashes...

103 FULL ON BRIDGE (OPTICAL)

BLINDING BLUE LIGHT from all panels, ENERGY FORMS (lightning-like) flings some of the bridge crew to the floor...

WORF
Captain! I'll help you if you'll let me...

104 ANGLE AT TURBOLIFT (OPTICAL)

as in the darkness WE MAKE OUT a Figure ENTERING the turbolift, the door CLOSING.

105 ANGLE ON RIKER (OPTICAL)

Intermittently ILLUMINATED BY THE BRILLIANT FLASHES as he gets zapped again, then again, struggling to reach the captain's panel.

RIKER
Hang on to the captain, someone!

He makes it, hits the RED ALERT switch... which SOUNDS THE KLAXON and begins the RED ALARM LIGHTS BLINKING.

106 INT. CORRIDOR

Darkened too, but the FLASHING RED LIGHTS illuminate Picard turning into the Transporter Room.

107 INT. TRANSPORTER ROOM

where a crewman lies unconscious. Picard, relieved to see the crewman stirring somewhat, makes a setting on the transporter panel, jumps to the platform as WE HEAR the TRANSPORTER SOUND begin.

108 FULL ON TRANSPORTER PLATFORM

as the TRANSPORTER EFFECT takes Picard away from the Enterprise.

109 EXT. SPACE - ENTERPRISE AND "CLOUD" (OPTICAL)

The Enterprise hovers even closer to the "cloud," waiting.

110 INT. MAIN BRIDGE - WIDE ANGLE

Riker is in the command chair -- all others at their usual stations except Tasha who ENTERS very concerned and upset. Riker glances around the bridge, then:

TASHA
The Transporter Chief has no idea of what the coordinates were, sir.

GEORDI
He's just out there "somewhere?" How can we settle for that?

RIKER
Give me a choice, then.

DATA
Still no readings, no sign of anything.

Long hesitation; then, Riker sighs.

RIKER
Mister La Forge, it's time to set a course for Parliament. Warp eight.

GEORDI
We're really leaving him... ?

RIKER
I've waited as long as possible, Lieutenant.

111 EMPHASIZING TROI

She stiffens suddenly in her seat, reaching out to grab Riker's arm.

111 CONTINUED:

TROI
Wait! I'm feeling... yes, it's the captain!
(concentrating)
The captain only. He's out there alone!

RIKER
The entity... has it abandoned him?

TROI
Aban... ? No, the combination just wasn't possible out there.

(intently; fast)
The Captain's in trouble, sir;
we must beam him back!

RIKER
Beam him back as what? He's
nothing but energy now.

112 ANGLE INCLUDING GEORDI

turning to Riker, matching his pace. Time may be important to the Captain now.

DATA
Sir, the entity was caught by
the ship's circuitry -- the
captain might try to get in the
same way if he's in trouble!

RIKER
(to Geordi)
Move the ship in closer!

As Geordi turns, hurriedly doing so.

GEORDI
Moving in, sir. But where?

RIKER
No way to know. Let's hope he
can come part way himself.

113 EXT. SPACE - ENTERPRISE AND "CLOUD" (OPTICAL)

The Enterprise moving close, then closer.

114 INT. MAIN BRIDGE - MAIN VIEWER (OPTICAL)

showing Enterprise coming even closer -- the "cloud's" energy patterns becoming visible.

115 REACTION SHOT

The helm officers, intent, hoping.

116 REACTION SHOT

The Command Area with Riker and Troi -- then Beverly ENTERS with Wesley. She indicates her son to Riker, questioningly. Riker nods, goes back to his intent examination of the viewer.

RIKER
Troi, is there any way you can... "get" a message to him?

TROI
(shakes head sadly)
I wish I could.

117 SHOT INCLUDING DATA

as he swivels toward Riker.

GEORDI
Sensors are monitoring our perimeter, the ship's circuitry...
(shakes head)
Nothing, sir.

RIKER
(interrupting)

Take us into the edge of it, La Forge.

As he looks toward the Main Viewer:

118 FULL ON MAIN VIEWER (OPTICAL)

The "cloud" moving toward us -- then we're into it.

119 COMMAND AREA

Riker still intent on the viewer.

119 CONTINUED:

WESLEY
Mom, is he gone for good?

Beverly shushes her son. He tries almost a whisper:

WESLEY)
(continuing)
The funny thing is, I... I sort of liked him...

120 INCLUDING TASHA AND WORF (OPTICAL)

Worf is suddenly startled by a reading on his panel.

WORF
Sir! On my sensor controls...

A sudden BLUE GLOW APPEARS, like that which earlier indicated the entity's presence. Followed by a CRACKLE OF ENERGY which sees Worf stepping back, alarmed.

TROI
Something's here. I can feel it!

DATA
Just as before! Going to you first, Worf...

GEORDI
(interrupting)
Something crazy on my viewer circuits...
(looking toward Viewer)
Commander Riker!

Riker leaps toward Geordi's station.

121 FULL ON GEORDI'S VIEWER (OPTICAL)

An area of static is APPEARING. The STATIC IMAGE is undefined at first but is becoming a "shape," although not yet recognizeable.

121A INCLUDING COMMAND AND HELM AREAS

Very curious.

GEORDI
"Static?"

121B FULL ON MAIN VIEWER (OPTICAL)

The STATIC IMAGE as if with great effort, slowly forms itself into a lop-sided IMAGE of the letter "P."

122 INCLUDING COMMAND AND HELM AREAS

Riker coming to his feet.

RIKER
"P" for Picard!

Data moves quickly toward Riker.

DATA
He's in the ship's circuitry!
Come to the Transporter Room.
Please!

Data HURRIES toward the turbolift. Then he turns.

DATA
(continuing)
There might be a way, sir! Hurry!

Riker decides to HURRY to the turbolift himself. He joins Data and the turbolift doors CLOSE.

123 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving away, the "cloud" now in b.g.

124 INT. TRANSPORTER ROOM

where Data makes quick adjustments at the control panel.

RIKER
This is a wild theory Data!

DATA
I knew we had to have the

captain's physical pattern here,
He was the last one beamed out.

RIKER
Is what you're thinking possible?

124 CONTINUED:

DATA
Unknown at this time, sir. I
hope the captain remembers his
pattern is here.
(steps back)
If he has, his energy has moved
into the transporter relays by
now...

RIKER
(nods)
Wish we had some sign he's there.
(waits; then)
We've no choice but to risk it.

DATA
(nodding)
Energizing, sir!

125 SHOT INCLUDING TRANSPORTER PLATFORM

as Data engages the transporter. Riker waits...waits.

126 TWO SHOT OF RIKER AND DATA

watching anxiously, their disappointment building. They exchange a worried look.

127 TRANSPORTER PLATFORM (OPTICAL)

The TRANSPORTER EFFECT builds slowly, a bit unevenly... then firms up, finally MATERIALIZING PICARD. He looks around, surprised.

PICARD
What the devil am I doing here?!

RIKER
(quietly)
Sounds like our Captain...

Picard begins MOVING OFF the platform.

DATA
But confused. This Picard-pattern was formed before he went out there...

127 CONTINUED:

PICARD
(to Riker)
What's happening to me, Number One? I was ready to beam away... somewhere... I remember talk of an... an entity? But all that seems so vague...

DATA
(to Riker)
I believe the Captain is now his separate self, sir. A lot of what

happened is naturally missing...

PICARD
(interrupting)
Data, what nonsense are you talking now? Is it still "Sherlock Holmes?"

Data hesitates, exchanging a look with Riker who gives an almost imperceptible nod.

DATA
Ah, yes. Indubitably, sir, indubitably.

PICARD
(beginning to EXIT)
Well, at least get rid of that damned pipe. It smells.

As the captain ALMOST EXITS, Riker intercepts him.

RIKER
Doctor Crusher asked me to steer you past Sickbay. She says you've looked very tired.

Tasha ENTERS hurriedly.

TASHA
Sorry Commander, but Security Team Two reports they've discovered a puddle of blood outside the Selay Quarters and they can't find one of the delegates and...

127 CONTINUED: (2)

RIKER
(interrupting; annoyed)
Lieutenant, couldn't this have waited a moment? We've got the captain back.

TASHA
(to Picard)
Good to see you, sir. The problem is that one of the cooks has just been asked to broil Reptile for the Anticans... and it looks like the Selay delegate...

PICARD
Riker, with these "peace" delegates and all, I do need some rest. Take charge, Number One.

128 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The "cloud" in far b.g. as WE SEE the Enterprise go into WARP SPEED EFFECT.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Justice"
#40271-109

Story by
John D.F. Black
and
Worley Thorne

Teleplay by
Worley Thorne

Directed by
James Conway

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2ND REV. FINAL DRAFT

SEPTEMBER 4, 1987

STAR TREK: "Justice" - 9/4/87 - CAST

STAR TREK: THE NEXT GENERATION
"Justice"

CAST

PICARD	FIRST EDO CITIZEN
RIKER	TWO EDO CITIZENS
DATA	RIVAN (YOUNG FEMALE EDO)
TROI	LIATOR (MALE EDO)
BEVERLY	EDOLORD
TASHA	FIRST EDO BOY
GEORDI	CONN CREWMEMBER
WORF	EDO GIRL
WESLEY	SECOND EDO BOY

FIRST MEDIATOR (MALE EDO)
SECOND MEDIATOR (MALE EDO)
EDO
ADULTS
CHILDREN
MUSIC GROUP OF EDO HARPISTS
TRANSPORTER CHIEF
MEDICAL TECHNICIAN

STAR TREK: "Justice" - 9/4/87 - SETS

STAR TREK: THE NEXT GENERATION
"Justice"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE IN ORBIT
Main bridge	
Command and Helm Areas	SURFACE OF RUBICUN THREE

Corridor
Starboard Lounge SECOND SCENIC LOCATION
Corridor Outside the
Observation Lounge MYSTERY OBJECT
Sickbay Corridor
Sickbay EDO GARDENS

EDO COUNCIL CHAMBERS EDO COUNCIL CHAMBERS

STAR TREK: THE NEXT GENERATION
"Justice"
TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE IN PLANET ORBIT (OPTICAL)

A lovely blue and white planet, close to Earthlike in appearance.

PICARD (V.O.)
Captain's log, stardate 41255.6. After delivering a party of Earth colonists to the Strnad solar system and providing...

2 CLOSER ON ENTERPRISE (OPTICAL)

emphasizing the starship's line.

PICARD (V.O.)
(continuing)
... them with all their basic necessities, we have discovered another Class M planet in the

adjoining Rubicun star system.

3 INT. MAIN BRIDGE - ANGLE INCLUDING MAIN VIEWER (OPTICAL)

PICARD, TROI, WORF and WESLEY on duty with replacement bridge crew, all examining the planet, as:

PICARD (V.O.)
(continuing)
We are now in orbit there, having determined it to be inhabited as well as unusually lovely. It is...

4 EMPHASIZING PICARD

PICARD (V.O.)
(continuing)
... a pastoral world, which also shows evidence of learning and civilization. My first officer has taken an away team down to make contact and they are in the process of returning to the ship.

5 COMMAND AND HELM AREAS

Picard looking to Troi.

PICARD
Riker has sounded very enthused in his reports.

TROI
(nods)

He says the planet has life forms almost identical to us.

Interrupted by Beverly who ENTERS, obviously with much on her mind.

BEVERLY
Captain... !
(sees she has interrupted)
Sorry, Troi.

Troi smiles, beckons Beverly in.

TROI
The Doctor has something much more important on her mind, Captain.

BEVERLY
(frowns; to Troi)
Please, Troi, do not pick up my feelings!

TROI
Your feelings? All we need are ears.

5 CONTINUED:

PICARD
(smiles to Beverly)
You've been talking about it for days now... Shore leave for the crew.

Beverly sees that her son Wesley has also thrown her a concerned look. She gives an apologetic nod to Troi.

BEVERLY
I'm tired myself.
(to Picard)
Establishing that colony has exhausted the entire crew, sir. We're not a supply vessel. Settling all those people was a strain on everyone.

RIKER interrupts by ENTERING with DATA, GEORDI, TASHA. They all register enthusiasm, giving the replacement crew nods, smiles, thumbs up gestures as they take over their positions. Riker has continued straight to Picard, acknowledging Troi and Beverly too.

PICARD
Is it as good as your reports, Number One?

RIKER
(enthused)
Exactly per my reports, sir. Class M, so Earthlike, so beautiful, it will startle you!

BEVERLY
It sounds wonderful for the children!
(to Picard)
The Holodecks are marvelous, of course, but nothing like giving them open space and fresh air...

Beverly takes a simulated deep breath of air.

TASHA
I've listed my report on their customs and laws, sir. Fairly simple, common sense things.

5 CONTINUED: (2)

GEORDI
Wild in some ways, puritanical in others. Neat as pins, ultra-lawful, and making love at the drop of a hat.

TASHA
Any hat.

PICARD
(smile)
But even the happiest report has its negatives. Let's start with them.

RIKER
(grins)
There are none, sir. Not that any of us can find.

DATA
But there is a problem here, sir!

Data is puzzling over readings at his station.

DATA
(continuing)

I do not understand this at all!

WORF
(to Picard)
It's the faulty reading I
reported, sir.

TASHA
Sensor technicians are working
on it, sir. They've identified
it as a "glitch" in the system.

Picard turns back to Riker.

PICARD
I take it you find no "glitch"
at all in this planet, however.

TASHA
If you approve shore leave, sir,
we could start with a small group
at first.

5 CONTINUED: (3)

PICARD
Of course...
(turns)
Wesley, if we go, you will join
the away team to evaluate this
world as a place for young people
to relax.

WESLEY
Yes, sir!

He glances at Beverly to note her smiling approval of this.

PICARD
If all scans and observations confirm the reports...
(nods)
... certainly I'll approve it.
(beat)
Let's hope it is not too good to be true.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. SPACE - ENTERPRISE IN PLANET ORBIT (OPTICAL)

The same lovely planet.

PICARD (V.O.)
We are in orbit of a planet designated Rubicun Three... and have found it to be the home of a life form who call themselves the Edo.

7 EXT. SURFACE OF RUBICUN THREE (OPTICAL)

The planet is as described. We are at an inhabited part of it... clean, neat, the "streets" appearing more like a running track, bordered with flowers. The TRANSPORTER EFFECT brings in our new away team of Riker, Troi, Tasha, Worf and Wesley. In the near distance, a group of very human appearing people have seen them arriving and two of them turn and race in this direction. Worf is quickly aware of it and prepares to interpose himself protectively.

WORF
Careful, sir...

RIKER
It's all right, Lieutenant, these are the Edo we met.

8 ANGLE ON THE EDO

ARRIVING at high speed. A young female and male who, like other Edo we'll meet, are both tall, full haired, with even white teeth, great bodies. They're also dressed in loose, sexy clothing and these two wear a silvery necklace indicating high rank. Riker is watching an attractive Edo woman, saying:

RIKER
They certainly are... fit, right?

Troi is looking at an Edo male.

8 CONTINUED:

TROI
They certainly are.

RIVAN
Health and happiness!

LIATOR
A pleasant day to you!

Troi gives Riker an even sharper second look as the Edo ARRIVE and RIVAN, the woman, gives Riker a close and rather intimate hands-on hug which, although it touches upon the sensual, also combines genuine friendship, too.

RIVAN
You did return as promised!

The man, LIATOR, is looking over Troi and Tasha with healthy interest. Like Rivan, although slim and very well muscled, he has a quiet dignity that fits well with this necklace-badge of leadership.

RIKER
Rivan, Liator...
(indicating)
Also from our vessel is Troi...

LIATOR
Slowly, slowly...
(embraces Troi)
I must also welcome this lovely one...
(embracing Tasha)
... and this lovely one...

Riker waits, watching with interest until Tasha disengages. She understands his look.

TASHA

(smiles)
My pleasure.

TROI
Healthy sensuality, sir. I feel mainly happiness and friendship.

RIVAN
And I welcome this huge one...
(hugs and fondles Worf)
... oh, yes, yes...

8 CONTINUED: (2)

WORF
(pleased)
Nice planet!

Rivan moves to Wesley, stops quizzically.

RIVAN
But you are a young one. I do not know your custom regarding love.

Wesley is clearly nervous, although intrigued too. He clears his throat:

WESLEY
Uh... I guess... whatever you usually do...

Rivan shows excellent taste, giving Wesley a "hug" but without any "extras."

RIKER
Others would like to visit here too. If you'll tell us what limits you'd place on the number...

LIATOR
Whatever pleases you. We can discuss it at the Council Chambers.

RIVAN
(to Riker)
Shall we go there now or remain and play?

RIKER
Play?

RIVAN
At love. Unless you don't enjoy that.
(to Worf)
Perhaps you do?

LIATOR
(to Troi)
And you? Yes, I can see that you do.

8 CONTINUED: (3)

WESLEY
Listen, maybe I'll just go on ahead...

RIVAN
(indicates Wesley)
This is unfair to him.
(to Wesley)
We'll go to the Council Chambers. You'll find young people your age there.

WESLEY
(warily)
Well... I really can't make any promises...

LIATOR
(laughs)
You don't have to. Our rules are simple. No one does anything uncomfortable to them.

RIVAN
Come! Our people will want to know you.

Then she turns back, glancing at the more formal clothing worn by the humans.

LIATOR
Rivan, perhaps they...can't...run.

WESLEY
(to Riker)
Can't run? Sure we can run, right sir?

RIKER
(to the others)

That's the custom here, running...
(to Wesley)
Right! Lead the way!

Rivan, Liator, and Wesley LEAD OFF, the Others JOGGING AFTER them.

9 TRUCKING - EMPHASIZING RIKER AND WORF

who find themselves out in front of Tasha and Troi.

RIKER
"When in Rome... ," eh?

WORF
When where, sir?

CAMERA HOLDS as the Group runs past.

9A EXT. SECOND SCENIC LOCATION

Rivan and Liator leading the Enterprise people along another lovely pathway where an elderly but very trim FIRST EDO CITIZEN and a pair of younger N.D. EDO CITIZENS see them coming and break into a run to join them. Lots of smiles and waves.

9B TRUCKING - EMPHASIZING AWAY TEAM AND FIRST EDO CITIZZEN

The Enterprise people very much taken with the joy and good health they're seeing. First Edo citizen notes Tasha's light complexion and amazon form.

FIRST EDO CITIZEN
Good health to you!

TASHA

Happiness to you!

(to Troi)

It's like an "Eden" here.

10 EXT. COUNCIL CHAMBERS

A combination of conference and recreation facilities, lots of light and air and spectacularly healthy looking people in revealing but comfortable garb. SOUND of delighted ADULT LAUGHTER from inside the chambers too. Two adults and a child DEPART on the run, another older woman ARRIVES -- on the run too. She doesn't seem to be breathing very hard at all.

11 ANGLE ON RIKER AND TEAM

ARRIVING on the run with their Edo companions. They haven't done too badly. Rivan stops, looks Riker and the Enterprise people over, then moves in and embraces Riker again.

11 CONTINUED:

RIVAN

Good health! I thought you might be out of breath.

A SHRIEK from children at play, several Edo children race INTO SIGHT.

LIATOR

Children, we've brought you a new friend!

FIRST EDO BOY

Hello! Join us!

EDO GIRL

Yes, please!

Wesley joins the smiling children.

RIKER

(grins)

We may surprise you in a lot of ways.

12 INT. COUNCIL CHAMBERS

The kind of place you'd like to visit. No particularly formalized furnishing plan -- it includes just about any way anyone would like to sit or loll. The same sort of revealing but sensible garb here too -- along with good humor. In fact, joy is what is mainly present here. Lots of fruit, nuts, food and drink selections. A MUSIC GROUP of Harpists in sight -- admittedly strange looking harps on which they compose, and now and then PLAY LILTING MUSIC which, like everything else, is not taken too seriously here either.

RIVAN

Everyone! We've brought the visitors!

LIATOR

(gesturing to away team)

Please enjoy what we have!

13 EMPHASIZING ENTERPRISE PEOPLE

as they are taken charge of with great hospitality.

14 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

The same lovely planet.

15 INT. MAIN BRIDGE

as Data ENTERS bridge from the turbolift, strides rapidly toward his station, his face reflecting concern.

DATA
I have traced it through all sensor channels, Captain! It is not a glitch... !

Picard becomes alarmed at Data's tone, follows him to the Ops station where Data begins going over readings again.

DATA
(continuing)
... or any other form of error or malfunction, sir.

GEORDI
Confirmed by my readings, sir. It's like a "shadow something"...

DATA
Exactly! As if it's not entirely in or out of our dimension.

PICARD
"What" is, Commander?

Data points off to front starboard of the vessel.

DATA
Whatever is sitting out there without triggering our alarm relays, Captain.

PICARD
Center Main Viewer on that area.

16 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

as the IMAGE there shifts slightly, but REVEALS nothing but the planet and star background previously seen.

16 CONTINUED:

PICARD
(to Data; continuing)
I need more, Commander.

Data seems stumped for a moment, then:

DATA
Permission to go to hailing frequencies, sir?

A puzzled Picard nods.

DATA
Hailing frequencies open. On all frequencies and language forms, send...
(beat)

Enterprise to Object off our
starboard bow. Request that you
identify yourself!

As suddenly, the "what" begins appearing -- A HUGE AND COMPLEX LOOKING OBJECT, A BIT SMALLER THAN THE ENTERPRISE. IT IS HALF-TRANSPARENT BUT PARTLY SOLID, TOO, AND VERY DEADLY LOOKING. A VESSEL? PERHAPS, BUT SEEMINGLY MORE, TOO. WE WILL LEARN THAT IT SOMEHOW EXISTS HERE AND IN ANOTHER CONTINUUM AT THE SAME TIME. At the moment it appears, the Enterprise RED ALERT with KLAXON comes on too.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. SPACE - ENTERPRISE AND MYSTERY OBJECT (OPTICAL)

The partially transparent Mystery Object as described, positioned very close to the starship Enterprise. Its very nearness implies threat.

18 INT. MAIN BRIDGE (OPTICAL)

The Red Alert lights FLASHING, the KLAXON SOUNDING a couple more times, then going SILENT. The mystery object IMAGE is on the Main Viewer; Picard and the others are as we last saw them.

GEORDI
Shields and deflectors up full, sir. Main phaser banks ready.

PICARD
Hailing frequencies? Any reply?

DATA
(puzzled)
It was something unintelligible, Captain. Now running it through our logic and language circuits...

PICARD
Have a real look at it, Geordi!

GEORDI
(hurrying for the turbolift)
Aye, sir.

TASHA
Sir, my sensors read it... well, as "half there." And it does look...

She hesitates. Data finishes her thought.

DATA
As if it's partly...transparent.

18 CONTINUED:

PICARD
Data, what the hell is it?

It is rather frightening to see Data turn to his Captain... slowly shake his head.

18A INT. STARBOARD LOUNGE - (OPTICAL)

Geordi ENTERING on a run, racing to the first large port, from which the mystery object/vessel thing can be seen from here too. He stands examining it. Then:

GEORDI
Lieutenant La Forge to Captain.

PICARD'S COM VOICE
Go ahead, La Forge. What can you make out?

GEORDI
This is something I've never seen before, sir.

18B INT. MAIN BRIDGE - COMMAND AREA - (OPTICAL)

Picard intent upon:

GEORDI'S COM VOICE
It's as if it isn't entirely in our dimension, sir.

PICARD
Anything else?

GEORDI'S COM VOICE
Negative, sir. It's something I don't understand.

DATA

(to Picard)
I have some information on its first transmission, sir. It translates as...
(looks up)
... "stand by."

18B CONTINUED:

CONN CREWMEMBER
Sir! Sensors show something emerging from that... that ship, if you want to call it that.

DATA
Verified. Something very small...

19 EXT. SPACE - ON MYSTERY OBJECT (OPTICAL)

REVEALING A TINY PINPOINT OF LIGHT having come out of the side of the mystery object (no hatchway visible) CROSSING orbital space toward the Enterprise.

20 INT. MAIN BRIDGE (OPTICAL)

Data watching Main Viewer.

DATA
Getting smaller...

21 EXT. SPACE - ANGLE ON ENTERPRISE (OPTICAL)

Still smaller now, the PINPOINT OF LIGHT moves toward the starship then actually passes through its "solid" side.

22 INT. ENTERPRISE CORRIDOR (OPTICAL)

Several crewpersons stopping, astonished at the sight of what this CLOSER VIEW shows as the SWIRLING BLOB OF LIGHT comes INTO SIGHT near the corridor deck and passes on an upward diagonal path of EXITING VIEW near the ceiling beyond. (It is on its way to the bridge.)

23 INT. MAIN BRIDGE (OPTICAL)

where Conn is reacting to an alarm from his panel. Geordi RE-ENTERS bridge, takes his position.

CONN CREWMEMBER
Intruder alert, sir! But I don't...
(puzzled)
... show a location...

23 CONTINUED:

PICARD
(to Geordi)
Why a tiny swirl of light, Lieutenant? Could you make out anything else?

GEORDI
(puzzling; looks up)
No, sir. Perhaps it is meant to seem "non-threatening" to us.

DATA
(interrupting)

The away team signal has been cut off, Captain! We are no longer in contact with our people!

Conn is very puzzled over a reading at his station.

CONN CREWMEMBER
Intruder relays do show something...

He hesitates, puzzled.

PICARD
Why has everything become a something, or a whatever?

He gets his answer as the tiny SWIRLING LIGHT OBJECT COMES INTO VIEW. It is about the size of a 'light bulb' now, moving more slowly than before. COMING IN ON AN UPWARD ANGLE THROUGH THE DECK, IT STOPS NOW, SUSPENDED IN THE MID-BRIDGE AREA.

24 ANGLE ON COMMAND AREA (OPTICAL)

Picard has come to his feet, watching as the TINY SWIRLING LIGHT OBJECT which moves in his direction, and STOPS. Picard has tried not to retreat before the mysterious thing, but it is with some difficulty. Conn has moved in holding a large hand phaser ready, but has gotten a headshake from Picard. Then, from the tiny swirling light object, a VOICE we'll come to know as the EDOLORD. THE WORDS ARE TRANSMITTED WITH SUCH VOLUME THAT THEY LITERALLY SHAKE THE BRIDGE (OPTICAL OR CAMERA JIGGLE). A couple of the bridge crew throw hands to ears protectively. At the same time, we HEAR SOUND OF SOMETHING SHATTERING "GLASSLIKE" AS IT COMES APART, various PANELS FLARE WITH LIGHT.

24 CONTINUED:

EDOLORD (V.O.)
STATE THE PURPOSE...

Apparently aware the volume has been too great, the Edolord message is begun again at least at a bearable volume level.

EDOLORD (V.O.)
(continuing; repeating)
STATE...
(volume still reduced)
STATE THE PURPOSE OF WHAT YOU HAVE DONE!

25 SHOT PERMITTING NEXT EFFECT (OPTICAL)

Picard fighting to stay calm. As he realizes he has heard the entire message:

PICARD
I am Captain Picard, commanding this Federation starship...

VIOLENTLY, THE ENTIRE MAIN BRIDGE BUCKS AND SHAKES (OPTICAL AND/OR CAMERA MOVEMENTS) IN A WAY SUGGESTING SOMETHING "SHAKING SENSE" INTO A SMALL CHILD OR ANIMAL. All not seated are thrown to the deck or must hang on.

26 ANOTHER ANGLE

Data moves toward the Command Area, examining the LIGHT SWIRL.

EDOLORD (V.O.)
(repeating)
STATE THE PURPOSE OF YOUR VISIT HERE!

PICARD
(toward LIGHT SWIRL)
We have sent down what we call an away team to make peaceful contact with...

EDOLORD (V.O.)
DO YOU PLAN TO LEAVE LIFE FORMS HERE?

26 CONTINUED:

PICARD
No... we are merely visiting here...

EDOLORD (V.O.)
(interrupting)
BUT YOU DID MORE AT THE WORLD YOU JUST LEFT. WHY HAVE YOU LEFT YOUR OWN LIFE FORMS THERE?

DATA
The colony we just planted, sir...

PICARD
We found that world uninhabited. The life forms we left there...
(carefully choosing his

words)
... had sought the challenge...
(shrugs)
... at least that's the basic
reason... had sought the challenge
of creating a new lifestyle,
a new society there.
(beat; explaining)
All life on our world is driven
to... to protect its own form by
re-seeding itself as... as widely
as possible.

EDOLORD (V.O.)
DO NOT INTERFERE WITH MY CHILDREN
BELOW!

27 ANGLE ON DATA (OPTICAL)

genuinely puzzled over Picard's last statement.
Suddenly the TINY LIGHT SWIRL RISES TOWARD DATA, comes
to rest floating inches in front of his face. Then,
Data registers a surprised expression now as he
continues looking at the SWIRLING LIGHT OBJECT. Then:

DATA
Captain... I do not understand how,
but it is asking me if I was...
constructed for information
exchanges.

27 CONTINUED:

PICARD
(hesitates, then)

If there... is any way of our learning more about whatever is out there, Data...

Data starts to nod, a movement which triggers action -- the tiny LIGHT SWIRL moving in to touch Data's forehead -- resulting in Data going down to the deck with a crash.

28 ANGLE DOWN ON DATA (OPTICAL)

His entire form GLOWING as he goes stiff, eyes rolling back in their sockets.

29 EXT. COUNCIL CHAMBERS

ESTABLISHING.

30 CLOSER ON ENTRY

as Wesley comes INTO VIEW with THREE EDO YOUTHS of about his own age, two male and one a very pretty young female who has very much caught Wesley's attention. The boys have a ball; they're all smiling, laughing.

FIRST EDO BOY
Watch! You can't do this!

The Edo boy stands expertly on his hands. Wesley eyes this, decides to do something else. He turns a series of cartwheels. The Edo kids CHEER with enthusiasm, especially the girl who hugs Wesley impulsively.

EDO GIRL
I want to do something too! With you.

WESLEY
(loses smile; warily)
Uh... What?

EDO GIRL
Something you can teach me. Will you?

30 CONTINUED:

WESLEY
Well, actually, there are some games I... uh, don't quite know yet...

EDO GIRL
It's playing ball. Will you teach me?

WESLEY
(relieved)
Oh, sure. If you have a bat for the ball, I'll show you my favorite.
(sees their puzzlement)
A bat...
(shows measurement)
... a stick or branch, about this thick, this long...

EDO GIRL
We can get it from the gardens.

They race OFF leading the way, beginning to toss the ball back and forth.

31 INT. COUNCIL CHAMBERS - EMPHASIZING RIKER

Riker in the midst of reacting to something Worf has just said. With him the balance of the away team is mixing happily with various of the Edo.

RIKER
(touching his insignia)
Enterprise, come in.
(waits, then again)
Captain, do you read me?

He gets nothing in return. Troubled, he turns to Worf, speaking quietly:

RIKER
(continuing)
Let's... it may be nothing, but let's move our people together.

WORF
(nods, then)
Including the boy, Wesley? He's outside...

31 CONTINUED:

TROI
Is there some problem?

Troi has somehow sensed Riker's feelings and made her way toward them now.

RIKER

We've lost contact with our ship.

TROI
(scans room)
It's nothing these people have done... I'm certain of that. Their minds are so open...

RIKER
Help me locate Wes. He's wandered somewhere.

He LEADS Troi toward the entrance as Worf eases his way toward the rest of the Away Team.

32 OMITTED

33 INT. COUNCIL CHAMBERS - EMPHASIZING WORF

Not wanting to create a false emergency, he works his way toward Tasha carefully. She's with Rivan, Liator and other Edo.

WORF
If I can take a moment of your time, Lieutenant...

TASHA
Yes, Worf... but you've got to hear this.
(to Liator)
Are you telling me that there's no crime here whatsoever? No one breaks any laws?

LIATOR
(smiles)

Once they did. Long, long ago
there was much disorder.
(smiles; shakes head)
But not now.

33 CONTINUED:

TASHA
(to Liator and Rivan)
But I've seen no sign of... of
police... those who enforce laws.

RIVAN
We have very few. They're called
"Mediators." And they are needed
only in one place each day...

LIATOR
The "punishment zone." An area
that's selected for a period of
time.

TASHA
It's a completely random selection?

LIATOR
(nods)
No one but our Mediators know what
place or for how long. We're very
proud of the wisdom of our
ancestors. No person ever knows
where or when a zone will be.

RIVAN
(smiling too)

... and so no one risks death.

WORF
(suddenly alert)
Death?

RIVAN
(nodding)
... by breaking any law.

TASHA
Wait, let's explain this...

LIATOR
(nodding, pleased)
Only one punishment for any crime.

WORF
Anyone who commits any crime in the punishment zone dies!

33 CONTINUED: (2)

LIATOR
(nods)
The law is the law. Our peace is built on that.

TASHA
Even a small thing? Such as ignoring a rule like "keep off the grass?"

RIVAN

(nods; happily)
Then no one breaks that rule.
Who wants to risk execution?
There's always a white wall or
fence to remind anyone of a
forbidden area like that...

Tasha begins EXITING calling a question back to the Edo.

TASHA
And just who tells visitors of
those rules?

WORF
We'd better find Wesley!

They leave behind two puzzled Edo.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. EDO GARDENS

Wesley INTO VIEW with his friends, still tossing the ball back and forth. He makes a difficult catch, capturing the Edo girls' admiration again. (In b.g. is an attractive, glassed potting shed surrounded by a low white fence.)

EDO GIRL
You're very clever at this!

Wesley decides to show off, runs ahead...

WESLEY
At home we play a lot of it.
(gestures; running ahead)
Here, toss the ball ahead of me!

Which is done, but it is going over his head.

35 CLOSE ON EDO GIRL

registering concern.

EDO GIRL
No, Wes...

36 PANNING WESLEY

making a strong effort to reach the ball, leaping a neat white fence at the potting enclosure. The Boys are now registering too.

FIRST EDO BOY
(shouting)
No! It's forbidden to disturb the new plants... !

37 ANGLE ON WESLEY'S FALL

Leaping for the ball, missing... falling into the potting shed.

38 GROUP SHOT - THE YOUNG PEOPLE

The girl hanging back, ANXIOUS. The boys pressing in, short of the white fence. Wesley lying in the broken glass of the Shed.

FIRST EDO BOY
Couldn't you see the fence?
That's for new plants...

SECOND EDO BOY
(overlapping first)
Don't ever go past a white marker!

WESLEY
(getting up)
What's wrong?

The the girl sees someone approaching from O.S., reacts horrified, SCREAMS.

39 WIDER ANGLE

REVEALING a pair of Edo MEDIATORS (local law enforcement) hurrying toward the potting shed area in b.g. They are middle-aged men, exceedingly trim and healthy-looking, also kindly in appearance. Their only indication of office is a neat belt and pouch. But at the sight of them the girl SHRIEKS AGAIN and it is from genuine despair and fear for Wesley.

EDO GIRL
Oh, no! Oh, please, no!

40 PAN THE MEDIATORS IN

as Wesley climbs back over the fence, brushing himself off. The Edo young people now back away, awed at what has happened.

FIRST MEDIATOR
Speak the truth. We are Mediators.

WESLEY
(brushing clothes)
I said I was fine. Just some splinters...

40 CONTINUED:

EDO GIRL
(staying back; through tears)
He doesn't know; he's from another place.

SECOND MEDIATOR
(genuinely)
How very sad. But this zone has been selected.

FIRST EDO BOY
He doesn't understand!

FIRST MEDIATOR
(nods)
It's always sad... now doubly so.

SOUND OF RUNNING STEPS, heralding:

RIKER (O.S.)
What's happening here?

41 ANGLE TO INCLUDE RIKER AND TROI

HURRYING IN to where the two Mediators stand with Wesley. The Edo young people are frightened, stay in b.g.

WESLEY
(to Riker)
I was chasing a ball...
(indicating shed)
... and fell into that. I'm really sorry!

MEDIATOR
You admit you did that? Freely?

Wesley straightens up, throwing a look toward Riker.

WESLEY
I'm with Starfleet. We don't lie.

Riker gives Wesley a look with some pride hidden in it.

41 CONTINUED:

RIKER
(to Mediators)
It won't happen again. We apologize.

FIRST MEDIATOR
We're sorry, too. But that changes nothing.

Mixed with MORE RUNNING FOOTSTEPS.

42 WIDER ANGLE

TO INCLUDE the rest of the away team, Tasha and Worf, as they ARRIVE.

TASHA
Careful, Commander, they've got some strange laws here...

RIKER
I thought you reviewed the laws here.

TASHA
But they list nothing about punishment. That's what all this is about.

FIRST MEDIATOR
One moment, please...
(to young Edo)
Is there a witness to this transgression?

Hesitantly, sadly, the other young people nod.

FIRST EDO BOY
But it was my fault; I threw the ball past him...

First Mediator holds up his hand, appearing to be genuinely saddened as he silences the Edo boy. Second Mediator drops his head in a gesture of extreme sadness too.

42 CONTINUED:

FIRST MEDIATOR
We have a visible transgression, ample witnesses, and an admission of guilt...
(to Wesley)
... and it deeply pains us to do what we must. Are you prepared for punishment?

First Mediator has opened his pouch during this, brought out a small device (to be identified as a syringe). Second Mediator has stepped to get to the rear of Wesley, trying to get past Riker.

SECOND MEDIATOR
(to Riker)
Please?

WORF
Punishment? If you mean what the others were talking about...

RIKER
(demanding)
What kind of punishment? Name it!

FIRST MEDIATOR

Death, of course! Don't make
it...
(raising syringe)
... difficult for the boy...

Second Mediator has now squeezed past Riker, obviously intending to grab Wesley's arms from the rear... and is up-ended fast by Riker while Tasha and Worf bring out phasers trained directly on First Mediator.

WORF
Drop that; drop it now!

The Mediators seem even more stunned by what the humans have done. The syringe has been dropped; Tasha retrieves it, holds it for Riker's examination.

TASHA
It's a kind of syringe...

Riker grabs it, holds it under First Mediator's nose.

42 CONTINUED: (2)

RIKER
What is this? You said "death;"
is it "poison?"

FIRST MEDIATOR
(offended; very upset)
But... but of course it is!
Completely painless; the boy would
have felt nothing...
(indicating Wesley)
But look at him now. You've

frightened him!

WESLEY
(disbelieving)
He was going to kill me?

SECOND MEDIATOR
(to Riker)
And if this Zone were still in effect, you would all deserve death.

FIRST MEDIATOR
It was announced you came as friends. Is this how friends act?

During which Riker has touched his insignia.

RIKER
Enterprise from away team, come in.
(waits)
Are you receiving us, Enterprise?

TASHA
(touching insignia)
Urgent, Enterprise. Please respond!

43 EXT. SPACE - ENTERPRISE AND MYSTERY OBJECT (OPTICAL)

in orbit of the planet.

44 INT. MAIN BRIDGE - ANGLE EMPHASIZING DATA (OPTICAL)

CONTINUING LAST SHOT with the exception that Beverly is now present, leaning over Data and checking him with

a medical tricorder. Both are also anxiously aware of the tiny LIGHT SWIRL and his GLOWING FORM.

44 CONTINUED:

PICARD
Condition?

BEVERLY
No sign of consciousness, but the balance of the readings are quite normal for him.

45 EMPHASIZING PICARD AND BEVERLY

Both anxious.

PICARD
I believe this is some form of information exchange with whatever is over there. At least, I hope that's it.

BEVERLY
Any communication from our away team?

46 EMPHASIZING DATA (OPTICAL)

as Picard shakes his head.

PICARD
Something is blocking communication both...

He cuts off mid-word. The LIGHT SWIRL breaks contact with Data -- THEN ABRUPTLY DISAPPEARS!

47 ANGLE ON PICARD AND BEVERLY

REACTING to this, and to the LIGHT GLOW fading from Data whose eyes remain closed. Beverly reaches in quickly, touching Data, examining him again.

48 WIDER ON MAIN BRIDGE

Reactions from the others to that and to the SOUND of TASHA'S VOICE in mid-message:

TASHA'S COM VOICE
... Security, urgent. Repeating, Enterprise from away team...

48 CONTINUED:

GEORDI
(interrupting)
This is the Enterprise, Lieutenant. We're receiving you now.

49 ANGLE ON DATA

Beverly checking readings on her medical tricorder again.

TASHA'S COM VOICE
This is an urgent call for Captain Picard.

RIKER'S COM VOICE

We may need your presence here, Captain. We have serious trouble with... with a member of our away team and an unusual law they have here...

PICARD

Captain to Riker, stand by.

(to Beverly)

Signs of consciousness?

BEVERLY

None yet. Perhaps in minutes, hours... I don't yet know what's happened to him.

PICARD

Take him to Sickbay; call me the instant he's awake.

(to Geordi)

Anything new on that... that thing out there?

GEORDI

Negative, sir.

PICARD

Captain to first officer. I'm beaming down.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. SPACE - ENTERPRISE AND MYSTERY OBJECT (OPTICAL)

still next to each other, orbiting the planet.

PICARD (V.O.)
Captain's log, supplemental. We have encountered a strange vessel-like object, one with frightening power, which appears to exist partly in another dimension. On the world below...

51 EXT. COUNCIL CHAMBERS

ESTABLISHING. As before, both young and old are seen traveling easily at a run.

PICARD (V.O.)
(continuing)
... what began as a shore leave opportunity among delightful inhabitants of a lovely Earthlike planet... has led incredibly to a death sentence...

52 INT. COUNCIL CHAMBERS - WIDE ANGLE

in which Picard is being led to what appears a "seat of honor" next to Rivan, Liator, other planet folk. Riker, Troi and Geordi are moving in to take a place next to the Captain. Hovering anxiously nearby are Tasha and Worf holding their small phasers unobtrusively in hand

as they scan the Edo, alert for any further surprises.

PICARD (V.O.)
(continuing)
... a death sentence proclaimed against... one of our crew members for what our world considers a petty, non-criminal infraction. How can I allow a crew member to die for that?
(MORE)

52 CONTINUED:

PICARD (Cont'd)
How does the Prime Directive apply to this case? Indeed if we do save our crewmember, how will the frightening object up here react to that?

53 CLOSER ON KEY GROUP

Before Picard takes his seat, he moves Troi aside, speaks quietly:

PICARD
Care to comment privately how you read any of this...

TROI
(shakes head)
Unnecessary, sir.
(indicates)
I get strong feelings that they

are honest almost to a fault.
But they do have great respect,
even pride, in their own ways.

Picard moves to take his seat.

LIATOR
Welcome to our world, Captain.
We regret that our system of
justice is troubling you.

PICARD
Wesley Crusher -- where is he?

RIKER
In accord with the Prime
Directive, Captain, I've let them
hold him pending the outcome of
this.

RIVAN
(gently)
He is safe and unharmed. We
promise that.

53 CONTINUED:

RIVAN
Captain Picard... I do not know
how you Earth people conduct law
and justice; even if you respect
such things...

PICARD
We do.

LIATOR

Good, so do we. Our precepts have been handed down from long ago. The tranquility you see in our lives has been made possible by our laws...

RIVAN

We are a people of law. They do sometimes bring us sadness, but we have learned to adjust to that. Perhaps your laws work as well...

PICARD

They haven't always, but they do now.

LIATOR

Do you execute criminals?

PICARD

No... not any longer, that is.

RIVAN

You did once?

PICARD

Unfortunately, yes. But since then...

RIVAN

(interrupts)

And when you did, was it believed necessary to do so?

PICARD

Can we please get to the facts
concerning our crewmember?
(MORE)

53 CONTINUED: (2)

PICARD (Cont'd)
(waits; gets no answer)
Yes, some people then felt it was
necessary. But we've learned how
to detect the seeds of criminal
behavior... Capital punishment
is no longer justified in our
world as a deterrent.

LIATOR
But you once believed execution
necessary.
(to Rivan)
So, we are not yet as "advanced"
as they are.
(to Picard)
And since you are "advanced" in
other ways too, I suggest you use
the, ah, transfer device...

RIVAN
"Beam... "

LIATOR
... the "beam" device to permit
the Wesley boy to escape from us.
We will record him as a convicted-criminal
out of our reach...
(then sarcasm)

... an "advanced" person who luckily escaped the barbarism of this backward little world.

Picard reacts uncomfortably to this.

PICARD
Unfortunately, we have a law ourselves known as the Prime Directive...

RIVAN
(nods)
Riker has explained it to us...

PICARD
Is the boy in the slightest danger from you right now?

Rivan and Liator exchange looks.

53 CONTINUED: (3)

LIATOR
(to Rivan)
Until sundown?

RIVAN
(nods; to Picard)
Because you are strangers, we are delaying enforcement of the law. But we must act by the time of sundown.

PICARD

Then, I have another question now, please. While orbiting... while circling high above your world as we do... we encountered a strange object, a "vessel" perhaps? Do you know of such a thing? It was... well, you could say not entirely real, at least not completely what you might call solid...

RIVAN

Do you mean God?

PICARD

God?

LIATOR

God is said to be somewhere up there. Protecting us.

A long beat during which the Enterprise people exchange looks, uncertain what this could mean.

PICARD

Exactly... exactly how would you describe "God?"

RIVAN

(indicating Picard)

As you just did. As existing both here and in another place also.

LIATOR

But when God wants to show its power, it can make itself felt

most fully.

53 CONTINUED: (4)

GEORDI
(with a look to Picard)
We know.

Communicator BOS'N WHISTLE SOUNDS; Picard touches his insignia.

PICARD
Picard here.

BEVERLY'S COM VOICE
CMO Crusher here, sir. Commander Data has just regained consciousness.

PICARD
What condition? Can he talk?

BEVERLY'S COM VOICE
He is insisting on it, sir. Urgently.

Troi has made a signal to Picard, mouths the word "Wesley."

PICARD
Stand by; Picard out.
(to Troi)
I'd rather explain about her son to her personally.
(to Rivan and Liator)

You promise Wesley Crusher will
be safe until sundown?

LIATOR
(nods)
You have our word.

PICARD
Then, will one of you return with
me to our vessel?

RIVAN
(nods)
Of course. I'll go as a hostage
for the boy's safety.

53 CONTINUED: (5)

PICARD
No, that's not it. I want you
to... identify something for me,
if you can.
(touches insignia)
Captain to Transporter Room.
Stand by for three to beam up...

Picard motions to Troi, beckons for Rivan to join them
as they stand to one side.

RIVAN
I'm...frightened...

TROI
(touches her gently;
smiling)

No reason to be.

PICARD
Transporter Room, energize.

54 EFFECTS ANGLE - (OPTICAL)

as Picard, Troi and Rivan BEAM OUT.

55 EXT. SPACE - ENTERPRISE AND MYSTERY OBJECT/VESSEL

still in orbit of the planet together.

55A INT. CORRIDOR OUTSIDE OBSERVATION LOUNGE

Picard, Troi and Rivan ENTER SCENE coming down the corridor. Rivan is astonished by what she is seeing. She looks from Troi to a couple of very efficient appearing crewmembers who are passing.

RIVAN
But this is a ... a city. A great city!

Now, Beverly ENTERS SCENE also, her expression freezing as she sees Picard and bears down upon him.

BEVERLY
Captain, I've just seen the away team report about Wesley...

55A CONTINUED:

PICARD
(interrupting; firmly)

In a moment, Doctor...

BEVERLY
(interrupting)
"In a moment... "

PICARD
(icily)
Exactly, Doctor, in a moment.
(to Rivan; more gently)
You were about to say... ?

Rivan gives Beverly a puzzled glance, then turns her attention to Picard, indicating the vessel.

RIVAN
Since you have all this power,
why be concerned about our laws?
You could take the boy from us!

PICARD
(troubled smile)
It's not that simple.

Beverly gives a quick look at Rivan and Picard at this, beginning to understand at least something of what may be happening. With so much of her own at stake, it is all Beverly can do to keep from interrupting again, but Picard's firm expression detains her. Picard, Beverly, and Troi lead Rivan into a turbolift. Troi gives a troubled look toward Rivan.

55B INT. MAIN BRIDGE

as Picard, Troi and Rivan ENTER from turbolift.

TROI

From here we can view whatever's
outside our vessel.

RIVAN
Do you mean my world?! You said
we'd be high above it...

55B CONTINUED:

PICARD
(nods)
And something else that's up here
circling your world too. It's
very important to us... perhaps
to you... to know what it is.

Rivan is puzzled.

56 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

REVEALING THE MYSTERY VESSEL/OBJECT out beyond what WE CAN SEE of the Enterprise. CAMERA PANS to Rivan, Picard, Troi, and Beverly. At the instant Rivan sees it, she drops to one knee, clenching her eyes closed, with hands crossed over her chest.

PICARD
I'm sorry, Rivan, but this was
necessary. Do you know what that
is?

Rivan nods jerkily, her eyes still clenched closed.

TROI
(waits; then gently)

Can you tell us what it is?

Rivan stays frozen in the same position. Picard now waits, then:

PICARD
Is it "God?"

Rivan again nods jerkily, eyes still clenched.

PICARD
(continuing)
Now, it's very important you answer something. How do you recognize what it is?

57 ANOTHER ANGLE

Rivan actually trembling. Troi bends close, speaks encouragingly:

57 CONTINUED:

TROI
Nothing will harm you, I promise! Just tell us how you recognize it.

RIVAN
(beat; weakly)
It... has appeared...before. It is... the same.

PICARD
Can you speak to it... Does it

speak to you?

TROI

Captain... !

57A ANOTHER ANGLE (OPTICAL)

Troi is pointing agitatedly to where the mysterious object/vessel is GLOWING BRIGHTER, and the bridge begins to shake as WE HEAR THE IMMENSE VOLUME OF THE VOICE WE HEARD EARLIER IN THE BRIDGE.

EDOLORD (V. O.)

RETURN MY CHILD!

BEVERLY

(to Captain; puzzled)

"Return... ?"

Picard's eye falls on the trembling Rivan and he suddenly understands. The moment interrupted by the Enterprise beginning to SHUDDER and the LIGHTS BLINK OFF, EMPHASIZING THE NOW BRIGHTLY GLOWING EDOLORD OBJECT/VESSEL.

TROI

It's coming toward us, sir... !

And this is exactly what is happening. THE EDOLORD OBJECT/VESSEL IS MOVING TOWARD THE ENTERPRISE ON A COLLISION COURSE. The Enterprise is SHAKING heavily now, WE CAN HEAR STRUCTURAL STRAIN.

Picard understands what to do, takes off his insignia, attaching it to Rivan's clothing as:

57A CONTINUED:

PICARD
Picard to Transporter Room, urgent!

TROI
Yes, do that! But hurry... !

BEVERLY
It is still coming toward us...

TRANSPORTER CHIEF'S COM VOICE
Transporter Chief to Captain...

PICARD
One to beam down to away team location. Hurry!

57B ANGLE EMPHASIZING RIVAN (OPTICAL)

Picard steps back from her, his insignia attached to her clothing.

PICARD
Engage, Transporter Room, urgent! Engag...

The TRANSPORTER SOUND cuts him off and Rivan BEAMS OUT.

57C ANGLE INCLUDING VIEWER (OPTICAL)

as slowly the LIGHTS COME ON and the EDOLORD OBJECT/VESSEL RETURNS TO ITS ORIGINAL DISTANCE FROM ENTERPRISE.

57D INT. SICKBAY CORRIDOR

as a turbolift door opens, Picard and Beverly EMERGING to stride down the corridor toward Sickbay.

BEVERLY
What do you intend to do about my son?

PICARD
He is being held safely, until sundown...

Beverly pulls to a stop, faces Picard.

57D CONTINUED:

BEVERLY
When he faces execution! Although he has committed no crime, certainly none that any sane and reasonable person would...

Beverly's words have come faster, louder, until she finally realizes she is giving way emotionally. She stops, controls herself with an effort we can see.

BEVERLY
(continuing)
I... apologize, sir... but this is very difficult for me...

PICARD
You saw what that thing was about to do. I have a ship, an entire

crew to consider...

BEVERLY
If you felt the same, you'd be
as frightened and trembling...

PICARD
(quietly)
But I am.

They face each other silently. Then she nods.

BEVERLY
Data is in Sickbay here. You'll
find him able to talk.

58 INT. SICKBAY

Data is conscious, being scanned on Sickbay equipment by a MEDICAL TECHNICIAN. As Beverly and Picard ENTER, the Technician pauses in what he is doing.

MEDICAL TECHNICIAN
He's checking out fine, Doctor.

BEVERLY
(nods)
Finish it later, please.

The medical technician withdraws. Picard moves in to bedside. Data nods at him.

58 CONTINUED:

DATA

I was an excellent choice for
them, Captain. They could
communicate with me quite...
(shakes head)
... I was about to say quite
"easily," but there was nothing
"easy" about it. Fortunately,
they stopped short of overloading
my circuitry...

PICARD
(interrupting)
You're saying they. It is a
vessel of some sort...

DATA
(interrupting)
Definitely not a single "entity"
if that's what you mean, sir...
although they know the Edo worship
them as a "God thing."

PICARD
They know... ?

DATA
(nods)
They recognize that this is quite
expected and harmless at the
present Edo stage of evolution,
and...

PICARD
(interrupting)
What kind of vessel?

DATA

(without pause)
It is perhaps not what we'd understand as a "vessel," sir. The dimensions this one occupies allows them to... well, to be in several places at once. But they consider this entire star cluster to be theirs, and it was probably unwise of us to attempt to place a human colony in this area.
(MORE)

58 CONTINUED: (2)

DATA (Cont'd)
Of course, there are three thousand four other planets in this general star cluster in which we...

PICARD
Data, don't babble!

DATA
"Babble," sir? I am not aware that I ever babble, sir. It may be that from time to time I have considerable information to communicate, and you may question the way I organize it...

Data trails off as he becomes aware of Picard's expression.

PICARD

Please "organize" it into brief answers to my questions. Do they accept our presence at this planet?

Obeying Picard exactly (and without any sign of rancor), Data gives clipped answers.

DATA
Not yet decided, sir.

PICARD
(waits)
Please feel free to volunteer any important information, however.

DATA
I volunteer that they are now observing us, sir.

PICARD
To judge what kind of life forms we are?

DATA
No, it is more curiosity, sir. I doubt they expect us to abide by their value systems.

Picard throws a glance toward Beverly, as:

58 CONTINUED: (3)

PICARD
Do they... know of our Prime

Directive?

DATA

They know everything I know, sir.

PICARD

And, in your opinion, if we violated the Prime Directive.. ?

BEVERLY

(interrupting; blurting it)

That's not a fair question at...

Beverly bites off her words. But it is all she can do to keep from saying more.

PICARD

(to Data)

Continue.

DATA

That would be a case of judging us by our own rules, sir. If we violate our own Prime Directive, they might consider us deceitful and untrustworthy.

(beat)

You do recall, sir, they cautioned us not to interfere with their "children" below.

(looks from Beverly to Picard)

What has happened?

BEVERLY

(exploding)

The Edo want to execute my son.
(to Picard)
I will not allow that to happen,
Jean-Luc!

She exhibits a fury that Data has watched with considerable interest. He turns to Picard.

DATA
Most interesting, sir. The
emotion of motherhood, compared
to all others felt by humans...

58 CONTINUED: (4)

Beverly whirls on Data now.

BEVERLY
SHUT UP!

She DASHES angrily from the room. Data looks from Picard, to her, to Picard. Then he nods:

DATA
You were right, sir. I do tend
to babble.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

59 EXT. SPACE - EMPHASIZING ENTERPRISE (OPTICAL)

The mystery object between starship and planet, their relative positions not moving.

PICARD (V.O.)
Captain's log, stardate 41255.9. Whatever the object or vessel in orbit with us, it hangs there like a "nemesis". It is one thing to communicate with something mysterious...

60 INT. STARBOARD LOUNGE (OPTICAL)

Picard sitting alone, looking out at the mysterious object.

PICARD (V.O.)
(continuing)
... but it is quite another to be silently observed by it. I am concerned whether it understands the same concept of reason that we do?

Picard ponders all this for a moment more until Data ENTERS. Picard beckons.

DATA
You sent for me, sir?

PICARD
Let's talk some more, Data.

DATA
Yes sir. What level of communication?

Picard gives him an annoyed look.

PICARD
Any. My apologies for saying you babbled.

60 CONTINUED:

DATA
But I do, sir.
(beat)
It was wise to beam back the Edo woman.

PICARD
(nods)
Barely in time.

DATA
(nods)
The Edo's "God" is very protective of its children.

PICARD
There was no choice but to learn...
(indicates mystery object)
... what we could about that thing from her.

DATA
Apparently the Edo people had seen it before, from time to time, sir.

PICARD
(nods)
But I'm sorry I had to. She was so frightened.

DATA
(nods)
Understandable. To share an orbit with "God" is no small experience.

Picard looks at Data, smiles.

PICARD
You have a facility for seeing things not in the way we do, but as they truly are.

Picard shifts in his seat closer to Data, addresses him eye to eye.

60 CONTINUED: (2)

PICARD
(continuing)
I need help, my friend. I cannot let Wesley or any member of this vessel be sacrificed this way. The Prime Directive does not really intend that.

DATA

The problem, sir, is there!
(indicates mystery object)
Although they have learned of the Prime Directive from my mind, how will they evaluate it? How do they reason? What are their values? Remember its warning to us, sir.

PICARD

Exactly. How do I explain not obeying the laws down there, not permitting young Crusher's execution? Does that endanger this ship and over a thousand other lives?

DATA

Would you choose one life over one thousand, sir?

PICARD

(snaps)
I refuse to let arithmetic decide questions like that!

Picard examines Data's expression again. Then, he indicates out toward the mysterious object/vessel again.

PICARD

Did you learn anything of the relationship between the Edo and that? Why are they so certain it is "God?"

DATA
Any sufficiently advanced life form can appear to others to be that, sir.
(MORE)

60 CONTINUED: (3)

DATA (Cont'd)
(looks out toward the Object)
But when they were probing my thoughts, Captain, I could feel that whatever they are now, they once existed in this dimension, just as we do. Perhaps also in the same kind of "flesh and blood" form. Since then, however, they have evolved considerably further. Their present existence in mixed dimensions no doubt has advantages we do not understand...

PICARD
Then, in their earlier flesh and blood existence they could have once shared our kind of values.

DATA
The Edo share them, sir.

PICARD
Why would advanced things like that feel obliged to protect the Edo?

DATA

Perhaps because the Edo are a child-race by comparison. Possibly a race which the life forms over there "planted" here much as we now plant human colonies on Class-M planets.

Interrupted by Beverly ENTERING. She moves to face Picard, trying for a somewhat respectful position of attention. She is mastering her emotions, but the pain is obvious.

BEVERLY

Having fulfilled my professional obligations regarding Commander Data...

60 CONTINUED: (4)

PICARD

You now request permission to beam down -- permission granted.

(stands)

You can accompany me while I try to resolve this.

(starts; then stops and turns)

And you should know that whatever the cost, I will not allow them to execute your son.

Beverly turns to Picard -- she wants to fall crying at his feet, or embrace him, cover him with kisses of

gratitude.

BEVERLY
(correctly)
Thank you, sir.

PICARD
(to Data)
Take command, Data.

Picard STRIDES OUT of the lounge, then Beverly HURRIES AFTER him. As he leaves, Data smiles a second time.

DATA
Aye, sir.

61 EXT. COUNCIL CHAMBER

Only a few Edo in sight. It's getting late in the day.

62 INT. COUNCIL CHAMBER - ANGLE ON RIKER

at the door, looking outside. Then he turns, takes a few steps to where Liator sits talking with Rivan.

RIVAN
Almost dark.
(turns)
I want the boy brought here now.

On hearing this, Tasha and Worf move in. They do not brandish their phasers but it is clear they will enforce what Riker wants. Rivan and Liator obviously understand this -- and perhaps do not really oppose it.

62 CONTINUED:

TASHA
I'll go along with you.

LIATOR
Of course.

They EXIT. Then WE HEAR the TRANSPORTER ARRIVAL SOUND and:

63 TRANSPORTER SHOT (OPTICAL)

where several Edo come to their feet in wonder again as PICARD AND BEVERLY BEAM IN.

RIVAN (O.S.)
Captain Picard...

Her RUNNING FOOTSTEPS as she hurries INTO SCENE. Reaching Picard, she drops worshipfully to one knee, crossing her hands across her chest, eyes closed as when she saw the mystery/vessel object. She hands Picard his insignia.

RIVAN
I saw you share the sky with God.
You must be Gods.
(turning to the other Edo, eyes still clenched)
And the boy too.

The Edo there shuffle nervously, uncertainly. They have always appeared to be a calm, intelligent life form, never seeming overly superstitious, but should they reject this possibility? Beverly turns to Picard

hopefully; is this an answer to the dilemma? Then Picard bends, lifts Rivan up by her elbows.

PICARD
No, no, we're not "Gods."
(small smile)
Your own idea of that is much better for you at this time...

WESLEY (O.S.)
(interrupting)
Mother...

64 ANOTHER ANGLE

to INCLUDE WESLEY ENTERING along with Liator, the two Mediators. Those two act rather stiffly, officers of law who have tried to do their sworn duty and are having outsiders interfering with it. Wesley has stopped short of going to his mother.

WESLEY
(to Beverly)
I guess you know a lot has happened here...

BEVERLY
(nodding; holding it in)
I know.

WESLEY
Are you going to let them kill me, sir?

PICARD

No.

(turning to Liator and Mediators)

But I'd like to prevent it in a way you can understand...

FIRST MEDIATOR

How can we let this happen, Liator? Everything we respect, our law, our peace, our world's order...

SECOND MEDIATOR

(moving to Picard)

You are more powerful but we beg you not to do this to us. At least study what we once were -- hurtful to each other, savage, thieving...

RIKER

(interrupting)

We understand. In fact, your system of law and punishment may be better than many we once had.

(points at Picard)

But he has laws he must obey too. And one of them says he must protect his people from harm.

64 CONTINUED:

LIATOR

We did not ask you to come here...

PICARD

(nods)

Which has to do with another law I must obey. All of us are sworn not to interfere with other life in the galaxy. I am caught between the two. If I save this young man, I break that law...

FIRST MEDIATOR

And you should be executed if you do so!

PICARD

(nods)

I may suffer almost as much. Starfleet takes our Prime Directive very seriously...

SECOND MEDIATOR

No, it is God who will punish you!

RIKER

(nods)

That has crossed our minds too.

LIATOR

Our laws have been violated. What of justice?

TASHA

What of justice to Wesley? Does he deserve to die?

FIRST MEDIATOR

What makes our law strong is the

certainty of punishment!

BEVERLY
But my son had no warning...

SECOND MEDIATOR
We cannot allow ignorance of the law to become a defense...

64 CONTINUED: (2)

RIVAN
Is it possible we are wrong about that? Surely there is such a thing as too much harshness...

FIRST MEDIATOR
We do not dispense mercy... only justice.

TASHA
(calls from entrance)
Their sun is almost down, sir.

PICARD
(to the others)
Stand ready to beam out.

65 ANGLE FOR BEAM OUT (OPTICAL)

as the Away Team gathers in position. CROSSING toward them, Picard passes Liator.

PICARD
The question of justice has

concerned me a good deal lately.
Pained me. Until now, Liator.
I realize now that there can be
no justice...

SECOND MEDIATOR
God will destroy you!

PICARD
(back to Liator)
... no justice so long as laws are
absolute. Life itself is an
exercise in exceptions.

RIKER
(quietly)
Bravo. When has justice ever been
as simple as a rulebook, sir?
(looks around)
Six to beam up, Captain?

PICARD
(touches insignia)
Six to beam up.

65 CONTINUED:

SECOND MEDIATOR
(screams it)
God will punish you!

And with this ringing in their ears, they BEAM OUT.

66 EXT. SPACE - ENTERPRISE AND MYSTERY OBJECT/VESSEL

both still in orbit.

67 INT. MAIN BRIDGE - INCLUDING MAIN VIEWER (OPTICAL)

as the turbolift DISCHARGES Picard, Riker and the others. The balance of our regulars are on duty there too.

RIKER
Main Viewer on!

They slowly take their positions, eyes on the Viewer. As Wesley ENTERS with Beverly, Geordi looks up.

GEORDI
Greetings, Jailbird.

It doesn't get a big laugh at this moment.

PICARD
Hailing frequencies open.

TASHA
Open, sir.

PICARD
To the object sharing this orbit... we will remove the human colonists from the adjoining solar system if signaled to do so. Or we'll proceed on our mission, if signaled to do that. Please tell us...

DATA
Captain!

The IMAGE on the Viewer begins FADING, FINALLY DISAPPEARS.

67 CONTINUED:

GEORDI
Is that a signal?

PICARD
(beat)
I was hoping for more.

GEORDI
More of what, sir? I'm happy it's gone.

RIKER
(nods)
We're all thrilled with that, sir.

PICARD
(beat)
I was hoping we'd learn more about it. But since we can't...
(looks to Riker)
Take us out of here, Number One.

RIKER
Gladly, sir.

68 EXT. SPACE - ENTERPRISE (OPTICAL)

as it begins leaving orbit.

FADE

OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Battle"

#40271-110

Story by
Larry Forrester

Teleplay by
Herbert Wright

Directed by
Rob Bowman

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FINAL DRAFT

SEPTEMBER 14, 1987

STAR TREK: "The Battle" - 9/14/87 - CAST

STAR TREK: THE NEXT GENERATION
"The Battle"

CAST

PICARD	FERENGI:
RIKER	DAIMON BOK
BEVERLY	KAZAGO
DATA	RATA
TROI	
TASHA	STARGAZER:
GEORDI	PHANTOM BRIDGE CREW
WORF	VOICES (V.O.)
WESLEY	FIRST VOICE (V.O.)
	SECOND VOICE (V.O.)
	THIRD VOICE (V.O.)

STAR TREK: "The Battle" - 9/14/87 - SETS

STAR TREK: THE NEXT GENERATION
"The Battle"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
Captain's Quarters	
Main bridge	FERENGI VESSEL
Sickbay	

Conference Room USS STARGAZER
Transporter Room #1
Ready Room

USS STARGAZER
Bridge (Redress)
Captain's Quarters (Redress)

FERENGI STARSHIP
Science Room

STAR TREK: THE NEXT GENERATION
"The Battle"
TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE AND FERENGI VESSEL (OPTICAL)

as the two starships cruise through space together.

PICARD (V.O.)
Captain's log, stardate 41723.9. In response to a Starfleet order we are in the Xendi Sabu star system having rendezvoused with a Ferengi vessel which has requested a meeting. Although...

2 CLOSER ON STARFLEET AND FERENGI VESSELS (OPTICAL)

emphasizing the difference between the two.

PICARD (V.O.)

(continuing)
... we arrived here and made appropriate signals to the Ferengi three days ago, they have so far responded only with the message: "Stand by, Enterprise."

3 INT. CAPTAIN'S QUARTERS (OPTICAL)

PICARD at his desk, star charts on a nearby monitor. He's in some physical discomfort, presses his knuckles to his temple, GROANS. We HEAR a CHIME from his door.

PICARD
Come!

The door opens; BEVERLY ENTERS. She carries a medical kit.

BEVERLY
You called for me?

PICARD
Yes, Doctor. I've been feeling... odd, lately. Fatigued. And now I've got a headache.

3 CONTINUED:

Unslinging her medical kit, Beverly looks up, surprised.

BEVERLY
A what?

PICARD

Certainly you know what a
"headache" is, Doctor.

Beverly is already beginning to move a medical tricorder sensor over Picard's head. WE HEAR it FAINTLY BEEPING as she checks readings she is getting.

BEVERLY
Of course. But I don't often
encounter one.

She makes an adjustment on the tricorder, gets HUM SOUND as she takes another kind of reading.

PICARD
The reason for it seems fairly
obvious. What are these Ferengi
up to? "Stand by, Enterprise."
Stand by for what?

BEVERLY
I can't find a thing wrong.

PICARD
I can't either. But they could
be baiting some kind of trap...

BEVERLY
With your head. I see nothing
physically wrong, but I want to
run additional scans in Sickbay.

PICARD
Doctor, all I've got is...

BEVERLY
(interrupting)

... is an order to report to
Sickbay.
(friendly smile)
From the one person aboard who can
give you an order.

Picard hesitates, then smiles and nods, starts to rise.

3 CONTINUED: (2)

RIKER'S COM VOICE
Captain from first officer.
They're finally sending a message.

Picard comes fully to his feet, touching his insignia.

PICARD
On my way, Number One.
(CROSSING to door)
Sorry, Doctor. Duty calls.

4 INT. MAIN BRIDGE (OPTICAL)

RIKER, TROI, DATA, GEORDI, TASHA, and WORF are at their usual stations. Picard ENTERS JOINING Riker at the Command Area. The Main Viewer displays the Ferengi vessel.

RIKER
They're prepared to talk, sir.

PICARD
Have they given any hint what
they've been waiting for?

TASHA
Negative on that, Captain. But they have identified their Captain as "Bok," DaiMon Bok.

TROI
If it's Bok I'm sensing, he seems anxious to meet you, sir.

PICARD
Me? Why me? I've never heard of him.

GEORDI
You'll be able to see him now, sir. They're willing to communicate on visual.

DATA
A reminder of something we learned the only other time we dealt with Ferengi, sir -- their hearing is very sensitive.

4 CONTINUED:

WORF
(nods)
Yes, they could pick up even a whisper being transmitted.

PICARD
Consider ourselves reminded.
(to Tasha)
Open hailing frequencies.

TASHA
Hailing frequencies open, sir.

PICARD
Ferengi vessel! This is Captain
Jean-Luc Picard of the Enterprise.
We are transmitting visually.

A beat, then the Main Viewer DISSOLVES INTO a FULL FRAME HEAD SHOT of DAIMON BOK, brightly lit, distorted. He's smoothly patronizing, clipped in speech, and arrogant. (OPTICAL)

BOK
Is this THE Captain Picard?

PICARD
Do we know each other?

BOK
I know you, Picard.

PICARD
I'm afraid you have the advantage.
Is this... Bok?

BOK
I am Bok, DaiMon of the Ferengi.
I have asked you here to discuss
a mutual problem, Captain.

PICARD
What problem is that, DaiMon Bok?

BOK
I insist on speaking of that

matter in person. Shall we meet
on your vessel or mine?

Troi signals Tasha who touches her panel.

4 CONTINUED: (2)

TASHA
Hailing frequencies closed.

TROI
Captain, I sense considerable
deception on Bok's part. And
danger!

RIKER
Then definitely, sir, you should
meet with him here. Keep him
under our control.

Picard nods, turns and signals to Tasha who touches her
panel again.

TASHA
Now open, sir.

PICARD
(toward Viewscreen)
I appreciate your offer, DaiMon
Bok, and ask you to be our guests.

BOK
(smiles)
As you wish, Picard. Perhaps this
will begin a new era of

cooperation for both our peoples.
In one Earth hour, then?

Everyone on the bridge is stunned by the unexpected concession.

PICARD
One hour, Bok. End transmission.

The viewer CLEARS BACK to the Ferengi ship. The Enterprise bridge crew reacts.

WORF
I can't believe they're coming here!

PICARD
(turns to Troi)
They agreed a bit too easily.

Troi nods.

4 CONTINUED: (3)

PICARD
(continuing; nods back)
Then, in one hour we'll know why.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. SICKBAY

Beverly is using twenty-fourth century diagnostic tools to examine the prone Captain.

PICARD
Are you accustomed to always getting your way, Doctor?

BEVERLY
(nods)
When my way makes sense, Captain. There are still forty minutes before the Ferengi beam over; I'll have these scans done in ten.

PICARD
A lot of effort for something as simple as a headache.

BEVERLY
"As simple?" It is my job to know your condition intimately. You should not have a headache unless something is wrong.

She is clearly puzzled over finding nothing. She makes a new setting on the scanner.

BEVERLY
(continuing)
It may be true that headaches were once quite common... but this was

in the days before the brain was charted...

(very puzzled; a new setting)

... before we understood the nature of pain... when we were suffering from such things as the common cold.

She swings the "scanner" away from Picard. He half rises.

PICARD

And so why do I have a headache, Doctor?

5 CONTINUED:

BEVERLY

I haven't the slightest damned idea!

She picks up a tiny device, turns it on and WE HEAR a light HUM from it.

PICARD

What's that?

She presses it against his forehead. The light HUM becomes SHRILLER.

BEVERLY

Something doctors use when they feel foolish over being proven wrong.

(takes device away)
Feel better?

PICARD
(surprised)
The pain's gone.

She turns the device OFF, puts it aside.

BEVERLY
Medical fakery -- the pain's actually still there, just cloaked. I'll want further exams when this Ferengi matter is settled.

6 INT. MAIN BRIDGE (OPTICAL)

Riker, Troi, Data, Geordi, Tasha and Worf on duty as WESLEY ARRIVES by turbolift, hurriedly addresses Riker:

WESLEY
Sir! You'll soon be getting an intruder alert!

RIKER
What? Wesley, if you've something to report...

But Wesley has hurried toward Geordi, interrupting:

6 CONTINUED:

WESLEY
(to Geordi)

If you'll scan heading four-four
mark one-six-three, Lieutenant,
you'll find...

INTRUDER ALERT SIGNAL sounds, Tasha reacting, turning to Riker:

TASHA
Intruder alert, sir...

GEORDI
(reading his panel)
I've got something, sir... very
distant.

Turbolift opens TO BRING Picard onto the bridge, unnoticed by most as Tasha silences the ALERT and Wesley turns to Riker.

WESLEY
It's an old style starship,
Constitution Class, heading this
way under impulse power, sir.

RIKER
Says who?

Picard moves in to Command Area. Conversation DIES as he takes his seat there.

PICARD
Carry on.
(to Wesley)
Answer the first officer's
question.

WESLEY

Uh... says the long distance sensors, sir. I was in Engineering, playing around with boosting sensor output...

DATA
(interrupting; smiling)
Very interesting. Boosting it how?
(seeing Picard's look; to Wesley)
We will discuss it later.

6 CONTINUED: (2)

GEORDI
(interrupting)
I read it now, sir, as... a Constitution Class starship... coming this way under impulse power.

Exactly as Wesley described it minutes before. Picard suddenly grimaces, a wave of pain catching him by surprise and he has to suppress a surprised GROAN and finds it necessary to again press a knuckle against his forehead for a moment.

RIKER
Sir? What's wrong?

PICARD
(fighting it off)
Nothing, just... a mild headache.
(to Wesley)

The correct procedure, Ensign, would have been to signal your finding to the bridge immediately.

WESLEY

Yes, sir.

RIKER

Bringing it here personally...
(indicates Main Viewer)
... perhaps with the idea of being on hand for the Ferengi beam over... might have imperiled our ship had something hostile been approaching.

Wesley has thrown Picard a nervous look at Riker's guess that the Ferengi beam over was his motive.

WESLEY

Yes, sir.

WORF

We are receiving no signal at all from the approaching starship, sir.

DATA

(to Picard)
Time, sir.

6 CONTINUED: (3)

PICARD

Time? Oh, for the Ferengi to beam

over.

(to Riker)

Do you see any problems connected with this old starship coming in?

RIKER

Suggest we'll be safer, sir, with the Ferengi over here whatever is happening.

PICARD

Concur.

(to bridge)

Stand by!

(to Tasha)

Let's bring them on visually.

TASHA

Hailing frequencies open, sir.

7 ANOTHER ANGLE INCLUDING MAIN VIEWER (OPTICAL)

PICARD

Enterprise to Ferengi vessel. We are standing by to receive you.

The Ferengi vessel IMAGE on Main Viewer DISSOLVES INTO IMAGE OF BOK, being joined by KAZAGO, First Officer, and RATA, Second Officer.

BOK

Ready to transfer ourselves over, my dear Captain Picard.

PICARD

Question... where shall we receive you?

BOK
On your own bridge, of course.
Ferengi efficiency!

With a FERENGI LIGHT SWIRL BEAMING EFFECT, the three Ferengi figures FADE OUT OF SIGHT. The Main Viewer IMAGE DISSOLVES TO THE FERENGI SHIP IMAGE AGAIN.

8 ANOTHER ANGLE (OPTICAL)

as the Enterprise bridge crew waits, but nothing happens for awhile. Finally:

PICARD
Data? What do you read?

DATA
Nothing, sir.

WESLEY
It could take a few moments, Captain. If they build up their beaming energy through capacitors as seems likely...

Then, FERENGI BEAMING EFFECT STARTS WITH SOUND -- FOLLOWED BY THE KIND OF LIGHT SWIRL WE JUST SAW ON THEIR SHIP. It solidifies into BOK, KAZAGO, and RATA.

PICARD
We welcome you in peace to the Enterprise, DaiMon Bok.

BOK

(ingratiating)
It is our pleasure, Captain Picard. Might I introduce my first officer, Kazago, and my second, Rata?

PICARD
(nods to acknowledge)
This is my first officer, Commander Riker...
(Bok nods)
And Counselor Troi. Second Officer Data; Lieutenant La Forge; security officers, Lieutenant Yar and Lieutenant Worf; Ensign Crusher.

Bok has squinted hard at Troi and Tasha.

BOK
Yes, we have heard you use females...
(checks them again)
Clothed females. Most interesting.

RIKER
(smiles)
They are that, sir.

8 CONTINUED:

Kazago now turns to scrutinize Data.

KAZAGO

And the android was mentioned too.
(to Picard)
What is its price? We should like
to purchase it.

PICARD
It... he is not for sale.
Commander Data is...is...

Made uncomfortable by this, Picard seeks the right words. Riker fills in:

RIKER
You wouldn't want him, Kazago.
He's second-hand merchandise.

DATA
(rises)
Second-hand, sir?
(then sees Riker's
smile)
Oh, of course! A human joke...

TASHA
Excuse, Captain, but the
unidentified starship is
continuing in, still no signal
at all...

BOK
Think nothing of it.. It is under
our control.

PICARD
(alert)
One of our starships under your
control?

BOK
(smiling)
Do not be alarmed. It is a gift from us.
(slight bow to Picard)
With which we honor the "Hero of Maxia."

PICARD
Who?

8 CONTINUED: (2)

BOK
(abrupt)
Why you, Picard, of course! Don't you remember the Battle of Maxia?

PICARD
I'm sorry, I'm afraid I do not. Data?

As the android searches his own memory, Bok is visibly disturbed at Picard's lack of memory.

DATA
Captain, he may refer to an incident which occurred seven years ago in the Maxia Zeta star system, where an unidentified starship...

BOK
(angry)

Unidentified?! That fine vessel
was Ferengi!

DATA
(to Picard)
Which you destroyed, sir.

PICARD
(turns to Bok)
My sincere regrets, Bok, but that
ship did not identify itself.
It simply attacked; we defended
ourselves...

BOK
(beat)
Such mistakes happen in space.

DATA
(to Picard)
Hardly a "mistake," sir. Your
report showed it deliberately
attacked...

Picard is signaling Data to forget it:

TASHA
(interrupting)
Do you want the arriving vessel
on Main Viewer, sir? It is only
a thousand kilometers away now...

8 CONTINUED: (3)

BOK

Put it on your viewer.

PICARD
(nods to Tasha)
Main Viewer.

9 ANOTHER ANGLE INCLUDING MAIN VIEWER (OPTICAL)

on which an IMAGE of an approaching Constitution Class starship WILL APPEAR.

KAZAGO
We have set its controls to automatically take station in space next to your Enterprise.

BOK
(to Picard)
There is no one aboard it.

RATA
(to Picard)
When, with your permission, its log will be downloaded into this ship's records.
(smiles)
At a price...

BOK
(thunders)
No price!

KAZAGO
(astounded)
No price?

PICARD

For what purpose? What is this all...

Picard's headache comes back, striking him hard this time. He GROANS, surprised, presses hard on his own temples. Troi comes to her feet, alarmed.

TROI
I felt something too, Captain. What is it?

RIKER
Sir... ?

9 CONTINUED:

BOK
Perhaps it is... his conscience?

TROI
(a tigress)
Why do you say that?!

RIKER
Bridge to Sickbay...

PICARD
(overlapping)
No... no, I'm fine...

TROI
(to Picard; puzzled)
It seemed as if... as if it were... something from your past?

PICARD
I'm all right now; I'm fine.
(to Bok; indicating viewer)
What is this all about?

BOK
It is about the battle I mentioned, Captain. A gift in honor of that occasion. Look at that ship closely.

PICARD
(to Geordi)
Enlarge please, La Forge.

On Main Viewer, the IMAGE MAGNIFIES into closer view. Picard is mesmerized by what he is seeing -- and recognizing. Bok is amused by this.

PICARD
It... it is the Stargazer. My old ship, but how... where did you find it?

BOK
It was a derelict, adrift in space on the far side of this star system. How it got there...
(grand gesture)
... is none of my business, Captain. But now that vessel is yours, if you wish to have it.

9 CONTINUED: (2)

KAZAGO
(to Bok)
We are not selling it to him?

BOK
Call it an act of friendship.

RATA
At no cost!? Ugly. Very ugly!

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN;

10 EXT. SPACE - THREE VESSELS (OPTICAL)

The Ferengi, the Stargazer, and the Enterprise next to each other.

PICARD (V.O.)
Captain's log, stardate 41724.1. Bok and his officers have returned to their vessel, inviting us now to officially take possession of the Stargazer. They will stand by while completing the downloading of its log to us.

11 INT. SICKBAY

Picard now under the full body scanner, while a concerned Beverly, with technician, gives him a complete scan. Troi stands in b.g., very curious.

BEVERLY
Like before?

PICARD
Perhaps... it hit with more impact.

TROI
"Hit?"
(to Beverly)
Sorry, but anything could be important.

BEVERLY
You say you "felt" something yourself?

TROI
I... believe so. Like... well, a thought...
(puzzled)
But rather... "mechanical" in nature.

11 CONTINUED:

PICARD
Are you sure it wasn't one of my thoughts? At that moment, I was remembering being at the helm of the Stargazer, a maneuver being

made. We were hit...
(beat; puzzled)
Something's burning... I smell smoke!
(pushing at scanner)
Don't you smell it?

Beverly has moved in past the technician, speaks soothingly.

BEVERLY
There's nothing burning, Jean-Luc.

PICARD
Ah... no, of course. It was... the memory I was calling up.
(finds a smile for Beverly)
Sorry.

Riker ENTERS as Troi moves toward Picard, concerned.

TROI
Memory or... "nightmare?"

PICARD
(smiling again)
Well, it was strong, whatever it was.
(looks up at Riker)
Ready, Number One.

RIKER
Staff's waiting if Doctor Crusher approves.

BEVERLY
I'll do better than that -- I'll

go along.

12 INT. MAIN BRIDGE - MINIMUM CREW

Geordi at Riker's station, Worf and Wesley holding down Conn and Ops.

12 CONTINUED:

WORF
But if they don't know what the Ferengi are up to, what good is it to sit there guessing?

WESLEY
Well... sometimes it determines exactly what you don't know.

GEORDI
Dead on target, my friend. Would you like to go up and listen to them?

WESLEY
(beat)
Some day. Right now I'm happy to be here.

13 INT. CONFERENCE ROOM

CAMERA BEGINS ON Riker, who is conducting this de-briefing. Then INCLUDES Picard, Data, Troi, and Beverly.

PICARD

We were traveling at warp two through the Maxia Zeta star system when an unidentified starship suddenly appeared and fired on us! From close range.

RIKER
Where did it come from?

PICARD
It must've been lying in a deep moon crater nearby. The first attack damaged our shields, and in the confusion it hit us a second time.

RIKER
No clue who they were?

14 CLOSER - EMPHASIZING PICARD

seeming to become absorbed in the story.

14 CONTINUED:

PICARD
No name, no reason...
(looks up sharply)
Can you identify them, Vigo? Our shields are failing; if they come in again... ?

TROI
(interrupting)
Sir? Who's Vigo?

It seems to take Picard a moment to adjust to where he is.

PICARD
Ah... my weapons officer on the Stargazer.
(weak smile)
I was getting caught up in this.

RIKER
(puzzled for a moment)
Then, with your shields failing, sir...

PICARD
I improvised. With the other ship coming in for the kill...
(describes with his hands)
... I ordered a sensor bearing, and when it went into its return arc...

DATA
... you performed what Starfleet textbooks now call "The Picard Maneuver."

PICARD
What any good helmsman could have done. I dropped into high warp...
(with his hands)
... then stopped right off the target vessel's bow...
(slaps hands together)
... and fired everything I had.

RIKER
By blowing into warp speed, you appeared for an instant to be in two places at once...

14 CONTINUED: (2)

PICARD
And our attacker fired on the wrong one.

RIKER
As you say, "what any good helmsman could have done."
(smiles)
But you did it first...

PICARD
A "save our skins" maneuver. The Stargazer was on fire, finished. We had to abandon ship, and limp through space in shuttlecraft for weeks before being picked up.
(beat)
I haven't thought about it in years...

DATA
The Ferengi are standing by for us to take possession of the Stargazer, sir.

PICARD
(to Riker)

I want to go over to her.

RIKER
(nods)
I understand, sir.
(smiles)
Once my people make certain she's safe.

15 EXT. SPACE - ENTERPRISE, FERENGI VESSEL, STARGAZER (OPTICAL)

The past and the present.

16 INT. STARGAZER BRIDGE (REDRESS BATTLE BRIDGE)

A BEAM OF LIGHT explores the deserted bridge. Signs of fire still remain, blackened consoles and scorched wall panels. It comes to rest on a wall PLAQUE, which Data reads out loud:

16 CONTINUED:

DATA
USS Stargazer. Constitution Class. Starfleet Registry NCC 2893...

Suddenly, the bridge LIGHTS are up, as Geordi strides in.

GEORDI
I activated the emergency power cells...
(looks around)

Amazing they still work.

Data has turned on a position viewer. Worf joins his team members, tricorder in hand.

WORF
The rest of the ship is all clear of surprises, Lieutenant Yar.

GEORDI
When I read about this ship at the Academy, I never dreamed I'd ever be on her.

TASHA
(touches insignia)
Yar to Enterprise. All clear, sir.

17 INT. ENTERPRISE - MAIN BRIDGE

Riker's in command, Picard absent.

RIKER
Thank you, Lieutenant. Captain?

18 INT. TRANSPORTER ROOM #1 (OPTICAL)

Picard, Beverly and Tasha are present on the pads.

PICARD
Yes, Commander

RIKER'S COM VOICE
Stargazer searched and secured, sir. Give her my best.

18 CONTINUED:

PICARD
I will that, Number One.
(to Chief)
Energize!

And the TRANSPORTER EFFECT sends the trio OUT OF SCENE.

19 INT. STARGAZER BRIDGE (REDRESS) (OPTICAL)

as the captain and companions MATERIALIZE. Picard stands still for a moment, a living "deja vu" in process.

PICARD
Hello, old friend...

Data is at the Science Station monitor which he had turned on earlier.

DATA
You'll find this intriguing, Captain.

PICARD
What do you find, Data?

DATA
Last entry was dated seven years ago, sir. By you...
(reading)
"We are forced to abandon our starship. May she find her way without us."

(looks up)
Apparently, she did.

Beverly is watching Picard carefully.

BEVERLY
How are you feeling, Captain?

PICARD
Fine, Doctor.
(to Tasha)
Lieutenant Yar, run a structural analysis on the Stargazer for impulse tow.
(to Data)
Data, download all computers to the Enterprise and file...
(to all)
I'm going to my old cabin.

20 INT. STARGAZER - CAPTAIN'S QUARTERS (REDRESS)

Not as much fire damage here as on the bridge. Picard sits center, an old travel chest cracked open and several items from it on a nearby table. He pulls out an old framed diploma from it, inspects it.

21 CLOSE ANGLE DOWN ON OPEN TRAVEL CHEST (OPTICAL)

where taking out the diploma has REVEALED A METALLIC SPHERE which is about a half-meter in diameter. Suddenly it GLOWS, HUMS.

22 BACK TO SHOT

in the midst of Picard being racked with pain, which doubles him up, GROANING.

23 EXT. SPACE - EMPHASIZING FERENGI STARSHIP (OPTICAL)

Menacing.

24 INT. FERENGI STARSHIP - SCIENCE ROOM (INTERCUT AS NEEDED) (OPTICAL)

TIGHT on a silver-grey half-meter wide SPHERE identical to the one we just saw with Picard, with a pulsating light band around its equator. CAMERA WIDENS to include Bok, near a large wall SCREEN - WAVY LINES move across, as Bok works the controls.

BOK
(to himself)
Try this, "Hero of Maxia."

25 INT. STARGAZER - CAPTAIN'S QUARTERS

Picard again racked with pain.

PICARD
DAMNNNN!

Picard lurches, stumbling against his chest.

PICARD
(continuing)
OHHHH!

He falls atop the chest, closing it. A beat, then he gets shakily to his feet again, disoriented.

25 CONTINUED:

BEVERLY (O.S.)
Captain?

Then she APPEARS at the door. He is fighting his way back to control.

BEVERLY
Another headache, sir?!
(eyes him)
That worries me. I want you back on the Enterprise.

PICARD
Yes, but... my things here...

BEVERLY
I'll see they're sent to your Enterprise quarters.

26 EXT. SPACE - EMPHASIZING ENTERPRISE (OPTICAL)

ESTABLISHING again.

27 INT. MAIN BRIDGE (OPTICAL)

Kazago is seen on our starship's Main Viewer. Riker is looking in that direction.

RIKER
Enterprise now taking possession of Stargazer, Kazago.

KAZAGO
Permission granted, Riker.

Riker looks up, amused.

RIKER
Actually it was quite a bargain, Kazago. I thought the Ferengi always made a profit on things.

Kazago's VIEWER IMAGE growls a Ferengi obscenity, DISSOLVING INTO A VIEW OF THE FERENGI VESSEL. Everyone's at their station. Picard ENTERS.

RIKER
Set sub-warp speed for towing, La Forge.

27 CONTINUED:

Picard returns to his chair in Command, as Troi watches him, frowning as she feels something she doesn't like...

DATA
Starfleet has responded to our request, sir. A tug will rendezvous with us and tow the Stargazer back to Xendi Starbase Nine.

RIKER
Very well, Data.
(to Picard)
How was it, Captain?

PICARD
(distant)

Strange, Number One. Like
visiting the house you grew up
in, but no one's home, except the
phantoms of the past...

TROI
It has troubled you?

PICARD
Not as much as this damn headache,
Counselor. Take over, Number One.

RIKER
Aye, sir.

Picard EXITS. Riker exchanges a concerned look with
Troi.

RIKER
(continuing)
What's wrong?

TROI
I wish I could say.

28 INT. CAPTAIN'S QUARTERS

Picard ENTERING, passes his chest and the other things
we saw in his Stargazer cabin. He goes to his bunk,
throws himself down heavily.

29 CLOSE ON PICARD

A beat as he rests, then he breathes with almost a
GROAN, and CAMERA BEGINS MOVING IN TO EXTREME CLOSE

SHOT. VOICES FADE IN; ECHOES FROM THE PAST.

VOICES (V.O.)
... shields weakening, Captain!
Torpedoes armed! Where are they?
Ohmygod, sir!
(explosive NOISES)
Fire! Fire!!

And Picard's eyes POP OPEN, an old terror returns -- but immediately the voices STOP.

30 INT. READY ROOM (OPTICAL)

Riker waiting while Data closes the door. He offers the nearby monitor to Riker.

RIKER
What is it, Data? Why all the mystery?

DATA
It is the records of the Stargazer, sir. What the Ferengi call the "Battle of Maxia"...
(using monitor)
It seems the Captain's personal log contains a much different version of that conflict than the official historic account.

Riker hardly knows how to take this, but he looks at the monitor.

RIKER
What are you saying?

DATA
It would appear that the starship which Captain Picard attacked, had in fact, been under a flag of truce...

RIKER
What?!

30 CONTINUED:

DATA
And apparently, the captain destroyed the ship without notice or provocation.

RIKER
Impossible. What about the fire aboard the Stargazer?

DATA
An accident in Engineering.

RIKER
And the proof?

DATA
It is logged in his own voice. Would you care to hear it?
(no answer)
Sir? Sir?

CAMERA slowly TIGHTENS on the baffled Riker, as we:

FADE

OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SPACE - ENTERPRISE, STARGAZER AND FERENGI VESSEL (OPTICAL)

as the Enterprise tows the Stargazer by its tractor beam.

RIKER (V.O.)
First officer's personal log, stardate 41724.2. An unexpected discovery made by Commander Data in the downloaded log of the Stargazer...

32 CLOSE ON ENTERPRISE (OPTICAL)

RIKER (V.O.)
(continuing)
... appears to indicate Captain Picard was guilty of falsifying the report he made to Starfleet concerning the Stargazer's last voyage.

33 INT. CAPTAIN'S QUARTERS

Picard seems stunned by what he's hearing from his desk computer, his own voice plays back quietly under the

scene, not to be understood.

PICARD
What does this mean?

RIKER
I don't know, sir. That sounds
like your voice.

PICARD
Don't you know it is, Number One?

RIKER
No, sir, I don't. I refuse to
believe you could have said that.

34 CLOSE ON DESK COMPUTER

from which Picard's VOICE now plays NORMAL VOLUME.

34 CONTINUED:

PICARD'S RECORDED VOICE
... and I admit I must have
mistaken their subspace antenna
for a weapons cluster.
Unfortunately, I fired our main
phasers...

35 BACK TO SHOT

as Riker and Picard hear NORMAL VOLUME:

PICARD'S RECORDED VOICE
(continuing)

... and our direct hit destroyed
the unknown vessel instantly.

Moving almost as through fatigue, Riker TURNS OFF the desk computer.

RIKER
I recognize, of course, your voice has been simulated somehow. I've already put Data to work on it.

PICARD
Thank you, Will.
(shakes head)
I never made that log entry, of course. But it still creates a duty for you to perform.

RIKER
Yes, sir, I must report it to Starfleet. But at this distance, it will take at least a full day for subspace communications to reach there...

PICARD
... and another full day for their answer to return. I'd like the truth on this by then.

RIKER
Sir, you can't believe they'd relieve you from command...

35 CONTINUED:

PICARD
Why shouldn't they? Better safe than sorry with the Ferengi now making friendship overtures.

RIKER
And it's certain that the Ferengi are behind this faked log. No wonder they're still out there, waiting...

Riker trails his words at the sight of Picard now grimacing in pain.

RIKER
(continuing)
Headache back, sir?

PICARD
Damn!
(nods)
I'll call the doctor again.

RIKER
It's no wonder you have one, with all this going on, sir.
(moving for door)
Try to relax. I've got things in hand.

PICARD
Once again...

Riker EXITS. Picard, obviously still in pain, turns back to his desk computer, switches it ON. From it, he hears:

PICARD'S RECORDED VOICE
This is a confession, given by me, Jean-Luc Picard, commanding USS Stargazer, in the hopes that my belated honesty will be taken into account by Starfleet when judging...

36 INT. MAIN BRIDGE

Riker ENTERS on his way to the Ready Room.

RIKER
La Forge, open hailing frequencies.

GEORDI
Open, sir.

36 CONTINUED:

RIKER
I'll take it in the Ready Room.
(as he EXITS)
A secure channel, Geordi.

And as Riker closes the Ready Room door behind him, Geordi complies, puzzled.

GEORDI
Secure, Commander.

37 INT. READY ROOM (OPTICAL)

Riker's seated in Picard's chair, as he hails the

Ferengi.

RIKER
Starship Ferengi! This is Commander Riker here. I'd like to speak to First Officer Kazago.

A beat, and on the small Viewer in the room, Kazago APPEARS.

KAZAGO
A problem, Riker?

RIKER
Is our channel secure on your end?

KAZAGO
(pushes o.s. button)
It is now.

RIKER
Are you aware of the details of the Battle of Maxia?

KAZAGO
Captain Bok has just made me aware of it, Riker. The infamy of your Picard is now fully known.

RIKER
Infamy?!

KAZAGO
I would call the wanton destruction of an unarmed vessel infamy.

37 CONTINUED:

Riker's doubt got a new shot in the arm.

RIKER
And if I produce evidence that Captain Picard's log entry was falsified to indicate that... ?

KAZAGO
What else would your decadent culture say to defend such disgrace?! But I can hardly imagine you contacted me to discuss an ancient battle.
(impatient)
What do you want of me?

RIKER
Just one question.

KAZAGO
As you humans say, I'm all ears.

RIKER
First officer to first officer, Kazago, if your Captain Bok knew of that, why this peaceful meeting to present us with the Stargazer?

KAZAGO
We freely give YOU back your derelict warship and now you accuse US of crime, Riker?!
(amazed)

I can bear NO more insults!

At that, the screen abruptly GOES BLACK, Kazago's patience gone. Riker is as stumped as before.

38 INT. FERENGI VESSEL - SCIENCE ROOM (OPTICAL)

Bok's using the sphere, the wall screen a strong pattern of wavy lines (as in twentieth century oscilloscopes).

39 INT. PICARD'S QUARTERS

Picard is now GROANING, suffering intense pain. The door chime SOUNDS.

39 CONTINUED:

PICARD
Who the hell is it?!

Beverly ENTERS, as the door opens. She's carrying the medical device which previously eliminated Picard's pain.

BEVERLY
Not resting, Captain?

PICARD
More like dying, Doctor. What's wrong with me?!

She puts the pain relief device on Picard again, turns it on.

BEVERLY

I wish to hell I knew, Captain.
But something unusual has
definitely happened to you.

PICARD
Why do doctors always state the
obvious like it's a revelation?

BEVERLY
Why do captains always think
they're immortal?
(reads band)
Better now?

40 INT. FERENGI VESSEL - SCIENCE ROOM - CLOSE ON BOK (OPTICAL)

Bok makes an adjustment, and the discordant hum "tunes" the lines to move faster.

41 INT. PICARD'S' QUARTERS - BACK TO SCENE

Picard has another terrible wave of pain, which doubles him over, to Beverly's surprise.

PICARD
Aghhh! My head!

BEVERLY
(tabs it higher)
Now that has to do it right?

From Picard's reaction, we know it doesn't...

41 CONTINUED:

PICARD
No!

Beverly tries another device on Picard in concert -- a "light needle" -- like a pencil with a laser beam extension.

BEVERLY
You didn't say it's been this bad!

PICARD
It hasn't been! But it is getting worse, Doctor...

42 INT. FERENGI VESSEL - SCIENCE ROOM - CLOSE ON BOK (OPTICAL)

Bok makes another adjustment, and the lines move slower.

43 INT. PICARD'S QUARTERS - BACK TO SCENE

Beverly seems to be getting results, as Picard responds.

BEVERLY
It has to be some kind of emotional pressure connected with the Stargazer...

PICARD
I got the damn headache before I even knew my old ship still existed...
(pain easing)
But maybe you're partly right...

Beverly sits next to him.

BEVERLY
Want to talk to Counselor Troi
about it?

PICARD
(pain again)
What I need now is a friend...

BEVERLY
(quietly)
I'm here.

Picard eases up to a sitting position opposite Beverly, the subject as painful as the headache.

43 CONTINUED:

PICARD
(eyes CLOSE)
The Stargazer was an exploration
vessel. The fight at Maxia was
not my first action, but it was
the first time I ever killed
anyone.

BEVERLY
You had no choice...

Picard jams OPEN his eyes, the nightmare still alive for him.

PICARD
Didn't I? I don't know
anymore... I just don't know.

BEVERLY
Commander Riker told me about the altered log, sir. If that's troubling you...

PICARD
(ignores her)
The last three nights, I... hear voices. I'm standing on the bridge, fire all around me... the klaxons, smoke, and I give the order...
(amazed)
And now the Stargazer is really here!
(back to her)
And that log... Am I going crazy? How do I know if I was in my right mind at Maxia? How do I know if I'm in my right mind now?

With that, Beverly quickly injects Picard with a hypospray, and eases him back onto the bed. He doesn't resist, as she attaches two sensor pads on his forehead.

PICARD
What was... that?

BEVERLY
Just something to let you sleep.

PICARD
(already working)
Yes... sleep... I need sl...

43 CONTINUED: (2)

And Picard drifts off, thanks to medical expertise, as Beverly lowers the lights and EXITS.

44 EXT. SPACE - ENTERPRISE AND STARGAZER (OPTICAL)

as both SLOW, against the starry forever.

45 INT. ENTERPRISE - CAPTAIN'S QUARTERS

Picard's back is AWAY FROM CAMERA. A beat, then a MOAN... He shifts his leaden weight, in an unconscious attempt to get comfortable, as CAMERA SLOWLY TIGHTENS. Over which, reverb VOICES, muted.

VOICES (V. O.)
... shields weakening, Captain!
Torpedoes armed!
(explosion)
Where are they?

46 INT. FERENGI SHIP - SCIENCE ROOM (OPTICAL)

Bok's narrowing in on what he's looking for as he adjusts the wavy lines again, so that they begin to parallel each other in synch...

BOK
(to himself)
And now, dear captain, you are ready to live the past!

47 INT. PICARD'S QUARTERS - BACK TO SCENE

Picard starts to squirm, his arm twitches, CAMERA

TIGHTENING. VOICES CONTINUE, REVERB AND MUTED.

VOICES (V.O.)
Where did they... come from?
(KLAXON)
Phasers, sir? Sir?
(blast)
SIR?

Now he convulsively turns over as muted sounds of battle continue.

47 CONTINUED:

VOICES (V.O.)
(continuing)
What should we do, sir?
(radio static)
Should we fire back?

TIGHT on Picard, as his eyes suddenly OPEN... and WE HEAR the muted CRACKLING SOUND of flames.

VOICES (V.O.)
(continuing)
Fire, Captain, FIRE!

48 INT. FERENGI VESSEL SCIENCE ROOM - ON BOK

working his device, satisfaction on his alien face.

BOK
(to himself)
You will injure yourself as once you injured me!

49 INT. PICARD'S QUARTERS - BACK TO SCENE

CAMERA WHIP ZOOMS in on Picard's eyes as he swivels and sits up, his face suddenly FILLING FRAME.

VOICES (V.O.)
SIR?!

As CAMERA WHIP ZOOMS BACK OUT... he RISES up to his feet, suddenly in command again, and Picard (in his mind) is now aboard the Stargazer.

50 WIDER ANGLE (OPTICAL)

Phantoms of Picard's Stargazer bridge crew (DOUBLE EXPOSURE) are in Picard's quarters -- playing it as if at battle stations. A KLAXON (muted) is sounding, DOUBLE EXPOSURE SMOKE and FLAMES are licking at the FRAME. Picard under fire...

PICARD
(normal volume)
Damage report!

50 CONTINUED:

VOICES (V.O.)
(muted)
Fusion generator under surge control, sir!
(muted static)
Power systems failing!

PICARD

Sensor bearing on hostile ship!

VOICES (V.O.)
Seven, seven mark nineteen, sir!
Fire in Engineering...

PICARD
Ready phasers, and lock!
(MOVES ACROSS room)
Stand by for warp nine, heading
seven, seven mark twenty...
(another room position)
And ENGAGE!

The muted SOUNDS of battle INCREASE in complexity as Picard makes his maneuver.

PICARD
Steady. NOW reverse and stop!
(goes for it)
Phasers FIRE! Torpedoes AWAY!

At that a muted EXPLOSION and SOUND of the enemy ship breaking up o.s. fills the phantom smoked room, as Picard chokes and stands dumb to the the CHEERS of his phantom crew.

51 CLOSE - PICARD (OPTICAL)

CAMERA TIGHTENS on the troubled man's face, vague, in-and-out of focus amidst the phantom flames, reacting to the phantom fumes.

PICARD
Fire!

52 EXTREME CLOSE - PICARD

His EYES filled with horror, his face a grim mask of unwanted, surprise victory.

52 CONTINUED:

PICARD
FIRE!!

As he stares blankly INTO CAMERA, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

53 EXT. SPACE - ENTERPRISE AND STARGAZER (OPTICAL)

The smaller derelict vessel on the leash of our giant starship. The Ferengi vessel is traveling with them in b.g.

54 INT. READY ROOM

Riker, Data and Geordi discuss computer tampering evidence.

DATA
By comparing the main Stargazer

computer log with Captain Picard's personal log, I have found "checksum" discrepancies, sir.

RIKER
What does that mean?

DATA
All information is time-coded by entry, and the bits when totaled produce an aggregate amount which...

RIKER
(interrupts)
I don't want a lesson in computer science! Bottom line?

DATA
One of these two logs is a forgery.

GEORDI
(smiles)
Correction -- the log just found aboard the Stargazer is a forgery.

DATA
As I said. That is one of them, isn't it?

Picard ENTERS the Ready Room looking peaked, but buoyant.

54 CONTINUED:

GEORDI
You're looking better, Captain.

PICARD
A little sleep, thanks to the doctor, works wonders. Any report on the logs?

DATA
Yes, sir. Whoever tampered with your personal log was clever...

GEORDI
... but slightly clumsy. There's no doubt it is a fabrication.

Beverly ENTERS bearing the Captain's brain scan reports.

BEVERLY
Number One, we think you should see this brain scan graph which...
(sees Picard)
What are you doing here?!

PICARD
(amused)
I thought I was captain of this starship, Doctor.

BEVERLY
Of course you are, but I...

PICARD
Thank you for your confirmation of that.
(includes the others)

But now, except for Commander Riker, I want you all back at your stations...

(emphatic)

Is that clear?

After momentary hesitation over Picard's new gruffness, all EXIT except Riker, Beverly and Troi.

BEVERLY

(indicates report)

I have some business concerning your health, sir...

54 CONTINUED: (2)

PICARD

(interrupting)

I mean you too, Doctor. I have business with Riker.

Clearly, Beverly is considering arguing this. She glances to Riker, then decides to give in.

BEVERLY

Under protest, Captain.

She EXITS and Riker turns to Picard, uncertain.

RIKER

You have orders for me, sir?

PICARD

Release the Stargazer from the tractor beam, Number One.

RIKER

Sir?

PICARD

The tractor beam.

RIKER

Sir, are you abandoning...

PICARD

(interrupting)

No. Her inertia will carry the Stargazer along on this heading with us. Or did you sleep through the Academy lecture on conserving tractor beam power?

RIKER

No, sir. I'll release her, or course.

Riker EXITS, leaving the troubled Picard alone with his thoughts.

55 EXT. SPACE - ENTERPRISE AND STARGAZER (OPTICAL)

as the tractor beam wavers, then DISAPPEARS, the tether gone. The Stargazer continues holding its relative position.

56 INT. SICKBAY

Beverly and Troi are looking at colored X-ray-like GRAPHICS of a skull and "brain-map."

BEVERLY
Obviously, there is some thought process disorder here but I cannot find any physical reason for it.
(turns to Troi)
Anything?

TROI
I'm puzzled too. I keep sensing random thoughts... but two sets of them. As if they were his, but intermixed with his from another source.

During this, Wesley has ENTERED and Beverly notices him.

BEVERLY
I'm busy at the moment, Wesley...

WESLEY
I know you're busy, Mom, but when I went back to the main sensors in Engineering to try some more sensitivity experiments...

BEVERLY
(interrupting)
Wes! I'll be glad to hear about it when I'm through with...

WESLEY
(interrupting)
But, Mom, this is important!

Beverly turns back, annoyed, but Troi has picked up something from Wesley and speaks before Beverly can.

TROI
Does it have something to do with Captain Picard?

WESLEY
Yes, ma'am...
(indicates scans)
... if that's what you're talking about there. I don't know anything about brain scans but I glanced at these when you were studying them, Mom, and I noticed...
(MORE)

56 CONTINUED:

WESLEY (Cont'd)
(pointing at scan graphs)
... these patterns here were like patterns of the low-intensity transmissions picked up from the Ferengi ship.
(nods)
I just went back and checked and they're exactly the same.

TROI
(beat)
What kind of transmissions?

WESLEY
I don't know. Engineering has

nothing like it on record.

TROI
(to Beverly)
Let's get to the captain...

BEVERLY
No, they might be affecting the
captain. To Riker!

The two Women EXIT fast, leaving Wesley standing there.
Then:

WESLEY
You're welcome, ladies.
(shaking his head)
Adults!

57 INT. MAIN BRIDGE

Riker on duty along with Geordi, Data, Tasha and Worf.
turbolift arrives with Beverly and Troi ENTERING bridge
carefully; then, seeing Picard isn't present, they hurry
to Riker.

BEVERLY
The captain, Commander?

RIKER
Resting in his quarters...
(meaningfully)
... after ordering both of you
to your duty stations.

57 CONTINUED:

TROI
This is more important!

RIKER
(cocks an eyebrow)
Than the captain's orders?

BEVERLY
Yes, when we have reason to believe his judgment is being affected.

Everyone on the bridge is listening and Riker acknowledges this with a sweeping gesture.

RIKER
Well then, why not let everyone in on it?

TROI
It affects them too. There have been some strange...
(to Beverly)
Did he say "low intensity... ?"
(gets a nod)
... unusual low intensity transmissions from the Ferengi vessel...

RIKER
Did who say?

BEVERLY
My son!

Riker takes a beat at this, then nods. Beverly exhibits

the brain scans, pointing at places there.

BEVERLY
(continuing)
... transmissions which exactly match certain anomalies found in the captain's brain scans.
(looks up)
Something over there is affecting Captain Picard's thought patterns.

57 CONTINUED: (2)

Riker needs only a split-beat to absorb this, then he whirls to his computer panel.

RIKER
Computer, tell me Captain Picard's location!

COMPUTER
Captain Picard is in Transporter Room Three.

RIKER
What? Computer, emergency order to Transporter Room Three...

COMPUTER
(interrupting)
New information. Captain Picard is no longer aboard the Enterprise.

58 EXT. SPACE - THE FERENGI VESSEL (OPTICAL)

CAMERA MOVING IN toward the alien vessel.

59 INT. STARGAZER BRIDGE (REDRESS) (OPTICAL)

as Picard MATERIALIZES, back on his flame-scarred only command post. He walks to his captain's chair and sits.

BOK (O.S.)
Welcome back, Captain.

ANGLE WIDENS TO INCLUDE Bok, above Picard at Tactical.

PICARD
(swivels, stands)
What is happening?

BOK
(to Com)
Shields up, computer.

COMPUTER
Shields in place.

PICARD
What are you doing?

59 CONTINUED:

BOK
(laughs)
Collecting on an old debt...

At that, Bok lifts the silver-grey sphere up, as it HUMS. He taps it and it RESONATES strangely.

PICARD
(throbbing pain)
AGHHH-H-H!!

60 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

All at their usual stations, minus Picard, plus Beverly.

RIKER
Stargazer! Respond, Captain!

TASHA
(checks board)
Shields up, sir. No way to beam over help.

GEORDI
I am reading something very strange. A low intensity beam of intermittent pulse inside this starship.

DATA
I have a fix on it...
(surprised)
Inside Captain Picard's quarters.

TASHA
(to Worf)
You transferred some of his belongings from the Stargazer... ?

WORF
(nodding; to his feet)
Including a fairly heavy chest... !

RIKER
Go take a look, fast!

Worf EXITS on the run.

GEORDI
(indicating Main Viewer)
The Stargazer is powering up!

60 CONTINUED:

On the Main Viewer, the Stargazer brightens up. (OPTICAL)

61 INT. STARGAZER BRIDGE (REDRESS) (OPTICAL)

Bok is very pleased with Picard's suffering, as the Ferengi puts down the silver-grey sphere and its GLOWING and HUMMING stops. Picard's pain subsides but not his confusion.

BOK
I have been waiting a long seven years for this, Picard!

PICARD
I have no idea what you're talking about...

BOK
Do you not, hu-man? Can you not remember the crime you committed against my very blood?
(Picard is stumped)
You murdered my only son!

PICARD
Your son?

BOK
He was the commander of the ship
you destroyed!)
(pained)
On his first voyage as DaiMon.

Picard is puzzled, confused.

PICARD
The ship... ? The... the Ferengi
ship that attacked me...
(looks around)
... or is it about to attack me?

BOK
And I have spent these years
searching... seeking... a proper
blood revenge. And I found it!

Bok lifts the sphere triumphantly, and it starts to glow
and HUM. He taps it harder than ever before, its
strange RESONANCE LOUDER, and Picard's physical anguish
knocks him to his knees.

61 CONTINUED:

PICARD
OHHHHH... ! OHHHHH... !

BOK
(eyeing device)
From a distant world which hu-man

evil has not yet reached. May
you never secure these! I am rich,
yet two of these cost me the
profits of an entire life.

Despite the enormous pain, Picard is struggling to his feet now.

PICARD
You cannot... control me like...

Bok, highly amused, taps the sphere into a new level of RESONANCE, echoed by Picard grabbing his head in near heart-stopping agony.

BOK
Die well, Picard.

Bok steps out mid-deck, stops, and FERENGI TRANSPORTER EFFECT SWIRLS about him and he DISAPPEARS. CAMERA WHIP PANS, MOVES IN ON Picard who crouches, unseeing, shuddering in pain.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

62 EXT. SPACE - ENTERPRISE AND STARGAZER (OPTICAL)

The Ferengi vessel still in far b.g. The Stargazer,

powered, fully lit, is turning, moving away from the Enterprise.

RIKER (V.O.)
First officer's log, stardate 41724.3. Captain Picard, without explanation, has beamed himself to the Stargazer which is now moving away from us...

63 INT. MAIN BRIDGE (OPTICAL)

Main Viewer showing Stargazer per previous SCENE. Riker is at the Captain's position, and Troi, Data, Geordi, Worf, and Tasha are at theirs. Beverly sits in the command area too, holding in her lap the strange metallic sphere from Picard's cabin.

RIKER (V.O.)
(continuing)
... under its own power.

TASHA
Hailing frequencies open, sir.

RIKER
Enterprise to Stargazer, please respond.

They wait. No answer.

RIKER
(continuing)
Enterprise to Stargazer... to Captain Picard aboard Stargazer, please answer.
(waits; to Data)

Mister Data, what was Stargazer's condition?

DATA
Considerable fire damage to interior surface as reported, sir. But none of her main systems are crippled.

63 CONTINUED:

RIKER
(hates to ask)
Armaments, Lieutenant Yar?

TASHA
Six photon torpedoes short, sir, probably used when the Captain destroyed his Ferengi attacker seven years ago. Otherwise fully armed.

Riker puzzles over this, motions to Beverly. She hands him the strange Ferengi sphere which he examines for a moment, then turns to Worf.

RIKER
Where in the Captain's quarters was it, Mister Worf?

WORF
His chest from the Stargazer, sir. Just where I had left it -- he hadn't yet unpacked.

BEVERLY
So, he may not have even known it was there. And if this is able to pick up or magnify a thought-altering transmission...

TROI
(nodding)
... it could have prepared him for whatever's happening now.

RIKER
Let's find out... or try to.
(turning to Tasha)
Contact the Ferengi vessel, Lieutenant.

TASHA
(touching panel)
Hailing frequencies open, sir.

Riker stands, carries the sphere to in front of the Main Viewer, as:

RIKER
Enterprise to Ferengi vessel, we transmit visually. Do you respond?

63 CONTINUED: (2)

The Main Viewer shifts to an ANGLE ON FERENGI VESSEL which in turn DISSOLVES INTO A VIEW OF FIRST OFFICER KAZAGO, who looks somewhat annoyed.

KAZAGO
Why is our gift to you under power, hu-man?

RIKER
I'll discuss that with your captain.

KAZAGO
He is working in our ship's laboratory. Where is your captain?

RIKER
(beat)
He's beamed himself aboard the Stargazer, and I'm wondering...
(brings sphere up into view)
... if this has anything to do with it?

Kazago is clearly surprised at the sight of the sphere.

KAZAGO
How do you have possession of that?

RIKER
It was found in our captain's belongings, brought over from the Stargazer.

Kazago now hesitates himself, his mind racing.

KAZAGO
It... is a forbidden device. A

Thought Maker. If your captain
is... criminal enough to own one...

RIKER
(interrupting)
Kazago, I ask again, first officer
to first officer... what is going
on? Something is happening that
neither of us seems to know about.

63 CONTINUED: (3)

KAZAGO
(beat; hesitant)
It... is not seemly to question
one's own DaiMon, Riker. I... am
not prepared to do that...

TASHA
(overlapping; to Riker)
Sir... I have the Stargazer.

RIKER
Switch now!

Tasha tabs her controls and the IMAGE of the Ferengi First Officer DISSOLVES INTO IMAGE OF STARGAZER BRIDGE. (OPTICAL) It is Picard there, NOT looking into camera but able to HEAR Riker when he speaks. Picard looks disoriented.

RIKER
Captain Picard, this is the
Enterprise, sir...

PICARD
(not understanding)
Do not attack again! We are on
a peaceful...

Picard staggers, coughs, as if from a weapons hit and smoke there -- which we do not see.

TROI
He's living a delusion, sir. He's
seeing things we don't...

PICARD
Give your identity! You force
us to defend ourselves!
(turning; shouting)
Phasers full up! Arm torpedoes!
Why aren't shields at full
power... ?

Picard has reached to a panel, touched a control... with which STATIC OVERLAYS VIEWSCREEN IMAGE. (OPTICAL)

TASHA
We've lost him, sir...

The Main Viewer IMAGE now has become one of the Stargazer on a course which will bring it back toward the Enterprise.

63 CONTINUED: (4)

GEORDI
When he put the shields up...

64 INT. STARGAZER BRIDGE - FULL ON PICARD

He's in the midst of a battle, but we're not seeing what he's seeing. He races to a control panel.

PICARD
Damn, I said...
(flicking switches)
... put fusion generators on surge control.
(to another panel)
You're moving too slowly. Arm the torpedoes, man!

He COUGHS, heavily, waves invisible smoke from his face, shouting:

PICARD
(continuing)
Vigo! Get a fire control party up here!

Picard's movement has brought him CLOSE SHOT and now, as his eyes and expression determinedly decide what next to do, CAMERA PUSHES IN TO EXTREME CLOSEUP.

65 PICARD AND BRIDGE (OPTICAL)

The bridge now filled with the shadows from Picard's mind. Phantom bridge crew, fire, and smoke (DOUBLE EXPOSURE) in the midst of the Battle of Maxia. Picard alone is real, but reacting to the phantom figures and battle.

FIRST VOICE (V.O.)
Shields weakening, Captain!

PICARD
Weapons report!

SECOND VOICE (V.O.)
Phasers coming to full charge,
sir. Torpedoes armed!

PICARD
Who are they? Identify them!

65 CONTINUED:

FIRST VOICE (V.O.)
They're turning for a third pass
at us, sir!

THIRD VOICE (V.O.)
We can't take another hit,
Captain!

66 INT. MAIN BRIDGE (OPTICAL)

Our regulars watching IMAGE of Stargazer on Main Viewer
as it turns toward them.

TROI
I can now feel anger from our
captain, first officer.
Frustration over whatever he
is re-living...

GEORDI
The Battle of Maxia, sir! That's
all it can be.

RIKER
Mister Data?

BEVERLY
What is that "maneuver" he became famous for... ?

RIKER
(overlapping)
The Picard Maneuver!
(whirling)
Mister Data, what is the defense against that?

DATA
There is no defense, sir.

RIKER
Then devise one! Fast!

Data reacts to this impossible demand, then is suddenly busy. Main Viewer IMAGE SHIMMERS, DISSOLVES INTO IMAGE OF KAZAGO ON THE FERENGI BRIDGE.

KAZAGO
First Officer Kazago to hu-man Riker.

RIKER
Not now, Kazago!

66 CONTINUED:

KAZAGO
We do not wish to become involved

in what has become clearly a
Federation matter...

RIKER
Fine, fine, Enterprise out!

KAZAGO
But you should also know that
DaiMon Bok no longer commands this
vessel, Riker. His first officer
has confined him for engaging in
this unprofitable adventure.
(nods)
Good luck, First Officer Riker.

The Main Viewer again DISSOLVES INTO IMAGE OF THE STARGAZER which is now heading directly for the Enterprise.

DATA
I have computed a possibility,
Commander. Since even deep space
contains trace gases, sir, a
vessel in the Picard maneuver
might seem to disappear, but our
sensors could locate any sudden
compression of those gases...

RIKER
(hurried)
And use it as an aiming point?
Blast our own captain to bits?

DATA
Aim our tractor beam at it, sir!
Seize it! This class starship has
enough power for that.

RIKER
(fast)
In our captain's words... make it so! Set sensors, tractor beam...
(waiting)
I hope you're right, Data...

DATA
No question of it, sir...

Riker throws him an annoyed look.

67 EXT. SPACE - ENTERPRISE AND STARGAZER (OPTICAL)

as suddenly the Stargazer goes into a WARP BLUR.

68 INT. ENTERPRISE MAIN BRIDGE (OPTICAL)

Here she comes!

RIKER
Stand by!

On the Main Viewer, the Stargazer is suddenly two places at once, as it unexpectedly appears right off the bow, to the upper left side...

RIKER
Lock on tractor beam!

And the Enterprise shoots out its mighty force-beam tether again, entrapping the smaller Stargazer. The Stargazer struggles to pull free -- it FIRES a salvo

that rocks against the Enterprise shields, hard.

69 INT. STARGAZER BRIDGE (OPTICAL)

The Viewer shows the Enterprise, but Picard doesn't yet "see" it... and he's quite alone on his bridge, his delusion slipping. The smoke, flames and voices are gone.

PICARD
Ready phasers!

RIKER (V.O.)
Captain Picard, listen to me!

PICARD
Is that you, Vigo?

RIKER (V.O.)
It's Commander Riker, sir!

The Viewer switches to a FULL SHOT of Riker. Picard is momentarily distracted by the new image.

RIKER
(continuing)
Captain, hear me! Look around you, the Ferengi are using a thought device on you...

69 CONTINUED:

PICARD
Stand by for warp...
(inner conflict)

Who are you?!

RIKER

It's Riker, sir. Your Number One.
Look for a silver sphere...

Picard struggles against his inner directive, as he angles and sees the SPHERE behind him, glowing and HUMMING.

RIKER

(continuing; sees it too)

There it is! Destroy it with your phaser, Captain!

PICARD

Phaser...

(glances back)

Yes, a sphere... Bok used it...

RIKER

Destory it!

PICARD

(fumbles in pocket)

Phaser... destroy the sphere.

And Picard manages to remove his phaser, and in a quick beat, BLASTS the Ferengi brain machine to bits. Picard staggers, weakened.

RIKER

Captain! Are you all right?

Picard feebly touches his insignia.

PICARD
Enterprise, lock on. Beam me home, Riker.

As the familiar TRANSPORTER EFFECT DE-MATERIALIZES Picard.

70 EXT. ENTERPRISE AND STARGAZER (OPTICAL)

as the smaller vessel, back on its tether, is towed off.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

Hide And "Q"
#40271-111

Story by
C. J. Holland

Teleplay by
C. J. Holland
and

Gene Roddenberry

Directed by
Cliff Bole

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REVISED FINAL DRAFT

SEPTEMBER 25, 1987

STAR TREK: THE NEXT GENERATION
Hide And "Q"

CAST

PICARD	"Q"
RIKER	WOMAN (SURVIVOR)
BEVERLY	BEVERLY
DATA	Non-Speaking Roles
TROI	CREWMEMBERS
TASHA	SICKBAY STAFF
GEORDI	TWO SENTRIES
WORF	ANIMAL-SOLDIERS
WESLEY	DOZEN SURVIVORS
	CHILD (FEMALE SURVIVOR)

STAR TREK: THE NEXT GENERATION
Hide And "Q"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
CORRIDOR	
	PLANET - QUADRA SIGMA III
MAIN BRIDGE	PLAIN
CAPTAIN'S READY ROOM	THIRD RIDGE
TRANSPORTER ROOM	BIVOUAC AREA
PLANET DISASTER AREA	

STAR TREK: THE NEXT GENERATION
Hide And "Q"

TEASER

FADE IN:

1 EXT. ENTERPRISE IN SPACE (OPTICAL)

The great ship streaks through space at warp speed.

2 INT. ND CORRIDOR

Two crewmembers, their arms loaded with supplies, race along the corridor. They pass DOCTOR CRUSHER in the corridor.

3 NEW ANGLE

Beverly checks her Staff as they pass with emergency medical packets on way to turbolift.

BEVERLY
Include a burn unit with each kit. On arrival, identify the most critically injured and beam them up to Cargo Bay Six...

PICARD'S COM VOICE
(interrupting)
Doctor Crusher, this is the Captain.

BEVERLY
(touching wall panel)
Doctor Crusher here.

PICARD'S COM VOICE
Additional information. The number of colonists at the site is five hundred-four - including thirty-eight children.

4 INT. ENTERPRISE - MAIN BRIDGE

PICARD is in his Command chair, TROI to his left. WORF at the Aft Station. GEORDI has the Conn, DATA on Ops. TASHA at Tactical.

4 CONTINUED:

The tension level is very high. The mission is urgent. As Picard answers, RIKER ENTERS from the turbolift,

CROSSES the bridge and takes his position.

PICARD
So far nothing more than the initial message. Explosion - cause unknown - many injured. Are you prepared, Doctor?

BEVERLY'S COM VOICE
We believe so, sir.

GEORDI
Captain, we are now at warp nine point one.

DATA
Which will bring us into the Quadra Sigma System in three point two hours.

Riker takes his position.

RIKER
Captain, I have a schematic of the explosion site. It suggests the cause as a methane-like gas seeping in underground...

TROI
(with alarm)
Captain, I am...

5 ANGLE ON TROI

Her face is full of apprehension.

TROI

I am sensing what we encountered
months ago...

Interrupted by the SOUND of the BRIDGE ALARM.

6 ANGLE ON PICARD

He turns. KLAXON HONKING - LIGHTS FLASHING.

7 ANGLE INCLUDING MAIN VIEWER - PICARD'S POV (OPTICAL)

The Main Viewer SHIMMERS as an unusual SHINING, SPARKLING GRID SHAPE APPEARS, seeming to stretch across the whole of the galaxy ahead of them.

8 ANGLE ON PICARD (OPTICAL)

He recognizes the shape - he has seen it before en route to Farpoint Station.

DATA
The "Q" Entity, sir? It is
identical to the grid we
encountered when...

WORF
It reads solid, sir. If we hit
it... !

PICARD
Not now, damn it, "Q"...
(to Helm)
Emergency full stop!

GEORDI

Yes, sir.

TASHA
Shields and deflectors, up, sir.

The familiar SHIMMERING GRID on the viewer is now very close to the Enterprise. Forward movement stops.

8A EXT. SPACE - ENTERPRISE IN FRONT OF GRID (OPTICAL)

8B INT. MAIN BRIDGE (OPTICAL)

GEORDI
Now reading full stop, sir.

The words overlapped by something akin to ROLLING THUNDER, accompanied by a BRILLIANT and SUSTAINED FLASH which becomes RAPIDLY ROTATING, BLINDINGLY BRILLIANT, DIAMOND-BLUE LIGHT. While there is no hard-edged Shape, it is of about the same volume of a very large man.

8B CONTINUED:

"Q" (V.O.)
(amplified and powerful)
Humans, I thought by now you would have scampered back to your own little star system.

PICARD
(waits, then)
If this is "Q" I'm addressing, our vessel and crew are on a mission of rescue where a group

of badly injured...

"Q" (V.O.)
(interrupting)
We of the "Q" have studied our recent contact with you... and are impressed. We have much to discuss, including perhaps the realization of your most impossible dreams.

The expressions of the bridge crew reveal they are intrigued by this statement... and in the potential of the "Q" entity to do remarkable things, however annoying its actions in the past. Even Picard takes a moment to absorb this.

PICARD
(sarcastically)
However intriguing we may find that to be, we are now in the midst of an urgent journey. Once we have completed that...

"Q" (V.O.)
(louder; angrier)
You will abandon that mission, Captain. My business with you takes precedence!

9 INT. MAIN BRIDGE - ANGLE ON BRIDGE CREW

Reflections of the BRILLIANT DIAMOND-BLUE LIGHT on their faces as they look ahead toward this newest Shape of "Q". They shield their eyes from it.

9 (CONTINUED:)

"Q" (V.O.)
If my magnificence blinds you,
then perhaps something more
familiar...

An explosion of sudden HISSING SOUNDS startles the bridge crew into expressions of mixed surprise, fear and loathing.

10 OMITTED

11 ANGLE ON "Q" SERPENT

A WRITHING SNAKE with snapping fangs, continuing mixed HISSING, DARTS toward them from whence came the "Q" light image.

12 REVERSE ANGLE

Both Worf and Tasha vaulting down onto the Command deck, instinctively drawing phasers as they try to position their own bodies between the frightening Snake-thing and the bridge Crew, as we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

13 INT. MAIN BRIDGE - ANGLE ON TASHA AND WORF

First one, then the other, discover phasers inoperative. The snake head seems an instant away from fanging them...

WORF
Damn, the phasers are useless!

PICARD (V.O.)
"Q", STOP THIS!

14 EMPHASIZING PICARD AND RIKER

on their feet.

PICARD
Stop this and we agree to talk for a moment!

At which WE SEE the reflection of a familiar BRILLIANT LIGHT FLASH, blinding Picard and Riker again. Then as they lower their protecting hands, they REACT at the sight of:

15 ANGLE EMPHASIZING "Q"

in the full-dress uniform of a Starfleet ADMIRAL.

"Q" (ADMIRAL)
Starfleet Admiral "Q" at your service!

PICARD
You are not a Starfleet admiral, "Q"...

"Q" (ADMIRAL)
Neither am I an Aldebaran serpent, Captain. But you accepted me as such.

Riker nods, a hint of the irony of this on his features.

15 CONTINUED:

RIKER
He's got us there, Captain.

"Q" (ADMIRAL)
(nods)
The redoubtable Commander Riker whom I noticed before. You seem to find this amusing.

RIKER
I might, if we weren't trying to rescue a group of suffering and dying humans who...

"Q" (ADMIRAL)
Your species is always suffering and dying...

PICARD
(interrupting)
No, Lieutenant Worf... !

16 ANGLE TO INCLUDE WORF

trying to ease himself into a clear line of fire toward "Q". He freezes at Picard's order, eases his almost hidden small phaser back into his belt.

PICARD
You'll make no move against him unless I order it.

"Q" smiles toward Worf.

"Q" (ADMIRAL)
Pity. You might have learned an interesting lesson. Tsk, a macro head, a micro brain.

Worf is obviously unrepentant. Picard, thinking furiously, tries another direction.

PICARD
"Q", you said you had the realization of "some impossible dreams" to offer us. Once this rescue is complete, I'll listen seriously to whatever proposal you wish to make and then, subject to it being acceptable...

16 CONTINUED:

"Q" bursts into what sounds like genuine LAUGHTER.

"Q" (ADMIRAL)
"... subject to" your foolish human values? Picard, why do you people distrust me so?

Picard starts to open his mouth, shuts it.

DATA

Sir, if...

Picard shakes his head, forcing Data into silence... also clearly including the rest of his bridge crew in this.

"Q" (ADMIRAL)

Yes, Captain, it is best they don't answer that. But you... you, Picard, I grant the freedom to answer me honestly. Why do you distrust me so?

PICARD

"Q", right now humans may be dying because you...

"Q" (ADMIRAL)

(angry now)

SPEAK! Why do you distrust me?

PICARD

(beat)

Why? On our first meeting, "Q", you seized my vessel, condemned all humans as savages and on that charge, you tried us in a post-atomic twenty-first century court of horrors where you attacked my people... then you again seized my vessel...

"Q" (ADMIRAL)

How that angers you: "Seized my vessel, seized my vessel... "

16 CONTINUED: (2)

PICARD
(without pause, ignoring this)
... and then proceeded to interfere with our Farpoint mission, threatening to convict us as ignorant savages if, in dealing with complex and powerful life-forms, we made the slightest error... and when you failed even there...

"Q" (ADMIRAL)
(interrupting)
At that point, the "Q" became interested in you.
(turns to include bridge crew)
Cannot some of you understand your incredible good fortune?!
(to Picard, mimicking)
"Seized my vessel, seized my vessel... " The complaint of a closed mind too accustomed to military privileges.
(to Riker)
But you, Riker, and I remember you well, what do you make of my offer?

RIKER
I stand with my Captain.

"Q" (ADMIRAL)
(smiles)
Of course, you do. Commendable loyalty.
(indicating bridge crew; to Riker)
And what of these others? Since humanity now interests us, how shall we come to know them better?

RIKER
We don't have time for these games.

"Q" (ADMIRAL)
Ah, yes! A game... for interest's sake, a deadly game. To the game!

And, at a wave of "Q"'s hand, the entire bridge crew except for Picard... DISAPPEARS, leaving Picard alone on the bridge.

17 EXT. PLANET PLAIN (OPTICAL)

The bridge crew are standing in approximately their previous bridge positions on a treeless planet plain. They have just been snatched from their ship, their captain and they are understandably confused and uncertain except for Tasha and Worf whose security orientation have them immediately combat ready. This place is bright, hot.

18 EMPHASIZING RIKER

looking up.

19 RIKER POV - TWIN SUNS (OPTICAL)

close together (avoiding the necessity of twin-shadows), apparently rotating about each other. Both suns are brilliant but the smaller sun, about one-quarter the size of the larger, is not quite as brilliant as the large one.

20 BACK TO EXT. PLAIN (OPTICAL)

Data and Geordi, looking up too, move in next to Riker.

DATA
Obviously a Class-M world, gravity and oxygen within our limits...

GEORDI
... but a twin sun? Where are we?

DATA
Considering the power demonstrated by "Q" the last time... Anywhere! Assuming this place even exists.

RIKER
But this won't be boring. If "Q"'s anything, he's imaginative.
(to the others)
Apparently the captain wasn't meant to be with us here.

TASHA
(overlapping)
Sir! Over here... !

21 ANGLE INCLUDING "Q"

who stands where a rock formation has previously hidden him. He is now wearing a French MARSHAL'S uniform, circa the Napoleonic Wars. As Riker, very curious, moves toward "Q", CAMERA MOVES AND PANS TO REVEAL also a headquarters-type campaign tent of the same era, complete with shade canopy and transportable field furniture. "Q" indicates two such chairs with a small table which holds a pair of tall, cool drinks.

"Q" (MARSHAL)
Join me, Riker. A good game needs rules and planning...

Riker hesitates.

"Q" (MARSHAL)
(continuing)
Wasn't it your own Hartley who said "Nothing reveals humanity so well as the games it plays?"
(smiles; nods)
Almost right. Actually, you reveal yourselves best in how you play.

Data has moved in next to Riker and speaks quietly.

DATA
Sir, what he has in mind could

provide us with vital information.

Riker nods, moves toward the campaign tent. "Q" sits, waves invitingly toward the empty seat. He also picks up one of the tall drinks and WE CAN HEAR ICE CLINKING in it.

22 RIKER AND "Q"

as Riker inspects the remaining drink without sitting yet, picks it up and looks a question toward Troi.

TROI
(registering surprise)
What I sense is... pleasure, sir.

Riker sips the drink, registers surprise too.

RIKER
Incredible. I was just thinking of an old-fashioned lemonade...

22 CONTINUED:

"Q" (MARSHAL)
... and so it became that. An excellent thirst quencher; it becomes quite hot out on this plane.

RIKER
What about my people?

"Q" makes a waving gesture.

"Q" (MARSHAL)
Whatever they want, of course!

23 ANGLE INCLUDING OTHERS

REACTING to the fact they suddenly have tall drinks of various colored liquids in their hands. Hesitantly, a couple of them sip. Worf, however, tilts his glass pouring the contents out onto the sand. Strangely, this pleases "Q"'s sense of humor.

"Q" (MARSHAL)
The rigid Klingon code! Drink not with thine enemy!
(to Riker)
Which explains something of why you defeated them.

RIKER
Still arguing the human past? Perhaps you're not that original.

"Q" (MARSHAL)
Au contraire! It is the human future that now intrigues us... and should concern you most. Of all species, yours cannot abide stagnation... change is at the heart of what you are. But change into what? That's the question!

DATA
That is what humans call a truism.

"Q" (MARSHAL)
(annoyed)

Meaning "hardly original"...

23 CONTINUED:

RIKER
(hint of humor)
You're the one who said it. And while we're at it...
(indicating "Q"'s uniform, tent)
... this isn't part of any human future...

"Q" (MARSHAL)
True, I borrowed this from your stodgy captain's mind. It is dressing for the game we will play and games require boundaries, dangers, rewards, familiar settings, that sort of thing.

Riker looks over "Q"'s uniform, the tent, etc.

RIKER
It's not that familiar to me...
(calls)
Data?

DATA
(stepping in)
It is from Europe's Napoleonic Era, sir, late eighteenth, early nineteenth centuries. This is a campaign headquarters tent, his uniform is that of a French Army

marshal, the...

RIKER
(to "Q")
And a marshal outranks even an admiral...

"Q" (MARSHAL)
Would I go from a Starfleet admiral to anything less?

RIKER
(hint of a smile now)
Of course, you wouldn't.
(indicates)
But Napoleonic equipment on an alien planet with dual suns... ?

23 CONTINUED: (2)

"Q" (MARSHAL)
As you've said, I'm nothing if not imaginative. And the game should reflect that. Shall it be a test of strength? Meaningless, since you have none. A test of intelligence? Equally meaningless...
(eyeing Riker)
A game needs risk... Something to win; something to lose.

RIKER
If we must play a game, what would we win?

"Q" (MARSHAL)
The greatest possible future you can imagine!
(beat; thinking)
Which, of course, requires something totally disastrous if you lose!
(thinking again)
The point of this game will be whether any of you can stay alive.

24 EMPHASIZING TASHA AND WORF (OPTICAL)

As the others react, Worf responds:

WORF
If your "game" is fair, we will.

"Q" (MARSHAL)
For shame, Lieutenant Worf. Fairness is a human concept.
(to Riker)
Think imaginatively! It will, in fact, be completely unfair...

TASHA
You've gone too far.

She is drawing her phaser but "Q" is pointing his finger at her just as fast.

"Q" (MARSHAL)
Game penalty!

24 CONTINUED:

Visible even in this bright desert setting, a FLASH OF LIGHT in which Tasha DISAPPEARS. Reacting, Riker turns angrily to "Q".

RIKER
Where is she, "Q"? You can forget your game if...

"Q" (MARSHAL)
To use a twentieth century term, Commander, she's in a... a "penalty box." Where she can remain unharmed unless one of you merits a penalty.
(smiles)
Unfortunately, there is only one penalty box. If any of you should be sent there... dear Tasha must give up the box to you.

GEORDI
And... where does she go?

"Q" (MARSHAL)
(to Geordi)
Into "nothingness."
(looking to the Others, individually)
I entreat you to carefully obey the rules of the game. The only one who can destroy your Tasha now... is you.

FADE

OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

but not in orbit of a planet. Instead, it seems to be traveling somewhere at what we know as normal warp speed. MUSIC only.

26 INT. MAIN BRIDGE

Picard at a turbolift, touches the door, without effect. Then he tries to bang it.

PICARD
Turbolift Control, do you read?
This is the captain.

No response. Picard CROSSES to his bridge position, touches his panel controls.

PICARD
(continuing)
Engineering, this is the bridge.

No response.

PICARD
(continuing)
Security -- this is the Captain.

Again -- nothing.

PICARD
(continuing)
Computer?
(waits)
Computer on!

The computer still doesn't respond. He's cut off. Isolated. Picard touches his insignia.

PICARD
(continuing)
Captain's log...

The SOUND is wrong, indicating that:

26 CONTINUED:

PICARD
(continuing)
Damn... I can't even make a log entry.

TASHA (O.S.)
I wish I could help you, Captain.

27 WIDER ANGLE

as Picard, startled, whirls toward the VOICE. It is Tasha who stands at her familiar position at security. Unusually for Tasha, she is showing some strain over what has been happening.

PICARD
What... what are you doing here?

TASHA
I... well, this sounds strange, but... I'm in the penalty box.

PICARD
You're what?!

TASHA
(tightly)
In "Q"'s penalty box. As I said, it sounds strange but it definitely isn't. Somehow I know that one more penalty... by me or anyone... and I'm gone.

Curious and concerned, Picard moves toward her.

PICARD
Gone?

TASHA
(distraught)
Please do not keep reminding me...

PICARD
I'm sorry...

TASHA
(instantly)
No, I'm sorry. It's so frustrating to be controlled like this...

27 CONTINUED:

There's a half-SOB in the ordinarily strong and controlled VOICE and Picard REACTS to it.

PICARD
Lieutenant...Tasha... it's all right...

TASHA
(astonished and angry)
What the hell am I doing? Crying?

PICARD
Don't worry. There's a new ship's standing order.
(smiles)
When in a penalty box, some tears are permitted.

Tasha looks up warmly, comforted by this.

TASHA
Captain... if you weren't a captain...

"Q" (MARSHAL) (O.S.)
(interrupting)
Consorting with lower rank females, Captain?

28 ANGLE TO INCLUDE "Q"

seated in the Captain's Command position. He smiles, enjoys having startled Picard this way.

"Q" (MARSHAL)
Destructive to discipline, they say. But you are, after all, only human, eh?

Picard has made his way down to the Command level where he now looks "Q" and the uniform over.

PICARD
A marshal of France? Ridiculous!

"Q" (MARSHAL)
One takes what jobs he can get. For example, your log entries.
(MORE)

28 CONTINUED:

"Q" (Cont'd)
(looks up)
Starship log, stardate today... This is "Q", speaking for Captain Jean-Luc Picard, who we consider too bound by Starfleet custom and tradition to be useful in this activity.

PICARD
But who proved himself a resourceful opponent when he defeated you at Farpoint.

"Q" (MARSHAL)
(with "log" tone again)

The Enterprise is now helpless, stuck like an Earth insect in amber while its bridge crew plays out a game whose real intent...
(aiming this at Picard)
... is to test if their first officer is worthy of the greatest gift the "Q" can offer.

Picard takes a long moment to absorb this, then he nods.

PICARD
So, you're taking on Riker this time.
(smiles)
Excellent! He'll defeat you just as I did!

"Q" (MARSHAL)
A wager on that, Captain? Your command of this starship against... ?

PICARD
Against your staying out of humanity's path... forever! Done?

"Q" (MARSHAL)
Done!
(smiles)
And you've already lost, Picard. You see, Riker is to be offered something impossible to reject.

"Q" storms toward the Ready Room.

29 EXT. THE PLANET

All but Worf are there, studying a point on the distant terrain.

RIKER
Geordi, can you still see Worf?

GEORDI
(nods)
I'd see the freckles on his nose, if he had them, sir. He's at the third ridge now...

TROI
The third ridge... ?

GEORDI
Moving well.
(distracted)
Oh, oh!
(peers)
Good, he sees them. They look like sentries, sir.

30 EXT. THIRD RIDGE

Worf -- the trained warrior -- approaches with caution. It is indeed a bivouac area. Worf can hear the unseen men SPEAKING IN FRENCH. He edges closer.

31 ANOTHER ANGLE

Worf pushes through the rocks, FREEZES.

32 ROCKS - WORF'S POV

Two sentries are walking a perimeter patrol. They are dressed as Bonapartist soldiers, carrying muskets. As they approach, WE SEE their uniforms look genuine enough... but then we make out their faces! Humanoid but with fearsome, fanged, unhuman features.

33 BIVOUAC AREA

Worf reacts at this. Then he moves as close as he dares. Those in the camp appear to be preparing for a battle. But where human troops would be yelling, these soldiers are GROWLING, SNARLING. Over that, the CLATTER of caissons -- equipment being assembled.

34 ANGLE ON WORF

He hears a squad approaching -- slips back among the rocks and DISAPPEARS.

35 INT. CAPTAIN'S READY ROOM

Picard comes to the door. "Q" is sitting in the chair with his back to Picard.

PICARD
"Q", listen to me. You seem to have some need of humans...

"Q" (MARSHAL)
Or concern regarding them.

PICARD
Whichever it is, why try to solve it through this confrontation

with us? Why not a simple direct explanation, a statement of what you seek? Why these games?

"Q" turns and WE SEE he is holding Picard's complete works of William Shakespeare. He indicates the books.

"Q" (MARSHAL)
I'm surprised you have to ask when your human Shakespeare has already explained it so well.

PICARD
Indeed he did, "Q". But careful you don't depend too much on any single viewpoint he...

"Q" (MARSHAL)
(ignoring this; interrupting)
Why these games I require of you? A pity you're not familiar with the contents of your own library. Hear this, Picard, and reflect.
(lifts book, quotes from it)
"All the galaxy's a stage, and... "

PICARD
(interrupts)
"All the galaxy?" "All the world's a stage... "

35 CONTINUED:

"Q". (MARSHAL)
Oh, you know that one? Then how about, "... Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing."

PICARD
And so you say, how we respond to a game tells you more about us than our real life, a "tale told by an idiot."
(still amused)
Interesting, "Q".

"Q" (MARSHAL)
(lifts book)
Shall I quote from Hamlet?

PICARD
No. I know Hamlet. And what he said with irony I prefer to say with conviction.
(quoting)
"What a piece of work is man! How noble in reason! How infinite in faculty. In form, in moving, how express and admirable. In action, how like an angel. In apprehension, how like a god... "

"Q" (MARSHAL)
(upset; interrupting)
You don't really see your species

like that?!

PICARD
I see us one day becoming that, "Q". Is that what concerns you?

"Q" comes angrily to his feet, SLAMMING the volume down and DISAPPEARING in a FLASH. A startled and puzzled Picard watches him go, then turns to ponder the meaning of "Q"'s anger.

36 EXT. PLANET

The same plain. Riker, Troi and Data watch as Geordi scans the distant desert ridges.

RIKER
Can you still see Worf?

GEORDI
(shakes head)
It's hard to keep him in sight, sir. But the soldiers there... they've formed a "skirmishing line," I think you'd call it... and they're headed this way.

RIKER
Carrying ancient powder and ball muskets?

GEORDI
That's what their weapons look like, sir.

DATA
Muskets are appropriate to the
1790 - 1800 French army uniform.
(shakes head)
But it is hardly a "weapon" by our
standards, sir. A lead ball
propelled by gunpowder -- one-hundred
meters at most with any accuracy...

GEORDI
Against phasers? Just one of our
hand phasers could finish off
an entire regiment of them.

RIKER
Except for one thing...
(to Troi)
That hardly sounds like "Q",
giving us an advantage like that.
(puzzling; then
REACTING)
Unless...

37 SPECIAL EFFECT ANGLE (OPTICAL)

Suspecting some kind of trap, Riker draws his own hand phaser. He checks its setting, aims it well away from everybody else... touches the trigger lightly for just an instant.

37 CONTINUED:

The PHASER SOUND precedes an EXPLOSION OF DUST AND DIRT at a point where Riker was aiming the phaser. It causes a hole at least the size of one caused by a

howitzer shell.

38 ANOTHER ANGLE

It also produces another effect -- the FORM of Worf, large phaser in hand, propelling itself INTO SCENE, rolling to a stop where the Klingon is aiming his phaser, seeking the away team's "assailant" which fired the phaser blast.

WORF
(growling it)
DROP YOUR WEAPONS!

He aims this way, then that, attempting quickly to spot who or whatever is menacing his friends.

RIKER
(exhibits hand phaser)
I'm afraid it was me, Worf. Making certain our phasers still operate.

Worf returns his own phaser.

WORF
A warrior's reaction.

GEORDI
Incredible, Worf! You came out of nowhere!

RIKER
(to Worf)
Report. What did you find?

WORF

Sir... what they're wearing may be old Earth uniforms, but what's inside those uniforms isn't human at all. More like vicious animal things.

GEORDI
Oh, oh! Good old "Q". But how can even the most savage animal forms threaten us if they're armed with the equivalent of popguns?

39 SPECIAL EFFECTS ANGLE (OPTICAL)

Geordi, who has been scanning the terrain, now turns to Riker.

GEORDI
They're moving in fast, sir.

40 ANGLE EMPHASIZING RIKER

Data's back is to him.

RIKER
Data, if you've got a theory on what's happening...

Data's FORM turns, REVEALING IT IS NOT DATA AT ALL, BUT "Q" -- and using his own VOICE despite the Data clothing.

"Q" (DATA)
Think fast, Commander Riker.
(REACTING; pointing)

And move fast... !

"Q" is pointing at two of the fierce-looking Animal Things in French uniform that have moved INTO SIGHT, aiming their "muskets" at Geordi who jumps behind a rock. TWO PHASER BLASTS. The first hits a rock near Geordi. The second BLASTS A BROAD FURROW in the desert floor.

RIKER
That's no "musket!"

41 ANOTHER ANGLE (OPTICAL)

"Q" is REACTING to the uniformed Animal Things seeing them now, swinging its weapon in their direction. Riker spins, FIRES HIS PHASER, DEMATERIALIZING both his opponents.

RIKER
(anxiously)
Troi, Geordi, Worf... !

"Q" pulls him down as:

"Q" (DATA)
You have only one chance to save them, now. Send them to your ship!

41 CONTINUED:

RIKER
You'll let me beam them?

"Q" (DATA)
(shakes head)
Send them the same way as I do.
I've given you that power.

Geordi comes scrambling INTO VIEW.

"Q" (DATA)
(continuing)
Do you understand? I've given
you the power of the "Q".
(demonstrates with
sweeping gesture)
Use it!

Worf and Troi come INTO VIEW too.

42 ANOTHER ANGLE (OPTICAL)

Riker becomes aware of someone scrambling toward him.
It's Data, the real Data using his own body. "Q" has
gone. CAMERA JIGGLES WITH ANOTHER MAJOR PHASER HIT.

"Q" (V.O.)
(echo chamber)
Use your power!

With little other choice, Riker makes a hand gesture --
causing FLASHES OF BLINDING LIGHT in which
Data, Geordi, Troi and Worf DISAPPEAR. On Riker's
stunned expression:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

43 INT. MAIN BRIDGE

The bridge is empty -- the displays and readouts are still frozen. The ambient noise is still absent. SLOW PUSH IN to Tasha sitting on the bench beside Riker's position. Head in hands, she stares at the floor. Suddenly the room noise changes and on the SOUND her head comes up.

44 WIDER ANGLE ON THE BRIDGE (OPTICAL)

The display screens are alive. All the bridge's ambient SOUNDS are back. Tasha looks over to Picard's Ready Room.

45 READY ROOM DOOR

Picard STEPS OUT. He too has heard the change. He walks to his Command position.

PICARD
Take the Conn, Lieutenant.

Tasha rises.

46 ANGLE ON PICARD

He sits and touches his arm-panel.

PICARD
Engineering -- this is the bridge.

ENGINEER'S COM VOICE
Engineering here, sir.

PICARD
Are all systems back on line?

ENGINEER'S COM VOICE
Back on line, sir? They were never off.

47 ANGLE ON TASHA

at the Conn position.

47 CONTINUED:

TASHA
Captain, you had better look at this.

Picard walks over to Tasha.

48 ANGLE ON TASHA AND PICARD

He looks at the readout.

TASHA
There has been no interruption in course or speed. Both have remained constant. Captain -- it's as though we never stopped.

Picard straightens up.

PICARD
We never did. "Q" suspended time.

49 WIDE ANGLE - MAIN BRIDGE

FLASHES OF LIGHT and the members of the bridge crew REAPPEAR except for Riker. Alive and unharmed.

50 INTERCUT ANGLES OF CREW

All of them are naturally disoriented -- the shock of the experience cannot be instantly thrown off.

TASHA
Where's Commander Riker?

They look around.

WORF
He was with us.

GEORDI
He must still be on the planet.
(to Picard)
We were under attack by... by animal things...

PICARD
Animal things?

50 CONTINUED:

GEORDI
Animal things in uniform, sir...
(quails at Picard's

expression)
Which I think Data could probably
explain better, sir.

As Picard turns to Data, the android decides he wants
no part of this.

DATA
You may find it aesthetically
displeasing, sir. I could just
file a computer report on that...

TROI
(interrupting)
Sir, the important thing right
now is why is Commander Riker
missing?

PICARD
Understood, Counselor, but Will
is almost certainly safe...
(troubled)
... at least "safe" in a physical
sense. "Q" has an interest in
him... in fact, "Q"'s entire visit
has something to do with our
first officer.

DATA
And the reason for that, sir... ?

PICARD
I wish I knew. "Q" became
interested in him at Farpoint.
(shakes head)
I've no idea what it means.
(to the others)

Meanwhile, we must proceed with our rescue mission...

51
thru OMITTED
52

53 EXT. DESERT

Empty -- no Riker. But there are footprints in the sand indicating a direction toward which is a jagged rock formation on the otherwise unbroken sandscape.

54 ANGLE AT ROCK FORMATION

REVEALING Riker who has managed to find himself a little shade. He sits, leans back against a rock. Then, starts to laugh. It is a deep, satisfying laugh from one who has just been let in on a cosmic joke.

"Q" (O.S.)
Something amuses you?

Riker looks up.

55 ANGLE UP ON "Q" - RIKER'S POV (OPTICAL)

Standing on a ledge above Riker, heavily back-lit by the two suns. (If possible, formed here by two brightly illuminated OUT-OF-FOCUS balls as described earlier.) We'll see more clearly in a moment also that "Q" wears rank and uniform identical to Riker's.

"Q" (COMMANDER)
Perhaps you would share the joke

with me?

56 ANGLE ON RIKER

as "Q" moves down into TWO SHOT. Riker eyes "Q" for a long beat, then:

RIKER
The joke is you, you silly son of a bitch.

"Q" glares at Riker who now seems confident and at ease about something.

"Q" (COMMANDER)
Strange gratitude from one who has been granted a gift beyond any human dream. How can you not appreciate being able to send your friends back to their ship...
(the sweeping gesture)
... or sending the soldiers back to the "nothingness" from which they came?

"Q" takes a beat, sits on a piece of rock next to Riker, leans toward him confidentially.

56 CONTINUED:

"Q" (COMMANDER)
(continuing)
Certainly, you understand that at this moment you can send yourself back to your ship... or

to Earth, or change your shape
and become anything else you
want to be...

RIKER
(interrupting;
strongly)
What do you need, "Q"?

"Q" (COMMANDER)
"Need?"

RIKER
You want something from us, "Q".
Desperately! What is it?

"Q" (COMMANDER)
Want something from you foolish,
fragile, non-entities? Careful,
Riker, you're beginning to sound
like your captain.

RIKER
(grins)
Now that's a compliment, "Q".
But it's not an answer.

Stung by this, "Q" comes to his feet, raising a hand as if to make the gesture we've seen before... finds Riker still smiling up at him. He turns, walks angrily a few steps away, then a few back as if bringing his anger under control.

"Q" (COMMANDER)
(clipped; angry)
Riker... we have tried to offer
you a gift beyond all other

gifts... !

RIKER
... Out of the "goodness" of your heart?

They exchange looks for a long, long moment. Then "Q" seats himself again, and finally:

56 CONTINUED: (2)

"Q" (COMMANDER)
After Farpoint, I returned to where we exist... the "Q Continuum."

RIKER
Which means exactly what?

"Q" (COMMANDER)
(trace of annoyance)
The limitless dimensions of the galaxy in which we exist. We could hardly be capable of acting in ways that seem so astonishing to you... if we were limited to the primitive dimensions in which you live, dimensions which would make us prisoners of time and space.

RIKER
(beat; absorbing this)
What do you mean by we?

"Q" (COMMANDER)
(more annoyance)
In our Continuum the terms we
and I mean much the same.

RIKER
I don't understand...

"Q" (COMMANDER)
Of course you don't, and you never
will until you become one of us.

RIKER
(reacting)
Until?... Would you mind going
over that again?

"Q" (COMMANDER)
(nods)
If you'll stop interrupting me.
This really isn't the time to
teach you the true nature of the
universe.
(MORE)

56 CONTINUED: (3)

"Q" (Cont'd)
(leans in again)
At Farpoint, we saw you as savages
only, and thought to frighten you
into scurrying back to your
system. We discovered instead,
that you are an unusual creature
in your own limited ways... ways

which in time may not be so limited.

RIKER

(nods)

We're growing. Something about us compels us to learn, explore...

"Q" (COMMANDER)

(nods)

The human compulsion. And, unfortunately, for us, a force that will grow stronger century after century, eon after eon...

RIKER

Eons! Have you any idea how far we'll advance?

"Q" (COMMANDER)

Perhaps in a future you cannot yet conceive... even beyond us. And so, we must know more about the human condition. We have selected you, Riker, to become part of the "Q"... to bring that human need and hunger to us so that we may understand it.

RIKER

(ponders, then)

I... suppose you mean that as a compliment, "Q"... or maybe it's my limited mind...

(stands)

... but... to become part of you?!

I don't even like you!

"Q" looks at Riker, seeming amused.

56 CONTINUED: (4)

"Q" (COMMANDER)
You're going to miss me!

"Q" makes the sweeping gesture and it produces the familiar BLINDING LIGHT FLASH in which "Q" DISAPPEARS. And almost immediately, the startled VOICES of the bridge crew, with Riker whirling in that direction:

TROI
Oh, no!

GEORDI
Come on, not again!

57 OMITTED

58 GROUP SHOT

where the entire bridge crew, including Picard and WESLEY, find themselves facing a line of the French uniformed "animal soldiers," who menace the Enterprise people, ATTACHING LONG AND DEADLY-LOOKING BAYONETS ONTO THEIR MUSKETS, clearly intending to use them.

WESLEY
(totally confused)
What's happening, Commander Riker?
I was sitting in school...

TASHA
(interrupting)
My phaser's gone. Worf, are you armed?

Worf checks, shakes his head, but nevertheless he and Tasha move to place themselves between the bridge crew and the danger. Picard has moved quickly to Riker.

PICARD
Where is "Q"? If you have any answer to this, Number One...

Interrupted by an animal soldier lifting a bugle, blowing the OLD FRENCH ATTACK CALL. A SNARL AND ROAR from an animal soldier with sergeant's stripes and the line of soldiers advance, bayonets leveled at the bridge crew.

59 SPECIAL EFFECTS ANGLE ON WORF

moving forward to take on the entire attack line. He moves fast, dodges a bayonet, trips, then a second animal soldier slashes him in the back with a bayonet, and Worf goes down in a SPURT OF RED BLOOD.

60 SPECIAL EFFECT ANGLE ON WESLEY

as he FREEZES, shocked.

WESLEY
Worf!

Then, the animal soldier who got Worf, pivots fast, leaps at Wesley... and skewers the boy through the

middle.

61 ANGLE ON RIKER

Shocked, wildly angered!

RIKER
NO! DAMN IT, DAMN IT TO HELL... !

He makes the sweeping gesture he's learned.

62 WIDE ANGLE (OPTICAL)

as Riker's gesture creates a smaller version of the METALLIC GRID. IT APPEARS between where the bridge Crew has instinctively retreated and the advancing line of animal soldiers, blocking them completely. Picard REACTS strongly to what Riker just did.

PICARD
Riker, you... you did that?!

RIKER
And that's not all!!

Grimly, angrily, Riker makes the sweeping gesture even more strongly, and the ENTIRE SCENE IS FILLED WITH BLINDING LIGHT.

63 INT. MAIN BRIDGE - TIGHT ANGLE ON WESLEY (OPTICAL)

Wesley APPEARS, suddenly feeling at his torso where he was just stabbed. He's no longer hurt. Worf ENTERS SHOT, also whole in body.

64 ANOTHER ANGLE - INCLUDING PICARD AND OTHERS

Picard looking at Riker almost disbelievingly.

PICARD
That grid, their wounds... only the "Q" could do that...

He cuts off his words, becoming aware of the formidable expression Riker's face.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

65 EXT. SPACE - ENTERPRISE (OPTICAL)

with the Disaster Planet in far distance ahead of the starship -- a small ball seen from here.

PICARD (V.O.)
Captain's log, stardate 41591.4. Twelve minutes out from Quadra Sigma III where the survivors of an underground disaster desperately need our help. Aboard the Enterprise...

66 INT. MAIN BRIDGE

Riker, Troi, Data, Geordi, Tasha and Worf at their positions. Riker's features showing the strain of what has happened, he makes little eye-contact with the bridge crew and they appear equally uncertain of how to handle him.

PICARD (V.O.)
(continuing)
... First Officer William T. Riker needs help nearly as badly. But this is a subject so far out of my experience... out of any human's experience.

Riker has made for the captain's Ready Room, EXITS into it.

67 INT. CAPTAIN'S READY ROOM

Riker CROSSING IN and coming to a halt in front of Picard's desk. Picard waves him to a seat, almost angrily.

PICARD
Will, how the hell do I advise you what to do?!

Riker looks up sharply at the angry tone... then understands it, nods.

67 CONTINUED:

RIKER
No one has ever offered to turn you into "God?"

PICARD
(snaps)
Don't joke with me! What the "Q" has offered you has got to be close to "immortality," Will. They're not lying about controlling space and time; we've seen it in what they can do. But...

RIKER
You've also seen it in what I can do.

Picard leans across his desk toward Riker, intent.

PICARD
Of all things, that troubles me most, Will. Are you strong enough to refuse to use that power?

RIKER
Certainly!

PICARD
No matter how tempted? No matter how difficult "Q" makes it?

RIKER
(beat; then firmly)
You have my word.

DATA'S COM VOICE
In orbit of Quadra Sigma III, sir. Ready to beam down rescue team to underground emergency area.

Picard and Riker get quickly to their feet, EXIT.

68
thru OMITTED
69

70 INT. PLANET DISASTER AREA

The Away Reserve Team MATERIALIZES. They are in a passageway which has been severely damaged by explosions. Water SPRAYS from the ceiling and is already ankle deep on the floor. Data scans the area with his tricorder.

DATA
This way.

They push ahead.

71 ANOTHER ANGLE - CORRIDOR

as they ARRIVE at a doorway. The door has been jammed by the explosion. Data steps over and with his great strength - rips the door off his hinges and clears the opening.

The survivors are here. ABOUT A DOZEN of them, huddled together on the far side. Beverly and her teams wade through the water to them.

72 ANGLE ON BEVERLY AND SURVIVORS

As she kneels beside an injured WOMAN.

BEVERLY
You are going to be all right, now.

RIKER
Where are the others?

The Woman shakes her head.

WOMAN
Gone. It's just us.

GEORDI
(urgent)
Commander!

Riker turns.

73 ANGLE ON GEORDI

CAMERA MOVES IN TO E.C.U. Geordi is staring at a pile of rubble.

GEORDI
There's someone there!

74
thru OMITTED
75

76 ANGLE ON DATA

With great strength he moves huge rocks with remarkable rapidity.

77 ANGLE ON GEORDI AND RIKER

They stand and look for a beat, then:

78 ANGLE ON DATA

as he lifts and carries the limp body of a child.

79 ANOTHER ANGLE

Beverly rushes over and while Data holds the child, she quickly examines him.

80 ANGLE ON BEVERLY AND CHILD

From her expression it is clear the child is dead. All of her skill will not help.

BEVERLY
She's dead. If we'd only gotten here a little sooner... !

81 ANGLE ON RIKER

He steps closer. A dead child. A moment of truth.

DATA
Sir, if you indeed have "Q"'s power...

82 OMITTED

83 ANGLE ON RIKER

He is fighting his emotions.

84 ANGLE INCLUDING BEVERLY

Puzzled.

BEVERLY
I don't understand. Can you bring her back to life?

RIKER
(long beat)
No!

84A EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit.

85
thru OMITTED
87

88 INT. MAIN BRIDGE

Riker, followed by Data and Geordi, EXIT the turbolift. Riker CROSSES to Picard. Troi is watching Riker with such intensity she doesn't seem to be breathing.

RIKER
As soon as it's convenient Captain, I insist on a meeting with you and your staff.

There is about Riker now a little of the force, the power, the arrogance of "Q". Modified by the man himself -- but he is definitely carrying himself with more presence.

89 ANGLE ON PICARD

It's as though he's been expecting this since the incident with "Q".

90 ANOTHER ANGLE RIKER AND PICARD

The others are watching this exchange, curious about how Picard will respond.

PICARD
As soon as we are secure from the rescue operation, we'll meet in the Conference Room.

90 CONTINUED:

RIKER
Thank you.

Riker turns, stalks to the turbolift. Troi gives him a look of apprehension.

PICARD
Counselor?

TROI
Power -- immense. Frightening. I can't read the intent -- but there is terrible anger in him.

Off Picard's reaction:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

91 INT. MAIN BRIDGE

Riker is already there, sits brooding. Picard ENTERS with Data, Troi, Geordi, Tasha and Worf. As Picard seats himself:

PICARD
We'll confer on the bridge here if no one...

Without looking in that direction, Riker gestures Picard to be silent and, surprised, Picard hesitates during which Riker turns toward the others.

RIKER
The bridge is fine since I've called the entire staff...

PICARD
(interrupting)
Correction, Number One; knowing the decision you face, I've permitted you this gathering.

Riker seems genuinely amused by Picard's correction, as if yielding to a bright but headstrong child. Riker nods, uses a gentle tone.

RIKER
Of course, Jean-Luc.

Riker looks up startled to see Beverly and Wesley ENTER bridge from the turbolift.

RIKER
(continuing)
This meeting isn't for you, Wesley!

WESLEY
Why not, sir? You helped make me a bridge officer...
(corrects self)
... an acting ensign.

Looking from one to the other.

91 CONTINUED:

RIKER
All right, he stays. The first thing he'll hear is... because I've been given unusual powers, I'm not suddenly a monster. Except for those abilities, and I don't yet know how far they go... I'm the same William T. Riker you've always known.

There's a long silence, no one speaking up.

RIKER
(continuing)

Well? Everyone still looks uncomfortable.

PICARD
Perhaps we're all remembering the old saying... "power corrupts... "

RIKER
... "and absolute power corrupts absolutely." Do you believe I haven't thought of that, Jean-Luc?

PICARD
And have you noticed that you and I are now on a first-name basis?

A flicker of surprise on Riker's features indicates he really hasn't.

PICARD
(continuing)
Will, something has happened to you already...

RIKER
In what way? Haven't you seen how much I've regretted not saving that child? Captain, using the "Q" power to save her might not have been wrong!
(to bridge crew)
No more than it was wrong to save the rest of you from those soldier things.

PICARD
Let's keep in mind that particular

danger was invented by "Q".

91 CONTINUED: (2)

TROI
What we represent to the "Q", Will, are lowly animals, tormented into performing for their amusement...

RIKER
Actually, they think highly of us, Troi. We have a quality of... of growth which they admire...

GEORDI
Or fear?

PICARD
Number One, we've learned that the "Q" power does not admire us... "Q" has muddled your mind somehow.

RIKER
It's your mind that troubles me, Captain. Don't you understand his incredible gift to me?

"Q" (BROTHER) (O.S.)
Are these truly your "friends," Brother?

92 ANOTHER ANGLE

All whirl toward the VOICE. It comes from a far corner of the bridge where a Figure stands with its back to us. "Q" turns now, revealing himself draped in what is recognizable even in this century as the somber robes of something like the Franciscan Holy Order -- and "Q" is playing it to the hilt with gentle voice, kindliness shining from his face, fingers pointed together as in prayer. He CROSSES IN to stand with Riker, head bowed in humility.

"Q" (BROTHER)
Let us pray for understanding,
for compassion, for...

92 CONTINUED:

PICARD
(moving to "Q")
Let us do no such damned thing!
(pulls at "Q"'s robes)
What is this need of yours for
costumes? Have you no identity
of your own?

"Q" (BROTHER)
(softly; gently)
I come in search of truth.

The expression on Riker's face reveals that he is growing somewhat uncomfortable with this continuation of masquerade.

PICARD
You come in search of what

humanity is!

"Q" has withdrawn a large cross symbol from his robes as if warding off Picard's words.

"Q" (BROTHER)
I forgive your blasphemy...

PICARD
(indicates "Q" to Riker)
Can't you see it, Number One? He's nothing but a flim-flam man! That's what he's been since his first appearance at Farpoint!

WORF
(to Data)
Flim-flam?

"Q" (BROTHER)
(to Picard)
You offer Riker jealousy! What I offer him is clearly beyond your comprehension!
(turning to the others one by one)
How can you claim friendship for Riker while obstructing his way to the greatest adventure ever offered a human?!

92 CONTINUED: (2)

PICARD
(alerted)

"Obstruct him?" Then it's not
yet certain? He's not yet
committed?

"Q" (BROTHER)
(quickly, loudly;
overlapping last line)
The truly evil part of this is
your jealousy, Captain.
(to Riker)
You love each one of your people!
Demonstrate it! You have the
power to leave each of them with
a gift proving your affection.

Riker isn't sure of this. He looks to Picard
inquiringly, but speaks a bit thickly at times.

RIKER
There'd be no... harm, would there,
if I, if I gave them something
I know they'd like?

Picard's next few expressions are a study in a change
of decision. His first instinct is to recommend
against it... and he almost voices it. But then, Picard
begins to suspect that this may, in fact, give Riker
a chance to understand the human effect of near-godlike
power.

"Q" (BROTHER)
How touching. A plea to his
former captain.
(watching Picard)
"May I please give some happiness
to my friends, sir? Please sir?"

PICARD
(beat)
In fact... I authorize and support that idea, Riker.
(to the crew)
And please cooperate with him, if you wish.

TROI
(troubled; cautioning)
Are you certain, sir? If...

92 CONTINUED: (3)

PICARD
I'm quite certain, Counselor.
(to Riker)
By all means, demonstrate your gifts of affection.

Troi is clearly still nervous about this. Data too.

"Q" (BROTHER)
(eyeing Picard)
Remarkable! He rises now above jealousy.

93 ANGLE EMPHASIZING RIKER

turning to his friends.

RIKER
Don't be frightened. There is no way I could harm any one of you. Shall I guess your dreams?

BEVERLY
(quickly)
Leave now, Wesley!

RIKER
No! Wesley, I may know best of all.
(smiles at Wesley)
Our friendship, our long talks...

BEVERLY
No, please... !

94 EMPHASIZING WESLEY AND RIKER (OPTICAL)

RIKER
(to Wesley)
Have your favorite wish, my young friend!

With a LIGHT FLASH, "WESLEY" becomes a handsome young Starfleet officer of about 25 years.

95 INTERCUT OTHERS

Their REACTIONS. Their surprise is complete. On a very intimate level that concerns themselves, this seems godlike power they are witnessing. Picard, on the other hand, seems to be analyzing, measuring, what is happening.

GEORDI
Hey Wes, you've grown into a very good looking guy!

Tasha gives a "definitely" to that sentiment. Troi is concerned about Beverly who seems stunned as she walks nearer her son, scrutinizing him closely. Data gives Picard a puzzled "what are you up to" look. Picard appears to be holding his breath as he anticipates further developments.

96 ANOTHER ANGLE (OPTICAL)

Riker is eyeing Data now.

RIKER
Data...

DATA
(forcefully shaking head)
No!

RIKER
It's what you've always wanted, Data to become human!

Data almost says "yes," but then:

DATA
Yes, sir, that is true. But I never wanted to compound one illusion with another. It might seem real to "Q" -- even you, sir... but it would not be so to me. Was it not one of the Captain's favorite authors who wrote, "This above all, to thine own self be true?"
(beat)

Sorry, Commander, I must decline.

Riker turns to Geordi. As he moves to him and removes the VISOR, unobtrusively handing it to Geordi:

96 CONTINUED:

RIKER
Well, my friend, I know what you want. Welcome to the wonderful world of vision.

Geordi looks around in awe. His eyes come to rest on Tasha.

GEORDI
You're as beautiful as I imagined, and more.

RIKER
Then we can throw the VISOR away?

Geordi slowly replaces the VISOR over his eyes.

GEORDI
I think not, sir. The price is a little high for me. I don't like who I would have to thank. I can still steer the ship with this.

97 ANGLE EMPHASIZING WESLEY AND BEVERLY

as Beverly appraises the new form of her son.

BEVERLY
If you accept this new you, Wesley, you'll lose wonderful times, so many important experiences...

98 EMPHASIZING WORF (OPTICAL)

as Riker moves to inspect him in turn.

RIKER
And Worf, who wants nothing...

WORF
Except honor and my duty fulfilled.

RIKER
(interrupting)
Proud warrior Worf, without a single tie to his own kind...

98 CONTINUED:

In a LIGHT FLASH, it's not Worf who changes but someone else who APPEARS at his feet -- a Klingon warrioress. Her eyes flash as she looks up at her man Worf, an arm encircles him at the knees -- her other arm holds a Klingon weapon -- a kligat -- as she looks around, sees nothing but sliens. Then moving with surprising speed, she comes to her feet and lashes out with her weapon at Troi, who is the person nearest. Worf moves quickly too, takes the blow intended for Troi, SLAMS the warrioress down. In Klingon tradition, she flattens herself to the floor and crawls, SNARLING to embrace

Worf's feet.

WORF
(whirling to Riker)
No! She is from a world now alien to me. I have no place in my life for this now!

99 ANGLE ON WESLEY

moving to Riker. His voice is that of an adult male.

WESLEY
Mister Riker...
(shakes head)
... it's too soon for this...

RIKER
If it's because your mother objects...

WESLEY
No, I'd just like to get there on my own. Honest!

Picard is now looking very pleased... both with himself for estimating this correctly, and with his people for their common sense. Riker sees and understands.

RIKER
How did you know, sir? I feel like such... such an idiot!

PICARD
Quite right, you should!

RIKER

But it was... such a pleasure to
have been able to do those things.

99 CONTINUED:

As "Q" PASSES, Picard blocks his path.

PICARD
It's all over "Q". You have no
further business here.

"Q" (BROTHER)
Human, you have just destroyed
yourself... !

PICARD
But only after you've paid off
your wager, "Q".

"Q" (BROTHER)
I recall no wager!

PICARD
I'm sure your fellow "Q" remember
you agreed to never trouble our
species again. Just as they're
aware you've failed to tempt a
human to join you. So, "Q", I
strongly suspect you have some
explaining of your own to do...

A sudden MAJOR FLASH OF BRILLIANT LIGHT... wiping out the entire SCENE for a moment. Then WE SEE REVEALED the bridge crew exactly as we saw them when this ACT began. "Q" is no longer there -- Wesley is fifteen

again -- Worf is without his warrioress -- Tasha is the familiar security chief. And all are at their duty positions, with Wesley assisting Data at Ops, Beverly standing near Picard.

100 ANOTHER ANGLE EMPHASIZING PICARD

Everyone is speechless. Then, Picard breaks the silence.

PICARD
Extraordinary! "Q" sought to discover the distinguishing characteristic of humanity and never learned what Coleridge said: "It must be the possession of a soul within us that makes the difference."

GEORDI
Sir... we show the same "hole" in time again. Our instruments say we've just now beamed up from our rescue mission.

100 CONTINUED:

DATA
How can the "Q" handle time and space so well, and us so badly?

PICARD
Perhaps we'll discover some day that time and space are simpler than the human equation.

(toward Riker)
No coordinates laid in, Number One?

RIKER
Uh... yes, sir.
(toward Helm)
You have my coordinates, Mister La Forge.

Geordi gives Wesley a look, and a nod. Wesley calls it out eagerly.

WESLEY
Zero-zero-eight, Mark, three-three-nine, sir.

PICARD
(nods)
Engage!

101 EXT. SPACE - ENTERPRISE (OPTICAL)

as it MOVES AWAY from us.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Too Short A Season"
#40271-112

Story by
Michael Michaelian

Teleplay by
Michael Michaelian
and
D. C. Fontana

Directed by
Rob Bowman

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REV. FINAL DRAFT

OCTOBER 6, 1987

STAR TREK: THE NEXT GENERATION
"Too Short A Season"

CAST

PICARD	ADMIRAL MARK JAMESON
RIKER	ANNE JAMESON
DATA	JAMESON (BOY)
TROI	KARNAS
BEVERLY	BEVERLY
TASHA	TASHA
GEORDI	Non-Speaking Roles:
WORF	TRANSPORTER CHIEF
	MORDANITE SOLDIERS
	OLD MORDANITE VETERANS
	ENTERPRISE CREW MEMBERS

STAR TREK: "Too Short... " - 10/6/87 - SETS

STAR TREK: THE NEXT GENERATION
"Too Short A Season"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	IN SPACE
TRANSPORTER ROOM	ORBITING PERSEPHONE V
SICKBAY	ORBITING MORDAN IV
CONFERENCE LOUNGE	
PICARD'S READY ROOM	
JAMESON QUARTERS	
CRUSHER'S OFFICE	
OBSERVATION LOUNGE	

MORDAN

TUNNEL #1
TUNNEL #2
TUNNEL #3
KARNAS' OFFICE

STAR TREK: THE NEXT GENERATION
"Too Short A Season"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

The great ship circles a reddish planet. Behind both is the backdrop of a sparkling splash of stars against black space.

PICARD (V. O.)
Captain's log, stardate 41309.5. We are in orbit around Persephone V where I have been sent to confer with Admiral Mark Jameson in regard to an extraordinary situation....

2 INT. MAIN BRIDGE - ANGLE ON PICARD

All other bridge personnel are in place at their usual stations.

PICARD
Starfleet received this subspace transmission two days ago, Admiral.

3 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

REVEALING CLOSE UP OF ADMIRAL MARK JAMESON. The Admiral is a man of eighty, still crusty and alert, still a Starfleet warhorse. Jameson nods briskly as:

JAMESON
Let's see it, Captain.

4 ANGLE TOWARD COMMAND AREA

PICARD
On screen and relay to the admiral, Mister Data.

Data taps his console quickly and:

5 CLOSE ON MAIN VIEWSCREEN (OPTICAL)

The Screen FLASHES UP a sharp color picture of KARNAS in his OFFICE. There is a desk, several chairs. The wall behind the desk is barren, save for a set of three weapons mounted on it. Two of the weapons are phaser-like, but of old design and of different sizes. One of the weapons is a short pole about two inches in diameter with a wicked-looking blade on either end. Karnas sits at the desk, facing INTO CAMERA. He is in his sixties, with a formal, military bearing, a man with a good many worry lines marking his face, a man without many smiles.

KARNAS
I am Karnas, governor of Mordan IV. A dissident terrorist group

has taken Federation Ambassador Hawkins and his staff hostage. They will not discuss terms with me. This is a crisis I cannot resolve without assistance. The terrorists are demanding a Federation negotiator.

6 CLOSE TWO - PICARD AND RIKER

studying the screen as Karnas speaks.

7 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

KARNAS

I feel there is only one negotiator with the skills and understanding to resolve this situation. The hostages' lives will depend on Starfleet delivering this man to Mordan. Commander Mark Jameson.

(corrects himself)

Admiral Jameson. The terrorists have given you six Earth days to arrive here -- or the hostages will die. Please...hurry.

Abruptly, the Screen goes BLANK. A star b.g. appears. It, in turn, is replaced by the IMAGE OF JAMESON.

8 ANGLE ON PICARD

PICARD

Starfleet doesn't understand how

or why this situation developed.
Mordan IV has finally gained peace
after decades of civil war --

9 INTERCUT JAMESON ON MAIN VIEWSCREEN WITH PICARD AS NEEDED (OPTICAL)

JAMESON
Forty years of civil war, Captain.

PICARD
Yes, sir. Karnas was largely
responsible for the planet's
unification and peace. Why
should he suddenly be unable to
deal with rebellious factions?

Jameson leans back in his chair, looking inward.

JAMESON
Forty-five years ago I negotiated
a hostage situation on Mordan.
Karnas was a young man then....
(light chuckle)
... but so was I. He seems to feel
I can handle the situation again.
Obviously Starfleet feels that
way too, or you wouldn't be here.

PICARD
(nods)
I'm detailed to take you to Mordan
IV as soon as you can be ready,
Admiral.

10 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

JAMESON
My wife and I will beam aboard at 1500 hours, Captain. Be prepared to depart this starbase and proceed immediately to Mordan IV. Acknowledge.

11 ANGLE ON COMMAND AREA

PICARD
Received and acknowledged, sir. Picard out.

TROI
Nearly 1500 now, sir.

PICARD
(rising)
Well, Number One. Why don't we go and welcome the admiral aboard?

12 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER CHIEF, PICARD AND RIKER

Picard and Riker ENTER, glancing toward the platform.

RIKER
Admiral Jameson, sir. Have you met him before?

PICARD
Your hero, Number One?

RIKER
Not only mine. My father served

on the Falcon with him. I grew
up on stories about Mark Jameson.

PICARD
(nods)
I've heard all the legends about
him, too. Not only the Falcon's
missions and the Mordan rescue,
but the Gettysburg's explorations,
his command of the old Pegasus
in the Klingon conflicts....

13 ANGLE AT TRANSPORTER

Two Figures are BEGINNING TO MATERIALIZE on the pads.
As the TRANSPORTER EFFECT AND SOUND DIE DOWN Jameson
and his wife, ANNE, FULLY MATERIALIZED. Jameson appears
as he did on the Main Viewscreen -- except WE NOW SEE
he has been confined to a "physical support chair,"
which greatly inhibits the physical movements of his
lower body. The chair is enclosed around his hips and
legs, hiding them from our view.

13 CONTINUED:

Anne Jameson is seventy, slim, one of those especially
graced women whose face still shows the looks that made
her a beautiful young woman. Picard and Riker exchange
a quick glance; the admiral's physical condition is a
surprise. Then they move forward as:

PICARD
Welcome aboard, Admiral.
(indicating Riker)
My executive officer, Commander

William Riker.

RIKER

My pleasure, sir.

(a nod to Anne)

Ma'am.

JAMESON

My wife, Anne.

Anne smiles graciously at Picard and Riker.

JAMESON

Captain, there are certain details of this mission that you should understand before we begin.

PICARD

Is this the place to be discussing them, sir?

JAMESON

Why not? You and your first officer are both here.

PICARD

Yes, sir.

JAMESON

Captain, I am not simply an advisor. On any assignment I accompany, Starfleet has designated me Senior Mission Officer. I control the Away Team and all its actions. Is that understood?

Picard and Riker exchange a surprised look.

14 CLOSE ON JAMESON

He seems quite pleased with himself -- but also concerned for Picard's feelings.

JAMESON
Of course, Captain, you will command the ship -- but the mission is mine. I trust you are in complete agreement.

15 ON PICARD AND RIKER

nonplussed -- but what can Picard do? He puts the best face on it he can and manages another smile.

PICARD
Yes, sir. Of course.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

underway at warp speed, flashing by on her urgent

mission.

17 INT. MAIN BRIDGE - ANGLE TOWARD GEORDI AND DATA

Geordi sees something on his console, turns in his chair toward Picard.

GEORDI
Response to our message coming in from Mordan, sir.

PICARD
Put it on the screen, Mister Data.

Data nods and tabs the panel quickly.

18 ANGLE ON COMMAND AREA

Picard, Riker and Troi are in their usual positions, with Jameson installed in his support chair on Riker's right. They all respond with interest as:

KARNAS (V.O.)
(filtered)
Mordan IV to Enterprise. This is Karnas. I will speak to the captain.

PICARD
I am Captain Picard, in command of the Enterprise.

19 ON MAIN VIEWSCREEN (OPTICAL)

(KARNAS'S OFFICE) Karnas is seen seated behind his desk.

KARNAS
(abrupt, curt)
Is Admiral Jameson on board?

20 ANGLE AT COMMAND AREA

The others glance over at Jameson, who sits up straighter in his chair.

PICARD
(nods toward Jameson)
He is here, beside my first officer. Do you wish to speak to him now?

21 ANGLE ON MAIN VIEWSCREEN (OPTICAL)

Karnas nods and squints INTO CAMERA as:

KARNAS
So, Jameson.
(squints again)
I see time has not been kind.

22 WIDER - INCLUDING TROI AND JAMESON

JAMESON
It seldom is, Karnas. However, we could save a good deal of it now if you'll outline the terrorists' demands....

Troi is shifting her attention between Jameson and Karnas (on the screen), taking in the speech and body nuances of both men.

22A ANGLE ON MAIN VIEWSCREEN (OPTICAL)

KARNAS
They insist all discussions will take place here... on Mordan. They refuse to speak to me -- only to you.

JAMESON (V.O.)
They could relay their terms on your communications channels....

22A CONTINUED:

KARNAS
(shakes head)
They insist on speaking face to face when you arrive. They say they will brook no excuses. If there are any offered, your ambassador and his people will die. Unpleasantly. I believe them -- and so should you, Admiral.

JAMESON
(pause, then:)
Tell them I accept the conditions of negotiation.

KARNAS
I will do so immediately. Karnas out.

The IMAGE CUTS OUT, and is replaced by WARP STARS.

24 ANGLE TOWARD COMMAND AREA - EMPHASIZING PICARD AND JAMESON

Jameson navigates his chair a little forward as:

RIKER
For a man in his position, Karnas doesn't seem to know much about the situation.

JAMESON
Wrong, Number One. He told me the terrorists are desperate enough to kill if they're crossed. They're willing to talk one on one, but not to him.

PICARD
(to Troi)
Counselor?

TROI
From his body language as well as his words and tone... I'd judge that what Karnas said was honest, but I sensed a holding back.

24 CONTINUED:

PICARD
Perhaps he knows more about the terrorists than he is willing to admit.

JAMESON
Possible, but I suspect it's closer to the mark if we said he doesn't want to admit failure of his own efforts to negotiate. He is a proud man.

TROI
That could be, sir. Karnas has established himself as a powerful man on Mordan. Suddenly -- in this situation -- his power is useless.

Interrupted by:

BEVERLY'S COM VOICE
Sickbay to bridge. I am ready for Admiral Jameson now.

PICARD
He is on his way, Doctor.

JAMESON
On my way to what, Captain?

PICARD
Just a routine medical checkup. Ship's regulations.

25 CLOSE ON JAMESON

His expression flickers just slightly, but he nods toward Picard, acquiescing.

26 ANGLE ON TROI

watching Jameson. She frowns as she senses something behind Jameson's apparent agreement.

27 INT. SICKBAY - CLOSE ON BEVERLY

BEVERLY
Pardon me, sir, but refusing a simple medical check --

CAMERA PULLS BACK TO INCLUDE JAMESON.

JAMESON
I'm sorry, Doctor, but it isn't necessary.
(hands her a tiny disk)
The chief medical officer on Starbase 45 ran a complete battery of tests on me two days ago. Semi-annual exam. You'll find I've been a victim of Iverson's Disease for five years. My "case," as you doctors like to call it, is now chronic. In another year, it will undoubtedly progress to terminal.

BEVERLY
I'm sorry --

JAMESON
No need. I do not accept the prognosis, Doctor. But right now, I don't have time to waste, and there's no point in you wasting

your time either.
(indicates disk)
There's your information.

Beverly considers only briefly. Commanders don't win arguments with admirals.

BEVERLY
Thank you, Admiral. I'll look them over.

28 EXT. SPACE - ENTERPRISE (OPTICAL)

traveling at warp speed, as before.

29 INT. CAPTAIN'S READY ROOM - WIDE SHOT

Gathered around the desk are Picard, Riker, Data, Troi and Jameson.

29 CONTINUED:

RIKER
What I don't understand, sir, is how Karnas knew you were still... available.

JAMESON
Still alive, you mean.

RIKER
(unembarrassed)
So far as Karnas knew, you might have been dead, sir.

JAMESON

Quite right, Commander. But I'm not, and I imagine Ambassador Hawkins told him that. I briefed the ambassador about Mordan before he left to take up residence.

PICARD

All right. Karnas has a problem he feels you can handle. What can the terrorists want that Karnas can't or won't give them?

DATA

Mordan has had peace for five years. They have finally come to a state of productivity that satisfies their planetary needs, but no more than that. Perhaps the dissidents feel the Federation can provide more -- technology, science, agricultural assistance....

JAMESON

I've negotiated many a treaty on many planets, Picard. I've found that peace -- or the appearance of it -- is often a prelude to war.

TROI

Admiral are you suggesting the terrorists want arms and weapons?

29 CONTINUED: (2)

JAMESON
They may. I am suggesting Karnas is the last man to give them such weapons.

PICARD
Karnas worked and fought for years to achieve peace.

JAMESON
And he's not likely to throw it away... even for the lives of the hostages.

TROI
I see. You believe Karnas won't negotiate on that point, so the terrorists demanded an outside negotiator.

JAMESON
I know Karnas. He is a warrior... he lives for challenge. These people have insulted his honor by taking the embassy staff hostage. I'll negotiate -- but I'll have to be very careful in handling Karnas. He'll want revenge for that insult.

He looks around at them challengingly, daring them to debate it. No one cares to argue with the expert, but Troi still studies Jameson with particular interest.

30 INT. JAMESON QUARTERS - ANNE AND JAMESON

Anne is straightening out the final details of their quarters, putting away clothing items, etc. As Jameson ROLLS IN, seated in the support chair:

ANNE
(mildly teasing)
... You're late. Couldn't get away from the bridge?

JAMESON
Didn't want to. It feels good to be on one again.

30 CONTINUED:

ANNE
(going to him)
I'm glad, Mark.
(touches chair)
Do you want me to help you up?

Jameson waves her off, opens the front of the chair, and lifts himself out of it into a regular chair. Anne stares at him, somewhat surprised.

ANNE
You're stronger today...

JAMESON
I'm fine. Feel like a kid again.

Anne touches his face gently, smiling at him. Sure -- there are the good days. She pecks him on the cheek,

turns away to put away some final item.

ANNE
This ship is magnificent. Pity we didn't have them twenty, thirty years ago. We could have been together almost all of your career.

31 CLOSE ON JAMESON

as her voice comes OVER, we see he is beginning to feel pain... gradually at first, and then getting worse... and worse.

ANNE (V.O.)
It's so good to be able to be with you now.

32 TWO SHOT

A GASP from Jameson as he can no longer contain the pain. Anne swings around sharply, hurries to him.

ANNE
Mark! I'll call Sickbay --

His hand shoots out and traps her wrist, nailing her in place.

32 CONTINUED:

JAMESON
No! There's no need. It's happened before --

ANNE
When? You haven't said anything --

JAMESON
It'll pass... give me a moment....

She watches him, concerned, caring. And the pain does die away from his face, loosening its grip. His hand on her arm loosens, too; and she absently rubs her wrist where his fingers dug in and left deep red marks. She's more worried about him than herself.

JAMESON
(continuing)
See... I'm better. It's going away.

ANNE
What is it? Do the doctors know?

JAMESON
Just body changes... My last checkup, they said I'd have to expect it.

He notices she is still rubbing her arm, and he reaches out to touch her gently.

ANNE
You're sure? Don't lie to me.

JAMESON
I'm sure.

He holds out his arms, and she bends into his embrace.

They hold each other very tightly -- old lovers still in love.

33 INT. CAPTAIN'S READY ROOM - TWO SHOT - BEVERLY AND PICARD

BEVERLY
... All the medical information the admiral provided is satisfactory, sir....

33 CONTINUED:

PICARD
(it's routine)
Excellent, Doctor --

BEVERLY
(overriding)
Except for one thing.

Picard gives her an inquiring look and waits for it.

BEVERLY
(continuing)
The test results he gave me aren't two days old, they're two months old. The medical file coder always includes the date as part of the file number. He lied to me, sir -- and I don't know why.

PICARD
He is eighty years old, Doctor. For some, the memory begins to

fail....

BEVERLY
He suffers from Iverson's Disease, sir. It affects the body -- not the mind. I just have a gut feeling he's hiding something.

PICARD
I'd expect that observation from Counselor Troi, but --
(on her sharp look)
I respect your opinion, Doctor. And I'll want you on the bridge for the next day or so. The admiral has to remain in the best of health for these negotiations. He might require your services.

The level look he exchanges with her tells her a lot. Picard respects her judgment -- and he's uneasy about the situation. She nods to him, she'll go with it.

34 EXT. SPACE - ENTERPRISE (OPTICAL)

The great ship travels by at warp speed.

34 CONTINUED:

PICARD (V.O.)
Captain's personal log... I am puzzled and somewhat concerned by the dating error Admiral Jameson made on his medical records.

35 INT. MAIN BRIDGE - ANGLE ON COMMAND AREA

All regulars at their stations, Jameson in the support chair surveying information at Science Station 2, near Worf. Beverly is seated on the guest bench near Troi.

PICARD
(rises, turns to Jameson)
Admiral, we're approaching the Idini Star Cluster. Would you like to take the Conn as we make transit?

36 ANGLE ON JAMESON

He turns slightly in the chair and smiles at Picard.

JAMESON
Thank you, Captain. I would.

And then he swings away the enclosing front section of the support chair, rises and walks toward the ramp.

37 INTERCUT REACTIONS - ALL KEY BRIDGE PERSONNEL

staring at Jameson as he moves a little unsteadily but entirely on his own down the ramp. Halfway down, he stumbles slightly, and Riker reaches out a hand to him. Jameson waves him away, regains his balance and MOVES ACROSS to Picard.

38 ANGLE ON BEVERLY

She is frowning deeply, not liking what she sees.

39 AT THE COMMAND CHAIR

Picard reins in his surprise, quickly collects himself. Jameson is grinning, pleased with his feat.

39 CONTINUED:

PICARD
Well, Admiral. Quite a little surprise you've pulled on us.

BEVERLY
Yes. Quite.

Jameson shoots a look at Beverly, nods to her.

JAMESON
Neglected to mention... I began some new therapy before I left. Seems to be working. I haven't felt this good since the last time I was in space. The Gettysburg. All I needed to get me out of that chair was the thought of walking the decks in command of a starship again.

Beverly stares at him, impassive -- and not buying it.

PICARD
Admiral... you only have the Conn temporarily.

JAMESON

(laughs lightly)
Figure of speech. Of course she's your ship.
(takes the chair)
I'll just keep an eye on her for a while.

As he continues to smile genially at Picard:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

40 EXT. SPACE - ENTERPRISE (OPTICAL)

traveling at warp speed.

41 INT. CAPTAIN'S READY ROOM - PICARD, BEVERLY

Picard has led the doctor into the room; Beverly is still disturbed by what has happened. As the door closes behind them, Picard turns to face her.

PICARD
The admiral displayed a remarkable improvement out there, wouldn't you say?

BEVERLY
Captain, no one recovers from

Iverson's Disease. There is no known cure, and there are no cases where it has gone into remission. I haven't heard of any new therapy that would have results like this.

PICARD
Then how do you account for it?

BEVERLY
I can't. All I can tell you is that the admiral has been confined to the support chair for four years by the effects of Iverson's. By all the medical facts we know, he should never have walked again.

Picard considers that, finally looks up at her.

PICARD
I'd like you to look into it, Doctor. Thoroughly.

BEVERLY
Yes, sir.

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at high warp.

43 INT. JAMESON QUARTERS - ANGLE ON JAMESON

He is seated at a desk, studying a personal Viewer.

NOTE: The light is dim here, turned down so he can see the screen better.

44 CLOSE ON VIEWER (OPTICAL)

Jameson is reviewing the Karnas message seen in the Teaser.

KARNAS
The terrorists have given you six Earth days to bring him here -- or the hostages will die. Please...hurry.

45 WIDER ANGLE - INCLUDING ANNE

(Viewer o.s.) She comes into the main room from the bedroom area as:

ANNE
I don't know how much more information you think you can get out of that tape.

He rises, walks easily toward her, still in DIM LIGHT. Anne stops, staring at him.

ANNE
Mark... ? My God... what happened?

JAMESON
It's a new therapy I've been taking. It's -- working, Anne.

ANNE
(runs to him)
Oh, Mark!

He puts his arms around her, gives her a warm kiss. In fact, as she responds, his kiss gets warmer. His hands move toward a more intimate position. Anne pulls back slightly, surprised by the sudden sensuality from him.

45 CONTINUED:

ANNE
Mark... ?

JAMESON
I told you I just needed to get back into space again.

ANNE
(studies him)
You're really looking much better....

JAMESON
It's the new treatment.

46 EMPHASIZING ANNE

She is frowning a little.

ANNE
No... come here....

JAMESON
(makes another grab for her)
I hope you're heading for the

bedroom.

ANNE
Stop it, Mark.

She takes his hand, leads him into the brighter area of the room where a mirror hangs on the wall. As he COMES INTO BRIGHTER LIGHT, WE SEE far more changes about him than just the smoother walk. His hair has darkened, lost some of the gray. Some of the deep wrinkles in his face have softened. Anne moves Jameson in front of the mirror and, in this brighter light, she stares at him in shock.

ANNE
Mark, you look like you did twenty years ago.

JAMESON
(laughs)
You're flattering me.

47 TWO SHOT

Anne looks up at him, frightened and angry.

ANNE
Mark, what the hell is going on?

JAMESON
I don't know what --

He suddenly breaks off, nearly falls to the floor, wracked with intense pain. As an anguished CRY escapes him, Anne reaches out to him.

ANNE

Mark!

Jameson goes to his knees, then collapses on his side. Anne runs to the companel and activates it, near panic.

ANNE

(continuing)

Sickbay! Medical emergency in the admiral's quarters!

Anne looks back at Jameson, who is curled into an almost fetal position on the floor, still wracked with intense pain. As he CRIES OUT AGAIN:

48 INT. CRUSHER'S OFFICE - BEVERLY AND PICARD

The Captain is looking over her shoulder at the Viewer (o.s.). It is flashing up confirming information as she talks:

BEVERLY

(frowning)

I've found traces of chemical substances in his blood and tissue samples, but none of them are in our pharmacopeia. We're still working on alien references to substances like these. All I can say is that he ingested something that's strongly affecting his body.

PICARD

Specifics, Doctor.

48 CONTINUED:

BEVERLY
Captain, there are so many things going on here, I can't be positive without a lot more tests.

PICARD
Give me what you have now.

BEVERLY
His red cell count is running riot. Then there's the cellular structure of his body tissue. It's -- changing. I can't even begin on that until I see what it's changing to. His DNA is all skewed. I don't know how it's possible, but he even looks younger. And Captain... there is absolutely no sign of Iverson's Disease.

PICARD
You said there is no cure for Iverson's.

BEVERLY
(shakes head)
None we know of. Whatever else these substances are doing to his body, at least they've done that for him. But how or why, I can't say on the information I have now.

PICARD
Get me some answers, Doctor. As soon as possible.

BEVERLY
Yes, sir.

Picard STRIDES OUT, and Beverly looks after him, crinkles her nose slightly. Easy for him to say.

49 INT. JAMESONS' QUARTERS - ANGLE AT THE DOOR

as Picard ENTERS. Anne comes to meet him, concerned and frightened -- more than we'd expect her to be.

ANNE
Captain....

49 CONTINUED:

PICARD
There are some questions I have to ask the admiral, Mrs. Jameson.

JAMESON (O.S.)
Ask away. There's nothing to hide now.

Picard looks o.s. at the man standing in the doorway to the bedroom -- and goes rigid.

50 CLOSE ON JAMESON

He now looks like a man in his fifties -- vital, strong, still ready to take on the world.

51 WIDER - TO INCLUDE PICARD, ANNE

PICARD
(recovers himself)
Admiral -- in addition to your rank, you are a particularly valuable commodity just now. Starfleet has a right to some answers.

Jameson shrugs, gestures toward a group of chairs. Picard and Anne follow him there as:

JAMESON
I'd been planning this for a long time -- ever since I learned I had Iverson's Disease. Since it put me in that chair.

From her expression, this is news to Anne.

ANNE
What did you do, Mark?

52 CLOSER ON THE GROUP

as they sit.

52 CONTINUED:

JAMESON
There's a planet in the Cerberus system -- Cerberus II -- they say the natives have a process that

rejuvenates the body... gives you your youth back.

PICARD

I've heard that story, too. It's a myth.

JAMESON

It's true, Picard. I'm the living proof. Oh, it's dangerous -- the mortality rate is high -- and it's painful.

(ruefully)

Very painful. Aliens are seldom allowed to obtain the process, but I managed it. I negotiated a treaty for Cerberus II several years ago, and they felt obligated to honor my request for the process.

PICARD

(studies him)

Obviously it works rapidly. How does it work?

JAMESON

The herb and drug combinations are self-administered... slowly, over a period of two years. Every response is different, depending on a being's DNA.

(to Anne)

I got enough for both of us, Anne -- but I had to test it on myself first. I couldn't risk you. If I died... well, I was half a man

anyway, to what did it matter... ?

ANNE
It would matter to me.

52 CONTINUED: (2)

JAMESON
But I was starting to change, Anne. It was almost undetectable, but the improvement was there. Then this hostage situation came up, and I knew I'd have to be at my peak to deal with it. I didn't have time to wait for the drugs to work naturally --

PICARD
You took the whole dose.

JAMESON
I took both of them. And look at me! Annie, look at me. I'm strong, alert, I'm fit. I'm fitter than you are, Picard. And I'm getting younger!

PICARD
The only question I have, Admiral, is why you felt it necessary to be young to negotiate the hostage release. Surely Karnas requested you because of your age and experience.

Jameson stares at him -- then glances away, his face flushing. He doesn't have an answer. Picard sighs, rises.

PICARD
I'll be on the bridge, Admiral, if you wish to talk further.

Picard EXITS.

53 CLOSE ON ANNE

ANNE
Why didn't you tell me, Mark? We've always been honest with each other -- until now.

CAMERA ANGLE WIDENS TO INCLUDE JAMESON as he faces her bitter anger. The visible difference in their ages is very apparent here.

JAMESON
Annie, I did it for us.

53 CONTINUED:

ANNE
I'm sure you believed that -- until you had a chance to head up a mission... to command again. Then you just upended the bottle -- or whatever it was -- and damn all. Did you think about me at all?

JAMESON
I got enough of the dosage for both of us....

ANNE
But you never asked if I wanted it. It's just like you, Mark, to assume that what you felt was right was the only answer.

JAMESON
It was the right answer for me. It was killing you, having to take care of an invalid. What good was I to you? Annie -- we can be together again....

He takes her in his arms, tries to kiss her passionately. She exerts a strong, angry effort and pushes him away.

ANNE
Let me go!

JAMESON
I can get another supply of the drug for you --

Anne SOBS IN ANGER -- he just doesn't get it -- and she runs into the bedroom. The door slides closed behind her. Jameson is angry at her behavior. He slaps his open palm on a piece of nearby furniture, heads rapidly for the door.

54 INT. CONFERENCE LOUNGE - ANGLE ON JAMESON

He is seated at the table in front of a small Viewer.

There is no one else in the room. The lights are DIMMED DOWN, and Jameson's face is largely in shadow.

54 CONTINUED:

JAMESON
Commander Data, I wish to open a communication frequency to Karnas.

55 INT. MAIN BRIDGE - ANGLE ON PICARD AND DATA

Picard sits up straight as:

DATA
Aye, sir.

PICARD
A moment, Mister Data. Admiral, this is Picard. May I know the purpose of this communication?

56 INT. CONFERENCE LOUNGE - ON JAMESON

JAMESON
Karnas must have tried to negotiate with the terrorists before he was forced to call on me. I want all the information he has access to.

57 INTERCUT BETWEEN PICARD ON BRIDGE AND JAMESON AS NEEDED

PICARD

You said he was a proud man... probably sensitive about his failure to deal with the situation. Is it wise to press him on this?

JAMESON
I'm the negotiator, Picard. Karnas will have to cooperate with me and the terrorists, and damn his sensitivities.

PICARD
Then I suggest a secured channel, Admiral.

57 CONTINUED:

JAMESON
(beat, then:)
A sensible precaution, Picard. Make it so.

Picard nods to Data, who tabs his console as:

DATA
Aye, sir. Frequency open and secured.

58 INT. CONFERENCE ROOM - ON JAMESON

NOTE: The LIGHTS in the room REMAIN DIM; Jameson is careful to remain back away from the light, so his face is in shadow and cannot be clearly seen.

JAMESON
(to Viewer)
Karnas.

59 ANGLE ON VIEWER (OPTICAL)

WE SEE Karnas, again in his office. His attitude is firm, formal, but with a touch of belligerence.

KARNAS
What is it you want, Admiral?

60 INTERCUT CLOSE ON JAMESON AND KARNAS ON VIEWER AS NEEDED. (OPTICAL)

JAMESON
We're on a secured channel, Karnas. You can talk freely. Who's behind this thing? You said dissidents.

KARNAS
(carefully)
Yes... political opponents who feel the Federation will disavow me as governor if they stir up enough trouble on Mordan.

JAMESON
Then who is it? Ardan? Gilnor?

60 CONTINUED:

KARNAS
They're dead, Jameson. A long

time now. For a long time I
thought you were dead, too.

JAMESON
I almost died a couple of times
on missions, but I always made
it through somehow.

KARNAS
(coldly)
Yes. Now you're coming back to
Mordan -- to negotiate for
hostages again. It's almost as
though the forty-five years
between never happened....

Jameson stiffens and stares at the image on the viewer, suddenly realizing what this is about.

JAMESON
You've never forgiven me.

KARNAS
Should I have -- after the legacy
of war you left us in your last
"negotiation?"

JAMESON
There are no dissidents, are
there? No terrorists. You have
the hostages.

KARNAS
And if I have? You're coming to
Mordan, Jameson. You're going
to negotiate for their lives, and
I'm going to ask a very high price

for them.

JAMESON
What if I refuse?

KARNAS
Then the hostages will die.
You've seen how my executioners
work. They are still as efficient
as they were... perhaps even more
skilled now. You'll come -- even
if you don't have much honor left.
Karnas out.

The Viewer GOES BLANK.

61 CLOSE ON JAMESON

angry, determined now on a course of action.

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling as before at high warp speed.

63 INT. MAIN BRIDGE - FULL SHOT

All personnel in their accustomed stations. Jameson
ENTERS from the Conference Lounge doors, CROSSING to
Picard as:

JAMESON
Are we still on schedule to arrive
at Mordan in thirty-eight hours?

GEORDI

Yes, sir. We're at warp four now.

JAMESON

Picard, I want a jump to warp eight so we arrive ahead of our announced ETA. It'll throw Karnas off balance, and we can catch him before he's ready.

PICARD

Ready for exactly what, Admiral?

JAMESON

I believe Karnas is planning something new... something that will directly endanger the hostages' lives.

PICARD

What happened in your communication to bring you to that conclusion? It seems a big jump....

JAMESON

I'm not at liberty to say, Picard, but negotiation is not the answer or the issue here. The hostages' lives are at stake.

63 CONTINUED:

PICARD

I agree the most important thing is saving the lives of the

hostages...

JAMESON
And you agree with that, too, Riker?

RIKER
I do, sir.

JAMESON
Good. Because I plan to personally lead an away team on an armed rescue mission to get them out of there.

On Picard and Riker's stunned shock and surprise:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is traveling at warp speed against a background of streaking stars.

65 INT. MAIN BRIDGE - FULL SHOT

Gathered in the Command area are Picard, Riker, Tasha, Worf, Troi. Jameson presides from the Command Chair.

Data and Geordi are at their stations.

JAMESON
Commander Data, will you bring up the plans I requested on the Viewscreen, please.

DATA
Yes, sir.

He begins to work his console. As Data activates the Main Viewscreen, Jameson leans forward.

JAMESON
Most of Mordan's principal city was devastated in the war. What was left consisted of a network of underground tunnels -- a rat's maze. When they rebuilt the city, they simply built over the tunnels.

DATA
I have it, sir.

66 CLOSE ON VIEWSCREEN (OPTICAL)

Jameson was right. The GRAPHIC seen on the screen depicts what looks like a complicated crochet-work doily, every line indicating a tunnel.

67 BACK TO WIDER ANGLE

RIKER
Admiral, even if you're right

about Karnas being behind this, he still wants to negotiate. Or at least to talk. Why not hear what he has to say?

JAMESON

I've heard what he has to say, and I have good reason to believe he's lying.

GEORDI

Pardon me, sir, but where do these come into the picture?

JAMESON

This is where Karnas held his hostages before and where I believe he has them now.

PICARD

Wouldn't that be a little too obvious, Admiral?

JAMESON

Karnas is a dogged strategist, Picard -- not a brilliant one. He sticks to what works.

PICARD

An overt rescue attempt could push Karnas into killing the hostages outright.

JAMESON

I don't think that's what he wants, Picard.

PICARD
Then what does he want?

Troi studies Jameson closely, reacting with a slight frown to his remarks.

TASHA
Maybe his threats are just a way to bargain for what he wants....

67 CONTINUED:

JAMESON
Karnas means exactly what he says, Lieutenant. He will kill the hostages if we don't get them out of there.

PICARD
Therefore you see an armed raid as our only option.

JAMESON
You don't agree.

PICARD
I would point out no one else has heard or considered Karnas's demands but you, Admiral. The Federation might take a different view of them if they knew what they were.

JAMESON
Starfleet gave me command of the

away team, Picard. I intend to
use them as I see fit.

68 INT. CAPTAIN'S READY ROOM - PICARD, TROI, BEVERLY

They are gathered around Picard's desk as WE COME IN:

PICARD
Is Jameson physically able to lead
an away mission, Doctor?

BEVERLY
His cells, his tissue, even his
bones are still de-aging, but I'd
say he was. Generally, I'd call
Admiral Jameson a healthy
man... about forty-five... in
excellent physical condition.

PICARD
What about his mind?

BEVERLY
The same. Brain scan reveals all
cells and tissue are changing,
but healthy. No loss of
memory... exellent grasp of facts.

68 CONTINUED:

PICARD
Counselor?

TROI
Certainly his physical capacities

have been restored. I sense that gives him great satisfaction. When he came aboard, he seemed hopeful, eager. Now there seems to be a harder, more forceful attitude... ambition....

PICARD

More of a young man's attitude, I'd say. Aggressive... going right for the throat of a situation instead of considering the alternatives.

TROI

Part of that is ambition too. He wants to be the man he once was. He is the man he once was, but sometimes old memories aren't very accurate. He was able to lead away teams like this once. Now he believes he can do it again.

As Beverly mulls over the implications of that one:

69 INT. CRUSHER'S OFFICE - BEVERLY, TROI, ANNE

Anne is miserable, carrying the signs of her anguish on her face.

ANNE

Our anniversary is next week. Fifty years....

BEVERLY

In his heart, he's still the same

man you married, Anne.

TROI
That's true. He still cares for you, despite the physical changes he's undergoing.

69 CONTINUED:

ANNE
(confused, anguished)
But he's getting younger, and I'm -- well, look at me. Why did he do this... ?

TROI
There are lives at stake, Mrs. Jameson.

ANNE
What about our lives? Mine and his, together?

BEVERLY
(takes Anne's hand)
Anne... I think I know a little of what you're feeling. My husband died on an away mission. We'd been married two years. So little time. Look at what you've had with Mark --

ANNE
Years, yes -- but not together. I was looking forward to time

together finally -- our
retirement. Now he's young again
and has a life to live over.

Troi and Beverly exchange a worried glance.

TROI
She has to know, Doctor.

ANNE
Know what?

BEVERLY
Anne... he's --

ANNE
What is it?

BEVERLY
He's not stabilizing.
(pause)
He may not have that life to live
over.

Anne looks at her in anguish and despair as we go to:

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before, traveling at high warp speed.

71 INT. OBSERVATION LOUNGE - WIDE ANGLE

as Picard ENTERS. It's dimly lit, indicating it's late
-- ship's time. Picard makes his way toward a
comfortable chair, then:

JAMESON (O.S.)
We'll be at Mordan in three hours.

72 ANOTHER ANGLE - INCLUDING JAMESON

He is seated further back from the windows, a drink of some kind in his hand. Picard changes direction and joins him as:

PICARD
I couldn't sleep either.

Jameson indicates the glass in his hand... an offer. Picard shakes his head and sits down opposite him. We can see in this closer look at Jameson that he looks younger still -- mid-thirties, perhaps.

JAMESON
I never could before a mission. Always wound up in the Observation Lounge, staring out at the stars. Thinking.

PICARD
Maybe in this case rethinking?

JAMESON
Perceptive. They always have given you high marks for that at Starfleet, Picard.

PICARD
(shrugs it away, then:)
Why is this mission so important to you? Why did you risk your life so you could lead it

personally?

JAMESON
I want to save lives, Picard.

72 CONTINUED:

PICARD
Noble sentiment -- but too easy an answer. You've been here before. You negotiated a release of hostages with Karnas before. Why is it now your answer is an armed raid?

Jameson is silent, staring into his glass.

PICARD
(continuing)
It's my away team you're going to send in. There's something you're not telling me, and I have a right to know what it is.

JAMESON
(grunts)
Do you know the background? The Mordanites had some sophistication, but were still ruled by tribal family units. Karnas's father was the ruling chief of one of the families, and another tribe had him assassinated. Karnas seized the passengers of a starliner and

held them hostage, demanding that Starfleet provide him with weapons that would enable him to defeat his rivals.

PICARD
That's the official record.

JAMESON
(nods)
Officially the story is that after two other mediators were murdered, I went in and negotiated with Karnas to bring out the hostages safely.

PICARD
Are you saying that's not the truth?

JAMESON
It wasn't my golden oratory that saved them, Picard. I gave Karnas the weapons he wanted.

72 CONTINUED: (2)

PICARD
You did what?

JAMESON
I gave exactly the same weapons to his rivals. My interpretation of the Prime Directive. Let them solve their problems with those

arms on an equal basis.

Picard is staring at him with disbelief and disgust.

PICARD
That decision plunged them into forty years of civil war.

JAMESON
I didn't know that would happen. I thought, a minor war -- it'll be settled in less than a year. How could I know it would be four decades? I falsified the reports to Starfleet, but I've lived with that on my soul, Picard. Sixty-three people came away safe -- but millions died on Mordan because I delivered those weapons.

PICARD
Karnas could have worked for peace all those years instead of continuing the war. It's not all on your head, Admiral.

JAMESON
But I started it. I lit the match. Now, finally, I can vindicate myself, if only in a small way. I came to negotiate, but that isn't what Karnas wants.

PICARD
Revenge. That's why he demanded you when he found out you were still alive.

JAMESON
I'm not going to give it to him, Picard. I'm going to do what I should have done the first time. We're taking the hostages out by force. No deals.

73 EXT. SPACE - ENTERPRISE IN ORBIT AROUND MORDAN IV (OPTICAL)

Mordan is not a very promising looking planet. In fact, it's a mud-brown ball with some hints of blue and green. The Enterprise is in standard orbit.

74 INT. TRANSPORTER ROOM - WIDE ANGLE

Jameson is standing, facing Picard and Riker. Already on the pad are Tasha, Worf, Data, Geordi. All are equipped with phasers. Data and Tasha also have tricorders. Jameson steps up on the pad.

JAMESON
Prepare to energize, Chief.

PICARD
Belay that.

The chief looks helplessly from one officer to the other. Who's he supposed to obey?

PICARD
(continuing)
Admiral, the correct place for you is on the bridge...

JAMESON
I will remind you one more time, Picard, I am the Senior Mission Commander, and I'm leading this team.

Picard pauses for just a beat, then steps up on the platform himself.

RIKER
Sir?

PICARD
The Admiral is correct, Number One. He has that right. But I'm the captain of this ship, and I have it, too. You have command of the Enterprise, Commander Riker.
(to the Chief)
Energize.

As Riker watches the TRANSPORTER EFFECT BEGIN TO BUILD:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

75 EXT. SPACE - THE ENTERPRISE IN ORBIT AROUND MORDAN

(OPTICAL)

as before, the Enterprise holding standard orbit around the planet.

76 INT. TUNNEL - DAY - ANGLE ON AWAY TEAM

as they MATERIALIZE IN THE TRANSPORTER EFFECT. As soon as the TRANSPORTER EFFECT FADES, the Team is immediately busy, checking phasers, Data taking tricorder readings. Jameson looks around, seems to recognize where he is. The tunnel itself is old, seems unmaintained.

JAMESON
Yes...perfect. We are in the M-4 tunnel directly under the governor's residence. M-4 is a subsidiary tunnel, but it crosses and links with several main ones.

DATA
I am sorry, sir. That does not correspond with the information I have on the tricorder, sir.

JAMESON
Your information is incorrect, Commander. I know these tunnels like the back of my own hand.
(gestures off)
That way. It takes us to the hatch that will let us into M-1 tunnel. Keep scanning for signs of human life forms. Karnas held his hostages in these tunnels before. He'll do it again.

Jameson STARTS OFF down the tunnel. The others FOLLOW, staying alert.

77 CLOSER - PICARD AND DATA

Data drops in beside Picard, staring at the tricorder screen in bewilderment.

DATA
The admiral is definitely incorrect, Captain. The tunnel schematics we have indicate this is a dead end. It was sealed off two years ago....

PICARD
I've no doubt you're right, Mister Data. However, forty-five years ago, I'm sure it linked in with the tunnels Admiral Jameson remembers.

78 INT. TUNNEL #2 - DAY - ANGLE ON THE TEAM (OPTICAL)

They round a corner -- and see the way has been blocked off. There was a hatch of some kind, but this has been cemented over. Geordi scans it with his VISOR.

GEORDI
Steelplast. Fairly recent installation.

JAMESON
Damn. This is the most direct

route. Set phasers to cut through it.

Worf and Tasha adjust their phasers and FIRE at the blocked area.

79 ANGLE AT BLOCKED AREA (OPTICAL)

The two PHASER BEAMS slash in and cut a rough square in the blocked area.

80 BACK TO WIDER ANGLE

TASHA
If you have the coordinates for where you think the hostages are, sir, we could just beam in there.

80 CONTINUED:

JAMESON
But Karnas might not have them in the same place. There is no substitute for a personal reconnoiter, Lieutenant.

TASHA
No, sir.

She glances at Picard, decides not to say anything else. With Jameson leading, they step through the hole into another tunnel.

81 INT. TUNNEL #3 - ON THE AWAY TEAM

The team moves along this tunnel, toward an intersection ahead. There is some debris in the way, as though part of the tunnel had given way at one time and has been shored up. Geordi is still scanning with his VISOR.

GEORDI
Admiral, there's an infrared light signal ahead. Steady beam, straight across the tunnel, chest high. Another at hip level.

TASHA
An alarm trigger or --

PICARD
Reset phasers to stun.

Jameson steps forward, and:

WORF
Look out, sir!

82 ANOTHER ANGLE - AT INTERSECTION (OPTICAL)

Ahead of them, a SQUAD OF MORDANITE SOLDIERS has come around the corner of the intersection, armed and ready for action. Our team brings phasers up, but the Mordanites FIRE FIRST. Tasha moves herself in front of Picard, but he pulls her down flat behind the tunnel debris as PHASER-LIKE FIRE zips over their heads. The SOUND OF THE FIRE is different, flat and humming. Tasha begins to FIRE back.

82 CONTINUED:

Worf, in the meantime, has bodily picked up Jameson and moved him aside, against the wall, using his own big body as a shield for the Admiral. Data ducks down beside Picard.

DATA
Their phasers, sir -- set on kill.

PICARD
(drily)
Thank you, Mister Data. I have heard the sound before.

83 ANGLE ON JAMESON AND WORF (OPTICAL)

Jameson has unhitched his phaser and is firing quickly down the tunnel toward the Mordanites. Worf's fire is steady, methodical. Several Mordanites fall stunned as a result of our people's fire. Jameson moves away from the wall and the cover of Worf's body and tries to charge down the tunnel toward the soldiers, who are offering up a steady fire.

84 WIDER ANGLE (OPTICAL)

Picard reaches out to try to stop Jameson, but the Admiral suddenly crumples, almost into Data's arms.

TASHA
Is he hit?

DATA
(trying to examine him)
I cannot tell --

PICARD
(tabs communicator)
Enterprise, this is Picard. Five to beam up -- now!

The five of them cluster together. MORDANITE FIRE is still steady as the soldiers begin to advance toward them. Tasha and Worf maintain a steady covering fire that slows them down. Then the TRANSPORTER EFFECT BEGINS TO BUILD AND COVER OUR PEOPLE.

85 INT. TRANSPORTER ROOM - ANGLE ON PLATFORM

as the team IS MATERIALIZED. As soon as the EFFECT STOPS, Picard bends down to where Data, supporting Jameson, is lowering him to the platform.

PICARD
How badly is he hurt?

DATA
I do not see any sign of a wound, sir.

86 CLOSER ON THE GROUP

WE DO NOT SEE Jameson's face, which is turned AWAY FROM CAMERA. He is doubled over, shaking violently as though palsied. Data looks up at Picard, frowning.

DATA
It appears to be another attack, sir.

PICARD

(to Tasha)
Call Doctor Crusher here immediately.

TASHA
Sir.
(goes to transporter console)
Transporter Room Three to Sickbay. Doctor Crusher, please report immediately with Medical Support Team.

87 ANGLE ON JAMESON

WE DO NOT SEE his face. He CRIES OUT in agony, and writhes painfully.

88 OMITTED

89 INT. SICKBAY - ANGLE ON JAMESON

He is lying on one of the examination beds, face turned AWAY FROM CAMERA, still shaking in pain. Troi is standing by with Anne as a medtech monitors him closely.

90 INT. CRUSHER'S OFFICE - PICARD AND BEVERLY

BEVERLY
This last attack is the worst one he's suffered, sir. The others were overwith fairly quickly. He hasn't recovered from this one yet, and nothing has been able

to relieve his pain.

PICARD
Do you have any answers, Doctor?

BEVERLY
I'm afraid none of it is very hopeful. The compound he took seems to be rejuvenating the DNA, but it's also sloughing off the old cells too fast for his body to cope. His body is trying to grow and die and regenerate all at the same time.

PICARD
(sighs)
You're saying the overdose of the drug he took is working too well.

BEVERLY
Exactly, sir.

PICARD
When will it stop?

BEVERLY
It won't... because it can't. Eventually, he won't be able to stand the strain.

91 INT. MAIN BRIDGE - ON PICARD

ENTERING from the aft turbolift. Riker comes out of the Command Chair toward him. NOTE: Data, Worf and Tasha are now back at their regular stations. Troi is

not on the bridge.

RIKER
The admiral... ?

PICARD
Sickbay. "Not good" is a galactic understatement.

91 CONTINUED:

GEORDI
Karnas again, sir. On the screen.

He actives his console.

92 ANGLE ON PICARD INCLUDING MAIN VIEWSCREEN (OPTICAL)

Karnas's image APPEARS ON SCREEN in the same setting as before.

KARNAS
Enterprise. There has been an armed intrusion in the tunnels beneath the city. That smells of Jameson. Where is he?

PICARD
This is Picard. I am sorry to inform you that the admiral is critically ill, Karnas.

KARNAS
(coming out of the chair)

That is not my concern. Sick or well, you have ten minutes to beam him down, Captain Picard. Otherwise, the hostages die.

The VIEWSCREEN GOES BLANK. Then:

TROI'S COM VOICE
Sickbay to bridge.

PICARD
Picard.

TROI'S COM VOICE
Doctor Crusher requests your presence in Sickbay immediately, sir.

Picard exchanges a worried look with Riker, then:

PICARD
On my way.

As he HURRIES for the turbolift:

93 INT. SICKBAY - ANGLE AT DOOR

as Picard ENTERS. Beverly meets him, her face grim.

PICARD
What is it?

BEVERLY
You'd better see for yourself.

94 ANGLE AT JAMESON'S BED

Troi is trying to comfort Anne, who huddles at the side of the bed in utter despair. Picard approaches, looks down at the body there -- and his jaw drops.

95 CLOSE ON JAMESON

The eyes are alive and intelligent -- but the face and body Picard sees are those of a teen-aged boy. NOTE: Jameson's VOICE remains the same as before.

JAMESON (BOY)
Picard....

96 WIDER - GROUP

JAMESON (BOY)
Picard, I have to get to Karnas.

BEVERLY
I can't allow him out of my care, sir.

JAMESON (BOY)
My last option, Picard. The raid failed... all I have left to bargain with is myself....

RIKER'S COM VOICE
Bridge to Picard.

PICARD
(to companel)
Picard here. What is it, Number One?

97 INT. MAIN BRIDGE - ON RIKER

RIKER
A new demand from Karnas, sir. If we don't deliver Jameson in five minutes, a hostage will be executed. Fifteen minutes after that, another.

98 INT. SICKBAY - ON PICARD, BEVERLY, JAMESON

RIKER'S COM VOICE
He promises the method of execution will be both slow and painful.

A beat, as Picard looks from Beverly to Jameson.

JAMESON
Let me go. If I turn myself over to him, he'll let the hostages go. It's me he wants.

PICARD
It's certain death for you, Admiral.

JAMESON
My life for how many hostages, Picard? Twenty?
(hard)
Let me go.

PICARD
(beat, then:)
Number One, inform Karnas we'll

be beaming down in less than five minutes.

RIKER'S COM VOICE
"We," sir?

PICARD
You have your orders, Number One.

RIKER'S COM VOICE
Aye, sir. Riker out.

99 INT. TRANSPORTER ROOM - ANGLE ON PLATFORM

as Picard, Beverly (with medical kit) and the boy Jameson are mounting the platform. Jameson's uniform, while still that of an admiral, hangs loosely on him. Riker ENTERS, moves toward them as:

RIKER
Captain, you can't go down there again --
(stops, staring at the boy)
Jameson... ?

PICARD
Yes. Exactly why I have to go, Will. As a Starfleet captain, I have negotiating powers.
(to Transporter Chief)
Energize.

The Transporter Chief works his console. The TRANSPORTER EFFECT BEGINS TO BUILD and cover the

figures of Picard, Beverly and the boy Jameson.

100 INT. KARNAS'S OFFICE - DAY

The TRANSPORTER EFFECT MATERIALIZES the three figures directly in front of Karnas's desk. Karnas is waiting, puzzled to see three. There are several Mordanite soldiers in the room, but it will be noticed they are old soldiers -- veterans in their late fifties and sixties.

Karnas gets to his feet as THE MATERIALIZATION EFFECT FADES, and he sees Picard, Beverly and the boy Jameson.

KARNAS
(outraged)
Who are you! I want Jameson!

PICARD
This is Admiral Mark Jameson.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

101 INT. KARNAS'S OFFICE - DAY - PICARD, JAMESON (BOY)

as we left them. Karnas stares at the boy in the Starfleet uniform, dismisses him with a grunt, and turns to Picard.

KARNAS
This charade will accomplish nothing, Picard. Beam Jameson down, and the hostages will be freed. Continue this -- and I promise you they will die -- and you with them.

JAMESON (BOY)
Karnas, if you'll just listen....

KARNAS
(to Picard)
Why have you brought him here? This is no place for children.

JAMESON (BOY)
(interrupting)
Peretor Karnas. You always were a stubborn man. I thought you wanted me. I'm here. Release the hostages. now.

Karnas stares at him, startled for a moment, then:

KARNAS
"Peretor" was my old title. Why do you call me that?

JAMESON (BOY)
Because you're acting like the warrior you were -- not like the planetary governor you are.

KARNAS
Picard, I warn you, this trick

is going too far. He has been coached... for some devious reason. If this farce is not stopped immediately, you and the hostages will be put to death.

101 CONTINUED:

Suddenly Jameson doubles over, the intense pain driving him to his knees. Beverly rushes to him as:

PICARD
Admiral!

Beverly is checking him, frowning. She administers a hypospray, which seems to ease him a bit.

102 ANGLE ON KARNAS AND PICARD

KARNAS
I'm waiting for an explanation, Captain.

PICARD
He is the admiral. Before we left on this mission, he administered an overdose of an alien de-aging drug to himself. He wanted to face you with strength again... on even terms. This is what the drug has done to him.

103 ANOTHER ANGLE - INCLUDING BEVERLY AND JAMESON

Beverly has helped Jameson to a chair. He seems to be

weak, almost frail. Karnas paces in front of the desk, railing at Picard.

KARNAS
This story you are telling is unbelievable. Jameson is a man of eighty, not --
(points to Jameson)
-- this. I want that old man, Picard. I want to show him this world he helped to make... the scars on old soldiers' bodies... the graveyards of our young dead... the wasted cities we are still rebuilding... and all of it caused by him.

PICARD
As I understand the facts, Karnas, you were the one who demanded weapons to avenge your father's death.

103 CONTINUED:

KARNAS
But Jameson didn't give weapons only to us. If he had, we would have triumphed over our enemies in less than a year, and we would have had peace in all these decades. When Jameson gave weapons to both sides, he gave us forty years of war. I want him to pay for that, Picard.

Jameson is hit by another viciously painful attack, GASPS AND MOANS in pain. Beverly takes a quick reading on her instruments, looks over at Picard.

BEVERLY
Sir, I think Mrs. Jameson should beam down. Now.

PICARD
(nods quickly)
Do it.

As Beverly touches her communicator:

104 ANGLE ON PICARD AND KARNAS

PICARD
Karnas, I've asked Doctor Crusher to bring down the visual records we've made of Admiral Jameson's deterioration. Will you look at them?

KARNAS
You're wasting my time, Picard.

PICARD
Only a few moments.

When Karnas does not reply immediately, Picard nods to Beverly, who hands her medical P.A.D.D. to Picard.

PICARD
(continuing)
You saw Admiral Jameson when he was on board en route to Mordan?

KARNAS

Yes.

104 CONTINUED:

PICARD

You recognized him?

KARNAS

(reluctantly)

Yes.

Picard holds out the medical P.A.D.D. for him to see.

PICARD

And this is the man you saw.

105 CLOSE ON P.A.D.D. SCREEN (OPTICAL)

The screen shows Jameson as he was at the beginning, in the physical support chair.

KARNAS (V.O.)

Yes. This is the man I want.

106 WIDER ANGLE - PICARD AND KARNAS

PICARD

Never again, Karnas.

He holds out the tricorder again. Karnas reluctantly looks.

107 CLOSE ON TRICORDER SCREEN (OPTICAL)

Still shots APPEAR in sequence -- Jameson as he began to de-age, as he became younger and younger.

PICARD (O.S.)
Once he took the compound ... there was no way to stop it.

The final picture is the boy Jameson.

108 WIDER - EMPHASIZING KARNAS, PICARD

Karnas stares across the room at Jameson, who is being tended by Beverly. The boy has begun to shake. Not pain, but a quivering in the body that cannot be stopped.

108 CONTINUED:

THE SOUND OF THE TRANSPORTER BEGINS, and ANNE MATERIALIZES IN THE ROOM. She looks around, sees Jameson's terrible condition and quickly goes to him. She sits beside him, takes his hand, but he is paying no attention to her. His eyes are on Karnas.

PICARD
You'll have to deal with me, Karnas. Whatever you wanted from Jameson isn't possible any more.

Karnas leans against his desk, stares around at the old soldiers who had come to share his moment of triumph over their legendary enemy. None of them know what to think, but Karnas clearly is still not convinced.

PICARD
(continuing)
You wanted revenge, Karnas. You blamed your war on Jameson, and there's no doubt he had a lot to do with it. But you had the weapons, and you used them. You could have tried for negotiations for peace on your planet long ago. You chose to fight instead. How many of those forty years of war are on your head?

KARNAS
Jameson has to pay for his crimes... I have sworn it to my people. When I found out he was alive, I gave them my word I would kill him for what he did. A public execution... public retribution for what he did to us.

Picard realizes he may be talking to a wall. But one more time:

PICARD
(points to the boy)
Then there's Jameson. He wanted to atone for what he'd done here. Forty-five years ago, he made the wrong decision, and he wanted to come here to somehow right it. He wanted to negotiate, and when that failed, he decided to fight.
(MORE)

108 CONTINUED: (2)

PICARD (Cont'd)
Your men foiled that, and all he has left now is to give himself up to you. He's brought this retribution on himself.

KARNAS
No. I don't believe you. You are shielding Jameson on the ship and telling me this tale to save his life.

109 ANGLE ON JAMESON (BOY)

He is still shuddering, gets to his feet. Anne tries to hold his hand, but he pulls away from her. Beverly signals to her to let him go, but she keeps a close eye on him herself.

JAMESON (BOY)
Peretor Karnas... there were only two of us in the meeting. You didn't even trust your lieutenants then. You told me old Peretor Sain had ordered your father's assassination. You told me you wanted arms to destroy him. Peace wasn't on your mind. You just wanted revenge. And I gave you the weapons to do it.

KARNAS
Jameson told you all this.

JAMESON (BOY)
I am Jameson. Do you want a list of the weapons I gave you? Only you and I would know what it was, because I erased every trace of them from the records.

KARNAS
Jameson still could have told you this.
(beat)
If you are him, show me the scar.

JAMESON
(rolls up sleeve)
There. The blood cut you gave me to seal our bargain.

109 CONTINUED:

He holds out his arm, and Karnas stares at him.

110 CLOSE ON JAMESON'S (BOY'S) ARM

A curious V-shaped scar arcs across the wrist, almost like a chevron.

111 ANGLE ON KARNAS AND JAMESON

Karnas looks up at Jameson... and he finally believes.

KARNAS
It is you. Somehow... it is you.

Suddenly, Karnas twists away, reaches for the wall

behind his desk and the weapons there. He grabs one of the phasers and raises it, aiming it at Jameson's heart.

KARNAS
(continuing)
Then die by one of your own weapons!

Everyone else is frozen by the moment. The boy/man simply stands there, still shuddering from the terrible changes going on in his body, but not afraid. Slowly, Karnas lowers the weapon.

KARNAS
(continuing)
No. My revenge is in letting you live like this.

112 EMPHASIZING JAMESON (BOY)

He holds for a long beat, and then he crumples to the floor with a CRY of agony. Beverly and Anne go to him immediately, Beverly running a quick scan with her instruments.

113 PICARD AND KARNAS

as Karnas moves forward, laying the weapon down on his desk. Jameson CRIES OUT AGAIN, in terrible pain.

KARNAS
Such pain....

113 CONTINUED:

PICARD
Doctor Crusher?

114 ANGLE ON BEVERLY, JAMESON (BOY), ANNE

Beverly looks up, shakes her head.

BEVERLY
His body can't rejuvenate any further. The compound he took is trying to force the organs and tissue to go further, younger, and they can't take the stress. It's like he's -- imploding. I can't do anything to stop it, sir.

Jameson CRIES OUT AGAIN.

PICARD
Can you give him something for the pain?

Slowly, sadly, Beverly shakes her head.

115 CLOSE ON JAMESON (BOY) AND ANNE

Quietly, she moves in beside Beverly, who pulls back out of the way. Anne takes the boy's head in her arms, cradles him against her. No matter that this is just a young teenager now -- this is still the man she loved for fifty years.

ANNE
Mark... can you hear me?

JAMESON (BOY)

Yes.

ANNE
I'll always love you.

JAMESON (BOY)
Annie with the golden hair....

ANNE
(forces a smile)
Flatterer. It's grey now.

JAMESON (BOY)
I only see the gold....

115 CONTINUED:

He convulses in a wave of fierce pain, and she holds on to him tight. Then as it seems to pass, and he looks up at her:

116 CLOSE ON JAMESON'S EYES

They are old eyes, filled with the memories of eighty years. And then they close for the last time.

117 WIDER - EMPHASIZING ANNE, JAMESON (BOY), KARNAS

As the others look on, Anne begins quietly to weep. Karnas moves closer, staring down at the strange body of his old enemy. Finally:

KARNAS
Rest, Jameson. Your long night
-- and mine -- is over.

(up to Picard)
The hostages will be released immediately, Captain. I am prepared to be -- cooperative.

118 EXT. SPACE - ENTERPRISE IN ORBIT AROUND MORDAN (OPTICAL)

Enterprise in standard orbit.

119 INT. MAIN BRIDGE - ANGLE ON COMMAND AREA

where Picard is completing the dictation of his log.

PICARD
... The hostages have been freed by Karnas, unharmed.
(pause)
Personal note. The body of Admiral Mark Jameson has been buried on Mordan, at the request of his widow and with the permission of Karnas. Log out.

Picard glances across to Riker, shakes his head.

PICARD
The quest for youth, Number One... so futile. Age and wisdom have their graces.

119 CONTINUED:

RIKER
I wonder if one doesn't have to

have age and wisdom to appreciate that, sir.

PICARD

I hope not, Number One. It would be such a waste of youth.

(beat, then:)

Mister La Forge, prepare to take us out of orbit. Set course for Isis III.

GEORDI

Aye, sir. Leaving orbit.

120 EXT. SPACE - ENTERPRISE AND MORDAN (OPTICAL)

as the sleek starship begins her pull away from the planet and heads for the stars.

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Big Good-bye"
#40271-113

Written by
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Directed by
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REVISED FINAL DRAFT

OCTOBER 14, 1987

STAR TREK: THE NEXT GENERATION
"The Big Good-bye"

CAST

PICARD	SECRETARY
RIKER	JESSICA BRADLEY
BEVERLY	FELIX LEECH
DATA	JARADAN (HA-RAH-DAN)
TROI	WHALEN

TASHA	NEWSPAPER VENDOR
WORF	LT. DAN BELL
GEORDI	LT. MCNARY
WESLEY	DESK SERGEANT
	THUG
	CYRUS REDBLOCK

STAR TREK: THE NEXT GENERATION
"The Big Good-bye"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	
HOLODECK	
HOLODECK ENTRANCE	1941 CITY SIDEWALK
CORRIDOR	
OBSERVATION LOUNGE	
1941 OFFICE BUILDING	
HALLWAY	
DIXON HILL'S WAITING ROOM	
DIXON HILL'S OFFICE	
POLICE STATION	
WAITING ROOM	
INTERROGATION ROOM	

STAR TREK: THE NEXT GENERATION
"The Big Good-bye"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (OPTICAL)

The ship passes over us slowly, giving a distinct impression of its great size...

RIKER (V.O.)
Ship's log, First Officer Riker reporting. Stardate 41997.7 We are about to make a brief but necessary contact with the Jarada, a reclusive race known for its idiosyncratic attitude towards protocol... The Federation has been trying unsuccessfully to establish a relationship, and now the task falls to Captain Picard.

2 INT. MAIN BRIDGE - WIDE ANGLE

RIKER sits alone at the Command Area. WESLEY and WORF man the Ops and Conn; DATA is at Science One.

RIKER (V.O.)
(continuing)
... In two days we will reach the area of their planet, known as Torona Four. The Jarada demand a precise greeting. Their language is most unusual...

3 INT. CAPTAIN'S READY ROOM - MOVING IN ON PICARD

RIKER (V.O.)
(continuing)
... The slightest mispronunciation is regarded as an insult.

PICARD is earnestly studying. WE SEE a text filled with Jaradan (HA-RAH-DAN) figures and their English equivalents.

4 TWO SHOT TO INCLUDE TROI

sitting across from him, helping with the dialect.

TROI
The double bars indicate an elongated "s" sound --

PICARD
(nodding)
-- And the inverted "T" means to hold the "zee."

TROI
Unless... ?

PICARD
Unless it's followed by three wavy lines; in which case the "zee" becomes a "bee."

TROI
Exactly.

Picard pushes the text aside and wearily rubs his neck.

PICARD
What a language.

TROI
It is an insect mind.

PICARD
(burnt out)
My mind's barely working.

TROI
Take a break, sir.

PICARD
(shaking head)
No. I want to go over it again.

TROI
You could be over-preparing. You've been looking forward to the upgrade of the Holodeck. You have the time. You need the diversion...

5 ANGLE ON PICARD

thinking about what Troi's said.

PICARD
Dixon Hill.

TROI
The program's installed and waiting.

6 OMITTED

7 INT. ENTRANCE TO HOLODECK - ANGLE ON PICARD

Picard touches the COMPUTER panel on the wall.

COMPUTER VOICE
Planet and city?

PICARD
Earth... United States... San Francisco, California.

COMPUTER VOICE
Time period?

PICARD
(pondering it)
1941, A.D.

COMPUTER VOICE
File or access code.

PICARD
File Dixon Hill, private detective.

COMPUTER VOICE
(a beat)
Enter when ready.

Picard steps through doors.

8 INT. HALLWAY - NIGHT

... and comes out in a darkly lit hallway, circa 1941.

At the end of the hall is a wooden door with a glass window. The letters on the pane read "DIXON HILL, PRIVATE INVESTIGATOR."

Picard is pleased. He opens the door...

9 INT. WAITING ROOM/OFFICE - NIGHT

Hill's SECRETARY, a plain blond with a bubbly personality, is just on her way to lunch. She looks Picard up and down with bemusement...

SECRETARY
Very funny, Dix. What'd you do, lose another bet?

PICARD
I don't understand --

SECRETARY
The bellboy suit. Are you moonlighting at the Fremont?

Picard looks down at his uniform.

PICARD
The uniform. Totally inappropriate. Why didn't I change?

The Secretary hurriedly pulls on her coat and gloves.

SECRETARY
Mister Leech called twice, and there's a lady named Bradley

waiting in your office. Nice legs.

In a flash, she's halfway out the door.

SECRETARY
(continuing)
Gotta hot date with my fella. I'll see ya in the morning.

She gives Picard's uniform one last look -- shaking her head as she SHUTS THE DOOR BEHIND HER.

Picard is left alone in the waiting room. He's thrilled by the detail in this, the somewhat rundown workplace of the fictional detective DIXON HILL.

A RUSTLING NOISE in the adjoining room reminds Picard that someone's waiting for him.

As he pushes the door open, the first thing he sees are the great pair of legs his secretary mentioned.

9 CONTINUED:

MRS. JESSICA BRADLEY rises to greet the detective she's come to see. She's a wealthy woman in her late twenties who radiates a seductive sensuality. The rest of her body matches her legs.

She can't help but wonder at the sight of Picard's maroon and black uniform...

PICARD
Uh, I lost a bet.

JESSICA
Oh well... At least you're ready for Halloween.

PICARD
Halloween?

She BLOWS OUT some cigarette SMOKE and looks out at the city, concerned, then turns to him.

JESSICA
I need your help, Mister Hill.
(turning to face him)
Someone is trying to kill me.

MUSICAL STING, FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - ENTERPRISE (OPTICAL)

The ship smoothly cruises through the starry blackness of space. Over this:

PICARD (V.O.)
Captain's log, supplemental. I am delighted with how the Holodeck has created the fictional world of Dixon Hill...

11 INT. DIXON HILL'S OFFICE - ON PICARD

PICARD (V.O.)
(continuing)
... the twentieth century detective who has been a hero of mine since childhood.

12 WIDER ANGLE TO INCLUDE JESSICA

PICARD (V.O.)
(continuing)
The illusion is flawless. The computer characters accept me as Dixon Hill, even to the extent that Jessica Bradley, a millionaire's wife from the wrong side of the tracks, wants to hire me.

JESSICA
I'm not sure who wants me dead. My husband... My stepdaughter...

PICARD
Or a lover, perhaps?

Mrs. Bradley shoots Picard a sly look.

JESSICA
Perhaps.
(pause)
Perhaps Cyrus Redblock.

12 CONTINUED:

She seems to wait for a reaction from Picard, but it never comes.

JESSICA
(continuing)
I need you to find out. Name your fee.

PICARD
Twenty dollars a day. Plus expenses.

JESSICA
Agreed.

She gets up, as though preparing to leave...

PICARD
I haven't said yes yet.

JESSICA
(cool smile)
Oh you'll say yes.

She moves closer and kisses him tenderly. Picard is surprised by the warmth of her lips.

JESSICA
(continuing; whispering)
If it's Redblock, he must think I've got what he's looking for. But believe me, I don't.

PICARD
I'll take your word for it.

Jessica hands him money. WE SEE a crisp one-hundred dollar bill.

JESSICA
Here's a C-note in advance. Consider it a retainer...
(day as she touches his uniform)
... and next time, could you wear a suit?

She takes one of Hill's business cards from his desk and then EXITS, as the captain watches her leave the office.

12 CONTINUED: (2)

Now alone, it's clear he's enthralled by this imaginary world. He opens the window and looks down on the street -- WE CAN HEAR THE SOUNDS OF MOVING TRAFFIC AND HONKING HORNS.

PICARD
(to himself, soft)
Remarkable.

Picard leaves the window. He touches the insignia on his chest, and a QUICK HIGH PITCHED SOUND CAN BE HEARD through the closet door in his office. (Picard knows that this sound indicates another Holodeck Exit.)

He opens the closet door and finds the portal. Just before he steps through, there's a knock on the waiting room door.

13 PICARD'S POV - THE DOOR

The SILHOUETTE of a small man CAN BE SEEN though the pane. He knocks again, delicately; his knuckles sounding like a woodpecker rapping on a hollow tree.

PICARD
(calling out)
You'll have to call again. I'm just leaving. I'm not dressed properly. I'll be back.

And he leaves -- WALKING THROUGH the EXIT. The office door OPENS. Leech ENTERS. Mister Leech has short curly hair and big bulging eyes. He wears a bow tie and speaks with a strange nasally tone that betrays a Middle-Eastern background.

LEECH
Not yet, please --

Leech looks around at the empty office, confusion on his face.

13A INT. HOLODECK CORRIDOR BY SIDE EXIT

Picard walks down the corridor and turns the corner to the main entrance to the Holodeck.

14 OMITTED

15 INT. ENTERPRISE - ENTRANCE TO HOLODECK - ON PICARD

addressing the computer panel.

PICARD
Memory: save current setting.

COMPUTER VOICE
(after slight pause)
Current setting saved.

PICARD
Holodeck OFF.

16 OMITTED

17 EXT. SPACE - ENTERPRISE (OPTICAL)

heading toward the rendezvous...

18 INT. OBSERVATION LOUNGE - WIDE ANGLE

The officers are gathered around the table...

PICARD
When I looked down on the street,
I actually saw automobiles!

Worf looks up.

DATA
An ancient Earth device used
primarily for transportation.

WORF
Ahh.

DATA
Also seen as a source of status
and virility; often a prime

ingredient in teenage mating
rituals --

19 ANGLE ON WESLEY

reacting to the idea of "teenage mating rituals."

WESLEY
Teenage mating rituals?

20 BACK TO SHOT

PICARD
I saw an entire city block from
that window.

BEVERLY
It sounds wonderful.

PICARD
I'm going to try it again, only
this time I'm going to dress the
part.
(to Beverly)
Why not come with me?

21 CLOSE ON BEVERLY

surprised and pleased that she's been asked.

22 BACK TO SHOT

PICARD
I also want to take that
historian... the twentieth century

expert...

TASHA

Whalen.

PICARD

Yes, Whalen. He probably knows more about Dixon Hill than I do.

DATA

I will tell him.

PICARD

Invite him, Mister Data. This is, after all, a leisure activity.

PICARD

The sense of reality is incredible. When that woman kissed me, it was so --

Picard cuts off when he realizes Beverly is staring at him. She chooses an adjective and finishes his sentence...

BEVERLY

Exciting?

22 CONTINUED:

PICARD

Real.

(clears throat)

The subject of this meeting is the Jaradan rendezvous. Proceed

with the briefing, Number One.

Riker has been enjoying the discussion, but he quickly switches gears.

RIKER
This is primarily a necessary diplomatic mission. The Jaradan are strategically important to the Federation. Previous attempts failed because they are so easily irritated. A slip in the pronunciation of the greeting caused a twenty-year rift in the relation.

DATA
Therefore the captain must recite the entire greeting without any mistakes.

GEORDI
(amused)
Simple as that.

DATA
(straightforward)
Yes. If, on the other hand, the captain makes even the slightest error --

TASHA
-- The captain is well aware of the gravity of the situation, Commander.

DATA

I have located a history tape
of the last Federation starship
to come in contact with the
Jarada. It graphically
demonstrates what happened when
that captain offended them.

22 CONTINUED: (2)

TROI
The captain is familiar with that,
Data.

DATA
Should we not run it?

PICARD
It's not necessary. Meeting
adjourned.

23
thru OMITTED
25

26 INT. CORRIDOR - ON DATA AND GEORDI

walking together.

DATA
Why would the captain not want
to review all the information
available on the subject?

GEORDI
When you've seen the Jaradan

react once, you don't ever have to see it again.

Data shrugs and decides to change the subject.

DATA
Dixon Hill is a most puzzling character.

GEORDI
Not really. He was just a twentieth-century Sherlock Holmes.

DATA
But his modus operandi is quite dissimilar. Worth investigating.

GEORDI
Indubitably, Watson.

Data gives Geordi a look.

27 INT. MAIN BRIDGE - CLOSE ON DATA

at Science One. He stares thoughtfully at the blank screen.

DATA
Computer: request all biographical information on fictional character Dixon Hill.

The computer briefly HUMS and CLICKS, searching its files.

COMPUTER VOICE

Working..... Character first appeared in pulp magazine, "Amazing Detective Stories," copyright 1934, A.D.

(pause)

Second appearance in novel "The Long Dark Tunnel," circa 1936.

DATA

Request complete text of all stories involving said character.

28 CLOSE ON DATA'S FACE

as the computer springs to life.

DATA

Increase speed.

The REFLECTED COMPUTER LETTERS DANCE ACROSS HIS FACE like a horde of green ants. Data's eyes race back and forth, reading the text at an incredible rate.

29 EXT. SPACE - ENTERPRISE (OPTICAL)

The great ship cruises on toward the Jaradan rendezvous.

30 INT. OUTSIDE HOLODECK ENTRANCE - TIGHT ON PICARD'S FACE

PICARD (V.O.)

Captain's log, supplemental...

31 PULLING BACK SLOWLY

PICARD (V.O.)
(continuing)
The Jaradan rendezvous is eleven hours away...

32 STILL PULLING BACK

It's clear the captain is not wearing his standard uniform...

PICARD (V.O.)
(continuing)
I am about to reenter the world of Dixon Hill, this time properly dressed. An experience like this is more enjoyable when shared, so I've invited Lit-historian Whalen to accompany me. Doctor Crusher will join us shortly...

33 FULL VIEW OF PICARD

who is dressed like a Forties detective, trench coat and all.

34 ANGLE TO INCLUDE WHALEN

the redheaded literature expert, looking fashionable in his three-piece suit.

PICARD
Ready to go to San Francisco, Mister Whalen?

WHALEN

More than ready, sir.

PICARD

If it's anything like the last time I'm sure you won't be disappointed --

Whalen notices the look of surprise on the captain's face. The historian spins to see what he's looking at...

35 ANGLE ON DATA

completely decked out for an excursion into the Forties. He's even wearing a Bogart-style hat, fashionably tilted over one eye.

DATA

Request permission to accompany you, sir.

36 BACK TO THREE SHOT

The Captain is too surprised to respond.

DATA

I have mastered the lingo of the period. Example:

(psuedo-Bogart)

It was raining in the city of Angels -- a hard rain -- almost hard enough to wash the slime from the streets. But it never does. When the rain stops, the boulevard dries and the snakes once again

slink from their holes. That's
when my door opens and the
helpless, the desperate, walk
through with a heart full of hurt
and a pocket full of nothing.

37 ANGLE ON PICARD AND WHALEN

amused and delighted.

38 FULL SHOT TO ENTRANCE

DATA
It unearthed half-forgotten
feelings the same way it dug up
sleeping bones in shallow unmarked
graves.
(pause)
It was that kind of day.

WHALEN
(enthusiastic)
Dixon Hill: "The Black Orchid,"
Chapter Three.

38 CONTINUED:

PICARD
Very impressive, gentlemen.
Now... Shall we?

The doors open. WE SEE a view of San Francisco, 1941,
over them. The three men STEP INSIDE.

38A INT. HOLODECK

Their faces show wonderment. The Holodeck doors close behind them.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

39 EXT. SIDEWALK - NIGHT - TIGHT ON PICARD, WHALEN AND DATA

as they step out in front of a newsstand in 1941.

The three men turn their heads joyously, taking in the wonders of this illusionary city. THE MOTORIZED SOUNDS OF AN URBAN CITY BLOCK fill the air.

A GRIZZLED NEWS-VENDOR standing behind his open air stand, calls out to Picard...

VENDOR
Hey Dix!

The Men APPROACH.

VENDOR
(continuing)
How's tricks?

Picard doesn't know quite how to answer that

question...

PICARD
Uh, she's fine... just fine.

WHALEN
(to Picard, softly)
Wonderful! He really thinks you're Dixon Hill!

A passing Pedestrian plunks a dollar on the counter. He sweeps up his paper and his change, and continues on.

Picard notes that the sign on the stand reads "JOE'S NEWS AND MAGAZINES."

PICARD
Say Joe, I'd like to buy a paper too, but I don't have any money.

VENDOR
Catch me next time, Dix.

He tosses a paper at Picard. The three from the Enterprise eagerly study its headlines....

39 CONTINUED:

PICARD
(reading)
"Hitler on the move... Roosevelt presses Congress for British aid... DiMaggio streak reaches thirty-seven?"

DATA
DiMaggio. Joltin' Joe, the Yankee clipper.

WHALEN
(to Picard)
Baseball. A national obsession at the time.

DATA
The streak they refer to, will eventually reach fifty-six games...

The vendor cackles again. He's finished with another customer and is listening to Data with amusement and fascination.

DATA
(continuing)
And be snapped by a pair of journeyman hurlers for the Cleveland Indians --

VENDOR
Cleveland!!!

The Vendor's explosive laughter turns to a hacking cough as he pounds his fist on the table...

VENDOR
(continuing; scornful)
They got no pitching! They never got no pitching. What are ya, nuts or somethin'?

Data continues, undaunted, reciting the facts from his computer memory...

DATA
The record will stand until the year 2026, when a shortstop for the London Kings--

39 CONTINUED: (2)

VENDOR
(to Picard, interrupting)
Hey Dix, what gives with this guy?
(leans forward, studies Data's face)
He ain't from around here, is he?

PICARD
Uh, no... he's not.
(pause)
He's from South America.

VENDOR
Yeah. He's got a nice tan.

Picard is suddenly struck by something he sees in the paper. Whalen looks over his shoulder and reads the headline...

40 TIGHT ON THE HEADLINE

Which reads "WEALTHY SOCIALITE MURDERED"

The subhead reads: "POLICE HAVE SEVERAL LEADS IN BRUTAL

SLAYING OF MRS. ARTHUR CLINTON BRADLEY."

41 ANGLE ON PICARD

staring at the accompanying picture of Jessica Bradley.

PICARD
(somber)
I should have listened to her.
She told me someone was trying
to kill her.

Whalen notes that the captain almost looks guilty that he didn't do something to protect her.

WHALEN
(softly)
She's a page from a book, sir.
That's all she ever was.

BELL (O.S.)
Well, well, look what the cat
dragged in.

41 CONTINUED:

Two police detectives have APPEARED on the scene. BELL is a large man; a gruff career cop who clearly doesn't like Dixon Hill. McNARY is a young Robert Mitchum; his sad eyes show he's seen too many dark things during his nine years in Homicide.

Data is searching the area, having taken Bell's remark literally.

DATA

Cat?

Bell's mouth hangs open as he moves in for a closer look at the strange man...

BELL

What on Earth... Where the hell did he come from?

VENDOR

South America. Can't you tell?

Bell circles Data, looking him up and down...

BELL

Wherever you're from, while you're in my town, keep your nose clean.

Data REACTS. Bell turns his attention to Picard...

BELL

(continuing)

Well, tough guy, this time you've really done it. Your goose is cooked, but good.

MCNARY

(looking down)

I'm sorry about this, Dix.

BELL

Don't apologize to him'

(to Picard, ?elligerent)

Where were you last night between ten and midnight?

Picard shoots his compatriots an amused glance.

PICARD
That would be a bit hard to explain.

41 CONTINUED: (2)

BELL
Yeah? Well you'll have plenty of time to come up with something. You're goin' downtown.

PICARD
What for?

BELL
For the murder of Jessica Bradley.

42 INT. MAIN BRIDGE - WIDE ANGLE

Geordi and Wesley are at Ops and Conn, Tasha at Security, Worf at Science One. Riker EXITS the turbolift and STEPS ONTO the bridge...

RIKER
Status report?

TASHA
We're being probed, sir.

RIKER
The Jarada.

TASHA
Most likely. But it's long range. Can't be certain where it's originating..

The bridge SHUDDERS, and a brief HISSING NOISE is HEARD coming from the consoles...

43 INT. ENTERPRISE CORRIDOR

The LIGHTS momentarily FLICKER as the probe races through the bowels of the ship.

44 INT. INTRANCE TO HOLODECK (OPTICAL)

WE HEAR A HIGH PITCHED COMPUTER BLEEP, and the Holodeck doors open by themselves. WE CAN VAGUELY SEE the hallway leading to Dixon Hill's office. Then, abruptly, the doors slam shut.

45 INT. MAIN BRIDGE - WIDE ANGLE

The SHUDDERING STOPS. The probing has been terminated.

RIKER
(half-smile)
One could get the feeling they don't exactly trust us.

GEORDI
Commander, I'm receiving a subspace message from the Jarada.

RIKER
That's not part of the plan.

(pause)
Pipe it through.

The VOICE WE HEAR is alien and hive-like. To our ears it SOUNDS LIKE THREE VOICES IN ONE (a deep male voice, a high-pitched female voice, and a ten-year-old child's voice).

JARADAN'S COM VOICE
En-ter-prise. The time has come to honor us. We await your greeting.

RIKER
This is Commander Riker, first officer of the Enterprise --

JARADAN'S COM VOICE
-- You are not captain?!

RIKER
No sir, I'm not. I suggest we commence with screen to screen communication so we can see each other --

This time when the Jaradan interrupts it sounds distinctly angry. WE CAN HEAR A FAINT BUZZING SOUND in the background...

JARALAN'S COM VOICE
-- You offend us! We will not show ourselves to a mere subordinate. We await your captain's greeting with growing unrest. End of communication!

45 CONTINUED:

RIKER
(sighing)
Terrific.

He turns to Geordi.

RIKER
(continuing)
Get the captain. You'll find him in the Holodeck.

Geordi nods and EXITS the bridge.

46 MOVE IN ON RIKER

staring at the screen...

47 INT. ENTRANCE TO HOLODECK - ON BEVERLY

looking like a well-dressed woman from the forties. She straightens her dress, struggles with her handbag, and starts to step through the opening...

Beverly only goes halfway before backing out. She seems puzzled and disoriented as she looks at the control panel wondering what went wrong.

Looking a little worried, she tries again...

48 INT. POLICE STATION - ON BEVERLY

This time stepping through effortlessly and coming out in a police station waiting room. Data and Whalen are

examining the recreated memorabilia on the walls, while a police SERGEANT does paperwork at the front desk.

Data turns to greet Beverly...

DATA
Hiya Doc. What's shakin'?
(notes her pale look)
Are you alright?

BEVERLY
I'm just a little dizzy, thank you. I had some trouble coming through. Where's Captain Picard?

48 CONTINUED:

DATA
He's on ice.

BEVERLY
Pardon?

DATA
He's being grilled.

BEVERLY
(a little frustrated)
What is he Data, a fish?

WHALEN
(laughing)
The captain's being interrogated.
(melodramatic)
They think he's committed a

murder.

BEVERLY
(a bit alarmed)
Shouldn't we be doing something to help him?

WHALEN
Relax Doctor. It's all part of the game. Believe me, he's having the time of his life in there.

49 INT. INTERROGATION ROOM - CLOSE ON PICARD

his face brightly lit. Little beads of sweat dot his forehead...

PICARD
I've told you everything I know.

BELL (O.S.)
Yeah? Well, you're just gonna have to tell us again. From the top.

Picard leans back in his chair and smiles at his questioners. Their cigarette smoke swirls around his head, illuminated by the harsh white light.

PICARD
Very good. I've read all this before. It's exactly as it should be.

49 CONTINUED:

BELL (O.S.)
Spill it!

50 INT. HOLODECK ENTRANCE (CORRIDOR) - CLOSE ON GEORDI

A grave look on his face. He punches the intercom.

GEORDI
La Forge to bridge.

RIKER'S COM VOICE
Riker here.

GEORDI
(with difficulty)
I can't find the captain, sir.

51 INT. MAIN BRIDGE - ON RIKER

RIKER
I told you, he's in the Holodeck.

52 INT. HOLODECK ENTRANCE (CORRIDOR) - CLOSE ON GEORDI

GEORDI
Something's... gone wrong.

53 INT. MAIN BRIDGE - WIDE ANGLE

There's silence on the bridge. Everyone's heard the strange halting tone of Lieutenant La Forge. He sounds serious.

RIKER
What are you saying Lieutenant?

54 INT. HOLODECK ENTRANCE (CORRIDOR) - ON GEORDI

PULL BACK SLOWLY as Geordi stops trying to access the panel.

GEORDI
I can't communicate with them.
I can't access the program -- and
I can't open the doors.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

55 EXT. SPACE - ENTERPRISE (OPTICAL)

RIKER (V.O.)
Ship's log, supplemental. First
officer reporting. Due to an
unknown breakdown in the Holodeck,
we are unable to locate the
captain and his party...

56 OMITTED

57 INT. MAIN BRIDGE - OVERHEAD SHOT, MOVING IN ON RIKER

RIKER
Tasha, take over. I'm going to
Holdeck Three.

58 WIDER ANGLE

Wesley, at Ops, spins in his chair to face Riker.

WESLEY
Commander?... I've studied all the technical manuals on the Holodeck. I think I could be of some help down there.

RIKER
Geordi's well equipped to deal with the situation, Wes. Right now, your duties are on the bridge.

TROI
(softly)
His mother's in there too, sir.

RIKER
Come on, Wesley.

WESLEY
Thank you sir.

They EXIT the bridge and Tasha takes Riker's seat.

59 INT. INTERROGATION ROOM - WIDE ANGLE

The captain is still sitting under the hot light of an arc lamp. Bell is leaning forward, intensely grilling him. McNary stands in the shadows...

BELL
... And you say you'd never met her before she came to hire you.

PICARD
I've already told you that. Twice.

BELL
Yeah? Well you're gonna tell me again.

PICARD
(rising)
Look fellows, this is no longer amusing.

The big cop roughly shoves Picard back into his seat. Picard is surprised by the amount of force he uses. McNary quickly moves in, restraining his partner.

McNARY
Easy, Mike!

He moves the steaming detective away from Picard.

BELL
You think you're tough, Hill! But you're nothing! You're garbage!

Bell angrily shakes free from his partner's grasp. McNary goes over and crouches by Picard.

McNARY
(small smile)
Don't take him too seriously, Dix.

His old lady's been giving him
a hard time. You know how it is.

PICARD
I need to get out of here.

McNARY
Yeah. I'll see what I can do.

60 INT. POLICE STATION WAITING ROOM - WIDE ANGLE

Whalen and Data continue to move about the room, fascinated by everything from the chairs to the light bulbs. To them, this is a firsthand look at ancient history.

Beverly is once again struggling with her handbag when she notices that the desk sergeant is staring at her...

BEVERLY
(moving toward him)
Something on your mind?

SERGEANT
Yeah. But I'm not sure I can
repeat it in mixed company.
(leering)
You're a pretty hep lookin' broad.

BEVERLY
Is that good?

SERGEANT
It ain't bad. You like Charlie
McCarthy?

BEVERLY
McCarthy?... Oh, you mean the man who hunted Communist witches.

SERGEANT
(lecherous)
I got two tickets to the show tomorrow night.

DATA (O.S.)
Do you mind if I experiment with this device?

Data is standing beside the desk, gazing at a vending machine. The sergeant is greatly annoyed at being interrupted while making his move.

SERGANT
I don't care what you do.

DATA
Thanks, Mac.

The sergeant is about to continue, but is once again sidetracked by Data. The android is going haywire, pulling lever after lever at super speed. The sergeant can't believe his eyes.

60 CONTINUED:

SERGEANT
Who is this jerk?

61 INT. INTERROGATION ROOM - WIDE ANGLE

Bell and McNary have been arguing in a corner of the room. As McNary approaches Picard, it's clear that he's won for the time being.

McNARY
Okay Dix. We're bustin' you out of here.

PICARD
(rising)
That's welcome news.

BELL
(calling out, hostile)
You better not try to leave town.

PICARD
(wry)
It's been a pleasure, sir.

Bell glowers at him and EXITS the room, slamming the door behind him.

PICARD
(dryly)
I get the feeling he doesn't like me.

McNARY
We know you're dealing with The Fat Man, Dixon. Take it from a friend; it doesn't help your case.

PICARD
I'll keep it in mind.

He rises and offers his hand to McNary. For some reason it really does feel like he's an old and trusted friend.

PICARD
Thank you. For helping me.

61 CONTINUED:

McNARY
Forget it.
(pats Picard's shoulder)
When you comin' over for supper? The kids'd love to see you, and you know how much you love Sharon's cooking.

PICARD
(thoughtful smile)
Soon, my friend. But at the moment I have other duties.

McNARY
Blonde or brunette?

The two men share a laugh. McNary opens the door...

PICARD
(choosing his words)
She's a lady all right... and her name's Enterprise.

McNARY
Sounds like a working girl.
(laughs)

I'll stop by the office with a
bottle of scotch. You can tell
me all about her.

62 INT. WAITING ROOM - WIDE ANGLE

Picard steps out into the waiting room.

WHALEN
Have a good time?

PICARD
I'm not sure. Sometimes it seemed
too real.
(to Beverly)
Glad you could make it.
(looks her up and down)
I must say, you wear it well.

BEVERLY
(sly smile)
Why thank you, Mister Hill.

They lock eyes for a moment...

62 CONTINUED:

PICARD
I think it's time we got back to
the Enterprise.

WHALEN
(good-natured)
We are on the Enterprise, Captain.

PICARD
(chuckling)
Yes. Of course we are.

BEVERLY
Do we have time to see your office?

PICARD
I don't see why not.

Picard leads them to the door. Data begins to struggle with the doorknob. He pushes and pulls on it as the others look on in amusement. Finally Whalen reaches over and shows him the way. Picard pulls the door open...

63 INT. OPEN DOOR LEADING TO HALLWAY (OPTICAL)

WE CAN SEE the hallway in Dixon Hill's office building.

PICARD
The Holodeck makes excellent use of a finite space.

64 INT. DIXON HILL'S WAITING ROOM

They ENTER to find the same little man we saw before, waiting for Dixon Hill.

LEECH
Ah, Mister Hill. You've been avoiding me.

WHALEN
(to Picard)
It's Felix Leech! It has to be.

64 CONTINUED:

LEECH
You know me, sir?

WHALEN
Well, I've read about you. Many times.

Picard steps past Leech, leading his crew into the office...

PICARD
I'm sorry Mister Leech, but we really must be going. Call again tomorrow.

Leech follows them, growing angry...

LEECH
You're being quite rude, Mister Hill. You haven't even introduced me to your charming companions.

Picard goes to the exiting place.

PICARD
That'll have to wait.

LEECH
(raising voice)
We have business! Urgent business.

Picard turns to see that Leech has pulled a gun on him.

LEECH
(continuing)
You're not going anywhere. Not until we have a little chat.

65
thru OMITTED
66

67 INT. MAIN BRIDGE

as Tasha punches the intercom...

TASHA
Bridge to Holodeck. We're approaching Torona Four.

68 INT. HOLODECK ENTRANCE - ANGLE ON RIKER

with Wesley, Geordi and technicians working behind him.

RIKER
Any word from the Jarada?

TASHA'S COM VOICE
Not a thing, sir.

RIKER
They may be testing us. Seeing if we'll stick to the arrangements.

TASHA'S COM VOICE
What do we do now, sir?

WORF
We wait.

GEORDI
(to Riker)
Everything checks out so far. Ensign Crusher believes the trouble may have been caused by the Jaradan probe. If so, it could be very difficult to locate.

69
thru OMITTED
70

71 INT. DIXON HILL'S OFFICE - WIDE ANGLE

Leech is still holding a gun on everyone.

LEECH
(perturbed)
I'm not a man to be toyed with, Mister Hill. You were hired to locate a certain object. I demand to know what you've done with it.

PICARD
I can't help you, Mister Leech. I'm afraid this game is over.

LEECH
I assure you, this is no game!

71 CONTINUED:

WHALEN
(laughing)
Take it from me Leech, you'll never find it.
(moves toward him)
Now... give me the gun.

Whalen takes another step -- a SHOT RINGS OUT. The historian staggers backwards, amazed at the hole in his chest. A circle of blood spreads as he slumps to the floor. Beverly rushes to him, he looks up at Picard, shock registering on his pale face.

WHALEN
(continuing; softly)
But... they're not real.

BEVERLY
This man has been shot. If we don't get him to Sickbay, he'll die.

This game is now being played for keeps.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

72 INT. DIXON HILL'S OFFICE - WIDE ANGLE

Beverly is ministering to the fallen form of Whalen.

BEVERLY
There's massive internal bleeding --

PICARD
How could this happen?

LEECH
It'll happen again if you don't cooperate.

Picard is furious. He lunges at Leech, striking him and knocking the gun from his hands. Leech is startled, backing out of the room, wide-eyed...

LEECH
(continuing)
You struck me! How dare you!

When Picard moves toward him, he backpedals hurriedly to the door.

LEECH
(continuing; almost hyperventilating)
You'll be sorry! The Fat Man isn't going to like this!

He SCOOTS OUT the door and around the corner. Picard instinctively starts to go after him--

BEVERLY

We have to get him to Sickbay!

PICARD
(to computer)
Exit!

They look to the wall. No response.

PICARD
(continuing)
Computer! Exit!

72 CONTINUED:

Still no response.

PICARD
(continuing)
We'll try the other exit.

Data dashes to the other exit.

72A ON DATA

At the non-existent exit.

DATA
Computer! Identify exit!

Nothing happens. Data turns and sprints back to the others.

72B FULL SHOT.

Data REJOINS the group.

DATA
There is a programming malfunction. The computer refuses to identify the exits.

BEVERLY
I'm losing his pulse!

Picard GOES TO the wall.

PICARD
Computer, this is the captain! Identify exit!

He walks along the wall, pounding it angrily, hunting for the exit.

73 INT. MAIN BRIDGE - WIDE ANGLE

RIKER
Standard orbit, Mister Worf.

WORF
Aye sir, standard orbit.

74 OMITTED

75 INT. MAIN BRIDGE - ANGLE EMPHASIZING RIKER

who's looking at the screen with great concern and more than a little anger. He punches the intercom...

RIKER
Riker to Holodeck.

76 INT. HOLODECK ENTRANCE - ON GEORDI AND WESLEY

intensely examining a complex circuitry panel.

GEORDI
(trace of frustration)
Nothing yet, Commander.

77 INT. MAIN BRIDGE - ON RIKER

fit to be tied.

RIKER
We're running out of time.

78
thru OMITTED
80

81 INT. DIXON HILL'S OFFICE - WIDE ANGLE

The three from the Enterprise are still combing the walls.

BEVERLY
It's no use. It's just not here anymore.

Picard backs away from the wall, looking grim.

PICARD
Suggestions, Mister Data?

DATA
I am at a loss. We are in a Holodeck-created building of 1941.

The computer has refused to accept voice commands. The controls for the environment are therefore not accessible. They are outside in the reality of the Holodeck.

BEVERLY

I could use some light.

81 CONTINUED:

Data grabs a floor lamp to help Beverly. He is mystified by the lamp cord, when it pulls from its socket and the lamp GOES OUT. Picard quickly solves the problem by hitting a wall switch and ILLUMINATING the room from the overhead lights. Data replaces the lamp cord in the socket when the SOUNDS OF FOOTSTEPS are HEARD coming down the hall.

82 ANGLE ON THE DOOR

Three shadows are seen through the glass. This time, no one bothers to knock.

Leech ENTERS, FOLLOWED BY A GUN-TOTING THUG. It's clear this isn't a friendly visit. These two move aside so that a Third Man can enter.

CYRUS REDBLOCK STROLLS IN slowly. He's a massive man -- imposing in his white Panama suit and straw hat. He hangs his hat on a rack and wipes his sweaty brow with a large white handkerchief.

REDBLOCK

(gravelly, clipped

British accent)
Good day, Mister Hill. My name is Cyrus Redblock. I hope you don't mind us dropping in.

PICARD
I see I have no choice.

REDBLOCK
(explosive laugh)
Life is an endless stream of choices. Unfortunately, you have chosen to make my life more difficult.

Redblock's beady eyes are already searching the room.

REDBLOCK
(continuing)
I don't suppose you'd be foolish enough to hide it here.

PICARD
I don't suppose so.

82 CONTINUED:

REDBLOCK
Still, I'm sure you won't mind if we take a look around.

BEVERLY
I wish you'd quit asking, since it's obvious you're going to do it anyway. It's a big waste of

time.

REDBLOCK
Good manners, Madam, are never a waste.
(to Picard and Data)
Civility, gentlemen. Always civility.

With his thug wielding a gun, Redblock prods Picard and company into Dixon Hill's office. Upon seeing Whalen's body, Redblock loses some of his gentlemanly air...

REDBLOCK
(continuing; to thug)
Get that stiff out of here.

BEVERLY
He's not dead.

REDBLOCK
From his pallor, he soon will be.

THUG
You want I should throw him in the garbage, boss?

REDBLOCK
The next room will do nicely for now.

His henchman starts to comply. Picard moves to stop him, but Leech quickly puts a gun to his head.

REDBLOCK
(continuing; to Leech)

Which one struck you?

LEECH
(indignant)
It was Hill.

Redblock nods at Leech, who uses his gun to backhand Picard across the face. A trickle of blood is a tangible reminder of the hazards of this world.

82 CONTINUED: (2)

REDBLOCK
For every action, there is an equal and opposite reaction. A truism that you have sadly neglected.

The front door opens and an unsuspecting Lieutenant McNary WALKS IN. He's quickly disarmed by the thug and brought before Redblock and Leech.

McNARY
(to Picard)
I saw your light and figured you were working late.
(looks around room)
Guess I was right.

He takes a long look at Redblock and Leech...

McNARY
(continuing; cool)
Nice company you're keeping, Dix. You forget to take the trash out

this morning?

The thug slugs McNary in the stomach, doubling him over. Redblock wipes his brow...

REDBLOCK
I'm a tolerant man, but I don't tolerate disrespect.

DATA
Your devotion to etiquette is highly admirable, sir. However, your methods leave much to be desired.

For the first time, Redblock and Leech turn their attention to the dapper man with the silvery skin. They move toward him, menacingly...

REDBLOCK
What have we here?

LEECH
Looks like a ghost.

REDBLOCK
Where do you suppose he's from?

82 CONTINUED: (3)

Leech moves closer, grabbing Data's hat and circling him for a better look. Looking at Leech, with his bulging, sleepy eyes, Data feels like an ant under a microscope.

Leech breaks into a slow devious smile, as he holds a gun to Data's chin.

LEECH
Where were you hatched, anyway?

Data looks to Picard, then back at Leech

DATA
Central America.

Redblock pushes the gun aside and stands nose to nose with Data.

REDBLOCK
(fascinated,
half-whisper)
I've been all over this world and I must say, I've not seen anything like you.

PICARD
He's not from this world. None of us are.

Redblock's first reaction is surprise. He quickly smothers it with laughter. Picard elaborates, using Redblock's legendary greed as an enticement.

PICARD
(continuing)
We come from a world of fabulous riches. A world of objects -- far greater in value than the one you seek.

83 CLOSE ON REDBLOCK

Of course he doesn't believe it, but the mere thought of this kind of world has his head buzzing.

84 TWO SHOT TO INCLUDE LEECH

who senses what's on Redblock's mind. Leech somehow feels threatened by these thoughts...

84 CONTINUED:

LEECH
(to Picard, angry)
That's ridiculous! You're a private dick. We've met before and you never mentioned any of this.

McNARY
He's right, Dix. That's pretty weak stuff. I can't even buy that line of guff.

PICARD
I am not Dixon Hill.

BEVERLY
(to others)
He's not!

85 CLOSE ON McNARY

rolling his eyes.

PICARD

I only look like Dixon Hill.

DATA
(to Redblock)
He speaks the truth, sir. From your point of view, he is only a fiction, a facsimile, a knock-off, a cheap imitation.

PICARD
Thank you, Mister Data.

DATA
(to Picard, chagrined)
Sorry sir, that did not come out quite the way I interded.

86 ANGLE ON REDBLOCK

rubbing his chin, sporting an evil grin...

86 CONTINUED:

REDBLOCK
Very good. Very, very, good. What wonderful fiction! Quite entertaining. I admire your skill at trying to obfuscate our sense of reality.

DATA
It is you who are not real, sir.

PICARD
Data--

DATA
(innocently)
It is you who are imaginary characters derived from a work of fiction.

87 ANGLE ON LEECH

not liking what he's hearing, as though deep down he sensed it was true.

88 WIDE ANGLE

McNARY
Give it up, fellas. These guys are too smart to fall for that story.

DATA
(apologetic)
I am afraid you are not real either, Lieutenant.

89 ON McNARY

who feels a cold flash for an instant, then shakes his head derisively.

90 ANGLE ON LEECH

LEECH
I don't want to hear any more of this! You're making me crazy!

91 TWO SHOT - BEVERLY AND LEECH

PICARD
Deep down, you all sense the truth. Deep down, you know you're not real. All of you.

LEECH
(waving gun)
Shut up!!
(growing frantic)
Let me shoot them, Mister Redblock. Let me kill them, one by one.

92 FULL SHOT

Beverly is still tending Whalen while Redblock is pondering what to do.

REDBLOCK
(analytical)
A most interesting situation. Perhaps we should test this theory by killing one of them.

BEVERLY
You've already done that! This man is dying! This whole thing is senseless!

REDBLOCK
Hardly! Senseless killing is immoral. But killing for a purpose is often ingenious.

LEECH

Well said, Mister Redblock.
What's our purpose?

Leech pulls out a stiletto, casually places it against Picard's chest. As he speaks, he slowly begins to pluck the buttons off Picard's shirt...

REDBLOCK
We are on a quest for knowledge, Mister Leech.
(to Picard)
We want the item.

He coolly runs the blade over Picard's Adam's apple...

92 CONTINUED:

PICARD
We don't have it.

LEECH
Shall I kill him?

REDBLOCK
No, kill the woman!

93
thru OMITTED
94

95 ON BEVERLY

trying to maintain her composure as Leech's gun COMES INTO FRAME, pointed straight at her head.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

96 INT. DIXON HILL'S OFFICE - WIDE ANGLE

Leech is poised to pull the trigger...

PICARD
Redblock. I have the item.

97 ANGLE ON REDBLOCK

intrigued by Picard's offer.

REDBLOCK
At last. I knew it! God, man, you are a character! Waiting until the last moment! Testing my resolve! What an ally you would make! Now -- where is it?

98 TWO SHOT - REDBLOCK AND PICARD

PICARD
I'll explain. But first, tell Leech to back off.

99 WIDER ANGLE

Redblock mulls it over.

REDBLOCK
Put the gun down, Mister Leech.

Leech's shoulders slump. He's gravely disappointed.

LEECH
But I want to kill her!

REDBLOCK
Perhaps later. It won't harm us
to listen to Mister Hill.

MCNARY
Don't make any deals with that
slime, Dix!

Redblock's thug raps McNary's chin with his gun,
knocking the detective to the ground.

99 CONTINUED:

REDBLOCK
(to Picard)
Begin. Make your thoughts
fruitful and your words eloquent.
(rumbling laugh)
Your lovely friend's life depends
upon it.

PICARD
There is a price.

REDBLOCK
By God, man, I knew we were of the same stripe. Name it.

PICARD
Mister Whalen's life. You must help us save him.

100 OMITTED

101 INT. MAIN BRIDGE - WIDE ANGLE

Riker is standing between the Conn and the Ops looking over Worf's shoulder at something on his monitor. Suddenly, the bridge CRACKLES with BLUE LIGHT, knocking Riker off balance...

RIKER
What the devil --

TASHA
Probes! I'm reading several of them, sir. All locked on to us.

WORF
Verified. Coming from the Jaradans!

102 OMITTED

103 INT. MAIN BRIDGE - WIDE ANGLE

Worf and Tasha work furiously to counteract the beams. WE CAN HEAR the steady DRONE of the Enterprise's

ENGINES, straining to meet the challenge...

RIKER
(angry)
Open hailing frequencies.

TASHA
Frequencies open, sir.

RIKER
This is Commander Riker, aboard the Enterprise. We demand that you --

Riker cuts off as a LOUD NOISE COMES OVER THE COM, drowning him out. It's the SOUND OF BUZZING, as though a microphone had been stuck down an angry hornets' nest.

RIKER
(continuing; holding ears)
Cut that off!

Tasha does so, and the only thing WE HEAR is the HARD PRESSED SOUND of the ship's ENGINES.

104 INT. ENTRANCE TO HOLODECK - ON GEORDI

Wesley and Technicians in background.

GEORDI
(into Com)
Lieutenant La Forge to bridge.

RIKER'S COM VOICE
Riker here.

GEORDI
Is everything all right, sir?
We felt quite a surge down here
--

RIKER'S COM VOICE
Yes. Status report.

GEORDI
We think we have something, sir.
I'll let Ensign Crusher explain.

104 CONTINUED:

Wesley is examining a dismantled panel of circuitry, using a pointed bifocal instrument that allows him to see microscopically.

WESLEY
(speaking up)
I've found three --

105 INT. MAIN BRIDGE - ON RIKER

RIKER
Forget the explanation! Can you repair it?

106 INT. HOLODECK ENTRANCE - ON WESLEY

WESLEY
I don't know if I should. If this isn't done correctly, the program could abort and everyone

inside could vanish.

RIKER'S COM VOICE
Do you need more time to study it?

WESLEY
No, sir. Whether we do it now or later, the risk will be the same.

107 INT. MAIN BRIDGE - ON RIKER

as he thinks for a moment.

RIKER
Do it.

108 INT. DIXON HILL'S OFFICE - WIDE ANGLE

PICARD
(passionate, to Redblock)
If we can find the way of getting him to our Sickbay by fixing our computer --

108 CONTINUED:

REDBLOCK
Computer? I do not know this word.

Picard sighs. Nothing is coming easy...

109 INT. HOLODECK ENTRANCE - CLOSE ON WESLEY

working on the circuitry.

110 INT. DIXON HILL'S OFFICE - ON DATA, REDBLOCK AND LEECH

DATA
-- A mechanical or electronic apparatus capable of carrying out repetitious and highly complex mathematical operations at high speed.

111 ANGLE ON LEECH

becoming infuriated with Data's rambling definition.

DATA (O.S.)
Computers are used to control, perform, process, or store --

LEECH
Enough!
(to Redblock)
Let me kill him. He's beginning to irritate me.

112 FLASH CUT TO WESLEY

working intently. There is a BLUE FLASH.

113 BACK TO HILL'S OFFICE

where Leech is taking aim at Data.

Suddenly, the ENTIRE SETTING CHANGES and all involved find themselves in A SNOWY ALIEN LANDSCAPE. The wind

is howling like a bitch, driving Leech to his knees and ripping the hat off the thug's head.

113 CONTINUED:

This is a hellish place -- imagine the North Pole in a hurricane. The wind is screaming like a banshee; chilling everyone to the bone.

Then, just as suddenly, they're ALL BACK IN THE OFFICE.

They're frozen in their tracks, still shell-shocked and shivering from the sudden change in climate.

114 CLOSE ON McNARY

amazed by what's happened.

115 CLOSE ON LEECH

terrified by what's happened.

116 MOVE IN ON REDBLOCK

intrigued by what's happened.

117 BACK TO SHOT

DATA
(indicating wall)
Captain, the exit...

The BLUE STREAK has REAPPEARED on the closet door...

PICARD

(to Redblock)
That's it! The way into our world.

Leech is still trembling, looking around paranoically as though waiting to be transported back to that frozen hell. But Redblock has shaken off the snowy cold. He waddles up to the exit spot and examines it with great interest.

REDBLOCK
Remarkable. Is this a two-way passage? Can one enter your world and return to this one simply by stepping through?

117 CONTINUED:

PICARD
Yes. Allow us to help Mister Whalen, and we'll return with the item.

118 EXTREMELY CLOSE ON REDBLOCK

his beady eyes aglow, his swollen tongue sliding over his parched lips as he thinks of the item. He begins to chuckle... it grows into a laugh... then a belly laugh...

119 PULL BACK

as Redblock practically explodes with laughter. Soon the thugs are joining in. Finally, even the weak-kneed Leech has broken into little machine gun bursts of

laughter.

REDBLOCK
(to Picard)
By God, sir, you are a scamp!
To think that I would wait here
--

DATA
If you are thinking of going
through yourself sir, I can assure
you that is not possible.

REDBLOCK
Not possible!
(laughs again)
One look at you sir, proves
anything is possible.

Picard is eyeing the exit, wondering if he should try and make a break for it. The Thug pulls a large pistol.

REDBLOCK
Stand back, Mister Hill. I would
shoot you myself, but I don't want
to rob my assistant of his
greatest pleasure.

THUG
Thanks, boss.

119 CONTINUED:

REDBLOCK

(to thug)
After we've gone, kill them all. Make sure no one ever finds the bodies.

McNARY
You're insane! You think you can kill a cop and get away with it?

REDBLOCK
Why not? I've done it before. Come, Mister Leech.

Leech joins him, still a little tentative. Redblock takes a long look at the exit.

REDBLOCK
(continuing; dramatic)
Our destiny awaits.
(to Picard)
Au revoir et bon chance, mon ami!

Side by side, the two Men STEP THROUGH the portal. The thug puts the gun on Picard. Data steps forward and pinches its muzzle closed. The thug makes a move to Data and Data decks him.

120 INT. ENTERPRISE HALLWAY - CLOSE ON REDBLOCK AND LEECH

The glitch is still glitching -- they have come out though a back wall of the Holodeck, not the main Holodeck entrance.

They step out into an empty hallway. Leech is bug-eyed and nervous. Redblock is wide-eyed and deliriously happy...

REDBLOCK
(whisper)
Another world.
(louder)
A whole new world to plunder!

LEECH
(flat)
Uh-oh.
REDBLOCK
(irritated)
What is it?

120 CONTINUED:

Too mesmerized to speak, Leech simply nods down toward their feet. Redblock looks down and SHRIEKS...

121 PULL BACK (OPTICAL)

to SEE that they are each DEMATERIALIZING, from the bottom up. They look on in abstract horror as their feet and legs completely DISAPPEAR.

Redblock cries out to the heavens as his chest VAPORIZES...

REDBLOCK
Nooo!! I want to live!! I want--

Their torsos and heads go the same way, until THERE IS NOTHING LEFT....

122 INT. ENTRANCE TO HOLODECK - ON GEORDI AND WESLEY

GEORDI
(into Com)
We've done it, but still no sign of them.

123 OMITTED

124 INT. ENTRANCE TO HOLODECK

GEORDI
Should we go inside?

125 INT. DIXON HILL'S WAITING ROOM - WIDE ANGLE

PICARD
(to Data, indicating Exit)
Pick him up. Get him to Sickbay.

DATA
What about you?

PICARD
I'll follow you. Now go!

Picking their way through the Office, Data, carrying Whalen, and Beverly EXIT.

125 CONTINUED:

Picard turns to McNary.

PICARD
I can't think of a way to thank you. You know I can't take you

with me.

MCNARY
(nodding)
Someone's gotta book this creep.
(indicates thug)
Once a cop always a cop, I guess.

The OFFICE FLOOR RUMBLES again.

PICARD
(empathetic)
I have to go.

McNARY
So this is the big good-bye.

They shake hands like two old friends who are about to part forever. This is The Big Good-bye.

126 MOVE IN ON THEM

McNARY
Tell me something, Dixon.
(worried)
When you've gone.... will this world still exist?.. Will my wife and kids still be waiting for me at home?

PICARD
(pause, sadly)
I honestly don't know. Good-bye my friend.

Picard STEPS THROUGH.

After a few moments, McNary's entire world goes PITCH BLACK.

127 INT. ENTRANCE TO HOLODECK - ON THEM

Picard steps back out onto the Enterprise. Data hurriedly takes Whalen away. Wesley rushes to Beverly, who hugs him as she follows Data.

128 OMITTED

129 INT. MAIN BRIDGE - WIDE ANGLE

TASHA
Captain!

Picard hurries to the Command Area and takes his seat.

RIKER
Are you ready, sir?

PICARD
As ready as I'll ever be. Open hailing frequencies.

TASHA
Frequencies open.

PICARD
(into com, commandingly)
This is Jean-Luc Picard, captain of the USS Enterprise. Aaaaard kraxon Leeeeesss...

130 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

131 INT. MAIN BRIDGE - WIDE ANGLE (OPTICAL)

Picard is finishing his greeting. The others on the bridge are holding completely still, praying that nothing goes wrong...

PICARD
Rissssssss... Trassssss.... Trasulah!

The captain has completed his recitation. There's dead silence as the officers await the Jaradan reaction. WE SEE their faces as the JARADAN LEADER APPEARS on Screen.

WE SEE him from the shoulders up... He is indeed wasp-like: black and yellow, with pointed insectile features and waving black antennae.

JARADAN'S COM VOICE
You have... honored us with your words of greeting. A new day dawns between us.

131 CONTINUED:

There's great joy and relief on the bridge. Picard takes a deep breath. Riker smiles at him...

RIKER
(nonchalant)
So... Have a nice vacation?

Picard gives him a long smile, but doesn't answer...

PICARD
It was a nice place to visit,
but I wouldn't want to die there.

132 EXT. SPACE - ENTERPRISE (OPTICAL)

PULLING OUT of orbit, and HEADING for deep space...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Datalore"
#40271-114

Story by
Robert Lewin
and
Maurice Hurley

Teleplay by
Robert Lewin
and
Gene Roddenberry

Directed by
Rob Bowman

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REVISED FINAL DRAFT

OCTOBER 26, 1987

STAR TREK: THE NEXT GENERATION
"Datalore"

CAST

PICARD
RIKER
BEVERLY
DATA (plus DATA as LORE)
DATA/LORE (PHOTO-DOUBLE)
TASHA
WORF
GEORDI
WESLEY
CHIEF ENGINEER ARGYLE
COMPUTER VOICE (MAJEL BARRETT)

STAR TREK: THE NEXT GENERATION
"Datalore"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
Main bridge
Data's Quarters DATA'S PLANET
Sickbay
Observation Lounge CRYSTAL ENTITY
Corridor
Captain's Ready Room
turbolift
Cargo Room Transporter Three

DATA'S PLANET
Underground Complex
Colony Laboratory
Storage Area
corridor

STAR TREK: THE NEXT GENERATION
"Datalore"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at high warp against an array of stars.

PICARD (V.O.)
Captain's log, stardate 41242.4. Our last assignment has taken us into the remote Omicron Theta star system, home of our android crewmember Lieutenant Commander Data. Although we are due...

2 INT. MAIN BRIDGE (OPTICAL)

Everyone at his regular station with the exception of Data whose station is manned by WESLEY.

PICARD (V.O.)
(continuing)
... at our next assignment, I have decided to increase velocity to warp eight to visit Data's home planet for a few hours in the hopes of unraveling some of the mystery of his beginnings.

GEORDI turns to RIKER.

GEORDI
Sir, we are now twenty minutes from Omicron Theta...
(checks reading)
... mark!

Riker gets a nod from PICARD, replies to Geordi.

RIKER
Stand by for subwarp; head for standard orbit of Data's planet.
(to Picard)
Wonder why Data hasn't come up

here.

2 CONTINUED:

PICARD
He said he wanted to be alone. Perhaps it's a bigger moment for him than we thought.
(turns to Wesley)
If he needs a formal invitation, Ensign, you do the honors.

WESLEY
(to his feet)
Yes sir!

Wesley heads quickly toward the turbolift.

PICARD
Walk!

Wesley slows to a walk.

3 INT. DATA'S QUARTERS

Totally bare except for a quite sophisticated wall computer and a mirror on a tripod which DATA now stands in front of watching himself. He SNEEZES. It is not a good sneeze, comes off rather artificial. Data tries again, harder... but not much better. Then a CHIME and Wesley ENTERS.

WESLEY
(excitedly)
Data... !

Data SNEEZES a third time. Wesley stops, puzzled.

WESLEY
(continuing)
What are you doing?

DATA
Sneezing.

WESLEY
Have you got a... a "cold?"

DATA
A cold what?

WESLEY
It's a disease my mother says people used to get.

3 CONTINUED:

DATA
(nods)
Ah. But humans still sneeze for other reasons and I cannot seem to do it right.

Another artificial sounding SNEEZE.

WESLEY
How can you be practicing sneezing when you're arriving for the first time at your home planet? Aren't you interested in that?

Without changing tone of voice or expression, Data heads with Wesley for the door of the cabin.

DATA
More than interested. Fascinated. One might say agog. But I find sneezing interesting also.

4 INT. MAIN BRIDGE (OPTICAL)

From the Main Viewer WE CAN SEE that the starship is at subwarp now, and a rather BROWNISH LOOKING PLANET IS COMING INTO VIEW in the distance.

TASHA
(checking readings)
Confirming Class M reading there. But...
(checks readings)
... but the sensors aren't showing any life readings. Not even vegetation.

PICARD
Strange. The cruiser that found Data reported farmland here.

Data and Wesley EMERGE from the turbolift, CROSS ONTO the bridge. Riker turns to Data, indicates Helm.

RIKER
Want to take her into orbit, Data?

DATA
No thank you, sir.

4 CONTINUED:

Riker, surprised, indicates for Wesley to fill Data's Helm position again. Data instead, walks forward and examines the PLANET COMING CLOSER, more than filling the Main Viewer screen. All eyes are on Data as he examines his home planet on the viewer, then turns and moves back to take a seat in the Command Area.

PICARD
Continue on into close parking orbit.

GEORDI
Aye, sir.

DATA
(beat; to Picard)
I could say "home, sweet home," sir... if I understood how the word sweet applies.

PICARD
It usually refers to the memories.

RIKER
But usually one's own memories, Captain.
(to Data)
Do the memories you were given include "farms?"

DATA
Affirmative, sir. Turning soil, seeding, harvesting... but the

colony's principal interest was science.

TASHA

Data, I can't understand how you can hold the memories of four hundred eleven people. If that means every experience, every day they lived...

DATA

It does not, unfortunately. It means only the knowledge they had accumulated. Actually, I am quite deficient in some basic human information.

(to Picard)

Sneezing, for example.

4 CONTINUED: (2)

PICARD

"Sneezing?"

GEORDI

Approaching close parking orbit, sir.

PICARD

(to Riker)

Assemble your away party, Commander.

Riker stands; Picard smiles at Data.

PICARD
(continuing)
This is an exciting moment for you, Data. I'm tempted to lead the away team down myself, except for the fact the first officer would object...

RIKER
How would Starfleet judge me if I didn't, sir? An entire Earth colony did disappear down there.

As Riker stands, replacements are ENTERING to take over the bridge positions of Geordi, Worf and Tasha who will move to the turbolift with him.

WORF
(to Data)
You have no memory at all of what happened to them, Data?

4 CONTINUED: (3)

DATA
My final memory is of great danger, something sudden and not understood... then a blank as if the colonists were gone.

GEORDI
Now in close parking orbit, sir.

PICARD
Welcome home, Mister Data.

Data looks puzzled at this. Then he joins the away team which EXITS the bridge.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

The starship in close orbit of Data's home planet.

6 EXT. DATA'S PLANET (OPTICAL)

The Away Team of Riker, Data, GEORDI, TASHA and WORF MATERIALIZING on the planet surface. Far from it looking like farmland, the place is barren. They stand for a moment looking around -- Worf is alert to any security problems -- Tasha scans with her tricorder -- Riker is carefully looking over their surroundings -- Geordi kneels, inspecting the ground.

TASHA
(to Riker)
Recording signal now locked onto the Enterprise, sir.

RIKER
(to Geordi)
This looks like anything but

farmland.

GEORDI
Agreed, sir. The soil here's completely lifeless.

RIKER
This is the exact position listed in the Tripoli log.
(turning
Do you recognize anything, Data?

DATA
The land contours are familiar, sir. Topographically, this is the correct area.

Interrupted by Geordi who has begun crumbling soil close to his nose, examining it as he lets the fragments fall from his hand.

6 CONTINUED:

GEORDI
This once was rich farmland. I'd guess something like twenty to thirty years ago...

DATA
I was discovered twenty-six years ago...

GEORDI
(still sifting soil)
There is still plant cellulose

in the soil. No signs of decay.
Also no signs of bacteria either.
(looks up)
If you don't mind a wild guess,
sir, I'd say everything on this
planet could have been dead or
dying at the time Data was found.

RIKER
The Tripoli log stated that all
plant life appeared brown and
"dormant." They assumed it was
normal for that season.

GEORDI
... whereas actually everything
was dying...

DATA
(interrupting;
indicating)
I was found twenty meters in that
direction, sir.

Data begins leading the way toward a narrow ledge
leading down into a depression.

7 ANOTHER ANGLE

as all follow Data's lead.

TASHA
(moving alongside Data)
Data, any idea at all why you were
given the colonists' memories?

DATA

I have always felt that it was
done hurriedly, but I know little
more.

7 CONTINUED:

Data stops where a small rectangular depression has
been carved in the rock.

DATA
(continuing)
Here, sir. This is where the
cruiser's landing party found
the signal device that had led
them here.
(indicates)
And they found me lying there,
sir.

8 ANOTHER ANGLE

Data is leading them to a very undistinguished-looking
stone pallet. This and the barren location look to
be considerably less than the exciting mystery they
have expected.

TASHA
You were just lying out in the
open? No identity record, no
instructions... ?

DATA
Only a layer of dust.

Data bends, BLOWS, and a CLOUD OF DUST ARISES from the

pallet.

DATA
(continuing)
There's much more of it now, after twenty-six years.

Only Geordi shows active interest in this place. He has moved off to begin scanning the area from different perspectives.

RIKER
What is the first thing you remember, Data?

DATA
Opening my eyes and finding myself looking into the eyes of the Tripoli landing party, sir.
(MORE)

8 CONTINUED:

DATA (Cont'd)
(indicating the path back)
They believed that the signal device sensed their presence, and activated me.

TASHA
Then this very spot was your birthplace...

DATA

But not at all like a human birth.
Having the colonists' memories,
I knew immediately how to speak,
who I was, where I was...

TASHA
You were born and became fully
knowledgeable at the same instant!

DATA
I had no idea that was unusual,
of course.

TASHA
It's such a strange place to be
born.

RIKER
So was a manger.

WORF
A "manger," sir?

RIKER
I won't even try to explain that
one, Worf...

GEORDI
(calling)
I understand now, sir! I've got
this figured!

Geordi moves in, indicating aspects of the area.

GEORDI
(continuing)
It was really very cleverly done

to make this look like a natural
hollow in the terrain here.
Signs of it being constructed
hurriedly...

9 SPECIAL EFFECTS ANGLE

Geordi moves to the rock face behind Data's "birth pallet," examining it very closely.

GEORDI
... as if to hide something here.

Data nods, seeming to understand more of this now.

DATA
Yes, that was it, Geordi.
(to Riker)
This has awakened a memory
remnant of how the colonists
hoped to remain hidden...
(beat; concentrating)
... but their fear of being
discovered led to their storing
information in me.

Geordi has brought his VISOR device within inches of a point on the rock facing.

GEORDI
Yes, I thought so.

Geordi brings a finger carefully to an almost invisble crack on the rock facing... presses! A HUMMING SOUND and a SPECIAL EFFECT opening in the rock facing

APPEARS.

10 INT. UNDERGROUND COMPLEX - ANGLE INTO THE ENTRY

A curving tunnel. Geordi steps in closer, Riker and Data pressing in next. Geordi reaches out, touching something that suddenly ILLUMINATES the tunnel. Tasha, duty always, steps forward and scans the tunnel. Then to Riker:

TASHA
No life readings in here either, sir.

Riker leads the way as the team cautiously heads into the tunnel. Worf and Tasha flank him, weapons ready, as they move into a rectangular corridor.

11 ANOTHER ANGLE

as they continue to an intersecting corridor which features a familiar-looking type of sliding metal door. Geordi again makes a close examination of this, then touches a sensor switch. The sliding door OPENS.

12 INT. COLONY LABORATORY

Similar to some very sophisticated things we've seen on the Enterprise, the lab is filled with equipment and instruments of the most sophisticated twenty-fourth century level. In addition to workbenches, etc. there is a prominent covered worktable which will figure in scenes here. The team ENTERS with Tasha at the lead, weapon in hand -- and with Worf professionally guarding their rear at the door to the corridor they entered from.

Riker scans the lab.

RIKER
The colony laboratory, I'd guess. Extremely well equipped.
(to Data)
Does this place stir any memories, Data?

DATA
Only vague impressions of some of my functions being tested here, sir...

Data indicates, moves toward a wall on which proud scientist parents had posted their children's drawings. Several of them PICTURE a crystal-like formation or design, obviously huge judging from the very tiny people who seem to be fleeing from it. Data pulls one of these drawings free, hands it to Riker.

RIKER
Posted by a proud parent...

DATA
(continuing)
This pictures something that feels familiar, sir. And dangerous, although I have no idea what it represents. And that is all...

Then Data indicates a desk/workbench combination which includes highly sophisticated-looking devices.

DATA
(continuing)
... except for an impression that

this was a... "Doctor Soong's"
work area.

RIKER
Who? You can't mean Doctor
Noonien Soong?

12 CONTINUED:

DATA
(nods)
He was called that here...
although, his memories indicate
he traveled here under a different
name.

GEORDI
Doctor Noonien Soong, my friend,
just happens to have been Earth's
foremost robotics scientist!

TASHA
Until he tried to make Asimov's
dream of a positronic brain come
true.

RIKER
(nodding)
The positronic brain. He promised
it would do so much. When it
failed completely, Doctor Soong
disappeared.
(eyes Data)
Now we know he went off somewhere
to try a second time.

(turns; indicating)
Geordi, Data, we'll take a close look at this lab.
(to Tasha)
You and Lieutenant Worf reconnoiter where the rest of these corridors lead.

Tasha and Worf EXIT, AD LIBBING "Aye, sir." Geordi and Data choose areas to inspect while Riker concentrates on the Soong workbench.

13 ANOTHER ANGLE

Riker moves to the large, thick laboratory table mentioned earlier. Whatever they've found out about it has lead Riker now to touch a control on it -- and it now hinges apart HUMMING and presenting the torso and head part of a human-shaped mold. Seeing what is happening, Geordi and Data hurry over.

GEORDI
(beat)
Data... it's you.

13 CONTINUED:

Data hesitates, then reaches in and extracts a one-half head and shoulders portion of the mold, presses it against himself. It fits perfectly!

RIKER
An epidermal mold, I'd guess. Made to give your exterior the desired finish.

TASHA'S COM VOICE
Lieutenant Yar to Commander Riker.

Riker touches his insignia.

RIKER
Come in, Lieutenant.

TASHA'S COM VOICE
Sir... this installation is big enough to hold hundreds of people. But all that's here now is empty beds.

RIKER
Thank you, Lieutenant. Complete your record scans, then report back here.

GEORDI
Sir...
(bends)
Seems to be a storage area here...

Geordi has indeed discovered a storage area which he now opens. All three of them look, REACT.

14 ANGLE INCLUDING STORAGE AREA

which REVEALS enough Data-like arms, torso and head to startle us. It also startles our away team members. The head looks surprisingly lifelike! (There are more Data-like parts further back in the storage area, apparontly enough to make up a whole Data if put together.)

15 ANGLE ON DATA, RIKER, AND GEORDI

stunned.

15 CONTINUED:

RIKER
How many more Datas are there?

GEORDI
(looking around)
Looks like just these two...
(quickly apologetic)
I mean that and the real Data.

16 PANNING THE REAL DATA

and REVEALING the "DATA" HEAD as he bends to examine "himself."

17 INCLUDING RIKER AND GEORDI

as Data straightens up INTO THE SCENE with them.

DATA
Commander, can this be another me? Or perhaps my brother?

RIKER
I honestly don't know, Data.

DATA
He needs assembling.

RIKER

"He?" Data, we don't know that
this could become "alive."

DATA
It is of great interest to me to
find out, sir. I never believed it
possible I might have a link with
some form like my own.

RIKER
(beat; nods)
Understood. We'll take it back
to the ship, of course.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. MAIN BRIDGE - WIDE ANGLE

Picard, Riker, Geordi, Tasha, Worf and Wesley at their
regular positions. Tasha is receiving a subspace
message, turns now toward Picard.

TASHA
Captain, I have a subspace reply
to your request.
(turns to Picard)
Starfleet considers it vital we
begin our ship's computer upgrade

at Starbase Armus Nine on schedule.

PICARD
(annoyed)
Damn. Can anyone see why they've turned down a perfectly legitimate request to finish this investigation here?

WESLEY
(waits; then)
Sir... you asked for the kind of computer upgrade that only the Bynars can handle. And they're available only at this time.

Picard is at first annoyed at Wesley, then turns to Riker, snapping an order:

PICARD
Then, get us there on schedule, Number One.
(to Wesley; controlling self)
Thank you, Wesley. I'd completely forgotten that.

Wesley starts to say something more, but Riker quiets Wesley with a friendly warning gesture.

RIKER
Take us out of orbit, Mister La Forge.

19 EXT. SPACE - ENTERPRISE (OPTICAL)

We hold on our starship long enough to see it LEAVING orbit of Data's home planet.

PICARD (V. O.)
(continuing)
Captain's log, Stardate 41242.45. Despite having only a few hours in which to explore Data's home planet...

20 INT. SICKBAY

Where Doctor Crusher and CHIEF ENGINEER ARGYLE work with Medical and Engineering Specialists at an advanced type operating table containing the various parts of the unassembled android which was discovered.

PICARD (V.O.)
(continuing)
... we have discovered something which may explain Data's beginnings... if we can properly assemble and communicate with what we've found.

21 ANGLE EMPHASIZING DATA

An expression of hope and longing on his face as he watches the medical and engineering people at work on the unassembled android.

Doctor Beverly Crusher MOVES INTO SHOT with Data. She understands what the unassembled android means to him and her sympathy is obvious.

BEVERLY
Signal from the captain. They need you at the debriefing.

Data nods as Chief Engineer Argyle MOVES INTO SHOT also, his sympathy obvious too.

DATA
I've been anxious to hear the chief engineer's opinion, Mister Argyle. Do you believe he can be made to function?

21 CONTINUED:

ARGYLE
It appears to include all the components in your body. Not that we really understand your construction either...

BEVERLY
We'll have our top medical and engineering specialists working on its assembly, Mister Data.

The Doctor and Engineer appear to hesitate over something uncomfortable. Data nods at their previous statement, moves as if to leave.

ARGYLE
Just... one thing. Without disassembling you, of course, if we should need...

BEVERLY

... If we should need to compare this with the way... uh, with the way you're put together... ?

Data nods his answer, turns and EXITS.

22 INT. OBSERVATION LOUNGE (OPTICAL)

Outside, the passing stars reflect the fact our starship is at warp speed to make up for the delay at Data's planet. On the table, the child's drawing of a strange crystalline shape.

Present are Picard, Riker, and Geordi. As before, they will continue treating Data as a living person but at times they may try a bit too hard to make that feeling clear. For some, their first meeting with Data was many years ago and they have long thought of him simply as a fellow crewmember. Now, with the discovery of the disassembled android form, they've been suddenly reminded that their friend is also a machine. It brings their emotions into play because they're concerned for Data. How does he feel about this remarkable happening? What should they say to him -- what words should they now use or not use? Meanwhile, Picard is speaking to Riker:

22 CONTINUED:

PICARD

Bringing it up here was the right thing to do, of course, Number One.

Picard trails his words as Data ENTERS and seats himself. Despite themselves, everyone stiffens a bit.

PICARD
(continuing)
I was just saying, Data, that if it functions, it might answer a lot of questions for us.

Data feels the tension too. He's sharing their discomfort, merely nodding at the captain's comment. An uncomfortable beat, then:

RIKER
Does it appear to have all your... ah, parts?

DATA
Completely, sir.

GEORDI
(beat)
Will we know how to... to "turn it on?"

PICARD
All right, all right...
(stands; hesitates, then)
Legitimate questions about this need not be asked apologetically.
(to Data)
You're uncomfortable about aspects of your duplicate, Data... we're uncomfortable, too... and none of it for any logical reason. We know that you're as "alive" as

any of the rest of us.
(to the others)
If you find it awkward to be
reminded that Data is a
"machine"... you might remember
that the rest of you are merely
a different variety of
machine... in our case,
electro-chemical in nature.
(MORE)

22 CONTINUED: (2)

PICARD (Cont'd)
(sits)
Let's begin handling this as we
would anything else.

A grin has come over Riker's face during this and he TAPS his knuckles on the table approvingly. Geordi looks up, SLAPS the table.

GEORDI
Agreed! Love that captain!

PICARD
(snaps)
My comments, Lieutenant, do not
require applause!

GEORDI
Yes, sir; sorry, sir.

But as the captain now turns toward the others, Riker flashes Data a big wink. Data looks puzzled.

PICARD
Let's start with you, Data.

DATA
Well... a good starting point might be, "Why was I given human form?"

GEORDI
To make it easy for humans to relate to you. Had to be. But your designer may have had something else to prove also.

PICARD
(nods)
That human-shaped robots need not be clumsy, limited things...
(turning)
You certainly operate as well as we do, Data...

DATA
In some ways better, sir.

PICARD
Ah... yes! But the important question now may be what happened to the colonists.

22 CONTINUED: (3)

RIKER
Agreed.
(exhibits child's

drawing)
One of several exhibited in the lab, by proud parents, no doubt. This could be simply a child's imagination. But then, several children made similar drawings.

A COM SIGNAL, followed by:

BEVERLY'S COM VOICE
Doctor Crusher to Captain. At this point, sir, we very much need Mister Data's help.

Data is already coming to his feet as Picard gives him a nod. As Data EXITS:

PICARD
He's on his way, Doctor.

23 INT. SICKBAY - DATA AND BEVERLY

standing well away from the medical and engineering technicians, talking quietly. Data presses a finger at the spot which on humans would be between the second and third joint of his spinal column. He also checks that none of the others are watching too closely.

DATA
There, Doctor. Press your fingers there.

Beverly moves in and complies. Then a look of slight surprise on her face.

24 INSERT - BEVERLY'S HAND

At the described spot on Data's back -- the fingers pressing almost their full length through Data's uniform fabric and into his back.

DATA (O. S.)
It operates somewhat like a "switch," Doctor.

25 BACK TO SHOT

Beverly pressing further.

BEVERLY
And these small projections?

DATA
An android alarm clock, Doctor. Is that amusing?
(sees it isn't)
It times how long I remain unconscious.

Beverly sees someone APPROACHING, quickly drops her hand away. It is Chief Engineer Argyle who carries what we'll later see are "high temp heat molders" used to join together Data's "skin."

ARGYLE
Are you certain about us using these heating devices, Data?

DATA
(nods)
I will feel nothing at all.

ARGYLE
(smiles)
Marvelous. It should all be a lot simpler... once we can see how your circuitry's connected.

Argyle MOVES OFF to discuss the molding devices with the Technicians. Beverly turns to Data who is watching her closely, expectantly. She nods:

BEVERLY
I'll mention it to no one. You have my word.

DATA
If you had an off-switch Doctor... would you not keep it secret?

BEVERLY
I probably would.

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling against a background of stars at warp speed.

27 INT. SICKBAY - WIDE ANGLE

Two Data-like forms on two operating tables next to each other. Neither of the Data look-alikes is moving, and the torso of each is all but hidden by the medical scanners over the tables. At one of the tables, the mixed engineering and medical team is gathered. Argyle and Beverly are reaching in, intent on what they are seeing and doing.

28 CLOSER ANGLE AT THE BUSY TABLE

We're unable to tell whether this is Data or the look-alike. Whichever, it is unmoving as Beverly and Argyle lean in to peer closely at what is under the sensor hood.

ARGYLE
Yes, notice the micro-circuitry here... and here.

29 CLOSE UNDER SENSOR HOOD (OPTICAL)

Revealing some of a Data-like torso in which a flap has been cut open TO REVEAL a bit of complex android body interior in which WE SEE low-level PURPLE AND GREEN FLICKERING. Argyle's hand is pointing a finger at something.

ARGYLE (O.S.)
Then another fibroid-like connection here.

30 ANGLE ON BEVERLY AND ARGYLE

As he withdraws his hand, looks to her for confirmation. Beverly nods, reaches for one of the heat molding instruments.

BEVERLY
Let's close up.

She reaches the heat molding instrument in under the sensor hood.

31 CLOSE UNDER SENSOR HOOD (SPECIAL EFFECTS)

as Beverly's hand presses the "skin" flap shut, applies the heat molder against it. A HISSING SOUND, SMOKE... and when the heat molder is removed, the "skin" flap has been sealed closed without a mark left.

32 INT. CORRIDOR

Picard and Riker striding toward Sickbay.

33 INT. SICKBAY - CLOSE ON DATA

A slightly groggy Data at one of the operating tables, finishes slipping into his uniform. Beverly moves INTO SHOT, looks at the other android form, speaking quietly.

BEVERLY
If I've done it right, he'll switch on in a minute.

34 WIDER ANGLE

as Picard and Riker ENTER Sickbay. Chief Engineer Argyle is closest and gets a questioning look from Picard.

ARGYLE
It seemed to go well...
(indicates)
... thanks to a look inside Mister Data. But there have been no signs of consciousness, yet...

Picard and Riker CROSS TOWARD the operating table which

holds the unmoving android Form. Data and Beverly CROSS IN too.

35 ANGLE INCLUDING ANDROID, PICARD AND RIKER

The Data-like Android. Picard and Riker STEP IN, look down at it.

RIKER
Certainly a perfect match for Data, sir.

PICARD
(uncertain)
Do you think so, really?
(leans in; inspects)
I wonder which of them was made first?

The LORE android opens its eyes.

35 CONTINUED:

LORE
He was. But they found him imperfect and I was made to replace him.

36 ANOTHER ANGLE

Data SURGING IN, surprised. Lore looks up at him, then back to Picard. Its face twitches once -- a nervous tic we'll see again.

LORE

You may call me Lore.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at warp eight against a star background.

38 INT. CAPTAIN'S READY ROOM

Picard and Data considering the Lore happening.

PICARD
I'm also a bit troubled by it describing you as "imperfect."

DATA
Human language gives me difficulties too, sir. "Imperfect" could mean I lack abilities that he possesses.

PICARD
I wonder. But the point of this is whether you and it have approximately the same capabilities.

DATA

We do, sir, and your referring to him as an "it"... suggests I too fit into the category of a "thing."

It is a fair shot at Picard and he recognizes it, nodding sincerely.

PICARD

I see your point, Commander. My sincere apologies.

DATA

Gladly accepted, sir. As for Lore's abilities, his use of syntax and grammar suggests he was given human memories similar to mine.

PICARD

You both have about equal physical strength and mental ability?

38 CONTINUED:

DATA

I believe so, sir.

PICARD

(troubled)

Which requires I now ask you... a very serious question. Since the two of you are closely related

to each other...

DATA

The answer, sir, is that my loyalty is to you and Starfleet. Completely.

PICARD

(beat; small smile)

Thank you, Commander. I was certain of that.

39 INT. MAIN BRIDGE

Lore is now wearing a plain-colored utility uniform without rank or insignia. It includes pocket-pouches and a turtle-necked kind of undergarment beneath. His only other difference from Data is in the fact he often smiles (perhaps with a suggestion of insincerity), plus his occasional facial "tic" or twitch. He is now seated in Wesley's position at the Helm next to Geordi who is pointing out various controls. Wesley, standing behind that position, and Riker at Command, seem a bit uncertain of this android. The other regulars watch approvingly.

GEORDI

And Helm control are here, with the ship's heading given in measurements, we call them "degrees"...

(indicating)

... with three hundred-sixty of them in a full circle this way.

LORE

... Then you say "mark"...

40 EMPHASIZING DATA (OPTICAL)

who has left the Ready Room and CROSSES IN, stopping to watch and listen.

40 CONTINUED:

GEORDI
On the nose!

WESLEY
Which separates it from another three hundred-sixty degree full circle like this... on a right angle to that one.

LORE
(demonstrating)
So by ordering a heading so many degrees this way, and so many this way, the ship can travel in any direction. All three dimensions.

RIKER
And the square of the hypotenuse of a right triangle...

LORE
Is equal to the sum of the square of its other two...
(stops; covering)
... its two "somethings"... which I once heard but never understood.

Riker and Wesley exchange a look at this juncture. Data has stopped to watch this exchange with interest also. Now, he moves toward Lore with a friendly tone.

DATA
All of which you can learn more about, when the captain has approved your being on the bridge.

LORE
(surprise and contrition)
Have I committed an offense?

WESLEY
(pleasantly)
You'll find as I have that starships are loaded with rules which have to be learned.

But Wesley's expression also indicates he has begun to have some doubts about Lore -- especially now when he hears:

40 CONTINUED: (2)

LORE
You're very clever, Wesley.
(to Data)
I now have duties to perform. Correct?

Except for Riker and Wesley, the rest of the bridge crew is enjoying Lore.

WORF
Were you ever this anxious to please, Data?

DATA
Never. I judge Lore to be superior in that desire as well.

LORE
Because I was designed to be so human, my brother, I enjoy pleasing humans.

GEORDI
"My brother." That has a nice sound, Data.

DATA
(to Lore)
And you consider it important to please humans?

LORE
It's not important?

DATA
(beat)
There are many things of importance... some more so than others.

Data indicates the turbolift, guides Lore in that direction. Lore seems eager to cooperate as they EXIT into the turbolift.

41 INT. TURBOLIFT

Data speaks toward the panel.

DATA
My quarters.

41 CONTINUED:

At which, the turbolift HUMS into life and powers downward.

LORE
Is my brother that important?
It knows you?

DATA
It can identify any of the crew.
(eyes Lore)
Just as I can identify flattery, brother.

LORE
I used it only to please you, my brother. Is that forbidden too?

DATA
It is best used when it reflects genuine feelings.

LORE
Then, I used it properly with you.

41A INT. CORRIDOR

as Data and Lore ENTER from the turbolift, move down the corridor.

DATA

(beat)

Do you realize Commander Riker's hypotenuse question tricked you into showing your knowledge was much greater than you were indicating?

LORE

He didn't seem that clever. I'll be more careful.

DATA

You tend to underestimate humans, my brother. The way you praised young Wesley at the Helm, for example...

LORE

A child!

41A CONTINUED:

DATA

He has a child's body, but we have found him to be much more than that.

LORE

Thank you for that information, too.

(beat; eyeing Data)

You do care about how I perform. I pledge to be worthy of your teaching, my brother.

Data looks at Lore for a long moment as they walk.

42 INT. DATA'S QUARTERS (OPTICAL)

A plain, almost unfurnished interior. The door from the corridor slides OPEN and Data ENTERS with Lore who takes a moment to examine the quarters. They include mainly a large computer, but little more.

LORE
How would they describe this? "Spartan?"

DATA
I have no need for places to sit or sleep. Do you?

LORE
Do I appear that weak?

During which, Data has gone to his computer controls, punched in an information request. The word DICTIONARY COMES ONTO the viewer. Data touches the computer controls again and CAMERA ZOOMS IN to show JEALOUSY defined as "INTOLERANCE OF RIVALRY, OR HOSTILITY TOWARD A RIVAL OR ONE BELIEVED TO HOLD AN ADVANTAGE." CAMERA ZOOMS BACK to an expressionless Data.

LORE
What information are you requesting?

DATA
Everything available on a Doctor Noonien Soong.

Information on Soong is COMING UP on the computer. Lore moves in as Data studies it as he continues talking with Lore who nods at the last statement.

42 CONTINUED:

LORE
Good old "Often-Wrong Soong."
(sees Data's puzzlement)
A joke, brother. Actually, he was a genius by human standards.

DATA
(reading computer viewer)
But had destroyed his own reputation by making what seemed wild promises about his positronic brain design... almost all of which failed.

LORE
Promises he later proved to be true...
(taps his head)
Which made you and I possible. Our beloved "father."
(touches Data's uniform)
Will I soon have a uniform like that, my brother?

The casual mention of "father" and the fast switch to uniforms bothers Data. His reply contains some annoyance.

DATA

If you get one the way I did, Lore, it means four years at the Academy, another three as ensign, ten or twelve on varied space duty in the lieutenant grades...

LORE

(interrupting)

... A system designed to compensate for limited human abilities. But you, my brother, have begun thinking as humans do. You and I are completely different from them. Are you truly satisfied with the memories and knowledge of just a few hundred human colonists? Suppose it could reflect thousands... or a million... or the knowledge of hundreds of millions of life forms of every kind?

42 CONTINUED: (2)

They look at each other for a long beat. Lore's facial "tic" happens again. Then:

DATA

How?

Oddly enough, Lore's face twitches again at that, too.

LORE

We will discuss it in time.

DATA
And will we also discuss which
of us was constructed first?

LORE
(surprised)
It would be foolish to
underestimate you, my brother.
(nods)
Yes, I lied when I said you were
made first. With good reason.
Doctor Soong made me perfect on
his first attempt. But he made
me so completely human that the
colonists became envious of me.

DATA
You lived with the colonists?

LORE
(nods)
Until they petitioned Soong to
design a more comfortable, less
perfect android. In other words,
you, my brother.

Data and Lore sit looking at each other, until:

LORE
(continuing)
For example, haven't you noticed
how easily I handle human speech?
I use their contractions... such
as isn't or can't. You say...
(mimicking formality)
... is not or cannot.

(MORE)

42 CONTINUED: (3)

LORE (Cont'd)
(half singing it)
I say tomato, you say tomahto;
I say potato, you say potahto...
(amused)
A very old joke, but you also
have trouble with their humor,
too. Am I right?

DATA
(considers it; nods)
Quite true. I keep trying to be
more human... and keep failing.

LORE
Do you realize, my brother, that
I can help you become more human?

DATA
And... do you realize... Lore,
that I am obligated to report all
of this to our ship's captain?

LORE
I assumed as much when I began
studying you.
(moves to computer)
May I use this to learn more of
this vessel and its customs?

DATA

(nods)
Use it also to describe for the captain the time you spent with the colonists. Including all you know about what happened to them.

LORE
I promise a report with great detail and accuracy.

DATA
Thank you, Lore. And now, I have duties to perform, unless you need something more.

LORE
I have more than I dreamed possible, my brother.

Data EXITS.

43 ANGLE ON LORE AT COMPUTER

beginning to punch in information requests more rapidly... then still more rapidly.

44 ANGLE ON VIEWER (OPTICAL)

providing starship information so rapidly now that the viewer IMAGES ARE A BLUR.

45 CLOSE ON LORE

He seems to absorb this flood of information easily.

He is very pleased with himself.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

46 EXT SPACE - ENTERPRISE (OPTICAL)

still traveling at high warp speed.

PICARD (V.O.)
Captain's log, stardate 41242.5. We now have the full story of the micro-engineering achievement which produced Data... and Lore...

47 INT. MAIN BRIDGE - SCIENCE STATION (OPTICAL)

Intent upon the Science Station Viewer are Picard, Riker and Beverly. Geordi, Wesley, Tasha and Worf are on duty at their bridge stations.

PICARD (V.O.)
(continuing)
... and of the tragedy which deprived humanity of the remarkable minds behind that. Our first clue was a child's drawing which showed a great, complex crystal shape...

48 CLOSE INSERT ON VIEWER (OPTICAL)

as needed. The IMAGE there IS LORE'S REPORT which includes a look at the child's drawing..

PICARD (V.O.)
(continuing)
... confirmed by Lore's report to be an unknown kind of creature, capable of stripping all life from an entire world... insatiably ravenous for the life force found in intelligent forms like us... which Lore explains it stored in new crystal patterns... for purposes which are unknown.

49 BACK TO SHOT OF MAIN BRIDGE

TASHA
But how did Data escape that thing? Or Lore?

RIKER
Lore had been disassembled. He explains it as jealousy from the colonists. And Data wasn't yet "alive" at that time.

PICARD
Which explains why Data could be left outside in no danger from the creature. Whatever happened to the colonists, he would be

found by any Starfleet team that responded to the signal being transmitted.

TASHA

By which Doctor Soong left proof behind that his experiment did work.

RIKER

Captain, how believable do you find that crystal thing?

PICARD

Having explored so little of just our galaxy, I find anything possible.

TASHA

(overlapping; puzzled by readings)

Data, are you expecting Lore to come up here? He left your quarters some time ago.

49 CONTINUED:

DATA

To go... ?

TASHA

My Turbo-sensors say he went to Deck One...

(turning to Worf)

Worf?

WORF
... where he examined some microminiature work tools, then some...
(squints at her Viewer)
... fine grind quadratanium... ?

DATA
Which is used in our construction.
(to Picard)
That particular compound is no more suspicious, sir, than a human looking for an antiseptic or an ointment. Nevertheless, I should check it out.

BEVERLY
You're watching everything he does, Data? Is that the act of a brother?

PICARD
The act of a Starfleet officer obeying his captain, Doctor.

Tasha watches Data stand and EXIT the bridge. Then she turns toward Picard.

TASHA
Speaking strictly as security chief, Captain... how much can you trust Data now?

The idea shocks some of the bridge crew.

PICARD

I trust him completely,
Lieutenant!
(then softer)
But everyone should also realize
you just asked a necessary and
legitimate security question.

TASHA
Thank you for explaining that,
sir.

50 INT. DATA'S QUARTERS (OPTICAL)

where Lore has set out a champagne bottle from which he fills stemmed glasses. Then, he pours silver metal bits into one of the glasses, causing the champagne momentarily to FIZZ WITH A SHRILL SOUND. It has hardly settled down when the sliding door OPENS and Data ENTERS. Lore manages to slip the vial into a pouch in his utility uniform as he turns, smiling.

LORE
Lesson one in becoming more human,
my brother. You must observe all
human customs.

Data is surprised to see the champagne that Lore is pointing out.

DATA
Champagne?

LORE
An ancient ritual, still practiced
when they celebrate events of

importance.
(picking up undoctored glass)
My brother... I toast our discovery of each other. May it fill our lives with new meaning.

Data is surprised at this ritual being suggested. But Lore is holding his glass in toast position and Data sees no reason not to indulge Lore in this. He picks up his own glass. Lore drinks the full glass; Data takes a couple of sips, sets the glass down and looks up.

DATA
I have some doubts about the value of human... customs in this...my... brother...

Data reels, begins slumping toward the floor as Lore watches, pleased.

LORE
And let us toast also...

DATA
(thickly)
Brother... help me...

50 CONTINUED:

LORE
... also Doctor Soong who gave me the full richness of human needs and ambitions... a perfect match

for my mind, my body...

Data is slumping prone now, becoming unable to fight the effects of the compound given him. Lore squats to keep his face near to him.

LORE
(continuing)
And let us toast also the great Crystal Entity... with which I learned to communicate. Before Doctor Soong disassembled me, I earned its gratitude by revealing the way to the colonists.

Data is close to being completely unconscious now.

LORE
(continuing)
Can you image its gratitude when I give it the life on this vessel... and when my cleverness lets it safely feed upon crowded worlds in the galaxy... ?

Satisfied with what he sees now, Lore begins stripping down to the turtleneck undershirt beneath his utility uniform.

51 INT. MAIN BRIDGE

Only Riker, Geordi, Wesley and Worf on duty now. Worf gets a reading which causes him to look toward Riker.

WORF
This is strange, sir. I show Mister Data transmitting on a

subspace channel.

RIKER
He's been doing considerable research on Doctor Soong's background... but let's be sure.
(turns)
Wesley, can you look in on him discreetly?

51 CONTINUED:

WESLEY
(coming to his feet instantly)
Yes sir!

bridge crew watches Wesley EXIT, enjoying his youthful eagerness.

52 INT. DATA'S QUARTERS

where Data's android form now wears the utility uniform, lying unconscious on the floor neatly parallel to a cabin wall. Wearing Data's uniform and rank insignia is Lore, now speaking into the computer.

LORE
... and upon arriving here you can identify me as the machine named "Data."

Any doubts as to the true identity of this Android are resolved at the sight of Lore's facial "tic" or twitch. WE HEAR the door CHIME.

LORE
(continuing)
End of message.
(turning computer off)
Come in, please.

Wesley ENTERS, stops in surprise at the sight of an android in utility uniform lying unconscious on the floor.

LORE
(continuing)
Glad you are here, Wesley. Lore suddenly attacked me and I had to turn him off.

WESLEY
Why did he do that, Data?

LORE
He discovered we have been using sensors to follow what he does.

Lore's facial twitch happens. Wesley REGISTERS SURPRISE at this happening.

52 CONTINUED:

LORE
(continuing)
I practiced his facial "tic."
Do I have it right?

WESLEY

I'd suggest you forget imitating him...

(smiles)

... because if you had said "We've been using the sensors," instead if "we have," I might have suspected you were Lore.

LORE

Yes. I do use language more formally than Lore. Please inform the captain I will come up to the bridge...

(indicating unconscious Form)

... and report on this.

WESLEY

Aye, sir.

CAMERA HOLDS ON LORE as Wesley EXITS. Then the facial "tic" happens again and Lore turns to a cabinet and extracts several hand devices, selects a heavy one.

53 CLOSE ON LORE

as he lifts the device to his face, touches a control making it WHINE into power. Then another control which causes it to BATHE THE FACIAL "TIC" AREA WITH ELECTRONIC DISCHARGES WHICH APPEAR AS MINIATURE "LIGHTNING BOLTS." He keeps at this "treatment" until that part of his face BEGINS TO GLOW. Then he lowers the device and as the GLOW FADES, then works his facial muscles, testing them.

54 EXT. SPACE - ENTERPRISE (OPTICAL)

still traveling at high warp against a star background.

55 INT. MAIN BRIDGE (OPTICAL)

Any angles on the Main Viewer SHOW the same high warp speed. The full bridge crew we saw earlier is on duty, Wesley back at the Helm position, Beverly seated in the Command Area again. Data hasn't returned, of course. Picard ENTERS from his Ready Room, reflecting annoyance as he speaks to Wesley.

PICARD
You're certain he said he'll be right up?

WESLEY
He indicated that, sir.

TASHA
Sensors show Data just now entering a turbolift, sir.

BEVERLY
(to Wesley)
Wes, tell me again how Data said he immobilized Lore.

WESLEY
He said he "turned him off," Mom...
(quick correction)
... uh, Doctor.

Lore, in Data's uniform, ENTERS by turbolift. Beverly eyes him, puzzled.

BEVERLY
(quietly)
Question, Mister Data... did you or did you not swear me to secrecy about your "off switch?"

LORE
(a slight hesitation)
A change of mind, Doctor. If I cannot trust the bridge crew, whom can I... ?

GEORDI
(interrupting; to Picard)
Sir! I'm picking up a "bogey" coming in on a five o'clock tangent.

55 CONTINUED:

WESLEY
Confirm! And so fast it makes our warp eight look like we're standing still!

TASHA
It's transmitting no ID signal, Captain...

RIKER
Set Main Viewer on that tangent.

Main Viewer SWITCHES to the indicated REAR ANGLE,

changing the relative star movement accordingly. As the view magnifies, WE CAN SEE A TINY BRIGHT SPOT WHICH STEADILY GROWS LARGER.

PICARD
Shields up; go to Yellow Alert! Transmit friendly greetings, all languages, all frequencies.

RIKER
I can't believe anything overtaking us this fast.

LORE
Beautiful, isn't it?

Wesley pivots, EXPRESSING SURPRISE at this. The rest of the bridge crew is too busy at their readings and controls to notice.

RIKER
I recognize it, Captain... it's similar to that child's drawing...

WE CAN NOW SEE that the IMAGE (computer generated?) IS SHAPED LIKE THE CRYSTAL COMPLEX.

BEVERLY
My God, it's big!

55A EXT. SPACE - ENTERPRISE AND CRYSTAL ENTITY (OPTICAL)

MOVING IN to float close to our starship, the SHIMMERING CRYSTAL COMPLEXITY is very obvious. It looks both very lovely and terribly powerful at the same time.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

56 EXT. SPACE - ENTERPRISE AND CRYSTAL ENTITY (OPTICAL)

The huge crystal form, two or three times the size of the starship, SLOWLY SPINNING, pictorially dominating the starship as it floats next to it.

57 INT. MAIN BRIDGE (OPTICAL)

The complex crystal IMAGE on Main Viewer, still SHIMMERING as it SLOWLY TURNS. Watching it are Picard, Riker, Wesley, Tasha, Worf and "Lore."

TASHA
Still no ID transmitted, sir.
Also, no answer to our inquiries.

Geordi ENTERS hurriedly.

PICARD
Did you have a direct look at it?

GEORDI
It's like a snowflake crystal,
sir. But much more complex... the
entire electromagnetic spectrum
seems to play about inside it...

(seeing Picard's look)
I haven't the slightest idea what it is, sir.

PICARD
Data, anything else Lore can tell us about it may be important. Can you control Lore enough to question him?

LORE
(rising; moving to turbolift)
I'll have to examine him to know, sir.

Wesley, who has reacted uncomfortably to all this, comes to his feet.

57 CONTINUED:

WESLEY
Captain, recommend you do not let...
(hesitates)
... him move around the ship alone.

PICARD
Ensign... !

LORE
(interrupting; chuckling)
Wesley is only trying to show himself alert and responsible,

sir.

(to Wesley)

Something to encourage. Come, you can watch everything I do.

WESLEY

Not if I have a choice.

PICARD

That is quite enough, Ensign! When addressing a senior officer...

RIKER

(interrupting)

I've guided his training; I'm the one at fault, sir.

(to Wesley)

You will show proper courtesy, and I'm taking you down there to make certain of it!

(to Picard)

With your approval, of course, sir.

Picard gives a wave of approval to Riker and a look of annoyance to Wesley.

58 INT. DATA'S QUARTERS

as last seen, with Data unconscious on the floor. The door opens with Lore very cleverly managing to block Riker's and Wesley's view as he takes a precautionary look inside.

58 CONTINUED:

LORE
Careful of Lore...
(steps aside)
Good, he is still unconscious.

Wesley ENTERS with Riker.

LORE
(continuing; to Wesley)
The captain refused to listen to you but you were right... Lore can be extremely dangerous.

Lore has knelt with an arm going behind Data, pretending to lift his head more upright to examine his face. Then, even though unconscious, Data's face twitches.

LORE
(continuing)
Notice? The same twitch, even when he's unconscious... I suspect that...

59 REVERSE CLOSE ANGLE

On Data's back where Lore's hand, hidden from view, probes fingers toward the "switch" deep in Data's back.

LORE (O.S.)
... something went seriously wrong during Lore's construction.

60 BACK TO SHOT

LORE
Stay back. We could have a problem if he senses someone else is near.
(bringing android closer)
Lore, I have some questions to ask you...

Data's eyes flicker open, rolling about.

61 REVERSE ANGLE

Again on Data's back -- Lore's fingers jabbing viciously at the "switch" area.

62 BACK TO SHOT

Data's head begins to jerk about, then begins doing it more and more violently and he begins making PAINED SOUNDS -- then struggles as if to sit up, Lore pretending to hold him down.

LORE
Lore, it is Data. I have a few easy questions for you...
(pretending to control Data)
He senses you!
(Data begins flailing)
I'm sorry, I can't control him if you stay.

Wesley is still uncertain, but Riker feels obliged to obey Picard's orders. He moves Wesley toward the door.

Data is beginning to flail rather wildly.

LORE
Please! I'll record anything he says!

RIKER
And bring it to the bridge. Immediately!

The cabin door IS OPENED as Riker GUIDES Wesley OUT. Then the doors CLOSE. Then, Lore releases Data who falls back prone and unconscious again.

63 ANOTHER ANGLE

Lore still turned toward the door area, an ugly expression now on Lore's face.

LORE
And you want to be as stupid as them... ?

Lore suddenly KICKS HARD at Data's head, knocking it violently aside.

LORE
(continuing)
... dear brother!

He kicks again. Then again.

64 INT. MAIN BRIDGE (OPTICAL)

where Riker and Wesley are moving back to their

positions.

PICARD
Well, Number One?

RIKER
Sir, it's Lore... with the same facial twitch we've all seen... lying unconscious exactly as Data described. But he became violent, apparently sensing that Wesley and I were present...

WESLEY
(interrupting)
Or is it Lore pretending to be Data, and faking it all?

PICARD
I asked for Commander Riker's report, "Acting Ensign" Crusher. And since it is now clear you are unable to function here within the limits of that appointment...

Wesley has come to his feet expecting the worst but all is now interrupted:

GEORDI
Captain!

Picard whirls at the sound of alarm in Geordi's voice... and sees that the huge crystal shape is rapidly MOVING IN toward the Enterprise. Reaching the deflector shields area, it is deflected back somewhat, but the smaller Enterprise is JOLTED MORE, SHAKING THE BRIDGE CREW ABOUT.

TASHA
Deflector shields holding, sir.

PICARD
(keeping voice calm)
Bring photon torpedoes to ready;
main phasers to ready...

A flurry of activity from Tasha and Worf. Wesley has quickly seated himself again, checking his controls as the immense crystal shape now COMES AT THE ENTERPRISE HARDER. The SHAKING this time is HEAVIER, and WE BEGIN TO HEAR the SOUND OF STRUCTURAL STRAIN. Beverly COMES OUT of a turbolift, concerned.

64 CONTINUED:

PICARD
(continuing: to Riker)
Go to Red Alert, please.

Riker hits a control and the ALERT SIGNAL begins HONKING, the RED LIGHTS begin FLASHING. And Lore, still in Data's uniform, COMES OUT of a turbolift on the run.

WORF
(raising voice over it)
Weapons now ready, sir!

LORE
No, Captain, let me talk to it...

PICARD

(interrupting)
Why didn't you say you could?

Interrupted by the CRYSTAL SHAPE COMING at the Enterprise still HARDER, with STRUCTURAL STRAIN HEARD MUCH LOUDER this time. The shaking makes Lore grab support as:

PICARD
(continuing)
Affirmative! Talk to it!

LORE
(whirling to Tasha)
Open hailing frequencies!
(as she hits switch)
Crystal Form, I identify myself as "Data," advising you to stop your attack. The humans here are powerful, capable of injuring or even destroying you. They can be changed only in other ways.

The crystal shape stops, begins to BACK OFF from the Enterprise, taking its earlier position.

GEORDI
Now I call that communicating.

WORF
But he mentioned "changing us," Captain. What does that mean?

Wesley looks back toward Worf thankfully.

LORE
It has many meanings, as any human language dictionary could inform you.
(to Picard)
Suggest moving fast to confirm what I told it, sir. Permission to use the large transporter in Cargo Room Three? There I can beam out some living pattern, perhaps a large tree...

RIKER
Which you'll beam over next to the entity...

LORE
You are correct, Riker.
(to Picard)
Our ship's phasers will then blast and disintegrate it... proving we're dangerous.

PICARD
Make it so!

LORE
Sir?

Which brings a slight change of expression onto Picard's features.

PICARD
Do it!

Lore EXITS via turbolift. Wesley has come to his feet, protesting.

WESLEY
Sir, I know this may finish me as an acting ensign, but...

PICARD
Shut up, Wesley.
(turning)
Lieutenant Yar, pick a good security team, let me know what he does.

Yar turns to Worf, silently requesting him to handle it. Worf gives a brisk "Aye, sir," EXITING via turbolift.

Beverly has been watching Picard, troubled.

64 CONTINUED: (3)

BEVERLY
"Shut up, Wesley?"

PICARD
Stay out of this, Madam...

WESLEY
Since I am finished here, Captain, may I point out... ?

BEVERLY
Shut up, Wesley!

WESLEY
(still to Picard)
... that what I've said would have been listened to if it came from an adult officer. Request permission to return to my quarters, sir.

PICARD
Granted, if you take your mother with you.

BEVERLY
(flaring)
You're putting me off the bridge?

PICARD
I'm asking that you keep an eye on your son during this, Doctor.

WESLEY
Please, Mom. Let's go.

A hesitant Beverly lets Wesley accompany her to a turbolift.

65 INT. CORRIDOR

where Worf and two Security People hurry toward a turbolift door there. It OPENS... REVEALING Lore waiting there. Worf REACTS, quickly steps toward Lore.

LORE
Emergency close!

Causing the turbolift doors to CLOSE in the face of the Security People.

66 INT. TURBOLIFT

Worf, alone with Lore in the small cab, whirls toward the android.

LORE
(continuing)
Now show me your warrior fierceness.

Worf draws his small phaser fast... and Lore chops it from his hand even faster. Worf pivots, his fist striking powerfully at Lore who moves very fast, deflects it and chops again at Worf, bringing a look of surprised pain to Worf's face. Like a windmill, Lore chops at Worf with one hand, then the next, then again with the other -- and WE SEE Worf's knees beginning to buckle.

67 OMITTED

68 INT. DATA'S QUARTERS

with Data crumpled in a heap on the floor. No blood or bruises appear on an android, but the epidermal covering of his head is damaged, with pieces of it hanging down.

WE HEAR a CHIME. Then a wait, then a MECHANICAL SOUND AT THE DOOR which slides open TO REVEAL Wesley there with Beverly who now has a major phaser on her belt.

BEVERLY
I'll look, but I should never

have let you talk me into this...

But Wesley presses ON INTO the room... then REACTS at what he finds.

WESLEY
It's Data, Mom. He's been hurt!

Beverly COMES IN too, kneels at the utility-clad Form there. Then the facial twitch happens. Beverly looks up at Wesley, alarmed.

WESLEY
It's Data! For once will you trust me about something?

Beverly looks questioningly at the unconscious android form.

68 CONTINUED:

WESLEY
(continuing)
You must know how much Starfleet means to me. But I'm finished unless you can help me.
(touches her arm)
I heard you know how to turn them on. Please?

Beverly pulls away, starts to rise.

BEVERLY
No, this is very serious...

WESLEY
I know, Mom. So tell me again
to "shut up, Wesley," and I will.

BEVERLY
You're being very unfair,
Wesley...

But Beverly still reaches to Data's back... then Data opens his eyes and sits upright, examining Beverly and Wesley.

WESLEY
Data, the Crystal Thing is outside
close to the ship... and Lore is
loose somewhere inside.

Data comes to his feet. A loose piece of epidermal covering FLUTTERS to the floor, causing him to run a hand over his facial damage.

BEVERLY
How badly are you hurt... Data?

DATA
I will function sufficiently to
stop Lore, Doctor...

Wesley is already OUT the door. Beverly and Data hurry to FOLLOW.

69 INT. CORRIDOR TO CARGO THREE

Data, Beverly, Wesley hurry to a small door marked "TRANSPORTER TECHNICIANS ONLY."

69 CONTINUED:

DATA
Whatever happens, it is important that you two stay away from him. Do not try to help me.

Both Wesley and Beverly nod agreement. Data tries the door, it doesn't budge. Data gives an "I thought so" nod, turns to a panel next to the door, punches in a code... then easily pushes the door open.

70 INT. CARGO THREE TRANSPORTER ROOM

The small door has led to the Transporter Control Area. Beyond past the large Transporter Platform are large cargo doors used for bringing bulky cargo items in and out. As Data, Beverly and Wesley ENTER, they stop, freeze as they hear:

LORE (O.S.)
Good, you understand perfectly so far. Next, I'll signal I'm about to transport something out...

Data is now moving in quietly, motioning Doctor and son to stay back.

71 ANOTHER ANGLE

Lore standing at a computer where Data can see him now.

LORE
(continuing)
... at which time the deflector

shields will turn off for a
moment, and if you move in at
that time...

Lore suddenly stops in mid-sentence, turns and looks directly at Data. Then, as if sensing someone else there, Lore steps unexpectedly to one side... sees Wesley and Beverly there.

DATA
How sad, dear brother. You have
made me wish I were an only child.

71 CONTINUED:

LORE
(raising phaser)
Then why this marvelous gift, my
brother? The troublesome little
man-child.
(circling; to Wesley)
Are you prepared for the kind of
death you've earned, little man?

This is too much for Beverly. She draws her major phaser, aiming it at Lore.

BEVERLY
If you take one step toward my
son...

Startled, Data takes his eyes off Lore for just a fraction of a second... enough for Lore to send Data spinning to where he blocks Beverly's aim. Wesley tries to move in to help but Lore has already chopped

again at Data, spinning into Beverly, easily taking the phaser away from her. He makes a quick setting on it. Data is coming to his feet to attack Lore.

LORE
Ah, motherhood!
(aims phaser at Wesley)
Back off or I'll turn your little man into a torch!

Frightened for Wesley, Beverly backs off. Lore makes another quick setting, holding phaser on Wesley.

LORE
I promise him exquisite pain unless you obey me too, dear brother.

BEVERLY
Move away, Data, please!

Data backs off a few steps.

LORE
Do you see now the advantages of being completely human?
(to Beverly)
It includes kindness. I give you your life, Doctor. Go, quickly and I may not injure your son at all.

71 CONTINUED: (2)

Beverly is willing to die if it helps her son. But

leaving him this way?

DATA
I will stay with Wesley, Doctor.

LORE
Go! Or he'll be shrieking on the count of five. One... two...

72 ANOTHER ANGLE (OPTICAL & SPECIAL EFFECTS)

Beverly panics, hurries toward the small door where they had entered.

BEVERLY
I'll bring help, Wesley.

LORE
Thank you for my human quality, Doctor Soong.
(aiming phaser)
Now a small payment for your son's misdeeds.

LORE PHASERS BEVERLY, a BEAM which strikes her left arm in a FLASH OF FIRE.

WESLEY
Mom!

Wesley turns, rushing at Lore... but Data reaches out, stopping Wesley and holding him immobile. Meanwhile, the PHASER BEAM has IGNITED Beverly's MEDICAL COAT which she must now tear away one-handed, opening the door the same way. As the EXITS, the door CLOSES but with Lore distracted with the door, Data leaps at him fast, shoving Wesley tumbling to safety. It is a

vicious android battle, both using incredible speed and power. It SURGES OUT into the open room, toward the big transporter platform.

73
thru OMITTED
74

75 ANGLE ON WESLEY

coming to his feet, alert to anything he can do to help Data. He moves toward the conflict.

75 CONTINUED:

DATA
Stay back, Wesley! Help me some other way!

Wesley backs off. Data and Lore in action that now SURGES toward the transporter platform. Wesley, desperately seeking some way to help, sees their direction of movement... turns quickly toward the transporter controls. Can this be it?

76 EMPHASIZING DATA AND LORE

at the edge of the transporter platform. Data now sees where Wesley is standing -- he pretends to stumble, faking Lore in over him -- then surges up to his full height, tossing Lore onto the platform.

DATA
Wesley... now!

77 ANGLE ON WESLEY

already moving the controls.

78 ANGLE EMPHASIZING LORE (OPTICAL)

as he is beamed out into oblivion.

79 ANGLE ON SMALL DOOR

as it is FORCED OPEN, Picard, Riker, Tasha, with an injured Beverly RUSH IN. Wesley rushes to his mother, worried about her injuries.

WESLEY
(to Picard)
Lore's gone, sir, permanently!

PICARD
(to Beverly)
Now that your son's safe, Doctor, report immediately to Sickbay.

Riker has noticed something happening on the computer view screen.

RIKER
Captain... The crystal thing has begun to move away.

79A EXT. SPACE - ENTERPRISE AND CRYSTAL SHAPE (OPTICAL)

as the crystal thing MOVES AWAY from the starship, accellerating, DISAPPEARING quickly into the distance.

79B INT. CARGO THREE TRANSPORTER ROOM

as a figure, clothed like Lore, MOVES IN toward the Captain. As Picard looks him over, its face twitches.

PICARD
(continuing; beat; eyeing him)
Data, get rid of that damned twitch! And put on a correct uniform.

79B CONTINUED:

DATA
Yes, Captain.

Data EXITS.

PICARD
And Ensign Crusher...
(as Wesley HURRIES IN)
... are you able to return to duty now?

WESLEY
Yes, sir!

PICARD
Then do so! Let the bridge know all is well down here.

Wesley HURRIES OFF too. Riker turns from another look at at the view screen.

RIKER

It's gone, sir. Without Lore, it had no way to reach us.

PICARD

(nods)

And we're overdue for our computer refit.

(beat)

Number One, have you ever considered whether Data is more human, or less human than we want?

RIKER

(grins)

I only wish we were as well balanced, sir.

PICARD

(beat; nods)

Agreed!

The two of them begin to EXIT.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Angel One"
#40271-115

Written by
Patrick Barry

Directed by
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REVISED FINAL DRAFT

NOVEMBER 9, 1987

STAR TREK: THE NEXT GENERATION
"Angel One"

CAST

PICARD BEATA

RIKER TRENT
BEVERLY ARIEL
DATA RAMSEY
TROI
TASHA
WORF Non-Speaking Roles
GEORDI SEVERAL MALE SECRETARIES
WESLEY TWO TALL WOMEN
THREE MALE SURVIVORS
FEMALE GUARDS
Non-Speaking Roles TWO NATIVE WOMEN
A BUDDY NATIVE MEN
TRANSPORTER OPERATOR
CREWMEMBERS

STAR TREK: "Angel One" - 11/9/87 - SETS

STAR TREK: THE NEXT GENERATION
"Angel One"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
Main bridge
Corridor ANGEL ONE (PLANET)
Transporter Room
Holodeck Door ANGEL ONE (SURFACE)
Sickbay
Doctor Crusher's Lab
Captain's Ready Room
Picard's Quarters

ANGEL ONE
Executive Office
Great Hall

Guest Quarters
Hideout
Holding Area

STAR TREK: THE NEXT GENERATION
"Angel One"

TEASER

FADE IN:

1 EXT. SPACE - STARSHIP AND PLANET (OPTICAL)

The Enterprise APPROACHES, bearing down as:

PICARD (V.O.)
Captain's log, stardate 41636.9. As feared, our examination of the seven year overdue Federation freighter, Odin -- disabled by an asteroid collision -- revealed no survivors.

2 REVERSE ANGLE (OPTICAL)

to show the Enterprise APPROACHING a GREEN PLANET. As the Enterprise slows to assume an orbit:

PICARD (V.O.)
(continuing)
However, three escape pods were missing, suggesting the possibility of survivors...

3 INT. ENTERPRISE MAIN BRIDGE (OPTICAL)

The Green Planet is featured on the Main Viewer. PICARD, GEORDI, DATA, RIKER, TASHA and TROI at their stations.

GEORDI
Ready to begin orbit of Angel One, Captain.

PICARD
Make it so, Mister La Forge. What kind of place is this, Data?

3 CONTINUED:

DATA
Angel One is a class M planet, supporting carbon-based flora and fauna, sparsely populated with intelligent life forms... similar in technological development to mid-twentieth-century Earth.

GEORDI
Just like being marooned at home.

RIKER
Assuming any survivors made it this far. Admittedly, it's the closest planet to the Odin. But the distance we've traveled in the past two days at warp one would've taken the Odin escape pods five months.

DATA
Five months, fourteen days, eleven hours, two minutes --

RIKER
Thank you, Data.

DATA
-- and fifty-seven seconds.

During this, Tasha reacts to a display at her station.

TASHA
Captain, we're receiving an audio signal from Angel One.

PICARD
Starfleet was quite adamant that we maintain excellent diplomatic relations with this planet. Any other pertinent information before we reply, Mister Data? Their form of government would be a logical starting place.

DATA
Angel One has evolved into a constitutional oligarchy. It is governed by a parliamentary body consisting of six elected Mistresses, and headed by a female they refer to as "The Elected One."

3 CONTINUED: (2)

TROI
It sounds very much like my own planet.

WORF
(aside to Data)
Klingons appreciate strong women.

RIKER
How current is your information, Data?

DATA
A Federation vessel last visited this planet sixty-two years ago, Captain.

PICARD
Except, let us hope, for the Odin escape pods.
(then:)
Since this is a female-dominated society, it might be more prudent if you made the initial contact, Counselor.

TROI
(nods, and:)
Please open hailing frequencies.

TASHA
Hailing frequencies open.

TROI
This is Counselor Deanna Troi of the USS Enterprise.

FEMALE'S COM VOICE
I am Beata, The Elected One. How may we assist you, Counselor?

TROI
The Federation has neglected a visit to your planet for far too long. With your permission, we would like to correct that oversight.

3 CONTINUED: (3)

BEATA'S COM VOICE
We feel in no way neglected, Counselor. A diplomatic courtesy call is neither expected nor required.

REACTIONS at lack of hospitality. Troi pushes on:

TROI
We also come in search of possible survivors from one of our freighters.

BEATA'S COM VOICE
A brief visit will be tolerated.

CLICK.

TASHA
They've broken off transmission.

GEORDI
Ever feel like you're not really wanted?

PICARD
That's their prerogative, Lieutenant.
(then:)
Prepare the away team, Number One.

RIKER
Aye, aye, sir.

As Riker, Data, Troi and Tasha stand down, heading toward the turbolift, Picard returns his attention to the green planet on his Main Viewer.

4 INT. ENTERPRISE CORRIDOR

WESLEY and a BUDDY converge on the Holodeck entrance. As WE FOLLOW this excited twosome, WE PICK UP Riker (carrying a METALLIC BOX) Troi, Data and Tasha APPROACHING from the opposite direction.

RIKER
Where're you boys off to?

4 CONTINUED:

WESLEY
Skiing, sir. Our instructor has us scheduled for the Swiss Alps, sir.

RIKER

Save us some deep powder.

WESLEY
No problem, sir. The Holodeck has all you'll ever need.

All enjoy the enthusiasm of the boys as they HURRY INTO the Holodeck.

5 INT. TRANSPORTER ROOM (OPTICAL)

Picard and a transporter operator at the console as the away team ENTERS.

RIKER
The away team is ready, Captain.

PICARD
Angel One's position in this quadrant may become strategically vital. The hope at Starfleet is that some day this planet could become a part of the Federation.

RIKER
We'll try to make a good impression, Captain.

Riker, Troi, Tasha and Data take their places on the Transporter pad.

PICARD
Energize!

The operator does. TRANSPORTER EFFECT. Then:

6 EXT. ANGEL ONE - DAY - ESTABLISH (OPTICAL)

Lush vegetation surrounded by high-tech architecture.

7 INT. ANGEL ONE EXECUTIVE OFFICE - DAY

Steel and glass and concrete, with all the trappings of a Presidential Suite. The Elected One, BEATA, sits behind a huge desk. Dressed in utilitarian fashion, the woman is still very attractive. Hovering over her is TRENT, her personal secretary. He's shorter in stature, much more frail than Beata (as are all the men of this planet). In contrast to his boss, he's dressed in bright colors. Beata is busy scanning and signing papers that Trent places in front of her, when:

8 ANGLE - THE DOOR

Another male secretary shows Troi, Data, Tasha and Riker INTO the office, then WITHDRAWS. They stand before the desk, waiting.

9 FULL SHOT

Beata lets our away team "learn their place" as she continues to ignore them, studying documents, etc.

BEATA
See that these matters are handled immediately.

TRENT
As you wish, Mistress.

He takes the papers, HURRIES OUT. Finally, Beata focuses on the away team.

BEATA
I am Beata, The Elected One of Angel One.

TROI
Mistress Beata, I am Counselor Troi.
(refers to metal box)
We've brought you a small token of our goodwill.

Beata eyes the metal box... eyes Riker.

BEATA
My cooperation is not for sale, Counselor.

9 CONTINUED:

TROI
We didn't mean to imply that it was, Mistress.
(beat, and:)
Out of respect to your wishes that we keep our visit brief, perhaps you would like to address the issue of survivors immediately.

BEATA
(curtly)
Immediately -- but not impetuously. You will present your case.

She rises. This woman is as tall as Riker.

BEATA
(continuing)
Until I am certain of your intentions, I know of no such survivors.

And on this unexpected twist, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. ANGEL ONE - DAY - ESTABLISH (OPTICAL)

11 INT. GREAT HALL - DAY

Steel, glass and smooth concrete softened by dripping ferns and draped sheers. The outer doors swing open and IN STRIDES our away team. Riker still carries the metal box.

12 ANOTHER ANGLE

TO REVEAL the occupants. A large U-shaped table dominates the room. At the top of the U is Beata. Trent stands behind off one shoulder. The flanking sides of the table are occupied by three (tall) WOMEN to each side, one of whom will be identified as ARIEL.

Several other male secretaries are in attendance along the perimeter of the table.

BEATA
Representatives of the Starship Enterprise -- do you wish to petition the Parliament of Angel One?

TROI
We do. We have reason to hope that survivors from a damaged Federation freighter may be marooned on your planet. We are seeking to learn if this is so.

General stoicism from the Parliamentarians. Except for Ariel who displays particular interest. Suspiciously:

BEATA
Even a planet as remote as Angel One has heard of Starfleet. Searching the galaxy for survivors seems a petty task for one of their mighty vessels.

12 CONTINUED:

RIKER
We don't consider even one survivor petty.

BEATA
(to Troi, offended)

Is this man suggesting that we place a lesser value on life than you do?

TROI

Not at all.

Troi looks to Riker for encouragement. He nods for her to continue.

TROI

(continuing)

Our discovery of the abandoned freighter was an accident, Mistress Beata. We have a duty to investigate.

BEATA

I see. And if you were to find survivors? What then?

TROI

We will take them with us. See that they are reunited with their families.

Ariel reacts to this, her concern evident.

ARIEL

Mistress Beata... ?

BEATA

Yes, Ariel?

ARIEL

Are we to take these strangers at their word?

BEATA
A good question.

TASHA
What reason could we possibly have to deceive you?

12 CONTINUED: (2)

BEATA
Another good question.

RIKER
Are there survivors from the freighter Odin on this planet?

BEATA
After we discuss that matter, we'll let you know.

What the hell kind of answer is that? Before it can be pursued:

BEATA
(continuing; to Trent)
See to their comforts.

Trent leaves his place near the seat of power to escort the away team from the Great Hall.

13 INT. ANGEL ONE GUEST QUARTERS - DAY

As plush as the Great Hall, consisting of common area with doors leading to separate sleeping cubicles. The

main door OPENS -- Trent LEADS the away team IN.

TRENT
You will remain here until summoned.

Trent EXITS. Tasha removes a tricorder, checks the area. As Riker places the metal box on a side table:

RIKER
Are we able to talk? Is the area secure?

TASHA
Yes. Tricorder doesn't show any listening devices or anything else of a threatening nature

RIKER
Good. Troi?

TROI
There was much fear in that room.

13 CONTINUED:

RIKER
Paranoia, if you ask me. But of what?

TROI
I cannot say. Nor do I feel their fear was focused. I sensed that all were not concerned for the

same reason.

RIKER

Data?

DATA

There are undoubtedly survivors from the Odin on this planet, Commander.

RIKER

I agree. Otherwise, why would they be so circumspect?

TASHA

As the Mistress Beata is so fond of saying -- good question.

DATA

What do we do if they elect to deny the existence of any survivors?

RIKER

Let's not look for problems.

But of course, that's what they are all trained to do.

14 EXT. SPACE - ENTERPRISE (OPTICAL)

The ship continues to orbit Angel One.

15 INT. ENTERPRISE - CORRIDOR NEAR HOLODECK

Picard and WORF are walking down the hallway.

PICARD

I want all departments prepared for a warp six trip to the Neutral Zone as soon as the away team completes its mission.

15 CONTINUED:

WORF
Trouble, Captain?

PICARD
Insurance. Romulan battlecruisers have been detected near one of our border posts. They've requested assistance as soon as we are available.

Without warning, Picard is hit squarely on the cheek by a SNOWBALL. He stops cold.

16 REVERSE - OPEN HOLODECK DOOR

A laughing Wesley comes TUMBLING OUT, smashing into Worf as he avoids the pursuit of his buddy. Both skid to a shocked halt at sight of Picard.

WESLEY
Captain Picard!

Picard wipes the snow from his face. The boys, soaking wet themselves, cringe.

PICARD
Report, Mister Crusher.

WESLEY
We, ah, finished our ski lesson, sir... and it kinda just happened, sir.

PICARD
On the Enterprise, Mister Crusher, nothing "just happens."
(distracted)
What is that smell?

WORF
(sniffs, and:)
Hmm, yes... slightly reminiscent of Night-Blooming Throgni, Captain. From home.
(deep breath)
Quite stimulating, wouldn't you say?

16 CONTINUED:

PICARD
No.

Wesley tries to smell, but no luck. He glances at his Buddy who shrugs.

WESLEY
I can't smell anything. I'm a little congested...

PICARD
Don't let this "just happen" again, Mister Crusher.

WESLEY
(snapping to)
Yes, sir!!

As the boys wheel and MARCH/RUN OFF, Worf catches Picard with the hint of a smile. Shaking it off, the two men continue on.

17 INT. ANGEL ONE GUEST QUARTERS - DAY

Tasha pacing; Troi and Riker sitting; Data examining knickknacks. Data's attention falls on an atomizer. Squeezing the ball, he gets a face full of mist. Sniffs:

DATA
Interesting. An alcohol-based synthetic, artificially reproducing a floral scent.

TROI
It is called perfume, Data.

DATA
The purpose of which is... ?

TASHA
Certain cultures consider perfume an aphrodisiac.

DATA
I am unfamiliar with that term.

RIKER
An aphrodisiac is something designed to stimulate or enhance sexual pleasure.

17 CONTINUED:

DATA
How does stimulation of the olfactory nerve affect the enjoyment of sex?

All look to the other to field this one. They are saved by the door. Trent ENTERS.

TRENT
The Elected One will see you now.

He stands aside so that Riker, Tasha and Troi can EXIT. Data brings up the rear, putting the atomizer down as he EXITS. Trent picks up the atomizer, sprays himself, enjoys the scent a moment before FOLLOWING.

18 INT. GREAT HALL - DAY

CLOSE ON Beata.

BEATA
You claim you intend to remove these survivors from our planet. Are you prepared to give us your solemn word on that?

19 REVERSE ON OUR AWAY TEAM

standing as before.

TROI
We are.

20 FULL SHOT

Parliament in full session as before.

BEATA
You should know that the vote was not unanimous. Some among us are suspicious.

21 ARIEL

to name one.

22 BACK TO SCENE

BEATA
Yet, the majority feel that we have no choice but to trust you.

RIKER
We don't understand the source of your misgivings, Mistress, but we appreciate your faith in us.

BEATA
(sharply)
Make certain that our faith has not been misplaced.
(then:)
There are four survivors from the ship you call the Odin. All male. Their leader is a man who calls himself Ramsey.

RIKER

If you'll bring these men to us, we'll have them off your planet immediately.

BEATA

If they were mine to deliver, I would do so without hesitation. Unfortunately, their hiding place has long eluded us.

TASHA

Hiding place? Why are they in hiding?

BEATA

Because they are fugitives on Angel One! And the sooner we are rid of them, the better!

(calming down)

When these men arrived seven years ago, they accepted our hospitality quickly enough. But gradually, they grew restive. Making unreasonable demands, going against the natural order -- there seemed to be no end to the trouble they created.

TROI

Using the technology of the Enterprise, we might be able to find these men.

22 CONTINUED:

BEATA
I assumed as much. But be warned, Counselor --
(beat, and:)
-- these men are dangerous.

Our away team members exchange a look -- what have they stepped in this time? And on this, we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. SPACE - STARSHIP (OPTICAL)

The Enterprise continues its silent orbit.

24 INT. ENTERPRISE - SICKBAY

BEVERLY administers hypo shots to Wesley's buddy who is laid out on a bed next to Wesley as:

WESLEY
(suffering)
This is worse than Hesperan Thumping Cough. What is it, Mom?

BEVERLY

You and your friend probably
picked up something on the Quazulu
Eight field trip last week.
Whatever it is may have been
activated by your exposure to the
cold ski environment of the
Holodeck.

WESLEY
But the transporter biofilter is
supposed to kill stuff like that.

Beverly has moved to stand at his side, checking his
vital signs with an instrument.

BEVERLY
If this is our first contact, it
wouldn't have been programmed into
the biofilter computer yet.

WESLEY
(getting sleepy)
Mom...

And he's asleep. Beverly gives in to the out-dated,
yet motherly hand-to-Wesley's-forehead-checking-for-fever,
tucks him in. FOLLOW AS she CROSSES to her LAB
AREA. The work space already shows the CLUTTER of her
search for answers to this illness.

24 CONTINUED:

Activating her com:

BEVERLY

Sickbay to Captain Picard.

25 INT. MAIN BRIDGE (INTERCUT AS DESIRED)

Geordi and Worf at their stations as:

PICARD
Picard here.

BEVERLY
Wesley and one of his friends have contracted some form of respiratory ailment -- most likely a viral infection.

PICARD
Is it contained?

BEVERLY
I believe so. I've isolated the twelve students who were on the field trip where I believe the problem began.

PICARD
How contagious is it?

BEVERLY
Unknown. Nor do I have a clue as to how it's transmitted.

PICARD
Please stay with it, Doctor. Starfleet has important business for us as soon as the away team returns. I don't relish having my crew infected.

BEVERLY
At the moment, my only suggestion is that all crew avoid any cold-weather Holodeck simulations until further notice.

Picard rubs his neck, trying to ease the stiffness. His voice betrays a trace of irritation:

25 CONTINUED:

PICARD
Agreed. And keep me advised.

Damn that stiffness!

26 REVERSE ANGLE (OPTICAL)

Picard, rubbing his neck, glances toward the Main Viewer, the Green Planet below.

27 INT. ANGEL ONE GREAT HALL - NIGHT

Away team present. Beata and her Parliamentarians listen as:

RIKER
Data, how can we best go about finding Mister Ramsey and the other survivors?

DATA
Assuming the survivors have retained some remnants of their

lives aboard the Odin, we might not have a difficult task. If we can isolate something unique to the survivors -- perhaps an element not otherwise found on Angel One -- we can utilize the Enterprise scanners.

RIKER
(to Beata)
Mister Data will need access to your library.

BEATA
Our library is far too sophisticated for a man to comprehend.

DATA
I am an android, Mistress, though anatomically, I am a fully functioning male.

27 CONTINUED:

BEATA
An amusing notion. Perhaps you could teach our males a thing or two.
(with a look)
Trent -- see to the android's needs.

Trent nods, LEADS Data from the room. To the team:

BEATA
Do not forget your promise.

Without another word, Beata, and then the other women, rise and LEAVE.

28 EXT. SPACE - ENTERPRISE (OPTICAL)

In orbit.

29 INT. ENTERPRISE - MAIN BRIDGE

Worf, Geordi and others. Worf on the com:

WORF
Bridge to Captain Picard.

PICARD'S COM VOICE
Go ahead, Lieutenant.

WORF
The away team has requested that we scan the planet surface for traces of platinum.

PICARD'S COM VOICE
Have Mister La Forge break fixed orbit and initiate a search pattern.

WORF
Aye, Captain.
(and:)
Geordi.

GEORDI
Search pattern initiated now.

Punctuated by the appropriate button pushing.

30 INT. ENTERPRISE - CAPTAIN'S READY ROOM

Beverly hovers over Picard with a medical tricorder.

PICARD
This is all quite unnecessary, Doctor.
(suppressing the pain)
I'm merely fatigued.

Beverly reads the tricorder, shakes her head.

BEVERLY
Because you are very ill, Captain. You have the virus.
(in full stature)
Captain, in my opinion, you are no longer physically able to effectively command this vessel.

PICARD
Don't be ridiculous, Doctor. I've got an away team down there, in less-than-friendly territory, not to mention an appointment with the several Romulan battlecruisers...

BEVERLY
You have an appointment in your cabin, Captain. With your bed.

PICARD

Is that an order?

BEVERLY

Yes.

She's as stern as she can be. He relents.

PICARD

I guess I'm better at giving
orders than taking them.

She smiles. He shivers.

31 INT. ENTERPRISE - MAIN BRIDGE

Geordi and Worf at their stations.

WORF

(stuffy nose)

I think I may sneeze...

31 CONTINUED:

GEORDI

A Klingon sneeze?!

WORF

Only kind I know.

Geordi's dread is short-lived as Picard, walking unsteadily, ENTERS the bridge, FOLLOWED by Beverly. Every eye sneaks a look. Pausing at the turbolift, he turns to Geordi:

PICARD

Lieutenant La Forge -- you have command until further notice. Please make the proper entries in the ship's log.

GEORDI

Aye, sir.

Picard and Beverly ENTER the turbolift; doors CLOSE. Geordi's concern for Picard is tempered by the supreme pleasure he feels as he experiments with the fit of the command chair. Worf glances at his scanner display:

WORF

Scanners indicate a platinum trace. Should I notify the away team?

GEORDI

Make it so.

Worf stares and shakes his head in reaction. Even Geordi can't believe he said that. The command chair seems to fit Geordi like a glove.

32 INT. ANGEL ONE GUEST QUARTERS - NIGHT

Riker, Trent with him as escort, stands before Beata who is seated at her desk. Ariel is also present, her business with Beata suspended by:

RIKER

The Enterprise reports a possible location for Mister Ramsey and the other survivors.

BEATA
So soon? I'm impressed with your haste.

32 CONTINUED:

ARIEL
I am suspicious of it.

BEATA
You've had your opportunity to object, Ariel. You were in the minority.

ARIEL
Excuse me, Mistress. I have matters to attend to elsewhere.

Giving the away team a final look, she EXITS. And:

RIKER
With your permission, we'd like to begin our search immediately.

BEATA
By all means.
(rising)
But I'm sure that Counselor Troi and the others can do that without you.
(off his reaction)
If I recall, you had a gesture of goodwill you wished to give me... ?

RIKER
That can certainly wait until we've recovered the survivors.

BEATA
Are you suggesting that the women in your party are incapable of performing this task without the help of a man?

RIKER
Not at all. Lieutenant Yar and Counselor Troi are completely qualified.

BEATA
(sarcastically)
How generous you are with your praise.
(an order)
Inform them you will remain here with me.

32 CONTINUED: (2)

RIKER
(a beat)
Riker to Lieutenant Yar.

33 INT. GUEST QUARTERS (INTERCUT AS DESIRED)

Data, Troi and Tasha standing by.

TASHA
This is Yar.

RIKER
Tasha - you'll be leading the team without me.

TASHA
(puzzled)
Commander... ?

RIKER
In the interest of diplomatic relations, I'll remain with Mistress Beata while you conduct your search.

TASHA
Certainly, sir.

(END INTERCUT) Beata indicates a chair.

BEATA
Relax. We have much to discuss.

Riker sits.

34 INT. GUEST QUARTERS - NIGHT (OPTICAL)

TASHA
Set phasers to stun.

Data and Tasha do.

TROI
Is that really necessary?

DATA
A justified precaution, Counselor.

Mistress Beata observed that
Mister Ramsey and his men were
dangerous.

34 CONTINUED:

TASHA
(into Com)
Lieutenant Yar to Enterprise.

GEORDI'S COM VOICE
Go ahead, Tasha.

TASHA
Three to beam to the location of
that platinum trace, Geordi.

GEORDI'S COM VOICE
Coordinates set.

TASHA
Energize!

Tasha, Data and Troi DEMATERIALIZE.

35 INT. HIDEOUT - NIGHT (OPTICAL)

Primitive by the standards we've grown accustomed to on Angel One, but comfortable communal housing nevertheless. Data, Troi and Tasha MATERIALIZE, phasers at the ready. But their vigilance seems the product of over-training as they REACT to the sight of:

36 RAMSEY

relaxing in a chair. He smiles at the away team.

RAMSEY
Welcome. I've been expecting you.

And, on the away team's REACTIONS to this unexpectedly benign threat, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. SPACE - ENTERPRISE (OPTICAL)

In orbit.

38 INT. MAIN BRIDGE

Geordi at Command; Worf at his station. Other crewmembers are scattered about.

PICARD'S COM VOICE
Picard to bridge.

Worf lets go a SNEEZE that packs a wallop.

WORF
Pardon me.

GEORDI
La Forge here, Captain.

39 INT. PICARD'S QUARTERS (INTERCUT AS NEEDED)

Drawn, weary, listless, Picard huddles under a blanket as he tries to sit at his desk. The man is incredibly ill, his speech halting, broken by coughs and shivers.

PICARD
Status report, please.

GEORDI
Eighty-two more reported cases of the virus, sir. Doctor Crusher has converted the Holodeck into an isolation ward.

PICARD
And the --

He's suddenly overcome with a terrible COUGH, making further speech impossible. As it calms:

PICARD
(continuing)
-- away team?

39 CONTINUED:

GEORDI
No recent contact, Captain. But I've informed them of the medical situation up here and the growing Romulan threat to our Neutral Zone

outpost.

PICARD

Keep me--

(coughs)

--advised. You'll have the bridge until Commander Riker returns.

With great effort, Picard drags himself away from his desk, finally collapsing onto his bunk.

40 ANGLE FAVORING WORF

referring to his console at the conn.

WORF

(congested)

Engineering reports a computer malf...

... The rest of which is lost in another Klingon SNEEZE.

WORF

(continuing)

Sorry, I'm... getting sick.

GEORDI

I'm sure half the ship knows that by now. Report to Sickbay.

As Worf struggles to his feet, the Com crackles:

ENGINEERING'S COM VOICE

Engineering to bridge.

GEORDI

La Forge here.

ENGINEERING'S COM VOICE
Sir, the computer won't accept the variant climate controls Doctor Crusher wants in the quarantine areas.

GEORDI
I'm on my way.

40 CONTINUED:

Worf, on his way to the turbolift, (and struggling against the urge to sneeze), stops Geordi with a hand to his shoulder.

WORF
With all respect, Lieutenant, there are other people to do that job now.

Geordi sees the wisdom of this, presses the Com:

GEORDI
bridge to Engineering. Lieutenant Wong knows the system. I'm sure she'll be able to resolve all problems.

ENGINEERING'S COM VOICE
I'll ask her to look at it right away, sir.

GEORDI
Worf...

Stopping in the Lift, Worf turns back to face Geordi.

GEORDI
(continuing)
Thanks for the advice.

Worf nods. But he can't speak because another sneeze is on the way. The turbolift doors CLOSE just in time as the SNEEZE explodes.

41 INT. ANGEL ONE HIDEOUT - NIGHT

Ramsey, a large, pleasant man, pours drinks for the away team. He's dressed in a subdued version of the male native dress.

TROI
We haven't much time, Mister Ramsey. The Enterprise has urgent business elsewhere.

RAMSEY
Certainly we have time for a drink.

Troi and Tasha take the offered drinks. He raises his in silent toast, takes a sip, and:

41 CONTINUED:

RAMSEY
(continuing)
How did you find me?

DATA

Actually, it was quite simple. I accessed all possible elements available to the crew of the Odin, cross-referenced those to elements endemic to Angel One, then eliminated the common denominators. Angel One has no platinum. Enterprise scanners did the rest.

RAMSEY

Platinum, was it?

Ramsey pulls a PENDANT on a CHAIN from around his neck INTO VIEW.

RAMSEY

(continuing)

My wings. I kept them for their sentimental value.

TASHA

Where are the other survivors, Mister Ramsey?

RAMSEY

Oh, they're nearby. Packing, as a matter of fact, since we can no longer remain here. As the unofficial leader of our little group, I've been chosen to speak for us all.

TROI

Marooned seven years on an alien planet. Rather than excitement

or anticipation at being rescued,
I sense a feeling of calm in you.

RAMSEY
What is it you think you're
rescuing me from? My shipmates
and I have all taken wives. A
few even have children. You can't
"rescue" a man from the place he
calls his home.

Home? This is getting more complicated by the moment.

42 INT. EXECUTIVE OFFICE - NIGHT

Trent is no longer in the room. Beata and Riker,
seated comfortably on a lounge, each have a drink.

RIKER
... Why were you so hesitant at
first to tell us about the Odin
survivors?

BEATA
Simply because Ramsey and his men
are anarchists. Tampering with
the laws of nature. Obsessed with
spreading untruths, and
encouraging dissent among our
people. I had to be certain you
weren't here to fuel their
struggle.

RIKER
It's not our place to interfere

in the domestic affairs of other societies.

BEATA

Not you, perhaps, because you understand a man's place. But Ramsey is not so well-mannered.

(shakes her head)

Sometimes I fear that it is actually the men who are the clever ones, enjoying all that life has to offer while we women devote ourselves to the drudgery of making life work.

RIKER

In our society, men and women share equally in all that life has to offer.

BEATA

Don't misunderstand me, Riker. I'd be the last to imply that men are in any way inferior to women. But, after all, men are... men -- with a natural place in the scheme of things.

42 CONTINUED:

RIKER

(amused)

We gave up those distinctions centuries ago. In our world, equality among the sexes is so

well established, we no longer consider it an issue.

BEATA
(humoring him)
You deny that differences exist between men and women?

RIKER
We not only acknowledge the differences. We delight in them.

The mood is growing a bit more seductive.

BEATA
That's so like a man. So emotional. What would we do without you... ?

A question she is about to answer with a kiss. But the moment is cut short by a NOISE o.s. Both REACT to:

43 ANGLE - TRENT

ENTERING with the metallic box. Taking the box:

RIKER
Thank you, Trent.

Trent continues to stand. Dismissing him:

BEATA
You may go.

Reluctantly, Trent EXITS. Riker offers Beata the metallic box.

RIKER
With compliments of the USS Enterprise.

Their hands linger at the touch before Riker finally pulls his away. Beata opens the box and withdraws a large, clear, octagonal CRYSTAL.

43 CONTINUED:

RIKER
It's called an Albeni meditation crystal.

Riker removes a small striking bar from the box, taps the crystal. It comes to life, producing a warm GOLDEN GLOW and accompanying resonant HUM.

BEATA
Very impressive.

Riker puts his hand over the crystal to turn it off. Beata covers his hand with her own. There's a lot of heat between these two, and it's no secret.

BEATA
(continuing)
And now, of course, I must repay you in kind.

She leans to kiss Riker. He submits. Willingly.

44 INT. HIDEOUT - NIGHT

Ramsey paces the small place, the away team watching, listening to:

RAMSEY
... Five months in a rescue pod no bigger than this room is an eternity I hope none of you ever have to face. When we finally made it here, we all thought we'd died and gone to heaven. You've seen the women of the planet -- tall and strong and lovely.

Shakes his head, remembering his moment of realization:

RAMSEY
(continuing)
But once the newness wore off, we started to see how men on this planet were treated. No vote, no opinions... no respect.

TASHA
None of which is any longer your concern, Mister Ramsey. Call the others in, please. It's time to leave.

44 CONTINUED:

RAMSEY
Despite its problems, Lieutenant, we like it here on Angel One.
(simply)
We're not going anywhere.

TROI
But Mistress Beata --

RAMSEY
(overlapping)
Mistress Beata be damned! Her wish is not my command. And neither is yours. You can't force us to go.

DATA
Mister Ramsey is correct, Counselor. The Odin was not a starship, which means its crew is not bound by the Prime Directive. If he and the other survivors wish to stay here, there is absolutely nothing we can do.

Tasha and Troi exchange a look, a shrug.

45 EXT. SPACE - THE ENTERPRISE

in orbit.

46 INT. SICKBAY

SHOOTING from the lab area, WE CAN SEE the room is overflowing with beds of sick crewmembers. A line of newly infected has formed in the doorway. Beverly is busy with her research when:

GEORDI'S COM VOICE
Bridge to Sickbay -- how are you Doing, Doctor?

BEVERLY
(into Com)
We have more sick than we do beds.

47 INT. MAIN BRIDGE (INTERCUT AS REQUIRED)

Geordi, nursing a stiff neck of his own, listens:

BEVERLY
I've been forced to confine over three hundred to their private quarters.

GEORDI
We're going to be seriously undermanned if we're forced to engage the Romulans in battle.

BEVERLY
The Romulans are your problem, Lieutenant. Trying to find an innoculant is mine. This virus mutates every twenty minutes. On the positive side, the virus is debilitating -- but so far we haven't had any fatalities.

GEORDI
If this continues, there'll be no one left to run the ship.

BEVERLY
If it continues, no one will be healthy enough to care.

(END INTERCUT) Geordi surveys his undermanned bridge. If anything, his neck seems even stiffer.

TASHA'S COM VOICE
Lieutenant Yar to Enterprise.

GEORDI
(activating Com)
Enterprise, go ahead.

48 INT. ANGEL ONE HIDEOUT - NIGHT (OPTICAL)

Data and Troi standing by. Ramsey watching.

TASHA
Prepare to beam three back to our previous location, Geordi. After we regroup with Commander Riker, we'll return to the ship.

48 CONTINUED:

GEORDI'S COM VOICE
Suggest you make that on the double. We have a real medical emergency brewing up here. A third of the crew is down. And the latest report from the Neutral Zone outpost is that more Romulan battlecrusiers are entering the area.

TASHA
I'll inform the commander.
(then, to Ramsey)

One thing before we go. You said
you were expecting us. Why?

RAMSEY
I'm sorry. I can't tell you.

The away team accepts this.

TROI
We wish you well, Mister Ramsey.

TASHA
(into Com)
Energize!

Our away team DEMATERIALIZES. Beat. Ramsey goes to a door, opens it, speaking off:

RAMSEY
They are gone.

Beat. OUT steps Ariel. They embrace.

49 INT. EXECUTIVE OFFICE - NIGHT

CLOSE ON the Albeni mediation crystal. Beata's hand reaches INTO FRAME, taps the crystal with the striking bar. It GLOWS, HUMS. PAN off the crystal to the lounge where Riker and Beata are wrapped in each other's arms. There are caresses and kisses as counterpoint to:

BEATA
It is such a refreshing change
to be with a man who knows what
he wants.

49 CONTINUED:

RIKER
You mean without a woman having to tell him?

BEATA
Exactly! I knew you were bright enough to understand. Women, by our very nature, want only what is best for their men.

RIKER
Men are not objects to be possessed, Mistress Beata.

BEATA
(humoring him)
Of course they're not. It was merely a figure of speech.

A BELL o.s. The kiss continues. Another BELL. Angered by the interruption, Beata reaches out to quiet the Albeni crystal before sharply calling off:

BEATA
Enter.

50 ANOTHER ANGLE

as Trent ENTERS the chamber. "Don't kill the messenger" is practically stamped on his forehead.

BEATA
Why do you bother me?

TRENT
Forgive the disturbance, Elected One...

BEATA
(to Riker)
I expect so little from this sorry excuse for a man. Perhaps even that much is too much...

She is on her feet, charging the smaller man.

BEATA
(continuing)
What is so important you find it necessary to intrude on my privacy?

50 CONTINUED:

TRENT
They have returned, Mistress. But without Ramsey or the others.

Trent motions off, and IN WALK Data, Tasha and Troi. Riker rises on their entrance.

BEATA
Your advanced technology has proven inadequate?

Rather than answer her, the away team turns to Riker.

RIKER

What happened, Troi?

TROI
Mister Ramsey and the other survivors refuse to leave.

BEATA
But you promised!

RIKER
(considers, and:)
I'm sorry. There's nothing else we can do.

BEATA
I am sorry as well.

She moves to sit behind her desk.

BEATA
(continuing)
Since you refuse to take them with you, I am left with no choice... but to sentence them all to death.

On Riker's REACTION, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

51 EXT. SPACE - ENTERPRISE (OPTICAL)

Everything normal on the outside.

52 INT. ENTERPRISE - PICARD'S QUARTERS

Still in bed; still very sick. Door CHIME. Weakly:

PICARD
Enter.

Beverly, a thermos-like container in hand, ENTERS. Picard makes no pretense of health as he shivers under his blankets. Beverly squirts a serving of green liquid into a cup. He's too weak to take the cup. She lifts his head, holding the cup to his lips. He resists.

BEVERLY
It looks horrible, tastes worse -- but it's absolutely guaranteed to make you feel better.

Picard gulps, nearly choking on a mouthful of the foul brew. He sputters, growls, twisting up his face.

BEVERLY
(continuing)
Knew you'd like it.
(smells)
New cologne?

PICARD
(coughs, groans)
Same... you gave me last birthday.

BEVERLY
Uh-uh, different. Like something I smelled earlier. Something... I don't know... like a flower I remember. Something Klingon, I think.

52 CONTINUED:

PICARD
Lieutenant Worf and I... detected a similar scent when we bumped into... your son at the Holodeck.

BEVERLY
(lightbulb!)
It's that smell! That must be how the virus travels!
(working it out:)
An airborne microbe whose sweet scent inspires deep inhalation...
(bingo!)
... And once inside the body, becomes this damned virus!
(quickly)
I have a great deal of work to do.

She's GONE in a rush. On the closed door, a feeble:

PICARD
You are excused, Doctor.

He falls back into his pillows to sleep.

53 EXT. ANGEL ONE - NIGHT - ESTABLISH (OPTICAL)

54 INT. ANGEL ONE GREAT HALL - NIGHT

Riker, Tasha and Troi are joined by Data RETURNING from a quiet corner of the hall. Except for our away team, only Trent and a female guard are standing by to make sure no one steals the paperclips. In hushed voices:

RIKER
What's the latest on the Enterprise's medical situation?

DATA
Doctor Crusher feels the virus will undoubtedly run unchecked through the entire ship's contingent. Attempts to develop an innoculant have so far ended in failure. Lieutenant La Forge still has the Conn pending your return.

54 CONTINUED:

RIKER
What about the Romulans in the Neutral Zone?

DATA
The border outpost reports a contingent of seven Romulan battlecruisers within sensor range. The USS Berlin has answered their distress call, and

is standing by. However, should hostilities erupt, the outpost and the starship will be outgunned. It is felt that the Enterprise's presence in the area will be a vital show of force.

TASHA

Some show of force. The Enterprise may be able to fly on autopilot. But with that virus knocking down our crew, we're going to be in sorry shape if things turn ugly.

RIKER

The Romulans won't know our strength, Lieutenant.

(glancing around)

It's time for us to leave this place.

TROI

It feels terribly wrong to leave while Beata is determined to execute those people.

RIKER

She has to find them first. Ramsey and his bunch have been fugitives for years. I suspect he's pretty good at evading capture. As cold as it sounds we're going to have to treat this mission as if it never happened. Everything will remain exactly as it was before we arrived.

A COMMOTION o.s., and they turn to see:

55 BEATA AND THE PARLIAMENTARIANS

FILING INTO the Hall, taking their seats. Ariel is not among them.

TROI
(low, to team)
Something is wrong.

The away team's attention is focused on Beata even as her attention is on them. Finally:

BEATA
Your presence on Angel One no longer amuses me.

RIKER
Amusement was never our intention, Mistress.

BEATA
Before you go back to your ship, there is something I wish you to see.

She nods to a guard near the far door. The guard opens the door, and other guards lead Ramsey, three male earthlings, two other native women and a handful of native men into the hall.

RAMSEY
(to Troi)

We were no harm to anyone. Why did you tell them where to find us?

BEATA

Don't blame them, Ramsey. You brought this upon yourself. You... and the traitor.

She glances to the guard near the door she and the Parliamentarians used. The guard opens this door, EXITS... only to RETURN half a beat later with Ariel in tow. Ariel and Ramsey exchange a pained look.

55 CONTINUED:

BEATA

(continuing)

One doesn't need the technology of the Enterprise to follow Mistress Ariel sneaking off to warn her husband.

(to Guard)

Let her stand with him now...

The Guard leads Ariel to Ramsey's side, into his arms as:

BEATA

(continuing)

... For tomorrow they will die together.

Off our away team's REACTIONS, we find ourselves:

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

57 INT. MAIN BRIDGE

Beverly, medical tricorder in hand, is examining Geordi. He looks terrible, feels worse. Otherwise, the bridge is empty.

BEVERLY
You're out of commission, Geordi. Report to your quarters.

GEORDI
(in horrible pain)
Can't leave my post... until I'm relieved.

BEVERLY
I've been aboard the Enterprise long enough to know she's designed to run herself.

GEORDI
But the innoculant --

BEVERLY
I can do my research on the computers here.

57 CONTINUED:

GEORDI
Then I can convalesce here.

Geordi holds his position, sick as he is. Beverly resigns herself to taking the seat adjacent. She's not at all pleased with what's happening. What's worse is -- she's beginning to feel ill herself.

58 INT. ANGEL ONE EXECUTIVE OFFICE - NIGHT

Riker stands before the desk, fighting to draw Beata's attention from the stack of paperwork she intentionally hides behind.

RIKER
You claim to be an advanced society, yet you resort to tyranny and executions in order to suppress those who don't share your views.

BEATA
I don't expect you to understand.

RIKER
Why? Because I'm only a man?

BEATA
You'll accomplish nothing with that attitude.

Riker counts to ten, and:

RIKER
Mistress Beata, if you could avoid executing Ramsey and his followers, would you do so?

BEATA

Is that not the way of an advanced society?

RIKER

Then let us talk to men from the Odin one last time. Let me try to convince them to leave with us.

58 CONTINUED:

BEATA

But what of the others? Their minds have been poisoned. Will you also include those from this planet who unwisely chose to follow Ramsey and his group?

RIKER

Yes. All of them.

Beata considers this.

59 INT. HOLDING AREA - NIGHT

Ramsey, Ariel, and the others sit, stand or lean in the cramped area like ancient Christians awaiting dawn and the inevitable lions. All react to:

60 ANGLE

Riker, Data, Troi and Tasha are allowed into the room by a Guard who closes and locks the door behind them.

TROI

Mistress Beata is giving you a second chance. We're prepared to take your entire group with us.

RAMSEY
That's very kind of you, sir, but we're not going.

TASHA
Haven't you been paying attention, Ramsey? You're scheduled to be executed tomorrow.

A glance to his followers, all of whom are listening, confirms his resolve.

RAMSEY
We don't want to die. We don't want to leave, either. I'm not Academy educated, but I've studied a little history. The ancient Christians faced their lions, the natives of the African continent faced their suppressors.
(MORE)

60 CONTINUED:

RAMSEY (Cont'd)
Even the women of the twentieth century chose to settle for nothing but full equality.

RIKER

There's no time to debate the issues, Ramsey. We're taking you with us whether you choose to go or not.

DATA

Excuse me, Commander, but removing any of these people against their will would be a violation of several Starfleet regulations, not the least of which would be the Prime Directive.

RIKER

(sharply)

I realize that, Data.

(softly)

But I'd rather be facing a court martial than trying to live with the guilt of leaving these people to their deaths.

(into Com)

Commander Riker to Enterprise.

61 INT. ENTERPRISE - MAIN BRIDGE - (INTERCUT AS NEEDED)

BEVERLY

(into Com)

This is the Enterprise.

Our away team share a look.

TASHA

Things must be worse up there than we thought.

RIKER

Doctor, where is Lieutenant La Forge?

For the first time, WE SEE Geordi, barely conscious in the command chair.

61 CONTINUED:

BEVERLY
He's right here, Will, but he's in no shape to be here.

RIKER
We're on our way, Doctor. There'll be fourteen to beam up. Two groups, five each. I'll be in the last group of four.

BEVERLY
I'm afraid I can't allow that, Will. The virus is totally out of control. Until I know exactly what I'm dealing with, I can't let anyone new be exposed.

RIKER
There are people facing certain death down here, Doctor.

BEVERLY
They could well be facing the same thing up here, Will. I have no idea what effect living on Angel One might have on a person's immune system. I'm sorry.

REACTIONS all around.

RIKER
Understood.
(considers, then:)
Doctor -- would this virus have
any effect on Data?

BEVERLY
None that I can imagine.

RIKER
You're going back alone, Data.
We have no idea what the Romulans
plan to do to that outpost.
You're going to have to get the
Enterprise to the Neutral Zone
before it's too late.

Reading Data's pause as uncertainty:

RIKER
(continuing)
That's a direct order, Mister Data.

61 CONTINUED: (2)

DATA
Neutral Zone before it is too
late. Understood, Commander.

62 ANOTHER ANGLE (OPTICAL)

DATA

(into Com)
This is Data, standing by to beam up.

Data DEMATERIALIZES.

63 ANGLE - OUR AWAY TEAM

turning now to look at tomorrow's intended victims.

TROI
And what of them?

RIKER
I don't know, Deanna.

And on this uncertain fate, we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

64 EXT. ANGEL ONE - DAY - ESTABLISH

65 INT. ANGEL ONE - GUEST QUARTERS - DAY

A sleepless night has been spent by all. Trent ENTERS.

TRENT
Mistress Beata invites you to

witness this morning's
reaffirmation of Angel One's moral
imperative.

TASHA
Is that supposed to be the fancy
name for murder on this planet?

RIKER
Send Mistress Beata our regrets.

TRENT
The Elected One will not look
fondly upon --

Trent's admonishment is cut short by:

DATA'S COM VOICE
Enterprise to Commander Riker.

TROI
(surprised)
They are still here?

RIKER
(into Com, angry:)
This is Commander Riker.

66 INT. ENTERPRISE - MAIN BRIDGE (INTERCUT AS DESIRED)

RIKER
I gave you a direct order to head
for the Neutral Zone immediately.
Explain the delay.

66 CONTINUED:

DATA

To be precise, Commander, you ordered me to reach the Neutral Zone "before it is too late."
I have computed the length of time the border outpost and USS Berlin can safely withstand a Romulan attack... deducted our time to destination at maximum warp speed.
That leaves Doctor Crusher with forty-eight more minutes to complete her research and develop an innoculant to the virus.

TASHA

(energized)

Which means there's still time for us to do something.

RIKER

Forty-eight minutes... I think we're down to splitting hairs.

DATA

Splitting hairs is a figure of speech I recognize, Commander. Speaking for those whose hair is soon to be split, forty-eight minutes may make a great deal of difference.

(refers to console)

Excuse me -- forty-seven minutes.

RIKER

(considering:)

Perhaps, Data, just perhaps.
(then)
Thanks for following my orders
so precisely, Data. Riker out.

(END INTERCUT) Riker turns to Trent.

RIKER
(continuing)
On second thought, Trent, we would
be honored to watch your moral
imperative in action.

67 INT. GREAT HALL - DAY - (TO BE WRITTEN)

Lots of folk. Tasha, Troi and Riker. Ramsey and Ariel. Ramsey's merry band of followers. Guards. Beata. The Parliamentarians. Trent. Anyone else we can find and costume. It's hangin' time.

The thrust of this scene is Riker trying to convince Beata that the execution of Ramsey will not halt what can only be perceived as an irrevocable evolutionary cycle in Angel One's societal development.

After getting Beata to admit that Ramsey and his followers are merely symbols of a change that preceded their arrival on Angel One, Riker is quick to point out that executing these people will only make martyrs of them. That, in fact, to kill them will accelerate rather than stop or retard the coming equality between the sexes of Angel One. Riker might even point out similar occurrences in Earth's history... I don't know... depends on how clever he is.

Nevertheless, Riker is able to demonstrate to our audience, and Beata, that executing Ramsey, et al, will be counterproductive.

The ladies adjourn to caucus.

68 INT. ANGEL ONE GUEST QUARTERS - DAY (TO BE WRITTEN)

Our away team waits. They're running out of time. They explore their options. Hey, it's a short scene.

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

70 INT. ENTERPRISE - MAIN BRIDGE

Data moves from station to station, checking all is well.

BEVERLY'S COM VOICE
Sickbay to bridge.

DATA
Go ahead, Doctor.

71 INT. CRUSHER'S LAB (INTERCUT AS DESIRED)

Her work area shows evidence of much work. Beverly looks tired... but very pleased.

BEVERLY
Bingo, Data.

DATA

Bingo? I fail to see the relevance, Doctor. Is that not a reference to an ancient Earth game?

BEVERLY

It's also a reference to success, Data. I've got the innoculant.

DATA

Excellent, Doctor. And we still have a margin of seventeen minutes. I will inform the away team immediately.

(changes channel)

Enterprise to Commander Riker.

72 INT. ANGEL ONE GUEST QUARTERS - DAY

Our Team listens as:

DATA'S COM VOICE

We are ready to have you beamed up, Commander.

RIKER

Data, I want you to lock the transporter on the holding area where they're keeping Ramsey and the others. If we don't hear from Beata in the next ten minutes, you are to begin the beam up sequence, five at a time. The away team will beam up last.

DATA

Understood, Commander. Enterprise out.

NOISE o.s., and Trent ENTERS.

TRENT
The Elected One wishes to see you.

73 INT. EXECUTIVE OFFICE - DAY (TO BE WRITTEN)

Beata, Trent, the away team. Basically, Beata tells Riker he's pretty smart for a man. She's given his words a great deal of thought, sees his point, has (with the help of her parliament) reached a decision.

The Ramsey cult will not be executed. Instead, they will be exiled to a remote part of Angel One where they can promote all the heresy they wish. And anyone else on Angel One who feels the same way can go with them.

This solution won't stop the inevitable decay of Angel One's cherished system, but at least it will retard it long enough so that Beata won't have to be around to see the damage.

Beata urges them to be on their way. She strikes the meditation crystal, giving in to its soothing warmth as Riker belays the previous order to "kidnap" the Ramsey group, and our away team DEMATERIALIZES.

74 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

Riker, Troi and Tasha MATERIALIZE. Beverly is standing by to inoculate the returning away team.

BEVERLY
Welcome home.

RIKER
It's good to be back. Is everyone recovering?

BEVERLY
Slowly... but yes.

He HURRIES OUT, FOLLOWED closely by Troi and Tasha.

75 INT. ENTERPRISE - PICARD'S QUARTERS

Picard is still in bed, but he looks much better than before. DOOR CHIME.

PICARD
Enter.

Troi ENTERS his stateroom.

TROI
How are you feeling, sir?

75 CONTINUED:

PICARD
On the mend, thank you. Tell me about Angel One.

Troi sits next to him, ready to make her report.

76 INT. MAIN BRIDGE

Data is seated at his usual station. The turbolift doors OPEN and OUT STEP Riker and Tasha, each hurrying to the appropriate station. As Riker takes the center seat.

RIKER
Set coordinates for the Neutral Zone, Mister Data. We have a call to pay on the Romulans.

DATA
Coordinates set, Commander. On your mark --

RIKER
As Captain Picard would say -- make it so, Mister Data.

Data hits the "make it so" buttons and:

77 EXT. SPACE - ENTERPRISE (OPTICAL)

the ship breaks out of orbit and heads toward its next adventure as we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"11001001"
(fka "10101001")
#40271-116

Written by
Maurice Hurley
&
Robert Lewin

Directed by
Paul Lynch

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2ND REV. FINAL DRAFT

NOVEMBER 19, 1987

STAR TREK: THE NEXT GENERATION
"11001001"

CAST

PICARD
RIKER
BEVERLY
DATA
TASHA
WORF
GEORDI
WESLEY

Voice-Overs:
COMPUTER VOICE (Main Computer)
COMPUTER (Auto-Destruct)

ORFIL QUINTEROS
BYNARS:
ONE ZERO
ZERO ONE
ZERO ZERO
ONE ONE
JAZZ COMBO:
BASS PLAYER
DRUMMER
PIANIST
MINUET (BEAUTIFUL BRUNETTE)
WOMAN (MINUET-LIKE)

Non-speaking roles:
MAINTENANCE PERSONNEL
JAZZ CLUB AUDIENCE
PRETTY BLONDE
STUNNING REDHEAD
DR. TERENCE EPSTEIN
Voice-Overs:
STARBASE COM VOICE
STARBASE COMPUTER

STAR TREK: "11001001" - 11/19/87 - SETS

STAR TREK: THE NEXT GENERATION
"11001001"

SETS

INTERIORS

USS ENTERPRISE
MAIN BRIDGE
AIR LOCK CORRIDOR
MAIN ENGINEERING

EXTERIORS

USS ENTERPRISE
STARBASE 74 SPACE STATION

CORRIDOR BYNAUS (BYNAR PLANET)
TURBOLIFT
OBSERVATION LOUNGE
SICKBAY
HOLODECK DOOR
HOLODECK
JAZZ CLUB
BANDSTAND
DANCE FLOOR

TRANSPORTER ROOM

PASSAGEWAY CONNECTING
ENTERPRISE AND STARBASE 74 SPACE STATION

STARBASE 74 SPACE STATION
COMMAND CENTER (MAIN DECK)
CONFERENCE ROOM

STAR TREK: THE NEXT GENERATION
"11001001"

TEASER

FADE IN:

1 EXT. SPACE - STARBASE AND ENTERPRISE (OPTICAL)

as the Enterprise moves toward Starbase 74.

PICARD (V.O.)
Captain's log, stardate 41365.9.
The Enterprise has been ordered
to Starbase 74, in orbit around

Tarsas III.

2 EXT. SPACE - ANOTHER ANGLE (OPTICAL)

as the Enterprise closes with the huge starbase entrance port.

PICARD (V.O.)
(continuing)
... where a routine maintenance check of all systems will be made, and certain upgrades completed, including the Holodeck, with which we have had problems. I anticipate a glowing report. This ship has performed magnificently -- beyond anyone's expectations.

3 INT. MAIN BRIDGE

The REGULAR CREWMEMBERS are in their accustomed places as:

GEORDI
Coming into position.

RIKER
Stand by to dock.

DATA
Ready to dock.

4 INT. STARBASE (OPTICAL)

as the Enterprise moves into docking position.

4 CONTINUED:

RIKER (V.O.)
Engage mooring beams and lock off.

GEORDI (V.O.)
Aye sir.

5 INT. STARBASE (OPTICAL)

The two elements COME INTO PLACE.

6 INT. MAIN BRIDGE

GEORDI
Docking complete.

PICARD
Thank you, Number One. Well done, and well done all.

7 INT. ENTERPRISE AIR LOCK

A hatch OPENS to the Starbase and allows the easy passage of people and supplies. There is a RUSH OF AIR as the hatch opens. Then a group of maintenance personnel EMERGE from the far end and CROSS to the Enterprise.

8 INT. AIR-LOCK CORRIDOR

Picard and Riker greet the starbase personnel. Commander ORFIL QUINTEROS, the base commander, steps forward. TWO other pale, frail people with translucent skin stand nearby. They are the BYNARS.

QUINTEROS
Commander Quinteros; request permission to come aboard.

PICARD
Granted -- and welcome.

Quinteros STEPS FORWARD and shakes Picard's hand.

PICARD
(continuing)
This is Commander Riker.

8 CONTINUED:

As the two shake hands the group moves down the corridor.

QUINTEROS
You're late. We expected you a week ago.

RIKER
We were unexpectedly delayed at Omicron Pascal.

QUINTEROS
Is there anything specific you wish to report, or that we should be aware of?

PICARD
No. We are very pleased with the operation of the Enterprise.

QUINTEROS
I knew you would be - I was in charge of the team which put her together.

RIKER
And are these gentlemen the Bynars?

He indicates the Bynars.

8A INT. MAIN ENGINEERING

as they ENTER.

QUINTEROS
They're not gentlemen or ladies, Commander.
(off Riker's look)
They are a unified pair. Always together. This is One Zero.

One Zero bows.

QUINTEROS
(continuing)
And this is Zero One.

Zero One bows. Picard and Riker nod to them.

8A CONTINUED:

QUINTEROS
(continuing)

They just finished upgrading the computers on the Wellington -- did a great job.

PICARD
(to the Bynars)
Your reputation precedes you. I am pleased you will be improving our system.

BYNAR ONE ZERO
It is a great pleasure...

BYNAR ZERO ONE
... to work on such a large mobile computer.

PICARD
You have forty-eight hours, because at forty-eight plus six we have an appointment at Pelleus Five which we must keep.

The Bynars swap a look with each another.

ZERO ONE
I thought we'd...

ONE ZERO
... have more time.

PICARD
I'm sorry. Our mission can't be delayed. Can we postpone this work?

ZERO ONE

Oh, no. This is...

ONE ZERO
... the best time...

ZERO ONE
... to do it.

ONE ZERO
We can complete...

ZERO ONE
... our work within the...

8A CONTINUED: (2)

ONE ZERO
... time allotted.

QUINTEROS
They work very quickly, but it'll be tight.

PICARD
Commander Riker and I will stay aboard, and be available should you need us.

QUINTEROS
Thank you, Captain. I don't think we'll need you until we're ready for inspection.

Quinteros nods and FOLLOWS the Bynars AWAY, who CHATTER.

9 INT. CORRIDOR

Picard and Riker walking along.

RIKER
The Bynars are perfect for this. This is the first time I've come in contact with them.

PICARD
As I understand it, over time they've become so interconnected with the master computer on their planet that their language and thought patterns have become as near to binary as possible for organic beings.

RIKER
It will be interesting to see how they improve a computer as advanced as ours.

PICARD
Well, I'm going to put my feet up, turn on my personal relaxation light and lose myself in the pages of some old novels.

They STEP INTO the turbolift.

10 INT. TURBOLIFT

Picard gives their destination.

PICARD

Bridge.

(then:)

And you, Number One? You've earned a good rest. What are you going to do with it?

Riker smiles. The turbolift doors OPEN.

RIKER

I've never been good at organizing my time off, but something will come up -- it always does.

Picard nods at him, and STEPS OFF.

PICARD

I'll be in my Ready Room.

Riker acknowledges with a nod. Picard heads toward his Ready Room as Riker STEPS ONTO the bridge.

A11 INT. STARBASE (OPTICAL)

ESTABLISH the Enterprise inside the immense interior.

11 INT. MAIN BRIDGE

CLOSE-UP on two of the Bynars as they pull open a panel. PULL BACK TO REVEAL Riker and Wesley watching them. Other than these four, the bridge is empty. The Bynars' CONVERSATION IS UNINTELLIGIBLE. It's a flow of data based information, which SOUNDS LIKE HIGH-SPEED RADIO MULTIPLEX IN BURSTS. The sound of it, and the movements of the aliens amuses Riker. TWO BYNARS ENTER the bridge and COME hurriedly UP. They are all in a state of agitation. The CONVERSATION goes

on AT VERY HIGH SPEED.

RIKER
I thought there were only going to be two of you.

ONE ZERO
Because of the limited time allotted...

11 CONTINUED:

ZERO ONE
... us, we need others...

The newly-arrived Bynars continue with a HIGH SPEED STREAM OF AGITATED CONVERSATION.

RIKER
(picking up on their agitation)
Is there a problem?

The Bynars closest turn toward Riker.

ZERO ONE
Ah... No...

ONE ZERO
...no. No problem.

The tone - the hesitation. Riker isn't satisfied.

RIKER
Then why are you all so excited?

ZERO ONE
Because we... ah... have to...

ONE ZERO
... the ah, stacking...

ZERO ONE
... to reconfigure the computer...

ONE ZERO
... to communicate with itself...

ZERO ONE
... more efficiently...

ONE ZERO
... and at higher speeds.

Zero One and One Zero MOVE OFF to help their mates. Riker watches, concerned.

WESLEY
You act like you don't believe them.

RIKER
I'm not sure. It's probably nothing.

11 CONTINUED: (2)

WESLEY
Maybe it's just how a different species behaves.

Riker nods thoughtfully.

RIKER
Maybe. I'm going to stroll the ship. You have the bridge. Keep an eye on them.

WESLEY
Aye sir.

Riker turns and CROSSES to the turbolift, as Wesley looks over at the Bynars with a new awareness.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

12 INT. CORRIDOR

As Riker walks along he sees TASHA, WORF, and some other members of the Crew, at the far end of the corridor. They are dressed for athletics. Each carries a small duffel bag.

TASHA
We've been challenged to a friendly game of Parrises Squares by some of the maintenance personnel -- want to join us on

the starbase?

Riker makes a quick count.

RIKER
You've already got all the players you need.

TASHA
We can switch off.

RIKER
No... if you do that in Parrises Squares you lose the rhythm of the game.

TASHA
I can't talk you into coming with us?

RIKER
No. But win, all right? The pride of the Enterprise goes with you.

WORF
Rest assured, Commander, we will be victorious, at whatever the cost.

RIKER
(concerned)
Worf -- it's just a game. You know, a little friendly competition -- work up a sweat, have some laughs, make new friends.

12 CONTINUED:

WORF
(with a gleam in his eye)
If winning is not important...
then, Commander, why keep score?

Riker can only shrug because he has no answer. Worf nods a good-bye, and HEADS OFF with the others. Tasha holds back for a beat.

TASHA
I think he's pulling your leg.
Believe it or not, Worf's
developing a sense of humor.

RIKER
Let's hope so for their sake.

Riker smiles and shakes his head. Tasha, returns the smile, flashes a quick thumbs up... and SPRINTS OFF to join the others.

13 ANGLE ON RIKER

He watches them go for a lonely moment. The area SUDDENLY DARKENS. Riker steps over to the com panel. He touches the panel, which LIGHTS UP, ILLUMINATING HIM.

14 RIKER AT COMPANEL

He touches the panel.

RIKER
Computer -- There's a power reduction in section L-Ninety Four. Explain.

COMPUTER
Unoccupied sections are being closed down in order to clear space in the main computer banks. It's necessary to facilitate the system upgrade. Full power can be restored if needed.

Riker is satisfied. He MOVES OFF.

15 INT. OBSERVATION LOUNGE - CLOSE ON PAINTING

Its design and form is to be determined, the artist is Lieutenant Commander Data.

GEORDI (O.S.)
What do you think?

RIKER (O.S.)
First tell me what it's supposed to be, then I'll give you an opinion.

PULL BACK TO REVEAL Geordi, Data and Riker examining the "work of art" which is on an easel set up in the Observation Lounge.

DATA
It is an attempt at pure

creativity.

GEORDI
What we're investigating is, "Can Data be creative?"

DATA
This is my attempt... with guidance from Geordi.

GEORDI
I suggested the Zylo eggs.

RIKER
Is that what those are?

Riker heads for the door.

RIKER
(continuing)
Keep notes. This project might turn out to be of interest to future scholars.

GEORDI
Really?

RIKER
Think about it. A blind man teaching an android to paint? That's got to be worth a couple of pages in someone's book.

HOLD ON Data and Geordi as Riker waves a cheerful good-bye and WALKS OFF.

15A INT. SICKBAY AND CORRIDOR

BEVERLY is picking up notes and notebooks. She's excited almost to the point of being frazzled. Riker ENTERS.

RIKER
You look like you're packing up and leaving forever.

BEVERLY
(surprised)
Oh -- Commander Riker. No -- I'm just getting my notes together. It's so exciting. Doctor Terence Epstein is at this Starbase.

RIKER
Is he someone I should know about?

He FOLLOWS her OUT into the corridor.

BEVERLY
He's the leading mind in cybernetics. He lectured at my medical school. Since the disaster at Micromius I've been working on a theory combining cybernetics and regeneration. It sounds impossible I know -- but I think I have an approach which could work. What an opportunity! To have a chance to discuss this with Doctor Esptein. Sorry, Will, I'd like to stay here and chat -- but I have to be going.

And she's INTO a turbolift -- leaving Riker standing alone.

16 OMITTED

17 INT. CORRIDOR AND HOLODECK DOORS (OPTICAL)

Two of the Bynars are there working on the outer panel. Riker APPROACHES.

RIKER
How's it going?

17 CONTINUED:

ZERO ZERO
We are almost done...

ONE ONE
... the deviation...

ZERO ZERO
... caused by a previous...

ONE ONE
... probe has been corrected...

ZERO ZERO
... You may use the equipment...

ONE ONE
... anytime you wish.

RIKER

How much has it been changed?
What exactly did you do?

ONE ONE
Enhancement...

ZERO ZERO
... nothing more.

The Bynars look at him, then at each other.

ZERO ZERO (SUBTITLED)
(in Binary)
This could be perfect!

ONE ONE (SUBTITLED)
(in Binary)
Let's use him!

ZERO ZERO
(to Riker)
Would you like to try...

ONE ONE
(to Riker)
... the enhancement?

RIKER
(a beat)
All right. What should I do?

Riker steps over to the com panel.

17 CONTINUED: (2)

RIKER
Computer - I need a place to play some music - a little atmosphere.

COMPUTER
Specify.

RIKER
Jazz.

COMPUTER
Era?

RIKER
(pauses)
Circa 1958.

COMPUTER
Location.

RIKER
Kansas City. No, wait. New Orleans. Yeah. New Orleans -- the Low Note. 'Round midnight.

Pause.

COMPUTER
Program complete. Enter when ready.

18 HOLODECK DOOR

Riker steps to the entrance. The doors OPEN. Before him is a --

19 OMITTED

20 HOLODECK (OPTICAL)

-- JAZZ CLUB -- blue light -- dusty -- low ceiling -- small tables crowded together -- a worn little bandstand lit by pencil spots. Riker's impressed.

RIKER
Very good.

He turns and nods his appreciation to the Bynars who are off to one side watching.

20 CONTINUED:

RIKER
(continuing)
Very good indeed.

He STEPS INTO the Holodeck, turns his attention to the com panel on the arch. The Bynars, who ENTER with him, are fascinated.

RIKER
(continuing)
Now, computer -- someone to play with. A combo. Say, drums upright bass...piano. And a 'bone for me.

And just like that, the bandstand IS POPULATED with a jazz combo, including a trombone waiting on the stand. NONE OF THE IMAGES MOVE, and they won't until Riker activates them.

RIKER
(continuing)
Now -- an audience...

And the room IS FULL.

RIKER
(continuing)
Whoa... too many. I was thinking of something a little more personal...intimate.

And that quick the room IS EMPTY, SAVE FOR ONE very pretty blonde who is sitting alone at a front table. Her hand rests lightly on a glass. Her head is turned as though expecting someone -- a man to join her. Riker is very impressed -- not only by what the computer has accomplished, but by the blonde. He turns to the Bynars --

RIKER
(continuing)
Great job, boys.

The Bynars TALK among themselves in their unique HIGH SPEED LANGUAGE. Riker turns back to the room.

RIKER
(continuing)
But, computer... blondes and jazz seldom go together.

20 CONTINUED: (2)

The girl CHANGES to a redhead -- not the same girl with

red hair, but a different girl, with beautiful green eyes and a low cut shimmering dress. Absolutely stunning.

RIKER
(continuing; he turns to the Bynars.)
Now that is truly exceptional...
(then back to the computer)
...but... more sultry.

And again the girl CHANGES -- this time to a BRUNETTE -- and even more beautiful.

21 ANGLE ON RIKER

This three-dimensional, computer-generated image is so beautiful it takes his breath.

RIKER
(to the Bynars)
Gentlemen, if this is what you call "enhancement" you have a gift for understatement.

He CROSSES to the beautiful WOMAN.

22 THE BYNARS

They CONSPIRE EXCITEDLY among themselves. Then go to the computer panel and make some very specific adjustment, looking at each other seriously for approval.

23 ANGLE ON WOMAN'S TABLE

As Riker sits down, the IMAGES COME TO LIFE. The combo BEGINS TO PLAY, the woman (Minuet) MOVES.

24 BACK TO THE BYNARS

The level of excitement among the Bynars increase. They are very pleased with what they have done.

25 RIKER AND WOMAN

He looks at her with interest.

RIKER
What's your name, and tell me you love jazz.

MINUET
My name is Minuet. I love all jazz except Dixieland.

RIKER
Why not Dixieland?

MINUET
Because you can't dance to it.

RIKER
My girl.

26 ANGLE ON BYNARS

It's clear from his expression and attitude that Riker's reaction is very meaningful. Zero Zero and One One APPROACH the computer panel and make a slight adjustment.

27 ANGLE ON TABLE WITH RIKER AND MINUET (OPTICAL)

A slight change occurs in Minuet. The way she looks at Riker is more personal.

RIKER
(slyly)
What's a knockout like you doing in a computer-generated joint like this?

MINUET
Waiting for you.

Her voice is deeper, sexier. Her eyes are warm, liquid, inviting.

RIKER
Waiting for me?!! You can't be serious?

MINUET
Oh yes, Will -- I've never been more serious in my life.

27 CONTINUED:

Riker is knocked a little off balance by her look and her directness. CAMERA ZOOMS THROUGH Riker and Minuet to the Bynars, who TALK EXCITEDLY.

27A ANGLE ON BYNARS (OPTICAL)

ZERO ZERO (SUBTITLED)
(in Binary)
It's working. All we need...

ONE ONE (SUBTITLED)
(in Binary)
... is to hold him here for twenty minutes.

They HEAD OFF through the open doors. The doors CLOSE, then DISAPPEAR, REVEALING the back wall of the Club.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. STARBASE (OPTICAL)

The Enterprise is still docked.

29 INT. MAIN BRIDGE

Wesley is at the Aft station watching two of the Bynars -- Zero One and One Zero (they are always in pairs). Quinteros is off to one side, checking. Wesley APPROACHES him.

WESLEY
Do you mind if I ask you a question about the Bynars?

QUINTEROS
Why not just ask them?

Makes sense to Wesley. He goes to them.

WESLEY
What is that high-speed sound you make?

ZERO ONE
That is our...

ONE ZERO
... primary language.

WESLEY
How can humanoids process information at that speed?

Zero One and One Zero point to each other's buffer. (These are belt-carried oblong cases roughly 4" x 6" x 2" deep, with CHASER LIGHTS.)

ZERO ONE
We store the information...

ONE ZERO
... with these buffers.

ZERO ONE
We receive information...

29 CONTINUED:

ONE ZERO
... all the time...

ZERO ONE
... and save it...

ONE ZERO
... until we need it.

WESLEY
How did you happen to develop this ability?

ONE ZERO
It happened over...

ZERO ONE
... a long period of time.

WESLEY
To have a society so interdependent on computers has tremendous advantages.

ONE ZERO
And a few...

ZERO ONE
...disadvantages.

Picard COMES OUT of his Ready Room.

PICARD
Everything under control, Ensign Crusher?

WESLEY

Fine, Captain. I am just trying to learn something about the Bynars.

PICARD
Where's Commander Riker?

WESLEY
Holodeck Four. Shall I call him for you, sir?

PICARD
No, I'll wander down and see what's he doing to occupy himself. Keep me apprised.

29 CONTINUED: (2)

WESLEY
Yes, sir.

Picard LEAVES.

30 INT. HOLODECK

Riker is on the bandstand playing with the trio.

31 ON RIKER

Slips into a short solo.

32 INTERCUT

Minuet listens, enthralled more by the man than by his music.

33 ANGLE ON THE BAND

As the PIANO PLAYER takes over, the BASS PLAYER leans over to Riker.

BASS
The chick digs you, man.

RIKER
What makes you say that?

BASS
Hey -- look at her.

34 ANGLE ON RIKER

He looks at Minuet.

35 ANGLE ON MINUET

Her eyes are shining and it's all for Riker.

36 ANGLE ON RIKER

He tries to defuse the look and his feelings.

36 CONTINUED:

RIKER
Maybe it's my music.

DRUMMER
Yeah, well - about that... Don't give up your day job.

37 ANGLE ON THE BANDSTAND

Riker talks to the bass player, but really he's talking to himself.

RIKER
It's all too real.

PIANIST
Yeah, Slim you got that straight... too real is too right.

Riker smiles.

RIKER
Thanks for letting me sit in.

BASS
Ain't nothin' to it.

Riker LEAVES the bandstand and HEADS for Minuet's table.

BASS
(continuing)
Strange cat...

DRUMMER
I know this. If they're in town -- we get 'em.

They laugh.

38
thru OMITTED

40

41 INT. HOLODECK IV

Riker APPROACHES the table. Minuet smiles a greeting.

41 CONTINUED:

RIKER
I am going to have to leave you for a while and see to my duties.

MINUET
Your work is very important to you.

RIKER
It is me -- it's what I am.

MINUET
Can we dance once before you leave?

The invitation is so effortlessly offered -- and the woman so appealing -- who could resist?

RIKER
Sure, why not.

She rises. He leads her to the little dance floor.

42 ON THE DANCE FLOOR

As they STEP ONTO the dance floor, Minuet turns and folds herself into his arms. They dance. It's slow

and sexy.

RIKER
How did you learn to dance so well?

MINUET
From following you.

Riker is puzzled and amused at the same time.

MINUET
I can anticipate your lead. Tell me more about your work -- what is it about it that consumes and enthralls you?

RIKER
What an interesting choice of words. That's exactly what it does.

MINUET
You are very fortunate.

42 CONTINUED:

RIKER
I know that.

MINUET
At this point in your life to be exactly where you want to be... And it's wonderful that you realize it.

RIKER
I'd be a fool not to know how
lucky I am to be on this ship
serving with this group of people.
It's a dream come true.

She snuggles in a little closer.

RIKER
(continuing)
Just like this.

MINUET
A dream? Is that what this is?
Is that what I am?

She fills up his senses. He holds her away, to look at her. Her fragrance -- the lightness of her touch. Her movement. Riker is becoming captivated by her. As a woman can, she senses what he's feeling and leans back to look in his eyes.

RIKER
I know you are a computer-generated
image... but your smell,
the way you feel, your touch, even
the way you talk and think is so
real.

MINUET
Thank you.

RIKER
How far can this relationship go?
I mean, how real are you?

MINUET
As real as you need me to be.

Then a look. To underline her words, she molds herself against him.

42 CONTINUED: (2)

PICARD (O.S.)
Astounding.

At the sound of Picard's voice, Riker turns -- a little like a kid with his hand in the cookie jar.

43 INT. HOLODECK

Picard is near the entrance taking it all in. The band, the mood, and Riker with a beautiful woman.

RIKER
Captain!

Picard STEPS further INTO the room. Minuet is relaxed, confident, as she waits.

PICARD
Sorry, Number One -- I didn't mean to interrupt.

RIKER
It's all right, come in.

PICARD
You picked a wonderful locale. Something I might have chosen

myself.

MINUET
Aren't you going to introduce me?

RIKER
Excuse me. Yes, yes, of course I am. Captain Picard, this is Minuet... Minuet, this is Captain Jean-Luc Picard.

She steps over to take his hand.

MINUET
Enchante. Comme c'est merveilleux de vous voir ici.

PICARD
Incroyable! Vous etes Parisienne?

Riker is surprised that she speaks French and a little jealous that she and Picard are hitting it off so well.

43 CONTINUED:

MINUET
Au fonde c'est vrai, nous sommes tous Parisienne.

PICARD
(laughs)
Oui, au fonde nous sommes tous Parisienne. The spirit of that city can always restore my soul.

His attitude is a mixture of curiosity, amusement and amazement. He, like Riker, is thoroughly captivated by Minuet. Her easy grace, her style, her beauty, and the fact that she is a figment of a computer's binary imagination.

MINUET
I have been hoping to meet you.

PICARD
(with a look to Riker)
Oh.
(lightly)
Have I been a topic of conversation?

MINUET
Indirectly.

Riker smiles and shrugs.

MINUET
(continuing)
Join us, Jean-Luc.

Picard STEPS OVER and sits down at the table.

MINUET
(continuing)
A glass of wine?

PICARD
Thank you.

As she pours.

MINUET

Will was saying how much he enjoys this assignment. It's a credit to you. For a ship and crew to function well it always starts with the captain. You set the tone.

43 CONTINUED: (2)

PICARD
(to Minuet, graciously)
At the moment, it's you who are setting the tone.
(then, to Riker)
The sophistication of this programming is remarkable.

MINUET
In what way?

PICARD
The Holodeck has been able to give us woodlands and ski slopes and figures that fight and fictional characters with which we can interact -- but you are quite different. You adapt. You spoke French to me.

MINUET
It's very simple. When I heard your name, I merely accessed the foreign language bank.

PICARD

Impressive.

MINUET
Oui, mon choux.

Riker is very impressed.

43A INT. OBSERVATION LOUNGE

Data and Geordi are still working on his painting which shows signs of change, if not improvement. Data has stopped and is gazing vaguely off in space.

GEORDI
Now what are you doing?

DATA
I am awaiting inspiration.

WESLEY'S COM VOICE
Commander Data.

43A CONTINUED:

DATA
This is Commander Data, go ahead.

43B INT. MAIN BRIDGE

Wesley's at the aft Science Station. The Bynars are slightly off to one side watching him with great interest.

WESLEY
I'm getting an indication of

possible trouble in Main Engineering.

DATA'S COM VOICE
Can you be more specific?

WESLEY
Not very much. I'm reading a problem with the magnetic field which contains the antimatter. Could you come up here?

GEORDI'S COM VOICE
We'll go to Engineering since that's where the trouble is. Wes, don't disturb the captain or Commander Riker until we check this out.

WESLEY
Aye, sir.

He turns, looks at the Bynars. They go back to work.

44 INT. MAIN ENGINEERING

The area is quiet. The lights are down. Geordi and Data ENTER. Surprised no one is there. They are looking for anything. As he moves vaguely around, something catches Geordi's extremely efficient eye. His attitude changes. He moves quickly to the COMPUTER and begins working.

GEORDI
bridge, this is Main Engineering.

WESLEY'S COM VOICE

This is the bridge.

44 CONTINUED:

GEORDI
Are you running any test programs?

WESLEY'S COM VOICE
No.

GEORDI
Are the Bynars?

WESLEY'S COM VOICE
Not to my knowledge. Is something wrong?

GEORDI
I don't know. There's nobody on duty here, and we're getting a strange reading from the magnetic containment field.

Data is at another computer terminal.

DATA
The field is deteriorating.
Contact the captain immediately.
I am initiating Red Alert.

Data touches the com panel and the Red Alert KLAXON SOUNDS.

GEORDI
I can't maintain the integrity

of the containment field.

DATA
If the antimatter is released the
ship will be destroyed.

GEORDI
Nothing I do has any effect. I'm
losing it. I have rechecked every
circuit. This is not a misread
by the computer.

Data calmly touches the com panel.

DATA
Computer -- situation analysis.

44 CONTINUED: (2)

COMPUTER
Estimate release of antimatter
in four minutes eighteen seconds -- seventeen
seconds -- sixteen
seconds...

DATA
Bridge -- Engineering.

The worried voice of Wesley Crusher.

WESLEY'S COM VOICE
Yes. This is the bridge.

DATA
Alert starbase. Inform them we

are abandoning the ship. Tell
them why. Initiate the automated
sequence for departure, lay in
a course and speed to put maximum
distance between the Enterprise
and any inhabited planet.

WESLEY'S COM VOICE
Shouldn't we wait for the
captain's approval?

DATA
There is no time. Based on all
the information presently
available the decision is correct.
(touches the com panel)
This is Lieutenant Commander Data
speaking for the captain -- abandon
ship -- this is not a drill.

45 INT. ENTERPRISE - VARIOUS SHOTS

The KLAXON SCREAMS over a SERIES OF SHOTS of the
ENTERPRISE BEING EVACUATED.

DATA'S COM VOICE
I say again. All personnel
abandon ship. Abandon ship -- this
is not a drill -- this is not a
drill.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A46 EXT. SPACE - STARBASE 74 (OPTICAL)

REESTABLISHING.

B46 INT. STARBASE 74 (OPTICAL)

The Enterprise is docked.

46 INT. ENTERPRISE (SERIES OF SHOTS)

People running down the corridors, the KLAXON still BLARING.

47 OMITTED

48 INT. ENTERPRISE CORRIDORS (CONTINUE SERIES OF SHOTS)

People still running. Over this:

COMPUTER VOICE
(echoing)
Decks One through Four to Cargo Transporters. Decks Five through Ten: Transporters: One-Two, Three-Four. Decks Six through Sixteen: Transporters: Five-Six, Seven-Eight, Nine-Ten. Decks Seventeen through Twenty-eight to Transporters: Eleven-Twelve, Thirteen-Fourteen. Decks Twenty-nine through Forty-two:
Transporters: Fifteen-Sixteen,

Seventeen-Eighteen, Nineteen-Twenty.
This is not a drill.

(This Voice-Over dialogue should run from SCENE 46 through SCENE 49.)

49 INT. AIR-LOCK

Those people still aboard on the lower decks are SEEN RUNNING OUT of the connecting ramp into the Starbase.

49A INT. STARBASE - CONFERENCE ROOM (NO WINDOWS)

Beverly is talking to Doctor Terence Epstein, a young man of twenty-six. She has her notes spread out on a table.

BEVERLY
When I reviewed your fifth paper on molecular biology, I knew I was on the right track. You defined the problem as conductivity -- and that's exactly what...

Beverly is distracted by a flurry of ACTIVITY outside. She stretches to look out.

STARBASE COMPUTER (V.O.)
Attention all personnel. Emergency evacuation of USS Enterprise in progress. Report to your stations.

BEVERLY

Oh, no! Something's happened to the Enterprise. That's my ship!

And she BOLTS from the room.

50 INT. ENTERPRISE - TRANSPORTER ROOM

People are converging, bunching up. INCLUDE Wesley.

AD LIBBED VOICES
Hurry up! We don't have much time! The ship'll be leaving in a minute!

51 INT. STARBASE COMMAND CENTER - NEW ANGLE

Drawn by the emergency SIRENS and frantic activity around the Enterprise, Tasha and Worf ENTER to see what is happening.

WORF
What's going on?

QUINTEROS
Please stand out of the way.

51 CONTINUED:

BEVERLY
The Enterprise is being evacuated.

WORF
Why?

BEVERLY
Some problem in Engineering.

TASHA
Get the security team together.

WORF
Aye, Lieutenant.

52 INT. MAIN BRIDGE

Data and Geordi are closing down their consoles.

DATA (V.O.)
Ship's log. Supplemental. This is Lieutenant Commander Data. I have put the ship on automated departure and ordered the complete evacuation of the Enterprise. Everyone remaining is leaving on foot or beaming off.

Data takes a second to punch his console.

DATA
Computer, where are the captain and Commander Riker?

COMPUTER VOICE
All decks empty.

DATA
Curious. The captain is usually the last to leave.

GEORDI
Let's go! We only have forty-one

seconds.

Data shuts down his console. They GET INTO the turbolift. As the doors CLOSE:

GEORDI
I think we're the last.

DATA
I hope we are the last.

53 INT. STARBASE SPACE STATION COMMAND CENTER (OPTICAL)

It is a room about the size of the main bridge. There is a large window through which WE SEE the now "empty" ENTERPRISE as it starts to BACK OUT. Quinteros is in charge of the operation. Enterprise people are ARRIVING. Wesley has joined Worf and Tasha as Data and Geordi BEAM IN.

WORF
Did you see the captain and Commander Riker?

DATA
No. Are they not here on the Starbase?

TASHA
No.

GEORDI
Are you saying they are still on the Enterprise?

WORF
Yes. Sir, where's your Transporter Room?

DATA
We have to beam back and get them.

QUINTEROS
You haven't time!

STARBASE COM VOICE
This is Starbase 74. The Enterprise magnetic field is regenerating.

GEORDI
How is that possible?

STARBASE COM VOICE
Unknown.

TASHA
That changes nothing. The captain and Commander Riker must be in trouble, or they'd be here.

Quinteros grabs her and points.

QUINTEROS
Look!

Data turns to look.

54 OMITTED

55 DATA'S POV - OUT THROUGH STARBASE WINDOW (OPTICAL)

The SHIP continues to BACK AWAY from its mooring.

QUINTEROS (O.S.)
Your ship's almost clear.

A56 INT. STARBASE (OPTICAL)

The Enterprise EXITS out through the entrance port doors.

56 EXT. SPACE - ENTERPRISE AND STARBASE (OPTICAL)

The ship clears the starbase, turns, and WARPS AWAY, leaving starbase far behind.

57 INT. STARBASE (OPTICAL)

as the members of the Enterprise crew stare at the emptiness which had been their ship.

STARBASE COM VOICE
The USS Enterprise has departed in excess of warp one.

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed as it RUSHES ON toward an unknown destination.

59 INT. ENTERPRISE

CAMERA ROAMS the decks and corridors. All EMPTY. Warning LIGHTS still continue to FLASH.

60 INT. HOLODECK

WE COME INTO THE SCENE, as Picard, Riker, and Minuet are talking. Minuet reaches over and lightly touches Riker's arm.

MINUET
... and the boy never found out?

60 CONTINUED:

RIKER
Oh, yes, but not until later.
(lightly)
When he finally walked in with his younger sister.

MINUET
And I'll bet both of them were all smiles.

RIKER
Yes. And we knew right then both of them had found out.

MINUET
You handled it in a very thoughtful way. You are very good with people.
(to Picard)
Don't you agree, Jean-Luc?

Riker and Minuet hold each others' eyes for a moment.

PICARD
She's very different from any

images we've experienced on the Holodeck, isn't she? More -- you might say -- intuitive.

RIKER

It's as though she was plugged into my subconscious and can anticipate what I want her to say even before I'm aware of it myself.

PICARD

I suppose it's an understandable progression. Computers make decisions based on inputs and we humans give off many subtle signs which communicate our emotions.

RIKER

It's uncanny. I could develop feelings for Minuet. A desire exactly as I would for any woman.

Minuet smiles.

60 CONTINUED: (2)

PICARD

Doesn't love always begin that way? With the illusion being more real than the woman?

MINUET

Oh, Jean-Luc, spoken like a true Frenchman.

Picard smiles.

PICARD
I think I'll be leaving.

Minuet turns to Picard.

MINUET
Oh, don't go.

PICARD
Two's company.

MINUET
We have time -- there's no rush. I'd like it very much if you would stay.

RIKER
Yes, stay, Captain.

PICARD
This is your diversion, Number One. Not mine.

MINUET
Wait -- we haven't danced.

PICARD
I don't dance.

MINUET
Then some more wine.

PICARD
Thank you, no.

MINUET
Wait -- please. Please don't go -- you can't. Not yet.

PICARD
What?

60 CONTINUED: (3)

RIKER
Why -- Minuet -- what's the matter? Why can't he leave?

Minuet FREEZES as they LEAVE her and stride quickly to the arch.

PICARD
(to computer)
Exit.

The doors OPEN. The RED ALERT is still FLASHING.

61 RIKER AND PICARD - AT THE ARCH

They react with shock -- like a dousing of ice water.

PICARD
(touches a panel)
bridge, this is the captain. Situation report.

No response, so Riker touches his communicator.

RIKER

Riker to bridge.

Still nothing. The two exchange looks. Picard steps halfway into the corridor and operates the com panel. Riker stands with him.

62 FRESH ANGLE

Picard and Riker are framed in the doorway, with Minuet, MOTIONLESS, in the background.

PICARD
(tense)
Computer! Explain Red Alert.

COMPUTER VOICE
Initiated as a programmed response. The magnetic field containing the antimatter had weakened. There was no fail-safe available.

PICARD
Why wasn't I notified?

62 CONTINUED:

COMPUTER VOICE
Unknown.

PICARD
Present condition.

COMPUTER VOICE
The magnetic field is now

restored. Containment is restored. Propulsion is at maximum efficiency.

PICARD
(beat, thinks)
Locate Lieutenant Commander Data.

COMPUTER VOICE
Not on board the Enterprise.

PICARD
Explain.

COMPUTER VOICE
All Enterprise personnel except the captain and first officer have been evacuated.

PICARD
Evacuated!? Was the condition that critical?

COMPUTER VOICE
Yes.

A thought occurs to Riker.

RIKER
Are we still docked on the starbase?

COMPUTER VOICE
No.

PICARD
Position report.

COMPUTER VOICE
Coordinates four-one-five-nine point two-six by eight-one-nine-two-one by three-one-two. Heading Two-three-three mark four-five.

62 CONTINUED: (2)

PICARD
Destination?

COMPUTER VOICE
Planet Bynaus in the Beta Magellan system.

RIKER
The Bynars!

PICARD
Am I to understand that the Bynars have stolen the Enterprise?

COMPUTER VOICE
That information is not available.

Picard turns back to Minuet.

63 INT. HOLODECK IV

Picard APPROACHES Riker and Minuet. She COMES ALIVE when he speaks to her.

PICARD
(a beat, strong)

It's the Bynars -- and you're part of this.

MINUET
(without hesitation)
Yes.

RIKER
They made you the lure to keep me here! They programmed you while I was relaxing.

MINUET
Yes. When they saw your interest in me, they thought I could distract you and keep you here.

PICARD
That explains, Riker... What about me?

MINUET
Your being here was just a fortunate happenstance.

63 CONTINUED:

RIKER
Why do they want me?

PICARD
What do they want with the Enterprise? What's their purpose?

MINUET

I am not programmed to give you
that information.

PICARD
Come on, Number One. We've got
to regain control of our ship!

Riker and Picard HEAD OUT. Minuet FREEZES behind them.

64 INT. STARBASE CONTROL

With Geordi, Data, Tasha, Wesley and Worf.

GEORDI
What do we do?

DATA
Which is the nearest Starfleet
vessel?

QUINTEROS
The Trieste.

DATA
I know the Trieste. Too small,
too slow.

QUINTEROS
Plus it's sixty-six hours away.

DATA
Where are the Bynars?

QUINTEROS
... I haven't seen them.

DATA

Then they are obviously still aboard. Another Starfleet vessel must be sent to intercept the Enterprise at Bynaus. They might be taking the ship to their home planet.

64 CONTINUED:

QUINTEROS
What makes you think so?

DATA
It is the best place for us to start.

65 INT. ENTERPRISE - CORRIDOR

Picard and Riker move quickly down a corridor. They turn a corner.

66 INT. ENTERPRISE - A NEW CORRIDOR

Picard and Riker ENTER a door. It closes behind them, FILLING THE SCREEN with the words "WEAPONS ROOM."

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves along at warp.

PICARD (V.O.)
Captain's log, supplemental. We now know "who" has commandeered the Enterprise... the Bynars. We can't communicate with the bridge. Commander Riker and I will now try to regain control of our ship.

68 INT. CORRIDOR

After a moment, they ENTER the corridor tensely -- armed against the possibility of being met by hostiles. Seeing the corridor is clear, Riker turns one way, Picard another.

PICARD
This way.

RIKER
But that's toward Engineering.

PICARD
That's our first stop, to verify the containment, and initiate auto-destruct.

Riker looks concerned.

RIKER

Initiate auto-destruct?

PICARD

The ship has been commandeered by a force of unknown size and intent. We're here alone. We must assume the worst.

69 INT. MAIN ENGINEERING

Picard STEPS TO the wall panel and waits a beat as Riker JOINS him. Together they set the auto-destruct which requires their specific genetic code in order to access the system.

69 CONTINUED:

PICARD

If we don't regain control, no one else will have it either. This is the only decision involving the operation of this ship which requires you and I to agree totally.

RIKER

It's the allotted time that concerns me.

PICARD

About that, there is no option.

RIKER

I know. It's a five minute countdown.

PICARD
It's sufficient to get to the bridge... once there, either we'll get control of the ship and shut off the auto-destruct, or we won't. The important thing is that this ship does not fall into hostile hands.

RIKER
Then let's set it and get going.

70 INT. ENGINEERING - AT COMPUTER (OPTICAL)

This computer is separate from the main computer and is used for this type of emergency only.

COMPUTER
Recognize Picard, Jean-Luc, Captain...
(pause)
Recognize Riker, William T, Commander.

PICARD
Set auto-destruct sequence.

COMPUTER
Does the first officer concur?

70 CONTINUED:

RIKER
... Yes. Set auto-destruct

sequence -- now!

A small sign ILLUMINATES "AUTO-DESTRUCT IN (TIME)."

COMPUTER
Auto-destruct will detonate in four minutes and fifty-nine seconds... four minutes and fifty-eight seconds... four minutes and fifty-seven seconds...

PICARD
Let's go. The only place we can stop the count is from the bridge.

They start to leave, but Riker spots something on the adjacent computer panel.

70A CLOSE ON COMPUTER SCREEN (OPTICAL)

WE SEE a BLUR OF SYMBOLS indicating a high-speed data flow.

RIKER (O.S.)
What do you make of this?

70B BY THE SCREEN

PICARD
An enormous amount of data is being received and stored in the main computer.

RIKER
Just stored. Why?

PICARD
It's another piece to this puzzle.

They leave the computer panel and EXIT.

71 INT. CORRIDOR

Picard and Riker move cautiously forward. The ship is quiet.

72
thru OMITTED
73

74 INT. CORRIDOR NEAR TURBOLIFT NINE

They reach turbolift nine. The doors do not open. Picard punches in a command to bring it. No response. The AUTO-DESTRUCT is DISPLAYED on every com panel. This one now reads "FOUR MINUTES TEN SECONDS."

COMPUTER (V.O.)
Access denied.

PICARD
They've locked it off.

He thinks for a moment.

PICARD
(continuing)
We've got to find another way to get in.

RIKER

One of us could beam onto the bridge.

PICARD
It takes several seconds to materialize. You wouldn't stand a chance.

Riker thinks for a beat.

RIKER
I could beam into the turbolift, force the doors, and take them by surprise.

PICARD
No. We'll beam in simultaneously in two different areas of the bridge.

RIKER
Only four minutes left.

They head for Transporter Room Seven.

75 INT. STARBASE CONTROL (OPTICAL)

Restless, the Enterprise crew is hovering around the Control Center.

75 CONTINUED:

GEORDI
Still no response from the Enterprise.

WORF
They would answer if they could.
Someone else has control of the
ship.

DATA
Do you think I am responsible?

GEORDI
Why? How could you have known?

DATA
My station is on the bridge.

GEORDI
You can't be on the bridge every
minute.

DATA
You are wrong, Geordi, I can.
I do not need rest or diversion
-- I should not have been painting.
I was negligent.

TASHA
That's a pointless discussion.
You could have been on the bridge
and it still might have happened.

Data snaps her a look of disbelief.

TASHA
(continuing; to
Quinteros)
You have three ships in here.
We need one of them now.

QUINTEROS
We're rushing repairs on the USS Melbourne -- but it's still eighteen hours until she'll be ready... There is nothing else you can do.

75A EXT. SPACE - THE ENTERPRISE (OPTICAL)

FLIES BY at warp speed.

76 INT. ENTERPRISE - TRANSPORTER ROOM SEVEN (OPTICAL)

They ARRIVE at the Transporter Room. Riker goes to the control panel.

RIKER
I'll set a ten-second delay.

Picard takes his place on one of the Pads.

PICARD
Right. Coordinates for Main Bridge -- port forward for me and aft for you.

RIKER
(a beat)
You're on Pad Two.

Riker inputs the two sets of coordinates.

RIKER
(continuing)

Done.
(a beat)
Ten second delay... NOW.

Riker starts the timer, hastens to the platform and steps up beside Picard. The Transporter ENGAGES.

77 INT. MAIN BRIDGE (OPTICAL)

Picard and Riker BEAM INTO the Main Bridge as programmed -- he forward and port side, Riker aft. They look around, phasers ready.

78 ANGLE ON BYNARS

In one corner of the bridge, the Bynars are huddled together, pale, cold, almost inert. They seem totally lifeless. All have looks of fear. They clearly pose no threat.

79 ANGLE ON PICARD

He relaxes and moves forward.

PICARD
Why did you steal my ship?

79 CONTINUED:

ONE ZERO
Please try...

ZERO ONE
... to help us.

One Zero and Zero One collapse. Off Picard's reaction, WE:

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

80 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

near the Bynar's home planet - Bynaus.

80A CLOSE ON COMPANEL

Picard and Riker stand in front of it. The auto-destruct reads "TWO MINUTES, ONE SECOND."

PICARD
Cancel auto-destruct.

COMPUTER VOICE
Does the first officer agree?

RIKER
Affirmative.

COMPUTER VOICE
Auto-destruct cancelled.

The red alarm lights STOP FLASHING.

81 INT. ENTERPRISE - MAIN BRIDGE

Picard is by the Bynars who are prone and inert. Riker is checking the ship's position at a nearby panel.

RIKER
We're in orbit around Bynaus.
(indicating the Bynars)
How are they?

PICARD
They appear dead.

Picard goes to his command chair. Riker continues working.

PICARD
(continuing)
Let's see if we can get some answers from Bynaus.

81 CONTINUED:

RIKER
Their main computer is off. Sensors reveal all of the equipment on the planet is inert. They can neither receive nor send any messages.

PICARD
What about all the people in that world who are totally dependant on their computer? Are they still functioning?

RIKER
No. They are probably just like these Bynars here. Dying.

82 PICARD

as he ponders.

RIKER
So, what's this all about? Why did they steal the ship and bring it here? What was their purpose?

PICARD
They went to a lot of trouble to clear computer space. See what they've stored.

83 ANOTHER ANGLE (OPTICAL)

Riker at the Aft station computer with Picard beside him.

RIKER
Captain, it's enormous. Every byte of free space in the computer has been filled. They must have made a core-dump from their world to our computer.

He inputs something into the computer. The CRT SHOWS nothing but GIBBERISH.

RIKER
(continuing)
I can't get in.

He tries again. The Screen REPAINTS and again is just a mass of unintelligible signs and symbols.

83 CONTINUED:

RIKER
(continuing; reading the Screen)
I need a code -- a password -- to access the file.

Picard is both puzzled and concerned. He looks over at the Bynars who are still unconscious.

PICARD
They were desperate to steal this ship, bring it here to store all this information. Why?

RIKER
I don't know. I wish they had left a note.

Picard pauses.

PICARD
Perhaps they did.

Riker instantly connects.

RIKER
Minuet.

PICARD

Maybe.

83A INT. CORRIDOR

Picard and Riker hurriedly EXIT the turbolift.

84 INT. HOLODECK

Riker and Picard are in the Holodeck. It's still the JAZZ CLUB. As they APPROACH Minuet she UNFREEZES.

RIKER
Tell me what this is all about.

MINUET
A star in the Bynar system went super nova and they miscalculated. The electromagnetic pulse from the explosion was going to knock out their main computer.

84 CONTINUED:

PICARD
Their only chance was to transfer all the stored information and shut down until after it passed. Then, reactivate their system and transfer the information back to this main computer.

RIKER
And the Enterprise has the only mobile computer large enough to handle all that information.

PICARD
So what went wrong?

MINUET
The star went super nova before it was expected and you were late arriving at Starbase 74.

PICARD
But why steal the ship? Why didn't they say something? Why didn't they just ask for help?

MINUET
(shrugs)
I don't know. I don't have those answers.

PICARD
Is there anything we can do?

MINUET
Yes. Return the data stored in the Enterprise's computer back to the one on Bynaus.

RIKER
How do we do that?

MINUET
(puzzled)
Don't you know?

Riker shakes his head.

RIKER

Yes. If we had the file name.
But we don't. Do you?

84 CONTINUED: (2)

MINUET
I don't know what you're talking about. No.

PICARD
They wouldn't intentionally hide it or make it difficult for us to find. It's got to be right in front of us.

RIKER
(to Picard)
We should call Starbase 74, and see if anyone can decipher this.

MINUET
(emotionally)
Hurry. They're dying.
(to Picard)
They meant you no harm. It was their world they were trying to save.
(to Riker)
Help them, Will -- please help them.

85 INT. MAIN BRIDGE

Riker and Picard ENTER and take their positions. Picard touches his arm panel.

PICARD
Starbase 74 -- this is the Enterprise.

85A INT. STARBASE CONTROL

The relief is instantaneous. (INTERCUT THE ENTERPRISE AND STARBASE AS NEEDED.)

QUINTEROS
This is Starbase 74. Captain Picard, what's your situation?

PICARD
We'll get into that later. Right now I must speak with Lieutenant Commander Data.

85A CONTINUED:

DATA
I am here, sir.

PICARD
Data, the Bynars have stored an enormous amount of information in the computer. We can't access it, and we must.

DATA
The access would be available by code or password.

PICARD

I know, but what could it be?

DATA

File names can be anything.

PICARD

They want us to find it. They would have kept it simple.

DATA

Then a name -- or a place. It could be personal. In this case in binary language which is ones and zeros in groups of eight or sixteen characters.

Picard looks at the prone figures.

PICARD

Could it be that simple?

(to Riker)

Try it.

86 RIKER AT COMPUTER (OPTICAL)

He sets up the program. The CRT SCREEN DISPLAYS a PATTERN and starts running COMBINATIONS OF ONES AND ZEROS until it gets to -- 11001001 -- then the SCREEN LOCKS.

RIKER

That's the file. It'll work now.

They exchange a visual equivalent of a High Five.

86 CONTINUED:

PICARD
Well done, Will. Now access the file and start the transfer.

Riker attempts to do just that. Again the CRT REPAINTS, and this time it's filled with GIBBERISH.

RIKER
So much for that idea.

PICARD
Let me get on the other position. The Bynars always work in pairs, perhaps that is also required.

Now together they input the information. There is a pause. Both think it's not working -- then the SCREEN LOCKS, the LIGHTS DIM, the computer HUMS and starts PUMPING OUT tons of binary info.

87 OMITTED

88 INT. - BACK TO MAIN BRIDGE (OPTICAL)

In the dim light, Riker and Picard watch as the CRT Screen whips through the files being dumped on Bynaus.

PICARD
It appears to be successful. The system has started up -- a resident diagnostic program is running. Their system is incredible.

The Bynars on the bridge begin to REVIVE.

ZERO ONE

You...

ONE ZERO

... did it.

As Picard and Riker watch, the Bynars continue to regain their strength. Bynar One Zero and Zero One, go to a computer panel and verify that the transfer of information is being accomplished efficiently. The bridge lighting returns to normal.

ZERO ONE

(showing relief and happiness)

... our world is...

88 CONTINUED:

ONE ZERO

(... and happiness)

... reactivating.

ZERO ONE

Our people...

ONE ZERO

... express their gratitude.

ZERO ZERO

... We will return to...

ONE ONE

... your Starbase for whatever...

ZERO ZERO
... punishment your system...

ONE ONE
... requires of us.

PICARD
Why didn't you just ask for our help?

The four of them communicate quickly between themselves.

ZERO ONE
You might have...

ONE ZERO
... said no.

RIKER
But there was a very good chance we would have said "yes."

ZERO ZERO
Our need was too great...

ONE ONE
... to risk rejection.

PICARD
So you stole it.

88 CONTINUED: (2)

RIKER

Their reason is part of their binary thinking -- for them there are only two choices -- one or zero -- yes or no.

PICARD

No one's been hurt. They accomplished their objective. They have their world back in order, and we have our ship.

Picard takes the position at the Conn.

PICARD

(continuing)

It's been some time since I had the Conn.

He taps in the coordinates.

PICARD

(continuing)

But, not to worry, Number One you're in good hands. Starbase 74 -- at warp two.

He taps in the speed.

PICARD

(continuing)

Engage.

Riker looks on with a smile.

PICARD

(continuing)

Under complete control.

88A EXT. SPACE - ENTERPRISE ENTERING STARBASE (OPTICAL)

The ship APPROACHES, then DOCKS. (As before.)

88B INT. STARBASE CONTROL

The crewmembers of the Enterprise watch with elation as their ship REDOCKS.

88C INT. MAIN BRIDGE

Both turbolift doors OPEN and the crew POURS ONTO the bridge. Beverly, Wesley, Geordi, Data, Tasha and Worf ENTER and gather around Riker and Picard.

PICARD
We are all right, everything is fine. Now -- I want a complete check of all systems and divisions.

TASHA
What about the Bynars?

She indicates the four Bynars gathered together off to one side.

PICARD
Turn them over to Quinteros.
(to the Bynars)
There will be a hearing.

ZERO ONE
We understood that...

ONE ZERO
... would happen.

RIKER
That being the case -- permission to leave the bridge.

PICARD
Permission granted.

89 INT. HOLODECK

Riker is at the computer panel. Riker punches in the code.

COMPUTER
Program entered - you may enter the Holodeck.

Riker ENTERS. The scene is the same. "Minuet" is at the table. Riker is very relieved. Her face is turned away -- she is motionless and will be until Riker sits down.

90 ANGLE ON TABLE

Riker sits down.

RIKER
What's a knockout like you doin' in a computer-generated joint like this?

The woman turns -- she looks a lot like Minuet -- but

it is clearly not Minuet.

91 RIKER

The disappointment etched on his face.

RIKER
You're not Minuet.

92 INT. MAIN BRIDGE

Riker ENTERS and CROSSES to the Ops position.

RIKER
She's gone. I tried variations of the program, others appeared, but not Minuet.

PICARD
Maybe that too, was part of the Bynar's program. Some relationships just can't work.

RIKER
(he can agree intellectually, but emotionally it's not easy)
Yes... probably true... but, she will be difficult to forget.

93 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

As she heads AWAY.

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Home Soil"
#40271-117

Story by
Karl Geurs & Ralph Sanchez
and
Robert Sabaroff

Teleplay by
Robert Sabaroff

Directed by
Corey Allen

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3RD REV. FINAL DRAFT

DECEMBER 2, 1987

STAR TREK: "Home Soil" - 12/2/87 - CAST

STAR TREK: THE NEXT GENERATION
"Home Soil"

CAST

PICARD	KURT MANDL
RIKER	ARTHUR MALENCON
BEVERLY	LUISA KIM
DATA	BJORN BENSEN
TROI	
TASHA	
WORF	
GEORDI	
WESLEY	
ENGINEER (FEMALE)	

Voice-Over
COMPUTER VOICE
TRANSLATOR VOICE
TRANSPORTER CHIEF

STAR TREK: "Home Soil" - 12/2/87 - SETS

STAR TREK: THE NEXT GENERATION
"Home Soil"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM VELARA III
MEDICAL LAB
LUISA'S QUARTERS
CORRIDOR BY MEDICAL LAB DOOR

ENGINEERING
OBSERVATION LOUNGE

TERRAFORMING BASE
CORRIDOR OUTSIDE HYDRAULICS ROOM
HYDRAULICS ROOM
MAIN CONTROL ROOM

STAR TREK: THE NEXT GENERATION
"Home Soil"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE - VELARA III IN B.G.

The ship is ENTERING a parking orbit of the yellow-ochre, featureless planet.

PICARD (V.O.)
Captain's log, stardate 41463.9. We are mapping the Pleiades Cluster which has many young planets and we've been asked by the Federation to visit a group terraforming Velara III, which

we would very much like to see.
Communications have been erratic
and there is some concern about
their welfare.

2 INT. MAIN BRIDGE (OPTICAL)

PICARD, RIKER, DATA, TROI, TASHA, GEORDI and WORF --
at their respective stations -- all study Velara III
on the Main Viewer. As Velara III SETTLES INTO PLACE
on the Main Viewer:

GEORDI
Entering standard orbit -- now.

PICARD
It takes special people to live
in such desolation.

TROI
Visionaries, who don't see this
planet as it is, but as it will
be.

RIKER
I've always wanted to see
terraforming in operation.

PICARD
Hailing frequency, Lieutenant Yar.

2 CONTINUED:

TASHA
Hailing frequencies open, sir.

PICARD
Velara III base, this is Captain
Picard of the starship Enterprise.

No response.

PICARD
(continuing)
Lieutenant Yar... ?

TASHA
No equipment malfunction on either
end, sir. They are receiving.

PICARD
Velara III, this is the Enterprise.
Come in please.

Still nothing. Some tense glances among personnel.

GEORDI
(after a beat)
Maybe nobody's home.

3 ANGLE ON MAIN VIEWER (OPTICAL)

ZOOM IN until WE CAN MAKE OUT the ribbed dome of the Terraforming Station.

DATA
We are sensing life-forms, sir.

PICARD
(concerned)
Velara III, do you copy?

Then the IMAGE of PROJECT DIRECTOR KURT MANDL APPEARS, somewhat disheveled. He is Picard's age, and appears to be taken off guard. He could be of German decent, somewhat stiff.

MANDL
Velara Base to Enterprise. Uh... yes, Captain. Director Mandl here. Sorry for the delay. We weren't expecting visitors.

4 ANGLE ON TROI

just enough to ESTABLISH that a small alarm bell is ringing, but not enough for a comment.

5 INT. MAIN BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

PICARD
Terraform Command has asked us to see how you were getting along.

MANDL
... We were a little behind, but we're back on schedule.

6 CLOSE ON TROI AND PICARD

watching and listening intently.

TROI
(quietly)
We alarm him for some reason.

PICARD

(a pause)
Your staff is all well, I presume, Director?

MANDL
Understandably tired. We're all working very hard, Captain.

PICARD
Is there anything we can do to help?... You and your staff are welcome aboard for a change of scene and some rest. We have some Holodecks you might enjoy.

MANDL
No disrespect, sir, we can't afford to take the time.

Troi touches Picard, indicating he should CLICK OFF. Picard DOES SO.

TROI
His fear is escalating.

6 CONTINUED:

MANDL
If you'll excuse me, I must get back to work.

TROI
I sense deliberate concealment, sir.

Picard takes it in, concerned.

7 FEATURING PICARD -- INCLUDE VIEWSCREEN (OPTICAL)

While Picard delivers the following, Mandl seems distracted.

PICARD
(to Troi)
Of what?

TROI
I don't know, but it's intense.

Picard nods and CLICKS BACK ON.

PICARD
We've heard so much about your remarkable achievements in terraforming, that my staff would very much appreciate looking around.

MANDL
(hesitant)
... It's not really the best time. We are at a critical phase just now.

PICARD
We do not require any special attention.

MANDL
(softer)
I'm trying not to be rude, sir, but it would be inconvenient just

now.

Pause. Troi signals Picard to CLICK OFF again.

7 CONTINUED:

TROI
He's concealing something and it's more than just being too busy. Your announcement about coming down has pushed him almost to the point of panic.

PICARD
Whether he wants us or not...
(touching his com)
Director Mandl, unless you are absolutely refusing permission for us to land on your station, please prepare to receive my away team.

MANDL
(curtly)
As you wish.

Riker, Tasha, Data and Geordi rise and head for the door. Worf and another crewmember replace Data and Geordi.

PICARD
Stay on your toes, Number One. Counselor, perhaps you should go along. A man this tense is unpredictable.

Troi rises and JOINS the away team.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit.

9 INT. TERRAFORMING BASE (OPTICAL)

Riker, Data, Geordi, Troi and Tasha BEAM IN.

Present in the room are ARTHUR MALENCON, LUISA KIM and BJORN BENSEN, Hydraulics Specialist, Biosphere Designer and Chief Engineer, respectively. Expecting the visitors, Malencon, and Bensen are guarded. Luisa on the other hand is friendly and open.

LUISA
Welcome to Velara III. Remember it as it is now, because in a couple of decades you won't recognize the place.
(steps foward)
Luisa Kim. Gardener of Edens.

RIKER

Commander William Riker, USS Enterprise. This is Lieutenant Commander Data, Counselor Troi, Lieutenant Yar and Lieutenant La Forge.

The other two members of the terraforming team reluctantly move forward -- both are tense.

LUISA
This is Bjorn Bensen, Chief Engineer, and Arthur Malencon, our Hydraulics Specialist,

Bensen steps over to Data. He looks him over.

BENSON
An android.

Data nods.

TASHA
And third in command of the Enterprise.

9 CONTINUED:

After a look of suprise, Bensen takes Data's offered hand and examines both sides of it, as if he's checking out a new piece of remarkable equipment.

BENSEN
Where were you manufactured -- are there others like you?

DATA
Both matters are subjects of protracted discussion.

BENSEN
Remarkable.

Bensen turns and joins Malencon at their work. The team members take in their surroundings. We are in a twenty-fourth century power and hydraulics facility, more square-cut and mechanical than the Enterprise. Large, working machinery, on which "the bolts show." The computers are more heavy duty and their jumper cables show. This room is the hub of the operation, with corridors and doors leading off in four different directions. Beneath it all is the LOW RUMBLE of HYDRAULIC EQUIPMENT at work.

LUISA
We don't get visitors. It's exciting to have you here.

RIKER
We weren't sure how we would be received. Director Mandl seemed less than enthusiastic about our interest.

LUISA
(warmly)
I should apologize for him. We are at a critical phase. Usually he's quite charming.

Riker returns her smile.

RIKER

We'll stay out of your way, it's just that we've never seen a terraforming station, and couldn't resist the opportunity.

9 CONTINUED: (2)

LUISA
How much do you know about the process?

DATA
The theories -- the reports -- but nothing firsthand.

LUISA
Oh, wonderful. Then let me show you around.

As she turns and leads them to a screen, Troi moves to Riker.

TROI
(sotto voce)
The other two are as veiled and secretive as Mandl, but she is not.

10 ANGLE TO INCLUDE LUISA'S SCREEN (OPTICAL)

As the away team watches, the screen SHOWS a lifeless, uniformly brown, dead planet.

LUISA
What we're doing is so exciting,

so -- inspiring. We take a
lifeless planet and little by
little transform it into an
M-class environment, capable of
supporting life. Terraforming
makes you feel a little godlike.
(beat)
Is that a terribly arrogant thing
to say?

DATA
Not at all. It is accurate.

11 INTERCUT

with REACTIONS and COMMENTS of the away team. During this, Luisa seems attracted to Riker.

11 CONTINUED:

LUISA
The first phase is selecting the
planet. That's very important.
It must have the right mass and
gravity, the correct rate of
rotation, and a balanced day and
night. The planet must also be
without life or having the
prospect of life delveloping
naturally. The Federation makes
that decision. Then...
(she pauses a beat for
emphasis)
... we take over.

Riker and the others are taken by her ingenuous enthusiasm.

LUISA
(continuing)
What you see here -- this station -- is Phase Two. Phase Three involves the water. Usually we create basins, using hydraulic landscaping, but the water on this planet is subsurface, and extremely high in salt content. We are just about to begin pumping and filtering that water, removing the salt, oxygenating and replacing. Next we introduce micro-organisms, and when the process is complete...

Her screen now SHOWS several large separated areas of green. The away team exchange looks of admiration.

LUISA
(continuing)
... eventually, we'll have a lush, arable, biosphere.

While this goes on, Data's attention is caught by Malencon.

RIKER
You make it sound poetic.

LUISA
(brightly)
I think it's the best occupation in the universe.

11 CONTINUED: (2)

Data CROSSES to Malencon's work station and glances at his blueprints.

12 ANGLE - DATA AND MALENCON

Malencon is working near a computer screen FILLED with hydraulics plans -- pipes, sprayers, probes, plans for channels, rivers and bays. Geordi STEPS UP beside him.

DATA
The efficiency of your hydraulic landscaping is elegant.

How could Malencon not be flattered?

MALENCON
It isn't yet -- but it will be. Right now, I'm disturbed by erratic power surges in several of the servomechanisms that control the hydraulic probes.

GEORDI
Could it be the increased conductivity caused by the high saline content?

MALENCON
(with the enthusiasm of one scientist to another)
That was my first thought, but..

Bensen puts a cap on the conversation.

BENSEN
Arthur.

Malencon catches himself.

BENSEN
(continuing; curtly)
We checked that out. That wasn't it.

13 TROI AND RIKER

They exchange a glance at this behavior.

14 ANOTHER ANGLE

as Mandl ENTERS the room.

MANDL
I'm Director Mandl. I am sorry about being so abrupt during our initial contact, being isolated one tends to forget the social graces. Are you seeing everything you want?

TROI
What you are doing here is miraculous.

MANDL
What we are doing here is working

on a difficult, demanding timetable, and there will be no miracle unless Malencon gets the hydraulic probes back on line. We are set to step up to full conversion, immediately.
(crisply; to Malencon)
Shouldn't you be in the hydraulics chamber, Arthur?

Malencon is caught off guard.

MALENCON
Now?

15 TROI

She picks up on the tension.

16 MANDL

He steps toward Malencon for emphasis.

MANDL
Yes.

MALENCON
(rising, nervous)
All right, Kurt.

Malencon HURRIES OUT.

17 ANOTHER ANGLE

Troi and Riker exchange a glance at this behavior.

indicating Malencon's computer screen.

GEORDI
That must be the master subsurface pump. Impressive.

DATA
(indicating another area on the computer screen)
This is interesting. How the water table is a thin ribbon between the sandy surface layer and the rock below.

GEORDI
And it follows the contour precisely.

DATA
(nodding)
Which would require extreme precision from the probe controls.

Mandl ENTERS SHOT, on guard as he hears this. He goes to the computer and calls up another program.

MANDL
Here's something which should interest you. The vegetation graphs are really the key element to successful terraforming.

CAMERA BACK as everyone steps closer to look, except Troi.

RIKER
Incredible. It's planned month by month, decade by decade.

MANDL
Every single thing we do is specific and exacting. You see grand, romantic concepts. I see unyielding rock under an ocean of sand.

19 ANGLE - TROI

She suddenly registers a severe emotional shock.

TROI
(overlapping, alarmed)
Commander... !

as all hear the alarm in her voice. Her internal sensors are scanning the facility.

RIKER
What is it, Deanna?

Her face suddenly registers emotional shock.

TROI
(almost in pain)
Malencon. He's in trouble.

A perception immediately followed by a WARNING SIREN and the o.s. SOUND of LASER BLASTS. Reactions. Riker is first OUT of the room, FOLLOWED by Data, Geordi and Tasha. Mandl is NEXT, FOLLOWED by Troi. Bensen and

Luisa, exchanging a look, BRING UP THE REAR.

20 INT. CORRIDOR - OUTSIDE HYDRAULICS ROOM

The o.s. LASER BLASTING is LOUDER, accompanied by SHOUTS and CRIES of PAIN by Malencon on the other side of the closed door. ANGLE ADJUSTS as Riker and the group CONVERGE ON the sliding door. Riker tries the handle -- locked. He alone... and then he and Data pull at the handles -- no go. Mandl SQUEEZES UP.

RIKER
Can you open it?

Mandl presses the auto-decoder pad, tries the door. But it still won't open.

MANDL
It's jammed.

TASHA
Let me try.

The o.s. SCREAMS STOP. The LASER BLASTS CEASE. Reactions: "Is the threat over?" Troi looks sad.

TROI
We're too late.

Mandl tries the auto-decoder pad again, and this time the door OPENS.

21 INT. HYDRAULICS ROOM - MANDL'S POV

The central monitoring column, from which laser arms

extend and sink laterally into the "surround," has been trashed. On the floor is the equally trashed body of Arthur Malencon.

22 REVERSE ANGLE

as folks CROWD INTO the doorway. Mandl has a look of fear etched across his face. Luisa, very emotional, covers her eyes, turns away. Bensen is sick. Our away team looks from the body on the floor to Mandl back to the body. Tasha stares at Mandl.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. SPACE - ENTERPRISE (OPTICAL)

In orbit.

PICARD (V. O.)
Captain's log, supplemental. What began as a routine visit to the Federation group terraforming Velara III has become a serious situation. Arthur Malencon, the hydraulics engineer, has been killed in an extraordinary accident.

24 INT. TERRAFORMING BASE - HYDRAULICS ROOM

as before, with Malencon's body. PAN the mess of twisted metal until WE SETTLE on the doorway where Data waits with the others, except for Geordi and Bensen.

PICARD'S COM VOICE
Situation report, Number One.

RIKER
(tense, trying to save a life)
For safety reasons, we're shutting off all power to the hydraulics room before entering to recover the body. Then we'll beam him up to Sickbay, but from the look of his wounds, it's probably hopeless.

PICARD'S COM VOICE
Keep me informed.

GEORDI'S COM VOICE
Data... ?

Data taps his communicator.

DATA
Go ahead, Geordi.

25 INT. MAIN CONTROL ROOM/HYDRAULICS ROOM
(INTERCUT AS DESIRED)

Geordi stands before an array of computer panels

examining a display SHOWING the FLOW CHART of the operation, AND a DIAGRAM OF THE CROSSED-HUB LAYOUT as Bensen works some controls, then nods to Geordi.

BENSEN
All set.

GEORDI
We have your section powered down now. Bensen has locked the master servomotor drive system. It should be safe in there now.

TASHA
I'm going in.

DATA
I will go with you.

Data and Tasha ENTER the room, moving to Malencon's body. She quickly affixes a communicator to the body, touches it, says:

26 CLOSE ON TASHA AND BODY (OPTICAL)

TASHA
Transporter Room, this is Lieutenant Yar. Two to beam up to Sickbay.

Concerned to get the body to Sickbay as soon as possible, she waits as she and the body DEMATERIALIZE.

27 BACK TO DOORWAY (OPTICAL)

LUISA
I want to go. We should be with

him.

(to Mandl)

Kurt, please come too.

Mandl shows reluctance, but, seeing the looks on everyone's faces, he acquiesces. Riker touches his com.

27 CONTINUED:

RIKER

Transporter Room, this is Commander Riker. Beam up four at my coordinates.

Luisa, Mandl, Troi and Riker DEMATERIALIZE. Data now moves into the room proper, prying his way through the wreckage.

DATA

(on com)

I have seen malfunctions, but this is unprecedented. Almost as if the laser drill attempted to tear itself apart.

BENSEN

(off Geordi's look)

I can't explain it.

DATA

(into com; reflecting)

The laser blasts seemed to end when the yelling stopped.

Data goes to the room's computer control console.

BENSEN'S COM VOICE
Maybe Arthur stopped it -- only not in time.

DATA
Not possible.

GEORDI'S COM VOICE
Then what are you suggesting?

Data studies at the control panel.

DATA
Uncertain.
(to Geordi)
Geordi, would you please return power to the control console in this room. I want to reactivate the program.

Geordi and Bensen do as requested, systematically toggling a bank of switches. (END INTERCUT)

28 DATA'S ANGLE - CONSOLE

A localized panel LIGHTS UP. Data pushes buttons. The laser drill begins its normal functioning. Data watches it for a beat as it systematically blasts into the bore holes. He then turns his attention back to the console.

DATA
(into com)

I am running the base drilling program.

29 ANGLES - VARIOUS (MECHANICAL EFFECTS) (OPTICAL)

While Data is preoccupied with the computer program, the firing head on the laser drill, lifts and turns -- no longer sighting down the bore holes -- it is now taking dead aim on Data. The NOISE from the arm alerts Data who TURNS and DODGES the BLAST which it WHISTLES BY his ear. Again IT FIRES.

DATA

Servos OFF!

30 INT. MAIN CONTROL ROOM

Geordi and Bensen scan the panels. Nothing in here has changed.

BENSEN

They are off!

GEORDI

Data, what's happening?

DATA'S COM VOICE

Too much to explain.

31 OMITTED

32 INT. CORRIDOR

Geordi and Bensen RUN toward Data's location hearing the SOUND of LASER BLASTS. Geordi touches the Communicator.

GEORDI
La Forge to Enterprise. We have a problem!

33 INT. CORRIDOR - OUTSIDE HYDRAULICS ROOM

The door is closed as Geordi and Bensen RACE TO it.

GEORDI
Open the door!

DATA
STAY OUT! It is under control.

WE HEAR THRASHING, BLASTING, CLATTERING, sounding like a battle skirmish. WE PLAY OFF the REACTIONS of Geordi and Bensen. They look at each other, astonished, unable to comment. Suddenly -- SILENCE.

GEORDI
Data --

For a beat there is no answer. Then the door OPENS.

34 INT. CORRIDOR - HYDRAULICS ROOM DOOR

Geordi ENTERS, FOLLOWED by Bensen, happy to see Data in good shape.

GEORDI
Are you injured?

DATA
No.

34A BENSEN'S POV INTO HYDRAULICS ROOM

He has eyes only for the wreckage that was once sophisticated equipment.

34B BACK TO SHOT

BENSEN
A year's work destroyed!

DATA
I had no choice.

PICARD'S COM VOICE
Away team report now! What is happening?

35 INT. ENTERPRISE - CAPTAIN'S READY ROOM

Picard, Tasha and Geordi are staring at a perfectly calm Data. Mandl stands in a corner.

35 CONTINUED:

DATA
(to Picard)
... We were attempting to trace the source of the malfunction when it attacked me.

MANDL
How much more of this fantasy must I listen to?

PICARD

None at all, Mr. Mandl. Until this is sorted out, I've provided temporary quarters for you and your crew. I suggest you use them.

MANDL

You're overstepping your authority, Picard! You have no right to interfere.

PICARD

An attack on one of my crew gives me the right, Mr. Mandl.

MANDL

I have a schedule to meet!

PICARD

Your schedule is on hold, until I have a satisfactory explanation of what happened.

Mandl, seeing that argument is useless, turns to exit. Picard stops him with:

PICARD

(crisp)

Director Mandl. Wait.

(to Tasha)

Escort the director to his quarters.

TASHA

Aye, sir.

Mandl and Tasha EXIT.

PICARD
Proceed with your report.

35 CONTINUED: (2)

DATA
It would appear that the laser drilling systems had been reprogrammed.
(beat)
As soon as its memory bank received power, it turned itself on and went after me. Fortunately, I was able to cope with it.

GEORDI
(bank shot)
Not by much, from what I saw.

DATA
I believe it was programmed to destroy any person moving in that room.

PICARD
Speculation or certainty?

DATA
Certainty.

GEORDI
It would have required the talents of a master programmer.

DATA

But it was done.

PICARD

Then the question is not who, because obviously it was one of the three remaining terraformers. The question is why. What are they hiding? What is so important it could make one of them, or all of them desperate enough to take a life?

GEORDI

Shall I have them brought in, sir?

PICARD

Not yet.

Picard rises and they FOLLOW him to:

36 INT. ENTERPRISE - MAIN BRIDGE

as they RETURN FROM the Ready Room. Riker, Tasha, Troi and Worf at their stations. BEVERLY is also present.

PICARD

Doctor Crusher?

BEVERLY

Malencon never had a chance. The injuries were too severe, the damage too extensive.

Picard nods sadly.

RIKER
The entire Velara III facility has been powered down, Captain.

WORF
We've just completed a remote power feed to the life support systems.

PICARD
Good. Data, I want you and Geordi to return for a more careful inspection.

DATA
What are we to look for, sir?

PICARD
Evidence of tampering, negligence, sabotage... whatever. I don't know, but the answer's there, on the planet.

Data and Geordi EXIT.

PICARD
(continuing)
Tasha, I'd like you to provide Counselor Troi and me with complete personnel files on our three guests. Psych profiles, training, everything. I'm looking for motive, intent... the psychological capacity to commit one murder and attempt another.

TASHA

Aye, sir.

36 CONTINUED:

Tasha turns to the aft station.

PICARD

(continuing, to Riker)

It seems we've become policemen, Number One.

Riker reacts, not enjoying the forecast.

37 INT. HYDRAULICS ROOM (OPTICAL)

DIM interior ILLUMINATION filters in through the translucent dome. Data and Geordi MATERIALIZE among the apparently inert junk. They move cautiously at first, but everything does seem to be inert.

38 VARIOUS ANGLES

as Data probes among the junk. Then, eventually, he examines the opening to the tubular tunnel which had been occupied by one of the sensor arms.

39 POV - SMALL FLASHES

It doesn't last for more than half a second at a time, but something about the size of a rice grain BLINKS several times.

40 ANGLE - DATA

Unaccustomedly startled, he draws back. He looks around to make sure nothing else is happening. Then, he gets close and looks again. ANOTHER BLINK or two. He scans the little thing with his tricorder. Nothing. Shaking his head, he touches his communicator.

DATA
Geordi. I need some visual assistance.

41 ANOTHER ANGLE

as Geordi JOINS him. Data indicates the "rice grain," BLINKING in a rapid, non-repetitive pattern, looking like HIGH SPEED MORSE CODE in LIGHTS, with pauses and breaks, like language syntax.

41 CONTINUED:

GEORDI
What is it?

With a very puzzled look at Data and the lights and back again, Geordi applies his Tricorder.

GEORDI
(continuing)
Inorganic. Nothing but basic elements. No carbon... sandy texture... But the flashes are almost... musical. I see color variations and rhythms which are like a melody.

DATA
Speculation. Could it be alive?

42 CLOSE ON GEORDI

stunned. He looks down at the FLASHING LIGHT.

GEORDI
How could it be alive? It's inorganic.

DATA
Whatever this is, it could be what they are covering up -- and the reason someone killed Malencon.

As though in answer, the "rice grain" BLINKS FASTER, and in a fancier pattern than ever. Off Geordi's and Data's reactions, WE:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit.

PICARD (V.O.)

Captain's log, supplemental. On my order, Data's startling discovery of a possible indigenous and inorganic life-form -- something hitherto thought impossible...

44 INT. ENTERPRISE - MEDICAL LAB

Beverly is preparing an elaborate scan, its object being the contents of a basketball-sized, transparent bell jar, anchored to a stable base, on a platform under a scanner.

PICARD (V.O.)
(continuing)
... has been beamed aboard so that its true nature might be uncovered.

WESLEY hovers over her shoulder, as do Picard, Data, and Geordi.

45 ANGLES

From the BLINKING CONTENTS OF THE SPHERE, WE RECOGNIZE Data's discovery. The BLINK is rapid, like a visual hum. They crowd around.

46 BEVERLY

She lowers the overhead device until it covers the bell jar.

BEVERLY
(to Computer)
Activate.

There is a pause as the device is activated.

46 CONTINUED:

BEVERLY
(continuing; to group)
Let's be sure of what we have here.
(to the scanner)
Is the sample organic?

COMPUTER VOICE
Negative carbon. Negative known life components. Substance inorganic.

DATA
Recheck analysis.

COMPUTER VOICE
Rechecking... Analysis verified. Not organic.

BEVERLY
Magnify to screen.

Beverly and the others glance up to a screen situated atop the scanner (WHICH WE CANNOT YET SEE) as the machinery responds to her commands.

BEVERLY
(continuing)
Magnify -- factor rate five.
(beat, and:)

Hold surface. Rate ten.
(beat, and:)
Hold.

Everyone leans in for a closer look.

47 POV - THE SCREEN

WE SEE A NETWORK of tiny BEAD-LIKE THINGS, connected by a WEB, like the synaptic structure of brain tissue. This structure SPARKLES DAZZLINGLY as energies flow along its "CIRCUITRY." We have isolated about FIVE OR SIX OF THE "BEADS."

PICARD (O.S.)
What are we looking at?

WESLEY (O.S.)
It's really beautiful. Whatever it is...

A HUMMING SOUND BUILDS... then LEVELS OFF.

48 BACK TO SCENE

as all react to the sound.

PICARD
(rhetorically)
What's causing that hum?

BEVERLY
Computer, what is the magnification?

COMPUTER VOICE

Twenty five thousand diameters
and holding.

BEVERLY
Analysis. The pattern of the
flashes.

COMPUTER VOICE
Not random or repetitive or
sequential. Pattern not
recognized.

BEVERLY
What is the source of the flashes?

COMPUTER VOICE
Unable to specify. Theoretically
not possible from this substance.

BEVERLY
Disregard incongruity and theorize
as to source?

Pregnant pause, and:

COMPUTER VOICE
Life.

On the collective "take," especially from Data:

49 INT. CAPTAIN'S READY ROOM

Picard is already verbally engaged with Mandl. Riker,
Troi and Tasha are in the b.g.

MANDL
What do you mean a life-form?!

What life-form?! A Federation recon expedition certified Velara III lifeless.

49 CONTINUED:

PICARD
Understandable, given this particular life-form's novel nature.

MANDL
And just what is that nature?

PICARD
Doctor Crusher is still making her determination.
(beat)
I presume you know the Prime Directive, Mr. Mandl.

MANDL
Are you saying I knowingly defied it?

PICARD
I don't know. But I intend to find out.
(level beat)
You're a man obsessed with what he does. Who knows what an obsessed man would do to keep going? Kill, perhaps?

MANDL

(exploding:)
I create life! I don't take it!

Mandl STORMS FROM the room. Tasha FOLLOWS him. A pause, and then:

PICARD
What do you think?

RIKER
You hit him pretty hard, Captain.

PICARD
Counselor?

TROI
It was useful.
(to Picard)
I felt two levels. He knew about the life-form. The idea of murder seemed to shock him. I couldn't tell if it was the whole idea, or just being accused of it.

49 CONTINUED: (2)

PICARD
What about his file, Lieutenant Yar? Could he have accomplished the reprogramming that Data says took place?

TASHA
Mandl holds advanced degrees in Computer Science as well as

Artificial Intelligence. It's possible.

PICARD
What about the others? Including the victim.

TASHA
Only the victim had the required expertise. But Malencon did work where the... whatever-it-is... was found. Trying to suppress that knowledge would be motive for murder... if Mandl were obsessed enough.

TROI
Terraformers are often obsessive. It goes with the career profile.

RIKER
How do you read the designer?

TROI
Possessed of a highly abstracted reality. Lovely visions, little data.
(smile)
You might do better than I.

50 INT. LUISA'S QUARTERS

She is lying on her sofa, her arm over her eyes. She wears a tasteful robe. There is a gentle KNOCK on the door. She seems not to hear it.

RIKER (O.S.)

Luisa... are you all right?

She seems reassured by his voice. She sits up and wipes away the tears the arm had been covering.

50 CONTINUED:

LUISA
(flatly)
It isn't locked.

Riker ENTERS.

RIKER
Mind a visitor?

She shakes her head and indicates a comfortable seat. He sinks into it. She looks at him, on the edge of hysteria. Just the edge. She is about to become either the world's greatest liar or its greatest innocent.

LUISA
Is it true... did you really find a life-form?

RIKER
It's still being debated in some quarters. But I think so, yes.

LUISA
What's it like?

RIKER
We have nothing to compare it to,

but it's microscopic... seems
colonial... simple... and
inorganic.
(gentle)
That's why the recon scouts missed
it. This one wasn't your mistake.

She rises and faces him.

LUISA
Everything I've worked for is
falling apart.

She starts to cry.

RIKER
It's very beautiful. I'll arrange
for you to see it, if you like.

She forces a softening on herself, returns his gaze.

LUISA
Perhaps later.

He nods warmly, and EXITS.

51 INT. MAIN BRIDGE - ANGLES (OPTICAL)

Picard, Worf, Tasha, Troi. Other crewmembers filling
in for Data and Geordi. The MED SCANNER SCREEN IMAGE
is on the Main Viewer. All those who haven't yet seen
it are having their minds appropriately blown.

BEVERLY'S COM VOICE
Captain, this is Doctor Crusher.

I think you'd better come to the Medical Lab.

52 INT. MEDICAL LAB

Data, Geordi, and Beverly are working with the analytical apparatus. Wesley watches. Picard ENTERS. Data and Geordi are peering into the bell jar.

PICARD
What is it?

BEVERLY
Geordi observed movement.

GEORDI
It's not exactly movement, it's a shift in the energy pattern.

DATA
Without external influence.

WESLEY
Couldn't coordinated static charges promote the shift?

Data registers intrigue at the thought.

DATA
Yes, if any were present in the jar, but none is.

Geordi suddenly reacts to something he alone is seeing.

GEORDI
It's changing.

They all move close to the Jar. Their faces almost right against it.

PICARD
I can't see any difference.

52 CONTINUED:

GEORDI
The infrared range is increasing.

Picard glances at the scanner screen.

53 POV - SCANNER SCREEN

It's BRIGHTER. The surface starts to OSCILLATE.

54 ANGLE - GROUP AROUND BELL JAR

As they move still closer -

55 ANGLE - BELL JAR (OPTICAL)

The "rice grain" EMITS a bright LIGHT which fills the lab. Geordi seems almost blinded.

COMPUTER VOICE
Warning. Input overload. Input overload.

The COMPUTER VOICE ZAPS OUT. The HUM from the container gets slowly LOUDER.

56 ANGLE - OUR PEOPLE

REACTING to the increasing hum.

DATA
It is projecting an energy field!

GEORDI
And it's increasing!

The BRIGHT LIGHT denies a chance to clearly see the contents of the bell jar, but:

57 THE SCANNER SCREEN

is now completely FILLED WITH a SPARKLING CHAOS. The ROOM LIGHT shows PATTERNED INTENSITY CHANGES.

58 BACK TO SCENE

Beverly is alarmed.

59 CLOSE POV - BELL JAR CONTAINER (OPTICAL)

The WHITE LIGHT DIMINISHES enough to REVEAL the SINGLE GRAIN HAS BECOME TWO SMALL GRAINS, joined like Siamese twins.

60 BACK TO SCENE (OPTICAL)

DATA
Only life can replicate itself, Doctor. Inorganic or not, it is alive.

BEVERLY
Activate quarantine field.

A tinted FORCE FIELD attempts to SURROUND THE CONTAINER, at her command. Then the field weakens, its GLOW DIMMING as the LIGHT from the Siamese grains BRIGHTENS. It then REVERSES, as the force field attempts to assert itself.

BEVERLY
(continuing)
Quarantine field full!

It stabilizes for a moment, then the quarantine field slowly DIMS.

BEVERLY
(continuing; more imperative)
Full shield backup!

COMPUTER VOICE
Translation request being patched.

PICARD
Translation? From whom?

BEVERLY
Evacuating lab.

As they EXIT, WE HEAR:

COMPUTER VOICE
Full shield backup in place but weakening... translation grhjkj wljkdh...

60 CONTINUED:

WESLEY
What's going on with the translator circuit?

61 INT. CORRIDOR - MEDICAL LAB DOOR

as it SLIDES CLOSED. Beverly, Data and Geordi look at each other. Picard touches his communicator.

PICARD
(into communicator)
bridge, this is the captain. Request emergency power to increase lab quarantine seal...

62 INT. MAIN BRIDGE - CONTINUOUS

Riker turns to Worf:

RIKER
Do it, Mister Worf.
(into com)
What's the nature of the problem, Captain? We've lost visual.

PICARD'S COM VOICE
We have confirmed Data's discovery is life, but more than that - it is intelligent.

RIKER
How do you know?

PICARD'S COM VOICE
(beat, and:)

It has just taken possession of the Medical Lab.

62A INT. CORRIDOR - MEDICAL LAB DOOR

PICARD
Because it's trying to communicate with us!

Riker and the rest REACT as we:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

PICARD (V.O.)
Captain's log, supplemental. We are attempting to deal with the aggressive inorganic life-form which Data brought up from the planet. It has taken over the Medical Lab, and is apparently attempting to communicate with us.

64 INT. ENTERPRISE - MAIN BRIDGE

Picard, Riker, Worf, Geordi and Troi are at their stations. Other crewmembers fill in at the other posts. Beverly and Data standing by.

WORF
It generates enough energy to interfere with surrounding systems.

PICARD
Mr. La Forge -- can we see into the lab yet?

GEORDI
Negative, Captain. But, reducing backup to the quarantine seal might help.

PICARD
(to Beverly)
Doctor?

BEVERLY
I wouldn't.

PICARD
Continue backup to shield, Lieutenant.

TASHA'S COM VOICE
Director Mandl and the others are in the Observation Lounge as you requested.

64 CONTINUED:

PICARD
Counselor, I'll need you.
(to Riker)
You have the bridge, Number One.

65 INT. OBSERVATION LOUNGE

Seated around the table are Mandl, Luisa, and Bensen. Tasha stands at the door and steps aside to permit Picard's and Troi's ENTRANCE as Picard takes control of the room.

PICARD
(to Mandl)
What do you know of this life-form?

The mention of "life" gets curious reactions from Bensen, Luisa and Mandl.

MANDL
Nothing.

PICARD
You knew of its existence.

Mandl returns Picard's stare.

MANDL
Yes.

LUISA
(shocked)
Is this true?
(turning on Mandl)

You knew there was life on Velara III?

MANDL
(hot)
I knew there were random energy patterns -- I knew that. But that's not life. Not by any definition I have ever heard.

PICARD
But, you tried to hide that knowledge from us.

65 CONTINUED:

MANDL
They're meaningless silicon crystals, which rebroadcast sunlight. This is absurd.

PICARD
They are not only alive but they have intelligence.

Mandl is stunned.

MANDL
Why do you say that?

PICARD
They're trying to communicate with us.

MANDL
(astounded)
Communicate with you?

PICARD
I need information, now. When did you first see them? What were they doing? Why did you think they were alive?

Mandl hesitates. Bensen starts to respond.

BENSEN
... There were patterns, in the sand, appearing and disappearing --

RIKER'S COM VOICE
Captain, we've regained a visual on the lab.

PICARD
(into Com)
Patch visual to Observation Lounge...

All look toward the small viewscreen in the lounge.

66 POV - VIEWSCREEN - MEDICAL LAB IN VIEW (OPTICAL)

as the bell jar, and whatever is in it, SHIMMERS.

67 INT. ENTERPRISE - MAIN BRIDGE

Data, Geordi, and Worf are working together at the aft Science Stations looking at the same SHIMMERING image.

Each tapping keys at consoles, reading info. All eyes are on individual displays.

WORF
I cannot understand the patterns.

GEORDI
Neither can I.

DATA
Please show me the spectral analysis. Magnification twelve K.

Now Geordi is operating the console. With each entry he makes, the computer voice responds. The following should play very FAST.

COMPUTER VOICE	DATA
Silicon... Germanium...	Transistor material.

COMPUTER VOICE	GEORDI
Gallium arsenide...	Emits light when charged.

COMPUTER VOICE	DATA
Cadmium selenide... sulfide...	Emits charge when lit.

COMPUTER VOICE	WORF
Water... impurities... Sodium salts...	Conductor.

WORF
But is it alive?!

COMPUTER VOICE
Probability positive...

WORF

(to computer)
I wasn't asking you.

FEMALE COM VOICE
Engineering to bridge.

68 ANGLE - COMMAND AREA

Riker responding.

RIKER
This is Commander Riker, go ahead.

68 CONTINUED:

FEMALE COM VOICE
The backup on the lab seal is fluctuating, sir. I think you should come down here.

RIKER
On my way.
(on his EXIT)
Data, you have the bridge. Inform the captain.

Data moves to his new station. Riker ENTERS the turbolift.

69 INT. ENGINEERING - COMPUTER CONSOLE

The ENGINEER, female, and very much into the job, is busy operating the computer. Riker ENTERS.

RIKER

Status, Ensign?

ENGINEER

The quarantine seal is getting weaker. Every time I try to redirect backup... it goes somewhere else.

(feeling crazy)

I think I've... it's... locked three people in a turbolift and two more in the programmers' rest room.

RIKER

(indicates panel)

If that's reading right, there is no seal.

(beat)

Give me a lab interior image.

They both look at a viewscreen over the computer console, and to their amazement,

70 POV - VIEWSCREEN (OPTICAL)

On which is clearly seen a very benign LAB INTERIOR.

RIKER (O.S.)

Magnify.

71 INSERT - BELL JAR

On the platform sits the bell jar container, within which is a relatively tranquil globular cluster of "rice grains," about the size of a golf ball, pulsing

mildly. The PULSING is contained in the bell jar.

72 BACK TO SCENE

Riker touches his communicator.

RIKER
Captain, this is Riker.

PICARD'S COM VOICE
We see it too, Number One.

73 ANGLE - THE VIEWSCREEN (OPTICAL)

Suddenly, a BOLT of LIGHT shoots from the bell jar toward the Medical Lab computer console.

PICARD'S COM VOICE
(imperative)
Get that seal back up!

74 BACK TO SCENE

While the Engineer struggles:

ENGINEER
(a little scared)
No matter what I do, the energy goes somewhere else. What if it hits the Nursery... Or Sickbay... ?

RIKER
(nods)
Hold off.
(into com)
Impossible, Captain. We haven't got the power.

75 INT. ENTERPRISE - MAIN BRIDGE - ANGLES

The full complement, including Mandl, Luisa and Bensen -- all with eyes on the viewscreen. Suddenly, WE HEAR A DISSONANT TUNED NOISE trying to make itself intelligible.

75 CONTINUED:

DATA
The Universal Translator is coming on line.

The NOISE becomes something more recognizably VERBAL, though still unintelligible.

76 ANGLE TO MAIN VIEWER (OPTICAL)

The beautiful, RADIATING rice ball in the Container, its LIGHTS PULSING IN SYNC with the SOUND. A TIRADE BEGINS, clumsy at first, but unmistakably angry. INTERCUT REACTIONS.

TRANSLATOR VOICE
Ugly... Ugly... Giants... Bags of Mostly Water...

PICARD
Bags of mostly water?

DATA
An accurate description, sir, of humans. You are, after all, over ninety per cent water, surrounded

by a flexible container.

PICARD
(after reacting)
Do you understand me?

TRANSLATOR VOICE
We understand. We ask you be gone...
We call... We talk... You not listen.

Riker ENTERS from the turbolift, hurrying to join his captain as:

PICARD
We didn't hear you. We come in peace.

TRANSLATOR VOICE
Ugly Bag of Mostly Water... we try at peace... you still not listen.
(getting clearer)
Bag in Dome on Sand of Home... we killed.

76 CONTINUED:

RIKER
It killed Malencon.

TROI
(telepathically)
We see and hear you now. We didn't know you were there. You are beautiful to us. All life is beautiful.

TRANSLATOR VOICE
Bag in dome did know. Made some of us die. Made us kill. War is now with you.

77 ANGLE - TO INCLUDE MAIN VIEWER (OPTICAL)

The bell jar Image FADES, REPLACED by the featureless Velara III.

PICARD
Can you hear me?

As a reply, the ship BUFFETS and SHUDDERS.

PICARD
(continuing)
Duty stations! Report!

GEORDI
(checking console)
Restabilizing, sir.

78 ANGLE FAVORING PICARD

scanning the bridge, seeing the consoles LIGHT UP.

DATA
Sir...

PICARD
What is it, Data?

DATA
That chaos in the lab, when we were studying it... must have

been the energy surge of a
reproductive cycle.
(beat)
It is now a colony of single cells
which organize as a computer.

78 CONTINUED:

PICARD
(nods)
More is stronger.

BAM. The ship is BUFFETED again, harder. OFF everyone's REACTION, WE:

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

79 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

PICARD (V.O.)
Captain's log, supplemental.
We've stumbled on a life-form...

80 INT. MEDICAL LAB

on the bell jar and the golf ball cluster of "grains" contained within. There is a LIGHT FLICKER from the life-form as:

PICARD (V.O.)
(continuing)
... biologically and psychologically difficult for us to fully understand.
(beat)
The only thing totally clear is that this microbrain, as we've come to call it, has declared war on us.

81 INT. MAIN BRIDGE - ANGLES (FORMERLY SCENE 83)

Everyone at their stations.

RIKER
Their range of influence appears to be concentrated in the Medical Lab, Captain.

TASHA
All non-essential personnel have been moved to the most distant areas of the ship, sir.

PICARD
Data -- any analysis of those bolts of light they emit?

81 CONTINUED:

DATA

That seems to be their method of reprogramming, Captain. Each bolt of light consists of negatively and positively charged ions. A series of program instructions, as it were.

(disturbed)

They seem to have a quicker rapport with our computers than we do.

WORF

What do you expect? They are computers.

PICARD

Have we disabled the Medical Lab computer console?

RIKER

Aye, sir, as soon as Data determined the microbrain's method of operation.

82 OMITTED

82A ANGLE

on Geordi and his console. The COLORS of his panel display are RUNNING UP AND DOWN the visible spectrum.

GEORDI

I am picking up a decrease in the infra-red intensity.

83 WIDER TO INCLUDE THE OTHERS (FORMERLY SCENE 85)

WORF
Maybe the life-form has reached its own energy limit.

BEVERLY
Or maybe this is not the end of it.
(at their looks)
With single-celled life-forms... at least organic ones, cell division can be preceded by a resting state.

83 CONTINUED:

RIKER
The calm before the storm.

PICARD
Let's use the calm. Medical Lab on main viewer.

Tasha moves to comply.

84
thru OMITTED
85

86 MAIN VIEWER (OPTICAL)

WE CAN SEE THE bell jar on its pedestal in the Lab. The golf ball cluster of "grains" is BARELY FLICKERING. No rays, no bolts of light.

DATA
It does seem dormant.

PICARD
Lieutenant Yar - set coordinates to beam it back where it came from.

TASHA
(hits buttons, and:)
Coordinates set.

PICARD
Energize!

She hits the button. WE GET the SOUND OF THE TRANSPORTER. The BEAM even COMES PART WAY toward the bell jar and its microbrain occupant. But the damn thing won't dematerialize.

87 NEW ANGLE

EXCLUDING the viewscreen. Riker reads a console.

RIKER
Transporter power has been redirected, sir. We are unable to affect it.

87 CONTINUED:

PICARD
Life-form or not... intelligent or not -- the safety of this ship

and all on her are my primary responsibility.
(moment, and:)
Data -- evacuate the air from the Medical Lab. I want a vacuum in there.

Data punches in the command... reads his panel.

DATA
Environmental systems fail to respond to commands, Captain. It appears the microbrain has successfully interfaced with our computer.

Picard considers his alternatives.

PICARD
Suggestions?
(silence)
Anyone?

88 OMITTED

88A INT. OBSERVATION LOUNGE - ESTABLISHING
(FORMERLY SCENES 81 AND 82)

Picard, Data and Beverly are with Mandl, Luisa, and Bensen. The lounge viewscreen will eventually put referenced IMAGES ON A SCREEN.

PICARD
I need your help. We have communicated with the life-form discovered on Velara III.

MANDL
You have what?!

PICARD
It has told us that it attempted to communicate with you, and you ignored it.

MANDL
If it was trying to communicate with us, we didn't understand that.

88A CONTINUED:

BENSEN
We didn't try.

PICARD
What you were doing was so threatening to them that they killed your hydraulics engineer to stop it. They have declared a state of war.

MANDL
A state of war?!

PICARD
Yes, and we're on the defensive. I need your help. I have to find some way to fight them. We no longer have control of the Medical Lab, or the computer. At this moment they have the power to

destroy this ship and everyone on it.

MANDL
Unbelievable. What can we do to help?

PICARD
They said you killed some of them. I need to know how.

MANDL
I -- I don't know.

PICARD
Exactly what was Malencon doing when he was killed?

Luisa responds.

LUISA
There is a very thin layer of highly saline water under the sandy topsoil. He was siphoning that off.

PICARD
Why would that kill some of them?

For a beat no one has an answer.

BEVERLY
Liquid supports life. Perhaps somehow, that saline water sustained them.

88A CONTINUED: (2)

DATA
It connected them.

LUISA
I don't understand.

BEVERLY
The microbrains are like our brain cells. Individually a cell has life -- but not intelligence -- yet when interconnected their combined intelligence is formidable.

LUISA
So that saline fluid is their circuitry.

PICARD
And to prevent its loss, they killed Malencon.

LUISA
(depressed)
If we had continued to remove the water... we would have destroyed them all.

PICARD
Reason enough for anyone to go to war.

RIKER'S COM VOICE
Captain -- it's happening again!

89 INT. MAIN BRIDGE (OPTICAL)

PULL BACK from Main Viewer to SEE the recently dormant GOLF BALL starting to GLOW again. The GLOW is STEADY and POWERFUL. WE ALSO SEE A QUIVERING of the surface. But then the entire image is SHROUDED in LIGHT, OBSCURING OUR VIEW. The bell jar suddenly RUPTURES. The LIGHT DIMINISHES. Everyone is at their stations. Luisa, Bensen and Mandl are also present.

RIKER
If this keeps up, that thing will tear the Enterprise apart!

89 CONTINUED:

DATA
Captain -- sensors indicate the microbrain expends a tremendous amount of energy during its reproduction cycle. Yet, there is no discernible power drain from our own systems.

PICARD
Then what's feeding the damn thing!?

GEORDI
Data and I found traces of cadmium salts. Cadmium is a conduit for converting infra-red into electricity.

PICARD

Meaning?

DATA

Meaning the microbrains might be photoelectric.

PICARD

Okay, let's see if darkness will neutralize them. Kill the lights in the lab, Mr. La Forge. We can at least do that.

Geordi tries, but to no avail.

GEORDI

Sorry, Captain, can't do it by remote.

PICARD

Number One...

He's already dashing to the turbolift.

RIKER

On my way.

Riker EXITS. Luisa, eyes on the Main Viewer, moves close to Picard. As much to herself as to him:

89 CONTINUED: (2)

LUISA

(seeing it all now)

The creatures must have evolved at that narrow layer where the

light got through the sand to the water... Drop the water a centimeter below the light penetration level and they starve.

90 INT. CORRIDOR - OUTSIDE MEDICAL LAB

as Riker ARRIVES. He opens a wall panel near the door, finds the right switches.

RIKER
(into com)
Kill lab lights -- now!

91 INT. LAB - SIMULTANEOUSLY

The golf ball-sized microbrain FLICKERS SLIGHTLY. The LIGHTS GO OUT. In the resulting DARKNESS, all WE CAN SEE is the PULSATING WHITE GLOW of the microbrain.

92 INT. MAIN BRIDGE

All eyes on the Main Viewer. A beat, and:

TASHA
It's slowing down.

93 ANGLE - MAIN VIEWER (OPTICAL)

The PULSING SLOWS. And seems to get DIMMER at the same time.

GEORDI (O.S.)
Getting dimmer, too.

Then, a surprise. SOUND from TRANSLATOR.

TRANSLATOR VOICE
We copy fine now... more light please...

94 BACK TO SCENE

favoring Picard as.

TRANSLATOR VOICE
Darkness death terrible. Go home to warm sand...
(finally)
War over.

Picard allows himself a smile, his first in a long time.

PICARD
We are happy to agree with you.

DISSOLVE TO:

95 INT. CORRIDOR - OUTSIDE MEDICAL LAB

Riker looks into the darkened lab through the open doorway.

96 INT. MEDICAL LAB

Riker ENTERS in the DIM LIGHT.

RIKER
Riker to Transporter Chief. Pick up the coordinates of the bell

jar in the Medical Lab for return
to Velara III.

TRANSPORTER CHIEF'S COM VOICE
... Coordinates entered, sir.

RIKER
Riker to bridge. Captain, we're
ready to beam it back to the
planet.

97 INT. MAIN BRIDGE

Picard, Data, Troi, Tasha, Geordi, Worf and Wesley are
at their stations.

DATA
I wish we were able to learn more
about them.

97 CONTINUED:

PICARD
In time, Mr. Data. When we're
better prepared.

TROI
(to microbrain)
Our apologies.

PICARD
And our respect.
(then)
Lieutenant Yar...

TASHA
Coordinates set, sir.

PICARD
Energize!

The microbrain DEMATERIALIZES. As all watch:

PICARD (V.O.)
Captain's log, stardate 41464.2.
Declaring indefinite quarantine
for the Velara System...

98 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit.

PICARD (V.O.)
(continuing)
... Returning to starbase with
surviving Terraformers.

And then she's GONE.

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"When the Bough Breaks"
#40271-118

Written by
Hannah Louise Shearer

Directed by
Kim Manners

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2ND. REV. FINAL DRAFT

DECEMBER 11, 1987

STAR TREK: THE NEXT GENERATION
"When the Bough Breaks"

CAST

PICARD	ALDEANS
RIKER	RASHELLA

BEVERLY RADUE
DATA DUANA
TROI ACCOLAN
TASHA LEDA
WORF MELIAN
GEORDI
WESLEY Non-Speaking
GAREN
COUPLE
HARRY THREE ADULTS
DR. BERNARD
TOYA Voice-Over
ALEXANDRA CUSTODIAN'S VOICE
KATIE

Non-Speaking
ROSE
TARA
MASON
CREWMEMBERS
PARENTS
CLASSMATES

Voice-Over
COMPUTER VOICE

STAR TREK: "When the Bough... " - 12/10/87 - SETS

STAR TREK: THE NEXT GENERATION
"When the Bough Breaks"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CORRIDORS

MAIN BRIDGE PLANET - ALDEA
CLASSROOM
FAMILY QUARTERS
KATIE'S BEDROOM (CORNER OF)
OBSERVATION LOUNGE
TURBOLIFT
BEVERLY'S OFFICE
TRANSPORTER ROOM

PLANET - ALDEA
FIRST UNIT CHAMBER
RASHELLA'S QUARTERS
FIRST UNIT CHAMBER FOYER
TELEPORT ARCH
COMPUTER (CUSTODIAN) ROOM
ARTISTS' UNIT
WESLEY'S ROOM
MELIAN'S MUSIC ROOM
KATIE'S QUARTERS
CORRIDORS
POWER ROOM

STAR TREK: THE NEXT GENERATION
"When the Bough Breaks"

TEASER

FADE IN:

1 INT. ENTERPRISE - CORRIDOR

Riker ENTERS the corridor as he is PAGED.

COMPUTER VOICE
Commander Riker, report to the

bridge.

RIKER
On the way.

2 INT. ANOTHER CORRIDOR

as Riker HURRIES to the turbolift. HARRY, a smallish ten-year-old boy, runs down the corridor, head down, colliding with Riker.

RIKER
What's your hurry, Harry?

Harry looks up at him, not believing what he's done.

HARRY
Oops. Sorry, Commander. I was, um, just...

DR. BERNARD
Harry!

Harry's father, HARRY BERNARD, SR., APPEARS and is furious with his son.

DR. BERNARD
I'm sorry if he bothered you.

RIKER
No bother, Doctor Bernard.

Riker limps slightly as he walks toward the turbolift.

HARRY
I'm not going back. I hate that teacher. And I hate calculus.

2 CONTINUED:

DR. BERNARD
Everyone needs an understanding of basic calculus, whether they like it or not.

HARRY
Why?

Riker REACTS to Harry's question with a smile.

3 RIKER'S POV

From inside the turbolift, Riker watches Dr. Bernard take his son by the hand and lead him back down the corridor as the turbolift doors CLOSE.

4 INT. MAIN BRIDGE

Riker LIMPS OFF the turbolift. PICARD is at the Aft Station. The other CREWMEMBERS are at their positions. BEVERLY is also at the Aft Station.

BEVERLY
You're limping.

RIKER
A small run-in with an aspiring sprinter.

PICARD
Ah, Number One.

RIKER
A problem, Captain?

PICARD
A curiosity. For the past several hours we have been tracking faint energy readings in an attempt to locate the source. It's been like following a trail of bread crumbs.

Riker steps over to the Aft Station.

PICARD
(continuing)
The path lead here and stopped -- which is what I knew would interest you.

4 CONTINUED:

RIKER
(to Geordi)
What's our position?

GEORDI
The Epsilon Mynos system.

RIKER
(with a look of surprise)
Really? Thank you, Captain; you're right... I wouldn't miss this for anything.

TASHA

What's so interesting about this system?

RIKER

Aldea.

Tasha still doesn't get the point.

RIKER

(continuing; to Tasha)

Tasha -- I'm surprised. You mean you've never heard the stories about Aldea? A wonderous mythical world -- like Atlantis on ancient earth... or Neinman on Xerxes Seven... with an advanced culture, centuries old. Self-contained, peaceful, with incredible technical sophistication which provided for every citizen's daily needs, allowing them to devote themselves to culture and art, which was beautiful beyond compare and valued beyond price.

TASHA

Where is it supposed to be?

RIKER

Ahh -- that is the myth -- somehow -- so the legend goes -- the Aldeans were able to cloak their planet in darkness and go unseen by marauders and other hostile passersby who might rob and plunder.

4 CONTINUED: (2)

Tasha LAUGHS.

TASHA
A wonderful fairy tale.

DATA
Scanners still show nothing, sir.

Troi is concentrating, puzzled.

TROI
Scanners may show nothing,
Captain, but I am sensing
something very strong.
(a beat)
Thousands of minds, sir.

5 VARIOUS SHOTS OF THE CREW

REACTING with interest and curiosity.

PICARD
Where?

TROI
Very close.

6 BACK TO SHOT

PICARD
All stop.

GEORDI

Answering all stop.

PICARD

Anything?

WORF

Captain, I am recording a distortion in quadrant one, mark nine-zero.

PICARD

On screen.

7 INT. MAIN BRIDGE - MAIN VIEWER (OPTICAL)

There is nothing specifically visible on the Main Viewer, except a SLIGHT BLURRING in the center.

8 REACTIONS

as the crew puzzles over the unusual effect.

PICARD

Shields and deflectors up.

TASHA

Aye, sir.

9 BACK TO SHOT (OPTICAL)

Suddenly, with a great, low-decibel NOISE like BLANKETED THUNDER, which draws everyone's attention, a huge planet begins to APPEAR on the viewer, clearing until it's visible. It is a LIGHT GREEN, peaceful and inviting, necklaced with a LIGHT FILM. Everyone stands

amazed, in awe.

RIKER
(almost breathless)
Aldea, Captain... It has to be.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as she maintains orbit around Aldea.

PICARD (V.O.)
Captain's log, stardate 41509.1. Either by chance or intent, we've been led to the mythical planet of Aldea, which appeared out of nowhere, hidden behind a sophisticated shielding device.

11 INT. MAIN BRIDGE (OPTICAL)

Everyone is at stations.

DATA
Captain, the sensors indicate that the shield is electromagnetic. A complicated light refracting

mechanism.

PICARD
A cloaking device.

DATA
Yes, sir.

GEORDI
To hide an entire planet it's gotta be pretty sophisticated.

Picard, Riker and Troi watch the planet.

WORF
(from Aft Station)
We're being scanned, sir.

PICARD
Let's let them know our peaceful intent. Open hailing frequencies, Lieutenant Yar.

11 CONTINUED:

Before Tasha can comply, a WOMAN'S IMAGE MATERIALIZES on the viewscreen, startling everyone. RASHELLA, a melancholy beauty with almost translucent skin, is shrouded in DIM LIGHT. She emanates a quiet tensile strength, her body covered by the simplest utilitarian clothes.

RASHELLA
I'm Rashella. Welcome to Aldea.

PICARD
I am Captain Jean-Luc Picard of the USS Enterprise. We come in peace.

RASHELLA
We know.

PICARD
We've heard the stories about Aldea, but frankly never thought they could possibly be true.

RASHELLA
(laughing)
Our shield has confused outsiders for millennia, Captain.

PICARD
A very long time to have that kind of technology. Why are you revealing yourself now?

RASHELLA
We're eager to meet in person to discuss that, and other subjects of mutual interest.

PICARD
We're ready anytime.

RASHELLA
Excellent!

Instantly, THREE ALDEANS MATERIALIZE on the bridge. The crew is stunned. Rashella; GAREN, a large fierce-looking man; and behind them, RADUE, pale,

older, stately-looking, with great authority and kindly eyes, and a squint at the brightness of the bridge. They carry baskets filled with fruits and flowers.

12 ANOTHER ANGLE (OPTICAL)

REACTIONS from the bridge personnel. All are taken aback.

RASHELLA
(reacting to their astonishment)
Our arrival seems to have startled you.

RADUE
We mean no harm.

PICARD
It was a little sudden

RADUE
I'm Radue, First Appointee of Aldea.

PICARD
Welcome aboard.

BEVERLY
Captain, they haven't been through decontamination.

Picard waves her off.

PICARD
It's all right.

(to the Aldeans)
Our medical doctor is concerned you didn't go through our regular transporting procedure.

RASHELLA
You couldn't transport us. The only way through our shield is our way, Captain. Our cloaking device may be off, but our shield is operating. We've brought you small tokens of welcome.

She hands Picard a basket of flowers and bows her head to him slightly, then gestures to Garen, who offers his basket of fruit to Tasha.

RADUE
And our personal invitation to a celebration on Aldea.

PICARD
We'd be delighted. Number One, assemble your away team.

12 CONTINUED:

RADUE
We will prepare for your arrival, Commander Riker.

RIKER
How did you know...

RADUE

... your name? We've been monitoring your ship's communications. We must return now to Aldea. Our eyes are very sensitive to bright light. Rashella, Garen.

They use their arm devices and the three DISAPPEAR from the bridge. Picard looks at Troi and Riker.

PICARD
Amazing. Only to exist in mythology and suddenly they're here, right in front of us. Number One?

RIKER
Now you know who placed the bread crumbs. We're not here by accident.

PICARD
Counselor? What do you sense?

TROI
Only the obvious. They want something from us.

RADUE'S COM VOICE
Commander Riker, is your party ready?

The away team, not as normally constituted, DISAPPEARS off the bridge. It includes only Riker, Troi and Beverly, selected by the Aldeans. Picard looks around at who is missing.

PICARD
Interesting choices.

13 INT. ALDEA - FIRST UNIT CHAMBER (OPTICAL)

The away team MATERIALIZES in a spartan, white-walled room with ancient hanging tapestries.

13 CONTINUED:

(From now on, throughout the script, every room on Aldea has a Teleporting Arch which allows the Aldeans to move from place to place on their planet simply by stepping in and identifying their destination.) Rashella, Radue and DUANA, an older woman who is very pale and slight, greet them.

RADUE
I hope Duana and I know how to greet you properly, Commander. "May your light shine through the ages."

Radue's hand begins to shake uncontrollably.

RADUE
(continuing)
My apologies. Age has no respect for the body.

Beverly and Troi exchange worried glances.

14 INT. MAIN BRIDGE (OPTICAL)

WESLEY has joined Picard on the bridge.

WESLEY
How do they cloak the planet?

DATA
The theory is simple. The shield bends light rays around the planet's contour -- similar to the Romulan cloaking device -- but the implementation is very difficult.

A BEAM OF ENERGY PENETRATES the bridge at that moment. It searches until it finds Wesley, then SURROUNDS him. He can't move away from it. He closes his eyes and relaxes into it.

PICARD
Wesley!

GEORDI
Sir, the energy beam is originating from Aldea.

PICARD
Shields up. La Forge, contact Commander Riker. Worf, check all other decks.

14 CONTINUED:

DATA
Shields inoperable, sir. All decks are being probed in a methodical pattern.

PICARD
All decks? Everything? The entire ship?

DATA
Aye, sir!

GEORDI
Captain, I can't get through to Commander Riker. We're being blocked.

The ENERGY BEAM STOPS as suddenly as it appeared. Wesley shakes his head, as if to brush it off.

PICARD
Are you all right, Wesley?

WESLEY
(nodding)
It was scary at first, but I really didn't feel anything.

WORF
Sir, similar incidents, all decks,
(surprised)
but only with the children.

15 INT. ALDEA - FIRST UNIT CHAMBER (OPTICAL)

The hosts are getting down to business as they all sit around a table laden with food.

RADUE
Yes, Commander, we are an ancient power. But we've suffered for it. Our history is littered with

the deaths of those people who craved more and more things. Nothing was ever enough. So, we've evolved a very simple way of living: for whatever is taken, something is given in return.

RIKER

It seems an equitable code.

15 CONTINUED:

RADUE

It's given us peace. Unfortunately, there are very few of us left to enjoy it.

TROI

Why?

RADUE

That is some of what we wish to discuss. We need help from the Federation to rebuild our heritage... we need a younger generation, strong and healthy, following in the Aldean traditions.

RIKER

I don't understand. How can the Federation help influence your children in your traditions?

RADUE

Because we have no children, Commander. Rashella was the last child born on this planet.

Rashella watches the away team for its reaction. They're shocked.

BEVERLY
And your medical community can do nothing?

RASHELLA
They've tried, Doctor Crusher. And failed.

BEVERLY
Perhaps we can help...

Troi senses something ominous and makes a signal to Riker who quickly and correctly interprets it.

RIKER
Radue, exactly why have we been invited to Aldea?

RADUE
We propose a trade. One which will solve our problem and give something back to the Federation.

15 CONTINUED: (2)

RIKER
And the nature of this trade?

RADUE

We need some of your children. In payment, we will give you the kind of knowledge which would take you centuries to acquire.

16 REACTIONS

from Riker, Beverly and Troi.

RIKER

That might be acceptable to some other races, but humans are unusually attached to their own offspring.

17 BACK TO SHOT

RIKER

We sympathize with your situation, Radue. But what you ask is not possible.

RADUE

And that's your final answer?

RIKER

It's my only answer. If we can be of help in some other way...

RADUE

I am sorry you are intransigent.

Radue nods at Rashella and touches his arm band. The three Enterprise officers are immediately GONE from the room.

18 INT. MAIN BRIDGE (OPTICAL)

Picard is surprised when the away team abruptly APPEARS on the bridge. As Wesley turns in reaction, a BEAM ENGULFS him and he DISAPPEARS from the bridge. Beverly's anguished face is stunned as she reaches out to the empty place where he was standing.

BEVERLY

Wes!

19 INT. CLASSROOM (OPTICAL)

HARRY BERNARD DISAPPEARS in front of his classmates. One by one, TWO other CHILDREN DISAPPEAR: ROSE and TARA, eight-year olds.

20 INT. CORRIDOR (OPTICAL)

MASON, a nine-year old, walking with his parents, DISAPPEARS.

21 INT. FAMILY QUARTERS (OPTICAL)

ALEXANDRA, carrying a stick-em toy in one hand, DISAPPEARS in front of TOYA, her terrified mother.

22 INT. CORNER OF KATIE'S BEDROOM (OPTICAL)

where KATIE, a twelve-year-old, playing something that looks like a violin, VANISHES. The instrument she was holding FALLS to the floor.

23 INT. MAIN BRIDGE

Picard sits. Beverly is next to him, like a statue, gripping the chair.

WORF
Saucer Section reports six more children are gone.

RIKER
It's the children. That's why we've been brought here. That's what they wanted.

PICARD
And that's what they have.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. MAIN BRIDGE (OPTICAL)

The crew is in turmoil.

PICARD
Status!

TASHA
Aldean shields still up. Hailing frequencies open. No response.

PICARD
Keep trying, Lieutenant.
Counselor, gather the parents.

TROI
They'll need to talk to you as well, Captain.

Radue's image APPEARS on the Viewscreen.

RADUE
Captain, your children are with us.

Picard fighting his outrage.

PICARD
... Go on.

RADUE
My word of honor... no harm will ever come to them.

PICARD
Harm has already been done.

RADUE
Captain, let us begin discussions regarding appropriate compensation.

PICARD
(angrily)
Compensation! You steal our children -- from their classrooms -- their bedrooms -- and you talk about compensation. Return

them... now!

24 CONTINUED:

RADUE
We will continue this discussion when you've calmed down.

The viewscreen GOES BLACK.

PICARD
I shouldn't have lost my temper.

He and Beverly exchange looks. Their faces are tight.

25 INT. ALDEA - FIRST UNIT CHAMBER

Wesley stands in the middle of the room with most of the children huddled around him. He watches Harry wander around, looking at the tapestries on the wall, while Alexandra toddles aimlessly.

KATIE
Wesley, I'm frightened.

WESLEY
I know. We all are, but it's going to be all right. Everyone knows where we are. No one is going to hurt you. I promise.
(then to the toddler)
Alexandra, don't go too far!

KATIE
She's not afraid of anything.

Harry feels the texture of a magnificent wall-hanging.

WESLEY
(continuing)
Harry, don't touch that!

HARRY
I'm not gonna hurt it.

WESLEY
I know that. But maybe they don't.

All the children move closer together.

KATIE
Who?

Wesley runs after Alexandra. He holds onto her hand.

25 CONTINUED:

WESLEY
I don't know who.

HARRY
Why are we here?

WESLEY
I don't know that either.

The children suddenly realize there is someone watching them. Radue SWEEPS majestically INTO the room, Rashella and Duana FOLLOWING. He stares at the

children. Wesley steps forward in front of the group and stares back at Radue.

RADUE
Greetings, Wesley Crusher.

WESLEY
How did you know my name?
(realization)
Oh, through that energy beam.

RADUE
Excellent analysis. The Custodian indicated you would be the leader.

WESLEY
The Custodian -- who is the Custodian?

RADUE
The Custodian is not a person.

RASHELLA
We have brought you to Aldea as our guests. We'll provide anything you need or want.

WESLEY
We want to go home.

RADUE
Wesley, all of you have been chosen because you are special.

25 CONTINUED: (2)

DUANA
Children, we are starting on a wonderful adventure.

RADUE
Exactly... Just ask for anything you want, and you shall have it.

Radue WHISKS OUT of the room, leaving the children more confused than they were before. Alexandra follows him to the door and waves.

ALEXANDRA
Bye-bye.

Rashella looks down at this creature and can't help but smile. She reaches out her hand and Alexandra smiles and takes it.

26 INT. OBSERVATION LOUNGE

Picard stands in front of a table where the children's tense, hostile parents sit with Troi. TOYA stands defiantly, like an Amazon facing the only enemy she can find.

TOYA
What happened to Alexandra and the other children, Captain? How are you getting them back?

Beverly gently rebukes Toya.

BEVERLY
Toya, sit down... You're reacting out of fear.

(gently)
We all knew what the risks were when we signed on. And that's the choice we made. Captain Picard will do everything possible to bring our children back.

Picard acknowledges Beverly's support.

26 CONTINUED:

PICARD
The Aldeans are anxious to discuss "compensation." That will buy us time. I've asked Doctor Crusher to be involved in the negotiations as your representative.

The parents MURMUR. Picard looks around the table at his frightened personnel.

DR. BERNARD
Why were these specific children taken?

PICARD
We can't be sure. We do know the Aldeans can't have children of their own.

DR. BERNARD
Then they won't let them go easily.

PICARD
I won't insult you by pretending it will be easy. I can only say the Enterprise will not leave them behind. Be assured of that.

DR. BERNARD
Can we talk with our children? Give them some reassurance. Let them know that we are here, and that they will be safe.

PICARD
I will do my best to arrange it.

Toya and the others do their best to believe Picard.

DR. BERNARD
The last time I saw him I yelled at him.

They all understand his pain.

27 INT. ALDEA - RASHELLA'S QUARTERS

A spartan area, seemingly empty. Until Alexandra pops her head around a corner. Rashella JUMPS OUT of hiding.

27 CONTINUED:

RASHELLA
There you are!

Alexandra GIGGLES and pretends to run away, letting

Rashella catch her.

RASHELLA
(continuing)
I have you now!

28 INT. MAIN BRIDGE

Picard ENTERS the bridge from the lounge.

PICARD
Any response from Aldea, Lieutenant Yar?

TASHA
Not yet, sir.

RIKER
Captain, Data has found something interesting. The Aldean shield gives evidence of sporadic fluctuations, weakening its structure in isolated sections.

PICARD
You're saying there are holes in their defense system?

RIKER
In essence, yes. It is surprising after all these eons that the Aldeans' use of their technology is not perfect. One would assume they would be aware of the weakness and repair it.

PICARD

Can we beam down an away team through one of these so-called holes?

RIKER

It is a possibility. It would have to be perfectly timed -- and there are no guarantees.

28 CONTINUED:

DATA

We may be more successful in deciphering the code they use to transport through the magnetic shield.

PICARD

Can you do that?

DATA

Eventually, sir. I am working on it now but the number of permutations is almost endless.

PICARD

Keep trying.

(turning to Riker)

Number One, while he's doing that, you find a way of getting through one of those holes because one way or the other we have to get an away team on that planet, locate the power source of that shield and neutralize it.

RIKER
You're certain they'll negotiate?

PICARD
Oh, they'll negotiate, Number One. Or call it that. They took what they wanted, now they'll rationalize it by throwing us some sort of bone.

Data is puzzled by this.

DATA
A bone, sir? In exchange for the children?

Picard just looks at him.

DATA
(continuing)
Oh. A metaphor.

RIKER
And when we don't accept their offer?

28 CONTINUED: (2)

PICARD
The minute they believe we will accept no compensation for the children, they will end all discussion and disappear behind their shield... locking us out

and the children in -- forever.
That's why I have to keep them
talking.

29 INT. ALDEA - FIRST UNIT CHAMBER FOYER

Wesley, Katie and Harry are sitting in the hallway, waiting. Tara COMES OUT of the room with an ALDEAN COUPLE. The woman is holding Tara's hand. Tara looks back at the boys, pleadingly.

WESLEY
Excuse me, sir, where are you
taking Tara?

They continue walking down the hall, leaving Wesley behind. Harry turns accusingly to Wesley.

HARRY
What's happening? I thought you
said the captain was going to
rescue us!

WESLEY
He will. It just might take him
a little while.

Radue opens the door and gestures the boys to enter. They hesitate.

RADUE
Come in.

30 INT. ALDEA - FIRST UNIT CHAMBER

THREE other ADULT ALDEANS are waiting inside. They are all extremely pale and thin.

RADUE
Don't be alarmed. The other children have been assigned to their units.

30 CONTINUED:

WESLEY
Units?

RADUE
A unit is a group where people of similar talents and interests live together.

WESLEY
Like a family.

RADUE
Yes, you could call it that.

WESLEY
We already have families.

Radue gently pulls Harry forward. Harry nervously shuffles his feet.

WESLEY
(continuing)
Does Captain Picard know what you are doing?

RADUE
We are keeping nothing from him.

Accolan and Leda can barely control their happiness as they close in on Harry.

LEDA
We have been waiting for you so long, Harry. We are artists, just like you.

HARRY
I'm not an artist.

ACCOLAN
You will be. And a great one.

LEDA
This way, Harry.

31 ANGLE ON TELEPORT ARCH (OPTICAL)

Accolan and Leda lead Harry into the Arch.

LEDA
Unit B -- three seven five.

And the three DISAPPEAR.

32 BACK TO SHOT

RADUE
Katie.

Katie steps forward to meet MELIAN, a middle-aged Aldean, very distinguished looking. Melian reaches out his arthritic, crippled hand to clasp Katie's.

MELIAN
I am honored.

KATIE
Thank you.

RADUE
Melian is the foremost musician on Aldea.

MELIAN
Music speaks its own language... I know we'll have much to learn from each other.

Katie looks at Wesley.

MELIAN
(continuing)
Don't worry, Katie. You'll be seeing Wesley soon.

He puts his arm around Katie and takes her OUT OF FRAME. Wesley stands alone, almost defiant. He stares at Radue, forcing him to speak first.

RADUE
We're the only ones left, Wesley. Does that tell you something?

WESLEY
Do you want me to guess?

DUANE
No. You'll be staying with Radue and me. As First Unit we require

someone with innate leadership ability -- and a great mind. You have both. We need you, Wesley.

WESLEY
What about me? Don't I have a say in this?

32 CONTINUED:

RADUE
Wesley, sometimes things happen which we just must accept. You and the other children are now members of this society. That will not change. It's up to you to make the transition as easy as possible for the others. You are their leader. It's your duty. Help them accept it -- because nothing you, or those on the starship can do will change it. Because like you, we also have no choice.

DUANA
We'll do our best to see you're happy here. And I promise you one thing: the secrets of Aldea's power will one day be yours.

Before he can answer, Alexandra BURSTS INTO the room, chased by Rashella, who's a little breathless.

RADUE

Where have you been Rashella?
Zena and Aran are waiting to take
Alexandra.

RASHELLA
No.

Radue shows surprise at her rebellion.

RADUE
No? I told you...

RASHELLA
No, Radue. They can't have her.

Rashella picks Alexandra up and holds her tightly.

RASHELLA
(continuing)
I will never let her go.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 EXT. SPACE - ENTERPRISE (OPTICAL)

still in orbit around Aldea.

PICARD (V.O.)

Captain's log, supplemental. We remain in orbit around Aldea. It's becoming all too evident that talk will not effect the return of our children. We must neutralize the Aldean shield. Until then we are helpless.

34 INT. MAIN BRIDGE (OPTICAL)

The crew is at their regular posts.

TASHA
Sir, Radue is hailing us.

Radue APPEARS on the Main Viewer.

RADUE
Captain Picard.

PICARD
Doctor Crusher and I are ready, Radue.

RADUE
Are you ill, Captain?

PICARD
No. Doctor Crusher is a Staff Officer, Radue. Starfleet Regulation 6.57 requires at least two staff officers to be present during any treaty or contract negotiations.

RADUE
Very well.

Radue's image DISAPPEARS from the Viewscreen.

RIKER
Not much on pleasantries, is he?

34 CONTINUED:

DATA
I am not aware of Regulation 6.57, sir.

PICARD
Neither am I, Data.

DATA
Oh. I see.

PICARD
Doctor Crusher, report to the bridge... Now we'll see what they have in mind.

35 INT. ALDEA - COMPUTER (CUSTODIAN) ROOM (OPTICAL)

Duana and Wesley APPEAR in the Teleporting Arch, which has a DISTINCTIVE SOUND. The room is very simple. It doesn't look as advanced as the Enterprise's computer. Wesley looks around, unimpressed. He notices a massive door at the end of the room that looks as though it's never been opened.

DUANA
Over here, Wesley.

Wesley moves to a table in the center of the room. Duana speaks into a panel.

DUANA
(continuing)
Custodian, Wesley Crusher's voice will be entered into the authorized file -- for Third Level clearance.

CUSTODIAN VOICE
Proceed, Duana.

Wesley listens to the sounds and speed of the Custodian.

DUANA
Announce yourself to the Custodian.

WESLEY
Hello, Custodian. I'm Wesley Crusher.

35 CONTINUED:

CUSTODIAN VOICE
Hello, Wesley. Your voice will now activate Third Level clearance.

WESLEY
Thank you. What does that mean?

CUSTODIAN VOICE

You may ask any questions you wish.

WESLEY

Thank you. Duana, what does the Custodian do?

DUANA

It frees us from all burden. It takes care of all our needs. It regulates our lives.

WESLEY

Who built it?

DUANA

The Progenitors.

WESLEY

When?

DUANA

Before my time. Centuries ago.

WESLEY

... What's its power source?

DUANA

Wesley, why is that important? It does what we ask it. It always has. What difference does it make how it works?

WESLEY

If you don't know how it works, how can you repair it?

DUANA
(not understanding the concept)
Why would we want to repair it?

35 CONTINUED: (2)

WESLEY
From time to time, every computer -- I mean Custodian -- requires maintainance.

DUANA
(laughing)
Wesley, Radue is right. You ask questions I can't answer. Ask the Custodian instead.

Wesley leans towards the terminal.

WESLEY
Custodian, can you show me where Harry is?

CUSTODIAN VOICE
Yes.

WESLEY
Show me Harry.

A small screen ACTIVATES in the center of the console. Wesley watches:

36 INT. ALDEA - ARTISTS' UNIT

A workshop that's an artist's dream. Tools of every kind, small and large, ancient and modern. Leda is showing Harry the use of an unusual shaped wood-sculpting tool. Harry watches her work with awe. She hands him the tool, and he repeats what she did with only a little difficulty. Leda's pleasure shows in her face. She pats Harry on the shoulder as he continues working. He looks up at her happily.

HARRY
I never did this before. It's fun.

37 INT. ALDEA - CUSTODIAN ROOM (OPTICAL)

Harry and Leda are still ON THE SCREEN.

WESLEY
You are going to make Harry into a sculptor?

37 CONTINUED:

DUANA
He already is. He has just never been encouraged properly. The tool Leda is giving him will allow him to bring out his visions.

WESLEY
It will take years for him to learn to do that.

DUANA
Oh, no. It will happen quite

quickly.

He looks at her, wonderingly.

WESLEY
Custodian, show me Alexandra.

Wesley watches.

38 INT. ALDEA - RASHELLA'S QUARTERS (OPTICAL)

Rashella is demonstrating to Alexandra how to use a Plexiglas-type multidimensional set of blocks designed to enhance her reasoning ability. Rashella is thrilled that Alexandra repeats what she's been shown -- and then some. She pushes some buttons and the SHAPES AND COLORS CHANGE. Alexandra GIGGLES and looks to Rashella for approval. Rashella gives her a tight hug, then nods to Garen to take over.

39 INT. ALDEA - CUSTODIAN ROOM (OPTICAL)

Alexandra is still ON THE SCREEN.

WESLEY
Custodian, show me Jason...

DUANA
Stop, Custodian.

The screen GOES BLANK as the Custodian obeys Duana.

DUANA
We must work now... there is much to learn.

Wesley points to the locked door.

39 CONTINUED:

WESLEY
What's in there?

Duana's eyes dart towards the fortress-like wall.

WESLEY
It's probably the power source.

DUANA
I don't know. It's forbidden. The Custodian allows no one in there. There's no one left who's authorized.

40 INT. MAIN BRIDGE (OPTICAL)

Beverly and Picard are ready to be transported.

PICARD
Open hailing frequency, Lieutenant Yar.

TASHA
Open, sir.

Radue APPEARS on the Viewscreen.

RADUE
Ah, good. You're ready.

Beverly and Picard DISAPPEAR from the bridge.

41 INT. ALDEA - FIRST UNIT CHAMBER (OPTICAL)

Picard and Beverly MATERIALIZE. Rashella and Radue are waiting.

PICARD
I want to see the children before we begin.

RADUE
No. We're here to negotiate for compensation, not to pander to emotions. This way.

They follow Radue to the same area where they had their celebration. Radue motions them to be seated.

41 CONTINUED:

PICARD
Radue, we do not condone your actions. You're attempting to salve your conscience by offering goods in exchange for our children.

RADUE
Why do you want them back so badly? You can always make more.

PICARD
We happen to like these particular children.

RADUE

Humans have great attachment to their offspring. But we're digressing. Returning the children is non-negotiable.

RASHELLA

I promise you they will have a beautiful life with us. And they'll be father and mother to a new breed born of an ancient culture.

BEVERLY

What makes you think they'll be able to have children? You can't.

RADUE

But they will. Our inability to bear children is a genetic dysfunction. It's not contagious.

PICARD

Radue, we do sympathize. But surely there is a solution which can be mutually satisfactory.

RADUE

For us, the problem is solved. We are offering you information on areas of the galaxy you don't even know exist. What more can we offer? What more would you want?

41 CONTINUED: (2)

Picard pretends to be impressed. He waits a moment before replying.

PICARD
A significant beginning, I think. But first I must ask again that Doctor Crusher be allowed to speak with her son before we continue.

RADUE
You are a very stubborn people. Ah, well, that can be a positive trait. You may see him.

42 INT. ALDEA - WESLEY'S ROOM

Duana is at the door as Beverly is BROUGHT IN to see Wesley.

WESLEY
Mom!

They hug.

WESLEY
(continuing)
I knew the captain would get us home.

Beverly braces herself to tell him.

BEVERLY
Not yet, Wes.

Wesley tries to accept this like a man.

WESLEY
Oh. I thought... never mind.

BEVERLY
Are you okay? And the others?

WESLEY
Okay, really okay. Everyone's been assigned their own units... you know, like families. We're being treated, well, almost like gods.

BEVERLY
Don't let it go to your head.

42 CONTINUED:

WESLEY
(lightly)
I won't.

Beverly covers her surreptitious tricorder reading of Wesley -- and of Duana -- with small talk.

BEVERLY
So, what have you been doing?

WESLEY
I'm learning a lot. They have a computer which they call the Custodian. It controls everything.
(lowers his voice)
The captain should know this.

All their defense systems, the city's environment, everything. And it's all voice command. So simple. But the amazing thing is the Aldeans don't know how it works. They know how to talk to it, but they don't even know what its power source is, and they didn't do the original programming.

Wesley looks down at the floor.

WESLEY
(continuing; normal voice)
They said that later on, when I'm really an Aldean, I'll know all their secrets.

Beverly WHISPERS to him.

BEVERLY
That won't happen, Wes. I promise I won't let that happen.

Duana becomes nervous about all the whispering.

DUANA
You must leave, Doctor Crusher.

Duana escorts Beverly to the door. Beverly looks back at Wesley.

42 CONTINUED: (2)

BEVERLY
Take care of yourself.

WESLEY
I will, Mom.

43 INT. ALDEA - FIRST UNIT CHAMBER (OPTICAL)

Picard looks at Beverly questioningly when she ENTERS.

BEVERLY
Wes seems fine. He says the other children are too.

Rashella is insulted by their doubt.

RASHELLA
Of course they're well.

RADUE
Captain Picard, you have our offer. It is final. Rashella.

Rashella touches the instrument on her belt -- and Picard and Beverly DISAPPEAR.

44 INT. MAIN BRIDGE (OPTICAL)

Picard and Beverly MATERIALIZE on the bridge. Radue immediately APPEARS on the viewscreen.

RADUE
Captain, we want you to understand the nature of your choice. A small demonstration of our power...

45 EXT. ALDEA - THE ENTERPRISE (OPTICAL)

is PUSHED OUT OF ORBIT by a great BURST OF VISIBLE ENERGY which envelopes the ship.

46 INT. MAIN BRIDGE (OPTICAL)

The crewmembers SHUDDER slightly as the Enterprise comes to a quick stop.

46 CONTINUED:

PICARD
What was that?

DATA
I believe it was a repulsor beam, sir.

PICARD
Position report.

GEORDI
It's unbelievable, sir. According to my calculations, we're three days from Aldea -- at warp nine.

RIKER
They call that a "small" Demonstration?

PICARD
Geordi, take us back to Aldea orbit. Warp factor nine.

Radue again APPEARS on the viewscreen.

RADUE
Captain, if you don't accept our terms, the Enterprise will be pushed so far away, by the time you get back, your children will be grandparents.

Radue DISAPPEARS from the viewscreen. Picard, Riker and Troi REACT.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as she travels back towards Aldea at warp nine.

PICARD (V.O.)
Captain's log, stardate 41509.45. We are twenty hours away from Aldea, and no closer to a solution. Their deliberate show of force pushed us out of orbit and could have disintegrated the ship. In the face of that power, a direct assault on Aldea would

be disastrous.

48 EXT. SPACE - ALDEA (OPTICAL)

ESTABLISHING.

49 INT. ALDEA - MELIAN'S MUSIC ROOM

As spartan as the rest of the Aldean quarters. Katie holds an instrument awkwardly in her hands, while Melian uses his pain-ridden hands to show Katie how to use it. The instrument is small and circular, about a foot in diameter. There's a pad for the thumb, and for the fingers. It CHANGES COLORS for each different SOUND.

MELIAN
Now, hold it a little bit more firmly.

Katie moves her fingers around.

MELIAN
(continuing)
That's it. Perfect. Now... think. No, think's not right. Feel the notes inside your head.

Katie closes her eyes and the instrument SOUNDS A NOTE. Katie's so startled she drops it.

KATIE
I'm sorry! Did I break it?

49 CONTINUED:

MELIAN
No. It's all right. You can't break it.

KATIE
It did exactly what I thought... I mean, felt.

MELIAN
Yes. It's a direct expression of the music within. Now we just have to teach you to structure that feeling...

Katie takes the instrument back from Melian and looks at it in wonder. Then hands it back. She begins to play. A beautiful, melancholy TUNE. Melian listens - enchanted. She STOPS.

MELIAN
(continuing)
That was beautiful. Now play something happier.

KATIE
(sadly shaking her head)
That's not how I feel.
(pause)
I don't want to do this anymore.

Melian smiles sadly at her.

50 INT. ALDEA - ARTISTS' UNIT (OPTICAL) 50

Accolan is helping Harry with a wood carving. Harry

pushes the sculpting tool along the block of wood and a portion of a dolphin is revealed.

ACCOLAN
You see, Harry, I told you you were going to be an artist.

HARRY
Are you sure? Did I really do this?

ACCOLAN
Oh, yes. Your talent has always been there. The sculpting tool is just helping you develop it. It's what you were meant to do.

50 CONTINUED:

HARRY
You mean I don't have to do calculus anymore?

ACCOLAN
You don't have to do anything you don't want to do. What's calculus?

HARRY
Nothing important. Can I do some more?

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It COMES out of warp speed.

52 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it ENTERS orbit around Aldea.

PICARD
Captain's log, supplemental. It has been three days since the Aldeans pushed us away. We have had no contact with Radue since then.

53 INT. MAIN BRIDGE (OPTICAL)

The crewmembers are in place.

PICARD
Lieutenant Yar, open hailing frequencies.

TASHA
Frequencies open, sir.

PICARD
Radue, this is Captain Picard.

Radue APPEARS on the Main Viewer.

RADUE
Welcome back, Captain. What have you decided?

PICARD
There is room for discussion, Radue.

53 CONTINUED:

RADUE
We will bring you down when we are ready.

Radue DISAPPEARS from the viewscreen.

PICARD
Data, find a way to defeat that shield.

DATA
That may be impossible, sir.

PICARD
Things are impossible, until they're not.

DATA
Yes, sir.

54 ANGLE ON TURBOLIFT

Beverly ENTERS from the turbolift.

BEVERLY
Captain, here's what I've learned.
(a beat)
Duana is dying. I have no reason to believe the rest of the Aldeans are any healthier.

PICARD
We're all dying, Doctor. Can you be more specific?

BEVERLY
They're suffering from some kind of chromosomal damage. It could be genetic, or environmental.

PICARD
Then that's why they can't conceive.

BEVERLY
Yes. It also explains their lack of appetite, their sensitivity to light, and their extreme pallor.

54 CONTINUED:

PICARD
An entire civilization that's terminally ill... is it reversible?

BEVERLY
I won't know until I've found the cause... and you don't need to tell me time is running out.

PICARD
Good work, Doctor.

55 INT. ALDEA - FIRST UNIT CHAMBER

Radue and Duana are trying to coax Wesley to eat.

DUANA
I thought growing boys are always hungry.

WESLEY
You didn't eat anything.

RADUE
We need very little.

DUANA
I know you miss your family. But you will grow accustomed to us. I promise. I promise you'll be happy.

Wesley's clear eyes look at Duana with compassion.

WESLEY
You can keep me here, but you can't make me want to stay. You'll never be able to make me forget. And I'll never be an Aldean.

56 INT. ALDEA - ARTISTS' UNIT - NIGHT

Leda creams her hands with an ointment as Harry bends over a table, putting the finishing touches on his work.

ACCOLAN
Have the lesions gone?

56 CONTINUED:

LEDA
Yes. The medicine worked again.

ACCOLAN
Good. Come see what Harry's doing.

Harry's hands polish the last bit on his creation: a carved dolphin.

ACCOLAN
(continuing)
Beautiful!

Harry gives Accolan the finished piece. Accolan touches it, admiring the workmanship.

HARRY
(surprised)
It really turned out well.

ACCOLAN
It is so graceful and alive. What do you call it?

HARRY
It's a dolphin.

LEDA
Dolphin?

HARRY
You know, it swims in the ocean. Like a fish, only it's not a fish.

LEDA

Ah. A fish. We used to have them in our oceans. I've never seen one before.

HARRY

I used to live near the ocean. On Zadar IV. My dad's an oceanographer. He says... never mind. It doesn't matter.

Harry turns away, ambivalent.

57 INT. ALDEA - RASHELLA'S QUARTERS - NIGHT

She is holding Alexandra, COOING to her. The baby falls asleep in her arms.

58 INT. BEVERLY'S OFFICE

Beverly is feverishly working the computer, trying to make sense out of the disparate information. She shakes her head.

BEVERLY

No. That doesn't fit the pattern. Give me a list of the appropriate medical literature from the twenty-second century.

The computer shows her a list that's very long.

BEVERLY

(continuing)

There's not enough time!

She looks at it and rubs her eyes. Picard WALKS INTO the room and sees her. He APPROACHES her carefully and puts his hand on her shoulder. Beverly covers his hand with hers.

PICARD
Is there anything I can do?

BEVERLY
You just did, Jean-Luc. Now...
I have to get back to work.

She turns back to her desk.

59 INT. ALDEA - RASHELLA'S QUARTERS - NIGHT

Alexandra is CRYING.

ALEXANDRA
I want Mommy!

Rashella tries to hold and comfort her, but there's no solace.

60 INT. ALDEA - WESLEY'S ROOM - NIGHT (OPTICAL)

It's dark. Wesley slips out of his bed and opens the door. There's no one around. He steps into the ARCH.

WESLEY
(quietly)
Custodian's room.

61 INT. ALDEA - CUSTODIAN ROOM - NIGHT (OPTICAL)

Wesley APPEARS in the Arch. The room is empty. Wesley sits at the console. He WHISPERS his instruction.

WESLEY
(whispers)
Custodian, this is Wesley Crusher.

CUSTODIAN VOICE
(normal level)
Proceed, Wesley.

Wesley jumps at the sound.

WESLEY
Show me where all the Enterprise children are in relation to this room.

The Custodian FLASHES the children's locations on the screen. Wesley stares at it, memorizing the locations.

WESLEY
(continuing)
Thank you.

He moves away from the console, then has second thoughts.

WESLEY
(continuing)
Custodian, what's your instruction set?

Wesley is nervous, not sure he's authorized. The Custodian ANSWERS WITH a kind of nonelectronic MUSIC. Wesley doesn't understand, but goes on.

WESLEY
(continuing)
How can I command your attention? Do you have a non-maskable interrupt?

CUSTODIAN VOICE
Yes.

WESLEY
What is its address?

CUSTODIAN VOICE
Zero, twelve, twenty-two, twenty-one, twenty-three, twenty-six.

61 CONTINUED:

WESLEY
That doesn't make any sense to me.

Wesley's puzzled, but pushes ahead anyway. He takes a deep breath before he asks the really important question.

WESLEY
(continuing)
Custodian, what's in the locked room next to this one?

CUSTODIAN VOICE
You are not authorized for that information.

WESLEY
Thank you. Good night.

CUSTODIAN VOICE
Good night, Wesley.

Wesley sits a moment, deep in thought.

62 INT. ALDEA - KATIE'S QUARTERS - NIGHT

Katie's asleep. An arm reaches over her and shakes her slightly. Katie opens her eyes, startled. Wesley leans over her, finger to his mouth. He WHISPERS.

WESLEY
I need your help. I have an idea how we can get home.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

63 INT. ALDEA - WESLEY'S ROOM - EARLY MORNING

Welsey, Harry, Alexandria and Katie, are gathered in Wesley's room. Their VOICES LOW.

KATIE
Why will not talking or eating

make them send us home?

Wesley patiently tries to explain again.

WESLEY
It's called "passive resistance." We don't do anything they want us to do and then they won't want us.

KATIE
Will they get mad at us?

WESLEY
They won't hurt us.

HARRY
But, Wes, I do kind of like them.

WESLEY
So do I, but I don't want to stay here forever. Do you?

Harry hesitates.

HARRY
(thoughtfully)
No, but I like working with the wood.

WESLEY
Harry, we all have to do this together or it won't work.

With some reluctance, Harry agrees.

HARRY

Okay. I'll do it.

63 CONTINUED:

Rashella RUSHES INTO the room.

RASHELLA
What are you all doing here together?

There's no answer.

RASHELLA
(continuing)
What is going on here?

Still no answers. She reaches for Alexandra, but Wesley picks up the child and shakes his head "no."

RASHELLA
(continuing)
Garen!

Garen RUSHES INTO the room.

RASHELLA
(continuing)
Take the children back to their units.

64 INT. ENTERPRISE - MAIN BRIDGE

Beverly STEPS OFF the turbolift. She's exhausted.

BEVERLY

The Aldeans are suffering from
a form of radiation poisoning.

PICARD
And that's what's made the Aldeans
sterile?

BEVERLY
Yes.

PICARD
Is it reversible?

BEVERLY
Of course.

DATA
Captain, these permutations are
going to take a very long time.

64 CONTINUED:

PICARD
How long?

DATA
Weeks.

RIKER
Captain, there is another option.
We have identified a weakness in
the shield.

GEORDI
But it's not constant.

WORF

It's a hole.

GEORDI

It's not a hole as much as it is a fluctuation.

RIKER

Still, there is a chance. Captain, if we can time it exactly -- I think we can beam a team through the hole and onto the planet.

PICARD

Then why can't we beam the children up through the hole?

RIKER

The timing would be more difficult, and the risk greater.

PICARD

What are you suggesting, Number One?

RIKER

Beam through the hole. Locate the source of the shield, and knock it out.

PICARD

I'll try to delay the Aldeans until you're ready.

65 INT. ALDEA - WESLEY'S ROOM

The children sit in silence. Leda COMES IN with a tray of food for them.

LEDA
Will you at least eat?

They do not answer. She sets the tray down and LEAVES the room. Alexandra wanders over to the food and looks at it. Wesley knows that she's hungry. He goes to Alexandra and kneels down.

WESLEY
I know you're hungry. We all are, but Alexandra, we are not going to eat anything. It's our way of telling them that we want to go home. Do you understand?

The little girl nods. Wesley puts his arm around her. Harry comes over, picks up the tray and puts it outside the door. Wesley acknowledges the act with a smile.

66 INT. - MAIN BRIDGE (OPTICAL)

Radue APPEARS on the viewscreen.

RADUE
Captain Picard. You may come down now to conclude our discussion, or your ship may leave. It is your choice.

67 INT. TRANSPORTER ROOM

where Riker, Tasha and Data wait to beam down.

RIKER
We are ready, Captain.

68 INT MAIN BRIDGE (OPTICAL)

PICARD
Doctor Crusher and I are prepared
to conclude these negotiations.

Beverly and Picard DEMATERIALIZE from the bridge.

WORF
Transporter room, now!

69 INT. TRANSPORTER ROOM (OPTICAL)

RIKER
Energize.

Riker, Tasha and Data FADE and DISAPPEAR as the transporter activates.

70 INT. ALDEA - CORRIDOR (OPTICAL)

Tasha, Riker and Data MATERIALIZE. There is no one else around. Riker looks around and motions for the Team to follow him.

71 INT. ALDEA - FIRST UNIT CHAMBER

Beverly and Picard are confronted by Radue.

RADUE

Before we begin, Captain, you must speak with the children. It seems they are on some sort of "strike." I don't understand it. You must deal with this, Captain. I'm not very good with children.

Picard is amused for the first time in days.

PICARD
A strike? I'll see what I can do.

72 INT. ALDEA - WESLEY'S ROOM (OPTICAL)

Picard APPEARS in the Teleport Arch to find Wesley and the others silent and defiant. The children are overjoyed to see the captain.

WESLEY
Sir! We knew you'd come!

PICARD
It's not over yet, Wesley.

WESLEY
Captain, I think I figured out their computer controls -- I'm not sure, it's a different system than ours.

72 CONTINUED:

PICARD
Good, Wesley. Now...

HARRY
(interrupting)
...Captain.

PICARD
Yes, Harry.

HARRY
If something happens and you have to leave us here -- tell my Dad... I'm sorry I made him angry... and I miss him.

PICARD
I will tell him, Harry, and I will tell him how much I admire his son.

Alexandra waddles over to Picard and raises her arms to be picked up. Picard has no choice but to awkwardly lift her into his arms. She looks up at him with her big eyes.

73 OMITTED

74 INT. ALDEA - CUSTODIAN ROOM

As the three officers ENTER the room.

DATA
This is it, Commander.

Data scans the room with his tricorder.

DATA
(continuing)

It is programmed to accept only
authorized voice commands.

RIKER
So we can't override.

DATA
No. But I can intermix the input
so nobody else can.

74 CONTINUED:

RIKER
We must find the power supply for
the shield.

75 INT. ALDEA - FIRST UNIT CHAMBER (OPTICAL)

OPEN ON Beverly - then PAN TO Teleport Arch as Picard and the children STEP FORWARD. Beverly, Radue and Rashella have been joined by Accolan. Beverly looks lovingly at her son.

RADUE
What is this?

PICARD
They want to go home.

RADUE
No. They're staying.

PICARD
(his communicator)
Number One.

RIKER'S COM VOICE
We are in position.

PICARD
Hold for orders.

RIKER'S COM VOICE
Aye, sir.

BEVERLY
(with persuasion)
The radiation levels on Aldea have built up over a long period of time. It is similar to what was experienced on Earth in the twenty-first century, when the ozone layer deteriorated and the surface of the planet was flooded with ultraviolet radiation.

PICARD
The shield that protects your world in one way has weakened it in another. It's the radiation of your own sun which is destroying you.

75 CONTINUED:

RADUE
You are trying to confuse the issue.

BEVERLY

Please listen. You're all suffering from a kind of poisoning. Sterility is only the latest symptom. If the children remain, they will be affected as well.

RADUE

It is impossible. Our scientists would have known.

BEVERLY

How could they? Your scientists have forgotten how everything works.

RADUE

No. It's a lie. Send them back to their ship.

Rashella starts to touch her arm band, then hesitates.

RASHELLA

Wait. No. What if they're right? Instead of the children being our hope, what if we are just condeming them to our fate?

RADUE

They are just protecting their own interests.

RASHELLA

As are we. But hear them out. The captain and Doctor Crusher are saying our entire life is based on a misconception, and the

very thing which has given us this wonderful world is the very thing which has caused this tragedy?

75 CONTINUED: (2)

PICARD
That is exactly it. The shield that protects you, has weakened and your computer has controlled your lives so completely you've lost the desire to even question it.

RADUE
Lies. The discussion is over.

Radue hits his arm band to send them back to the ship. Nothing happens. Picard touches his communicator.

PICARD
Commander Riker.

RIKER'S COM VOICE
Yes, sir.

PICARD
I assume you have control of the computer.

RIKER'S COM VOICE
We've disabled the system temporarily and we've found the power source to the shield and we've neutralized it.

PICARD

Good.

(using com)

Enterprise, this is Picard. Beam the children up.

HARRY

Wait.

Harry goes to Accolan.

HARRY

(continuing)

Thank you.

ACCOLAN

Let me get the dolphin for you to take with you.

HARRY

No. You keep it. I'll make another.

75 CONTINUED: (3)

Harry joins the others.

PICARD

Beam them up.

Harry waves good-bye to Accolan as all the children, but Wesley, DEMATERIALIZE.

RADUE

You've destroyed us.

PICARD
We are not here to destroy you, Radue. We can help you.

76 OMITTED

77 INT. ALDEA - POWER ROOM (OPTICAL)

They ENTER cautiously. In the center is a shiny black box, not very large. It PULSATES with a GLOWING LIGHT.

RADUE
What is it?

PICARD
The legacy your Progenitors left you, Radue. The source of your power. And your problems.

DATA
It is reading incredible amounts of energy, sir. Even more since we have taken down the shield.

RASHELLA
What are we going to do with it?

RADUE
Learn all over again... all this time we've been destroying ourselves. So secure, so sure of our technological invulnerability. Now...

PICARD

Will you let us help?

Radue puts his hand out to Picard.

RADUE
Yes. Please.

78 EXT. SPACE - THE ENTERPRISE AND ALDEA (OPTICAL)

The Enterprise uses a wide angle ENERGY BEAM to "sew up the hole" in the atmosphere. (To be researched and revised.)

79 INT. CORRIDOR

Harry and his father walk hand in hand to Harry's classroom. Harry stops in front of the door.

HARRY
Dad, I want to be an artist. And I don't want to take calculus anymore.

DR. BERNARD
You can be anything you want, Harry. Anything. But you still have to take calculus.

Harry thinks about it for a moment.

HARRY
Okay. Thanks, Dad.

They hug and Harry goes back to school.

80 INT. MAIN BRIDGE (OPTICAL)

The Main Viewer SHOWS the ship finishing its job on the atmosphere.

DATA
It worked well, sir.

Beverly ENTERS from a turbolift.

PICARD
Are you finished?

BEVERLY
Yes. They're responding very well to the treatment, but for this to work, they can never use their shield or be cloaked again.

PICARD
The legend will die, but the people will live.

80 CONTINUED:

TROI
And we know they'll make good parents.

Alexandra WADDLES OFF the turbolift with Wesley. She's carrying a flower.

PICARD
Wesley!

WESLEY
Sorry, sir. She just wanted to give you a present for bringing her back to her mommy.

Picard bends down to accept the flower -- and a hug. Alexandra waves bye-bye to him and GOES BACK with Wesley. The entire bridge crew tries not to snicker. Picard gives them a fierce look to cover his discomfort.

PICARD
Mister La Forge, out of orbit. Warp five.

GEORDI
(coughing)
Yes, sir. Certainly, sir.

Picard turns around and the rest of the crew can see the stick-em toy on the back of his uniform.

80A EXT. SPACE - ENTERPRISE (OPTICAL)

at sub-warp speed, it heads for its next adventure.

FADE OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"Coming Of Age"
(fka "Starfleet Academy")
#40271-119

Written by
Sandy Fries

Directed by
Mike Vejar

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3RD REV. FINAL DRAFT

DECEMBER 30, 1987

STAR TREK: THE NEXT GENERATION
"Coming Of Age"

CAST

PICARD	JAKE KURLAND
RIKER	ADMIRAL GREGORY QUINN
BEVERLY	LT. COMMANDER DEXTER REMMICK
DATA	MORDOCK
TROI	OLIANA MIRREN
TASHA	T'SHANIK
WORF	TAC OFFICER CHANG
GEORDI	RONDON
WESLEY	TECHNICIAN #1
	TECHNICIAN #2
	Voice-Over

STAR TREK: "Coming Of Age" - 12/30/87 - SETS

STAR TREK: THE NEXT GENERATION
"Coming Of Age"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
Deck 21 Forward Lounge	
Transporter Room	RELVA 7 (PLANET)
Corridor	
	SHUTTLECRAFT
Captain's Ready Room	
Main bridge	
Holodeck	
Admiral's Quarters	
Main Engineering	
RELVA 7	

Classroom
Corridor
Testing Room
Long corridor
Environmental Lab

SHUTTLECRAFT
Cockpit

STAR TREK: THE NEXT GENERATION
"Coming Of Age"

TEASER

FADE IN:

A1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting the planet Relva 7.

B1 INT. ENTERPRISE - CORRIDOR

WESLEY is running down the corridor after someone.

WESLEY
Hey, Jake! Wait a second!

JAKE KURLAND, eighteen, dark-haired and intense, stops and waits for Wesley.

WESLEY
(continuing)
How're you doing?

JAKE

(tries to smile)
I'm fine. Really.

WESLEY
I'm real sorry...

BEVERLY'S COM VOICE
Acting Ensign Crusher, report to
Deck Twenty-one Forward Lounge.

Wesley ignores the request.

JAKE
It's not your fault.

WESLEY
Yes, I know, but I wish we were
both going.

JAKE
(shrugging)
Only thirty-two points...

BEVERLY'S COM VOICE
Acting Ensign Crusher, respond.

B1 CONTINUED:

Wesley touches a com panel.

WESLEY
I'm on my way.

Wesley looks at Jake.

WESLEY
(continuing)
Gotta go.

They shake hands.

JAKE
Do well for both of us.

Wesley smiles at Jake and HURRIES BACK the other way. Jake stares dejectedly after him.

C1 INT. CORRIDOR - OUTSIDE DECK 21 FORWARD LOUNGE

Beverly waits for Wesley just outside the lounge.

WESLEY
Mom, I can't be late.

BEVERLY
Don't worry. You have time.

1 INT. DECK 21 FORWARD LOUNGE

A large cake with seventeen BURNING candles is in the center of the table. It says "HAPPY 16TH BIRTHDAY" and "GOOD LUCK, WESLEY." The whole BRIDGE CREW waits around the table as Wesley ENTERS with Beverly. He's touched, embarrassed and -- wants to get out of there.

RIKER
Happy Birthday, Wesley!

Everyone ECHOES THE SENTIMENT.

WESLEY
Thanks everybody. But it's not

until next month.

RIKER

Close enough.

1 CONTINUED:

TROI

You won't be here next month. After you pass the entrance exam, you'll be on your way to Starfleet Academy.

BEVERLY

Go on, make a wish.

Wesley closes his eyes, thinks a moment, then blows out the candles. Everyone CLAPS as he makes the first cut. Troi takes over and cuts cake for everyone, handing pieces to Riker and Wesley.

RIKER

You'll breeze through those tests.

WESLEY

I hope so, sir.

RIKER

I know so. I remember how tough it was for me.

He pauses, reliving the fear, then smiles at Wesley.

RIKER

(continuing)
But you've got brains, and family tradition, and actual experience.

WESLEY
I wish I felt that sure.

GEORDI
I was scared to death the whole time. But it's good for you. Keeps your adrenaline going. Not that you'll need it, Wes.

1A ANOTHER ANGLE

Troi hands pieces of cake to Data and Worf.

1A CONTINUED:

DATA
Thank you... Humans are fascinating. They celebrate the passage of time with such joy until a certain age, and then it becomes a topic of some discomfort. I suppose it is because each birthday is another step towards inevitable death. Do Klingons observe birthdays, Worf?

WORF
Klingons are born, live as warriors, and die.

DATA
Then how do you know how old you are?

WORF
I don't. Do you know?

DATA
I have no age.

Data stares at Beverly, who's standing next to Picard.

BEVERLY
Is there something wrong?

DATA
No. I am simply trying to understand the celebration of aging. And how old were you when Wesley was born, Doctor?

Beverly shoves her piece of cake at him.

BEVERLY
Have some cake, Data.

She LEAVES him standing there with Picard.

DATA
I do not understand, sir. Why...

PICARD
You never ask a woman her age, Mister Data.

DATA
I am very confused, sir.

PICARD
Some customs will never change.

TASHA'S COM VOICE
Acting Ensign Crusher, this is
the Transporter Room. We are
ready to beam you down to Relva 7.

WESLEY
(to the party)
Thanks for the party, everyone.
And the good wishes.

They all RESPOND with "Good luck;" "Go get 'em;"
"You'll do great."

TASHA'S COM VOICE
Captain Picard.

PICARD
(touching his
communicator)
Picard here.

TASHA'S COM VOICE
We've received communication from
Relva 7 that Admiral Gregory Quinn
is about to beam aboard, sir.

PICARD
Admiral Gregory Quinn. Why wasn't
I informed earlier, Lieutenant

Yar?

TASHA'S COM VOICE
We just received the request, sir.

Picard gestures to Riker.

PICARD
I'm on my way to the Transporter Room, Lieutenant. Number One!

Picard and Riker FOLLOW Wesley and Beverly OUT the door.

1B
thru OMITTED
1C

2 OMITTED

3 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Picard and Beverly say good-bye to Wesley. Beverly reaches out to shake his hand, but Wesley leans over and kisses her. He nods and Tasha works the console and Wesley BEAMS DOWN to Relva 7. A beat, then almost immediately, ADMIRAL GREGORY QUINN and LIEUTENANT COMMANDER DEXTER REMMICK BEAM UP. Quinn is a rugged man in his early sixties. He is accompanied by Remmick, a young, blond, dedicated officer. They step off the platform.

PICARD
This is unexpected. Welcome aboard, Admiral.

QUINN
Thank you. Captain Jean-Luc Picard, Lieutenant Commander Dexter Remmick.

REMMICK
Sir.

They shake hands, then Remmick steps back and watches.

PICARD
Allow me to present my staff: First Officer William Riker, Chief Medical Officer Beverly Crusher, chief of security, Lieutenant Tasha Yar.

Quinn nods to them.

PICARD
(continuing)
What can we do for you?

QUINN
I need to speak with you.

PICARD
Certainly. This way. Number One.

They turn to leave, as:

QUINN
No. Alone.

PICARD
Is this personal?

3 CONTINUED:

QUINN
Official business.

PICARD
Then my first officer...

QUINN
... Alone, Captain.

This is unheard of. It's as if Riker's in big trouble and no one knows why, as WE:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Relva 7.

PICARD (V. O.)
Captain's log, stardate 41416. 2. We are orbiting Relva 7, one of the testing sites where final examinations are taking place for

entrance into Starfleet Academy. But with the appearance of my old colleague, Admiral Gregory Quinn, our stay has taken on another meaning.

5 OMITTED

5A INT. CAPTAIN'S READY ROOM

Picard and Quinn ENTER. Remmick stands off to the side.

QUINN
Commander Remmick is with the Inspector General's office.

PICARD
Oh?

QUINN
He'll be conducting a complete investigation of the Enterprise.

PICARD
What are you looking for?

Quinn turns to especially include Remmick. Remmick stands almost at attention.

QUINN
I have reason to believe there may be something very wrong on this ship... very wrong.

PICARD
Tell me what you suspect.

5A CONTINUED:

QUINN
No. It's... inappropriate to discuss it now. We'll go over it fully when Mister Remmick concludes his investigation.
(turns to Remmick)
You will find out what is wrong on this ship. Starfleet is depending on you.

REMMICK
Yes, sir.
(glances at Picard)
Nothing and no one will stand in my way.

QUINN
And you, Captain, are ordered to cooperate in every way necessary with the investigation. Clear?

PICARD
Yes, sir.

QUINN
Mister Remmick, unless there are further questions...

REMMICK
No questions, sir.

QUINN

Get on with your duties.

REMMICK

Yes, sir!

Remmick purposefully EXITS. When the door CLOSES:

PICARD

Greg, we've known each other for years. If you weren't just motivating young Mister Remmick, tell me what you believe is wrong.

Quinn dodges the question.

QUINN

Captain, it is vitally important that my orders are followed exactly. I'll be staying on the ship.

5A CONTINUED: (2)

PICARD

As you wish, Admiral.

6 EXT. RELVA 7 (OPTICAL)

ESTABLISHING the planet.

7 INT. RELVA 7 - CLASSROOM

Wesley is the first one to ARRIVE in the high-tech classroom. He looks around the room uncomfortably. There's an impressive array of DEVICES, including a

special SENSOR UNIT. He reaches down to inspect it, but puts it back guiltily as OLIANA MIRREN ENTERS. She's a gorgeous eighteen-year-old human, a red-head with sparkle and probably a temper.

OLIANA
What is it?

WESLEY
What?

OLIANA
The unit you just put down. Don't worry. I won't tell anybody.

WESLEY
Oh. It's a flux coordinating sensor.

Oliana puts out her hand. Wesley takes it and absentmindedly holds it. He's mesmerized by her.

OLIANA
I'm Oliana Mirren, one of the other finalists. You must be Wesley Crusher.

She gently removes her hand from his.

WESLEY
Yeah! You know me?

OLIANA
I heard there was a very smart, very young man who'd be tough competition.

7 CONTINUED:

WESLEY
(embarrassed)
Well, you wouldn't be here if...

OLIANA
... I weren't smart? I know. But there's a lot more to it than that. You're lucky - you've had practical experience on the Enterprise.

As she speaks, the door OPENS and T'SHANIK, a dark young Vulcan woman, who looks as if she's surprised anyone else bothered to show up, ENTERS with MORDOCK, a powerfully built alien with a special suit using circulating gas tubes. Mordock hangs back a little, quietly.

T'SHANIK
Oliana.
(to Wesley)
T'Shanik of Vulcana Regar.

WESLEY
Wesley Crusher, from the Enterprise.

T'SHANIK
You don't look as if you meet the age requirements.

WESLEY
Uh, I'll be sixteen next month.

OLIANA
(pats him on the shoulder)
Happy birthday. When this is all over, we'll celebrate.

Wesley basks in the thought of celebrating anything with her, then realizes he's being rude. He turns to Mordock.

WESLEY
Hi. I'm Wesley Crusher.

Mordock nods and moves forward.

MORDOCK
Mordock.

7 CONTINUED: (2)

WESLEY
Mordock? The Mordock? The Benzite who constructed the Mordock Strategy? I thought you already were in the Academy.

MORDOCK
No. Only a hopeful, like you.

WESLEY
You're a legend in the Galactic Computer Network...

TAC OFFICER CHANG ENTERS and walks to the head of the

classroom.

CHANG
Finalists, please take your seats...

The Four take seats at individual computer stations, as Chang continues.

CHANG
(continuing)
I'm TAC Officer Chang. Welcome. You are here because you are all top candidates. Although only one student will be chosen for the Academy, you have shown from the preliminary testing that any of you could easily qualify.
(makes eye contact with each)
We are looking for the person who combines all the important qualities necessary to be part of Starfleet's future. Integrity, intelligence, courage, imagination... and that indefinable quality of leadership. This may be the most difficult, exhausting experience of your life. And the most exciting challenge. Expect the unexpected... May you all do your best... Now, we'll begin.

Chang LEAVES the room as the computers LIGHT UP. The four students immediately start the test. And the faster they answer the questions, the faster the

computer asks them.

7 CONTINUED: (3)

They're all pounding away at extreme high speeds, but with different kinds of energy, and each time they take a test they'll respond with the same kind of energy.

Wesley concentrates completely and works at an incredibly fast, even pace.

T'Shanik works quickly, calmly and methodically.

Mordock, with great intensity.

Oliana, alternates bursts of energy with quiet. The students continue with their answers.

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

8A INT. MAIN BRIDGE

Riker commands the bridge, with Data and Geordi, Tasha and Worf at their regular stations. Remmick stands over Data, just watching him sit there. Remmick HOLDS A HAND DEVICE which he will carry with him everywhere -- A MINIATURE PERSONAL COMPUTER where he punches in every observation. Riker watches him without saying a word.

DATA
May I help you, Mister Remmick?

REMMICK
Just keep on doing whatever it is you're doing, Commander Data.

DATA
Yes, sir.

Data continues staring, as Remmick moves over to Geordi.. and stands over him, making entries in his computer.

GEORDI
There's nothing much to see here, Commander. We're in standard orbit. And, uh, the station has to be manned, even if it's routine...

8A CONTINUED:

RIKER
Is there something I can help you with, Mister Remmick?

Remmick whips around to Riker.

REMMICK
When I'm ready, Mister Riker, I'll want to speak with you. Privately.

Remmick moves aft, to stand next to Worf. Remmick watches Worf work at his console and makes more notes. Worf pretends he's not there. Geordi turns to Data.

GEORDI
Just having that guy around makes me feel guilty.
(to Riker)
Commander, what's this guy after?

RIKER
I don't know, Geordi. But I'm going to find out. Now.

He gets up and heads purposefully for the Captain's Ready Room.

9 thru 10 OMITTED

11 INT. CAPTAIN'S READY ROOM

Picard is at his desk, star window at his shoulder. The doorbell CHIMES.

PICARD
Come.

Riker ENTERS, and sits down as the Captain motions him.

RIKER
Captain, may I speak frankly?

PICARD
Always, Number One.

RIKER
As executive officer, I should be informed. I should know everything you know.

11 CONTINUED:

PICARD
I agree. You should.

RIKER
What's this about? Remmick is going to turn this ship upside down.

PICARD
That is his job.

RIKER
And mine is to make sure the ship runs smoothly.

PICARD
Which you do very well.

RIKER
Sir, am I under investigation?

PICARD
I don't know.

RIKER
And if you did?

PICARD
I couldn't tell you.

RIKER
I don't understand, sir. This

is extremely frustrating.

PICARD
No less so for me. But I have promised full cooperation. And we shall give it.

Riker tries not to lose his temper.

RIKER
Sir.

He EXITS the Ready Room as Picard looks after him unhappily.

12 INT. MAIN BRIDGE

Remmick is waiting for Riker outside the captain's Ready Room.

12 CONTINUED:

REMMICK
I want some answers from you now, Commander Riker.

RIKER
Later.

REMMICK
You were ordered to cooperate...

RIKER
When it doesn't interfere with my duty. Not now, Remmick!

The crew watches the furious Riker head for the turbolift.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. RELVA 7 (OPTICAL)

ESTABLISHING.

14 INT. RELVA 7 - CLASSROOM

The four students sit in front of computer readout screens set apart from each other. T'Shanik is the only one who appears calm.

COMPUTER VOICE
Last question on the Hyper Space Physics test: If the matter and antimatter tanks on a Galaxy Class starship are nine-tenths depleted, calculate the intermix ratio necessary to reach a starbase a hundred light years away at warp factor eight...

All the students begin to use the calculators attached to the computer, except Wesley, who immediately punches

in the answer. T'Shanik reaches the answer almost immediately. Mordock, driven and intense, is startled at their speed, then pushes in his answer. Oliana finishes last.

COMPUTER VOICE
(continuing)
Thank you, students. You now have one hour free before the next test.

The computer shuts down, its lights FADE OUT. T'Shanik EXITS the classroom immediately as Wesley, Oliana and Mordock relax.

MORDOCK
I admit, Wesley, you have a very fast mind.

WESLEY
As soon as I realized it was a trick question, there was only one answer.

14 CONTINUED:

MORDOCK
Yes. There is only one "ratio" with matter-antimatter. One to one.

Wesley sneaks a look at Oliana. Her jaw is set, then she shrugs and smiles her bright smile at the two of the them.

OLIANA

You're both very lucky. I can't imagine what it feels like to have things come so easily. I have to push every step of the way.

WESLEY

Oh, no, Oliana, it doesn't come easily. I have to study all the time. Mordock's the one who's brilliant.

OLIANA

You really don't know, do you? It's a good thing you're cute, Wesley, or you could really be obnoxious.

She pushes her chair back and gets up.

OLIANA

(continuing)

See you later.

She LEAVES the room.

WESLEY

Did you hear that Mordock? She said I was cute!

MORDOCK

Is that good, Wesley?

WESLEY

I don't know. I think so. Maybe. I don't know.

MORDOCK
Perhaps I was incorrect about the speed of your thought processes, Wesley.

15 OMITTED

16 EXT. SPACE - ENTERPRISE (OPTICAL)

orbiting Relva 7. ESTABLISHING.

16A OMITTED

17 INT. MAIN BRIDGE

Riker STEPS OFF the turbolift and APPROACHES Picard.

RIKER
Captain, I think I should apologize.

PICARD
No need, Number One. Mister Remmick's presence is unnerving, to say the least.

RIKER
Regardless, sir, I should realize that whatever your reasons are, they're valid. Whether or not I understand them.

Remmick ENTERS the bridge.

REMMICK

Are you available now, Mister Riker? Or do you still have duties to perform?

RIKER
I'm available, Mister Remmick.

REMMICK
Any problem with using your Ready Room, Captain?

The crew considers this an intrusion.

TASHA
I'll find him a comfortable place on Deck Fifteen, sir.

REMMICK
It's more convenient here. Is there a problem, Captain?

17 CONTINUED:

PICARD
No, Mister Remmick. Be my guest.

Remmick ENTERS the Ready Room and motions for Riker to FOLLOW.

18 INT. CAPTAIN'S READY ROOM

Remmick sits at Picard's desk, Riker in front of him.

REMMICK
There are several seeming

discrepancies in the captain's log. Let's go over them, one by one, shall we?

Riker is surprised -- he thought he was the one on the hot seat, but it's Picard.

RIKER
The captain's log?

REMMICK
Yes. To your knowledge, has the captain ever falsified a log?

RIKER
Have you discussed this with him?

REMMICK
Right now, I'm asking you.

RIKER
If you want to discuss anything about Captain Picard, bring him in here and ask him face to face.

REMMICK
You are required to answer my questions, Mister Riker. Unless you're trying to cover something up? Now, there are several discrepancies in the captain's log. Shall we go over them, one by one?

RIKER
Proceed.

19 OMITTED

19A INT. CAPTAIN'S READY ROOM (FORMERLY SCENE 16A)

Troi calmly faces Remmick.

REMMICK
Do you believe the captain is emotionally and psychologically fit for command of this starship? There is nothing in his history or his personality that might suggest... mental lapses?

TROI
Nothing.

REMMICK
Not even the Ferengi incident with his old ship, the Stargazer?

TROI
He was being controlled by a mind-altering machine, Commander. Without his knowledge.

REMMICK
I would say that was a mental lapse.

20 INT. MAIN ENGINEERING

Geordi is working on a panel as Remmick questions him.

REMMICK

So, you are saying Captain Picard had no control over this vessel. He handed it over to Kosinski, who took the entire crew to some sort of "alternate" universe.

GEORDI

No, sir. That's not what I'm saying. Kosinski was sent by Starfleet to improve our warp drive. The captain was ordered to take him aboard.

REMMICK

According to his own logs, the bridge crew didn't think highly of Mister Kosinski's theories, yet the captain allowed him access to the engines anyway. Is that true, La Forge?

20 CONTINUED:

GEORDI

Not exactly, sir.

REMMICK

One way or the other, La Forge, Picard lost control of this ship. Is that true?

GEORDI

Yes, but that's not how it happened.

REMMICK
So, the answer is yes.

Geordi is completely frustrated as Remmick makes notes.

21 OMITTED

22 INT. HOLODECK (OPTICAL)

It's empty and SILENT. Wesley stares off into the distance, frowning. Worf ENTERS, startling Wesley.

WORF
Ensign Crusher... What are you doing on the Holodeck? I thought you were still on Relva 7.

WESLEY
I'm through testing for the day.

WORF
I'm sorry if I disturbed you. I'll leave.

WESLEY
No! Stay. I thought I wanted to be by myself, but I guess I didn't really.

WORF
How is the testing?

22 CONTINUED:

WESLEY

Okay. So far. It's not the ones I've studied for I'm worried about. It's the Psych Test, facing my deepest fear and living through it. I don't even know what it is. I'm trying to figure out what images to bring up.

WORF

Why?

WESLEY

I wanna scare myself. What do you think -- Bulgallian rats? Lightning storm?

WORF

Do those things frighten you?

WESLEY

Kinda. But's it's exciting, too. You know, that rolling feeling in your stomach?

WORF

No. I don't know. Wesley... The Psych Test is no more or less important than the rest of the process.

WESLEY

That's what they said, but it's all I can think about.

WORF

Thinking about what you can't

control simply wastes your energy
and creates its own fear.

WESLEY
(angry)
How can they know what my deepest
fear is when I don't?

WORF
(shrugs)
By analyzing your psychological
profile. They were right about
everyone I tested with. Including
myself.

22 CONTINUED: (2)

WESLEY
You? I didn't think there was
anything that could frighten a
Klingon warrior.

WORF
Only fools have no fear.

WESLEY
I'm sorry, Lieutenant Worf. I
shouldn't ask so many personal
questions.

Worf stares at Wesley for a moment.

WORF
It is very... difficult for me
to depend on anyone else. For

anything. But especially for my life.

WESLEY
But on the Enterprise you do that every day. Everyone depends on everyone else to protect them.

WORF
Yes.

WESLEY
Then you got over it.

WORF
No. It is still my enemy.

Wesley looks at Worf with intense admiration.

23 INT. MAIN BRIDGE

Picard and Riker are at the Aft Station reviewing supply choices. Remmick stands, watching and making entries.

RIKER
... With this new extricator, sir, we could eliminate three other bulky machines from cargo space.

PICARD
Excellent, Number One.

23 CONTINUED:

TASHA
Captain, there's an unauthorized entry in Main Shuttlebay.

Remmick becomes intensely interested.

REMMICK
"Unauthorized?"

PICARD
Who is it, Lieutenant?

TASHA
The computer reads the I.D. number of... Jake Kurland.

PICARD
Bridge to Main Shuttlebay. Mister Kurland... This is Captain Picard. Respond.

REMMICK
Isn't the area secured? I want answers.

RIKER
Not now, Remmick... Captain, he's going to take her out.

PICARD
Lock off the bay launch doors.

WORF
Too late, sir. He's using the flight emergency override...

GEORDI

Smart kid.

Remmick's taking notes.

TASHA
... He's launching!

PICARD
Enterprise to shuttlecraft.
Mister Kurland.

23A EXT. SPACE - THE SHUTTLECRAFT (OPTICAL)

It LAUNCHES.

24 INT. SHUTTLECRAFT - COCKPIT

Jake's at the controls.

JAKE
Captain Picard. I'm going to Beltane Nine to sign onto a freighter. Tell my father I'm sorry.

PICARD (V.O.)
Tell him in person. Bring the ship back. Now.

Jake shakes his head and WHISPERS:

JAKE
No. I can't face him. I'm leaving.

Jake works the controls, and the shuttle LURCHES, the LIGHTS DIM, the ENGINE NOISE DIES. His face shows panic as he frantically recomputes, and works the controls again.

JAKE
(continuing)
I've lost power!

25 INT. MAIN BRIDGE (OPTICAL)

The crew is shocked by Jake's mistake.

RIKER
All he's got left are his maneuvering jets.

GEORDI
At that trajectory, he'll hit the atmosphere and melt at two hundred kilometers.

PICARD
Probable impact?

DATA
Atmospheric entry... seventy-eight seconds.

PICARD
Options?

25 CONTINUED:

TASHA

He's out of transporter range.

WORF
Tractor beam?

RIKER
Won't work. He's too far away for a positive lock.

REMMICK
You're completely responsible for that boy's life, Captain.

PICARD
(to Remmick)
Either get out of my way and be quiet, or I will have you escorted from the bridge... Visual on shuttle cockpit.

TASHA
Visual on Main Viewer.

Jake's face APPEARS on the Main Viewer. He's terrified.

JAKE (V.O.)
The engine's dead. What am I gonna do?

PICARD
Stay calm, Jake. We'll get you back.

The crew looks anxiously at Jake on the Viewer, then at Picard, who is grim.

25A INT. SHUTTLECRAFT - COCKPIT (HIS P.O.V.) (OPTICAL)

As Jake watches Relva 7 looming closer by the second.

JAKE
Please help me!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. SPACE - SHUTTLECRAFT (OPTICAL)

as it hurtles towards Relva 7.

27 INT. SHUTTLECRAFT - COCKPIT (CONTINUOUS ACTION) (OPTICAL)

Jake's futilely fighting the useless controls. Relva 7 looms even CLOSER on his Viewer.

PICARD (V.O.)
Jake!

JAKE
It's no use, Captain. I'm going to die out here.

28 INT. MAIN BRIDGE (OPTICAL)

ON the Main Viewer, Jake is desolate.

PICARD
Mister Kurland! You are not going to die out there. Do exactly as I tell you. Take the nose of the shuttle and aim it directly at Relva 7.

Riker and the others REACT to this, startled.

29 OMITTED

30 INT. SHUTTLECRAFT - COCKPIT (OPTICAL)

The planet's COMING CLOSER.

JAKE
Aim it at Relva? I can't do that. It's crazy.

31 INT. MAIN BRIDGE

The crew watches grimly.

DATA
Twenty-eight seconds to impact...

PICARD
Jake, listen carefully. I'm the captain and I'm giving you an order. Aim the shuttle at Relva. Now.

32 INT. SHUTTLECRAFT - COCKPIT (OPTICAL)

Jake hesitates, then maneuvers the nose of the craft directly at Relva.

JAKE
Okay. It's done.

33 INT. MAIN BRIDGE (OPTICAL)

Picard is monitoring Data's console.

PICARD
Good. Monitor your speed exactly. When it hits point zero-two-zero, I want you to restart the engine and pull up, hard!

33A INT. SHUTTLECRAFT - COCKPIT

ON Jake's face.

JAKE
Point zero-two-zero speed... Captain, I sure hope you're right.

PICARD (V.O.)
You'll just have to trust me.

JAKE
(nodding)
Point zero-zero-three; zero-zero-nine; zero-one-two...

33B INT. MAIN BRIDGE (OPTICAL)

Picard, Riker and the others tensely watch Jake's face. He's pouring sweat.

PICARD
Hang on tight. It's going to be bumpy.

JAKE (V.O.)
Zero-one-five, zero-one-nine.

PICARD
Now! Start the engine!

33C INT. SHUTTLECRAFT - COCKPIT (OPTICAL)

Jake starts the engine. WE HEAR IT CATCH as he pulls the shuttle up.

33D EXT. SPACE - SHUTTLECRAFT (OPTICAL)

WE SEE the shuttle angle off the planet's atmosphere.

34 OMITTED

35 INT. MAIN BRIDGE (OPTICAL)

CHEERS all around, including Remmick, who's standing over the console.

RIKER
Incredible, Captain!

REMMICK
He bounced her off the atmosphere!

PICARD
Mister Kurland, can you maneuver the

shuttle home?

JAKE (V.O.)
Yes, sir.

PICARD
Do so. Then report to Mister Riker.

Jake is so relieved, he doesn't care he's in deep trouble.

35 CONTINUED:

JAKE (V.O.)
Yes, sir!

RIKER
Main Shuttle Bay, prepare to receive shuttle.

Remmick stops smiling.

REMMICK
Very... original, Captain. But how did this child gain access to a Shuttlecraft?

RIKER
Kurland is a highly qualified Enterprise Academy candidate and fully trained in many areas ... including shuttles.

REMMICK
And did this "full" training

include discipline?

PICARD
Young men sometimes make rash choices, Mister Remmick. Which is why Mister Kurland will receive a strong refresher specifically in discipline...

REMMICK
I'll note that in my report.

Picard turns away from Remmick as Riker starts to protest:

PICARD
Full cooperation, Number One.

36 EXT. RELVA 7 (OPTICAL)

ESTABLISHING.

37 INT. RELVA 7 - CORRIDOR

Wesley walks down the hall as Oliana is having an intense M.O.S. discussion with Chang outside his office. He's telling her what her point standing is in relation to the other candidates. Chang ENTERS his office, leaving her there looking dejected.

37 CONTINUED:

WESLEY
Oliana!

OLIANA

Oh. Hi, Wes.

WESLEY

I, um, thought you might want to have lunch... together.

OLIANA

Thanks, but I'm not very hungry.

WESLEY

Oh... okay.

She pats him on the hand.

OLIANA

It's not you... it's just that Mordock and you are so far ahead in points, I'll never catch up.

WESLEY

Oh. Sorry.

(worried)

You're not leaving., are you?

OLIANA

And give up? Never. Besides, it'll be good practice for next year. See you later.

She's almost back to her cheerful self. Wesley stares after her thoughtfully, then turns around, almost bumping into Mordock.

MORDOCK

Ah, Wesley. Distracted by the female human again. No matter.

It does not seem to diminish your mental faculties. You do good work.

WESLEY
Me? No, you're the one. I've studied the Mordock Strategy...

MORDOCK
Are you a player of Benzite chess?

37 CONTINUED: (2)

WESLEY
Sure!

MORDOCK
If you like, we can discuss this at lunch... I am hungry.

Wesley cheers up.

WESLEY
Me too!

They start towards the Mess Hall. RONDON, an irritable, powerful-looking Alien, WALKS TOWARDS them with a package under his arm.

RONDON
(to Wesley)
You. I have a package for Operations. Where is it?

WESLEY

End of the corridor on your right.
Room 406...

As Rondon walks away, he BUMPS right into Wesley.

RONDON
You blocked my path... you
Bulgallian sludge rat!

TAC Officer Chang LEAVES his office and HEADS their way.

WESLEY
I apologize. An honest mistake,
okay? I'm sorry.

CHANG
Is there a problem here,
gentlemen?

WESLEY
No, sir... I, he...

RONDON
(shouting)
How dare you! I am Rondon, you
despicable Melanoid slimeworm!
(raises fist)
Liar!

37 CONTINUED: (3)

Wesley sees the fist and suddenly becomes tough and straightforward. He advances towards Rondon.

WESLEY

Who do you think you're bullying? You bumped into me. It was your mistake. You were rude.

(assuming defense posture)

Do you want this to become violent?

Mordock moves to separate them, but Chang motions him back, as Wesley holds his ground. Abruptly, Rondon warmly pats Wesley on the Back.

RONDON

Friend. I like you.

He turns and is GONE. Mordock is confused.

MORDOCK

A very strange reaction.

WESLEY

Not really. When he held up his hand, I could see it was webbed... the sign of a Zaldan.

CHANG

But you became hostile.

WESLEY

Zaldans are infuriated by courtesy. They see it as a form of phony social behavior, designed to hide real feelings.

CHANG

Congratulations, Mister Crusher.

You handled that particular
incident very well.

Mordock is alerted.

MORDOCK
Was that "incident" deliberate?

CHANG
It's important to know how you
candidates deal with other
cultures, other species.

37 CONTINUED: (4)

MORDOCK
Then it was a test.

CHANG
Yes. Not all tests are
announced. Or what they appear
to be.

He smiles and LEAVES.

MORDOCK
Zaldans have webbed fingers?
I wouldn't have passed.

They share a look. They can't relax for a second.

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit.

39 INT. OBSERVATION LOUNGE - MONTAGE

Remmick holds court as he interviews the bridge Officers, one by one. First is Data:

REMMICK
Commander Data, I'm getting very little cooperation from the bridge crew. You're an android, correct?

DATA
Yes, sir.

REMMICK
And as an android, you are programmed to tell the entire truth?

DATA
Yes, sir.

REMMICK
There is a problem with this ship, Mister Data. It's in the records, somewhere. I need your help to find it.

DATA
All the ship's records are available to you, sir.

39 CONTINUED:

REMMICK
This information is very cleverly

hidden. Your captain is not what he appears to be. Do not forget you have loyalty to Starfleet above all else.

DATA

Loyalty is not the issue, Commander. There is nothing wrong with Captain Picard -- or the ship's logs. Therefore there must be something wrong with your original assumption.

REMMICK

That is not acceptable, Mister Data.

DATA

Acceptable or not, sir, it is the truth.

CUT TO:

Remmick interviewing Worf:

REMMICK

(looking at some notes)

Just how did this contaminant come on board?

WORF

By accident, sir.

REMMICK

Meaning Captain Picard has no standing procedure for this type of situation?

WORF
No. Meaning "by accident" sir.

REMMICK
You don't like me very much, do you?

WORF
Is it required, sir?

CUT TO:

Remmick interviewing Beverly:

39 CONTINUED: (2)

REMMICK
How would you characterize your relationship with Captain Picard?

BEVERLY
We're officers of Starfleet who have known each other for many years.

Remmick leans in towards her.

REMMICK
Everything said here is confidential, Doctor. You can be completely open with me.

BEVERLY
About what?

REMMICK
About how you feel serving with a man who was responsible for the death of your husband.

BEVERLY
My personal feelings about Captain Picard are irrelevant to this investigation. And none of your business.

CUT TO:

Remmick with Picard.

REMMICK
Then you confirm the logs are accurate: you violated the Prime Directive with the Edo? You deliberately interfered with their laws?

PICARD
Yes. It's exactly as I explained it in the log records.

REMMICK
All to save Doctor Crusher's son?

PICARD
One of my crew was held unjustly. I stand by my decision.

39 CONTINUED: (3)

Remmick fumbles around, looking for something else to ask.

PICARD
(continuing)
Mister Remmick, you have talked to everyone on this ship. I think you've had enough time to find out whatever it is you need to know.

REMMICK
Are you worried that if I keep looking I'll find what you're guilty of?

PICARD
The only thing I'm guilty of is allowing this charade to go on too long.

He gets up, as WE:

40 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Relva 7.

42 INT. ENTERPRISE - ADMIRAL'S QUARTERS

The admiral looks weary as Picard and he watch each other carefully.

PICARD
If it's me you're after, Admiral, ask me directly what you want to know. Then tell me exactly what's going on.

QUINN
I need a little more time, Jean-Luc.

PICARD
How much time? I won't tolerate my crew being harassed any longer.

QUINN
Remmick's full report is almost ready.

PICARD
I want to be here when he presents it.

QUINN
That has always been my intention.

Quinn pushes a com button near his hand.

QUINN
(continuing)

Commander Remmick, report to
Admiral Quinn.

REMMICK'S COM VOICE
On my way, sir.

Picard looks at Quinn sadly.

42 CONTINUED:

PICARD
This has been a strain on our
friendship.

QUINN
I know. Believe me, Jean-Luc,
I regret that, but it has been
necessary.

43 EXT. RELVA 7 (OPTICAL)

ESTABLISHING.

44 INT. RELVA 7 - CLASSROOM

The four finalists are again in front of their separate computer screens. Chang is at the front of the room.

CHANG
This test will be graded as to
the number of problems you
complete within the allotted time.

As the computers LIGHT UP, he LEAVES the room.

COMPUTER VOICE

The Carlundrum I.Q. Test will now appear. The task is to predict the variable patterns of Platonic Solids. Your responses will be timed. Begin.

The four students stare at their separate screens as images APPEAR. Wesley watches the screen as various SHAPES (triangles, squares, etc.) APPEAR in various COLORS and PATTERNS, SPINNING in a space, ROTATING along their axes, and REAPPEARING with DIFFERENT markings. The PICTURE CHANGES rapidly from one to another in seemingly meaningless combinations. Wesley watches, then begins his move.

45 ANGLE ON WESLEY AND MORDOCK

as they continue to predict the patterns and program the shapes and colors onto the screen before the computer does. Wesley is really having a good time. Mordock, on the other hand, is tense and misses one or two sequences, then has to go back.

46 ACROSS THE ROOM

T'Shanik moves methodically and calmly through the problems. Oliana moves with great bursts of energy, then pauses.

47 WESLEY

pushes the console with ease. The time is rapidly diminishing. Mordock begins to struggle.

MORDOCK
I... I can't get... it.

WESLEY
Don't fight it. Relax into it
and just do it automatically.

MORDOCK
No... it's going too fast!

Mordock jabs at the controls, but his fingers trip over one another. Wesley glances over to Mordock's screen.

WESLEY
You're doing all right...

Wesley looks back to his screen, and keeps up, but has lost a few seconds.

MORDOCK
No... no. Wesley, I can't do it.

Wesley glances away again, points at Mordock's screen.

WESLEY
(DIALOGUE TO BE WRITTEN)

Mordock realizes he's right, and punches the combination in, finishing the test. The last set of SHAPES FLASH different COLORS. Wesley finishes his test a beat later.

COMPUTER VOICE
Test completed.

Mordock is very upset as Chang COMES BACK INTO the room.

MORDOCK
Mister Chang...

47 CONTINUED:

CHANG
Congratulations, Mordock. That was the second fastest time recorded on this test. You all did well.

MORDOCK
It should not have been that way. Mister Crusher helped me.

CHANG
Yes. I know. An interesting choice, Mister Crusher. Especially considering how close you and Mister Mordock are in overall score.

WESLEY
Yes, sir.

CHANG
You all have an hour to prepare for your last test.

WESLEY
The Psych Test, sir?

CHANG
We prefer to think of it as a psychological evaluation based

on reactions to various individual problems.
(smiles)
But the Psych Test will do.

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Relva 7.

49 INT. ENTERPRISE - ADMIRAL'S QUARTERS

Remmick ENTERS.

REMMICK
Sir.

QUINN
Please sit down, Mister Remmick. Proceed with your report.

49 CONTINUED:

Picard is intent, ready and willing to hear Remmick's findings. Remmick is very uncomfortable.

REMMICK
Admiral, I've done my best to be objective during this investigation. And yet, I feel a sense of failure.

He hesitates.

QUINN
Continue.

REMMICK

I couldn't find what you asked, sir. I spoke with officer after officer, at length. I probed the log reports. And I have found nothing wrong. Except, perhaps, a casual familiarity among the bridge crew, but... mostly that comes from a sense of teamwork.

(beat)

I'm sorry, sir. I did my best.

QUINN

Quite. You're dismissed, Commander.

REMMICK

Yes, sir.

He gets up to leave, and pauses at the door.

REMMICK

(continuing)

Captain Picard, my tour in the Inspector General's office will be up in six months. When I'm finished, this is where I'd like to serve, sir.

He nods and LEAVES. Picard looks at Quinn.

QUINN

Don't judge the young man too harshly. He's a good officer.

PICARD

It's not him I'm judging.

49 CONTINUED: (2)

QUINN
Don't judge me too harshly, either. Not until I'm finished. We had to be very sure about you.
(beat)
Some time ago, a few of us in Starfleet Command became suspicious of problems within the Federation.

PICARD
What kind of problems?

QUINN
Something or someone is trying to destroy the fabric of all we've built over the last two hundred years.

PICARD
What's your evidence?

QUINN
I can't go into that. Too many other people are involved. But if we're right, this is the most critical time in the history of the Federation.

PICARD
What do you want from me?

QUINN
I don't know if the threat is coming from within or from the outside. I need people I can trust in strong positions throughout the Federation.

PICARD
You have my complete support. You know that.

QUINN
Not enough. I want to promote you to admiral, Jean-Luc. I want you to take over as Commandant of Starfleet Academy.

PICARD
The Academy?

49 CONTINUED: (3)

QUINN
Yes. I need you close.

PICARD
Then there was never a problem with the Enterprise.

QUINN
No. I had to be sure you hadn't been co-opted.

PICARD

Greg, the real issue is politics. I'm no good at politics. Surely there are others more suited.

Picard isn't sure how to take all of this.

QUINN
I sense you're doubtful about this. All right. Suppose it's the rambling paranoia of an old man. Even if I am wrong, and I hope I am, you're still the best man for the job.

PICARD
I appreciate the value of what you're offering. It's not something I can decide quickly.

Quinn pushes him.

QUINN
I need your answer soon, Captain.

PICARD
All right. You'll have it tonight, Admiral.

As they shake hands, WE

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. RELVA 7 (OPTICAL)

ESTABLISHING.

51 INT. RELVA 7 - CORRIDOR

Wesley sits nervously waiting outside the Testing Room. He closes his eyes and tries to do breathing exercises to keep himself calm. Chang COMES OUT of the Testing Room.

CHANG
Mister Mordock will be finished with his Psych Test momentarily.

Wesley watches the door, waiting. It slides OPEN, but no one is there. Then... Mordock EMERGES, badly shaken, his face covered with sweat. He looks down at his hands.

WESLEY
Mordock? Are you... all right?

Mordock tries not to scare Wesley.

MORDOCK
I will be...

CHANG
Mister Crusher... you're next. Good luck.

Chang gestures for Wesley to enter. Wesley hesitates,

then STEPS THROUGH. The door slides SHUT behind him.

52 OMITTED

53 INT. RELVA 7 - TESTING ROOM

An ordinary room. White walls, two or three chairs, no windows. Wesley looks around for some guidance as to the next step. He waits a beat, then looks around and decides to sit down. Still nothing.

53 CONTINUED:

WESLEY
Hello?

He gets up and starts to pace.

WESLEY
(continuing)
I'm here. I'm, uh, ready.

Nothing. He sits down again.

WESLEY
(continuing; muttering)
Maybe they forgot.

Wesley jumps up again and resumes pacing.

WESLEY
(continuing)
Breathe. Gotta remember to breathe.

He's startled by something -- a sound, a sense of something wrong. He becomes alert, checking out the room. He takes another deep breath, then realizes he hears something in the distance -- MUFFLED THUD. He moves towards the door he entered. He listens intently near the door, and hears a LOUDER NOISE. Wesley opens the door manually and ENTERS the corridor.

54 INT. RELVA 7 - LONG CORRIDOR

Several more O.S. EXPLOSIONS. Wesley runs towards its source. He reaches a door and hears ALARMS RINGING and another EXPLOSION. The door says: "ENVIRONMENTAL MAINTENANCE LABORATORY." He runs down the empty corridor and YELLS.

WESLEY
Somebody help! Something's wrong in the lab!

There is no response. Then he hears:

TECHNICIAN #1 (V.O.)
Help! We're trapped. Help! We're gonna die.

COMPUTER VOICE (V.O.)
Evacuate immediately. Sixty-five seconds to life-support seal-off.

Wesley presses the wallplate and the door GLIDES OPEN.

55 INT. RELVA 7 - ENVIRONMENTAL LAB

Wesley ENTERS cautiously. The door CLOSES behind him.

WIND HOWLS through the room, which has been partially trashed by the explosions. It's FREEZING. A large pipe has fractured, allowing fumes of liquid hydrogen (or another gas) and a vortex of wind to act as a barrier between Wesley and the TWO TECHNICIANS.

TECHNICIAN #1 is cowered in a corner, uninjured, YELLING, on the other side of the wind tunnel. His pathway out is partially blocked by debris, so he must cross the vortex to get to the door.

TECHNICIAN #2, is trapped, under a piece of equipment on the far side of the vortex, not far from Technician #1.

Wesley hesitates, then makes his way ACROSS the HOWLING WIND to the injured Technician. The WIND and COLD continue to batter the two of them.

COMPUTER VOICE
Evacuate immediately. Forty-five seconds to life-support seal-off.

Wesley tries to move the equipment off the trapped man.

WESLEY
(to Technician #1)
Help me move this!

The Technician remains cowered in the corner, shaking his head. Wesley keeps pushing the equipment.

WESLEY
(continuing)
You have to help me!

TECHNICIAN #1
I can't! It's too late. We're going to die! The liquid hydrogen's gonna blow!

TECHNICIAN #2
Please don't leave me! The shut-off valve ruptured. If we don't get out of here fast, they'll seal us off to contain the explosion!

55 CONTINUED:

COMPUTER VOICE
Evacuate immediately. Twenty-five seconds to seal-off.

Wesley finds something to use as a lever. The equipment begins to move slightly. Beads of sweat pour off Wesley's face as he makes a Herculean last effort. Technician #2's leg is free. Wesley drags him out. He turns to Technician #1.

WESLEY
Come on!

TECHNICIAN #1
There's no way out! I can't move through that!

WESLEY
You have to. I can't carry you both! You can walk. Come on.

COMPUTER VOICE
Evacuate immediately. Five seconds to seal-off.

Technician #1 remains terrified in the corner. Wesley hesitates a moment, then half-carries, half-drags Technician #2 through the vortex towards the exit. He looks back:

WESLEY
I'm sorry.

Wesley pulls Technician #2 THROUGH THE DOOR to the corridor.

56 INT. RELVA 7 - CORRIDOR

Wesley pulls Technician #2 THROUGH THE DOOR INTO the corridor. The door SNAPS SHUT behind him. Chang is standing there, waiting. Wesley's heart is pounding, his adrenaline up.

WESLEY
Officer Chang! There's been an...

CHANG
It's all right, Wesley.

The "injured" Technician gets up, brushes himself off, and shakes Wesley's hand. Wesley's shocked.

56 CONTINUED:

TECHNICIAN #2
Thanks.

He WALKS down the corridor, leaving Wesley with Chang. Wesley's still pale and breathing shallowly, when Technician #1 EXITS the Lab, nods to them both, and FOLLOWS the other Technician.

CHANG.
Excellent performance, Mister Crusher.

WESLEY
Performance?!... That was the test.

CHANG
Yes.

WESLEY
But a man died!

CHANG
Theoretically, yes. You had to make a choice. And you did. There's no right or wrong about it. Your greatest fear has been that you couldn't make that decision.

Wesley just looks at him, and nods his head slowly.

WESLEY
Because of my father? Because Cap... someone made that choice and my father died.

Chang smiles and pats Wesley on the shoulder.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Relva 7.

58 INT. CAPTAIN'S READY ROOM

Picard is standing as Riker ENTERS.

RIKER
Sir?

58 CONTINUED:

PICARD
Yes, Number One?

RIKER
Mister Remmick has left the ship.

PICARD
Yes. He found nothing wrong on the Enterprise. You may inform the crew that Admiral Quinn is most impressed.

RIKER
Thank you. They'll be pleased... Can you explain now what he was after?

PICARD
They were after me, Number One. They want me to take over as Commandant of Starfleet Academy.

RIKER

Congratulations! What a wonderful choice, sir! You'll be able to shape the minds of the future leaders of Starfleet.

He looks at Picard, realizes his ambivalence.

RIKER
(continuing)
You haven't decided what you're going to do.

PICARD
Yes I have, Number One. I'm going for a walk.

59 EXT. RELVA 7 (OPTICAL)

ESTABLISHING.

60 INT. RELVA 7 - CLASSROOM

Chang is at the front of the class as the four students await his decision. Wesley, Oliana and Mordock are nervous, T'Shanik impassive.

60 CONTINUED:

CHANG
I'm proud of all of you. You've done a superb job. Each of you would make a fine Starfleet officer. It's unfair that only one candidate from Relva will attend the Academy this year --

and a loss to the Federation if the rest of you do not return to test again... Mister Mordock will be the candidate. His results were slightly higher than Mister Crusher's. Congratulations, Mister Mordock. You are the first Benzite in Starfleet.

Wesley slumps in his seat. Mordock looks at all of them, then turns to Chang.

MORDOCK
Thank you, sir, but it's not right. It shouldn't be me. Wesley lost points because he helped me. He shouldn't be punished for his generosity.

CHANG
He wasn't. He lost time, but it wasn't only that... Candidates, thank you and good luck.

They all stand as Chang EXITS.

MORDOCK
I am sorry, Wesley.

WESLEY
It's okay. You deserved to win. Besides, you would've done the same thing for me.

They all look questioningly at Mordock, who hesitates. Then he looks at his comrades:

MORDOCK
Yes. I believe I would.

T'Shanik APPROACHES Mordock.

T'SHANIK
Congratulations.

60 CONTINUED: (2)

She nods to the others and LEAVES the room as Oliana and Wesley shake hands with Mordock.

OLIANA
Well, personally, I hate losing. So you'd better be ready next year, Wesley. I won't be easy to beat.

Wesley smiles at the thought of seeing her again, whatever the circumstances.

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

ESTABLISHING.

62 thru 63 OMITTED

64 INT. CORRIDOR

Picard strides down the corridor when he runs into Jake Kurland, who takes one look at him and would like

to be anywhere else on the Enterprise.

PICARD
Mister Kurland!

JAKE
Yes, sir.

Picard is uncomfortable around him.

PICARD
Are you... feeling better?

JAKE
Yes, sir... I'm sorry I damaged the shuttle. But Mister Riker says I can work on fixing it as part of my "discipline" training.

PICARD
Good idea. I hope you learned that running away doesn't solve anything, young man.

JAKE
Yes, sir. I'm sorry I messed up.

64 CONTINUED:

PICARD
I know. But you did keep your wits about you out there... don't forget that.

JAKE

No, sir. And... thank you for saving my life.

Now Picard would rather be anywhere else on the ship.

PICARD
You're welcome.

He turns and WALKS BACK the other way.

64A OMITTED

65 INT. OBSERVATION LOUNGE

Wesley stands there, alone and melancholy, staring at the starfield outside the window. Picard ENTERS.

PICARD
Mister Crusher? Why aren't you in your dress uniform for Admiral Quinn's farewell dinner?

WESLEY
I... I didn't think it would be appropriate.

PICARD
Why not?

WESLEY
I failed, Captain. I didn't get into the Academy. I failed you... and the Enterprise.

PICARD
Ridiculous. Did you do your best?

A beat. Wesley nods.

65 CONTINUED:

PICARD
(continuing)
When you test next year -- and you will test again -- do you think your performance will improve?

WESLEY
Well, yes...

PICARD
Good. The only person you're truly competing against is yourself.

WESLEY
Then you're not disappointed?

PICARD
Your failures and successes have to be measured within, Wesley. Not by me or anyone else... But if it helps you to know this, I failed my first time. And you may not tell anyone!

WESLEY
You? You failed?

PICARD
Yes. But not the second time.

Now, do me the honor of sitting next to me at dinner. I'm going to have to disappoint an old friend.

Picard smiles at Wesley as they walk to the door.

65A INT. TRANSPORTER ROOM (OPTICAL)

Picard and Quinn stand next to the platform. The only other person in the room is Tasha, at the controls.

QUINN
I wish I could convince you to change your mind.

PICARD
I'll serve you better here.

Quinn gives up.

65A CONTINUED:

QUINN
This is where you belong.

PICARD
If you need me...

Quinn brushes aside Picard's concern.

QUINN
I've been playing politics too long. Perhaps I see conspiracy everywhere. Don't worry.

Quinn shakes Picard's hand and then steps onto the platform.

QUINN
(continuing)
Safe travels, my friend.

Quinn nods to Tasha, who works the console. Picard stares at Quinn for a long time, as if memorizing what he looks like. The admiral is BEAMED DOWN.

65B INT. MAIN BRIDGE

Picard STEPS OFF the turbolift. He walks to where Wesley sits at the Conn, and stands between Wesley and Data.

PICARD
Set course to Algeron 4, Mister Crusher.

WESLEY
Course plotted and laid in, sir.

PICARD
You know, we're really alike, you and I. Both explorers to the core... Engage, Mister Crusher.

Wesley smiles happily at Picard's praise.

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves off to its next destination, as WE:

FADE

OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"Heart Of Glory"
#40271-120

Written by
Maurice Hurley

Directed by
Rob Bowman

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REV. FINAL DRAFT

JANUARY 13, 1988

STAR TREK: "Heart Of Glory" - 1/13/88 - CAST

STAR TREK: THE NEXT GENERATION
"Heart Of Glory"

CAST

PICARD	KLINGONS
RIKER	CAPTAIN KORRIS
BEVERLY	LIEUTENANT KONMEL
DATA	KUNIVAS
TASHA	CAPTAIN K'NERA
WORF	
GEORDI	
NURSE	
GUARD (RAMOS)	
Non-Speaking	
MOTHER	
DAUGHTER	
SECURITY TEAM	
ONE GUARD	

STAR TREK: "Heart Of Glory" - 1/13/88 - SETS

STAR TREK: THE NEXT GENERATION
"Heart Of Glory"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
Main bridge	

Transporter Room THE BATRIS
Sickbay
Guest Quarters
Various corridors
Security Area
Main Engineering

THE BATRIS
corridor
Main Engineering
Auxiliary Control Room
- Engineering Compartment

STAR TREK: THE NEXT GENERATION
"Heart Of Glory"

TEASER

FADE IN:

A1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at sub-warp.

1 INT. MAIN BRIDGE

Minimum BRIDGE CREW -- TASHA; GEORDI is at Conn; DATA at Ops; RIKER and PICARD in the Command Position. WORF turns from his Aft Station.

WORF
Captain! Communication from Starfleet. They have recorded a disturbance in the Neutral Zone.

2 REACTIONS

PICARD
What is the nature of the disturbance?

WORF
A battle. Quadrant nine -- coordinates zero-seven-zero, mark three. No information who is involved. They are asking if we can investigate.

PICARD
Answer "affirmative."
(to Geordi)
Lieutenant La Forge, lay in the course.

DATA
Captain, I have no reports of any Federation ships in that area.

RIKER
Ferengi?

PICARD
It's a little out of their area.

2 CONTINUED:

RIKER
Should we separate the saucer?

PICARD
Let's get some more information

first.

GEORDI
Course set.

PICARD
Speed -- warp seven.

GEORDI
Warp seven. Aye.

PICARD
Engage.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it warps towards us.

4 INT. MAIN BRIDGE

It's very tense. Worf at Science; Data at Ops; Picard -- alert, watching.

GEORDI
We are approaching the Neutral Zone.

TASHA
Sir... Sensors indicate several recent photon explosions and heavy phaser activity.

DATA
I have analyzed the residue of the explosives. They are not of any known Ferengi design. It is possibly Romulan.

Picard REACTS.

4 CONTINUED:

PICARD
That's a name we haven't heard for a while.

RIKER
And I could have gone a lot longer without hearing it.

PICARD
If the Romulans have returned to this sector we should know about it.

RIKER
Shall we move to the Battle bridge?

PICARD
Not yet. Worf, any further activity?

WORF
Negative, sir.

PICARD
Slow to half impulse.

GEORDI
Slowing to one-half impulse.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship comes out of warp speed.

6 INT. MAIN BRIDGE

Everyone is tense and expectant.

GEORDI
Entering quadrant nine-zero-seven, mark three.

PICARD
Shields and deflectors up.

DATA
I have located a ship. It is drifting.

6 CONTINUED:

PICARD
On the Main Viewer.

DATA
Aye, sir.

7 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

There is a distant ship.

PICARD
Magnify!

The IMAGE on the Screen INCREASES in size. It is now

possible to see extensive battle damage.

DATA
The life-support systems on the ship are failing, propulsion, navigation, and all communication, inoperative.

PICARD
Any trace of the other ship?

DATA
None, sir.

RIKER
If it is a Romulan vessel, it could be cloaked.

PICARD
(to Worf)
Send this to Starfleet. We are entering the Neutral Zone.
(to Geordi)
Get us in a little closer, Mister La Forge. Stay sharp everyone.

8 OMITTED

9 INT. MAIN BRIDGE - TO INCLUDE MAIN VIEWER (OPTICAL)

which displays THE BATRIS. Everyone studies the damaged vessel as the Enterprise moves around it.

9 CONTINUED:

RIKER

It's Talarian.

PICARD

Any life signs?

WORF

Nothing yet.

There is a lot of tension.

DATA

I have identified the vessel. It is the Batris. A general cargo vessel.

RIKER

Long way from home.

PICARD

Stay sharp. If this is a result of a Romulan attack, they could still be in the area.

WORF

Captain. Possible life signs.

PICARD

What do you mean "possible?"

WORF

I cannot be positive. The readings emanate from a location near what is left of Main Engineering. There is a great deal of magnetic and radioactive clutter making a positive

determination difficult.

RIKER
I'll prepare an away team.

PICARD
Lieutenant Yar, remain at your post. Whoever attacked the freighter may still be in the area.

TASHA
(reluctantly)
Aye, sir.

9 CONTINUED: (2)

RIKER
Data, Geordi. Let's go.

PICARD
Lieutenant La Forge, are we close enough to use the Visual Acuity transmitter?

GEORDI
We can try it, sir.

PICARD
Then please do. And Number One - everything about this seems wrong.

RIKER
Agreed. It smells like a trap.

And they DEPART.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it slowly APPROACHES the other ship.

PICARD (V.O.)
Captain's log, stardate 41503.7.
We have entered the Neutral Zone.
A Talarian freighter has been
severely damaged in a battle.
Why, and with whom is unknown.
Personal note: I hope this event
is not a precursor of things to
come, and that the peace which
has endured for the last several
decades will continue.

11 INT. TRANSPORTER ROOM

Riker, Data and Geordi have gathered and are preparing to beam over. A check of equipment. Geordi clips on the transmitter for his VISOR.

RIKER
What exactly does that device do?

GEORDI
Data and I have been working on a way to transmit what my VISOR sees. If it works, the bridge will be able to monitor us.

DATA
It is very restricted. The signal from Geordi's VISOR is so complex that it is difficult to encode and breaks down easily.

RIKER
That means it doesn't have much range.

GEORDI
Correct. The effective range is a few kilometers, but we're working on that.
(touches communicator)
Bridge, this is Lieutenant La Forge.

11 CONTINUED:

WORF'S COM VOICE
This is the bridge.

GEORDI
I have attached the Visual Acuity Transmitter.

WORF'S COM VOICE

We are receiving.

GEORDI

I am switching off.

12 ANOTHER ANGLE

as they gather on the Transporter Pad.

RIKER

Set phasers on stun.

They all check their weapons.

RIKER

(continuing)

Let's be ready for anything.

He takes a quick, final look at his team.

RIKER

(continuing; to the TRANSPORTER CHIEF)

Energize.

13 INT. BATRIS - CORRIDOR (OPTICAL)

The corridor is very DIMLY LIGHTED. There is evidence of the recent battle everywhere. Charred walls - damaged bulkheads. The transporter effect brings the away team INTO THE SCENE. They are very tense. Data scans with his tricorder as the others look around.

14 GEORDI

steps slightly to the side.

GEORDI
La Forge to Enterprise.

15 INT. MAIN BRIDGE

Picard on the bridge.

PICARD
This is the Enterprise.

GEORDI'S COM VOICE
Captain, I am switching on the transmitter.

PICARD
Ready to receive.
(to the bridge crew)
Put this on the Main Viewer.

He leans forward as the IMAGE COMES ON the Screen. For the first time, Picard sees as Geordi sees. (Pattern and image to be determined.)

PICARD
Extraordinary.

16 INTERCUT

The other members of the bridge crew as they, too, REACT with astonishment.

PICARD
I understand him better than I ever have.

17 MAIN VIEWER (OPTICAL)

Geordi's VISIONS. (TBD)

18 ANGLE ON PICARD (OPTICAL)

For a moment all else is forgotten as he is consumed by the image on the Main Viewer.

PICARD
Geordi. What was that? Over to the left.

Geordi looks to the left.

GEORDI'S COM VOICE
What?

18 CONTINUED:

PICARD
That -- right there? No -- back. Yes. That -- right there. What is it?

GEORDI'S COM VOICE
It's Commander Riker.

PICARD
To me it's just an undefined upright form, standing in a wild visual frenzy. Can you filter out the extraneous information?

GEORDI'S COM VOICE

No, I get it all simultaneously.

PICARD
It's a jumble. How can you make heads or tails of it?

GEORDI'S COM VOICE
I select what I want to see and disregard the rest.

PICARD
How is that possible?

19 INT. BATRIS - CORRIDOR

Geordi chuckles.

GEORDI
How, in a noisy room, can you pick out one specific voice or sound?

PICARD'S COM VOICE
It's something you learn.

GEORDI
Exactly. It's something I have learned. Does that make it clearer?

20 INT. MAIN BRIDGE (OPTICAL)

Picard stares at the viewscreen, trying to accomplish in minutes what took Geordi a lifetime to learn.

20 CONTINUED:

PICARD
Yes. Look over at Data.

Geordi complies and WE SEE the difference between them from Geordi's point of view.

PICARD
(continuing)
There's an aura around Data.

GEORDI'S COM VOICE
Yes, of course. He's an android.

21 INT. BATRIS - CORRIDOR

Data and Riker are getting impatient with this conversation.

PICARD'S COM VOICE
From the way you say that, you must think we all see it.

GEORDI
Don't you?

RIKER
Captain - I don't mean to break this up, but...

PICARD'S COM VOICE
Yes, of course, Number One. Proceed.

Riker leads the away team down the corridor.

DATA

I am detecting high levels of Deuterium gas. Probably coming from the leakage in the drive system.

RIKER

Toxic?

DATA

Not as yet.

22 OMITTED

23 INT. BATRIS - ANOTHER ANGLE - CORRIDOR

As the members of the Enterprise move forward, the damage becomes move extensive. They pause at an intersection.

DATA

The life signs are emanating from the far side of Engineering.

RIKER

What's the safest way around?

DATA

All routes are equally dangerous.

GEORDI

Which one is the least dangerous?

DATA

There is no significant difference.

RIKER
Then steady on.

Geordi notices something.

GEORDI
Commander, a fissure is developing in the bulkhead. The skin of the ship is losing its integrity.

RIKER
Where? I don't see it.

GEORDI
There.

Riker looks, but still cannot see anything except the charred bulkhead.

24 INT. MAIN BRIDGE (OPTICAL)

Picard is standing in front of the Main Viewer.

PICARD
Step closer.

Geordi complies.

24 CONTINUED:

PICARD
(continuing)
It looks to me like a spectrograph indicating metal fatigue. Is that

how you interpret it?

GEORDI'S COM VOICE
Correct, Captain.

25 INT. BATRIS - CORRIDOR

Riker steps up beside Geordi.

RIKER
How long before the hull ruptures?

GEORDI
Impossible to be exact. Five minutes -- probably less.

RIKER
Come on.

25A ANOTHER ANGLE

They move forward into the DARKENED corridor toward the WHITE GLOW coming from what was the Engineering Section of the Batris.

25B INT. MAIN BRIDGE (OPTICAL) (FORMERLY SCENE 35)

as Picard watches Geordi's POV, his IMAGE BREAKS UP, then GOES OUT.

PICARD
I've lost the transmission.

GEORDI'S COM VOICE
Signal overload. I'm surprised it lasted this long.

26 INT. BATRIS - MAIN ENGINEERING

As the away team COMES to the entrance. All except Data cover up against the heat and INTENSE LIGHT.

27 INT. MAIN BRIDGE

as Picard and the others on the bridge listen to what is happening on the Batris.

28 INT. BATRIS - MAIN ENGINEERING

Data makes a sweep with his tricorder.

DATA
The life signs are very strong now. They are coming from over there.

RIKER
Is there any other way around?

DATA
Negative. This is the only way. I think the safest way to proceed is for me to cross alone. The heat and toxic gases have less effect on me.

RIKER
Agreed.

29 ANOTHER ANGLE

as Data walks through the maelstrom.

30 ANGLE ON RIKER AND GEORDI

They watch Data DISAPPEAR through the wall of heated gases.

31 INT. MAIN BRIDGE

Picard listens.

32 INT. BATRIS - MAIN ENGINEERING

Riker and Geordi wait impatiently.

33 INT. MAIN BRIDGE

As Picard listens.

34 INT. BATRIS - MAIN ENGINEERING

What Picard saw was Data RETURNING. He pauses halfway across the Engineering compartment.

DATA
I found them. The door to their compartment is jammed.

One by one they cover up from the intense heat and SPRINT ACROSS the Engineering section.

35 OMITTED

36 INT. BATRIS - CORRIDOR

They arrive in front of the sealed compartment. The

damage here is more severe. Torn pieces of bulkhead block the door to the compartment.

DATA
The control mechanism. It is inoperative.

Riker squeezes his arm through a twisted piece of metal and pounds on the door.

RIKER
This is Commander Riker of the USS Enterprise. Can you hear me?

There is no response.

DATA
I advise against the use of phasers. The gas buildup is too great, Commander.

GEORDI
Yes. A phaser discharge now could blow us all out of here.

They BACK OFF.

37 OMITTED

38 INT. BATRIS - DOOR TO AUXILIARY CONTROL ROOM

Data clears the doorway of debris.

39 INT. MAIN BRIDGE

Picard is frustrated at no longer being able to see what's happening to the away team.

PICARD
What's going on?

RIKER'S COM VOICE
We are about to force the door.

40 INT. BATRIS - DOOR TO AUXILIARY CONTROL ROOM

as Data steps closer to the door. With considerable difficulty he wedges one hand in between the sliding door panels. Then slowly he gets the other hand in place. Data, now with both hands in between the door panels, puts his great strength to work again, and slowly pries the doors APART.

41
thru OMITTED
42

43 ANOTHER ANGLE

As soon as there is enough of an opening, both Riker and Geordi put their shoulders to the job, and between them all the door is OPENED. Riker STEPS THROUGH.

44 INT. BATRIS - ENGINEERING COMPARTMENT

As Riker ENTERS the room he sees TWO BLURRED FIGURES. The first steps forward. It's dreamlike. A figure looms out of the DARKNESS. A very tall, very fierce KLINGON.

PICARD'S COM VOICE
What is it? What are you seeing?

RIKER

Klingons.

45 INT. MAIN BRIDGE

Picard REACTS to this new twist.

45 CONTINUED:

PICARD

Klingons.

Worf REACTS.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

46 OMITTED

46A INT. MAIN BRIDGE (FORMERLY SCENE 47A)

PICARD

Tasha, go to Transporter Room Three. I want you there when the away team returns.

47 INT. BATRIS - ENGINEERING COMPARTMENT

The Klingon, KORRIS, moves forward to begin formalized greetings.

KORRIS
I am Korris.

RIKER
We'll handle the formalities later - right now we have to get off this ship. Are there any others still alive?

KORRIS
No.

Data APPEARS in the torn hatchway.

DATA
I believe there is a quicker way out of here.

GEORDI
Let's go.

Riker indicates a third figure on the floor.

RIKER
Check him, Data.

Data steps over and scans the figure with his tricorder.

DATA
He is alive -- but just barely.

47 CONTINUED:

RIKER
Pick him up and let's get out of here.

Data starts to lift the stricken man. Korris steps up beside Data.

KORRIS
No. I will carry him.

DATA
As you wish.

47A OMITTED

48 INT. BATRIS - CORRIDOR

as the group hurries through the debris. There is a BOILING, RUMBLING EFFECT on the ship.

GEORDI
We're out of time, Commander -- the ship's going to blow.

RIKER
Transporter Room, have you got a lock on us?

TASHA'S COM VOICE
Not yet. Too much interference. You have to get farther away from the Engineering section.

Behind them there is an ominous change in the GAS BUILDUP.

49 INT. MAIN BRIDGE

Everyone watches the screen. Worf, from his Science Station where he is monitoring the Batris:

WORF
Sir, the Engineering section is at critical. Destruction of the Batris is imminent.

50 INT. BATRIS - CORRIDOR

They come to a bend in the corridor, turn the corner and bump into a solid wall of debris.

RIKER
End of the line. Transporter Room, we've gone as far as we can. Get us off -- now!

The away team and the Klingons stand ready to beam.

51 OMITTED

52 INT. TRANSPORTER ROOM

as Lieutenant Yar tries to get a solid fix on the away team.

TASHA
It's not good. I can't get locked on.

PICARD'S COM VOICE
They're out of options. Do it.

Tasha energizes.

53 INT. BATRIS - CORRIDOR (OPTICAL)

The BEAM OUT BEGINS, then STOPS, then TRIES TO START again.

54 INT. TRANSPORTER ROOM

Tasha shakes her head in frustration, makes an attempt to fine-tune her equipment and tries again.

55 INT. BATRIS - CORRIDOR

A CLOUD BOILS up at the end of the corridor. There is a CRACKLING SOUND, followed by a RUMBLE.

ANGLE ON THE AWAY TEAM

They REACT.

56 EXT. SPACE - THE BATRIS (OPTICAL)

As it BLOWS UP.

56A INT. MAIN BRIDGE

REACTION to the explosion of the Batris and the concern that the away team may have been lost.

57 INT. TRANSPORTER ROOM (OPTICAL)

As the six figures slowly STACK UP on the platform.

RIKER
Bridge, this is Commander Riker. We are taking the survivors to Sickbay.

TASHA
(steps over to the platform)
I'll need your weapons.

58 INT. MAIN BRIDGE

Picard, relieved, gets up from his Command Chair.

PICARD
I'll be in Sickbay.

WORF
Captain. Request permission to join you.

Picard hesitates for a beat, then:

PICARD
Granted.

59 INT. SICKBAY

BEVERLY and her NURSE are working on the most seriously injured Klingon. Riker is slightly off to the side. Data and Geordi have returned to their duties. Picard and Worf ENTER. The two Klingons REACT with surprise at seeing one of their countrymen.

PICARD
Situation, Doctor.

BEVERLY
His injuries are serious.

Picard then turns to the other two.

59 CONTINUED:

PICARD
I am Jean-Luc Picard, the captain of this vessel.

KORRIS
My name is Korris -- captain of the Klingon Defense Force. This is Lieutenant Konmel.

PICARD
Do you mind telling me what happened?

KORRIS
Not at all.

PICARD
Firstly, what were you doing on that ship? It's not Klingon.

KORRIS
We were passengers. The Talarians were taking us to outpost M-Zed-Five.

PICARD
What was the ship doing in the Neutral Zone?

KORRIS
We were attacked without warning by a Ferengi cruiser. During the course of the battle we must have unknowingly entered the Neutral Zone.

WORF
The weapons were not Ferengi.

Now the two Klingons turn their full attention on Worf. It's a time for evaluation.

KORRIS
What is your name?

WORF
I am Lieutenant Worf.

KORRIS
And you are a member of this crew?

59 CONTINUED: (2)

WORF
Yes.

Korris pauses a beat, then continues.

KORRIS

You are correct. The weapons were Klingon, but the vessel was Ferengi.

PICARD
What precipitated the attack?

KORRIS
I don't know -- we were in our quarters.

KONMEL
The captain of the freighter had no combat experience so he did not anticipate the first attack, which was nearly fatal.

KORRIS
We took control -- with his permission. The Ferengi called for surrender. I told the captain to agree to all their terms. We had one chance -- I was confident it would be enough.

KONMEL
As adversaries the Ferengi are not very worthy.

Worf listens with relish to the story of the battle.

WORF
Still, your weapons were limited, and their ship superior.

KORRIS
Yes -- all we had was an ancient

battery of Merculite rockets.
Our only chance was to trick them into lowering their shields.

KONMEL
We reduced power and lured them in.

59 CONTINUED: (3)

KORRIS
They suspected nothing.

KONMEL
Then, when they lowered their shields to beam over a boarding party, we opened fire.

WORF
Your strategy was very sound.

PICARD
There are still a few items that are not clear.

KORRIS
Captain -- we are hungry and tired.

PICARD
Yes, of course.

KORRIS
If there is anything more you need to know about this incident -- we will be available.

WORF
Permission to show our guests to their quarters, Captain.

PICARD
Permission granted.

Worf leads them OUT of Sickbay.

RIKER
What do you think, Captain?

PICARD
There's a lot more to this than we've been told. Why was the Talarian ship so far off course? What was its point of departure?

RIKER
And why would three Klingon officers hitch a ride on a broken-down freighter?

59 CONTINUED: (4)

PICARD
Contact Starfleet -- find out what they know about Korris and company.

RIKER
It will take forty-eight hours for a message to get to Starfleet on subspace frequency.

PICARD
They are going to be with us for a while; we might as well learn all we can about them.

RIKER
Do you think I should have a security team assigned to our guests?

PICARD
No -- Worf is capable of dealing with anything that may arise.
(to Beverly)
How's your patient, Doctor?

BEVERLY
Not good. I'll keep you posted.

Riker and Picard EXIT. Beverly's expression offers little cause for hope.

60 INT. GUEST QUARTERS

as Worf and the two Klingons ENTER. In the b.g., Konmel goes directly to the food station. As Worf and Korris APPROACH the table, Konmel orders a Klingon meal - complete with Klingon ale.

KORRIS
Sit, friend - let us eat. I did not know there are. Klingons serving on human Starfleet vessels.

KONMEL
O'MAT - GRI - T'M - PFFIOTS -

WORF

As far as I know, I am
the only one.

Konmel comes over and pours three great glasses of ale.

60 CONTINUED:

KORRIS
Tell me, what it is like for the
hunter to lie down with the prey?
Have they tamed you -- or have you
always been docile?

KONMEL
Does it make you gentle? Has it
filled your heart with peace?

KORRIS
Do glorious battles no longer
inspire your dreams?

WORF
Why do you mock me? Why do you
wish to anger me?

KORRIS
Only to see if it is still
possible.

WORF
It is.

The two Klingons give Worf a long look of evaluation.

61 OMITTED

62 INT. SICKBAY

Beverly's aide (Nurse) calls to her.

NURSE
Doctor Crusher. I think you'd better look at this.

Beverly COMES OUT of her office and INTO Sickbay.

NURSE
(continuing)
The Klingon's condition is worsening.

Beverly comes over and makes a quick examination. The Klingon's body JERKS VIOLENTLY.

BEVERLY
He's convulsing.

62 CONTINUED:

She does what is possible, but his condition has gone too far.

63 INT. GUEST QUARTERS

The Klingons are finishing their meal. Worf has touched neither his food nor drink.

PICARD'S COM VOICE
Commander Korris, this is Captain Picard.

KORRIS

Yes, Captain.

PICARD'S COM VOICE

I am sorry to report -- your comrade's injuries are beyond our medical abilities.

64 INT. SICKBAY

Picard is there with Worf, Korris and Konmel.

BEVERLY

He's dying.

Korris and Konmel APPROACH their dying comrade.

65 ANGLE ON THE KLINGONS

as they STEP OVER to the examining table. Korris takes KUNIVAS' head in his hands and turns it toward him. Kunivas opens his eyes and looks up. Korris leans forward and with his thumbs he keeps the dying man's eyes from closing. Korris leans even closer. Worf is drawn to them.

66 ANGLE ON WORF

with Beverly and Picard standing beside him, watching the strange ritual.

67 ANGLE ON THE KLINGONS

It is intense, and very private. From one of the

three, or maybe from all of them, it's difficult to tell, there comes a LOW RUMBLING GROWL as the moment of death approaches. Then -- with a SHUDDER it happens. The wounded man dies. For a beat, Korris continues to stare into the dead man's eyes. Then, like an explosion from the bowels of Valhalla -- the living Klingons, including Worf, throw back their heads and ROAR.

67A ANGLE ON PICARD AND BEVERLY

as they REACT to the ritual.

68 OMITTED

69 BACK TO SCENE

The three Klingons, shoulders touching -- faces skyward -- fill the room with a SOUND which comes from deep inside them. It is not the WAIL of the dead, but the exaltation of the victorious. Then -- as one, they stop. The looks they exchange between them are the looks of men who have participated in a great and noble victory.

70 ANGLE ON PICARD AND BEVERLY

Both are awed by the ceremony.

70A KONMEL AND DEAD KLINGON

Konmel pauses by the dead Klingon -- as if to say a final farewell. While no one is looking, he removes the spike from his comrade's boot.

71 BACK TO SCENE

It's QUIET. The three Klingons are content.

BEVERLY
Is there any special arrangement
you would like for the body?

71 CONTINUED:

KORRIS
It is only an empty shell now.
Please treat it as such.

He EXITS with Konmel. Worf FOLLOWS and he exchanges a look with Picard as he passes.

72 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

ESTABLISHING.

74 INT. CORRIDOR

Worf, Korris and Konmel walk along.

KONMEL
The opponent that killed Kunivas should have been an enemy -- then his death would have been even more glorious.

WORF
(stunned by the revelation)
If the opponent was not an enemy... who was it?

For a beat, neither Korris nor Konmel answer.

WORF
(continuing)
Tell me -- what really happened?

Korris gives Worf a long steady gaze.

KORRIS
I do not wish to anger you. We are after all, brothers lost among the infidels.
(he pauses; then)
How did you come to this ship and that uniform?

WORF
Through an act of kindness. The Romulans attacked the Khitomer outpost. Everyone was killed.
I was buried under the rubble and left for dead. A human Starfleet officer found me. He took me to his home on Gault and told his

wife to raise me as his son.

74 CONTINUED:

KONMEL
How old were you?

WORF
Before the age of inclusion --

KONMEL
That young?

KORRIS
(with disdain)
Gault is a farming colony.

WORF
When my foster brother and I were of age we entered the Starfleet Academy. He hated it and returned to Gault. I stayed.

KONMEL
You haven't spent much time among your own kind.

WORF
Almost none.

KORRIS
So when the night was still and quiet, and the sound of the blood rushing through your veins filled your ears, the only way to

silence it was to slip out into
the night and, like the hunter
that spawned you, join in the
struggle of life and death... but
you were unable...

KONMEL
... And those around you did not
understand. You frightened them.

KORRIS
They shunned you. Cursed you.
Called you vile names, and you
knew not why. Even now do you
know why you are driven? Why you
cannot relent -- or repent -- or
confess -- or abstain? How could
you know? There have been no other
Klingons to lead you to that
knowledge.

74 CONTINUED: (2)

WORF
Yes -- those feelings are part of
me, but I control them. They do
not rule me.

KORRIS
Yes, to fit in, the humans demand
you change the one thing you
cannot change. Yet, because you
cannot -- you do, for that too is
the mark of the warrior. You said
I mock you -- I do not. I salute

you.

There is a pause as the bonding which began in the death ritual, now continues.

KONMEL
But, against whom do you test yourself? Against what enemy do you charge into battle?

WORF
I have been in battle.

Korris moves closer to Worf.

KORRIS
Then you understand.

WORF
I do.

KORRIS
Brother, this peace, this alliance, is like a living death to warriors like us.

KONMEL
You are right, we lied to your captain. We commandeered that freighter -- left the crew behind, and were in search of a place where we could live our lives as true Klingons.

WORF
You did not fight the Ferengi.

KORRIS
It was one of our own cruisers sent to bring us back.

74 CONTINUED: (3)

WORF
(surprised)
You destroyed a Klingon ship?

KORRIS
I did not want to battle our brothers. But, we had no choice. Our leaders sent the cruiser. They have been corrupted by the illusion of peace.

KONMEL
They have traded our birthright -- so they may die in their sleep...

KORRIS
... A peace that makes the Klingon heart that beats in my chest wither and die.

Worf looks at his fellow warriors for a long beat. Korris changes the mood.

KORRIS
(continuing)
Is it permitted for you to show us around this ship?

WORF

Yes -- of course.

75 INT. MAIN BRIDGE

Other than Worf, the crew is in their usual positions.

DATA

Captain, long-range sensors indicate another vessel approaching this area.

PICARD

Can you identify it, Mister Data?

DATA

No, sir. Not yet.

PICARD

Keep a close watch on it. We're too close to the Neutral Zone for it to be random.

76 INT. MAIN ENGINEERING

Worf proudly leads Korris and Konmel through, and the two visitors are suitably impressed.

KONMEL

What magnificent battles we could have at the helm of this ship.

Worf gives him a sharp look.

WORF

Perhaps your dreams of glory no longer fit the time. They belong buried with the past.

KORRIS

Standing here we will never know. The answer lies out there. Our instincts will lead us.

KONMEL

Instincts that have not been dulled by living among "civilized" men.

Worf studies him for a long beat.

77 INT. MAIN BRIDGE (OPTICAL)

The usual crew.

PICARD

I believe, Number One, that was the first time outsiders witnessed the Klingon death ritual. I think I can figure out why they look into the dying man's eyes - but the howling... ?

DATA

It is a warning.

PICARD

To whom?

DATA

They are warning the dead -- beware -- a Klingon warrior is about to

arrive.

A shiver passes over Riker's body.

77 CONTINUED:

GEORDI
Captain, the unidentified vessel is moving towards us at warp five. Intersect in one hour, sixteen minutes, thirty-three seconds.

PICARD
Can we get a visual?

GEORDI
I can try, sir.

Geordi works the controls. A PINPOINT APPEARS on the Main Viewscreen.

PICARD
Magnify.

Geordi works the controls some more. A Klingon warship APPEARS.

78 OMITTED

79 ANGLE ON CREW

as they stare at the viewer.

RIKER
Klingons.

PICARD
Open hailing frequencies,
Lieutenant Yar.

TASHA
Hailing frequencies open.

PICARD
To Klingon cruiser -- this is
Captain Jean-Luc Picard of the
USS Enterprise.

80 FAVOR MAIN VIEWER (OPTICAL)

As the image of the Klingon, CAPTAIN K'NERA, APPEARS.

K'NERA
I am Commander K'Nera. What is
your purpose in this area?

80 CONTINUED:

PICARD
We came to investigate a battle.
We rescued three Klingon
survivors.

K'NERA
Is that all that is left of the
crew of the cruiser T'Acog?

PICARD
These men are not from the
cruiser, they are off the

freighter Batris. The leader is Captain Korris.

The Klingon Commander REACTS with anger.

K'NERA
You have him? On your ship? He is alive?

PICARD
Yes.

K'NERA
He is a criminal. A renegade who with two others stole that freighter, and somehow destroyed the Klingon cruiser sent to bring them back. We expect the criminals to be delivered into our custody as soon as we are within transporter range.

K'Nera CLICKS OFF.

PICARD
(to Tasha)
Where are they now?

Tasha checks her console.

TASHA
They are with Worf on Deck Seventeen.

PICARD
Deck Seventeen?

80 CONTINUED: (2)

TASHA
Yes, sir -- next to the auxiliary turbolift to the Battle Bridge. Shall I alert Lieutenant Worf?

PICARD
No. Send a security team to Deck Seventeen.

RIKER
Captain, you don't think Worf would allow them access to the Battle Bridge?

PICARD
Right now, Number One, we cannot assume anything.

TASHA
Captain, should I stay at my tactical position or lead the security team?

PICARD
Lead the security team. And Lieutenant -- remember with whom you are dealing.

TASHA
Aye, sir.

81 INT. CORRIDOR

The three Klingons walk. Korris stops and faces Worf.

KORRIS
We have heard this ship can separate in time of battle.

WORF
Yes. When relieved of its bulk, the Enterprise becomes an exceptional weapon.

Behind Worf, Korris sees the security team ENTER the corridor. He instinctively knows why they are there.

TASHA
Worf.

He turns.

81 CONTINUED:

KORRIS
They are here for us.

TASHA
Step to the side.

WORF
What is the problem?

TASHA
The captain wants those two taken into custody.

Worf looks at the two Klingons.

KORRIS

Do not let them take us, Worf.
Help us.

KONMEL

Listen to the voice of your blood.
You are not "of" these people.

81A ANGLE ON WORF

He looks into Korris' eyes. This is a moment of decision for Worf. Then he looks down the corridor.

81B INT. CORRIDOR - WORF'S POV

as Tasha and her security team edge CLOSER.

81C ANGLE ON WORF, KORRIS AND KONMEL

Worf looks at Korris, then glances to the turbolift, which is only two steps away. Korris thinks he has read the thoughts racing through Worf's mind.

KORRIS

Yes. Join us.

81D ANGLE ON WORF

It's a moment of decision, but it's impossible for us to tell which way Worf is going to go, and WE:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

82 INT. CORRIDOR

As before -- Worf and the two Klingons; Tasha and her security team. Suddenly, the turbolift doors located between them, OPEN and a mother and her young daughter STEP OFF. As the little girl turns, she almost runs into Korris. The girl FREEZES. The mother is surprised to find the two Klingons standing there. (Worf wears a Starfleet uniform and doesn't evoke the same visceral response.)

82A ANGLE ON TASHA

She instantly recognizes how the dynamics of the situation have changed.

TASHA
(urgently)
GO BACK!

83 ANGLE BY THE TURBOLIFT

The woman FREEZES. The little girl stands STARING up at Korris.

83A INTERCUT

Everyone involved -- they can only wait to see what Korris does.

83B ANGLE ON KORRIS

He glances over at Worf.

83C ANGLE ON WORF

Korris senses, as do we, that Worf will protect the little girl.

83D BACK TO SCENE

As Tasha watches, Korris slowly reaches down and picks up the little girl. The mother catches her breath. Tasha EDGES FORWARD and touches her communicator.

TASHA
Bridge -- we have a hostage situation on Deck Seventeen.

Korris shoots her a glance. Then -- milking the moment slightly -- he turns and hands the little girl to Worf, who smiles as he takes her. Tasha looks relieved and surprised as she touches her communicator.

TASHA
(continuing)
Bridge, this is Lieutenant Yar -- disregard. The situation is under control.

She WALKS FORWARD and confronts Korris and Konmel.

TASHA
(continuing)
By order of the captain, you are confined to Security.

Korris smiles and looks over at Worf, then turns and allows the security team to LEAD him and Konmel AWAY. Worf delivers the little girl to her grateful mother.

TASHA
(continuing)
I thought for a minute we had a problem.

WORF
Oh?

TASHA
Yes. It looked like Korris was going to hold the little girl as a hostage.

WORF
That is not our way.

Worf looks down the corridor as the security team of six LEADS the Klingons OFF.

WORF
(continuing)
Cowards take hostages -- Klingons do not.

Tasha REACTS and FOLLOWS after the Security team.

84 OMITTED

85 INT. CORRIDOR - ANOTHER ANGLE

The Klingons appear to be going along. None of the tension associated with someone about to make a break or do something violent.

86 INT. CORRIDOR - DOORWAY TO SECURITY AREA (OPTICAL)

The Klingons are placed in what serves as the Security Holding Area. A forcefield surrounds the door. Two guards are left outside.

86A INT. SECURITY ROOM

The tension, which was missing after their capture, returns.

KORRIS
R'oiaro.

Konmel nods his agreement. It's clear these two haven't played all their cards.

87 INT. MAIN BRIDGE (OPTICAL)

Picard has his eye on the aft turbolift, as Worf EMERGES and goes to report to him.

PICARD
A Klingon vessel is due to arrive. They have requested return of the renegades.

WORF
They will be tried and executed, sir.

PICARD
Lieutenant Worf, understand that

I am not unmindful of the mixed feelings you must have about this incident.

WORF

Thank you, sir.

Worf remains standing where he is. A long moment.

87 CONTINUED:

WORF

(continuing)

Are there no other options, sir?

PICARD

None that I can see.

Worf nods and goes to his station. Picard leans over to Riker.

RIKER

He seems to be handling it well, sir.

PICARD

So far. But he must be torn. These are his people.

DATA

Sir, the Klingon vessel is within range. They are requesting visual contact.

PICARD

Open frequencies.

The Klingon captain APPEARS on the Main Viewscreen.

K'NERA
We are in position now to receive the criminals.

PICARD
We will prepare for transfer.

WORF
Captain -- permission to address the captain on the Klingon vessel.

Picard is surprised.

WORF
(continuing)
I know it is against standard procedure -- but there is something I must say.

PICARD
Permission granted.

Worf STEPS FORWARD.

87 CONTINUED: (2)

WORF
K'OMGI BIMOGUS.

K'NERA
G'ARMOND T'RIS.

WORF
Could we speak English, sir? I am not comfortable in Kling.

K'NERA
What is it you want?

WORF
To plead.

K'NERA
You waste your time. Their actions threaten the alliance. They disobeyed and must be punished.

WORF
Yes, they must be punished, but not executed with dishonor.

K'NERA
Why do you care?

WORF
What burns in their eyes -- fires my soul. I hear their words and I see it all as it was. Part of me longs for that time.

K'NERA
It's bred in the bone. We all do.

WORF
Then send them to a planet in the Halee system. Allow them to

meet death on their feet with a
weapon in their hand. Not tied
and helpless.

K'Nera pauses a beat.

K'NERA
When one of us dies that way --
it diminishes all of us.

87 CONTINUED: (3)

WORF
Yes.

K'NERA
Brother -- I feel as you. I too
wish they could fly free. But --
I have no choice.

Worf studies the screen for a beat.

WORF
(to K'Nera)
Sir.

He BACKS OFF.

K'NERA
We await the transfer.

Main Viewer GOES OFF.

PICARD
(into Com)

Lieutenant Yar, escort the
prisoners to the Transporter Room.

TASHA'S COM VOICE

Aye, sir.

88 INT. SECURITY AREA

Konmel and Korris construct a Klingon weapon. Each takes off his belt buckle. Korris twists them together. Then each removes the side panels from their boots. These too, fit together and form more of the weapon, which now begins to GLOW. Then Konmel removes the item he took off the dead Klingon. He turns it until it forms into a tube which he attaches to the other pieces and this becomes the barrel. The weapon takes shape. The bracelet which Korris takes from his wrist becomes the muzzle. Konmel's the stock.

88A ANGLE ON KORRIS

He holds the very deadly looking "phaser" and with a nod of his head, he indicates the forcefield.

ANGLE ON KONMEL (OPTICAL)

removes what looks like a very common button from his uniform, then leans down and carefully attaches it to the bottom of the forcefield. The field instantly IS NEUTRALIZED.

89 INT. CORRIDOR - OUTSIDE SECURITY AREA (OPTICAL)

The two security guards immediately realize the forcefield is down.

GUARD
(on communicator)
This is Ramos -- the forcefield
in Security Three has...

He never finishes. Korris and Konmel COME BURSTING OUT the door. Korris FIRES at one guard. A PHASER FIGHT breaks out. Konmel and the two security guards are killed, as Korris ESCAPES.

ANOTHER ANGLE - OUTSIDE SECURITY AREA

Tasha and a team of security guards ARRIVE. She touches her communicator.

TASHA
Lieutenant Yar to bridge. There
has been an escape. Two of my
security are dead. So is Konmel.
Korris is loose -- and armed.

90
thru OMITTED
92

93 INT. MAIN BRIDGE (OPTICAL)

The crew REACTS.

PICARD
Keep me informed, Lieutenant.

TASHA'S COM VOICE
Aye, sir.

PICARD

Data, visual on K'Nera.

DATA

Visual on, sir.

93 CONTINUED:

PICARD

There will be a slight delay, Captain. Korris has escaped.

K'NERA

He is a trained Klingon warrior, perhaps more than you can handle. It is no disgrace to request our assistance.

PICARD

I think we can handle the situation.

94 INT. MAIN ENGINEERING

Korris COMES BURSTING around the corner. Those on duty REACT. Korris brandishes his weapon... They BACK OFF, and he CONTINUES THROUGH -- past the Dilithium Crystal Chamber. He PAUSES and looks around for a position of advantage.

94A INT. MAIN ENGINEERING - ANOTHER ANGLE

Tasha and her team ENTER cautiously.

94B ANGLE ON KORRIS

He's found a ladder and is climbing to the second level.

94C ANGLE ON TASHA

as she sizes up the situation.

TASHA
Captain. Korris is in Main Engineering.

95 INT. MAIN ENGINEERING - ANOTHER SECTION

where Korris is barricaded. The phaser pointing directly at the Di-Crystal Chamber.

95 CONTINUED:

PICARD'S COM VOICE
Commander Korris. This is a futile effort. You cannot win.

Korris does not respond, then:

KORRIS
I will speak only to my countryman -- only to Worf.

95A INT. MAIN BRIDGE

REACTIONS from Picard and Worf to this demand.

96 ANGLE ON TASHA

as she looks around to see where Korris is.

TASHA
Captain, he has a phaser aimed directly at the Dilithium Crystal Chamber. At that range, one blast and...

97 INT. MAIN BRIDGE

Everyone's uncertain as to what to do next.

PICARD
I understand, Lieutenant.

WORF
Permission to leave the bridge, Captain.

PICARD
We'll both go.

Worf and Picard LEAVE the bridge as the crew watches him.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

98 EXT. SPACE - THE ENTERPRISE (OPTICAL)

ESTABLISHING.

99 INT. MAIN ENGINEERING

as Worf and Picard APPROACH. Tasha has contained the situation and cleared out all but her security force who have been strategically placed.

PICARD
What's the siutation?

TASHA
He's on the second level. Armed with a phaser. We do not have a clear field of fire.

PICARD
How do you suggest we proceed?

TASHA
Wait him out.

WORF
Captain. May I speak with him?

TASHA
I don't think that's a good idea. Right now he's running on adrenalin. Let it cool. There's no place he can go.

WORF
He will wait only as long as he believes it is to his advantage, the moment it is not, he will fire his phaser into the Dilithium Crystal Chamber.

TASHA
That would destroy the Enterprise
and him along with it.

WORF
Yes... he knows.

99 CONTINUED:

Picard is pensive for a beat.

PICARD
Talk to him, Worf.

Worf nods, and WALKS THROUGH Engineering toward the Di-Crystal Chamber.

99A ANOTHER ANGLE

As Worf moves up beside the Di-Crystal Chamber, he looks up and sees:

99B ANGLE ON KORRIS

He's perched on the second level. He has a clear field of fire. Before another could reach him, he could easily take out the Di-Crystal Chamber. He sees Worf.

KORRIS
Brother -- I knew you would come.

99C ANGLE ON WORF

He glances over to the ladder and walks toward it.

Korris continues to talk.

KORRIS
Now I... we have a chance.

99D ANGLE ON KORRIS

He relaxes slightly because now has has an ally.

KORRIS
I could not do it alone, but I would rather die here, than let the traitors of Kling pick the meat from my bones. With you it will work.

WORF
What will work?

100 BACK TO SCENE (OPTICAL)

as Worf nears the top of the ladder and swings onto the catwalk.

KORRIS
I will demand Captain Picard give us access to the Battle Bridge. We will separate from the rest of the ship, and together, we will light up the galaxy. Imagine the fear which will roll before us.

WORF
Captain Picard will not comply.

KORRIS

He cannot -- dare not -- refuse us. In order to save themselves, they will give us what we demand -- then, brother, we are free.

WORF

Put down the phaser.

Korris is surprised.

KORRIS

Wait. I do not believe this.

WORF

Believe it.

KORRIS

I have tasted your heart. You have been with them, but you are still "of" us. Do not deny the challenge of your destiny. Get off your knees and soar. Open your eyes and let the dream take flight.

WORF

My brother, it is you who does not see. You are looking for battles in the wrong place. The test of the warrior is not without -- it is within.

Worf touches his chest.

100 CONTINUED:

WORF
(continuing)
Here we meet the challenge. It is the weaknesses in here the warrior must overcome.

KORRIS
No.

WORF
You have talked of glory -- and conquest -- and legends we will write.

KORRIS
Yes -- the birthright of every Klingon.

WORF
Yet in all you say, where are the words -- duty -- honor -- loyalty. Without which a warrior is nothing.

KORRIS
What are you saying?

WORF
Put down the phaser.

Korris ignores the command -- as he continues to rail at Worf.

KORRIS
Living among these humans has

sucked the Klingon heart out of you. You are a sham. My words were dust upon the ground. Your blood has no fire -- you are weak -- like them. I don't care what you look like -- you are no Klingon.

WORF

Perhaps not.

And without warning -- he BLASTS Korris. The phaser is set on kill.

101 ANGLE ON KORRIS

as he FALLS.

101A ANGLE ON WORF

He REACTS.

102 INT. MAIN ENGINEERING - PICARD, TASHA, SECURITY TEAM

Tasha and the others START TO MOVE FORWARD.

PICARD

Wait.

The security team FREEZES.

103 ANGLE ON WORF

He steps over to Korris, leans down and takes the dying

Klingon's head in his hands and with his thumbs pries open the eyes. For a long moment he stares into them.

104 PICARD AND TASHA

as they watch the ritual.

105 ANGLE ON WORF

After a beat, he leans back his head and ROARS a warning to those who have gone before. A Klingon warrior is coming -- beware.

106 ANGLE ON PICARD

OFF his REACTION.

107 OMITTED

108 INT. MAIN BRIDGE (OPTICAL)

Picard and Worf EXIT the turbolift. As Picard takes his Command Chair:

PICARD
Open hailing frequencies.

GEORDI
Hailing frequencies open.

108 CONTINUED:

PICARD
Commander K'Nera, this is Captain Picard.

The image of the Klingon Commander COMES ON the Viewscreen.

K'NERA
Yes, Captain.

PICARD
Korris and the other Klingon are dead.

K'NERA
May I speak with Lieutenant Worf?

Picard motions for Worf to step forward.

WORF
Yes, Commander.

K'NERA
How did they die?

WORF
They died well.

K'Nera nods.

PICARD
Do you wish the bodies?

K'NERA
They are now only empty shells - dispose of them as you see fit.
(to Worf)
Worf, when your tour of duty on the Enterprise is complete -- consider serving with us. Your training

and experience would be of benefit
to us -- and perhaps there are some
things we could teach you.

WORF
I will consider it. Thank you.

K'Nera nods and CLICKS OFF.

109 ANGLE ON PICARD

He REACTS with mild surprise at Worf's statement and looks over at Tasha, who is also surprised.

110 CLOSE ON WORF

Worf pauses for a beat, then replaces the crewman at a Forward Position. As he sits, Worf senses the tension, and hears the SILENCE. He slowly turns and looks back at them.

111 FULL SHOT

Picard, Riker -- and the rest wait for some explanation.

WORF
(to Picard)
I was just being polite, sir.

PICARD
Commendable, Lieutenant. Mister La
Forge, set course for Starbase
Eight-four.

Geordi taps in the information.

WORF
Really... I have no desire to leave the Enterprise.

They continue to just look at him.

PICARD
Good.

Worf turns back to his console.

GEORDI
Course set.

PICARD
Speed -- warp five.

GEORDI
Warp five.

PICARD
... And Worf.

Worf turns and looks at Picard.

111 CONTINUED:

PICARD
(continuing)
The bridge wouldn't be the same without you.

A look between Worf and the others, who are in complete agreement.

PICARD

Engage.

A very satisfied Worf turns back to his console as Geordi engages the warp drive. Picard settles back with a smile, as do all the others.

112 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the great ship MOVES OFF.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Arsenal Of Freedom"
(fka "Among The Missing")
#40271-121

Story by
Maurice Hurley
and
Robert Lewin

Teleplay by
Richard Manning

&
Hans Beimler

Directed by
Les Landau

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2ND REV. FINAL DRAFT

JANUARY 25, 1988

STAR TREK: "The Arsenal Of Freedom" - 1/25/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Arsenal Of Freedom"

CAST

PICARD	THE PEDDLER (A HUMANOID)
RIKER	CAPTAIN PAUL RICE
BEVERLY	
DATA	
TROI	
TASHA	
WORF	
GEORDI	
ENSIGN LIAN T'SU	

CHIEF ENGINEER LOGAN
LIEUTENANT (J. G.) ORFIL SOLIS

Voice-Over
TRANSPORTER CHIEF

STAR TREK: THE NEXT GENERATION
"The Arsenal Of Freedom"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	SAUCER SECTION
BATTLE BRIDGE	BATTLE CRUISER
	IN SPACE
	IN ATMOSPHERE
PLANET MINOS	PLANET MINOS
TUNNEL (OR LIMBO SET)	
CAVERN	PLANET SURFACE
	RUINS
	JUNGLE

STAR TREK: THE NEXT GENERATION
"The Arsenal Of Freedom"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (OPTICAL)

It's moving through sparkling, black velvet space -- a blue-green planet slowly enlarging in the distant background.

PICARD (V. O.)
Captain's log, stardate 41798.2. We are ordered by Starfleet, to proceed to the Lorenze Cluster and investigate the disappearance of the light cruiser USS Drake, which was in that system trying to unravel a mystery of its own.

2 INT. MAIN BRIDGE

EVERYONE's at station except Riker and Troi. Riker's at the Aft Station going over some computer readouts.

PICARD (V.O.)
(continuing)
Recent long range probes indicate that all intelligent life on the planet Minos has disappeared.

PICARD
Number One?

RIKER
No help from their communications log. The Drake reported arriving at Minos and was never heard from again.

PICARD
Mister Data?

DATA

The citizens of Minos gained fame during the Ersalrope wars as arms merchants. They manufactured sophisticated and highly advanced weaponry.

2 CONTINUED:

GEORDI

For which side?

DATA

Both.

GEORDI

We are nearing the planet Minos.

PICARD

Standard orbit, Mister La Forge.

GEORDI

Aye, sir. Standard orbit.

RIKER

Whatever happened to the Drake, happened quickly, otherwise Captain Rice would have sent another message.

PICARD

You know Captain Rice?

RIKER

We were at the Academy together.

PICARD
Tell me about him.

Troi listens intently.

RIKER
Able. A good officer.

TROI
How would he react under stress?

Riker thinks for a beat, then:

RIKER
Paul Rice is confident almost to the point of arrogance, but carries it well because he usually makes the right choices. He's a risk taker.

PICARD
Oh.

2 CONTINUED: (2)

RIKER
I'll give you an example. One of the final tests in advance navigation at the Academy presents the student with three options. When Rice took the test, he rejected all of them and offered one of his own.

PICARD
I'd call that arrogant.

RIKER
But it paid off -- he received the top mark. And now that test has four options. The original three... plus his.

TROI
In a difficult situation a man like that would react aggressively.

RIKER
Agreed.

PICARD
Number One, weren't you offered the Drake?

RIKER
Yes.

TASHA
You turned down your own command to take this assignment?

RIKER
At the time, I thought it was more advantageous for me to do a tour on the Enterprise.

DATA
Captain -- readings correspond with the findings of the probe. No signs of intelligent life-forms. Vegetation and animal life only.

PICARD

None?

DATA

Correct.

2 CONTINUED: (3)

TROI

What happened to all those people?

WORF

War?

DATA

Disease?

GEORDI

A dissatisfied customer?

TASHA

In any war, natural disaster, or
even the most virulent plague,
there are always survivors.

DATA

Captain, we are being hailed.

2A EVERYONE REACTS

The question on their faces.

RIKER

How is that possible from a planet

with no people?

PICARD
Your sensors indicated no intelligent life?

DATA
Correct.

PICARD
Put it on the Main Viewer.

3 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

A humanoid, THE PEDDLER, APPEARS on the Main Viewer. He has a ROLLING, LILTING VOICE, the confidence of a master salesman with a touch of the carny thrown in.

3 CONTINUED:

THE PEDDLER'S COM VOICE
Whoever you are -- wherever you're from -- greetings and welcome to Minos -- the Arsenal of Freedom...

PICARD
I am Captain Jean-Luc Picard of the USS Enterprise. To whom am I speaking?

The Peddler ignores the question and continues with his pitch.

THE PEDDLER'S COM VOICE
... Where we live by the motto --

peace through superior firepower. Come -- allow us to meet your needs. If you need a little something special, be it for one target -- or multiple targets -- we got it, you'll see it... here on the Arsenal of Freedom. Because we don't just provide weapons -- we also offer complete weapon systems.

DATA
It is a recorded message.

THE PEDDLER'S COM VOICE
To be totally armed is to be totally secure...

PICARD
It must be left over from the time of the Romulan wars, when the business of selling arms was booming.

THE PEDDLER'S COM VOICE
... Remember, the early bird that hesitates gets wormed. Perfection in highly-advanced weaponry. Versatility... flexibility. And... everything one hundred percent guaranteed... So lock on to my signal and beam on down.

PICARD
Screen off.

The screen GOES OFF.

3 CONTINUED: (2)

GEORDI
It's a heck of a sales pitch.

PICARD
If an automated message system is still functioning -- other systems on the planet may also be operational.

TASHA
Weapons systems?

PICARD
Possibly.

RIKER
We are going to have to go down there to find it.

PICARD
Prepare your away team, Number One.

RIKER
Lieutenant Yar -- Commander Data.

Data rises from his chair and is immediately replaced by LIEUTENANT (J. G.) ORFIL SOLIS.

TASHA
Commander, I recommend a minimum complement.

RIKER
Oh? I would have thought otherwise.

TASHA
We'll keep the first landing party small and mobile. Until I'm confident that whatever killed the inhabitants of this planet isn't still down there.

Riker nods his agreement. And they head for the turbolift.

4 thru 5 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. PLANET SURFACE (OPTICAL)

It's a small clearing in a verdant, overgrown area. Riker, Data and Tasha BEAM IN, and stand apprehensively looking around. The SOUNDS OF LIFE -- BIRDS, INSECTS -- surround them. The away team stands quietly, looking around tensely, and then slowly turning on their tricorders and scanning the periphery, protecting each

other with their backs together.

RIKER
Spooky.
(touches com)
Riker.

PICARD'S COM VOICE
Bridge. Captain speaking.

RIKER
We'll start a pattern search
from this point.

PICARD'S COM VOICE
Keep this channel open.

RIKER
Aye, sir.

DATA
Commander, our communications are
being monitored.

RIKER
By whom?

DATA
Sir, since there is no intelligent
life, the question is "by what?"

RIKER
Captain.

7 INT. MAIN BRIDGE

Picard in his Command position listening to the away

team.

7 CONTINUED:

PICARD
Yes, I heard, Number One. We'll try to track it down from here.

Worf and the others strain over their instruments.

8 EXT. PLANET SURFACE

The team moves slowly down the clearing, very alert, and OUT OF SHOT.

9 EXT. PLANET SURFACE - RUINS

Crumbled high-tech ruins, aged and rusted in spots. The team ENTERS SHOT, Tasha leading. Near the base of a ruin she pulls away some foliage and a melted rod and plank of tritanium ARE SEEN.

TASHA
Tritanium. It's been melted.

RIKER
What could do that?

TASHA
Whatever it was, it's beyond our technology.

DATA
Over here.

Data has found something. Its shape is clearly that of a weapon: a super-high-tech RIFLE, gimbal-mounted, with laser rheostats and sighting. Riker kneels, scans, and examines it.

RIKER
We've never even seen anything like this.

TASHA
It's undamaged.

RIKER
Maybe a demonstration model for some potential buyer.

TASHA
Maybe. Let's spread out a little.

10 INTERCUT

The away team as it SPREADS OUT.

11 INT. MAIN BRIDGE

Picard listening to the SOUNDS OF THEM MOVING THROUGH THE UNDERBRUSH.

SOLIS
Commander Riker. This is Lieutenant Solis. I am monitoring a slight energy buildup near your position. I am not able to pinpoint the

source.

RIKER'S COM VOICE
Give me a direction.

SOLIS
East of your position -- ten meters. I will continue monitoring.

12 EXT. PLANET SURFACE

ON Riker -- as he looks through the foliage.

RIKER
I can't see anything from here. The underbrush is very thick.

He goes behind the ruin to examine the back side of it. Suddenly he tenses, sensing something.

RICE (O.S.)
Hello... Commander Riker.

Riker turns at the sound of the voice. CAPTAIN PAUL RICE STEPS INTO SHOT. He is dressed in a Starfleet Captain's uniform, trim and neat, a man of Riker's age with a military bearing. He is businesslike and calm, and acts as if this kind of meeting, under these circumstances, is perfectly normal. Riker, on the other hand, is stunned.

12 CONTINUED:

RIKER

Rice! Where did you come from?

RICE
I was over there.

RIKER
You had us worried. But, I should have known you'd pop up.

RICE
How are you, Commander Riker?

RIKER
Me -- never mind me. How are you? No word, no message... nothing.

RICE
How many are with you?

RIKER
Two others. Where's the Drake? Where's your crew?

13 INT. MAIN BRIDGE (INTERCUT WITH PLANET AS NEEDED)

Picard is as surprised as Riker.

PICARD
What's going on Number One?

Riker STEPS AWAY, so the following conversation is confidential.

RIKER
It's Paul Rice from the Drake.

PICARD

(confused by the apparent contradiction)
Lieutenant Solis?

SOLIS
Sensors indicate low level energy readings, but the only life signs are the away team.

PICARD
Careful, Number One.

13 CONTINUED:

RIKER
Understood.

13A EXT. PLANET SURFACE

Riker MOVES BACK TO Rice.

RIKER
(to Rice)
You look strange, Paul...

RICE
I was injured getting here.

RIKER
Do you need medical help?

Riker is very suspicious and ready for anything. He knows this image in front of him is NOT Captain Paul Rice, but in order to find out the purpose of this replica he will play along.

RICE
No. What is your purpose here?

Tasha and Data join Riker. They stare at Rice, who hardly notices them.

RIKER
This is Commander Data and Lieutenant Yar.

Data looks down at his tricorder, then back to the figure.

DATA
Other than ourselves, sir, I am picking up no other life signs here.

RIKER
Yes. I know.

RICE
Riker, you didn't answer me. Who sent you here to look for me?

RIKER
Your mother.

13A CONTINUED:

Both Tasha and Data REACT to this obvious lie.

RIKER
(continuing)

She's worried about you.

RICE

Tell me about your ship -- the Enterprise, isn't it?

RIKER

No... The name of my ship is the Lollipop.

RICE

I have no knowledge of that ship.

RIKER

It's just been commissioned. It's a good ship.

RICE

Riker, refresh me, would you? What's its size and complement?

RIKER

Who's here with you?

RICE

(puzzled)

What's the armament on the Lollipop?

RIKER

Paul -- I will only answer your questions if you answer mine. Why do you want to know so much about my ship?

RICE

We're friends, aren't we?

RIKER

Old friends.

RICE

Our top speed is warp three. What's yours?

13A CONTINUED: (2)

RIKER

"Is?" Then the Drake has not been destroyed.

RICE

The Drake?

RIKER

Yes, your ship?

RICE

Of course -- my ship is the Drake.

RIKER

Where is it?

RICE

Classified.

RIKER

Classified?

RICE

Please -- it's important. Our

survival depends on knowing.
What's the armament on your ship?

RIKER
Ten.

RICE
Ten? I don't understand. Ten
what?

RIKER
Six.

RICE
Commander Riker, those answers
make no sense.

RIKER
You haven't used my first name
once, Paul.

There is a slight hesitation.

RIKER
(continuing)
You remember it, don't you?

13A CONTINUED: (3)

No response. Rice looks confused.

RIKER
(continuing)
Because you don't even exist.
You're a fake -- an image of the

original! Aren't you?... Answer me!

Rice twitches -- a slight REACTION, then SUDDENLY:

14 NEW ANGLE (OPTICAL)

The Image of Captain Rice DISAPPEARS and is REPLACED BY A WEAPON-LIKE OBJECT. IT QUICKLY MOVES several meters away.

PICARD'S COM VOICE
Report, Number One.

RIKER
The image of Rice has been replaced by something which is hovering several meters away.

15 INT. MAIN BRIDGE

Picard is very concerned.

PICARD
Number One, get your team back here.

16 EXT. PLANET SURFACE (OPTICAL)

Riker and the others set to beam up.

RIKER
Prepare to beam up.

TASHA
Commander.

He looks as she indicates a direction. The WEAPON IS

MOVING toward them. Before anyone can answer, THE WEAPON FIRES.

17 CLOSE ON RIKER (OPTICAL)

The BEAM HITS HIM. He STIFFENS -- and BECOMES ENCASED IN A clear, transparent CUBE of material.

18 INT. MAIN BRIDGE

They all HEAR, and REACT to, the SOUND OF THE PHASER BLAST.

19 EXT. PLANET SURFACE - ANGLE ON TASHA (OPTICAL)

She FIRES ON THE WEAPON AND DESTROYS IT.

20 FULL SHOT - AWAY TEAM

Picard's VOICE is heard.

PICARD'S COM VOICE
(tense, tight)
What just happened down there?
Number One! Report!

21 OMITTED

22 EXT. PLANET SURFACE

Tasha and Data APPROACH him. They touch the cube.

PICARD'S COM VOICE
Report! Report!

Tasha and Data examine the cube.

TASHA

He can't answer you, Captain. Commander Riker has been encased is a cube of complex lucinium compound.

PICARD'S COM VOICE

Is he alive?

22 CONTINUED:

Data and Tasha examine the cube containing the inert form of Commander William T. Riker.

DATA

Unknown.

23 thru 25 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 INT. MAIN BRIDGE

manned as before. The bridge crew is stunned by what has happened to Riker. Picard is on his feet.

PICARD
Transporter Room Three - have you locked on to the away team?

TRANSPORTER CHIEF'S COM VOICE
I am unable to lock on to Commander Riker.

26A REACTIONS

From all those involved.

PICARD
(crisply)
Lieutenant Solis, situation report.

SOLIS
The previous energy readings are gone.

PICARD
Data, have you been able to assess Commander Riker's condition?

DATA
He appears to be in a kind of stasis.

PICARD
Theorize. What's the purpose of the encasement?

DATA
Typically, the purpose of such an enclosure is for storage.

PICARD
Which would suggest what?

26A CONTINUED:

TASHA'S COM VOICE
That sooner or later someone or something will be along to collect him.

PICARD
Stand by. I'm coming down.

Eyebrows are raised.

TROI
You, sir?

PICARD
Yes.
(into Com)
Doctor Crusher, this is the Captain. Meet me in Transporter Room Three.
(to Geordi)
Mister La Forge, you have command of the bridge.

GEORDI
Aye, sir.

26B ANGLE ON GEORDI

He leaves his position and is immediately replaced by ENSIGN LIAN T'SU.

26C MAIN BRIDGE

as Geordi takes the command position.

PICARD
Whatever happens below, your prime responsibility is to the ship.

GEORDI
Understood.

27 ANGLE ON PICARD

as he starts for the turbolift. Troi springs to her feet, steps into his path.

27 CONTINUED:

TROI
Captain! I must take exception to your decision to beam down.

PICARD
Noted.

Picard moves around her.

28 EXT. PLANET SURFACE (OPTICAL)

Picard and Beverly MATERIALIZE. Data is scanning Riker and the material encasing him with his tricorder. Tasha, ever security-conscious, keeps a lookout, her phaser in hand. Picard and Beverly APPROACH the cube.

PICARD
What is it?

DATA
The encasing material appears to be solid...

BEVERLY
I am getting no life signs.

PICARD
He's alive. What he ran into is an intelligence gathering device used during the Ersalrope Wars.

TASHA
Probably developed here.

PICARD
It projects an image of someone the subject will trust -- gets as much information as possible.

TASHA
If it's found out -- it encases the subject to await a more detailed interrogation later. Clever.

PICARD
Can you remove it?

DATA
Yes -- but I cannot predict the risk to Commander Riker.

28 CONTINUED:

PICARD
We have little choice. Whatever has him is interrupting the transporter beam. Remove it.

29 ANOTHER ANGLE

as Data examines the cube like a diamond cutter looking for the place to make his cut.

30 INT. MAIN BRIDGE

Worf at the Aft station.

WORF
I am picking up energy readings.

GEORDI
Captain, this is Lieutenant La Forge. Sensors indicate energy readings in your area.

31 EXT. PLANET SURFACE (OPTICAL)

As Data continues working... Tasha scans the area. SUDDENLY, MINOS WEAPON 2 BURSTS THROUGH the jungle foliage. It makes a close pass. It comes closest to Beverly who is startled. She stumbles backward. Data

calmly continues working. Tasha takes aim, as Picard moves over next to Beverly. All this happens very quickly -- the reaction instinctive. The team BECOMES SEPARATED.

32 ANOTHER ANGLE (OPTICAL)

as MINOS WEAPON 2 STARTS FIRING. Picard pushes Beverly out of the way.

33 ON PICARD AND BEVERLY

As THEY DIVE TO THE SIDE, the ground suddenly gives way under her feet. Beverly FALLS, BEGINS TO SLIDE --

PICARD

Doctor!

Picard makes a grab for her, catches her hand, but only succeeds in being pulled into the sinkhole -- the sandy GROUND SWALLOWS THEM UP.

34 OMITTED

35 INT. CAVERN

Beverly and a half ton of sand FALL into a large subterranean cavern. She LANDS HARD AND IS immediately BURIED in rocks, sand, and dust.

36 NEW ANGLE

as Picard also FALLS through into the cavern, but manages to land more or less on his feet atop a pile of sand.

37 ON PICARD

rushing to Beverly's side and frantically digging sand away with his hands to keep her from suffocating.

PICARD
Beverly!

38
thru OMITTED
39

40 EXT. PLANET SURFACE (OPTICAL)

The WEAPON darts through the heavy foliage. Tasha has difficulty getting a clean shot. Everything is happening so fast that neither she nor Data have noticed the disappearance of Picard and Beverly.

TASHA
This one is different.

41 ANGLE ON TASHA (OPTICAL)

She FIRES.

42 ANGLE ON THE WEAPON (OPTICAL)

It anticipates and DODGES OUT OF THE WAY.

43 ANOTHER ANGLE

The area.

43 CONTINUED:

TASHA
It's evasive. Data -- I need you. Set your phaser on kill. I'll fire so that it will move left, and you get it.

Data adjusts the setting on his phaser.

44 WIDER ANGLE (OPTICAL)

as the WEAPON STARTS FIRING from behind some trees.

45 ON DATA AND TASHA (OPTICAL)

She FIRES.

46 OMITTED

47 ANGLE ON WEAPON (OPTICAL)

As it DODGES TASHA'S BLAST, DATA GETS IT. The combined effect works. The WEAPON EXPLODES.

48 DATA AND TASHA

Data calmly returns to his examination of the casement.

TASHA
Captain!

No response.

TASHA
(continuing)

Doctor Crusher.

Still no response. Data has stopped cutting. He touches his communicator.

DATA
Captain Picard.

He looks down at his chest.

48 CONTINUED:

DATA
(continuing)
I have a malfunction.

Tasha touches her communicator.

TASHA
Enterprise, this is Lieutenant Yar.

Nothing.

TASHA
(continuing)
Mine's out too.

DATA
The close pass by the weapon must have disrupted our communicators.

TASHA
Keep working. I'll look for Captain Picard and Doctor Crusher.

Data nods and resumes working. Tasha MOVES OFF in the direction she last saw Captain Picard.

48A INT. CAVERN (FORMERLY SCENE 38)

Picard is beside Beverly. She's nearly unconscious, and in very bad shape, with multiple lacerations. She fights to speak through the intense pain:

PICARD
How bad is it?

BEVERLY
Bad... It's my arm.

PICARD
Hold on. We'll get you out of here.
(he touches his communicator)
Enterprise, this is the Captain. Two to beam up.

No response. He touches Beverly's communicator.

48A CONTINUED:

PICARD
(continuing)
Enterprise.

Nothing.

PICARD

(continuing; he touches it again)
Data... Lieutenant Yar.

BEVERLY
What's wrong? Why don't they work?

PICARD
I don't know. But it's all right because once they realize our communicators are out, the sensors will locate us and Geordi will beam us up.

48B ON PICARD (FORMERLY SCENE 39)

He rips a piece from her smock, finds some sticks and fashions a crude splint.

PICARD
(reassuring)
Hold on. It won't be long.

Beverly is hit by a wave of pain; her eyes close. Picard fights his own sense of helplessness.

49 EXT. PLANET SURFACE

Tasha RETURNS.

TASHA
I can't find them.

DATA
Step back.

Data has solved the puzzle. He makes a slight adjustment on his phaser, then holds it against a specific point on the encasement. He points the muzzle up. And FIRES. The vibration of the phaser against the casement causes it to disintegrate in a SHOWER OF LIGHT. Riker collapses in a heap.

49 CONTINUED:

RIKER
Data.

50 NEW ANGLE

Riker has been all but freed from his encasement. He stirs. Data and Tasha are visibly relieved. Data scans him with the tricorder.

DATA
All vital signs returning to normal.

TASHA
Good. Now Geordi can get us out of here.

51 INT. MAIN BRIDGE

Worf is at Tactical, using everything at his command to scan the planet.

SOLIS
(to Geordi)
Sir, I'm reading life-forms on the planet. All five members

of the away team.

GEORDI
Good. They have freed Riker.
(into com)
Transporter Room. Get a lock on
the away team, and beam them up.

The insistent SOUND OF a BRIDGE ALARM fills the room.

WORF
Shields just came on! Deflectors
also up --
(a beat)
I'm picking up an object off our
port bow -- It's firing!

52 NEW ANGLE (OPTICAL)

as the ENTERPRISE IS HIT by something quite unlike a phaser beam. The weapon -- call it an INTERRUPTER -- plays havoc with the ship: WE HEAR A SCREECH as LIGHTS DIM, CONSOLES GO CRAZY, and the BRIDGE VIBRATES as if the ship's shaking itself apart. After a beat, the INTERRUPTER EFFECT ENDS, and bridge systems slowly return to normal.

GEORDI
Red Alert! Battle stations!

More BRIDGE ALARMS as Red Alert is SOUNDED.

WORF
Shields holding.

GEORDI
(grimly)
But we can't beam up the away team with our shields in place.

53 ANOTHER ANGLE (OPTICAL)

as more BRIDGE PERSONNEL ENTER and take up Battle Stations.

WORF
Phasers ready. Photon torpedoes standing by. Locking on target...
(then, surprised)
Correction: target has disappeared!

GEORDI
Full scan!

WORF
Scanning...
(shakes head)
No readings. Wait -- something dead astern --

GEORDI
Emergency power to shields!

WORF
Object is firing --

And again the INTERRUPTER EFFECT SHAKES THE BRIDGE, more severely. Geordi SHOUTS over the DIN:

53 CONTINUED:

GEORDI
Return fire!

The EFFECT ENDS.

SOLIS
Aft shields weakened.
(a beat)
Whatever they're using, our shields can't stand up to it much longer.

54 ON GEORDI

As he grimly ponders his options, WE:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit above Minos, performing an escape maneuver.

GEORDI (V. O.)
Captain's log, stardate 41798.25.
Lieutenant J.G. Geordi La Forge

in temporary command.

56 INT. MAIN BRIDGE (OPTICAL)

Geordi's in the Command Chair, Troi next to him, Worf at Tactical, Lian at Conn, Solis at Ops.

GEORDI (V.O.)
(continuing)
Orbiting the planet Minos, we are under attack.

The turbolift doors OPEN and CHIEF ENGINEER LOGAN ENTERS. Logan is young, intelligent, competent, and sure of himself.

LOGAN
Why are we still in orbit? We're taking a beating!

GEORDI
We've got to hold out as long as we can. If we can disable our attacker, even for a few seconds, we can drop our shields and beam the away team back aboard.

LOGAN
If we follow that plan, we'll lose the Enterprise! In view of the present crisis... I believe you should relinquish command to me.

GEORDI
No.

LOGAN

I outrank you.

56 CONTINUED:

GEORDI
Mister Logan -- Captain Picard put me in command.

LOGAN
The Captain did not anticipate that the Enterprise would come under attack. If he had, would he have left the bridge to you?

GEORDI
If he had, he would not have left the ship.

57 OMITTED

58 WIDER ANGLE

Lian has picked up a reading:

LIAN
Picking up an object to starboard, sir -- heading toward us.

GEORDI
Lock phasers and fire the moment it's in range.

WORF
Aye, sir. Locking and --
(scanning)

Object has vanished.

59 NEW ANGLE (OPTICAL)

The INTERRUPTER EFFECT SHAKES THE BRIDGE as the ship takes another hit.

WORF
Phaser lock lost.

The EFFECT ENDS.

LIAN
Starboard shields weakened.

WORF
It's cloaked itself.

59 CONTINUED:

LOGAN
You can't fight this thing and win. We've got to break orbit -- now.

Geordi ignores Logan, ponders the problem.

GEORDI
Worf -- analyze its firing pattern. Maybe we can anticipate its location.

WORF
Aye.
(to Solis)

Correlate the trajectory of the energy bolts with the attack path. I'll compute the optimum spread of phasers and photon torpedoes to hit it.

Solis programs that into the computer as Worf sets up the weaponry.

LOGAN
(protesting)
Lieutenant La Forge.

Logan stops himself, tries another tack.

LOGAN
(continuing; softer)
Geordi -- I know you want to do what's best for the Enterprise. So do I. Now... the best thing...

GEORDI
The best thing is for this discussion to end and for you to get on with your duties. I am in charge until relieved by Commander Riker or Captain Picard.

LOGAN
You are ignoring my greater rank and experience.

59 CONTINUED: (2)

GEORDI

Not at all, I'm counting on it. Get back to Engineering and find me every scrap of extra power you can. The more we can channel to the shields, the longer we can hold out.

LOGAN

All right.

Logan EXITS into a turbolift.

GEORDI

Have you got a lock on it?

WORF

Impossible to be sure.

60 thru 68 OMITTED

69 EXT. PLANET SURFACE - JUNGLE (OPTICAL)

Tasha steps up to Riker.

TASHA

Maybe you should wait here while Data and I search for Doctor Crusher and Captain Picard.

RIKER

I'm a little groggy, but I'll be all right.

DATA

I am getting energy readings.

Another WEAPON WHISTLES PASSED them. THEY SCATTER.

70 ANOTHER ANGLE (OPTICAL)

Tasha looks over at Data.

TASHA
We'll do it just like before.

They try their little "I-make-it-go-to-the-left-and-you-pick-it-off" trick. Tasha FIRES - then Data FIRES.
This time the Weapon doesn't dodge out of the way.

70 CONTINUED:

TASHA
It's got a deflector shield.

DATA
The product continues to upgrade and improve.

TASHA
Spread out. We'll concentrate our fire and try to collapse its shield.

Data, Tasha and Riker SPREAD OUT. Then as the WEAPON MOVES toward Tasha, THEY all FIRE - HITTING THE WEAPON from different angles and putting the most possible drain on its deflectors. The combination works. The WEAPON EXPLODES.

TASHA

(continuing)
You're right, they keep getting better.

DATA
Commander, the weapons are appearing at intervals of precisely twelve minutes.

TASHA
That one took everything we had. I don't know how we'll handle the next one.

RIKER
Then let's try and not be here. Come on, let's find the rest of our team.

The Trio SPREADS OUT and MOVES into the dense jungle foliage.

71 INT. CAVERN

Beverly is half buried under a ton of debris. Picard tries to pull her out. He can't. But he clears away more of the rubble.

72 ANGLE ON BEVERLY

drifting into unconsciousness; she's in very bad shape, with multiple lacerations.

73 ON PICARD

shaking her and talking to her -- desperately to keep her awake.

PICARD
Oh, no you don't -- no time to sleep.

But Beverly is falling rapidly --

BEVERLY
(barely audible)
I'm tired. Very tired.

PICARD
Come on, stay with me, Doctor.

She's very weak, and though she tries -- she can't keep her eyes open. Picard's frustration builds --

PICARD
(continuing)
Stay alert, Doctor! That's an order, damn it!

BEVERLY
I must have lost a lot of blood.

PICARD
I've stopped the bleeding --

Beverly makes an effort to shake her head.

BEVERLY
There's another wound. My leg.

Picard frantically digs away the rubble and mush around her legs -- the DIRT IS A DEEP RED MUD from the blood.

74 NEW ANGLE

Picard can't get to her wounds -- he must lift and pull her legs from under the rubble.

PICARD
This is going to hurt a bit, Doctor.

BEVERLY
(with the faintest of smiles)
I heard that before.

74 CONTINUED:

Picard then lifts her legs -- and Beverly does everything to hold in a scream. But her expression tells us just how much pain she's going through. This is a woman of great courage! Picard then rips a piece her smock into a makeshift bandage and strap for a tourniquet. When that's done, Picard turns to Beverly:

PICARD
Doctor -- you have to stay awake -- you have to help me! Tell me what to do.

Beverly nods -- she'll try.

PICARD
(continuing)
What else can I do?

Beverly makes an effort to point at something -- but she is too weak to lift her hand.

BEVERLY
The wound needs a clotting agent.

PICARD
I can't find your medical kit.

She forces herself to look around.

BEVERLY
Those roots. What are they?

PICARD
These?

She nods. Picard pulls at a long root, breaking it off and showing it to her.

PICARD
(continuing)
I don't know.

BEVERLY
Break off a piece and taste it.
Don't swallow.

Picard breaks open the root and pops a piece into his mouth, and spits it out.

PICARD
It's very bitter --

74 CONTINUED: (2)

She nods.

BEVERLY
Good. Pound it into a paste and spread in onto the wound.

PICARD
I understand.

75 ON PICARD

as he SQUEEZES THE ROOT, making a sort of ointment. When he has enough, he smears it on her wounds. Again, Beverly begins to drift away.

PICARD
What do we do next, Doctor?

But Beverly is so tired --

PICARD
(continuing)
Help me -- you've got to help me!

Beverly opens her eyes -- fighting the sleep with all her fading strength. Picard gets an idea -- he appeals to her professionalism:

PICARD
(continuing)
The patient has lost a great deal of blood from multiple lacerations. What's your diagnosis, Doctor?

BEVERLY

Your patient is going into shock.

PICARD
What do I do?

BEVERLY
Elevate the legs and keep her warm.

PICARD
All right. Stay with me, Doctor. Keep talking...

75 CONTINUED:

Picard gently lifts her legs -- resting them on top of some rubble in an effort to keep the blood flowing to her brain.

BEVERLY
Did you happen to bring a blanket?

Beverly is shivering and sweating profusely.

76 ON PICARD

anxiously looking at Beverly and then scanning the area for something -- anything! -- to keep her warm.

PICARD
No, but I'll find something.

He gets up and begins looking around for something.

PICARD

(continuing)
Keep up your end. Stay awake.
That's an order, Doctor.

77 EXT. SPACE - ENTERPRISE (OPTICAL)

still in orbit around the planet.

78 OMITTED

78A INT. MAIN BRIDGE (FORMERLY SCENE 60)

Everyone is very tense.

GEORDI
A shot in the dark is better than nothing. Let's see if we can get lucky.

SOLIS
I can't seem to pin down the pattern...

Geordi STEPS TO Solis's position, looks over Solis' shoulder, and makes an adjustment on the console.

78A CONTINUED:

SOLIS
Sorry, sir. I should have seen that.

GEORDI
It's all right. You are doing fine.

Worf completes his own adjustments.

WORF
Program laid in, sir. Phasers and photon torpedoes ready.

78B ANOTHER ANGLE (FORMERLY SCENE 61)

Geordi RETURNS to the Command position.

GEORDI
Bring her about to two-three mark one-eight-five.

LIAN
Aye, sir.

78C NEW ANGLE (OPTICAL) (FORMERLY SCENE 62)

as the INTERRUPTER EFFECT HITS them again. The moment the EFFECT ENDS --

GEORDI
Fire!

WORF
Phasers and photons firing.

78D EXT. SPACE - ENTERPRISE (OPTICAL) (FORMERLY SC. 63)

FIRING main PHASERS and a spread of PHOTONS simultaneously.

78E INT. MAIN BRIDGE (OPTICAL)

Worf SLAMS the console in frustration.

WORF
We missed.

79 ANOTHER ANGLE (OPTICAL)

as the BRIDGE IS SHAKEN BY another INTERRUPTER EFFECT, taking the crew by surprise. The EFFECT ENDS.

SOLIS
Number four shield buckling.

80 ON GEORDI (OPTICAL)

as he sits back down in the Command Chair. He's stunned. How do you fight this thing? What should he do next?

The INTERRUPTER EFFECT HITS again. BRIDGE LIGHTS DIM ALMOST TO BLACK -- power systems can no longer compensate. The EFFECT ENDS.

SOLIS
Number three shield nearing failure.

LOGAN'S COM VOICE
Bridge, this is Engineering. I can't hold this power level much longer.

SOLIS
Backup systems are overloaded.

Worf looks to Geordi.

81 OMITTED

82 WIDER ANGLE (OPTICAL)

Geordi is silent, desperately trying to come up with a plan. The INTERRUPTER EFFECT HITS again, then ENDS.

SOLIS
Backup systems failing.

There's a touch of urgency in Solis's voice. Geordi becomes aware that Worf, Lian, Troi, and the rest of the bridge crew are looking at him. Nothing obvious, not a cold stare -- just a simple expectation.

83 ON GEORDI

as it dawns on him: they're waiting for orders. The entire crew is looking to him for their next move... and he hasn't got one.

LOGAN'S COM VOICE
Bridge, this is Engineering. Tell me something.

As we PUSH IN on his look of pain and indecision, we:

GEORDI
(into com)
Mister Logan, report to the bridge.

LOGAN'S COM VOICE
On my way.

83A REACTIONS

Everyone on the bridge believes Geordi is about to relinquish his command.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It's BEING HAMMERED by something which we cannot see.

85 INT. MAIN BRIDGE

Geordi is in the Command position.

WORF
Deflectors are breaking down. We have less than one minute of reserve.

Logan STEPS ONTO the bridge and STRIDES OVER TO Geordi.

GEORDI
We are getting out of here.

Worf REACTS to the thought of retreat.

GEORDI
(continuing)
Ensign T'su - set course. Three-one-five... mark zero-seven.

LIAN
Course set.

LOGAN
You are leaving them on that planet?

GEORDI
Speed warp five.

LIAN
Warp five - aye.

GEORDI
Engage.

86 EXT. SPACE - ENTERPRISE (OPTICAL)

as it WARPS AWAY from the planet.

87 INT. MAIN BRIDGE

Those around Geordi are surprised by this apparent retreat.

GEORDI
Hold course and speed for twenty-eight seconds, then come to a full stop.

Geordi stands so that everyone on the bridge can see him.

GEORDI
If we stay, we'll be destroyed. There are over a thousand people on the ship -- I have a responsibility to them.

LOGAN
What about your responsibility to Captain Picard and the members of the away team?

GEORDI
We have a responsibility to them as well. Mister Logan, you are going to take command...

Logan REACTS.

GEORDI
(continuing)
... of the Saucer Section. Bridge crew - prepare to move to the Battle Bridge.

LOGAN
You're going to separate?

GEORDI
Yes. I want you to take the Saucer Section and proceed immediately for Starbase One-zero-three.

LOGAN

You still won't be able to see
that device.

GEORDI
There are ways.

87 CONTINUED:

LOGAN
(with a little envy)
Risky.

GEORDI
That's why we are going to
separate.

Geordi rises and moves toward the turbolift which goes to the Battle Bridge.

GEORDI
(continuing)
Worf, Solis, T'su. You're with
me on the Battle Bridge. Good
luck, Mister Logan.

The key members of the bridge crew FOLLOW Geordi to the turbolift.

88 INT. CAVERN

Picard is in the pit looking for something which will provide warmth.

{Picard will continue talking to Beverly as he searches the cavern. Pages to come.}

Roots have come in and tightened the passageway making it difficult for him to move around. He sees something - a little FLICKERING GLOW. He moves toward it.

89 ANOTHER ANGLE

He clears away roots and earthen debris from around the GLOW. It's a viewscreen -- OFF Picard's REACTION.

90 EXT. PLANET SURFACE

Tasha, Data, and a more revived Riker are searching close to the spot where Picard and Beverly disappeared.

DATA
Commander -- here. There seem to be air shafts overgrown with vegetation. Perhaps they somehow fell through one of them.

RIKER
Clear some of that away.

90 CONTINUED:

TASHA
If Data's calculations are correct, the next sphere should show itself in two minutes.

They work faster.

91 INT. CAVERN (OPTICAL)

Picard moves closer to the viewscreen. SUDDENLY, a figure MATERIALIZES beside him. Picard nearly jumps out of his skin.

92 ON PICARD AND THE FIGURE

It's the Peddler from the opening.

THE PEDDLER
{He starts to give a sales pitch to Picard. It tells Picard about the machine. Picard realizes that these people have created a nearly perfect killing system. The spy at the beginning, and all of these devices which are capable of learning and improving.}

PICARD
You poor fools. The first time you tested it, or demonstrated it... something went wrong and your creation destroyed you.

Picard hears a NOISE... a GURGLING from somewhere behind the screen.

PICARD
What was that noise?

THE PEDDLER
{Another (something from the model number...) is about to clear. Something about the demonstration. that it is another one of the devices going to the surface.}

PICARD
Can you stop it?

92 CONTINUED:

THE PEDDLER
Why would I want to do that? It can't demonstrate its abilities unless it leaves the nest.

Picard looks at the Peddler. A VOICE calls out.

RIKER (O.S.)
Captain... can you hear me?

93 ON PICARD

He steps back and looks up.

PICARD
Yes -- we're here.

94 INTERCUT AS NEEDED

Riker YELLING down the hole and Picard YELLING back.

RIKER
Are you all right?

PICARD
Doctor Crusher has been seriously injured. Our communicators are out and I haven't been able to contact the Enterprise.

RIKER
Yes, we are in the same fix. Is there a way to get down to you?

PICARD
None that I know of. Number One, those devices are part of a system which is located down here. Another is about to be released.

95 EXT. PLANET SURFACE

Riker, Data and Tasha as they look down the hole.

TASHA
We know, Captain.

Riker stares down into the cavern.

95 CONTINUED:

RIKER
It's too far. There is nothing to hold onto... no way to climb down.

TASHA
I'm surprised either of them survived.

DATA
Commander, I can do it.

RIKER
How?

DATA
Jump.

RIKER
It's over ten meters.

DATA
Eleven point seven five.

TASHA
Data, you're sturdy, but you're not indestructible.

DATA
I believe I can safely traverse the distance.

RIKER
(yelling)
Captain -- Data is coming down to join you.

With a little look, Riker takes a STEP BACKWARD.

RIKER
(continuing)
Be my guest.

And without further discussion or hesitation, Data STEPS FORWARD AND DISAPPEARS.

96 INT. CAVERN

as Data FALLS IN, lands on his feet with great force. His android legs absorb the impact.

96 CONTINUED:

PICARD
(concerned)
Data!

DATA
At your service, Captain.

97 INT. BATTLE BRIDGE

Worf and other BRIDGE PERSONNEL take their stations and fire up their consoles. After a beat, Geordi takes the Command position.

GEORDI
Prepare to initiate separation sequence.

SOLIS
All decks report ready.

GEORDI
(with a pause, because it's such a big decision)
Begin separation.

98 EXT. SPACE - ENTERPRISE (OPTICAL - STOCK)

VARIOUS ANGLES of the separation process, ending with the TWO SECTIONS APART.

99 INT. BATTLE BRIDGE

WORF
Separation complete, sir.

GEORDI
Lian -- lay in a course for Minos -- warp five.

LIAN
Course set.

GEORDI
Engage.

100 thru 102 OMITTED

103 EXT. SPACE - BATTLE CRUISER (OPTICAL - STOCK)

It BLASTS INTO WARP EIGHT AND VANISHES.

103A EXT. PLANET SURFACE

Tasha and Riker by the hole through which Data has disappeared.

TASHA
We had better find a defensive position. If Data's right --

RIKER
And he usually is.

TASHA
We're going to have company in

thirty seconds. And this time...
I don't know how we're going to
stop it.

OFF their REACTION, WE:

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

104 EXT. SPACE - THE ENTERPRISE BATTLE CRUISER (OPTICAL)) 104

as it COMES OUT OF WARP SPEED near the planet Minos.

105 INT. BATTLE BRIDGE

Everyone is tense.

SOLIS
Shields and deflectors are up.

GEORDI
(to Lian)
When I order the shields down,
you have one responsibility.
Locate the away team and get them
up here. You may only have a few
seconds.

LIAN

Approaching the planet, sir.

Geordi has picked up on Lian and Solis's look of apprehension. He gets up from the Command chair, CROSSES to them.

GEORDI
The ride's going to get a little bumpy. Things are going to happen fast.

Although he's looking at both of them, his concerns are more for the younger Ensign T'su.

GEORDI
(continuing)
Just keep alert... stay calm... and focus on the task at hand. You know your jobs.

105A REACTIONS

as Lian and Solis listen and draw courage from Geordi's words. Even Worf pays respectful attention.

105A CONTINUED:

GEORDI
You've been trained, you've been tested, and you've earned the right to sit in those chairs.

105B OMITTED

106 INT. CAVERN

Data is with Picard inspecting the computer. There is a NOISE.

DATA
Another weapon has been launched.

PICARD
We have to find a way to stop this system.

DATA
I need to see the program schematic.

Data expects Picard to answer, but it's the Peddler who says:

THE PEDDLER
You got it.

107 ON VIEWSCREEN (OPTICAL)

The DIAGRAM OF THE WORKINGS of the system.

107A BACK TO SHOT (OPTICAL)

PICARD
Is it possible to re-adjust the targeting sequence?

THE PEDDLER
Absolutely. They wouldn't be much good if you couldn't.

PICARD
Data, assign it a neutral target.

DATA
The target must be specific.

107A CONTINUED:

PICARD
Itself, then. Have it track
itself or the power source that
manufactures it.

DATA
The force of that explosion would
destroy this chamber and evervone
near by.

PEDDLER
Watch now - the Echo-Papa, Series
Six-oh-seven is about to complete
this phase of its mission.

ON the Screen, the DOTS representing Tasha and Riker
are ABOUT TO INTERSECT WITH THE DOT representing the
weapons.

107B EXT. PLANET SURFACE

Tasha and Riker SCRAMBLE to find cover in the foliage.

RIKER
Got any ideas?

TASHA
None.

107C INT. CAVERN

Picard knows the clock is running out.

PICARD
Give me some options, Data...
Quickly.

BEVERLY
Why don't you just shut it off?

Picard REACTS.

PICARD
(to Data)
Is that possible?

BEVERLY
Why not -- it's a machine, isn't
it?

107C CONTINUED:

PICARD
(to the Peddler)
Shut it off.

THE PEDDLER
But, you haven't seen half of
what this beauty can do.

PICARD
We've seen enough.

THE PEDDLER

Does that mean you are going to
buy it?

PICARD
If that's what it takes to shut
it off. Yes... I've seen enough --
you've made a sale.

THE PEDDLER
You won't be sorry.

PICARD
Now... end the demonstration.

THE PEDDLER
Done.

And the Peddler DISAPPEARS, and the screen goes DARK.
There is the SOUND OF SERVOS SHUTTING DOWN.

108 EXT. PLANET SURFACE (FORMERLY "INTERCUT")

Riker and Tasha see the weapon MOVING through the
foliage and they know there's nothing they can do about
it. Riker gives Tasha a look, they both turn to face
the weapon. Suddenly, IT STOPS. Right where it is -
HANGS in the air for a moment, then DISSOLVES (or if
you like... just DROPS to the ground). Riker and Tasha
REACT with relief.

PICARD'S COM VOICE
Number One!

Riker is surprised to have his communicator working.

RIKER
Here, sir. That was close.

108A INT. CAVERN

Picard and Data. The Peddler HAS GONE.

PICARD
(into com)
Lieutenant La Forge.

109 OMITTED

110 INT. BATTLE BRIDGE (OPTICAL)

manned as before.

GEORDI
It's great to hear your voice, Captain. We're a little busy right now. I'll get right back to you.

WORF
Phasers at full readiness.

GEORDI
Keep those shields at full power. It'll be on us any moment.

And without warning, the INTERRUPTER EFFECT HITS, shaking the ship. The moment it ENDS:

WORF
Shields holding.

GEORDI

Ahead one-quarter, heading
two-five mark three-zero-zero.

LIAN
That heading will take us further
into the planet's atmosphere.

GEORDI
That's correct.
(to Lian)
We're going to lose some
maneuverability, so keep a firm
hand on the helm.

LIAN
(can do)
Aye, sir.

110 CONTINUED:

WORF
(catching on)
You want our attacker to follow
us into the atmosphere...

GEORDI
(nods)
That's what I'm hoping.
(to Solis)
Scan for any air disruption or
vortex -- cloak or no cloak,
we'll spot it by its turbulence.

All around the Battle bridge, faces light up with
enthusiasm. Geordi's plan will work.

GEORDI
(to Worf)
How fast will you be able to get a phaser lock?

WORF
Just watch me.

SOLIS
Hull temperature one thousand degrees and rising.

GEORDI
Emergency power to deflectors.

111 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

Minos fills the Main Viewer. The image begins to SHIMMER and BLUR as the atmospheric turbulence worsens.

LIAN
Velocity increasing, sir.

GEORDI
Steady as she goes.

112 EXT. SPACE - BATTLE CRUISER IN ATMOSPHERE (OPTICAL)

The STARS ARE STILL VISIBLE, BUT THE BLACKNESS OF SPACE IS DEFINITELY GRAYISH AND OBSCURED. A RED HALO SURROUNDS THE BATTLE CRUISER, the result of air friction upon the ship's shields.

113 INT. BATTLE BRIDGE (OPTICAL)

The Main Viewer shows nothing but a BLUR of motion. The bridge itself is beginning to SHAKE from the TURBULENCE. Geordi MOVES from station to station, brimming with controlled energy.

SOLIS
Hull temperature twenty-five hundred degrees.

WORF
Deflectors nearing overload.

LIAN
Helm is growing unresponsive, sir.

GEORDI
Can you compensate?

LIAN
Yes, sir, I can.

SOLIS
Hull three thousand degrees.

GEORDI
Maintain heading.

SOLIS
Thirty-three hundred degrees.

WORF
Number four deflector inoperative.

SOLIS
Turbulence to starboard!

113A EXT. SPACE - THE ENTERPRISE (OPTICAL)

WE SEE the OUTLINE OF THE CLAW.

113B INT. BATTLE BRIDGE

SOLIS
Scanners locked --

WORF
Weapons locked!

GEORDI
(overlapping)
Fire!

114 EXT. SPACE - BATTLE CRUISER IN ATMOSPHERE (OPTICAL)

FIRING FULL PHASERS to starboard.

115 INT. BATTLE BRIDGE (OPTICAL)

as a splendiferous TECHNICOLOR EXPLOSION fills the Main Viewer.

WORF
Got him!

The bridge crew is jubilant.

GEORDI
Come to four-zero mark six-five, ahead one-third, and assume standard orbit.

LIAN
Locked onto life-forms and ready
to beam them up.

GEORDI
Excellent. Energize.

116
thru OMITTED
119

120 ANOTHER ANGLE - BATTLE BRIDGE (OPTICAL)

as Riker, Tasha, Data, Picard, and Beverly MATERIALIZE
on the bridge.

GEORDI
Ensign T'su -- lay in a course
to rendezvous with the Saucer
Section.

{There will be an exchange between Picard and Geordi.}

121 EXT. SPACE - THE ENTERPRISE BATTLE CRUISER (OPTICAL))

as it WARPS OFF.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

Skin of Evil
"f.k.a.'The Shroud'"

#40271-122

Story by
Joseph Stefano

Teleplay by
Joseph Stefano
and
Hannah Louise Shearer

Directed by
Joseph L. Scanlan

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REVISED FINAL DRAFT

FEBRUARY 1, 1988

STAR TREK: "The Shroud" - 2/1/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Shroud"
CAST

PICARD ARMUS (THE SHROUD)
RIKER
BEVERLY
DATA
TROI
TASHA
WORF
GEORDI
WESLEY
LIEUTENANT COMMANDER LELAND T. LYNCH
NURSE
LIEUTENANT BEN PRIETO [PRONOUNCED: "PREE-ET-TOE"]

Non-Speaking
TWO MEDICAL TECHNICIANS
TRANSPORTER CHIEF

Voice-Over
COMPUTER VOICE

STAR TREK: "The Shroud" - 2/1/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Shroud"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
MAIN ENGINEERING SHUTTLECRAFT
TRANSPORTER ROOM
SICKBAY VAGRA 2 [PRONOUNCED: "VAY-GRA"]
OBSERVATION LOUNGE

PASTORAL AREA

SHUTTLECRAFT

STAR TREK: THE NEXT GENERATION
"The Shroud"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels through space on impulse power.

PICARD (V.O.)
Captain's log, stardate 41801.3. We are crossing through the Zed Lapis sector, where we will rendezvous with Shuttlecraft Thirteen carrying Deanna Troi, who is returning from a psychology conference.

2 INT. ENTERPRISE - MAIN BRIDGE

The usual CREW is in place, except for Troi and Wesley.

PICARD (V.O.)
(continuing)
Because Engineering is taking this opportunity to complete preventive maintenance on dilithium crystals, we are traveling on impulse power.

Tasha and Worf are at the Aft station, working the console.

WORF
Routine deep sensor probe indicates no obstacles, no vessels within a range of three light years.

TASHA
Short-range sub-space radar confirms.

Worf turns to her.

WORF
The martial arts competition is in three days. Are you prepared?

2 CONTINUED:

TASHA
If you'll meet me on the Holodeck later. I need your help on the Mishiama wrist-lock and break. If it works on you, I can use it

on anyone.

WORF
A valid assumption. Who is your first competitor?

TASHA
The aikido match is with Science Officer Swenson.

WORF
You will defeat him easily.

TASHA
(nodding)
I'm more concerned with Lieutenant Minnerly's kick-boxing.

WORF
You are favored in the ship's pool.

Tasha just looks at him, then smiles, surprised.

TASHA
You bet on me.

WORF
A sure thing.

2A ANOTHER ANGLE

GEORDI
Sir, estimated rendezvous with the shuttle in one hour, ten minutes.

PICARD
Very good, Lieutenant.
(to Riker)
It's not the same around here without Counselor Troi, is it, Number One?

Riker's not sure if Picard's needling him.

2A CONTINUED:

RIKER
No, sir. It seems...

WORF
... Sir! I am receiving an emergency transmission from the shuttle!

PICARD
Put it on the Main Viewer.

GEORDI
I can't. We are receiving audio only.

PICARD
Then open the frequency.

GEORDI
Aye, sir.

BEN'S COM VOICE
(crackling; calm)
... what a jolt!

PICARD
Position report.

BEN'S COM VOICE
Sir, I have an onboard systems failure. You'll have to tell me where I am.

GEORDI
I read coordinates three-zero-seven mark one-two-six. Confirm!

BEN'S COM VOICE
Can't confirm. My instruments are haywire.

The bridge crew REACTS with concern.

PICARD
Lieutenant Prieto, is Counselor Troi all right?

BEN'S COM VOICE
Yes, sir. Just a little shaken. We're being buffeted a bit...

A GREAT STATIC ECHOES through the bridge.

2A CONTINUED: (2)

BEN'S COM VOICE
(continuing; slightly panicked; breaking up)
... losing more power! My flight

control computer's fried.

PICARD
Main Engineering!

3 INT. MAIN ENGINEERING (INTERCUT WITH MAIN BRIDGE AS NECESSARY)

where LIEUTENANT COMMANDER LELAND T. LYNCH and his crew are working on DILITHIUM CRYSTALS. The door to the chamber is OPEN. Lynch touches his insignia.

LYNCH
Engineering. Lieutenant Commander Leland T. Lynch reporting, sir.

PICARD
How long will it take to return to warp power?

LYNCH
Captain! I'm in the middle of realigning the dilithium crystals.

PICARD
There's an emergency, Lynch. I need warp drive. How long?

LYNCH
Twenty minutes. Maybe more.

PICARD
We don't have it.

LYNCH

I'll align it by hand. Then
power up the core.

PICARD
Whatever it takes.

A frustrated Lynch starts to move quickly.

LYNCH
Aye, sir.
(to his workers)
Let's go!

4 INT. MAIN BRIDGE

the crew is very tense.

GEORDI
Shuttle, this is the Enterprise.
Coordinates now read two-thirty-seven
mark one-oh-one. You're
moving in too close towards a
large mass.

BEN'S COM VOICE
I can see it. The planet's
getting closer.

More STATIC fills the bridge.

DATA
The planet is Vagra Two of the
Zed Lapis system. Uninhabited.

PICARD

Lieutenant, report!

TROI'S COM VOICE
This is Counselor Troi. I'll relay, sir. The pilot is... busy. We've lost most of our impulse power.

PICARD
Engineering! Status report!

LYNCH'S COM VOICE
Working on it. Three minutes, Captain. But there are no guarantees.

PICARD
Deanna, we'll be right there.

Riker and the crew become very anxious as the STATIC again fills the bridge.

TROI'S COM VOICE
... We're spinning around...

BEN'S COM VOICE
We're caught in the planet's gravity.

TROI'S COM VOICE
(very controlled)
We're going to crash.

4 CONTINUED:

The faces of her friends reflect their fear and anguish, as WE:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still on impulse power.

PICARD (V.O.)
Captain's log, supplemental. We've lost all contact with Shuttlecraft Thirteen -- and can only assume they've crash-landed on Vagra Two. Main Engineering is working at top speed to return us to warp power.

6 INT. MAIN ENGINEERING

where Lynch places the dilithium crystals on their proper tray.

LYNCH
Forget the final check.

7 CLOSER ANGLE

as the tray with the crystals is placed within the chamber and the door CLOSES. Lynch WALKS to the Computer.

7A LYNCH AT THE COMPUTER

LYNCH
Computer -- initiate start-up sequence.

COMPUTER VOICE
Beginning check list.

LYNCH
Override. We are going directly to start-up.

COMPUTER VOICE
That procedure is not recommended.

7A CONTINUED:

LYNCH
Understood. Now. Prime matter/antimatter injectors. Set ratio at twenty-five to one...

COMPUTER VOICE
Ratio set.

LYNCH
Power engine core. Inject reactants.

At which point the SOUND WHINES AND BUILDS TO A RUMBLE.

The ENGINE LIGHTS BRIGHTEN AND BEGIN THE FAMILIAR WARP DRIVE EFFECT.

LYNCH
(continuing)
Captain, this is Lieutenant Commander Leland T. Lynch. You have minimum warp drive.

8 INT. MAIN BRIDGE

as Geordi watches his console closely. He waits for Data's signal.

DATA
Computer indicates alignment of matter-anti-matter completed, sir.

GEORDI
Course plotted and set for Vagra Two.

PICARD
Warp eight.

LYNCH'S COM VOICE
Minimum warp drive, Captain.

PICARD
You heard the order. Make it so.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship MOVES OUT IN WARP SPEED.

10 OMITTED

11 INT. MAIN BRIDGE

The crew calmly but rapidly performs their duties. Riker sits almost immobilized next to Picard. Beverly puts her hand on his arm.

GEORDI
Approaching Vagra Two.

DATA
Strange, sir. No emergency signal from the shuttle as yet.

RIKER
(reassuring himself)
They're designed to withstand almost any impact.

WORF
Beginning a deeper probe, sir.

PICARD
What is this place, Mister Data?

DATA
There is no information in the library computer, sir, other than the fact of its existence. No signs of any known higher life-form. Virtually no vegetation.

RIKER
Atmosphere?

DATA

Minimum for our needs.

PICARD

Standard orbit.

GEORDI

Standard orbit, aye.

11A EXT. SPACE - THE ENTERPRISE (OPTICAL) (FORMERLY SC. 10)

as it ENTERS orbit around Vagra 2.

12 CLOSE ON PICARD AND RIKER

Riker's scared for Troi.

12 CONTINUED:

RIKER

I could have set up the rendezvous
in a dozen alternate sites.

Picard knows what he's really saying.

PICARD

She means a lot to all of us.

RIKER

She's not dead. I'd know it.

13 WIDER ANGLE

INCLUDING Worf.

WORF

I've located the shuttle!

PICARD

Life signs?

WORF

Not yet, sir.

Riker REACTS to the possibility that Troi is dead.

WORF

(continuing)

Still probing. It appears to be buried under a lot of debris.

Worf shakes his head, then sees a FLICKER on the console.

WORF

(continuing)

I may have something, sir!

He makes an adjustment on his instruments. Riker's out of his chair instantly, looking over Worf's shoulder.

WORF

(continuing)

Faint life signs. Very faint.

RIKER

How many?

13 CONTINUED:

WORF
There's no way of telling from here.

PICARD
Can we beam up the injured?

DATA
No. Our sensors are not fully penetrating whatever the debris is, sir. I cannot explain it.

A puzzled concerned REACTION from Picard.

PICARD
That's very unusual.

DATA
Yes. I cannot explain it.

Picard gets a call.

LYNCH'S COM VOICE
Captain, this is Lieutenant Commander Leland T. Lynch. Can I shut down the warp drive now for a full realignment?

PICARD
(distracted)
Yes.

LYNCH
Thanks. That's fine...

PICARD
No. Wait.

(something is picking
at him)
Not yet.

LYNCH
You'll have full impulse.

PICARD
I understand, but for the moment
I want all systems at full
readiness -- especially propulsion.

LYNCH
As you wish, Captain.

13 CONTINUED: (2)

PICARD
Assemble your team, Number One.

RIKER
Right away.

BEVERLY
I'll meet you in Transporter Room
Four.

Riker gets up quickly.

RIKER
Yar, Data.

They're already halfway out of their positions and
HEADING for the Transporter Room.

14 INT. TRANSPORTER ROOM FOUR (OPTICAL)

The team is assembled on the pad when Beverly COMES IN with TWO MEDICAL TECHNICIANS and gear. They MOVE ONTO the pad.

RIKER
Do it.

The Transporter Chief works the console and the away team DISAPPEARS.

15 EXT. VAGRA 2 (OPTICAL)

Vagra 2 is arid, desolate, with very rocky terrain. It's always dusk. The team BEAMS IN about ten meters from the crash site. The shuttle appears to have crashed into a hill. It's almost completely buried, obscured by ROCKS. There is an eerie stillness, a deadness about the place. Tasha takes readings.

TASHA
Ben must have had no control left, otherwise he would have picked a better spot.

BEVERLY
Let's go. The life signs are weak.

Tasha starts to lead the team quickly and cautiously towards the shuttle.

16 ANOTHER ANGLE

As they near the shuttle, they run into an obstacle - a BLACK, SHINY, VISCOUS MASS lying on the ground.

16A ANGLE ON THE AWAY TEAM

They STOP for a beat and look at the slime. Data takes a tricorder reading.

RIKER
What is it?

No one has an answer.

TASHA
No idea. We'll go around. Just to be on the safe side.

16B ANGLE ON TASHA

As she leads the away team around the slick, it MOVES PARALLEL with them so it stays between them and the shuttle. The team STOPS.

TASHA
We'll go the other way.

16C ANOTHER ANGLE

The away team CIRCLES AROUND the other way. And again, the slick stays between them and the shuttle.

RIKER
(touching his communicator)
Enterprise, this is Riker. We've got a problem.

PICARD'S COM VOICE
What kind of a problem, Number One?

RIKER
I'm not sure yet. There's some kind of a slick blocking our path. We'll keep you apprised.

PICARD'S COM VOICE
Maintain an open frequency.

16C CONTINUED:

RIKER
Aye, sir.

17 CLOSER ANGLE

RIKER
Analysis, Mister Data.

Data takes readings.

DATA
Inconclusive, sir. I cannot tell you what it is -- only what it is not.

RIKER
Explain.

DATA
There is no evidence of neural or circulatory systems. No

internal organs. Cellular structure unknown. It does not have any proteins which are known to us.

The slime remains SILENT and STILL... Until:

BEVERLY
It's narrower over here. Can we get over it?

They try -- but it EXPANDS, so they can't pass.

RIKER
Wait, Beverly. How is it moving, Data?

DATA
I do not know, sir. It does not appear to have any skeletal framework or musculature.

RIKER
Then what's causing it to move?

DATA
Perhaps we are. It appears to be following us, sir.

18 WIDER ANGLE

The slime continues to BLOCK THEIR PATH, BLOCKING ANY WAY THEY TRY TO APPROACH the shuttle.

RIKER

No readings of intelligence.
No brain as we know it. But
evidence of thought, Mister Data?

DATA
Insufficient information.

PICARD'S COM VOICE
Number One, can you beam around
it?

RIKER
Negative, not enough room, sir.
It seems to be trying to keep
us away from the shuttle.

PICARD'S COM VOICE
Data, is it alive?

19 THE CREATURE

DATA
It is possible. It possesses
two of the requisites for life.

20 WIDER ANGLE

A SHRIEK is emitted, and the BLACK SHROUD, ARMUS, LIFTS ITSELF off the ground and blocks the away team's path.

ARMUS
Very good, tin man.

They STEP BACK, startled... phasers ready. Riker gathers himself and steps forward. Tasha's alert.

20A INT. MAIN BRIDGE

Picard and the others listening.

PICARD
What is it, Number One? What are you seeing?

20A CONTINUED:

RIKER
I wish I had an answer, Captain. The truth is... I'm not sure.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship orbits the planet.

PICARD (V.O.)
Captain's log, supplemental. While on the planet Vagra Two to rescue members of the crew who were injured in a rather strange and unexplained shuttle crash, the away team, lead by Commander

Riker, has encountered a strange creature which seems to be able to take many forms, including something which is humanoid.

B21 INT. MAIN BRIDGE

Picard touches his arm panel.

PICARD
Go easy, Number One. Let's find out what it is we are dealing with here.

RIKER'S COM VOICE
Agreed, Captain.

PICARD
And Number One, I don't believe the location shuttle crash and the proximity of this creature is necessarily a coincidence.

C21 EXT. PLANET VAGRA 2

Riker moves a STEP CLOSER to the creature.

RIKER
I am Commander William Riker of the USS Enterprise.

ARMUS
I am ARMUS. Why do you intrude into my space?

C21 CONTINUED:

RIKER
We mean you no harm. We have an injured crew in that shuttlecraft. We need to get to them. May we pass?

ARMUS
That is important to you? That they live?

RIKER
Yes. Preserving life -- all life -- is very important to us.

ARMUS
Why?

RIKER
We believe that everything in the universe has a right to exist.

ARMUS
Interesting. Irrelevant. But you may now leave if you wish.

Riker and the crew are startled.

TASHA
We won't without the shuttle crew.

The shroud REMAINS SILENT as Tasha makes a slight MOVE TO GO AROUND IT.

ARMUS

You will not like it here.

TASHA

What are you saying -- that you are going to try and deny us access and attempt to force us to leave without our comrades?

ARMUS

I told you what you can do. You can leave.

Tasha has had enough of this and starts to move toward the narrowest strip of slime.

TASHA

Enough. We have people who need attention. We mean you no harm, but do not interfere.

21 ANOTHER ANGLE (OPTICAL)

as ARMUS FLICKS HIS FINGER, sending an ENERGY FORCE towards Tasha, JERKING HER BACK and SLAMMING HER DOWN to the ground.

22 ON THE TEAM (OPTICAL)

Everything from here on must happen in a blur of action. Beverly and the medical personnel jump to Tasha's side. Riker and Data MOVE BETWEEN the others and BLAST ARMUS with their phasers.

23 OMITTED

24 ANGLE ON THE CREATURE (OPTICAL)

who appears to thrive and grow on the energy.

24A ANGLE ON RIKER AND DATA

They BACK AWAY - still FIRING.

PICARD'S COM VOICE
Number One?

RIKER
The creature attacked us.
Lieutenant Yar is down.

DATA
It appears to feed on our phaser energy.

RIKER
We have no effect on it.

24B INT. MAIN BRIDGE

Picard and the others are monitoring.

PICARD
Transporter Room. Get them up.
Now!

24C ANGLE ON TASHA AND THE OTHERS

Beverly quickly takes a reading. She can't believe the instruments.

BEVERLY

She's dead.

24CC ANGLE ON THE BRIDGE CREW

stunned.

24D ANGLE ON RIKER AND DATA

They REACT to the words. Then look back at ARMUS.

24E ANGLE ON ARMUS

watching.

25 ANGLE ON BEVERLY AND TASHA

There is a piece of slime on Tasha's face. Beverly digs at it, desperate to remove it.

25A ANGLE ON AWAY TEAM (OPTICAL)

The lock on is complete -- the away team is BEAMED UP. Leaving only Armus and the shuttle.

26 OMITTED

26A INT. TRANSPORTER ROOM (OPTICAL)

as the away team BEAMS IN. Beverly and the Technicians are still working on Tasha. Beverly gives her an injection in the neck. Riker and Data can REACT for the first time.

BEVERLY

I need her in Sickbay right now!
Get a gurney.

27 INT. MAIN BRIDGE

Picard is out of his seat -- the whole crew is alert.

27 CONTINUED:

PICARD
Yellow Alert, Lieutenant Worf.
I'll be in Sickbay.

REACTIONS from the bridge crew.

28
thru OMITTED
29

30 INT. SICKBAY

The medical team is easing Tasha onto the operating table as Picard ENTERS. Beverly barely glances up at him. He MOVES OFF TO THE SIDE and watches silently, with Data and Riker, as:

31 CLOSE ON DIAGNOSTIC SCREEN

which shows her bodily readings to be totally askew.

32 WIDER ANGLE

Beverly and the Nurse work together as if they'd done this a hundred times before, attaching the clamshell device onto the bed, over Tasha's body.

PICARD

Status, Doctor?

BEVERLY

She's dead.

PICARD

Bring her back.

BEVERLY

I'm trying.

PICARD

You've saved people before. You can save her.

BEVERLY

Neural stimulator.

32 CONTINUED:

The Nurse immediately helps her attach the device, which clips onto the bed and slips over Tasha's head like a loose headband. As soon as both devices are activated, Beverly and the Nurse anxiously watch the diagnostic screen. A FEW KEY INDICATORS APPROACH NORMALITY. Picard is anxious and impatient.

RIKER

There. You did it.

BEVERLY

No. I've got her on total support. There's no independent brain activity.

Beverly grimly and quickly works the neural stimulator. She pushes programming keys furiously, then hits the start button. No reaction.

NURSE
She's not responding, Doctor. Her synaptic network is breaking down.

BEVERLY
No! Inject norep.

The Nurse complies as Beverly reprograms the stimulator. Nothing happens.

BEVERLY
(continuing)
We're going for direct reticular stimulation.

NURSE
Risky.

PICARD
What does that mean?

BEVERLY
Doesn't matter! Do it!

The Nurse punches it in, and Tasha's body TWITCHES SLIGHTLY. Picard looks hopefully at Beverly.

PICARD
She moved!

32 CONTINUED: (2)

NURSE
Neurons are beginning to depolarize.

Beverly is desperate, but calm.

BEVERLY
Increase to seventy microvolts.

The Nurse complies. Beverly pushes the button. Tasha MOVES SLIGHTLY -- VERY SLIGHTLY. Beverly checks the readout. Data and Riker looks at each other -- it's not good.

PICARD
(urgently)
Doctor?

BEVERLY
Eighty-five microvolts.

They quickly try again. And again. Finally, there is NO MOVEMENT in Tasha at all.

33 ON BEVERLY AND PICARD

She slowly turns to him.

BEVERLY
She's gone.

PICARD
Gone?

BEVERLY

There's too much synaptic damage.
That thing just sucked all the
life out of her. There's nothing
I can do...

Picard, Riker and Data seem rooted to the spot.

34 ANOTHER ANGLE

Beverly reluctantly pushes in a code on the overbed life support clamshell. She and the others look up at the big diagnostic wall screen and watch all the LIFE FUNCTION INDICATORS FALL TO ZERO. They REACT to the finality of this.

35 EXT. VAGRA 2

as ARMUS SLITHERS AND SLIDES close to the shuttle.

36 INT. SHUTTLECRAFT

It is greatly damaged. The PILOT, LIEUTENANT BEN PRIETO, is slumped forward, unconscious. Troi tries to move, but is in a great deal of pain. She touches her communicator, but it doesn't work.

36A EXT. VAGRA 2 (FORMERLY SCENE 39)

ARMUS has slithered up the shuttle and covered the little bit that isn't buried by rubble.

36B INT. SHUTTLECRAFT (FORMERLY SCENE 40)

Troi is startled. She feels very uncomfortable and looks around, seeing nothing, but feeling -- an

intimate sense of evil.

ARMUS (O.S.)
Your friends have deserted you. They're not coming back.

TROI
You're wrong.

ARMUS (O.S.)
I killed one of them.

Troi is very sad.

TROI
Yes. I know.

ARMUS (O.S.)
How could you be in there and know that?

TROI
I felt her die.

ARMUS (O.S.)
Do you want to know why I killed her?

TROI
Meaningless. That act had no reason.

36B CONTINUED:

ARMUS (O.S.)

Exactly. I did it because I could.

TROI

But you felt no satisfaction.

ARMUS (O.S.)

No, none. It was too easy.

TROI

You wanted her to suffer. You have a great need.

ARMUS (O.S.)

I need nothing.

TROI

Liar.

(there is a pause)

End this. Let us go.

ARMUS

Not yet.

TROI

They won't give you what you want.

ARMUS (O.S.)

And what is that?

TROI

To break their spirit.

ARMUS (O.S.)

Oh, is that what I want?... Then that's what I will have.

TROI

Never.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Vagra 2.

38 INT. OBSERVATION LOUNGE

The bridge crew GATHERS around the table.

38 CONTINUED:

BEVERLY

(enraged)

She didn't do anything, Captain. Her phaser was lowered. She only wanted to get to Troi and Lieutenant Prieto.

RIKER

There was nothing provocative about what she did.

Riker slams the table and fights back tears of outrage.

BEVERLY

It just killed her. No reason. No justification. A senseless, brutal act.

Picard waits, while the members of his crew purge their anger.

PICARD

All right. This is very emotional for all of us, but we still have members of this crew down on that planet, so, until the shuttle crew is safely aboard this ship, our feelings will have to wait.

There are QUIET MURMURS OF ASSENT.

PICARD
(continuing)
Lieutenant Worf, you are now chief of security.

WORF
I will do my best, sir.

PICARD
Doctor, what is the status of the shuttle crew?

BEVERLY
We're still receiving faint life signs. But the sensor readings are fluctuating -- and I don't know how accurate they are.

38 CONTINUED: (2)

DATA
ARMUS is capable of creating undefined forcefields. In effect, we are powerless to communicate or use our transporter unless it allows us to.

PICARD

A powerful creature against whom we seem to have no defense. Number One.

Riker begins PACING.

RIKER

This creature that calls itself ARMUS is down on that planet waiting for us to come back. It wants us to come back. It killed Tasha. It could have just as easily killed us all. It didn't. Troi and Ben Prieto are still alive. For a reason. It wants something -- and it knows we will not leave so long as Troi and Ben are alive.

PICARD

What does it want?

RIKER

The only way we're going to find out is to go back down.

The crew REACTS.

DATA

Sir, request permission to accompany Commander Riker. He may need help -- and ARMUS may allow us through its forcefield only once.

BEVERLY
I am going too. There are injured people down there.

GEORDI
Captain, perhaps I can see something in the creature which will be helpful.
(to Worf)
Worf -- are you coming?

38 CONTINUED: (3)

WORF
I will remain on the ship.

Everyone is mildly surprised.

WORF
(continuing)
The object here is not to engage this creature in battle. The goal is the safe return of Counselor Troi and Lieutenant Prieto. I can best accomplish this from the Tactical Station.

Picard admires his courageous choice.

PICARD
Agreed, Lieutenant... Number One, I see no other choice. Prepare your away team.

39

thru OMITTED
40

40A INT. TRANSPORTER ROOM (OPTICAL)

Riker, Data, Beverly and Geordi prepare to beam down.

RIKER
Is there anything left to say?

SILENCE.

RIKER
Energize.

41 EXT. VAGRA 2 (OPTICAL)

as the away team BEAMS DOWN near the shuttle, which is lying there, quiescent, waiting for them.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

42 EXT. VAGRA 2

The away team MAKES ITS WAY, very cautiously, towards ARMUS. The shroud is still on top of the shuttlecraft. Riker and the team take an involuntary STEP BACK when they see this.

RIKER
Enterprise.

PICARD'S COM VOICE
Number One.

RIKER
We're approaching the shuttlecraft. The creature's covering it.

42A INT. SHUTTLECRAFT

Troi feels the presence of the away team.

ARMUS (O.S.)
I lied to you. They came back.

TROI
Let me talk with them.

ARMUS (O.S.)
No.

TROI
Why not? Does the thought of my having contact with them make you uneasy?

ARMUS (O.S.)
No, it makes them uneasy. They are worried.

TROI
Yes. Yes, they are worried.

ARMUS (O.S.)
They care for you. You must be very special.

42A CONTINUED:

TROI
We are members of a community. We all care for one another.

ARMUS (O.S.)
Equally? None more than another?

TROI
Yes, equally.

ARMUS (O.S.)
Now it is you who lie. There is one who is loved more.

Troi changes the direction of this conversation.

TROI
You were really surprised that they came back.

ARMUS (O.S.)
Yes.

TROI
Why? Because the others did not?

ARMUS (O.S.)
(now it is the creature who is uncomfortable)

What others?

TROI
You can't hide the emptiness from me. The others. The ones who hurt you. Who left you -- alone -- rejected. The ones who make you so angry.

ARMUS (O.S.)
What do you know of them?

TROI
Only what you tell me.

42B EXT. SHUTTLECRAFT

ARMUS SLITHERS OFF the craft and MOVES TOWARDS the away team.

RIKER
Enterprise, Armus is moving towards us.

42C INT. MAIN BRIDGE (FORMERLY SC. 45)

WESLEY and Worf lean over the Aft console. On the bridge they spot the change -- and again...

WORF
Captain. Look at this.

Picard APPROACHES the Aft station.

WORF

(continuing)
The force of the energy field around the shuttle just took a dip. It was almost low enough for us to beam them out. Now, as the creature approaches the away team, the energy field increases.

Picard is pensive for a moment.

PICARD
Chart it.

43
thru OMITTED
44

44A ANGLE ON AWAY TEAM (FORMERLY SC. 43)

The shroud is half-standing near the team.

ARMUS
She said you'd be back, but I didn't think so.

RIKER
We have no choice.

ARMUS
I sense anger directed at me.

Riker deflects the statement.

RIKER
I'm here to negotiate. What is it you want?

ARMUS
Maybe I want nothing.

RIKER
Then you would have killed us all.

44A CONTINUED:

ARMUS
I still might.

RIKER
Do you want something? Tell me. Maybe we can reach an accommodation.

ARMUS
You would do that even after what I did to the fair one?

RIKER
Yes.

ARMUS
If I tell you what it is... will you give it to me?

RIKER
I don't know... I guess it depends.

ARMUS

Not good enough.

45 OMITTED

46 ANGLE ON BEVERLY AND THE SHROUD

as she APPROACHES it.

BEVERLY
I'm a doctor. I need to treat our injured friends.

ARMUS
Say please.

BEVERLY
Please.

ARMUS
Again.

BEVERLY
Please.

ARMUS
You ask nicely. I will allow it.

46 CONTINUED:

The team starts to move forward.

ARMUS
(continuing)
Stop! Only the "Doctor."

Beverly STARTS TO MOVE FORWARD.

ARMUS
Stop. I've changed my mind. Talk to her from here.

BEVERLY
How?
(into com)
Troi, can you hear me? Troi?

47 OMITTED

48 INT. SHUTTLECRAFT

BEVERLY'S COM VOICE
Deanna? Are you all right?

Troi touches her communicator.

TROI
Beverly...

49 EXT. SHUTTLECRAFT

Beverly relaxes with relief for a moment.

BEVERLY
Are you all right?

50 INT. SHUTTLECRAFT (INTERCUT AS NECESSARY WITH EXT. SHUTTLECRAFT)

TROI
I'm not sure. Ben's really bad -- I can barely feel his pulse.

BEVERLY
We have to get you out. It has a forcefield preventing us from transporting you.

TROI
I know.

51 EXT. VAGRA 2 - NEAR ARMUS

Riker makes a reflexive MOVE TOWARD THE SHUTTLE.

RIKER
She needs our help.

ARMUS
You have no permission to pass.

BEVERLY
There are people suffering a few meters away, and you block our path. Why?

ARMUS
You asked to talk. I allowed it. Wasn't that enough for you?

BEVERLY
No. I need help to get to them.

ARMUS
You are ungrateful.

BEVERLY
You are evil and disgusting. What

are you made of?

DATA
It does not register on my tricorder, Doctor.

ARMUS
"It?" Does that mean I am not alive?

DATA
No. Clearly you are some kind of intelligent form.

ARMUS pulls the tricorder out of Data's hands and sails it over the horizon.

ARMUS
Then your instrument lies. It is useless. Perhaps all your instruments are useless.

The shroud instantaneously RIPS OFF GEORDI'S VISOR. Data immediately REACTS to assist.

ARMUS
(continuing)
Don't help him.

51 CONTINUED:

Geordi helplessly MOVES TOWARDS THE VISOR. ARMUS MOVES IT. Riker puts his hand on Beverly's arm. They stay out of it -- both furious.

DATA
One meter to your left, Geordi.

Geordi moves that way, bends down and almost reaches it when the shroud MOVES IT again, behind him.

DATA
(continuing)
Behind you.

Geordi turns and feels his way. The Shroud MOVES IT again. Data says nothing more while Geordi searches.

ARMUS
Aren't you going to lead him to his sight again, robot?

DATA
No. You will just move it again. I will not help you hurt him.

RIKER
None of us will help you.

ARMUS
(disgusted)
Then give it to him. I will find something else to do. Wait right here.

51A EXT. SHUTTLECRAFT

as the away team watches ARMUS surround the shuttle.

51B INT. SHUTTLECRAFT

Troi moves. She can feel that he's back.

ARMUS (O.S.)
You said I wouldn't enjoy it.
You were wrong.

TROI
Still the great emptiness remains.
You sound so alone.

51B CONTINUED:

ARMUS (O.S.)
I am alone. I am the discarded
skin of a creature whose beauty
dazzles all who see it. But I
am its refuse -- left here.

TROI
You have my pity.

The shuttle SHAKES with the creature's rage.

ARMUS
Your pity! Save that for
yourself.

For the first time -- the first time -- WE SEE a ripple
of FEAR on Troi's face.

51C EXT. PLANET

ARMUS HAS MOVED OFF THE SHUTTLE AND as it APPROACHES
THE GROUP, Riker suddenly feels a great force pull him.
He calls out. Data MOVES to help him.

ARMUS
Touch him and he dies.

As the away team watches, Riker - fighting with all his might -is pulled inexorably toward the slime. From the other direction, Armus also MOVES toward the hole. As the creature's SHRIEK joins RIKER'S SCREAM, the two SLIP INTO THE SLIME HOLE and DISAPPEAR. For a beat there is nothing. Then: WE CAN SEE only RIKER'S FACE PRESSED AGAINST THE SKIN.

DATA
Enterprise, ARMUS has enveloped and attacked Commander Riker.

PICARD'S COM VOICE
I'm beaming you up!

ARMUS
If any of you leave now, he dies. And so do the survivors of the crash.

As they REACT, WE:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Vagra 2.

PICARD (V.O.)
Captain's log, supplemental. There is grave danger to the crew on Vagra Two. My first officer is missing - attacked by this entity known as "ARMUS."

53 INT. MAIN BRIDGE

Wesley and Worf working on a solution to the ARMUS energy problem.

WORF
Captain, perhaps you should look at this.

Picard STEPS OVER and studies the graphic display.

WORF
(continuing)
We have a chart of the energy field surrounding the shuttle.

PICARD
There are a great deal of fluctuations.

WORF
Yes - but there is a pattern. Here is when it killed Lieutenant Yar, and here is when it absorbed Commander Riker.

PICARD

(indicating points on
the graph)
And here -- and here? Where the energy is lowest?

WORF
Both times it had enveloped the shuttle and was involved with Counselor Troi.

53 CONTINUED:

PICARD
So when it is provoked in a certain way its forcefield is weakened... Troi must have the answer. I'm beaming down. You have the Conn, Lieutenant.

WESLEY
Sir, I'd like to...

PICARD
... Go with me? No, Wesley. You can be of more help to Lieutenant Worf.

WESLEY
But...

PICARD
...No.

WESLEY
Tell my Mom... I'm not worried.

PICARD
I'll tell her, Wes.

54 OMITTED

55 INT. SHUTTLECRAFT

It's as if Troi realizes something else is wrong and feels the pain Riker is in.

TROI
Imzadi. No... Stop hurting him!

ARMUS (O.S.)
What will you give me if I stop hurting him?

TROI
Nothing. I can give you nothing.

ARMUS (O.S.)
You still resist. Not for much longer.

56 EXT. THE SHROUD (OPTICAL)

At that moment Picard BEAMS DOWN next to the away team. The team REACTS to Picard's arrival.

ARMUS
Ah. Another human has arrived. A very bold one, too. Perhaps the party is complete.

The shroud LIFTS ITSELF TO ITS TORSO to greet the Captain. At that moment A LIKENESS OF RIKER'S FACE PUSHES THROUGH AND STRAINS AGAINST THE SHROUD, AND THEN DISAPPEARS again. They see it and control themselves. They will never mention what they've seen to ARMUS. The captain and the creature face each other.

ARMUS
You must be the chief.

PICARD
Captain Jean-Luc Picard of the Enterprise. Is Commander Riker dead?

ARMUS
Guess.

DATA
(to Picard)
I would guess that death is no longer sufficient entertainment to alleviate its boredom. Therefore, Commander Riker is alive.

ARMUS
Maybe.

Picard stares closely at ARMUS.

ARMUS
(continuing)
Don't you want to ask me what I want?

PICARD

No.

56 CONTINUED:

ARMUS
Then, to protect your own existence, maybe you'd better give me a reason. Entertain me. Be creative. Then perhaps I won't kill your assistant. You do care very much about that, don't you?

PICARD
Yes.

The shroud looks in Data's direction and suddenly -- completely against Data's will -- an unseen force causes Data's hand to take his phaser and point it at Picard.

ARMUS
Robot, how would you feel if you were the instrument of death for your leader?

PICARD
Don't struggle, Mister Data.

Data relaxes into it.

DATA
I have no control over what you do with the phaser. Therefore, I would not be the instrument of his death.

ARMUS ignores him - and TURNS THE PHASER ON BEVERLY.

ARMUS
Perhaps the kind doctor would engender more feeling?

He SWINGS DATA'S ARM VIOLENTLY AROUND so the phaser points at his own temple.

ARMUS
How does it feel facing your own extinction? I won't call it death. You're not alive.

DATA
It feels -- curious.

ARMUS stops the game - and DROPS THE PHASER. The others REACT with quiet relief. Data stares at it.

56 CONTINUED: (2)

DATA
You are capable of great sadism and cruelty. Interesting. No redeeming qualities.

ARMUS
So what do you think?

DATA
I think you should be destroyed.

ARMUS
A moral judgment from something

that isn't even alive?

Before Data can answer:

PICARD

Mister Data...

(then:)

ARMUS, we are through dealing with you.

ARMUS

I have your man in here... and the others.

PICARD

It doesn't matter. We will no longer amuse you.

ARMUS

I can kill them.

PICARD

Yes. You can. But only I can make them perform. They follow my orders.

ARMUS

Then it is you. Amuse me.

PICARD

Not until I know if the ones in the shuttle are still alive. I must see them.

ARMUS

Not possible.

PICARD
Then our business is complete.

56 CONTINUED: (3)

ARMUS
And you claim you care about your comrades.

PICARD
I do care.

ARMUS is silent.

PICARD
(continuing)
Shall I tell you what true evil is? It is to submit to you. It is when we surrender our freedom, our dignity instead of defying you. Do what you will. We will take the consequences.

He and the others turn their backs on ARMUS and begin to WALK AWAY slowly.

ARMUS
Wait!

57
thru OMITTED
58

59 ANGLE ON ARMUS

as it SPITS RIKER OUT in front of the away team. He is covered with black slime and we can't tell if he's dead or alive.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

60 EXT. VAGRA 2 - CONTINUOUS ACTION

Beverly and Picard lean over the fallen Riker. His skin looks like he received a bad sunburn. She takes readings as Data and Geordi stand slightly back.

BEVERLY
He's alive.

PICARD
But is he all right?

Riker shudders and opens his eyes. For a moment he looks around wildly, not knowing where he is. When he realizes he's free, he struggles to get up.

BEVERLY
Don't move.
(to Picard)
Everything shows normal, except his skin sustained a mild form of acid bath.

RIKER
(weakly)
So much distortion, so frustrated... it had to get rid of me.

PICARD
I want you all out of here.
(into com)
Enterprise, beam up the away team -- immediately.

ARMUS
You need my permission.

PICARD
Do I have it?

ARMUS
Yes. Are you going?

PICARD
No. Not yet.

60A ANOTHER ANGLE (OPTICAL)

PICARD
Enterprise, four to beam up.

WORF'S COM VOICE
Aye, sir.

The four BEAM UP, leaving Picard. Picard APPROACHES ARMUS.

PICARD
I want to see my people on the shuttle.

ARMUS doesn't answer. ARMUS makes a very slight motion and Picard DISAPPEARS. (NOTE: This should not look like our transporter effect. the OPTICAL should be BLACKISH.)

61 INT. SHUTTLECRAFT (OPTICAL)

Picard APPEARS.

PICARD
Troi.

TROI
Captain Picard.

PICARD
We registered a weakening of ARMUS' energy while he was talking to you. What was going on?

TROI
ARMUS is very needy, but he can't deal with that. He denies his rage. I confronted him with it. That must have been when he reacted.

Picard REACTS thoughtfully.

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

63 INT. MAIN BRIDGE

where Wesley anxiously works with Worf.

63 CONTINUED:

PICARD'S COM VOICE
Lieutenant Worf, I'm going to try and break this impasse. Monitor carefully.

WORF
Aye sir.
(to Wesley)
Set the computer. When the energy level reaches two point six point two-oh-five, automatically beam up Troi and Prieto. We'll do a parallel transport of the captain.

64 EXT. VAGRA - NEAR ARMUS (OPTICAL)

The captain MATERIALIZES and faces ARMUS.

PICARD
How long have you been on this planet?

ARMUS
Since they left.

PICARD
Someone was here before?

ARMUS

Long ago.

PICARD

They abandoned you. Who were they?

ARMUS

A race of titans. So they thought. Together, they perfected a method of bringing to the surface all that was evil and negative within them. All this erupted on the outside, spread, and connected. In time, it formed a second skin, dank and vile. They found a way to rid themselves of it, leaving them free of the bonds of destructiveness. Then they left. And here I am.

64 CONTINUED:

PICARD

It must be very lonely.

ARMUS

You cannot trick me by pretending compassion, captain.

PICARD

Haven't you seen we humans are capable of compassion?

ARMUS

Oh, yes. It is revolting. Time and again you rise from despair into hope. From hate into understanding. From aloneness into love. But you are puny. Weak. Vessels that die from a flick of my power.

PICARD

But our spirit soars. A great poet once said "all spirits are enslaved which serve things evil."

ARMUS

Picard, it is impossible for you to accept that I am truly evil.

PICARD

Because you are not.

ARMUS

I am a skin of evil.

PICARD

Nothing in the universe is the same as anything else -- but everything has light and dark.

ARMUS is SILENT.

PICARD

(continuing)

They did not leave you because they hated you. They didn't understand you.

ARMUS
You don't know that.

65 EXT. THE SHROUD (OPTICAL) (INTERCUT AS NEEDED)

Picard moves back a little bit from the shroud. The next actions happen almost simultaneously.

WORF
(checking his readings)
Energy shields are way down!
Computer is beginning transport.

65A INT. THE SHUTTLECRAFT (OPTICAL)

Ben and Troi begin the BEAM UP.

65B EXT. THE SHROUD

as Picard begins to BEAM UP. The ARMUS REACTS slightly late. All he can do is lean back his head and SHRIEK. He's been left again.

66 EXT. SHUTTLECRAFT (OPTICAL)

As the Enterprise uses PINPOINT PHASER POWER TO completely DESTROY THE SHUTTLE.

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it LEAVES ORBIT of Vagra 2.

PICARD (V.O.)
Captain's log, supplemental. The shuttlecraft has been destroyed

to prevent any possibility of Armus leaving the planet. Vagra 2 has been declared an off-limits planet, but the damage has been done. One of the saddest duties I have to perform is ahead of me.

68 INT. ENTERPRISE - PASTORAL AREA (OPTICAL)

It is set up as a kind of glade, filled with people who loved Tasha. The bridge crew FILES IN, one by one. Beverly ENTERS first. Troi is pale, and weak, but recovering. She leans on Riker, whose face still shows some effects of the shroud. Geordi and Worf COME IN, followed by Data. Wesley is leading them to their assigned seats.

68 CONTINUED:

WESLEY
(to Data)
This is where you're supposed to sit.

DATA
Why?

WESLEY
I don't know. The captain gave me a seating plan.

He sits down next to his mother, who smiles at him and puts her arm around him. He moves in closer to her, needing her comfort. Picard goes to the front. Everything is quiet.

PICARD

We are here together to honor our friend and comrade Lieutenant Natasha Yar. We will have much time to grieve for her in the days ahead, but for now, she has asked that we celebrate her life -- with her. She has left a living will.

He moves to sit in his assigned seat in the middle of the front row. The LIGHTS DIM. And as a HOLOGRAPHIC IMAGE OF TASHA APPEARS in front of the group, there are gasps of surprise -- each of the bridge crew REACTS to the Image in front of them.

TASHA

Welcome, my friends. You are here now watching this image of me because I have died. It probably happened while I was on duty, and quickly, which is what I expected, and what I wanted. Never forget I died doing exactly what I chose to do.

As Tasha speaks, she looks out at the gathering as if she's really a part of it.

TASHA

(continuing)

What I want you to know is how much I loved my life... and each of you who shared it with me. You are my "family."

(MORE)

68 CONTINUED: (2)

TASHA (Cont'd)
Whoever I was before Starfleet, where I came from, isn't important. I have been blessed with your friendship and your love.

She looks directly at Riker.

TASHA
(continuing)
Will Riker, you are the best. From the moment you beamed on board, you never failed me. You trusted me, you encouraged me and most of all, you made me laugh.

She smiles right at him and he can't help but smile back. Troi holds his hand tightly.

TASHA
(continuing; looking at Troi)
Deanna... you are capable of so much love, you taught me without ever having to say a word. I realized I could be feminine without losing anything -- something I never thought I could achieve.

Troi wipes a tear from her cheek.

TASHA
(continuing; looking
at Worf)
Ah, Worf. I hope for your sake
I met death with my eyes open.
We are so much alike, you and
I, both warriors, orphans who
found ourselves this family.

Worf stares at her image, unbelieving and pained.

TASHA
(continuing; to Beverly)
My friend, Beverly. True to
yourself, your ideals. Your
fierce devotion comes from within.
It can't be diminished. From
you I have learned to strive for
excellence, no matter what the
personal cost.

68 CONTINUED: (3)

Beverly and Wesley hold tight to each other.

TASHA
(continuing; to Wesley)
Wesley, I'm sorry that I won't
be able to see you grow into the
exceptional man you'll be. But
I have my vision of who you are
and your kindness and innocence
is ageless.

The Tasha hologram turns to face Geordi. Who knows how he sees her in this half-state?

TASHA
(continuing)
Geordi, in those moments I felt the most despair, you took my hand and made everything better. Your innate joy taught me to look beyond the moment.

Geordi looks down -- he can't bear to see/not see her.

TASHA
(continuing)
Mister Data. Android... automaton... robot.
(shakes her head)
No. You see things with the wonder of a child, and that makes you more human than any of us. I love you just the way you are.

The Tasha image turns to Picard.

TASHA
(continuing)
Captain Jean-Luc Picard. I can't say you've been like a father to me, because I never had one and I don't know what it feels like. But if I could choose someone in this universe to be like, someone who I would want to make proud of me, it's you. You who have the heart of an explorer and the soul of a poet. So you will

understand when I say "Death is
that state in which one exists
only in the memory of others...
which is why it is not an end."
(MORE)

68 CONTINUED: (4)

TASHA (Cont'd)
(beat)
No good-byes. Just "au revoir,"
my friends.

Picard waits a moment, and as Tasha's IMAGE FADES:

PICARD
Au revoir, Natasha.

He gets up before the group.

PICARD
(continuing)
The service is concluded.

As everyone FILES OUT, Data gets up and WALKS OVER to where the Tasha image was standing. He looks puzzled. Picard WALKS OVER to him.

DATA
Sir, the purpose of this gathering
has eluded me.

PICARD
Oh? How so?

DATA

My thoughts are not for Tasha, but for myself. I keep thinking how empty it will feel without her presence. I missed the point.

PICARD

No, you didn't, Data. You got it.

Picard TURNS AND WALKS OFF. WE PULL BACK, leaving Data alone.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Symbiosis"

#40271-123

Story by

Robert Lewin

Teleplay by

Robert Lewin

and
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Directed by
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REVISED FINAL DRAFT

FEBRUARY 17, 1988

STAR TREK: THE NEXT GENERATION
"Symbiosis"

CAST

PICARD	ORNARANS
RIKER	T'JON
BEVERLY	ROMAS
DATA	MARGAN
TROI	
TASHA	BREKKANS
WORF	SOBI
GEORDI	LANGOR
GEORDI	

WESLEY
NURSE

Non-Speaking
SECURITY GUARDS
SCIENCE OFFICERS

Voice-Over
COMPUTER VOICE

STAR TREK: "Symbiosis" - 2/17/88 - SETS

STAR TREK: THE NEXT GENERATION
"Symbiosis"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TRANSPORTER ROOM	
SICKBAY	
CARGO BAY	
CAPTAIN'S READY ROOM	
CORRIDORS	
ENTRANCE TO CARGO BAY	
OBSERVATION LOUNGE	
TURBOLIFT	
BREKKIANS' GUEST QUARTERS	
MAIN ENGINEERING	

STAR TREK: "Symbiosis" - 2/17/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Symbiosis"

PRONUNCIATION GUIDE

Ornara	ore-NAHR-uh
Ornarans	ore-NAHR-uns
Brekka	BRECK-ah
Brekkians	BRECK-ee-ans
Delos	DELL-ose
Felicium	fell-EE-see-um
Langor	LANG-orr
Margan	MAR-gun
Romas	ROW-muss
Sobi	SOW-bee
T'Jon	tuh-ZHON

STAR TREK: THE NEXT GENERATION
"Symbiosis"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving toward a brilliant sun. Even from here the TURBULENCE on the surface of the sun is evident.

PICARD'S COM VOICE
All hands, this is the captain. The sun in the Delos system is undergoing large-scale magnetic field changes, producing violent, gigantic flares.

2 INT. ENTERPRISE - VARIOUS SHOTS

in corridors, Engineering, and so on as the ship's company listens to their captain.

PICARD'S COM VOICE
(continuing)
We will be studying this star at close range. Even though we will be running with full deflectors, the closeness of the event and its severity are going to create problems.

3 INT. MAIN BRIDGE

The bridge is manned as usual. WESLEY is at the Aft Science Station.

PICARD
Intense magnetic fields have a disruptive effect on electrical systems. We can therefore expect an interruption of communications, and potential temporary loss of other systems. As a precaution, we are now going to Yellow Alert...

He signals Tasha with a nod of his head and she ACTIVATES the system.

3 CONTINUED:

PICARD
(continuing)

Stay sharp, everyone.

4 OMITTED

5 INT. MAIN ENGINEERING

As technicians keep close watch on their stations.

DATA'S COM VOICE
Engineering, this is Ops. Bring all systems on line and direct full power to the shields.

The technicians carry out Data's order.

6 INT. MAIN BRIDGE

Picard takes his seat.

DATA
All sections secure.

PICARD
Lieutenant La Forge?

GEORDI
Course set.

PICARD
Half impulse.

GEORDI
Half impulse, aye.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it MOVES PAST CAMERA toward the dazzling sun.

8 INT. MAIN BRIDGE

Everyone is intent:

PICARD
On Main Viewer.

9 SCREEN (OPTICAL)

The great sun FILLS THE SCREEN WITH LIGHT. WE CAN SEE no definition -- only intensity.

PICARD
Mask out the photosphere.

While we watch, the intensity of the sun itself is MATTED OUT, LEAVING ONLY THE RIM which is erupting.

PICARD
Magnify. Quadrant one-seven, sector four-zero-three.

And now WE can clearly SEE on the surface. Great, powerful FLARES extend out above the rim.

10 REACTIONS

As they watch the wondrous eruptions on the surface of the sun.

RIKER
I've never seen anything like this before. The violence of these eruptions is awesome.

PICARD
And humbling, Number One.

DATA
Reading an unusual number of sunspots and eruptive prominences, sir. The magnetic field is extremely irregular.

11 EXT. SPACE - ENTERPRISE (OPTICAL)

as it moves in closer to the Delos sun.

12 INT. MAIN BRIDGE (OPTICAL)

Wesley makes an adjustment at his Science Station.

WESLEY
Captain, deflectors are being hit by a huge burst of X-rays.

12 CONTINUED:

And all at once, Wesley's console is BATHED WITH A BLUE AURORA; we HEAR STATIC SOUNDS. Wesley pulls back, more delighted than alarmed.

WESLEY
(continuing)
Wow -- look!
(getting professional)
Sir, my console seems to be overloading.

WORF
The X-ray burst is disrupting systems, Captain. I'm adjusting deflectors to compensate.

13 INT. MAIN ENGINEERING

They are also having difficulty. The intensity of the radiation is affecting control systems.

WORF'S COM VOICE
Increase power to forward deflectors.

14 INT. MAIN BRIDGE (OPTICAL)

The AURORA EFFECT on the Science Station DIES OUT.

PICARD
Status report.

WORF
All systems operational, sir.

TROI
Captain. The level of tension on the ship is mounting.

PICARD
Understandable. Data?

DATA
If we are to investigate this unusual solar activity -- we must get closer.

Picard thinks for just a beat.

14 CONTINUED:

PICARD
Mister La Forge, move us closer.

Picard studies the viewscreen.

PICARD
(continuing)
We'll be pushing our deflectors to the limit, but we'll get a good look at this phenomenon.

WORF
Captain, I have intercepted what seems to be a distress signal.

Everyone's attention turns to this new emergency.

PICARD
Let me hear it.

VOICE (V.O.)
This... (garbled) -- this is ... (garbled) -- on the freighter Sanction... (garbled) ... and unable to... (garbled) .... Need help.

DATA
The transmission is from a freighter in orbit around the fourth planet of the system. However, the receiving station is on the third planet.

PICARD
Open hailing frequency.

TASHA
Hailing frequencies open.

PICARD
Unidentified freighter, this is
the USS Enterprise. May we be
of assistance?

On the viewscreen the IMAGE IS CLUTTERED WITH STATIC.

T'JON (V.O)
(a garbled response)
Whoever you are, YES!
(garbled) .... cannot maintain...
(garbled) ... if you can help...

Picard listening.

14 CONTINUED: (2)

PICARD
Can't you enhance the image?

TASHA
Too much interference.

PICARD
Set a course to intersect with
the freighter. Warp two.

GEORDI

Aye, sir.

PICARD
Maintain Yellow Alert.

T'JON (V.O.)
Can't control... (garbled) ... ship
is losing orbit... (garbled) ...
heading into atmosphere...
without help, we'll burn up.

As Picard and Riker exchange a concerned glance:

15 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

17 INT. MAIN BRIDGE

Everyone is alert.

WORF
It is a freighter -- very old.

DATA

Captain, our sensors are being severely affected by the sun flares.

PICARD

Helm -- get us in as close as possible to the freighter's orbit.

GEORDI

Aye, sir.

DATA

There are six life forms aboard the freighter.

WORF

Captain, the freighter's orbit is decaying.

PICARD

How long until it loses integrity?

WORF

A matter of minutes.

PICARD

(he touches his arm-panel)

Unidentified freighter, this is the USS Enterprise.

There is a moment of hesitation where all that is heard is STATIC, then:

17 CONTINUED:

VOICE (V.O.)
Enterprise, this is the Aurelian freighter... Sanction.

PICARD
Put this on the Main Viewer.

18 MAIN VIEWER - (OPTICAL)

The Screen is a clutter of LINES and SWIRLS.

TASHA
The visual transmission is still breaking up.

The viewscreen REPAINTS WITH THE FREIGHTER IN ORBIT.

PICARD
Freighter, this is the Enterprise. What is your situation?

T'JON (V.O.)
... (garbled) ... We are...

Several OTHER VOICES call out:

SOBI (V.O.)
Get us off here.

LANGOR (V.O.)
(female)
Please -- help us.

These desperate pleas are mixed with the OTHER VOICES

and added to the STATIC making this transmission unintelligible.

PICARD
This is the Enterprise -- with all this interference it is difficult to copy your transmission -- if you all talk at once... it is impossible. Now -- please -- say again. What is your situation?

Again there is a lot of STATIC -- then some shouting in the background and finally ONE MALE VOICE.

T'JON'S COM VOICE
I am T'Jon -- the captain of the Sanction.

18 CONTINUED:

Picard is pleased that T'Jon's voice is calm and under control.

PICARD
(to himself)
At last.
(to T'Jon)
How can we help?

There are raised VOICES SHOUTING to get them off. Then T'Jon again restores order.

T'JON'S COM VOICE
We have lost -- I don't know...

something -- and I am no longer able to maintain this orbit, nor am I able to use main thrusters. Everything's just kind of... you know... dead, I guess. It's all... you know... shut down.

PICARD
That's very vague. What's the computer analysis?

T'JON'S COM VOICE
The computer's not working very well.

PICARD
Data... can you tap into their computer and clarify the situation?

DATA
I will attempt it.

TASHA
Captain, the tractor beam is available, if you want it.

RIKER
At least we can pull them out of orbit before they enter the atmosphere.

PICARD
Yes. Captain T'Jon -- we are going to lock on our tractor beam and pull you out of orbit.

T'JON'S COM VOICE

Hey -- that's great.

18 CONTINUED:

In the background there are two excited VOICES to counterpoint T'Jon's matter of fact response.

19 ANGLE ON TASHA

as she enters the information to set and lock the tractor beams.

20 EXT. SPACE - ENTERPRISE AND FREIGHTER (OPTICAL)

as the TRACTOR BEAM reaches out. It's TORN AND RAGGEDY.

21 INT. MAIN BRIDGE

Tasha re-enters the information. Her panel indicates a malfunction.

TASHA

The solar flares are interfering with the tractor beam, Captain. I am unable to lock on.

WORF

Captain, the freighter's orbit continues to deteriorate.

PICARD

Captain T'Jon, we are unable to attach our tractor beam because

of the intense solar activity.

T'JON (V.O.)
(calmly)
I understand.
(giving up)
Thanks for trying.

Again in the background there are panicky CRIES.

DATA
Captain, I have determined what is malfunctioning on the freighter.

PICARD
Enterprise to Sanction. We have analyzed your problem.

T'JON'S COM VOICE
Great.

21 CONTINUED:

Picard gestures to Data to go ahead.

DATA
Your ship's design uses an electromagnetic coil to constrict the exhaust flow. That coil is misaligned.

PICARD
Have you the necessary tools to realign the coil?

T'JON'S COM VOICE
I don't think so.

DATA
Captain, I believe we can provide the freighter with a temporary substitute. Ship's stores contain a coil of the proper type.

RIKER
(to Tasha)
Can we beam it over?

TASHA
Yes.

PICARD
Captain T'Jon, we will beam over a replacement coil.

T'JON'S COM VOICE
That's great... and that will fix us up?

PICARD
Well, once it's installed.

T'JON'S COM VOICE
Right.
(a beat)
... And how do we do that?

Picard is dumbfounded. He glances over at Riker. Both men are amazed.

PICARD

What's the matter with these people? How can he be the captain of the vessel and be ignorant of its simplest functions?

21 CONTINUED: (2)

RIKER
If this weren't so serious it would make you laugh.

PICARD
Captain T'Jon -- how long have you been in command of the freighter?

T'JON'S COM VOICE
Seven years. This is my twenty-sixth voyage to Brekka.

PICARD
And you don't know how to align a control coil?

T'JON'S COM VOICE
It's never come up.

RIKER
Is there anyone on board who can do it?

T'JON'S COM VOICE
Hold on a minute... I'll ask.

There is a pause.

T'JON'S COM VOICE
(continuing)
Sorry -- nobody here knows anything about it.

RIKER
I'll beam over with a team.

TASHA
Captain -- I strongly recommend against anyone from this ship beaming over. The solar interference is too great.

WORF
The freighter has entered the planet's atmosphere. Disintegration is imminent.

RIKER
We are running out of options.

21 CONTINUED: (3)

PICARD
(nods to Tasha and Riker)
Let's get them off there.

Riker and Tasha are on their feet and heading for the turbolift.

PICARD
Captain T'Jon. Prepare to beam

over.

T'JON'S COM VOICE
If you think that's best.

Picard is getting more than a little impatient with T'Jon and his lack of concern.

PICARD
Unless you have another option -- yes, I "think that's best."

T'JON'S COM VOICE
(amiable)
Whatever you say.

Off Picard's REACTION.

22 INT. TRANSPORTER ROOM

Riker and Tasha ENTER. Tasha goes directly to the console, takes over from a Transporter Chief, and begins trying to lock on to the life forms on the freighter.

TASHA
I can't maintain a positive lock.

23 INT. MAIN BRIDGE (OPTICAL)

Wesley checks a readout.

WESLEY
An unusual E-M burst. Readings off scale.

Another AURORA EFFECT, this time on Propulsion

Station.

24 INT. TRANSPORTER ROOM

Riker and Tasha are working together.

RIKER
Freighter Sanction, this is the Enterprise. We are having difficulty getting a fix.

TASHA
(to Riker)
Have them go to their own Transporter Room. It will be tricky, but perhaps I can link the two transporters in series and get them over with the increased power.

RIKER
It's worth a try.
(to intercom)
Captain T'Jon -- go immediately to your Transporter Room. Contact me from there.

T'JON'S COM VOICE
(still very calm)
Right, Enterprise -- we'll call you from there... but, if you can't get us with your transporter, what makes you think ours will do the job?

TASHA
I'm going to interconnect them.

T'JON'S COM VOICE
I didn't know you could do that.

TASHA
Hurry -- we're running out of time.

T'JON'S COM VOICE
We're on the way.

Tasha shoots a look at Riker.

TASHA
I don't think they're going to make it.

24 CONTINUED:

RIKER
Captain T'Jon doesn't seem to care one way or the other.

TASHA
(touches the com)
Worf -- how much time do we have?

WORF'S COM VOICE
One minute, twenty-eight seconds.

Tasha taps the console.

TASHA

Captain T'Jon -- are you there?

T'JON'S COM VOICE
Yeah. We're in the transporter room.

TASHA
Great. Activate your transporter. Set coordinates nine -- seven -- zero -- three... mark two... six... eight.

T'JON'S COM VOICE
Did you say... two -- eight -- six... or eight -- eight -- six.

TASHA
(frustrated almost to the point of anger)
TWO -- SIX -- EIGHT.

T'JON'S COM VOICE
Got it.

25 INT. MAIN BRIDGE

Picard and the others.

WORF
The hull temperature of the freighter is passing three thousand degrees.

PICARD
What's the holdup, Number One?

26 INT. TRANSPORTER ROOM

Riker touches his communicator.

RIKER
We are establishing the link now.

There is a pause, then:

T'JON'S COM VOICE
We are ready.

Tasha at the console.

TASHA
Then all six of you get on the transporter platform -- on my signal, energize.

She exchanges a look of exasperation with Riker.

TASHA
(continuing; to Riker)
I've got their initial transporter signal. Interlock complete.
(intercom)
Energize on my mark. Four -- three -- two -- one -- energize.

27 TRANSPORT PLATFORM (OPTICAL)

As the MATERIALIZATION BEGINS -- AND FADES OUT -- AND BEGINS AGAIN.

28 ANGLE ON TASHA

working the console.

29 TRANSPORTER PLATFORM (OPTICAL)

What MATERIALIZES is not the people -- but a large cargo barrel.

30 ANGLE ON RIKER AND TASHA

Both very surprised.

PICARD'S COM VOICE
Did you get them off?

30 CONTINUED:

RIKER
No. They stayed on the freighter -- and sent their cargo.

31 INT. MAIN BRIDGE

Picard is astounded.

PICARD
Cargo!? Are those people crazy?
(a beat)
What could possibly be that important?

WORF
Sir -- the freighter is disintegrating.

Off Picard's REACTION.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 EXT. SPACE - THE FREIGHTER (OPTICAL)

The Ornaran freighter drifts further away toward the planet Brekka.

33 INT. MAIN BRIDGE

Manned as before. Picard can't believe his ears.

GEORDI
Captain, the freighter is entering the atmosphere. Her hull temperature is building.

PICARD
Number One -- I don't understand these people. Their lives are in danger and they're sending over cargo?

34 INT. TRANSPORTER ROOM (OPTICAL)

The barrel sits innocently on the transporter pad. Riker and Tasha are astounded.

RIKER

Unbelievable.

PICARD'S COM VOICE

We're losing the freighter.
You've got to beam those people
over now.

RIKER

(to Tasha)

Clear that cargo. Beam it to a
hold.

TASHA

Aye, sir.

Tasha hits a control. The barrel DEMATERIALIZES.

34 CONTINUED:

RIKER

(to Sanction)

Freighter Sanction... this is the
Enterprise, get on the transporter
pad and...

(to Tasha)

Forget it. Just lock on to any
life forms you can find and get
them over.

TASHA

Trying, sir.

35 INT. MAIN BRIDGE

as Geordi checks a readout.

GEORDI
The freighter is going down.

PICARD
Transporter Room! You're out of time.

36 INT. TRANSPORTER ROOM

Tasha feverishly works the controls.

TASHA
Reading six life forms...
(shakes her head)
But I can't get a solid lock.

RIKER
We've no choice. Energize.

37 NEW ANGLE (OPTICAL)

as the MATERIALIZATION EFFECT starts on the pad, then FADES. Tasha fights the controls, trying to bring in the signal. Finally, FOUR HUMANOIDS MATERIALIZE on the pad.

RIKER
You said SIX - where are...
(fearing the worst)
... the other two?

37 CONTINUED:

TASHA
(shakes her head)
The lock didn't hold, sir.

RIKER
Re-establish.

TASHA
It's too late.

37A INT. MAIN BRIDGE - ANGLE ON MAIN VIEWER (OPTICAL)

On the viewscreen, the freighter Sanction HITS THE ATMOSPHERE.

38 ANGLE ON PICARD

PICARD
Number One!?

39 INT. TRANSPORTER ROOM (OPTICAL)

as the BEAM IN BECOMES COMPLETE. Riker and Tasha look over the new arrivals.

RIKER
Two are lost, sir. But we saved four.

On the transporter pad are the four humanoids: T'JON, ROMAS, and SOBI (three males) as well as LANGOR (a female). They are instantly divided into pairs - because of the physical differences, clothing and manner.

T'Jon and Romas, of the planet Ornara, are scruffy, unclean, and almost wild in appearance. Their manner

is nervous, belligerent, somewhat high-strung. In contrast, Sobi and Langor, of the planet Brekka, are attractive, well-dressed, well-groomed, intelligent, and genteel.

Riker STEPS FORWARD.

39 CONTINUED:

RIKER
I am Commander William Riker of the USS Enterprise.
(solemnly)
I'm sorry. We were unable to rescue the other two.

The four aliens REACT with indifference.

RIKER
Were they with you...
(then indicating the other pair)
... or with you?

Something else is on their minds.

T'JON
(nearly frantic)
With us.

RIKER
We did everything we could, if you had come instead of the cargo, you could have all made it.

T'Jon looks around - near panic.

T'JON
The cargo... Where is it?

ROMAS
(also panicking)
You did save it, didn't you?

RIKER
(mystified)
Yes, we did. It's in one of our
cargo holds. You act like it's
more important than your comrades.

Judging by their reactions, Riker's right.

T'JON
May we see it?

39A INT. CARGO BAY (OPTICAL)

The alien cargo is in the cargo bay. The DOORS OPEN
and Riker, Tasha, T'Jon, Romas, Sobi, and Langor ENTER.

39A CONTINUED:

As they catch sight of the cargo, Sobi and Langor are
gratified; T'Jon and Romas are ecstatic.

T'JON
Thank you. It's just we thought
we had lost it.

SOBI

(casually)
Careful with your choice of words, T'Jon. It's ours, not yours.

T'JON
(heating up)
We paid a fair price for it!

LANGOR
You offered a fair price, but we have not received it.

ROMAS
You accepted our goods in trade!

SOBI
Then where are they? Tell me!

T'JON
That's not our problem!

LANGOR
No more than the barrel is your property. It's as simple as this. The goods were never delivered; they were destroyed with your ship.

SOBI
Hence the deal was incomplete; hence possession of the Felicium remains ours!

ROMAS
(a plea)
We need it.

SOBI
(to Riker)
Commander, I request you transport my associate --
(nods to Langor)
-- and myself down to our planet, with our merchandise.

39A CONTINUED: (2)

T'JON
Yes, get them out of here! But the barrel stays.

LANGOR
(to Sobi)
There's no reasoning with you.

SOBI
(to her)
Langor, you expect too much from them. You always have and you are always disappointed.
(then to T'Jon with a hard edge)
You didn't pay -- so it's not yours.

T'JON
Damn you, Sobi --

T'Jon grabs Sobi's arm -- and there is a FLASH OF SPARKS as the bodies touch. Sobi grimaces in pain, grabs back at T'Jon. Another FLASH OF SPARKS, this time hurting T'Jon.

TASHA
(drawing her phaser)
Stop this! Now!

40 NEW ANGLE (OPTICAL)

as a free-for-all continues. Sobi and T'Jon grapple, and we HEAR SPARKING NOISES as their electrical fields try to cancel each other out. Romas tries to rush to T'Jon's aid; Langor grabs Romas's arm. More SPARKS. Riker touches a com panel:

RIKER
Security to Cargo Bay Eleven!

Tasha makes and adjustment on her phaser and fires. T'Jon and Sobi are SLIGHTLY stunned by the blast.

TASHA
Behave yourselves, Gentlemen.

They both "brush themselves off," shoot each other hostile looks, but the physical part of their dispute is, for the moment, resolved.

40 CONTINUED:

Security Personnel ENTER, phasers drawn.

TASHA
(re the aliens)
Escort our "visitors" to the Observation Lounge.

The visitors LEAVE.

TASHA
(eyeing the aliens)
A natural electrical charge... ?

RIKER
Formidable.

TASHA
Yes, and a difficult weapon to confiscate.

41 INT. OBSERVATION LOUNGE

Sobi and Langor are seated at one side of a table, glaring sullenly at T'Jon and Romas who are sitting opposite them. Two security personnel are standing a few feet away. T'Jon and Romas are changing -- they are becoming slightly more frantic; their condition will continue to deteriorate.

T'JON
We have to resolve this. There isn't much time.

SOBI
What can you offer?

T'JON
Everything we had went down with the Sanction.

SOBI
Then it is going to be difficult to accommodate you.

42 INT. MAIN BRIDGE

Picard, Riker, Geordi, Data, Troi.

42 CONTINUED:

GEORDI
Solar flares are increasing in magnitude, sir. Deflectors are shaky, but holding.

PICARD
Maintain.
(to Riker)
And our rather combative guests, Number One?

RIKER
Waiting for you in the Observation Lounge, sir.

PICARD
Data, what can you tell me about the inhabitants of this system?

DATA
Not very much, sir. The only recorded contact with the Delos system was over two hundred years ago. A scout ship reported two inhabited planets, both technologically just on the edge of acquiring space travel.

GEORDI

Odd that in two centuries, neither civilization advanced further.

TROI

Sir, I find it strange that none of our visitors feel much remorse about the two freighter passengers who perished... yet their barrel of cargo is a source of great anxiety to them.

PICARD

Yes, let us pay a call and get some answers. Counselor, Number One, Mister Data...

Riker, Picard, Data, and Troi EXIT into the Observation Lounge.

43 INT. OBSERVATION LOUNGE

As before. Riker, Picard, Troi, and Data ENTER. Riker performs introductions:

RIKER

Captain, may I present Sobi and Langor from the planet Brekka, which we are now orbiting. And T'Jon and Romas... from the neighboring planet, Ornara.

PICARD

I am sorry we could not save your ship.

T'JON
You could have repaired it.

PICARD
Yes.

T'JON
We have only two left. Neither works. They are critical to our survival. Could you fix them?

PICARD
Mister Data?

DATA
Our computer downloaded the specifications for the magnetic coils the freighters depend on, sir. Assuming the malfunction is similar... suitable replacements can be fabricated.

All the visitors are relieved. It's the first time they have had similar reactions to an event.

PICARD
(to Data)
Instruct Engineering to proceed.

DATA
Aye, sir.

T'JON
Now, as for our cargo...

SOBI
Our cargo, Captain.

43 CONTINUED:

ROMAS
Wrong, Sobi --

Picard jumps in to forestall the argument.

PICARD
My first officer has said ownership of the cargo is in dispute. This is a question which must be settled by whatever legal mechanisms exist between your societies.

T'JON
Captain Picard, you don't understand. This is a matter of life and death.

PICARD
Why is that? What is the cargo?

T'JON
Medicine.

PICARD
Indeed.

ROMAS
Our home planet is in desperate need, Captain. Ornara suffers from a lethal plague.

T'JON

The cargo you have impounded represents the only hope of life for our people.

Picard turns to Sobi and Langor.

PICARD

Is that right?

SOBI

Yes.

LANGOR

You must think us heartless brutes, Captain, but look at our side of it. The plant which yields the medicine Felicium grows only in remote areas of our home planet Brekka.

43 CONTINUED: (2)

SOBI

It must be painstakingly cultivated, harvested, and purified... a complex and expensive process.

LANGOR

That single shipment of Felicium represents an enormous investment. We can't just give it away!

T'JON

We paid for it.
(to Picard)
We are asking only for what is ours.

LANGOR
That is your viewpoint. Ours, of course, differs.

ROMAS
You are going to hold to that position.

Sobi spreads his hands helplessly.

SOBI
I am constrained to abide by the terms of our agreement.

ROMAS
(with quiet intensity)
Then you condemn us to death!

T'Jon tries to calm his companion:

T'JON
Romas --

ROMAS
(to Sobi and Langor)
You disgust me! If you saw the suffering the plague has brought, would you still be so heartless?

He makes a small gesture.

43 CONTINUED: (3)

ROMAS
(continuing)
We are going to get to find out, when you see what the plague does to us.

Picard is stunned.

PICARD
Romas -- you and T'Jon carry the disease?

ROMAS
(bitterly)
Yes. Every Ornaran does.

PICARD
Then you may have brought it aboard my ship!
(to Riker)
Was there a medical scan during transport?

RIKER
Unverified -- the solar flares may have caused a malfunction in the biofilters --

An alarmed Picard doesn't wait for the rest. He slaps a com panel.

PICARD
Red Alert! Medical emergency -- decks twelve and thirteen. Doctor

Crusher to the Observation Lounge immediately!

On the concerned expressions of our bridge crew, WE:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The solar flares continue to dance around the Enterprise.

45 INT. SICKBAY

With a security team guarding the doorway, Beverly scans the four visitors. The Brekkians, Sobi and Langor, seem perfectly healthy. They are relaxed and smiling.

SOBI
You find us well, I trust?

BEVERLY
As far as I can tell. Your physiology is somewhat different but I detect no dangerous virus or bacteria.

LANGOR
I assure you we are in perfect health.

Beverly moves over to examine the Ornarans. In contrast to the Brekkians, T'Jon and Romas look quite sickly -- they are both antsy and sweaty.

T'JON
(impatient)
We're not! We need our medicine.

SOBI
(correcting)
Our medicine.

T'JON
We paid for it -- it's ours now!

BEVERLY
Enough!

The visitors glare at each other.

45 CONTINUED:

SOBI
(smiling)
Of course you are right, Doctor. Could we leave now?

BEVERLY
I see no reason why not.
(to the security guard)
Escort them to their quarters.

Picard ENTERS. Beverly leaves her four "patients" and goes to her office. The visitors all look apprehensive. Each realizes that Captain Picard holds their future in his hands.

LANGOR
Captain, could I talk with you please... in private.

PICARD
Not right now.

And he FOLLOWS Beverly INTO her office.

45A INT. DR. CRUSHER'S OFFICE

Picard ENTERS and closes the door behind him.

PICARD
What have you learned?

BEVERLY
The Brekkians are free of infection. The Ornarans have all the symptoms of a disease -- but I can't find a cause.

PICARD
Perhaps the transporter filtered it out when they were beamed aboard?

BEVERLY
(shaking her head)
There's no record of it. Then again, the solar flare activity

may have caused a transporter malfunction.

PICARD
Are they going to die?

45A CONTINUED:

BEVERLY
The physiology is somewhat different from ours, so I need to check further, but... my instinct says no.

PICARD
Do you think we are in danger from this plague?

BEVERLY
Again, I don't think so, but I need more time to know for sure.

PICARD
There are some missing pieces to the puzzle, don't you feel that too?

BEVERLY
What's missing here is a little humanity.

Picard gives her a little look of surprise.

PICARD
(lightly)

Are we losing our professional detachment, Doctor?

BEVERLY
Perhaps. As Captain, I think you should know that I am developing a very active dislike of the Brekkians.

PICARD
Understandable.

Hold on Beverly as Picard EXITS.

45B INT. SICKBAY

Picard STEPS OVER TO the aliens. T'Jon is very nervous and anxious.

T'JON
Captain, you must give us back our cargo.

PICARD
I can't do that.

45B CONTINUED:

T'JON
Why not? It belongs to us.

PICARD
And the Brekkians insist it is theirs.

ROMAS

They lie!

PICARD

Maybe so, but it's not for me to decide.

ROMAS

(losing his composure)

We need some now... NOW! I don't care if it's your 'decision' or not... get us some!

T'JON silences Romas with a gesture; T'Jon attempts to speak calmly.

T'JON

Captain, what's happening to us, is happening to thousands more on Ornara. Please understand the magnitude of the problem.

ROMAS

(angry)

Your people don't need it --

(indicating the Brekkians)

-- they don't need it... our people do!

T'JON

If you don't give it to us, you will be party to murder... not only us, but an entire civilization!

Instantly, T'Jon realizes he's gone too far:

T'JON
(continuing)
Sorry, I did not mean to insult you. I'm feeling very shaky.

ROMAS
We cannot hold out much longer!

45B CONTINUED: (2)

Picard looks to Beverly.

BEVERLY
No, Captain -- I think they should have it. They believe it will help them. That in itself might control their symptoms.

Picard turns back to the Ornarans.

PICARD
I'll talk with the Brekkians.

T'JON
Thank you, Captain. I appreciate anything you can do.

Picard nods and EXITS.

46 INT. BREKKIAN'S GUEST QUARTERS

Sobi and Langor are relaxing in their quarters. They have adapted quickly to the creature comforts the Enterprise has to offer. Picard ENTERS.

SOBI
May I say, Captain, how impressed we are with your ship and its facilities.

PICARD
Thank you.

LANGOR
And its crew. Everyone is so efficient and professional.

PICARD
I am glad you are comfortable. I've come to seek your agreement to an Ornaran request.

SOBI
We cannot --

LANGOR
(interrupting)
Wait. Let the Captain speak. We want to be reasonable.

46 CONTINUED:

Langor's control of the situation does not go unnoticed by Picard.

PICARD
The Ornarans are quite ill and are insistent that they need Felicium.

SOBI
That is not surprising.

PICARD
Then would you object to allowing them enough Felicium for their immediate needs?

SOBI
Captain, we Brekkians are in business -- we are not in the habit of giving away what has not been paid for.

PICARD
You would let them die rather than share the medicine?

Sobi and Langor exchange a look.

LANGOR
We want to be fair, Captain. We agree to permitting them two dosages for immediate use.

SOBI
(magnanimous)
No charge.

PICARD
I'll have our medical officer handle it.

LANGOR
I trust you won't mind if we are present while you open the cargo,

Captain.

The Captain gestures politely to come along.

47 INT. CARGO BAY

Picard, Beverly, Data, Sobi, Langor, two science officers, and a security team are gathered around the barrel of Felicium. Using a strange set of contraptions, a minuscule amount of Felicium is extracted from the barrel.

LANGOR
Point-zero-one milliliters is the proper individual dosage.

PICARD
(impressed)
A very potent substance.

SOBI
We've perfected our distillation process over the years. In my grandfather's day, the same amount of Felicium would have filled five rooms this size, Captain.

DATA
No doubt you have applied your technology from other industries to the refinement of this product.

SOBI
We have no other industry.

PICARD

None at all?

LANGOR

We don't need any. The Ornarans provide us everything we need -- in exchange for this.

DATA

Fascinating. Your society dedicated exclusively to the production of a single product.

PICARD

A product for which you have no use for, but which the Ornarans can't live without.

LANGOR

One of the little ironies of life, Captain.

47 CONTINUED:

SOBI

But one we'd be fools not to take advantage of. It is mutually beneficial.

LANGOR

The Ornarans provide us with the necessities of life and we provide them with the necessities of living. It is a fair exchange.

PICARD
(interrupting)
A most interesting relationship.

BEVERLY
Excuse me... I'll take this to Sickbay.

48 INT. SICKBAY

T'Jon and Romas prepare to dose themselves as Beverly watches. Each person on Ornara has a device for administering the drug. It's a small cylinder which converts the Felicium into something which is then injected into the fat part of the hand just below the thumb.

BEVERLY
Can I help?

T'Jon
No.

ROMAS
(to his friend)
Hurry up!

T'Jon takes the dosage devise (NOTE: it should not look like something currently used by doctors or dopers) and presses it against Romas hand. Romas immediately REACTS. He relaxes -- the tension leaves him -- then slowly he smiles.

T'Jon doses himself. Instantly, his former edginess vanishes; a wave of calm comes over him.

BEVERLY

You are feeling better?

48 CONTINUED:

T'JON
Yes. Thank you. I'm fine now.

T'Jon and Romas are totally blissed out. We HOLD on Beverly's look of concern.

49 INT. MAIN BRIDGE (OPTICAL)

The turbolift doors OPEN and Beverly ENTERS.

PICARD
Report, Doctor Crusher.

BEVERLY
I may not know Felicium's full effect on Ornaran physiology. But I know how to interpret physical reactions.

PICARD
Are the Ornarans recovering?

BEVERLY
Both T'Jon and Romas are fine... in fact, too fine.
(a beat)
Felicium is a narcotic.

PICARD
Then T'Jon, Romas -- indeed every Ornaran --

BEVERLY
-- is a drug addict.

ON the Captain's expression of concern, WE:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit around Brekka as before.

51 thru 52 OMITTED

53 INT. CAPTAIN'S READY ROOM

Data is seated working at a computer screen. Picard ENTERS, immediately FOLLOWED BY Riker and Troi.

RIKER
It's a fascinating little tale we've run into of disease -- rescue -- commerce -- and interdependence between two worlds.

PICARD

You have piqued my interest, Number One -- please continue.

RIKER

Mister Data.

DATA

Beginning several thousand years ago, the two worlds took different paths. Ornara became technically sophisticated, Brekka did not. Then two hundred years ago Ornara was stricken by a devastating plague.

RIKER

Their advanced technology could offer no solution.

DATA

Somehow, and there is limited information on this point, the cure was found in a plant which is indigenous to only Brekka, and which resisted all attempts at cultivation on Ornara.

53 CONTINUED:

RIKER

In any case a trading situation quickly developed, which still exists.

DATA

The Ornarans acquire the Felicium from the Brekkians, and in exchange, the Ornarans provide the Brekkians with foods and staples.

BEVERLY (O.S.)
A nice arrangement for the Brekkians.

RIKER
And for the Ornarans -- without the medicine they would all die.

Beverly JOINS the others. She has her diagnostic device in her hand.

BEVERLY
No they wouldn't. Captain, here are the results of my analysis. Felicium is definitely a powerful and addictive narcotic. What's more, despite what the Ornarans have been saying, it's not a medicine. It was a medicine, and it did cure the plague, two hundred years ago.

PICARD
And they no longer need it.

BEVERLY
The plague is irrelevant now: it doesn't exist... and it's not going to recur.

Off their REACTIONS.

PICARD
The Ornarans have no medical need for Felicium.

BEVERLY
No, but their physical and psychological need is very real.

53 CONTINUED: (2)

There is a long pause. Everyone slowly looks toward Picard, and for a beat, Picard is pensive.

BEVERLY
What are you going to do?

PICARD
Based on what we know so far... there is nothing I can do.

BEVERLY
And you don't think drug addiction and exploitation is sufficient cause?

PICARD
This situation has existed for a very long time. Those two societies are intertwined in a symbiotic relationship.

BEVERLY
With one society profiting at the expense of the other.

PICARD
That's how you see it.

BEVERLY
I can synthesize a non-addictive substitute which will ease their withdrawal symptoms.

PICARD
No. We can't do that either.

BEVERLY
I know this. You can't let them have the Felicium.

PICARD
Why? Because it goes against our moral sensibilities? Our mission is not to force Federation or Earth values on others in the galaxy.

53 CONTINUED: (3)

BEVERLY
In this case... you're wrong, Captain. One hundred percent wrong.

TASHA'S COM VOICE
Captain, I am receiving a call from Ornara.

PICARD

Patch it in here.

TASHA'S COM VOICE
The signal's ragged, but I think
I can put it on the Viewscreen.

Picard turns the viewscreen so the others in the room can see. The SCREEN LIGHTS UP with a less than perfect picture of MARGAN.

MARGAN
I am Margan. Are my people on board your ship?

PICARD
Some of them, yes.

MARGAN
May I speak with them?

PICARD
Yes.
(touching his com panel)
Lieutenant Yar, have the Ornarans brought in... no, wait, I don't want them to have access to the bridge.
(then, to Margan)
We will contact you in a few minutes.
(then to Yar)
I will take this in the guest quarters.

Picard EXITS.

53A INT. MAIN BRIDGE

Data joins Wesley at the Aft Science Stations.

53A CONTINUED:

WESLEY
(amazed)
I can understand how this could happen to the Ornarans... What I can't understand is why anyone would voluntarily become dependent upon a chemical.

DATA
(checking readouts)
Yet, the voluntary addiction to drugs is a recurrent theme in many cultures.

WESLEY
(nods)
As in the twenty-first century... when Earth governments used narcotics to control the military.

DATA
Or look at the twentieth century. The dangers of drug abuse were well known, yet their use was commonplace.

WESLEY
Why?

DATA

That is what I do not understand.

Tasha overhears, STEPS UP.

TASHA
No one wants to become dependent.
That happens later.

WESLEY
But it does happen. So why do
people even start?

TASHA
Oh, lots of reasons... My home
planet was a place of great
poverty and violence. For some,
the only escape was through drugs.

DATA
I fail to comprehend how a
chemical substance can provide
an escape.

53A CONTINUED: (2)

TASHA
It doesn't. But it makes you
think it does.
(a beat)
You have to understand -- drugs
can make you feel good.

Wesley and Data listen intently.

TASHA

(continuing)
They put you on top of the world. You're happy... Sure of yourself. In control. A lot of people never feel that otherwise.

DATA
But it is artificial.

TASHA
It doesn't feel artificial. It feels natural, good, and mind expanding.
(a beat)
Until the drug wears off. Then you pay the price. Once you come down, you're lower than when you started. So you take the drug again -- and it kicks you back up. But not as high this time.

WESLEY
(catching on)
So you take more.

TASHA
But each peak gets lower and the valleys get deeper. Before you know it -- you're taking the drug not to feel good but to keep from feeling bad.

WESLEY
And that's the trap.

TASHA
You think the drug expands your

universe -- but it actually shrinks it. Shrinks it to where you and the drug are all that's left.

(MORE)

53A CONTINUED: (3)

TASHA (Cont'd)

(a beat)

Pretty soon, all you care about is getting your next dosage. You'll lie, cheat, steal -- anything to get that fix.

DATA

Certainly by then you would realize the danger.

TASHA

That's the worst of it. You don't care. The drug is your salvation -- your survival. Nothing else is important.

Wesley thinks it over and, after a beat, shakes his head.

WESLEY

I guess I just don't understand.

Tasha smiles and puts a hand on his shoulder.

TASHA

Wesley, I hope you never do.

PICARD'S COM VOICE
Lieutenant Yar, we are ready in
the guest quarters.

54
thru OMITTED
56

56A INT. GUEST QUARTERS (OPTICAL)

Picard, Beverly and Riker are there with the Ornarans.
The TRANSMISSION FADES IN AND OUT.

MARGAN
T'Jon. Have you got it?

T'JON
Well, it's here, but...

MARGAN
You've got to get it to us.
T'Jon... please... We're dying
here. You don't know... this is
the worst it's ever been.

56A CONTINUED:

T'Jon is visibly moved by what he is hearing.

T'JON
I'm doing everything I can.
See... what happened was...

56B REACTIONS

From Picard and T'Jon.

MARGAN
(cuts him off)
Stop. I can't listen. T'Jon... we need the medicine. So, many people... so much suffering. You've got to get it to us. I can't... I can't go on. Help, T'Jon... please.

The SCREEN SHUTS OFF. For a beat everyone is quiet. The strain on T'Jon is very evident. The pressure is enormous.

PICARD
I'm sorry.

T'Jon then turns and puts a death grip on the person nearest to him. Commander Riker.

T'JON
Take us to our planet - leave us there with our medicine or this person dies.

Picard takes a STEP FORWARD, then STOPS.

T'JON
(continuing)
Don't you see -- I have no choice. We were sent to bring back the Felicium. The suffering on my planet is too great. People are dying. It doesn't matter any more whether we are entitled to the

Felicium... we have to have it.

PICARD

Let him go.

56B CONTINUED:

T'JON

Take us there now -- or give us a shuttle -- but we must have the medicine... if you refuse, this person dies.

PICARD

I will not be coerced.

T'JON

I'll do it. I'll kill him.

The strain of the pressure is all over T'Jon.

PICARD

(calmly)

No you won't. You're not a killer and neither am I.

T'Jon releases Riker, who sags a little, then catches his balance.

T'JON

Help us... please... help us.

PICARD

I'm not sure that I can.

There is anguish on Beverly's face from those words.

57
thru OMITTED
58

59 CLOSE SHOT ON PICARD

His face is serious, intent, introspective.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

60
thru OMITTED
62

62A INT. ORNARAN GUEST QUARTERS

As they all stand and consider what to do. Langor APPEARS AT THE DOOR.

LANGOR
Captain Picard, we couldn't help overhearing. Could I see you for a moment?

Picard is almost relieved by the distraction.

PICARD
Come with me, Doctor. This could be interesting.

63 INT. BREKKIAN GUEST QUARTERS

Picard and Beverly are there with Langor and Sobi.

LANGOR
We have thought about this a great deal.

SOBI
Both of us feel deeply about what is happening on Ornara.

LANGOR
Although this is going to cause hardship to us and to our people, we have decided to give the Felicium to them.

A slow smile plays at the corners of Picard's mouth. Beverly's expression is harsh.

SOBI
They can pay for it when they are able.

LANGOR
We don't want to cause any suffering.

63 CONTINUED:

For a beat Picard doesn't answer. Both Beverly and Picard make the connection at the same time.

PICARD
(to Beverly)
I wonder why I expected this.

LANGOR
Pardon?

PICARD
It's the other shoe.

BEVERLY
(to Langor)
The Ornarans are not aware, are they?

LANGOR
Of what?

BEVERLY
That the plague which nearly destroyed Ornara... infected your world as well.

LANGOR
You don't know that for sure.

BEVERLY
It had to.

PICARD
But somehow, one of your ancestors realized that your desire for the drug continued after the disease had been cured. They made the

connection and were able to end
their addiction.

BEVERLY
(scornful)
But these same wonderful people
also realized that their neighbors
never found out. Their need for
the drug grew to the point it is
now. Your sole source of support
comes from providing the narcotic.

63 CONTINUED: (2)

PICARD
And the refinement process of
which you are so proud was a way
to make Felicium even more
addicting... and tighten your
grip on the Ornarans even further.

LANGOR
Are you going to tell them?

PICARD
No. I can't tell them. You see,
I am bound by the rules of the
United Federation of Planets,
which say I am not to interfere
in other worlds, other cultures.
To tell them any of this would
be interfering and would violate
the Prime Directive.

SOBI

(suspicious)
You're talking to us about it...

PICARD
Telling you things you already know... which changes nothing.

BEVERLY
Jean-Luc. I can synthesize something which will alleviate their suffering and make withdrawal painless.

LANGOR
That won't be necessary, because if I understand the captain, he is going to allow the Ornarans to have the Felicium.

PICARD
Yes, I am.

BEVERLY
You can't do that. Some things go beyond words on a page. These Brekkians have knowingly enslaved others. They have caused untold suffering and hardship, just so their pitiful lives could be easier. At least don't give the Ornarans more drugs.

63 CONTINUED: (3)

PICARD
It is not for me to make any of these decisions.

LANGOR
You are absolutely right, Captain.

Sobi and Langor are smug.

64 thru 67 OMITTED

67A INT. CARGO HOLD

Sobi, Langor, T'Jon, Romas, Beverly, and Picard are present. The barrel of Felicium is the centerpiece for this gathering, along with the parts which have been fabricated for the Ornaran freighters.

GEORDI'S COM VOICE
Captain, we've arrived at Ornara and assumed standard orbit.

PICARD
(to intercom)
Acknowledged. Thank you.

Picard CROSSES to stand in front of the four aliens.

PICARD
(continuing)
Forgive me for doing what I must.
(to T'Jon and Romas)
I'm beaming you down to your world... with your Felicium.

T'Jon and Romas are delighted.

T'JON
Good. I knew it would work out this way.

ROMAS
You've made the only humanitarian decision, Captain.

Picard nods joylessly.

67A CONTINUED:

SOBI
(to T'Jon)
Langor and I will beam down to Ornara with you.

LANGOR
We'll work out payment terms for the Felicium.

T'JON
On behalf of my people, I extend thanks for your benevolent attitude.

Sobi and Langor smile proudly. Beverly is fuming at the hypocrisy, but keeps it hidden.

T'JON
(continuing)
And I also thank you, Captain, for doing the right thing.

Romas indicates the coils.

ROMAS
Your gift of these coils will ensure that our freighters will continue to work.

PICARD
(firmly)
No.

T'JON
(confused)
No.

PICARD
I will not supply you with spare parts for your freighters. If you want them repaired, you'll have to do that yourself.

The four aliens are stunned.

ROMAS
In a short time our freighters will be inoperable.

PICARD
Quite possibly.

67A CONTINUED: (2)

T'JON
But we depend on those freighters!

We must have those parts.

SOBI

If you withhold those coils, you're disrupting the stability of both our planets --

LANGOR

-- and interfering with a trade arrangement that has lasted for generations! What of this Prime Directive of yours?

PICARD

Nothing in the Prime Directive compels me to help you.

ROMAS

You're an executioner, Captain. You want our world to perish.

PICARD

No. That's not what I want.

T'JON

But without our freighters, there will be no more shipments of Felicium! We will die!

Picard doesn't respond. Beverly is empathetic:

BEVERLY

You must trust in yourselves. There are... other options.

PICARD

And you must understand that my

oath as a Starfleet officer gives
me no choice in the matter.

The four aliens stare at him, unable to comprehend how Picard can do this to them. Picard touches a com panel.

PICARD
(continuing)
Transporter Room. Lock onto our
guests and their cargo and beam
them down to Ornara.

67A CONTINUED: (3)

T'JON
(stiffly)
Captain, I hope you realize what
you've done to us.

PICARD
Of that, you can be sure.
(a beat)
Good luck.

68 OMITTED

68A NEW ANGLE (OPTICAL)

as the four aliens and the cargo DEMATERIALIZE, leaving Picard and Beverly alone in the cargo bay. Without a word, Picard turns and EXITS. Beverly FOLLOWS.

68B INT. TURBOLIFT

as Picard ENTERS. Before the doors close, Beverly also

ENTERS. A long beat, then:

BEVERLY
When the Felicium runs out, the people of Ornara will suffer horrible withdrawal pains.

PICARD
No doubt.

BEVERLY
We could have made their burden easier.

PICARD
Only in the short run. Painful as it will be, the people of Ornara -- and the people of Brekka -- must shape their own destinies.

BEVERLY
It sounds so... heartless.

PICARD
Doctor, it was not an easy decision.

BEVERLY
I just hope it was the right one.

68C INT. MAIN BRIDGE

Manned as before. The turbolift doors OPEN; Picard and Beverly STEP OUT ONTO the bridge. Picard takes his chair:

PICARD
Mister La Forge, take us out of orbit.

GEORDI
Aye, sir. Course laid in.

PICARD
Engage.

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it leaves orbit.

FADE OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"We'll Always Have Paris"
#40271-124

Written by
Deborah Dean Davis
&
Hannah Louise Shearer

Directed by
Robert Becker

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FINAL DRAFT

FEBRUARY 22, 1988

STAR TREK: "... Paris" - 2/22/88 - CAST

STAR TREK: THE NEXT GENERATION
"We'll Always Have Paris"

CAST

PICARD	EDOUARD
RIKER	FRANCINE
BEVERLY	GABRIELLE
DATA	LAURA MANHEIM
TROI	DR. PAUL MANHEIM
WORF	
GEORDI	
TRANSPORTER CHIEF	

Voice-over
COMPUTER VOICE

STAR TREK: "... Paris" - 2/22/88 - SETS

STAR TREK: THE NEXT GENERATION
"We'll Always Have Paris"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
GYMNASIUM	
MAIN BRIDGE	PARIS CAFE (HOLODECK)
CORRIDORS	
BY HOLODECK	THE PLANET VANDOR
BY DE-CONTAMINATION AREA	
SICKBAY	
SICKBAY OUTER OFFICE	
TRANSPORTER ROOM	
CAPTAIN'S READY ROOM	
CONFERENCE ROOM	
PICARD'S QUARTERS	
DR. CRUSHER'S OFFICE	
VANDOR	
CORRIDOR	
MANHEIM'S LABORATORY	

STAR TREK: THE NEXT GENERATION
"We'll Always Have Paris"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it streaks through the stars at warp speed.

PICARD (V.O.)

Captain's log, stardate 41886.9. We are en route to Sarona 8 for much needed R and R. The entire crew is looking forward to the diversion. On a personal note, I have allowed myself the luxury of a head start.

2 INT. ENTERPRISE - GYMNASIUM

It is starkly and simply set up for competitive saber fencing. PICARD and RIKER are dressed in traditional white jumpsuits, gloves, shoes and masks. They stand in the middle of three long lanes about six feet apart. They snap their masks in place.

PICARD MOVES HIS

right leg forward, weight centered, hand on hip. His saber is down.

HE TURNS THE SABER

so the cutting edge of the blade moves to the left, then brings it to his head with a flourish.

PICARD

En garde.

PICARD STEPS FORWARD

as his blade comes up, pointed at the Riker's face.

THEIR BLADES CROSS

as Riker half-lunges forward, arm extended, to a chest shot. Picard steps back and parries.

2 CONTINUED:

PICARD SNAPS AND BEATS

Riker's sword, knocking it to the side. He does a full lunge forward, with a downward slice.

RIKER HIGH BLOCKS

the move, and lunges forward with a flank cut to Picard's ribs. He continues with a fleche, then a head cut, continuing with fleche parries.

RIKER SCORES

with an inverted thrust to Picard's heart. Picard steps back and salutes. Riker answers in kind.

THEIR MASKS

come off, but not their rank.

RIKER
I took advantage...

PICARD
No, no. The advantage was yours, Number One. I'm out of practice... too much time on the bridge. En garde!

PICARD REPLACES HIS MASK

and they begin again.

PICARD FAKES RIKER

out with a cheek cut, turning his blade down, then, in a swashbuckling movement, he SLAMS the heel of his sword right on Riker's guard, comes in with a cheek cut, then rolls the sword and quickly lunges in with a head cut, pulls the sword back in and THRUSTS it to Riker's heart. Riker is surprised as

PICARD SCORES

and they step back and salute each other with their swords.

RIKER
Interesting move. What technique was that?

2 CONTINUED: (2)

PICARD
The technique of a desperate man. Shall we...

He is interrupted by the GREAT SHUDDER AND ROLL of the ship as the Enterprise is hit by some MASSIVE FORCE. He and Riker are thrown around like dolls as LIGHTS FLICKER ON AND OFF. Finally, the ship stabilizes.

PICARD AND RIKER HURRY TO

the com panel.

COMPUTER VOICE
Yellow Alert.

PICARD
Picard to bridge. Report.

3 INT. MAIN BRIDGE

THE BRIDGE CREW MOVE TO THEIR STATIONS, returning to normal.

DATA
It is not an attack that we know of, Captain. Origin unknown. Sensors did not detect the force until immediately prior to impact. Shields did not have time to respond. Damages unknown.

PICARD'S COM VOICE
We're on our way, Mister Data.

WORF
Damage reports from all decks coming in, sir.

DATA
Injuries?

WORF
Minor.

DATA LOOKS AT HIS

instruments, puzzled.

3 CONTINUED:

DATA
I still am unable to determine the cause of the energy force. There is nothing within a reasonable distance of this ship powerful enough to cause an impact of that magnitude.

THE TURBOLIFT OPENS

and Picard and Riker ENTER the bridge, still dressed in their fencing clothes.

RIKER
Mister Data?

DATA
Damages and injuries are minimal.

PICARD
Where did it come from?

DATA
I am still checking, sir.

PICARD
Hazard a guess, Mister Data.

DATA
It appears to originate from the Pegos Minor sector.

PICARD

That far?

DATA

Yes, sir.

PICARD TAKES

his Command Chair.

PICARD

Lieutenant La Forge, set coordinates for that sector. Shields at full power.

GEORDI

Aye, sir. Coordinates laid in.

3 CONTINUED: (2)

WORF

Sir, I am receiving a transmission from Pegos Minor. It's an S.O.S.

PICARD

Put it on audio, Lieutenant.

A SHAKEN VOICE ECHOES

through the bridge. The crew listens intently.

MANHEIM'S COM VOICE

I repeat, this is Doctor Paul Manheim. We are in need of help. Urgent. Any ship please respond.

Coordinates are six-six-seven eight point nine by seven-zero-seven-five-four-two point two. Manheim out.

The transmission is on a loop and begins to REPEAT.

WORF
I can't get through, Captain.

PICARD
Turn it off. Lay in a course for those coordinates, La Forge. Warp eight.

GEORDI
Aye, sir. Plotted and laid in.

DATA
Estimated arrival four hours, seventeen minutes, thirty-five seconds.

RIKER
Isn't Manheim the one who was thrown out of the Institute for unauthorized experiments?

DATA
Quite the contrary, Commander. He left of his own volition. Professor Manheim is the most highly reputed scientist within the Federation. A brilliant visionary who...

3 CONTINUED: (3)

PICARD STANDS UP

and moves to the turbolift.

PICARD
... Who disappeared over fifteen years ago. Along with his wife, Laura.

RIKER
Did you know him, Captain?

PICARD
No. He was teaching at the University when I was in Paris, but I never had the pleasure. Number One, you have the Conn. Inform me half an hour before we reach the coordinates.

RIKER
Aye, sir.

PICARD LEAVES

the bridge.

4 INT. CORRIDOR - OUTSIDE HOLODECK

Picard stands there a beat, hesitant to put in the program.

PICARD
Computer, this is Captain Picard.

COMPUTER VOICE
What is your pleasure, Captain?

PICARD
Paris. Twenty-two years ago.
A warm spring day. April ninth.
Eighteen hundred hours -- three
o'clock.

5 INT. HOLODECK

Paris in the spring. The BIRDS ARE SINGING, BRILLIANT LIGHT reflects on the outdoor tables of the Cafe Des Artistes. Couples in love complete the ambience.

5 CONTINUED:

THE TABLEAU IS UNMOVING

until Picard WALKS UP TO a WAITER (EDOUARD).

WITH GREAT FLOURISH

the waiter puts himself at Picard's service.

EDOUARD
Monsieur, welcome to Cafe Des
Artistes. Is this your first time
in Paris?

PICARD
No, I've been here before.

Picard turns and sees the exact table where he used

to sit.

PICARD
(continuing)
That table.

EDOUARD
Mais oui, we are here to please you.

He ushers Picard to the table on the balcony overlooking the city.

MEMORIES FLOOD PICARD

as he looks out over the city he loves more than any other city in the whole galaxy.

PICARD
I've been away far too long.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 INT. HOLODECK - PARIS - CONTINUOUS ACTION - DAY

Two lovely French girls, just barely nineteen, take the table next to Picard. They are very involved in their own conversation and take no notice of him.

PICARD APPRECIATES

the look and liveliness of the two of them. They too, evoke memories. Memories of youth and of love.

THE WAITER INTERRUPTS

his reverie with a menu.

EDOUARD
Some wine, some cheese, a perfect tarte tatin...

PICARD
I'm afraid I'm not hungry. I really came for the view.

EDOUARD
Perhaps what you hunger for is not on the menu?

PICARD
Perhaps not. It was many years ago, I had a rendezvous -- I was to meet someone, a young woman, here, at this very table.

EDOUARD
She did not come?

PICARD
I don't know, actually. I've always imagined that she did.

THE WAITER TAKES the menu back, with a knowing expression.

EDOUARD
You, however, did not. Trust Edouard. I will bring something special, just for you.

6 CONTINUED:

ONE OF THE GIRLS

FRANCINE, stands and throws some money on the table.

FRANCINE
I'm not staying if all you're going to do is talk about him.

GABRIELLE
What is this for?

FRANCINE
My lunch. Feed it to the birds.

FRANCINE LEAVES

in a swish of silk and color.

GABRIELLE SIGHS AND STARES

out over the city, not unlike Picard.

GABRIELLE
He will come. He will.

PICARD HEARS THIS

and turns his chair so that he can see her more clearly.

PICARD
Yes, I'm sure he will.

GABRIELLE LOOKS AT

Picard and smiles back at him -- thankful for the compliment and for the assurance.

GABRIELLE
He's a military man, just like you. We're going to get married and he's going to stay here in Paris and never leave me.

PICARD
He's stationed here?

GABRIELLE
Not yet, but that's the way I've got it planned. Last night, well, after last night, he just couldn't leave. He couldn't.

6 CONTINUED: (2)

Her eyes fill with tears.

PICARD CANNOT BEAR

to see her cry. He wants to make it better somehow.

PICARD

If he's as young as you are, maybe he doesn't know yet exactly what he wants to do.

GABRIELLE

You're an important Starfleet officer -- what would you advise my lover to do -- go off and explore the galaxy or stay here and explore something which has no boundaries -- love?

PICARD

I would tell him that he must be the person he is meant to be... and that you deserve nothing less than that.

THE WAITER DELIVERS

a simple tray of various cheeses and meats to Picard. He pours himself a glass of deep red wine.

EDOUARD

Bordeaux, a very passionate year.

PICARD

A glass for the young lady.

The waiter pours a glass of wine for Gabrielle.

GABRIELLE RISES AND MOVES

to Picard's table. There is more confidence in her demeanor than before. She knows more about this man and can deal on a more emotional level.

GABRIELLE
Do I remind you of the girl you left behind?

PICARD
No. Yes, you do. It's hard to say, it has been many years.

6 CONTINUED: (3)

GABRIELLE
Then you have forgotten her face.

PICARD STARES THROUGH GABRIELLE

as if he is directly connected to someone else.

PICARD
Not a single detail. I can see every inch of her to this day and being here -- I can feel the softness of her in the breeze, smell the fragrance of her in the flowers. I have not forgotten.

GABRIELLE
What was her name?

PICARD
Laura.

HE STARES OFF

into the City of Lights, letting the memory of Laura wash over him.

7 INT. MAIN BRIDGE - DAY

Picard, a little angrier than usual, APPROACHES Data.

PICARD
You've been at that console twice as long as you estimated.

DATA
My estimation was incorrect, Captain.

DATA SWIVELS IN HIS CHAIR

facing Picard.

DATA
(continuing)
And I think it would be best if what I am about to tell you were also incorrect.

PICARD
Nonsense. Out with it.

7 CONTINUED:

DATA
Someone, I would assume Professor Manheim, opened up a window. A window into another dimension.

Picard strains to garner more information out of what little information Data is giving him.

PICARD
You don't know how?

Data shakes his head "no."

RIKER
You don't know what it is?

PICARD
What came through this window?

Data shakes his head "no" again.

PICARD
(continuing)
A window, that's all you know.

Data shakes his head "yes."

DATA
Sir, the answers to your questions will be the most important scientific answers of the twenty-fourth century.

PICARD LOOKS TO THE VIEWSCREEN

answers, answers, they are all out there.

PICARD
Manheim.

GEORDI
Captain, we've reached the coordinates specified. There's nothing here.

WORF
I am receiving new coordinates. It's a relay signal, the same source as the first one.

7 CONTINUED: (2)

PICARD
Set course for the new coordinates.

GEORDI
Aye, sir.

RIKER
Why would someone make it this difficult to find him if he truly wants to be found?

WORF
A failsafe, I would imagine.

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

speeds towards the new coordinates at warp 8.

9 INT. MAIN BRIDGE

Everyone is at their post.

GEORDI
Captain, my sensors are picking up what appears to be a small planet.

PICARD NODS

leaning forward in his chair, trying to get there sooner.

PICARD
Mister La Forge, standard orbit. Give me a visual.

GEORDI
Aye, sir.

WORF
Viewscreen on.

10 MAIN VIEWSCREEN - THE PLANET VANDOR (OPTICAL)

floats VIOLET in space. There is a GLIMMERING EFFECT surrounding it.

11 THE CREW STARES

at it.

WORF
There's a forcefield of some kind surrounding the planet, sir.

PICARD
Penetrable?

DATA
No, sir.

PICARD
Open hailing frequencies.

WORF
Hailing frequencies open, sir.

PICARD
This is the USS Enterprise responding to your signal for help.

A WOMAN'S VOICE comes through. She is bordering on hysteria.

LAURA (V.O.)
Help. Please help me. I don't know what to do. It's only the two of us. He's shaking. Please.

PICARD'S FACE

melts a little, just hearing her voice.

THE CREW LOOKS

to him to give an order, he is just a small beat slower than usual.

PICARD
Can you lock onto her coordinates?

GEORDI
No, sir. The forcefield is preventing any kind of contact other than audio.

PICARD

Mrs. Manheim, this is... the
captain of the Enterprise. Is
your husband conscious?

11 CONTINUED:

LAURA (V.O.)
No. You've got to help him.

PICARD
There's a force field surrounding
your planet.

LAURA (V.O.)
Yes. I know.

Picard gently guides a "civilian" through.

PICARD
Good. Then you must be very brave
and leave his side long enough
to shut down the system that is
preventing us from helping you.

THE PLANET VANDOR

slowly STOPS SHIMMERING AND BECOMES A CRYSTAL CLEAR VIOLET GLOBE.

PICARD
(continuing)
Good.
(to crew)
Lock onto their coordinates and
beam them up.

PICARD SITS IN HIS CHAIR

like the weight of the world has just been placed on his shoulders.

RIKER
I'd like extra decontamination precautions, Captain.

Without even moving, Picard responds.

PICARD
Fine, Number One.

12 INT. - OUTSIDE THE DE-CONTAMINATION AREA

Picard and Riker wait outside, Picard nervously shifts his weight from foot to foot.

12 CONTINUED:

RIKER
The professor seems to be going in and out of consciousness.

PICARD
Well, the first time he's "in" be sure you find out what the hell he was up to down there.

The Captain paces like a new father.

RIKER
Is anything wrong, sir?

PICARD

No.

THE DOOR OPENS

and a medical team RUSHES OUT with the convulsing body of Professor Manheim. Riker FOLLOWS THEM to Sickbay.

THE CAPTAIN

stands aside leaving them plenty of room.

PICARD LOOKS UP

and standing in the same doorway:

PICARD'S POV - LAURA

She looks unearthly, almost like an angel, an even more beautiful woman than girl.

THE TWO OF THEM

stand staring at one another for a long beat.

LAURA STEADIES HERSELF

against the doorway, stunned.

LAURA

Jean-Luc?

PICARD

Laura.

13 INT. SICKBAY

BEVERLY hurriedly takes readings of the uncontrollably shaking body of Paul Manheim.

SHE FINALLY GIVES

him an injection.

MANHEIM SHIVERS

and falls into a deep sleep.

BEVERLY LOOKS UP

from her patient to the concerned face of Riker.

BEVERLY
It's not good.

RIKER
When will I be able to question him?

BEVERLY
I don't know.

PICARD AND LAURA ENTER SICKBAY

and Laura RUSHES TO her husband's side, frightened by his stillness.

LAURA
Is he dead?

BEVERLY

No. I've sedated him.

She puts her hand on Laura's shoulder.

BEVERLY
I'll do everything I can to save him.

RIKER
Doctor, we need to talk to this man as soon as we can.

LAURA STARTS TO CRY

and Picard puts his arm around her, very affectionately comforting her.

13 CONTINUED:

BEVERLY WATCHES THIS SHOW

of familiarity and is surprised by it.

BEVERLY
I'll let you know as soon as he regains consciousness.

LAURA
Thank you. Thank you, all.

HER EYES HOLD

on Picard's and there is much more there than the thanks of a woman in distress.

THE SHIP IS JOLTED

by a huge BLAST of God only knows what. COLORS flood the room.

THEY ARE THROWN

around the cabin in a radical manner.

MANHEIM'S BODY

GLOWS VIOLET.

14 EXT. SPACE - VANDOR (OPTICAL)

TURNS FROM A BRIGHT VIOLET TO A HOT PINK AND BACK again.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. SICKBAY - CONTINUOUS ACTION

The crew picks themselves up from the deck.

PICARD STEADIES

Laura, then touches his insignia.

PICARD
Bridge, Picard. Status report.

WORF'S COM VOICE
Shields are holding, Captain.
Ten percent loss of power.
Minimal damage, all decks.

PICARD IMPATIENTLY

turns to Riker.

PICARD
We can't wait for this man to wake up to find out what's going on here. Clearly, whatever this window is, it's still open.

RIKER
Agreed, Captain. I'll have Data start immediately on a thorough evaluation of all of Doctor Manheim's theories.

Riker EXITS as

MANHEIM BEGINS TO GLOW

shades of VIOLET, the RETURNS to normal. His eyes open white and he YELLS OUT:

MANHEIM
Head gone. Must fill up. It's in the cross!

LAURA RUSHES TO HIS

side, REACTING in horror. When she touches him, it looks as if he may become coherent, then he fades back into convulsions.

15 CONTINUED:

BEVERLY GIVES HIM

another injection. He becomes quiet. Picard turns to Laura.

PICARD
When did this start?

LAURA
Right before he sent out the S.O.S. -- after he -- well, he'd been in the lab for at least three days.

PICARD AND BEVERLY

exchange looks. He turns to Laura, his attitude softer.

PICARD
Laura, I'm afraid I need to ask you a number of questions - and time is of the essence.

Beverly looks at the two of them.

BEVERLY
You can use my office.

Picard leads Laura to the outer room.

BEVERLY'S EYES FOLLOW

them through the door. She quickly turns back to her patient.

16 INT. SICKBAY - OUTER OFFICE

Laura and Picard stand and face each other for a long, intense moment.

LAURA SMILES BITTERSWEETLY

at Picard.

LAURA
This is not how I imagined it.

PICARD
Nor I.

16 CONTINUED:

LAURA
You've done well. Exactly as you'd hoped.

PICARD STRUGGLES

with his duty -- and his emotions.

PICARD
Not exactly. Nothing works just as you hope... Laura, I'm sorry about your husband.

(beat)
I need some information from you.

LAURA SENSES THE

change in him. She moves back slightly.

LAURA
I don't know what I can tell you, Jean-Luc. At best, I'm a glorified laboratory assistant. Paul's mental capabilities are so far beyond yours and mine, he couldn't discuss his work with me.

PICARD
But you must know something of the nature of his experiments.

LAURA SHRUGS

almost indifferent.

LAURA
He lectures me, he practices on me, but he doesn't confide in me. I stopped listening long ago.

PICARD
Why did he come here? Why Vandor?

LAURA
He said it was because it was far enough away, no one would or could steal his theories... or stop him from trying to prove them.

16 CONTINUED: (2)

PICARD
What he was working on is unquestionably quite dangerous as well as out of control.

LAURA STARES AT

Picard as if she's just had a revelation.

LAURA
He's a little like you, Jean-Luc. He loves, he needs the challenges of the unknown... all I do know is that he's been very close to a major breakthrough. He's been excited and agitated and working around the clock for the past few months.

PICARD LOOKS QUESTIONINGLY

at her.

PICARD
Why weren't you affected?

LAURA
Every time he began an experiment, he insisted I stay in what he said was a protected room. I guess he was right.

PICARD BEGINS TO PACE

the room.

PICARD
Fifteen years here? By yourself?

LAURA
There was no place left for Paul to go -- and I am his wife.
(beat)
Our destiny isn't always exactly what we expect. Isn't that what you just said?

TEARS FORM IN

Laura's eyes. She begins to feel overwhelmed.

16 CONTINUED: (3)

PICARD STEPS BACK

from the emotion.

PICARD
I must send a team to the planet.

LAURA
You can't. It's protected. Paul's made sure no one can get in.

SHE LOOKS UP AT HIM

and lets the tears come.

PICARD PUTS HIS ARMS

around her gently. She collapses into him as if they'd never been apart. He holds her sympathetically, as:

BEVERLY STRIDES INTO

the office. She stops dead in her tracks and Picard lets go of Laura.

BEVERLY

Excuse me.

Laura wipes her tears away and becomes strong again.

LAURA

Is he worse?

BEVERLY

He's resting. I'd like to have you undergo some tests as well.

BEVERLY GESTURES TO THE

Nurse.

BEVERLY

(continuing)

He'll start them.

LAURA

Thank you for your kindness, Doctor.

16 CONTINUED: (4)

LAURA LOOKS BACK

at Picard a moment, clasps his hand, then follows the Nurse into Sickbay.

BEVERLY UNCOMFORTABLY

addresses Picard, all business.

PICARD
She's an old friend.

BEVERLY
I gathered that. It's her husband I'm more concerned with at the moment.

PICARD
What's his prognosis?

BEVERLY
So far, he's dying and there's nothing I can do about it. His entire genetic structure is altering -- constantly. I don't know how or why. I've never encountered anything like it before.

PICARD
How long does he have?

BEVERLY
Maybe a couple of days. It's not

predictable. All I can do is attempt to maintain him until we find out what's causing the damage.

PICARD
Can I talk to him?

BEVERLY
You may never be able to talk to him. He may never be coherent again.

BEVERLY STARTS BACK

into Sickbay.

16 CONTINUED: (5)

PICARD
Doctor.

SHE TURNS BACK

and faces him.

PICARD
(continuing)
I haven't seen Mrs. Manheim since Paris.

BEVERLY
You needn't explain, Captain.

PICARD

It was a very long time ago.

BEVERLY

Yes. She's a lovely woman.

She LEAVES Picard, who's feeling very frustrated.

17 INT. MAIN BRIDGE

Data is working furiously at the Aft Console when Picard ENTERS.

RIKER

Were you able to get any information, sir?

PICARD SHAKES HIS

head.

PICARD

Mrs. Manheim is in the dark about her husband's work. And he may never come out of the state he's in. What have you found out?

DATA

Sensors show there's an immense volume of energy being reflected from a small point on the planet's surface... near the main Laboratory.

PICARD

Reflecting what?

17 CONTINUED:

DATA
We do not know yet, sir. It appears to be moving from a thin beam into wider beams and back again in an unstructured manner.

PICARD PUSHES

him for something more.

PICARD
Is this "beam" responsible for the jolt we just felt?

DATA
Not directly, sir. It is possible the beam is responsible for opening the "window."

RIKER
But that's pure assumption. We still know virtually nothing about Manheim's work.

DATA
About this particular work, sir. Professor Manheim is renowned for his work in perfecting subspace communications, and thermodynamics, but those particular achievements seem to have no bearing on what he is trying to do on Vandor.

PICARD IS

impatient.

PICARD
To the point, Mister Data.

DATA
When he disappeared fifteen years ago, he had been working on theories of non-linear time. His colleagues apparently questioned his obsession -- and his methodology.

PICARD
How far did he get?

17 CONTINUED: (2)

DATA
No one knows. He became angry about their doubts that he could enter other dimensions. He left the Institute. That is the last anyone heard of him until now.

RIKER
Can we deal with what's happening down there from the ship?

DATA
Unlikely. I would need to see the Doctor's notes. And even then, his mind is of such unparalleled

brilliance, I am not sure I could
decipher them.

PICARD REACTS

and turns to Riker.

PICARD
There is an elaborate defense
system to protect his work.

WORF STANDS TO

his full height.

WORF
We can get through any system.

RIKER
It's worth a try.

PICARD
Agreed. Take a small away team.
See what you can find down there.

RIKER GETS UP

and gestures to Worf and Data.

RIKER
Worf. Data.

THEY FOLLOW HIM

onto the turbolift.

PICARD LOOKS AFTER

them.

18 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Worf and Data step onto the pad. Riker nods to the Transporter Chief.

RIKER

Energize.

The chief adjusts the console and the three figures begin to BEAM DOWN.

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as THREE AMORPHOUS FIGURES OF FLICKERING LIGHT begin the BEAM DOWN to the planet.

THE THREE FLICKERING FIGURES

BOUNCE and JUMP and MELD INTO ONE>

THE SINGLE FLICKERING LIGHT

swirls forming a frenzied funnel.

OUT OF THE FUNNEL

crashes the face of a DRAGON.

QUICKLY SUPERIMPOSED

by FLASHING LIGHTS, COLORS AND SHADOWY FIGURES.

THE FUNNEL VIBRATES

with the SOUNDS from ANOTHER DIMENSION.

A GREAT WHITE LIGHT

shines through the swirling reflections of the away Team.

IN A FLASH

the spinning out of control away team breaks away, as if looking for a way home.

THEY TRAVEL FAST

directly toward the planet.

19 CONTINUED:

THEN SMASH INTO

an invisible wall and tiny, disjointed PARTICLES SHOWER SPACE AND DRIFT OFF into... nothingness.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. TRANSPORTER ROOM (OPTICAL)

Picard RUSHES INTO the room, Troi CLOSE BEHIND him.

PICARD
I don't care if you have a signal
or not -- bring them back!

THE TRANSPORTER CHIEF

doesn't even look up from his panel. He furiously
works.

TROI SEEMS TO WILL

their very bodies back onto the Enterprise.

TROI
They will return. Please, they've
got to.

THE TRANSPORTER CHIEF

sees something on his console.

TRANSPORTER CHIEF
I have a reading, it's not much,
not complete...

PICARD
... Lock on, man. Beam them back!

THE TECHNICIAN PUNCHES

in the proper instructions and...

RIKER AND DATA

slowly SHIMMER BACK ONTO THE TRANSPORTER PAD, dazed.

PICARD AND TROI WAIT MOTIONLESS

until another SHIMMERING EFFECT OCCURS.

WORF REAPPEARS

in the Transporter Room.

EVERYONE IS RELIEVED

they have made it back.

20 CONTINUED:

THEN WORF COLLAPSES

on the pad.

PICARD
Medical Emergency Team in Transporter Sixteen.

PICARD HOLDS WORF'S

head gently in his arms and turns to Riker and Data.

PICARD
Good God, what happened out there?

RIKER AND DATA

look at one another as if they still can't believe it.

RIKER
Sir, it was...

DATA
The most incredible...

PICARD
One at a time.

RIKER
It's hard to...

DATA
Modern science does not...

WORF STIRS SLIGHTLY

as if he's coming to after a brutal barroom brawl.

PICARD
Stop! I'll wait for Lieutenant Worf.

THE MEDICAL STAFF

RUSHES IN and administers to Worf... gently taking him from the captain and helping him to his feet.

WORF
I'm all right!

PICARD
I'll see you all in my Ready Room.

21 INT. CAPTAIN'S READY ROOM

Picard sits, trying to understand what his crew members are saying.

21 CONTINUED:

PICARD

A dragon?

WORF

Not exactly, sir, but a monster that...

RIKER

(interrupts)

... It wasn't anything at all like that. It was beautiful -- godlike.

DATA

It was completely logical in the most disorganized way possible. Colors, sounds, lights. Not light you see, but light you feel.

PICARD

You each experienced something different and it affect you in dissimilar ways.

TROI

Sir, Worf is a warrior. He probably confronted his dragon and fought with it. Professor Manheim also tried to analyze whatever it is that comes through this window. They were both struck down.

RIKER

I experienced it.

DATA

I observed.

PICARD

However interesting this may be, it is not, as far as I can tell, bringing us any closer to closing that damn window.

PICARD TURNS TO DATA

with a real flourish.

21 CONTINUED: (2)

PICARD

Check and re-check all the sensor readings that were taken while you were "out there."

DATA

Yes, sir.

PICARD TURNS TO RIKER

who is still glowing a bit from his experience.

PICARD

Number One, are you clear-headed enough to do some research?

RIKER

Yes, sir.

PICARD

Good, then go over all the material that Mister Data collected on Manheim's various theories. Maybe you'll be able to see something that ties in. Something that explains the experience you just had.

RIKER

Yes, Captain.

Riker and Data LEAVE.

PICARD

Lieutenant Worf... go to your quarters and rest...

WORF

... I feel fine, Captain.

PICARD

That's an order. There will be plenty of "dragons" left when you awaken.

WORF

Yes, sir.

WORF MARCHES OUT

of the room, trying not to show how exhausted and shaken he still is.

21 CONTINUED: (3)

PICARD
This has nothing to do with their subconscious fears and dreams?

TROI
I'm afraid not, sir. This is real.

PICARD
That's what I was afraid you'd say, Counselor.

CUT TO:

22 INT. SICKBAY

Laura sits patiently near her husband's bedside.

PAUL MANHEIM'S EYE CLICK OPEN

and they are crystal clear. There is a completely normal air about him as he gazes around Sickbay.

MANHEIM
Where am I?

LAURA RUSHES TO HIS SIDE

and is truly happy to see her husband looking so well.

LAURA
Thank God. We're on the USS Enterprise. They answered your distress signal.

MANHEIM

I sent an S.O.S.?

LAURA
Yes. Oh, Paul, you're going to be fine.

MANHEIM CHANGES

looking a little manic suddenly. He holds Laura's arm, a little too tightly.

PAUL
I'm not fine, Laura. I'm not even close to fine.

22 CONTINUED:

She is frightened by his intensity, but he holds her there and makes her listen to him.

MANHEIM
(continuing)
Always remember this one thing...

BEVERLY SEES WHAT'S HAPPENING

and touches her insignia.

BEVERLY
Professor Manheim is conscious.

She moves to check his vital signs, trying not to interrupt the moment between the husband and wife.

NO ONE COULD INTERRUPT

him, he is obsessed with what he's telling his wife.

MANHEIM
Remember... It was worth it. What happened, what will happen, all of it. It was all worth it.

His eyes are the eyes of a wild and tortured man.

LAURA PULLS AWAY

from him, frightened.

LAURA
The Board was right. We should have stayed at the Institute.

MANHEIM
Then you never would have seen your Picard.

LAURA
What are you talking about?

MANHEIM
Fate.

BEVERLY HEARS THIS

and tries hard to maintain her professional composure.

22 CONTINUED: (2)

LAURA

But, how could you know, I never told you about Jean-Luc?

MANHEIM

I know more things now than I could have learned in twenty lifetimes. And one of the things I know is that you, my darling, belong with him. It's your destiny.

LAURA TURNS AWAY

not wanting her husband to see that she feels what he's saying is true.

MANHEIM GRABS HER AGAIN

obsessed.

MANHEIM

Laura, don't you understand, none of that's important now. I've been on the other side!

BEVERLY IS AFRAID

he might collapse into another seizure.

BEVERLY

Doctor Manheim, please try to stay calm. There are many questions we need to ask you.

PICARD BURSTS INTO

Sickbay. Troi and Data FOLLOW him IN.

PICARD
Professor Manheim.

MANHEIM
Captain Picard.

The two men look at one another for a short beat... like two rams ready to lock horns.

PICARD
We need your help. The situation is not good.

22 CONTINUED: (3)

MANHEIM
And I need yours. My body seems to be in poor physical condition. I need you to go down to the planet and collect my notes, my calculations.

PICARD
We intend to. What exactly were you working on when this window to another dimension was opened?

MANHEIM IS SHOCKED

that they even know this much.

MANHEIM
How were you able to determine that?

PICARD
We are not totally without resources.

MANHEIM
I'll speak to the Science Officer.

PICARD ISN'T THREATENED

as Mister Data STEPS FORWARD and faces his hero.

DATA
Lieutenant Commander Data at your service, Professor.

MANHEIM'S
I have spent the last twenty years struggling with time/gravity theories.

Data is impressed.

DATA
I suspected it but I could not be sure.

MANHEIM
There is one security system after another on your way down to the planet.

22 CONTINUED: (4)

DATA

We had the privilege of running
into one of them when we tried
to beam down.

PICARD
What about time/gravity?

MANHEIM'S
It's all in my notes.

PICARD
I'd rather hear it from you
personally, a condensed version.

MANHEIM
There is hardly a condensed
version of the most complex theory
of the twenty-fourth century,
Captain Picard, but if you insist,
I'll attempt one that even you
will be able to understand.

PICARD WANTS TO KNOCK

this guy right out of Sickbay and back out in space,
but he controls himself.

MANHEIM
A star four light years away went
nova. I have been able to
mathematically... "latch" onto
the incredible gravity of this
smooth back globe and direct that
energy, that nearly immeasurable
force, into space.

DATA IS TRANSFIXED

by the pure simplicity of it all -- even though he realizes this is like a grain of sand to the whole theory.

PICARD
So -- this energy, directed into space, then what?

MANHEIM
Then, abracadabra, Captain Picard, we all see God! A window to another dimension, isn't that how you put it? So pedestrian.

22 CONTINUED: (5)

PICARD
Fine. My scientific knowledge isn't the issue here -- yours is. You opened it. Are you brilliant enough to close it?

MANHEIM LOOKS AT

Picard and starts to laugh.

THE LAUGH BECOMES HYSTERICAL

and Beverly quickly moves to Manheim's side to administer a shot.

MANHEIM GRABS HER WRIST

until the hypospray falls out of her hand on the

floor.

DATA AND PICARD

try to aid Beverly, but they are forced back with an unseen BLAST OF ENERGY emanating from him.

MANHEIM

Give me thirty cc's of trisinov. I'll give you the correct coordinates to beam safely to Vandor and the electrical codes you'll need to bypass security systems to get into my lab.

THEY ALL STARE AT MANHEIM

he seems bigger than before, almost as if his upper body has grown. His legs however seem shriveled and weak.

23 INT. CONFERENCE ROOM

The starscape glows with a VIOLET HUE through the conference room windows.

TROI

I'm sorry Captain, my powers appear to be quite useless in this particular instance. Whatever Professor Manheim is going through is to feelings what white is to color. I cannot distinguish one feeling from another. They are all there.

23 CONTINUED:

PICARD
Certainly hostility.

TROI
It would seem he has reason to feel hostile to you, sir, his wife...

PICARD
Yes, Counselor, let's stick to the important issues. Lieutenant Worf.

WORF
Yes, sir?

PICARD
I want every heading that Manheim gave Mister Data checked out and then rechecked. No one's beaming down to Vandor until we can be reasonably sure they'll make it through.

WORF
Right away, sir.

WORF AND DATA LEAVE

the conference room.

PICARD TURNS TO RIKER

a little frayed around the edges.

PICARD
I'll be in my quarters, Number One.

RIKER
Everything's under control, Captain.

PICARD LOOKS AT RIKER

knowing that even Number One can't "control" what's going on out there or in the battle between his head and heart.

23 CONTINUED: (2)

PICARD LEAVES

the conference room.

TROI TURNS TO RIKER

and with understanding.

TROI
He has had a great emotional shock. This, coupled with the strain of command, is wearing on him.

RIKER
Women!

TROI IS ANGRY

with Riker's response until she sees:

RIKER SMILES THAT

devilish smile of his... he's teasing her.

TROI GATHERS HER PAPERS

and prepares to leave the room.

TROI
I would think that someone who has so recently seen God would be a little more... well...

RIKER
... No one ever said that God didn't have a sense of humor.

SHE LEAVES AND HE FOLLOWS

close behind.

RIKER
Did you ever hear the one about...

24 INT. PICARD'S QUARTERS

The captain ENTERS and with one deep breath releases some of the postures of command. He moves to a shelving unit in his room and takes a tiny glass figurine off the shelf.

24 CONTINUED:

LAURA (O.S.)
You saved it. All these years.

PICARD TURNS TOWARD HER

He is surprised and yet;

PICARD
I wondered when you would come.

PICARD'S POV - LAURA

looking more ravishingly beautiful than any woman has a right to. She poses in a comfortable lounge chair.

PICARD SETS THE FIGURINE

down and kneels at Laura's side.

PICARD
You are so beautiful, my throat
feels as if it will close and I
will never be able to tell you
how beautiful you truly are.

LAURA'S EYES SWIM IN TEARS

as she takes Jean-Luc's face in both her hands and bends towards him.

LAURA
My love, why didn't you come to
meet me that last day in Paris?

PICARD CAN'T LOOK AT HER.

He leans his head in her lap.

PICARD
Fear. Fear of losing you. Fear of staying and losing myself.

LAURA TILTS HIS

chin up so that they are eye to eye.

LAURA
Not a day went by that I didn't look up into the sky and will you to know...

(MORE)

24 CONTINUED: (2)

LAURA (Cont'd)
(beat)
... to know that I loved you still. I always did and Jean-Luc, I always will.

PICARD TENDERLY KISSES HER

and she melts down out of the chair into him.

THEIR KISSES REKINDLE

the passion of two young people in Paris and then go far beyond that, into the fuller passion of two adults.

PICARD

My love. I cannot live without you.

LAURA
I'll never leave you again.

PICARD HOLDS LAURA

to him as he stands and walks to the bed.

THEIR EYES NEVER WAVER

boring holes into each other.

THEY SINK ONTO THE BED

and into each other's arms, sealing the bond they have just made.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Vandor

26 INT. SICKBAY

Beverly is checking Paul's vital signs when he drifts

into consciousness. He stares at her intently for a moment.

MANHEIM

Who are you?

BEVERLY

I'm Doctor Crusher and I'm trying...

MANHEIM

Imposter! Touch me and you touch whatever your head can't understand. I am real. You are illusion.

BEVERLY

Try to rest.

MANHEIM

I am rest. I am action. I am you. Imposter.

MANHEIM LAPSES BACK

into a fevered fitful sleep.

BEVERLY

I wish I could talk to you -- Professor Manheim. I bet you were really something.

TROI QUIETLY ENTERS

Sickbay. Beverly is surprised to see her and joins her at the door.

BEVERLY

Deanna?

TROI
I wanted to see how he was doing.

26 CONTINUED:

BEVERLY
The same. Nothing I do seems to make any difference.

BEVERLY SMILES

at Troi.

BEVERLY
That's not why you're here.

TROI SHAKES

her head "no."

TROI
I'm supposed to be the empath.

Beverly gestures her to follow her to the outer office.

27 INT. SICKBAY - DR. CRUSHER'S OFFICE

Beverly keeps working as Troi talks to her.

TROI
Are you all right?

BEVERLY

Why wouldn't I be? I've got one
of the medical wonders of the
galaxy dying in my Sickbay.

TROI
That isn't what I meant.

BEVERLY
I don't think I want to talk about
what I think you mean.

BEVERLY BUMPS INTO

a table and pushes it out of the way as she continues
to work.

TROI
You're not helping the situation
by pretending it doesn't exist.

BEVERLY WHIRLS AROUND

almost knocking a tube off the table.

27 CONTINUED:

BEVERLY
I'm making it worse?

TROI
I didn't say that. I said you're
not helping it. Or yourself.
Or the captain.

BEVERLY

That's his problem.

BEVERLY MOVES THINGS

from place to place. Troi calmly looks at her, willing her to stand still.

BEVERLY
All right. I'm still not sure how I feel about him. Now it looks as if I'll never know... are you happy? I said it.

TROI
Talk to him.

BEVERLY
No. I can't compete with a ghost from his past. No one could.

TROI
She's not a ghost. She's here right now.

BEVERLY
She may be in the here and now, but it's the ghost he sees. No Deanna, he'll have to work it through without my... input.

SHE SLAMS A PIECE

of equipment back into its place.

BEVERLY
There. Now I feel better. thanks, Deanna.

TROI STARES KNOWINGLY AFTER

Beverly as she WALKS BACK into Sickbay.

28 INT. MAIN BRIDGE

Picard impatiently taps his fingers on the command chair. Data pores over his console as Riker watches.

PICARD
How soon, Mister Data?

DATA
I am almost through comparing the calculations, Captain.

PICARD IS STARTLED

when Beverly's voice comes through.

BEVERLY'S COM VOICE
Bridge, this is Sickbay. Doctor Manheim is awake and asking to speak with you, Captain. Alone.

PICARD
On my way, Doctor.

HE JUMPS UP

from the Command Chair and HURRIES TOWARDS the turbolift.

RIKER AND DATA

return to their calculations. Data finishes and looks at Riker.

RIKER
Can we do it?

DATA
I believe so. But it must be soon. Sensors indicate a rapid deterioration of the atmosphere.

RIKER LOOKS AT

Data. He'd like a little more assurance.

DATA
I cannot be more sure than that, Commander. Not until I see what is in Professor Manheim's laboratory.

RIKER
Okay. Let's get ready. Worf.

29 INT. SICKBAY

Picard ENTERS, not having any idea what he'll find. Beverly gestures to Manheim.

MANHEIM IS SITTING

up, conscious, but battling with an unseen enemy.

PICARD WALKS BRISKLY

to his bedside.

PICARD
You asked for me.

Manheim struggles to make sense.

MANHEIM
You belong with Laura. It's the way it's supposed to be. Give me your word you'll take care of her.

PICARD IS FURIOUS

at the arrogance of this man. And he's feeling a little guilty too.

PICARD
I did not come here to discuss her. I will not discuss her with you until your irresponsible actions are checked and until my away team is back on this ship safe and sound.

MANHEIM'S FEVERED EYES

bore into the captain.

MANHEIM
It is only Laura who concerns me.

PICARD
Then she is wrong. We are very different, you and I. For which

I am grateful.

PICARD STRIDES TOWARDS

the door.

MANHEIM
Good. You will take care of her.

30 INT. TRANSPORTER ROOM (OPTICAL)

Geordi is at the controls this time as the three away Team members STEP ONTO the pad. They carry very small, portable respirator packs on their chests.

GEORDI
I have the coordinates exactly in the corridor the Professor specified.

RIKER
We're ready.

GEORDI
Good luck.

Geordi operates the controls and the away team BEAMS DOWN.

31 INT. VANDOR - CORRIDOR (OPTICAL)

as the away team BEAMS IN. It is DARK and they immediately feel the difference in atmosphere.

RIKER

Respirators on.

They turn their packs on and move as quickly as they can, Worf in the lead, towards the laboratory door.

SUDDENLY ANOTHER STRONG

burst of ENERGY BLASTS THROUGH THE CORRIDOR, sending the away team flying and ROLLING to safety.

The corridor PULSATES WITH THE VIOLET COLORS of the other dimension.

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

WAVES OF COLOR RADIATE OFF THE ENTERPRISE.

33 INT. MAIN BRIDGE

The bridge crew holds its own against the assault.

GEORDI
Shields barely holding, sir.
Damage reports coming in.

PICARD
Contact the away team!

34 INT. SICKBAY

Laura is at the side of her husband, trying to hold him down, trying to will him to be well. With every assault, he too is assaulted.

35 INT. VANDOR - CORRIDOR (OPTICAL)

The onslaught over, the away team cautiously makes its way towards Manheim's laboratory.

PICARD'S COM VOICE
Maintain an open frequency, Number One.

RIKER
Frequency open, sir.

NEXT TO THE LABORATORY

Data removes a panel next to the door, and begins to insert the code Manheim gave them. Worf watches the corridor carefully.

DATA FINISHES ENTERING

the code and the lab doors OPEN partially.

SUDDENLY WORF NOTICES

several openings along the edges of the wall.

WORF
Look out!

THE THREE DIVE

for cover as LASER FIRE COMMENCES.

THEY ROLL BACK AND FORTH

out of range of attack.

ALL THREE PULL

their phasers and RETURN FIRE to the source of the attacks.

QUIET SETTLES

in the corridor. The away team cautiously pick themselves up.

35 CONTINUED:

RIKER
Manheim forgot to mention that one.

THEY LOOK AT EACH

other and allow themselves a slight REACTION.

THE THREE OF THEM SQUEEZE

through the narrow opening into the darkness of the lab.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

36 INT. VANDOR - MANHEIM'S LABORATORY - CONTINUOUS ACTION

Data touches a wallplate and the LIGHTS GO ON. His eye is immediately attracted to an instrument panel -- a floating RED LIGHT, a small board of numbers, a narrow slot and a clock.

THE CLOCK COUNTS DOWN

the micro-seconds... starting from ten minutes.

WORF
What is it?

DATA
Hopefully, an easily deactivated alarm system.

RIKER
More surprises.

DATA IS ALREADY

examining the board. He sticks his hand in the slot and the seconds keep on disappearing.

RIKER
Captain, a problem with Manheim's security. Any chance he's awake?

37 INT. MAIN BRIDGE (INTERCUT AS NEEDED)

Picard and Troi REACT.

PICARD
No, Commander. Doctor Crusher is under orders to inform me if

the professor regains consciousness.

(beat)

What's the problem?

DATA FINISHES TAKING

his readings and turns to Riker.

37 CONTINUED:

DATA

Professor Manheim's state of consciousness is of little use to us.

PICARD

Explain.

DATA

It appears, sir, he was more interested in making certain his notes were destroyed than in our safety. When we came into the lab we triggered an explosive device. In less than ten minutes the lab and whoever is in it will cease to exist.

PICARD

I'd like to wake him up myself.

DATA

Do not bother, sir. Manheim himself could not stop this. It

is deactivated by a photogenetic code. Manheim's is altered.

RIKER
My suggestion is to continue the mission posthaste.

PICARD
You've got seven minutes. I don't care what you've found or what you're doing, clear?

RIKER
Yes, sir. Worf check the outer perimeter -- carefully. And Data...

DATA IS ALREADY

immersed in the computer. His face shows the magnitude of what he's learning and the respect he has fo this knowledge.

THE COMPUTER SCREEN

speeds through Manheim's notes.

DATA
Truly incredible.

38 INT. MAIN BRIDGE

Geordi reports to Picard.

GEORDI

Sir, the sensor findings from the last blast are in.

PICARD

And?

GEORDI

They're different from all previous waves.

PICARD

In magnitude, in energy mass, in composition?

GEORDI

In every way, sir. It would seem we are dealing with something that's not even remotely easy to classify. We might sit here for the next hundred years being blasted daily, and no two blasts would be the same.

TROI

Anything could happen. We're dealing with another dimension.

PICARD

Are you saying it could arbitrarily, or even with fine methodology, change direction and instead of blasting us, draw us in... suck us through the window?

GEORDI

That would certainly be a viable possibility, sir. One of

trillions.

TROI
With so much to fear, there is truly nothing to do but remain calm.

39 INT. VANDOR - MANHEIM'S LABORATORY

The clock shows seven minutes and a few seconds.

39 CONTINUED:

DATA CALMLY WORKS

at the computer. Worf and Riker stand by... not so calmly.

DATA
It is the only chance we have.

RIKER
What is?

DATA
A reversal of the same effect Doctor Manheim has programmed into the computer.

WORF
How?

DATA
There is no time to reprogram. You will need to physically change

microchips the same time I program
the correct instructions here.

RIKER
Captain, we have a plan.

PICARD
Proceed, and report at regular
intervals.

DATA IS UP AND OPENS

two steel doors electronically.

THEY ENTER A SILO-TYPE

structure. The walls are perfectly smooth.
Occasionally brooken by small grill work, shielding the
guts of the machinery.

DATA POINTS UP

to the top of the twenty foot structure.

THEIR POV - UP

to the very top.

39 CONTINUED: (2)

DATA (O.S.)
Someone must climb to the top.
The circuits we need to change
are in that panel.

RIKER AND WORF

look at one another... both of them are suffering from the lack of oxygen and yet both of them want to go.

DATA

Whoever goes will be in more danger than falling. A great heat is generated in this chamber. Enough to disintegrate any of us in seconds.

RIKER

What about the doors, the ones we came in? If they stay open, would the system short out? Heat of that magnitude requires a seal of some sort, doesn't it?

DATA

We cannot do it electronically. I need to use full power to reverse the effect.

WORF

I will keep the doors from closing.

THEY PREPARE TO EXECUTE

the plan.

THE CLOCK NOW READS

less than five minutes.

RIKER TAKES HIGH-TECH CLIMBING GEAR

out of his chest pack. He ENTERS the cylinder.

WORF READIES HIMSELF

between the steel doors, summoning all the Klingon strength of the ages.

40 INT. MAIN BRIDGE

Captain Picard waits on the Enterprise.

PICARD
Away team, report.

DATA
Sir, we are executing the plan.

RIKER CLIMBS

up the cylinder.

PICARD
You've got three minutes, no more. Transporter Room, lock onto their coordinates and be ready to beam them up the instant of my command.

DATA WAITS AT THE COMPUTER

like a church organist ready to play for the coronation of the pope.

WORF LOOKS UP

and signals to Data.

WORF
He's past the halfway mark.

RIKER HANGS BREATHLESS

on the wall of the cylinder.

RIKER
Captain, I need more time.

PICARD
You haven't got it.

RIKER PRESSES FORWARD QUICKLY

not looking back.

WORF
(to Data)
He's almost there.

WORF PRESSES HIS MASSIVE

arms against the doors and crouches in a weight lifter crouch.

40 CONTINUED:

DATA TOUCHES A BUTTON

on the panel and the SOUND OF MACHINERY coming to life fills the lab.

WORF STRAINS WITH EVERY CELL

in his body to hold the doors open.

RIKER REACHES THE TOP

and barely has the breath to speak, but manages:

RIKER
Go, Data.

DATA BEGINS THE PROGRAM

and calmly touches his insignia and speaks to Riker.

DATA
Remember Commander -- it is the blue chip you switch with the yellow chip.

WORF STRAINS, SWEAT

pouring down his face.

DATA
(continuing)
Ready, five, four, three, two, one.

RIKER SWITCHES THE CHIPS

and clings to the wall like he's hugging his mother.

WORF EXHALES

with purpose as a BLAST of hot air WHOOSHES past him and through the lab.

OUTSIDE THE LAB

a BEAM OF LIGHT starts from high up in the sky and is drawn to the tip of the cylinder.

THERE IS A FLASH

OF LIGHT and..

PICARD
Beam them back.

41 INT. TRANSPORTER ROOM (OPTICAL)

As the away team MATERIALIZES on the pad. They are exuberant with the feeling of brotherhood.

RIKER
Did it work?

DATA
It is well patched... Closed in this sense would be an equation...

RIKER
Patched is good enough.

DATA TILTS HIS

head and shares his inner clock with them.

DATA
By my calculation, the laboratory just disintegrated.

42 INT. SICKBAY

Paul Manheim is sitting straight up in bed and he is a new man, completely different in demeanor and look than ever before.

BEVERLY
But this is amazing. All your readings are completely normal. There's even been a complete nerve regeneration.

PAUL MANHEIM GRASPS

Beverly's hand in a gentle and kindly gesture.

MANHEIM
Where is my wife? Is Laura all right?

PICARD AND LAURA ENTER

Sickbay at the same time.

LAURA
Paul?

MANHEIM
The effect has been reversed, darling. It's safe now.

42 CONTINUED:

She RUSHES TO HIM and is genuinely happy to see that

he is going to be all right.

BEVERLY
There are no residual effects.

MANHEIM TURNS TO BEVERLY

and gentlemanly corrects her.

MANHEIM
No, Doctor, I am not the same man I was before.

He holds his wife to him.

MANHEIM
(continuing)
I still have the same vision, but, Captain Picard, I would like to request a science team to help me rebuild. I would like to start fresh, and do everything the right way this time.

PICARD
I'm sure the Federation will want to help you in any way they can, as long as you are willing to now be a part of the Federation.

MANHEIM NODS

and strokes Laura's hand.

PICARD
The science team will be arranged.

MANHEIM
All volunteers, I insist. No one on Vandor will be there unless they want to be there.

He looks at Laura and Laura looks from this great, great man, who has just become even greater to...

PICARD WATCHING HER

with an understanding look.

43 INT. HOLODECK

Jean-Luc Picard sits at the same table in the same cafe in Paris. He sips a glass of red wine.

LAURA WALKS INTO

the picture.

LAURA
I hope you don't mind. I convinced the technician you wouldn't.

PICARD TURNS TO HER

and stands, offering her a chair.

LAURA
Oh, no, I won't be staying.

PICARD
I know.

LAURA
I wanted to say good-bye here,
not in the Transporter Room.

PICARD
You have more courage than I did.

LAURA
More courage than a young man in
first love, yes. More courage
than Jean-Luc Picard, Captain of
the USS Enterprise -- I doubt
there are many who could boast
that.

HE STANDS AND HOLDS HER

in the warmest embrace... one that he will treasure through the decades, an embrace of the deepest kind of love.

PICARD
I eat, sleep and dream your
softness -- could it be enough?

LAURA
We would have been the richest,
most gloriously happy two people
in all the worlds.

43 CONTINUED:

SHE TURNS TO GO

and doesn't look back.

PICARD WATCHES HER LEAVE

memorizing her step, everything about her.

PICARD
I cannot say good-bye to you.

44 INT. MAIN BRIDGE

Riker, Troi, Data, Geordi and Worf are all on the bridge.

THE CAPTAIN ENTERS

and they all look at Picard as if they are slightly worried about him.

PICARD
Is anything wrong?

Everyone goes about their business.

RIKER
No, sir.

PICARD
Then set course for Sarona Eight. As I remember we were on our way for some much needed R and R.

GEORDI
Aye, sir. Course set and laid in.

PICARD
Warp five. Engage.

GEORDI MAKES THE

necessary computations.

RIKER
I've only been there once, but there's this great bar -- I can't remember the name of it, they serve these blue concoctions...

44 CONTINUED:

TROI
... It's across the square from the Zanza Men's Dance Palace.

They both look at her. Troi half-smiles.

PICARD LOOKS FORWARD

into his future without Laura, the future that begins on Sarona 8. He turns to Riker.

PICARD
It's called the Blue Parrot Cafe -- and you're buying.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Conspiracy"
#40271-125

Story by
Robert Sabaroff

Teleplay by
Tracy Torme

Directed by
Cliff Bole

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2ND REV. FINAL DRAFT

MARCH 8, 1988

STAR TREK: THE NEXT GENERATION
"Conspiracy"

CAST

PICARD	CAPTAIN WALKER KEEL
RIKER	TRYLA SCOTT
BEVERLY	CAPTAIN RIXX
DATA	ADMIRAL SAVAR
TROI	ADMIRAL AARON
WORF	ADMIRAL GREGORY QUINN
GEORDI	LT. COMMANDER DEXTER REMMICK

Voice-Over	Non-Speaking
COMPUTER VOICE	CEREMONIAL GUARD
	TRANSPORTER OPERATOR (EARTH)

STAR TREK: "Conspiracy" - 3/8/88 - SETS

STAR TREK: THE NEXT GENERATION
"Conspiracy"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S QUARTERS	DYTALLIX B
SICKBAY	
	STARFLEET HQ
TRANSPORTER ROOM	
CORRIDOR	EARTH
OBSERVATION LOUNGE	
QUINN'S GUEST QUARTERS	
CAPTAIN'S READY ROOM	

GREAT HALL OF STARFLEET - EARTH
HALLWAY
RECEPTION AREA
DINING ROOM
TRANSMITTER ROOM
TRANSPORTER ROOM

MINING TUNNEL - DYTALLIX B

STAR TREK: "Conspiracy" - 3/8/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Conspiracy"

PRONUNCIATION GUIDE

TRYLA SCOTT	TRY-la
ADMIRAL SAVAR	suh-VAAR
DYTALLIX B	die-TAL-icks Bee
TAU CETI III	tow (rhymes with cow) - set-ee 3

STAR TREK: "Conspiracy" - REV. 3/9/88 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Conspiracy"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

sweeps by majestically at warp. WE CLEARLY SEE THE REGISTRY NUMBER on her wing -- ten foot tall navy blue letters reading NCC-1701D.

RIKER (V.O.)
First officer's log, stardate 41775.5. We are en route to the ocean world known as Pacifica...

2 INT. ENTERPRISE - MAIN BRIDGE - WIDE ANGLE

The mood is relaxed. RIKER is at Command with TROI beside him. WORF'S at Security, DATA and GEORDI at Ops and Conn.

RIKER (V.O.)
(continuing)
Our mission is routinely scientific in nature. We look forward to seeing the warm blue waters and fine white beaches that make Pacifica a treasured jewel of the galaxy.

3 ANGLE ON DATA

intently listening to the punchline of a joke Geordi's telling...

GEORDI
(grinning)
... So the guy staggers to his feet and goes back to the girl. She smiles, looks him right in the eye and says "Just try that in hyperspace!"

Geordi LAUGHS at his own joke, but Data is simply reflective.

3 CONTINUED:

DATA
(thoughtful)
Ah, I see. So the difficulty in attaining such complex positioning in a zero gravity environment, coupled with the adverse effect it would have on the psychological well being of the average human male, is what makes this anecdote so amusing. Yes. Very humorous indeed. Hysterical, in fact.

The look on his friend's face tells Data that something is missing. Suddenly, he realizes what it is and bursts into STIFF, FORCED LAUGHTER. It comes out awkwardly and ends much too abruptly.

4 BACK TO WIDE ANGLE

Riker is smiling, having overheard.

RIKER
What's our e.t.a. at Pacifica, Mister La Forge?

GEORDI
Twenty two hours, fourteen minutes.

RIKER
Increase to warp six.

GEORDI

Aye sir.

RIKER

(to Troi, mischievous)

Think anyone'll mind if we arrive a little ahead of schedule?

TROI

(warm smile)

I know I won't. I've been looking forward to a nice swim.

4 CONTINUED:

DATA

You are aware Counselor, that the Holodeck can be programed to recreate an oceanic environment.

TROI

It's just not the same, Data. Have you ever gone for a real moonlight swim?

DATA

(deeply puzzled)

One can swim in moonlight?

Troi rolls her eyes and turns to Worf...

TROI

How about you, Worf?

WORF

(shaking head)
Swimming is too much like bathing.

DATA
-- Commander Riker.

Data is monitoring something, looking concerned...

DATA
(continuing)
I am receiving a Code Forty-Seven.

Riker frowns, instantly concerned...

RIKER
Verify.

Data rechecks his console...

DATA
(astounded)
It is a Code Forty-Seven, sir.
Starfleet emergency frequency.

Riker and Troi exchange worried glances...

TROI
Code Forty-Seven... Captain's eyes only.

5 INT. CAPTAIN'S QUARTERS - SLOWLY MOVING TOWARD BED (OPTICAL)

The room is DARK, Picard is sleeping. THE SCREEN by his bed COMES TO LIFE, awakening the Captain...

RIKER
Riker on the bridge, Captain.
I'm sorry to disturb you.

Picard is still a bit groggy.

PICARD
What is it, Number One?

RIKER
An incoming message -- Code Forty
Seven, sir.

Picard REACTS to the news. He sits up in bed, wearing a form-fitting sleepsuit (warm and extremely comfortable).

PICARD
Pipe it through.

A YELLOW LIGHT above the screen FLASHES on and off signifying that an urgent message is coming through.

6 OMITTED

7 ON SCREEN

RIKER'S IMAGE IS instantly REPLACED BY THE official SEAL OF STARFLEET and the United Federation of Planets. A FEMALE COMPUTER VOICE addresses Picard...

COMPUTER VOICE
This is an emergency communique.
It is not to be discussed with
fellow officers unless deemed
absolutely necessary. There will

be no computer record of said transmission.

PICARD
Understood.

COMPUTER VOICE
Proceed with voice print identification.

PICARD
Picard, Jean-Luc. Captain, USS Enterprise.

7 CONTINUED:

The screen HUMS momentarily...

COMPUTER VOICE
Voice print verified.

The SEAL FADES OUT and a FACE FADES IN... It's the noble face of WALKER KEEL, a striking middle-aged man in a Starfleet captain's uniform. He is tall, with piercing grey eyes and long brown hair just going silver at the temples.

Picard is clearly shocked, though not displeased, to see him...

PICARD
(half-whisper)
Walker...

KEEL

Hello, Jean-Luc. Been a long time.

PICARD

Too long, my friend. Why are you contacting me on this frequency?

KEEL

It was a difficult decision. I felt it was worth the risk.

PICARD

Risk?!

KEEL

It's about Starfleet... about something we've always considered to be impossible.

8 MOVE IN ON PICARD

grimly stunned by his friend's powerful words...

9 OMITTED

10 INT. CAPTAIN'S QUARTERS - PICARD (CONTINUOUS ACTION) (OPTICAL)

10 CONTINUED:

PICARD

I don't understand.

KEEL

I can't explain it now. We need

to talk, face to face.

PICARD
You're using a Code Forty-Seven! I have to know what this is all about.

KEEL
Not over subspace. No.

PICARD
For God's sake Walker, you know this is a secure channel --

KEEL
-- No!

For the first time, Keel looks a little over the edge.

KEEL
(continuing)
I want you to meet me on Dytallix B.

PICARD
(thinking it over)
When?

KEEL
Immediately.

PICARD
Impossible. We're expected at Pacifica --

KEEL
-- That can wait.

Keel's face grows hard...

KEEL
(continuing)
You owe me. And you owe it to yourself to hear what I have to say.

Picard is flustered and thoroughly confused. Still, he is mesmerized by the bleak urgency in Walker's voice...

10 CONTINUED: (2)

KEEL
(continuing; slow, measured)
Something's beginning... Have you felt it?... Creeping out of the woodwork...
(whisper)
An infestation.

10A BACK TO TWO SHOT

PICARD
What is?

Keel looks long and hard at Picard -- as though studying his face for some reason.

KEEL
Don't trust anyone. Remember that, Jean-Luc. Don't take anything for granted.

PICARD

Walker --

KEEL

-- Dytallix B. We'll be waiting.

KEEL'S IMAGE VANISHES as he ends the transmission. Picard is left staring at the BLANK SCREEN -- the YELLOW LIGHT REFLECTING OFF HIS FACE.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 INT. MAIN BRIDGE - WIDE ANGLE

The same crew is on the bridge. Picard EXITS the turbolift and addresses them from the railing...

PICARD

(to Geordi)

Are you familiar with Dytallix B, Lieutenant?

GEORDI

Uh, well...

DATA

If I may, sir? Dytallix B is one of seven uninhabited worlds mined

for the Federation by the Dytallix Mining Company. I believe B is in the nearby Mira system.

PICARD
Fine. Chart a course for it immediately, warp seven. And there will be no records or logs mentioning any aspect of this diversion.

RIKER
Captain, they're expecting us at Pacifica. Shouldn't we contact them to let them know --

PICARD
-- Negative, Will. Nothing goes out without specific orders from me.

12 ANGLE ON TROI

watching the captain, concerned.

PICARD (O.S.)
Hopefully our delay will be minimal.

13 BACK TO SHOT

The captain EXITS to the Ready Room without another word, leaving behind a concerned group of officers...

14 OMITTED

14A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

15
thru OMITTED
16

17 INT. MAIN BRIDGE - WIDE ANGLE - WORF AND GEORDI

at Conn and Ops, Riker in command, Data at Science One.

DATA
I have the readout on Dytallix B, Commander.

RIKER
On screen.

18 ANGLE TO INCLUDE SCREEN

where a solar system CHART is laid out with the correct planetary dimensions.

DATA
Dytallix B is the fifth of six planets circling the red giant known as Mira.

The CHART IS REPLACED BY a closer look at the REDDISH-BROWN WORLD, Dytallix B.

DATA
(continuing)
One side always faces the sun -- where temperatures reach up to

one hundred and eighty degrees Celsius. The mines line the temperate zone between the day and night sides, but they are long deserted.

18 CONTINUED:

RIKER
Why the devil would we be going there? Are there any miners or indigenous life forms on the planet?

DATA
I believe the answer is negative to both questions, sir. In a manner of speaking, it is nothing but a lifeless hunk of rock, a useless ball of mud, a worthless chunk of --

RIKER
Thank you, Data. I get the idea.
(into com)
Captain, we're approaching Dytallix B.

PICARD'S COM VOICE
Very good, Number One. I'm on my way.

19 thru 20 OMITTED

20A EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

21 OMITTED

22 INT. MAIN BRIDGE - WIDE ANGLE

as Picard ENTERS.

WORF
Captain, sensors are detecting three Federation starships already in orbit around the planet.

Picard raises his eyebrows in surprise...

PICARD
Identify.

22 CONTINUED:

WORF
Two are frigates: the Renegade commanded by Tryla Scott, and the Thomas Paine, Captain Rixx commanding.

DATA
(studying his console)
The third is just coming into range now, sir... It is an Ambassador Class heavy cruiser... The USS Horatio.

RIKER

Horatio?

(to Picard)

Isn't that Walker Keel's ship?

Picard looks at him but doesn't answer.

WORF

Attempts at communication have been ignored by all three vessels.

PICARD

You will make no further attempts, Mister Worf. Any life-form readings on the surface, Mister Data?

DATA

Three sir. All gathered inside what appears to be the entrance to a mining tunnel.

PICARD

(moving toward turbolift)

Very well. Relay those coordinates to the Transporter Room. I'm beaming down.

RIKER

(a bit alarmed)

Alone, Captain?

Picard ENTERS the lift and turns to face Riker...

PICARD

Alone, Number One.

The door slides SHUT, accentuating Picard's response.

23 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit around Dytallix B.

24 INT. MINING TUNNEL - PICARD (OPTICAL)

MATERIALIZES into a narrow shaft which opens out to the surface behind him. The entire TUNNEL IS BATHED IN VIVID RED SUNLIGHT from Mira. WE CAN HEAR THE WIND BLOWING like a hurricane outside.

24A PICARD'S P.O.V.

The tunnel is DARK and forboding.

24B BACK TO SHOT

As Picard moves forward, THREE FIGURES STEP OUT of the shadows.

KEEL (O.S.)
(monotone)
Good to see you, Jean-Luc. Thanks for coming.

25 ANGLE ON THE THREE FIGURES

as THEY STEP INTO THE LIGHT. Walker Keel is flanked by a HANDSOME BLACK WOMAN and a BLUE-SKINNED BOLIAN. Each is aiming a phaser directly at Picard's heart...

26 INT. THE TUNNEL - ON PICARD

under the barrel of the phasers.

PICARD
This is some greeting, "old friend."

Keel ignores the comment -- instead STEPPING FORWARD, empty hands at his sides...

KEEL
Tell me Jean-Luc -- where did we first meet?

Picard doesn't reply, thinking it ridiculous...

BOLIAN
(tense, waving gun)
Answer the question!

26 CONTINUED:

Picard remains cool -- a thin smile on his lips.

PICARD
On Tau Ceti III. It was a bar -- Quite an exotic one at that.
(looks at Bolian)
What do I win?

KEEL
Do you recall the night you introduced Jack Crusher to Beverly?

PICARD
You know full well I hadn't even met Beverly then. You introduced them.

KEEL
My brother introduced them.

PICARD
(losing patience)
You don't have a brother -- two sisters, Anne and Melissa. Now what the hell's this all about?!

Keel takes a deep breath and nods at the others. Slowly, they lower their weapons...

RIXX
Apologies, Captain. We had to make sure you were really you.

PICARD
Walker, what's going on?

KEEL
Captain Picard, meet Captains Scott and Rixx.

The Bolian offers Picard his pale-blue hand...

PICARD
I believe we've met... The Altairian conference?

Rixx smiles and bows slightly. At last he too is convinced that Picard is Picard. Our captain turns his gaze to the woman...

26 CONTINUED: (2)

PICARD
Tryla Scott. It's said you made captain faster than anyone in Starfleet history, present company included.
(pause)
Are you that good?

26 CONTINUED: (3)

TRYLA
Yes. I am.

Picard is impressed by her unblinking honesty. She comes off confident, not arrogant. Picard addresses all of them...

PICARD
Starfleet's finest.
(looks around shaft)
Fancy meeting you here.

RIXX
We all came secretly, Picard. To discuss the threat.

PICARD
What threat?

TRYLA

Have you noticed anything about Starfleet Command lately? Anything unusual?

PICARD
(thinking about it)
No. We've been on the outer rim for awhile. Haven't had much contact with them.

The other captains look at one another. The RED SUNLIGHT CASTS EERIE SHADOWS across their faces...

KEEL
Some of us have seen strange patterns emerging. Unusual orders... High-ranking officials backing irrational proposals --

RIXX
-- Starbase twelve was completely evacuated for two full days! No explanation given.

TRYLA
And what about the deaths? Mckinney... Ryan Sipe... Onna Karapleedeez...

26 CONTINUED: (4)

PICARD
(quietly stunned)
All dead?

TRYLA
(nodding)
A series of "accidents".

KEEL
Or so they say; it's hard to be certain of anything. Interfleet communications are at a minimum. But something is happening.

TRYLA
And we fully expect the Enterprise to be targeted soon.

PICARD
(incredulous)
Targeted for what? By whom?

KEEL
We're not sure yet.

Picard is clearly skeptical. These people seem to be chasing shadows. Walker Keel addresses him with renewed intensity...

KEEL
(continuing)
Dammit Jean-Luc, I tell you that some of Starfleet's top command people are changing! This could affect the very core of our organization. Officers I've known for years are bluffing their way through talk of old times!

RIXX
That's their weakness! A lack

of memory.

Picard turns away, troubled by the picture they're painting.

TRYLA
(scornful)
He doesn't believe us. He thinks we're crazy.

26 CONTINUED: (5)

PICARD
(turning, angry)
You've given me nothing to believe in! Just vague talk of wild schemes. Who's behind it, and for what purpose? How are people being changed?

KEEL
(softly)
I can't say exactly. But I think its spread to my own ship.

The WIND MOANS AND HOWLS outside the tunnel, ROCKS AND SAND CAN BE HEARD SCRAPING against the walls...

KEEL
(continuing)
My first officer hasn't been the same since we stopped off at Earth. Our medical officer says he's perfectly normal, but I don't think I trust him either.

PICARD
(exasperated)
Walker --

TRYLA
-- We know we don't have all the answers. All we ask is that you keep your eyes open.

PICARD
That's sound advice at any time, Captain.

KEEL
Stay in touch with us -- covertly. This meeting never took place as far as Starfleet is concerned.

Keel can tell that Picard is clearly uncomfortable with this.

KEEL
(continuing)
Please... I'm asking you as a personal favor.

Reluctantly, Picard gives a slight nod, indicating agreement. Keel grasps him warmly by the shoulders...

26 CONTINUED: (5)

KEEL
(continuing; warm, intense)

I'm glad, Jean-Luc... Glad you're still one of us.

Keel smiles sadly and steps back...

KEEL
(continuing)
Tell Beverly... I said hello.

RIXX
(sly smile)
And watch your back, Picard.

At this moment, the WIND REACHES ITS MOST VIOLENT PEAK -- viciously assailing the mine shaft and adding emphasis to the Bolian's words.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

28 INT. CAPTAIN'S READY ROOM - PICARD AND TROI

TROI
It seems you're in turmoil.

PICARD

Friends... close friends, are few and far between. I'm a private man, Deanna. My Starfleet duties have shielded me from social circles. My two oldest and closest friends were Jack Crusher, may he rest in peace, and Walker Keel. Until various missions split us apart, we were almost inseparable.

(pause)

I trust Keel completely. If he felt it necessary to violate regulations, I know he must have a good reason.

TROI

And you are about to put your career at risk for him.

PICARD

Isn't that what friendship's all about, Counselor?

TROI

-- They illicitly used the emergency channel to draw you here. Then they asked you to keep secrets from your superiors. Effectively, to disobey Starfleet regulations.

28 CONTINUED:

PICARD
The people involved are all of the highest caliber. If I didn't believe in their loyalty, I wouldn't have gone this far.

TROI
Don't you think you should tell the rest of the crew?

PICARD
No. I won't risk implicating them. Not until we have solid evidence that something really is wrong.

29 INT. MAIN BRIDGE

Riker at Command, Worf at Security, Data at Science One, Geordi and Wesley at Conn and Ops. The turbolift door OPENS and Picard and Troi ENTER the bridge.

PICARD
(moving to Command)
Take us out of orbit, Mister La Forge.

29 CONTINUED:

GEORDI
Aye, sir.

PICARD
Resume heading to Pacifica, warp factor eight.

GEORDI
Aye sir, warp eight.

DATA
At that speed sir, we should arrive nine point six three hours behind the original schedule.

PICARD
Very well. Data, I have an assignment for you. One especially suited to your talents.

30 INT. CAPTAIN'S READY ROOM - DATA (OPTICAL)
(FORMERLY "DATA'S QUARTERS")

is staring at a computer terminal with a gleam in his yellow eyes. He sits down in front of it and almost lovingly touches its top...

DATA
Computer -- this is Lieutenant Commander Data. Access all Starfleet Command orders to starships, starbases and colonies, for the past six months.

COMPUTER VOICE
Working.

The screen begins to HUM and the ORDERS FLASH before Data's eyes. For anyone but him, this could take months to sift through.

31 INT. MAIN BRIDGE - WIDE ANGLE

Beverly ENTERS and walks to Picard...

BEVERLY
(serious)
I understand the Horatio was in orbit around Dytallix. Did you see Walker?

31 CONTINUED:

Picard thinks before answering.

PICARD
Yes. He asked me to say hello to you.

BEVERLY
I would have liked to have seen him --

PICARD
(stern)
-- That wasn't possible, Doctor.

There's an awkward silence between the two of them. The memory of Jack Crusher is intrinsically linked with Walker Keel. Old wounds are easily reopened...

WORF
(puzzled)
Captain... I'm picking up an unusual disturbance in a nearby quadrant.

GEORDI

Confirmed, sir. Sector sixty-three.

PICARD
Specify. What kind of disturbance?

WORF
Hard to say at this distance, Captain.

Picard looks to his first officer, who breaks into a small smile...

RIKER
I suppose Pacifica can wait a little longer.

PICARD
Yes. Let's investigate. Maintain speed and alter course accordingly.

GEORDI
Aye sir, changing course to three-five-one mark four.

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A flyby at warp as she moves toward the spot of the disturbance.

33 INT. MAIN BRIDGE

GEORDI

Approaching Sector sixty-three,
sir.

PICARD
Slow to impulse, Mister La Forge.

GEORDI
Aye sir, slowing to impulse.

WORF
Sensors beginning to pick up small
objects, Captain.

PICARD
On screen.

34 SWITCH TO ANGLE FAVORING SCREEN (OPTICAL)

where WE CAN SEE SMALL BOULDER-SIZED THINGS floating
toward us...

RIKER
Doesn't look natural.

PICARD
(concerned)
Agreed.
(to Worf)
Enlarge and identify.

WORF
(checking scanners)
It looks like... debris.
(looking up, surprised)
From a space vessel of some kind.

RIKER

It could be one of the ships that
was orbiting Dytallix.

GEORDI
Agreed, sir. This sector is
in close proximity to that planet.

35 ANGLE ON WORF

PICARD (O.S.)
Any identifying marks, Worf?

WORF
(checking scanners)
Nothing so far... Sensors not
detecting any bodies in the
flotsam... but judging from the
amount of wreckage...

36 BACK TO WIDE ANGLE

as Worf looks up at the captain, speaking hesitantly.

WORF
... I'm sorry sir.
(pause)
It can only be the Horatio. She's
been totally destroyed.

37 MOVE IN ON BEVERLY AND PICARD

both deeply shocked by the news...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

through space on impulse.

38 INT. OBSERVATION LOUNGE - TRACKING SHOT

SLOWLY CIRCLING THE TABLE where Picard and Riker are seated.

PICARD (V.O.)
Captain's personal log, stardate 41776.1. The death of my friend Walker Keel, has had a powerful impact on me. I now believe there may be a cancer growing within the ranks of Starfleet.

39 MOVING IN ON PICARD

at the head of the table.

PICARD (V.O.)
(continuing)
I've decided to alert my executive officer to the suspicions voiced by Keel and the other two captains.

RIKER

There is no proof of anything.

PICARD
The last time I saw Admiral Quinn he tried to warn me of a subversion inside the Federation. Then Walker tried, and now he's dead.

RIKER
Subversion? Personally I don't believe in conspiracy theories.

39A OMITTED

40 INT. CAPTAIN'S READY ROOM - DATA (OPTICAL)
(FORMERLY "DATA'S QUARTERS")

is still glued to the console. As the information on the screen passes by, we can sense his growing concern and fascination...

DATA
Startling. Quite extraordinary, in fact.

COMPUTER VOICE
Directions unclear. Please repeat request.

DATA
That was not a request. I was simply... talking to myself.
(smiles, pleased)
A human idiosyncrasy triggered by fascination with a particular

set of facts. Or sometimes brought about by senility. Or, used as a means of weighing information before reaching a conclusion. Or, as a --

COMPUTER VOICE
-- Thank you, sir. I comprehend.

41 CLOSE ON DATA

taken aback. Even the computer has learned to interrupt when he is rambling.

COMPUTER VOICE
Continuing with record scan.

Data leans forward as the renewed flow of INFORMATION ON THE SCREEN REFLECTS OFF HIS FACE...

DATA
Intriguing.

42 INT. OBSERVATION LOUNGE - BACK TO THE OFFICERS (FORMERLY "BRIEFING ROOM")

sitting around the table.

42 CONTINUED:

PICARD
I do not think the explosion of the Horatio was an accident. It was sabotage.

RIKER
But we can't be certain.

DATA (O.S.)
Perhaps we can.

43 ANGLE ON DATA

all eyes turning to him as he ENTERS the room. He looks toward Picard for permission to speak. Picard grants it with a nod.

DATA
My orders were to search for abnormal patterns in Starfleet's directives. I believe I have found just that.

44 WIDE ANGLE FAVORING DATA (INCLUDES SCENE 45) (OPTICAL)

as he ACTIVATES THE SCREEN. WE SEE a layout of part of THE GALAXY which includes Earth, with certain Starbases and defense posts HIGHLIGHTED IN GLOWING RED...

DATA
These are various outposts and starbases where I have detected unusual activity over the past few months.

PICARD
What sort of activity?

DATA
An uncustomary reshuffling of personnel, usually in the command

areas. The new officers have had abnormally frequent contact with the highest levels of Starfleet Command.

44 CONTINUED:

RIKER
(concerned)
Why hasn't anybody noticed this before?

DATA
The orders were given with great subtlety. To use an aphorism, Starfleet's left hand did not know what its right hand was doing.

PICARD
Can you speculate as to the purpose of these reassignments?

DATA
I believe it is a clandestine attempt to control vital sectors of Federation territory.

A stillness hangs over the room as the implications of Data's bold statement sinks in...

RIKER
It could be a prelude to invasion. But who's behind it?

DATA

There is insufficient data to make such an assesment.

RIKER

What do you suggest we do, warp over to Starfleet headquarters and demand to know what's going on?

DATA

Why not?!

PICARD

Yes...

(thoughtful pause)

... Why not indeed?

44 CONTINUED: (2)

All eyes turn to Picard to see if he's serious.

PICARD

(continuing)

We're talking about a threat to the entire future of the Federation. I don't think any of us can rest easy until we've gone to the source.

45
thru OMITTED
46

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

PICARD (V.O.)
Captain's personal log, supplemental. We have altered course and are traveling toward Earth. I have apprised the remaining bridge crew of our situation.

48 OMITTED

49 INT. MAIN BRIDGE - ON RIKER

as he ENTERS and walks to Command, where Picard is seated in the Command Chair. Troi stands by the railing, while Data and Geordi man Ops and Conn. Worf stands at Security.

GEORDI
Approaching Earth, sir.

PICARD
Standard orbit, Mister La Forge.

GEORDI
Standard orbit, sir.

PICARD
Any word from Starfleet Command, Mister Data?

DATA
Nothing so far, sir.

PICARD
Strange...

49A EXT. SPACE - THE ENTERPRISE (OPTICAL)

going into orbit around Earth.

50
thru OMITTED
51

52 INT. MAIN BRIDGE - WIDE ANGLE

DATA
I have a message coming in from Starfleet Command, Captain.

Picard and Riker exchange glances. This is a moment they've been thinking about for three days.

PICARD
On screen.

CROSSCUTTING FROM BRIDGE TO VIEWSCREEN (OPTICAL)

where a trio of admirals APPEAR. SAVAR (suh-vaar) is a regal Vulcan. AARON is old and lean -- hollow cheeks and cold, piercing eyes, beneath a shock of white hair. QUINN looks much the same as he did in "Coming Of Age."

The three senior admirals are seated at an impressive looking table with a Starfleet banner on the wall behind them. Throughout this sequence, Savar always speaks with the calm, cool rationality we expect from a Vulcan...

SAVAR

Greetings Enterprise. I am Admiral Savar. This is Admiral Aaron, and I believe you know Admiral Quinn.

53 CONTINUED:

PICARD
Yes. Good to see you again, Admiral.

QUINN
(smiling)
And you, Captain.

SAVAR
Of course. We are always delighted when the Enterprise returns to the nest. Yet we are puzzled by the timing of your visit.

PICARD
Yes sir, I can imagine you would be.

AARON
(harsh sounding)
Governor Delaplane of Pacifica informs us that you canceled your scheduled stop there. Is this true?

PICARD
It is, sir.

AARON
Explain yourself, Captain. Why have you returned to Earth?

PICARD
That... is something I'd rather discuss in person, Admiral.

Lieutenant Commander Dexter Remmick ENTERS the room, walks to Savar and WHISPERS something in his ear.

SAVAR
Please excuse us a moment, Captain.

The SCREEN GOES TO THE STARFLEET LOGO.

RIKER
They seem normal enough.

PICARD
On the surface. Any thoughts counselor?

53 CONTINUED: (2)

TROI
Hard to say, sir. I sense that someone is hiding something, but I can't tell who or what.

RIKER
I can't say I'm overjoyed to see Remmick again.

GEORDI
Considering what we've done, their response has been pretty temperate.

WORF
I don't like it, Captain. We can't trust --

Worf cuts off in mid-sentence as THE THREE ADMIRALS REAPPEAR ON SCREEN. Remmick is gone.

SAVAR
Forgive the delay, Captain Picard. We'd be delighted if you and your first officer would join us for dinner.

AARON
Yes. Delighted.

SAVAR
This should give you a good opportunity to expatiate your viewpoint.

AARON
(nodding)
To elaborate upon whatever it is that's troubling you.

PICARD
(smiling after a brief hesitation)
We accept your gracious offer.

SAVAR

Excellent. Preparations are already underway.

AARON

We'll greet you in the reception area in say... twenty minutes?

PICARD

Fine.

53 CONTINUED: (3)

QUINN

I, uh, won't be able to attend the dinner I'm afraid. But I would like to see the ship and say hello again, Captain.

PICARD

Of course. Looking forward to seeing you. Enterprise out.

54 ON SCREEN

a view of the EARTH from orbit REPLACES THE ADMIRALS.

55 CLOSE ON PICARD

PICARD

(quietly to Riker)

Quinn wants to see us alone -- at least we know he's still on our side.

56 INT. TRANSPORTER ROOM ON EARTH - A MAN

is about to step onto the platform. WE CANNOT SEE who he is. We barely glimpse the living thing he places inside the small briefcase he is carrying. Looking something like an oversized silverfish, it wriggles violently just before he shuts the case. A door OPENS and Remmick ENTERS and addresses the man (who we still cannot identify).

REMMICK
Are you ready to beam up to the Enterprise sir?

57 PULL BACK TO SEE THAT QUINN

is the man.

QUINN
Yes, Commander, quite ready.

Briefcase in hands, Quinn STEPS ONTO the platform.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A58 OMITTED

58 INT. ENTERPRISE TRANSPORTER ROOM - PICARD AND RIKER (OPTICAL)

are awaiting the arrival of Admiral Quinn. He MATERIALIZES and steps off the platform. Quinn's warm smile is in marked contrast to the cold businesslike look he had on Earth.

59 OMITTED

60 INT. TRANSPORTER ROOM (CONTINUOUS ACTION)

PICARD
Welcome aboard, Greg. You remember Commander Riker.

QUINN
(warmly)
Yes, hello again Commander.

The old admiral shakes Rikers hand vigorously. Something begins to strike Picard as slightly odd, but he masks his feelings...

PICARD
I must say, you're looking well.

QUINN
Never felt better in my life.

PICARD
Last time we met you told me how tired you'd been feeling.

QUINN
(laughing)
Tired of life, I was. But not anymore. I look forward to new challenges now.

(pats Picard on the back)
I'd sure like to see some more of the ship.

60 CONTINUED:

Picard shoots Riker a quick glance.

61 INT. CORRIDOR - TRACKING SHOT - RIKER AND PICARD

flank the admiral as they WALK down the hallway. He is taking in the architecture with wide-eyed appreciation...

PICARD
Remember what you told me back at Relva 7? About the threat you perceived to the very fabric of the Federation?

62 ANGLE FAVORING QUINN

as he STOPS in his tracks. He gives both officers a long look before breaking into a slow smile...

QUINN
Is that why you're here? Because of what I said?

PICARD
That's one of the reasons.

QUINN
(grinning broadly)

Jean-Luc! You took me far too literally. I was only referring to the difficulty involved in assimilating new races into the Federation.

63 REACTION SHOT OF RIKER AND PICARD

QUINN (O.S.)
It's an ongoing and tumultuous process that can cause stress and strain on all aspects of our alliance.

PICARD
(quietly)
I'm sorry... I must have misunderstood.

64 BACK TO SHOT

QUINN
(boisterous)
I'm the one who should be apologizing.
(chuckles)
If I led you down the garden path, I humbly ask forgiveness.

PICARD
(softly, thoughtful)
Of course.

Quinn BEGINS TO WALK AGAIN. Picard and Riker FOLLOW suit.

QUINN
Now gentlemen, I believe you have a dinner to attend, while I would like to freshen up a bit before looking around some more.

RIKER
We have a guest accommodation at your disposal, sir.

QUINN
Outstanding.

PICARD
(still a bit dazed)
I should be getting down to the planet. Commander Riker will be at your disposal to show you anything you'd like to see.

Riker and Quinn both seem surprised to hear this...

QUINN
That's really not necessary --

PICARD
-- I insist.
(to Riker)
You can join me on Earth when the admiral's tour is completed.

QUINN
I may want to stay a while, Jean-Luc.

64 CONTINUED:

PICARD
(eyes narrowing)
Of course, Admiral. Stay as long as you wish.

65 INT. TRANSPORTER ROOM - PICARD AND RIKER (OPTICAL)

ENTER together.

PICARD
(adamant)
That's not Gregory Quinn. He may look like him and sound like him... but it isn't him.

RIKER
Can you be absolutely certain, sir.

PICARD
I am certain, Number One. I want you to go back to that cabin and keep your eye on his every move. Have Beverly concoct a reason for a complete medical examination.

RIKER
How?

PICARD
I don't care how! Just do it! Use force if necessary.

RIKER

He's a senior admiral.

PICARD
(grasping Riker's shoulders)
It's not him, Will. I know that now. What we need to find out is how he's been duplicated.
(pause)
And who or what's behind it.

Picard hands Riker his phaser and STEPS UP onto the platform. Riker goes to the transporter controls.

RIKER
Captain... if you're right --

65 CONTINUED:

PICARD
-- I am right.

RIKER
-- Should you be beaming down alone? Unarmed?

PICARD
I'll take care. Find out what you can, and then join me -- in force if you believe it's warranted.
(nods at Riker)
Energize.

Riker calls out as the captain BEGINS TO DEMATERIALIZE.

RIKER
Good luck, sir.

Riker stares at the empty spot where Picard just stood, wondering when he'll see him again.

66 EXT. STARFLEET HEADQUARTERS (OPTICAL)

ESTABLISHING SHOT.

67 INT. GREAT HALL OF STARFLEET (OPTICAL)

Picard MATERIALIZES into the impressive hallway. Savar and Aaron are there to greet him. LIEUTENANT COMMANDER DEXTER REMMICK stands in the background, but the hall seems strangely empty...

SAVAR
Welcome home, Captain Picard.

PICARD
Thank you, sir. My first officer will be joining us shortly.

SAVAR
Yes, I'm sure he will.

Picard thinks this an odd line.

AARON
You've met Commander Remmick, haven't you?

67 CONTINUED:

Picard nods toward Remmick...

REMMICK
(soft, friendly)
Under less than ideal circumstances. It is nice to see you again, Captain.

Savar and Aaron lead Picard down the hall, with Remmick a few strides behind.

SAVAR
I hope you have a healthy appetite. We've prepared a special meal in your honor.

PICARD
I'm honored.
(pause)
Tell me, why is it so quiet here? The last time I saw this corridor it was bustling with activity.

REMMICK
It often is. Tonight's a quiet night.

SAVAR
Yes, a quiet night.

68 CLOSE ON PICARD

feeling that this is a very strange conversation.

69 BACK TO SHOT

AARON
Let's have some Andonian tea while we wait for your Riker. Then you can tell us what's brought you here.

PICARD
I see you keep up with our duty roster.

AARON
(cool smile)
Of course, Captain. The Enterprise is very important to us.

70 EXT. SPACE - EARTH SEEN FROM ORBIT (OPTICAL)

the Enterprise slowly COMES INTO FRAME, crossing between us and the Earth as she continues to orbit.

71 INT. QUINN'S GUEST QUARTERS - QUINN

is sitting on the sofa, blankly staring into his slightly opened briefcase. Riker ENTERS, catching him off guard...

RIKER
Ready for your tour, Admiral?

Quinn quickly stands, but Riker has seen the briefcase...

QUINN
Quite ready, Commander.

RIKER
What's in the case?

From where he stands, Riker can barely see a few delicate-looking tendrils coming out of its opening... He looks at the Admiral somewhat suspiciously...

QUINN
(thoughtful)
Actually... I brought this for Doctor Crusher. But perhaps you'd like you to see it first?

RIKER
(slowly moving closer)
What is it?

QUINN
A form of life. Discovered quite accidentally by a survey team on a distant uncharted planet.

RIKER
Why haven't we heard anything about that?

QUINN
Oh, you'll be hearing more about it shortly. But first there is much scientific study to be done. After all, this is a superior lifeform.

71 CONTINUED:

RIKER

Superior?

QUINN

Totally.

(voice grows hard)

Now come, Riker. Take a good look.

Riker stands where he is, uncertain of what to do.

RIKER

I think I'll summon our science officer --

QUINN

It won't like your science officer. It likes you.

(rises, grabs Riker's arm)

Now look!

Riker looks down at his arm and grimaces; Quinn is squeezing it with tremendous force. Riker grasps the old man's wrist and tries to pull it off him... he can't.

QUINN

(dark smile)

Vitamins. They do wonders for the body.

RIKER CRIES OUT -- it feels like Quinn is crushing his arm. Unable to break free, HE RAISES HIS OTHER ARM TO STRIKE the admiral. Riker's BLOW IS BLOCKED and QUINN responds by effortlessly THROWING HIM backwards toward the wall. The FIRST OFFICER hits it at breakneck speed and CRUMPLES TO THE FLOOR, severely

dazed...

QUINN
(dry -- evil smile)
Ahh, your life is so painful now.
But soon you'll be one of us.

Before Riker can clear his head, QUINN ATTACKS again -- rapping him across the chin WITH A KARATE KICK. Riker staggers to his feet -- Quinn swings from the heels with a sure knockout blow... RIKER DUCKS under it and puts all his weight behind a powerful PUNCH to THE ADMIRAL'S solar plexus.

71 CONTINUED: (2)

For a moment, Quinn seems affected, sucking in his stomach and gasping for air... But it quickly passes and he straightens and smiles at a disbelieving Riker, before DEALING HIM A vicious double fisted BACKHAND.

Riker hits his communicator.

RIKER
(pained, weak)
Riker to Security. Emergency --

QUINN'S final blow KNOCKS RIKER OUT before he can say another word...

72 INT. ENTERPRISE CORRIDOR - WORF AND GEORDI

run down the corridor.

72A OMITTED

73 EXT. AERIAL VIEW OF STARFLEET HEADQUARTERS (OPTICAL)

74 INT. RECEPTION ROOM OUTSIDE DINING ROOM - PICARD

Aaron and Savar are all holding glasses filled with amber colored liquid. Remmick continues to quietly look on from a distance...

PICARD
I'd like to begin the discussion of why I'm here.

AARON
In time Captain, in time. First, a toast.

Aaron and Savar raise their glasses... Finally, Picard does the same.

AARON
To the Horatio, gentlemen.

SAVAR
The Horatio.

The captain warily clinks glasses with the others. They sip the liquid, but Picard simply lowers his glass...

AARON
(faintly sarcastic)
What an awful tragedy. Such a terrible loss of life.

PICARD
It's interesting you mention the Horatio. That's one of the things I wanted to discuss.

AARON
(dry)
Really?

PICARD
Has the cause of her destruction been ascertained?

SAVAR
Absolutely.
(looking straight at Picard)
Implosion, due to extreme negligence on the part of her captain.

74 CONTINUED:

Picard wants to cry out in defense of Keel, but he realizes that would be a foolish thing to do at the moment. Aaron gleefully senses his discomfort...

AARON
Drink up, Picard. I believe you'll find it an excellent aperitif.

75 INT. QUINN'S QUARTERS - QUINN (OPTICAL)

is sitting calmly on the sofa with the unconscious

Riker at his feet when the door OPENS. Worf and Geordi BOLT IN.

QUINN
It's good that you're here. He slipped and hit his head.

GEORDI
(into intercom)
This is Lieutenant La Forge in Guest Quarter Sixteen. We have a possible medical emergency.

QUINN
Your Doctor Crusher is most capable; I'm sure he'll be all right. Now if you'll excuse me, my time here is limited...

Quinn MOVES TOWARD THE DOOR, but Geordi blocks his path. Quinn looks to Worf as though he's about to question what is going on, then quickly flies into action, LEAPING TOWARD GEORDI. The blind man BACKPEDDLES, FIRING HIS PHASER directly into the old Admiral's chest.

Quinn halts, temporarily. Then Geordi and Worf are stunned to see Quinn BRUSH OFF THE EFFECTS OF THE PHASER with a simple shake of his head. With amazing quickness, HE LIFTS GEORDI AND brutally THROWS HIM into the door. GEORDI GOES OUT the door and HITS THE FLOOR, unconscious.

This leaves Quinn and Worf to face off over a gaggle of comatose bodies...

QUINN

(evil smile)
Come on, Klingon. It's just you
and me now...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

76 INT. QUINN'S QUARTERS - WORF AND QUINN (OPTICAL)

are about to fight it out. Quinn is savagely smug and barely breathing hard after mopping the floor with Geordi and Riker. Worf must get over the shock of seeing an old man with the strength of ten.

The Klingon psyches himself up and CRIES OUT LIKE A WARRIOR as he makes a move on Quinn. WORF THROWS A PUNCH that would knock the head off Mike Tyson... It lands squarely on Quinn's chin, jerking his head to the side.

Worf can't believe his eyes when QUINN'S HEAD SNAPS BACK INTO PLACE -- the Admiral is smiling, seemingly unaffected by the punch.

QUINN
Do Klingons fear death as much
as humans? I could snap your neck
in a second, but that wouldn't
be as much fun.

QUINN GRABS WORF'S STOMACH -- his hands digging deep into the flesh. WORF BELLOWS in pain as QUINN LIFTS HIM off the ground by his stomach muscles. The old man's strength is mind- boggling.

Suddenly a PHASER BLAST HITS QUINN dead on. Mildly stunned but still standing, he lets go of Worf and turns to face his new adversary.

77 ANGLE ON BEVERLY

standing in the doorway, phaser in hand.

78 ANGLE TO INCLUDE QUINN (OPTICAL)

disregarding Worf and moving toward her. SHE FIRES AGAIN... Halted for an instant, HE MOVES FORWARD... SHE FIRES AGAIN... Though slowed, HE KEEPS COMING... SHE FIRES AGAIN... He stiffens, the phaser blasts are starting to take a toll -- he still moves forward, nearing her now.

78 CONTINUED:

Beverly fires again and again, DRIVING HIM TO HIS KNEES. WORF'S FIST FLIES INTO FRAME, catching the side of Quinn's head with a powerful smash. QUINN SLUMPS to the ground, incapacitated at last.

Beverly and Worf are breathing hard, shellshocked by the battle. Quinn lies quivering at their feet -- his metabolism racing crazily even though he's unconscious.

Geordi is coming around.

WORF
Are you all right?

GEORDI
(groaning)
If I could see... I'd be seeing stars.

Geordi sits up. Behind him, Beverly is kneeling over the unconscious Riker. Worf indicates the twitching admiral lying before them. The Klingon rubs his sore stomach and speaks with detectable awe...

WORF
Who... what is he?

Beverly stares at "Quinn" before answering.

BEVERLY
Let's find out.

79 INT. SICKBAY - QUINN

lies on a Sickbay bed. Riker can be seen lying unconscious on a bed in the background. Beverly stands over Quinn with Worf and Geordi beside her...

BEVERLY
(disturbed)
Retinal scans are an exact match ... It really is Quinn!

GEORDI
How can that be? He picked me up like a rag doll.

80 ANGLE FAVORING QUINN

tossing his head back and forth in restless sleep. Beverly administers a hypo before he can reawaken. He calms down a bit, his head resting on its side.

BEVERLY
I'm going to run a complete internal scan.

GEORDI
Keep me posted, Doctor. I'll be on the bridge.

Geordi EXITS. Beverly is transfixed by something she spots on the back of Quinn's neck...

BEVERLY
(to Worf)
What is this?

It's a small blue splinter-like thing protruding slightly from the base of the neck...

Beverly leans down to get a closer look... She hesitantly reaches forward to touch it... and it moves!

81 INT. RECEPTION AREA, EARTH - PICARD

and the two admirals are still waiting to enter the dining room.

AARON
(trace of a smile)
What do you know of conspiracies,

Captain?

PICARD
(surprised by the question)
Not nearly enough I suppose.

AARON
But that's the charming thing about them, isn't it? When a machination is real, no one knows about it. And when it's suspected, it's almost never real.

81 CONTINUED:

SAVAR
Except of course, in the paranoid delusions of those who believe.

The dining room doors swing OPEN and Remmick STEPS OUT and addresses them...

REMMICK
Sorry to interrupt. Dinner is served.

AARON
Wonderful! Bantering with the captain has given me quite an appetite.

They start to move toward the dining room, but Picard lingers in the hallway...

PICARD
I'd like to contact my ship. To inform Commander Riker that we're ready to sit down.

Aaron is about to object to this but Savar cuts him off, nodding graciously...

SAVAR
Of course, Captain. We'll wait for you at the table.

Picard waits until the two admirals have gone inside, before activating his communicator. He speaks in hushed tones with one eye on the dining room door...

PICARD
Picard to Riker.

82 INT. SICKBAY (INTERCUT AS NEEDED) - RIKER

is still dead to the world. Beverly answers for him...

BEVERLY
Doctor Crusher here, Captain. May I speak freely?

PICARD
(looking around)
I suppose we have no choice. Where's Riker?

82 CONTINUED:

BEVERLY

He was attacked by Quinn. Or what
We thought was Quinn.

PICARD
Specify, Doctor.

83 ANGLE TO SEE QUINN (OPTICAL)

resting fitfully on the bed -- and a large diagram of his body on the medical screen above it. WE CAN SEE A STRANGE INSECT-LIKE ANIMAL IS LIVING INSIDE HIM. It's tendrils have wrapped themselves around the stem of Quinn's brain.

BEVERLY
A parasitic being has invaded his body. It has complete control over all brain functions. It seems to breath through a small "gill" protruding through the back of Quinn's neck. Look for this, Captain. I believe it will be visible on anyone who has been compromised.

PICARD
Any idea what it is or where it comes from?

BEVERLY
Negative. I've never seen anything like it before.

WE HEAR GEORDI'S INTERCOM VOICE summoning Worf to the bridge.

GEORDI'S COM VOICE

Lieutenant Worf. If the situation is under control, we could use you on the bridge.

BEVERLY
(looks to Worf)
It's okay. He won't be waking up for a long time.

Worf EXITS, leaving Beverly alone with the unconscious forms of Quinn and Riker.

PICARD
Continue, Doctor.

83 CONTINUED:

BEVERLY
By the placement of the tendrils, the parasite appears to stimulate the vicim's adrenal glands which generate great strength and resistence to --

PICARD
-- Spare me the medical details, Doctor. Just tell me if you can remove it.

BEVERLY
Not without killing the patient.

Unseen by Beverly, Riker bolts upright in the bed behind her. Wild-eyed and seemingly disoriented, he slowly begins to rise...

BEVERLY
You must set your phaser on kill, Captain. Stun has little effect --

PICARD
Doctor, one does not beam into Starfleet Headquarters armed.

Just then, Remmick EXITS the dining room and walks by Picard...

REMMICK
(as he passes)
Your food is getting cold, Captain.

PICARD
About to go to dinner now, Doctor. Have Riker join me when he's available. Picard out.

Beverly is anxious and doesn't want to terminate the conversation. Riker is moving up behind her... She turns and GASPS just as he puts his hand on her shoulder --

84 INT. DINING ROOM - PICARD (OPTICAL)

is seated across from Aaron and Savar at a polished black table. Three other settings are unattended -- in front of each is a silver bowl-like covering that conceals the entree.

A ceremonial guard lines the wall beside the table...

AARON

Go ahead and start, Captain. We don't stand on ceremony around here.

Picard removes the lid and is repulsed to find a plate full of squirming worm-like things -- moving around like living spaghetti.

Picard quickly pushes his plate away and watches in abstract horror as Savar and Aaron greedily use their hands to down their portions of the same living meal.

The Guard MOVES FORWARD and wolfs down a bowl of the stuff.

AARON

(continuing)

Oh do eat up, Picard. Just raise your hand if you want seconds.

The admirals and the guards laugh salaciously. The sight of a Vulcan giggling as he chews on live worms is too much for Picard to bear.

Jumping to his feet, he turns and runs right into Number One. Riker roughly shoves the captain back into his seat.

RIKER

You're not going anywhere.

Picard closes his eyes in dull shock as Aaron walks to Riker and reveals the blue splinter on the back of Riker's neck...

RIKER
(continuing;
to Picard)
You'll be one of us soon.

Riker nods at the others as he sits down at the table.

AARON
(angry)
You were meant for the doctor.

84 CONTINUED:

RIKER
It couldn't be helped. Riker
walked in on us unexpectedly.

SAVAR
No matter. The doctor will soon
be joining us. All in good time.

A door OPENS and Tryla Scott WALKS IN and takes her place at the table.

SAVAR
Ah, Captain Scott. Good, the
setting is now complete.

It's a bitter blow to Picard when her evil smile lets him know that she's been one of them all along. She takes a strand of "live spaghetti" and delicately gulps it down.

AARON
(to Picard)

You didn't really think we were in the dark about your intentions, did you?

SAVAR

Patience is one of our virtues, Captain. Instead of going after you, we allowed you to come to us.

AARON

More dramatic this way, don't you think?

TRYLA

Yes... one thing both races share is a love of theatre. And you've put on a fine show.

PICARD

(shellshocked)

What exactly is your race? Where do you come from?

SAVAR

It's not important. Let's just say... we've come a long way to join you.

84 CONTINUED: (2)

TRYLA

(grinning)

It's a perfect match. We're the brains and you're the brawn.

RIKER
(cold)
You'll understand soon, Picard.

SAVAR
Indeed. We've been moving slowly, cautiously, for many months now. Careful to cover our tracks. Careful not to arouse suspicion, until it's too late.

RIKER
(to Picard)
And it is too late. For you, that is.

AARON
Well said, brother. Picard and Riker control the Enterprise. Which means we control the Enterprise.

Dejected, Picard watches as Riker removes the lid and takes a big handful of living spaghetti. He tilts his head back and prepares to swallow it.

SAVAR
(smiling)
Eat hearty, brother! Relish your new body!

Just as the worms are about to touch his tongue, RIKER shocks everyone by PULLING A PHASER AND FIRING at the guard. HE quivers before DROPPING like a fly.

Tryla fires at Riker and misses. Picard seizes the

moment, grabbing the phaser from the unconscious Guard. Aaron pushes Picard to the ground and BOLTS FOR THE DOOR. Before Picard can pivot to pick him off, TRYLA SCOTT JUMPS UP AND takes aim on him. SHE FIRES, barely missing his head. RIKER CUTS HER DOWN before she can fire again. Scott quivers and drops. A PARASITE quickly FLEES her open mouth...

84 CONTINUED: (3)

Meanwhile, Savar has charged Riker and has him in a death grip around the throat. PICARD FIRES INTO THE VULCAN'S BACK...

The VULCAN drops to his knees, finally releasing his grip. He falls over, dead.

Still holding his throat, Riker reaches back and removes the counterfeit splinter from his neck. Suddenly, both he and Picard have the same thought...

PICARD
Aaron!

85 INT. GREAT HALLWAY - AARON (OPTICAL)

is desperate, running straight toward us down the long hallway. Far behind, Picard and Riker come around a corner and take aim...

RIKER
(calling out)
Hold it, Aaron!

Aaron spins and FIRES -- Picard and Riker dive out of

the way. The Admiral keeps running... he's almost at the end of the hall... RIKER AND PICARD FIRE, scoring two direct hits. AARON WINCES AND GOES DOWN. His momentum sends him sliding along the smooth floor.

86 ANGLE ON PICARD AND RIKER (OPTICAL)

running up to the body. They get there just in time to see the PARASITE evacuating it. Before they can fire, it SCURRIES AROUND THE CORNER and out of sight.

PICARD
(to Riker)
Come on!

87 INT. ANOTHER SECTION OF HALLWAY - PICARD AND RIKER

cautiously turn the corner. In the distance, they see the CREATURE SLITHER UNDER A DOOR...

Hurrying to the door, they give each other a long look, knowing that anything could be behind it. At last, Riker touches a wall panel and the door slides OPEN...

88 ANGLE INTO THE ROOM

where Remmick is tapping on an unknown object similar to a typewriter. A HIGH-PITCHED BEEPING SOUND is emanating from it... Remmick looks up at Riker and Picard, his face a mask of calm innocence.

REMMICK
Can I help you, gentlemen?

Picard and Riker aren't sure just what to make of this.

Remmick seems so placid and unconcerned.

REMMICK
Is there any trouble? Perhaps
if you'd tell me what it is --

PICARD
-- Remmick!

Picard is pointing to a PARASITE that is beginning to CLIMB UP REMMICK'S LEG. Riker raises his phaser, preparing to fire on it, but Picard blocks that with his forearm

PICARD
No, Will!

88A ANGLE FAVORING REMMICK (OPTICAL)

looking on wide-eyed, as the Parasite climbs up his arm and onto his shoulder. Picard and Riker are momentarily paralyzed, unsure of what to do.

Remmick looks from the creature to the two Officers with a stoic expression on his face. Then, in a strange almost lizard-like movement, he rolls his head to the side and opens his mouth. In an instant, the PARASITE SCAMPERS INTO HIS MOUTH and down his throat.

Remmick addresses the stunned Picard and Riker as though nothing of consequence had happened...

REMMICK
(calm, sincere)
You don't understand.

As he speaks, his NECK BULGES as some of the creatures

dart around inside it...

REMMICK
(voice distorted)
We mean you no harm. We seek co-existence.

88A CONTINUED:

Remmick is slowly starting to rise... Picard and Riker look at each other as if to say "freak this!" They OPEN FIRE, DRIVING REMMICK BACK down into his chair.

The upper half of REMMICK'S BODY BEGINS TO DISSIPATE under the phaser fire... A bizarre form is taking its place. Shaped vaguely like a man, IT LOOKS LIKE A liquidy BUBBLE WITH HUNDREDS OF PARASITES swarming around inside it.

The BUBBLE BEGINS TO COLLAPSE down into what used to be Remmick's lower abdomen. Another SHAPE IS REVEALED as the gooey mass collapses. It is dull yellow -- looking LIKE A CROSS BETWEEN A PARASITE AND A HUMAN FETUS.

It looks at Picard and Riker and CRIES OUT WITH AN ANGRY ROAR. Picard and Riker concentrate on its head and SCORE A DIRECT HIT between the eyes... The FETUS-CREATURE EXPLODES AND THE PARASITES DISSIPATE into nothingness...

Picard and Riker CEASE FIRING. All that's left before them is a smoldering mass -- a pair of legs and part of a spine that used to be Dexter Remmick...

89 EXT. SPACE - ENTERPRISE (OPTICAL)

orbiting Earth.

PICARD (V.O.)
Captain's log, stardate 41780.2. Admiral Quinn is expected to make a full recovery...

90 INT. SICKBAY - QUINN

is sitting up in bed, being fed liquid by Beverly. He seems weak but in general okay as he flashes her a small smile.

PICARD (V.O.)
(continuing)
There is no trace of the parasite which took control of him. We'll never know how many of these life-forms infiltrated Starfleet, but it seems they could not survive without the "mother creature" which had taken over Commander Remmick...

91 INT. MAIN BRIDGE - WIDE ANGLE

PICARD (V.O.)
(continuing)
... Still, the haunting question remains... Who were these beings... and will we ever have to face them again?

RIKER

(to Picard)
It was Doctor Crusher's idea to simulate the blue splinter. We had to make sure it would fool everyone, including you.

PICARD
That it did, Number One. Rest assured.

DATA
I have attempted to trace the message Remmick was sending. I believe it was aimed at an unexplored quadrant of our galaxy.

GEORDI
Any idea what the message was, Data?

Data seems reluctant to answer.

DATA
Well... I believe it was a beacon.

PICARD
(half-whisper)
A beacon?

DATA
Yes, Captain. A homing beacon... sent from Earth.

92 EXT. ENTERPRISE - DEEP SPACE (OPTICAL)

The great ship roars past us... PAN away from her and toward the endless black void of deep space... WE HEAR

a sound... AN INCREDIBLY HIGH-PITCHED BEEPING SOUND that repeats its intricate pattern over and over.

A sound waiting for a reply...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Neutral Zone"
#40271-126

Written by
Maurice Hurley

Directed by
James Conway

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2ND REV. FINAL DRAFT

MARCH 17, 1988

STAR TREK: "The Neutral Zone" - REV. 3/18/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Neutral Zone"

CAST

PICARD
RIKER
BEVERLY
DATA
TROI
WORF
GEORDI
WESLEY

Non-Speaking
SECURITY GUARD
NURSE WRIGHT

THREE HUMANS
CLARE RAYMOND
RALPH OFFENHOUSE
SONNY CLEMONDS

ROMULANS
COMMANDER TEBOK
(pronounced TAY-bok)
SUB-COMMANDER THEI
(pronounced TIE)

Voice-Over
COMPUTER

STAR TREK: "The Neutral Zone" - REV. 3/18/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Neutral Zone"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CONFERENCE ROOM DERELICT (MODULE)
SICKBAY
GUEST LOUNGE ROMULAN CRUISER
CLARE'S QUARTERS
SONNY'S QUARTERS
CAPTAIN'S READY ROOM
CORRIDOR

OBSERVATION LOUNGE

DERELICT
CONTROL AREA
SECOND ROOM

ROMULAN CRUISER

?11:[5,#b],19:[1,#b]

STAR TREK: THE NEXT GENERATION
"The Neutral Zone"

TEASER

FADE IN:

1 OMITTED

2 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great ship is motionless as it awaits the return of

its captain. A short distance off, and APPEARING very small, is another vehicle - also drifting.

RIKER (V.O.)
First officer's log, stardate 41986.0. The captain has left the ship for a conference and we are awaiting his return. It is unusual for us to be motionless, and a unique experience for everyone concerned.

3 INT. MAIN BRIDGE

GEORDI is at Conn - WORF at Tactical - DATA at Science One, RIKER is in the Command position. Troi is off the bridge in her office. Everyone is looking at the viewscreen.

DATA
This is quite intriguing. It is transmitting a carrier signal on a frequency which has not been used for centuries.

RIKER
Is there a message?

DATA
None. Just the carrier, possibly intended for encoded computer or telemetry information.

WORF
I have never seen a space vehicle like it.

3 CONTINUED:

DATA
Strictly speaking, it is not a "space vehicle." It appears to be a satellite, similar in its rudimentary design to those which orbited Earth in the late twentieth and early twenty-first centuries.

RIKER
Three hundred years ago.
(mostly as a joke)
Then there probably aren't any life signs?

DATA
None.

Data continues studying the readout.

DATA
(continuing)
The power is solar... quite primitive. There is however minimum life support.

GEORDI
I wonder how it got out here. If it was in orbit around Earth, even at maximum impulse -- and there's no way it could travel any faster, it would have taken a dozen centuries to get here.

WORF
At its present speed and heading, the vehicle will eventually enter the Kazis Binary system and will certainly be destroyed.

Worf turns to face Riker.

WORF
(continuing)
Sir, I could attach a tractor beam and adjust its heading.

RIKER
I think not, Mister Worf. It's just a piece of space debris. If we weren't sitting here waiting for the captain, we wouldn't have even noticed it. Leave it be. Let nature take its course. How long until Captain Picard returns?

3 CONTINUED: (2)

WORF
The last communication indicated it would be several hours.

DATA
Commander, request permission to investigate this vehicle.

RIKER
Why, Data? It's just a derelict.

DATA

It is a piece of history. The opportunity to examine such an ancient vehicle does not come around very often, and as you pointed out, we do have the time.

RIKER

All right, Data. But be ready to beam back before the captain returns.

DATA

Thank you, sir.

RIKER

Lieutenant Worf -- go with him.

WORF

Aye, sir.

The two EXIT the bridge.

4 thru 6 OMITTED

A7 EXT. SPACE - A MODULE (OPTICAL)

drifts.

7 INT. DERELICT - SMALL CONTROL AREA (OPTICAL)

as they BEAM IN. They are in a small control area. The equipment we see is late twentieth century in design. Worf is tense -- ready for the unexpected. Data scans the area with his tricorder.

7 CONTINUED:

DATA
Minimal oxygen atmosphere.
(indicates)
An ancient solar generator,
still operating.

WORF
Computer -- status report.

Nothing happens.

WORF
(continuing)
Computer...

Data interrupts.

DATA
In the late twentieth century,
computers were not voice activated,
Worf.

Data examines the keyboard.

DATA
(continuing)
Notice the readouts -- dials,
needle machines, gauges.
Remarkable what they used three
centuries ago. The on-board
computers have ceased functioning.
I may be able to download this old

style disk drive back to the
Enterprise.

8 WORF

APPROACHES the door, clearly expecting it to slide open.
He waves a hand in front of it.

WORF
It must be sealed -- probably
with age. I will blast it open.

DATA
Not necessary.

He reaches down and turns a handle, physically slides
the door OPEN.

9 INT. DERELICT - THE SECOND ROOM

They move forward.

10 INT. ENTERPRISE - MAIN BRIDGE (INTERCUT AS NEEDED)

Riker is sitting at the Command Chair.

RIKER
Data, this is Riker. What
have you found?

DATA
Very little so far.

GEORDI
I have picked up the captain's

shuttle.

RIKER

E.T.A.?

GEORDI

Twelve minutes, sir.

RIKER

Alert Main Shuttle Bay.

GEORDI

Aye, sir.

11 INT. DERELICT - THE SECOND ROOM

As Worf and Data ENTER the other compartment they see a series of crypts, lining both sides of the room. Each glass-covered and coffin-like in design, with a computerized panel above it. The panel both monitors and controls the crypt.

12 CRYPT

As Data clears away the frost TO REVEAL a shriveled human form. It's all BLACKENED AND HIDEOUS. Data REACTS.

DATA

The seal was broken and the environment has been corrupted.

Data moves to the next crypt. Beside him, Worf wipes the frost from a third crypt. He has found another shriveled form.

WORF

Here's another.

12 CONTINUED:

Data wipes away the frost from the crypt by him.

DATA
This one is empty.

He easily lifts the cover.

DATA
(continuing)
It has been forced open and the occupant removed.

In the b.g. Worf is wiping the frost from another crypt.

WORF
Commander. Look at this.

Data steps over.

12A ANOTHER ANGLE

Through the hole which Worf has wiped in the frost, WE CAN SEE a human -- a WOMAN. About thirty-five, attractive and unconscious.

OFF Worf and Data's REACTIONS, WE:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12B INT. DERELICT - THE SECOND ROOM

Worf and Data are still beside the frozen woman.

WORF
Has she been frozen for an extended journey?

DATA
If that were the purpose, there would be evidence of a more sophisticated monitoring system. This container is designed solely for refrigeration.

WORF
What is the destination?

DATA
I do not believe they were going anywhere. This vehicle should still be in Earth orbit.

WORF
There is no way it could break orbit and travel this distance on its own power. Not in three hundred years -- not in three thousand. Some intelligent lifeform

must have brought it to
this section of the galaxy.

DATA
(indicating the crypts
with the shriveled
forms)
These crypts were opened.
(indicating the empty
crypts)
The occupants in those were taken.

WORF
Why take some of them, destroy
others, and leave her apparently
untouched?

DATA
Perhaps they learned all they
could from the others. We may
never know.

12B CONTINUED:

Data moves down the line of crypts, wipes another To REVEAL the perfectly preserved face of a forty-seven-year-old MALE.

OFF Data's REACTION:

13 OMITTED

14 INT. ENTERPRISE - MAIN BRIDGE

Data and Worf have for the moment been forgotten.

GEORDI
The captain's shuttle is approaching Main Shuttle Bay.

PICARD'S COM VOICE
Enterprise, this is the captain. Number One, I want to get underway as soon as the shuttle is secure.

RIKER
Aye, sir. We will make all preparations.
(to the Away Team)
Commander Data, return to the Enterprise -- immediately.

DATA'S COM VOICE
We have run into an unusual situation here. There are people on-board. Frozen.

RIKER
Frozen. How many?

15 INT. DERELICT - THE SECOND ROOM (INTERCUT AS NEEDED)

Data and Worf in the middle of the room.

DATA
Three. What should I do? The vehicle has suffered severe damage. Most of the systems have failed.

RIKER
Are you recommending they be

transferred to the Enterprise?

15 CONTINUED:

DATA
I do not think we should leave them here. With your permission, sir, we will be returning with three containers.

RIKER
Whatever you do, do it quickly.

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at impulse speed.

17 INT. MAIN BRIDGE

Captain Picard STRIDES ONTO the bridge.

PICARD
Number One, I want a meeting on the Observation Deck. Mister La Forge, set course zero-five-eight, mark nine-seven-three.

GEORDI
Aye -- laying in the course now.
(pause)
Captain, those coordinates will take us to the Neutral Zone.

REACTIONS from the others to the destination.

PICARD
That's correct Mister La Forge, warp factor eight.

GEORDI
Warp eight.

PICARD
Engage. Mister La Forge, you have the bridge.

He leads them OFF the bridge.

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it accelerates to warp speed.

19 INT. CONFERENCE ROOM

The regulars are at their positions, except Beverly.

PICARD
Two Federation outposts in Sector three-zero have been destroyed. There has been no communication with any Federation starbases in Sector three-one since stardate 41903.2.

WORF
Romulans.

PICARD
That is the assumption.

RIKER

There's been no direct contact with the Romulans since the Tomed Incident.

PICARD

The question is: Why here? Why now? What's their objective, if indeed they have one? For half a century there's barely a whisper about them and now for no apparent reason they seem to be back with a roar. Why?

RIKER

Almost everything we know about them is based on rumor and conjecture.

PICARD

The strategic decision is to send one ship.

RIKER

The Enterprise.

PICARD

Yes.

WORF

There is a risk. We could get out there and find ourselves greatly over-matched.

PICARD

True enough -- it is a gamble.

19 CONTINUED:

RIKER

This first encounter... coming so suddenly after all this time. There's a very good chance it's a setup.

DATA

Perhaps the Romulans are probing. They want to see how we react.

WORF

Captain, we should expect hostilities.

PICARD

Prepare as always. If force is needed we will use it, but that will mean we have failed. Our goal here is to establish some kind of relations with the Romulans -- failing that -- to convince them of our resolve and to do this without resorting to force. Right now, the general feeling is that they are seeking a confrontation. They may want to test themselves in battle against a Federation starship to gauge how much we have advanced. Personally, I think it is possible they have different motives altogether based on needs which we have not identified. If that's the case... I must know

it.

(to Troi)

Counselor -- I will need a complete profile on them.

TROI

There is limited information, but I will prepare something.

PICARD

Data. Extrapolate for me the logical progression of their technical advancement; specifically, but not restricted to -- weapons.

DATA

Aye, sir.

19 CONTINUED: (2)

PICARD

(to everybody)

I want this thought through completely. Anticipate, as much as you can, all the possible permutations.

He looks around the room.

PICARD

(continuing)

Computer, how long before we arrive at the Neutral Zone?

COMPUTER VOICE
Nineteen hours, twenty-eight minutes.

PICARD
We will reassemble in six hours. Let's be smart. No surprises. I would much rather outthink them, than outfight them. Questions?

There are none. The meeting breaks up.

20 INT. MAIN BRIDGE

As Picard, Riker and the others COME ON to the bridge. Geordi is in the Command seat.

GEORDI
(as he gets up)
Captain.
(then:)
Doctor Crusher said she would like to talk with you, when you finished your meeting.

PICARD
Thank you.
(on Com)
Doctor Crusher, this is the captain.

BEVERLY'S COM VOICE
Oh, good. Captain, could you possibly join me in Sickbay?

Picard hesitates.

20 CONTINUED:

BEVERLY'S COM VOICE
(continuing)
I would not ask you if it wasn't important.

PICARD
I will be right there.
(to Riker)
Take the Conn, Number One. I won't be long.

Picard EXITS THE SHOT as Riker takes his position.

21 INT. SICKBAY

Picard ENTERS.

PICARD
What is it, Doctor?

BEVERLY
It's the people from the capsule.

PICARD
Capsule? People? What people?

BEVERLY
The people Data beamed over.

PICARD
I wasn't aware he had.

On the medical tables behind her are THREE HUMANS

covered with sheets.

BEVERLY

Well, he did and they were frozen. I thawed them.

PICARD

You what?

BEVERLY

I didn't know what else to do. The crypts in which they had been frozen were literally falling apart. It was either that... or...

PICARD

What's their condition?

21 CONTINUED:

BEVERLY

Right now they are all sleeping. Each of them needed minor medical attention... minor "now", but "then" their conditions were obviously terminal. One had a heart problem, another had an advanced case of emphysema and extensive liver damage. But the most surprising thing, is that each of them had been frozen after they died.

PICARD

After they died?

BEVERLY

Exactly. Cryonics. It was a kind of fad in the late twentieth century. People feared dying. It terrified them. At the moment of death, they would be frozen, so that later... some time in the future, when presumably medical science had a cure for whatever killed them, they would be thawed back to life, healed and sent on about their business.

PICARD

Well, for this group, apparently it worked.

Picard STEPS OVER to the com panel.

PICARD

(continuing)

Lieutenant Commander Data, please report to Sickbay -- immediately.

22 INT. MAIN BRIDGE

Data is a Science Station Two. He looks up.

DATA

Permission to leave the bridge.

RIKER

Granted.

Data walks toward the turbolift.

23 INT. SICKBAY

ON Picard.

PICARD
I am never critical of any member of my staff being curious, but... the timing is just so...

DATA
I could not leave them there, Captain. The condition of the vehicle was deteriorating.

PICARD
But, Data -- they were already dead. I mean... what more could have happened to them?

DATA
I see your point, Captain, but at the time...

Picard nods.

PICARD
You're right -- under the circumstances I would have done exactly the same.

Picard turns to Beverly.

BEVERLY
When they arrived... what was I

supposed to do? Not help them?

Again Picard has no answer.

BEVERLY
(continuing)
My question is: What do we do with them now?

PICARD
What are the options?

DATA
We cannot go back and return them to their ship.

BEVERLY
We can't refreeze them.

23 CONTINUED:

PICARD
They are alive now, so we have to treat them as living human beings.

BEVERLY
Alive and well, just waiting to be awakened.

Picard is perplexed.

BEVERLY
(continuing)
I have them sedated but they

should be up and about as soon
as possible.

Picard takes a deep breath.

PICARD
Well...

He looks around for a moment.

PICARD
(continuing)
Then, there really is no choice.

BEVERLY
None that I can see.

PICARD
Before you wake them, I want
Security here.
(touching com)
Mister Worf, report to Sickbay.

24 BEVERLY

She goes to the first one in the line and touches the hypospray to her neck.

25 WOMAN

Slowly she wakes up. Looks around. At Sickbay. At the equipment, then at Beverly and Picard. She swallows. Worf ENTERS Sickbay. The woman takes one look at them and her head falls back on the table. Out "cold" again.

PICARD
... Welcome to the twenty-fourth century.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at warp speed.

27 INT. SICKBAY

It is as we left it. Picard, Data and Worf watch as Beverly wakes them all up, we get to "meet" each of the guests. They are still covered only in sheets.

DATA
I was able to retrieve some information from the ancient disk I removed from the module's computer. Based on that...

28 NUMBER ONE

She re-awakens the woman.

DATA

Her name is Clare Raymond, age thirty-five; occupation, homemaker... must be some kind of construction work.

BEVERLY

She died of an embolism. It probably happened very suddenly, otherwise her physical condition was excellent.

CLARE RAYMOND is handsome, not pretty. A solid, no-nonsense person. This time she stays awake, as she takes in the room, everything and everyone in it. They move to:

29 NUMBER TWO

As the nurse (Nurse Wright) awakens him:

DATA

His name is Ralph Offenhouse, age sixty-three; occupation, financier.

29 CONTINUED:

BEVERLY

Advanced cardiomyopathy, inoperable at the time, but easily correctable now. He must have known for some time his condition was terminal.

RALPH OFFENHOUSE was a power broker on both coasts

who came up hard -- is used to being absolutely in charge. He too, is disoriented -- confused -- unsure. They MOVE to the last:

30 NUMBER THREE

DATA
Much of his file could not be retrieved. His name is L. Q. "Sonny" Clemonds. Apparently his occupation had something to do with music.

BEVERLY
There was marked deterioration of every system in his body. Probably due to massive chemical abuse. Unbelievable.

L. Q. "SONNY" CLEMONDS has a lot of miles on his forty-seven years. He's passed his time with booze and drugs, and covered up the wear and tear with cosmetic surgery. His attention span is about twenty-eight seconds.

PICARD
That sounds like someone who hated life -- yet he had himself frozen so presumably he could go through it all again.

BEVERLY
Fear. Too afraid to live... too scared to die.

PICARD
Doctor, this seems to be a

situation more suited to your talents. I will leave it in your hands.

With a nod to Data to join him:

PICARD
(continuing)
I'll be on the bridge.

30 CONTINUED:

He is satisfied that they do not represent a clear and present danger to the Enterprise.

Picard and Data EXIT.

A31 EXT. SPACE - THE ENTERPRISE

a flyby.

31 INT. SICKBAY

The three humans are finishing dressing.

BEVERLY
I know you have a lot of questions, but I would like you to wait. You are feeling a certain amount of disorientation. In a little while it should pass; then we can fully discuss what has happened. Nurse Wright will furnish you with anything you need.

RALPH
Not so fast. Is this part of the service or is it extra?

BEVERLY
I think it would be best if...

RALPH
I demand to know the cost of anything you do before the procedure is approved.

BEVERLY
I have no idea what you're talking about.
(then, mostly for the others)
Just take it slowly. Everything is fine. Worf, would you show them to the guest quarters.

WORF
This way.

32 INT. MAIN BRIDGE

Picard and Data ENTER and CROSS to the Command Position.

32 CONTINUED:

PICARD
(to Riker)
Number One, kindly take charge

of our guests until we have time
to decide what we are going to do
with them.

RIKER

Aye, sir.

PICARD

... and keep them out of my way.

Riker rises to leave.

DATA

(requesting to join
Riker)

Sir?

Picard nods as Data EXITS with Riker.

33 INT. GUEST LOUNGE (OPTICAL)

They are all sitting -- unsure of themselves.

RIKER

I know this is all very confusing
to you so I'll attempt to
explain. First -- you are on the
starship -- USS Enterprise.

RALPH

American?

RIKER

No -- we are a vessel of the United
Federation of Planets. Earth is
a member.

RALPH
What year is this?

DATA
By your calendar... two thousand three hundred sixty-four.

33 CONTINUED:

RALPH
(very excited)
What?
(then, holding back)
My heart? Is it...

BEVERLY
It's perfectly fine. In fact, you are all now in excellent health.

RALPH
I made it... It worked. I never believed this was...

SONNY
(pointing to Data)
What's that?

RIKER
An android.

SONNY
You mean a robot?

DATA

Actually there is a distinct difference between a robot and an android.

CLARE
And him? The one I saw before with the... head.

Riker is confused.

BEVERLY
She means Worf.

RIKER
Oh, he's a Klingon, and that requires a little more explanation.

SONNY
Guys... listen. I paid some idiot a lot of money to freeze me when I died. I need to hear the words... Am I alive?

RIKER
Oh, yes... absolutely.

33 CONTINUED: (2)

SONNY
And the liver that was about to explode in my face.

BEVERLY
Perfectly sound.

SONNY

Great...

CLARE

(who has remained confused through it all)

Excuse me. Would someone tell me what's going on?

BEVERLY

Well... About three hundred and seventy years ago you died of a massive embolism.

CLARE

I don't remember anything about it.

BEVERLY

You and the others were frozen.

SONNY

Cryonics -- you know... freeze you now... heal you later.

CLARE

I've heard about it; I just never paid it much mind. How did we get here?

DATA

Why were you in a module?

SONNY

The whacko who sold me this scam

said that by putting us in orbit there would be no chance of brown out.

33 CONTINUED: (3)

RALPH
Several cryonics companies had fallen into disrepute because of power failures which adversely affected their refrigeration system. Their stocks were severely depressed.

SONNY
The whole deal was a long shot... but I figured... what the hell, might as well give them the dough instead of leaving it to my ex-wives.
(to Data)
But you know, son, I figured it was just so much hooey.

DATA
Hooey? Accessing.
(pause)
Ah, as in malarkey... jive... bull... hogwash... an intentional fabrication.

SONNY
There you go, now you got it.

RIKER

(to Clare)
If you didn't contract for this, who did?

CLARE
It must have been Donald -- my husband. If it was new and foolish, he'd have popped for it. Well, I'll say this. It's the first thing he ever bought into that worked.

RALPH
I, for one, never had a doubt. My stock in this company must have split a dozen times by now.

DATA
Actually the process of cryonics was never more than a fad, and did not continue much beyond the mid-twenty-first century.

33 CONTINUED: (4)

RALPH
I need to make a phone call as soon as possible.

RIKER
A phone call?

RALPH
I have provided for myself. I have a substantial portfolio.

It's critical I check on it. Let the bank know that I am alive and well.

RIKER

That's ah... going to be a little difficult right at the moment.

RALPH

Do you at least have a copy of The Wall Street Journal?

RIKER

I think we should take the doctor's advice and go slowly. Get adjusted to your new... ah... whatever, and then we'll talk to the captain.

33A INT. MAIN BRIDGE

Troi takes her seat beside Picard.

TROI

As you know, there is very little available on the Romulans

PICARD

Anything will help.

33A CONTINUED:

TROI

They seem to be creatures of extremes. One moment violent

beyond description, the next -- tender. They're related to the Vulcans but as each developed, their differences grew wider. They are intensely curious. Their belief in their own superiority is beyond arrogance. For some reason they have exhibited a fascination with humans and that fascination, more than anything else, has kept the peace. One other thing, they will not initiate. They will wait for you to commit yourself.

PICARD
(to himself)
Counterpunches...
(to Troi)
Thank you, Counselor. This is quite helpful.

OFF Picard's pensiveness:

33B INT. GUEST LOUNGE

Sonny, feeling more at ease by the moment, rises, stretches muscles unused for centuries.

SONNY
I don't know about you all... but me -- I'm going to find the bar. After all of this -- I need me a drink.

RIKER
There is nothing of that nature

on board the Enterprise.

SONNY
No bars?! Don't tell me that, son. Well, where's the restaurant? I'm so hungry.

RIKER
We have food stations.
(he indicates the computer)
Simply tell the computer what you want and it will be provided.

33B CONTINUED:

SONNY
Where do you eat it?

RIKER
Why... here... or anywhere. We're not that structured.

Sonny walks over to the computer.

SONNY
Now what?

DATA
Talk.

SONNY
I'd like me a thick Kansas City steak - country fried potatoes -- a mess of greens -- and... Oh,

hell... forget all of that. Let me have a martini - -straight up... two olives.
(he winks at Data)
... for the vitamins.

The drink is provided. He takes a sip and rears back surprised.

DATA
Is there something wrong?

SONNY
Wrong? Only that your computer here fixed just about the best martini I have ever had.
(with a nod to Data)
I just might get to like this place. Let's see if the Braves are on. How do you turn on this here teevee?

33B CONTINUED: (2)

RIKER
Teevee?

SONNY
Yeah, boob-tube... you know. I'd like to find out how the Braves are doin' after all this time. Probably still finding ways to lose.

DATA

(to Riker)
Oh -- I think he means television, sir.

SONNY
Or maybe catch up on the soaps.

DATA
(to Sonny)
That particular form of entertainment did not last much beyond the year Two Thousand Forty.

SONNY
So, what do you guys do? I mean, you don't drink -- no teevee -- kind of boring, isn't it?

Data is at a loss of words

PICARD'S COM VOICE
Number One.

Riker steps over to the com panel.

RIKER
Riker here.

PICARD
Would you and Mister Data report to the bridge?

RIKER
On the way.

RALPH
With whom were you speaking?

RIKER
The captain.

RALPH
Ah... good. Tell him I would like to see him as soon as it's convenient.

33B CONTINUED: (3)

CLARE
What is going to happen to us? Do we stay here with you? Do we go back to Earth?

Riker does not have an immediate answer.

RIKER
That will be up to the captain.

RALPH
Well, get him in here. I have to phone Geneva right away about my accounts. The interest alone could be enough to buy even this ship.

SONNY
The Yankee's right. Let's get the big boy in here.

RIKER
(smiles)
I'll pass on your request. Now,

if you'll excuse us.

SONNY
Duty calls -- hey, I understand...
(then, to Data)
... come back later -- you and me can find us a couple of low-mileage pit woffies, and help them build a memory.

Riker and Data EXIT.

34 INT. CORRIDOR

as they walk away.

DATA
What is to be done with them?

RIKER
I don't know.

DATA
Commander. What is a "low-mileage-pit-woffie"?

RIKER
This time you have me, Data. I haven't a clue.

34 CONTINUED:

DATA
These are not like any other humans I have ever encountered.

I find them fascinating.

RIKER

From what I have already seen of our "guests", there is very little to redeem them. In fact, it makes me wonder, how our species ever survived the twenty-first century.

OFF Data's REACTION:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. CAPTAIN'S READY ROOM

The staff meeting is reassembled.

PICARD

Report.

WORF

We are six hours from the Neutral Zone. I have been unable to establish communications with any Federation colony or station in this vicinity.

PICARD
How many outposts are there in this sector?

WORF
Nine.

RIKER
I think we should go on the presumption that they've all been destroyed.

GEORDI
By the Romulans?

RIKER
It fits their historical pattern.

Picard is very thoughtful.

DATA
Since there has been no contact with the Romulans for fifty-three years, seven months, eighteen days, we must consider that the information we do have, is out of date.

35 CONTINUED:

RIKER
The positive side of that is their information about us is also out of date. Captain, I believe that lack of information is what this

is all about.

PICARD

Continue, Number One.

RIKER

In my opinion, the Romulans want a confrontation... specifically against us.

PICARD

The Enterprise?

RIKER

Not by name; but yes, against us. They know the Federation will send their best -- this will be a perfect chance for them to learn firsthand, how much we have advanced in both technology, and technique.

PICARD

And your recommendation.

RIKER

I don't know if I have a specific recommendation. Perhaps we should consider taking the initiative.

WORF

I agree with Commander Riker. We may only have one opportunity; we should seize it.

PICARD

Data.

DATA
That strategy is built on a single premise. The hostile intent of the Romulans. If the premise is sound, so is the proposal.

GEORDI
If their intention isn't hostile, what is it?

RALPH'S COM VOICE
Captain Picard?

35 CONTINUED: (2)

Surprised at the interruption.

PICARD
This is the captain, to whom am I speaking?

RALPH'S COM VOICE
Ralph Offenhouse. Captain, I need to talk to you.

PICARD
What's going on here, Number One? Did you give him permission to contact me?

RIKER
No, sir. He must have seen me use the com panel.

Picard nods his understanding.

PICARD
Listen, Mister Offenhouse. We are in a very important conference right now and...

RALPH'S COM VOICE
I am sick and tired of being put off by you and your staff. This is the worst run ship I have ever been on. You could take some lessons from the Q-E Two. Now that's an efficient operation.

Picard mutes the intercom.

PICARD
Data -- identify -- what's the Q-E-Two?

DATA
It was a passenger liner which mostly traveled Earth's Atlantic Ocean during the late twentieth and early twenty-first centuries.

PICARD
He's comparing the Enterprise to a cruise ship.

RALPH'S COM VOICE
I demand you see me.

Picard is nonplussed.

36 INT. GUEST LOUNGE

Ralph by the com panel, still going on. The other two, Clare and Sonny are off to one side, watching. Sonny is slightly amused -- Clare still appears to be disoriented.

RALPH
... I think I have been very, very patient, especially under the circumstances and considering what I paid for this procedure, but frankly enough is enough. I demand a phone, or a radio whatever you have. I must contact my...

The doors OPEN and Picard STRIDES IN.

RALPH
(continuing; off balance for a beat)
...lawyers.

PICARD
I am Captain Picard.

Ralph composes himself quickly.

RALPH
Excellent.

He steps forward with his hand out.

RALPH
(continuing)

Now, we'll be able to get some things straight.

PICARD

Indeed we will. Those com panels are for official ship business.

RALPH

If they are so important, why don't they need an "executive key"?

PICARD

Aboard a starship, that is not necessary. We are all capable of exercising self-control. You will refrain from using them.

36 CONTINUED:

RALPH

Now just a minute.

PICARD

We are involved in a very serious and potentially dangerous situation.

RALPH

I'm sure that whatever it is seems very important to you. My situation is far more critical.

PICARD

I do not think you are fully aware

of your situation, or the time
which has passed.

RALPH

Believe me, I'm fully cognizant
of where I am, and when. It is
simply that I have more to protect
than a man in your position could
possibly imagine. No offense,
but a military career has never
been considered upwardly mobile.
I must contact my lawyer.

PICARD

Your lawyer has been dead for
centuries.

RALPH

Yes, of course I know that, but
he was a full partner with a very
important firm. Rest assured the
firm is still operating.

PICARD

That's what this is all about...
A lot has changed in three hundred
years. People are no longer
obsessed with the accumulation of
"things". We have eliminated hunger,
want, the need for possessions.
We have grown out of our infancy.

RALPH

You've got it wrong. It's never
been about "possessions" - it's
about power.

36 CONTINUED: (2)

PICARD
Power to do what?

RALPH
To control your life, your destiny.

PICARD
That kind of control is an illusion.

RALPH
Really -- I'm here aren't I? I should be dead and I'm not. That's what money did for me. That's the kind of power I'm talking about.

Off to the side, Clare begins softly weeping.

PICARD
(turning to her)
What is it?

CLARE
I don't know. It just started and I can't stop. I keep thinking about my boys.

He steps over to the com panel.

PICARD
Counselor Troi, report to the

guest lounge.

RIKER'S COM VOICE
Captain, we are approaching Science Station Delta Zero-Five.

PICARD
Slow to impulse... I'm on my way.

Picard moves toward the exit.

SONNY
Say, Captain -- I need to see that pretty Doctor of yours.

PICARD
I will inform her.

36 CONTINUED: (3)

Ralph puts his hand on Picard's arm. (His way to control the situation.)

RALPH
Captain. I didn't mean to come on so strong. I've built my life on knowing what's going on. For the first time -- I'm completely out of touch -- it makes me crazy. Can you understand?

PICARD
It's the first thing you've said that I do understand. I'll see what I can do. But please... stay

off the com panel.

Ralph nods as Picard EXITS.

37 INT. CORRIDOR

as Picard and Troi meet.

PICARD
Counselor, get those people under control. We cannot afford this continuing distraction.

TROI
Yes, sir.

38 INT. CLARE'S QUARTERS

Troi ENTERS.

TROI
Hello -- my name is Deanna.

CLARE
They sent you here to settle me down.

TROI
I'm the ship's counselor and I thought you might want to talk.

CLARE
The local shrink.

38 CONTINUED:

TROI
I'm sorry, I do not know that term.

CLARE
It doesn't matter.

TROI
You are feeling profoundly sad.

CLARE
Can't stop crying. I miss my sons, and then I think... I'm here, but they are gone. Donald -- he's my husband. I love that man but, good intentions aside, he'd mess up a free lunch. Why in the world he ever decided to do this...

TROI
He must have thought you would have wanted it.

CLARE
I can tell you exactly what happened. He couldn't think about going on alone. I died, but he couldn't face it. So he figured if he had me frozen, then in his mind I wasn't really gone. Crazy, huh? But you have to know Donald.

She pauses a minute -- turns away and fights back the tears that will not stop.

CLARE
(continuing)
I'm in a world of strangers. I wish I knew what happened to my children. Did they get married, did they have kids...

TROI
Let's see if we can find out.

Troi goes to a computer screen.

38 CONTINUED: (2)

TROI
(continuing)
Computer - this is Counselor Troi. Request personal history on... What are their names?

CLARE
Tommy -- he's eight, and Eddie's five.

COMPUTER VOICE
Full names -- Date and place of birth.

CLARE
They were born in Secaucus - that's in Jersey.
(to Troi)
Can this really work? Can this tell me what happened to them?

TROI

There has to be a record somewhere. There is a good chance we can find it.

CLARE

Whether we do or not, thank you for... trying.

(then, to computer)

Date of birth. Tommy was born February seventeenth...

39 INT. SICKBAY

Beverly is there with Sonny.

SONNY

I just got to have a little something to jump start the morning -- and a little something else to shut down the night.

BEVERLY

You have no medical need.

SONNY

It's not a question of "need," darlin'. It's a matter of survival.

39 CONTINUED:

BEVERLY

Sorry.

SONNY
Not to worry -- ol' Watosh will scuffle along the best way he can.

He turns to leave, then:

SONNY
(continuing)
How do I get a hold of the ol' boy with the marinie face?

BEVERLY
I beg your pardon?

SONNY
What's his name... that android fella.

BEVERLY
Lieutenant Commander Data?

SONNY
That's the one.

BEVERLY
I'll let him know you want to see him.

He gets up to leave.

SONNY
Much obliged. You sure are the prettiest little doctor I ever saw.

And he walks toward the door.

BEVERLY

Much obliged.

40 INT. CLARE'S QUARTERS (OPTICAL)

Troi and Clare.

CLARE

Amazing. It's all right there.

40 CONTINUED:

TROI

Yes, ten generations of your progeny.

CLARE

Everyone I ever knew is dead. Would you mind... I'd like to be alone.

40 CONTINUED: (2)

TROI

No, not at all.

WE HOLD on Clare as Troi moves toward the exit.

40A INT. SONNY'S QUARTERS

Sonny looks up as Data ENTERS.

DATA

You asked to see me.

SONNY

I'm about to go out of my mind for something to do. Sittin' alone drinkin' don't get it. What say you and me put together a little party.

DATA

A celebration?

SONNY

Naw... nothin' that fancy -- just some folks, some suds, and some sounds. Hell it ain't nothin' but somethin' to do. Whatdeya think?

DATA

I will ask the captain.

SONNY

Great -- you do that...

DATA

Query. You do not seem to be having as much difficulty adjusting to your current circumstances as are the others.

SONNY

You mean being here -- on this tub -- four hundred years from where I started? Heck -- it's the same dance, just a different tune. You think anyone 'round here's

got a guitar I could borrow?

40A CONTINUED:

DATA
No, but the computer can replicate such an instrument.

SONNY
I was kind of hopin' to get one while I still remember the chords.

RIKER'S COM VOICE
Commander Data -- we are approaching the Neutral Zone. Report to the bridge.

DATA
I must leave.

Data walks toward the door.

SONNY
What's this "Neutral Zone?"

DATA
A buffer between the Romulan Empire and the Federation.

SONNY
Why does that make me nervous?

DATA
I do not know.

SONNY
We won't be inviting these Romulans to our party, will we?

DATA
No, it would not be appropriate.

OFF Sonny's REACTION:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

travelling at impulse speed.

PICARD
Captain's log, supplemental. We have arrived at the edge of the Neutral Zone. We will now have an opportunity to learn firsthand what happened to our distant outposts.

42 INT. MAIN BRIDGE

Data is at Science One.

DATA

There is nothing left of Outpost Delta Zero-Five.

GEORDI
It must have been one hell of an explosion.

DATA
Sensors indicate no evidence of a conventional attack.

He turns to face Picard.

DATA
(continuing)
There is nothing left.

PICARD
Can you determine what happened?

OFF Picard's REACTION.

WORF
The outpost was not just destroyed, it is as though some great force just scooped it off the face of the planet.

42 CONTINUED:

They continue scanning.

PICARD
Could it have been a natural phenomenon?

DATA
Insufficient information.

PICARD
Geordi, set a course for the next closest station.

GEORDI
Aye, sir.

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it files by.

43A INT. SONNY'S QUARTERS

WESLEY and Sonny. Sonny sits picking his guitar. Wesley sits across from him, staring.

SONNY
I just can't believe this. When that android fella said you could duplicate this baby, I didn't dream you'd do such a bang-up job... You like country?

WESLEY
Excuse me?

SONNY
Picking and strummin', son. What about rock?

WESLEY
What about rock?

SONNY
What's the matter, kid? You look like you're staring at a ghost.

WESLEY
Well, sir, you were dead for over three-hundred years...

43A CONTINUED:

SONNY
How 'bout rhythm and blues? That comes back every decade or so.

Wesley continues to stare. He could just as soon be looking at a dinosaur.

WESLEY
What was it like?... I mean, can you remember...

SONNY
What? Bein' dead? Not really, but then again there wasn't a whole lot happening.

WESLEY
Why did you do it? Was there something left undone... something you have to finish?

SONNY
Nope. Just curiosity... Another adventure... Simply wanted to see what was going on.

44 INT. MAIN BRIDGE

as they wait.

GEORDI
We are approaching Tarod Nine.

DATA
The condition is identical, Captain.

WORF
Everyone and everything is gone.

RIKER
Captain, I strongly recommend that we go to Red Alert. If the Romulans have improved their cloaking device, and we'd be fools to think they haven't, we should assume a more defensive posture.

WORF
I agree, Captain. I recommend we go immediately to battle stations.

Picard will not be pushed.

44 CONTINUED:

PICARD
I appreciate your concern and advice, but this is not the time

for rash actions. We are still investigating.

He moves away from the Aft Station.

PICARD
(continuing)
There are three other stations in this sector which we need to visit. Let's proceed in a calm and orderly manner.

RIKER
If not "battle stations," may I at least bring the ship to Yellow Alert?

Picard considers for a moment.

PICARD
Yes, Number One. That would be prudent.

RIKER
Thank you.

And Riker initiates the necessary procedure to raise the alert level of the Enterprise.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it continues on.

46 INT. GUEST LOUNGE

Ralph, Sonny and Clare are together.

SONNY
So, what is it that you want?

RALPH
I've spent my career being able to tell when the other guy's mouth is dry. There is something going on. Something serious. The tension level on this ship has jumped up.

46 CONTINUED:

SONNY
Even if you're right, what can we do about it? And besides, these old boys don't need us to tell them where the bear sits.

He reaches down beside him and lifts up an acoustic guitar...

SONNY
(continuing)
Lookie here what that young fella made for me.

CLARE
How did he do that?

SONNY
He called it a pattern replication. It plays real good, too.

And he hits a couple of chords.

RALPH
I'm trying to tell you that there is a situation developing on this vessel which affects us, and all you can talk about is that stupid guitar!

SONNY
These folks don't need us swimming in their soup, so why don't you just relax and let them do their jobs?

RALPH
That may be all right for you, but I am not willing to allow my fate to be decided by others. I at least want to know what is going on.

SONNY
How are you planning to do that?

47 ANOTHER ANGLE - DOOR

Ralph gives Sonny a look and goes to the door. It OPENS. There is a security guard standing there.

RALPH
He needs help. I think he's dying.

As the security guard ENTERS the room and MOVES toward Sonny, Ralph SLIPS UP behind him and hits him on the

head, knocking him unconscious.

SONNY
What the hell are you doing?

RALPH
I'm going to find out what's going on.

47A INT. CORRIDOR (FORMERLY SCENE 48)

as Ralph moves along. Other crewmembers are moving quickly about their business. Ralph is able to move along unnoticed.

A48 ANOTHER ANGLE

As Ralph continues moving forward, he notices the turbolift door OPEN and some Enterprise personnel EXIT. He STEPS ONTO the turbolift. For a moment he is confused; he knows it's an elevator, but he sees no buttons. He looks around, then to himself:

RALPH
Ah... let's see.
(to computer)
Ah... I want to go to a... the... ah...
(he shrugs; then to himself:)
Where would the captain be?

To his astonishemnt, the computer answers:

COMPUTER VOICE
Captain Picard is located on the Main Bridge.

RALPH
Then, take me to the Main Bridge.

The doors CLOSE. The turbolift streaks off.

B48 OMITTED

48 OMITTED

48A INT. MAIN BRIDGE (OPTICAL)

at Yellow Alert.

WORF
Captain, my sensors indicate a disturbance. It is large and moving, but I cannot get a positive lock nor can I get it on the viewscreen.

RIKER
Shields up.

WORF
Aye, sir.

RIKER
Captain, I recommend we transfer all power to phasers, and arm the photon torpedos.

PICARD
Wait. If that is a Romulan ship, it will read our intent. We will

be forcing them to take a similar posture. We are not out here to engage in battles; we are explorers.

RIKER
Captain, there is sufficient evidence. Outposts have been destroyed... Countless lives have been lost.

48A CONTINUED:

WORF
I have a positive lock... It's disengaging its cloaking device.

RIKER
They are vulnerable for an instant as they become visible.

WORF
Captain, this may be our only chance.

While they are all intent on the Main Viewer, the turbolift doors OPEN and Ralph STEPS ONTO the bridge. The size of the room and the near visible tension stops him momentarily in his tracks.

WORF
(continuing)
I've lost them.

PICARD
(to Data)

Are your sensors picking up anything? You should be detecting a disturbance.

DATA

Negative.

GEORDI

We wanted to know if they have improved their cloaking device -- I guess we have our answer.

PICARD

(to Riker)

They were trying to determine our intent... They wanted to see if we would fire.

RALPH

Who the hell are they?

Everyone turns.

RIKER

Get that man off the bridge... now.

Security moves toward him.

48A CONTINUED: (2)

RALPH

I'm not going anywhere.

WORF

Captain, they're back.

Everyone is looking at Picard.

PICARD

On screen.

49
thru OMITTED
51

51A ANOTHER ANGLE FAVORING SCREEN

as a disturbance becomes a Romulan cruiser.

REACTIONS:

51B EXT. SPACE - THE ENTERPRISE (OPTICAL)
(FORMERLY SC. 50)

in proximity to the Romulan cruiser.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

52 EXT. SPACE - THE ROMULAN CRUISER (OPTICAL)

as it closes in on the Enterprise.

53 INT. MAIN BRIDGE (OPTICAL)

It's as it was. Worf and a couple of other crewmembers move toward Ralph.

RIKER
Amazing. I never thought I would ever see a Romulan ship -- not this close.

GEORDI
The last encounter was decades ago and cost thousands of lives.

A REACTION from Ralph.

RALPH
(awed)
I can believe that.

It's said so quietly, and the thought is so much on everyone's mind, that no one notices it was Ralph who said it.

PICARD
Stay calm, everyone.

WORF
Captain, these are Romulans -- they are without honor. They killed my parents in an attack on Khitomer at a time when they were supposed to be our allies. They believe humans and Klingons are a waste of skin, so inferior as to be unworthy of any consideration.

PICARD
Lieutenant, keep your emotions under control. Open hailing frequencies.

53 CONTINUED:

WORF
Hailing frequencies open.

PICARD
Romulan vessel, this is Captain Jean-Luc Picard of the USS Enterprise.

There is no response.

53 CONTINUED: (2)

DATA
Sensors indicate all of their systems are armed.

PICARD
But they have not fired.

Picard thinks for a beat.

PICARD
(continuing)
Let's try them again.

WORF
Hailing frequencies are still open.

PICARD
Romulan vessel, this is Captain Jean-Luc Picard of the USS Enterprise.

There is a pause.

54 MAIN VIEWSCREEN (OPTICAL) (INTERCUT AS NECESSARY)

Then the interior of the Romulan vessel COMES ON the viewscreen.

54 CONTINUED:

There are TWO ROMULAN OFFICERS in the Control area. COMMANDER TEBOK (pronounced "TAY-bok") and SUB-COMMANDER THEI (pronounced "TIE").

TEBOK
I am Commander Tebok.

PICARD
You have crossed the Neutral Zone. This is Federation territory.

THEI
It was necessary.

PICARD
It could be viewed as an act of aggression.

THEI
If our intent was aggression,
you would not now be here.

TEBOK
If we go to war, let us be sure
it is for the right reason. We
are here because our outposts,
which border the Neutral Zone,
were also attacked.

THEI
Destroyed in the exact same manner
as your own.

WORF
(to Picard)
What right did they have to enter
Federation space?

TEBOK
Silence your dog, Captain.

PICARD
Lieutenant Worf's question is
valid.

THEI
Even to ask such a question
implies that we need permission;
we do not.

PICARD
Do you think we attacked your
outposts?

54 CONTINUED: (2)

TEBOK
(with disdain)
Once we realized the level of destruction, we knew it could not have been you.

PICARD
Who is responsible?

There is a pause.

RALPH
They haven't a clue.

Picard shoots Ralph a look.

RALPH
(continuing)
They're hoping you know, but they're too arrogant to ask.

RIKER
You're out of line, Mister.

PICARD
Yes, but correct in his assessment.

TEBOK
We do not know who is responsible... Why entire outposts on both sides were carried off.

PICARD
I would like to offer a proposal.

THEI
(with a smile)
An alliance? Between the Romulans and the Federation?

PICARD
Nothing so grandiose -- just this. Cooperation... whoever or whatever did this is more powerful than either of us.

54 CONTINUED: (3)

The two Romulans ponder for a moment.

THEI
Agreed.

54 CONTINUED: (4)

THEI
On this one issue, and only if it is convenient and something we consider appropriate at the time.

TEBOK
Captain Picard, because your actions are those of a thoughtful

man who is neither rash nor easily provoked, I tell you this. More urgent matters have caused our absence, and witness the results. Outposts destroyed, evidence of the Federation everywhere. We have been negligent, but no more.

PICARD

We have made some progress in our relations... let's not ruin that with unnecessary posturing.

TEBOK

Your presence is not wanted. Do you understand my meaning? We are back!

The Romulans study Picard for a beat; then -- without a signal or a sign, they CLICK OFF. The image on the Main Viewer is REPLACED with a SHOT of the Romulan cruiser.

PICARD

I think our lives just became a lot more complicated.

55 ANOTHER ANGLE

as the members of the bridge crew breath a collective sigh of relief.

56 EXT. SPACE - THE ROMULAN CRUISER (OPTICAL)

as it TURNS and LEAVES at high speed.

56A INT. MAIN BRIDGE

as before. Picard turns slowly to Worf.

PICARD
Get him off my bridge.

56B INT. CLARE'S QUARTERS (FORMERLY SC. 58) (OPTICAL)

Troi and Clare are there.

TROI
I have found something.

Clare comes over to the computer next to Troi. On the screen is the biographical information of:

TROI
(continuing)
I have been able to locate a family living outside of Indianapolis. The man's name is Thomas Raymond.

Clare looks at the Screen.

CLARE
That's my son's name. My son's name is Tommy.

56B CONTINUED: (2)

The READOUT on the screen indicates that Thomas Raymond is married and has two children, ages four and seven.

TROI
Computer -- let us see Thomas Raymond.

And the screen REPAINTS with a semi-line drawing of a man around thirty.

CLARE
Oh, my God... It's Donald... that's my husband.

TROI
Actually, it's your great, great, great, great, great grandson.

CLARE
He's the spitting image.

TROI
I have his address. When you get back to Earth, you could go and see him.

CLARE
But... I will still be out of time. A relic.

TROI
Perhaps. But it's a place to start. He is after all, family.

Clare looks at the picture on the Screen.

CLARE
There's no denying that.

For the first time since she was thawed, her attitude brightens.

57 INT. OBSERVATION LOUNGE

Picard and other members of the crew are with the "guests."

PICARD
Here is what I propose. You can't remain on the Enterprise. We have arranged to rendezvous with the USS Charleston, bound for Earth. You will be delivered there.

57 CONTINUED:

RALPH
And then what will happen to us? There's no trace of my money -- my office is gone -- what will I do? How will I live?

PICARD
(amused)
This is the twenty-fourth century. Those material needs no longer exist.

RALPH
Then what's the challenge?

PICARD
To improve yourself... enrich yourself. Enjoy it, Mister Offenhouse.

SONNY
Well, one good thing -- since everybody's forgotten everything I ever did... it'll all be brand spankin' new. Hell, I'll be a bigger hit than I ever was.

PICARD
Perhaps so, anything is possible.

SONNY
(to Data)
What say, son -- you'd make a hell of a sideman.

DATA
That offer does present a certain fascination.

58 OMITTED

59 INT. MAIN BRIDGE

Picard and Riker EXIT from the turbolift.

GEORDI
I have plotted a course to intercept the Charleston, sir, but they have informed me that they will be making an extended stop at Arloff Nine.

59 CONTINUED:

PICARD
Your point, Lieutenant?

GEORDI
At warp eight, we could have our guests at Starbase Thirty-Nine Sierra in five days. It would cut months off their journey.

PICARD
They will benefit from the extended time. It will allow them to acclimate before arriving at Earth.

RIKER
It's a pity we can't take them ourselves. Having them on board has been like a visit from the past.

PICARD
That would take us in the wrong direction. Our mission is to go forward and it has just begun. Set velocity at warp six, Mister La Forge.

GEORDI
Aye, sir... warp six.

PICARD
There is still much to do... and still so much to learn.
(pause)
Mister La Forge... Engage.

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it heads off.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Child"
#40272-127

Based on a Premise by
Jaron Summers
and
Jon Povill

Teleplay by
Maurice Hurley

Directed by
Rob Bowman

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3RD REV. FINAL DRAFT

SEPTEMBER 20, 1988

STAR TREK: "The Child" - 9/20/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Child"

CAST

PICARD	HESTER DEALT
RIKER	
DATA	
PULASKI	Voice-Over
TROI	REPULSE VOICE
GEORDI	
WORF	
WESLEY	
GUINAN	
CREWMEMBER	
TRANSPORTER CHIEF	
TEACHER (MISS GLADSTONE)	
IAN (BABY)	
IAN (AGE THREE)	

IAN (AGE EIGHT)

Non-Speaking
CREWMEMBERS
MEDICAL ASSISTANTS
SECURITY TEAM
GROUP OF KIDS

Voice-Over
SICKBAY VOICE
COMPUTER VOICE

STAR TREK: "The Child" - 9/20/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Child"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
SHUTTLE BAY	
MAIN BRIDGE	
CAPTAIN'S READY ROOM DOOR	USS REPULSE
CAPTAIN'S READY ROOM	
CHIEF ENGINEER'S OFFICE	'AUCDET NINE
MAIN ENGINEERING	
CORRIDOR	
ANOTHER CORRIDOR	
CREWMEMBERS' QUARTERS	
TROI'S QUARTERS	
CARGO DECK FIVE	
TEN-FORWARD	
OBSERVATION LOUNGE	
CARGO HOLD FIVE	
DOCTOR PULASKI'S OFFICE	

SICKBAY - MATERNITY
CORRIDOR -
ENTRANCE TO SICKBAY
CORRIDOR -
ENTRANCE TO TROI'S QUARTERS
CHILDREN'S PLAY AREA
TRANSPORTER ROOM THREE

STAR TREK: "The Child" - 9/20/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"The Child"

PRONUNCIATION GUIDE

'AUCDET NINE	O-det Nine
GUINAN	GUY-nun
RACHELIS	Ra-CHEL-is
DELOVIAN SOUFFLE	Del-O-ve-an
MAREUVIAN TEA	Ma-RU-ve-an
THEASIAN TEA	Thee-A-see-an
PROMETHEUS	Pro-ME-thee-us
ALGORITHMS	AL-gor-i-thums
HEURISTICS	Hur-ISS-tics
VOILA	Vwa-LA
CYANOACRYLATES	Si-a-no-AK-re-lates

STAR TREK: THE NEXT GENERATION
"The Child"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE AND THE USS REPULSE (OPTICAL)

The Enterprise has rendezvoused with the other Federation ship near the spectacularly beautiful binary system -- Alvacorn Major.

1A INT. ENTERPRISE - SHUTTLE BAY (OPTICAL)

The shuttlecraft leaves the Enterprise for the USS Repulse.

2 INT. MAIN BRIDGE

Picard is not on the bridge. RIKER has the command chair - DATA is at Science Station, WESLEY is at Conn -WORF is at Tactical. The other positions are filled by n.d. crewmembers. Riker watches the Main Viewer as the shuttlecraft closes with the Repulse.

RIKER
(to Worf)
Open hailing frequencies.

WORF
Hailing frequencies opened.

RIKER
Repulse, this is the Enterprise.
We are getting underway.

REPULSE VOICE
Acknowledged, Enterprise.
Transfer complete -- good luck on your mission.

RIKER
And to you.

REPULSE VOICE
Give my regards to your captain.
Repulse out.

2 CONTINUED:

WESLEY
The Shuttle Bay is secure.

RIKER
Thank you Mister Crusher. Make all preparations to get underway.

3 OMITTED

4 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard is there with GEORDI. Geordi is showing Picard the plans for a device he is proposing to build.

GEORDI
We will construct this large enclosure on Cargo Deck Five.

The door CHIME SOUNDS.

PICARD
Come.

Riker enters and makes his report.

RIKER
The transfer is complete. Doctor Pulaski is being shown to her quarters. We are ready to get

underway.

PICARD
Very good. Take a look at the containment module our new chief engineer has designed.

Riker steps over.

RIKER
"Chief engineer," that has a nice ring to it.

GEORDI
It does to me.
(then to business)
Each will have total atmospheric control... temperature, radiation, light, humidity, plus electrical spectrums.

RIKER
And these are put into the large containment area?

4 CONTINUED:

GEORDI
Yes, these modules will keep the specimens alive -- the large containment area will keep us alive. Now, I have to go and replicate this five hundred and twelve times. This will mean it will be necessary to divert

power from the warp engines to the replicator.

PICARD
How long will we be on impulse power?

GEORDI
For a few hours, but it can't be helped.

Picard nods.

RIKER
When we leave 'aucdet Nine - I'm going to want all the power you can slam into those warp engines.

GEORDI
You'll have it.

Geordi exits.

PICARD
I will relieve you at zero three zero zero.

Riker acknowledges and leaves.

5 INT. MAIN BRIDGE

as Riker walks back onto the bridge.

RIKER
Take us out of orbit, Mister Crusher -- set course for 'aucdet Nine.

WESLEY
Aye, sir. Course for 'aucdet Nine has been input.

5 CONTINUED:

RIKER
Maximum impulse velocity.

WESLEY
Aye, sir.

RIKER
Engage.

6 EXT. SPACE - ENTERPRISE (OPTICAL)

as it makes a slow graceful turn.

7 EXT. SPACE - ANOTHER ANGLE (OPTICAL)

The Enterprise starts as a dot in the distance -- quickly approaches at impulse speed and makes a close passby. After a beat, a heretofore unseen speck begins to glow, then moves -- chasing after the starship.

8 EXT. SPACE - ANOTHER ANGLE (OPTICAL)

as the glowing ENERGY closes on the Enterprise. It catches the ship and approaches from the rear -- going between the warp engines.

9 INT. MAIN BRIDGE

Minimal crew. Data is at the Science Station studying the display screen.

DATA
Engineering -- this is Science One. I just observed what appeared to be a random energy transference.

10 INT. CHIEF ENGINEER'S OFFICE

Geordi is working at the panel on the far wall.

GEORDI
Where?

DATA'S COM VOICE
Aft. Outboard of the port nacelle.

10 CONTINUED:

GEORDI
Hold on -- I'll check.

10A INT. MAIN ENGINEERING

Geordi moves to the center console.

GEORDI
No -- I show nothing here, Data.

11 INT. MAIN BRIDGE

Data is not satisfied and continues running checks.

RIKER
Problem, Commander?

DATA
Possibly. An unexplained power fluctuation.

RIKER
Let me know if it reoccurs.

12 EXT. SPACE - CLOSE ON THE ENTERPRISE (OPTICAL)

The ball of light moves closer to the Enterprise. It slides along the skin of the ship; then, without damage to the hull, the ball goes inside.

13 INT. CORRIDOR (OPTICAL)

The corridor is empty. If there were nighttime in space, this would be it. The ship is quiet. The little glow of energy emerges. It pauses as though getting its bearings, then cautiously moves off.

14 INT. CORRIDOR - ANOTHER ANGLE (OPTICAL)

We FOLLOW the glow as it continues along. The turbolift doors open and TWO CREWMEMBERS exit. The glow blends into the corridor wall and neither crewmember sees it. The glow falls in behind them as they pass.

15 INT. CORRIDOR - ANOTHER ANGLE (OPTICAL)

At an intersection the crewmembers turn left. The energy again pauses, then continues straight ahead

resuming its journey - or is it a search? The energy exits up through the overhead.

15A OMITTED

16 INT. CREWMEMBERS' QUARTERS (OPTICAL)

The energy enters. It pauses over the sleeping form of one of the male crewmembers... then moves away.

17 INT. TROI'S QUARTERS (OPTICAL)

The energy enters the room, passing effortlessly through the closed door. It pauses -- again getting its bearings. It has a definite sense of purpose as it moves slowly toward the sleeping form on the far side of the room.

18 ANOTHER ANGLE - THE BED (OPTICAL)

We recognize COUNSELOR DEANNA TROI. The energy pauses by her head, then LEAVES THE FRAME as it moves down her body. We HOLD on Troi's face. After a beat she turns -- the restless movements of a tortured dream... sweat beads up on her forehead, SUDDENLY she wakes. For a moment she does not move -- then she looks around the room for the "person" (lover) she knows must be there. There is no one. The room is empty. But she knows that someone or something has been there and that she will never be the same again.

Off her look of concern... and fear... we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it continues along at impulse speed.

PICARD (V.O.)
Captain's log, Stardate 42073.1. There has been an outbreak of a yet unclassified Plasma Plague in the densely populated Rachelis system. We are on an emergency run to a Federation Research station on 'aucdet Nine, where specimens of Plasma Plague are kept. We will then transport that deadly cargo to Science Station Tango Sierra, where hopefully an antidote can be manufactured. Every hour we delay, thousands die.

20 OMITTED

20A INT. CARGO DECK FIVE

In the center of the huge cargo bay, a crewmember is assembling a very large containment area which will hold the five hundred and twelve modules.

GEORDI
How's it going?

CREWMEMBER
Finished, just waiting to insert the modules.

21 INT. MAIN BRIDGE

Picard comes out of his Ready Room:

PICARD
Number One.

RIKER
Lieutenant La Forge says we will be able to engage the warp drive within the hour.

21 CONTINUED:

Picard nods an acknowledgement as he takes his seat.

PICARD
Mister Data, when we receive a complete list of all the specimens we will be carrying, I want you and Doctor Pulaski to go through it... by the way. Where is our new doctor? Has she reported in?

RIKER
Not yet.

Picard is obviously irritated by the breach in procedure.

PICARD
Sickbay, this is the captain.

SICKBAY VOICE
Sickbay, aye.

PICARD
Is Doctor Pulaski there?

SICKBAY VOICE
(slight hesitation)
Ah... no, Sir. The doctor is in Ten-Forward.

PICARD
What?!
(surprised, then annoyed)
A few hours on board and she's already found Ten-Forward.

Riker starts to rise.

RIKER
I'll go and get her.

PICARD
No, Number One. I'll go.

Picard rises and strides toward the turbolift.

WORF
Not the best way to meet your new captain.

22 INT. CORRIDOR

As Picard exits the turbolift, he encounters Wesley.

WESLEY
Hello, Captain.

PICARD
(a greeting)
Ensign Crusher.

Picard continues to stride purposefully down the corridor with Wesley a few steps behind trying to keep up.

PICARD
I'm sorry this mission will delay your reunion with your mother.

WESLEY
It's all right. I can use the time to finish some projects.

PICARD
(dismissive)
We shouldn't be more than a week or so.

Wesley wants to continue the conversation.

WESLEY
It is going to be hard to leave the Enterprise...

PICARD
Mixed feelings for all of us.

Picard glances back and sees the look of sadness in the young man's eyes.

PICARD
(continuing)
It's always difficult leaving any ship, as it was for your mother when she left to become head of Starfleet Medical. But going from one assignment to another is part of the life which you are choosing.

WESLEY
Yes, but this isn't "any" ship.

22 CONTINUED:

PICARD
Truly.

Wesley stops and watches Picard continue to Ten-Forward. The sadness remains in the young man's eyes.

23 INT. TEN-FORWARD

As Picard enters he crosses with a CREWMEMBER. The crewmember's reaction tells us very clearly that Picard is not a frequent visitor to Ten-Forward. We FOLLOW Picard as he walks over to the BARTENDER. This is the first time we get to see this wonderful room.

24 ANOTHER ANGLE - PICARD AT BAR

GUINAN is behind the bar.

PICARD
(greets her)
Guinan.

She nods a greeting.

GUINAN
Captain.

PICARD
Where's Doctor Pulaski?

With a hand motion, Guinan indicates a table.

25 ANOTHER ANGLE

as Picard approaches one of the tables. We can see that DOCTOR KATHERINE PULASKI is talking with someone, but we cannot see with whom. Picard strides purposefully up. Clearly his ire is up.

PICARD
Doctor Katherine Pulaski?

Pulaski looks up.

PULASKI
Ah... you must be Captain Picard...

25 CONTINUED:

PICARD

Doctor -- protocol on your last assignment might have been lax, but here on the Enterprise...

PULASKI
(she abruptly cuts him off)
Sit down, Captain. You better listen to this.

26 ANOTHER ANGLE - TABLE

We now see that the doctor is with Troi. Picard and Troi exchange looks. Picard senses trouble and moves a step closer.

27 INT. OBSERVATION LOUNGE (OPTICAL)

Riker, Data, and Worf have assembled. Picard enters with Doctor Pulaski and Troi. As he walks briskly toward his seat.

PICARD
(he touches his communicator)
Lieutenant La Forge, status report.

GEORDI'S COM VOICE
The containment area is completed, the last of the modules are being inserted.

PICARD
Take us to warp six as soon as possible.

GEORDI'S COM VOICE
Acknowledged.

Picard takes his seat and moves on to other -- equally urgent business.

PICARD
This is Doctor Katherine Pulaski. We will handle the formal introduction later.

27 CONTINUED:

The SUBTLE APPRAISALS, the doctor of the crew and the crew of the new doctor, are cut short as Picard takes his seat and announces.

PICARD
(continuing)
Counselor Deanna Troi is pregnant.

The reactions of the crew. During what follows we will INTERCUT the reactions of everyone. These will change as each new piece of information is revealed. Data, almost in awe. Life, any life, is amazing to him. Riker glances over at Troi and thinks however briefly of what might have been. Worf -- suspicious, distrustful.

RIKER
A baby!

Worf is noncommittal, Data curious. Riker surprised, and the question is clearly on his mind (whose baby?).

RIKER
(continuing)
This is a surprise.

TROI
More so for me.

Before Riker can react to that statement, Pulaski takes control of the meeting.

PULASKI
This pregnancy is unlike anything I have ever encountered. Since she came to me a few hours ago, I have made two complete examinations of Counselor Troi.

She activates the wall viewer on which appears the sonic representation of a healthy, humanoid fetus.

PULASKI
(continuing)
This is from the first examination. The fetus is about halfway through the first trimester -- about six weeks old. Understand, we...
(MORE)

27 CONTINUED: (2)

PULASKI (Cont'd)
(indicating herself and Troi)

... believe conception occurred about eleven hours ago.

RIKER

What?

PULASKI

It gets better.

The screen changes.

PULASKI

(continuing)

The second exam, an hour later was consistent, except for the fact that the fetus "appeared" to be several weeks older.

She steps away from the screen.

PULASKI

(continuing)

At this growth rate, Counselor Troi will have her baby within the next thirty-six hours. The normal gestation for a Betazoid is ten months.

For a beat, the group is in stunned silence.

RIKER

I do not mean to be indelicate, but...

(pause)

... who's the father?

TROI

Last night, while I slept... something... which I can only describe it as a presence, entered my body.

Troi turns and looks at the image of the fetus.

27 CONTINUED: (3)

PICARD
A life-form of unknown origin and intent is breeding right now inside Counselor Troi. Our purpose here is to determine what is to be done about this very "unusual" situation. Discussion.

RIKER
Let me get this straight -- Deanna was impregnated by... by what?
(to Pulaski)
Doctor, what do your tests show? Is it a humanoid? An alien?

She stands, goes to the display screen and activates it.

PULASKI
It's a male human... or in this case half-human -- half-Betazoid.

RIKER
Exactly the same as Deanna!

PULASKI

In every way. There is no indication from any of my tests of any other genetic patterns except hers.

28 TROI

We HOLD on Troi as she continues to watch the child moving inside her. The discussion fades from her consciousness.

RIKER
I don't think this is a random occurrence. There is a purpose here -- a reason. What, I don't know.

WORF
Captain, obviously the pregnancy must be terminated.

RIKER
Why?

28 CONTINUED:

WORF
For the safety of the ship and crew.

Troi stares at the moving fetus on the viewscreen. Seeing it, alive, helpless, touches other emotions. However it was conceived, it is hers. She does not completely lose her uncertainty and apprehension, but other, stronger instincts begin to emerge.

RIKER
Worf, you can't assume its intent is belligerent.

WORF
That is my safest assumption.

DATA
Captain, this is a life-form. Not to allow it to develop naturally would deny us the opportunity to study it.

WORF
If the fetus is aborted, laboratory analysis is still possible.

RIKER
Is there any health risk to Counselor Troi if the fetus is aborted?

PULASKI
Medically, no.

PICARD
Doctor, is that your recommendation?

As the words swirl around her, she knows in her Betazoid heart that the child must be born, and she makes her decision. Troi gets everyone's attention.

TROI
Captain, do whatever you feel is

necessary to protect the ship and the crew... but know this. I am going to have this baby.

Everyone reacts, then:

28 CONTINUED: (2)

PICARD
I believe that ends the discussion.

29 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

PICARD (V.O.)
Captain's log, supplemental. We have finally arrived at 'aucdet Nine. We will pick up the specimens of Plasma Plague and transport them to Rachelis.

30A EXT. SPACE - THE ENTERPRISE (OPTICAL)

approaching 'aucdet Nine.

PICARD (V.O.)
(continuing)
It is only because so many lives are at stake that I am willing to put this ship and crew at such great risk.

31 INT. MAIN BRIDGE (OPTICAL)

Picard is in his command seat, Riker beside him. Data is at Ops and Wesley has the Conn. Troi enters from the aft turbolift. She is FIVE months pregnant. The crew can't help watching as she crosses and takes her place next to Picard.

PICARD
How are you feeling?

TROI
I should be feeling uncomfortable with all the changes in my body... but, I'm not. I feel fine -- better than fine. Wonderful.

There is a look of concern in his eyes - not only for his counselor, but because he still isn't sure what is going to be born onto his ship.

RIKER
Standard orbit.

31 CONTINUED:

WESLEY
Standard orbit, aye.

PICARD
Open hailing frequencies.

WORF
Hailing frequencies open.

PICARD
'Aucdet Nine, this is Captain Jean-Luc Picard of the USS Enterprise.

There is a pause, then the viewscreen comes alive. A MAN APPEARS. He's dressed in a disposable lab coat and wearing a twenty-fourth century medical mask pushed up on the top of his head. His name is LIEUTENANT COMMANDER HESTER DEALT. INTERCUT VIEWSCREEN WHERE NECESSARY.

HESTER
Ah... yes... Enterprise you're here at last. Good.

PICARD
Excuse me, to whom am I speaking?

HESTER
Oh... I'm Lieutenant Commander Hester Dealt. The medical trustee of the Federation Medical Collection Station.

PICARD
Are the specimens ready for transfer?

HESTER
Yes, but with your permission I would like to inspect the containment area before we proceed. It is not that I doubt the ability of your crew; we just cannot afford a mistake.

PICARD
I appreciate your caution -- in the same vein, I need a complete, detailed manifest of everything which you intend to bring on board my ship.

31 CONTINUED: (2)

HESTER
I will allow access to the computer banks.

The screen returns to a view of 'aucdet Nine.

PICARD
(to Data)
Download the inventory and go through it with Doctor Pulaski.
(to Riker)
Number One, arrange to have Hester Dealt transported up.

TROI

Captain, I'm suddenly feeling a little tired. I'll be in my quarters if you need me.

Picard nods. Troi gets slowly up and walks to the turbolift. Picard watches her leave. In the b.g. Worf also watches. He is still very uneasy.

32 INT. TROI'S QUARTERS

She steps up to her sink. She touches her face with a wet cloth as she studies her image in the mirror. The emotional strain of this event is etched on her features. She looks down at her swollen body....

TROI

It won't be long now. Soon you'll arrive and so many questions will be answered.

The thought makes her smile.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around 'aucdet Nine.

34 INT. CARGO HOLD FIVE

Hester Dealt continues his inspection on the containment area, which is a very large rectangular object suspended off the floor of the Cargo Deck. It has a very sophisticated monitoring system for the hundreds of compartments within.

34 CONTINUED:

HESTER
This is very good. Exactly what's needed.

GEORDI
I just followed your instructions.

HESTER
Good. Exactly what I wanted.

Hester moves around the containment area -- over -- under -- up -- down -- inspecting it from every possible angle.

HESTER
(continuing)
Five hundred and twelve compartments. Individually controlled. Very good. Independent of one another. Perfect. Ah, they can be monitored from here. And, isolation is assured. Very, very good.

GEORDI
I wanted to be sure they wouldn't get out.

HESTER
Good, Lieutenant. Very good indeed.

RIKER'S COM VOICE
How's it coming, Mister La Forge?

HESTER
It will be just a little while longer. I want to go over it again in more detail.

GEORDI
It will be another couple of hours, Commander.

HESTER
You do understand, it's critical that we have zero growth.

34 CONTINUED: (2)

GEORDI
(then to Hester Dealt)
Oh, yes. I understand. So, you go over it as many times as you want.

34A EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit around 'aucdet Nine.

PICARD (V.O.)
It's been fourteen hours since we arrived at 'aucdet Nine. Hester Dealt is making final selections of the specimens we will carry. Meanwhile, we continue to receive desperate pleas from the Rachelis System.

35 INT. MAIN BRIDGE

Data is finishing up something at Science One.

DATA
Captain, the final manifest has been received.

PICARD
At last. Review it with Doctor Pulaski. I want both of you to be completely familiar with it.

DATA
Aye sir.

Data leaves Science One and crosses to the turbolift.

36 INT. CORRIDOR

The turbolift doors open and Data steps into the corridor. As he turns toward Sickbay he sees Troi, walking with some difficulty. He quickly goes to her aid.

TROI
Data -- help me get to Sickbay.

He offers his arm for support and together they continue along.

37 INT. DOCTOR PULASKI'S OFFICE

The Doctor looks up as someone enters.

38 ANOTHER ANGLE

It's Troi and Data.

TROI
It's time.

PULASKI
Oh, you bet it is. Let's get you into Sickbay.

As she helps Troi through Sickbay, Data touches his communicator.

DATA
Worf -- assemble your security team in Sickbay.

PULASKI
Is that necessary?

DATA
Yes -- captain's orders.

He then follows them into Sickbay.

PULASKI
(to Troi)
Strange to need armed guards in the delivery room.

TROI
Yes, and strange to think my child is the cause.

PULASKI
Before you referred to it as "the

child," now it's become your
child.

TROI
Yes, whatever his beginnings,
that's what he's become.

They exit Sickbay.

39 INT. SICKBAY - MATERNITY

They enter and Pulaski leads Troi to the bed. Her MEDICAL ASSISTANTS move to prepare for the delivery. Data comes up behind them.

PULASKI
How frequent are your
contractions?

TROI
Very close together.

PULASKI
In all my other deliveries -- with
a couple of exceptions -- the
father was present.

TROI
Difficult under the circumstances.

PULASKI
It's unfortunate you have to go
through this alone. It helps to
have someone with you.

DATA

Perhaps I could serve in that capacity. I can quickly review the procedures I will be required to execute.

PULASKI

Troi is going to need the comfort of a "human" touch... Not the cold hand of technology.

Data reaction.

TROI

Doctor. I think Commander Data will do nicely.

A look from the doctor to Troi and back to Data.

PULASKI

Your choice.

40 ANOTHER ANGLE

as the doctor and her assistants prepare Sickbay and Troi for the delivery.

40 CONTINUED:

TROI

There is nothing specific you have to do, Data, you just have to be with me.

PULASKI

There is nothing to be nervous
about.

DATA
This is very interesting to me.
Although I understand in technical
terms how life is formed, there
is still a part of the process
which eludes my understanding.
I began my existence as an adult.
I have no memory -- no cognizance
of conception, birth, childhood,
so to be allowed to witness this
event is...

Troi grabs his hand.

TROI
It's happening.

DATA
(alarmed)
Doctor!

Pulaski steps over.

PULASKI
This is an impatient baby. He's
eager to make his appearance.

She picks up her hypospray.

PULASKI
(continuing)
I'll give you something for the
pain. It won't in any way
diminish the experience.

TROI
I have felt no pain.

PULASKI
None?

TROI
No... none at all.

40A INT. CORRIDOR - ENTRANCE TO SICKBAY

Worf and SECURITY TEAM arrive.

41 ANOTHER ANGLE - SICKBAY

They now have Troi in position in the birthing chair. Worf and the security team enter and take up their positions as Pulaski and her Assistant prepare for the delivery.

PULASKI
Have your security team stand over there. I understand the need to have you here, but keep out from under foot.

42 AND NOW THE BIRTH (INTERCUT THE PIECES OF THE EVENT)

This is more than just the wondrous act of life. It has as well the added tension of Worf and his security team. Data, and his first close encounter with creation of the thing he understands least -- life. As this sequence begins, Riker appears in the background.

He stands to the side -- out of the way, but there in case his friend, Deanna Troi, needs him.

WE WILL LAY THIS OUT, BASED ON HOW A CHILD IS BORN ON THE TWENTY-FOURTH CENTURY ENTERPRISE.

And the CHILD comes out -- Worf edges closer -- the doctor takes it to one side. Ties the cord, cleans it, and brings it back to Troi. This is an effortless birth -- no pain -- no strain.

PULASKI
Are easy births the norm for Betazoids?

TROI
Not according to my mother.

PULASKI
(as she hands it to Troi)
It's a boy. A normal, healthy, six pound, three ounce baby boy.

Then to Worf.

42 CONTINUED:

PULASKI
(continuing; without any edge)
You can come the rest of the way in now.

Worf enters and approaches the baby as he would a

deadly snake.

43 ANOTHER ANGLE

as Worf and the newborn exchange looks.

PULASKI
No threat here, Lieutenant, you and your men can relax... it's just a baby.

Worf reacts.

44 TROI

as she holds the baby. Data leans in to see the child.

DATA
It was remarkable. Thank you for allowing me to participate.

PULASKI
Do you have a name?

TROI
Ian Andrew, after my father.

PULASKI
(she touches her communicator)
Captain.

PICARD'S COM VOICE
Picard here.

PULASKI
Counselor Troi is the mother of

a very healthy baby boy. Mother
and child are both doing well.

PICARD'S COM VOICE
Counselor, my best wishes to you
and your son.

44 CONTINUED:

TROI
Thank you, sir.

Riker now steps forward to pay his respects. He leans down and kisses her on the forehead.

TROI
(continuing)
Have you been here all along?

RIKER
Yes.
(then just for her)
He's beautiful, Deanna... just
like his mother.
(to Worf)
I don't think you are going to
be needed here, Lieutenant.

Worf nods an acknowledgement and leads his security team off. Riker and Troi exchange looks and he too exits.

PULASKI
How do you feel?

TROI

Fine. Absolutely wonderful and thank you, Doctor... for everything.

PULASKI

(as she does a scan of Troi and the baby, her face registers surprise)

Amazing.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around 'aucdet Nine.

46 INT. MAIN BRIDGE

The turbolift opens and for the first time Pulaski steps onto the bridge.

46 CONTINUED:

PICARD

Welcome to the bridge, Doctor. How's Counselor Troi? Did she have a good night?

PULASKI

I have delivered dozens of babies. But none like this. There was no pain, no trauma. It was effortless for both of them.

PICARD

I'm not sure of your point.

PULASKI

She had the baby yesterday. If I were to examine her now, I would not be able to tell that she just had a baby, or ever had a baby. It's as though the incident never happened.

PICARD

(to Data)

How long before we are ready to begin the transfer?

DATA

Two hours, nineteen minutes.

PICARD

(he stands)

You have the Conn, Number One.

RIKER

Aye, sir.

PICARD

Doctor, you would accompany me, please. I think it's time I paid my respects.

47 INT. CORRIDOR - ENTRANCE TO TROI'S QUARTERS

Picard and Pulaski approach the doorway. The CHIME SOUNDS. From inside Troi says:

TROI

Come in.

The doors open and they enter.

48 INT. TROI'S QUARTERS

Troi's back is to him. She is doing something with her child.

PICARD
I wanted to come by and see how you were and have a look at your...

At this moment the CHILD looks out from around Troi. It is already THREE YEARS OLD!

PICARD
(continuing)
... baby! My goodness.

The Doctor takes out her medical recorder and does a quick body scan of the child.

PICARD
(continuing)
How old is he?

PULASKI
In actuality a day.

PICARD
Yes, but...

PULASKI
... In appearance, almost four

earth years old.

TROI
Ian, say hello to Captain Picard.

PICARD
You mean he can talk?

The boy answers.

IAN
Hello.

Picard is stunned.

PICARD
Hello, Ian.

Picard moves closer.

IAN
Don't worry. Everything is fine.

48 CONTINUED:

Off their reactions we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in a parking orbit near 'aucdet Nine.

PICARD (V.O.)
Captain's log, supplemental. We are faced with two major problems: Troi's child and the deadly cargo we are about to load, which is so desperately needed in the Rachelis system. In the hours since his birth, Troi's baby has continued to age and now appears, physically and mentally, to be a child of eight. And still there is no indication as to who he is, or why he is here.

50 INT. MAIN BRIDGE

Picard and everyone else in place.

RIKER
Sickbay, this is the bridge. We are ready to begin loading.

PULASKI'S COM VOICE
We need a little more time. It's taking longer than we anticipated.

51 INT. DOCTOR PULASKI'S OFFICE (OPTICAL)

She is at her desk-top computer terminal as Data enters.

PULASKI

Data,

(she says "Data" with a short A)

look at this.

DATA

(he corrects her)

Data.

51 CONTINUED:

PULASKI

What?

DATA

My name. It is pronounced Data.

PULASKI

(with a wry smile)

Oh?

DATA

You called me Data.

PULASKI

What's the difference?

DATA

One is my name and the other is not.

PULASKI

Is this possible?

Data is puzzled by the apparent non sequitur. Pulaski stands, picks up her medical recorder, steps over to Data and begins a body scan.

PULASKI
(continuing)
In all of your neural nets, algorithms, and heuristics, is there some combination which makes up a circuit for bruised feelings?

Data looks confused.

PULASKI
(continuing)
Apparently so, because I think I just offended your tender sensibilities.

She looks at the puzzled Data.

PULASKI
(continuing)
Possible?

Then with an amused look, gets back to business.

51 CONTINUED: (2)

PULASKI
(continuing; indicating the CRT)
I am unfamiliar with these symbols.

Data steps around and examines the screen.

DATA
It indicates a genetically engineered biological life-form.

PULASKI
About twenty percent of the specimens fall into that category.
(to herself)
Some eager beaver at play.

DATA
Query... "eager beaver?"

PULASKI
In this case, 'eager beaver' refers to some overachieving genetic engineer, who probably for lack of something better to do forced this strain of virus to mutate, just to see how bad, bad can get.
(touches her communicator)
Captain Picard.

INTERCUT WITH MAIN BRIDGE AS NEEDED.

PICARD
Picard here.

PULASKI
Just so you fully appreciate the risks we are about to take...

PICARD

Enlighten me.

PULASKI

If the most innocuous specimen on the manifest list gets loose, it will destroy all life on the Enterprise in a matter of hours.

51 CONTINUED: (3)

PICARD

I understand, Doctor. Do you have a recommendation?

PULASKI

Considering how desperately this is needed, no I don't. Just want you to know what we're carrying.

PICARD

Thank you, Doctor. Commander Data, if you have completed your review, you are needed in Transporter Room Three.

DATA

Yes, sir.

(to Pulaski)

Excuse me, Doctor.

PULASKI

That's okay...

(with long A, then short A)

Data, Data... whatever.

He gives the doctor a look. Doctor Pulaski returns to her viewscreen.

52 INT. CHILDREN'S PLAY AREA (OPTICAL)

Troi is standing by the door with the TEACHER (MISS GLADSTONE). They are watching a GROUP OF KIDS playing with a half a dozen puppies. Sitting right in the middle of everything and playing with abandon is IAN, WHO IS NOW ALMOST EIGHT. Troi is enthralled by the actions of her "son."

TROI

Ian!

The boy looks up and smiles when he sees his mother. Then he notices a LITTLE GIRL next to him. Ian takes his hands off the puppy, and puts them (without any sense of threat, just curiosity) on the girl's hair.

MISS GLADSTONE

He's a very tactile child. He wants to touch and feel everything.

52 CONTINUED:

TROI

Come on, sweetheart, time to go.

Ian scrambles to his feet and trots over to his mother and gives her a big hug.

MISS GLADSTONE
Unbelievable -- I think he's actually grown since you dropped him off.

IAN
I like it here, Mommy.

TROI
I thought you would. Thank Miss Gladstone for having you, and let's go get you something to eat.

IAN
(to the teacher)
Thank you.

Ian then turns and waves to the other kids who are still involved with the puppies.

IAN
(continuing)
Bye...

Some of the other children wave -- most are too involved in what they are doing to notice.

TROI
(also to the teacher)
Thank you.

Miss Gladstone nods an acknowledgement, then watches them leave. Her eyes reflect the amazement she feels about Troi's unusual child.

53 INT. TRANSPORTER ROOM THREE

Data arrives.

TRANSPORTER CHIEF
The transporter is not making a positive lock.

53 CONTINUED:

DATA
The built-in inhibitor is restricting onloading of life-forms known to be hazardous to the occupants of this ship. Have you attempted override?

TRANSPORTER CHIEF
I don't have the authority.

Data steps in behind the console.

DATA
Computer, recognize -- Lieutenant Commander N-F-N, N-M-I, Data.

COMPUTER VOICE
Authorization accepted.

DATA
Initiate override protocol.

COMPUTER VOICE
Override protocol is not recommended in this situation.

DATA

Acknowledged. On my authority
-- begin override.

There is a pause.

COMPUTER VOICE
Sequence complete.

The TRANSPORTER CHIEF inputs the coordinates.

TRANSPORTER CHIEF
Cargo Deck Five. We will commence
transport on your command.

54 INT. CARGO DECK FIVE

Riker, Geordi and a couple of crewmembers are by the containment grid. Geordi does a final visual survey of the area.

GEORDI
Transporter Three -- we are ready
to receive.

55 INT. TRANSPORTER ROOM THREE

as Data watches the Transporter Chief manipulate the controls.

56 INT. CARGO DECK FIVE (OPTICAL)

Riker and Geordi watch as the deadly little ampules are BEAMED into position. Next to Geordi is a CRT which reads out the contents of the little containers.

GEORDI
(to Data)
Data, the first batch is in place.
Ready for the next.

RIKER
Inform me when loading is complete
and the cargo secure.

GEORDI
Aye, sir.

Riker exits the Cargo Deck as the second batch of specimens appears within the containment grid.

57 INT. TRANSPORTER ROOM THREE

The Transporter Chief sets in the coordinates and beams up the next load.

58 INT. TROI'S QUARTERS

Troi and eight-year-old Ian are there. The doors open. Picard and Pulaski enter.

PULASKI
I wanted to stop by and see how
Ian was doing.

TROI
We're doing fine. I was just
going to give Ian his supper.

IAN
(to Picard)
Do you want your supper now, too?

PICARD
No, Ian, but thank you for the invitation.

58 CONTINUED:

IAN
You're welcome.

A spoon which Ian is playing with more than using, slips out of his hand and falls on the floor. Picard retrieves it.

IAN
(continuing)
Have you ever played with puppies?

Picard looks to Troi for an explanation. Troi smiles.

TROI
They had a litter today in the nursery.

PICARD
No, I have never played with puppies.

IAN
You'd like it. You should go to the nursery while the puppies are still there.

PICARD.
Perhaps later.

Troi puts the boy's supper down in front of him. It includes some hot steaming soup. Picard and Pulaski watch as Ian examines his food. He tries to touch the steam coming off the soup, then feels the wetness on his little fingers. Everything connected with his physical senses fascinates the child. He sticks his hand into the hot soup and holds it there for a beat:

IAN
(pulling it out)
Ouch...

He looks at his scalded fingers. Tears well up in his eyes and like any other child his age; he runs to his mother.

IAN
(continuing)
Ow... Mommy... ow...

Troi gathers the boy into her arms as the doctor steps over.

58 CONTINUED: (2)

PULASKI
Let me look at that.

Ian holds out the fingers and watches with great interest as Pulaski uses one of the instruments from the pocket of her smock to medicate the fingers.

PULASKI
(continuing)
It's not serious.

Ian studies his fingers as he realizes the pain is gone. Then he touches his cheek and feels the tears.

IAN
My face is wet.

Troi gently dries his tears with the tips of her fingers, then lovingly strokes his hair.

TROI
Is it better now, sweetheart?

The boy nods and cuddles in against his mother.

PULASKI
He allowed himself to be burned.

PICARD
Yes, for the experience.

PULASKI
Who is he? Why is he here? What does he want?

59 PICARD

He watches the child intently.

PICARD
Ian, could you tell us why you are here?

IAN
Because Mommy said it was time to eat.

Reactions from Troi and the doctor.

59 CONTINUED:

PICARD
No, I mean... why you are here on this ship?

IAN
I live here.

TROI
Ian, the captain wants to know if you are ready to tell us why you came here.

IAN
No. Not yet.

Ian picks up the glass, which unlike the soup, this is cold.

TROI
The answer is within him. When his cognitive powers develop sufficiently, he will be able to articulate it.

PICARD
I hope he will tell us soon.

He takes some of the liquid into his mouth... rolls it around, swallows some, and lets the rest run down his chin. Picard watches as Ian pours some of the liquid onto his leg just to know how it feels, then

he turns and walks toward the exit.

RIKER'S COM VOICE
Captain to the bridge.

PICARD
I'm on my way, Number One.
(to Troi)
Keep me apprised of his progress, Counselor.

Pulaski stays behind with Troi and her baby.

IAN
(too late for Picard to respond)
Bye...

60 OMITTED

61 INT. MAIN BRIDGE

Picard steps off the turbolift to the bridge. Riker is beside him. Data is at Ops -- Worf at the Tactical Station. The other positions are filled with n.d. crewmembers.

RIKER
The cargo has been loaded and is secure.

PICARD
Take us out of orbit, Number One -- then set a course for Rachelis -- warp nine.

62
thru OMITTED
63

64 EXT. TEN-FORWARD (OPTICAL)

Wesley steps up to the window, still carrying the weight of his decision. Guinan watches him cross the room and stand in front of the large center window.

65 GUINAN AND WESLEY (OPTICAL)

She comes up beside him.

GUINAN
Can I get you something?

WESLEY
No. I just wanted to stand here.

GUINAN
I don't blame you -- it's beautiful.

WESLEY
Yes.

GUINAN
How about some nice Mareuvian Tea?

WESLEY
No. Nothing thank you.

65 CONTINUED:

GUINAN
You're going to be leaving soon.

WESLEY
Yes.

They both watch as the Enterprise leaves orbit. The planet 'aucdet Nine slips away. As Wesley watches the ship maneuver into position, Guinan watches him.

GUINAN
What do you see when you look out there?

WESLEY
Over there is the Lorenze cluster, and there Arneb and there Epsilon Indi.

GUINAN
No, I don't mean that. I mean when you look there don't you see your future?

Wesley gives her a little sideways look.

WESLEY
It will still be there.

GUINAN
How about a cup of nectar direct from Prometheus?

WESLEY
No -- nothing. That's the third time you've asked me.

GUINAN
It's what I'm expected to do. Don't you always do what's expected?

WESLEY
I try to.

GUINAN
Even if it's not what you really want?

65 CONTINUED: (2)

WESLEY
Sometimes. Sometimes you have to consider others more than yourself.

GUINAN
That's true. But sometimes the game is to know when to consider yourself more than others and to give yourself permission to be... selfish.

He looks at her. Then -- before he can answer, the Enterprise leaps to warp speed. The star field becomes a spectacular display. We PLAY THE REACTIONS of Guinan and Wesley.

66 EXT. SPACE - ENTERPRISE (OPTICAL)

moves along at warp speed.

67 INT. CARGO DECK FIVE (OPTICAL)

A concerned Hester Dealt is scanning the containment grid with his very sophisticated monitoring equipment.

HESTER
(real concern)
Something's wrong.

Geordi approaches Hester Dealt.

GEORDI
What is it?

HESTER
Growth.

GEORDI
Where?

HESTER
L-seven-three.

Geordi steps over to the side of the containment area, and activates a CRT screen. The screen has a display of the 512 modules inside. Each has a series of indicators, ONE ON THE FAR SIDE IS FLASHING. Geordi manipulates the panel so the display turns, giving him a better look at the flashing light.

67 CONTINUED:

GEORDI
(touches his

communicator)
Bridge, this is Cargo Deck Five.

PICARD'S COM VOICE
Yes, Lieutenant La Forge.

GEORDI
There is a malfunction in the containment area.

PICARD'S COM VOICE
How serious?

HESTER
Very.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

68 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at warp speed.

PICARD (V.O.)
Captain's log, supplemental. For reasons as yet unknown, one of the specimens of Plasma Plague is growing.

69 INT. CARGO DECK FIVE

Geordi and Hester Dealt continue checking. With a handheld monitoring device, Hester Dealt makes a sweep of the Cargo Deck.

GEORDI
(touches his communicator)
Captain, the power to the containment grid must have somehow been affected when we increased to warp velocity.

INTERCUT THE MAIN BRIDGE AS NEEDED

PICARD
I don't see how that would be possible.

GEORDI
I don't either, but if we could return to impulse, we would know for sure.

PICARD
Impulse velocity.

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it comes out of warp.

71 OMITTED

72 INT. MAIN BRIDGE

The tension level is growing.

PICARD
Report, Mister La Forge.

73 INT. CARGO DECK FIVE

Geordi waits as Hester Dealt checks his monitoring equipment, then shakes his head.

GEORDI
There's no change. It wasn't the warp drive.

74 INT. MAIN BRIDGE

Picard did not expect any. Riker is on his feet and heading for the turbolift.

RIKER
Permission to leave the bridge.

PICARD
Granted.

RIKER
Commander Data, you're with me.

Data leaves his position and follows Riker.

PICARD
Doctor Pulaski.

75 INT. DOCTOR PULASKI'S OFFICE

Pulaski is running through some medical records.

PULASKI
Yes, Captain.

PICARD'S COM VOICE
We are having some difficulties
on Cargo Deck Five -- your presence
is requested.

She is thoughtful for a beat.

75 CONTINUED:

PULASKI
I'm on my way.

75A INT. TEN-FORWARD (FORMERLY SCENE 71)

Wesley and Guinan are at the bar. Wesley is eating
a twenty-fourth century Enterprise version of an ice cream
sundae. His mood is much lighter, indicating he has
come to some decision regarding his future.

WESLEY
You never talk about yourself.

GUINAN
Sure I do... all the time.

WESLEY
People say you are very old...

GUINAN
Oh?

WESLEY
... and that you knew Captain Picard when he was on the Stargazer.

GUINAN
No. I never met the captain until I came onboard.

WESLEY
Everyone is very curious about you.

GUINAN
I'll bet they are.

WESLEY
About where you come from.

GUINAN
Where do they say?

WESLEY
I heard that you're from Nova Kron and that...

PICARD'S COM VOICE
Mister Crusher, report to the bridge.

75A CONTINUED:

He's on his feet and heading for the door.

WESLEY

I've got to go.

Wesley stops and turns back.

WESLEY
(continuing)
Thank you.

GUINAN
There's nothing like a dish of Delovian souffle.

WESLEY
I didn't mean the souffle, I meant for... well... the rest. Thanks.

GUINAN
That's why I'm here.

76 INT. MAIN BRIDGE

The turbolift opens and Wesley Crusher comes onto the bridge.

PICARD
Take the Conn, Mister Crusher.

Wesley replaces the crewmember at that position.

PICARD
(continuing)
On this course -- increase velocity to warp nine.

WESLEY
Aye, sir. Warp nine.

77 OMITTED

78 INT. CARGO DECK FIVE

Hester, Data, Riker are gathered around the monitoring equipment. Geordi is off to one side peering at a distant sector of the containment field. THE INDICATOR LIGHT OF L-SEVEN-THREE CONTINUES TO FLASH.

78 CONTINUED:

RIKER
Why that module and not the others?

DATA
Computer, run diagnostic on module L-seven-three.

COMPUTER VOICE
All circuits functional.

GEORDI
(reading it off)
Temperature -- as set -- minus ninety-seven degrees. Humidity -- twelve percent. Lumins -- zero. Electromagnetic containment integrity... Everything right down the line... exactly as it should be.

DATA
Perhaps it is a sensor malfunction. Computer -- query. Is growth

actually occurring?

COMPUTER VOICE

Confirmed.

79 ANOTHER ANGLE (OPTICAL)

as the door opens and Doctor Pulaski enters. She nods a greeting to Riker and the others, then steps over beside Geordi who continues studying the distant section of the containment grid.

RIKER

One of the specimens is growing.

PULASKI

(to Hester Dealt)

Destroy it, now.

HESTER

I can't.

RIKER

Data, prepare to jettison that module.

79 CONTINUED:

HESTER

We can't do that either. It will go into a spore and remain until it comes in contact with a planet or another ship. The results would be disastrous.

RIKER

Commander, your attitude tells me that however bad I think this is... it's worse.

HESTER

(he indicates the containment area)

This is not going to hold it.

RIKER

Go on.

HESTER

The rate of growth is increasing. Within thirty minutes it will push out of the module. Within two hours, it will breach the containment area.

GEORDI

It can't break through this.

HESTER

Yes it can.

RIKER

(touches his communicator)

Captain. We may not be able to get control of this situation. I recommend making arrangements to transfer all non-essential personnel to the saucer section. If we lose containment we should be prepared to separate.

PICARD'S COM VOICE

Make it so.

PULASKI

Why this one specimen and none of the others? Something is stimulating it. Do you have its etiology? How it was developed?

79 CONTINUED: (2)

Hester inputs the freestanding viewscreen, and the HISTORY OF "L-SEVEN-THREE" APPEARS. Pulaski looks at it.

PULASKI

It's a mutated strain developed by Doctor Susan Nuress during an outbreak of Plasma Plague seventy years ago in the Oby System.

(she pauses as she continues to read)

It was number nine in a series of tests. This particular one bombarded by low levels of Eichner radiation.

(then she turns to Hester)

Could exposure to Eichner radiation stimulate growth?

As a reflex act, Hester Dealt makes a sweep of the area with his handheld monitor.

HESTER

Yes, it could, but...

He stops... his expression says...

HESTER
(continuing)
Uh, oh...

PULASKI
Don't tell me.

HESTER
I'm detecting low levels of Eichner radiation.

RIKER
Why didn't you catch it before?

HESTER
Because it wasn't here before..

PULASKI
Well, it is now. What emits that type radiation?

DATA
A subspace phase inverter.

79 CONTINUED: (3)

GEORDI
We don't have one.

DATA
Certain cyanoacrylates.

PULASKI
Also, not on this ship... What else? Because it's here and we better find it.

Data has no answer.

80 INT. TROI'S QUARTERS (OPTICAL)

Troi is putting the child to bed. She touches a control panel near the windows which turns them to their opaque configuration.

IAN
I can feel that some of the people are very... worried.

TROI
Yes. I feel it as well, but don't you worry.

IAN
It's me Mommy -- I'm the reason.

TROI
What?

IAN
It's me.

TROI
You?

IAN
Yes. I have to leave you now, or it will be very bad for

everyone.

TROI
What are you saying?

He smiles up at her.

IAN
I have to leave now.

80 CONTINUED:

TROI
Leave?
(senses what he is about to do)
You are going to die. No. No, you can't.

He smiles up and closes his eyes.

TROI
(continuing; she touches her communicator)
Sickbay, this is Counselor Troi, I need the doctor in my quarters... right now.
(then she lifts Ian to her)
No... Ian... No.

Off Troi's reaction.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

81 INT. TROI'S QUARTERS

as Pulaski leads the others to Troi's quarters.

TROI
It's Ian. Please... please hurry.

Pulaski moves quickly to the unconscious child; pulls back the covers. She removes an instrument from her smock and makes a scan of the child's body. In the b.g., Picard enters with Riker and Data.

TROI
(continuing)
Save him, you must save him.

PULASKI
What happened? Did he eat anything? Did he fall?

TROI
No.

Data, using his tricorder, confirms with a nod to Riker.

DATA
The child is the source of the

unusual radiation.

TROI
He said he's the reason the ship is in danger.

DATA
That analysis is correct.

Pulaski injects the child with hypospray.

PULASKI
I'm losing life signs.

Troi stands by helplessly. Like any mother in this situation, she is beyond grief. Tears streak her face.

TROI
Oh, please. Please save him.

82 PULASKI

resets the injector and again she administers a dose of hypospray. She waits for a reaction. There is none.

83 ANOTHER ANGLE (OPTICAL)

The room is very quiet. Pulaski stands.

PULASKI
I'm sorry.

Troi moves next to the cot on which the child is lying. She is beyond despair. Her heart has completely

broken. The others allow her a moment alone, then as Riker is about to move to Troi's side, a LIGHT -- the glowing energy which we saw at the beginning -- gathers from within the child and slowly rises. As it does, the body that was Ian fades away until there is only the LIGHT.

84 INTERCUT REACTIONS (OPTICAL)

Troi reaches out and with cupped hands she collects the LIGHT, cradles it gently and brings it to her. As she holds it close, it makes her face all aglow. Slowly the pain and despair drain away, and through the tears she smiles. The joy she now feels shines from her eyes. The Betazoid within her, embraces the essence of the entity before her and she knows now why he came and what he wanted. Then, in an act of pure love, she releases the glowing energy as she would a dove. For a beat the LIGHT seems reluctant to leave. Then it does. It passes effortlessly through the wall of the ship and away. Troi stares after it for a beat.

GEORDI'S COM VOICE
(excited -- relieved)
Captain. The containment field has stabilized.

PICARD
Thank you, Lieutenant.

Troi turns and looks at her captain and shipmates.

TROI
Then Ian was right. He was the cause.

84 CONTINUED:

PICARD
Apparently so.

Troi pauses, gathering her feelings and picking her words carefully. She settles her emotions.

TROI
He is a life-force entity... as we passed each other in space he was curious and wanted to know about us, and he thought the best way to learn was to go through the process. To be born, to live as one of us and in that way to understand us.

She pauses, then:

TROI
(continuing)
Captain, he never meant any harm.

Picard nods -- he knows that is true.

RIKER
There was a moment when you smiled.

TROI
(she smiles again)
He said thank you.
(she pauses)
I told him we will miss him -- and I will.

The others will also miss him.

85 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it enters orbit near Science Station Tango Sierra.

86 INT. MAIN BRIDGE

Picard is in his command chair, Riker beside him, Wesley at Conn.

PICARD
Standard station approach, Mister Crusher.

86 CONTINUED:

WESLEY
Standard approach, aye.

PICARD
Transporter Room Three, this is the captain. We have arrived. Let's make this transfer with all deliberate speed, and get on about our business.

DATA'S COM VOICE
Yes, sir.

RIKER
I will be glad to be relieved of this cargo.

Picard rises.

PICARD
You have the bridge, Number One.

RIKER
Yes sir.

As Picard crosses the bridge, Ensign Wesley Crusher buttonholes him.

WESLEY
Captain.

PICARD
Yes Ensign?

WESLEY
Could I see you when you have a moment?

PICARD
In my Ready Room when your duties permit.

WESLEY
Thank you, sir.

Picard continues on and leaves the bridge.

87 INT. CARGO DECK FIVE (OPTICAL)

Geordi and Hester Dealt are standing next to the containment area.

87 CONTINUED:

GEORDI
Good luck.

The TRANSPORTER BEAM takes over and removes Hester Dealt from the Enterprise.

GEORDI
(touches his communicator)
Data, you can lock on to the first group and begin transporting on my mark.

88 INT. PICARD'S READY ROOM

The CHIME RINGS.

PICARD
Come.

The doors open. It's Ensign Crusher. He enters and stands in front of Picard's desk.

PICARD
Yes, Ensign.

WESLEY
(hesitant)
Captain... I have thought about this a lot. I want to remain on the Enterprise.

PICARD
Oh. Have you discussed this with your mother?

WESLEY
No, before I do that, I wanted your permission to stay.

PICARD
Wes, it's a little more complicated than that.

WESLEY
Captain, for right now... this is where I want to be. This is where I feel I belong.

Picard studies the young man for a beat.

88 CONTINUED:

RIKER'S COM VOICE
Captain -- transfer complete. We are ready to leave orbit.

PICARD
Make it so, Number One.
(then to Wesley)
Return to your position.

Wesley hesitates a beat because he still hasn't received an answer.

89 INT. MAIN BRIDGE

Picard -- followed by Wesley -- comes on to the bridge. Troi steps off the turbolift and takes her place.

RIKER
All stations secure.

PICARD
Take us out of orbit, Mister Crusher and lay in a course for the Morgana Quadrant.

WESLEY
Yes, sir.

Picard takes his seat.

PICARD
(loud enough for everyone to hear)
Mister Crusher has requested to remain on the Enterprise.

RIKER
I'm not surprised. How did you respond?

PICARD
I haven't as yet, Number One. I don't think it's my decision alone. His remaining will cause difficulties for us all.

RIKER
Yes, indeed. With his mother not around, who will see to his studies?

89 CONTINUED:

PICARD
Exactly. That duty would fall to Commander Data.

RIKER
And, who'll tuck him in at night?

WESLEY
Come on, Commander.

WORF
I will accept that responsibility.

TROI
Well, we know he'll get his sleep.

PICARD
Then, Number One, that leaves you the task of guiding young Mister Crusher through his most hazardous journey -- from youth to man. Are you willing to serve?

RIKER
Difficult question...

Wesley turns and looks at Riker with a plea in his eyes. INTERCUT look between them.

RIKER
(continuing)
... Yes, I think I can do that.

PICARD
All right then. Mister Crusher, communicate with your mother at

Starfleet Medical headquarters.
Give her my regards and tell her
you have my permission to remain
on board the Enterprise.

There is a big smile on Wesley's face.

PICARD
(continuing)
But, that I will abide by her
wishes.

WESLEY
Yes, sir... thank you sir... I
just know she'll agree.

89 CONTINUED: (2)

PICARD
Now -- if you have course and speed
laid in.

WESLEY
(back to duty)
Yes sir, they are.

PICARD
Then, Mister Crusher -- engage.

90 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves off to its next assignment.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Where Silence Has Lease"
#40272-128

Written by
Jack B. Sowards

Directed by
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REVISED FINAL DRAFT

SEPTEMBER 27, 1988

STAR TREK: THE NEXT GENERATION
"Where Silence Has Lease"
CAST

PICARD	NAGILUM
RIKER	
DATA	Non-Speaking
PULASKI	TWO ALIEN WARRIORS
TROI	
GEORDI	
WORF	
WESLEY	
TRANSPORTER CHIEF	
HASKELL	

Voice-Over
COMPUTER VOICE

STAR TREK: "Where Silence... " - 9/27/88 - SETS

STAR TREK: THE NEXT GENERATION
"Where Silence Has Lease"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
HOLODECK	USS YAMATO
GEORDI'S OFFICE	
GEORDI'S AFT BRIDGE	STATION ROMULAN VESSEL
TRANSPORTER ROOM	
OBSERVATION LOUNGE	
CORRIDOR	
MAIN ENGINEERING -	

COMPUTER ROOM
PICARD'S QUARTERS
CAPTAIN'S READY ROOM

USS YAMATO
CORRIDOR

MAIN BRIDGE
SECOND BRIDGE

STAR TREK: "Where Silence... " - 9/27/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Where Silence Has Lease"

PRONUNCIATION GUIDE

NAGILUM nah-GHEE-lum

STAR TREK: THE NEXT GENERATION
"Where Silence Has Lease"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It is moving gracefully at full impulse.

2 INT. MAIN BRIDGE

JEAN-LUC PICARD is in the command chair. TROI is beside him. DATA is at Ops; WESLEY at Conn. Neither Worf nor Riker is on the bridge. Picard appears to

be on edge.

TROI
You're worried.

PICARD
With reason.

TROI
About Worf, or about Commander Riker?

PICARD
Both.
(pauses)
I think perhaps it is best to be ignorant of certain elements of the Klingon psyche.

Off Troi's reaction.

3 INT. HOLODECK - DEMOLISHED AREA

Everywhere there is evidence of a desperate battle, fought on a very primitive level by creatures of consummate rage.

4 CLOSE ON WORF

His eyes blaze with controlled fury as he moves carefully around a semi-demolished wall and peers inside the battle-damaged room. He coils as he hears the eerie sound of a low moan, then cautiously steps forward.

5 RIKER

is a few paces behind. He is very tense as he moves closer to the large Klingon warrior. Riker touches the tear in his uniform and massages the bruise on his shoulder.

6 ANOTHER ANGLE - RIKER AND WORF

WORF touches RIKER's shoulder, signals him to move to the right. Riker moves off. Worf pauses a beat, then slips away to the left.

7 WIDER ANGLE

carrying them to the edge of the rubble-cluttered room. Careful not to touch anything, Worf is moving like a panther. He freezes as the CLICKING SOUND OF METAL ON METAL is barely heard. He waves his arm to Riker, motioning him back, then slowly he also backs away painstakingly, trying to fit his toes back into his exact footsteps. We HOLD on these moves a beat and then suddenly:

8 RIKER

spins and looks upward, calls over to Worf.

RIKER
Above, look out!

9 NEW ANGLE

A man-sized boulder drops down from overhead. Worf dives to the side as the boulder smashes the ground in the place where he just stood.

10 ON WORF

As he rolls catlike to his feet, the massive form of an ALIEN WARRIOR leaps onto his back bringing him back to the ground. The alien raises a club-like weapon over his head and swings down at Worf's head.

11 RIKER

Catches the alien's arm just before the club makes contact and drives him off his feet. He kicks him and follows after him to the other side of the room as:

12 WORF

turns to face the charge of ANOTHER ALIEN who wields a battle axe and swings it in a deadly arc. Worf ducks under the axe and gets a grip on the alien's arm and they press against each other's strength.

13 CLOSER

Worf, grunting in a half-roar, slowly forces the alien back, then with a bellow and a gargantuan heave, Worf throws the alien to the side.

14 SCENE

Worf leaps at the alien who is caught in half-stride. Worf drives his forearm into his opponent's throat and as he becomes limp, drives a double-handed blow to the back of the alien's head. Worf's enemy drops.

15 RIKER

ducks under the alien's club and drives a blow to the lower extremities of his opponent. The attacker doubles over and Riker hits him on the way down. But he no sooner hits the ground than he is back on his feet, charging Riker. Our first officer steps to his side and strikes at the alien as he goes by, heading straight at Worf.

16 NEW ANGLE

Worf turns to face the onrushing alien. He thunders out his challenge, picks up the club from the prone alien, swings it at the new rival.

17 REVERSE

The alien ducks the blow and swings back.

18 RIKER

about to enter into the fight, then he holds a beat, stops and watches somewhat in awe.

19 WORF / ALIEN

The alien connects with a savage blow to Worf's body. Worf takes the blow and returns his own.

They trade blows, one for one, taking the pain and returning it. Then slowly the alien sinks to his knees, then rolls over on his side.

20 ON WORF

as he steps over the alien warrior, roars out his

victorious celebration chant, and lifts the club for the final fatal blow. His eyes are on fire. He smashes it down on his opponent, then spins around for a new battle.

21 RIKER

Suddenly a little unsure of Worf's intentions, he backs a step, waits.

22 WORF

Worf sounds out a new challenge. He scans the room for his next adversary -- he's still coiled and in need of action. Suddenly he swings his club at the wall. Pounding it with rage. Broken bricks and mortar fly. His fury is all consuming. He rips and slashes at everything standing.

23 NEW ANGLE

Riker watches -- still concerned. He thought he knew the power and fury of this Klingon. Worf continues to exercise his rage around the room. Anything that stands, hangs, bulges, protrudes, or is suspended, is demolished until there is nothing left to flatten. Nothing left upright except... Worf turns -- his eyes still blaze as they fall upon...

24 RIKER

The only thing left standing. Riker tenses.

RIKER
It's over.

25 WORF

This seems to have no effect on Worf who seems almost out of control. A snarl -- low and vicious -- pushes out of his twisted mouth. He takes a step forward.

RIKER
The exercise is over.

26 SCENE

Riker calls more sternly.

RIKER
At ease, Lieutenant!

Worf is almost upon Riker before beginning to regain control of himself. He takes a deep breath, forcing himself to become calmer. He flexes his muscles, then seems pleased.

27 EMPHASIZING RIKER (OPTICAL)

RIKER
Exit Holodeck.

The EXIT APPEARS as Riker turns to Worf.

RIKER
(continuing)
You do this every day?

WORF
No -- usually my calisthenics are more...
(he searches for the

right word, then
settles for)
... intense, but those sessions
are too personal to be shared.

RIKER
(dryly)
I'll bet they are.

28 RIKER (OPTICAL)

takes a look around at the devastation on the Holodeck and is thankful that Worf is on his side.

28 CONTINUED:

WORF (O.S.)
Computer. Program complete --
save.

Before Riker's eyes, THE BATTLE SCENE FADES, and all that is left is the empty Holodeck. Worf pauses at the door.

WORF
(continuing)
Coming Commander?

RIKER
Right behind you.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is moving through deep space. No large planets or suns nearby... just a Milky Way of distant suns spread across space like a tightly woven blanket of lights.

PICARD (V.O.)
Captain's log, Stardate 42193.6. We are on a long reach toward the Morgana Quadrant, a section of the galaxy which has yet to be visited by a manned Federation vessel. We are using the time to further detail the charts of this region.

30 INT. MAIN BRIDGE

Jean-Luc Picard and Riker stand beside Data as he moves his fingers across the console. The SOUND VARIES, SLIDING UP AND DOWN ERRATICALLY IN PITCH AND INTENSITY. Troi stands nearby listening thoughtfully.

DATA
There it is again. An area of "blackness."

RIKER
It appears, then disappears, then reappears. There is no

predictable pattern -- no sequence.

Data moves his fingers across the console again.

PICARD
On screen.

They all turn to look.

31 FULL SHOT FAVORING THE MAIN VIEWER (OPTICAL)

The picture on the Main Viewer shows a field of stars.

RIKER
There it is.

31 CONTINUED:

PICARD
I can't see anything. Magnify section two-eight-five.

The viewscreen changes. Now we can see a slight "spot" on the Main Viewer.

WESLEY
There -- it looks like a "hole" in space.

PICARD
We're acquainted with the "wormhole" phenomenon. This appears quite different.

32 ANOTHER ANGLE (OPTICAL)

Picard studies the Main Viewer for a beat, then:

PICARD
What do sensors indicate?

DATA
Nothing.

RIKER
Nothing?

PICARD
I'm sure you must mean it's empty of matter, Mister Data. There is always some energy form at work...

DATA
Sir, our sensors are showing that to be an absence of everything. It is a void without matter or energy of any kind.

RIKER
Yet, this "hole" has a form, Data. It has height, width...

DATA
Perhaps. Perhaps not.

32 CONTINUED:

PICARD
(to Data)

That is hardly a scientific
observation, Commander.

DATA

Sir, the most elementary and
valuable statement in science...
the beginning of wisdom... is:
"I do not know."
(indicates viewscreen)
I do not know what that is.

WESLEY

Captain, if this were any ordinary
kind of hole in space...
(indicates)
... wouldn't we be able to see
what's behind it?

Obviously, this is a very good question. Picard turns to Troi.

PICARD

Counselor?

TROI

I can feel nothing from it, sir,
if that's what you're asking.

Picard eases himself down in his chair, and sits studying the viewscreen... puzzled.

RIKER

Data -- is there any record of any
occurrence even vaguely similar
to this?

PICARD

"Similar" in even the slightest
way.

DATA

Accessing.
(he pauses a moment)
Negative. There is no record of
any Federation vessel encountering
anything remotely like this.

PICARD

I believe we have time for a
closer look, Number One.

32 CONTINUED: (2)

RIKER

Concur.
(to Wesley)
Ensign, slow to one-half impulse.
Adjust course to intercept this...
this whatever it is.

PICARD

Scanning and recording as we go.

WESLEY

Changing course to intercept in...
in twelve minutes, sir.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves slowly forward under impulse power toward the
large black area in the field of stars.

34 INT. MAIN BRIDGE (OPTICAL)

Picard stands watching the viewscreen as the void on the screen grows larger. Riker is at the science consoles in the Aft Station. Data is busy at Ops.

PICARD
Let's send a probe into it.

RIKER
Worf, prepare a scanner probe. Let's see what's in there.

PICARD
(to Wesley)
Close enough, Ensign. Hold this position.

WESLEY
Aye, sir. Holding this position.

Picard gives Riker a slight nod.

RIKER
You may launch the probe when ready, Mister Worf.

Worf makes the necessary moves on his console to launch the probe.

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

floats off the outer edge of the void. The probe is launched. It heads straight into the center of the great emptiness.

36 INT. MAIN BRIDGE (OPTICAL)

Picard, Riker and Worf stand watching the viewscreen as the fiery tail of the probe diminishes in the distance. Data monitors the instruments. We can HEAR THE FAINT HISS OF THE TELEMETRY as it is received.

DATA
All the probe's systems are functioning perfectly.

Suddenly the probe just disappears. The SOUNDS OF TELEMETRY STOP.

WORF
It's gone.

PICARD
What happened, Data?

DATA
Unknown.

WORF
(to Picard)
Recommend we go to a Yellow Alert, sir.

PICARD
(puzzled)
Why?

WORF
(hesitates, then)
Sorry, sir, it's...

PICARD

Explain.

Worf is definitely uncomfortable now. Clearly, he would like to avoid this entire subject now. Picard continues gently:

36 CONTINUED:

PICARD

(continuing)

This starship operates best, Mister Worf, when we all know what is on each other's minds.

WORF

(uncomfortably)

My thoughts... were of an old Klingon legend of... of a gigantic black space creature which was said to devour entire vessels...

RIKER

(genuinely surprised)

Devours vessels?

WORF

Sorry, Commander. I agree that these are thoughts hardly worthy of a trained and practical security officer.

There is a round of silence. Worf is completely miserable. Then to Worf, ignoring his previous statement.

PICARD
Launch another probe, Mister Worf. This time a Class One with full sensor array.

Worf does something on his panel, then:

WORF
Launching, sir.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the second probe is launched. It too disappears even sooner after it enters the void.

38 INT. MAIN BRIDGE

All are still studying the viewscreen.

RIKER
Happened even more quickly.

38 CONTINUED:

WORF
Recommend we fire a photon torpedo, Captain.

PICARD
(eyes Worf, then)
Negative.

WESLEY
Captain, based on where the probes

disappeared... I have been able
to plot the outer boundaries.
I could move in closer.

Picard thinks about it, then decides.

PICARD
Take us in, Mister Crusher.
Thrusters only.

39 OMITTED

40 INT. MAIN BRIDGE (OPTICAL)

Picard stands looking at the viewscreen.

PICARD
Data?

DATA
Still no readings of any kind,
sir.

Picard paces to where Riker stands in the Aft Station. The black void almost fills the screen of the Main Viewer.

PICARD
Number One?

RIKER
I'll agree with Worf at this
point, sir. Let's be careful.

Worf looks grateful. Picard paces forward, studying the viewscreen.

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves closer to the dark, dead, void.

42 INT. MAIN BRIDGE (OPTICAL)

Picard stands looking at the dark screen, then around the silent bridge.

The dark void filling the screen. The familiar SOUNDS OF THE BRIDGE BEGIN TO FADE... RADIO SIGNALS, TELEMETRY, EVERYTHING...

RIKER
What's happened?

PICARD
Data?

Data looks at his console for a moment, then...

DATA
Whatever it was... or whatever it is... we seem to be inside of it.

Picard returns to his Command Chair, as Riker takes the chair beside him.

RIKER
Didn't that happen a bit suddenly, sir?

PICARD
All stations, report!

43 ANGLE - THE COMPUTER MONITORS

Some of the screens fade and go blank. Reactions as:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is isolated in a void, totally empty of stars.

PICARD (V.O.)
Captain's log, supplemental. While exploring a strange area in space without any form of matter or energy...

45 INT. MAIN BRIDGE (OPTICAL)

Data at Ops, somewhat puzzled by the feedback he is receiving. Riker is busy at a panel while Picard stands looking at the viewscreen.

PICARD (V.O.)
(continuing)
... a total void, we have unexpectedly seemed to enter it. Apparently we moved past its

mysterious outer boundary.

Riker looks up from the panel.

RIKER
All stations have reported, Captain. There seems to be no immediate threat to our ship or crew.

As Riker stands looking at the dark viewscreen, Picard moves up to stand beside him.

PICARD
In which case, let's hold position for awhile, Number One. This is worth studying.

RIKER
Incredible. It's like looking off into... infinity, sir.
(turns to Picard)
Remember the course in ancient history at Starfleet Academy? Back to the time when men still believed the Earth was flat?

45 CONTINUED:

PICARD
(smiles)
And that the sun revolved around the Earth...

RIKER

And if a ship sailed too far out
into the ocean it would fall off
the edge of the world...

Riker turns back to look at the empty void on the viewscreen.

PICARD
"Beyond this place there be
dragons."

RIKER
Data -- how long to complete your
scans? Let's not stay any longer
than we have to.

Riker starts for Science One as PULASKI enters from the turbolift and stands looking at the activity on the bridge. Pulaski crosses to stand beside Picard.

WESLEY
Captain, we have no communications
outside of the void.

WORF
Confirm! We are now receiving
no signals of any kind.

PICARD
Hello, Doctor. You've been
briefed on what's happened?

PULASKI
I've heard, Captain. But I don't
understand it.

PICARD

I wish I could say I did.
(to Data)
Increase magnification by ten.

Data punches in the command. The viewscreen remains dark.

45 CONTINUED: (2)

PICARD
(continuing)
By one hundred!

Nothing. The viewscreen remains dark.

PULASKI
I'm not a bridge officer, but
isn't this... "impossible," sir?

Picard gives Pulaski a "be my guest" gesture.

PULASKI
(continuing)
Increase by one thousand, Mister
Data.
(waits)
By ten thousand.

There's no change on the Main Viewer. Pulaski turns to Picard.

PULASKI
(continuing; indicates
Data)
It does know how to do these

things, doesn't it?

PICARD
Commander Data knows precisely what he is doing.

Pulaski looks up quickly at Data, then turns to see that the Captain's expression is as cold.

PULASKI
Forgive me, Mister Data. I'm not accustomed to working with... with non-living devices that...
(stops, bites off her words)
Forgive me again. Your service record says that you are alive and I must accept that.

PICARD
Engineering!

GEORDI'S COM VOICE
Engineering, aye.

46 INTERCUT - GEORDI'S OFFICE AS NECESSARY

PICARD
Lieutenant, are your systems functioning?

GEORDI
Yes, sir. Wherever we are, sir, it seems to have no effect on any Engineering function.

PICARD
Thank you, Lieutenant.

47 INT. MAIN BRIDGE

Picard's interest in this occurrence is waning fast.

PICARD
Data?

DATA
Difficult to make a judgment based on the absence of information.

PICARD
Speculate.

DATA
The obvious hypothesis is equivocal. This void has a total lack of dimension. Therefore by any accepted standard it does not exist, yet being within it denies that conclusion.

Picard looks to Pulaski.

RIKER
Then maybe we've moved into another dimension?

DATA
Could a lack of dimension be another dimension in itself?

Pulaski gives Data a quick look of respect.

PULASKI
That's an interesting question.

47 CONTINUED:

PICARD
For a later discussion. It's time we got on with our mission, Number One. Starfleet can send out a science vessel to investigate further. Let's move back out of this.

RIKER
Aye, sir.
(to Wesley)
Reverse our direction and set a course for the Cornelian star system. Warp two.

WESLEY
Reversing direction, sir.
(adjusts controls)
Course laid in.

RIKER
Engage.

Wesley punches in the command.

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

We can see only the ship and the darkness of space.

49 INT. MAIN BRIDGE (OPTICAL)

Picard seems to relax a little, leaning back to watch for the reappearance of the stars. Nothing happens and he looks questioningly toward Riker.

RIKER
(to Wesley)
Our engines have engaged, haven't they, Ensign?

WESLEY
Aye, sir.

50 INT. GEORDI'S OFFICE

Geordi, moving between the wall panel and the center block computers. He waits as if expecting something. Then he turns to his intercom:

50 CONTINUED:

GEORDI
Everything all right up there, Captain?

PICARD'S COM VOICE
Are the engines operating normally, Engineer?

GEORDI
Everything looks fine here, sir.

PICARD'S COM VOICE
We're increasing to warp four,

Engineer.

We HEAR a slightly higher level of engine sound, then:

GEORDI
We now show warp four, Captain.

51 INT. MAIN BRIDGE (OPTICAL)

The situation is still the same. The viewscreen is completely dark with Picard, Riker, and the others looking toward it nervously, puzzled.

PICARD
We should be seeing stars by now, Data. How far have we come?

DATA
Inertial guidance shows seven parsecs traveled, Captain.

PICARD
Ensign Crusher?

WESLEY
Confirm, sir. Exactly what my readings say.

52 ANGLE ACROSS MAIN BRIDGE

to include GEORDI entering, crosses to his bridge Engineering Station.

GEORDI
Engineering, transfer to bridge.

52 CONTINUED:

The engineering console lights up. Geordi now looks up to Main Viewer.

GEORDI
(continuing)
What's happening, sir? I thought we should have broken clear.

53 INT. MAIN BRIDGE

ON Picard.

RIKER
We should have. We're on a reverse course.

PICARD
Full stop, helm.

WESLEY
Full stop, sir.

Picard rises and paces for a moment. Picard looks down at Wesley's console.

PICARD
According to this we're well past the point we entered the void.

DATA
Except that we are still in it, sir.

54 WIDER ANGLE

Data works his console for a moment...

DATA
Captain... if we dropped a stationary beacon and navigated straight away from it, we would have a fixed point of reference to confirm speed and distance.

PICARD
Make it so, Data. Lock onto the beacon, and keep it dead astern.

Data and Wesley punch in the instructions. A moment later the SOUND OF THE ELECTRONIC SIGNAL is heard.

54 CONTINUED:

DATA
The beacon is in place, Captain.

PICARD
Dead ahead. Impulse power.

Picard settles back in his chair as Geordi punches in the commands and the ship begins to move. The ELECTRONIC SIGNAL FROM THE BEACON BEGINS TO DIMINISH IN AMPLITUDE as the ship moves away from the beacon.

DATA
The beacon is falling astern.

PICARD
Engineering, report.

55 GEORDI'S AFT BRIDGE STATION (OPTICAL)

Geordi, at his instruments, taking readings.

GEORDI
All systems normal, sir.

Everyone looking to Picard.

PICARD
Prepare to increase to warp two.

WESLEY
Aye, sir.

A moment later we can HEAR THE SOUND OF ANOTHER ELECTRONIC SIGNAL overlapping the beacon. It is a different frequency. (Caused by the Doppler Effect.)

DATA
Captain, we are receiving a signal from dead ahead.

PULASKI
Maybe you've found the door out of this.

As the FIRST SIGNAL DIMINISHES, the SECOND SIGNAL INCREASES in intensity.

DATA
We are closing on the new signal, Captain.

55 CONTINUED:

PICARD
Identify.

Data does a check... and recheck of the signal.

DATA
Captain, it is the stationary beacon we just released.

RIKER
We must have come full circle, sir.

WESLEY
We couldn't have, sir. I've shown us steadily moving away from that beacon.

PICARD
All stop; hold position again.

RIKER
(indicating the viewscreen)
Look.

Picard moves toward the Main Viewer. The nothingness of the void has been replaced. The Enterprise is now bathed in a soft ever-changing glow, which is beautiful to look at and somehow very comforting.

56 WORF

His head comes up from his sensors.

WORF
Captain, sensors indicate a disturbance in sector one-zero-eight. Possibly a vessel.

Reactions from Picard and the others.

PICARD
Perhaps some answers at last. On screen.

WORF
The ship is equipped with a cloaking device.

56 CONTINUED:

RIKER
Romulan!

WORF
It's closing.

RIKER
Shields up. Go to Red Alert!

PULASKI
I'll be at my duty station in Sickbay.

She exits.

57 FAVOR MAIN VIEWER (OPTICAL)

There is a distortion --

WORF
It's uncloaking.

RIKER
Arm your photon torpedoes, Mister Worf.

PICARD
Hold for my orders.

WESLEY
There!

As the Romulan vessel becomes visible, IT FIRES -- without warning.

58 INT. ENTERPRISE - MAIN BRIDGE

as the ship is rocked by the barrage.

WORF
Direct hits, sir. Our shields are weakening.

PICARD
Warn them we'll return fire.

WORF
Transmitting.

Picard waits; Riker throws him a concerned look.

58 CONTINUED:

WORF
(continuing)
They've armed another full spread, sir.

PICARD
Fire torpedoes.

59 OMITTED

60 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

The PHOTON TORPEDOES streak toward the Romulan ship. THEY HIT, as the Romulan ship explodes.

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

alone again in the void.

62 INT. ENTERPRISE - MAIN BRIDGE

There is a moment of victory.

PICARD
That was too easy.

RIKER
Yes.

DATA
Captain, sensors can locate no debris from the Romulan ship.

Before the captain can respond...

WORF
Captain, there is another vessel

approaching -- sector zero-nine-
one, mark, two-six.

PICARD
Specifics.

WORF
On screen.

63 ANGLE - INCLUDING MAIN VIEWER (OPTICAL)

The picture of a ship MATERIALIZES on the viewscreen.

PICARD
Magnify.

RIKER
It's a Federation ship.
(reading the number)
N-C-C... one-three-oh-five dash
E. It is the USS Yamato, our
sister ship.

WESLEY
The Yamato is nowhere near this
quadrant.

PICARD
Open a hailing frequency, Data....

Data punches in the information.

DATA
This is the USS Enterprise to...
USS Yamato. Respond, please...

Nothing.

DATA
(continuing)
This is the USS Enterprise calling USS Yamato. Please respond on this frequency.

They all watch the Main Viewer.

DATA
(continuing)
No response, Captain.

PICARD
Make a full scan.

DATA
Life support system -- engineering and propulsion all seem functional.
(turns; reacts at a reading)
But there are no life signs over there, sir.

63 CONTINUED:

PICARD
Can we be getting a false reading, Data?

DATA
Since we know nothing at all about

these circumstances, that is...
at least, conceivable, sir.

RIKER
(to Picard)
You look doubtful, sir.

PICARD
I'm not anything right now, Number One. I'm just a man looking for answers.

GEORDI
(to Data; quietly)
Like the rat said -- "Keep the cheese, I just want out of the trap."

Picard overhears and flashes Geordi a look that silences him.

RIKER
Captain, request permission to board the Yamato with an away team. There might be something onboard -- in the logs -- which will at least tell us what happened.

PICARD
Granted. Minimum complement.

Riker stands, heads for the turbolift.

RIKER
Worf. You're with me.

FADE

OUT.

END OF ACT TWO

ACT THREE

FADE IN:

64 EXT. SPACE - THE ENTERPRISE AND THE USS YAMATO (OPTICAL)

PICARD (V.O.)
Captain's log, supplemental. We remain like a fly in amber trapped in the void. We have encountered a vessel which appears to be the USS Yamato. All its systems are shown as functioning, yet it seems devoid of life. Commander Riker is leading an away team -- hopefully the answer lies over there.

65 INT. TRANSPORTER ROOM (OPTICAL)

Worf steps onto the Transporter Pad. Riker, checking the transporter console, speaks to the TRANSPORTER CHIEF.

RIKER
Do you have a lock on that other ship?

TRANSPORTER CHIEF
Aye, sir. No problems at all.

Riker crosses to the raised platform to join Worf.

RIKER
Can you put us on the bridge?

TRANSPORTER CHIEF
Anywhere you say, Commander.

WORF
I am acquainted with the Yamato, Commander. Recommend the Aft Station of their bridge. When in doubt, surprise them.

RIKER
Them? Who's them?

WORF
Whoever may be there.

65 CONTINUED:

RIKER
Sensors show no life signs.

WORF
Still, the tactic is sound.

RIKER
Agreed.
(to Transporter Chief)
Aft Station.

TRANSPORTER CHIEF

Aye, sir.

RIKER
Phasers on stun, Lieutenant Worf.

Phasers are set.

RIKER
(continuing; to
Transporter Chief)
Energize.

Riker and Worf SPARKLE AWAY.

66 INT. USS YAMATO - CORRIDOR (OPTICAL)

as Riker -- without Worf -- STACKS UP. It looks like the Enterprise, as it should because it is the sister ship -- but the lighting is weird -- and:

RIKER
(the obvious)
This isn't the bridge.

He turns, expecting to see Worf -- but he's alone. Almost before Riker can react he hears a sound down the darkened corridor. A growl -- above which he hears Worf's roar.

66A ANOTHER ANGLE

as Riker heads down the corridor -- the lighting here is much darker. Very ominous -- in the shadows -- we see FORMS. Threatening -- again WE HEAR WORF. This time IN PAIN. Riker, without hesitation -- charges forward. Ready to combat whatever attempts to block his path. It looks like a gauntlet of terror.

66B RIKER

moves forward -- phaser ready. Suddenly, in the darkness a large form appears. It's armed and moving toward him. Riker hesitates -- then screams out:

RIKER
No -- don't fire.

The figure is on him -- the light hits the creature's face. IT'S WORF!

WORF
I heard you screaming. I was coming to help.

RIKER
Help me? But I heard you cry out.

Riker realizes something bizarre is going on.

RIKER
(touches his communicator)
Transporter Chief, where do you show us over here?

TRANSPORTER CHIEF'S COM VOICE
We show... as approximately...

The communication garbles and cuts out.

RIKER
Captain, do you read me?...

67 INT. ENTERPRISE - MAIN BRIDGE

Picard becomes concerned, as:

RIKER'S COM VOICE
... having difficulties...

The communication garbles and cuts out.

PICARD
Number One, come in!

He pauses -- there is no response.

67 CONTINUED:

PICARD
(continuing)
Transporter Room, this is the captain. We are out of contact with the away team. Beam them back, immediately.

TRANSPORTER CHIEF'S COM VOICE
I have lost the lock on them.

68 INT. USS YAMATO - CORRIDOR

Riker, inspecting the corridor walls closely with his tricorder. Worf, touching his insignia.

WORF
Nothing on my communicator, sir.

Worf steps over to a com panel on the corridor wall.

WORF
(continuing)
Computer, on.

Nothing happens.

RIKER
(looks around)
Let's find a turbolift to the bridge.

69 OMITTED

70 INT. ENTERPRISE - MAIN BRIDGE

Picard is at his command station, very concerned.

PICARD
Transporter Room -- have you been able to establish a lock?

Picard gets no answer. Then suddenly the bridge goes DARK. Every system shuts off -- the emergency lights come on. Everyone remains at their station -- tension but no panic.

PICARD
Initiate full check -- all systems.

71 ANGLE ON GEORDI

at bridge Engineering Station.

GEORDI
Engineering section, report. What is our situation?

There is no response.

72 thru 83 OMITTED

A84 INT. USS YAMATO - CORRIDOR

As Riker and Worf approach the turbolift, Riker scans the corridor wall with his tricorder.

RIKER
This isn't a Federation ship. The walls are not tritanium... close, but it's a material beyond our technology.
(he then leads the way to the turbolift)
Let's get to the bridge. Somewhere there must be an answer to all of this.

As they approach, the turbolift doors open. Instead of it being the turbolift, it's the bridge, weirdly lighted. It's identical to the Enterprise, but devoid of people.

Worf and Riker exchange looks. They cautiously enter.

B84 INT. USS YAMATO - MAIN BRIDGE

The turbolift doors close behind them. Riker then

turns as if to re-enter the turbolift. The doors open -- but it's not the turbolift... it's a duplicate of the bridge.

Riker and Worf again exchange looks.

RIKER
Wait -- if you go through there... where will you be?

WORF
On the bridge.

B84 CONTINUED:

RIKER
But we are on the bridge.

WORF
Should I continue?

RIKER
Yes -- move out. Let's see what happens.

They both step through the door.

C84 ANOTHER ANGLE - USS YAMATO SECOND BRIDGE

They have in effect:

WORF
Is it the same bridge?

RIKER

... Or did we just step from one bridge to another bridge?

Worf crosses to another door, as Riker moves to the center of the bridge.

C84A INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

Illuminated by the emergency lights, everyone's remaining very calm, under control. Suddenly some of the bridge stations return to normal.

DATA
Captain! I have a star fix.

PICARD
On screen.

A small swarm of stars appears in the center of the dark screen.

WESLEY
It's an opening, sir.

DATA
Confirm, navigation is possible.

WESLEY
Should I set a course?

C84A CONTINUED:

PICARD
Transporter Room. Do you have a fix on the away team?

TRANSPORTER CHIEF'S COM VOICE

Negative.

D84 INT. USS YAMATO BRIDGE - WORF

as he approaches the second set of doors. The doors open -- and once again it's the bridge. Worf pauses. Then steps through.

E84 RIKER

As he watches the door close behind Worf, he hears from behind him:

WORF (O.S.)

Commander.

Riker turns. It's Worf, standing in front of the doors. The frustration of this bizarre -- whatever it is -- can be seen on Worf's face.

F84 IN A SERIES OF SHOTS - INTERCUT WITH RIKER'S REACTION

Worf turns and exits - only to appear on the other side of the bridge. He roars... rushes to another set of doors. Exits, only to again reappear coming out of another set of doors. Worf's emotions quickly escalate to rage. He turns and throws himself at the doors -- hoping somehow by force to change the sequence. But the doors open and he once again bursts out of the doors on the opposite side of the bridge. Worf charges for another set. He's on the verge of being out of control. He is about to continue his manic charge, when he catches himself.

WORF
(to himself)
At ease, Lieutenant! At EASE!

His own words calm him. He stops... but his frustration is more difficult for him to control.

G84 INT. ENTERPRISE - MAIN BRIDGE

DATA
The star fix is fading.

PICARD
Haskell, lock on to the Yamato with the tractor beam. We leave together.

HASKELL manipulates some controls.

HASKELL
I can't make the lock.

DATA
Captain. The star fix is fading.

PICARD
Let it go, Data.

HASKELL
But, sir, we can get out.

PICARD
Let it go.

On the viewscreen, stars fade.

TRANSPORTER CHIEF'S COM VOICE
Bridge, I've re-established
contact with the away team.

WESLEY
(indicating Main Viewer)
The Yamato's beginning to fade
out, Captain.

On the Main Viewer, the USS Yamato is beginning to grow HAZY.

85 INT. USS YAMATO - MAIN BRIDGE

Riker and Worf hurrying INTO SCENE. Riker is touching his emblem for intercom use.

RIKER
Come in, come in Enterprise.

TRANSPORTER CHIEF'S COM VOICE
Hold position, away team. I've
got you. We are bringing you
home!

86 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

On the Main Viewer the image of the USS Yamato FADING AWAY.

PICARD
Transporter Room, hurry!

WESLEY

Captain, it's almost gone.

Suddenly the Yamato FADES OUT.

87 OMITTED

87A INT. TRANSPORTER ROOM

as Riker and Worf STACK UP. Riker steps instantly off the pad and heads for the exit.

87B INT. ENTERPRISE - MAIN BRIDGE

as Riker and Worf step off the turbolift.

RIKER
What the hell's going on?

PICARD
Are you all right, Number One?

RIKER
Yes, but I've had it. Let's put all this technology and computers to work -- figure out what's going on -- and get the hell out of here.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

88 INT. MAIN BRIDGE - WIDE ANGLE

Picard, Wesley and Troi seating themselves -- as Riker, Data, Worf, and Pulaski seat themselves.

RIKER
(angry)
A ship that was almost the Yamato, existing in a "hole in space," no crew aboard -- what's the purpose?

DATA
Add to it an attack by a nonexistent Romulan vessel, it does suggest an interesting question: "Was our away team even over there?"

RIKER
If we weren't over there, where the hell were we?

HASKELL
Captain, I have re-established the star fix.

They look at the viewscreen which shows a cluster of stars -- TWINKLING in the distance.

RIKER
Great.

Looks to Picard, who nods his approval.

RIKER
(to Wesley)
Set course -- velocity -- warp two.

WESLEY
Course and speed set.

PICARD
Engage.

There is a moment of relief as everyone feels that this has at last come to an end.

88 CONTINUED:

DATA
I have lost contact.

PICARD
What?

HASKELL
The star fix is gone.

There is a pause as Data inputs on his computer.

DATA
Sir, it is not in the same sector.
But another opening has appeared.

PICARD
On screen.

88A ANOTHER ANGLE (OPTICAL)

to favor the viewscreen. A patch of stars appears in the swirl.

PICARD
Set a course for those stars. Warp six.

WESLEY
Yes, sir -- warp six.

As they watch, the starfield -- which should be getting larger -- begins to fade, and finally disappears.

DATA
I have lost the signal.

RIKER
Damn it.

PICARD
All stop.

As they watch the screen, a third and even larger field of stars appears on the viewscreen.

DATA
Captain...

PICARD
I know Data, I can see it.

88A CONTINUED:

RIKER
This game is now wearing very

thin.

PICARD
Hold this position.
(to Troi)
Counselor, you have said you sensed no intelligence behind all of this. You haven't changed in that belief?

89 OMITTED

90 EMPHASIZING TROI

She takes a moment, apparently considering Picard's question at many levels. Then:

TROI
I'm not so certain of that now, Captain. I do sense something unusual about all this...

She is puzzled, troubled.

PICARD
Perhaps a different level of consciousness?

TROI
An intelligence so vast it eluded me? Yes, perhaps.

91
thru OMITTED
93

94 ANGLE - INCLUDING TROI AND PULASKI

both intent upon the Main Viewer image, where the star window continues to twinkle.

PULASKI
(almost to herself)
Rats in a maze.

Troi looks over at the Doctor.

94 CONTINUED:

TROI
(quietly)
Exactly!

PICARD
Explain.

PULASKI
Everything we've been through reminds me of a laboratory experiment. As though something were testing our responses to stimuli.

PICARD
Are you suggesting we're in some kind of laboratory?

PULASKI
Yes.

Reactions.

95 ANGLE - INCLUDING MAIN VIEWER (OPTICAL)

where the starfield grows larger.

WESLEY
The opening seems closer, Captain.

PICARD
We're finished with being led about this way.

RIKER
Agreed, Captain. Hold present position.

96 OMITTED

97 COMMAND AREA

as the images try to tempt Picard away from his decision. Troi nods.

TROI
Good. Don't satisfy its curiosity.

98 EMPHASIZING MAIN VIEWER (OPTICAL)

Suddenly, a visage like the bridge crew has never seen! A great human eye is peering in.

99 PANNING WORF (OPTICAL)

who has leapt down from his bridge level, major phaser

in hand as if to protect the rest of the bridge crew. But now facing the strange IMAGE with phaser in hand, Worf seems uncertain what to do next.

NAGILUM
Why are you so alarmed when I've gone to such trouble to look just like you?

100 ANOTHER ANGLE (OPTICAL)

Riker speaks calmly to the security lieutenant.

RIKER
Return to your position, Lieutenant.

WORF
Sir... ?

DATA
Captain, sensors show nothing out there. Absolutely nothing.

GEORDI
(half to self)
It's a damned ugly nothing.

PICARD
I am Captain Jean-Luc Picard of the USS Enterprise.
(firmer now)
... representing a Federation of planets in this part of the galaxy.
(waits)
Can you identify whoever or

whatever you are?

NAGILUM

NAGILUM!

100 CONTINUED:

GEORDI

(to Data; quietly)

Speaks right out for something your sensors say isn't there, Data.

PICARD

We've still no idea of what you represent.

Nagilum's eyes have seemed to center on Data. Its voice MODERATES.

NAGILUM

"Data."

DATA

Nagilum?

NAGILUM

You are of different construction than the others. Interesting.

Worf has lowered his phaser, but stays very alert as he returns to his security position. Meanwhile, Nagilum's eyes seem to move from one bridge crewmember to another.

NAGILUM
(continuing)
Picard... Riker... Geordi...
Wesley...

Pulaski is suddenly moved forward as if shoved by an invisible hand. Whatever the nature of the force, it twirls her around for inspection.

NAGILUM
(continuing)
What are you? Your construction also differs.

PULASKI
My "construction"... ?

DATA
Perhaps referring to your gender.

100 CONTINUED: (2)

PULASKI
Yes, I see...
(toward the viewscreen)
There are minor differences. I am what we call a "female."

Pulaski is "shoved" forward as suddenly, then turned around for inspection.

NAGILUM
I understand. The masculine and the feminine.

PICARD
It is the way in which we propagate our species.

NAGILUM
Please demonstrate how this is accomplished.

PULASKI
Not likely.

PICARD
Whatever you are, your actions are not welcome.

WORF
Let me put up the shields, sir.

DATA
Our sensors do not show anything there, Worf.

101
thru OMITTED
102

103 INCLUDING MAIN VIEWER (OPTICAL)

where Nagilum still seems to peer in through the Main Viewer. Its eyes now move to Picard.

NAGILUM
Your life-form surprises me more and more. Is it also true that you have only a limited existence?
(waits, then)
Answer!

103 CONTINUED:

PICARD
What information do you want?
I don't understand the question.

NAGILUM
You exist -- and then you cease
to exist. Your minds call it
"death."

At that moment, there is a CRY OF PAIN from the Aft Section -- and they turn. Holding his head as though it were about to explode, HASKELL staggers back from the damaged console. He screams again.

NAGILUM
(continuing)
How interesting.

104 ANGLE - FAVORING HASKELL

Haskell sinks to his knees, moaning in agony... then pitches forward and lies still. Doctor Pulaski has been hurrying toward him, now kneels and checks his vital signs. She uses a power-hypo on him once, twice. Then she shakes her head to Picard.

105 ANOTHER ANGLE

Worf has moved in fast too, kneels.

WORF
Sickbay?

PULASKI
It won't help. The body is already cold.

106 ANGLE - FAVORING PICARD AND NAGILUM (OPTICAL)

as Picard turns angrily toward the Main Viewer.

PICARD
We cannot allow you to do that! We'll fight you...

106 CONTINUED:

NAGILUM
(interrupting; VOICE BOOMING)
To understand death, I must amass information on every aspect of it, every kind of dying. The experiments shouldn't take more than a third of your crew, maybe half.

OFF reactions:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

107 EXT. SPACE - ENTERPRISE (OPTICAL)

with the same distant cluster of stars.

PICARD (V.O.)
Captain's log, Stardate 42194.7. It is obvious that whatever we have met sees no value in our kind of life-form. How do we fight something that both is...

108 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi, Troi, Pulaski, and Worf are in conference.

PICARD (V.O.)
(continuing)
... and is not there?

TROI
I can sense this much. We are unimportant to it.

WORF
In a battle for survival, Captain, thirty to fifty percent casualties...

PULASKI
... Would be appalling...

WORF
... But within acceptable limits.

RIKER
This is not a battle, Lieutenant.

TROI
A "laboratory experiment" would be the closest comparison.

PICARD
Is there any reason for not believing this Nagilum?

108 CONTINUED:

TROI
No.

DATA
All evidence indicates he is willing and able to do what he proposes.

PICARD
Agreed. Under the circumstances -- there is only one decision. I will not stand by and watch while half of my crew is slaughtered.

DATA
Sir... I do not believe there is anything you can do to prevent it.

PICARD

No. But I can control it.

PULASKI

How?

PICARD

By destroying the Enterprise.

PULASKI

(to Picard)

Isn't that like curing the disease by killing the patient?

RIKER

At least it's better than standing by helplessly and dying.

PULASKI

Why do I feel this may not have been the best time to join this ship? I'll be in Sickbay if I'm needed.

Pulaski exits. Data, Troi and Geordi rise and go out after her. Wesley and Worf start out. Worf pauses at the door:

WORF

I will be at my station, Captain.

108 CONTINUED: (2)

Picard and Riker remain at the table... each with his own thoughts. Then they both rise and go out...

109 INT. CORRIDOR

The door to the turbolift opens. Picard and Riker step out.

110 INT. MAIN ENGINEERING

Picard and Riker enter the Engineering Section and move to either side of the console. After a beat, Picard reaches out and places his hand on the panel.

COMPUTER VOICE
Recognize Picard... Jean-Luc...

Riker places his hand on the opposite panel.

COMPUTER VOICE)
(continuing)
Recognize Riker... William T.

PICARD
Initiate auto-destruct sequence.

COMPUTER VOICE
Does Riker... William T. concur?

RIKER
I do. Initiate auto-destruct sequence.

COMPUTER VOICE
What is the desired time interval?

PICARD
Stand by.
(turns to Riker)
Interesting question. How long

to prepare to die?

RIKER
Which is the least painful to our crew? Move to it quickly? Or take time to prepare for it thoroughly?

They sit silently for a moment.

110 CONTINUED:

RIKER)
(continuing)
Hell, twenty minutes sounds like a nice round figure. Can we do that?

PICARD
The latest program allows it.

They exchange a look. Picard turns to the computer.

PICARD)
(continuing)
Initiate auto-destruct in twenty minutes.

Picard and Riker turn to leave as the clock begins its electronic countdown to auto-destruct.

COMPUTER VOICE
Twenty minutes to auto-destruct, mark.

They exit. Then, in the empty room:

COMPUTER VOICE
(continuing)
Nineteen minutes, fifty seconds...

111 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hovering in space with the still-distant star patterns.

112 INT. PICARD'S QUARTERS

The captain is lying on his bunk, staring at the ceiling as DEBUSSY'S "CLAIR DE LUNE" PLAYS. CAMERA MOVES IN to examine the expressions passing over Picard's features as he listens. After several moments of this, his door CHIME SOUNDS.

PICARD
Come.

113 TO INCLUDE TROI

entering as if hesitant to disturb the captain at this time. Picard straightens into a sitting position, looks questioningly at her.

TROI
Our destroying ourselves won't change its mind. I could feel that.

PICARD
(somewhat surprised)

You didn't mention you were that certain.

TROI

I was wrong not to tell you, Captain. And your decision may also be wrong.

Picard starts to say something, but it's INTERRUPTED BY ANOTHER SOUND from the door.

PICARD

Yes? Come in, please.

114 TO INCLUDE DATA

as he enters, hesitant too.

DATA

I have a question, sir.

(sits)

What is death?

PICARD

You've picked probably the most difficult of all questions, Data.

There is the beginning of a twinkle in Picard's eyes again. It is the sort of question that his mind loves.

114 CONTINUED:

PICARD

(continuing)

Some explain it by inventing

gods wearing their own form...
and argue that the purpose of the
entire universe is to maintain
themselves in their present form
in an Earth-like garden which
will give them pleasure through
all eternity. And at the other
extreme, assuming that is an
"extreme," are those who prefer
the idea of our blinking into
nothingness with all our
experiences, hopes and dreams only
an illusion.

DATA
Which do you believe?

114A CLOSE ON PICARD

considering the question.

PICARD
Considering the marvelous
complexity of our universe, its
clockwork perfection, its balances
of this against that... matter,
energy, gravitation, time,
dimension, pattern, I believe
our existence must mean more than
a meaningless illusion. I prefer
to believe that my and your
existence goes beyond Euclidian
and other "practical" measuring
systems... and that, in ways
we cannot yet fathom, our
existence is part of a reality
beyond what we understand now

as reality.

A moment of silence, then:

TROI
We should not let ourselves die, Jean-Luc!

Picard is startled by the fact this statement comes from Troi of all people. Geordi has ENTERED as:

114A CONTINUED:

DATA
I agree with her, Captain.

TROI
If only half of us live, I prefer to take my chances on being one that does.

GEORDI
Yes. It's wrong of you to force us into this...

DATA
It is wrong...

PICARD
(interrupting)
Yes, this is very wrong. None of you should be reacting like this.

115 PICARD

as he strides to the Companel on his cabin wall. CLOSE ANGLE - as he touches it:

PICARD
Computer, locate Commander Data.

COMPUTER VOICE
Commander Data is on the bridge.

Picard turns.

116 WIDER ANGLE - PICARD AND ENTIRE CABIN

No one is there! There's a look of astonishment on his face. Except for himself, the cabin is empty.

PICARD
It's not going to work, Nagilum.

Picard stands there, for a beat.

DATA'S COM VOICE
Captain, we are clear. We are out of the void.

116 CONTINUED:

RIKER'S COM VOICE
It's gone, Captain -- we can abort the auto-destruct.

PICARD
Hold, Number One.

RIKER

But...

PICARD

Hold.

As Picard exits.

COMPUTER VOICE

Fifty seconds to auto-destruct.

117 OMITTED

117A INT. MAIN BRIDGE (OPTICAL)

There is the familiar starfield on the viewscreen as Picard enters from the turbolift.

COMPUTER VOICE

Thirty seconds to auto-destruct.

DATA

Captain, we are clear of the void. You may stop the auto-destruct.

PICARD

Data, on any heading -- warp six -- now!

117B thru 117C OMITTED

117D EXT. SPACE - THE ENTERPRISE (OPTICAL)

stretches into warp.

117E INT. MAIN BRIDGE

Picard's resolve is undiminished.

117E CONTINUED:

RIKER
Captain.

PICARD
I don't believe it, Number One. It could still be part of the illusion. Data, report.

DATA
All navigational systems confirm -- we are at warp six -- on course...

No one even breathes for a long moment...

COMPUTER VOICE
Ten seconds to auto-destruct. Nine seconds. Eight seconds. Seven seconds... Six seconds...

DATA
... to the Morgana Quadrant.

COMPUTER VOICE
Five seconds. Four seconds...

PICARD
Troi?

TROI
It's gone, Captain. I no longer sense its presence.

PICARD
Abort auto-destruct sequence.

COMPUTER VOICE
Three seconds. Two seconds... Riker, William T. Do you concur?

RIKER
(relieved)
Yes! Absolutely! I do indeed concur! Wholeheartedly!

PICARD
A simple "yes" would have been sufficient, Number One.

RIKER
I didn't want there to be any chance of a misunderstanding.

117E CONTINUED: (2)

Picard nods, then calmly exits to his Ready Room.

GEORDI
He sure held that bluff to the last second.

RIKER
(laughs)

What bluff?

117F INT. CAPTAIN'S READY ROOM

Picard is at his desk.

PICARD
Well, Nagilum... I hope you got what you needed.

A moment, then the Intruder MATERIALIZES on the small viewscreen. The image is filled with static.

NAGILUM
You have provided me with much more than I needed...

PICARD
Why did you release us? You could have seen how we faced death.

NAGILUM
It wasn't necessary. I have learned all I needed to know. Would you like me to share some of my conclusions?

PICARD
I'm not interested.

117F CONTINUED:

NAGILUM
Of course you are. You are too

inquisitive not to want to know.
(he pauses)
You seem to find no tranquility in anything. You struggle against the inevitable. You thrive on conflict. You are selfish, yet you value loyalty. You are rash, quick to judge, slow to change. It's amazing you've survived. Be that as it may -- as species, we have no common ground. You are too aggressive. Too hostile. Too militant.

PICARD
During this period, you too have been evaluated. It would seem we have at least one thing in common.

NAGILUM
Oh?

PICARD
Curiosity.

NAGILUM
The point is well taken, Captain. Perhaps that is a trait we share.

PICARD
Then perhaps we'll meet again. But next time, it will be out here among the stars.

The STATIC CRACKLES Nagilum off and Picard stands for a beat at the blank screen.

117G INT. MAIN BRIDGE

Picard takes his command chair.

PICARD
Put us back on course, at warp three.

WESLEY
Warp three, sir...

117G CONTINUED:

RIKER
And Ensign -- let's give any holes a wide berth.

118 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it accelerates to warp three and disappears in the distance.

FADE OUT.

END OF ACT FIVE

THE END

"Elementary, Dear Data"
#40272-129

Written by
Brian Alan Lane

Directed by
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2ND REV. FINAL DRAFT

OCTOBER 12, 1988

STAR TREK: THE NEXT GENERATION
"Elementary, Dear Data"

CAST

PICARD	SHERLOCK HOLMES (DATA)
RIKER	DOCTOR JOHN H. WATSON (GEORDI)
DATA	INSPECTOR G. LESTRADE
PULASKI	JABEZ WILSON
TROI	PIE MAN
GEORDI	PROFESSOR JAMES MORIARTY

WORF PROSTITUTE (WHORE)
WESLEY THUG
RUFFIAN
ASSISTANT ENGINEER
(CLANCY) Non-Speaking
MAN
Voice-Over STREET VENDORS
COMPUTER VOICE PENNY POSTMEN
BOBBIES
STREET URCHINS
BARRISTERS
BUSINESSMEN
LADIES
LAMPLIGHTERS
TARTS
SAILORS
YOUTH
THUGS
PROSTITUTES
BEGGARS
CROWD
THE PODY
WOMAN
BOBBY
TWO DRUNKEN SEAMEN
TWO WHORES
TWO BEGGARS

Voice-Over
COACHMAN

STAR TREK: "Elementary, Dear Data" - 10/12/88 - SETS

STAR TREK: THE NEXT GENERATION
"Elementary, Dear Data"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CORRIDOR -
TURBOLIFT
HOLODECK
MAIN ENGINEERING
GEORDI'S OFFICE
HOLODECK -
HOLMES' SITTING ROOM
CONTROL FOYER
LONDON STREET
ALLEYWAY
WAREHOUSE
N.D. BUILDING
MORIARTY'S LAIR
TEN-FORWARD
MAIN BRIDGE
OBSERVATION LOUNGE

STAR TREK: THE NEXT GENERATION
"Elementary, Dear Data"

TEASER

FADE IN:

A1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is motionless.

PICARD (V.O.)
Captain's log, Stardate 42486.3.
We have arrived on station at

coordinates -- three-six-two-
nine-mark-five-eight-four,
three days early for our
rendezvous with USS Victory.
There is nothing to do now, but
hold this position and wait.

1 INT. ENTERPRISE - CORRIDOR AT TURBOLIFT

as the doors snap open and DATA comes out, hurries down the corridor toward the Engineering Section. He appears concerned about something.

2 INT. MAIN ENGINEERING

as Data hurries in from the corridor to the ASSISTANT ENGINEER, a pert redhead female, who is on duty.

ASSISTANT ENGINEER
Yes, Commander?

DATA
Is there a problem? Chief
Engineer La Forge called for me.
"Urgent!"

ASSISTANT ENGINEER
Oh, of course.
(indicates)
He's over there with the Victory.

A very puzzled Data heads in the direction indicated.

3 INT. GEORDI'S OFFICE

where GEORDI is making an adjustment on a computer panel. Data enters.

DATA
I just had a strange conversation with your assistant. Although it is three days until we rendezvous with Starship Victory, she...

GEORDI
(grins; overlapping)
She believes it has already arrived.
(indicates)
But not the starship, my friend. The original!

4 PAN SHOT

as Geordi leads Data to an Engine Room corner we haven't seen so far. It is indeed the Victory sitting there, a nearly completed five-foot model of it! Geordi leads Data to it, then kneels and begins putting some finishing touches on the model.

GEORDI
This is my gift to Starship Victory's Captain Zimbata.

5 CLOSE ON THE VICTORY MODEL

including Geordi's hands (establishing scale) as he works on it.

DATA
Ah, most unusual.

6 MEDIUM SHOT

Geordi, Data and model.

GEORDI
I served as an ensign under him.
(indicates model)
I wish he'd been in command of this Victory. Wind and sail, that's the proper way to move a ship.

6 CONTINUED:

Geordi reaches in the model, adjusts something, CAMERA MOVING IN as Data crouches to watch, puzzled.

DATA
But your Starfleet specialty, my friend, is antimatter power, dilithium regulators...

GEORDI
Which is exactly why this fascinates me. Data, it's human nature to love what we don't have. Simpler days!
(indicates model)
While stringing this rigging, I was dreaming of sail handling and...

DATA
This is not a computer simulation?

GEORDI
Data, the entire point of something like this is to hand make it.

Data is leaning in, inspecting it even more carefully.

GEORDI
(continuing)
Just as you have used Old England in a hobby of your own.

DATA
Geordi... your message said "urgent."

GEORDI
And it is, my friend. While we wait to rendezvous with Victory, we have time for me to be Watson.

Geordi produces a package, extends it to Data. Data pulls from the package a meerschaum pipe.

GEORDI
(continuing)
More properly, your Watson.

6 CONTINUED: (2)

It is the "Sherlock Holmes" pipe that Data used once before and Data is obviously delighted with it. He picks it up, tests the heft of it, moves it to his lips.

DATA

My Watson?

7 WIDER ANGLE

as Geordi stands; indicates model.

GEORDI

You've seen my dream adventure...
now let me share in one of yours.

Data considers this, then lifts the meerschaum to the lips again, plays it as "Holmes."

DATA

Ah, yes. Yes, my dear colleague,
that does seem only fair.

The assistant engineer has entered to check a computer reading and Geordi beckons to her, indicates the model Victory.

GEORDI

I'll be gone awhile, Clancy. See
that no one touches this!

ASSISTANT ENGINEER

Aye, sir. And where can I reach
you?

DATA

He can be reached at 221B Baker
Street.

ASSISTANT ENGINEER

Sir?

But the two of them are already exiting.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 INT. ENTERPRISE - CORRIDOR AT HOLODECK

Data and Geordi are in front of the Holodeck entrance, programming the COMPUTER. Geordi (dressed as WATSON) is wearing Victorian trousers, waistcoat and tie, jacket and bowler. Data is dressed in the classic style of SHERLOCK HOLMES.

DATA
Computer -- select at random a mystery by Sir Arthur Conan Doyle, where I will play Sherlock Holmes and Lieutenant La Forge will be Doctor Watson.

COMPUTER VOICE
Program complete -- you may enter.

The Holodeck doors open onto:

9 INT. HOLODECK - THE SITTING ROOM AT 221B BAKER STREET - THE DIGS OF MR. SHERLOCK HOLMES - DAY (OPTICAL)

The Holodeck doors become a wall of Holmes' sitting room. It's all there. A perfect duplication of Sherlock Holmes' famous sitting room.

DATA

Excellent.

The unlit oil lamps, the bookcase, the stick rack, the fireplace and its softly flaming fire within, the jack-knife stuck in the mantelpiece, the Persian slipper tobacco pouch, the chemical bottles and microscope, the deerstalker cap and cape-backed overcoat, the spirit case and gasogene, a pistol, the "V.R." script of bullet holes in one wall...

GEORDI

Look at all of the detail... and everything here has some significance?

9 CONTINUED:

DATA

Holmes collected nothing -- neither trinkets nor thoughts which were not specifically significant to him.

10 ANOTHER ANGLE

Data surveys the room for authenticity -- Geordi makes a walk around the room, picking up articles and identifying them. He picks up a tie pin.

GEORDI

This?

DATA

The emerald tie pin presented to Holmes by Queen Victoria after he solved the theft of the Bruce-Partington plans.

He touches a book.

DATA

(continuing)

A copy of Whitaker's Almanack which provided Holmes the key to the secret code in "The Valley of Fear."

He picks up a snuff box from the mantel.

DATA

(continuing)

The snuff box of Wilhelm Gottsreich Sigismond von Ormstein.

Geordi marvels at the detail.

GEORDI

All right -- you solve the cases and get the gifts, what do I do?

DATA

Primarily as Doctor Watson, you keep a written record of everything I do for later publication.

11 ANOTHER ANGLE

Data steps over and picks up the violin.

DATA
And the famous Holmes violin. He purchased this in a pawn shop in Tottenham Court Road for fifty-five shillings, which he considered a very good investment.

Geordi takes pen in hand to begin the journal.

GEORDI
In the hands of some, the violin is a wondrous thing, equally capable of stirring the soul to the heights of bliss as to the depths of despair...

11A EMPHASIZING DATA (OPTICAL)

as he picks up the bow... begins to play. His music is surprisingly lovely. CAMERA PANS to Geordi as he lowers the pen, impressed.

GEORDI
Incredible, Data! How can you play it like that?

DATA
Merely throwing myself into the part, Watson.

Geordi picks up his pen again, begins writing:

GEORDI
In the masterful grasp of my friend, Mr. Sherlock Holmes, the violin ceases to be a musical instrument at all and becomes...

Data puts down the violin as outside WE HEAR THE CLOMP OF HORSES' HOOVES AND THE YELL OF A COACHMAN.

DATA
Watson! We are about to have guests.

Data digs into his pockets for his pipe. There is the SOUND OF FEET ON THE STAIRS, THEN A KNOCK AT THE DOOR...

11A CONTINUED:

DATA
(continuing)
Answer it, Watson -- let's not keep the good inspector waiting.

GEORDI
Inspector who?

DATA
Why Lestrade of course.

Geordi's on his feet, heading for the door as there comes ANOTHER KNOCK, and LESTRADE'S VOICE:

LESTRADE (O.S.)
Holmes, are you there, man?

Geordi fumbles slightly as he opens the door, and into the room come INSPECTOR G. LESTRADE and a MAN, wearing a double-breasted overcoat and bowler... Lestrade nods at Watson but crosses quickly toward Holmes as the man, his collar up to partially obscure his face, slides over to the darkest corner of the room and examines the chemistry apparatus there...

LESTRADE
(continuing)
Thank the Almighty you're available tonight, Holmes, I'm in a deuce of a dilemma.

DATA
Then may I say your perturbation becomes you, Inspector Lestrade, whilst simultaneously affording me yet another chance to serve Queen and country.

GEORDI
(with a little laugh)
Data, is that the way Holmes really talked?

DATA
Absolutely.

Data steps over to the Persian slipper tobacco pouch, fills his pipe, tamps it, as:

11A CONTINUED: (2)

LESTRADE

Exactly... You see, this gentleman here --

(indicates the man)

-- the emissary of a foreign government -- has been the victim of a most accidentally wicked crime...

The light over Watson's journal has flickered lower. Geordi, not quite sure of how it works, tries to adjust it and breaks Lestrade's concentration as the lamp goes completely dark.

GEORDI

Damn!

(to Data)

Haven't they invented electric lights by now?

LESTRADE

What, dear fellow?

DATA

Watson, please!

(to Lestrade)

Pray go on, Inspector.

LESTRADE

Well, to put the matter simply, Holmes, this man was accosted by gypsies bent on depriving him of his most valuable possessions... and, in the process of picking his pockets clean, the gypsies also happened to bag a photograph this man was carrying --

Data reaches for the lapel of the Man's overcoat, and RIPS it down, tearing it from top to bottom... and, from inside the lining of the coat's hem, Data withdraws a photograph!... which he hands to a surprised Lestrade...

LESTRADE
(continuing)
Great Scott! It's the photograph!

11A CONTINUED: (3)

DATA
I believe, Inspector, that you will find that this emissary here works not for but against the King of Bohemia, and that photograph of the king and his ex-mistress is to be used as blackmail. Further, upon deeper reflection, you will deduce, as did I, that...

GEORDI
(in disgust)
Computer, freeze program. Exit!

A set of Holodeck exit doors appears, parting TO REVEAL the interior corridor of the Enterprise... the Holodeck characters freeze. Geordi strides toward the exit.

DATA
Where are you going?

GEORDI

I'm done.

DATA

But I was just about to reveal that the "sir" is in fact a "madame," and that...

GEORDI

Forget it, Data.

And Geordi strides out... Data puzzles over matters for a beat, and then he follows. The Holodeck doors close behind them.

12 INT. ENTERPRISE - TEN-FORWARD

Geordi and Data are sitting at a table near the windows. The Enterprise is not moving.

GEORDI

What was the point to going onto the Holodeck?

DATA

To solve a Sherlock Holmes mystery.

12 CONTINUED:

GEORDI

Exactly, but, you've got them all memorized. The first time someone opens their mouth, you've got it solved. So, there's really no mystery. If there's no mystery...

there's no game... no game...
no fun.

Geordi feels like he is being too emphatic.

GEORDI
(continuing)
I'm not angry with you, Data, really... It's just that... we go to all the trouble to arrange time to come down to the Holodeck, to get the proper wardrobe, to get into character, and, boom, it barely gets started and you jump to the end. See, I was looking forward to the chase.

DATA
Then I should have extended the sequence of events.

GEORDI
I'm not getting through. The fun of the program is the attempt to solve a mystery.

DATA
That is exactly what we were doing.

PULASKI (O.S.)
You are wasting your breath, Lieutenant.

And, from behind, DOCTOR PULASKI'S VOICE:

Data and Geordi look around to find PULASKI sitting

there, facing the opposite direction.

PULASKI
(continuing)
Saying that to Data is asking a computer not to compute.

12 CONTINUED: (2)

DATA
Am I so different from you, Doctor? Can you cease thinking on command?

PULASKI
In medicine I face many puzzles to which I do not know the answer.

GEORDI
She's right, Data. You always know the answer.

PULASKI
To feel the thrill of a victory... there must be the possibility of failure.
(to Data)
Where's the victory winning a battle you can't possibly lose?

DATA
Are you suggesting that there is some value in losing?

PULASKI

(enthusiastic))
Yes. That's the great teacher.
We humans often learn more from
a mistake or a failure than we
do from an easy success. But not
you -- all your learning is by
rote. To you it's all
memorization and recitation.

GEORDI
I don't know about that.
Deductive reasoning is Data's
strength.

PULASKI
Yes, Holmes as well, but Holmes
also understood the human soul.
Those dark flecks which drive
us... which turn the innocent to
the evil. That understanding is
beyond Data. It comes from "life"
experience -- which he doesn't have
-- combined with human intuition
for which he cannot be programmed.

12 CONTINUED: (3)

GEORDI
I disagree -- totally.

PULASKI
His victory at playing Sherlock
Holmes is just a blind mimicry,
a collection of bits and bytes
of information without any true

understanding.

GEORDI

You're being unfair.

PULASKI

I don't think so, Lieutenant. Your artificial friend wouldn't have a prayer of solving a Holmes mystery which he hasn't read.

DATA

I have read them all.

GEORDI

Maybe the computer could create one in the style of Holmes... where you wouldn't know the outcome.

PULASKI

Like I said, he wouldn't have a prayer.

DATA

(to Pulaski)

I accept your challenge, Doctor.

GEORDI

Good for you, Data.

DATA

We will return to the Holodeck and I will dare it to defeat me, and you Madam are invited to be a witness.

PULASKI
I wouldn't miss it.

12 CONTINUED: (4)

Pulaski raises her glass to toast agreement... and she drinks the last swallow, now rises and leads Data away from the table... And Geordi stands to follow.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great vessel is parked.

14 INT. HOLODECK - CONTROL FOYER

Geordi dressed as Watson, Data as Holmes... and Pulaski in upper class Victorian finery, layers and layers of it. She fans herself with her hand as Data activates the Holodeck console and inputs a sequence...

PULASKI
I've never been so hot in all my life -- are these clothes really necessary?

GEORDI
Believe me, you'd feel out of place without them... Just wait 'til you see our Holodeck, you'll swear you've actually been sent back to nineteenth century England.

PULASKI
Presuming I don't pass out first.

She fans herself all the more... and Data's still inputting, as:

DATA
The Victorians believed that any form of nudity was immoral... In fact, they not only covered up all people from head to toe, but they even went so far as to put skirts and cuffs and sleeves on the arms and legs of furniture.
(finishes inputting)
I have instructed the computer to give us a Sherlock Holmes-type problem, but not one specifically written by Sir Arthur Conan Doyle.

GEORDI
So this will be something new, something created by the computer?

14 CONTINUED:

DATA

Exactly.

(now eyes Pulaski)

Will that be sufficient, Doctor?

PULASKI

We'll see.

COMPUTER VOICE

Program complete -- you may enter.

15 INT. HOLODECK - LONDON STREET - NIGHT

The Holodeck doors open, REVEALING Victorian London. They step forward into the street scene. We see the awe on Pulaski's face as she gazes up and down this busy thoroughfare of horse-drawn carts, hansom cabs... There are STREET VENDORS, PENNY POSTMEN, BOBBIES, STREET URCHINS begging for tuppence, BARRISTERS in white wigs, BUSINESSMEN, LADIES, LAMPLIGHTERS, TARTS, SAILORS -- the full panoply of London denizens, all ignoring the sooty fog and sounds that waft through the scene...

PIE MAN

(his call)

Pies, pies, Some are meat, Some are sweet, They're all the best... Pies... pies...

WHORE

You're a handsome one mister... shame to stay out here in the cold...

PULASKI

Very impressive.

GEORDI
Your first visit to the Holodeck, Doctor?

The whore approaches a MAN we will recognize later as MORIARTY.

WHORE
How 'bout you deary... Want to get out of the fog?

He ignores her.

15 CONTINUED:

PULASKI
First time on one with this level of sophistication. Now how does this work? The real London was over a hundred square miles in size.

Data starts walking along the block, and Geordi and Pulaski follow closely, as:

DATA
This is no larger than the Holodeck, of course. So the computer adjusts by placing images of more distant perspectives on the Holodeck walls...

GEORDI
But with the image so perfect

you'd have to touch the wall to
know it was there. And the
computer fools you in other ways.
(Watson's accent)
I say, Holmes, where shall we head
-- the theatre? Rule's? Or
perhaps a concert?

Data stops walking, likewise freezing Geordi and Pulaski... and Data pulls out his pipe, methodically scans the scene, trying to determine their next move. SUDDENLY a YOUTH sprints out of the shadows carrying a sack and running for all he's worth. The Pie Man screams.

PIE MAN
Stop him. He stole my goods...

Geordi moves to intercept the youth.

DATA
No. It is a ruse. This way.

We FOLLOW Data's gesture to see a rather nondescript building by an alley -- a brass plaque on the building is unreadable at this distance... Now Data quickly crosses, with Geordi and Pulaski right on his heels.

16 REVERSE ANGLE - FROM THE STOOP OF N.D. BUILDING

GEORDI
But, Data, what's over here?

16 CONTINUED:

PULASKI
What are you up to, Data? Tell us.

They have reached the building -- and Data is squinting up at a rope which is dangling from a vent in the ceiling over the stoop, just by the front door...

17 CLOSE-UP - THE ROPE

hanging down, with the door lock and the brass plaque just back of it... The plaque reads: "HOME OF THE RED-HEADED LEAGUE"...

DATA
The running man was a hoax. The real crime is here. And the intended victim -- is...

Data looks along the street.

18 LONDON STREET - DATA'S POV

Walking toward them is a florid-faced gentleman (JABEZ WILSON) with a fiery shock of red hair.

DATA
... that man. Mr. Jabez Wilson. Employee of the Red-Headed League, dupe of a gang of criminals.

19 DATA, GEORDI AND PULASKI (OPTICAL)

Data indicates the plaque reads: "HOME OF THE RED-HEADED LEAGUE"...

DATA

I saw the plaque - "The Home of the Red-Headed League"... and this rope dangling from the vent, which enabled me to deduce that Mr. Jabez Wilson is coming here to meet a most distasteful and untimely demise. From this...

Data reaches up and pulls the rope... and a snake -- yellow with brownish speckles -- falls off the rope, hits the ground, slithers away...

19 CONTINUED:

PULASKI

Fraud. You didn't deduce anything. You simply recognized elements from two different Holmes stories. Fraud.

DATA

Reasoning from the general to the specific -- is that not the very definition of deduction? Is that not the way Sherlock Holmes worked?

At about this time, the red-headed Mr. Wilson walks closer.

PULASKI

Fraud. Variations on a theme.
(to Geordi)
Now... now do you see my point? All he knows is what is stored

in his memory banks. Inspiration -- original thought -- the true strength of Holmes is not possible for our friend.

(to Data)

I give you credit for your vast knowledge, but your circuits would just short out when confronted by a truly original mystery. It's elementary, dear Data.

GEORDI

We will just see whose circuits short out, Doctor.

Geordi leads them back over to the exit.

GEORDI

Computer! Arch!

And the arch MATERIALIZES. The street crowd pay no attention, except for one man (Moriarty) in b.g., who eyes it offhandedly.

PULASKI

Are you really sure you want to put yourself through this, Lieutenant? Better wilted laurels than none at all.

19 CONTINUED: (2)

GEORDI

Computer, override previous programming. All right, now a

program that definitely challenges Data.

PULASKI
It has to deal with events he has no previous knowledge of.

GEORDI
(thinks; then)
Computer, in the Holmesian style, create a mystery to confound Data with an opponent who has the ability to defeat him.

COMPUTER VOICE
Define parameters of the program.

PULASKI
What does that mean?

GEORDI
The computer wants to know how far to take the game.

PULASKI
You mean it's giving you a chance to limit your risk.

GEORDI
No, the parameters will be whatever is necessary to accomplish the directive.
(turns to computer)
Create an adversary capable of defeating Data.

Geordi pushes some buttons to:

20
thru OMITTED
21

A22 OMITTED

B22 OMITTED

C22 INT. MAIN BRIDGE - ANGLE INCLUDING WORF AND RIKER (B.G.)

Out of the corner of his eye, Worf catches a strange reading on his console.

WORF
What was that?

RIKER
Lieutenant?

WORF
An odd surge of power, sir.
(rechecking console)
It's gone now.

D22 INT. HOLODECK - LONDON STREET (OPTICAL)

The Holodeck arch and doors DEMATERIALIZE. Data, Geordi and Pulaski are standing where we left them. They are looking at this London street and finding it totally different than when they last saw it. It seems a bit dirtier, peopled now with a scattering of THUGS, PROSTITUTES, and BEGGARS. It has a sense of danger which wasn't there before.

PULASKI
Interesting. The same London
but... slightly different.

22 LONDON STREET - ANOTHER ANGLE

Data leading them along it, looking for what is going to begin this mystery. Geordi is with him, Pulaski is a step behind. The prostitute comes out of the shadows and approaches Data:

PROSTITUTE (WHORE)
Hello, matey. For a few bob, I
can put some color in your
cheeks...

DATA
No thank you.

22 CONTINUED:

PROSTITUTE
"No thank you" is it?
(points to thugs)
Rather hand it over to them...

Data leads the others past them.

23 DATA AND GEORDI

as they move along the street. The PROSTITUTE motions to a COUPLE of dangerous THUGS, who are eyeballing Data and Geordi, and whisper behind their hands like a couple of thieves who see possible victims. Off to the

side, PROFESSOR JAMES MORIARTY stands there as if momentarily dazed by something.

23A EMPHASIZING MORIARTY (OPTICAL)

as the same prostitute notices his odd look.

PROSTITUTE
Is something wrong, Professor?

Moriarty opens his eyes, seems pleased by something.

MORIARTY
I... I feel like a new man.
(looks around;
indicates)
That dark man used the word
"arch" and then... I wonder?
(he tries it himself)
"Arch."

And just as it would for Data, the arch APPEARS. Moriarty steps over and inspects it while in the b.g. Data, Geordi and Pulaski move OUT OF SCENE.

MORIARTY
What have we here?

COMPUTER VOICE
Computer, standing by.

Moriarty reacts, then:

MORIARTY
What are you?

23A CONTINUED:

COMPUTER VOICE
If you refer to the arch you ordered, it provides computer control. Do you wish to input any commands?

MORIARTY
Not at this time.

The arch DISAPPEARS.

PROSTITUTE
(frightened)
Aii! It's dark magic, Moriarty.

She exits down the street. But Moriarty seems pleased, looks in the direction where Data and the others went.

MORIARTY
(to himself)
The best kind, I'm sure. But I need information.

Hurrying, he heads in the direction where we last saw Data.

24 OMITTED

25 LONDON STREET - ANOTHER ANGLE

As they move through the clutter of the street, Data and Geordi move slightly ahead. Geordi is anxious for the new adventure to begin. Pulaski lags a bit behind.

GEORDI
Data -- I mean... Holmes old boy, what are we looking for?

DATA
For whatever finds us, dear Watson.

Suddenly there is an O.S. SCREAM! from Pulaski.

26 ANOTHER ANGLE

Data and Geordi spin around in response to find that Pulaski is gone.

27 REVERSE ANGLE - FROM THE SIDEWALK

to the alley entrance.

DATA
(as Holmes)
She has been abducted.

GEORDI
(as Geordi)
I think she's hiding. She's going to lead you on a wild goose chase and then recount the story to everyone between here and Alpha Centauri.

Data's eye catches her shoe (now scuffed on top and sides).

28 THE TRAIL OF SCUFF MARKS

which runs along the sidewalk, and to the nearby alley...

DATA
Watson -- a trail...

29 RESUME SCENE

DATA
Leading to the alley...
(then in Holmesian fashion, he continues)
The doctor has been carried off by two men. One is tall -- a seaman. The other is shorter, left handed, and employed in a laboratory.

GEORDI
Left handed? And works in a lab? How do you know that?

29 CONTINUED:

DATA
One set of footfalls are widely spaced with the uneven gait particular to seamen. The other set is evenly spaced -- closer together. Further, you can see on the ground the swirling scrapes made by his left shoe as he twists back presumably to see if he is being followed. Left footed,

means left handed. The dark coloration of the scrapes are the leavings of natural rubber -- a type of non-conductive soles used by researchers experimenting with electricity.

(he pauses)

Finally, there can be no argument -- the game is afoot! Come, Watson!

And Data charges off, following the trail leading to the alley... Geordi is right behind him.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. HOLODECK - LONDON STREET - NIGHT

Data and Geordi (as Holmes and Watson) turn off the street and enter the alley. THEIR FOOTFALLS ECHO... and they stand there, catching their breath, just listening... and WE HEAR OTHER RUNNING FOOTSTEPS AHEAD...

DATA

Hear that? What do those footfalls tell you, Watson?

GEORDI
That we're on the right track?

DATA
More particularly, that our opposition does indeed consist of two men... that one of them is carrying the bound and gagged Doctor Pulaski. We must hurry --

Data scoots down the alley once more, Geordi in tow, as:

GEORDI
You know all this because you read it in a Holmes story, right?

DATA
Not at all... Since we do not hear the doctor's footfalls, we must presume she is being carried, and since we do not hear her calling for help, we know she is gagged. Further... both sets of footfalls are heavy and masculine -- one man seems to shuffle and stumble in an irregular pattern... Since the ground is level, I must conclude that Doctor Pulaski is struggling against her captor, sporadically knocking him off stride. It is deduction, pure and simple... well, perhaps not that simple.

30 CONTINUED:

Data and Geordi are just rounding the only sharp bend in the alleyway, and the RUNNING FOOTSTEPS AHEAD ARE LOUD AND VERY NEAR...

DATA
(continuing)
Here we go, Watson -- I daresay we have caught up rather nicely with our quarry --

And Data and Geordi zoom out of the bend... and come to a stop as they find themselves face to face with a dead-end brick wall... There's no sign of anyone else there, no doors, no manholes, no way out except back the way they came...

DATA
(continuing)
There should be a doorway.

Data turns and heads back up the alley...

31 LONDON STREET - ALLEYWAY ENTRANCE

as Data and Geordi wander out of the alley and along the street. Across from them is a warehouse.

Lestrade rushes up:

LESTRADE
Holmes, thank God you're here.

Lestrade grabs Data's arm, steers him -- with Geordi following -- to:

32 LONDON STREET

where a CROWD has gathered in a circle to look at something on the ground...

LESTRADE
Make way, please, make way, make way for Mr. Sherlock Holmes...

The crowd parts... and Lestrade, Data, and Geordi push through to find the object of interest --

33 LYING ON THE GROUND -- THE BODY

of a middle-aged, common-looking man... Now the feet of Data, Geordi, and Lestrade step INTO FRAME, around the body, as:

LESTRADE (O.S.)
It's murder, Holmes, murder most foul.

Lestrade, Data, and Geordi stoop down for closer inspection of the body, and all are now IN FRAME, as:

GEORDI
(to Data)
Well, Holmes, let's hear it.

DATA
There is nothing here of relevance. I do not see how this connects with the disappearance of the doctor.

LESTRADE

Doctor? Doctor Watson is standing right here, Holmes.

DATA

Doctor Kate Pulaski. But do not concern yourself, Inspector. You have enough on your mind.

LESTRADE

She was with you?

34 NEW ANGLE - DATA, GEORDI, LESTRADE, AND BODY

Both Geordi and Data are enthralled by this game. Geordi returns to his role as the counterfeit Watson.

GEORDI

Inspector, perhaps I can be of assistance... As I take note of this dead man, I deduce that he was strangled.

Geordi's moment in the sun:

34 CONTINUED:

GEORDI

(continuing)

The finger marks on his throat indicate the cause of death, and, since there are signs of a struggle, it's obvious that his killer was a stranger, who caught him from behind.

LESTRADE
Is that correct, Holmes?

DATA
No. Look at his shoes. He's more a convict -- released just today from Dartmoor prison... He spent the day in a tavern where he consumed large quantities of gin -- with his killer, who followed him to this spot -- and waited over there until the victim slipped into a drunken stupor, then out of fear, motivated only by self-protection strangled him.

Data indicates a WOMAN in the crowd.

DATA
(continuing)
There is your killer, Inspector.

She starts to run but is grabbed by a BOBBY, who brings her forward.

DATA
(continuing)
And when you check, I believe you will find this poor soul is the victim's common law wife, who has been dreading his release because he was a vile and abusive man.

GEORDI
But, Holmes she doesn't have the strength of strangling him.

DATA

Not with her hands -- no. But with this.

Data reaches over and takes a beaded scarf from around the woman's neck.

34 CONTINUED: (2)

DATA

(continuing)

When used as a garrote, these beads will leave marks quite similar to fingerprints, except, my dear Watson... the marks on the victim are too evenly spaced to be caused by human hands.

LESTRADE

Astounding, Holmes... absolutely astounding.

Data is uninterested in the compliment or further discussion of this crime; he turns and scans the street.

35 LONDON STREET - DATA'S POV

He notices a tall man (Moriarty) entering a warehouse.

36 BACK TO SCENE

Data has lost interest in the murder.

DATA

Inspector -- for reasons strictly personal -- I must leave. Come, Watson, this murder is not connected with our case.

GEORDI
(excitedly)
If this murder isn't connected to the disappearance of Doctor Pulaski, then the computer is running an independent program.

DATA
Yes.

GEORDI
Why?

DATA)
(puzzled)
I do not know... and that troubles me.

36 CONTINUED:

GEORDI
Then you don't know what's coming next?

DATA
No.

GEORDI
(still enjoying the game)

That's what I wanted to hear.

37 LONDON STREET - ANOTHER ANGLE

Data and Geordi leave the scene of the crime as a pushcart arrives to carry off the corpse and the bobby and Lestrade lead the woman away.

38 ENTRANCE TO THE WAREHOUSE

Data and Geordi approach. There are a couple of drunken SEAMEN staggering along the sidewalk. Nearby is a very dangerous looking THUG, beyond whom is a vibrantly painted WHORE. A THUG comes up and grabs Data's coat.

THUG
Do you have some coppers for a hungry man?

WHORE
I'll give you some value for your copper, mate...

There is an air of violence about this beggar.

DATA
Allow us to pass.

THUG
Give it up.

WHORE
Ain't no men left in London.

DATA
Release my coat or I will be

forced to give you a severe thrashing.

38 CONTINUED:

As the thug backs off, he bumps into Geordi, then pushes him aside and leaves.

GEORDI
It's getting a little rough. Where to, now?

DATA
We will find Doctor Pulaski inside.

GEORDI
How do you know that?

DATA
It is the only obvious choice.

GEORDI
Why, all of a sudden would the obvious choice be the correct choice? Isn't this a game of misdirection?

DATA
Not any more. He wants us to find him.

GEORDI
Who does?

DATA
The master criminal. The man Holmes could only defeat at the cost of his own life at Reichenbach falls - our adversary, my dear Watson is none other than Professor Moriarty himself.

GEORDI
Great -- now this is really getting good.

Data pushes open the door. Geordi follows him through.

39 INT. WAREHOUSE

is long, narrow and crammed full of barrels and crates. Data leads them down an aisle following a set of wet footprints.

39 CONTINUED:

GEORDI
There's nothing in here but these barrels.

DATA
... and a trail.
(indicating the tracks in the dust)
Which is so well marked, that obviously we are meant to follow it.

40 ANOTHER ANGLE

As the aisle ends against a blank wall.

GEORDI
Another dead end.

Data runs his finger along a seam in wooden wall.

DATA
No Watson, not a dead end at all. Here -- can you see these scratches?

Data pushes against the wall just to the left of the little scratches and the wall slides open to reveal another room.

41 INT. MORIARTY'S LAIR - TIGHT ANGLE - PANNING (OPTICAL)

A windowless, doorless room, full of Victorian finery and bric-a-brac... A lab table and boxes full of bizarre tools, equipment, wires... And we:

GEORDI
The doctor was right, now we have a game worth playing.

the VOICE of Moriarty, mellifluous and evil:

MORIARTY
The time for games is over.

DATA
Professor Moriarty, I presume?

And Moriarty, tall, angular, in long frock appears from the side. Geordi turns to Data.

41 CONTINUED:

GEORDI
How did you know that?

DATA
He is the one worthy opponent created by the author, Conan Doyle.

MORIARTY
And, like the spider, I feel the strings vibrate whenever anyone new chances into my web. Welcome, my dear Holmes -- but not Holmes... and Doctor Watson... but not Watson.

GEORDI
(slightly concerned)
What's he mean? How would he know we're not who we appear to be?

DATA
Where is Doctor Pulaski?

MORIARTY
She's here.

But we don't see her.

DATA
She would not have answered any questions.

MORIARTY
(a wicked smile)
She has provided many answers. Do you forget I have always been your equal, dear Holmes? I have read her expressions -- what she has not said is as important as her words...

DATA
(interrupts)
Have you injured her?

MORIARTY
I will if necessary, Holmes. But my mind is crowded with images. Thoughts I do not understand yet cannot purge. They plague me.
(MORE)

41 CONTINUED: (2)

MORIARTY (Cont'd)
You -- and your associate -- look and act so oddly, yet though I have never met nor seen the like of either of you... I am familiar with you both. It's very confusing.

Data does not respond.

MORIARTY
(continuing)

I have felt new realities at the edge of my consciousness, readying to break through... Surely, Holmes, if that's who you truly are -- you of all people can appreciate what I mean.

GEORDI

Data...

DATA

Say nothing!

MORIARTY

I know there is a great power called Computer, wiser than the oracle at Delphi. A power which controls

(he waves his hand to encompass everything)

... all of this, and to which we can speak. Arch!

And to the amazement of Data and Geordi, the computer arch APPEARS.

GEORDI

This isn't right, Data. How can a holographic image call for the arch?

Data looks from the arch to Moriarty as his brain tries to sort it out. Moriarty takes a piece of paper from the pad beside his desk and quickly sketches a simple outline on the paper.

41 CONTINUED: (3)

MORIARTY
(in a rush of words)
It has described a great monstrous shape on which I am like a fly -- stuck on a turtle's back -- adrift in a great emptiness.

He gives the paper to Data, with:

MORIARTY
(continuing)
What is this, Holmes?

Data stares in shock at the drawing which neither we nor Geordi can see. Then, abruptly, paper still in hand, he turns...

42 INT. WAREHOUSE

As Data -- followed by Geordi -- hurries through the warehouse toward the door.

MORIARTY
Tell me -- stop and tell me, man!

Data glances back, but doesn't break stride.

GEORDI
Data! What's going on?

DATA
We must leave.

Geordi is a few paces behind.

GEORDI
What's on the paper?

MORIARTY
(calling after them)
Why does it frighten you, Holmes?

43 LONDON STREET

Data and Geordi come out of the warehouse. The characters who have been inhabiting the street are more aggressive now than they have been. Data and Geordi are pulled at by TWO WHORES -- by a COUPLE OF BEGGARS -- who demand money and physically attempt to impede them. Data uses his hands to move a legless Beggar out of his way. The Fellini-like scene goes on.

43 CONTINUED:

BEGGAR
A few coppers, mate... Give up a few for a cripple.

WHORE
Give me some money. You got more than you need...

BEGGAR
Have pity. You could be like me... I could never be like you again.

WHORE
Never mind her... Give it here... Don't pull away.

BEGGAR
I got family... Don't let them be hungry. Just a few coppers.

WHORE
They got not one to feed but their face. I got a couple of young ones.

BEGGAR

WHORE

Won't mean a bit to you. I got me three of them. Get a few bob up Lordy.

44 ANOTHER ANGLE (OPTICAL)

They arrive at where the exit should be.

DATA
(calls)
Computer! Exit!

And exit doors MATERIALIZE.

GEORDI
Will you please tell me what is going on?

Data steps through and into the Enterprise corridor.

45 INT. ENTERPRISE - CORRIDOR

Geordi exits. The doors close.

DATA
Computer. Execute a complete shutdown of the Holodeck.

COMPUTER VOICE
Access denied.

DATA
Explain.

COMPUTER VOICE
Override protocol has been initiated.

45 CONTINUED:

They step to the Holodeck doors which open to reveal the London street scene, still active and bustling -- Geordi is stunned.

GEORDI
The program is still running. It didn't shut down.

DATA
We must see the captain.

Data strides down the corridor, heading for the turbolift as the Holodeck doors close and Geordi starts to follow Data.

GEORDI
What is it? What's on the paper? Why can't you shut down the Holodeck? Data -- wait.

DATA
This.

He shows Geordi the paper. It's a sketch of the USS Enterprise.

GEORDI
This isn't possible. How could a character from 1890 London be able to draw a picture of our starship? Who has control of the computer?

DATA
He does -- Moriarty.

GEORDI
How is that possible? I don't understand.

DATA
Neither do I.

GEORDI
What about the doctor? Is she all right?

DATA
No. She is in grave danger.

Off Geordi's reaction, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it holds in position.

47 INT. OBSERVATION LOUNGE

PICARD has assembled his staff -- TROI, RIKER, WORF,

Data, and Geordi (the latter two still in Victorian costume) -- he is holding Moriarty's sketch of the Enterprise in his hands.

PICARD
Computer. Tell me. Why wasn't the Holodeck program terminated?

COMPUTER VOICE
The override protocol has been initiated.

PICARD
On whose authority?

COMPUTER VOICE
Lieutenant Geordi La Forge.

All eyes turn to Geordi.

GEORDI
Me?

PICARD
Tell me again -- exactly what happened.

GEORDI
Doctor Pulaski and I had a discussion about whether Data could solve an original Holmes-type mystery.

PICARD
And you asked the computer to provide one.

GEORDI
Yes... with a worthy opponent.

47 CONTINUED:

PICARD
Worthy of Holmes?

The realization comes to Geordi.

GEORDI
Oh, my God. I asked for a Sherlock Holmes-type mystery with an opponent capable of defeating Data. That must be it.

PICARD
(in French)
Terrible!

GEORDI
Captain... I'm sorry...

PICARD
I understand, Lieutenant. Well, at least now we have part of an explanation. The computer is not trying to confound "Holmes," which would be relatively easy, it has been ordered to create an adversary to defeat Data.

Geordi turns away.

GEORDI

... I got carried away...

RIKER

That's past. Data, this character Moriarty... you said he called for the arch...

DATA

Yes.

PICARD

So he is able to access the computer.

DATA

And perhaps also our library files. That level of information would be necessary in order to create a true adversary for me.

47 CONTINUED: (2)

PICARD

Theorize, Data. What are his limits?

DATA

He is still a fictional character, originally programmed with nineteenth century knowledge.

RIKER

But with access now to the twenty-fourth century.

PICARD
What does he need to begin making use of that?

DATA
Only time.

WORF
Sir, I can lead a security team to sweep the Holodeck, find the Doctor, and bring her out.

DATA
Captain, I believe that would place the doctor at risk. It is probable that the mortality failsafe has been overridden.

PICARD
Computer, locate Doctor Pulaski.

COMPUTER VOICE
Doctor Pulaski is on Holodeck Two.

PICARD
And her vital signs?

COMPUTER VOICE
Strong and stable.

PICARD
Counselor Troi, have you a sense of our opponent?

47 CONTINUED: (3)

TROI

It is difficult for me to separate a single individual from all the disorder I feel down there. Captain, what is unusual about this is that I should not be able to sense a holographic projection at all -- yet I do.

RIKER

Captain, recommend we try to destroy the hologram-generations themselves. Is that possible, Geordi?

GEORDI

Using wave guides, I could split a particle stream out of the matter/antimatter chamber and route it down through existing conduit into the Holodeck -- if it is accelerated to sufficient velocity that will quite literally wash away all the present holographic constructs -- the London buildings, the streets, the people, all gone... including Moriarty.

PICARD

And Doctor Pulaski?

RIKER

The particle stream will tear apart human flesh as well, that option is not acceptable.

TROI
Captain, I am suddenly sensing more order to the energy on the Holodeck -- as if one unifying force, one consciousness, is trying to bring it all into focus.

DATA
Captain, there is only one thing which can explain this. In programming Moriarty to defeat me, not Holmes, he had to be able to acquire something which I possess.

47 CONTINUED: (4)

PICARD
Exactly what?

DATA
Consciousness. He cannot defeat me without it.

SUDDENLY THE SHIP SHAKES. Very quick, very violent. Then stops.

PICARD
Computer -- what happened?

COMPUTER VOICE
Attitude and stabilization control of the Enterprise was momentarily transferred to Holodeck Two.

PICARD
Data -- I think it's best if you and I returned to the Holodeck.

DATA
I will change into my uniform.

PICARD
No -- I'll change into an appropriate costume. It seems he feeds on knowledge. Let's not give your nemesis any more information than we have to.

48 INT. MORIARTY'S LAIR - TIGHT ANGLE - PANNING

A windowless, doorless room, full of Victorian finery and bric-a-brac... A blackboard covered with equations surrounding a sketch of the Enterprise... A lab table and boxes full of bizarre tools, equipment, wires... And we:

Moriarty is standing there by what is now an assembled heap of odd machinery -- gears and belts and pistons and coils... a boiler and an upright exhaust pipe... riveted ironbrass plates for a covering... a large clutch lever and a mechanical arrow indicator for "ENGAGE/DISENGAGE" (currently set to the latter). He steps away from the machine, and crosses the little room.

PULASKI
How did you shake the room?

48 CONTINUED:

MORIARTY

I am not sure.

49 ANOTHER ANGLE (OPTICAL)

Moriarty approaches the table, and pours a cup of tea for Doctor Pulaski. Pulaski has guessed that something is out of whack and her best course of action is to provide as little info as possible.

MORIARTY

Now, dear lady, will that be one lump or two?

PULASKI

Lumps, Professor? What sort of lumps?

He drops two into her cup of tea... and now he lifts the creamer:

MORIARTY

Milk, of course?

PULASKI

(beat; then)

Why not.

MORIARTY

Mister Computer proposes the incredible thought that we are all traveling in a great vessel of some sort.

Moriarty pours the milk into Pulaski's cup... and he gently slides her cup and saucer to her...

MORIARTY
(continuing)
... Is that true?

PULASKI
I don't know what you are talking about.

MORIARTY
The scones are likewise a must.

49 CONTINUED:

He slides her the tray of biscuits, muffins, and pastry -- she stares at everything, finally lifts the tea to her lips and gives it the merest taste as he watches expectantly... And:

PULASKI
Uh, it's really quite excellent.

MORIARTY
(puzzled)
Strange. It actually pleases me to hear you say that.

PULASKI
Very strange. You're beginning to sound quite different from the Moriarty I've read about.

Moriarty smiles, takes a bite out of a pastry... And:

MORIARTY

You're not frightened of me?

PULASKI

No.

MORIARTY

You should be.

(another bite of pastry)

Mister Computer -- the arch, please.

And the arch and exit MATERIALIZE out of the near wall.

MORIARTY

(continuing)

A few more questions, Mister Computer.

Stunned, Pulaski watches as Moriarty types very rapidly in two-finger style. Then after a bit, while still typing:

MORIARTY

(continuing)

I just can't seem to remember that last command... Ah, well, sooner or later it'll all come to me.

49 CONTINUED: (2)

Then he hits one more button, and the arch DEMATERIALIZES... And now Moriarty stands, strolls to his lab equipment, putters among it, picking up pieces here and there, turning them, staring at them from various angles, as:

MORIARTY
(continuing)
But, in the meantime, I've decided to approach the problem from a more familiar perspective. There's really no reason I shouldn't be able to use some of the knowledge from my world in order to bring me closer to yours.

PULASKI
I have no idea what you're talking about.

MORIARTY
Of course you do, Madam. The more you proclaim your ignorance, the more you attempt to mislead me, the more I am on to you -- your every silence speaks volumes.

PULASKI
Good, then if you know what I'm saying when I'm not saying anything, what do you need me around for?
(stands)
Thanks for the tea and crumpets, but I guess I'll be going.

MORIARTY
Where? Back to here?

Moriarty jabs his finger against his blackboard drawing of the Enterprise --

PULASKI
Yes, would you care to join me?

MORIARTY
(smiles)
In time -- in time I will leave
all of this and join you out
there.

Indicates a place on the drawing.

49 CONTINUED: (3)

MORIARTY
(beat; then pointing
to another spot,
continuing)
Or is this where we both are right
now?

PULASKI
Right now we are in London. Tell
me what you want from me, or allow
me to leave.

MORIARTY
Frankly, now, I want nothing more
than what the fisherman expects
of the worm... You, dear Doctor,
will be the lure... and this will
be the hook --
(indicates the odd,
unassembled equipment;
then:)
-- for your captain, Jean-Luc

Picard.

PULASKI
(covering her surprise)
Who is that?

And Moriarty grins...

MORIARTY
How well you know.

50 INT. CORRIDOR (OPTICAL)

They are outside the Holodeck. Picard is dressed in the costume of a Victorian gentleman. Data -- as he has been -- as Sherlock Holmes. Riker; Worf, wearing the costume of a Victorian gentleman, steps off the turbolift... waiting... Riker eyes Picard and Data as they stride up...

PICARD
Nice suit.

WORF
Thank you, Captain. I'll be standing by to assist you on the Holodeck if needed.

50 CONTINUED:

RIKER
(grins at Worf)
You'd be a sensation in London.

PICARD

Shall we sally forth, Mr. Holmes?
(to computer)
Computer tell me, is the program still running?

COMPUTER VOICE
Affirmative. You may enter.

PICARD
Open.

The Holodeck doors open TO REVEAL the London street. It's still night, but it's changed. Like a photograph which has been torn -- parts of the computer-generated image have deteriorated. The wall of the Holodeck shows.

PICARD
(continuing)
We don't have much time. He is getting more control of his environment. Come on, let us see if we can't beat Professor Moriarty by giving him absolutely everything he wants... and then some.

Picard and Data enter the Holodeck.

FADE OUT.

51 OMITTED

END OF ACT FOUR

ACT FIVE

FADE IN:

52 OMITTED

53 INT. HOLODECK - LONDON STREET - ANGLE ON PICARD AND DATA - NIGHT

... as they walk up the street. In addition to evidence of tears in the Holodeck program, the inhabitants of the street are in an uglier mood than we've seen before. Picard points to a place where the Holodeck wall shows through the London view.

PICARD
Obviously, he's attempting to alter the programming here.

Picard sees something on the street, reaches down to pick it up.

DATA
Captain?

Picard reveals a copper coin he has picked up.

PICARD
Tuppence -- two pence.
(placing it in his pocket)
A sign of good luck. We may need some...

A huge London RUFFIAN has stepped in to place a hand on Picard's pocket. He is dangerous looking.

RUFFIAN
I'll have that coin. And the rest
of what you have.

53A PICARD AND RUFFIAN

as the man pulls at the pocket with sudden violence.
Others in the crowd move in like jackals.

53B OMITTED

53C ANGLE EMPHASIZING PICARD AND RUFFIAN

who pulls at Picard's clothing.

RUFFIAN
I said show me that thing! I want
it and your money!

The thug pulls a knife.

PICARD
Data!

Data steps up and grabs Ruffian with one hand, lifts
him off the ground. The others in the crowd back off.

DATA
(while holding the Thug
aloft)
Captain, this holographic image
differs from any I have
encountered. It is possible he
could have seriously injured you.

PICARD
It's more serious than that. I think the mortality failsafe has been circumvented. He could have killed me.

DATA
Query. Is the converse also true? Are these projections susceptible to our technology?

PICARD
I don't know.

Ruffian sees what has him. His voice comes out weakly:

RUFFIAN
Let me go, Gov.

PICARD
Take his knife and let him go, Data.

Data takes the knife, then releases Ruffian who slinks off.

DATA
(indicating))
We'll find Moriarty this way. The warehouse.

54 OMITTED

55 INT. WAREHOUSE (OPTICAL)

as they cross to the wall.

PICARD
Moriarty is making it very easy for us to find him.

DATA
Captain, permission to test my theory.

PICARD
Granted.

Data removes a PHASER from his pocket, makes a slight adjustment in the setting, then FIRES at a crate...

55A CRATE

as it BLOWS UP AND DISAPPEARS.

DATA
Under normal circumstances the phaser would pass right through the holographic image.

PICARD
How will it affect a character like Moriarty?

DATA
The effect on him should be the same as it was on the crate.

56 INT. MORIARTY'S LAIR

As Picard ENTERS with Data. This room has also

changed. Much more of the Holodeck wall is showing. Moriarty is standing by his odd machine. It has changed. On the blackboard, the rough sketch of the Enterprise has been replaced by detailed, colored schematics... Pulaski knows that something has gone wrong, and she's interested to see how this is going to play out.

MORIARTY
Captain Picard.

56 CONTINUED:

PICARD
(to Pulaski)
Are you all right?

PULASKI
(answers Picard)
I'm fine. Except for being crammed full of crumpets.

DATA
Crumpets?

PULASKI
You look quite dashing, Captain. This is the first time I get to see you in action.

MORIARTY
I hope you're not disappointed.

PULASKI
I'm sure I won't be.

PICARD
You two have gotten awfully...

MORIARTY
... chummy? Yes, this time together has been quite pleasant. I am a civilized abductor, Captain Picard. Civilized but still dangerous.

Moriarty slams the handle of the machine into the "ENGAGE" position. The room ROCKS.

57 INT. ENTERPRISE - MAIN BRIDGE

Riker, and the bridge crew are thrown around.

RIKER
Bridge to Holodeck Control. Worf.

58 OMITTED

58A INT. HOLODECK - OUTSIDE THE ENTRY

Worf, touching his insignia in order to respond to Riker:

58A CONTINUED:

WORF
Here, sir.

RIKER'S COM VOICE
Status. Has anything changed?

Worf looks the particle device over, responds:

WORF
No.

59 INT. MORIARTY'S LAIR

SHAKING HAS STOPPED.

PICARD
Moriarty, you were conjured up to attempt to defeat Holmes here... and once that attempt is concluded -- win or lose -- your program has run its course, your existence is done.

Picard nods at Data... and Data who nods:

DATA
Congratulations, Professor Moriarty, I capitulate to the better man -- your victory is well earned.

Data steps toward Moriarty, his hand outstretched to shake the professor's... but Moriarty pulls away.

MORIARTY
It's gone beyond that little game, Mister Data. And you'll note I no longer call you Holmes. Whatever I was when this began, I have grown. I am understanding more and more. And I am able to use the power at my fingertips.

Again, he throws the lever. The room ROCKS.

MORIARTY
(continuing)
I can affect this... this vessel, if that's where we are. I can also inflict bodily harm on you -- or on your doctor.

59 CONTINUED:

PICARD
Yes -- I know that, Moriarty, but you haven't. You shook this ship because you wanted to get my attention -- you have it. So what is it you want?

MORIARTY
The same thing you want for yourself. To continue to exist. If I destroy these surroundings, this vessel, can you say it doesn't matter to you?
(smiles)
Interesting pun, don't you agree, for matter is what I am not. The computer has taught me that I am made up only of energy.

PICARD
That... may not be completely true, Professor. This... which we call our "Holodeck" makes use

of the same principle in another of our devices called a "transporter." By the year in which we live, humans have discovered that matter and energy are interchangeable. On this Holodeck energy has been converted to matter and thus you have substance, but only here.

MORIARTY
And if I step off this Holodeck?

Everyone hesitates over what the real answer to this is. Then:

PULASKI
You would cease to be.

PICARD
You are not alive, Moriarty, as I said you are only...

MORIARTY
A holographic image, I know. But are you sure?

PICARD
Yes.

59 CONTINUED: (2)

MORIARTY
(indicating Data)
Does he have life?

(pause)
He's a machine -- but is that all
he is?

PICARD
No. He is more.

MORIARTY
Exactly.
(pause)
Is the definition of life "cogito
ergo sum"? I think, therefore
I am.

PICARD
That's one possible definition.

MORIARTY
It is the most important one and
for me -- the only one that
matters. You -- or someone -- asked
your computer to program a
nefarious fictional character from
nineteenth century London -- and
that is how I arrived... but I
am no longer that creation. I
am no longer that evil character,
I have changed. I am alive -- I
am aware of my own consciousness.

Moriarty throws Pulaski an almost tender look.

PICARD
I'm responsible for the safety
of this vessel and crew.

MORIARTY

I want my existence.
(indicates)
I want it out there just as you
have yours.

Picard exchanges looks with his associates, then:

PICARD
(gently)
That may not be possible.

59 CONTINUED: (3)

MORIARTY
Then you must do murder.

PICARD
I cannot give you what you want.

MORIARTY
Because you do not yet know how
to convert Holodeck matter into
a more permanent form.

PICARD
That is true --

Moriarty holds Picard with a long look.

MORIARTY
A pity. What I have seen -- what
I have learned, fascinates me.
I do not want to die.

PICARD

And I do not want to kill you.

MORIARTY
(to Pulaski)
Madam, I have enjoyed your company.

PULASKI
It's been different.

MORIARTY
(calls)
Computer! "Arch."

The arch APPEARS.

MORIARTY
(continuing)
Cancel override protocol, return control of the Holodeck to main computer. My fate is in your hands, as perhaps it always was.

A long beat, then:

PICARD
Bridge, this is the Captain.

RIKER'S COM VOICE
This is the bridge.

59 CONTINUED: (4)

PICARD
Number One, the situation is under

control.

RIKER'S COM VOICE

Aye, sir.

60
thru OMITTED
61

62 OMITTED

62A EMPHASIZING PICARD

as he stands. Then:

PICARD

Professor Moriarty, this ship has vast, library memory capacity.

MORIARTY

How well I know...

PICARD

We will save this program of you. You will not be extinguished. We will save every aspect of you that exists now. And I promise you we will try to discover a way to bring you back in a form capable of leaving the Holodeck.

Moriarty looks toward Pulaski who is nodding rapidly as if to say "trust him."

MORIARTY

(to Pulaski)

Then perhaps we'll meet again

some day, Madam.

PULASKI
It may take many years. Time
won't pass for you, but I may be
an old woman.

62A CONTINUED:

MORIARTY
But I'll still fill you with
crumpets, Madam.
(to Picard)
I detest long good-byes.
(indicates)
You have the arch.

62B ANOTHER ANGLE (OPTICAL)

as Picard eyes the arch and then Moriarty.

PICARD
As you wish. A short good-bye.
(toward arch)
Computer, save this program...
then discontinue it for now.

A beat, then MORIARTY AND THE ENTIRE ROOM FADE AWAY.
The three are standing on the Holodeck.

DATA
Right up to the end, he never
knew.

PICARD

No. He didn't.

PULASKI
Know. Know what?

PICARD
That he could leave the Holodeck.

PULASKI
But that's not possible.

DATA
I do not know how, but for
Moriarty it was.

PULASKI
Then you lied when you told him
he couldn't leave the Holodeck.

62B CONTINUED:

DATA
No, what the captain said was that
we do not know how to convert
Holodeck matter into a more
permanent form. Which is true.
Even after we review this program,
we still may not have the answer.

PICARD
Doctor, even with all his
assurances -- that character was
still Professor Moriarty. I will
need to know a lot more about him
before I allow him loose on my

ship; he has, after all, made his reputation through cunning and deceit.

PULASKI
But how do you know he could leave the Holodeck?

PICARD
Data.

Data reaches into his coat pocket and removes the paper on which Moriarty first drew the sketch of the Enterprise.

PULASKI
The drawing?

DATA
No. The paper. This piece of paper was created as part of the Holodeck illusion. If it could leave the Holodeck, so too could Moriarty.

PULASKI
I'm impressed.

DATA
It is elementary, my dear Doctor... It is elementary.

62C OMITTED

63

thru OMITTED
64

65 INT. MAIN ENGINEERING

As Picard, back in uniform, enters; Geordi is beside the Victory model. He crosses to where Geordi is examining the model. Geordi has lost some of his normal buoyancy, because he is feeling responsible for what has happened. Picard watches him for a moment.

PICARD
Damaged?

GEORDI
Yes. A spar was cracked when the Enterprise was shaken. Otherwise she seemed to have weathered it nicely.

PICARD
She's beautifully turned out, Lieutenant -- wonderful testimony to simpler times.

GEORDI
Yes -- it's just that I can't help thinking how badly it could have been damaged all because I misspoke a word.

PICARD
Will she still sail?

GEORDI
Yes sir.

PICARD

As will we.

RIKER'S COM VOICE

Captain -- Starship Victory has arrived.

PICARD

On my way, Number One.

We HOLD on Geordi and the model of the Victory, and we see his mood is beginning to lighten as he fixes her spar...

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as in the distance the other ship, Victory, approaches.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Outrageous Okona"

#40272-130

Premise by
Les Menchen & Lance Dickson
and
David Landsberg

Teleplay by
Burton Armus

Directed by
Robert Becker

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FINAL DRAFT

OCTOBER 4, 1988

STAR TREK: "The Outrageous Okona" - 10/4/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Outrageous Okona"

CAST

PICARD	THADIUN OKONA
RIKER	THE COMIC

DATA DEBIN
PULASKI KUSHELL
TROI BENZAN
GEORDI YANAR
WORF
WESLEY
GUINAN
TRANSPORTER CHIEF (B.G. ROBINSON)

Non-Speaking
CREWMEMBERS
TWO SECURITY OFFICERS
AUDIENCE

Voice-Over
COMPUTER VOICE

STAR TREK: "The Outrageous Okona" - 10/4/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Outrageous Okona"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
AFT STATIONS - ERSTWHILE
MISSION CONTROL PANEL
TRANSPORTER ROOM TWO OTHER SPACECRAFT
TRANSPORTER PAD
MAIN ENGINEERING
JEFFERIES TUBE
CORRIDOR
TEN-FORWARD
CORRIDOR -

OUTSIDE HOLODECK
HOLODECK (NIGHTCLUB)
B.G. ROBINSON'S QUARTERS
OBSERVATION LOUNGE

DEBIN CRAFT
MAIN BRIDGE

STAR TREK: THE NEXT GENERATION
"The Outrageous Okona"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves through space at impulse speed

PICARD (V.O.)
Captain's log, Stardate 42502.7. We are traveling in the Omega Twelve System traversing between a clustering of small planets that form the coalition of Madena VI.

2 INT. MAIN BRIDGE

We see the complement of people who normally make up the bridge crew. DATA and WESLEY at the front consoles controlling CONN and OPS. RIKER sits on one side of PICARD at the Command Area, the opposite seat empty, WORF stands near the Science Stations which are manned by n.d. crewmembers.

PICARD (V.O.)
(continuing)
Each of these planets is populated by separate humanoid people who co-exist and trade technology and minerals under a precarious but successful treaty.

3 AFT STATIONS - MISSION CONTROL PANEL

An ALERT SIGNAL FLASHES on the screen. The science crewmember looks up to Worf who steps to the panel, checks it and then announces.

WORF
We have an unidentified vessel approaching.

RIKER
Give me grid markers.

3 CONTINUED:

WORF
Sector three-nine-five-six, mark zero-nine-one.

The personnel on the bridge show little emotion but you can sense a little stiffening of their posture, a glint of expectation in Worf's eyes. Picard sits coolly and observes his well-tuned crew handling the situation.

4 ANGLE ON SCIENCE SCREEN - INTERCUTS AS NEEDED

Lines start to form the three dimensions blueprint of a space vehicle, at first very sparse and then filling quickly as more information runs through the computers and information bands run across the lower portion of the screen.

DATA
Sensor readings place overall dimension of vehicle an interplanetary cargo ship.

WORF
One life sign on board, appears to be humanoid.

In the b.g. we see TROI exit the turbolift and take her place quietly beside Picard.

DATA
A vessel of that size usually maintains a crew of six.

WORF
Minimum armament present.

DATA
Sensors show cargo holds are empty.

WORF
The course is inconsistent with normal cargo routes.

RIKER
This could be a primitive method to elude detection.

5 SCIENCE SCREEN

The three-dimensional schematic slowly revolves around the screen showing all angles of the unidentified craft. An alert RED DOT BLINKS on the interior of part of the live blueprint and a band of continuing detail specifications rolls across the lower portion of the screen.

DATA
Readout shows a burnout in inertial guidance system...

RIKER
The pilot is attempting to hold his vessel in check manually.

WORF
That could be a pretense.

6 ON PICARD

He speaks calmly.

PICARD
Captain's log, supplemental. We have just encountered and identified an interplanetary cargo vessel which is apparently in need of emergency assistance. We will make every effort to do so.
(beat)
Open hailing frequencies.

WORF

Hailing frequencies open.

PICARD
This is the USS Enterprise.
Captain Jean-Luc Picard, over.

A pleasant male voice with the touch of laughter and humor in it comes over the speakers.

OKONA'S COM VOICE
And this is the cargo ship
Erstwhile "limping" and "skidding"
off course. Captain Okona at your
service. As you see, there is
no need for phasers, Captain.
I'm harmless and not quite ready
yet for mercy killing.

6 CONTINUED:

PICARD
You were never considered a danger
to us, Captain Okona.

OKONA'S COM VOICE
It's a shame. I can remember when
I was at least considered a
"risk."

There is a moment of silence, then the sound of Okona's laughter, which builds and becomes infectious. At first it puzzles the Enterprise crew, then the laughter catches hold and slight smiles begin to break the tension.

WORF
The ship is in viewer range now, Captain.

PICARD
Main Viewer on.

7 ON MAIN VIEWER (OPTICAL)

We now see the image of the man, his face slightly turned from the screen and not clearly showing. His joviality continues, and although more subdued, seems to be just as contagious.

OKONA
I'm the owner and operator of this craft and since we both know you scanned my vessel, you know I'm alone and empty...
(smile)
... and it's truly a rare occasion for a man of my charm, beauty and talent.

Okona mocks his own arrogance with his spontaneous laughter. His humorous jab at himself takes the bite off the remark.

8 CLOSER ON MAIN VIEWER - OKONA (OPTICAL)

Turns his smile full face to the Main Viewer. He has the look of a hero, the twinkle in the steely blue eyes softening the rugged handsomeness of the man.

8 CONTINUED:

OKONA
But then with the condition of this vessel I'm glad I have no responsibilities except for myself till I can get some repairs.

9 INT. MAIN BRIDGE (OPTICAL)

Picard turns to Troi.

PICARD
Counselor, can you read him?

TROI
His emotions suggest that he is mischievous, irreverent and somewhat brazen.
(beat)
And some other things...
(unsure)
The word that seems to describe him best is "rogue."

DATA
Rogue? Accessing "rogue."
(kicks in)
Cad, knave, rake, rascal, scoundrel, villain.

TROI
Yes, all of that, but he shows no malevolence, or ill will.

Picard turns back to the viewscreen.

PICARD
What form of assistance can we offer you, Captain?

OKONA
I had a burnout on my guidance system. I'd appreciate it if I could use your facilities to repair it.

WESLEY
It would be possible.

PICARD
Estimate, Mister Data.

9 CONTINUED:

DATA
Time for repair would be seven hours sixteen minutes.

RIKER
Okona will have to shut down while we verify specifications.

Picard holds a few beats, then issues his orders.

PICARD
Lieutenant Worf, prepare security procedures.
(to Okona)
We can accommodate you.

WORF

I'll allow him limited access.

RIKER
If you'll prepare to shut down your engines we'll lock on tractors and beam you aboard.

OKONA
Many thanks, Captain Picard.

RIKER
Transporter Chief, prepare to beam aboard from Tractor lock bearing.

The well-modulated female voice of the TRANSPORTER CHIEF, B.G. ROBINSON, answers.

B.G. ROBINSON'S COM VOICE
Yes Number One, at your command.

OKONA
Is that a woman's voice I hear?

PICARD
Yes. Now please follow the directions of Commander Riker so our ship can get back to its normal routine.

Riker smiles as he moves away. Picard notices.

PICARD
(continuing)
Something funny, Commander Riker.

9 CONTINUED: (2)

RIKER
The unexpected, like what's happening now, IS our normal routine.

Picard muses for a beat, a slight nod shows his agreement.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - THE ENTERPRISE / THE ERSTWHILE (OPTICAL)

As the Erstwhile creeps closer and closer to its docking berth, the vastness of the surrounding starfield framing it with brilliance as the two contrasting sized crafts seem to float closer and closer.

RIKER (O.S.)
Hold it steady, Wesley. We're ready to link up. On my command...

WESLEY (O.S.)
Aye Number One.

The Erstwhile reaches the proper point of contact.

RIKER (O.S.)
Easy... easy...
(beat)
Engage. Shut down engines,
Captain Okona.

A laser-like RED BEAM shoots from the Enterprise and locks into the nose of the Erstwhile and holds it there in a stationary position. The Erstwhile shuts down.

11 INT. MAIN BRIDGE

With the same crew intact except for Worf. Riker is in his command position. He rises from his position.

RIKER
Transporter Room proceed with
Beaming Operation. I'm on my way.

B.G. ROBINSON'S COM VOICE
Yes, Commander.

Riker, Wesley and Data move to the turbolift and enter. The door slides shut behind them.

12 INT. TRANSPORTER ROOM

Worf and TWO SECURITY MEN bracket the very feminine and graciously endowed Transporter Commander B.G. Robinson. Everything she has two of are perfectly matched, coordinated, and move with a wonderful grace that is called "woman." B.G. goes through the procedures of the transfer in her usual professional

manner.

13 TRANSPORTER PAD (OPTICAL)

The heroic visage of Okona MATERIALIZES and smiles down at the Group assembled. He is dressed in a loose-fitting, open-necked blouse, wide belt and casual looking pants, his look is in opposition to the well-tailored Enterprise crewmembers. His sidearms are also less sophisticated and are tucked into his waistband. The malfunctioning guidance mechanism swings nonchalantly from the burnt-out wires in his grasp. Riker nods to Worf who steps forward.

WORF
Your weapons, please.

14 CLOSER ANGLE

Okona and Worf study each other openly, that brief moment of tension when two strong men measure each other. Okona, still with a trace of a smile on his face, diminishes some of the apprehension and gives in to Worf's stature without surrendering..

OKONA
You're the tough one on this ship. The muscle man.

WORF
Security.

OKONA
That's the usual name for warriors nowadays.

Okona unclips a belt and hands over all his weapons...

Worf still stands there... Okona's smile broadens and he reaches behind his back and slips out a long heavy knife. He hands that to Worf, hilt first.

14 CONTINUED:

OKONA
(continuing)
It's more of a piece of jewelry than a weapon. A remembrance.

Worf accepts the excuse and the knife calmly, admires its weight, balance, and sharpness.

WORF
It will be returned when you leave.

Riker steps forward away from Data and Wesley, extends his hand. Geordi is also in the room.

RIKER
Welcome aboard, Captain Okona. I'm Commander Riker.
(shakes hands)
If you turn over the inoperative part to Lieutenant La Forge he'll begin repairs.

OKONA
I'd be most happy to do the work myself, I'm sort of a "hands on" type...

WORF

That will not be permitted.

OKONA
Can I at least watch? Maybe offer some suggestions?

RIKER
I think that could be arranged...

Geordi moves closer to Riker to accept the broken part. Okona, with a twinkle in his eye, reaches around him and hands it to a rather shocked Wesley.

OKONA
Here you are, Lieutenant. I leave it in your capable hands.

WESLEY
(reacts)
No, this is Lieutenant La Forge, I'm only an ensign.

14 CONTINUED: (2)

OKONA
Well ensigns have names, don't they?

WESLEY
Wesley... Wesley Crusher..

OKONA
(enjoying himself)
Nice to meet you Ensign "Wesley Wesley" Crusher.

Accepts, Wesley smiles and shakes his hand. Geordi nods his greeting to Okona, takes the damaged part from Wesley; but before he can say anything, Okona has moved across the room to face B.G. Robinson.

15 FEATURING OKONA AND B.G.

Okona stands directly in front of her, leans forward and blocks her view of anything but him. He looks her directly in the eyes, gets her full attention, then slowly and with great gentleness takes a few wayward strands of her hair and tucks it back behind her ear as he speaks softly to her.

OKONA
And thank you for beaming me here and inviting me to see a truly beautiful woman.
(touches her chin)
You have the majestic carriage and loveliness that could surely be traced back to the noble families who once ruled romantic lands with benevolent and tender hands.

B.G. smiles openly and knowingly, but plays along... and Okona develops a hurt look. His eyes continue to show his humor.

B.G. ROBINSON
I'm sure you said that to many ladies and it was no more true then, than it is now.

15 CONTINUED:

OKONA

Of course,

(beat)

But it's how I say it that's most important. The feeling, the warmth, the attraction I have for you,

(soft beat)

the attraction that we share.

B.G. stares at him for a few beats, then throws back her head and laughs at his absolute but charming brashness.

B.G. ROBINSON

I haven't heard that approach in years... it is refreshing...

Okona laughs with her. He knows he's got her now.

16 ANGLES ON RIKER, DATA, WORF AND GEORDI

As they watch Okona whispering to B.G., Riker is appreciating the showmanship and charisma of Okona. Geordi, glancing over at the transporter station from time to time and recognizing the situation. Data merely observes all without any reactions. Riker comments:

RIKER

Mister Okona seems to have excellent vision and a healthy libido.

WORF

Which could add to the security
problem. I'll supervise him
closely.

GEORDI
(aware)
I'm sure you will, Worf.

Riker turns away to cover his smile, tells Okona:

RIKER
If you'll follow Lieutenant La
Forge, we'll get right to work.

17 SCENE

Okona reluctantly breaks away from the beautiful B.G. with a laugh and a squeeze of her hand. As he passes Data's inquiring eyes, he comments playfully.

OKONA
Now isn't that a beautifully
formed picture of sex appeal?

Data glances from B.G. to Okona with a somewhat puzzled expression.

DATA
I do not know what you mean.
(beat; then explains)
I am an android.

18 CLOSER ANGLE - WALK AND TALK

For the first time Okona is quiet, but then he quickly

recovers with a smile and his usual glibness.

OKONA
Well then... Have you seen any
great looking computers lately?

Riker, Wesley, Worf, and Geordi break up. Data stares from one to the other with a blank look on his face. Okona eyes Data.

OKONA
(continuing)
That's a joke.
(beat)
It's funny.

DATA
(still oblivious, but
covering)
Yes, of course it is.

They continue to walk down the corridor, the look on Data's face showing his insecurity.

19 INT. MAIN ENGINEERING - JEFFERIES TUBE

Geordi and Okona handle the damaged mechanism while Wesley works on something in the lower platform of the tube. Wesley can see and hear the conversation. Okona is quite knowledgeable in this field although limited to his particular spacecraft. Geordi is more interested in how he can improve the navigation tool.

GEORDI
It's the Zelebium contacts that

wore down and then fused. Why not replace them with Tricellite?

OKONA
Tricellite isn't available in this system. It wouldn't be available to me if I have to replace it.

GEORDI
I don't think your spacecraft will outlast the part.

Okona glances at Geordi with the usual twinkle in his eye and the trace of a smile on his face that is always ready to broaden.

OKONA
(smiles)
You mean the age of it or the way I fly it?

GEORDI
The stress test shows that you tend to push it beyond its designed capabilities.

OKONA
Lieutenant La Forge, I've never been told that I'm somewhat reckless in a kinder, or more gentlemanly manner; but since the pattern of my life has relegated me to interplanetary speed deliveries rather than universal exploration, I'm forced to add a flamboyancy and a zest to the doldrums of my existence.

Geordi laughs.

20 ANGLE DOWN THE TUBE - TO INCLUDE ALL

Wesley looks up at Okona with some admiration.

WESLEY
Captain Okona, I don't know whether I'd rather take a flight with you or listen to you talk.

Okona roars.

OKONA
Thank you Ensign Crusher, Crusher.

WESLEY
(getting into it)
It's Wesley, Wesley.

OKONA
I'll make it easy on both of us. I'll just call you Tiger.

21 NEW ANGLE

Data has entered Engineering in time to hear the end of the conversation.

DATA
Captain Picard is not fond of nicknames.

OKONA

Your gallant Captain Picard. I'd like to meet him... I'll stroll on the bridge and say hello.

DATA

You are not permitted on the bridge. You are restricted to your quarters or the Ten-Forward lounge unless escorted by a crewmember.

OKONA

(shrugs)

I've broken some small rules before.

21 CONTINUED:

GEORDI

You do and besides the bells and lights that will go off, our benevolent and kindly Lieutenant Worf will offer you a new kind of greeting.

OKONA

Well then, would you escort me to C deck?

Geordi studies Okona for a beat, then nods his approval.

GEORDI

I'm busy rebuilding your ship.

Wesley ducks down the Jefferies Tube. Okona glances over to Data, smiles his best.

OKONA
Then Mister Data sir, I would feel privileged if you allow me to be in your company while you escort me to my destination...

Geordi laughs... Data nods. Okona nods, looks a little speculative.

22 INT. CORRIDOR

Okona and the stolid Data walk down the hallway with Data slightly in the lead. Okona keeps peeking at Data but takes a beat or two before he speaks. Then he finally does.

OKONA
You ever been cold?

DATA
No.

OKONA
How about warm?

DATA
The temperature on this vessel is regulated to within a fraction of a degree of the perfect comfort range. I am also able to react to any changes just as a humanoid.

22 CONTINUED:

They continue their silent walk.

OKONA
How about drunk? Ever do that?

DATA
That is not possible. One moment.

Data stops dead in his tracks and runs through his program. Only his eyes show a sort of blinking symbol as he checks out his circuits for the answer.

DATA
(continuing)
I was correct. I am not designed to react to any synthenol intake but apparently it is possible for me to become intoxicated.

OKONA
I don't understand that at all.

DATA
It seems that I have been adapting some human peculiarities over the last three tours of duty.

OKONA
What about love?

DATA
The act or the emotion?

OKONA
They're both the same to me.

DATA
I believe that deduction to be inaccurate.

OKONA
Maybe.

A sudden sadness comes to his eyes, then is quickly replaced as he takes Data by the arm and continues his walk down the corridor in feigned seriousness.

OKONA
(continuing)
Life is like loading twice your cargo weight on your spacecraft... if it's canaries and you can keep half of them flying all the time, you're all right.

23 ON DATA

He stares at Okona with a blank look ignoring the laughter that follows. Okona slowly subsides and stares back at Data.

OKONA
Don't you get it?

DATA
Get what?

OKONA
The punch line... The gag... That was a joke I told you.

DATA
I still do not understand.

OKONA
You don't know what a joke is?

DATA
Of course I do.
(as he computes)
A joke is an antic, a caper, mischief, prank, trick, quip, witticism.

OKONA
(overlapping)
That's the dictionary meaning. I'm talking about humor, fun.
(beat)
Do you know what "funny" is?

Data gives him a bewildered look. Okona gives up, points to one of the doors.

OKONA
Is that C-nine-two-nine?

DATA
The room to the left. Why?

Okona smiles, shrugs..

OKONA
You probably wouldn't understand that either...

Okona presses the entry button on the specific door.

It slides open to disclose:

24 CLOSER ANGLE

The attractive and very sensuous B.G. Robinson who has obviously been expecting his arrival. She returns Okona's smile and steps away from the door to allow him in. The door slides shut behind him.

25 ON DATA

His totally confused expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

against the background of serenity and stars.

27 INT. MAIN ENGINEERING

Riker looks over the shoulder of Wesley and Geordi, and they check and test the contacts of the malfunctioning Okona apparatus.

RIKER

What's the status of the repair?

GEORDI
On schedule. The difficulty is Okona has to be able to repair this part himself next time.

WESLEY
Commander, do you know much about him?

RIKER
Just that he's an interesting man.

WESLEY
He's a lot more than that. He's a capable engineer.

GEORDI
In a practical sense he's excellent.

WESLEY
We've seen him handle his ship, and he certainly knows how to handle people.

RIKER
Everything you say is true.

WESLEY
Then why is he what he is?

27 CONTINUED:

RIKER
Why is he operating a cargo route alone rather than being a member of a large organization like we are?

WESLEY
Yes, that's it.

RIKER
I would say because he chooses to do exactly what he does.

WESLEY
A cargo master?

RIKER
(mimics the tone)
An ensign in Engineering?

Wesley holds Riker's look, then smiles and nods his understanding. Riker softens a bit.

RIKER
(continuing)
His choice. Someday you'll make yours.

WESLEY
I already have.

Riker nods.

28 INT. TEN-FORWARD (OPTICAL)

The stars in space zoom past the observation windows which span the front of the lounge. Some n.d.

crewmembers are at the small tables at the bar. Data is in conversation with GUINAN who is quite patient but about to become brutally honest with him. It is obvious that the conversation has been going on for some time.

GUINAN
Okona is right.

DATA
You agree that I am missing a very important human factor.

28 CONTINUED:

GUINAN
All I said was I agree with Okona that you never smile or laugh. At least I've never seen you do it.
(beat)
Do you? Ever?

DATA
I never knew I had to.

GUINAN
It's not a "had to." Even Captain Picard can't order you to be happy.

DATA
But I am not unhappy. I just do not seem to break out in laughter with everyone else when Okona says

certain things.

GUINAN

You mean when he tells a joke.

(understanding now)

That's it, isn't it? You don't have any idea what a joke is.

DATA

(defensive)

Of course I do.

(his computer kicks in)

It is a witticism, a gag, a bon mot, a fluctuation of words which concludes with "trick" ending, it is...

GUINAN

(overlapping)

Whoa, slow down. Now Data, there's just you and me here and nobody is going to know what we talked about. My job here places me under some obligations, like a vow of secrecy. I can't repeat anything I hear or see. Now the obligation of the patron is to tell the truth, otherwise I'm being placed under a commitment to keep a secret about "nothing." That's not fair. It's called wasted honor. You understand?

28 CONTINUED: (2)

DATA
(stolid beat)
I understand better than you think. You just told me a joke and I am not laughing.

GUINAN
(disappointed)
I can see that.

DATA
Maybe it was not funny.

GUINAN
It was funny.

DATA
How can you be sure?

GUINAN
I've used it before. Everybody else at least smiles. It's you, Data.

DATA
I agree. Now what do I do about it?

GUINAN
When most people have trouble, they look to a more intelligent and learned being for assistance.
(thoughtful beat)
In your case, I'd suggest you go to a bigger computer.

That Data understands. He nods his acceptance, moves

off.

29 INT. CORRIDOR - OUTSIDE HOLODECK

Data is accessing the Holodeck panel. The panel lights array themselves and the VOICE of the Holodeck COMPUTER assists Data in locating his choices.

DATA
I wish to learn about jokes...

29 CONTINUED:

COMPUTER VOICE
There are books, films, and tapes. But the only animate object would be a comedian.

DATA
Show me one of those.

COMPUTER VOICE
Specify type, please.

DATA
Humanoid. One who is able to understand and tell a joke.

COMPUTER VOICE
Physical or cerebral style.

DATA
Show me both.

COMPUTER VOICE

I will access a list.

A LIST FLASHES ON THE SCREEN that only Data would be able to read. He answers unknowingly and randomly.

DATA
That one. RW nine, three, two, one, six -- twentieth century.

COMPUTER VOICE
Program installation complete, you may enter.

Data steps in front of the door. It slides open.

30 ANGLE THROUGH DOORS

The frozen IMAGE of a COMEDIAN popular today stands on a small stage in the center of a spotlight. Data enters.

31 INT. HOLODECK

The image comes to life. The Comic takes a bow and announces.

31 CONTINUED:

THE COMIC
Thank you ladies and gentlemen. And thank you for bringing me here.

DATA
I want to know what is funny.

The Comic steps off the stage and takes a seat next to Data. He stares at the blank open expression on Data's face and realizes that he's in for it.

THE COMIC
Things that make you laugh are funny?

DATA
Nothing makes me laugh, but I still want to do it.

THE COMIC
How much time do we have?

DATA
Time has no meaning in this instance. It could be endless.

THE COMIC
I think we're going to need it all.

DATA
I assure you, I am completely trainable and capable of indoctrination. Show me what is funny.

THE COMIC
Okay, try this.

The Comic distorts his face and posture, does a piece of "business," a comical imitation, using his clothes, motion, perhaps a prop. He glances over to Data, who stands motionless and passive.

THE COMIC
Well?

DATA
That is considered funny?

31 CONTINUED: (2)

THE COMIC
It was till a few seconds ago.

DATA
You mean if you twist your face, bend over at the waist, mess up your hair, and cross your eyes it is a pretense that would be funny.

THE COMIC
(uncomfortable)
I have to admit it's a little ridiculous, but that's part of being funny. Clowns are ridiculous, but they make people laugh. Now try it.

Data makes a couple of vain efforts to twist himself and imitate the imitator. His attempts are clumsy, inept, and bring a troubled look to the Comic's face.

THE COMIC
(continuing)
Can you juggle, whistle, sing?

Data shakes his head.

THE COMIC
(continuing)
How about write or paint? I have a house that needs painting. It's hard work, but at least you don't have to be funny. Just a strong wrist, a good eye, and an affection for watching water base off-white dry slowly.

The Comic laughs at his own humor. Data's sterile look causes the Comic to grimace.

DATA
I can do everything else that I want to do. I just want to know what is funny. I want to be able to involve myself in other people's laughter.
(quieter beat)
I want to "join in."

The Comic eyes Data, understanding and sympathizing with his dilemma.

31 CONTINUED: (3)

THE COMIC
We'll try. You have to remember your "body English" and gestures.
(beat)
Now you're going to learn some jokes.

DATA

Proceed.

THE COMIC

We'll start with some standards...
This traveling salesman...

DATA

Access faster...

32 ON THE COMIC (OPTICAL)

As he goes through his routine of jokes, CAMERA SKIP FRAMES to:

THE COMIC

... comes up to his farmhouse
and...

DATA

Faster. Move to maximum speed.

We SPEED UP FRAMES until the Comic is MOVING AT EIGHT FRAMES PER and the DIALOGUE SOUNDS LIKE CHIPMUNK GIBBERISH. HOLD on this for a few beats.

33 ON DATA

His eyes blinking in the information at the same speed... Then:

34 INT. TEN-FORWARD

Data is facing Guinan. He speaks in his usual monotone.

34 CONTINUED:

DATA
This gentleman went to see his surgeon and was informed that he needed an operation. The man thought about that and then said, "I would like a second opinion." The doctor said, "Okay, you are ugly too."

Data immediately asks Guinan for her recognition.

DATA
(continuing)
Was I funny?

GUINAN
That joke has been funny for over four hundred years.
(sad beat)
We'll now have a minute's silence for its passing.

DATA
I was not funny...

GUINAN
Forget it. Try another joke.

Data sets himself in a predetermined position and starts.

DATA
Who was that woman I saw you with?

Guinan flinches in expectation but is saved as the voice of Picard is heard over the loudspeakers.

PICARD'S COM VOICE
(filtered)
Lieutenant Commander Data, report to the Main Bridge immediately. I repeat, report to the Main Bridge immediately.

Data moves quickly to the turbolift. As he moves, he informs Guinan:

DATA
I will be back.

GUINAN
(hopeless)
Bring new jokes...

35 INT. MAIN BRIDGE

There is a controlled urgency in the conduct of the bridge as Data enters from the turbolift and moves directly to his station in Ops. Wesley is already in place at Conn and whispers over to Data immediately:

WESLEY
We have an "unidentified" in Sector four.

Data immediately focuses his attention on his necessary functions. All stations are covered. Riker and Troi bracket Picard. PULASKI will also appear on the bridge

during this scene. Worf announces from his Tactical Station:

WORF
Unidentified craft Sector four to Sector four two six one. Overtaking us, no response to our hailing.

PICARD
Open hailing frequencies in all languages and on all channels.

WORF
Hailing frequencies open. No response.

DATA
Sensors report a minimum range combat craft of the Squadron Class, twenty-six crew.

WORF
(overlap)
Captain, they have locked phasers.

PICARD
(somewhat puzzled)
Phasers?

RIKER
(same look)
Regulations call for a Yellow Alert.

PICARD
It's too small of a craft to be

of any threat to us. Do you
agree, Lieutenant Worf?

35 CONTINUED:

WORF
We could blow it out of space
before it could scratch our hull.

PICARD
And I doubt that they are so
primitive that they wouldn't know
it. Ensign Crusher, reduce speed
to allow them to overtake.

RIKER
May I ask why, sir?

PICARD
They show a great deal of courage.
Perhaps I would like to show them
some respect, or perhaps I'm just
curious.

RIKER
I understand, Captain. Would a
"courteous" Yellow Alert apply
at this time?

PICARD
(covers a smile)
That won't be necessary, Number
One. But continue to hail them
and prepare for a gentlemanly
surrender if needed.

The reactions of the crew, especially the pained expression of Worf.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 EXT. SPACE - THE ENTERPRISE / THE ERSTWHILE (OPTICAL)

Okona's ship in tow. Another spacecraft even smaller and more outdated than Okona's approaches. In scale it looks like a P.T. Boat pulling next to the USS Missouri.

37 INT. MAIN BRIDGE

The business on the bridge continues in a relaxed, but expectant manner.

WORF
Still no response to our hail.

38 ON CREWMEMBERS

A few beats, then Data informs them:

DATA
The "stranger" vessel has slowed and is holding its position.

WORF
Captain, we are being hailed.

PICARD
On screen.

39 ANGLE ON MAIN VIEWER - INTERCUT AS NEEDED (OPTICAL)

There are a few tense beats, then the face of DEBIN slowly MATERIALIZES on the screen. He is a middle-aged humanoid (perhaps one distinguishing factor to designate him as different). We see a small passenger area, rather than a large bridge.

DEBIN
I am Debin of the planet Atlec.

PICARD
I am Captain Jean-Luc Picard of the USS Enterprise... What is the reason for this aggressive approach?

39 CONTINUED:

DEBIN
You are towing a spacecraft of a known criminal.

PICARD
It was in need of emergency repairs. It was our obligation to assist.

DEBIN

You have a man by the name of Okona aboard.

(harsher beat)

I want him.

There are some reactions through the main cabin.

PICARD

On what authority?

Debin reacts to this with a tumultuous roar. He explodes his response.

DEBIN

He is guilty of crimes committed on the planet Atlec. I expect him to be turned over to my authority immediately.

PICARD

What crimes?

DEBIN

That is neither important or necessary. I want Okona now!

Before Picard can respond.

WESLEY

Captain, we have another Class four armed spacecraft approaching, from the opposite sector...

PICARD

Another ship from Atlec?

DATA
Similar in specifications and capabilities, but a variation in markings and hailing language.

39 CONTINUED: (2)

PICARD
(to Debin)
Hold your position, Mister Debin.
(to Data)
Cut off Main Screen.

The viewscreen goes blank.

PICARD
(continuing)
Identify approaching craft.

DATA
Sensors indicate it to be a security vessel from the planet Straleb.

WORF
We could swat both mosquitoes easily.

Picard gives him a quieting, yet understanding look.

PICARD
Open hailing frequencies.

WORF
Hailing frequencies open.

Some beats, then:

WORF
(continuing)
They are returning our hail on the proper channel.

PICARD
On screen.

40 MAIN VIEWER - INTERCUT AS NEEDED (OPTICAL)

The screen fills with the picture of another ship's cockpit area, which is a much smaller variation of a bridge. Humanoid personnel pilot the craft. (There could be a characteristic that would also mark them as an individual race and also slightly different than the Atlec race.) KUSHELL, older and more forceful than his younger better-looking companion BENZAN, steps into focus..

40 CONTINUED:

KUSHELL
I am Secretary Kushell from the Legation of Unity of the planet Straleb.

PICARD
I am Captain Picard.

KUSHELL
(overlapping)
We know who you are, Captain

Picard. We have been monitoring your communications and we know of the demands made by Debin of the planet Atlec.

PICARD

Then you know that we intend no hostile interaction with either of you.

KUSHELL

You only have to concede to one demand.

PICARD

The word "demand" has the tone of finality.

KUSHELL

It is a word I have chosen.

(beat)

We demand you turn Okona over to us immediately.

Picard covers his reactions.

PICARD

(to Wesley)

Mute the Main Viewer.

(to Worf)

Lieutenant Worf, Mister Okona to the Main Bridge immediately.

WORF

Yes sir.

PICARD

Engage the screen.
(to Kushell)
The same "demand" has been made
by the Atlec legation.

40 CONTINUED: (2)

KUSHELL
I have no interest in their
request. We intend to back up our
legal right to Okona.

PICARD
(knowing)
I'd rather you didn't escalate
this situation any further.

Benzan tries to guide the older man away from the viewscreen. Kushell pulls away from his grasp.

KUSHELL
You're my son. You obey orders,
you do not interfere with them.
(to Picard, enraged)
We are prepared to take Okona by
force if we have to. The honor
and prestige of this nation are
at stake.
(beat)
We are ready to die for that.

PICARD
We do not intend for that to be
at our hand. I will respond to
your request shortly --

(then:)
Main Viewer off.

41 INT. CORRIDOR

Worf and TWO SECURITY OFFICERS move through the corridor.

42 ANGLE ON DOOR

It slides open to disclose a smiling Okona who is just buttoning up his shirt and preparing to exit. A well-endowed FEMALE CREWMEMBER (not B.G. Robinson) bids him an affectionate farewell. The kiss becomes extended and passion builds again, until interrupted by Worf.

WORF
(to Okona)
I have orders to escort you to the Main Bridge immediately.

42 CONTINUED:

OKONA
I'm sure it can wait a few minutes.

WORF
Now!!

43 CLOSER ANGLE

Worf steps face to face with Okona and sets himself. Okona tightens and seems to coil just a bit in

preparation. The two of them face in a stand-off understanding each other. Worf accepts the challenge and declines it at the same time.

WORF
I'd like that, but I have orders.

OKONA
(nods)
Some other time then.

The tension is ended. Worf motions to the security officers. They step on either side of Okona and leave him no choice but to step away from his embrace. He offers her a joking farewell as he is led away.

OKONA
(continuing)
Just remember, it took three armed men to rip me from your arms.

44 INT. CORRIDOR - MOVING SHOT

Okona keeps pace with Worf as they enter the turbolift.

OKONA
Am I going to meet Captain Picard?

Worf eyes him a beat, then a grunting laugh.

WORF
Definitely.

OKONA
Did I say something funny?

The doors slide shut.

45 INT. MAIN BRIDGE

The turbolift door opens and Okona is escorted towards the captain. Worf introduces.

WORF
Captain Picard, this is Thadiun Okona.

Okona steps forward, extends his hand, and prepares himself for his normal overpowering greeting.

46 ON PICARD

He swings around in his chair and holds Okona away with his hard-probing look. The rest of the room waits. Picard controls, points to the captain's Ready Room.

PICARD
In there... We'll talk in there...

Picard gets up and leads the way. The doors slide open and they enter. The crew eyes each other.

47 INT. CAPTAIN'S READY ROOM

Picard turns directly to Okona. His anger is apparent.

PICARD
Mister Okona, you were welcomed on board and given the security of this ship openly and without any undue investigation. In turn the only obligation we placed you

under was that you do not come aboard the Enterprise under false pretenses. It seems that you did.

OKONA
If you mean my "socializing" with the members of the crew?

PICARD
No, you are free to interact with the members of the crew. First, I'm talking about a man named Debin. Are you familiar with him?

48 SCENE

Okona becomes somewhat wary, but still faces Picard with no fear or nervousness showing.

OKONA
He's from Atlec. I've had dealings with some of his family.

PICARD
Then perhaps you can explain why his spacecraft is prepared to attack us unless we give him custody of you.

OKONA
I can't explain.

PICARD
Then tell me why Kushell of the planet Straleb is demanding the

same thing?

OKONA

Is he here also?

PICARD

And quite adamant. Now answer please. What crimes have you committed?

OKONA

I am not a criminal.

PICARD

Why do these men want you?

OKONA

I can't say.

PICARD

You will say. You're on my ship.

OKONA

(serious now)

It wouldn't be the honorable thing to do. I may be many less than auspicious things, but I am a gentleman. I won't break that code.

PICARD

They are prepared to attack the Enterprise.

48 CONTINUED:

OKONA
(reacts)
That would be crazy. They wouldn't stand a chance...

PICARD
Exactly.
(studies Okona)
Then perhaps you could give me some reasons as to why I should consider destroying these people to save you?

49 CLOSER

For the first time Okona is at a loss for words.

OKONA
I can't think of any right now.

PICARD
Neither can I.

Picard turns and exits the Ready Room...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

facing the two tiny and less formidable looking ships. The Erstwhile still in tow and even smaller.

51 INT. MAIN BRIDGE

Picard regards Okona, still is in a no-nonsense mood. Picard turns back to the Main Viewer

PICARD
Put Debin on screen.

52 MAIN VIEWER (OPTICAL)

The Main Bridge of the Debin craft appears on screen. Debin standing there gets right down to business.

DEBIN
Have you made your decision yet, Captain?

PICARD
No. You've made your requests but you haven't told me why.

DEBIN
It's a personal matter.

PICARD
I'm afraid that's not good enough.

Debin visibly explodes. His rage balloons.

DEBIN
Not good enough?? You're forcing me to embarrass my family by

demanding reasons.

Debin steps off screen for a beat, then returns with a young tearful woman named YANAR. She is very beautiful and also very pregnant.

53 INT. MAIN BRIDGE

All heads turn from the Main Viewer to Okona who attempts to look innocent and therefore looks even more guilty.

DEBIN
It was Okona... He's been bringing Yanar gifts, flowers, and even poetry for the past five months. He took advantage. Then he left her like this. I want him.

Picard feels uncomfortable, but now understands Debin's emotions.

PICARD
I do sympathize with you. If you will allow me just a little more time.

DEBIN
(not to be put off)
Why, so you can turn him over to Kushell? You do that and I'll blow his ship away and Okona with it.

54 ON MAIN VIEWER (OPTICAL)

Kushell suddenly appears on a SPLIT SCREEN and yells back at Debin.

KUSHELL
You'll be dust before you aim your first missile. I have a perfect right to Okona. He's a thief. He stole the Jewel of Thesia. A national heritage.

DEBIN
(yelling back)
A "thing." An "item." My case involves the victimization of a human form. My daughter.

Okona steps nearer to Picard and can now obviously be seen by the "split screen" characters. They visibly react.

DEBIN
(continuing)
That's him!! I'll have him now.

54 CONTINUED:

KUSHELL
He's mine.

OKONA
One at a time. Who accuses me of stealing?

KUSHELL

I do, you thief. Me and my son, Benzan. Okona was my son's friend. He took advantage of that friendship to plunder a national treasure.

Benzan is standing next to his father silently. We hear some ad lib yelling in the b.g. as Debin responds to Kushell. Picard signals to mute the sound on the screen. (Kushell and Debin will continue their silent argument.) Picard turns to Okona.

PICARD
What do you have to say about that Okona?

OKONA
Nothing right now. Let them do all the talking.

Picard pauses for a moment. Then interrupts the arguing between Debin and Kushell.

PICARD
Gentlemen if you please!

Debin and Kushell quiet down.

PICARD
(continuing)
You will get my decision as soon as I can confer with my advisors and in the interest of maintaining peace I am jamming communications between your two ships. Picard out.

Before either of the two fathers can answer the screen goes blank. Picard swings from his control chair.

54 CONTINUED: (2)

PICARD
Okona, Doctor, Counselor, Lieutenant Worf, Geordi, the conference room if you please. Have Doctor Pulaski join us...

The Observation Lounge door slides open and the group files in.

55 INT. OBSERVATION LOUNGE

They take seats around the table. Okona takes the opportunity to move to the food slot and concoct a healthy snack.

PULASKI
Dishonesty, lust, and now hunger. You really are extremely basic Mister Okona.

OKONA
Last meals always taste the best and hunger won't make me a better person.

PULASKI
That's probably true.

TROI
Neither one of the allegations

is considered a capital crime.

OKONA
I'll never reach either of those planets alive. They have lost too much face over these incidents.

PICARD
And yet it provides the possibility of even more violence.

OKONA
You're not afraid of those two or what they can do to you.

55 CONTINUED:

PICARD
It's what I may have to do to them that concerns me. If I turn you over to Debin, I will have to deal with Kushell. If you go to Kushell, I will have Debin to administer to. Or perhaps both of them would decide to attack us. Fatalities could be total.

OKONA
I hate to have to be the one to say this, but you don't owe me anything.

PICARD
I'm well aware of that, but it

doesn't change anything.
(beat)
Are you innocent, Thadiun Okona?

Okona can't resist the glib one liner and the smile.

OKONA
Innocent? Absolutely not, Captain Picard. I'll make no excuses for my lifestyle.
(beat)
But I have not committed the crimes that I've been accused of or any others similar.

Okona turns to give Troi a questioning look. Troi nods to Picard that he's telling the truth.

PICARD
Then my predicament is confirmed.

OKONA
In that case, Captain, I can't make it any easier on you.

PICARD
(reacts)
Apparently you've never been concerned about making it easier on anyone... There are two men out there who do not consider this a joke and are willing to face death as a matter of honor. They should be respected, not laughed at.

55 CONTINUED: (2)

OKONA
You seemed to have reached a decision about me, Captain.

PICARD
Only about what I think you are. What to do about it is still a problem.

OKONA
I'll help you with it.
(beat)
Stall Debin and Kushell. Give me enough time to get the guidance system re-installed and I'll go on my own.

RIKER
Their ships are bigger and faster than yours.

OKONA
You'll still be able to warp away and I'll take care of myself.

PULASKI
How will you get away?

OKONA
(smile)
I'll dazzle them with my brilliance and dexterity.

PICARD

(beat)
I don't like it.

OKONA
You have very little choice.

PICARD
(a few beats)
I know. It will be impossible
to stall very long.

OKONA
"Just long enough" is all I
need...

PULASKI
What are you going to say to Debin
and Kushell?

55 CONTINUED: (3)

PICARD
(shrugging)
Anything I have to.

OKONA
Now you're starting to sound like
me, Captain.

PICARD
Heaven forbid.

Okona holds Picard's look for a beat, nods, turns and enters the turbolift... Picard moves to the door to the Main bridge. The doors slide open. Picard, Riker

et al walk through.

56 INT. MAIN BRIDGE

Picard moves to the command chair; Riker next to him. Picard takes a breath.

PICARD
Engage Main Viewer.

Screen -- the spilt screen of Debin and Kushell.

PICARD
(continuing)
Ah, gentlemen... If you'll just bear with me, I have a few questions.

57 INT. MAIN ENGINEERING

Geordi and Wesley are still working on the Okona mechanism. Okona looks over their shoulders, admires it. Okona seems distracted, his mind somewhere else, his conversation not up to its usual pace and humor.

OKONA
Looks like an excellent job. You're quite a craftsman Lieutenant La Forge. How soon will it be finished?

GEORDI
What's the rush? I thought you liked it here.

57 CONTINUED:

OKONA
I did. It stopped liking me.
Time for me to disappear.

WESLEY
Where will you go?

OKONA
A new place, if I make it.

WESLEY
Don't you ever stay anywhere?

Okona snaps out of his mood a little, eyes Wesley.

OKONA
Not for a long time.

WESLEY
I know that's the way you want
to be and it is your choice, but
I don't understand. You like
people. Why do you want to be
alone all the time?

58 ON OKONA

He keeps his gaze on Wesley as his mind works. Geordi interrupts, holds out the new part.

GEORDI
It's ready. You should be able
to install this in less than five
minutes.

Okona turns his look to Geordi, nods, but makes no move to take the part from him.

OKONA
Like you said Geordi, what's the rush?
(moving)
I have some friends around here.

Okona moves off. Geordi and Wesley exchange looks.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59 EXT. SPACE - ENTERPRISE (OPTICAL)

The smaller cargo ship Erstwhile is still in tow. The position of the Debin and Kushell vessels, the same...

60 INT. MAIN BRIDGE (OPTICAL)

All stations are manned. Okona enters from the turbolift and waits there as Picard motions to him. Picard turns back to the screen.

PICARD
One moment please, gentlemen. Screen off.

Picard turns to Okona.

PICARD
I've used every pretext I could think of. The result is they've aimed their full ordinance at us and are prepared to attack. I can't delay any longer.

OKONA
I'm not leaving.

PICARD
(reacts)
We've gone over this before. I thought you made a decision.

OKONA
Don't worry, I'm not staying either.
(long beat)
I've decided to surrender myself to one of them.

Reactions around the bridge...

RIKER
Which one?

OKONA
(laughs)
Put them on screen and place your bets. The odds are two to one...

60 CONTINUED:

Riker glances over to Picard.

PICARD
On screen.

61 MAIN VIEWER - SPLIT SCREEN (INTERCUT AS NEEDED)

The images of Debin and Yanar on one half, Kushell and Benzan on the other.

KUSHELL
It took long enough. Now when can I have Okona?

DEBIN
I registered my complaint before you. I have first recourse.

KUSHELL
Do not delay your decision again. I'm warning you not to do that, Captain Picard.

PICARD
Yes, both of you are most adept at issuing warnings.
(beat)
Mister Okona has volunteered to deal with this himself.

Okona steps forward to face the screen and also be seen by all parties. Kushell and Debin are animated, Benzan and the pregnant girl more subdued, waiting.

OKONA
I'll speak my piece before I walk

to your gallows. As I said before
I am not a thief. I am also not
a character of exceptional good
name and reputation; so, as I
never chose to become a thief,
I have never chosen to become a
father either.
(long beat)
Given the choice between the two
I must say that marriage to the
beautiful and affectionate Yanar
is a much more pleasant sentence.
(MORE)

61 CONTINUED:

OKONA (Cont'd)
(pause)
So my dear Yanar, if you would
do me the honor of becoming my
wife I will do everything in my
power to make our marriage happy
and fruitful.

There is a shocked silence on both the Main Bridge and the split screen. Varying emotions start to build.

BENZAN
No! He can't!

HUSHELL
My son is right. Okona will not
escape me that way.

BENZAN

No, that's not what I mean.

DEBIN
Send him to me. I'll decide his fate.

Yanar steps to the forefront.

YANAR
Why should you decide? Why don't I? Since everybody knows Okona is the father of this child, why should we not allow him to take his rightful place?
(firmly)
I accept.

BENZAN
You can't accept!

KUSHELL
That's right. Okona is still a thief.

BENZAN
No he's not. Nothing was stolen.

KUSHELL
The Jewel of Thesia!

BENZAN
It was not stolen by my friend Okona.

61 CONTINUED: (2)

KUSHELL
Then where is it?

BENZAN
You could say it was taken into "custody" by the rightful heir, me.

Picard looks over at Okona who eyes Benzan with a look of pride.

62 VARIOUS CUTS AND ANGLES (OPTICAL)

as Debin and Kushell gain knowledge of the incidents involved in both the theft and pregnancy. Kushell is stunned, Debin glad to have it all settled. Benzan is making his statement of fact; Yanar, not pleased at the way it is all coming down. Okona, trying to make them tell the facts; and, Picard, watching the scene unravel to Okona's hopeful design and finding himself becoming involved in the event and starting to appreciate him a little.

PICARD
(to Okona)
Benzan has a certain flair for the language that is similar to yours.

OKONA
A little bit of me might have rubbed off on the boy. I didn't think he would let me hang.

PICARD
You placed great faith in him.

OKONA
He's a friend...

Debin feels the whole thing is settled. He announces.

KUSHELL
(to Benzan)
Why would you steal what would eventually become yours?

62 CONTINUED:

BENZAN
To present it to Yanar as my vow of marriage.
(beat)
Yanar is carrying my child.

KUSHELL
(stunned)
Yanar said it was Okona's.

DEBIN
(to Yanar)
You were with both these men?

YANAR
No, but that's not what is important now. What is important is who I marry.

BENZAN
You'll marry me.

YANAR

Why should I?

BENZAN

Because I love you.

YANAR

You waited this long to say that? You almost allowed Okona to be punished, now suddenly you wish to marry me?

BENZAN

I sent the Jewel of Thesia to you with Okona to declare us man and wife. The politics of our fathers would have been settled later.

KUSHELL

So Okona does have the jewel.

BENZAN

I ordered him to deliver it!

YANAR

And waited a little too long to do that also. I won't marry you, Benzan.

62 CONTINUED: (2)

DEBIN

Then you'll marry Okona.

YANAR

(screams)
I won't marry anyone!

Okona steps forward to the Main Viewer and speaks seriously and with great feeling...

OKONA
Don't Yanar. You're angry about the embarrassment of all this and maybe the timing and approach is not the most romantic, but I know you love Benzan and I don't want to see you throw away that feeling because we adults do not know how to behave properly.

YANAR
If Benzan could speak with the same integrity as you do, maybe it would be different.

OKONA
I carried your messages back and forth for almost six months. I smuggled each of you into the other's homeland. You feel for him the same way he feels for you.
(frustrated beat)
So for heaven's sake girl, you have to marry the boy because I've finally run out of words.

RIKER
I don't believe that.

DATA
It is mathematically possible.

PICARD
Okona defies even the science of mathematics.

Okona laughs. Data asks Riker.

DATA
Was that funny?

Riker doesn't answer.

62 CONTINUED: (3)

YANAR
(a few beats, then:)
I do love him.

PICARD
(caught up in it)
Then tell him.

Okona and the crew look over to Picard who is just as surprised at himself.

YANAR
I'll marry Benzan. It is his child.
(beat)
It's our child.

KUSHELL
(softer)
Then I'll have to withdraw my charges of theft. By our law

Benzan must present the jewel to his wife.

BENZAN
I'll be coming for you shortly Yanar. We'll find a new planet to live on.

KUSHELL
You'll live on Straleb.

DEBIN
No! You'll live here!

PICARD
Gentlemen, this is a matter to be settled between yourselves. I have only two words for both of you.
(long beat)
Picard out.

Picard signals for the transmission to end and the screen goes blank.

63 INT. MAIN BRIDGE

There is a momentary silence as the crew lets its breath out.

63 CONTINUED:

PICARD
(to Riker)
Take over, Will. Mister Okona

and I are going to drink a toast
to the newlyweds.

Okona smiles, nods, moves off with Picard. As they pass other members of the crew, various comments can be heard.

TROI
Weddings bring out emotions in me that I never could quite understand. I get so sentimental.

PULASKI
Perhaps it's the way they drape the flowers over the shotgun that makes you cry.

WORF
We could have destroyed both crafts without even using our photon torpedoes. They were totally vulnerable.

GEORDI
(patiently)
Maybe next time, Worf. Maybe next time.

Data heads past them into the turbolift. The doors close behind him.

64 INT. CORRIDOR - OUTSIDE HOLODECK

Data engages the panel of controls. Guinan is a semi-reluctant conspirator.

DATA

I wish to reinstate the same program.

GUINAN
(whisper)
Maybe with some new material.

The Holodeck control panel goes through its routine, then signals it is ready. The doors open.

65 NEW ANGLE INTO HOLODECK ROOM

The Comic sitting FREEZE FRAME as Data had left him. Data steps inside and the Comic comes to life. Data immediately gets down to business.

DATA
We will continue.

THE COMIC
What, no warm up?

DATA
I told a joke.

THE COMIC
And?

DATA
No one laughed.

THE COMIC
No one? Nobody?

GUINAN

Me, I'm "no one" and "nobody."
It wasn't funny.

DATA
She said I "killed" the joke.

THE COMIC
(beat)
It's always hard to deal with a
solo person. You need a crowd.
Laughter is contagious.

GUINAN
A lot of things are contagious.
Most of them aren't funny either.

DATA
Perhaps he is right. An audience
could be the difference.
(to Holodeck)
Holodeck, give me an audience.

66 ON DATA

He glances over to Guinan for support. She tries to give it to him with a weak nod.

67 NEW ANGLE

A SPOTLIGHT beam glares onto a small stage and the Comic steps up for the intro.

68 REVERSE

There is a small, dark, smoke-filled New York style

nightclub with various n.d. audience sitting at dime-sized tables.

69 ANGLE ON STAGE

The SPOTLIGHT glares on and the Comic steps onto the stage for the intro. Guinan stands off to the side at what could be considered the wings.

THE COMIC
And now folks from his record breaking tour of Straleb and Atlec I bring you the funny man of the stars, that comet comedian, the sensation of the solar system, ... DATA!

The Comic backs off the stage to stand next to Guinan and a tuxedo garbed (jacket and tie only) Data enters into the beam of light with an impassive look on his face and a monotone delivery which is accentuated occasionally by the off time waving of one or both of his arms. He keeps adjusting the bow tie, Rodney Dangerfield style.

DATA
Good evening ladies and "germs."

The audience sounds of laughter and applause.

70 AROUND THE HOLODECK NIGHTCLUB - INTERCUT AS NEEDED

The audience laughs at every move and word. Data continues at first confident and then becoming puzzled...

DATA

You know I come from a town so small it had a fraction for a zip code.

Laughter.

70 CONTINUED:

DATA
(continuing)
... It was so small in fact that it didn't have a Godfather of Crime... it had a Nephew..

Guinan gives the Comic a whimsical look.

GUINAN
You sure you made a living doing this?

DATA
I was so ugly as a child they hung a pork chop around my neck so the dog would play with me. Then there was the gene bank where they crossed a lion and a parrot. They weren't sure what they got but when it spoke, they listened.

Data looks around. His voice is almost a whisper now.

DATA
(continuing)
Or the human cannonball that was hired and fired in the same night.

71 ON DATA

He stares down at the audience, still unsure as to what they are laughing at. He moves his right hand.

72 THE AUDIENCE

Bellows out its response.

73 DATA

Aware now. He lifts his other arm.

74 THE AUDIENCE

responds with an uproar.

75 DATA

moves one finger... The response... He realizes now, glances over to Guinan who offers him a sympathetic look. Then he announces, as he steps off stage:

DATA
Holodeck off.

The stage lights and nightclub disappear. Data and Guinan are alone in the Holodeck room. They eye each other.

DATA
(continuing)
It was a Holodeck audience. They were programmed to laugh at

anything...

GUINAN
Never mind that. Let me tell you one about the traveling salesman.

DATA
I have heard it...
(beat)
I have heard them all.

Data and Guinan walk out of the Holodeck...

76 INT. MAIN BRIDGE (OPTICAL)

The full staff is present as they go through the procedures of disconnecting Okona's craft from the tractor link. Okona is on the Main Viewer.

RIKER
Hold the speed, Captain Okona. We'll disengage at my command.
(beat)
Disengage.

WESLEY
Separated.

OKONA
I'm under my own power. Thank you, Enterprise. Thank you, Captain Picard.

PICARD
I think it turned out to be "my pleasure," Mister Okona.

76 CONTINUED:

OKONA
You've got a bizarre sense of humor, Captain.

PICARD
Stretched to the limit with you, but thankfully still present. I think I might miss your presence, but I would like it to remain a fond memory.

OKONA
Well put Captain Picard, and good-bye sir.

PICARD
Good-bye Captain Okona.

OKONA
What about you Data? You can say good-bye, Data.

Data is caught unprepared; his computer mind blinks in and he responds quickly.

DATA
"Good-bye Data."

First a titter of laughter, then building to a louder sound. Data looks around the bridge in pleased surprise. He looks towards Picard.

DATA

Was I funny?

Picard smiles at him, nods. Data looks up at the Main Viewer.

77 MAIN VIEWER (OPTICAL)

Okona gives Data the thumbs up sign.

78 EXT. SPACE - ENTERPRISE (OPTICAL)

as it turns to the stars.

DATA (O.S.)
And there is the one about the girl in the nudist colony that nothing looked good on.

78 CONTINUED:

RIKER (O.S.)
Warp speed Captain?

PICARD (O.S.)
Please...

The Enterprise warps out.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Schizoid Man"
#40272-131

Story by
Richard Manning
&
Hans Beimler

Teleplay by
Tracy Torme

Directed by
Les Landau

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FINAL DRAFT

OCTOBER 10, 1988

10:[5,#b],18:[1,#b],28:[1,#b],42:[1,#b]

STAR TREK: "The Schizoid Man" - 10/10/88 - CAST

STAR TREK: THE NEXT GENERATION
"The Schizoid Man"

CAST

PICARD	DR. IRA GRAVES
RIKER	KAREEN BRIANON
DATA	
PULASKI	Non-Speaking
TROI	MEDICAL TECHNICIAN
GEORDI	CREWMAN AT OPS
WORF	CREWWOMAN IN HALLWAY
WESLEY	
GUINAN	Voice-Over
	CAPTAIN OF THE MARY ROGERS

STAR TREK: "The Schizoid Man" - 10/10/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Schizoid Man"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CORRIDORS	
CAPTAIN'S READY ROOM	
OBSERVATION LOUNGE	
TRANSPORTER ROOM	
SICKBAY	

SICKBAY (ADJACENT)
DATA'S QUARTERS
KAREEN'S QUARTERS
TURBOLIFT
TEN-FORWARD

GRAVESWORLD
LIVING ROOM
LABORATORY

STAR TREK: "The Schizoid Man" - 10/10/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"The Schizoid Man"

PRONUNCIATION GUIDE

KAREEN BRIANON Kuh-REEN Bree-ANN-un

STAR TREK: THE NEXT GENERATION
"The Schizoid Man"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

a small speck heading toward us from a great distance.

PULASKI (V.O.)
Medical log, Stardate 42437.5.
Ira Graves is arguably the
greatest human mind in the known
universe...

The great ship streaks by, racing toward its destination.

PULASKI (V.O.)
(continuing)
For years he's lived in near isolation on a remote planet, devoting full time to his revolutionary work...

2 INT. TURBOLIFT - CLOSE ON PULASKI

riding up alone.

PULASKI (V.O.)
(continuing)
Eight hours ago, we monitored a message from his assistant, urgently requesting medical aid. It seems Graves' health is failing rapidly -- I only hope we can reach him in time...

3 STAY WITH PULASKI

as the lift stops and she steps out onto the bridge. Before her, WESLEY is at Conn, a CREWMAN at Ops, WORF at Tactical. She MOVES to Command to join RIKER and PICARD...

PICARD
Any response from Gravesworld, Mister Worf?

3 CONTINUED:

WORF
Nothing sir. Not since their initial communication.

Picard frowns. Riker turns to Pulaski...

RIKER
They send out a plea for help, then shut off the transmitters so they can't tell if help's on the way. Doesn't make much sense, does it?

PICARD
What's our e.t.a. at the planet, Mister Crusher?

WESLEY
Thirty-six minutes to orbit, sir.

Picard turns to Pulaski -- his question more a statement.

PICARD
You understand the importance of doing everything we can for Doctor Graves.

PULASKI
Of course, Captain.

PICARD
Starfleet Command believes his work in quantum physics is reaching a critical stage. They

consider this a priority one
action.

PULASKI
A man is ill, Captain. Treating
him is my priority one.
Regardless of who he is.

Picard raises his eyebrows in mild surprise. Is she sparring with him or merely stating a fact? Behind him, Riker is smiling, amused by her blunt way of saying things.

4 INT. TEN-FORWARD ROOM - CLOSE ON TROI

downing a sea-green liquid in an exotic "chaser" glass. She savors the drink, her eyes lighting up as she slowly swallows.

4 CONTINUED:

TROI
It's wonderful. What is it?

5 PULL BACK

to see GEORDI and TWO CREWPERSONS sitting next to her, with GUINAN behind the bar.

GUINAN
A year on the planet Thurasia is
four hundred and ninety days long.
It rains twice, and only twice.
You're drinking Thurasian rain
water.

GEORDI
(empty glass in hand)
Water? Tastes more like...

TROI
Heaven.

GEORDI
Exactly. Where can I get some more of this?

Guinan takes his glass with a smile.

GUINAN
'Fraid that's the last of it. Next rainfall in a hundred and sixty three days.

Troi looks at her empty glass wistfully.

TROI
I'm not sure I can wait that long.

6 ANGLE TO INCLUDE DATA

joining his friends at the bar.

GEORDI
(to Data)
Hey, old friend. Any luck?

Data looks extremely satisfied.

DATA
I believe my quest has ended in complete success.

6 CONTINUED:

Geordi turns to the others and explains what they're referring to...

GEORDI
Data's been scouring the library, in search of the perfect joke.

DATA
I have explored seventy-six thousand, two hundred and twenty-three anecdotes thus far.

TROI
Why, Data?

DATA
It is an attempt to find the most humorous anecdote in recorded history. And I believe I have done just that.

GUINAN
This I gotta hear.

All eyes are on Data -- everyone's primed to hear the anecdote to end all anecdotes. Data's eyes sparkle in anticipation. Just before he begins, he throws back his head and LAUGHS THAT PECULIAR STILTED LAUGH of his, as if to say "boy is this going to be funny." The laugh ends too abruptly, like someone pulled a plug.

DATA

(deliberate)
There were twelve birds sitting
on a fence... Six had a notion
to fly away. How many were left?

7 ANGLE ON HIS AUDIENCE

looking at one another, thinking this better have a
great punchline. Geordi shrugs...

GEORDI
Okay, I'll bite. Six.

Data bursts into his awkward laugh again.

DATA
(happy, glowing)
No, twelve! They only had a
notion to fly away!

7 CONTINUED:

With quick mechanical movements, Data looks from person
to person, a stiff smile plastered on his face. The
smile fades, replaced by a look of complete surprise.
He can't believe the others aren't laughing. In fact,
the only sound WE HEAR is A SMALL GROAN emanating from
Geordi.

DATA
You did not find it wildly
hilarious?

GEORDI
What do you think?

Geordi indicates the others. Some have stone-faces while others look like they've just been slapped.

DATA
Perhaps I should have described the interesting plumage of --

GUINAN
-- Data honey, I don't think it would've helped. That joke chilled my blood.

Guinan smiles and shivers. Geordi EXITS the bar, patting a deeply perplexed Data on the shoulder as he goes.

8 INT. MAIN BRIDGE - MOVING WITH GEORDI

as he crosses to Ops, passing Picard, Riker and Pulaski in the Command Area.

WORF
Receiving a transmission from Gravesworld, sir. It's unfocused. Not directed specifically at us.

PICARD
On screen, Mister Worf.

9 ON SCREEN (OPTICAL)

KAREEN BRIANON a strikingly beautiful if somewhat frail-looking woman in her early twenties. She seems anxious -- nervously looking over her shoulder as she speaks. We join her transmission in progress...

9 CONTINUED:

KAREEN
... If anyone can hear me, please send a doctor. Things are getting worse --

Kareen cuts off as she turns to look at something else in the room. Suddenly the screen goes dead...

PICARD
Try and raise her, Mister Crusher. Tell them we're minutes away.

WESLEY
It's no good, sir. I don't believe they're receiving us.

Picard paces, clearly frustrated.

WORF
Our records show that she and Graves are the only ones living on the planet, Captain.

RIKER
Then what scared her?

10 MOVE IN ON PICARD

wondering the same thing.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 INT. MAIN BRIDGE

Same setting, same situation.

GEORDI
Sir, I'm picking up another signal... but it's not from the planet.

WESLEY
Confirmed. Point of origin... sector three-five mark seven.

GEORDI
Signal is very weak, sir. Audio only.

PICARD
Pipe it through, Mister La Forge.

THE SOUND OF CRACKLING STATIC fills the air.

MAN'S COM VOICE
... Mayday! Mayday! This is
(static)
-- questing emergency assistance.
(static)
Outer hull breached
(static)

Environmental systems compro --
(static)
Need immediate

ROLLING WAVES OF STATIC overwhelm the rest of the message. Picard signals Geordi to cut off the noise. Worf punches in a few commands at his position...

WORF
I show the Mary Rogers in that general vicinity, Captain. She's a transport ship, used to ferry settlers to new colonies. No other ships of any kind in this sector.

RIKER
(concerned)
Outer hull breached -- their air must be leaking out.

11 CONTINUED:

PULASKI
There may be hundreds of colonists aboard that ship. We've got to help them!

PICARD
And what about Graves?

PULASKI
He's one man. And we don't even know the nature of his illness.

PICARD
He's the man we came to assist!
I have my orders, Doctor.

Pulaski stews -- silence reigns on the bridge. This is difficult for Picard; a tragic, no-win situation.

WORF
Suggestion, sir.

Picard swivels to face Worf.

WORF
(continuing)
Suggest we execute long range transport of away team to assist Dr. Graves at earliest possible moment. We can use the mass of the planet to slingshot us toward the stricken liner, thus making up most of the lost time.

PICARD
(nodding, thoughtful)
Mister Crusher, make it so -- prepare for extended touch and go orbit.

WESLEY
(complying)
Aye sir.

PICARD
The transport may be a bit tricky. I'd like you to handle it, Mister La Forge.

GEORDI

Understood, Captain.

11 CONTINUED: (2)

PICARD
Assemble an away team, Number One. Include whatever medical assistants the Doctor deems necessary.

PULASKI
Excuse me sir, but I'd be more useful dealing with the Mary Rogers. There may be hundreds who'll need attention --

PICARD
-- Thank you Doctor, but I'll make those decisions.
(pause)
You're going to Gravesworld.

12 INT. TEN-FORWARD - ON DATA AND GUINAN

talking, the bar between them. Data is in a daze...

DATA
I cannot comprehend it. It is beyond my ability to reason.

GUINAN
Don't feel too bad, Data. Humor is subjective.

DATA

But this anecdote had all the elements humans find so diverting! A play on words, colorful characters, deception, a lively setting --

GUINAN
(tongue in cheek)
-- Maybe it's the birds.

DATA
(cocking his head)
Interesting. How so?

GUINAN
Birds are considered to have boring personalities. They just sit around and eat seed all day. Maybe squawk once in a while. Boring.

12 CONTINUED:

Data begins to consider this point seriously. Guinan suppresses a smile as she continues...

GUINAN
In fact, there's only one thing birds do that's funny, but you couldn't put that in a joke and keep it tasteful.
(leans forward)
Now chickens. Chickens are funny.

Data is surprised. He's about to ask her to elaborate,

when Riker steps up to the bar.

RIKER
(cheerful)
Hello Guinan. Keeping this guy out of trouble?

GUINAN
It's a challenge, but I'm trying.

DATA
Excuse me sir, but in what way is Guinan attempting to restrain me from adversity?

RIKER
Never mind, Data, I was only joking.

Data thinks, then suddenly explodes into a three second burst of LAUGHTER. Once finished, he looks from Riker to Guinan, uncertainty written on his face.

DATA
That joke was funny. Was it not?

GUINAN
It wasn't meant to be, Data.

Now Data's really confused.

GUINAN
(to Riker)
Are you really going down to see Ira Graves? The Ira Graves?

RIKER

(intrigued smile)
How did you know about that?

Guinan smiles slyly and ignores the question.

12 CONTINUED: (2)

GUINAN
Remember Will -- great men have great egos.

Riker smiles back, wondering why this sounds like a warning. He slaps Data on the shoulder.

RIKER
Come on Data. A great man awaits.

They nod good-bye to Guinan and head for the turbolift. Riker takes a last look at:

13 GUINAN

still smiling a smile that says "I know something you don't know."

14 INT. TURBOLIFT - RIKER AND DATA

ride down together.

DATA
May I ask a question, sir?

RIKER
I think you just did.

DATA
(thinking it over)
Quite correct. May I ask you another question after this one?

RIKER
(chuckling)
Sure, what's on your mind?

DATA
Do you think it is pointless for me to try and understand humor?

RIKER
Pointless? Not necessarily.

DATA
I believe that comprehending what is truly funny will bring me closer to... humanness.
(pause)
Until recently, I thought I was making progress.

15 INT. CORRIDOR - DATA AND RIKER

exit the turbolift and head down the corridor toward the transporter...

DATA
For example Commander, do you find this amusing? There were twelve..... aquatic fowl sitting on a fence, and six had --

RIKER
-- Twelve. They only had a notion to fly away.

Data stops in his tracks.

DATA
How did you --

RIKER
-- Are you kidding? That joke's become a legend on this ship.

16 INT. TRANSPORTER ROOM - WORF, PULASKI, TROI (OPTICAL)

and a MED-TECH are joined by Riker and Data (still mulling over the status of his legendary anecdote). Geordi is at the transporter controls. Riker wastes no time in leading his team onto the platform.

RIKER
Phaser on stun, Mister Worf. We don't know what's going on down there; no need to take chances.

WORF
Agreed, sir.

GEORDI
Remember folks, this is a long range transport. The effects will be a little unusual.

PULASKI
How do you mean?

Riker cuts in before Geordi can reply.

RIKER
Understood. Energize.

Pulaski turns to Riker just as they begin to transport...

16 CONTINUED:

PULASKI
Wait a minute! I don't under --

And they're GONE before the sentence is complete.

17 INT. LIVING ROOM ON GRAVESWORLD - THE AWAY TEAM (OPTICAL)

begins to MATERIALIZE in comfortable if somewhat cluttered living quarters. Behind them we can see the planet through the window, including the multi-colored rings that encircle her.

It takes longer than usual for their materialization. We hear the end of Pulaski's sentence as her body becomes solid.

PULASKI
-- ssstttaaaaaannnnddd!

RIKER
You do now.

All seem momentarily disoriented. Troi puts her hand to her head.

TROI
Ohh... I know this is crazy, but for a moment I felt like I was trapped inside that wall.

WORF
You were. For a moment.

Troi thinks that over. Behind her, Riker signals the ship.

RIKER
Riker to Enterprise.

PICARD'S COM VOICE
Go ahead, Number One.

RIKER
We've arrived in Graves' home. All's quiet so far -- on the other hand, no one knew we were coming.

17 CONTINUED:

PICARD'S COM VOICE
Use caution and investigate. Protect Graves' health at all cost. We're leaving orbit to assist the Mary Rogers. Back as soon as possible.

RIKER
Understood, Captain. Riker out.

18 ANGLE FAVORING DATA

transfixed by something only he sees.

RIKER (O.S.)
Let's look around -- see if anybody's home.

DATA
Someone is home, sir.

19 WIDE ANGLE

as the others turn to see what Data sees. Kareen Brianon stands in the doorway, looking even more ravishing than before.

KAREEN
You heard me. Thank God.

Kareen moves toward them and speaks in a halting, shy voice.

KAREEN
(continuing)
I'm Kareen Brianon, Doctor Graves' assistant. Are you... you with Starfleet?

RIKER
Yes, we're from a ship called the Enterprise. We monitored your distress call but you never acknowledged our response.

KAREEN
I'm sorry, I... couldn't take the chance...

Riker moves forward and studies her eyes. Perhaps he's somewhat smitten by her beauty.

19 CONTINUED:

RIKER
What chance?

GRAVES (O.S.)
(stern)
The chance that I might find out someone was coming.

All eyes turn to see DOCTOR IRA GRAVES, standing behind them in a corner of the room (a wall door sliding shut behind him). He's a small man in his late seventies, with intense, darting eyes, and a healthy wild-looking shock of white hair. His skin is chalk-white, his torso frail. We get the impression of strong mind, weak body.

GRAVES
Kareen knew full well that I would not be pleased.

KAREEN
I had no choice. I refuse to stand by and watch you deteriorate.

PULASKI
What symptoms have you noticed?

KAREEN

He has pain, shortness of breath, irritability --

GRAVES
-- Ridiculous! I'm as healthy as a Rigellian ox!

KAREEN
We'll see about that, Ira.
(to away team)
I hope one of you is a doctor.

Pulaski steps forward.

PULASKI
Doctor Katherine Pulaski. Call me Kate.

Pulaski greets Kareen and turns to do so with Ira. He shudders and holds up his hands as she approaches.

19 CONTINUED: (2)

GRAVES
No offense, but I don't want you touching me in a medical way. It's no secret that I don't like people much, and I like doctors even less than people!

PULASKI
Funny, I always thought doctors were people.

GRAVES

And you were wrong. Just ask any patient.

(pause)

Although I will admit for a doctor you're a nice looking woman.

Graves is giving her body a slightly lecherous appraisal. Pulaski looks at Riker and rolls her eyes. Graves sets his sights on Troi...

GRAVES

And what have we here?... Another lovely specimen of womanhood.

RIKER

I thought you didn't like people?

GRAVES

I like women. Always try to forget that they're people.

Graves slides closer to Troi, never taking his eyes off her cleavage.

TROI

(a bit embarrassed)

I'm Deanna Troi. It's an honor to meet you Doctor Graves.

GRAVES

Yes! Yes, of course it is! This is one of the truly great moments of your life! Believe me honey, you'll never meet anyone half as sagacious as me. I'm a phenom.

Graves' bragging comes out in such an enthusiastic,

matter of fact way, one can't really be angry with him. To him, his statements are simply facts; he is incredibly brilliant. His egotism suits him. It's perversely lovable, like the boastful old veteran reminiscing about the men he killed in the war.

19 CONTINUED: (3)

GRAVES
(continuing)
Oh there I go again -- shocking people with the truth. I can appreciate how hard it is for others to try and keep up with my mind. I don't mean to burden with my brilliance. It just works out that way.

Over in a corner of the room, Kareen has been studying Worf.

KAREEN
(soft, uncertain)
Excuse me sir... Are you a Romulan?

Worf's face twists into a scowl, as though he smells something unpleasant.

WORF
Hardly.

20 WIDE ANGLE

GRAVES

He's a Klingon, Kareen.
(to others)
Kareen has lived here since her father died when she was quite young. Her only knowledge of inhuman races comes from me. I suppose Klingons and Romulans must look much alike.

Worf snaps his head toward Riker, infuriated.

WORF
(low growl)
Do I have to stand here and be insulted?

GRAVES
No insult intended, Mister Klingon.
(to Pulaski)
See Doctor? Nothing wrong with my hearing --

At this moment Graves is overcome with a brief but vicious wracking COUGH. It doubles him over momentarily, but he quickly tries to pass it off by honing in on Data.

20 CONTINUED:

GRAVES
(gravelly)
My, my, my...

Graves stands right in front of Data, reaching up and studying his face with ardent fascination.

DATA

Uh, Lieutenant Commander Data, sir --

GRAVES

-- Shhh!

Graves uses both hands to swivel Data's head from side to side, as he examines the structure of the android's ears, jawline, nose, etc. Behind Graves, Pulaski is taking the opportunity to run a medical scanner up and down the scientist's back. Unaware, Graves thinks out loud as he continues to peruse Data...

GRAVES

(continuing)

Functional... Durable... Obviously no concern whatsoever for aesthetic values.

Data frowns -- now he's insulted. Graves releases his head.

GRAVES

(continuing)

Looks like Soong's work.

DATA

Quite correct, sir! Did you know Soong?

GRAVES

Know him?!

(raspy cough)

I taught him everything he knows. You could say I was the father

of his work...
(smiles as thought occurs)
Which kinda makes me your grandfather, doesn't it sonny?

Graves spins as he becomes aware that Pulaski has been scanning him. He scowls and backs away, but it's clear she's found out enough already.

20 CONTINUED: (2)

GRAVES
(continuing)
Damn doctors! Always sneaking up on you like that -- saying this isn't going to hurt, this isn't going to hurt, when you both know it's going to hurt like hell!
(pause)
Well I'm not paying the bill for this!

PULASKI
(quietly)
There won't be a bill, Doctor.
(to Riker)
May I speak with you privately?

GRAVES
What for! Anything you think you found's more my business than his!

Riker thinks about it, then nods, giving Pulaski the go-ahead to speak freely. She hesitates...

GRAVES
(continuing)
Go on, gorgeous! Whatever the hell it is, I can take it.

PULASKI
(uncomfortable)
I checked twice to make certain... You have Varnay's disease.

Kareen GASPS. Graves barely reacts.

PULASKI
(continuing)
I'm sorry, Ira. You're dying, and there's nothing I can do about it.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

PICARD (V.O.)
Captain's log, Stardate 42437.7. We've successfully transported the passengers and crew of the stricken liner Mary Rogers.

22 INT. OBSERVATION LOUNGE - MOVE IN ON PICARD

alone, staring out the window at the stars...

PICARD (V.O.)
(continuing)
Tragically, six people died in the initial explosion, but the rest are now aboard and in good condition. We are heading back to Gravesworld with great dispatch.

Wesley ENTERS and quietly approaches the captain.

WESLEY
You wanted to see me, sir.

PICARD
(still staring at space)
Yes Ensign. I assume you would very much like to meet Doctor Graves.

WESLEY
(brightening)
Yes sir. His theories on spatial relationships are amazing! And his work in thermodynamics is --

PICARD
-- Good, I get the idea. Providing his health is reasonably intact, I'm going to appoint you as his personal tour guide when he comes aboard. You have the

run of the ship -- show him
anything you think he'll find
interesting, and for heaven's
sake, don't talk his ear off!

22 CONTINUED:

WESLEY
(excited)
Yes sir. Understood.
(pause, thoughtful)
But why me, sir? I mean, not that
I'm complaining --

PICARD
-- Graves has a reputation for
being difficult and I'm not sure
I have the patience for that right
now.

Picard turns from the window and looks Wesley in the eye.

PICARD
(continuing)
And... sometimes the very old get
along best with the very young.

23 INT. LIVING ROOM/GRAVESWORLD - ANGLE FAVORING PULASKI

Riker, Kareen, Troi, Worf, and the med-tech are also present.

PULASKI
I'd say he has a week, but that's

a guesstimate.

KAREEN
Is he in great pain?

PULASKI
Some. I could help with that but he won't let me get near him.

KAREEN
(sadly)
He won't even let me get near him, now.

RIKER
Has he been... like a father to you?

KAREEN
More like a teacher.

23 CONTINUED:

TROI
I sense that his feelings for you are very warm. He's attracted to you in many ways.

KAREEN
Attracted?... I know -- I've felt certain feelings from him. But he's always been a gentleman.
(to Riker)
Had I been older... perhaps we could've been lovers. But nothing

like that ever happened between us.

She gives Riker a lingering look, then turns and walks away from him...

KAREEN
(continuing)
Now, it's like he's afraid to face me... The only one he talks to is your friend, Data.

24 INT. GRAVES' LABORATORY - GRAVES

is attending to a complex computer terminal, softly WHISTLING THE SONG, "IF I ONLY HAD A HEART," while behind him Data is blowing through some of his written material at breakneck speed.

DATA
I have noticed Doctor, that you --

GRAVES
-- Call me Grandpa. Seems more touching in my final hours.

DATA
I have noticed Grandpa, that you keep repeating the same notes of a musical passage that I am unfamiliar with.

GRAVES
It's an ancient little tune called "If I Only Had A Heart." A rather plaintive lament sung by a mechanical man who longs to be

human. It's his only wish.

24 CONTINUED:

Struck by the image, Data stops what he's doing and MOVES closer to Graves...

DATA
What happens to this man?

GRAVES
He finds out that he is human after all. Always was -- just worried so much he never realized it.

DATA
A happy ending. The mechanical man got his wish.

GRAVES
Stories often have happy endings. It's life that throws you for a loop.

Data seems to think deeply about what he's saying. Graves notes his thoughtfulness and continues...

GRAVES
(continuing)
It must be hard for you... So close to being human and yet never really knowing what it's like to feel pain.

DATA
But... pain is unpleasant... is
it not?

Graves looks off into space -- a dying man allowing his mind to explore the vagaries of life. He closes his eyes, breathes deeply, speaks slowly...

GRAVES
Pain... Lust... envy...
pleasure... desire. Do you know
what desire is, Data?

DATA
Desire? It is to long for or
crave, a wish, a request, a --

GRAVES
(strong)
-- Do you know what desire is?

Data pauses. He realizes what Graves is asking him. When he answers, he almost sounds sad.

24 CONTINUED: (2)

DATA
No... I do not suppose I will ever
know what it really is.

Graves nods slowly.

GRAVES
I feel pity for you. Your
existence is a kind of walking

purgatory -- neither dead nor alive, never really feeling anything. Just existing. Just existing.

Graves fights off A COUGHING SPELL. When he comes out of it, there's a small, ironic smile on his face...

GRAVES
Listen to me -- a dying man taking the time to mourn a man who will never know death. Funny, isn't it?

DATA
(softly)
Funny?... I have... difficulty discerning what is funny.

Graves turns his back on Data so that the android doesn't see his face turn grim.

GRAVES
I've had the same difficulty most of my life. We're much alike.

25 INT. LIVING ROOM ON GRAVESWORLD - RIKER ENTERS, rejoining the others.

RIKER
I just spoke with the captain. The Enterprise is minutes away; he'll contact us again when she goes into orbit.

PULASKI
You informed him of Doctor Graves'

condition?

RIKER
Yes. Arrangements are being made to make his last days with us as comfortable as possible.

25 CONTINUED:

Kareen pensively looks out the window...

KAREEN
It'll be strange to leave here.

Troi goes to her and places a supportive arm around her shoulder.

TROI
You're a beautiful young woman, and there's a whole universe waiting for you out there.

KAREEN
I'll be alone. I'll be without Ira.

Troi looks at her colleagues, uncertain of what to say. Surprisingly, it is Worf who gently approaches the girl.

WORF
(lowered tone)
I know what it is to lose those closest to your heart. It will be hard... you will feel alone

at first... but it will surely
pass, as time passes. I know.

She looks up at Worf with tears in the corner of her eyes. She instinctively knows that his words come from a place deep within him. The little girl in her comes forward and she embraces Worf, GENTLY SOBBING on his chest. The Klingon is caught off guard, initially uncomfortable with the situation. Slowly, awkwardly, he puts a protective arm around her, looking up at the others to make sure they're not laughing at him.

26 INT. GRAVES' LABORATORY - GRAVES

is still intently working at the computer terminal. Data is beside him, obviously pondering their conversation.

DATA
You mentioned your impending death a while ago. I must say Grandpa, that you are facing it with remarkable courage and stoicism.

26 CONTINUED:

GRAVES
That is because I am an incredible man, possessing an iron will and nerves of steel. Two traits that helped me become the genius I am today as well as the lady-killer I was in days gone by.

DATA

(shocked)
You condone homicide, sir?

GRAVES
It's an expression, Data. It means I was once as beautiful as I am smart.

Data looks at the grizzled old man before him with amazement.

DATA
Really Grandpa?

GRAVES
(shrugging)
No, not really -- but what the hell, I'm dying. I can remember my life any way I want.

Graves fights off A COUGH and smiles at "his grandson."

GRAVES
(continuing)
And I'll tell you a little secret, Sonny. I don't think I truly will be dying.

DATA
But... the doctor --

GRAVES
-- Oh I'll die, but I won't really be dead. You see?

Graves motions for Data to take a closer look at his revolutionary computer terminal.

26 CONTINUED: (2)

GRAVES
(continuing)
I've invented a way of transferring consciousness into a computer. Before I die I plan to convey my great intelligence into this machine, thus cheating the Grim Reaper of his greatest prize.

DATA
Grim Reaper... Is that a farmer with no sense of humor?

GRAVES
I speak of the personification of death itself.
(coughs)
But what do you know of death? It is a subject forever alien to you.

DATA
Well Grandpa, that is not necessarily true. I do have an "off button" if you like. Its activation robs me of all consciousness -- therefore rendering me dead for all intents and purposes.

Data walks over to study an equation on a chart on the

wall. He does not see the thoughtful expression on Graves' face...

DATA
(continuing)
It is not something I enjoy contemplating.

GRAVES
I can understand that; still the analogy is a good one.
(pause, nonchalant)
Just where would Soong position such a device? Don't tell me, let me guess.

27 INT. GRAVES' LIVING ROOM - THE SAME CAST AS BEFORE (OPTICAL)

are awaiting the Enterprise's return. Kareen has stopped crying, she sits next to Worf on the couch. Worf rises as a figure begins to MATERIALIZE in the room. It is Captain Picard.

Riker goes to him.

RIKER
Welcome to Gravesworld, sir. This is Kareen Brianon, Doctor Graves' friend and assistant.

Picard appraises the beautiful, sad-eyed girl who stands to greet him.

PICARD

I'm very sorry, Ms. Brianon. I'm sure this is quite difficult for you.

KAREEN

Thank you, Captain. Your people have been most kind to me.

Picard nods compassionately and turns to Troi.

PICARD

Where's Data?

TROI

He's been with Doctor Graves almost the entire time. They seem to have developed a genuine rapport.

PICARD

Hmm, I suppose I can understand that.

(to Pulaski)

I think we should immediately transport to the ship. There are patients from the Rogers who could use some of your medical savvy.

PULASKI

Injuries?

PICARD

Nothing serious.

(to Kareen)

But I'd also like to get Doctor Graves to a place where we can

make him more comfortable.

DATA (O.S.)
That will not be necessary, Captain.

28 MOVE IN ON DATA

BACKLIT in the doorway. For a moment he just stands there, perusing the room, taking things in slowly.

PICARD (O.S.)
Explain yourself, Data.

DATA
It happened in my arms, just a few moments ago.
(pause)
There is no need to hurry... Ira Graves is dead.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

pulling out of orbit, leaving Gravesworld behind.

PICARD (V.O.)
Captain's log, Supplemental. I leave Gravesworld with an empty feeling and the knowledge that our mission was unsuccessful. Whatever scientific secrets Ira Graves was about to unlock will follow him to his grave...

30 INT. OBSERVATION LOUNGE - KAREEN BRIANON (OPTICAL)

sadly watches the planet shrink in size as the Enterprise heads out into space...

PICARD (V.O.)
(continuing)
Our immediate priority is to reach the nearest starbase so that Graves' assistant and the marooned settlers can get on with their lives.

31 INT. CAPTAIN'S READY ROOM - PICARD

Riker and Pulaski, stand across from Data.

PICARD
And he really believed he could transfer his intellect into a computer?

DATA
That is correct. Unfortunately he never had the opportunity to elaborate. Death came swiftly.

RIKER
Why didn't you notify Doctor Pulaski when it started to happen?

DATA
To do so would have been pointless. There was nothing she could have done.

31 CONTINUED:

Picard is vaguely disturbed by Data's attitude. Surprisingly, Pulaski supports the android's words...

PULASKI
It's probably right. My preliminary report indicates an extremely rapid heart stoppage. Death was almost instantaneous.

DATA
I am not an "it," Doctor. You have been duly informed of this on several occasions, yet you continue to label me with that abhorrent pronoun.

Before Pulaski can apologize, Picard addresses Data...

PICARD
Data... I realize you liked Doctor Graves a great deal.

DATA
He was the greatest man I have

ever known.

PICARD
Does his death disturb you?

DATA
Disturb, Captain? No. All things must pass.
(pause)
May I go now, sir?

PICARD
Yes of course.

Data turns to exit the room, but pauses at the doorway, his back to the others...

DATA
We will try and do the funeral the way he wanted, will we not, Captain?

PICARD
I told you we would, Data.

DATA
I am glad, sir. It was his dying wish.

Data EXITS. Riker strokes his chin thoughtfully...

31 CONTINUED: (2)

RIKER
That's interesting.

PICARD

Hmm?

RIKER

I thought he said death came swiftly. When did Graves have time to make a dying wish?

PULASKI

Perhaps beforehand. Perhaps he had a premonition.

32 INT. OBSERVATION LOUNGE - KAREEN (OPTICAL)

still stands alone, despondently gazing at the stars. She turns as Data ENTERS.

KAREEN

(gently, feminine)

Hello Data. It's good to see you again.

He stops at the far end of the room and stares at her for a moment before slowly making his way toward her. She turns back to the stars as he comes up beside her...

KAREEN

(continuing)

The stars are so beautiful when seen from space. Yet they seem lonely -- each so isolated from the next.

She turns when she realizes Data is staring at her profile.

DATA

Ira... never told you how beautiful you were to him. He never told you that, did he?

Her lips part slightly in surprise.

DATA

(continuing)

He could not tell you, do you understand?

32 CONTINUED:

KAREEN

Yes. I understand.

DATA

But he wanted to. Every waking moment.

(pause)

And he wanted you to know that.

Kareen is mesmerized. Data is staring deep into her eyes with a great depth of feeling. Then, abruptly, he swivels and walks toward the door...

KAREEN

Data!

(pause)

How do you know? How do you know... what he thought of me?

Data stops where he is and seems to search his memory

before answering. The reply comes with a shrug...

DATA

He told me.

Data EXITS.

33 MOVE IN ON KAREEN

unnerved by his visit.

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in a flyby.

35 INT. ENTERPRISE CORRIDOR - ON PICARD

briskly walking toward us. We see Wesley hurry to catch him from behind.

WESLEY

Captain Picard.

Picard stops and waits for him to catch up.

PICARD

What is it?

35 CONTINUED:

WESLEY

(a bit hesitant)

I heard about the ceremony you're having for Doctor Graves, and... well sir --

PICARD
-- You wish to attend.

WESLEY
(nodding)
Since I never got to meet him...

PICARD
I think it's a fine idea. Come
along, Wes.

36 INT. ENTRANCE TO HOLODECK - ON DATA

who is addressing the Holodeck computer.

DATA
... The temperature should be
seventy-two, no make it
seventy-one degrees. And whenever
the name Ira Graves is mentioned
it will warm considerably --

Data cuts off as Picard and Wesley approach.

PICARD
Are we the first?

DATA
You are the last. The others have
congregated inside.

PICARD
Very good.
(to computer)
Enter.

The Holodeck doors slide open and REVEAL the scene inside. We can see Kareen as well as all the members of the away team, gathered on a grassy plain.

As Wesley starts to step through, Data grasps his arm.

DATA
(to Picard)
Perhaps the child would be better off playing somewhere else. This is an adult ceremony after all.

36 CONTINUED:

WESLEY
(laughing)
The child? You still working on your sense of humor, Data?

Wesley slithers free and enters the Holodeck. Picard frowns at Data.

PICARD
You don't seem yourself lately. Are you feeling all right?

DATA
Of course, sir. I am as healthy as a Rigellian ox.

37 INT. HOLODECK - CLOSE ON THE FACE OF IRA GRAVES

resting peacefully in a clear glass-like casket.

38 PULL BACK TO SEE THE LITTLE CONGREGATION

gathered in a respectful half-circle around him. Troi is speaking in a soft, peaceful tone...

TROI
... Although we hardly knew him, we certainly knew of him. His reputation spread throughout the galaxy, and his mind touched all who cherish science.

39 ANGLE ON KAREEN

gaunt, sad, gazing at the casket. Slowly, she looks over at:

40 DATA

who seems to be enjoying this. Unnoticed by the others, he is looking around, his head bobbing happily, a thin smile on his lips.

TROI (O.S.)
We gather here today, to say a respectful good-bye to Ira Ellsworth Graves. A man who --

Data interrupts by walking in front of Troi to where Picard and Riker stand side by side.

40 CONTINUED:

DATA
This is not exactly what he wanted.

Riker is annoyed. He indicates the surroundings (some of which are implied as being OFF CAMERA).

RIKER
You programmed the setting. The field, the mountain range --

DATA
-- It is not the environment that I question, Commander. This was one of his favorite places on Gravesworld.

PICARD
Well what is it then?

DATA
It is the tone, the pacing, the content of the verbal tribute.
(to Troi)
No offense Counselor, but Doctor Graves would have desired a slightly more personal address.

RIKER
And how can you be so sure?

DATA
Why he told me, of course.
(to Picard)
Perhaps I should take over, sir.

Picard SIGHS. At last he gives a slight nod.

PICARD
If you promise to be brief. When

I agreed to this, I didn't intend
for it to interfere with our
duties. Understood?

DATA
Perfectly.

Data moves before the casket and looks pridefully at the old, pale, shriveled face inside. He speaks in a trembling voice, with tremendous pride.

DATA
(continuing)
Just look at that face. The face
of a thinker, a warrior, a man
for all seasons.

41 ANGLE ON WESLEY AND WORF

each squinting to get a better look at Graves. A warrior?

DATA
Yes friends, Ira Graves was all
that and more.

42 REACTION SHOT OF THE OTHERS

at the sound of "Ira Graves," the temperature rises ten degrees and the GROUND RUMBLES for a few moments.

DATA
Ira Graves was a great
humanitarian.

Again the temperature goes up and the GROUND SHAKES AND ROARS. People are beginning to perspire...

DATA
(continuing)
To know know know him, was to love love love him. But Ira Graves was not perfect.

The same response, stronger now, at the sound of his name. The GROUND SHAKES so hard they're almost knocked off their feet. An angry Picard wipes a layer of sweat off his brow...

PICARD
Data...

DATA
(continuing, unaware)
Perhaps his greatest fault was that he was too selfless. Cared too much for his fellow man.

PICARD
Data! That's enough!

DATA
I am almost finished sir.

PICARD
You are finished, you mean.

43 INT. OBSERVATION LOUNGE - RIKER AND PICARD

stand across from Data.

43 CONTINUED:

PICARD
What's become of your judgment?

DATA
Perhaps I am maturing, sir.

PICARD
Do you consider it mature to program the mountains to tremble every time you say the name, Ira Graves?

Data sheepishly looks down at the ground.

PICARD
(continuing)
Not to mention the air warming at the very thought of him. We would've been barbequed if we'd stayed much longer.

Data is even more ashamed -- suddenly incredibly down on himself.

DATA
I seem to have overdone it.

RIKER
To put it mildly.

DATA
I brought shame to this ship. To the good name of Starfleet.

PICARD

Data --

DATA

-- I was only trying to carry out his wishes. To make sure I kept my promise.

PICARD

I know that Data.

Picard is concerned by Data's sudden melancholy. He somewhat awkwardly puts a hand on the android's shoulder in support.

43 CONTINUED: (2)

PICARD

(continuing)

Look... I realize you've been studying the human equation with great alacrity, but maybe you've been trying just a little too hard. Do you know what I mean?

A somber, doe-eyed Data nods his head. Picard continues, actually feeling a bit guilty...

PICARD

(continuing)

Try and relax a little. Don't try to be so... "human." Just be yourself. Okay?

DATA

(serious, just a touch of sadness)
Affirmative, sir. I will work on staying within myself. Now if you will excuse me, I am due on the bridge.

Picard nods and Data begins to exit. Picard looks at Riker and shrugs, hoping he didn't come down on him too hard.

44 INT. CORRIDOR - ON DATA

as he exits the Observation Lounge and walks straight toward us. His somber expression is abruptly replaced by a pleased, self-confident one. A remarkably sudden transition.

He turns to check out an attractive CREWWOMAN as she passes him. When he turns around again he begins to WHISTLE as he walks. The tune is familiar: "IF I ONLY HAD A HEART."

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45 INT. ENTERPRISE CORRIDOR - TRACKING PICARD AND RIKER

walking briskly down the corridor.

RIKER
I'm concerned, sir. I've never seen him act like this.

PICARD
Could it be that grandfather analogy Graves planted in his head?. Data is an orphan in a manner of speaking. Maybe the loss of Graves really got to him. Touched him emotionally.

RIKER
I hope that's all it is.

They stop at a door.

PICARD
It's Captain Picard and Commander Riker. May we come in?

46 INT. KAREEN'S QUARTERS - PICARD AND RIKER

ENTER. Kareen sits in a form-fitting leather chair, looking very beautiful and very sad.

PICARD
We've come to pay our respects, Miss Brianon.

KAREEN
Thank you, gentlemen. That's most thoughtful.

RIKER
We're due at Starbase Six in less

than twelve hours. We thought
you might enjoy a quick look at
the bridge before we arrive.

KAREEN
Can one see the stars from up
there?

46 CONTINUED:

PICARD
Oh yes. Closer than you've ever
seen them before.

This thought brings the flicker of a smile to her
lovely face. She stands up gracefully...

KAREEN
I think I'd enjoy that very much.

Each man takes a hand and escorts her out of the room.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

cruising toward Starbase Six.

48 INT. BRIDGE - WIDE ANGLE

Data at Ops, Wesley at Conn, Geordi in Command with
Troi beside him, Worf at Tactical.

WESLEY
(grinning)
That was a great speech, Data.
To know know him is to love love

love love love him?!

DATA
(dry)
Taken from a centuries-old Earth composition. Your child-like mind cannot appreciate the timeworn wisdom of its words.

GEORDI
(teasing)
You're not turning into a star-crossed artist on us, are you Data?

DATA
I am many things: artist, scholar, lover, genius --

He cuts off, offended at the LAUGHTER of Geordi and Wesley. The two of them think his stoic delivery is hilarious.

GEORDI
You're getting funnier, I gotta hand it to you.
(laughs, shakes head)
There's something to be said for that deadpan delivery.

49 ANGLE ON THE TURBOLIFT DOOR

as Picard and Riker ENTER, escorting Kareen. Still chuckling, Geordi EXITS the bridge, relinquishing the Command Area.

50 CLOSE ON DATA

frowning as he sees Kareen with the two officers.

51 WIDE ANGLE (OPTICAL)

Kareen is enraptured by the bridge, especially the viewscreen.

RIKER
You're looking in the general direction of the constellation Pegasus.

Kareen's eyes are aglow. She truly loves stargazing. No one notices that Data is watching them with a distinct glower.

Picard gently touches her shoulder, leading her toward the Aft Stations.

PICARD
I'm aware of your interest in science. Perhaps you'd like to --

Data interrupts with a sullen growl, spinning to face them...

DATA
(under his breath)
-- And I am aware of your interest in her.

That said, he quickly faces forward again.

PICARD
(sharply)
What was that, Data?

DATA
Nothing sir. Nothing at all.

Picard is about to say something else, then thinks better of it. He turns his attention back to the young lady...

PICARD
These are our science stations.

52 TWO SHOT OF DATA AND WESLEY

at their stations. The boy is wide-eyed, having heard Data's comment. Data continues to simmer...

WESLEY
(whisper)
What's wrong with you?!

DATA
(normal voice)
I detest hypocrisy. I wish they would just come out and admit it.

53 WIDE ANGLE FAVORING PICARD

who is not about to let that comment pass by.

PICARD
(angry)
Admit what, Mister Data?

Data calmly turns and addresses Riker and Picard.

DATA
That your interest in Kareen is
not entirely honorable.

Everyone is shocked.

WORF
Data! You are way out of line!

Data ignores Worf and deliberately walks toward Picard
and Riker...

DATA
(to Picard)
Try as you might, you cannot win
her heart. She does not like
older men...
(to Riker)
... or men of limited intellect.

PICARD
(controlling his temper)
Mister Data, you are hereby relieved
of duty -- Worf, take his station.

WORF
Yes sir.

Worf moves to Ops. Picard continues with Data...

53 CONTINUED:

PICARD

You will report to your quarters immediately. You will not leave there until you hear otherwise from me. Is that understood?

DATA

Sure, I understand.

(looks at Kareen)

I understand all too well.

Everyone's a bit spellbound as Data reaches out and gently touches Kareen's cheek before retiring to the turbolift. The doors open and he enters...

DATA

(continuing)

Removing the competition will not help you, Picard.

And the doors shut. No one knows what to say -- all are stunned. Kareen seems shaky and frightened.

PICARD

(to Kareen)

Do you know what that was all about?

Still disturbed, she shakes her head vigorously. Beside her, Troi is mulling something over...

TROI

(as a revelation)

Jealousy... I sensed intense, burning jealousy. And it was coming from Data!

54 INT. DATA'S QUARTERS - DATA

is standing before a full-length mirror, narcissistically studying his own image. He turns sideways and goes up on his toes, shamelessly admiring his body.

Geordi ENTERS in a concerned state.

GEORDI
I heard what happened but I just can't believe it.

54 CONTINUED:

DATA
Do not trouble yourself, friend. I am sure the captain will be by to apologize shortly.

GEORDI
You expect him to apologize?

Data doesn't even answer -- he's too enthralled with his own image in the glass.

DATA
It seems I was too harsh on Soong. Notice the strong chin, the finely chiseled features, the powerful torso. Do you realize that this body will never wear out.
(sighs with pleasure)
Immortality.

GEORDI
What the hell are you talking about?

Picard ENTERS, still angry.

GEORDI
(continuing; to Picard)
He's not himself, sir. I know him better than anybody.

Picard's face twists into a grimace as he notices Data's shameless preening before the mirror.

PICARD
(to Data)
We're going to Sickbay.

DATA
(aloof)
Oh? Are you ill, sir?

PICARD
I'm getting there. Come along.

55 INT. SICKBAY - CLOSE ON PULASKI

looking displeased.

PULASKI
I don't oil machinery.

56 PULL BACK TO SEE

Pulaski standing across from Picard, with Data sitting

up on a bed behind them.

PULASKI
Why don't you take it down to Engineering?

PICARD
Because I brought him to you. I want a complete medical check run on him immediately.

PULASKI
(exasperated)
I'll do the best I can --

PICARD
-- I expect nothing less.

PULASKI
-- But if it blew a fuse or something I may not pick it up.

PICARD
I have the utmost faith in your abilities, Doctor. I know nothing will get by you.

Behind them, Data has been smiling -- amused at their conversation.

CUT TO:

57 CLOSE-UP OF MEDICAL MONITOR

graphs rising and falling.

58 PULL BACK TO SEE

Data lying on a medical bed with Pulaski hovering over him, running instruments along his body. Data takes the time to leer at her body. Pulaski comments dryly without taking her eyes off her instruments...

PULASKI
I'm sure there's a reason you're looking at me that way.

58 CONTINUED:

DATA
I am simply looking. Any thought of ulterior motive rests with you. Perhaps you are projecting your own desires.

PULASKI
(derisive chuckle)
Perhaps not. I've had three husbands dear, and they've all been flesh and blood. For some strange reason I like it that way.
(pause)
Now shut up and turn over.

DATA
(shrugging)
Very well. It is your loss.

59 INT. ADJOINING ROOM IN SICKBAY - DATA

WALKS IN as Picard, Pulaski and Troi prepare to discuss the results.

PICARD
Wait for me in the corridor, Mister Data.

DATA
What for? This concerns me more than it does any of you.

PICARD
(raising voice)
You will wait for me in the corridor!

Data SIGHS and reluctantly EXITS.

PICARD
(continuing)
His insubordination is growing by leaps and bounds. I could throw him in the brig but I'd rather try and help him.

59 CONTINUED:

PULASKI
Well I really don't know what to suggest. Physically it's fit as a fiddle. Granted it's not easy to examine a tin can the size of a human, but I'll be damned if I can find anything wrong with it.

Picard begins to pace -- he's frustrated and concerned.

TROI
Perhaps we're looking in the wrong place, sir.

PICARD
Explain.

TROI
Well, Data's physical health may be unimpaired but it's his mental health that needs to be addressed.

PULASKI
Are you suggesting it's losing its mind?

Troi thinks before answering...

TROI
With your permission Captain, there's one way to find out.

60 INT. DATA'S QUARTERS - TROI (OPTICAL)

finishes attaching a thin wire to Data's wrist. We can see identical wires running from his chest and head to a small black box. Data is sitting before a viewscreen, looking displeased...

TROI
You remember the psychotronic stability examination, don't you Data? We all had to take it before graduating from the Academy.

DATA
It was a waste of time then and
it is a waste of time now.

60 CONTINUED:

TROI
Just watch the screen and let your
mind go blank. This little
machine will do the rest.

Reluctantly, Data looks up at the screen.

61 ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

a series of images begin to appear:

A green meadow... a waterfall... fire... the Earth seen from space... the Enterprise... a man and woman embracing... a baby ... the color yellow... the Federation seal...

62 CLOSE ON DATA (OPTICAL)

the images reflecting off his face.

63 BACK TO VIEWSCREEN (OPTICAL)

images flying by faster now, dissolving into one another:

The blackness of space... an old woman... the color red... Picard... an alien landscape... Geordi... a Klingon battle cruiser... Remmick... the word "honor"... the number 2... a barren orchard... a purple

sunset...

64 DATA

squirms in his seat; this is making him uncomfortable.

65 INT. CAPTAIN'S READY ROOM - PICARD AND GEORDI (OPTICAL)

are conferring.

PICARD
It's safe to say you're his best friend. Can you speculate on what's happening to him?

65 CONTINUED:

GEORDI
It's just a guess sir, but, well sometimes he wants to be human so bad he can taste it. And sometimes he is more human than he or we realize.

PICARD
Yes...

GEORDI
I think your theory might be right, Captain. Witnessing Graves' death may have been the catalyst --

Geordi cuts off as Troi appears on the VIEWSCREEN.

TROI
I have the results of the tests, Captain. I -- I ran two tests to make certain.

PICARD
Make certain of what?

TROI
(concerned)
There are two distinct personalities within Lieutenant Commander Data.

PICARD
What?! He's an android, that's not possible!

TROI
Nevertheless it is true. The second personality is the dominant. It is unbalanced: brilliant but vain, sensitive yet paranoid. I believe it is also capable of extreme acts of violence.

66 ANGLE ON PICARD (OPTICAL)

as his mind reaches a stunning realization...

PICARD
(shocked whisper)
So that's it...

66 CONTINUED:

TROI
What was that, sir?

PICARD
(lost in thought)
Nothing. Go on.

TROI
It seems to have an especially strong hatred of you, Captain. Or to a lesser degree, any authority figure.
(pause)
And worst of all, it's growing.

PICARD
How do you mean?

TROI
The alien persona is getting stronger -- gobbling up what's left of the original Data.

67 MOVE IN ON TROI'S IMAGE (OPTICAL)

TROI
If we don't find a way to stop it immediately, the Data we knew will be gone forever.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

68 INT. CAPTAIN'S READY ROOM - PICARD AND GEORDI

are deeply concerned.

PICARD
Where is he now, Counselor?

TROI
I left him in his quarters. He still has orders not to leave.

PICARD
Orders? Which personality will choose to obey my orders?

Picard quickly addresses the wall-panel computer, sensing trouble.

PICARD
(to computer)
Tell me -- where is Lieutenant Commander Data?

69 INT. OBSERVATION LOUNGE - KAREEN (OPTICAL)

is back at her favorite spot, eyeing the starry sky, her back to the door. She does not see Data as he quietly ENTERS the room. He just stands there... staring at her back. His unseen presence has an ominous quality to it.

DATA
Hello Kareen.

She turns, startled.

DATA
(continuing)
You know who I am, don't you?

KAREEN
You're -- you're Data.

DATA
You know who I am. Don't you.

Data moves forward until they're face to face. He is commanding, intense; she is nervous, more than a little frightened. Still, there's a trace of hope in her eyes.

69 CONTINUED:

KAREEN
(whisper)
Ira?...

Data gently holds her face in his hands. His eyes light up and his face breaks into an electric smile.

DATA
It is me, Kareen! I'm here -- I'm alive!

KAREEN
How?

DATA

The process worked! I turned Data off and transferred my consciousness into his frame.

Data steps back and proudly indicates his android body...

DATA

(continuing)

Just look at me! Sleek, powerful, indestructable.

He grabs an object off the table. His face grows grim as he sends his mind back in time...

DATA

(continuing)

When I was a boy, other children knew I couldn't match them physically. They teased me -- bullied me. That's when I withdrew... Became an island.

He crushes the object, letting the rubble slip through his fingers.

DATA

(continuing)

But no one will ever bully me again.

(shrugs, smiles)

If they try, I'll simply break their necks.

KAREEN

Don't talk that way, Ira. I've never known you to be violent.

69 CONTINUED: (2)

DATA
(laughs)
I've never been capable of violence. But now I'm more than capable -- and I rather enjoy this new ability.

He turns his head as the door opens and Worf ENTERS with TWO SECURITY GUARDS.

WORF
Excuse me Data, but the captain would like to see you.

DATA
Of course.
(to Kareen)
If you will excuse me, Miss Brianon.

Data begins to go with the three of them. Just as Worf turns his back, Data savagely fells him with a two-fisted blow to the back of the head. He grabs a phaser from the unconscious Klingon and points it at the security guards.

One of the guards goes for his phaser -- Data fires right into his chest, taking him out. The other guard makes no such move.

DATA
(continuing)
You're just the type, aren't you?
You'd beat me up if you could,
but you can't. Not any more.

The guard is bewildered; he looks at Kareen questioningly.

KAREEN
Ira, no.

DATA
Stay out of it!
(to Guard)
You're lucky I'm such a
compassionate man. Now walk!

The guard tentatively turns and walks toward the door. Data grins and ruthlessly shoots him in the back, knocking him out.

69 CONTINUED: (3)

Three bodies now clutter the floor and Data is delighted. He moves to Kareen -- she takes a step back and looks at him with alarm in her eyes.

DATA
(continuing)
There's something I must do -- something
they're forcing me to
do. I'll come for you when my
task is complete.

KAREEN
(voice trembling)
Ira... I don't understand...
what's happening to you?

He takes her hand in his. She doesn't resist.

DATA
Something wonderful. I feel no
pain, no pain at all! And I'm
immortal -- I'll never have to
face death again. Think of the
things I'll accomplish over the
next thousand years!

Kareen is horrified. Data sees her reaction but
misreads it.

DATA
(continuing)
I know what you're thinking, but
there's no need to worry. I'll
create an android body for you
as well. We'll witness the end
of infinity together.

She begins to cry. Her tears have a curious effect on
him; he loses some of his fiery bravado and becomes
softer and more sensitive.

DATA
(continuing)
Don't cry, Kareen.
(pause, concerned)
Don't you see, I can love you now.
The way I've always wanted to.
It wouldn't have been right

then... I was too old for you,
too weak. But now I can be
everything you've ever wanted.

She grimaces and tries to pull away.

69 CONTINUED: (4)

KAREEN
Ira -- you're hurting me!

He's shocked to find he's unconsciously squeezing her hand. He lets go, realizing he could have broken it into a hundred pieces. Kareen cradles her wounded hand -- Data stares at his own hand in dull horror. His action seems to have taken the wind out of his sails. He leans over and gently wipes a tear from her cheek.

DATA
(softly, dazed)
I'll be back. Wait for me.

As he exits, he looks at the three downed men with a touch of alarm. Did I really do that? He carefully steps around them, takes one last look at Kareen, and EXITS.

Kareen goes to Worf, who is GROANING, just beginning to revive.

WORF
Ohhh, what hit me?

The doors open and Riker and Picard ENTER, rushing to Kareen and Worf.

RIKER
Did Data do this?

KAREEN
(nodding)
But it's not really Data.

PICARD
Yes. I realize that now.

Picard addresses the com panel.

PICARD
(into com)
Security alert -- all decks.
Lieutenant Commander Data may be armed and
dangerous. Use extreme caution
and subdue. All phasers on stun.

70 INT. MAIN BRIDGE - GEORDI AT COMMAND

Troi beside him, Wesley at Conn, the rest are N.D.
CREWMEMBERS. The turbolift doors open and Data steps
out brandishing a phaser.

70 CONTINUED:

DATA
Well hello there. You all look
like you could use a little
vacation.

71 INT. OBSERVATION LOUNGE - PULASKI (OPTICAL)

has arrived and is treating and reviving the security guards. Picard and Riker are helping Worf to his feet when the viewscreen activates. We see Data holding a phaser to Geordi's head.

DATA
Captain Picard -- I have ordered your people to vacate the bridge and they have refused. In an effort to save insignificant lives I will give you the opportunity to issue the same order. Otherwise, I will remove them my way.

RIKER
(softly, to Picard)
That phaser's set to kill, Captain.

PICARD
Data. That's your best friend you're threatening. That's Geordi. You wouldn't harm him for the world, would you?

Data looks at Geordi and begins to soften. It becomes clear that there is a struggle going on inside him.

DATA
(uncertain)
Geordi?

GEORDI
Yes Data. It's me.

For a moment it looks like Data is about to release

him. Then something kicks in and he violently presses the phaser against Geordi's head again.

DATA
He's no friend of mine! I should kill him on the spot -- put him out of his blind misery.

71 CONTINUED:

PICARD
You win -- no need to act rashly. Mister La Forge, you and the rest of the bridge crew will vacate immediately.

DATA
I'll blast anyone who attempts to reenter.

PICARD
You will make no attempt to recapture the bridge. Is that clear, Geordi?

GEORDI
Yes sir. Evacuating now.

Data seems to think about it before letting Geordi move OFF SCREEN. Suddenly there's an evil glint in his eye.

DATA
Maybe I should shoot one in the back just to let you know I mean business.

There's a horrible, helpless moment of silence as Picard and company watch Data take aim on someone about to exit.

PICARD
What is it you want? Tell me!

Data grins and deliberately begins to squeeze the trigger.

PICARD
(continuing)
Kareen is with us! You want to talk to Kareen.

Slowly Data lowers the gun and turns to face Picard.

DATA
Kareen? Are you there?

Picard motions with his head for Kareen to approach the viewscreen.

KAREEN
Yes -- yes Ira. I'm here.

Once again Data goes through a radical mood change. He becomes somber, paranoid.

71 CONTINUED: (2)

DATA
They're all against me, Kareen. They want to drive me out of this

body. To kill me!

Kareen looks to Picard and Riker, uncertain of how to react.

DATA
(continuing)
We're going to a new world, my darling. A place where no one can ever touch us. Just hang on, and trust in me.

The viewscreen goes dead. Riker tries to reactivate it...

RIKER
Riker to bridge, Riker to bridge.
(pause, to Picard)
It's no good. He deactivated the monitor.

Picard grimly looks at the frightened girl, trying to figure a way to recapture the bridge.

72 INT. OBSERVATION LOUNGE - LATER - PICARD

has convened an emergency meeting. Troi, Wesley, Geordi, Worf, Riker, Pulaski, and Kareen attending.

PULASKI
We must remember that we're dealing with an unhealthy mind, ravaged by Varnay's disease as well as the strain of assimilating into a new body.

WORF

And that "unhealthy mind" is in
total control of this ship.

GEORDI
Yet he seems to have a purpose.
He said something about going to
a new world.

RIKER
(to Kareen)
Do you know what he meant by that?

She shakes her head.

72 CONTINUED:

TROI
(to Kareen)
Is there anything you can tell
us about Ira Graves that will help
us to understand?

KAREEN
(distraught)
He's a wonderful man. He's not
like this --

PICARD
-- He's taken over my ship! And
I want her back!
(pause)
Are you going to help me?

KAREEN
How can I help?

PICARD
By rejecting him! By deflating his ego.

TROI
Yes, he said he was doing this for you. Saying you want nothing to do with him might distract him long enough --

KAREEN
-- I won't hurt him! He's sick, I won't help to destroy him.

PICARD
It might be our only hope! He controls all life-support systems on this ship. He could start killing us like flies.

KAREEN
(yelling, distraught)
I can't do it, don't you understand?

Picard leans back in his chair. He slowly nods his head...

PICARD
Yes, I suppose I do understand.

The captain rises.

72 CONTINUED: (2)

RIKER
Where are you going, Captain?

PICARD
(grim, determined)
To the bridge.

RIKER
I can't let you do that, sir.

PICARD
You have no choice, Number One.
Should I fail to return I want
you to attempt an external bridge
separation. Get all of our people
as far away from him as possible.

PULASKI
You can't just walk in on him!
He won't hesitate to kill you.

PICARD
There's still some of Data inside.
I know there is. If I can reach
him, maybe we've still got a
chance.

73 INT. MAIN BRIDGE - DATA (OPTICAL)

sits at Command, watching the viewscreen, phaser in hand. He spins as the turbolift doors open, and fires a shot that barely misses Picard's head.

The captain stands there calmly, then slowly walks onto the bridge.

DATA
I could've killed you. You know that, don't you?

PICARD
I do know that. I also know you haven't killed anyone so far. I don't think you really want to.

Data doesn't say anything; he simply watches the captain through narrowed eyes. Picard indicates the viewscreen.

PICARD
(continuing)
Where are we going?

73 CONTINUED:

DATA
To the Aldebaran system. There's a planet there that suits my purpose.

PICARD
Which is?

DATA
Why should I tell you?

PICARD
Because you're lonely. Because you want someone else to share your plans.

DATA

I'll tell you... because I'm bored. I plan on building a fortress, with a laboratory of course. Those of your crew that I do not exterminate shall live there as our slaves. Kareen will never want for anything.

PICARD

And what of Data? Your "grandson."

DATA

(chuckles)

What of him?

PICARD

You took advantage of him.

Data angrily rises and moves toward Picard.

DATA

I did him a favor! I gave him life!

PICARD

You killed him! You're nothing but a two-bit murderer!

Data lunges at Picard and grabs his throat with both hands. Picard strains to free himself but the android hands are incredibly strong. Picard is beginning to turn blue.

DATA

You call me a murderer?! I'll

show you what murder is.

73 CONTINUED: (2)

Picard is gasping for air -- on his last legs.

KAREEN (O.S.)
(screaming)
Stop it!

Surprised, Data turns, releasing his grip. Kareen steps onto the bridge...

KAREEN)
(continuing)
You've become a monster.

DATA
(worried, nervous)
Don't say that, Kareen. He attacked me --

KAREEN
-- And a liar as well.

Breathing hard, Picard watches as she goes up to Data with fire in her eyes...

KAREEN
(continuing)
I hate you. I despise you.

DATA
(shocked, weak)
Kareen... don't...

KAREEN
You're not a man anymore! You're a pathetic little pile of machinery!

DATA
Stop... please...

KAREEN
The thought of ever living with something like you makes me sick.

Data is weakening by the moment. The fury of her verbal assault is bringing out all of his insecurities and paranoia, making him a basket case.

KAREEN
(continuing)
I'd rather live alone! I'd rather make love to a computer!

73 CONTINUED: (3)

Data is overcome by a moment of pure fury. He hauls back and prepares to slap her...

KAREEN
(continuing)
Are you going to kill me too?

The thought of what he was about to do terrifies Data. His hands begin to shake, he bows his head in nervous shame...

DATA

You hate me... What can I do, what can I do?

KAREEN

Leave that body. It doesn't belong to you.

Data looks her in the eye. He is emotionally devastated. He gives her just the ghost of a smile (is he relieved?) and then hurries to the turbolift.

Alone with Kareen, the recovering Picard gives her a hug. We can see by her eyes that this experience was just as devastating for her. Her hatred was a forced hatred.

74 EXT. SPACE - THE ENTERPRISE (OPTICAL)

banks sharply and heads back in her original direction.

75 INT. DATA'S QUARTERS - ANGLE ON THE DOORS

as they open and Picard, Riker, Geordi, Kareen and Pulaski hurry in.

76 REVERSE ANGLE

on the inert form of Data lying by the computer terminal. Riker is the first to reach him, shaking his limp form by the collar.

RIKER

Data! Data, can you hear me?

Data's eyes pop open. They are clear and inquisitive -- we sense it's the old Data once again.

76 CONTINUED:

DATA
May I ask you a question, Commander?

Riker smiles up at the others. He happily senses the same thing.

RIKER
I think you just did.

DATA
Quite correct. May I ask you another question after this one?

RIKER
No questions. Just tell me a joke. The funniest joke in history.

DATA
All right. There were twelve... starship captains, sitting on a fence --

77 CLOSE ON PICARD

his eyebrows arching in surprise.

PICARD
-- I've heard more than enough to know you're you again.

Data has no idea what that means. As the others help the android to his feet, Picard notices that Kareen is standing away from the others, staring at the computer terminal. He goes to see what she sees...

78 ANGLE ON COMPUTER VIEWSCREEN

It simply reads: "GOOD-BYE KAREEN. I'M SORRY."

Picard puts his hand on her shoulder...

KAREEN
(sad half-whisper)
He's in there. Ira put himself in the computer.

PICARD
No Kareen. The real Ira Graves never left the planet.

79 EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaks past us on its way to Starbase Six.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Loud as a Whisper
#40272-132

Written by
Jackie Zambrano

Directed by
Larry Shaw

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FINAL DRAFT

STAR TREK: "Loud as a Whisper" - draft 11/4/88 CAST

STAR TREK: THE NEXT GENERATION
"Loud as a Whisper"

CAST

PICARD	RIVA
RIKER	1ST LEADER/WARRIOR

TROI SCHOLAR/ARTIST
WORF WARRIOR/ADONIS/PERSON
DATA CULTURED WOMAN
GEORDI 2ND LEADER/WARRIOR
PULASKI
WESLEY
TRANSPORTER CHIEF

Non-Speaking Non-Speaking
CREWMEMBERS BOY
SOLDIERS/COMBATANTS

STAR TREK: "Loud as a Whisper" - DRAFT 11/10/88 - SETS

STAR TREK: THE NEXT GENERATION
"Loud as a Whisper"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE
CAPTAIN'S READY ROOM PLANET RAMATIS 3
TURBOLIFT
TRANSPORTER ROOM PLANET SOLAIS 5
GUEST QUARTERS MOUNTAIN TOP
OBSERVATION LOUNGE
SICKBAY
MAIN ENGINEERING
CORRIDOR

PLANET RAMATIS

ANTEROOM
LARGER ROOM

STAR TREK: THE NEXT GENERATION
"Loud as a Whisper"

PRONUNCIATION GUIDE

RIVA	REE-va
SOLAIS	So-LAY-is
RAMATIS	RAH-mah-tis

STAR TREK: THE NEXT GENERATION
"Loud as a Whisper"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship glides through space, planets and stars.

PICARD (V.O.)
Captain's log, Stardate 42411.2. The Enterprise has been unexpectedly diverted to the Ramatis star system. The two sides of a bitter little planetary conflict have petitioned Starfleet to transport to their world a mediator they have mutually selected. Our orders are transportation only -- no interference, no responsibilities.

It is a mission much to my
liking.

2 INT. MAIN BRIDGE

RIKER has the Command position. WESLEY has the Conn, DATA is at Ops, n.d. CREWMEMBER at Tactical. The other positions are occupied by n.d. crewmembers.

RIKER
Reduce to half impulse.

WESLEY
Reducing velocity to one-half
impulse.

Riker walks to the captain's Ready Room door.

The CHIME signals Riker's presence. From inside, CAPTAIN PICARD calls out.

PICARD (O.S.)
Come.

The door opens.

3 INT. CAPTAIN'S READY ROOM (OPTICAL)

Riker enters. Spread across and above Picard's desk is a complicated arrangement of three-dimensional shapes -- some on the surface, others seemingly suspended in
air.

PICARD
Ah, Number One. Look at this.

Ever since we left the Lima-Sierra system, I have been puzzling over how the third planet could maintain such an orbit, when it is theoretically impossible, but consider this.

Riker moves closer, whereupon Picard activates the display. The shapes GO INTO MOTION. They then STOP.

RIKER
There's no degeneration?

PICARD
Exactly!

RIKER
Why?

PICARD
I haven't got that worked out.

RIKER
Perhaps this facsimile lacks mass.

PICARD
Yes, somewhat, but if this is an accurate representation -- would it not explain what happened in that system?

Riker moves closer.

RIKER
(as he studies the display)
Perhaps.

Picard comes back to business.

PICARD
Well, not a matter of great moment -- just a knot I had to untie.
Now... What was it you wanted to see me about?

3 CONTINUED:

RIKER
Captain, we have arrived at Ramatis Three.

Picard gets to his feet as he speaks:

PICARD
Ah -- well -- time to leave.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

entering orbit near the silver and blue planet of Ramatis Three.

5 INT. MAIN BRIDGE

as before. Picard and Riker come onto the bridge.

RIKER
Standard orbit, Mister Crusher.

WESLEY
Standard orbit.

Together they head for the turbolift.

RIKER
Data, you have the bridge.

Data leaves Ops and is immediately replaced by an n.d. FEMALE CREWMEMBER. He takes the Command position.

6 ANOTHER ANGLE

as Riker and Picard enter the turbolift, the doors close.

7 INT. TURBOLIFT

RIKER
I am still uncomfortable about your leading this away team.

7 CONTINUED:

PICARD
This is not an away team in the strictest sense. I consider this more of a ceremonial function. For me not to go, could be construed a lack of respect, or that I do not regard the mission as significant. Transporter Room Five.

The turbolift heads for Deck Seventeen.

RIKER
Considering the importance of this

mission and the lives which are at stake... I don't want to do anything which would have a negative affect on this negotiation, however...

PICARD
I appreciate your concern, Number One, but, I'm sure it will go quite smoothly.

RIKER
We have come a great distance for this mediator.

PICARD
They asked for the best and that person, from all reports, is Riva.

The turbolift arrives. Riker and Picard step off.

7A INT. CORRIDOR

as they walk along.

RIKER
I've never heard of him.

PICARD
I'm not surprised, he hasn't mediated for several decades.

RIKER
That's a long time to be out of the saddle. Let's hope he's not rusty.

7A CONTINUED:

PICARD
Yes, for all our sakes... let's hope Riva is at the top of his game.

They turn and enter the Transporter Room.

8 INT. TRANSPORTER ROOM (OPTICAL)

TROI and WORF are waiting. They step onto the platform.

TRANSPORTER CHIEF
Coordinates have been input.

PICARD
Very good, Lieutenant. Worry not, Number One -- this will be a simple ceremonial greeting, and right back to the Enterprise.

RIKER
I'm sure.

PICARD
Energize.

And the away team -- with Picard as their leader -- VANISHES.

9 INT. RAMATIS - ANTEROOM (OPTICAL)

as the away team STACKS UP.

10 ANOTHER ANGLE - INT. RAMATIS - ANTEROOM

A handsome BOY greets the away team, and motions for them to follow him.

11 ANOTHER ANGLE

as they reach a vestibule which leads to a larger room. The boy leads them toward a larger room.

12 INT. LARGER ROOM

They enter. There is no one in the room. At the far end is a raised dais. The design of the room is geometric -- the decorations eclectic. As the away team looks around, they realize their young guide has disappeared and they are all alone:

Off their reactions:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet Ramatis.

14 INT. MAIN BRIDGE

Riker once again has the Command position.

RIKER
Captain, this is the Enterprise.

PICARD'S COM VOICE
We have arrived safely, Number One, and for the most part, we've been ignored... ah...

15
thru OMITTED
16

17 INT. RAMATIS - LARGER ROOM

The away team in the larger room.

PICARD
... some of the local citizenry are beginning to assemble. I'll keep you informed.

RIKER'S COM VOICE
I would appreciate it.

18 ANOTHER ANGLE - LARGER ROOM

Slowly, without any apparent signal, HUMANOIDS begin to casually assemble. They enter the room from portals, scattered along the walls, talking quietly among themselves in an unrecognizable, and mostly unheard, language.

19 ANOTHER ANGLE

There are three of them... each a distinctive personality and physical archetype -- the SCHOLAR/ARTIST, the WARRIOR/ADONIS, a CULTURED WOMAN. These "types" show no emotion, and if they are aware of the away team, they do not acknowledge them.

20 ANOTHER ANGLE

a MAN enters from behind the away team. By his dress, his carriage and his presence he is someone in authority. This is RIVA -- he appears to be around thirty earth years, pleasant looking, with an open friendly countenance.

21 PICARD AND TROI

as Riva passes them. He pauses, studying first Picard -- his appraisal is open, his gaze penetrating. Because of his vast experience in different and unusual situations, Picard has the wisdom to wait for Riva to make the first move. Riva then turns his attention on Worf, then to Troi, then leaves her with a warm flirtatious smile.

TROI
(she responds with a smile, and a nod)
Riva.

22 ANOTHER ANGLE - ROOM

Riva walks onto the dais, those he passes offer a greeting.

WARRIOR/ADONIS
eeennniYOO.

It is obviously a term of respect as well as a greeting. Riva responds with a slight wave of his hand.

TROI
He is a well-liked leader. Their affection is genuine, as is his.

PICARD
Well, if they respect him on Solais, as much as they do here -- we could be looking forward to a successful mission.

23 ANOTHER ANGLE

Riva takes his place on the dais, the CHORUS gathers in front of him. Riva pauses, comfortable -- relaxed -- very pleasant. His expression is bemused -- as though he is expecting good news.

23 CONTINUED:

PICARD
Counselor?

TROI
I've never seen anything like this before and I'm a little uncertain about how to proceed.
(smiles)
There is a wonderful feeling of

well being, emanating from here.

The man on the dais, makes a very slight motion --
(through all this the Chorus never turns to face Riva.
Their method of communication we do not understand and
will never understand. It is part of their long
history.)

WOMAN
Please -- come closer.

The away team takes a couple of steps closer.

WOMAN
(continuing)
Before I start, is there anything
you need? Refreshments, food.

PICARD
No. But thank you for asking.

SCHOLAR/ARTIST
Then --
(with a gesture to
Picard)
Proceed.

Picard hesitates - then...

PICARD
Greetings from the United
Federation of Planets. I am
Captain Jean-Luc Picard, of the
USS Enterprise. This is Counselor
Troi, and Lieutenant Worf.

Riva remains impassive. He again studies the away

team. Then he makes a slight MOVE with HIS HANDS. And the Chorus SPEAKS.

WARRIOR/ADONIS
GREETINGS!

23 CONTINUED: (2)

SCHOLAR/ARTIST
Welcome to Ramatis.

WOMAN
I have been expecting you.

The away team is surprised.

The Warrior/Adonis member of the Chorus, takes a step closer to Troi, and gives her a blinding smile.

WARRIOR/ADONIS
You're empathic.

TROI
Yes.

WARRIOR/ADONIS
Then, although you already know my feelings toward you, allow me to put them into words. I am looking forward to this journey, now more than ever, because it gives me the chance to spend time in your company.

Warrior/Adonis smiles, then all expression leaves his

face.

TROI
(she speaks to Riva,
not Warrior/Adonis)
I am flattered. And I too, look forward to learning more about you.

24 PICARD

He looks the Chorus over, then turns to Troi for advice.

TROI
(quietly to Picard)
There's a very different kind of communication here, Captain.

PICARD
Yes, so I see. I think there are facets to Riva about which we were not informed.

24 CONTINUED:

WOMAN
Precisely. It is a process which has developed over the centuries and one I find quite harmonious.

PICARD
So Riva the famous mediator is... ?

WARRIOR/ADONIS

Deaf.
(with great conviction)
Born, and hope to die.

PICARD
(indicating Chorus)
And you all speak for Riva?

CHORUS
Yes.

SCHOLAR/ARTIST
I not only convey his words, but
his emotional intent as well.

TROI
The members of the Chorus, serve
as "translators," and each
represents the archetypes of man's
personality.

SCHOLAR/ARTIST
I am the scholar. I represent
the intellect. I speak in
matters of judgment -- philosophy -- logic.
Also, I am -- the dreamer.
The part which longs to see the
beauty beyond the truth which is
always the first duty of art.
I am the poet...

Riva makes a slight movement and the Scholar/Artist --
shuts up and steps back.

24 CONTINUED: (2)

WARRIOR/ADONIS

Artists tend to ramble, they live too much in the future, they neglect the moment. I am Riva's libido. I am his passion. I am the anarchy of lust. The romantic -- the

(with a little self-deprecating nod to Troi)

... lover. Also, I am as he.

(indicates Worf)

The definition of Riva's honor... the perfect line which never wavers.

PICARD

(to the Woman)

And you...

WOMAN

I represent that part of Riva which binds all the others together. I am harmony -- wisdom -- balance.

PICARD

(to the Woman)

Remarkable. How did this...

Riva flashes anger.

WARRIOR/ADONIS

Speak to me!

The away team is surprised by the outburst. Worf instinctively steps forward.

PICARD
What?!

Again Riva gestures aggressively.

WARRIOR/ADONIS
Speak directly to me!

TROI
(so Riva cannot read her lips)
He's prodding you to get a reaction.

24 CONTINUED: (3)

PICARD
(to Riva)
The uniqueness of this presentation provoked my inadvertent breach in protocol. No insult was intended.

SCHOLAR/ARTIST
Then... none is perceived.

PICARD
I was curious about how this unique form of communication came about.

WOMAN
The gene for hearing is not present in our planet's ruling line.

SCHOLAR/ARTIST
Not that unusual, indeed it is similar to the English Tudor monarchs of your planet Earth, all who had hemophilia. Or the leaders of Fendaus Five, who were without limbs.

WARRIOR/ADONIS
Throughout time, many of the galaxy's greatest contributors have been similarly "special."

PICARD
(to Riva)
Your ability to read lips -- is very impressive.

WOMAN
Thank you.

PICARD
Your "translators" do not see you, yet they are able to accurately convey your thoughts.

24 CONTINUED: (4)

SCHOLAR/ARTIST
My Chorus is so attuned -- they can "hear" my hands and translate to you. It is a relationship which has developed over centuries -- their ancestors provided the

same service to my ancestors.

TROI

Your way of communication is most distinctive, Riva.

The Warrior/Adonis shifts his place on the steps, closer to her.

WARRIOR/ADONIS

It takes a fine mind to appreciate that, Counselor Troi.

TROI

(indicates Warrior/Adonis)

This part of you does not seem to speak very often.

Riva's eyes dance in flirtation.

WARRIOR/ADONIS

Only when the spirit moves me.

His gaze is intense, very male. Troi lowers her eyes.

PICARD

Riva -- if you are ready -- the situation at Solais Five is very critical. We should not delay.

SCHOLAR/ARTIST

I will prepare for departure immediately.

PICARD

Are you all -- I mean -- Riva, did

you plan to take these people with you?

WARRIOR/ADONIS
(challenging)
Is that a problem?

24 CONTINUED: (5)

PICARD
No, it's just that we didn't know you would all be coming.

Riva descends the steps, toward Troi.

WARRIOR/ADONIS
(to Troi)
How long will my journey to Solais take?

TROI
More than two of your days.

WARRIOR/ADONIS
(Riva comes up and beside them)
Then, until duty calls, this will indeed be a pleasant trip.

25 ANOTHER ANGLE (OPTICAL)

The away team, now including Riva and his Chorus, move slightly to the side. Worf touches his communicator.

WORF

With your permission, Captain.

PICARD

Make it so.

WORF

Enterprise, this is the away team, seven to beam up.

Riva, the Chorus, and the away team BEAM UP to the Enterprise.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Ramatis.

27 INT. MAIN BRIDGE

Riker has the Command Chair, Data is at Ops, Wesley has the Conn. PULASKI and GEORDI are also on the bridge. Riker is anxious to get underway, and relieved when he hears:

TRANSPORTER CHIEF'S COM VOICE

The away team, plus four, is on board.

RIKER
Acknowledged. Ensign, set your course for Solais Five.

Wesley inputs the coordinates.

WESLEY
Course is set.

RIKER
Velocity -- warp eight.

WESLEY
Warp eight -- aye.

RIKER
Engage, Mister Crusher.

WESLEY
Yes, sir.

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

stretches into warp.

29 ANOTHER ANGLE - MAIN BRIDGE

The turbolift opens, Picard leads the others onto the bridge. Worf goes immediately to his position. Riker stands, ready to greet his guest.

30 ANGLE ON THE AWAY TEAM AND RIVA

They enter, cross to Riker. Picard begins the

introductions.

PICARD
Riva, may I present--

RIKER
(indicating the Chorus)
What's this?

PICARD
These three -- speak for Riva.

Riker also reacts with surprise.

RIKER
You mean, the most respected negotiator in the Federation -- is deaf? Amazing.

SCHCLAR/ARTIST
(to Picard)
First, Captain, let me say that it is an honor to be on board such a fine vessel.
(continuing)
Now... please continue with the introductions.

PICARD
This is my first officer, Commander Riker.

SCHOLAR/ARTIST
It is an honor to meet you.

PICARD
Lieutenant Commander Data.

Riva looks Data up and down. Then smiles.

SCHOLAR/ARTIST
It is a pleasure to meet such a unique individual.

DATA
Thank you...

Riva responds with a nod.

30 CONTINUED:

PICARD
And our chief medical officer, Katherine Pulaski.

SCHOLAR/ARTIST
Doctor.

PICARD
This is Lieutenant La Forge.

GEORDI
Pleased to meet you, sir.

Riva touches his VISOR gently.

WOMAN
What is that you're wearing?

GEORDI
A VISOR. It modifies the electromagnetic spectrum and

carries the readings to my brain.

WOMAN
And without it, can you see?

GEORDI
No. Without it I'm as blind as
a post.

WOMAN
Your VISOR serves the same purpose
as my Chorus, which "hears" my
thoughts and translates them into
sound.

GEORDI
Yes.

SCHOLAR/ARTIST
And you don't resent it?

GEORDI
The VISOR or being blind?

SCHOLAR/ARTIST
Either.

30 CONTINUED: (2)

GEORDI
They are both part of me, and
since I like who I am, why would
I resent either being blind or
wearing the VISOR?

SCHOLAR/ARTIST
What is your position on this ship?

GEORDI
Engineering officer, sir.

Riva feels a kinship with Geordi and it shows in his movements. He puts a friendly hand on Geordi's shoulder.

WOMAN
(to Geordi)
It's a blessing to understand we are special...
(then including everyone)
... each in his own way.

GEORDI
My feeling exactly.

WOMAN
Please call me Riva.

GEORDI
Okay. And you can call me Geordi.

PICARD
I will have you shown to you quarters, then at your convenience I have prepared a briefing on the Solari wars? I offer the hospitality of my ship during this journey. We will provide whatever is necessary to make you comfortable or to facilitate your

mission.

WOMAN
Thank you.

Riva turns to Troi.

30 CONTINUED: (3)

WARRIOR/ADONIS
Perhaps, if it is not inconvenient, Counselor Troi could escort me.
(then to Picard)
With your permission.

Picard nods his approval.

TROI
This way.

They watch as Troi, Riva and the Warrior/Adonis exit.

RIKER
What about you?

WOMAN
At times like this -- we become an encumbrance.

SCHOLAR/ARTIST
... so if you have a room for us, we'll wait until Riva makes contact.

PICARD
Exactly how will he do that?

WOMAN
The headband that he wears -- it transmits his thoughts, and emotions to us.

PICARD
So that's how it work.

SCHOLAR/ARTIST
No magic -- just technology.

PICARD
Worf, could you provide an escort.

Worf nods to an n.d. crewmember. The Woman and the Scholar/Artist, follow the crewmember to the turbolift.

RIKER
He's not what I expected.

30 CONTINUED: (4)

PULASKI
Perhaps being "special" is in part responsible for his success. He has a most disarming quality. He doesn't just ask questions to be polite -- he actually wants to hear the answers.

31 INT. GUEST QUARTERS (OPTICAL)

The doors open and Troi ushers Riva and the Warrior/Adonis in. This should be very interesting -- the Warrior/Adonis does all the talking, but the eye contact -- the heat -- is totally and completely between Riva and Troi. The Warrior/Adonis is there... but his presence is not felt.

WARRIOR/ADONIS
Much of what we do is similar.

TROI
Yes -- I suppose in a way it is.

WARRIOR/ADONIS
We have both learned how to allow people to examine feelings hidden deep within their psyche. In fact, being here with you is provoking an emotional revelation.

TROI
(lightly)
You mean something I am doing is uncovering an emotion buried in your psyche.

WARRIOR/ADONIS
Not that deep.

TROI
Oh, exactly what are you feeling?

WARRIOR/ADONIS
Can't you tell?

TROI
Some of it -- but...

31 CONTINUED:

WARRIOR/ADONIS
I feel that soon, perhaps after the briefing by your captain, you will be hungry, and perhaps we could dine together and compare... experiences.

Troi smiles.

TROI
I would like that.

WARRIOR/ADONIS
As will I.

They hold the look for a beat -- and the heat between them builds.

TROI
Will you...
(meaning the translator)
... be with us?

WARRIOR/ADONIS
Until we find our own method of communication.

TROI
I look forward to that time.

WARRIOR/ADONIS
As do I.

With a look Troi turns and exits.

32 INT. OBSERVATION LOUNGE (OPTICAL)

The members of the Chorus should not be like bumps -- just standing there waiting for Riva to pull their string. They can move. The Warrior/Adonis can get a cup of Fagomerian Tea -- the Woman can be busy with her hands -- doing some twenty-fourth century needlepoint (she could appear disinterested in all of this talk of war). The Scholar/Artist can have a PADD and be working out some equation which is important only to him. Also it is important that the delivery NOT be too stylized or stilted.

PICARD
Commander Data, would you please update the situation.

32 CONTINUED:

DATA
The factions on Solais Five are historical enemies. So many have died that both societies are on the verge of extinction.

WARRIOR/ADONIS
Enough. Thank you, Captain, but there is no need to continue. The specific issues of the conflict have no relevance.

RIKER

So none of the background we have prepared would be helpful in understanding why they continue to fight?

SCHOLAR/ARTIST
The portfolio will indicate that the conflict is over a piece of land, or wealth, or some other tangible asset. But, we both know that is not the case.

RIKER
A war which has been fought for this long has become very personal.

SCHOLAR/ARTIST
Exactly. The basis for peace must also be personal.

WARRIOR/ADONIS
This is an historic confrontation.
(to Data)
Correct?

DATA
The factions have been at war for fifteen centuries.

SCHOLAR/ARTIST
What's changed?

DATA
I do not know what you mean.

32 CONTINUED: (2)

SCHOLAR/ARTIST
They have been killing each other for a long time, now they want to talk peace. So something about this situation has changed. What's the new piece to the puzzle?

PICARD
That piece of information could be very useful. Data.

DATA
Unknown.

RIKER
Perhaps they are running out of people to kill. In any case, for whatever reason -- peace is now preferred. That should make your job easier.

SCHOLAR/ARTIST
Well, if not easier, at least possible, because they are motivated.

WARRIOR/ADONIS
But it doesn't matter. I'll find something. I always do.

PICARD
Always?

WARRIOR/ADONIS
To date, I have never failed. Now, unless there is something else...

PICARD
No. This is for your benefit.

The Woman puts away her "needlework," stands and speaks for the first time.

WOMAN
Then... thank you for your time and effort... if you'll excuse me...

32 CONTINUED: (3)

WARRIOR/ADONIS
I believe I have to get ready for a dinner appointment.

PICARD
Then, by all means, meeting is adjourned.

As Riva and the others leave, Riker and Picard:

RIKER
Our mediator is very...
(he pauses to pick the correct word)
... self assured.

PICARD

Cocky is the word I would have
used.

RIKER
It's all right if he can deliver,
and we'll know that soon enough.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaks along at warp speed.

34 INT. MAIN BRIDGE

Picard sits in his Command Chair. Riker is beside him.
Data is at Ops, Worf is at Tactical.

WESLEY
We are approaching Solais Five.

RIKER
Half impulse.

WESLEY
Slowing to one-half impulse.

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes out of warp.

35A INT. GUEST QUARTERS

Riva and Troi are sharing a meal. The Warrior/Adonis
is off to one side out of Troi's line of vision.

TROI

We have arrived.

WARRIOR/ADONIS
Then we don't have much time.

Troi agrees.

TROI
No.

WARRIOR/ADONIS
This has been very pleasant.

TROI
For me as well. I'm impressed,
by how you deal with what some
would consider a handicap.

WARRIOR/ADONIS
It's not a handicap at all.
Unless you mean having me here.

Troi glances from the Warrior/Adonis to Riva.

TROI
I did not mean that specifically,
but, yes, I would consider you
a disadvantage.

With that the Warrior/Adonis gets to his feet and exits. Troi and Riva are now alone. For a beat they are quiet.

TROI
(continuing)
How do we communicate? I can feel
your emotions, but don't we need

words?

He signs something.

TROI
(continuing)
I don't understand.

35A CONTINUED:

He signs gracefully with his whole being, hands, eyes, body. Troi follows along.

TROI
(continuing)
Is that dream?

He crosses his fists over his heart.

TROI
(continuing)
Love.

She does the same, self-conscious with the intimate gesture.

RIVA
(signing)
Stronger. Like you mean it.

Repeats the motion, eyes never leaving hers. She echoes him, meeting his gaze.

RIVA
(continuing; signing)

Butterfly.

Troi makes the same gesture.

TROI
Is that a butterfly -- or is that desire?

Together their hands fly in the air. They laugh like kids. Riva's hands float, alight on hers.

36 INT. MAIN BRIDGE (OPTICAL)

On the viewscreen is the brown planet of Solais Five.

RIKER
Standard orbit.

WORF
Captain!

37 ANGLE ON WORF

WORF
I'm reading laser activity in the Solari Solar System!

Riker jumps to his feet. Picard leans forward, intense.

RIKER
How concentrated is the activity?

WORF
It is localized -- and very

intense.

RIKER
So much for the cease-fire.

PICARD
Open hailing frequencies.

WORF
I can establish voice only.

PICARD
This is Captain Jean-Luc Picard, commander of the Federation starship USS Enterprise.

A CRACKLING VOICE is HEARD, but is unintelligible.

PICARD
(continuing)
If you continue to violate the rules by breaking the cease-fire, I will abort this mission.

A pause, then:

FIRST LEADER'S COM VOICE
You have no jurisdiction here, Picard. Where is Riva?

PICARD
Riva is in charge of the summit. I command the ship that brings him. I will not endanger my ship under any circumstances.

SECOND LEADER'S COM VOICE

Riva gave his word we would speak
to no one else. Now who breaks
the rules? Where is Riva?

37 CONTINUED:

PICARD
(formal)
I shall summon him for you.

Picard turns to Data.

PICARD
(continuing)
Get Riva now!

37A INT. GUEST QUARTERS

Riva and Troi are still enjoying each other's company.

RIKER'S COM VOICE
Counselor Troi. Have Riva report
to the bridge immediately.

TROI
They need you on the bridge.
Now!

38 INT. MAIN BRIDGE (OPTICAL)

as Riva, his Chorus and Troi enter. Riva's confidence
now carries a touch of arrogance.

PICARD
The cease-fire has been broken.

Riva takes charge of the situation.

SCHOLAR/ARTIST
I'm sure I can resolve that. Put them on the viewscreen.

He stands in front of the Main Viewer.

PICARD
On viewscreen.

Distorted IMAGES of FIRST LEADER and SECOND LEADER appear on the viewscreen.

WORF
The quality of the transmission is very poor.

SCHOLAR/ARTIST
It is sufficient.

38 CONTINUED:

He turns his attention to the viewscreen. The spotlight is on him, he clearly relishes his position and power.

WARRIOR/ADONIS
(stands right behind Riva)
Brothers! Your bravery as fighters is known, now you must demonstrate your courage in a new way -- cease hostilities -- allow

us to meet.

There is a pause as everyone watches the staticky viewscreen, then:

WORF
The laser fire has ceased.

RIKER
But for how long -- these Solari don't seem likely candidates for peace.

SCHOLAR/ARTIST
(to Picard)
I will need to see a topographical overlay of the battle area in order to pick a site for the meetings. Then I will need your help in creating the proper setting.

PICARD
We are here to provide whatever service is necessary.

39 PICARD, RIVA AND DATA - LATER

They are back at Science One looking at a display of the planet surface.

SCHOLAR/ARTIST
There -- beam us down to that hilltop and inform the factions to join us. The time for killing has come to an end.

39 CONTINUED:

Riva and his Chorus leave the bridge.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Solais Five.

41 INT. TRANSPORTER ROOM (OPTICAL)

Riva is there with his Chorus -- Worf and Riker, both of whom are carrying phasers.

RIKER
Set phasers on stun.

SCHOLAR/ARTIST
You won't need those.

RIKER
I'm sure we won't.

Worf and Riker check their weapons, then:

RIKER
(continuing)
Energize.

They BEAM OUT.

42 EXT. SOLARI PLANET - DUSK (OPTICAL)

Riker, Worf, Riva, and his Chorus MATERIALIZE onto a flattened mountain top... which is the middle of the war zone. The area is battle scarred; devoid of any life or vegetation. Riva looks around the area.

WARRIOR/ADONIS
Yes. This will do.

SCHOLAR/ARTIST
It is important that we set this up properly.

Riva moves to the middle of the flattened area.

SCHOLAR/ARTIST
Commander. If it be possible -- I would like torches -- there -- there - there -- and there.

42 CONTINUED:

RIKER
(touches his communicator)
Engineering, this is the away team.

42A INT. MAIN ENGINEERING

Geordi has been waiting for this call.

GEORDI
Yes, Commander.

RIKER'S COM VOICE
We are going to need your help.

GEORDI
Yes, I thought you might.

42B EXT. PLANET

As before.

RIKER
We are going to need torches --
head high.
(to Riva)
... and what else?

WARRIOR/ADONIS
I would like a table and
chairs --
(he points)
... right here.

RIKER
Describe it.

WARRIOR/ADONIS
Round, about three meters in
diameter, and if possible made
out of indigenous rock.

RIKER
Did you copy that, Geordi?

43 INT. MAIN ENGINEERING

As before.

43 CONTINUED:

GEORDI
I did. There should be no problem replicating a table like that. I have the coordinates -- I'll send down the torches, and get right on the table.

44 EXT. MOUNTAIN TOP (OPTICAL)

Riva is very relaxed. His confidence is high. He continues his survey of the area.

RIKER
How long before the emissaries arrive?

SCHOLAR/ARTIST
It shouldn't be too long.

Off to the side, four torches MATERIALIZE. The Warrior/Adonis and Worf move to set them up.

44A ANGLE WORF

as he plants one of the torches in the ground and looks out over the battle-scarred land. He scans the

horizon. Riker comes up behind him.

WORF
They are coming.

44B SCENE

The Warrior/Adonis and Worf light up the torches. Riva has moved to the center of the flattened area.

RIKER
How long will it take for these negotiations?

Riva has to chuckle.

SCHOLAR/ARTIST
From that question, you must think they will go quickly.

44B CONTINUED:

RIKER
Actually, until this moment I never thought much about it at all.

Before Riva can answer.

WORF
Commander.

Riker turns. Worf indicates the imminent arrival of one GROUP of SOLDIERS.

SCHOLAR/ARTIST
(to Worf and Riker)
The first few minutes will be very tense. Please...
(the Scholar/Artist turns and gives Riva a puzzled look, almost like they have a bad phone connection, then turns back and continues)
... ah... stay calm, and do not respond even if you are provoked.

RIKER
(with a glance at Worf, who can be provoked by an ambiguous greeting)
We will do our best.

45 SCENE

The first group of soldiers appear. They are fearsome looking. They come up the rise and pause. One -- the leader -- holds his position while the other two ease off to either side.

FIRST LEADER
Who is Riva?

Riva moves forward. He is the picture of confidence, calm, assurance.

WOMAN
I am Riva.

45 CONTINUED:

Before the introduction can be completed, the other COMBATANTS appear. They enter even more cautiously than the first. They have already spread out. Their weapons are down but at-the-ready. The second leader edges forward.

46 WORF

Has his hand on his phaser -- ready to take control of the situation.

47 RIVA

He looks at each leader and nods a welcome.

48 LEADER ONE

He gives Riva a sideways look. His eyes never leave the other warrior.

49 LEADER TWO

For him it is the same.

50 SCENE

Riker and Worf are on their guard. This is a very tense situation. The opposing groups eye each other like the natural enemies they are. Each expects the other to break the truce.

WOMAN

Be at ease. I commend you both.

To come here shows not only courage, but wisdom. Please -- give this conference a chance.

SCHOLAR/ARTIST
(to the leaders)
I have no magic. You have been fighting all your lives. You know only...

Suddenly the Scholar/Artist stops. His face turns to a mask of confusion. He turns to look at Riva.

51 RIVA

He is stunned. Something is wrong -- something is very wrong!

52 SCENE

The soldiers, feeling the sudden increase in tension -- react instinctively.

RIKER
Riva -- what is it?

FIRST LEADER
This is a trap.

The soldiers dash to positions of cover. Worf draws his phaser and prepares to defend them.

RIKER
(without hesitation)
Enterprise -- beam us up. Now!

53 ANOTHER ANGLE (OPTICAL)

As the away team -- Riva and his Chorus are BEAMED back onto the Enterprise.

54 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet.

PICARD (V.O.)
Captain's log.

55 INT. OBSERVATION LOUNGE

Picard, and his staff are there with Riva. Picard has in his hands the "device" which Riva has been wearing.

PICARD
So... communication between Riva and his Chorus was aided by this device. Without it...

TROI
Without it, he is mute.

Picard turns it over in his hands.

55 CONTINUED:

PICARD
(to Riva)
Can you fix it?

He shakes his head, "no."

PICARD
(continuing)
Can it be fixed?

Riva motions frantically, "I don't know." The possibility frightens the hell out of him.

56 ANGLE ON TROI

She crosses to them, speaks softly to the captain.

TROI
We must calm him.

PICARD
Lieutenant La Forge. See what you can learn about this. If it's possible to repair it, I need to know.

Geordi takes the "device."

GEORDI
Right away.

Picard follows Geordi out the door.

56A INT. CAPTAIN'S READY ROOM

Picard is there with the Chorus. They have lost their sense of purpose.

SCHOLAR/ARTIST
This is astounding. Nothing like this has ever happened.

PICARD
I need your help.

WARRIOR/ADONIS
But what can we do? It's Riva...

56A CONTINUED:

SCHOLAR/ARTIST
We don't know anything. We just say what he tells us.

PICARD
We need to communicate with him.

They have no answers.

PICARD
(continuing)
Surely you know sign language.

SCHOLAR/ARTIST
No.

WARRIOR/ADONIS
We've never needed it.

PICARD
And he neither reads nor writes.

WOMAN
He's never had to.

SCHOLAR/ARTIST
Riva knows sign language. He

learned it on a mission to the
Plaeties system. The parties
there were so paranoid they would
not allow us to accompany him.

WOMAN
Captain -- what's going to happen?
I feel so strange. I've never
been without him before... never.
I feel like I'm losing my mind.

PICARD
You'll be all right. Stay here.
I'll send someone to look after
you. Please... try to stay calm.

Picard exits. For a beat we HOLD on these poor lost souls.

57 INT. OBSERVATION LOUNGE

As before.

57 CONTINUED:

PULASKI
Deafness for all intents and
purposes has been eliminated
except for a few isolated
situations like this. If I can
help you medically -- will you
allow it?

Riva stares at her for a moment. Picard enters. This is not an easy decision. Then, probably with his

duties on his mind, he nods "yes."

PICARD
Riva knows sign language.

Riva nods.

DATA
Captain. There are just in the Federation, eighty-one different variations of signing.

PICARD
(to Data)
Find a way to communicate with him.
(to Worf)
Take him to Sickbay. Doctor do what you can.

The Klingon helps Riva to his feet. Picard sees the panic in his face, tries to reassure him.

PICARD
(continuing)
You are not alone. We will solve this together.

He seems small and fragile as Worf leads him away.

PICARD
(continuing)
If Riva does not mediate this summit successfully, the Solari will destroy each other.

RIKER

But if he can't speak, and can't
use his Chorus, he's useless.
Captain, you should mediate.

57 CONTINUED: (2)

PICARD
It is not me they want. They
believe in Riva. The problem
is, he no longer believes in
himself.

Picard gets up, crosses to the door.

PICARD
(continuing)
Keep me posted of Riva's progress.
I'll be in my quarters.

RIKER
Yes sir.

PICARD
We have to find a way to talk
to him.

Picard exits. Off Riker's reaction:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Solais Five.

PICARD (V.O.)
Captain's log, Stardate 42111.8. We are monitoring increased military activity on Solais Five. I fear that we will be unable to keep the Solari from destroying themselves without Riva and still he is silent.

59 INT. MAIN BRIDGE - AT SCIENCE ONE (OPTICAL)

Data is at a computer terminal running programs which depict various forms of signing. Riker comes up behind him.

RIKER
How's it going?

DATA
I have eliminated all but five distinct forms of signing. I will learn them all.

60 ANGLE ON DATA (OPTICAL)

Eyes on the computer.

DATA
Computer. Show me gestural

language -- designation M-nine.

As information appears on the screen, Data signs, hands moving slowly. His hands move slowly as he get the hang of it. Worf steps over to watch.

WORF
Interesting. A technique of communication which is both silent and covert. It could be very useful.

60 CONTINUED:

Data reads the computer screen and carries on a conversation at the same time.

DATA
As a language -- the use of gestures and hand signals pre-dates the spoken word in most cultures. The major exception being the Leyrons of Malkus Nine who actually developed a written language first.

Worf grunts. While, Data focuses on the computer, phenomenal memory absorbing it all.

DATA
(continuing)
Computer - continue presentation.

The display on the CRT changes.

DATA
(continuing)
Increase.

The information speeds up. So do Data's hands.

DATA
(continuing)
Increase.

Everything moves faster.

DATA
(continuing)
Increase.

And faster.

DATA
(continuing)
Increase.

The screen's a blur. Data's hands are flying. Off Worf's reaction:

61 INT. SICKBAY

Troi watches Pulaski put Riva through a series of tests.

61 CONTINUED:

TROI
He's very frightened. All his life he's been in control. For

once, he doesn't have the answers.

As Pulaski shakes her head.

PULASKI
Since Riva has never had hearing, his brain cannot accept auditory information.

TROI
Which means?

PULASKI
There is no immediate medical solution available.

Riva watches Pulaski, despair on his face.

TROI
(to Riva)
Let's see how Geordi is coming.

62 INT. MAIN ENGINEERING - ANGLE ON GEORDI

carefully trying to disassemble the device as Troi and Riva enter.

GEORDI
I've never seen anything like this before. It transmits Beta waves, but I can't figure exactly how. I wish I had thought to run a test while it was still functioning.

TROI
(to Riva)
Can you help?

Riva makes a powerless gesture: "How?"

GEORDI
If he could tell me anything, anything at all.

Riva shakes his head, it won't work. Buries his face in his hands. The anguish of not being understood.

62 CONTINUED:

GEORDI
(continuing)
Well, I'll continue to work on it.

Then responding to Riva's anguish.

GEORDI
(continuing)
I know what you must be going through. I can imagine what it would be like to lose my VISOR. But... we'll find something. Don't give up.

Troi cocks her head, reading Riva, it makes her sad.

TROI
Too late. I think he already has.

No interpretation necessary for the sign Riva makes. He has given up.

63 INT. CAPTAIN'S READY ROOM

The CHIME SOUNDS.

PICARD
Come.

Troi enters.

PICARD
How is our mediator?

TROI
The same. Unreachable.

Picard's face is etched with concern.

PICARD
What can we do to help him?

TROI
I can't do anything. It's up to him. Confidence is faith in oneself, it can't be given by another.

Picard takes a long moment to absorb this, then nods.

63 CONTINUED:

PICARD
You're right, of course.

Troi leans across the table, puts her hand over his.
The CHIME SOUNDS again.

PICARD
(continuing)
Come.

Data enters.

DATA
Captain, I have reviewed and stored five distinct signing languages.

64 ANGLE ON DATA

He turns to demonstrate his new ability.

DATA
This is blue. This is a blue ocean. This is a blue ocean at sunset. This is two people walking along the beach by a blue ocean at sunset. This is two happy people in love walking along the beach by a blue ocean at sunset. This is --

He'd go on forever if someone didn't say --

PICARD
Enough!
(beat)
Let's talk to Riva.

65 INT. OBSERVATION LOUNGE

Picard, Data, Troi, and Riva.

PICARD
Good news. Data has learned your language. He can translate for you at the summit.

Data repeats Riva's signed reply.

65 CONTINUED:

DATA
(translating)
It will not work. I need my words.

Riva responds sharply.

DATA
(continuing; translating)
There -- that is what I mean. Your translation is literal. You say words. I do not need just words -- I need nuance, and subtlety... the shadings my Chorus enable me to communicate.

PICARD
But your ability is unchanged. All that's different is the method of transmission.

Riva's body language says it all.

DATA
(translating)

No! I cannot!

Troi situates herself behind Picard.

TROI
(softly)
It's not working. Go another direction.

Picard's expression changes. Body language becomes forceful, angry.

PICARD
Data can understand you. Use him as your Chorus. Let him express your words.

DATA
(translating)
No -- it is not the same thing. Data is unacceptable...

PICARD
You've got to take advantage of what you've got...

65 CONTINUED: (2)

Riva looks at him for a moment.

DATA
(translating)
What I have got. I have got nothing. Do you not understand - I cannot do it.

PICARD
You're right. Maybe you are all show.

Riva's eyes flash in anger.

PICARD
(continuing)
You hide behind your Chorus.
(in his face)
You're a fake.

66 CLOSER ON PICARD AND RIVA

Riva takes a threatening step towards Picard. Catches himself, signs with a smirk.

DATA
(translating)
You are attempting to provoke me.

Picard nods, hopeful.

DATA
(continuing;
translating)
It is not going to work.

67 ANGLE ON PICARD

Disappointed.

PICARD
That's too bad. A lot of people are going to die.

68 ANGLE ON RIVA

in complete turmoil. Bolts from the room.

69 PICARD

He pauses for a moment. Then gets up:

PICARD
Data.

The android rises, then he and Picard exit in pursuit of Riva.

70 INT. GUEST QUARTERS

Picard finds Riva. He gently touches Riva's shoulder. Riva turns -- he tries weakly to smile.

PICARD
We will return you to Ramatis.

Riva nods -- resigned -- very disappointed.

PICARD
(continuing)
... but, first I am going to attempt to settle the conflict on Solais.

Riva signs -- Data interprets:

DATA
(translating)
You.

PICARD
We have come this far -- it would be difficult for me personally to leave without making the attempt.

DATA
(translating)
It could be dangerous.

Picard nods.

PICARD
Help me.

Throughout this exchange, Riva's mood will begin to lighten. As he communicates with Picard, the very act of self-expression slowly restores his self-esteem.

70 CONTINUED:

DATA
(translating)
How?

Picard is driving this in a specific direction.

PICARD
We all earn our reputations. Yours is that of a very successful negotiator -- a mediator.

DATA
(translating)

And you want to know the trick.

PICARD

If there is one - yes.

DATA

(translating)

Captain, there is no secret. What I do is help one person -- one group -- express themselves to the other.

PICARD

Simple enough to say - difficult to accomplish.

DATA

(translating)

The real trick is getting them to listen. To understand. To turn a disadvantage to an advantage.

PICARD

Then why can't you turn your disadvantage into an advantage?

Riva studies Picard for a long moment. Then a smile comes to his face.

DATA

(translating)

That is an interesting thought...

(to Picard)

I do not understand -- what thought is he referring to?

Riva stands. He reaches out and shakes Picard's hand.

70 CONTINUED: (2)

DATA
(continuing,
translating)
Thank you.

PICARD
I will contact those down on the planet. Tell them to prepare to begin discussions immediately.

Off Data's reaction:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Solais Five.

72 INT. TRANSPORTER ROOM (OPTICAL)

Riva is there with Picard and Data, both of whom are carrying phasers.

PICARD
Set phasers on stun.

Data and Picard check their weapons, then:

PICARD
(continuing)
Energize.

They BEAM OUT.

73 EXT. SOLARI PLANET (OPTICAL)

Picard, Riva, and Data MATERIALIZE onto the flattened mountain top... Riva will sign and Data will interpret. Data does not have to sign because Riva, after all, can read lips.

Riva looks around the area, then signs to Data.

DATA
(speaking for Riva)
Could you relight the torches,
to let them know that I am back.

73A PICARD

He moves to the nearest torch and relights it. Then gazes for a moment out over the battlefield.

73B SCENE

Data has lighted another of the torches and is walking toward the third. Riva moves to the middle of the flattened area.

73B CONTINUED:

DATA
(continuing to speak for Riva)
I would like the table right here.

PICARD
(to Data)
Make it so.

DATA
(touching his communicator)
Main Engineering, this is Commander Data.

74 INT. MAIN ENGINEERING - ANGLE ON GEORDI

GEORDI
Go ahead, Data.

DATA'S COM VOICE
You can beam the table down now.

75 EXT. MOUNTAIN TOP (OPTICAL)

Riva is very relaxed. His confidence is back.

PICARD
It could be a while before the emissaries arrive. They will be more cautious after the last incident.

DATA
(speaking for Riva)
You can leave whenever you choose. I will get a message out when I am ready to leave.
(to Picard as Data)
Captain -- I do not understand what is going on here? Without his interpreters, how can he mediate?

The table MATERIALIZES while they talk.

PICARD
Riva is going to teach them sign language.

Riva steps forward.

75 CONTINUED:

DATA
(speaking for Riva)
Yes -- it is turning a disadvantage into an advantage. Learning how to sign will actually become part of the process of them learning how to live together in peace.

PICARD
As they learn how to communicate with Riva, they will be learning to communicate with each other.

DATA
(speaking for Riva)

... and that is the first and most important step in any relationship.

(to Picard as Data)

Captain, although it took me only moments to learn sign language, it will take them months.

PICARD

Time well spent.

DATA

(speaking for Riva)

These people have been fighting all their lives, they know only hatred, suspicion, fear. Even with my Chorus -- I could not have changed those attitudes in a day. We have a chance, and they want the talks to be successful or they would not have called me.

Riva steps over to the table and sits down.

75A PICARD AND DATA (OPTICAL)

They move off to the side.

PICARD

Enterprise -- two to beam up.

(to Riva)

Good luck.

DATA

(translating for Riva)

And to you.

75A CONTINUED:

Picard and Data DISAPPEAR in the TRANSPORTER BEAM. Leaving Riva all alone on the empty mountain top - waiting.

76 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Solais Five.

PICARD (V.O.)
Captain's log, Stardate 42111.8. Personal comment. I am confident that Riva can help the Solari achieve a lasting peace. We will deliver his Chorus to Starbase Seven-One-Three so they can be returned to Ramatis.

77 INT. MAIN BRIDGE

Riker has the Command Chair -- Picard is not on the bridge.

RIKER
Take us out of orbit.

78 OMITTED

78A EXT. SPACE - THE ENTERPRISE (OPTICAL)

leaving orbit.

79 INT. CAPTAIN'S READY ROOM

The CHIME SOUNDS.

PICARD

Come.

Geordi enters.

GEORDI

Sir?

PICARD

Yes, Mister La Forge, something on your mind?

79 CONTINUED:

Being Geordi, he gets right to the point.

GEORDI

Sir, I know my VISOR gives me a unique way of seeing that's valuable to the ship, but if something happened and I didn't have it --

PICARD

What makes you unique isn't your blindness or your VISOR --

(searching for the words)

To be special we don't need to do a damned thing. Just be what we are.

(beat)

There's only one Geordi La Forge. And I wouldn't want to run my ship

without him.

A big grin spreads across Geordi's face.

GEORDI
All right!
(more controlled)
I mean, thank you sir.

PICARD
Dismissed.

Picard watches with a bemused, paternal expression as Geordi exits.

80 OMITTED

81 INT. SICKBAY

Geordi's in the examining chair.

PULASKI
Optic nerve laser welding. A difficult operation. It might not work. But if it did, it would open up a whole world for you.

82 CLOSE ON GEORDI

He takes off his VISOR. Eyes exposed, face full of fear and hope.

GEORDI
I'll think about it.

83 INT. MAIN BRIDGE

The bridge crew in their positions. Business as usual.

RIKER
Set course, two-two-four, mark, three-nine.

WORF
What is our destination?

PICARD
Alpha Delta Beta. A routine transport mission.

DATA
I thought this was supposed to be a routine transport mission.

Out of the mouths of babes. Picard and Riker exchange a knowing smile.

PICARD
Engage!

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving away to another adventure.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Unnatural Selection"
#40272-133

Written by
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Directed by
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FINAL DRAFT

NOVEMBER 10, 1988

STAR TREK: THE NEXT GENERATION
"Unnatural Selection"

CAST

PICARD RINA
RIKER DR. SARA MANDEL
GEORDI CAPTAIN TAGGERT
PULASKI CREWMEMBER
WESLEY TRANSPORTER OPERATOR
TROI MEDIC
DATA
WORF
Non-Speaking Voice-Over
USS ENTERPRISE COM PANEL/COMPUTER VOICE
2 CREWMEMBERS TRANSPORTER COM VOICE

USS LANTREE
CREWMEMBER (DEAD)
CAPTAIN TELAKA (DEAD)
2 TWENTY-YEAR OLD "CHILDREN"

STAR TREK: "Unnatural Selection" - DRAFT 11/10/88 - SETS

STAR TREK: THE NEXT GENERATION
"Unnatural Selection"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
CAPTAIN'S QUARTERS USS LANTREE
TEN FORWARD
MAIN ENGINEERING DARWIN RESEARCH STATION
ENGINEERING CONTROL ROOM
TRANSPORTER ROOM
CORRIDOR

SICKBAY
SICKBAY SCIENCE LAB
CONFERENCE ROOM
TROI'S OFFICE
OBSERVATION LOUNGE
CAPTAIN'S READY ROOM
SHUTTLE BAY
SHUTTLE BAY CONTROL ROOM
SHUTTLECRAFT
PULASKI'S QUARTERS
TURBOLIFT

USS LANTREE
BRIDGE
CORRIDOR
SICKBAY
CAPTAIN'S QUARTERS

DARWIN STATION/LABORATORY BUILDING
ISOLATION LAB/OBSERVATION AREA
ISOLATION CHAMBER

STAR TREK: THE NEXT GENERATION
"Unnatural Selection"

TEASER

FADE IN:

EXT. DEEP SPACE (OPTICAL)

The USS ENTERPRISE moves through the galaxy at warp speed.

PICARD (V.O.)
Captain's log, Stardate 42303.7.
The Enterprise is bound for Star

Station India to rendezvous with
a Starfleet courier.

INT. ENTERPRISE - BRIDGE

The lights on the bridge are down, with only the OPS and CONN stations illuminated. An n.d. crew goes quietly about it's business.

NOTE: THIS DIALOGUE HAS TO BE REWRITTEN:

PICARD (V.O.)
Hopefully the mission will provide an opportunity to evaluate our newest staff officer...

INT. CAPTAIN'S QUARTERS

A pensive CAPTAIN JEAN-LUC PICARD paces restlessly, pausing in front of the antique brass ship's barometer mounted on the bulkhead.

PICARD (V.O.)
In the short time she's been aboard, Doctor Pulaski has distinguished herself as a meticulous and competent physician. But can someone so focused on her own specialty also assume the broader duties of the ship's Chief Medical Officer?

CONTINUED:

Absently, Picard raps the barometer's face plate with his knuckle. Surprisingly, the needle moves --

pointing to "STORMY."

INT. TEN-FORWARD

COMMANDER RIKER, GEORDI and several male crewmembers from Engineering are seated around a table near the bow ports. The center of attention is clearly the new Specialist Trainee, RINA, an arrestingly beautiful young woman.

RINA
... warp drive theory always came easy for me, but I'm looking forward to some hands on experience.

RIKER
I'm sure we'll be able to accommodate you.

Rina is well aware that Riker is flirting with her, but she's not flattered. She concentrates on finishing her drink.

Geordi, on the other hand, seems oblivious to the tension.

GEORDI
I know what you mean. It's a really electrifying experience to be down there where the action is. Whenever I push the drive past warp six I still get a lump in my throat.

Riker takes Rina's empty glass from her hand.

RIKER
(standing)
Can I get you another?

RINA
Tell me Commander. Is it the custom on the Enterprise for the First Officer to wait on trainees?

CONTINUED:

RIKER
(smiling)
If they were all like you, I'm certain it would be.

GEORDI
(to Rina)
What's it like these days at the academy? Is Tsiolkovski still teaching Propulsion Theory?

RINA
Are you kidding? They'll have to tear down the building around him. The first time I saw him...

MOVE WITH RIKER as he heads for the bar carrying two empty glasses. He slides them across the bar to an n.d. bartender.

RIKER
Same again.

In the b.g. we see DOCTOR KATHERINE PULASKI leave her table and approach Riker.

PULASKI
Good to see you, Commander. When you missed your test this morning we all feared the worst.

RIKER
(turning)
My apologies, Doctor. A minor crisis...
(beat)
in Engineering.

PULASKI
(not buying it)
You know, a Rheinman tissue sample sounds a good deal worse than it is. I can assure you there's no discomfort involved.

RIKER
It's not that! It's just... my duties are so diverse.
(beat)
Suppose we leave the appointment open?

CONTINUED: (2)

PULASKI
Spontaneity is the sand in the clockworks of science.

RIKER
But it's just an unimportant detail...

A raised eyebrow from Pulaski tells Riker this is a dead-end.

PULASKI
If I didn't consider it important I wouldn't insist. Don't force me to relieve you of duty to make my point.

RIKER
You can't be --
(beat)
I'll work something out. But my schedule is tight for the next three or four days...

PULASKI
(smiles)
So I see.

They both glance toward the table where Rina and Geordi are still in conversation.

BEYOND THE PORTS the stars streak toward us at warp speed.

Rina has a clear view.

RINA
Beautiful, isn't it?

GEORDI'S POV -- He "sees" the ship's navigational shield as a gossamer scrim of shimmering color, and beyond, countless waves of energy bursting from exploding suns.

GEORDI

The most beautiful thing I know.

ON RINA as she turns to face him. She's not used to hearing men talk like this.

INT. CAPTAIN'S QUARTERS

Picard stands in the darkness, his face bathed in starlight. He's staring out the port at the same view that facinates Rina.

A CHIME SOUNDS.

PICARD
(to com panel)
Picard.

COM PANEL VOICE (V.O.)
Captain, this is the bridge.
We're receiving a distress signal
on an open sub-space frequency.

PICARD
(to com panel)
Sound emergency stations, and
respond on the same frequency.

Picard rushes for the door.

EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great ship sweeps past at warp speed.

INT. BRIDGE

ENSIGN WESLEY CRUSHER emerges from the turbolift adjusting his uniform and rubbing the sleep from his

eyes.

WE FOLLOW as he stops at the food slct, grabs a cup of tea, and moves to replace the n.d. crewmember at the CONN.

PULASKI (O.S.)
(from com panel)
Sickbay on full emergency status, Captain.

Picard is on his feet with Riker and COUNSELOR TROI next to him. COMMANDER DATA is at the OPS station and WORF is at TACTICAL.

PICARD
Stand by, Doctor. Commander Data. Have we locked on to the signal yet?

CONTINUED:

DATA
Yes, sir. A voice only transmission from the USS Lantree, a Federation supply ship.

PICARD
(to viewscreen)
Lantree, this is Jean-Luc Picard of the USS Enterprise. What is the nature of your emergency?

A long beat of silence as they wait anxiously for a response.

VOICE (V.O.)
(from viewscreen)
-- can't hold out any -- dying
-- too many -- help ...
(silence)

Riker and Worf glance at each other.

DATA
Sir, we are still recieving their signal. There is simply no message.

CLOSE ON Picard's worried expression.

PICARD
(to viewer)
Lantree! Are you under attack?

FADE OUT:

ACT ONE

FADE IN:

EXT. ENTERPRISE (OPTICAL)

Underway at warp speed.

INT. BRIDGE

Picard and the others are at their stations.

PICARD
(to com panel)
USS Lantree, this is the

Enterprise, come in, Lantree.

Nothing.

PICARD
Replay that last transmission.

The Lantree's last desperate call is replayed.

VOICE (V. O.)
(from viewscreen)
-- can't hold out any -- dying
-- too many -- help ...
(silence)

PICARD (CONT.)
(to Troi)
Counselor?

TROI
Great stress is all I'm able to sense.

RIKER
Have we got a fix on her?

DATA
Two point two milli-parsecs, bearing three-zero at one-four-five degrees.

PICARD
(to Riker)
Number One?

CONTINUED:

RIKER
We better take a look.
(to Data)
What vessel is it?

Data accesses the computer.

DATA
USS Lantree, a class R Starfleet supply ship assigned to Gamma seven seven, Captain L.I. Taleka commanding. Normal complement, twenty-six officers and crew.

RIKER
Armed?

DATA
Class three defensive only.

RIKER
Is she still underway?

DATA
Indeed. She is at maximum speed.

Picard and Riker glance at each other.

PICARD
Alter course to intercept.

WESLEY
(enters course)
Course to intercept.

RIKER
Execute.

(to Worf)
Let's go to Yellow Alert.

WORF
Yellow Alert, sir.

The KLAXONS SOUND.

RIKER
Engineering?

INT. ENGINEERING

KLAXONS continue as the crew moves to alert stations.

CONTINUED:

GEORDI
Engineering.

Geordi replaces an n.d. crewmember at the command console.

RIKER (V.O.)
(from com panel)
Give us maximum warp.

GEORDI
Maximum warp, sir.
(to crew)
Let's show 'em what we've got.

The crew springs to action. Rina is electrified.

GEORDI (CONT.)
(to Rina)
Go to the backpanels and give
me a direct reading of the

dilithium temperature spread.

INT. ENGINE ROOM

Rina enters...

And up on the catwalk, one of the crewmember is distracted by her; he trips, and tumbles over the railing onto the main deck.

The automatic ALARM SOUNDS. Rina and several others rush to the man's aid. His leg is broken.

Geordi runs in.

GEORDI
What happened?

CREWMEMBER
My fault, sir. Missed the turn.

Geordi looks up at the catwalk, then down at the crewmember. Then he looks at Rina.

GEORDI
(pained)
Ensign... maybe you better stay in the control room.

Rina recoils as if she'd been slapped. But she says nothing. Wounded, she gets to her feet and exits.

EXT. ENTERPRISE (OPTICAL)

In the distance is the USS Lantree, underway at warp speed. The Enterprise is closing on her slowly.

INT. ENTERPRISE - BRIDGE

The bridge crew is at stations. On the viewscreen is the Lantree.

PICARD
Open hailing frequencies.

WORF
Hailing frequencies open.

PICARD
Lantree, this is the Enterprise.

No response.

PICARD (CONT.)
Captain Telaka, this is Picard, USS Enterprise. Do you read me?

Only the EMPTY WHISTLING TONE of the Lantree's carrier signal answers. The bridge crew is uneasy.

DATA
No life signs, Captain.

PICARD
Nothing?

DATA
Nothing, sir.

WORF
This could be an ambush.

RIKER
Force fields up. Arm photon

torpedoes.

WORF

Force fields up.

CREWMEMBER

Torpedoes armed and ready.

RIKER

Red alert.

The KLAXONS SOUND.

CONTINUED:

RIKER (cont.)

What else have we got in the neighborhood?

WESLEY

No other vessels of any kind within two parsecs.

The Lantree is now larger in the viewscreen.

PICARD

No battle damage.

DATA

All systems seem functional, Captain. Everything is in perfect order.

PICARD

And no life signs.

DATA

No life signs.

Picard turns to Riker.

PICARD
We're going to have to board her, Will.

EXT. SPACE

The Enterprise and the much smaller Lantree streak along together at warp speed.

INT. ENGINEERING

Riker talks to Geordi. Rina is here as well.

RIKER
The only way we can wind up in the same starfield is if you bring us out of warp speed at precisely the same instant as the Lantree.

GEORDI
First I have to get control of the her engines. Very tricky.

CONTINUED:

RIKER
That's why we gave you the job.
(friendly pat)
Let me know as soon as you're set.

GEORDI

Will I be on the away team?

RIKER
(aware of Rina)
Too dangerous for a valuable man like you.
(smiles)
Fortunately, first officers are expendable.

He starts out, then turns to Rina.

RIKER (cont.)
Just in case we don't make it back...
(kisses her hand)
It was a pleasure.

He exits.

Geordi turns to the crew.

GEORDI
I'll man the bridge station. Our first problem is to gain control of the Lantree's drives.
(to Rina)
Come on. You'll get a chance to see what the bridge is like on alert.

Her eyes widen.

INT. BRIDGE

The first team is on the bridge as Geordi enters, followed by Rina.

GEORDI
Ready to give it a try, Captain.

Geordi sits at the console with Rina watching over his shoulder.

CONTINUED:

GEORDI
First we have to download the Starfleet access codes for the Lantree...
(punches buttons)

Not even Picard is immune to Rina's beauty.

PICARD
(smiling)
Ensign?

Rina is flattered at being noticed by the captain, but she's still trying to keep an eye on what Geordi is doing.

RINA
Yes, sir.

PICARD
Perhaps you'd like to take a look from down here.
(indicates the area in front of the viewscreen)

Frustrated again; but she has no choice.

RINA
Thank you, Captain.

INT. TRANSPORTER ROOM

Worf, Riker, Data and a couple of n.d. crewmembers are preparing to be transported.

RIKER
We're going in amidships protected by an isolation forcefield. We'll take one quick look. Fifteen seconds. If we don't like what we see, we beam back immediately.

GEORDI (V.O.)
(from com panel)
We have a lock on the Lantree, Commander.

RIKER
(to com panel)
Okay, let's drop out of warp speed. And see if you can keep us in the same galaxy.

EXT. SPACE

The Enterprise and the Lantree travel side by side.

AS THE TWO SHIPS DROP OUT OF WARP SPEED, they wind up separated by some distance.

INT. TRANSPORTER ROOM

Riker and his team are ready.

GEORDI (V.O.)
(from com panel)
Sorry about that. We got as close as we could.

RIKER
That's okay, Geordi. What's a light year among friends?

Riker turns to the others.

RIKER
If it looks secure at first glance, we'll proceed to the bridge.
(beat)
If we find anyone alive, the medical team will beam over.

WORF
Set phasers for kill.

They set phasers.

RIKER
Let's do it.

The controller touches the panel and they beam away.

INT. USS LANTREE

The away team materializes adjacent to the central computer. Phasers at the ready, they find no one in sight.

Data plugs a memory module into the computer, touches

a few buttons, then takes the module with him.

DATA
I have the ship's logs, sir.

Riker scans the area. He glances at Worf.

CONTINUED:

RIKER
Let's see if anbody's home.

Cautiously, they open the door to the adjacent area. It's empty.

INT. CORRIDOR

Worf emerges. He checks the corridor. Still no one in sight. Riker, Data and the others follow him out.

Slowly they move on. They come to the sickbay door. Worf opens it, glances in--and freezes.

RIKER
What is it?

INT. SICKBAY

Every bed contains a body. Worf guards the entrance as Data scans the bodies with a tricorder.

RIKER
How's the environment?

DATA
No abnormal viral or bacterial forms.

Riker goes to the nearest bed and looks at the dead crewmember's face. The man is wrinkled and ancient.

RIKER
They were carrying passengers?

DATA
He is not a passenger. He is a crewmember.

RIKER
But he's nearly two hundred years old!

DATA
It would seem they all are.

Riker looks around the room in astonishment. The other corpses are equally antique.

Riker looks from one to the other in horror.

They back away.

INT. CAPTAIN'S QUARTERS

The door opens and there is Worf at the ready with his phaser. Data and Riker enter the room.

CAPTAIN TELAKA is sprawled across his desk, face down. His hand still holds a communications device. Riker looks down at it. The hand is thin, bony, and wrinkled.

RIKER
How old was Captain Telaka?

DATA
Thirty-two earth years.

Riker reaches down and gently turns Telaka's head--knowing what to expect, and still shocked by what he sees.

The face is withered, and the transparent skin is stretched over a toothless skull.

INT. LANTREE BRIDGE

The door opens and Riker enters, phaser at the ready. Worf and Data follow him in.

At the CONN station, a crewmember is slumped over the console. Like the others, he is wrinkled and ancient.

Grim, Riker moves to the console and touches a panel.

RIKER
Enterprise... this is the USS Lantree.

Picard appears on the viewscreen.

PICARD
(from viewscreen)
Enterprise here.

RIKER
Captain, the entire crew has been wiped out.

PICARD
What happened?

Riker looks down at the corpse of the toothless hag in the first officer's chair.

CONTINUED:

RIKER
It looks like they were in a battle with time, and lost.

FADE OUT:

ACT TWO

FADE IN:

EXT. SPACE (OPTICAL)

The Enterprise drifts through space alongside the smaller supply ship, Lantree.

PULASKI (V.O.)
Chief medical officer's log. Extensive autopsies performed on the crew of the Lantree reveal a gamut of primary organ failures as the direct cause of death.

INT. ENTERPRISE - SICKBAY

One of the ancient looking Lantree corpses is lying on a platform surrounded by a forcefield. The platform moves slowly through a twenty-fifth century CAT scanner as Dr. Pulaski and her assistants study the readouts with growing frustration.

PULASKI
(to com panel)
Transporter Room, we're finished here. Thanks for your help.

TRANSPORTER COM VOICE
You're welcome, Doctor. Energizing now.

The corpse sparkles briefly then disappears. One of the technicians touches a control panel and the area inside the forcefield is flushed with an electric blue light. Then the protective field is dropped.

PULASKI
(to com panel)
Captain. We've returned the last of the Lantree crew to their ship.

PICARD (V.O.)
(from com panel)
How soon will you have an autopsy report, Doctor?

PULASKI
(beat)
From everything we can see... they all died of natural causes.

INT. BRIDGE

Picard is seated at the command station.

PICARD
Natural causes? What in nature could kill an entire crew at the

same time?

PULASKI'S COM VOICE
For the record Captain, these people died of old age.

Data, at the OPS station, enters a query into his console, and swivels to face Picard.

DATA
Sir, according to the Lantree logs the oldest crew member was seventy-three, and the mean age of the crew was thirty-two point six six.

INT. CONFERENCE LOUNGE

All of the regulars are seated around the conference table.

PICARD
Doctor?

PULASKI
Every member of the Lantree crew had a complete examination at the beginning of their last duty cycle just eight weeks ago.
(glances at Riker)
They were in perfect health.

TROI
Nothing since then? No geriatric symptoms reported?

PULASKI

A single medical entry noting that the first officer was treated for Thelusian flu five days ago.

PICARD
Thelusian flu?

CONTINUED:

PULASKI
(shakes her head)
An exotic, but harmless rhinal virus. And there was no evidence of infection in the first officer's autopsy.

RIKER
If we don't know what we're looking for, how can we be certain the Lantree is safe?

PULASKI
We can't. We'll have to assume whatever caused this is still aboard.

Picard clenches his jaw.

PICARD
Lieutenant Worf. You know what to do.

WORF
(standing)
Sir.

Worf exits.

DATA
Captain, the Lantree's last port of call was three days ago. The Darwin Genetic Research Station on Gagarin Four.

Picard and Riker look at each other.

PULASKI
At the very least they deserve a warning.

PICARD
(frowning)
I was thinking of a quarantine.

PULASKI
I'll consider that possibility.

PICARD
You'll con --

CONTINUED: (2)

PULASKI
Captain. If Starfleet had wanted you to make the medical judgments they wouldn't have assigned you a medical officer.

Picard gets to his feet, swallowing hard.

PICARD
Number One. Set course for Gagarin Four. Warp nine. We'll

depart the moment our security officer returns.

INT. LANTREE - BRIDGE

Worf, surrounded by a protective force field, stands in front of the Lantree's security station.

WORF
(to com panel)
Codename Firestorm. Access A-D-three-three-two-four-nine.

COMPUTER VOICE
Federation security code recognized. Access confirmed.

Worf takes a last look around the bridge. With great sadness, his eyes move from one crewmember's body to the next -- comrades in arms -- slain by an enemy they never had a chance to fight.

WORF
Set auto-destruct. Twenty second delay.

COMPUTER VOICE
Auto-destruct active. Eighteen seconds... sixteen seconds...

Worf pauses for a moment, a silent salute to the bravery of the Lantree crew. he touches his insignia.

WORF
Energize.

He's transformed into glittering energy and vanishes.

COMPUTER VOICE
Twelve seconds... ten seconds...

EXT. SPACE (OPTICAL)

For a moment the two ships drift together as before. Abruptly the Enterprise warps away. In almost the same instant the supply ship, Lantree, is engulfed in a blinding flash.

INT. ENTERPRISE - TRANSPORTER ROOM

Worf steps off the transporter platform and heads for the door.

TRANSPORTER OPERATOR
(good naturedly)
Cutting it a little close weren't y--?

Worf turns to him, eyes burning. The operator's smile fades.

INT. ENGINEERING

Geordi approaches the maintenance table where Rina is working on an exotic piece of equipment about the size of a basketball. Two enthralled ENGINEERING CREWMEMBERS are watching her work.

GEORDI
Find it?

RINA
All set. It was the sensor contact.

GEORDI
(overlapping)
-- sensor contact.
(smiling)
Just like you said it would be.
Let's get it back in the panel
and do a quick line test.

RINA
Yes, sir!

Rina lifts the unit off the table. The two crewmembers rush to help her carry it -- and the delicate device is knocked from Rina's hands. Geordi lunges and manages to catch it inches from the deck. Slowly he gets to his feet, trying to check his anger.

CONTINUED:

GEORDI
(to Rina)
Come with me.

The embarrassed crewmembers begin packing up the test equipment as Rina follows Geordi into the corridor.

INT. ENGINEERING - EQUIPMENT BAY

Geordi and Rina are working together to re-install the unit.

GEORDI
Running the Engineering Section
is no different than running the
drive system. I've got to keep
everything in balance. To get

maximum efficiency out of --

RINA
Don't bother, I've heard it all before. It's not your problem, anyway. It's me.

Geordi turns and studies her. He doesn't need to "see" her face to read the disappointment in her voice. It makes what he has to say next even harder.

GEORDI
That's right. You've got plenty of aptitude, but you're attitude's not makin' it.

RINA
What do you know about my attitude? How'd you like it if people always behaved as if you're some kind of freak?!

Geordi finishes the installation. He closes the access panel a little harder than he needs to.

GEORDI
(tapping his VISOR)
What do you think this is? My ticket to success?

He starts past her, but she reaches out and grabs his arm.

CONTINUED:

RINA
Wait.

(withdraws her hand)
I'm... sorry. Maybe I'm the one who's blind.

GEORDI
What you are is maybe the most talented engineer to come out of the Acadamy since... well since me. Doing this job's in your blood. Now all we've got to do is convince the rest of 'em.
(extends his hand)
Deal?

RINA
(shakes his hand)
Deal.

EXT. SPACE (OPTICAL)

The Enterprise flashes past at maximum warp.

INT. BRIDGE

Picard faces the viewscreen flanked by Doctor Pulaski and Riker. The rest of the bridge crew are at their stations.

PICARD
Open hailing frequencies.

WORF
Hailing frequencies open.

PICARD
(to viewscreen)

Darwin Station. This is Captain Jean-Luc Picard of the USS Enterprise, on course for Gagarin Four.

After a moment DOCTOR SARA MANDEL, a woman in her fifties, appears on the viewscreen. She's haggard and exhausted.

CONTINUED:

MANDEL
(from viewscreen)
Enterprise, this is Darwin Station. I'm Doctor Mandel. We've just declared a state of emergency here. We need your help, but you must stand off.

Picard and the others glance at each other.

PULASKI
(stunned)
Doctor Mandel, what is the nature of your emergency?

MANDEL
(from viewscreen)
To whom am I speaking, please?

PULASKI
I'm Doctor Pulaski, chief medical officer.

MANDEL
Katherine Pulaski? "Linear Models of Viral Propagation?"

PULASKI
(impatient)
Yes, but that was a long time ago.

MANDEL
And still the standard.
(a wave of relief)
I'm sorry to meet you under these circumstances, but I can't imagine anyone I'd rather be dealing with.

Picard and the others glance at each other, slightly amazed to realize their CMO is famous.

PULASKI
Bring me up to speed on your situation. What are the factors?

MANDEL
Rapid onset of geriatric phenomena. One hundred percent fatal in the advanced stages.

CONTINUED: (2)

PULASKI
Presentation?

MANDEL
Acute arthritic inflammation. Pervasive and virtually instantaneous.

PULASKI

Since Darwin is doing genetic research...

MANDEL

Our research, here, is limited to human genetics. I assure you we're not dealing with some mutated pathogen that "got away from us." We believe the infective agent was introduced by a supply ship that was here three days ago.

PICARD

Doctor, we encountered The Lantree a few hours ago.

(beat)

They lost all hands.

Mandel doesn't seem surprised by Picard's news.

MANDEL

That would seem to confirm our analysis. Were you able to establish a pathology?

PULASKI

Organ failure consistent with advanced geriatric --

PICARD

Doctor Mandel! Did you hear what I said? The twenty-six men and women aboard the Lantree are all dead!

MANDEL

I heard you Captain! And the prognosis is alarming. But my immediate concern is the children.

CONTINUED: (3)

PULASKI
(glances at Picard)
Children?

MANDEL
We have thirty-two children here. They've been kept in positive isolation since the onset, and so far they've shown no symptoms. You must evacuate them as soon as possible.

Riker glances at Picard. Picard turns to the viewscreen.

PICARD
(grave)
I'm sorry. We'll lend any assistance we can, but I won't risk the lives of --

MANDEL
Doctor Pulaski... you've got to convince him.
(beat)
These children are more than our progeny. They represent all our years of advanced genetic research. If he can't think of humanity, think of science!

PICARD

I heard you Doctor. And I understand completely. We'll reach Gagarin Four in a little over three hours. Until then.

The viewscreen shows a starfield as Picard leaves the bridge.

INT. CONFERENCE LOUNGE

Picard, Riker, Worf, Troi, and Pulaski are assembled around the conference table.

WORF

I recommend against contact, Captain.

PICARD

Number One?

CONTINUED:

RIKER

I agree, sir. I wish there was something we could do, but the risk is too great.

PICARD

Doctor?

Pulaski is scanning notes on a PADD. She looks up as if she hasn't heard any of this.

PULASKI

As a first step I'd like to bring

a couple of the children aboard
and examine them.

WORF
If they're infected... ?!

PULASKI
Doctor Mandel has assured us they
are not.

Picard turns to Troi.

PICARD
Counselor?

TROI
Doctor Mandel clearly believes
the children are safe, but she
isn't telling us the whole truth.
I recommend caution.

PULASKI
The two children could be encased
in styrolite. They'll be in
suspended animation. We can scan
them for possible infection
without any danger to
ourselves...
(pointedly)
or to them.

RIKER
Until we know what we're facing --

PULASKI
Exactly. And we won't know until
we begin gathering data.

Pulaski leans across the table to Picard.

CONTINUED: (2)

PULASKI (cont.)
Captain, we're talking about saving children's lives. Isn't that worth some risk?

PICARD
We're always at risk, Doctor. You may proceed with your examination, but I shall demand positive proof that these children are harmless before placing the lives of my crew in jeopardy.

EXT. SPACE (OPTICAL)

The Enterprise drops out of warp speed in the Gagarin system.

INT. SICKBAY SCIENCE LAB

Geordi is supervising a flurry of activity as Picard and the others look on.

WESLEY (V.O.)
Approaching Gagarin Four on impulse power, Captain.

PICARD
(to com panel)
Thank you, Mister Crusher. Standard orbit.

WESLEY (V.O.)
Aye, sir.

A forcefield containment has been established in the center of the room. Geordi turns to Picard.

GEORDI
Containment forcefield ready, Captain.

PICARD
Activate.

The forcefield engages. Picard nods to Pulaski.

CONTINUED:

PULASKI
(to com panel)
Doctor Mandel, are you ready to transport?

MANDEL (O.S.)
(from com panel)
You have the coordinates. We have one male and one female, standing by.

Riker nods to Geordi.

GEORDI
(to com panel)
Transporter, energize.

Two blocks of transparent plastic begin to materialize inside the forcefield.

Encased within are two unclothed humans... but they are not "children" in the usual sense of the word. They are physical super-specimens. And they appear to be in their early twenties. Worf is the first to react.

WORF
A trick!

RIKER
(to com panel)
Transporter room. Reverse the trans --

PICARD
Hold on that, Number One. Whoever they are, they're in stasis. Lieutenant Worf?

Worf cautiously scans them with his tricorder.

WORF
The styrolite's intact, Captain.

TROI
Captain, I...
(beat)
There's a definite presence -- two distinct personalities. Even in stasis... It's quite strong.
(beat)
They are unquestionably telepathic.

CONTINUED: (2)

Everyone strains for a closer look.

DATA
Earth humans. Somewhat larger than normal. Approximately twenty years old --

Doctor Pulaski is transfixed by the Darwinian children.

PULASKI
Extraordinary.
(awe-struck)
We could be looking at the future of humanity.

PICARD
(controlled)
Or at least Doctor Mandel's vision of it.

FADE OUT:

ACT THREE

EXT. ENTERPRISE

In orbit around Gagarin IV.

INT. SICKBAY SCIENCE LAB

The two Darwinian children stand frozen in their blocks of styrolite. They are being scanned by an array of devices as medical technicians study the readouts.

From across the room, Doctor Pulaski watches, chin in hand, thinking.

Picard enters. She looks up.

PULASKI
I want to free them from the styrolite.

Picard crosses to the children and looks them over. He turns to Pulaski.

PICARD
Are you absolutely certain they're safe?

PULASKI
These children are in better health than we are. Their immune system is so advanced, it may not even be possible for them to contract disease.

PICARD
But how can we be --

PULASKI
There's no way we can be absolutely certain until we know what's causing the disease.

PICARD
Then until we can answer that question, we can't --

CONTINUED:

PULASKI
We don't have that kind of time.

(beat)
Captain, look at these children. Set aside the fact that they are human beings and we are their only hope.
(beat)
We're talking about a new chapter in genetic science.

PICARD
But the risk. The risk is --

PULASKI
Minimal. They'll continue to be isolated inside a forcefield.

Picard studies her. Finally he turns to the com panel.

PICARD
(to com panel)
Commander Riker, assemble the bridge crew in the observation lounge in fifteen minutes. Doctor Pulaski has a proposal she'd like us to consider.

RIKER (V.O.)
(com panel)
Yes, sir.

He starts out, then turns at the door.

PICARD
And Doctor... I'm not one to discourage input, but I'd appreciate it if you'd at least let me finish my sentences once

in a while.

He exits.

She puts a hand to her eyes.

INT. TROI'S OFFICE

Troi is working at her desk. She looks up as Doctor Pulaski enters.

PULASKI
You have a minute?

CONTINUED:

TROI
Of course.

Pulaski takes a seat, unsure how to begin.

PULASKI
(beat)
Deanna... You've known the captain for some time...
(beat)
I guess I could use some advice. I don't think I'm dealing with him very well.

TROI
Why do you say that?

PULASKI
(shrugs)
My arguments seem to go right past him. We wind up shouting

regulations at each other.

TROI
It takes time to get to know him. But he's very fair, and he has excellent judgment.

PULASKI
I know he's a talented commanding officer.
(beat)
But he's so caught up in... his ship, his responsibility... He doesn't seem able to step back... to see the whole canvas.

TROI
(puzzled)
Kate, I don't think he would be where he is if he couldn't see the "whole canvas."

They are interrupted by the com panel.

COM PANEL (V.O.)
Staff officers report to the Observation Lounge.

They stand and head for the door.

CONTINUED: (2)

TROI
Maybe your problem is that the two of you aren't all that different.

PULASKI
What do you mean?

TROI
Let's just say you're both well established personalities.

INT. OBSERVATION LOUNGE

The A-team is assembled. Picard has the floor.

PICARD
Doctor Pulaski's studies indicate the children are harmless. She believes the rest of the colony's children should be beamed aboard and transported to a new environment while there's still time to save them.

RIKER
Are you sure they're safe?

PULASKI
No.

A murmer of alarm.

PULASKI (CONT.)
In the time we have available, the only true test is to expose the children to another human being.

An audible silence. Everyone is looking at her.

PULASKI (CONT.)

I plan to free them from the styrolite--inside a forcefield containment.

(beat)

I'll be inside the containment area myself.

Another murmer of concern.

CONTINUED:

WORF

You would risk yourself?

PULASKI

They're living beings and they need our help.

GEORDI

(shakes his head)

I don't like it. If we lost the force field for some reason... we could lose the ship.

PULASKI

But the children are in perfect health. And we can use double redundant forcefields.

PICARD

As Geordi says, forcefields can fail. And until --

PULASKI

Captain, I can understand your concern, but --

She's cut him off again. She glances at him. Picard eyes her coolly.

PICARD
You say you understand, Doctor, but I wonder if you do.

Pulaski is up against a wall. She stares at the table with a hand to her forehead. Picard studies her. He softens.

PICARD (CONT.)
If you can find a way to prove the children are biologically harmless without risking the crew, I'll do everything in my power to assist.

She nods. She gets up and heads for the exit. Picard motions to Troi. The two of them hold back until the others are gone.

TROI
Captain?

CONTINUED: (2)

PICARD
I'm concerned about our CMO.
(off Troi's look)
She's absolutley obsessed with the medical viewpoint. She doesn't seem able to step back and see the overall picture.

Troi has trouble suppressing a smile.

PULASKI
What's the matter?

TROI
Nothing, Captain. Perhaps you and the CMO just need to give each other a little more time.

INT. BRIDGE

Pulaski strides onto the bridge and addresses the viewscreen.

PULASKI
Doctor Mandel, this is Kate Pulaski.

Mandel appears on the viewscreen and Pulaski winces. Mandel is visibly older.

MANDEL
(from viewscreen)
Doctor? Do you have a decision?

PULASKI
(beat)
Yes. I'm afraid it's bad news.

MANDEL
How can that be?!

Pulaski stiffens her spine to carry the weight.

PULASKI
The risk to our ship and crew is too great. Until we're absolutely certain of the cause

of the disease, the children --

CONTINUED:

MANDEL
But the children were never on the Lantree!
(beat)
You can't do this! For God's sake! I demand that you do something to save our children.

Pulaski is under tremendous strain.

MANDEL (CONT.)
(spreads her withered hands.)
We haven't much time.

PULASKI
(sets her jaw)
Stand by. I'll get back to you.

INT. ENGINEERING CONTROL ROOM

Geordi is studying a PADD. He's troubled. Rina senses something is wrong.

RINA
What's the it?

GEORDI
(glances up)
Our error rate is up nearly forty percent.

She looks at him squarely.

RINA
You mean: since I came aboard.

She's angry. She's about to reply, but she's interrupted by Pulaski, who comes storming into the control room.

PULASKI
I need your help. I've got very little time. I've got to find a way to test the children, to make sure they're harmless. And I need a fail-safe environment.

GEORDI
The problem is, there's no area on the ship that can be sealed off with absolute certainty.

CONTINUED:

PULASKI
What about the Sickbay?
(glances at Rina)
Doesn't the Sickbay have isolated systems?

RINA
The Sickbay has independant systems, but it's not possible to totally cut it off from the rest of the ship. The only truely independent environment would be the shuttlecraft, or something like --

PULASKI

The shuttlecraft?

(to Geordi)

Why didn't you say so?

INT. CAPTAIN'S READY ROOM

Picard is looking in his microscope when the door chime sounds.

PICARD

Come.

Pulaski enters.

PULASKI

Captain, I'd like permission to take the children aboard the shuttlecraft

Picard reacts.

PULASKI (CONT.)

If the experiment is... unsucessful, the shuttlecraft can simply be abandoned here at Darwin.

PICARD

(studies her)

And you along with it.

She shrugs.

CONTINUED:

PICARD

Doctor, you are the chief medical officer of the Starship Enterprise. You have a responsibility to this ship --

PULASKI
And to humanity.

PICARD
The Starfleet guidelines about contact with quarantined --

PULASKI
Listen, you don't need to quote the rule book --
(a hand to her mouth)

She's done it again.

PULASKI (CONT.)
You were saying?

Picard studies her. Finally he gets to his feet.

PICARD
Request approved.

PULASKI
Captain, you said if I...
(beat)
Approved?

PICARD
Doctor, I can't condone the jeopardy you're assumming, but I recognize that you have satisfied my conditions.

PULASKI
(long beat)
Thank you.

INT. SHUTTLE BAY

The children, still in styrolite, are being loaded aboard the shuttlecraft. Pulaski is supervising as Data enters.

DATA
Doctor? You sent for me?

CONTINUED:

PULASKI
I did, Commander. I assume you're qualified to pilot this shuttlecraft.

DATA
Certainly. I was trained at --

PULASKI
I'm sure you were. Please get aboard, we don't have much time.

Data looks at her quizzically. He starts to board as Riker rushes into the shuttle bay.

RIKER
Doctor, what's going on?

PULASKI
We're performing the experiment aboard the shuttlecraft.

RIKER
The captain approved this?

PULASKI
Yes. Now if you'll clear the area, please; we haven't much time.

RIKER
Doctor, I can't allow you to risk yourself like this.
(to com panel)
Captain, this is Riker --

PULASKI
Commander Riker... that item in your medical record is still unresolved, if I'm not mistaken?

RIKER
What does that...
(dawning realization)
You can't be serious.

PULASKI
(to com panel)
Computer, this is Chief Medical Officer Pulaski.
(more)

CONTINUED: (2)

PULASKI (Cont'd)
I'm relieving Commander William Riker from active duty for medical reasons effective

immediately.
(to Data)
Let's go.

Riker is stunned. Doctor Pulaski enters the shuttlecraft. Data looks at Riker with a shrug. He follows Pulaski in and the hatch closes behind them.

COMPUTER VOICE (V.O.)
(from com panel)
All personnel, clear the shuttle bay.

Riker jumps to the com panel.

RIKER
(to com panel)
Computer -- override shuttle operations! Halt departure! Secure the shuttle!

COMPUTER VOICE (V.O.)
Riker, William T. Presently on inactive duty status. No command authorization.
(beat)
All personnel, clear the shuttle bay.

Dismayed, Riker joins the other crewmembers moving quickly to the air lock.

INT. SHUTTLECRAFT

Data, at the console, clearly has misgivings about what's happening.

PULASKI
You'll take us a few hundred meters away from the Enterprise, and hold position.

With a raise of an eyebrow, Data turns to the panel.

DATA
Begin shuttlecraft launch sequence.

INT. SHUTTLE BAY CONTROL ROOM (BLUE SCREEN)

Through the airlock viewing port, Riker watches, powerless and apprehensive.

COMPUTER VOICE (V.O.)
(from com panel)
Shuttle Bay One is clear. Access hatch sealed. Initiating decompression.

DATA (V.O.)
Stand by to open shuttle bay doors.

COMPUTER VOICE (V.O.)
Decompression complete. Opening main shuttle bay doors.

Beyond the shuttlecraft, the hangar bay doors begin to part, revealing the starry night.

RIKER
(resigned)
Good luck, Doctor.

EXT. SPACE - ENTERPISE (OPTICAL)

The shuttlecraft emerges, drifting slowly away from the Enterprise.

INT. SHUTTLECRAFT

Pulaski has turned her attention to the two children, now lying horizontal, still encased in styrolite.

DATA
We are in position, Doctor.

PULASKI
(more to herself)
This is the only way to prove they're harmless.

DATA
And if they are not?

PULASKI
(looks at him)
I hate to keep reminding you, but you are a machine. You'll be perfectly safe.

CONTINUED:

DATA
That is by no means certain, Doctor, but I was referring to you.

PULASKI
(softens)
Medical research is sometimes

a risky business, Commander.
It's all part of being human.

Pulaski adjusts a dispersion device over the horizontal forms of the two children. She activates it and the styrolite begins to dissolve.

In seconds it melts away and the children scramble to their feet -- curious, friendly, and mute.

The female, ASTARTE, touches Pulaski and looks her in the eye.

PULASKI
(wide eyed)
... Your name is Astarte... this is your brother, David...

EXT. ENTERPRISE - (OPTICAL)

The shuttlecraft and the Enterprise orbit together above the planet Gagarin IV.

INT. SHUTTLECRAFT

Using a tricorder and other diagnostic instruments Data assists Doctor Pulaski with her self-examination.

DATA
All within tolerance, Doctor.

PULASKI
(a slight smile)
The manufacturer will be pleased to hear it.
(off his look)
I appreciate your help, but your

bedside manner needs work.

The children are silently studying their surroundings. She moves toward them -- and FREEZES.

CONTINUED:

Wide eyed, suddenly gripped with fear, she slowly moves her arm -- and GROANS in pain.

Data looks at her in alarm.

FADE OUT

ACT FOUR

FADE IN:

EXT. SPACE (OPTICAL)

With the shuttlecraft alongside, the Enterprise is in orbit around Gagarin IV.

INT. SHUTTLECRAFT

Moving with difficulty, Doctor Pulaski makes her way to the shuttle's command chair. Data rushes to assist.

PULASKI
There was no warning.

PICARD
(from viewscreen)
Doctor!

With Data's help, Pulaski lowers herself into the

chair.

PULASKI
(wincing)
Acute arthritic inflammation of all joints. It's the initial symptom of the disease.

PICARD
(from viewscreen)
Good lord!

PULASKI
The children must be returned to their isolation environment.

INT. ENTERPRISE - BRIDGE

Riker steps out of the turbolift onto the bridge.

WORF
Transporter set to original coordinates, Captain.

PICARD
Energize.
(noticing Riker)
Glad you're here, Number One.

INT. SHUTTLECRAFT

Pulaski and Data watch as the Darwinian children vanish in a sparkle of energy.

PULASKI
Thank you, Captain.

Doctor Pulaski self-administers a hyposray painkiller. Immediately she begins to relax.

PICARD
(on viewscreen)
We'll have a medical team waiting for you in the shuttle bay, Doctor.

PULASKI
I'm afraid that's out of the question. We still don't understand what we're dealing with. That means I'm subject to the same quarantine as the Darwin Station.
(beat)
I recommend a delta-level decontamination of the Sickbay and the shuttle bay. Shuttle One out.

INT. ENTERPRISE

Picard is on his feet, addressing a viewscreen starfield.

PICARD
Doctor!

WORF
Captain, I'll see to the decontamination myself.

Picard nods, barely able to contain his frustration. Worf heads for the turbolift. Riker approaches Picard.

INT. SHUTTLECRAFT

Data watches nervously as Doctor Pulaski attempts to stand. She appears to be stiff, but not crippled by pain.

DATA
How do you feel?

CONTINUED:

PULASKI
(slowly flexing her fingers)
Not exactly up to factory specs.
(off his look)
The pain is tolerable, thank you.

DATA
Set course for Darwin Station?

The doctor sinks wearily back into the command chair. She has already begun to show signs of aging.

PULASKI
We're already quarantined. What do we have to lose?

Data starts to give her a literal response, then thinks better of it. He punches in the course.

INT. SICKBAY SCIENCE LAB (OPTICAL)

The bio-decontamination team, in protective suits, are "hosing down" the area using back-pack plasma generators.

A stream of translucent blue light flows from the nozzles, filling the air and clinging to the exposed surfaces for a moment before evaporating. Worf's bulk is undisguised by the suit.

As they move on a second crew, also in full protective suits, enters the room carrying scanners and checking for any residual contamination.

INT. OBSERVATION LOUNGE

Picard and Riker are alone in the room, facing each other across the table.

PICARD
I wish it were that simple, Will.

RIKER
A meaningless detail on a medical form...

PICARD
I agree it seems insignificant,

CONTINUED:

RIKER
You have the authority to countermand it.

PICARD
My authority flows from the chain of command. If you, or any other officer, have anything less than full confidence that your orders will be carried out, then my rank of Captain is meaningless.c

Riker understands the truth of this.

RIKER
(beat)
Sir, if there's any way I can help get them back...

PICARD
Of course.

The door opens and Troi enters, followed by Geordi and Rina. They take their seats. Niether Picard nor Riker comment on Rina's presence.

WESLEY (V.O.)
(from com panel)
Captain, Shuttle One is decending to Gagarin Four.

PICARD
(to com panel)
Thank you, Mister Crusher.
(to the group)
The medical emergency at Darwin Station is ongoing. We'll continue to assist, but our immediate concern is the evacuation of our two officers. Anyone?

TROI
Shouldn't Kate be involved in this?

PICARD
Judging from what we saw on the

Lantree, Doctor Pulaski may not be able to help herself.

CONTINUED: (2)

TROI

(beat)

I suggest transporting them both back to the ship. We should use whatever time we have to seek the best medical resources available.

RIKER

The transporter won't protect us. The children went through the transporter and still infected Doctor Pulaski.

Geordi raps the table.

GEORDI

The bio-filter can be adjusted. We could alter the filter to screen out whatever it is that's causing...

PICARD

Precisely. We can't protect ourselves against the unknown. What we need is a filter that isn't bio-dependent.

They ponder. Finally,

RINA

What about the "trace?"

Everyone turns to Rina, their faces reflecting degrees of skepticism.

RIKER
The transporter trace?

RINA
The transporter keeps a computer record of every transmission, a footprint if you will. Usually it's only stored for security purposes, but if we used the trace data to control the reconstitution process...

PICARD
(to Geordi)
Is that possible?

CONTINUED: (3)

GEORDI
I hate to admit it, but it never occured to me. All I can tell you is she hasn't been wrong yet.

PICARD
Very well. Thank you Ensign... ?

TROI
Excuse me, Captain. But where will we get the trace data? As far as I know Kate's never used the transporter.

PICARD

Never?

RIKER

She's... a woman of strongly held opinions, sir.

(beat)

What about a previous assignment?

TROI

Her last ship was the Repulse.

PICARD

(to com panel)

Bridge. Signal the USS Repulse on the sub-space captain's priority channel.

EXT. DARWIN RESEARCH STATION - DAY (OPTICAL)

The shuttlecraft settles on a landing pad near the Main Laboratory Building at Darwin Station.

INT. DARWIN STATION LAB BUILDING

Doctor Mandel several OTHER SCIENTISTS are waiting as Doctor Pulaski steps out of the lift with Data's help. During the short journey to the planet's surface she appears to have aged thirty years.

CONTINUED:

MANDEL

(extends her hand)

Doctor Pulaski...

(beat)

I can only tell you how much I regret the burden we have imposed

on you.
(a glance at Data)
On both of you.

PULASKI
Commander Data is an android, Doctor. He is unaffected. As for me, this was my choice, not yours.

MANDEL
I still can't believe the children had anything to do with this.

DATA
(gestures toward Pulaski)
The evidence is fairly conclusive.

MANDEL
But the children were designed to ward off any disease agents.

PULASKI
(pointedly)
I think it's time we talked about that.

INT. ISOLATION LABORATORY - OBSERVATION AREA

Doctors Pulaski and Mandel step into an observation booth overlooking the isolation lab. From here they can see the children. They are all physically exceptional.

MANDEL
(looks down)
Our ultimate achievement.

PULASKI
Genetically... engineered...

CONTINUED:

MANDEL
Created!
(beat)
Perfect in every way. Better than perfect. Their bone structure, their musculature...
(gestures)
their brains!

Mandel RAPS on the glass.

INT. ISOLATION LABORATORY

Two children playing chess glance up -- and all the chess pieces disappear.

They wave, and turn back to the game. An instant of concentration -- and the chess pieces reappear.

PULASKI (V. O.)
(shaken)
What about their immune system?

MANDEL (V.O.)
That was our masterpiece. An aggressive immunity that attacks any invader and destroys it genetically.

PULASKI (V.O.)
That's it.

INT. ISOLATION CHAMBER - OBSERVATION AREA

Mandel faces Pulaski.

PULASKI
Thelusian flu!

MANDEL
Thelusian flu?

PULASKI
The first officer of the Lantree had Thelusian flu -- an airborne virus.
(nods toward children)
How would their immune system react to it?

CONTINUED:

MANDEL
By altering the genetic pattern. Forcing the virus into extinction.

PULASKI
(beat)
I'm afraid that's what's happening to us.

Doctor Mandel is stunned. She stares down at the two chess players.

MANDEL
We were so concerned about protecting them -- we overlooked the obvious!
(beat)
The one decision we made with our hearts... turns out to be a mistake.

Pulaski puts a withered hand on Mandel's shoulder.

INT. CAPTAIN'S READY ROOM

CAPTAIN TAGGERT, of the Starship Repulse, has a full bushy mustache. He's somewhat younger than Picard, and his face fills the viewscreen in the Ready Room.

TAGGERT
(from viewscreen)
Sorry, Picard. We purged the Doctor Pulaski's trace right after her transfer. Not that she used the transporter much, she preferred using the shuttlecraft.
(shrugs)
I'd have given her a shuttle if it would have kept her here. Best CMO I ever served with.

PICARD
Tell me, Taggart. If she served you as well as you say, why did you let her go?

CONTINUED:

TAGGERT

(laughs)

I guess you haven't run into her stubborn streak.

(beat)

The moment she heard of the opening on the Enterprise, she put in a request for transfer. Knew your service record backward and forward. Apparently she's been an admirer of yours for some time.

PICARD

(shocked)

Extraordinary.

EXT. DARWIN STATION - DAY

The shuttlecraft is still on the landing pad outside the laboratory complex.

INT. DARWIN LABORATORY

Data is at a computer console. Pulaski and Mandel approach.

PULASKI

He's is trying to isolate the altered genetic pattern.

MANDEL

But the computer run could take months.

PULASKI

(smiles)
Not necessarily. Commander Data... has a way with computers.

The displays in front of Data are scrolling like lightning.

He looks up.

DATA
(points to display)
Comparing genetic samples indicates a transposition of these two proteins.

CONTINUED:

MANDEL
It appears that the antibodies have been too effective.

PULASKI
What do you mean?

DATA
I believe she is referring to the fact that the human genome is self replicating.

Mandel stares at the readout in horror.

MANDEL
He's quite right. Every cell in our bodies is now programmed for extinction.

EXT. ENTERPRISE (OPTICAL)

In orbit around Gagarin IV.

INT. BRIDGE

Captain Picard struggles to maintain his composure as he faces the viewscreen.

PICARD
Have you made any progress, Doctor Pulaski?

PULASKI
(from viewscreen)
The Darwin staff has amassed some amazing new data on the physiology of aging --

PICARD
(incredulous)
I'm sure, but right now I'm concerned about you.

INT. DARWIN LABORATORY

Doctor Pulaski is working at a lab station. Her face is wrinkled, and her hair is snow white.

CONTINUED:

PULASKI
(shakes her head)
We've isolated the altered DNA, but the process may not be reversible. The others are already at work in the primary lab -- where I should be.

PICARD
(from viewscreen)
No, Doctor. You and Commander Data belong here.

PULASKI
(long beat)
Commander Data is preparing to leave now.

PICARD
(from viewscreen)
Doctor...

PULASKI
Jean-Luc... I appreciate what you're trying to do.
(beat)
But I got into this by leaping before I looked, and I won't allow you to make the same mistake.

INT. BRIDGE

Picard looks at Riker in dismay.

PULASKI (cont.)
(from viewscreen)
It's still my responsibility, and the quarantine is still valid.
(smiles)
I'm afraid this is the moment of truth.

Grim, jaw locked, Picard sags into his chair in defeat.

On the viewscreen, Pulaski straightens her shoulders and stands as erect as she can.

CONTINUED:

PULASKI (cont.)
Chief Medical Officer Pulaski's final report to the Enterprise...
(beat)
Just as changes in evolution are known to be caused by changes in the environment, we now have evidence that the process also works in reverse.
(beat)
The quarantine of the Darwin Station must be maintained until the end.
(beat)
Pulaski out.

FADE OUT:

ACT FIVE

FADE IN:

EXT. DARWIN RESEARCH STATION - DAY

The Enterprise shuttlecraft sits alongside the building.

INT. DARWIN ISOLATION LAB

Pulaski and Mandel say goodbye to Data. He turns to Pulaski.

DATA
I am sorry I could not be more helpful, Doctor Pulaski.

PULASKI
(a glimmer of admiration)
You did everything you could, Commander.
(extends her hand with a smile)
As androids go, you're in a class by yourself.

Solemnly they shake hands. There's an awkward silence.

DATA
Doctor --

PULASKI
Please give my best to the captain.

Finally, Data turns and exits.

EXT. DARWIN (OPTICAL)

The shuttlecraft rises from the pad next to the laboratory, then streaks into space.

EXT. ENTERPRISE (OPTICAL)

The shuttlecraft approaches the Enterprise, but stands off some distance.

INT. SHUTTLECRAFT

Data enters a string of commands into the control console, then gets to his feet. He turns to the com panel.

DATA
Enterprise. Commander Data ready to beam aboard.

A shimmer of light and he's gone.

EXT. ENTERPRISE (OPTICAL)

The shuttlecraft EXPLODES.

INT. ENTERPRISE - BRIDGE

Picard is grim. This defeat has taken its toll. Troi is concerned.

WESLEY
Sir. Commander Data is back aboard.

TROI
Jean-Luc, don't try to carry all the weight for this tragedy. Kate knew what she was doing.

PICARD
(angry)
If I was certain we had tried absolutely every --
(he's thinking)
Stand by.

He gets up abruptly and strides to the turbolift. Troi glances at Riker.

INT. TRANSPORTER ROOM

Data, inside an isolation forcefield, is being scanned by medical monitors.

MEDIC
No life forms present.

Data glances up resentfully. He's about to say something when Picard enters. He strides forward and shakes Data's hand.

CONTINUED:

PICARD
Good to see you, Data.

DATA
Yes, sir.

PICARD
Tell me quickly -- you were unaffected because you have no genetic material?

DATA
Correct, sir.

PICARD
And Doctor Pulaski's DNA is altered -- and that's what brings on the aging?

DATA

Precisely. An almost undetectable transposition in the human genome. It takes a number of interactions of the --

Picard grabs Data by the arm and heads for the door.

PICARD

Come on. We've got one more card to play.

INT. ENGINEERING

Geordi, Rina and the crew are making preparations to get underway.

Picard charges in with Data following.

GEORDI

Sir?

Picard moves past Geordi to Rina.

PICARD

Ensign, I need your opinion.

RINA

(taken aback)

Sir?

CONTINUED:

PICARD

You said the transporter could be altered to filter out changes

in Doctor Pulaski.

RINA

If we'd had the trace...

PICARD

Well it turns out the changes are in her DNA. If we used a sample of the doctor's DNA -- say from a blood test -- that was taken before --

RINA

Could we filter out her genetic alterations? Absolutely!

PICARD

You're picking up some bad habits, Ensign, but yes, you took the words right out of my mouth.

(beat)

Can you make the modifications?

RINA

Of course!

PICARD

Make it so.

He exits with Data.

Rina is dumbstruck. She looks at Geordi.

GEORDI

(smiles)

Hop to it Ensign. You've got work to do.

INT. ENTERPRISE - BRIDGE

Picard enters and addresses the viewscreen.

PICARD
Darwin Station, this is the Enterprise.

On the viewscreen, Pulaski appears -- now well over 100 years old. Picard tries to keep his emotions under control.

CONTINUED:

PICARD
(to viewscreen)
We may have come up with an answer, Doctor. We're looking for a sample of your normal DNA to use as a filter. We think we'll be able to transport you while cancelling out any changes that have taken place.

INT. DARWIN ISOLATION LAB

Pulaski and Mandel stand before the viewscreen.

PULASKI
(to viewscreen)
An interesting idea, Captain.
(beat)
But what about Doctor Mandel and her colleagues?

MANDEL

Kate.
(beat)
If this works -- we may be able to use the same technique to save ourselves. We have DNA samples.

INT. ENTERPRISE - SICKBAY

Riker and Data frantically search the medical records.

RIKER
A blood test or tissue specimen -- anything that would provide a sample of Pulaski's original DNA.

They've been through everything.

DATA
Afraid not, sir. Her records were shipped by way of Starfleet headquarters. They haven't caught up with us yet.

Riker is stupefied.

CONTINUED:

RIKER
This is ridiculous.
(slams his fist)
A single cell! A single --

They look at each other for a beat -- then dash for the exit.

INT. ENTERPRISE - CORRIDOR

Riker and Data race for Pulaski's quarters. The door is locked. Riker speaks to the com panel.

RIKER
(to com panel)
This is an emergency! Unlock Medical Officer Pulaski's quarters!

COM PANEL (V.O.)
Riker, William T., relieved of active duty on two-three-four-six-nine-point-seven...

DATA
(embarrassed)
Allow me, sir.

INT. PULASKI'S QUARTERS

Riker and Data rip the place apart.

RIKER
Anything! Even a fingernail clipping!
(looks at Data)
Or a hair!

He lunges for the dressing table. There, on her hairbrush, is a single blonde strand.

They dash for the exit.

INT. BRIDGE

Picard addresses Pulaski on the viewscreen.

PICARD
Doctor... you should know. This has never been done before. Are you willing to chance it?

INT. DARWIN LABORATORY.

Every movement is now painful for Pulaski.

PULASKI
(to viewscreen)
I'll tell you one thing. If I live through this...
(bends elbow and flinches in pain)
I'll have a much better understanding of geriatrics.
(weak smile)
Standing by, Captain.

INT. TRANSPORTER ROOM

Several of the panels are off, technicians are all over the place, and Rina is supervising the modification of the circuitry. Geordi, Riker and Data are making last minute adjustments to the control console.

Picard enters, followed by Worf.

RINA
Ready, Captain.

WORF
The isolation forcefield is in place.

Picard surveys the scene.

PICARD
(beat)
I'll operate the transporter myself.

WORF
That's not necessary, sir.

PICARD
I'm afraid it is. If something should go wrong. If Doctor Pulaski is not fully... restored.

RIKER
(understanding)
Then she's still capable of contaminating the ship.

CONTINUED:

PICARD
(nods)
In that event there should be time to redirect the transporter and... disperse her. It's not a responsibility I can delegate.

Picard steps to the control panel.

GEORDI
Don't worry, Captain. It's not going to come to that.

PICARD
You seem to have absolute faith

in the ensign's work.

GEORDI
(glances at Rina)
Like I said, she's never wrong.

PICARD
Very well, then.
(to com panel)
Engage forcefield.

The isolation forcefield rises around the transporter platform.

PICARD (Cont.)
(to com panel)
Doctor Pulaski, are you ready?

PULASKI
(from com panel)
I suppose I --

Picard touches the panel. His eyes narrow as he focuses on the empty transporter platform. Everyone is holding their breath.

Rina looks at Geordi anxiously.

In the transporter bay, Pulaski's form appears... STILL AGED! Then it fades... then re-materializes.

Riker and Worf glance at each other.

RIKER
Captain...

Picard reaches out, his hand poised above the controls.

CONTINUED: (2)

On the transporter platform Pulaski's energy field sparkles one last time -- she begins to coalesce -- and all signs of aging have disappeared.

Pulaski, seeing Picard, can't suppress a flicker of admiration.

Picard, too, has trouble concealing his admiration.

The forcefield is dropped. Picard steps forward and extends his hand.

PICARD
Welcome aboard, Doctor.

Everyone rushes to welcome the CMO back.

And Riker is ready -- anxious -- to bite the bullet.

RIKER
Doctor... I'm ready to take the Rheinman test.

Pulaski looks at him quizzically. Has she forgotten?

PULASKI
Glad you reconsidered, Commander.
(to com panel)
This is Chief Medical Officer Pulaski. Commander Riker is restored to active duty effective immediately.
(to Riker)
My schedule's a little tight.

(smiling)
What do you say we put it off
for a day or so?

Picard is at the doorway. Pulaski catches up with him, and they exit together.

INT. TURBOLIFT

Pulaski and Picard step into the lift.

PULASKI
Captain... If this hadn't
worked? If...

CONTINUED:

PICARD
(clears his throat)
It would have been necessary to
beam your energy into empty
space.
(beat)
Happily, there's no reason to
concern yourself with --

PULASKI
Why should I be concerned about
having my atoms spread across
the galaxy? I imagine that's
what's going to happen every time
I use the damn thing.

Picard's smile turns to laughter.

INT. CORRIDOR

Geordi and Rina are walking together.

GEORDI
Looks like you'll be going to your next assignment with a captain's commendation in your record.

RINA
Thanks to you. And the way you... see things.
(turns to him)
Tell me. When you look at me, what do you see?

GEORDI
To me beauty is a constantly changing thing. Sometimes people have it and sometimes they don't. It all depends on their energy.
(beat)
I see your energy and it's beautiful. But it comes from within.

RINA
You're the only poetic chief engineer I've ever heard of.

CONTINUED:

GEORDI
And you're the most able trainee I've ever met.
(kisses her hand)
To quote our first officer, "It's been a pleasure."

He looks up, but she's still holding his hand.

RINA
Technically, I'm off duty.

GEORDI
(beat)
Technically, so am I.

They have arrived at the entrance to her room. They look at each other for a moment.

RINA
Maybe you'd like to come in.
I've got a fabulous collection
of antique star drive drawings.

GEORDI
Sounds riveting.

The door opens. They enter.

As the door closes, we see her arms encircle him, and they kiss.

EXT. SPACE - ENTERPRISE (OPTICAL)

The Enterprise moves away from Gagarin IV.

RIKER (V.O.)
Course and speed set for Star
Station India, Sir.

PICARD (V.O.)
Engage.

The great ship clears Gagarin system and disappears in a flash of light.

FADE OUT:

THE END

STAR TREK: THE NEXT GENERATION

"A Matter of Honor"
#40272-134

Story by
Wanda M. Haight & Gregory W. Amos
and
Burton Armus

Teleplay by
Burton Armus

Directed by
Rob Bowman

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2ND REV. FINAL DRAFT

DECEMBER 2, 1988

STAR TREK: "A Matter of Honor" - 12/02/88 - CAST

STAR TREK: THE NEXT GENERATION
"A Matter of Honor"

CAST

PICARD
RIKER
DATA
PULASKI
WORF
WESLEY
TRANSPORTER CHIEF O'BRIEN
ENSIGN MENDON

CAPTAIN KARGAN
SECOND OFFICER KLAG
VEKMA
TACTICS OFFICER
Non-Speaking
KLINGON CREWMEMBERS
ZEGOV

Non-Speaking
CREWMEMBERS
REPLACEMENT CREWMEMBERS
WAITER

Voice-Over
STARBASE COM VOICE

STAR TREK: "A Matter of Honor" - 12/02/88 - SETS

STAR TREK: THE NEXT GENERATION
"A Matter of Honor"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
TRANSPORTER ROOM KLINGON VESSEL "PAGH"
PHASER RANGE
CORRIDORS
OUTSIDE TRANSPORTER ROOM
TEN-FORWARD

KLINGON VESSEL "PAGH"
CORRIDORS
MAIN BRIDGE
TACTICS STATION
MESS HALL

STAR TREK: THE NEXT GENERATION
"A Matter of Honor"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels through space at warp speed.

2 INT. MAIN BRIDGE

WESLEY is at the Conn. WORF is at Tactical. DATA is at Ops, RIKER has the Command Chair. All other stations are staffed by n.d. crewmembers.

DATA

We are approaching Starbase
one-seven-nine.

RIKER
Half impulse, Mister Crusher.

WESLEY
Going to half impulse.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise comes out of warp, slows to the
proper impulse speed.

4 INT. MAIN BRIDGE

as before.

RIKER
Captain, this is the bridge. We
have arrived at Starbase
one-seven-nine.

PICARD'S COM VOICE
Acknowledged, Number One.

4 CONTINUED:

RIKER
(to Wesley)
Establish position -- zero-nine-zero mark
three-seven-five -- at
twenty-seven thousand
kilometers.

WESLEY

Aye, sir.

RIKER

Open hailing frequencies, Lieutenant.

WORF

Hailing frequencies open.

RIKER

Starbase one-seven-nine, this is the USS Enterprise.

STARBASE COM VOICE

Enterprise, this is Starbase one-seven-nine. We are ready for transfer on your mark.

RIKER

Thank you.

Riker gets to his feet.

RIKER
(continuing)

Commander Data, you have the bridge. Ensign Crusher, you will accompany me.

As Riker and Wesley exit, Data takes the Command position.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise establishes its position near the starbase. The starbase is located on a misty, shrouded

planet.

6 INT. MAIN BRIDGE

Data has the Command Chair.

6 CONTINUED:

DATA
Starbase one-seven-nine. We are ready to commence transfer.

STARBASE COM VOICE
Acknowledge Enterprise. Begin transfer.

7 INT. TRANSPORTER ROOM (OPTICAL)

FIVE MEMBERS of the Enterprise crew (three men, two women) stand on the transporter pads. Riker and the TRANSPORTER CHIEF O'BRIEN at the control panel. Wesley is off to one side. Riker eyes them with a warmth and with a sense of humor.

RIKER
This is my last chance to say that it has been a pleasure to serve with you and to wish you luck on your new assignment. You have served the Enterprise well.
(slight smile)
No tears, please.

Before the members on the pad can cover their smiles to answer:

RIKER
(continuing)
Energize.

The five crewmembers DEMATERIALIZE. Wesley and Riker laugh.

Transporter Chief O'Brien responds to a signal on the panel, announces in response.

CHIEF O'BRIEN
Enterprise ready. Beam aboard.

8 ON PADS (OPTICAL)

FOUR REPLACEMENTS MATERIALIZE on the pads, among them is ENSIGN MENDON, a large, blue-skinned officer from the planet Benzar. He breathes through a special device at his chest which converts the oxygen level to his use. He is young, alert, quick moving and as the nature of Benzites, he is always ready to please and demonstrate his abilities.

9 SCENE

The new members step off the pad and file through the doorway with nods and smiles. Wesley spots Mendon and reacts.

RIKER
Welcome aboard the Enterprise. I'm Commander William Riker, your first officer. Those of you who are here as replacements will step

outside and Lieutenant Lewis will assign you to crew quarters.

(to Mendon)

Ensign, you are here on the exchange program, you'll follow Mister Crusher.

Wesley steps forward anxiously. He addresses Mendon in a friendly manner.

WESLEY

Mordoc, what are you doing here? You couldn't have graduated from the Academy already.

Mendon eyes Wesley oddly.

MENDON

I am not Mordoc. I am Mendon. Ensign Mendon of the planet Benzar.

10 ON WESLEY

He is slightly flustered, embarrassed. He explains:

WESLEY

I'm sorry sir. I thought you were a friend... Mordoc...

(beat)

... You look just like him.

MENDON

We are from the same geostructure. Naturally we look alike.

WESLEY
How do you tell each other apart?

MENDON
We just do.

11 SCENE

Riker steps in to save Wesley any further embarrassment.

RIKER
Well, nice to have you here Ensign. There will be a briefing and indoctrination session as soon as you settle in.

12 SCENE

Mendon stops next to Riker to announce.

MENDON
I want to tell you how happy I am to be assigned to the Enterprise. It wasn't just luck. I requested it. I know I can be of great help to the ship.

RIKER
(surprised)
Yes, of course. Now if you'll just follow Ensign Crusher.

MENDON
Yes sir.

As Mendon exits the room Riker gives a quick "God save us" glance to Transporter Chief O'Brien. Picard's com voice is heard.

PICARD'S COM VOICE
Commander Riker, report to the Phaser Range, please...

Riker touches his communicator.

RIKER
On the way.

Riker exits the room.

12A EXT. SPACE - THE ENTERPRISE (OPTICAL)

in position near the starbase.

13 INT. PHASER RANGE - CLOSE ON TARGET (OPTICAL)

as it is zapped by a phaser beam and flashes a burst of light and a change of color. Then another one next to it. The CAMERA PULLS BACK to show Riker and Picard at the firing station, almost back to back and firing at light targets that appear in an arc around them. Picard fires off two blasts of his own phaser. The targets are HIT.

PICARD
I was wondering if you had any feelings about the Officer Exchange Program that has been initiated by Starfleet Command.

RIKER

Just positive ones sir. I've already welcomed Ensign Mendon on board and he certainly seems eager to please.

PICARD

That's a Benzite trait.

(beat)

It's been suggested that one of the officers on the Enterprise might like to participate in this exchange program.

RIKER

Probably a good idea.

Picard takes a moment to fire off three quick blasts and then to remark offhandedly.

PICARD

There's a Klingon vessel in the vicinity.

Riker covers any reaction by firing his own phaser at the target. Both men continue to fire in order, both of them covering any reaction and attempting to act nonchalant about this assignment

RIKER

I don't recall ever hearing of a Federation officer serving on a Klingon vessel.

PICARD

Neither have I.

13 CONTINUED:

RIKER
It could be beneficial.

PICARD
Having Worf on board certainly has been.

RIKER
Yes sir, that's true.
(a shot)
Who did you intend to send?

PICARD
I was going to ask for a volunteer.

As Picard fires his phaser:

RIKER
I wouldn't mind, sir.

PICARD
What was that, Number One?

Picard covers his smile. Riker spots it, knows he's been played with.

RIKER
I said I wouldn't mind the assignment.

PICARD

Any particular reason?

RIKER
(broad grin)
Because nobody has ever done it before.

Riker opens up with a series of three blasts at the target which light it up like a Christmas tree.

PICARD
I'll notify starbase of your acceptance... They'll contact the Klingon vessel and make the arrangements.

13 CONTINUED: (2)

Picard fires at his target, hits it, turns to Riker to smile, then walks away.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it continues its solo, steady and effortless

impulse flight.

PICARD (V.O.)
Captain's log, stardate 42606.5.
I have informed the staff of
Commander Riker's temporary duty
assignment and we have departed
from Starbase one-seven-nine and
are headed for a rendezvous with
the Klingon vessel, the Pagh.

15 INT. CORRIDOR

Worf and Riker walk and talk. Worf is more animated than usual as he speaks of the Klingon ship and his heritage with a certain pride.

WORF
I have studied and know everything
about my heritage.

RIKER
Then you are the one to fill me
in on something that I'm not
clear about.
(beat)
It's my understanding that one
of the duties of the first officer
on a Klingon ship is to
assassinate the captain.

WORF
Yes sir.

RIKER
(reacts)
Wouldn't that bring about chaos?

15 CONTINUED:

WORF
Of course not. When and if the captain becomes weak and unable to perform, it is expected that his honorable retirement should be assisted by his "first."
(beat)
The second officer would assassinate you for the same reasons.

RIKER
(beat)
This method of attrition could take a little getting used to.

WORF
The Klingon system has operated successfully for centuries.

RIKER
It is different.

16 CLOSE ON WORF

He looks at Riker, nods solemnly.

WORF
Many things will be different.

17 INT. MAIN BRIDGE (OPTICAL)

Wesley at his Forward Station of Conn. Data is in Command. All other stations are covered by n.d. crewmembers except for Science One, which is manned by Ensign Mendon.

Ensign Mendon steps from his station to look over the shoulder of the crewmember at the Tactical Station. He watches for a beat, then comments:

MENDON
That's a wonderful method of maintaining a constant control factor over defensive shields, but I'm sure there's a way to improve response time.

The crewmember turns to give Mendon a look. Mendon reads it.

17 CONTINUED:

MENDON
Oh, sorry, didn't mean to interrupt you... Just thought I could be of some help, however I am correct in what I said.

Mendon continues his studying walk and ends up next to Wesley at Conn. He peers over Wesley's shoulder in the same overseeing manner.

MENDON
That is superb designing, absolutely first rate.

Wesley remains courteous to a ranking officer even if he has the annoying Benzite trait of aggressiveness of an over-achiever.

WESLEY
Yes it is. Would you care to be more specific?

MENDON
The input sampling. It's simple yet efficient enough. Of course a minor change of the helm readout would be much more helpful in emergency situations.

WESLEY
We've never had any trouble with it. Have you seen it work?

MENDON
Not in a practical exercise, but in theory... my theory... it would be more than a marginal improvement. I'll have to mention this to the captain.

WESLEY
You're going to advise Captain Picard?

MENDON
Captain Picard... I'll have to discuss these improvements with him.
(beat)
He is open to some astute observations, isn't he?

17 CONTINUED: (2)

WESLEY
Well, I've never heard Captain Picard refuse to listen to his officers.

MENDON
Outstanding! Pretty soon we'll get things running perfectly.

Mendon walks away. Wesley's look follows him.

18 INT. TEN-FORWARD LOUNGE

Riker sits at a table surrounded by an assortment of dishes. Each one is a little more disgusting than the other. If they are edible it is the surprise of the space age. Riker grimaces as he tests each one in order. Pulaski steps over to look down on his feast. She reaches over to lift something ugly.

PULASKI
What is this?

RIKER
A Klingon delicacy. That's heart of targ -- this is pipius claw. And this is stewed "gagh."

PULASKI
"Gagh"?

RIKER

Serpent worms... would you like
to know how they're prepared?

Pulaski sits down at the table. A waiter arrives with about six different drinks. Riker moves some plates around to make room.

PULASKI
No thanks. I've never heard of
a Klingon starving to death on
one of their own vessels, but you
might.

RIKER
Not if I weaken first.

18 CONTINUED:

PULASKI
I know all about that. Their
beliefs may be somewhat brutal
but usually what kills us, kills
them.

RIKER
(sniffing an awful
drink)
That's something to look forward
to. Would you like a drink,
Doctor?

PULASKI
I'm abstaining in honor of your
last hour on board.

RIKER
(mock serious)
Your sacrifice will not go unnoticed.

Picard approaches the table from the turbolift.

19 NEW ANGLE

as Picard looks down at the table full of food and covers his reaction. Riker is about to get to his feet. Picard puts a restraining hand on his shoulder.

PICARD
I understand the theory of the feast before the transfer. I've done the same thing dozens of times. However, I usually made more civil choices.

Pulaski covers her grin. A tray of desserts arrives and Pulaski starts to arrange them in whatever space is left.

RIKER
These are the most civil choices.

PICARD
I see... Well, their food may be somewhat backward but the Klingons are efficient, loyal to their beliefs, and are regulated by a strict code of ethics.

19 CONTINUED:

PULASKI
True enough. They tend to lean towards a Samurai civilization that is thousands of years old.

PICARD
But they are pure in that tradition.

Picard turns back to Riker.

PICARD
This is a great opportunity, Number One. We really know so little about them. We have so much to learn.
(beat, smile)
I think I envy you, Will Riker.

Riker eyes him, nods, almost takes another bite of food accidentally, then drops it as he becomes aware...

20 INT. CORRIDOR - OUTSIDE TRANSPORTER ROOM

Riker moves down the corridor towards the Transporter Room. Worf approaches him. He carefully hands Riker a small electronic device about the size of a Bic lighter. Riker studies it.

RIKER
An emergency transponder?

WORF
Slightly altered to transmit an omnidirectional signal and an

emergency call.

RIKER
(examining)
Are you sensing some trouble
that I don't?

WORF
(embarrassed)
Simply a security precaution.
I want to insure your return to
this ship.

20 CONTINUED:

RIKER
(surprise)
Sentiment, Lieutenant Worf?

WORF
Efficiency, Commander.

RIKER
(smile)
I understand. Thank you,
Lieutenant.

He tucks the transponder into his boot and walks away.

21 INT. MAIN BRIDGE

Wesley and an n.d. crewmember at the Forward Stations, the Aft Stations are covered by n.d. crewmembers. Science One is covered by Ensign Mendon, Worf stationed at Tactical. Picard and Data in the Command

Area.

WORF
We have a Klingon vessel approaching.

PICARD
Hailing frequencies open.

WORF
They are returning our hail in proper language. It is the Pagh.

PICARD
On viewscreen.

22 MAIN VIEWSCREEN (OPTICAL)

We see the Klingon vessel on viewscreen. Then the fierce and unmerciful face of CAPTAIN KARGAN fills the viewscreen.

PICARD
I am Jean-Luc Picard, captain of the Enterprise.

KARGAN
And I am Captain Kargan of the Pagh. Beam your first officer on board immediately.

22 CONTINUED:

PICARD
We are preparing to do so.

You're getting a good man,
Captain Kargan.

KARGAN
Thank you for your opinion but
I will judge that for myself.
Screen off.

The viewscreen goes blank. Mendon comments to Worf.

MENDON
Not very hospitable are they?

Worf responds to him immediately.

WORF
That is not your concern. Observe
your station, Ensign Mendon.

MENDON
(realizing)
Didn't mean to offend you.

WORF
You didn't...
(beat)
... Yet.

22A ANGLE ON SCIENCE SCREEN

Mendon turns back to his screen, adjusts a knob so that the schematic on screen starts to turn. It is a skeleton version of the Klingon vessel. Various technical information scrolls across the screen below the blueprint.

Then the faint glimmer of a red smear appears on the

hull of the ship.

23 CLOSER ON SCREEN

Mendon magnifies the screen and brings the red smear to the forefront. Then he punches in an informational request DIRECT SENSOR BEAM. The screen blinks with SUBSTANCE REQUEST then after a beat answers NOT DETERMINED. Mendon types in an additional request, CATEGORY. The scrolled response appears MICROBIOTIC COLONY... BACTERIAL ANALOG... SUBATOMIC...

23 CONTINUED:

Then DIAGNOSIS, the answer TO BE DETERMINED. Mendon's concentration is interrupted by Captain Picard's orders.

PICARD
Transporter Room, prepare to beam Commander Riker aboard the Pagh.

Picard exits.

24 OMITTED

25 INT. TRANSPORTER ROOM

Transporter Chief O'Brien behind the control panel. Riker is already standing on the pad. Picard enters.

CHIEF O'BRIEN
Ready, Captain.

PICARD

Good Luck, Commander.

RIKER

Thank you sir.

PICARD

On your command, Will.

26 ON RIKER (OPTICAL)

He nods.

RIKER

Energize.

He DEMATERIALIZES... Hold on the empty pad for a beat, then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Klingon vessel Pagh slowly moving away from the Enterprise.

28 INT. MAIN BRIDGE (OPTICAL)

Picard eyes the main viewscreen. We see the Pagh

diminishing in size as it puts more distance between itself and the Enterprise. Data acting as first officer issues the orders.

DATA
Viewscreen off. Resume course.

WESLEY
Aye sir.

The viewscreen returns to its original pattern.

PICARD
Take over Commander Data, I'll be in my quarters.

DATA
Yes sir.

Picard moves away from his Command position. He passes the Science One station, nods to Mendon who seizes this opportunity to attempt to ingratiate himself to his new commander, much to the annoyance of Worf.

MENDON
Sir, I'm Ensign Mendon. I just wanted to tell you how pleased I am to be aboard the Enterprise.

PICARD
(distracted)
Yes, of course. Nice to have you on board.

Picard continues on the move. Mendon takes a few steps with him.

28 CONTINUED:

MENDON
If you have a few minutes I've noted a few procedural items that could speed up operations on the bridge.

Picard understanding his Benzite traits, is patient with him.

MENDON
(continuing)
I pick things up very quickly.

PICARD
I'm sure you do Ensign, you have an excellent record. However, on the Enterprise we use the chain of command. You may report your observations to Lieutenant Worf.

MENDON
I didn't mean to challenge your authority...
(trailing off)
... I just wanted to impress upon you...

PICARD
No need to apologize Ensign... we should have explained it better during indoctrination.

Picard continues on to the turbolift.

28A ANGLE ON WORF

He turns to Mendon with a look that could burn holes in your chest.

WORF
Ensign Mendon... You may impress me.

On Mendon's look.

29 EXT. SPACE - THE KLINGON VESSEL "PAGH" (OPTICAL)

alone in space. Its harsher angles and look almost scary against the stillness.

30 INT. PAGH - CORRIDOR

Everything about this ship is utilitarian and lacks the smooth free-flowing lines and coloring of the Enterprise.

Riker and a KLINGON OFFICER, who is the TACTICS OFFICER, turn a corner and walk down the corridor. They are both wary but open. The Klingon studies Riker in a speculating manner.

Crewmembers also eye Riker in passing. Some with the same reaction as the tactics officer, others simply interested... They all acknowledge Riker with a courteous nod.

Riker returns the look.

RIKER
Something wrong?

TACTICS OFFICER
No, Commander.
(beat)
It's just I have never seen anyone of your species before...

RIKER
(smile)
I'm just your average everyday human who happens to be a commander. Now what are your orders?

TACTICS OFFICER
I am to escort you to the captain.

RIKER
Proceed.

Riker falls in behind the Klingon.

31
thru OMITTED
32

33 INT. PAGH - MAIN BRIDGE

Riker and his escort enter onto the bridge.

33 CONTINUED:

The same sparse but functional look. The bridge is manned by FIVE CREWMEMBERS at varying stations. Captain Kargan is seated in the Command Chair. SECOND OFFICER KLAG stands next to him. They are businesslike in their appraisal of Riker. Firm but not harsh.
Riker steps forward.

RIKER
I am Commander William Riker of the Starship Enterprise.

KARGAN
That is incorrect.

RIKER
(beat)
I don't understand.

KARGAN
You are Commander Riker, first officer of the Klingon Cruiser Pagh, or do you intend to disobey Federation orders?

RIKER
I have no such intentions, Captain.

KARGAN
Exactly where are your loyalties, Commander?

RIKER
I'm afraid I still don't understand.

Kargan explains carefully in a low, calm voice.

KARGAN
This ship is equipped with our best weapons and our finest warriors. Although we are on a peaceful mission we are prepared to go into battle instantly. I know I can count on every Klingon warrior in this crew to serve and die in that battle. So I ask again Commander Riker,
(beat)
where are your loyalties?

33 CONTINUED: (2)

RIKER
I have been assigned here to serve this ship and to obey your orders. I will do exactly that.

KARGAN
Will you take an oath to that effect?

RIKER
(meets his gaze)
I just did.

Klag interjects firmly to Captain Kargan.

KLAG
yl-Har-Qo! nep-we' ghaH! (Do not believe him! He lies!)

KARGAN

(to Klag)

Hol-chaj yI-jatlh. (Speak in their language.)

(to Riker)

This is your second officer, Lieutenant Klag.

RIKER

Was there something you wanted to say to me, Lieutenant?

KLAG

Yes sir.

(beat)

I don't believe you.

RIKER

Then I take it you challenge my authority over you.

KLAG

Correct.

RIKER

(to Kargan)

And your position in this, Captain?

KARGAN

(with disdain)

I would call it your first command decision.

33 CONTINUED: (3)

Riker looks around the Main Bridge at the other crewmembers.

33A RIKER'S POV

The Klingon crewmembers watch him, waiting to see his reaction to this challenge.

33B SCENE

Riker eyes the arrogant stance and size of Klag who gives him an insubordinate snort. Riker realizes he has no choice. He deftly, with no advance warning or aggressive motion, swings a two-handed blow with his full strength and lands a monstrous blow across the chest of Klag.

33C SERIES OF CUTS

The sound of the blow against Klag's chest armor echoes through the bridge and is followed by the roar of his breath leaving his body, and then his bulk smashing against the bulkhead and slipping to the ground.

Riker calmly steps around the still-seated captain and steps in front of Klag who is struggling to his feet.

Klag is almost to his feet when Riker swings again, this time taking the legs out from under Klag who drops to the ground again.

The crewmembers are animated and watch the fight with relish, not caring who wins or loses but that there is combat.

Riker looks over to the captain.

Captain Kargan simply sits back and allows it to continue.

Riker turns back to the dazed but still active Klag who is once more attempting to get to his feet.

Riker eyes the combatant with a calculated but astonished eye. Klag can barely stand but bravely fights for balance. Riker shrugs, and rams his fist into Klag's stomach, then drops him with another double-handed blow over the head.

33D SCENE

Kargan applauds with a grunt and a motion of his head.

Klag is awake but prone. He struggles to his feet, manages to prop himself against the wall. Klag gives Riker as much a look of respect as he is able...

33E ON RIKER

RIKER
My oath is between Captain Kargan and myself. Your only concern is how to obey my orders.
(beat)
Or do you prefer the rank of prisoner over that of lieutenant?

Klag calculates Riker carefully, then:

KLAG
I will take your orders.

Riker nods his acceptance. Klag returns it. Kargan interjects:

KARGAN
And you, Commander Riker, will obey my orders.

RIKER
Agreed, Captain Kargan.

Riker turns away from the captain, and when no one can see him he lets his breath out.

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

continuing on its solo run at impulse.

35 INT. MAIN BRIDGE

Picard and Data at Command. Worf at Tactical and Mendon at Science One. All other crew personnel are n.d.

WORF
Sir, the automatic scan has registered some unknown substance on the aft quarter of the exterior skin of the dorsal fin.

35 CONTINUED:

PICARD
Zero in on that location and define.

36 ANGLE ON SCIENCE STATION SCREEN (OPTICAL)

Mendon punches in the various components needed. His screen picks up the schematic of the Enterprise and the designated location of the "unknown substance."

MENDON
I've located it sir. The dorsal of the Engineering Section.

DATA
On viewscreen. Focus on area. Magnification factor ten.

The matter appears as a sort of haze on the viewscreen. Data walks over to the Science Station.

DATA
(continuing)
Increase magnification to twenty.

The viewscreen now shows a more detailed picture of the mass.

PICARD
Analyze.

DATA
The substance appears to be a rare form of subatomic "bacteria," capable of doubling every fifteen minutes. It seems to be reacting with two of the compounds present in the Enterprise structure.

PICARD
Determine origin.

Mendon feels that he has his opportunity now.

MENDON
I noticed it when I did an intensive scan of the Pagh, the Klingon ship.

36 CONTINUED:

PICARD
(reacts)
And you informed no one?

MENDON
I have not yet completed my full analysis.

PICARD
You are supposed to report whatever is out of the ordinary. This falls into that category.

MENDON
But sir, as I said I have not yet completed my analysis. It would be improper to report it until then.

DATA
How did you come by that decision?

MENDON

It is a Benzite regulation. No officer on the deck of one of our ships would report an occurrence like this until he had a full analysis and a resolution.

(beat)

I have simply followed proper procedures.

On Picard -- he holds for a beat then instructs Mendon calmly but firmly.

PICARD

It is our procedure for you to bring to the attention of command any possibility of danger. You will not make those decisions.

(beat)

Is that clear, Ensign Mendon?

Mendon is somewhat deflated.

MENDON

Yes sir.

36 CONTINUED: (2)

PICARD

Fine. Now I want you to complete the analysis and determine the danger not only to this ship but the Klingon vessel as well.

MENDON

Yes Captain... That will take a couple of hours.

PICARD

You'll remain at your station until it is complete, then report to me. Lieutenant Worf will supervise you.

WORF

Yes sir.

Picard turns and walks to the turbolift. Worf eyes Mendon, whispers to him.

WORF

(continuing)

... and then I will instruct you in Enterprise etiquette.

On Mendon's look:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 thru 38 OMITTED

38A EXT. SPACE - THE PAGH (OPTICAL)

traveling alone.

RIKER (V.O.)
Commander's log, supplemental, Stardate 42607.8. I have been on the Pagh a short time but long enough to be impressed with the abilities and singlemindedness of the Klingons. I can now see why they have gained the respect of Captain Picard.

39 INT. PAGH - MESS HALL

Klingons line the long bench-like table, Riker among them. They are not unfriendly to Riker but they watch him eat like he were on display. A COUPLE OF THE FEMALES, VEKMA one of them, are a little more outgoing and interested. They mumble to each other as they eye Riker. They match Riker in size, maybe even a little bigger.

40 ON RIKER

He is aware of the attention he is getting and tries to ignore it and simply fall in unnoticed with the rest of the Klingon personnel. His look alone makes that impossible.

The Klingons keep pushing plates in front of him and he takes each one in turn and tries to eat as little as possible while not showing any reaction.

TACTICS OFFICER
You're not eating very much.

RIKER
Well, I'm not that hungry.

KLAG
Is the food all right, Commander?

40 CONTINUED:

RIKER
Fine. The "pipius" was excellent, and I also liked the "Bregit lungs."

VEKMA
And the Rokeg blood pie?

RIKER
Excellent.

KLAG
Then you'll also like this.

Klag pushes another bowl in front of him.

40A ON RIKER

His face as he examines it.

RIKER
This is "gagh," isn't it?

KLAG
Very good. You did some research on our nutritional choices.

RIKER
Yes... but this is still moving.

KLAG
"Gagh" is always best when served live.
(covering smile)
Would you like something "easier"?

RIKER
Easier?

KLAG
If Klingon food is too strong for you, perhaps I could get one of the females to breast feed you.

Vekma and the other female laugh. The men at the table eye Riker with careful but joking looks. Riker goes along with the mood.

40A CONTINUED:

RIKER
Don't tell me you're still concerned about my not weakening?

Klag bellows out in laughter.

KLAG
Look around. You'll see that there are no old warriors.

RIKER

Of course, I'm sure they all died
with honor.

KLAG
(slaps him on the back)
Exactly. You may live long enough
to learn about us.

Vekma reaches over to poke Riker in the arm and then the ribs, then comments to ZEGOV and they both break up with laughter.

VEKMA
He's not very attractive, but
I will have him.

Riker gives Klag a pleading look.

TACTICS OFFICER
They are inquisitive. They would
like to know how you would endure.

RIKER
Endure what?

KLAG
Them.

40B RIKER'S POV

The two enormous and violent Klingon women as they stare at him and dwarf him with their size and strength. Riker looks at them innocently.

RIKER
One or both?

40B CONTINUED:

Klag holds for a beat then breaks out laughing. The women join in, Vekma smacking Riker across the back in good will and almost dislodging a rib. She moves closer to Riker.

On Riker's look...

41
thru OMITTED
47

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse. To establish.

49 INT. MAIN BRIDGE - SCIENCE ONE

A worried looking Ensign Mendon is explaining to Captain Picard and Data as he points to the science screen in front of him which shows the molecular spectroscopic breakdown of the bacteria.

MENDON
It is confirmed that the organisms feed on some of the compounds that make up the Enterprise hull.

PICARD
And the Klingon ship, the Pagh?

MENDON
(hesitates)
They are much more susceptible.

Their hull contains all of the compounds.

PICARD
Project your calculations.

Mendon depresses a couple of keys and his work screen is filled with a scrolling set of mathematical computations. Data stares at the screen, then hits another button so they project faster. They reach an end. Data looks up.

DATA
According to the rate of reproduction there should be a twelve centimeter hole in the Klingon hull at this time.

50 NEW ANGLE

Picard issues orders as he moves to his Command Chair. Data is right behind him.

PICARD
Signal them at once and advise them. Change our course to attempt an intercept. We will make every attempt to cleanse the vessel and assist with repairs.

DATA
It will take some time to locate them. They are on undesignated maneuvers in the Pheben solar system.

PICARD
Then start immediately. Alert Engineering of this situation. Ensign Crusher, adjust course toward the proper sector.

WESLEY
Aye sir. Shall we prepare for warp speed?

PICARD
Yes...
(beat)
... and hope that we get there in time.

51 EXT. SPACE - THE PAGH (OPTICAL)

To establish. The CAMERA MOVING IN to show a hole forming on the hull.

52 INT. PAGH - A CORRIDOR

Riker moves down the corridor with an n.d. crewmember. The VOICE of Captain Kargan comes over the ship's speakers.

CAPTAIN KARGAN'S COM VOICE
Commander Riker to the bridge.

Riker and the crewmember stop. Riker changes direction and moves off.

53 INT. PAGH - MAIN BRIDGE

Captain Kargan waits with Klag and the rest of the bridge crew who are functioning in a normal manner. Riker steps onto the bridge. Captain Kargan motions him over.

KARGAN
On monitor. Tell me Commander Riker, what do you make of this?

54 ANGLE MONITOR (OPTICAL)

Showing the section of the Klingon hull where an apparent haze (and/or bacterial look) surrounds a small hole in the hull.

55 INT. PAGH - MAIN BRIDGE

Captain Kargan calls out his orders to the crewmembers present.

RIKER
I felt no collision. Were we hit by a small meteor?

KARGAN
There was no collision.

RIKER
Corrosion then.

KARGAN
No, not corrosion.

RIKER
(orders)
Science Station, analyze.

KARGAN
We already have and fortunately the cavity opened into a section that could withstand the change in pressure.

RIKER
Then what is it?

55 CONTINUED:

KLAG
A space organism eating away at our hull. Our estimate is that in less than eight hours we will have lost too much of our shell to remain intact.

RIKER
You must have a way to repair it.

KARGAN
I'm afraid not.

RIKER
There has to be. Where did this come from?

KARGAN
"Where" might be the answer.
(harsher beat)
The only contact we had was with the Enterprise.

RIKER
There was no direct contact with the Enterprise.

KARGAN
Tactics Officer, report to Commander Riker.

56 TACTICS STATION

The Tactics Officer runs the check on his board. Various information pops up on the screen.

TACTICS OFFICER
The Enterprise did conduct an intensive scan of this vessel.

RIKER
It's normal procedure.

The other bridge members turn angry looks at Riker.

KARGAN
What type of beam did the Enterprise use to create this damage in our hull?

56 CONTINUED:

RIKER
None! Why would they do that? We are allies.

TACTICS OFFICER

My logs indicate that the Enterprise directed an intense scanning beam at this specific area for a duration of two minutes.

KARGAN

Explain that.

RIKER

I can't.

TACTICS OFFICER

It could be a weapon.

RIKER

Wait a minute. Why? There's no new weapon. The Enterprise has no reason to do this, especially not with me on board. It makes no sense.

KARGAN

"Why" is no longer important. What is important is our response to this attack.

(beat)

Engage cloaking device. Change course to intercept the Enterprise.

RIKER

Captain, what do you intend to do?

57 ON KARGAN

His face a mask of fury. He screams out.

KARGAN
Intend? There is only one response. We intend to attack the Enterprise and destroy it!!

57 CONTINUED:

On Riker's reaction:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed. The signs of the organism still present on the hull.

59 INT. MAIN BRIDGE

Ensign Mendon works at the Science Station along with another n.d. officer. Mendon is efficient and intent on his assignment. It is obvious that he knows what he's doing. Wesley is relieved from his station and before he leaves he steps over to stand next to Mendon.

60 CLOSER ANGLE

Wesley watches for a beat, then seeing Mendon's growing frustration, he comments:

WESLEY
You seem to be making progress. You've already eliminated half the possibilities.

Mendon looks up at Wesley, realizes that the youth is trying to offer him some support. He nods.

MENDON
Thank you, but I seem to have become efficient a little later than was needed. It was my responsibility to learn and adapt to the Enterprise's regulations. I didn't do that.

WESLEY
Not really, it was an error. Captain Picard may not like them, but he does know they can happen from time to time.

MENDON
I failed, I had an opportunity to show the captain my superior abilities and I failed. I can never recover from that.

60 CONTINUED:

WESLEY

It was a mistake... That's all. You didn't put the organism on the hull. You discovered it and you were attempting to analyze it. All you did was mess up a little on the ship's protocol.

Mendon studies Wesley for a few beats. He steps away from the console to confer with Wesley in a more private fashion.

MENDON

I know you're trying to be nice to me and I appreciate it. What I don't understand is why?

WESLEY

Why not? I thought you could use a friend.

Mendon eyes Wesley a few beats, then nods his acceptance.

MENDON

Thank you. I only hope I can learn your ways before I "mess" up again. I imagine my methods seem foolish to you.

WESLEY

They are different. But that's what this exchange program is all about... You learn the way we do things and bring that information back to your command. It's up to you to decide which

way is better for you.
(beat)
It's easy. All you have to do
is learn.

61 ANGLE ON MENDON

He holds for a few beats, confirms seriously:

61 CONTINUED:

MENDON
You're right. I'll try your
way...
(turns back to Science
Station)
I'll work even harder than before.
I'll succeed brilliantly.

On Wesley's look:

62 EXT. SPACE - THE KLINGON VESSEL THE PAGH (OPTICAL)

The organism's growth is expanding on the hull.

63 INT. PAGH - MAIN BRIDGE

Captain Kargan and Klag maintain the bridge Command Area.

KARGAN
What is the status?

TACTICS OFFICER
Unchanged. The rate of increase

continues.

Kargan contemplates for a beat.

KARGAN
Commander Riker, check the organism growth with Engineering.

Riker seems about to respond but decides the better of it. He exits the bridge. After Riker leaves, Kargan turns to Klag.

KARGAN
Keep him under scrutiny. I'm not sure I trust him.

KLAG
I'm not totally convinced that Riker knew of any plot against us. If he did then why would he have come on board?

KARGAN
Because he was ordered to.

63 CONTINUED:

KLAG
To die?

KARGAN
To be ordered to die is an expectation for any officer at any time.

KLAG

For a Klingon perhaps, but Riker's people do not volunteer for death so easily. Even so, Riker may be a spy, but he's no coward.

KARGAN

That only proves that he is intelligent and that you may not be as strong as you used to be.

64 ANGLE ON TACTICS OFFICER

He becomes more alert, announces:

TACTICS OFFICER

Captain, we have picked up the Enterprise.

KARGAN

So soon?

TACTICS OFFICER

The Enterprise is on an intercept course with us.

Kargan and Klag react. Riker re-enters the bridge. Kargan turns on him in anger.

KARGAN

You almost had me believing that perhaps this was a misunderstanding.

RIKER

Yes... So?

KARGAN
The Enterprise has changed course and is following us. Why?

RIKER
I don't know. Let's ask them.

64 CONTINUED:

KARGAN
The reason is obvious. Their intent is clear. How long before we have contact?

TACTICS OFFICER
Less than fifteen minutes, sir.

KARGAN
Put the ship on battle alert. Arm all photon torpedoes and put phasers on full power. Let them charge into their destruction.

65
thru OMITTED
66

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving through at warp. The organism still present.

68 INT. MAIN BRIDGE

Picard and Data at Command. Wesley and an n.d. at

forward positions; Worf, Ensign Mendon, and n.d. crewmembers at the aft command positions.

WESLEY
Sir, bearings show that we should be in contact with the Klingon ship.

DATA
Slow to impulse speed. Continue on course.

WESLEY
Aye sir, impulse speed.

WORF
Hailing frequencies open. There is no response.

PICARD
Continue to transmit.

DATA
The Pagh is either destroyed or cloaked.

68 CONTINUED:

PICARD
Begin intensive scan for debris. Conduct a thorough search of the area.

69 OMITTED

70 INT. PAGH - MAIN BRIDGE

staffed as previously. Riker is on the bridge facing Kargan. There is an obvious tension present.

TACTICS OFFICER
The Enterprise has slowed to impulse speed and is making an intensive sweep.

KARGAN
Hold your position. Let them come to us.

RIKER
They may be here to help you... Don't be a fool!

KARGAN
(rages)
Do not forget my rank.

RIKER
I haven't. I am simply trying to get you to understand.

KARGAN
I fully understand... Now you understand.
(beat)
I am still the captain of this vessel and you are still crew and sworn to obey me. You gave me your oath.

RIKER
Yes sir, I did.

70 CONTINUED:

KARGAN
Then fulfill that oath and serve this ship as you swore to.
(beat)
Tell me of the surest method of attack against the Enterprise.

71 ON RIKER

He eyes the captain a few beats.

RIKER
I can't.

KARGAN
You must tell me. It is a matter of honor and loyalty.

RIKER
I cannot surrender the secrets of Starfleet and the Enterprise to you.

KARGAN
Then if your word is no good, how can we trust any of your people?

RIKER
(strong)
I won't break any vow I took in the past. I also swore a loyalty to your ship and I will keep that.

KARGAN
(yelling back)
They are in conflict!

RIKER
No sir, they are not! I will obey your orders. I will serve this ship as first officer, and in an attack against the Enterprise I will die along with this crew... but I will not dishonor my oath to the Enterprise.

Riker glares at Kargan who holds his stare a beat, then nods in agreement.

71 CONTINUED:

KARGAN
If you had agreed to disclose those facts about the Enterprise I would have labelled you a traitor and killed you on the spot...
(beat)
Instead you will die with us. You will die like a Klingon.

On Riker -- he nods his acceptance of his fate.

RIKER
So be it.

72 EXT. SPACE - THE ENTERPRISE (OPTICAL)

continuing on its orbit at impulse.

73 INT. MAIN BRIDGE - SCIENCE ONE STATION

Ensign Mendon studies his screen and then reacts. He punches in one more code, seems satisfied and then moves from his station towards the captain.

74 AT COMMAND

Mendon stands in front of the captain. He is ill at ease but trying to maintain what he thinks is the proper protocol.

MENDON
Sir, I have something to report to you immediately.

Worf seems like he's about to reach over the railings and snatch Mendon by the skull. Picard restrains his actions with a glance.

PICARD
Go ahead, Ensign.

MENDON
I have managed to isolate the organism on our hull.

PICARD
Spare me the technical details... just the results.

74 CONTINUED:

MENDON
They are of a sub-micron form. They are controllable and can be removed from the hulls of both ships.

PICARD
(relieved, but covers)
Thank you Ensign, well done. Prepare whatever procedures are necessary.
(to Worf)
Lieutenant Worf, add this information to hailing messages.

WORF
Aye sir. Still no response.

Picard's concerned look.

75 INT. PAGH - MAIN BRIDGE

The tactics officer motions Klag to his station. Klag observes the screen for a few beats then announces:

KLAG
The Enterprise has changed hailing messages. They now include a promise of cleaning the organisms and assisting in repairs.

RIKER
They mean it... They will help.

KARGAN
And I mean what I say.

(stronger)
Arm all weapons... Prepare for attack...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

76 EXT. SPACE - THE ENTERPRISE (OPTICAL)

We see only the Enterprise on screen.

PICARD (V.O.)
Captain's log, supplemental, Stardate 42608.2. Although our search has been extensive, we are still unable to locate the Klingon ship or any debris. The absence of both leaves us puzzled and somewhat tentative.

77 INT. MAIN BRIDGE

staffed as in the previous scene. The atmosphere on the bridge is tense, all members waiting for Picard's decision.

DATA
Considering the absence of debris, it is reasonable to assume the

Klingon vessel is in the vicinity
and cloaked.

PICARD
Agreed.

DATA
Since we do not know their intent
I recommend we go to Red Alert.

PICARD
(thoughtful for a beat)
Make it so.

Picard shows the tension of the situation.

78 INT. PAGH - MAIN BRIDGE

Captain Kargan is intent on his own plan of attack.

TACTICS OFFICER
The Enterprise has raised its
shields.

78 CONTINUED:

RIKER
It is normal procedure when
entering into a suspicious
situation. The act is not
aggressive. The Enterprise will
not fire first.

KARGAN
Then they are fools, for we will.

RIKER
(a beat, then)
You'll get only one shot.

KARGAN
We will only need one. Arm all phasers and torpedoes. Prepare to fire them simultaneously.

RIKER
Then I recommend you do not fire until you are within forty thousand kilometers.

KLAG
Why?

RIKER
It will reduce their response time.

Both Klag and the captain give Riker a grudging nod of admiration.

KLAG
You are honoring your promise to serve us.

RIKER
Would you do less?

The Klingons nod their acceptance of this.

KARGAN
No.
(beat)

You will give the order to fire,
Commander Riker.
(to Klag)
Call out distances.
(beat)
Any questions, Mister Riker?

79 ON RIKER

his face a mask, the skin drawn tight.

RIKER
Just something I have to say...
(beat)
... I dispute your judgment. Your
reasons for forcing this
confrontation are not valid.

KARGAN
Are you finished?

RIKER
Yes sir.

KARGAN
Then commence with attack as
ordered.

Klag begins his countdown...

KLAG
Fifty-five thousand kilometers
and closing.

Riker removes the small transponder device supplied by

Worf, looks at it carefully, then glances over to Kargan.

80 KARGAN

returns his look and then observes the apparatus in Riker's hand.

KARGAN
Is that a weapon?

RIKER
No sir, it is a signaling device.

KARGAN
Hand it to me, Commander.

81 SCENE

As Riker steps over to hand it to him, he flips it on.

Only a small signal light appears on the apparatus... He hands it to Kargan who starts to examine it.

82 INT. ENTERPRISE - MAIN BRIDGE

Worf at his station suddenly becomes alert. He adjusts a switch and then quickly announces:

WORF
We are getting an emergency signal from a command transponder. Location nine-three-five mark six-one-three... Frequency and code designate it as Commander

Riker.

The members on the bridge become more alert. Troi averts her eyes to hide her emotion.

PICARD
(touches com link)
Chief O'Brien, align with emergency transponder signal.

83 INT. TRANSPORTER ROOM - INTERCUT AS NEEDED

Empty except for Chief O'Brien.

CHIEF O'BRIEN
Yes Captain. We are not yet in safe range for a transfer and defensive shields are still in place.

PICARD
We may have to stretch it a little. On my command.

WORF
Forty-eight thousand.

DATA
Lieutenant Worf to the Transporter Room. Doctor Pulaski will accompany you. Mendon take over the count.

MENDON
Yes sir. Forty-five thousand and still closing.

Worf gives Mendon one last warning look, then moves from his station.

MENDON
Forty-four thousand.

83 CONTINUED:

PICARD
Transporter Room, ready. You will control defensive shields...

84 INT. TRANSPORTER ROOM

Worf and Pulaski have just entered.

CHIEF O'BRIEN
Ready sir.

MENDON
Forty thousand...

85 INT. PAGH - MAIN BRIDGE

KLAG
Forty thousand.

KARGAN
Prepare to drop cloaking shields and fire. Steady...

86 INT. ENTERPRISE - MAIN BRIDGE

PICARD
Transporter Room, energize.

87 INT. TRANSPORTER ROOM

The Transporter Chief throws the necessary switches.

88 INT. PAGH - MAIN BRIDGE (OPTICAL)

Captain Kargan DEMATERIALIZES in front of the crew. Klag is stunned, then reacts.

Riker has a slight smile on his face, he turns and tenses.

Klag with a growl, advances on Riker.

88 CONTINUED:

RIKER
Hold where you are Klag. I have relieved Captain Kargan. He was acting in an irrational manner. I am now your captain!!
(beat)
Serve this ship as I have!

Klag falters a beat, unsure... then slowly stands upright in acceptance. Riker nods.

89 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

Uncertain, Captain Kargan on the pad. He spins his head around unsure. Then he spots Worf and crouches. Pulaski backs away.

CHIEF O'BRIEN

Defensive shields back in place.

KARGAN
Who are you?

WORF
I am Lieutenant Worf of the Starship Enterprise.

Kargan reacts, screaming out as he reaches for his sidearm.

KARGAN
Riker has no honor... He tricked me!!

As Kargan starts to aim his weapon, Worf fires his hand phaser. It hits Kargan and he drops. Worf lets out a celebration call then:

90 ANOTHER ANGLE

Pulaski moves forward quickly, shoves Worf aside to examine the prone Captain.

PULASKI
He's barely stunned.

WORF
(with pride)
Of course, he is a Klingon captain.

90 CONTINUED:

PULASKI
That's great, but where's Will Riker?

Worf reacts for a beat, then helps Kargan to his feet.

91 INT. PAGH - MAIN BRIDGE

Klag is still tense.

Riker turns to the Tactics Officer.

RIKER
Cloaking shields off.

The Tactics Officer stalls for a beat, not sure what to do.

92 CLOSER SHOT

Riker steps forward and blocks his view of any of the crew and faces him down.

RIKER
Obey my orders.

TACTICS OFFICER
We will be destroyed.

RIKER
If we are, it will be in battle and I will die with you.
(harder)
Now, cloaking shields off!

93 ANGLE

The Tactics Officer throws the switch.

94 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Enterprise in its orbit... The Klingon ship Pagh suddenly appears from nowhere.

95 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

The Pagh appears on the main viewscreen. The bridge crew reacts but still remains professional. Captain Kargan is also present.

DATA
It is the Pagh sir. It has all armament locked on us and ready to fire.

PICARD
Hold position. Hailing frequencies open.
(beat)
Calling the Pagh. This is the Enterprise. We are here to assist you. Do not fire.

KARGAN
They will not believe you.

96 INT. PAGH - MAIN BRIDGE (OPTICAL)

Riker has heard the Enterprise call. It continues:

PICARD'S COM VOICE
Pagh... Do you read me??

Riker looks around at the Klingon bridge crew. He then sounds very much like a Klingon as he bellows out:

RIKER
Enterprise, this is Captain William Riker of the Klingon vessel, the Pagh.
(pause)
I order you to lower your shields and surrender.

96A INT. ENTERPRISE - MAIN BRIDGE

The reactions of the crew.

96B ON PICARD

A tense look slowly becomes a slight smile.

96B CONTINUED:

PICARD
Lower shields.
(beat)
Surrender as ordered.

Kargan steps forward in a rage.

KARGAN
I demand to be beamed back aboard my vessel.

PICARD
(nods)

Transporter Chief, prepare to beam Captain Kargan aboard the Pagh.

(to Riker, who has heard)

Captain Riker, preparations are ready for immediate repairs to your ship.

RIKER

Thank you, Captain Picard.

Picard's reaction.

97 OMITTED

97A INT. PAGH - MAIN BRIDGE

Captain Kargan steps onto the bridge. He is tentative, unsure. Kargan looks around at the bridge crew who eye him with a kind of disapproval and uncomfortableness that Kargan recognizes. He turns to Riker.

KARGAN

You should have killed me.

RIKER

I don't want your command.

KARGAN

You tricked me so you could have it.

RIKER

And I give it back to you now.

97B ON KARGAN

His confidence returns slightly, the force of his personality taking over.

KARGAN
Then return to your position.

97C ON RIKER

He also senses that he must do something more to return Kargan to his proper status. He feels the responsibility for placing Kargan in this situation. He and Klag exchange a look, a very slight nod passes between them, then Riker's look and attitude change to one of open insubordination. He almost sneers at Kargan.

97D NEW ANGLE

Kargan recognizes it, roars out in fury, charges at Riker, and swings a devastating blow with his fist.

97E SCENE

Riker is sent skidding across the bridge floor and up against the bulkhead where he lies stunned but aware. Klag steps next to Riker, then turns to face Kargan... Klag's hand reaches down towards his weapon...

97F CLOSER

Riker grabs his wrist to restrain him. Klag looks down at bruised but alert Riker who gives Klag an eye signal.

RIKER
No more, Captain Kargan...

97G SCENE

Kargan fills his chest, glares around the ship, and then at Riker... He holds a beat, then orders Klag:

KARGAN
Get him off my ship!

KLAG
Yes, Captain.

97G CONTINUED:

Klag reaches down to assist Riker to his feet. Their eyes meet. Klag whispers to him.

KLAG
(continuing)
You understand the Klingons better than I thought.

RIKER
(nods)
Thank you, my friend.

Klag assists a battered Riker past a triumphant Captain Kargan.

98 EXT. SPACE - THE ENTERPRISE/THE PAGH (OPTICAL)

the Enterprise assisting the Pagh in repairs.

99 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

Worf and Picard are present to see Riker MATERIALIZE on the pad, bruised but healthy.

100
thru OMITTED
101

102 SCENE

Picard turns to Riker.

RIKER
That might be one of the shortest assignments in the history of Starfleet.

PICARD
You're wrong, Number One... it was almost the longest.
(beat)
You did well.

RIKER
Thank you. I learned quite a bit.

PICARD
Apparently not how to duck.

102 CONTINUED:

RIKER
When not to duck would be more accurate.

Picard eyes him a few beats, then smiles...

PICARD
If that was the intention...
Welcome aboard.

They both smile. Worf stands in the b.g., hiding all emotions and trying to look bored by it all. Riker steps over to him...

RIKER
Thank you. Your little toy worked.

WORF
I'm glad it did, sir.

RIKER
You come from a very brave and unique race. I'm glad you're here on the Enterprise.

Worf swells slightly, covers his reaction.

WORF
Thank you, Commander...
(beat)
... and welcome home.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Measure of a Man"
#40272-135

Written by
Melinda Snodgrass

Directed by
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2ND REV. FINAL DRAFT

DECEMBER 14, 1988

STAR TREK: THE NEXT GENERATION
"The Measure of a Man"

CAST

PICARD	CAPTAIN PHILLIPA LOUVOIS
RIKER	ADMIRAL NAKAMURA (MALE)
DATA	COMMANDER BRUCE MADDOX
PULASKI	
TROI	Voice-Over
GEORDI	COMPUTER VOICE
WORF	
WESLEY	
GUINAN	
O'BRIEN	

Non-Speaking
CREWMEMBERS

Voice-Over
COMPUTER VOICE

STAR TREK: "The Measure of a Man" - 12/14/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Measure of a Man"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	STARBASE 173
TRANSPORTER ROOM	
CORRIDOR	
TURBOLIFT	
CAPTAIN'S READY ROOM	
DATA'S QUARTERS	
OBSERVATION LOUNGE	

GYMNASIUM
COMPUTER ROOM
TEN-FORWARD

STARBASE 173
RESTAURANT
JUDGE ADVOCATE GENERAL'S OFFICE
COURTROOM
LOUNGE

STAR TREK: THE NEXT GENERATION
"The Measure of a Man"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in route to Starbase one-seven-three.

PICARD (V.O.)
Captain's log, stardate 42523.7.
We are in route to newly
established Starbase one-seven-three for port
call. Crew rotation is scheduled,
and we will offload experiment
modules.

2
thru OMITTED
3

3A INT. ENTERPRISE - DATA'S QUARTERS

RIKER is seated shuffling cards. O'BRIEN, GEORDI and DATA pulling out chairs. Data wears an eyeshade. Data is almost into the chair when O'Brien stops him.

O'BRIEN
Hold it, that's my chair. My luck is always lousy unless I start on the dealer's left.

DATA
That would seem to be rank superstition.

O'BRIEN
Bitter experience has taught me it's a fundamental truth.

RIKER
(slapping the cards down in front of O'Brien who cuts them)
The game is five card stud, nothing's wild.

3A CONTINUED:

DATA
This game is exceedingly simple. With only fifty-two cards, seventeen of which I will see, and four players there are a limited number of possible winning combinations.

GEORDI

There's more to it than just the cards.

DATA
The bets will give an indication of the relative strengths of each hand.

O'BRIEN
(with a wink to Riker)
Time to pluck a pigeon.

Riker deals the cards. Betting begins with O'Brien, and proceeds around the table. The third card is dealt. O'Brien and Geordi pass, Data and Riker bid. Fourth card, more bids and passes. Fifth card. Bets are placed. Riker grins.

GEORDI
I think I'm in trouble.

He folds.

RIKER
I'll raise five.

O'BRIEN
Too rich for me.

He tosses his cards.

DATA
I will raise you three.

RIKER
Your three and five more.

Data is becoming increasingly puzzled. He considers his cards, Riker's cards, considers the pot, studies Riker's face.

3A CONTINUED: (2)

DATA
Is this what is known as the poker face?

RIKER
Are you playing or not?

DATA
I will fold.

Riker rakes in the chips, then turns over his cards revealing a busted hand. Data turns his cards face up. He held a winning hand.

DATA
(continuing)
You had nothing.

GEORDI
He bluffed you, Data.

DATA
It makes very little sense to bet when you cannot win.

RIKER
But I did win. I was gambling that you wouldn't call.

DATA
But how can you tell?

O'BRIEN
Instinct, Data, instinct.
(he shuffles the cards)
The game is seven card high/low with a buy on the last card. And just to make it interesting the man with the axe takes all.

Data is looking completely bemused as the cards are dealt.

3B OMITTED

3C EXT. SPACE - THE ENTERPRISE (OPTICAL)

docking at Starbase one-seven-three.

3D INT. STARBASE 173 - RESTAURANT

It's very high tech. PICARD sits alone at a table. Before him is a cup. He suddenly straightens in his chair as a beautiful WOMAN in her late forties enters. She is in a Starfleet uniform which clearly is a surprise to Picard. She is very poised, very professional, and she scans the room as if searching for someone. Her eyes light on Picard; and a funny, ironic little smile curves her lips. Picard rises and walks up to the passway to join her.

3E ANOTHER ANGLE

PICARD

(with a little edge on
the words)
My God, if it isn't Phillipa
Louvois, back in uniform.

PHILLIPA
Don't gloat, Picard. It's almost
more irritating then when you're
being self-righteous.

PICARD
Unbelievable, after all this time,
and we're picking up the threads
of old fights as if we'd never
been apart.

PHILLIPA
Ain't love wonderful.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

A4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in dock at Starbase one-seven-three.

4 INT. STARBASE 173 - LOUNGE

Phillipa and Picard standing on the pass-through.

PICARD
What are you doing out here?

PHILLIPA
I'm in charge of the Sector twenty-three JAG office. I'll be making some good law.
(a rueful smile)
And maybe do a little good along the way, too. What do you think?

PICARD
Anything is possible. You returned to Starfleet.

PHILLIPA
I had to, it's the most exciting and worthwhile place to be.

PICARD
You didn't have to leave.

PHILLIPA
They forced me out.

PICARD
No. That was your own damn stubborn pride.

PHILLIPA
(becoming heated)
When I prosecuted you in the Stargazer court-martial I was doing my job.

PICARD

No, you went way beyond doing the job. You enjoyed it.

4 CONTINUED:

PHILLIPA
Not true! A court-martial is standard when a ship has been lost. I had a duty as an officer in the Judge Advocate General.

PICARD
Flummery, you've always enjoyed the adversarial process more than arriving at the truth.

They both seem to realize that they are skating dangerously close to very thin ice. They literally physically turn away from each other while they recover their tempers. Picard continues a little gruffly:

PICARD
(continuing)
Well, I hope you've learned a little wisdom.

PHILLIPA
(lightly)
Watch it, you're doing it again.

PICARD
(forcing a smile, and we see the tension leech from his body)
I'm not being self-righteous.

Merely right.

PHILLIPA
A distinction, I would submit, without a difference.

PICARD
Come and sit down.

As they walk down off the pass-through and seat themselves she says:

PHILLIPA
I can't stay long. I'm meeting someone for dinner.

PICARD
But he hasn't arrived yet.

PHILLIPA
What makes you think it's a man?

4 CONTINUED: (2)

PICARD
Past experience.

PHILLIPA
Cute. Try to remember that you're an officer and a gentleman.
(she rises)
You know, I never thought I would say this, but it is good to see you again. You're still a damn sexy man, Picard.

This rocks him back in his chair.

PHILLIPA
(continuing; very brisk)
So buy me dinner.

PICARD
I thought you were meeting someone?

ADMIRAL NAKAMURA enters. With him is BRUCE MADDOX. They cross to the table.

PHILLIPA
(struggling with herself)
Once again you're always right, Jean-Luc.

Phillipa whirls for a grand exit, and almost bumps noses with Nakamura.

PHILLIPA
(continuing)
Admiral.

NAKAMURA
Captain Louvois. You're acquainted with Captain Picard?

PHILLIPA
Yes, we're old... friends.

Phillipa exits.

NAKAMURA

Captain, good to see you again.
May I present Commander Bruce
Maddox. He has an interesting
proposal for you.

4 CONTINUED: (3)

Nakamura and Maddox exchange glances.

NAKAMURA
(continuing)
But that can wait until later.
I'm eager to see the Enterprise.

Picard looks from Nakamura to Maddox. Whatever this "proposal" is, it is going to have import for himself and his ship.

4A EXT. SPACE - THE ENTERPRISE

as before, docked at Starbase one-seven-three.

5 INT. TRANSPORTER ROOM (OPTICAL)

Riker watches as Picard, Admiral Nakamura, and Maddox BEAM ABOARD. SOUND EFFECT in the b.g. as Nakamura is piped aboard.

PICARD
Admiral, Commander Maddox, allow
me to introduce my first officer,
Commander William Riker.

NAKAMURA
Pleasure, Commander.

They shake hands and begin walking toward the doors.

PICARD
How long has it been since we've seen each other?

NAKAMURA
You'd just been assigned as an ensign aboard the old Reliant.

PICARD
(lightly)
Oh yes, and I seem to remember a certain young lieutenant who had harsh words about snap inspections, and the admirals who pulled them.

NAKAMURA
The situation changes when you've got the admiral's stripes.

5 CONTINUED:

The party steps through the doors and into the Enterprise corridor.

6 INT. CORRIDOR

NAKAMURA
There isn't an officer in Starfleet who wouldn't give his right leg to be where you are -- Captain of the Starship

Enterprise. I'm no different.
I just have the power to get
aboard.

PICARD
Happy to have you, Admiral.

They enter the turbolift.

7 INT. TURBOLIFT

PICARD
Bridge. Congratulations on your
appointment. Command of a
Starbase.

NAKAMURA
Thank you, but I miss a ship.
A bit of advice, Captain. Don't
ever become an admiral. They make
you an administrator.

They arrive, and step out onto the bridge.

8 INT. MAIN BRIDGE

RIKER
Admiral on the bridge.

On the bridge are Riker, WORF, Data, and WESLEY. Everyone stiffens slightly, and looks around. Maddox and Data lock eyes, and Data stands. Picard and Nakamura converse as they tour the bridge. Riker notices the by-play and frowns.

PICARD
I was a little surprised at the

decision to put a base in force
this close to the Neutral Zone.

8 CONTINUED:

NAKAMURA
As you know, we've had disturbing news from both sides of the zone. We're here to respond as needed. And it won't hurt to have the Romulans know we're nearby.

They complete their circuit of the bridge.

NAKAMURA
(continuing)
Well, Captain, I thank you for this opportunity. For five hundred years ships who've borne the name Enterprise have been a legend. This one is no different.

MADDOX
(impatiently)
Admiral.

NAKAMURA
Oh yes, Captain. Commander Maddox is here to do some work on your android. Please take care of him.

PICARD
Lieutenant Worf.

He indicates and Worf escorts the admiral off the

bridge.

MADDOX
How have you been, Data?

DATA
My condition does not alter with the passage of time, Commander.

PICARD
The two of you are acquainted?

MADDOX
Yes, I evaluated Data when it first applied to the Academy.

DATA
And were the sole member of the committee to oppose my entrance on the grounds that I was not a sentient being.

8 CONTINUED: (2)

PICARD
What exactly will this work entail?

MADDOX
I'm going to disassemble Data.

PICARD
(pausing for a beat to assimilate this)
I think we will remove this

discussion to the lounge.

Riker, Maddox, Data, and Picard walk to the doors.

8A INT. OBSERVATION LOUNGE (OPTICAL)

Everyone seated around the table.

PICARD
Explain this procedure.

MADDOX
Ever since I first saw Data at its entrance evaluation at Starfleet Academy, I've wanted to understand it. I became a student of the works of Doctor Noonien Soong -- Data's creator. I've tried to continue his work, and I believe I am very close to the breakthrough which will enable me to duplicate Soong's work and replicate this.
(Maddox points to Data)
But as a first step I must disassemble and study it. Data is going to be my guide.

PICARD
Data?

DATA
It sounds intriguing.

PICARD
How will you proceed?

8A CONTINUED:

MADDOX
I'll run a full diagnostic on Data, evaluating the condition of its software. I'll then dump its core memory into the starbase mainframe computer and begin a detailed analysis of its construction.

DATA
You have constructed a positronic brain?

MADDOX
Yes.

DATA
Have you determined how the electron resistance across the neural filaments is to be resolved?

MADDOX
Not precisely.

DATA
That would seem to be a necessary first step.

MADDOX
I'm confident that I'll have the answer once I've examine the filament links in your anterior

cortex.

DATA
But if the answer is not forthcoming, your model will not function.

MADDOX
I don't anticipate a problem.

PICARD
You seem a little vague on the specifics. What are the risks to Commander Data?

MADDOX
Negligible.

8A CONTINUED: (2)

DATA
(to Picard)
His basic research lacks the specifics necessary to support an experiment of this magnitude.

PICARD
Data is a valued member of my bridge crew. Based on what I've heard I cannot allow him to submit to your experiment.

MADDOX
I thought this might be your attitude, Captain.

(he removes a message
disk from his pocket,
and extends it to
Picard)

Here are Starfleet's transfer
orders separating Commander Data
from the Enterprise, and
reassigning it to Starbase one-seven-three
under my command. Data, I'll
expect you in my office at nine
hundred hours tomorrow.

Focus on Picard as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. CAPTAIN'S READY ROOM - VIEWSCREEN (OPTICAL)

Admiral Nakamura on the screen. Picard eyes him with
some hostility.

NAKAMURA

Look, it's a transfer, like any
other transfer.

PICARD

No, it's not. This is one of my
key officers, and he's been

removed without consulting me.

NAKAMURA

I'm sorry about that, but Commander Maddox's work in robotics is considered critical by Starfleet Command. Think what's at stake here. If Commander Maddox can succeed in duplicating Noonien Soong's work other captains on other ships would have the advantage you now enjoy: a Data on every bridge. You don't want Data transferred, fine. There's an easy solution. Have him work with Commander Maddox. Nakamura out.

Picard stares at the blank viewscreen, then rises and paces the room. The DOOR CHIME SOUNDS arresting him in his nervous preambulations.

PICARD

Come.

Data enters.

DATA

You sent for me, sir?

Picard returns to his desk, seats himself, and regards Data intently.

PICARD

Please, sit down. We've got a problem.

9 CONTINUED:

DATA
I find myself in agreement with that assessment of the situation, sir.

PICARD
Your service to this ship has been exemplary. I don't want to lose you.

DATA
I am pleased to hear you say so. Thank you.

PICARD
There is a solution which presents itself.

DATA
Yes, sir?

PICARD
Undergo the procedure, then the transfer order becomes moot.

DATA
I will not submit to this procedure.

Picard rises, and seats himself on the corner of the desk, closing the distance with Data.

PICARD

Data, I understand your objections to this procedure, but I also have to consider Starfleet's interests. If Commander Maddox is correct there is a possibility that many more beings such as yourself could be constructed.

DATA

True, but possibility is a word which can encompass any number of outcomes -- good and bad.

PICARD

But if he's right, Starfleet would be immeasurably enriched.

9 CONTINUED: (2)

DATA

Captain, I am a Starfleet officer. Can they force me to do this?

PICARD

It's precisely because you are a Starfleet officer that they can. We take an oath to serve. In this case this is the form your service is taking.

DATA

Sir, Lieutenant La Forge's eyes are far superior to human biological eyes, true?

PICARD

Yes.

DATA

Then why are not all human officers required to have their eyes replaced with cybernetic implants?

Picard is utterly at a loss for words. We can see the confusion on his face as he struggles for an answer to this unanswerable remark. Data rises with great dignity.

DATA

(continuing)

I see. It is precisely because I am not human.

PICARD

That will be all, Mister Data.

(jabs open the com on his desk)

Computer. Pull all relevant Starfleet regulations concerning officer transfers.

COMPUTER VOICE

Working.

Page after page of regulations begin to scroll across the screen. Picard, knuckling his chin, studies them in frowning abstraction.

10 INT. JAG OFFICE

Phillipa at her desk working. Picard enters. She looks up in surprise.

PHILLIPA
My God, twice in as many days.

PICARD
I need your help.

PHILLIPA
An historic moment.

PICARD
I've been trying to make heads or tails of this gibberish, and it's finally defeated me. My android officer has been transferred so he can undergo a highly dangerous procedure. I want to stop it.

PHILLIPA
He can refuse to undergo this procedure, but we can't stop the transfer.

PICARD
Once Maddox has Data under his control anything could happen. I don't trust that man.

PHILLIPA
We agree to certain risks when we join Starfleet.

PICARD
(pacing)
Acceptable risks, justified risks, yes, but I can't accept this. It's unfair and unjust. What about his rights...

PHILLIPA
All this passion over a machine.

PICARD
(raising a warning finger)
Don't start. Is there an option?

10 CONTINUED:

PHILLIPA
There's always an option. He can resign.

Phillipa suddenly rises and comes around the desk to Picard. She is very close, her body language is one of yearning, but her voice still has that flippant tone.

PHILLIPA
(continuing)
So you came to me for help.

PICARD
(stiff because he thinks she's taunting him)
Yes, I came to you. You're the JAG officer in this sector. I had to come to you.

He starts to leave.

PHILLIPA
Wait! I didn't mean it that way. I'm... I'm glad that you thought you could... well, come to me.

PICARD
Trust is too painful a word.

PHILLIPA
I wish things were different for us.

11 INT. DATA'S QUARTERS (OPTICAL)

Data is packing. A handgrip lies open on the desk top. There is a holocube on the top to the clothing. Data triggers it, and a miniature of Tasha Yar stands on the desk. He regards the image for a few seconds, then removes a box from a desk drawer. Opens it and studies his medals. Places it in the case. Finally he lifts an antique bound book. As he replaces the book, Maddox enters. Maddox lifts out the book, finds a marker at the sonnet, looks surprised.

11 CONTINUED:

MADDOX
"When in disgrace with fortune
and men's eyes,
I all alone beweep my outcast
state... "
Is it just words to you, or do

you fathom the meaning?

DATA

It is customary to request permission before entering an individual's quarters.

MADDOX

I thought we could talk this out, that I could try to reassure you. Your memories and knowledge will remain intact.

DATA

Reduced to mere sterile facts of the events. The substance, the flavor of the moment could be lost. Take games of chance...

MADDOX

Games of chance?

DATA

Yes, I had read and absorbed every treatise and textbook upon the subject, and felt myself tolerably well prepared for the experience. Yet, when I finally played poker, I discovered that the reality bore little resemblance to the rules.

MADDOX

The point being?

DATA

That while I believe that you can download the information contained

in the positronic brain, I do not
think you have acquired the
expertise necessary to preserve
the heart of those experiences.
There is an ineffable quality to
memory that I do not believe can
survive the shutdown of my core.

11 CONTINUED: (2)

MADDOX
(looking at Data with
wonder)
Ineffable quality. I would
rather that we had done this
together, but one way or the other
we are doing it. You're under
my command.

DATA
No, sir, I am not under your nor
anyone else's command. I have
resigned from Starfleet.

MADDOX
Resigned. You can't.

DATA
I regret the decision, but I must.
I am the culmination of one man's
dream. This is not ego or vanity,
but when Doctor Soong created me
he added to the substance of the
universe. If by your experiments
I am destroyed, something unique

and wonderful will be lost. I cannot permit that, I must protect the dream.

MADDOX
And so must I. Keep packing, you will be reporting.

He exits as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in parking orbit near Starbase one-seven-three.

12 INT. JAG OFFICE

PICARD (V.O.)
Captain's log, supplemental. Commander Bruce Maddox, having been thwarted by Data's abrupt resignation from Starfleet is now seeking a legal remedy for his woes. Captain Louvois has requested my presence at those discussions.

Phillipa seated watching Maddox preambulate. Picard, rigid with fury stands nearby. Phillipa is expressionless listening to the arguments.

MADDOX
(to Picard)
Your response is emotional and irrational. You're endowing Data with human characteristics because it looks human. But it's not. If it were a box on wheels I wouldn't be facing this opposition.

PHILLIPA
Overt sentimentalism is not one of Captain Picard's failings. Trust me, I know.

PICARD
Data is a valued member of my crew, an outstanding bridge officer, a --

12 CONTINUED:

MADDOX
If I'm permitted to make this experiment the horizons for human achievement become boundless. Consider, every ship in the Federation with a Data on board. Utilizing their tremendous capabilities. Acting as our hands and eyes in dangerous situations.

That is worth a little
inconvenience.

PHILLIPA
Look, you're preaching to the
choir here.
(touches her breast)
So why don't you get to the point?

MADDOX
(palms flat on the desk
he leans in on her)
Data must not be permitted to
resign.

PICARD
He's an officer in Starfleet.
He has certain rights...

MADDOX
Rights! Rights! I'm sick to
death of hearing about rights!
What about my right not to have
my life work subverted by blind
ignorance?

PHILLIPA
We have rule of law in this
Federation. You can't simply
seize people, and experiment with
them to prove your pet theories.

MADDOX
Now you're doing it. Data is an
extraordinary piece of
engineering, but it is a machine.
If you permit it to resign it will

destroy years of work in robotics.
Starfleet doesn't have to allow
the resignation --

12 CONTINUED: (2)

PICARD
Starfleet is not an organization
that ignores its own regulations
when they become inconvenient.
Whether you like it or not, Data
(separating and
punctuating each word)
does... have... rights.

MADDOX
(visibly calming himself
and ignoring Picard)
Let me put it another way. Would
you permit the computer on the
Enterprise to refuse a refit?

PHILLIPA
(nodding thoughtfully)
An interesting point, but the
Enterprise computer is property.
Is Data?

MADDOX
Of course.

PHILLIPA
There might be law to support that
position.

PICARD
A decision with such broad-ranging implications must be supported by an official ruling.
(to Phillipa, icy)
And I trust you will apply the same zeal to your research that you used during the Stargazer court-martial.

13 INT. TEN-FORWARD

A farewell party is in full swing. Present are Riker, Data, TROI, Wesley, PULASKI, Geordi and Worf. On a table are piled some gaily wrapped gifts. Data is carefully opening the wrapping on a present while people watch.

WESLEY
You're supposed to rip the wrapping off a present.

13 CONTINUED:

DATA
But with the application of a little care, Wes, the paper can be utilized again.

WESLEY
You're missing the point.

Data considers, then in an effort to accommodate Wesley he rips the paper. The paper falls away revealing an antique book. Data reads from the binding.

DATA
The Dream of the Fire, by K'Ratak. Thank you, Worf.

WORF
It was in the hands of the Klingons that the novel attained its full stature.

PULASKI
I couldn't disagree more, but we'll save that argument for another day. Now listen carefully. I didn't get you a present --

DATA
That is quite all right. None was expected...

PULASKI
(interrupting)
Instead I'm going to give you something far more valuable -- my advice. You've spent years in the womb of Starfleet. Now you're about to start a new life. You'd be wise to consider the experiences offered by groundside living.

DATA
Thank you. I will take that under advisement.
(noticing Geordi sitting alone in a corner

nursing a drink)
Excuse me, please.
(to Geordi)
Is something wrong?

13 CONTINUED: (2)

GEORDI
Of course there is. You're going away.

DATA
No one regrets the necessity more than I, but you do understand my reasons?

GEORDI
Oh yeah, I understand. I just don't like your being forced out. It's not fair.

DATA
Doctor Pulaski would, at this juncture, no doubt remind us that life is rarely fair.

GEORDI
Sorry, but that doesn't make it any easier.

DATA
(slowly, a little awkwardly)
I shall... miss you.

GEORDI

(rising)

Me too.

(he gives Data a fierce hug)

You take care, Data.

In another part of the room Riker joins Troi.

RIKER

Deanna... does Data have... do you feel anything from him?

TROI

I can't sense anything from Data. But that proves nothing. There are many minds from which I can read no meaning.

RIKER

There's got to be more to him than software, nets and chips.

13 CONTINUED: (3)

TROI

It is possible that Commander Maddox is correct and we are anthropomorphizing Data. Assigning to him emotions and responses which he may not have.

RIKER

I'm not sure I see that as a problem.

Riker and Troi realize that a silence has fallen over the room. They look to where Maddox stands framed in the doorway.

MADDOX
(sarcastically)
A little farewell celebration?

RIKER
(stepping forward)
Yes, to which I don't recall inviting you.

MADDOX
I couldn't miss this. I can't wait to hear Data's plans.

DATA
They are currently somewhat indefinite, but my programming offers a number of alternatives.
(crossing to Wesley, and dropping an arm over the boy's shoulders)
I am considering teaching. I have had some success with my star pupil.

The next speech is delivered by a man who really knows better, but can't stop himself. His anger is fueled by his sense of loss -- his life work is crumbling before his eyes because he believes that without Data he cannot succeed. Thus his reputation is also on the line.

MADDOX
I have a better idea. Carnival work. They could bill you as the walking encyclopedia. Ask him any question --

13 CONTINUED: (4)

The WHISTLE of the com panel interrupts him. Riker moves to answer.

PICARD'S COM VOICE
Number One, Captain Louvois has called. We're expected in her office. Meet me in Transporter Room Five.

RIKER
(touches his insignia)
On my way.
(to Maddox)
I know you're just leaving. I'll escort you.

They start toward the door.

13A EXT. SPACE - THE ENTERPRISE

as before.

14 INT. JAG OFFICE

Riker and Picard already there.

PHILLIPA

I have completed my research, and based on the Acts of Gould passed in the early twenty-first century, Data is the property of Starfleet. He cannot resign and he cannot refuse to cooperate with Commander Maddox.

PICARD
And if I challenge this ruling?

PHILLIPA
I will be required to hold a hearing.

PICARD
Then I so challenge. Convene your hearing.

Phillipa is taken aback. She was not prepared for this.

14 CONTINUED:

PHILLIPA
Captain, that would be exceedingly difficult. This is a new base. I have no staff --

PICARD
Surely there are regulations to cover this eventuality.

PHILLIPA
There are. I can use serving

officers as legal counsel. You
as senior officer would defend.

PICARD
Very well.

RIKER
And who gets the unenviable task
of prosecuting this case?

PHILLIPA
You do. The next most senior
officer aboard defendant's ship.

RIKER
I can't. I won't. Data's my
friend, my comrade. We've served
together and I not only respect
him, I have affection for him.

PHILLIPA
This isn't about friendship. This
is about duty, and how we search
for truth.

RIKER
A system that pits people against
each other can't be the answer.

PHILLIPA
When people of good conscience
have an honest dispute we
sometimes must resort to this kind
of adversarial system.

RIKER
You want me to try and prove that Data's a mere machine. I can't. I don't believe it. I know he's more than that. I'm neither qualified nor willing to do this. You're going to have to find someone else.

PHILLIPA
Then I'll rule summarily based upon my findings. Data's a toaster. Have him report to Commander Maddox immediately for experimental refit.

Silence holds the room. Phillipa cold, implacable. Riker stricken. Picard weighing, measuring, evaluating his First Officer.

RIKER
(bitterly)
I see I have no choice but to agree.

PHILLIPA
Good. But you better do your duty in that courtroom. If I think for one minute that you're not giving me your best effort I'll end this right then and there.

PICARD
You don't have to remind us of our duty. Just remember yours.

PHILLIPA
(with a cold look)
I've never forgotten it. Not then, and certainly not now.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

15 INT. MAIN BRIDGE

Riker, Wesley and Worf are at their accustomed stations. Data is crossing from the turbolift to the Ready Room.

16 INT. CAPTAIN'S READY ROOM

Picard at his desk with the reader on.

PICARD
(cutting straight to the heart of the matter, with no attempt to soften the blow)
Captain Louvois has issued a ruling that you are the property of Starfleet Command. You can't resign.

DATA

I see... from limitless options
I am reduced to none, or rather
one. I can only hope that
Commander Maddox is more capable
than it would appear.

PICARD

No, you're not going to submit.
We're going to fight this.
Captain Louvois may be overly
attached to the letter of the law,
but she has not forgotten its
spirit. She's convening a hearing
and we are going to lay the
question of your legal status to
rest once and for all.
(he rises, and paces
away, turns back, and
adds uncomfortably)
I have been asked to represent
you, but if there is some other
officer with whom you would feel
more comfortable --

DATA

Captain, I have complete
confidence in your ability to
represent my interests.

17 INT. ENTERPRISE GYMNASIUM

Picard is fencing with his usual opponent. Riker
enters. Picard continues fencing.

PICARD
Care to try your hand, Number One?

RIKER
Another time. It's too close to our real contest.

PICARD
(exchanging blows with his opponent)
This isn't about you and me.

RIKER
Isn't it? Data may be the issue, but our performances are what will be judged.

PICARD
(exchanging several lightning blows with his opponent)
That's the nature of the adversarial process.

RIKER
Which can only work when the opponents are of equal ability.

PICARD
(turning very slowly, leaning on his sword and regarding Riker)
Are you suggesting that we are not evenly matched?

RIKER

No, but for Data's sake it has
to be said. I've been forced into
this, and I have only one option.
To give this my best effort.

17 CONTINUED:

PICARD

I see.
(slash)
Then... you are here...
(slash)
to warn me...
(slash)
that you are going to do...
(slash)
Everything within your power and
within the boundaries of the
law...
(slash)
to win!

Picard drives his opponent completely across the room.

RIKER

Yes.

PICARD

So am I.

Riker exits.

18 INT. DATA'S QUARTERS

Picard seated. He has a PADD ready to take notes.

Data seated nearby. The travelcase still open on the desk behind them.

PICARD
All right, I'm going to need to know everything about you.

DATA
Sir, all of that information is stored in the Enterprise computer banks.

PICARD
I want to hear it from you.

18 CONTINUED:

DATA
(cocking his head like a puzzled bird)
Very good, sir. Activation occurred twenty-seven years ago on Omicron Theta. I entered the Academy in '44, and graduated in '48 with honors in probability mechanics and exobiology. First posting...

PICARD
Data, Data, Data, whoa, stop. I could get this from the computer.

DATA
I believe I indicated that

earlier, sir.

Picard rises and takes a turn around the room. Returns to the desk, and begins to play unconsciously with the objects in the travelcase.

PICARD
I need to know how you think, what you want, how you feel. What drives you, motivates you.

DATA
Drives? Motivates? Sir, may I inquire as to the purpose of this line of questioning?

PICARD
We have to prove that you're a sentient life-form.

DATA
(extremely puzzled)
But I am not. I am a machine.

PICARD
That's not what I need to hear.

DATA
How can we deny the obvious?

PICARD
We're searching for an argument which will legally deny that obvious fact.

18 CONTINUED: (2)

DATA
But if it is a fact how can argument alter --

PICARD
Data!

DATA
Sir?

PICARD
Stop babbling.
(rewinding the threads of his fast-tattering patience)
The law recognizes many things as people that aren't possessed of flesh and blood. It's a little legal fiction, you see.

DATA
I am beginning to understand why Shakespeare wrote, let us kill all the lawyers.

Picard reseats himself, but we can tell from his weary expression that this is going to be a long session.

19 OMITTED

19A INT. COMPUTER ROOM (OPTICAL)

Multiple computers surround Riker. Some screens are filled with legal decisions, others with technical jargon. Riker calls up information on one. Makes a

notation on his PADD.

RIKER
Computer, identify Riker, William T. Clearance level blue.

COMPUTER VOICE
Identified. Ready.

RIKER
Access all technical schematics of Lieutenant Commander Data.

COMPUTER VOICE
Working.

19A CONTINUED:

A schematic appears flagged with Top Secret. Need to Know.

RIKER (V.O.)
Personal log. Zero three hundred. I should be resting. Instead I continue to prepare for a duty I do not wish to perform. Truth should not be reduced to a prize in a battle of wills and words.

Riker is suddenly arrested by something he sees on a screen. His expression is first one of excitement as he realizes he now has the means to win this case. Then bleak sadness as he realizes the import of his victory.

He punches off the recorder, his expression bleak and exhausted.

20 INT. COURTROOM

High-tech room. An amphitheater-like arrangement where spectators can sit. Picard with Data seated at their table. Riker and Maddox to their right at another table. Phillipa enters.

COMPUTER VOICE
All rise.

PHILLIPA
(seats herself behind the bench)
Be seated. Counselors, are you ready?

PICARD/RIKER
We are, your honor.

PHILLIPA
This hearing convened on stardate 42524.1 is to determine the legal status of the android known as Data. The office of the Judge Advocate General has rendered a finding of property, defense has challenged. Commander Riker.

20 CONTINUED:

RIKER
Your honor, there is only one

issue in this case and one
relevant piece of evidence. I
call Lieutenant Commander Data.

Data seats himself in the witness chair, and places his hand on the scanner.

COMPUTER VOICE
Verify, Lieutenant Commander Data.
Current assignment, USS
Enterprise. Starfleet Command
Decoration for...

RIKER
Your honor, we'll stipulate to
all of this.

PICARD
(leaping to his feet)
Objection, your honor, I want it
read. All of it.

PHILLIPA
Sustained.

COMPUTER VOICE
(resuming)
... Gallantry, Medal of Honor with
clusters, Legion of Honor, the
Star Cross.

RIKER
Commander Data, what are you?

DATA
(looking to Picard for
guidance, Picard nods

to him to answer)
An android.

RIKER
Which is?

DATA
Webster's Twenty-Third Century Dictionary, Fifth Edition, defines Android as an automaton made to resemble a human being.

20 CONTINUED: (2)

RIKER
(musing)
An automaton. Made. Made by whom?

DATA
Sir?

RIKER
Who built you, Data?

DATA
Doctor Noonien Soong.

RIKER
And he was?

DATA
The foremost authority in cybernetics.

RIKER
More basic than that. What was he?

DATA
(puzzled, but groping for the right answer; he says questioningly)
A human?

RIKER
Thank you. Data, what is the capacity of your memory, and how fast can you process information?

DATA
I have an ultimate storage capacity of eight hundred quadrillion bits. My total linear computational speed has been rated at sixty trillion operations per second.

Riker moves to his table, and picks up a steel bar of great thickness.

RIKER
Your honor, I offer into evidence prosecution's exhibit A. A bar of plasteel with a tensile strength of forty kilo-bars.

20 CONTINUED: (3)

Phillipa inspects the exhibit, and hands it back to

Riker.

RIKER
(continuing)
Commander Data, would you please bend that.

PICARD
(again on his feet)
Objection, your honor. Many races possess meta-human strength. It's not relevant to the issue before this court.

PHILLIPA
I'm afraid I can't agree, Captain. Proceed with the demonstration, Commander Riker.

Data easily bends the bar. Phillipa again inspects it.

RIKER
(to Phillipa)
Drawing on the log record of the construction of the prototype android Lore, also constructed by Noonien Soong, I request that I be allowed to remove Commander Data's hand for your inspection.

PICARD
Objection! What is the point of all this?

PHILLIPA
The issue before this court is

whether Data is machine, and by
extension property. I'd say this
is pretty damn relevant.

Riker removes Data's hand.

RIKER
(sotto voce to Data)
I'm sorry.

Riker offers it to Phillipa who inspects it. Hands it
back to Riker.

20 CONTINUED: (4)

RIKER
(continuing)
Data is a physical representation
of a dream, an idea conceived of
by the mind of a man. His
purpose? To serve human needs
and interests. He is a collection
of neural nets and heuristic
algorithms. His responses are
dictated by an elaborate software
program written by a man. The
hardware
(slapping the hand
against his palm)
was built by a man.

Riker has been preambulating around the courtroom, each
step bringing him closer to Data. He is now at his
side, and without warning he leans down, presses the
switch, and turns him off. Data collapses like a

broken toy.

RIKER
(continuing)
And this man has turned him off. Pinocchio is broken, the strings are cut.

Riker lays the hand down next to Data. Shocked silence fills the room. Picard's reaction -- shock and certainty that he cannot win.

PICARD
I request a recess.

PHILLIPA
Granted.

Riker who, as he walks to his chair, is in agony. A single tear runs down his cheek. He has destroyed a friend.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

21 INT. TEN-FORWARD

The lounge is deserted, lights very low creating the implication that it is very late. Picard is seated at

a table facing out the windows. An empty glass stands before him. He is turning it, turning it, turning it. His expression is death weary and very sad. GUINAN is at the bar puttering, but never taking her eyes off that solitary figure. Finally she can stand it no longer. Drawing two drinks she slides from behind the bar and crosses to him.

GUINAN
You should get some sleep.

PICARD
I've lost, and I'm not even sure I mind. Data is a machine. But there is something bothering me. Something I'm missing. Or is it just wounded pride that I've lost and in front of her.

GUINAN
What is it that lies between you?

PICARD
(waving it aside)
Ancient history.

GUINAN
Unfortunately the past always resonates in the present, and decisions made today reach into the future.

PICARD
(Drumming fingers on the table, abruptly he decides to tell her. It emerges in sharp

staccato.)
The Stargazer court-martial. It should have been a routine hearing. Yes, I had lost my ship, but my actions were entirely justified.
(MORE)

21 CONTINUED:

PICARD (Cont'd)
Phillipa was assistant to the prosecution. She dug up every obscure case and citation and the panel hammered at me for three days. It damn near ended my career. It did end us. She's enjoying this situation. She knows I disapprove of the adversarial system. Now she's forced me into active participation, and she's both pleased and angered to see me fail.

GUINAN
Emotions. They're such slippery, contradictory things. It's a wonder any of us ever crawled out of the oceans, or swung down out of the trees.

PICARD
(pushing back his chair)
Well, there's only one thing to do. I go to her in the morning,

and we discuss a deal.

GUINAN
(thoughtfully studying
her hands)
I had heard a lot about you before
I joined the Enterprise. About
how Picard was a man who never
knew when to lie down and admit
he was beat.

PICARD
I have to salvage at least some
of Data's rights. If Data agrees
to undergo Commander Maddox's
procedure we can get out of this
hearing before he's declared the
property of Starfleet command.

GUINAN
If Commander Maddox is successful
in disassembling and reassembling
Data, what has he gained?

PICARD
The ability to build another.
A hundred others, a thousand.

21 CONTINUED: (2)

GUINAN
To do what?

PICARD
Explore for us. Enter the

dangerous situations.

GUINAN
All those future Datas risking their lives for the people who created them.

PICARD
(very intent)
You said something earlier about decisions today.

GUINAN
Having implications for the future.

PICARD
Precedent! This case will set the precedent for all the future Datas. It will determine their status, and they'll all be property.

GUINAN
There is an ancient word for it -- slavery.

PICARD
(very excited)
Not a word we want back in our vocabulary.

They each lift a glass and toast each other.

GUINAN
Good luck, sir.

They drink.

22 INT. COURTROOM (OPTICAL)

Everyone in their original positions.

22 CONTINUED:

PICARD
(making his opening statement)
Commander Riker has dramatically demonstrated to this court that Lieutenant Commander Data is a machine. Do we deny that? No. But how is this relevant? We too are machines, just machines of a different type. Commander Riker has continually reminded us that Data was built by a human. We do not deny that fact. But again how is it relevant? Does construction imply ownership? Children are created from the building blocks of their parents' DNA. Are they property? We have a chance in this hearing to severely limit the boundaries of freedom. And I think we better be pretty damn careful before we take so arrogant a step. I call Lieutenant Commander Data to the stand.

Data returns to the witness stand. Picard pulls from beneath the table the android's travelcase. Places it

on the table, opens it.

PICARD
(continuing; lifts out the case of medals, and displays the contents)
What are these, please?

DATA
My medals.

PICARD
Why pack them? What logical purpose do they serve?

DATA
I... I do not know, sir. None I suppose. I just wanted them. Is that vanity?

22 CONTINUED: (2)

PICARD
(holding up the book of sonnets)
And this?

DATA
It was a gift from you, sir.

PICARD
You value it?

DATA

Yes, sir.

PICARD

Why?

DATA

It is a reminder of friendship
and service.

PICARD

(lifts out the holocube,
and triggers it; Tasha
stands before them)

And this? You have no portraits
of any other of your crewmates.
Why this person?

DATA

I would prefer not to answer that
question, sir. I gave my word.

PICARD

Mister Data, may I remind you, that
you are under oath.

(more gently now)

And under the circumstances, I
don't think Tasha would mind.

DATA

(swallowing convulsively
several times)

She was important to me... we
were... intimate.

Phillipa is literally rocked back in her chair.

PICARD

I have no further questions of
this witness.

22 CONTINUED: (3)

PHILLIPA
Commander Riker, do you wish to
cross?

RIKER
I have no questions, your honor.

PICARD
I call to the stand Commander
Bruce Maddox as a hostile witness.

Riker and Maddox confer, then with a shrug Maddox seats himself in the witness chair.

COMPUTER VOICE
Verify, Maddox, Bruce, Commander.
Current assignment, Chair of
Robotics, Federation Institute
of Technology. Major papers...

PICARD
Enough. Suffice it to say, he's
an expert.
(right up in his face)
Commander Maddox, it is your
contention that Data is not a
sentient being and therefore not
entitled to those rights reserved
for all other life-forms in this
Federation?

MADDOX
Data is not sentient, no.

PICARD
Why, Commander?

MADDOX
Because Data is a piece of outstanding engineering and programming.

PICARD
What is required for sentience?

MADDOX
Intelligence, self awareness, consciousness.

PICARD
Do you know what sentience is, Commander?

22 CONTINUED: (4)

MADDOX
Of course.

PICARD
Excellent. Then you can enlighten the rest of us.

All of Picard's delivery needs to be sharp and staccato.

PICARD
(continuing; right in Maddox's face)
Prove to this court that I'm sentient.

MADDOX
(to Phillipa)
This is absurd!

PICARD
Why? Because you can't do it?

MADDOX
No, it's just pointless. We all know you're sentient.

PICARD
So I'm sentient, but Data isn't?

MADDOX
That's right.

PICARD
Why?

MADDOX
Well... well, you're self aware.

PICARD
Ah, the second ingredient. But let's deal with the first requirement. Is Data intelligent?

MADDOX
Yes.

PICARD

Why?

22 CONTINUED: (5)

MADDOX

It has the ability to learn and understand, and to cope with new situations.

PICARD

Like this hearing. What about self awareness. What does that mean? Why am I self aware?

MADDOX

Because you are conscious of your existence and actions. You're aware of yourself and your own ego.

PICARD

Data, what are you doing now?

DATA

I am taking part in a legal hearing to determine my rights and status. Am I property or person?

PICARD

And what's at stake?

DATA

My right to choose. Perhaps my very life.

PICARD

My rights. My status. My right to choose. My life. He seems pretty damn self aware to me. Well, Commander Maddox, I'm waiting.

MADDOX

This is exceedingly difficult...

PICARD

Do you like Data?

MADDOX

(completely taken aback)

I don't know it well enough to like or dislike it.

PICARD

But you admire him?

22 CONTINUED: (6)

MADDOX

Oh yes, it's an outstanding --

PICARD

(interrupting)

Piece of engineering and programming. Yes, you've said that. You've devoted your life to the study of cybernetics in

general?

MADDOX

Yes.

PICARD

And Data in particular?

MADDOX

Yes.

PICARD

And now you're proposing to dismantle him.

MADDOX

So I can rebuild him and construct more!

PICARD

How many more?

MADDOX

Hundreds, thousands. There's no limit.

PICARD

And do what with them?

MADDOX

Use them.

PICARD

How?

MADDOX

As effective units on Federation

ships. As replacements for humans in dangerous situations. So much is closed to us because of our fragility. But they...

22 CONTINUED: (7)

PICARD
(interrupting; he picks up an object and throws it down a disposal chute)
Are expendable.

MADDOX
It sounds harsh but to some extent, yes.

PICARD
Are you expendable, Commander Maddox? Never mind. A single Data is a curiosity, a wonder, but a thousand Datas, doesn't that become a new race? And aren't we going to be judged as a species about how we treat these creations? If they're expendable, disposable, aren't we? What is Data?

MADDOX
What? I don't understand.

PICARD
What... is... he?

MADDOX
(angry now and hostile)
A machine!

PICARD
Is he? Are you sure?

MADDOX
Yes!

PICARD
But he's met two of your three criteria for sentience, and we haven't addressed the third. So we might find him meeting your third criterion, and then what is he?

MADDOX
(driven to his limit)
I don't know. I don't know!

22A ANOTHER ANGLE

Reaction shot from Phillipa.

PICARD
He doesn't know.
(to Phillipa)
Do you? That's the decision you're facing. Your honor, a courtroom is a crucible. In it we burn away the egos, the selfish desires, the half-truths, until

we're left with the pure product
-- a truth -- for all time.
Sooner or later it's going to
happen. This man or others like
him are going to succeed in
replicating Data. And then we
have to decide -- what are they?
And how will we treat these
creations of our genius? The
decision you reach here today
stretches far beyond this android
and this courtroom. It will
reveal the kind of a people we
are. And what

(points to Data)

... they are going to be. Do you
condemn then to slavery?
Starfleet was founded to seek out
new life.

(indicating Data)

Well, there he sits, your honor,
waiting on our decision. You have
a chance to make law. Well, let's
make a good one. Let us be wise.

PHILLIPA

This case touches on metaphysics,
and that's the province of
philosophers and poets. Not
confused jurists who don't have
the answers. But sometimes we
have to make a stab in the dark,
and speak to the future. Is Data
a machine? Absolutely. Is he
our property? No... (this will
be rewritten with additions).

The courtroom erupts in joy. Phillipa starts to leave then crosses to Picard.

22A CONTINUED:

PHILLIPA
(continuing)
You see, sometimes it works.

Picard watches her walk away, conflicting emotions washing across his face.

22B ANOTHER ANGLE

Data walks to Maddox who is looking confused, guilty and sad.

DATA
Continue your work, Commander, and when you are ready I will still be here.

MADDOX
You'd be willing after what I've put you through?

DATA
Yes, it would be a less lonely universe if there were more of my kind.

Phillipa comes up unnoticed by Data and Maddox.

MADDOX
(watching Data walk

away)
He's remarkable.

PHILLIPA
You didn't call him "it."

Maddox looks startled, then smiles.

23 INT. OBSERVATION LOUNGE (OPTICAL)

Riker sitting alone in the darkness staring out the windows as the stars rush past. Data enters. Riker does not turn.

DATA
Sir, there is a celebration on the Holodeck.

RIKER
I have no right to be there.

23 CONTINUED:

DATA
(edging closer)
Because you failed in your task?

RIKER
(slewing around in his chair at that)
No, God, no. Data, I came this close to winning.

Riker indicates a bare inch with thumb and forefinger.

DATA

Yes, sir.

RIKER

(in agony just remembering)

I could have cost you your life!

DATA

(moving in, and seating himself opposite Riker)

Yes, that is true, but Commander... Will, I have learned from your experience.

RIKER

What could you have possibly learned from this kind of ordeal?

DATA

That at times one must deny their nature, sacrifice their own personal beliefs to protect another. Is it not true that had you refused to prosecute, Captain Louvois would have ruled summarily against me?

RIKER

Yes.

DATA

That action injured you, and saved me. I will not forget.

RIKER

(taking his hand)

You're a wise man, my friend.

23 CONTINUED: (2)

DATA
Not yet sir, but with your help
I am learning.

Riker clasps Data's shoulder, squeezes, as they shake hands, and we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Dauphin"
#40272-136

Written by
Leonard Mlodinow & Scott Rubenstein

Directed by
Rob Bowman

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2ND REV. FINAL DRAFT

DECEMBER 23, 1988

STAR TREK: THE NEXT GENERATION
"The Dauphin"

CAST

PICARD	ANYA
RIKER	SALIA
DATA	"TEENAGE GIRL"
PULASKI	"FURRY ANIMAL"
TROI	"MONSTER"
GEORDI	
WORF	Voice-Over
WESLEY	DALED FOUR VOICE
GUINAN	
ENSIGN GIBSON	
TRANSPORTER CHIEF	
ARON	

Non-Speaking
HENNESEY
THREE SECURITY PERSONNEL

Voice-Over
COMPUTER VOICE

STAR TREK: "The Dauphin" - 12/23/88 - SETS

STAR TREK: THE NEXT GENERATION
"The Dauphin"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TRANSPORTER ROOM	PLANET KLAVDIA THREE
CORRIDORS	
OUTSIDE SALIA'S QUARTERS	PLANET DALED FOUR
SALIA'S QUARTERS	
MAIN ENGINEERING	
TEN-FORWARD	
SICKBAY	
HOLODECK	
CAPTAIN'S READY ROOM	
WESLEY'S QUARTERS	

STAR TREK: "The Dauphin" - 12/23/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"The Dauphin"

PRONUNCIATION GUIDE

SALIA Sal-EE-ya
ANYA ON-ya
KLAVDIA KLAHV-dee-ah

STAR TREK: THE NEXT GENERATION
"The Dauphin"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at warp speed through the black silk of space.

2 INT. MAIN BRIDGE

DATA is at Ops and WORF at Tactical. RIKER stands behind ENSIGN GIBSON at Conn. PICARD sits at his Command Station.

RIKER
Captain, we are approaching Klavdia Three.

PICARD
Take us to impulse power.

GIBSON
Aye, sir. Impulse power.

2A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise comes out of warp.

2B INT. MAIN ENGINEERING

GEORDI is at his position. WESLEY CRUSHER is nearby.

GEORDI
Bridge, this is Engineering.

RIKER'S COM VOICE
Yes, Lieutenant.

GEORDI
Now that we are out of warp, I would like to use this time to make routine adjustments to the deuterium control conduit. It's overdue.

2C INT. MAIN BRIDGE

as before.

RIKER
(to Picard)
That would preclude use of our warp drive engines.

PICARD
How much time do these adjustments require?

GEORDI'S COM VOICE
A few hours, sir.

Picard nods to Riker.

RIKER
You may proceed, Lieutenant La Forge. Standard orbit.

GIBSON
Aye, sir. Standard orbit.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

establishes orbit about a large yellow planet.

3A INT. MAIN ENGINEERING

Geordi crosses to Wesley.

GEORDI
I am going to need an S-C-M, model three, from stores.

WESLEY
Right away.

And he exits.

4 INT. MAIN BRIDGE (OPTICAL)

The glowing planet is featured on the Main Viewer. Everyone's at their station except Wesley, who is not present. Picard gazes at the image of the planet.

PICARD
Magnify.

4 CONTINUED:

The image on the Main Viewer enlarges.

PICARD

Not a very inviting planet. Even for a research outpost.

TROI

I would have thought the inhabitants of Daled Four would send a future leader to a more hospitable environment.

WORF

For some, security is more important than comfort.

TROI

But sixteen years...

WORF

We are being hailed, Captain.

PICARD

Open hailing frequencies, Mister Worf.

WORF

Hailing frequencies open.

PICARD

This is Captain Picard of the USS Enterprise.

The voice transmission comes through with a heavy harmonic on the carrier, making it sound like someone talking from the bottom of a barrel.

DATA

The planet's troposphere is distorting the signal.

PICARD
(to Worf)
Can you clean it up?

WORF
I'll try.

Worf makes some adjustments. Then nods to Captain Picard.

4 CONTINUED: (2)

PICARD
This is Picard -- would you please repeat your message?

FEMALE COM VOICE
I am Anya. Have you come for Salia of Daled Four?

PICARD
That is correct.

ANYA
What species are you?

PICARD
Human.

There is a pause.

ANYA
Excellent. Bring us aboard. That is all.

The bridge crew registers surprise at Anya's sharpness.

RIKER
Friendly, isn't she?

PICARD
Whether they're friendly or not, Salia has the rank of head of state. We will treat both her and Anya accordingly. Number One, Mister Worf, let's greet our visitors.

Picard, Riker and Worf head for the turbolift.

5 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER PAD (OPTICAL)

as TWO FIGURES MATERIALIZE: ANYA, elderly, school-marmish; and SALIA, sixteen, gorgeous, wide-eyed, but regal.

6 ANOTHER ANGLE

TRANSPORTER CHIEF O'BRIEN stands at the controls. Picard and Riker focus on Salia, who glances around the room, enthusiastically taking in her new environment.

PICARD
Welcome aboard the Enterprise. I am Captain Jean-Luc Picard.

ANYA
(re Salia)
This is Salia of Daled Four.

SALIA
I didn't feel a thing. Is that normal when you are transported, Captain?

PICARD
It is.

Salia steps off the transporter pad and looks toward the control console. Anya steps off beside Salia, eyes the crew suspiciously.

SALIA
Those must be the matter/energy conversion controls. May I take a look?

PICARD
Of course.

RIKER
If you like, I'll arrange a tour of the ship.

SALIA
I'd love that.

ANYA
(firm)
No.

Disappointed, Salia looks at Anya.

ANYA
(continuing)
That won't be necessary. Just show us our quarters, Captain Picard.

6 CONTINUED:

Picard turns to Salia. It's obvious she accepts Anya's authority.

PICARD
Very well.

7 INT. CORRIDOR

Picard leads Salia, Anya toward her quarters. Worf and Riker trail.

PICARD
We are housing you in the quarters normally reserved for Starfleet admiralty. I'm sure you'll find them quite comfortable.

8 ON WESLEY

as he EXITS a turbolift further down the corridor. He carries a superconducting magnet.

9 ANOTHER ANGLE

Salia gazes at Wesley, fascinated and attracted. She steps away from the entourage and smiles innocently.

SALIA
That's a superconducting magnet, isn't it?

Wesley can't take his eyes off her. He can barely get his words out.

WESLEY
Yes... It's a... say, how did you know that?

SALIA
Study, for the last sixteen years it is all I could...

Before she can finish, Anya comes over and pulls Salia away.

ANYA
Please walk ahead with me.

Salia starts away, then turns back to Wesley.

9 CONTINUED:

SALIA
(tinge of coyness)
You'd better be careful. I was taught those can rip the iron right out of your blood cells.

9A CLOSER - WESLEY AND SALIA

The attraction of her smile is even stronger than the magnet's.

WESLEY
Who are you? No one mentioned
we were beaming up such a... a...

ANYA
(interrupting)
Please, Salia.

Wesley watches as Anya propels Salia into following Picard into an intersecting corridor.

As Riker walks by, Wesley pulls him to the side.

WESLEY
I don't believe this! Who is she?

RIKER
(teasing)
I think she's a governess.

WESLEY
(impatient)
Not her. The girl.

RIKER
I doubt she'll have time for you,
my friend. She's slated to rule
an entire world.

Off Wesley's look of determination, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE THE ENTERPRISE (OPTICAL)

as the Enterprise leaves orbit and heads off at impulse speed.

10A INT. WESLEY'S QUARTERS

Wesley is there alone. He is checking himself out in the mirror. The meeting with Salia has suddenly made him very aware of his appearance. The magnet he was sent for is on his desk. The door CHIMES.

WESLEY
Come in.

The doors open and Data enters.

DATA
You wanted to see me.

WESLEY
Data -- the girl who just came on board.

DATA
Salia of Daled Four.

WESLEY
There's almost nothing in the computer about her.

DATA
Very little is known.

WESLEY
What can you tell me?

DATA
She was born on Daled Four. Her parents were from opposite sides of factions which have been feuding for centuries. They died shortly after her birth. A Federation ship brought her and her governess to Klavdia Three to be raised in a neutral environment.

10A CONTINUED:

WESLEY
And now she's returning.

DATA
It is hoped she will unite the factions and bring peace.

The conversation is interrupted.

GEORDI'S COM VOICE
Wesley, are you all right?

WESLEY
(surprised)
Geordi.
(then remembering the

magnet)
Oh... Yes.. I'm fine... I just...

GEORDI
We are waiting for the part.

WESLEY
I'm on my way.

Wesley picks up the part and heads for the door.

WESLEY
Got to go. Thanks, Data.

Off Data's reaction:

11 INT. MAIN BRIDGE (OPTICAL)

Minimum bridge crew. Worf is at his Aft Station. Riker is in the Command Position.

Picard enters from the captain's Ready Room.

RIKER
Captain, we've laid in a course for Daled Four. We will remain on impulse power until Lieutenant La Forge completes his adjustments.

PICARD
Status report on our passengers, Lieutenant Worf. Did the accommodations meet with their approval?

11 CONTINUED:

Troi enters from the turbolift, crosses to Picard.

WORF
I doubt anything ever meets with that woman's approval, sir.

TROI
Captain, I'm concerned.

PICARD
About... ?

TROI
Our new passengers. Their emotions do not seem to fit...
(puzzled)
... well, who they are and what they're doing.

PICARD
(alert)
Are you suggesting they're not who they say they are?

TROI
Actually... no. It's more like they're not exactly what they seem to be. At least, not exactly.

Picard puzzles on this a moment, then turns to his communications controls.

PICARD

Captain Picard to Salia's quarters. May I turn on the viewer?

SALIA'S COM VOICE

Yes, of course.

Picard nods to Worf, who puts Salia's quarters on the Main Viewer. Both he and Troi watch intently as:

12 INT. SALIA'S QUARTERS (OPTICAL)

at impulse speed.

PICARD

Are your quarters satisfactory?

12 CONTINUED:

SALIA

Yes. Very.

Anya enters from an adjoining room.

SALIA

(continuing)

Thank you for checking on us, Captain. I only hope my quarters on Daled Four will be this luxurious.

Picard quickly assesses the situation.

PICARD

Feel free to contact me if you

need anything. Picard out.

The Main Viewer goes blank.

END

INTERCUT:

13 INT. MAIN BRIDGE

Picard turns to Troi.

TROI
What I sensed in that seems entirely normal. Emotionally, I judge her to be very drawn to our young ensign.

DATA
What puzzles me, Captain, is how she is expected to bring peace to Daled Four. The one thing we do know about it is that its inhabitants have been fighting throughout their recorded history.

PICARD
What do we know about the cause of their wars?

DATA
Only that it is the difference between night and day.

RIKER
Data, you just used a colloquialism.

13 CONTINUED:

DATA
I did? I meant that Daled Four does not rotate. One side has constant night, the other constant daylight. One might surmise that the two hemispheres developed disparate cultures, which is a major cause of most wars.

PICARD
And yet somehow this child is supposed to bring them together.

RIKER
She looks too delicate for a task like that.

WORF
Do not be fooled by her looks. The body is just a shell.

14 OMITTED

15 INT. SALIA'S QUARTERS

Salia is with an unusually dressed TEENAGE GIRL (definitely not a "normal" inhabitant of the Enterprise).

SALIA
How can I be a leader if I don't know anything about my people?

TEENAGE GIRL
You will lead because you are accepted by both sides. And because it is in your blood.

SALIA
What am I expected to do when I get there?

TEENAGE GIRL
You will know.

SALIA
How?

15 CONTINUED:

TEENAGE GIRL
You just will. Salia, you must arrive with an open mind, without preconceived ideas about the world you will find or the people on either side.

SALIA
It's very frustrating.

TEENAGE GIRL
Yes -- I know. You feel the weight of so much responsibility. And you're not sure you can live up to everyone's expectations.

SALIA
It's not only that. Nobody's

asked me if this is something I want.

TEENAGE GIRL
It is your duty.

SALIA
I have no choice.

TEENAGE GIRL
None. It won't be as bad as you think. In fact it could be quite wonderful. Besides... you are the last and only chance.

Salia holds the teenage girl's eyes for a beat... then, steps to the window and stares out at the stars. After a moment, Salia looks down.

16 SALIA'S POV

A cute FURRY ANIMAL rubs against Salia's leg.

17 ANOTHER ANGLE

Salia sighs and pets it.

SALIA
(to animal, troubled)
Don't you think I'm going to need more than instinct to do whatever is expected of me on Daled Four?

18 INT. MAIN ENGINEERING (OPTICAL)

Geordi observes unusual engine probe GRAPHICS at the control console.

GEORDI
Energy depletion level.

COMPUTER VOICE
Point oh-four percent and increasing.

GEORDI
Wesley?

19 WESLEY (OPTICAL)

stands on the lower catwalk, at the Deuterium Control Conduit. He's daydreaming as he holds a fiber optics laser probe that looks like a screwdriver with a blade of pure VIOLET light.

GEORDI (O.S.)
(louder)
Wesley! Haven't you found the defocused area yet?

Wesley snaps out of his daydream.

WESLEY
I'm looking!

20 ANGLE TO INCLUDE GEORDI (OPTICAL)

who is now leaning over the catwalk, staring down at Wesley.

GEORDI
I see the way you're looking.

Wesley whirls and drops his instrument.

21 THE INSTRUMENT

bounces, almost falling off the catwalk.

22 SCENE (OPTICAL)

WESLEY
Sorry.

22 CONTINUED:

He retrieves the probe.

WESLEY
(continuing)
I've got my mind on something.

There's a beat. Finally, Wesley explodes with excitement.

WESLEY
(continuing)
Geordi, this girl they beamed up, she's... she's perfect! Perfect!

Geordi shakes his head.

GEORDI
Now I understand why you can't concentrate.

WESLEY

I'll do better.

Geordi starts back to his console as Wesley turns a dial on the probe and a GREEN stem of light appears. He touches it so that the blade of light penetrates the conduit.

COMPUTER VOICE
Warning -- resonant field applied!
Warning!

Wesley pulls the probe from the conduit as Geordi rushes back.

GEORDI
What is it?

Wesley adjusts the probe so that the stem changes from GREEN to VIOLET.

WESLEY
(apologetic)
I had it on the wrong setting.

GEORDI
(beat)
I suppose it had to happen to you.
It usually does at about this age.

WESLEY
What usually does?

22 CONTINUED: (2)

GEORDI

Glands suddenly meshing together.
It happens to all of us.

WESLEY
You've got to be joking. Just because I said she's interesting...

GEORDI
You said she's "perfect."
(waves)
Go. You're no use here for now.
Go talk to her. Take the lift.

Wesley ignores and hops down beside Geordi and starts for the exit. Suddenly he stops - insecure again.

WESLEY
That's silly, Geordi.
(hesitates)
Well, since you recommend it...
If she'll talk to me, how should I approach her? What would I say?

GEORDI
Just say "Hi. I'm Wesley Crusher. I'd like to talk to you."

WESLEY
And then what?

GEORDI
Whatever occurs to you.

WESLEY
What if nothing occurs to me?

GEORDI
Wesley, I don't really have time for this. You're going to have to ask somebody else.

WESLEY
Okay.

Wesley looks discouraged, turns and exits.

23 INT. MAIN BRIDGE - ON WORF

as he ROARS.

24 NEW ANGLE

Data is at Command, an n.d. crewmember at Ops and ENSIGN GIBSON at Conn. They all look on in puzzlement as Worf stops in mid-roar and calmly continues speaking to Wesley, who stands beside him at Tactical.

WORF
That is how the Klingon lures a mate.

WESLEY
Are you telling me to go yell at Salia?

WORF
No. Men do not roar. Women roar. Then they hurl heavy objects. And claw at you.

WESLEY

What does the man do?

WORF
He reads love poetry. He ducks a lot.

WESLEY
Yes, well, that might work for Klingons, but I think I should try something less dangerous.

WORF
Then go to her door. Beg like a human.

DATA
It should be that simple, Wesley. Judging by her appearance it is likely you and Salia are biologically compatible. Of course, there may be a difference in the histocompatibility complex in the cell membrane.

WESLEY
Data! I want to meet her, not dissect her.

Wesley walks to the turbolift just as Picard exits it. Hold on Picard as he crosses the bridge.

24 CONTINUED:

PICARD
Captain Picard to Salia's

quarters.

SALIA'S COM VOICE

Yes, Captain?

25 INT. SALIA'S QUARTERS (OPTICAL)

Salia sits on her bed. The furry animal is nearby.

PICARD'S COM VOICE

May I activate the viewer?

SALIA

Certainly.

Picard's image appears on the viewer in Salia's living room.

PICARD

(on viewscreen)

I've arranged for Anya to have a tour of the ship. Maybe you'd like to go along.

SALIA

Very much.

PICARD

(on viewscreen)

Your escort will be there shortly. Picard out.

As the viewscreen goes blank, Salia immediately stands and looks for the animal, which quickly scurries into the open.

SALIA

I think I'll go on the tour.

The animal races over.

SALIA
(continuing; to animal)
Why can't I?

The animal GROWLS.

25 CONTINUED:

SALIA
(continuing)
This is ridiculous! This will
be the only chance I ever have
to see a vessel like this.

A look of anticipation crosses Salia's face as the
animal begins to QUIVER, then SHAKE.

26 ON THE ANIMAL (OPTICAL)

Its skin BULGES all over. It TRANSMUTES completely...
into Anya, the governess!

ANYA
No -- you must remain here where
it is safe.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. SALIA'S QUARTERS

Anya blocks Salia's path to the door.

ANYA
Salia, do an old woman a favor, and obey me for the rest of this trip.

SALIA
You're no more an old woman than I am a leader.

The CHIME SOUNDS.

SALIA
(continuing)
Yes. Come in.

The door opens and Worf enters.

WORF
I am here to escort you on a tour of the Enterprise.

ANYA
I will be right there.
(then to Salia)
You are a leader. And I am older than you could ever imagine.

28 INT. TEN-FORWARD

Wesley sits with Riker at the bar. GUINAN watches them from behind the bar.

WESLEY
But what do I say? How should I act? What do I do?

Riker turns to Guinan and motions toward a nearby empty table.

RIKER
Guinan, I need your help. Could you sit over there?

28 CONTINUED:

GUINAN
That seems simple enough.

Guinan walks around the bar and heads for a table. Riker and Wesley follow. Guinan sits. Riker sits beside her. Wesley stands off to the side.

RIKER
(to Wesley)
The first words out of your mouth are the most important. You could start by saying something like...
(turns to Guinan)
... "you're the most beautiful woman in the galaxy."

Riker holds the look for a moment, then turns back to

Wesley.

RIKER
(continuing)
But that might not work.

GUINAN
Yes it would.

Riker is relieved and amused. This is going to be fun. He turns to Guinan.

RIKER
If you only knew how much I wanted to tell you that.

GUINAN
But you were afraid.

RIKER
Yes.

GUINAN
Of me?

RIKER
Of us. Of what we could become...

WESLEY
Commander Riker...

They ignore him.

28 CONTINUED: (2)

RIKER

... and that you might have thought it was a line.

GUINAN

Maybe I do think it's a line.

RIKER

Then you think I'm not sincere?

GUINAN

I didn't say that. There's nothing wrong with a line. It's like a knock on the door.

RIKER

Then you're inviting me in?

GUINAN

I'm not sending you away.

RIKER

That's more than I expected.

GUINAN

But is it more than you hoped?

RIKER

To hope is to recognize the possibility. I had only dreams.

GUINAN

Dreams can be dangerous.

RIKER

Not these dreams.

He looks into her eyes.

RIKER
(continuing)
I dream of a galaxy where your eyes are stars... And all the universe worships night.

GUINAN
Careful, if you place me too high on a pedestal, you won't be able to reach me.

28 CONTINUED: (3)

RIKER
Then I'll learn to fly. You are the heart in my day and the soul of my night.

Wesley taps Guinan on the arm.

WESLEY
I don't think this is my style.

GUINAN
Shut up, kid.
(to Riker, dreamily)
Now tell me more about my eyes.

29 ON WESLEY

as he turns and exits, still unsure of how to approach Salia.

30 INT. MAIN ENGINEERING (OPTICAL)

Anya stands on the lower catwalk with Geordi, who is still probing the Deuterium Control Conduit with his violet laser probe. Worf stands behind them, watching.

ANYA
(suspicious)
What is that? What are you doing?

GEORDI
This is the Deuterium Control Conduit. I'm probing it to find a defocused area.

ANYA
Is there a problem with the ship?

Geordi responds to the seriousness of her tone.

GEORDI
There's nothing to be concerned about. I'm just making routine adjustments.

There's a pause as Anya assesses Geordi.

ANYA
I understand.

30 CONTINUED:

Anya turns to exit.

31 INT. CORRIDOR

Wesley confidently rounds the corner on his way to Salia's quarters. He slows down, a little less confident, as he spots a guard, ARON, outside her door. The closer he gets, the more uneasy he becomes.

ARON
Ensign Crusher, what are you doing here?

WESLEY
Nothing.

There's an awkward moment as Wesley tries to build the courage to call on Salia... but he can't go through with it. Suddenly Salia's door slides open. Salia and he lock eyes. Wesley's jaw drops. Again, he's thunderstruck.

ARON
Is there a problem?

SALIA
(eyes still on Wesley)
Can you show me how to work the food dispenser?

ARON
Sure.

As Aron starts to enter her quarters, Salia motions toward Wesley.

SALIA
(to Aron)
No, I meant him.

32 INT. SALIA'S QUARTERS (OPTICAL)

Wesley and Salia stand in front of the food dispenser. He's nervous in her presence and glad to have something mundane to talk about.

WESLEY
Actually all you have to do is tell the computer what you want and it will prepare it for you.

32 CONTINUED:

SALIA
Oh... what should I order?

WESLEY
I don't know. what do you like?

Salia thinks for a moment. A smile crosses her face.

SALIA
I'd like something sweet.

WESLEY
I know... Computer, Thalian chocolate mousse.

A dish of mousse is provided. Salia dips her finger into the mousse and slowly licks it off. She closes her eyes and concentrates on the taste.

SALIA
It's a wonderful sensation.

WESLEY
On Thalos Seven they age the cocoa beans four hundred years.

SALIA
You've been there?

WESLEY
It's one of my favorite places.

SALIA
It must have been fun to visit a planet like that!

WESLEY
It's the best part of being on the Enterprise.

SALIA
I have learned about some of them, but to see them -- that would be wonderful.
(excitedly)
Tell me about some of the other places you've been.

WESLEY
There's too many!

32 CONTINUED: (2)

SALIA
The only world I've known is Klavdia Three.

Wesley thinks for a beat.

WESLEY
It's time we changed that.

SALIA
How?

WESLEY
Come with me.

Salia's intrigued.

33 INT. SICKBAY - PATIENTS' QUARTERS - ON ANYA

with a suspicious scowl on her face.

34 SCENE

PULASKI is scanning HENNESEY, an unconscious patient as Anya and Worf look on.

PULASKI
(continuing the scan)
I'll be with you in a moment.

ANYA
What's wrong with him?

PULASKI
Andronesian Encephalitis. He contracted it when our transporter filter was disrupted by a cosmic ray burst.

ANYA
That disease is contagious.

PULASKI
Yes it is.

ANYA
Then we could all be infected.

34 CONTINUED:

PULASKI
Very unlikely. The air filtering system can handle --

ANYA
But there is a chance.

PULASKI
If you mean mathematically... Yes, the probability is not zero.

ANYA
I cannot rely on your primitive technologies. Kill the patient!

Worf and Pulaski stare incredulously at Anya.

PULASKI
What?

ANYA
Destroy the patient immediately!

PULASKI
Calm down -- really there's no risk.

ANYA
If you won't take action, then
I will!

Filled with fury, Anya moves toward Hennesey.

Worf takes her arm to restrain her. She spins away from him with surprising power.

35 ON ANYA (OPTICAL)

as she TRANSMUTES into a RAGING MONSTER!

36 SCENE

The monster ROARS and steps toward Hennesey! Pulaski SCREAMS.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. SICKBAY

Worf pulls his phaser fast. The monster grabs it before he can fire and holds Worf in its powerful grip. They struggle.

38 ON PULASKI

her eyes filled with terror. She stands in front of Hennesey, shielding him from the monster.

PULASKI
Security to Sickbay! Hurry!

39 SERIES OF CUTS:

Worf and the monster push against each other's power. Worf is surprised by the monster's increasing strength, it ever so slightly gaining the advantage.

Pulaski anxiously pushes the bed away from the battle.

The monster begins to pull Worf to the side. Soon there will be nothing in its path to Hennesey.

Suddenly, doors on both sides slide open. THREE SECURITY PERSONNEL rush in -- phasers ready. They train their weapons at the monster. Worf is in their line of fire.

Picard enters. After a tense moment, the monster slowly releases Worf.

PICARD
(to guards)
Hold your fire.

40 THE MONSTER (OPTICAL)

TRANSMUTES to its governess form, Anya.

41 SCENE

Reactions around the room. Everyone's stunned at the

spectacle. Pulaski moves to check her patient.

41 CONTINUED:

PICARD
Anya!

PULASKI
(frantic)
What is she? Keep her away!

ANYA
(to Picard, yelling)
Do not interfere!

PULASKI
She wants to kill Hennesey!

ANYA
His disease threatens Salia!

PULASKI
Captain, there is no chance of contagion.

PICARD
(to Anya)
The situation is under control.

ANYA
That's not good enough!

Picard barely contains his rage.

PICARD

It will have to be.

Anya moves close to Picard. Her eyes are filled with fury.

ANYA
Your powers are infinitesimal compared to mine!

PICARD
Nevertheless, you will obey my orders. You are to remain in your quarters and in your present form for the remainder of this voyage. Is that clear?

Anya glares at Picard for a long moment.

ANYA
Very.

41 CONTINUED: (2)

Picard turns to Worf.

PICARD
Keep her under guard.

Worf motions to the two security personnel, who lead Anya out of the room.

WORF
What kind of creature is she?

PICARD

I've never seen anything like her.

PULASKI

There are no such life-forms in the galactic zoological catalog. There have been rumors of a species called allasomorphs which are supposed to possess the power to alter their molecular structure into that of other life-forms.

WORF

Such a species would make a perfect "protector."

Picard turns to Worf.

PICARD

I want a security team stationed outside Sickbay, Mister Worf.

WORF

Aye, sir. Captain... if Anya transforms?

PICARD

Stop her.

42 INT. CORRIDOR - OUTSIDE SALIA'S QUARTERS

Anya and the guards approach Salia's quarters. The guards remain outside. Anya enters.

42 CONTINUED:

WORF
(to Guards)
Remain here.
(to Anya)
You are restricted to these quarters for the remainder of this voyage.

Anya enters. There is an exchange of looks between Worf and Anya as the doors close.

43 INT. SALIA'S QUARTERS

Anya steps in, anxiously glances around for Salia.

44 INT. HOLODECK (OPTICAL)

Wesley and Salia stand watching a spectacular display of shooting stars. Both are mesmerized.

SALIA
Can a place so remarkable truly exist?

WESLEY
Oh, yes. And there are so many more -- all special - -all so different. And all the different kinds of life-forms.

SALIA
I have learned about them. That is all I did on Klavdia Three... was learn. I know so much, but I've seen so little.

WESLEY

Then, think of what you have to look forward to. This is the best time to be alive.

SALIA

For you.

44 CONTINUED:

WESLEY

For us both. Everything is just beginning. We've only charted nineteen percent of our galaxy... the rest is out there -- waiting for us. And already, look at what we've discovered.

SALIA

I have never seen anything so wondrous.

WESLEY

Wait. Computer -- Rosseau Five.

SUDDENLY, they are standing on a tiny point of land, which seems to drop off to infinity. Salia is startled, and quickly moves closer to Wesley. Around them spin little brightly lighted moons, which splash color on their faces. It's breathtaking.

SALIA

I can't believe a place like this really exists.

WESLEY

Oh, yes.

SALIA
And you have been there?

WESLEY
And one day you'll visit Rosseau Five... and other places and more spectacular than this.

SALIA
If only that were possible.

WESLEY
Now, listen. In a moment the orbits of the moons will become synchronous.

And as they watch the orbits of the moons close, and slowly a wondrous sound begins... a single note which builds to a chord.

SALIA
It is so beautiful -- like this place has a voice and is trying to talk with us.

44 CONTINUED: (2)

WESLEY
I never thought of it that way.

SALIA
Thank you for sharing all of this with me.

WESLEY
Soon you'll see it for yourself.

Salia is suddenly pensive.

SALIA
I don't think so.
(pause)
Maybe we should go.

WESLEY
How about something to drink?

SALIA
(brightens)
How about some more of that Thalian chocolate?

Wesley smiles. He has never been happier.

45 INT. CAPTAIN'S READY ROOM - PICARD

sits at his desk, talking to Troi.

PICARD
We have obviously brought a very dangerous life-form aboard this ship. I want to minimize the chances of another incident.

TROI
Captain, whatever kind of life-form Anya may be, emotionally she is really Salia's mother.

PICARD
And the most dangerous animal is
a mother protecting her young.

TROI
Exactly.

45 CONTINUED:

ANYA'S COM VOICE
Captain, this is Anya.

PICARD
Yes?

ANYA'S COM VOICE
(furious)
Salia is gone. Where is she?

46 INT. TEN-FORWARD - ON WESLEY AND SALIA

sitting face to face. A backdrop of stars adds to the romantic mood, but they're oblivious to everything except the enchantment of each other's eyes.

SALIA
This has all been so wonderful.
I'm not sure it's real.

WESLEY
Believe me, the Ten-Forward room
is not an illusion.

SALIA
Not that. I mean the way I feel.

Wesley's heart quickens. Suddenly he's dizzy and confused with excitement.

GUINAN
(sotto to Wesley)
Tell her about her eyes.

Wesley and Salia look toward the voice. Wesley's embarrassed.

47 NEW ANGLE

Guinan stands at the table with two dishes of Thalian chocolate mousse. She winks at Wesley and hands them each a dish.

GUINAN
You won't find a better dish of chocolate on Thalos or Daled Four.

Guinan smiles and walks away.

47 CONTINUED:

SALIA
(voice trails off)
I'm sure I won't...

WESLEY
Is something wrong?

SALIA
I've had a great time being with you, Wesley.

WESLEY
That makes you sad?

SALIA
When I was on Klavdia Three all I could think of was leaving that isolation.

Wesley is surprised.

WESLEY
Is that what awaits you on Daled Four?

SALIA
Yes.

WESLEY
But I thought you were going there to unite two groups which have been fighting.

SALIA
(a little surprised that he knew that)
What else do you know?

WESLEY
Very little. There is almost nothing in the ship's computer about Daled Four. What will you do there?

SALIA
Your language has no word for the position I will hold. I only know

I will have a lot of duties when
I get there. In many ways I'll
have even less freedom than I did
on Klavdia Three.

47 CONTINUED: (2)

It takes Wesley a long moment to absorb this. Then he steels himself and blurts out his greatest hope.

WESLEY
You could stay.

SALIA
On the Enterprise?

WESLEY
Why not?

Another pause -- this is a big emotional risk for Wesley.

SALIA
Because...

Salia's confused. He's offering her a possibility she never dreamed of. She looks deep into his eyes, stands up and rushes out the door, leaving Wesley feeling bewildered and rejected. Guinan approaches.

GUINAN
Just because a girl runs out,
doesn't mean she's not hoping
you'll follow.

48 INT. CORRIDOR

Salia walks down the corridor, weeping. She wipes at her tears and stares with confusion at her wet hand as if she's never cried before. She increases her pace. Wesley catches up to her.

WESLEY
(as they walk)
What is it? What happened?

Salia doesn't respond.

WESLEY
(continuing)
Salia!

Salia stops and turns to Wesley.

SALIA
Stay away from me!

48 CONTINUED:

Salia continues down the corridor, leaving Wesley frozen. An inner turbulence of rejection, upset and confusion makes it impossible for him to move. After several steps, Salia again stops and turns to face him. She fights to hold back the tears.

SALIA
(continuing)
I'm sorry.

Only the glimmer of hope makes it possible for Wesley

to speak.

WESLEY
I don't understand.

SALIA
Wesley, I can't stay here! I can't have this life! I want it more than anything, but I can't have it!

Wesley walks toward her, suddenly radiant with hope and enthusiasm -- she wants to stay!

WESLEY
Salia, nothing is impossible!

SALIA
Not for you.

WESLEY
There's a way. I know there is!

He takes her hands in his. She stiffens her arms for a moment, then relaxes. They lock eyes. She's beginning to believe he might be right and he feels it.

ANYA (O.S.)
(harsh)
Leave her alone!

49 NEW ANGLE

Wesley and Salia turn with a start to see Picard and Anya outside the turbolift a few feet away. Behind them are Anya's two guards. Anya eyes Wesley with

a burning glare.

49 CONTINUED:

PICARD
(stern, a hint of tension)
Wesley, step away from her.

Wesley reluctantly complies.

ANYA
(to Salia)
Come with me.

Salia shoots Wesley a glance of despair, then walks toward Anya. On Wesley's disturbed look, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A50 INT. MAIN ENGINEERING

Geordi observes a normal engine probe GRAPHIC at the control console.

GEORDI

Energy depletion level.

COMPUTER VOICE
Zero.

Geordi smiles.

GEORDI
La Forge to bridge.

PICARD'S COM VOICE
Yes, Lieutenant?

GEORDI
I have just completed the final adjustments. Thank you for giving me the time. You now have warp engines available.

PICARD'S COM VOICE
Very good.

AA50 INT. MAIN BRIDGE

Picard and Riker are at Command. Data is at Ops, Worf at Tactical and Ensign Gibson is at Conn.

PICARD
(to Riker)
Get us there as quickly as possible, Number One.

Riker nods agreement, then:

RIKER
Ensign Gibson, warp eight point eight.

Ensign Gibson punches in her adjustments.

GIBSON
Warp eight point eight, sir.

AA50 CONTINUED:

RIKER
Estimated time to Daled Four?

GIBSON
(as she checks the console)
Three hours -- nine minutes.

PICARD
Ensign Crusher, when you have completed your duties in Engineering... report to my Ready Room.

WESLEY'S COM VOICE
Yes, sir.

Picard rises and leaves the bridge.

AB50 OMITTED

50 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard and Wesley.

PICARD
The woman Anya is not what she

appears to be. She is an allasomorph.

WESLEY
A shape shifter?

PICARD
Yes. She is not just the governess, she is also the girl's protector. I don't like to interfere in personal relationships of anyone under my command, but...

WESLEY
You want me to stay away from Salia.

PICARD
Yes, I do. For the good of the ship and the safety of everyone on board.

50 CONTINUED:

WESLEY
I will do as you ask.

Picard nods... Wesley turns and exits.

Off Picard's reaction:

51 INT. SALIA'S QUARTERS

Salia and Anya are present. Salia is agitated.

SALIA
Why won't you let me have a friend?

The door SWISHES shut behind them.

ANYA
It's my duty to protect you from danger.

SALIA
There's no danger here!

ANYA
There's always danger from one who is not your kind. Salia, he's confusing you. He'll lead you from your duties.

SALIA
Whether I see Wesley is for me to decide!

ANYA
(anger building)
It is not! I raised you, I protected you... and I intend to deliver you to Daled Four!

SALIA
Maybe what you want doesn't matter any more!

ANYA
(pause; softens)
Please Salia, I know it's

difficult. But you must do what
you are destined to do.

Salia is unsure where her destiny lies.

52 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it COMES OUT OF WARP SPEED and continues toward the planet Daled Four.

53 INT. MAIN BRIDGE (OPTICAL)

Riker and Troi flank Picard at his Command Station. Data at Ops, Worf at Tactical and ENSIGN GIBSON is at Conn. Daled Four is on the Main Viewer.

PICARD
Standard orbit.

GIBSON
Aye, sir.

PICARD
Open hailing frequencies, Mister Worf.

WORF
Hailing frequencies open.

Data adjusts his instruments.

DATA
Sir, it is unlikely that Daled Four will respond.

Picard turns to Data.

PICARD
Explain.

DATA
The troposphere appears to be absorbing our signals. It is fascinating, Captain. Klavdia Three and Daled Four have almost identical atmospheres.

PICARD
Magnify. Times twenty.

54 MAIN VIEWER (OPTICAL)

Yellow, swirling clouds fill the screen.

55 SCENE (OPTICAL)

Picard and Riker exchange a look. An unwelcome feeling of deja vu all around.

PICARD
The physical resemblance to Klavdia Three is striking.

RIKER
Remarkable... How could anyone live in an environment so totally hostile to human life?

Riker stares at the planet's image on the viewscreen.

DATA
Apparently Klavdia Three was chosen for Salia because these conditions are important for their species's survival.

PICARD
Possible, Mister Data.

RIKER
Or else... they just wanted her to feel at home.

56 INT. WESLEY'S QUARTERS (OPTICAL)

After a long moment, he walks to the food dispenser. Wesley just stares at it, lost in thoughts of Salia. The DOOR CHIME SOUNDS.

WESLEY
Come in.

The doors open.

57 ANOTHER ANGLE

Salia stands in the doorway. She smiles uncertainly.

58 SCENE

Wesley's heart quickens.

WESLEY
Salia!
(pause)
You shouldn't have come.

58 CONTINUED:

SALIA
Do you want me to leave?

WESLEY
I didn't say that.

Salia enters.

SALIA
Then you want me to stay.

WESLEY
Does Anya know you're here?

SALIA
That doesn't matter.

WESLEY
(pause)
I'm glad you came. I thought Anya would have kept you with her.

SALIA
I have certain rights.

WESLEY
In other words, you slipped away.

SALIA
While Anya was asleep.

Wesley laughs.

SALIA
(continuing)
I'm sorry if you got in trouble with your captain.

WESLEY
I'm not in trouble... yet.

SALIA
Anya was afraid you would corrupt me.

Wesley smiles.

WESLEY
With my wild way of life?

Salia moves close.

58 CONTINUED: (2)

SALIA
Maybe... with the normal things people do... when they like each other.

She pushes a lock of hair from his forehead. Wesley can feel himself coming apart. He slowly moves his lips to hers. They kiss.

58A CLOSE ON WESLEY AND SALIA

lost in deep, passionate kisses. Finally, they come up for air.

59 OMITTED

60 ANOTHER ANGLE

SUDDENLY there is a roar... Wesley looks up to see a monster in the doorway. Anya (as the monster) moves into the room.

61 WESLEY

Startled... jumps back. He instinctively places his body between the monster and Salia.

62 SCENE

In a frenzy, her eyes full of fire and fury, the monster advances.

WESLEY
(touches his communicator)
Security to crew quarters!

SALIA (O.S.)
No... Anya... NO!

The monster continues to advance.

From behind Wesley hears a ROAR.

He turns... the sound is coming from deep within Salia -- SUDDENLY, she transforms into a monster even more frightening than Anya.

62 CONTINUED:

Wesley jumps back. For a beat the two fearsome creatures face each other.

63 OMITTED

64 OMITTED

65 WESLEY

He is stunned. Salia -- the girl of his dreams is a -- shape shifter.

66 thru 69 OMITTED

70 SCENE (OPTICAL)

SUDDENLY, they both transform back to human form.

ANYA
You should not have disobeyed me.

SALIA
I had to.

ANYA
(to Wesley)
I warned you to leave her alone.

Before Wesley can respond, the security team, led by Worf, arrives.

WORF
You are not supposed to be here.

ANYA
We are leaving.

WORF
Escort them both to their quarters. And secure it with a forcefield.

As they leave Salia turns back and she and Wesley hold a look.

71 ON WESLEY

Where a few moments ago there was so much love... now there is only confusion and sadness.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

72 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the yellow planet Daled Four.

PICARD (V.O.)
Captain's log, supplemental. Since Anya's powers of

transformation apparently gave her the ability to escape her guards unnoticed, we have sealed her quarters with a forcefield that will contain her no matter how small a form she may take.

73 INT. MAIN BRIDGE

Picard and Riker are at their forward stations. Worf is at Tactical, Data has Ops and Ensign Gibson mans Conn.

PICARD (V.O.)
(continuing)
Meanwhile we remain unable to communicate with Daled Four.

Worf adjusts a control at his Tactical Station.

WORF
Captain -- I'm receiving an audio signal.

PICARD
Audio on.

VOICE
(crackling with static)
Come in...
(static)
This is...
(static)
of Daled Four.

DATA
Sir, sensors indicate the

communication originated from a gigawatt source on the planet.

RIKER
That's more power than our entire ship can generate.

73 CONTINUED:

DATA
It is what is needed to penetrate the atmosphere.

RIKER
Which means we lack the ability to respond...

WORF
Captain, there are beam-down coordinates encoded within the carrier signal.

Picard and Riker exchange a look. They're relieved that they'll finally be able to get rid of their troublesome passengers.

PICARD
Splendid.

RIKER
I'll arrange for our guests to beam down.

74
thru OMITTED

78

78A EXT. CORRIDOR - OUTSIDE SALIA'S QUARTERS

Two guards flank the doorway. There is a bluish tinge indicating a forcefield. Worf approaches.

78B INT. SALIA'S QUARTERS

Salia hears the CHIME.

SALIA
Come in.

The door opens.

WORF
We have arrived.

Anya appears from the other room

ANYA
Salia will be with you in just a moment.

78B CONTINUED:

Worf nods and steps back.

SALIA
You're not going?

ANYA
No. My duties have been completed. I have done all that

I could. I hope it's been enough and that I did not fail you.

SALIA

You raised me well, and I thank you for that.

ANYA

Don't be angry at me. I would not have harmed the boy, I only wanted to frighten him.

SALIA

I know.

ANYA

You are ready for what awaits you and you will do well. I know that I have been tough on you, but it's because I want you to be prepared for whatever you may be required to do.

SALIA

Will I ever be able to leave Daled Four?

ANYA

Probably not. But, anything is possible.

SALIA

That's what Wes said.

ANYA

I hope he is right.

SALIA
Where will you go?

ANYA
The third moon is within range of this ship's transporter, I will go there.

78B CONTINUED: (2)

SALIA
I am going to miss you.

ANYA
I know.

There is a long pause. Salia turns and walks to the exit. The door opens.

SALIA
(to the guard)
I am ready.

ARON
Computer - field off.

The field disappears. Salia exits her quarters.

78C INT. CORRIDOR

As Salia and Aron near the Transporter Room, she sees Wesley standing off to the side.

SALIA
Wesley.

For a moment he does not respond. Then:

WESLEY
Was it fun?

She moves toward him. The guard stays a discreet distance away.

SALIA
What do you mean?

WESLEY
Playing humanoid. Was it fun?

SALIA
(hurt)
Wesley, look at me. Right now -- this moment -- this is what I am. A humanoid girl.

WESLEY
But what are you really?

SALIA
Does it matter?

78C CONTINUED:

WESLEY
Yes.

SALIA
I'm sorry I hurt your feelings -- I didn't mean to.

WESLEY

I loved you.

SALIA

I love you, too.

WESLEY

Can you?

SALIA

Yes, oh... yes. I have the same feeling -- the same emotions as you. It's time for me to go.

Wesley holds her look for a moment -- then she turns and walks toward the Transporter Room.

79 INT. TRANSPORTER ROOM THREE

Riker stands with Salia. The Transporter Chief attends the controls.

RIKER

Prepare to beam Salia to the specified coordinates.

TRANSPORTER CHIEF

Aye, sir.

SALIA

Our world is grateful for the courtesy which you have extended us.

RIKER

I hope some day Daled Four and

the Federation will have formal contact.

SALIA
That is my wish as well.

TRANSPORTER CHIEF
Coordinates set, sir.

79 CONTINUED:

Salia takes her place on the pad.

RIKER
(to Transporter Chief)
Proceed.

The doors SWOOSH open and Wesley steps into the room. He has a dish of Thalian chocolate mousse.

WESLEY
Wait!

Salia's face brightens. The transporter chief looks to Riker. Riker gestures for him to wait with the transport. Wesley steps to the pad.

80 ANGLE ON WESLEY, SALIA (OPTICAL)

as Wesley hands her the bowl of mousse.

WESLEY
A taste to remember me by.

Salia dips her finger in the mousse and gazes at it as

if this is the last time she will experience the sensation of taste.

She slowly licks it off, then hands the bowl to her escort.

SALIA
I wish there were something I could give you.

WESLEY
You already have.

She steps forward and gives him an embrace.

SALIA
I'm glad you came to say good-bye. Thank you... for everything.

They separate.

SALIA
(continuing)
I want you to leave now.

WESLEY
Why?

80 CONTINUED:

SALIA
Because I cannot arrive on my planet in this form and I want you to remember me as I am now.

WESLEY

We have had enough disguises between us. It's time for the truth.

Salia nods, then steps up on the transporter pad. After a moment, she raises her arms. Then TRANSMUTES -- not in the violent, quivering manner as before, but gracefully and sensually -- into a luminous form of such beauty and elegance that it takes Wesley's breath away. The glow from this creature lights his face and he smiles... totally enraptured.

For a moment it is only Wesley and this creature. Then:

WESLEY
(continuing)

Energize.

And the transporter chief hits the controls and they all watch transfixed as the form BEAMS OUT.

81 OMITTED

82 ON WESLEY

knowing Salia is gone from his life forever.

83 INT. TEN-FORWARD

Wesley sits at a table, staring into its light.

84 ON GUINAN

as she enters, regards Wesley.

85 SCENE

Guinan slowly walks over to Wesley's table and sits.

85 CONTINUED:

WESLEY
Seeing her on the transporter pad was like seeing pure light.
(he pauses)
I miss her. I feel so empty.

GUINAN
I know that sensation.

WESLEY
I'm never going to feel this way about anyone else.

GUINAN
You're right.

Wesley looks up.

WESLEY
I didn't expect you to say that.

GUINAN
Oh, there will be others -- but, the next time you feel love will be different. Each time is different.

WESLEY
Knowing that doesn't make it any

easier.

GUINAN
It isn't supposed to.

Wesley nods -- then rises.

WESLEY
I better get back to my duties.

GUINAN
Me too.

Guinan smiles.

86 INT. MAIN BRIDGE (OPTICAL)

Wesley exits the turbolift. Riker is at his Command Position. Data's at Ops, Worf at Tactical. Wesley goes to Conn and takes over from Ensign Gibson. A wedge of Daled Four, surrounded by a field of stars, is visible on the Main Viewer.

86 CONTINUED:

RIKER
We have the course set for Aldebaran Zeta, Sir.

PICARD
Mister Crusher, set speed -- warp six point five.

WESLEY
Done, Captain.

Picard pauses a moment as Wesley looks at the Main Viewer. To Wesley, the heavenly bodies symbolize discovery, excitement and love. For now, there is also sadness.

PICARD

Engage.

Wesley engages the warp drive and watches Daled Four disappear from the Main Viewer.

87 EXT. SPACE - THE ENTERPRISE (OPTICAL)

goes into warp drive and shoots into space as we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Contagion"
#40272-137

Written by
Steve Gerber & Beth Woods

Directed by
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2ND REV. FINAL DRAFT

JANUARY 4, 1989

STAR TREK: "Contagion" - REV. 01/10/89 - CAST

STAR TREK: THE NEXT GENERATION
"Contagion"

CAST

PICARD	CAPTAIN DONALD VARLEY
RIKER	ROMULAN SUB-COMMANDER TARIS
DATA	
PULASKI	Non-Speaking
TROI	YAMATO CREWMEMBERS
GEORDI	ROMULAN CREWMEMBERS
WORF	
WESLEY	Voice-Over
	ICONIAN COMPUTER VOICE
O'BRIEN	ROMULAN COMPUTER VOICE
WILLIAMS	
DOCTOR	

Non-Speaking

CREWMEMBERS

Voice-Over
COMPUTER VOICE

STAR TREK: "Contagion" - 01/04/89 - SETS

STAR TREK: THE NEXT GENERATION
"Contagion"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CAPTAIN'S READY ROOM
MAIN BRIDGE USS YAMATO
OBSERVATION LOUNGE
MAIN ENGINEERING PLANET ICONIA
CORRIDOR
TURBOLIFT ROMULAN BIRD OF PREY "HAAKONA"
ACCESS TUNNEL
TRANSPORTER ROOM

PLANET ICONIA
CONTROL CENTER

ROMULAN BIRD OF PREY "HAAKONA"
MAIN BRIDGE

STAR TREK: "Contagion" - REV. 01/06/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Contagion"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

slows to sub-warp speed, moving forward on impulse.

PICARD (V.O.)
Captain's log, stardate 42609.1. In response to a desperate plea for aid by my old friend, Captain Donald Varley of the USS Yamato, I am running a grave risk and taking the Enterprise into the Neutral Zone.

2 INT. CAPTAIN'S READY ROOM

PICARD at his desk, scanning a screen of data, schematics of the Galaxy Class starships, as:

PICARD (V.O.)
(continuing)
This rendezvous is necessitated by dangerous malfunctions which are plaguing our sister ship. Perhaps with both crews working together we will be able to eliminate the problem -- before we are detected by the Romulans.

He taps a touchpad, turning off the screen.

3 INT. MAIN BRIDGE

The Ready Room doors open and Picard steps onto the bridge.

PICARD
Mister Crusher -- how long to rendezvous?

4 VARIOUS ANGLES AS NEEDED

WESLEY, WORF, and TROI are at their stations. RIKER is at Science One with DATA. Picard crosses to his seat.

WESLEY
Four minutes, thirty-three seconds, sir.

PICARD
Status of download, Mister Data?

DATA
Entire Yamato log will be in our computer by rendezvous.

RIKER
(to Data)
Have you nailed down our little hiccup yet?

DATA
Sir?

RIKER
The odd reading.

DATA
No. It might be due to the problems currently being

experienced by the Yamato.

PICARD
Trouble, Number One?

RIKER
I'm not sure, sir.
(to Worf)
We are alone out here?

WORF
Yes, sir. There are no other vessels in the area except the Yamato.
(checks his panel)
Which is coming into viewer range now.

Riker takes his seat next to Picard. Data moves back to his station.

5 COMMAND AREA AND VIEWSCREEN - ANGLES AS NEEDED (OPTICAL)

The screen displays a majestic view of the approaching USS Yamato, a twin of the Enterprise. Picard and Riker rise and move toward the viewscreen.

WORF
Transmission from the Yamato, Captain -- on visual.

On screen is CAPTAIN DONALD VARLEY, about Picard's age, but brawnier and white-haired. He is standing near the executive officer's chair. To either side of him

are two crewmembers who are inspecting an open panel which shows scorch marks and scattered isolinear chips. A third crewmember crosses in the foreground.

PICARD
Donald, what's a nice Starfleet Captain like you doing in a place like this?

VARLEY
It's good to see you, Jean-Luc, despite your antique humor. I only hope your people can help us. The malfunctions are becoming serious. We lost an engineering team when the computer shut down the forcefield in an open shuttle bay. Eighteen people.

Picard and Riker exchange a look of shock.

RIKER
And no idea what's causing these problems?

VARLEY
None. They are affecting every system simultaneously. It's like the ship has suddenly decided to fall apart.
(a forced little laugh)
It's beginning to make me think we should have run these Galaxy Class ships across a few more drawing boards before we built one.

PICARD
Are you suggesting it's a design flaw?

5 CONTINUED:

Varley is a man under intense pressure who is burying it deep. He's had to call on an old friend for help. He feels helpless and frightened. He has also committed a major offense by entering the Neutral Zone. He's talking a little off the top of his head.

5 CONTINUED: (2)

VARLEY
I don't know. I'm grasping at straws here. All I know is that we've got to get it fixed, and before I lose more than an engineering team.

RIKER
(urgently)
Do you wish to evacuate non-essential personnel to the Enterprise?

VARLEY
No... that would be premature.

PICARD
Donald, we'll get our teams to work. I'm sure neither of us

feels too comfortable sitting
around the Neutral Zone.

VARLEY
I know what you're thinking, what
the hell am I doing here? Well,
I had heard rumors about a couple
of archaeological digs that
started making the Iconians sound
a lot less like legend. I did
a little investigating, and I
located their homeworld.

PICARD
In the Neutral Zone.

VARLEY
In the Neutral Zone.

PICARD
Don, this was quite a risk to
run just to satisfy an
archaeological curiosity.

VARLEY
No, the risk would be in allowing
the Romulans to locate Iconia.

The viewer image of Varley breaks up in STATIC, fading
for a beat, then returns.

5 CONTINUED: (3)

VARLEY
(continuing)

Fortunately, I got there first.
It's a virtually dead planet, but
enough of the technology remains
to give the Romulans an edge if
they were ever to find it.

During Varley's speech, more break-up occurs.

PICARD
Don, your transmission is breaking
up.
(rising, then to Data)
Clean that up.

WORF
(tensely)
Sir, there is an energy build-up
in the Yamato's engineering
section.

Picard whirls back to face the screen.

PICARD
Yamato, this is the Enterprise,
come in Yamato.

More STATIC.

WORF
Magnetic seals in the antimatter
chamber decaying!

PICARD
Captain. Don!

The viewer image of Varley BURSTS INTO A BLINDING WHITE FLASH. PULL BACK to show the Yamato exploding.

PICARD
(continuing)
Shields up!

6 INT. MAIN BRIDGE AND VIEWSCREEN - VARIOUS ANGLES (OPTICAL)

The bridge crew reflexively shield their eyes. The flash subsides, and the viewscreen defaults to a forward view of space and a barrage of fiery objects, hurtling toward the ship. KLAXONS SIGNAL RED ALERT as the objects batter the Enterprise. The ship is pounded (SFX) and shakes violently.

WORF
Sir!

Worf is staring at the viewscreen. Picard and Riker follow his gaze and stared, stunned, as the Yamato's saucer section, engulfed in flames and explosions, sails past, narrowly missing the Enterprise.

DATA
(quietly)
Sensors indicate no life readings from the Yamato's saucer section.

WORF
(looks up from his instruments)
Captain! Another vessel coming into sensor range.
(ominously)
It is Romulan.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 INT. MAIN BRIDGE (OPTICAL)

On the Main Viewer is the Romulan battle cruiser.

PICARD (V.O.)
Captain's log, supplemental. The Yamato's entire crew and their families, more than a thousand people, have been lost.

Data is at Ops. Wesley is at the Conn station. Riker is seated at his normal position. End on Picard as he finishes the log.

PICARD (V.O.)
(continuing)
Circumstances, unfortunately, permit us no pause for grief.

WORF
No response from the Romulan vessel.

RIKER
Arm phasers and prepare to lock

on target.

PICARD
(to Data)
Did they attack the Yamato?

DATA
Unknown, sir.

WORF
All their weapons systems have been fully activated. Still no response.

PICARD
(upward glance; then, sternly)
Romulan vessel, this is Captain Picard of the USS Enterprise. Explain your illegal presence in the Neutral Zone --

8 VIEWSCREEN (OPTICAL)

He is interrupted by an UNFAMILIAR FEMALE VOICE. Picard faces the image of the SUB-COMMANDER. She is seated in what we assume to be her command position on the Romulan bridge.

TARIS
Explain yours!

PICARD
Are you responsible for the destruction of the Yamato?

TARIS

No. And believe me, Captain, had we chosen to exercise our right to defend the Neutral Zone, we would not have stopped with one starship. You will leave at once.

Picard makes a slashing gesture to Worf who cuts the com.

PICARD

(looking to his bridge crew)

Comments?

TROI

She is extremely anxious --

WORF

Understandable if she just destroyed a Federation starship.

RIKER

Your scan was inconclusive. We can't be sure of what happened to the Yamato.

TROI

Our presence in the Neutral Zone is provocative. It could force her to respond.

8 CONTINUED:

PICARD
(to Worf)
Open com. We will comply when we have determined the cause of the Yamato's destruction. And when we are fully satisfied that you were not responsible. Picard out.

The Romulan response is to disappear.

WORF
They are engaging their cloaking device.

RIKER
Good. They can't fire when they're cloaked.

WORF
Unless they have overcome that deficiency. The Yamato was destroyed while they were cloaked.

PICARD
Forget the Romulans. I want to know what happened to the Yamato. Number One, assemble the staff for a conference in one hour. And I want answers.

RIKER
Aye, sir.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

stationary, holding in space.

10 INT. OBSERVATION LOUNGE

Riker, Data, Worf, and GEORDI are present. Geordi stands by a screen containing a schematic of the Yamato and a blow-up of the affected engineering section. There is a pulsing red dot in the engine area.

10 CONTINUED:

GEORDI
(pointing)
Sensor recordings reveal that what we witnessed was an uncontrolled and catastrophic matter/antimatter mix. The magnetic seals between the chambers collapsed --

PICARD
That's not possible.

GEORDI
Yes, sir, it is, but a highly improbable series of events has to take place before such an occurrence can result.

PICARD
Explain.

GEORDI
In the event of a breach of seal integrity there is an emergency

release system which dumps the antimatter.

DATA

Apparently such a dump began, was then halted, and the containment seals were dropped. There was still sufficient antimatter present to lead to the result we observed.

They all look back to the schematic where that deadly red dot is still pulsing.

PICARD

Then there is no evidence that a weapon was used?

Troi enters and moves to a chair. Seats herself.

TROI

I'm sorry I'm late. I was with the children. They have been deeply affected by the Yamato's destruction.

There is a beat while they consider the cost in human terms of this tragedy.

10 CONTINUED: (2)

PICARD

Mister Data.

DATA

Evidence of a weapon? No, sir, none.

GEORDI
However it happened, the Yamato did it to herself.

PICARD
Theorize. What do you think caused this catastrophic malfunction?

GEORDI
(looking very grim)
I think Captain Varley may have been correct. There could be a design flaw.

RIKER
In a Galaxy Class starship?

Murmurs and physical reactions of consternation from the officers. Picard is stone faced, unmoved.

GEORDI
Yes, sir. It's the most complicated piece of machinery ever built. Something could have been overlooked.

PICARD
Knowing where the flaw is located, do you think you can isolate and solve the problem?

GEORDI
We're working on it now.

PICARD
Pull any and all personnel who might be useful to your task.

They rise, ready to scatter to their assigned tasks.

10 CONTINUED: (3)

TROI
(to Picard)
If we have established that the Romulans were not responsible for the destruction of the Yamato, would it not be prudent for us to withdraw?

PICARD
If this is a design flaw, we better stay where we are and give Geordi time to work. Or what happened to the Yamato could happen to us.

10A EXT. SPACE - THE ENTERPRISE (OPTICAL)

remaining stationary.

11 INT. CAPTAIN'S READY ROOM

Picard is standing near his desk, staring at his unactivated console. This is a duty he'd like to skip. He sits down.

PICARD

Computer, access Captain Donald Varley's personal log. Search parameter, locate entries containing the words Romulan and Iconia.

COMPUTER VOICE

Working.

12 COMPUTER VIEWSCREEN (OPTICAL)

Top of the screen shows a date and time code. Varley is slowly turning an alien-looking device in his hands. It is corroded and appears to be very old.

12 CONTINUED:

VARLEY

Personal log. It was kind of Doctor Ramsey to allow me to carry away my own little piece of legend from the archaeological dig on Denius Three. My engineers have examined it, but are completely baffled by the technology. What was its purpose? I'm like a caveman confronted by a tricorder. I'm certain this device is Iconian. But how far had it travelled before it was abandoned on an alien world?

A new image appears. Varley: elated.

VARLEY

(continuing)
Personal log. A galactic Rosetta stone. The starfield shown on the artifact was unintelligible until I took into account two hundred millenia of stellar drift. After that it was easy to pinpoint Iconia.

Screen blips. New image. Varley: thoughtful.

VARLEY
(continuing)
My first officer is questioning the wisdom of my order to violate the Neutral Zone, but I am convinced I have taken the only proper course. Should this advanced technology fall into the hands of the Romulans, we might as well dock our ships and defend ourselves with sticks.

Screen blips. New image. Varley: grim faced.

VARLEY
(continuing)
Personal log. We've been spotted by a Romulan cruiser, but after playing hide and seek through several solar systems, I think I've managed to elude them.

12 CONTINUED: (2)

Screen blips. New image.

VARLEY
(continuing)
The Iconian probe scan -- was it an attempt at communication? If only I knew what we were dealing with here.

Screen blips. New image. Varley: worried and angry.

VARLEY
(continuing)
Personal log. I am unable to send an away team to the surface of Iconia, nor can I scan the energy source on the planet because of these maddening system failures. It is infuriating to be stopped at the threshold of a dream by one's own ship. We are leaving orbit to rendezvous with Picard. If his people can't help us repair the Yamato, I must convince him to continue this exploration. The future well being of the Federation may depend upon it.

The image blips out.

COMPUTER VOICE
No further entries conforming to search parameters.

For a long, grim moment, Picard stares at the blank screen. He then rises and starts to exit. But the doors fail to open. He steps back, giving the doors

a quizzical look, then steps forward again. This time the doors open normally. He exits.

13 INT. MAIN BRIDGE (OPTICAL)

Riker is in the Command Chair. Data is at Science One. Picard crosses to the android.

PICARD
Mister Data, there is a reference in Captain Varley's personal log to a probe which scanned the Yamato.

13 CONTINUED:

DATA
Yes, sir. We have a visual record.

PICARD
Put it on Main Viewer.

14 ANOTHER ANGLE (OPTICAL)

The image does not fill the entire screen. Next to it are a series of read-outs and a reference to the fact that this is from the Yamato log. Rising into view from the surface of a planet comes the probe. It is spherical, about the size of a beachball. It has a hard, transparent shell and, within it, a deep, translucent blue gel, flecked with bits of reflective material. It stops at "eye-level" and emits a BURST OF CRACKLING, SPIDERY ENERGY directly INTO CAMERA.

RIKER
What the devil is that?

PICARD
(to Data)
Have you ever seen anything like that before?

DATA
No, sir, but it appears to be a scanner. Possibly a transmitter.

RIKER
Transmitting what?

DATA
Unknown, sir.

Picard crosses to his Command Chair.

PICARD
Engineering.

GEORDI'S COM VOICE
La Forge.

PICARD
Progress on your matter/antimatter scan?

14 CONTINUED:

GEORDI'S COM VOICE
Everything continues to check

out. I'm starting an analysis
of the magnetic coils.

PICARD
Data, when the Yamato was probed,
where was she?

DATA
In orbit around a planet at
coordinates two two seven mark
three five nine.

PICARD
Estimated time of arrival at warp
factor eight?

DATA
Twelve hours, sixteen minutes.

WORF
Sir, that would put us
substantially closer to the
Romulan side of the Neutral Zone.

PICARD
It can't be helped. Ensign
Crusher, lay in a course. Warp
factor eight.

Riker is staring at him.

PICARD
(continuing)
We are going to assume the
Yamato's mission.

RIKER

And risk a war?

PICARD
If that's what it takes to get some answers.

As we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard is seated at his desk. There is a CHIME.

PICARD
Come.

Wesley enters a little hesitantly. Picard eyes him, a little surprised by the intrusion.

WESLEY
Sir, may I talk to you for a minute?

PICARD
Yes.

Wesley crosses to him. Picard studies the boy's

serious face.

WESLEY
It's about the Iconians, sir. I'd always heard that they were just a myth.

PICARD
China was thought to be only a myth until Marco Polo travelled there. No, the Iconians were real. We know that three systems in this sector have a number of cultural similarities. Similarities which can be explained only if there had been a single unifying force.

WESLEY
The Iconians colonized those worlds?

PICARD
Probably conquered.

WESLEY
So they were warlike?

15 CONTINUED:

PICARD
Perhaps. Ancient texts refer to them as the Demons of Air and Darkness, but that could have so many different interpretations.

WESLEY
Air and darkness?

PICARD
Legend has it that they travelled without the benefit of spaceships. Merely appearing from thin air on distant planets.

WESLEY
That sounds like magic.

PICARD
Wouldn't we seem magical to a stone-age people?

WESLEY
(responding to Picard's enthusiasm and echoing it)
How did you find out about all this?

PICARD
Archaeology has been a hobby since my Academy days. But why don't we talk about what really brought you here?

WESLEY
I can't stop thinking about the Yamato. All those people -- dead. I just don't know how you do it. You, Commander Riker, Geordi, you all handle it so easily.

PICARD
Easily. No, not easily.

Picard rises and crosses to the food unit. Keys for a cup of tea.

15 CONTINUED: (2)

PICARD
(continuing)
Darjeeling tea, hot.
We handle it because we are trained to, as you will be. But if the time ever comes when the death of even a single individual fails to move us --

Sitting smugly on the shelf of the food unit is a single flower in a pot. Picard takes a step back, eyes it, points.

PICARD
(continuing)
That should not have happened.

16 OMITTED

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in route to Iconia.

PICARD (V.O.)
Captain's log, supplemental. As happened with her sister, the Enterprise is being plagued by

a series of system failures.

18 INT. MAIN ENGINEERING

(Log entry will conclude over the fade-in to Engineering.)

PICARD (V.O.)
(continuing)
So far they are random, but perhaps early symptoms of what happened to the Yamato.

Geordi is hurrying from station to station. He holds a PADD and is making notes. Five other crewmembers hurry about. The com SOUNDS. With a mutter, he lunges to answer.

GEORDI
La Forge!

18 CONTINUED:

PICARD'S COM VOICE
Lieutenant, are you making any progress toward a solution to our problems?

GEORDI
A solution, no sir, but I can eliminate one worry. It is not a design flaw. I've been reviewing the Yamato's log, and I think maybe that alien probe had something to do with her

problems.

PICARD'S COM VOICE
How?

GEORDI
I'd need to see the thing.

PICARD'S COM VOICE
If it was the probe, that explains the Yamato; but how do you account for the difficulties the Enterprise is experiencing?

GEORDI
I can't.

PICARD'S COM VOICE
Are our problems likely to attain the seriousness experienced by the Yamato?

GEORDI
If you want speculation, yes sir, I think they are. I need time.

PICARD'S COM VOICE
Lieutenant, time is the one thing which we do not have in abundance.

19 EXT. SPACE - PLANET ICONIA (OPTICAL)

as the Enterprise ENTERS SHOT and assumes orbit. Iconia is a brown and red world. There are few bodies of water. It looks like a dead world.

20 INT. MAIN BRIDGE - VARIOUS ANGLES (OPTICAL)

Picard, Riker, Data, Wesley and Worf are at their stations.

DATA
Scanning.

Picard stands and moves between Wesley and Data. Examines the viewscreen, looking for anything that will tell him more about this place.

PICARD
(impatiently)
Mister Data.

DATA
No life-form readings.

WORF
All major cities have been heavily damaged, and the pattern of destruction is consistent with large-scale orbital bombardment.

PICARD
How long ago?

DATA
Approximately two hundred thousand years.

WORF
There is an energy source in the

mountains of the smaller
continent.

PICARD
Magnify.

20 CONTINUED:

RIKER
Is this Iconia?

PICARD
Donald Varley died believing that
it was.

Suddenly, we SEE a tiny bright FLASH OF LIGHT on the planet's surface.

WORF
Captain! Projectile launched from
the planet's surface!

DATA
(checking readings)
Its size and composition match
the probe which scanned the
Yamato.

PICARD
Shields up. Ready the tractor
beam. Lieutenant La Forge, I'm
about to assist you in your
research. A probe has been
launched from Iconia. I intend
to capture it.

21 INT. MAIN ENGINEERING

Geordi is studying his notes. He has the expression of a man who has made the final leap of logic and put together the puzzle.

GEORDI
No, sir, wait!

There is a SQUEAL OF STATIC from the com, causing everyone in Engineering to cover their ears. The communications system goes dead.

GEORDI
(continuing)
Captain! Captain!
(no response)
Damn!

He races for the door.

22 INT. CORRIDOR

Geordi runs down the corridor heading for the turbolift.

23 INT. TURBOLIFT

Geordi enters the turbolift.

GEORDI
Bridge!

The turbolift lurches into motion at an incredible

speed, SCREAMING along its shaft, decks FLASHING by almost stroboscopically. The sudden acceleration pins Geordi to the ceiling and knocks off his VISOR.

GEORDI
(continuing; shouts)
Emergency stop!

24 ANOTHER ANGLE

The turbolift comes to a sudden, complete halt. The SCREAMING of the air in the shaft STOPS, and Geordi falls to the floor. Barely a beat... then the lift SCREAMS off in another direction, pinning him against a wall.

GEORDI
Emergency stop! Stop dammit!

Another sudden halt -- and Geordi rolls toward the doors. He rolls across his VISOR, but manages to get a grip on the VISOR.

25 INT. MAIN BRIDGE - ANGLE ON THE PROBE (OPTICAL)

Picard and Riker stand in front of their command positions watching the viewscreen as the probe approaches. Worf leans in tensely over his console ready to key the tractor beam.

WORF
Tractor beam ready, sir.

PICARD
Prepare to lower shields,
Mister Crusher.

25 CONTINUED:

Suddenly the turbolift doors WHOOSH open, and Geordi tumbles out. He jams on his VISOR. Riker moves to assist him. Geordi looks up and sees the probe now dangerously near to the Enterprise.

RIKER
Geordi, are you --

Shrugging off the helping hands:

GEORDI
Destroy it, sir, quickly!

Picard is not a man to waste words when one of his top officers is so obviously in distress.

PICARD
Worf, target phasers!

Worf quickly punches several touchpads on his console.

WORF
Phasers locked on target.

26 ANGLE -- PAST PICARD TO VIEWSCREEN (OPTICAL)

The probe almost on top of the Enterprise. It begins to spit its energy.

PICARD
Fire!

PHASERS FIRE, striking the probe. It EXPLODES.

PICARD
(continuing; cool as ice)
Mister La Forge, are you all right?

GEORDI
Yes, sir, and thank you for trusting me. If that thing had managed to scan us, we would have had no hope of saving the Enterprise.

Various reaction shots from the bridge crew as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 OMITTED

28 INT. OBSERVATION LOUNGE

Present are Picard, Riker, Geordi, and Data.

GEORDI
That probe was a transmitter sending an alien computer program. The same program that is currently aboard the Enterprise and trying

to rewrite our software in its own image. We have two completely incompatible computer systems trying to interact.

RIKER

So that's why the ship's instruments have become so erratic.

GEORDI

Yes.

PICARD

What can you do?

GEORDI

Not very much. The Iconian program is so sophisticated I don't think I'll ever understand it.

DATA

Consider, Captain, this program has entered an alien data base -- ours -- and in less than seven hours it has managed to not only learn our system, but has also begun to reprogram our computer.

PICARD

(to Geordi)

So the earlier probe was responsible for the Yamato's destruction.

28 CONTINUED:

GEORDI
Only insofar as the probe transmitted the program.

RIKER
But we weren't scanned by the probe. So how did this thing get aboard the Enterprise?

DATA
We downloaded the Yamato log, and contained in the log was the program.

PICARD
So why haven't we suffered their fate?

GEORDI
The program affected all systems on the Yamato simultaneously. But with us, the program was deposited in a specific section of our mainframe. It's having to work its way out from that location. That gives us a little breathing space.

RIKER
Not much. Reports of injuries are mounting.

DATA
Doctor Pulaski is unwilling to

trust the turbolifts. She is
sending medical teams through the
access tunnels.

GEORDI
Sir, the Enterprise computer
system is a lot like our bodies
with a voluntary and involuntary
system. Probably ninety percent
of what happens on this ship is
done automatically, completely
beyond our control. We're sitting
on a bomb that could go any second
-- or never.

28 CONTINUED: (2)

RIKER
Can you stop this thing?

GEORDI
I'll give it my best shot.

29 OMITTED

29A INT. SICKBAY

PULASKI chews out one of her medical staff. Sickbay
is a scene of orderly chaos. The single remaining
doctor is bouncing between three patients, the readouts
on the biobeds are going crazy.

PULASKI

The biobeds aren't working. The ship's falling apart and you're wasting my time about biobeds? I've got thirty-five emergency calls scattered across twelve decks and my trauma teams are being run ragged trying to respond.

(almost to herself, flinging up her hands)

Biobeds!

The doctor is trying to work with a patient with a broken arm. Frustrated, he calls for Pulaski:

DOCTOR

Doctor Pulaski.

PULASKI

What?

DOCTOR

I've got a problem here.

Pulaski storms past the chastised nurse to where the harried doctor is staring at the broken arm and a shell that isn't doing its job.

DOCTOR

(continuing)

The knitter isn't working.

PULASKI

Use a splint.

A beat as the doctor stares uncomprehendingly at Pulaski.

PULASKI
(continuing)
Splint. It's a very ancient concept -- two flat pieces of wood or plastic, a bandage. The broken limb is kept immobile.

29A CONTINUED:

DOCTOR
That's crazy, that's not practicing medicine.

PULASKI
Oh yes it is. A time-honored way of practicing medicine -- by using your head and your heart and your hands. So jump to it.

The doctor jumps to it.

30 INT. MAIN ENGINEERING (OPTICAL)

Geordi and Data (mood lighting if desired).

GEORDI
Dammit!

DATA
Try a bypass on the shield control interface.

GEORDI

No go. Let me see if I can directly access the master program.

30 CONTINUED:

His fingers fly across the key pads. Suddenly the console passes a powerful electric shock into Geordi, freezing him to the console. Data pulls Geordi off the console. Feels for a throat pulse. Geordi is already recovering and fends him off.

GEORDI

(continuing)

What happened?

30 CONTINUED: (2)

DATA

Any answer would be mere speculation. This is just another example of how our actions have random results.

GEORDI

Thank you, Data, I noticed.

31 INT. CAPTAIN'S READY ROOM

Present are Picard, Riker (mood lighting if desired).

RIKER

Life support has failed on Decks Seven and Thirteen.

Picard gives no reaction to this report.

RIKER
(continuing)
Suppose this thing manages to rewrite our entire system? It's so far beyond us that we don't have a hope of understanding it, much less controlling it. Our ignorance could kill us.

PICARD
We may never reach that point. A variation of what happened to the Yamato may destroy us first.

RIKER
So we just sit here while the ship disintegrates around us?

PICARD
The probe was launched from Iconia, probably by an automated system. There may be records near the launch site which could help us find a solution.

RIKER
I'll form an away team.

PICARD
I will lead it.

31 CONTINUED:

RIKER
You will lead it?

PICARD
Yes.

RIKER
We've had this discussion a hundred times before.

PICARD
Will, ever since I was a cadet I've studied the Iconians. I have to be the one to go.

Riker slowly nods.

PICARD
(continuing)
The Enterprise is yours.

RIKER
For as long as she lasts.

32 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien behind the console. Tools lie scattered around the transporter, isolinear chips, etc. Picard, Data, and Worf on the platform (mood lighting if desired).

O'BRIEN
I've got a fix on the energy source, and for the moment this

baby...
(points to the
transporter console)
... is working, but that could
change in an instant.

PICARD
We're aware of the risks.
Energize.

They DEMATERIALIZE.

33 INT. MAIN BRIDGE (OPTICAL)

Riker in the Command Chair with Troi at his side. Wesley is at his station. WILLIAMS is at Tactical, supernumeraries at the other positions (mood lighting if desired).

O'BRIEN'S COM VOICE
Transport complete.

RIKER
Stay sharp, Mister O'Brien, I want
to be able to pull them out at
a moment's notice.

WESLEY
Commander, Romulan vessel!

At Wesley's call Riker's focus is jerked to the viewscreen where a Romulan vessel is appearing. Following dialogue must proceed very quickly.

RIKER

Open hailing frequencies.

WILLIAMS
They're arming photon torpedoes!

RIKER
Shields up! Go to Red Alert!

WESLEY
Shields not responding.

WILLIAMS
They are preparing to fire photon torpedoes!

RIKER
Ensign Crusher, we need those shields!

WESLEY
I'm trying, sir!

WILLIAMS
Firing.

Everybody turns to face the viewscreen and tenses as they prepare to die. Nothing happens.

RIKER
What happened?

33 CONTINUED:

WILLIAMS
(confused)

Instead of firing they suddenly disarmed and cancelled.

RIKER
Fate protects fools, little children and ships called Enterprise.
(to Williams)
Lock phasers on the Romulan, but hold your fire.

WESLEY
Sir, the shields are up.

RIKER
(almost to himself)
Impeccable timing.

WESLEY
Uh, shields are back down.

WILLIAMS
Phaser banks are down.

WESLEY
The shields are back up.

TROI
In another time and another place this could be funny.

RIKER
Status of the torpedo banks?

WILLIAMS
They're down too.

RIKER
In case it should become necessary to fight, do you suppose you could find me some rocks to throw at them?

Williams just shrugs and looks helpless. She returns to tinkering with the console.

WILLIAMS
Sir, the Romulan torpedoes are continuing to arm and disarm.

33 CONTINUED: (2)

RIKER
Maybe their attempt to fire was not intentional.
(to Williams)
Open hailing frequencies.

WILLIAMS
Open.

The viewscreen comes up revealing the Romulan sub-commander.

RIKER
Romulan vessel, this is Commander William Riker, first officer of the USS Enterprise. Why did you attempt to fire on us?

TARIS
This is Sub-Commander Taris of

the Haakona. Why have you penetrated deeper into the Neutral Zone?

RIKER
Why are you still here?

TARIS
I have claimed this planet for the Romulan Empire.

RIKER
This is the Neutral Zone. Nobody can claim anything.

TARIS
You will withdraw or I will be forced to destroy your ship and your away team.

She is interrupted mid-speech. There is break-up on Taris's face. CUT TO a view of the Romulan ship as it cloaks and uncloaks, cloaks and uncloaks. As it cloaks, communication is lost. Then returns when the ship reappears. Taris is looking rattled as she appears and disappears.

RIKER
What the hell?

Taris is back on viewscreen. She is once again fully in control.

33 CONTINUED: (3)

TARIS
This is your final warning, I will not --

33 CONTINUED: (4)

RIKER
(interrupting)
Having a little trouble with your systems, Commander? Maybe we could consider postponing the war until we solve our more immediate problem?

TARIS
You're stalling for time.

WESLEY
Sir, another probe launched from the planet, heading for the Romulan.

RIKER
(to Williams)
Have we got our phasers back?

WILLIAMS
No, sir.

RIKER
Taris, if you've got phaser capability, you better use it now!

TARIS
What?

RIKER
Destroy that probe!

Taris blips out, and we have a view of the cruiser with the incoming probe. The probe reaches eye level and is destroyed by phaser fire. Taris does not return.

RIKER
(continuing)
And not even a thank you.

TROI
Sub-Commander Taris is deeply frustrated, probably because her ship is as crippled as the Enterprise.

WESLEY
Why would the Romulans be having problems? They haven't been probed.

33 CONTINUED: (5)

RIKER
They must have tapped into the Yamato log. Taris got a whole lot more than she bargained for.

WILLIAMS
Commander, sensors indicate the Romulans are attempting to transport a team.
(a beat)

They lost them, complete molecular break-up.

TROI
So the captain is safe for the moment.

RIKER
Safe from the Romulans.
(rises)
Maintain Red Alert, and try to keep those shields up just in case Taris feels she has to act on her threat.

WESLEY
(slewing around in his chair)
Sir, what about the away team? With our shields up we can't beam them back.

Riker looks to the viewscreen at the ominous image of the Romulan cruiser. To the empty captain's chair. We can see his dilemma as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. ICONIAN CONTROL ROOM

The away team is exploring. They have beamed into a dimly lit room. The walls are covered with controls and conduits. Directly across from them is a wall which contains three silver gateways. In the center of the room is a pentagon-shaped "table" about waist high. At the center of the table is a large, softly glowing, translucent blue dome. It is flecked with the same bits of reflective material as the probe. Around the dome, extending to the edge of the table, are countless colored keys. There are also flat screens set in each of the five angles of the table. Each screen is a different geometric shape -- a square, a triangle, an octagon, a pentagon and a rectangle. There is alien script beneath the screens and on certain parts of the control walls. Data is scanning with his tricorder. Worf has his phaser out. Picard just roams the room.

WORF
(touching his insignia)
Enterprise. Come in Enterprise. Still no response, sir.

PICARD
Keep trying them. Communication is going to be erratic.

WORF
I do not want to become a permanent resident of this planet.

PICARD
Nor do I, Mister Worf.

DATA

Scans indicate no other life-forms
on the planet.

PICARD
I would not expect any. Judging
from the severity of bombardment,
I doubt any Iconians survived.

Picard claps his hands and briskly rubs them together
as he approaches the console.

34 CONTINUED:

PICARD
(continuing)
Well, Mister Data, let us see if we
can make sense of this.

DATA
Aye, sir.

Picard studies the alien writing as Data joins him.

PICARD
This is very reminiscent of
Dinasian.

DATA
Yes, sir. There are also
similarities to Dewan and Iccobar.

PICARD
Is it possible that they are all
branches of a language family
beginning with Iconian?

DATA

Yes.

PICARD

Run a comparison between simple, basic words in Dinasian, Dewan and Iccobar. Let's see if we can't reconstruct a common root language.

Data goes into his analysis mode.

DATA

Accessing.

34A INT. MAIN BRIDGE

Troi and Riker are in the Command Chairs. Williams stands tensely at Tactical. Wesley is at Ops. A supernumerary mans Conn.

RIKER

You're jumpy.

TROI

The tension on the ship is very high.

34A CONTINUED:

RIKER

What's your recommendation?

TROI

Give everyone something else to think about, some place to focus their attention.

RIKER
All right, let's consider evacuation.

TROI
(surprised)
To the planet?

RIKER
It's risky with Taris sitting out there -- it's probably impossible to pull off, but it will give everyone something to do. You go and start organizing it.

TROI
But you will need me if you have to negotiate with Taris again.

RIKER
I'll manage. Right now they're more important.

Troi exits.

35 OMITTED

36 INT. ICONIAN CONTROL ROOM (OPTICAL)

Picard and Worf are studying the console. Data comes out of his analysis mode.

DATA

Captain, your original hypothesis was correct. Iconian is the parent tongue for a language family consisting of Dewan, Iccobar and Dinasian. I have constructed a basic working understanding through a comparison of common root words such as mother, father, food, death, child, home, tribe, pain, love, mine, yours, ours --

36 CONTINUED:

PICARD

Data, Data, Data -- the point.

DATA

You do understand that my interpretation of the symbols will not be exact?

PICARD

Yes, let's get on with it.

DATA

(pointing to a set of symbols)

This would appear to be the manual override.

He touches the keys, and a LOW HUMMING fills the room. The light within the globe intensifies. Worf stiffens

with hand on phaser. Suddenly rays lance out from the globe. Our people react. The rays strike the panels on the back wall and intersect in the room to form the gateway. It spins slowly. Each time it comes around, a new image appears through the opening. It makes one full revolution every couple of minutes. Appearing is a courtyard of a house with an alien-colored sky, a desert scene with a city in the distance, a street with iron balconies and pastel stucco walls, a grassy field (and eventually the Enterprise and the Romulan bridges). Picard walks forward and stares in wonder.

DATA
That was not manual override.

PICARD
(to himself)
Demons of Air and Darkness, indeed.

WORF
What is that?

PICARD
A gateway.

WORF
The scenes could be holographic images.

36 CONTINUED: (2)

Data steps forward and thrusts his arm through the gate. From his elbow down, the arm is gone. Picard reacts quickly to this foolishness. Leaping forward,

he grabs Data by the shoulders and pulls him back just as the scene changes.

PICARD
Data, that was very foolish.

36 CONTINUED: (3)

DATA
But we have established it is not a holograph. If I step through and investigate, we would determine whether it is truly a gateway.

PICARD
No, Data. You might not be able to get back, and I can't risk losing you.

WORF
If it's not illusion, this gate would seem to take you beyond the confines of this planet.

PICARD
Is this how the Iconians travelled? Stepping across light years as easily as we would cross a room? Those worlds might be in distant sectors of our galaxy.

Picard takes a turn about the room, studying the gateway.

PICARD
(continuing; almost to himself)
This is what Varley feared. What he lost his life for.

WORF
Sir?

PICARD
The Romulans could turn this technology into a weapon.

WORF
Like the Iconians did.

DATA
No, I believe that to be incorrect. Captain, there is nothing in this room to indicate it was used as a military command center. It is much more akin to a transporter room.

36 CONTINUED: (4)

WORF
But the probe was hostile.

PICARD
We can't make that assumption. The probe's effect on the Yamato was devastating, but I suspect that was by accident rather than design.

WORF

We do know that the Iconians were conquerors.

PICARD

Do we? The little we know was passed down by the descendants of the people who attacked this world. I'm beginning to think the Iconians may have been the victims of some very bad press.

DATA

Sir?

PICARD

There's an unfortunate tendency in most cultures to fear what they don't understand. It is possible that their enemies, when confronted with this technology, were driven to attack the Iconians out of fear.

Worf turns back to the gate to contemplate Picard's words. Picard and Data return to the console. Occasionally Data runs scans with his tricorder. Suddenly the bridge of the Enterprise appears.

WORF

Sir!

36 CONTINUED: (5)

The other two whirl at the note of urgency in his voice and have a brief glimpse of the Enterprise before it is replaced by an alien landscape. The Romulan bridge appears, vanishes; and we again have an alien landscape.

WORF
Was that really the Enterprise?

PICARD
I believe that it was. Gentlemen, we have a way home.
(a beat)
I think the Iconians might have outfoxed their enemies. Perhaps they didn't all die in the bombardment; some may have passed through this.

Data runs more scans with his tricorder.

DATA
Sir, there is a vast underground power source which is controlled by this console.

He points to a bank of lights which had not been lit previously, but are now glowing brightly.

DATA
(continuing)
My triggering of the gateway has caused a dramatic upsurge in power levels.
(runs more scans)
Ah, I have access.

Symbols appear on one side of the screens. Data studies them. He begins to input using the keys on the console.

WORF
Sir, the Enterprise again.

PICARD
Time the rotation.

36 CONTINUED: (6)

Suddenly the globe emits a HIGH-PITCHED TONE followed by a beam of sickly green light. There is a SOUND OF CRACKLING as the ray envelops Data. It travels the length of his body, rendering him immobile. The energy flow stops, and Data -- stiff as a board -- starts to topple. He is caught by Worf who eases him to the floor. Data lies unmoving, eyes open but devoid of expression, staring at the ceiling.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

37 INT. ICONIAN CONTROL ROOM (OPTICAL)

Picard, seated on the floor, cradles Data.

PICARD

Data, respond.

Data shudders, a shiver running from his head to his feet. Blinks.

DATA

Captain.

WORF

Are you all right?

DATA

No, I am damaged.

Worf and Picard have gotten Data to his feet, but he is swaying drunkenly and can barely stand.

PICARD

How bad is it?

DATA

The Iconian program is attempting a rewrite of my basic software. Physical manifestations --

Data abruptly cuts off and seems to go into analysis mode.

WORF

Sir, without him we have no hope of deciphering the program.

We see Picard's terrible agony as he realizes that the Enterprise may be doomed.

PICARD
How long until the Enterprise reappears?

WORF
Six minutes if the cycle holds.

37 CONTINUED:

PICARD
Stand ready, Mister Worf, and go through with Data. Geordi can learn from him. Maybe help him.

WORF
Sir, we have not yet established that that...
(a gesture to the gate)
... is truly a gateway.

PICARD
This will be the test.

WORF
Aye, sir.

PICARD
(holding out a hand)
Data, give me your tricorder.

With a hand that shakes like a palsy victim, Data removes the tricorder. He then hesitates, moving his head like a questing stork.

DATA

Sir, what is your present
location?

PICARD
I'm right in front of you... Data,
what is it?

DATA
Please, take the tricorder. I
am unable to sufficiently pinpoint
your location to be able to hand
it to you.

PICARD
You're blind.

DATA
Yes, sir.

Picard takes the tricorder from Data's hand. He has to peel back the android's fingers because Data has such a grip on the device. Data's equilibrium is shot, and he walks in a tight circle around himself. He then collapses again.

37 CONTINUED: (2)

PICARD
(handing the tricorder
to Worf)
Destroy this.

WORF
But, sir, it contains the record
of all that we have discovered

here.

PICARD

And that is precisely why it must be destroyed. Time?

WORF

Three minutes.

PICARD

(to himself)

I am running out of time. We all are.

Picard kneels beside Data and pulls him up until the android is supported against his shoulder. Worf lays the tricorder on the floor of the chamber and fires his phaser at it. The tricorder VANISHES.

PICARD

(continuing)

This room and the technology contained in it must be destroyed. It cannot be allowed to fall into Romulan hands.

DATA

I understand...

PICARD

How! How do I do it? How can I destroy everything? Control room, the probes? All of it.

DATA

The... power... source.

37 CONTINUED: (3)

PICARD
I detonate it?

DATA
Yes.

PICARD
(giving Data a shake)
How? What do I do?

DATA
The... probes.

PICARD
Probes... the probes. Launch?
Do I launch the probes?

Data nods.

PICARD
(continuing; to Worf)
What's that going to do? Nothing.

DATA
Doors.

PICARD
Doors?

WORF
Perhaps the probes are in a
launch bay.

Data nods energetically.

PICARD
The doors will open automatically when the launch begins. I'd have to override.

DATA
Yes.

PICARD
The power source! The backwash from the rockets will spill into the main power grids and cause an overload.

DATA
Cor... rect.

37 CONTINUED: (4)

PICARD
Which control keys? Damn, I forgot you can't see.

DATA
Help.

Picard rightly assumes that Data wants to be helped to the console. With Worf's help they get the Android to his feet and over to the console. This dialogue has to fly.

DATA
(continuing)

Describe.

37 CONTINUED: (5)

PICARD
We're directly opposite the gateway. There is a rectangular screen.

DATA
(shakes his head)
Left... one meter.

PICARD
Triangular screen. The lights directly above are solid amber. To the left red --

DATA
Cor... rect. Key... blue, amber... amber... red.

PICARD
That's the launch sequence?

Data nods.

PICARD
(continuing)
How do I override the doors?

DATA
Blue, blue, blue.

PICARD

I hope you're not stuttering.
(to Worf)
I don't know how long a delay there will be between the launch and the detonation. I'll hold off keying the launch sequence until you're through the gate. How long until the Enterprise returns?

WORF
Almost time, sir. Captain, you will be killed.

PICARD
I'll go through the gate.

WORF
But where will you end up?

37 CONTINUED: (6)

PICARD
Any place is going to be better than this room. Worf, I'm depending on you. Get Data back to the Enterprise. He may be their last hope.

Worf helps Data. At the time expected, the bridge of the Enterprise appears and the Klingon steps through.

38 INT. MAIN BRIDGE (OPTICAL)

Access panels are open. The bridge is a complete mess. Still mood lighting. People work at the various stations. Riker is overseeing this last-ditch effort. Worf and Data APPEAR.

RIKER
Worf! What happened? Where's the captain?

Data makes small mewling little sounds, then falls silent.

WORF
We must take Data to Engineering.

Worf shifts Data into a fireman's carry, and he and Riker start moving.

39 INT. MAIN ENGINEERING

CLOSE UP on Geordi's hands as he runs scans on Data. PULL BACK to reveal Riker watching tensely. The scanner is emitting a steady beeping sound.

GEORDI
I don't know how to help him. But comparing recorded norms for Data to the current readings, it's clear that all his functions are going crazy. If we had an expert -- Maddox, or somebody --

The steady blip of the scanner suddenly becomes a flat, steady tone; and the line goes flat.

GEORDI

(continuing)
He's gone.

40 INT. ICONIAN CONTROL ROOM

Picard keys in the launch sequence. A LOW HEAVY RUMBLING fills the room. A MECHANICAL, ALIEN-SOUNDING VOICE begins what is obviously a countdown.

COMPUTER VOICE
Kandar se. Kandar ere.

41 INT. MAIN ENGINEERING

Only a few seconds have passed. Geordi reaches out and closes Data's eyes. Then abruptly the android's eyes reopen. Data sits up.

GEORDI
Data!

RIKER
What the hell?

DATA
Ah, I have access.

Suddenly things begin to fall into place for Geordi.

GEORDI
The self-correcting mechanism --

DATA
(looking for Picard)
Captain? Captain?

GEORDI
It's constantly kicking in to make minute adjustments in the positronic brain.

DATA
This is the Enterprise. How did I get here?

RIKER
He cleared the Iconian program from his own system. How?

DATA
Iconia? I was on Iconia. Now I am on the Enterprise.

RIKER
Geordi, this is critical. How?

41 CONTINUED:

GEORDI
Let me think for a second. There was an incompatible program running through Data's system, so the mechanism started searching for a way to keep him alive. The solution must have been a shutdown and a total wipe of all affected memory.

DATA
Query. What have I forgotten?

RIKER
One question. Can we do the same thing with the Enterprise?

41 CONTINUED: (2)

GEORDI
I don't see why not... but it will have to be a complete shutdown. We turn her off, effect a wipe of the Yamato log and every subsequent event since we downloaded it. I'll then reload all the ship's programs from the protected archives in the main core.

RIKER
Geordi, a shutdown means that the shields are going to be coming down too, and we're hanging nose to nose with a Romulan battle cruiser.

GEORDI
Hey, Commander, whether it's Romulan phasers or our own warp engines we're just as dead.

RIKER
Make it so.

Geordi whirls to obey. Data is very confused, but he's still game and ready to be of help.

DATA

Can I help?

42 INT. ICONIAN CONTROL ROOM

Picard is keying the override sequence. The RUMBLING becomes a ROAR. Suddenly the room is shaking. Steam erupts from the console. The countdown continues over this scene.

COMPUTER VOICE

Kandar more, kandar sete, kandar ne.

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A shot of the ship completely dark. Suddenly the lights come up on the vessel.

44 INT. TRANSPORTER ROOM

Riker walks in like a man with a purpose and hangs over the terminal.

O'BRIEN

All systems functioning.

RIKER

Lock on the captain and bring him back.

O'BRIEN

Scanning, sir. Got him.

45 INT. ICONIAN CONTROL ROOM (OPTICAL)

Sparks are flying off the console. The room is shaking. Steam coming out of the walls. The gate is showing the bridge of the Enterprise. Picard runs for it, but at the last minute it switches to the bridge of the Romulan cruiser. Picard hesitates for an instant, then plunges through just as the globe shatters. Over all of this the countdown continues:

COMPUTER VOICE
Kandar qetar, Kandar jet, kandar piqe, kandar...

46 INT. ROMULAN MAIN BRIDGE (OPTICAL)

Taris stands in astonishment as Picard APPEARS. Her bridge is a disaster. Sparks off some of the consoles, etc. Two Romulan crewmembers with phasers move in on Picard. Over all there is a HOWLING KLAXON and lights flashing. A MONOTONOUS VOICE announces:

COMPUTER VOICE
Setha-tri par trukatha.

47 INT. ENTERPRISE TRANSPORTER ROOM

O'BRIEN
I've lost him!

RIKER
Damn it!

O'BRIEN
Got him! Sir! He's on the Romulan ship.

47 CONTINUED:

RIKER
How the hell... never mind.
Energize!

O'Brien's hands as he engages the transporter.

48 INT. ROMULAN MAIN BRIDGE (OPTICAL)

TARIS
(bitterly)
You did this.

COMPUTER VOICE
Setha-ki par trukatha.

PICARD
Did what?

TARIS
Activated the auto-destruct. I
at least have the satisfaction
that you will die with us.

COMPUTER VOICE
Setha-mille par trukatha.

PICARD
(feeling the effects
of the transporter
kicking in)
Not I think, today, Commander.

He DEMATERIALIZES.

49 INT. ENTERPRISE TRANSPORTER ROOM (OPTICAL)

Picard BEAMS IN and plunges off the platform. Reaches over the console and hits the com:

PICARD
Bridge.

DATA'S COM VOICE
Yes, sir.

PICARD
Get us out of here. The Romulan ship is set for auto-destruct and they can't deactivate it.

49 CONTINUED:

RIKER
Wait, sir.
(to O'Brien)
Open a hailing frequency.

Picard steps back and regards his First Officer in puzzlement.

49 CONTINUED: (2)

O'BRIEN
Open, sir.

RIKER

Commander Taris, prepare to
receive a transmission from our
chief engineer. He'll instruct
you on how to purge your system.

A beat.

DATA'S COM VOICE
Commander, your transmission has
been received and acknowledged.

RIKER
Now, Mister Data, warp speed please
-- just in case Taris's engineer
is not as efficient as Lieutenant
La Forge.

DATA'S COM VOICE
Yes, sir.
(a beat)
Captain, sensors picking up a
large explosion on the surface
of Iconia. It is equivalent to
a force twelve hydrogen explosion.
Blast radius is nine hundred
kilometers.

Picard and Riker begin walking toward the doors. Data
continues to burble on over their dialogue:

DATA'S COM VOICE
(continuing)
The dust particles entering the
stratosphere will take an
estimated seven months to fall
back to the surface. The
diminution in sunlight will have

the effect of lowering average
daily surface temperatures on
Iconia by fifteen degrees
Celsius.

PICARD
I see Data's back to normal.

RIKER
With a little touch of amnesia.

49 CONTINUED: (3)

Picard pauses and surveys the lights, glances about the Transporter Room.

PICARD
It seems that everything is back
to normal. Well done, Commander.

RIKER
(with a grin)
Thank you, sir.

49 CONTINUED: (4)

The two officers exit as we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Royale"
#40272-138

Written by
Keith Mills

Directed by
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FINAL DRAFT

JANUARY 10, 1989

STAR TREK: THE NEXT GENERATION
"The Royale"

CAST

PICARD BELLBOY
RIKER ASSISTANT MANAGER
DATA TEXAS
PULASKI VANESSA
TROI DEALER
GEORDI MIKEY D
WORF CROUPIER
WESLEY
O'BRIEN Non-Speaking
ROYALE HOTEL GUESTS
Non-Speaking
CREWMEMBERS

STAR TREK: "The Royale" - 01/10/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Royale"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM PLANET THETA EIGHT
TRANSPORTER ROOM SURFACE
OBSERVATION LOUNGE

THE ROYALE HOTEL
LOBBY
CASINO
SEVENTH FLOOR HALLWAY
RICHEY'S SUITE

STAR TREK: THE NEXT GENERATION
"The Royale"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around an ice-green planet with swirling white cloud patterns.

RIKER (V.O.)
Ship's log, stardate 42625.4, First Officer Riker reporting. We have achieved orbit around Theta Eight...

2 INT. MAIN BRIDGE - ON WESLEY

at helm, DATA at Ops, WORF at his Tactical position.

3 MOVE PAST THEM SLOWLY

as RIKER walks from Command to the Aft Science Station where GEORDI is studying a sensor readout screen of the planet's atmosphere and surface.

RIKER (V.O.)
(continuing)
... the planet furthest from its sun in this previously unmapped solar system. It is a world of ruthless realities: particularly harsh, barren, and inhospitable...

4 ANGLE UP ON GEORDI'S FACE

reflecting the screen's amber light. Riker STEPS INTO FRAME behind him...

RIKER (V.O.)
(continuing)
Our reason for being here -- a passing Klingon cruiser reported discovering pieces of a strange vessel in the upper atmosphere. We've come to investigate...

4 CONTINUED:

GEORDI
(studying the screen)
Nasty. Nitrogen... methane... liquid neon. Surface temperature minus two hundred and ninety-one degrees Fahrenheit. Winds up to three hundred and twelve meters per second.

RIKER
Not exactly a vacation planet, eh?

GEORDI
Uh uh. Not unless you like ammonia tornadoes. Or orange lightning bolts for that matter.

RIKER
(smiling)
Not my cup of tea. Found anything

artificial in the atmosphere?

GEORDI

Nothing so far. We're just coming around to the night side now.

RIKER

Keep me informed. The sooner we identify what the Klingons think they saw, the sooner we can get the hell out of here.

GEORDI

Sounds good to me.

5 STAY ON GEORDI

as Riker walks away. He shakes his head as more data return from the surface of Theta Eight...

GEORDI

(to himself)

Nasty.

6 INT. CAPTAIN'S READY ROOM

PICARD sits on a chair staring at a tabletop viewer. It has a number of equations and theorems on it -- like a present-day blackboard. The door CHIMES.

6 CONTINUED:

PICARD

Come.

Riker ENTERS, looks at the viewscreen.

PICARD
(continuing)
Fermat's last theorem. Familiar with it?

RIKER
No. I'm afraid I spent too many math classes daydreaming about being on a starship.

PICARD
It's intriguing. When Fermat died they found scrawled in the margin of his notes that he had found a "remarkable proof."
(beat)
Unfortunately he never lived to write it down. And for the last eight hundred years people have been trying to rediscover it.

RIKER
And that includes you?

PICARD
I find the process relaxing.

RIKER
(changing the subject)
We've detected debris of some sort in a loose orbit.

PICARD
Can you identify?

RIKER
I suggest we beam a section aboard for analysis.

PICARD
Make it so, Number One.

7 INT. TRANSPORTER ROOM - PICARD (OPTICAL)

ENTERS and goes to where Riker is standing by the platform. He nods to O'BRIEN standing at the console.

7 CONTINUED:

PICARD
Energize.

Riker explains as a piece of the debris begins to MATERIALIZE:

RIKER
We've locked onto something with markings on it.

PICARD
What sort of markings?

RIKER
Uncertain, sir.

A large chunk of jagged metal MATERIALIZES on the platform. It seems featureless, the color of brushed aluminum. Picard is intrigued -- he touches it and spots something as he turns it over...

PICARD
There's something here.

Riker goes to see what Picard has found.

PICARD
(continuing; frowning)
That symbol... Do you recognize it?

RIKER
(quietly stunned)
Yes sir. I -- I think I do.

8 REVERSE ANGLE

to see what they're seeing.

9 MOVE IN ON THE SYMBOL

a white five-pointed star on a dark blue circular background intersected by red and white horizontal lines on either side.

It is the insignia of the United States Air Force...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

seen from a different angle, still in orbit around Theta Eight.

11 INT. OBSERVATION LOUNGE - PICARD

Riker, Data and TROI are gathered to discuss the debris...

DATA
Metallic analysis bears out that the object in question was terrestrial in origin. Most likely late twenty-first century.

PICARD
But that's not possible. No ship of that time period could have come this far.

DATA
Nevertheless, that is what our tests indicate. And the markings we discovered are consistent with this hypothesis.

TROI
Any idea what destroyed it? An explosion of some sort?

DATA
Unknown.

PICARD
The question is, how did it get here?

Picard's train of thought is interrupted by the INTERCOM...

WESLEY'S COM VOICE
Captain. We've detected a large structure on the planet.

12 INT. MAIN BRIDGE - CLOSE ON SCREEN

Wesley and the others are studying the sensor readout screen.

DATA
It is a building of some sort, situated on a plane of frozen methane, smack in the middle of a tremendous storm belt. It is incongruous; it simply should not be there!

PICARD
Are you certain it's artificially constructed?

DATA
Absolutely. The structure is surrounded by breathable air.

Picard steps back, taking it all in.

RIKER
It's hard to accept...

PICARD

Yet it does seem to be down there. Is there a connection between the structure and the ship?

No one seems to have an answer to this.

PICARD
(continuing)
Suggestions?

RIKER
(small smile)
Only one, sir. Suggest we go down and have a look.

PICARD
Form an away team, minimal complement.

13 MOVE IN

on a thoughtful, determined Picard.

PICARD
Let's see if we can find the architects.

14 OMITTED

15 INT. TRANSPORTER ROOM - ON DATA AND WORF

checking equipment, standing on the transporter platform. Over at the transporter panel, O'BRIEN looks up.

O'BRIEN
Give me a moment, gents. We're dealing with an extremely narrow access point.

16 OMITTED

17 RIKER (OPTICAL)

steps on platform.

RIKER
We're ready when you are...
(then to Worf)
Phasers on stun.

They adjust their phasers. Riker looks to O'Brien. O'Brien nods.

RIKER
(continuing)
Energize.

O'Brien complies, and the party of three is BEAMED AWAY.

18 EXT. PLANET SURFACE - DATA, WORF AND RIKER (OPTICAL)

MATERIALIZE in a featureless black void. It is completely still, no sound, no movement. The calm is unnerving.

RIKER
(tense)
Where are we?

Data checks his tricorder.

DATA
Exactly where Geordi said we would be. The structure is directly behind us.

18 CONTINUED:

They all turn and look behind them. All they can see is blackness...

DATA
(continuing)
I am detecting vast ammonia storms raging mere kilometers away. Yet they do not appear to penetrate this breathable zone.

RIKER
(soft, awed)
It's like the eye of a hurricane.

Data has wandered toward where he believes the structure to be. He looks up, as though sensing the hugeness of the thing.

DATA
It is here. It must be here, yet we cannot see it.

19 INTERCUT WITH PICARD ON THE MAIN BRIDGE

RIKER'S COM VOICE
Enterprise, this is Commander Riker. We have arrived in a very

unusual place... it is like being
in the eye of a hurricane. It
is completely calm, no sound, no
movement, yet a few meters away
a storm, which we can neither see
nor hear, is raging.

PICARD'S COM VOICE
Describe the structure.

RIKER
We can't see it.

WORF
Commander, over here. I see
something!

Data and Riker hurry over to Worf. The Klingon has discovered an old-fashioned revolving door, seemingly situated in the middle of nothing. It turns slowly, as though beckoning them...

19 CONTINUED:

WORF
(continuing)
What is this thing?

PICARD'S COM VOICE
What is it, Commander?

RIKER
(to Picard, amazed)
I think it's a door. An antique.

DATA

Judging by its location, it may be an entrance to the structure we seek.

The three of them exchange wary glances...

RIKER

Well... this is what we came here for.

(to Picard)

Captain, we are entering the structure.

Riker cautiously steps in and the revolving door automatically turns to the right. Riker disappears into the darkness, and when the door stops revolving he is gone. Worf looks at Data and then follows suit. Data follows him...

20 INT. ROYALE LOBBY - DATA

steps out of the revolving door and joins the others inside the structure. They are standing on a garish carpet, scarlet with gold trim. All are looking around incredulously as we HEAR THE SOUND OF A SLOT MACHINE hitting a jackpot and the tumult of a casino in full swing.

21 ANGLE TO REVEAL THEIR WHEREABOUTS

inside the lobby of a small Vegas-style hotel, roughly our time period. To their right is a front desk beside some elevators. To the left is a modest casino with blackjack tables, crap tables and roulette wheels, all flanked by a row of slot machines and a lounge with a piano player.

21 CONTINUED:

There is a bustle of activity on all sides. People are gambling, hotel workers are scurrying about. No one is paying much attention to the three stunned strangers. Riker touches his communicator.

RIKER
Riker to Enterprise. We have entered the structure.
(then, realizing)
We're not getting through.

22 INT. MAIN BRIDGE - PICARD

stands between Wesley and an n.d. crewmember at Conn and Ops. Troi can be seen sitting at the Command Section with Geordi still at the Aft Station.

PICARD
Where's that interference originating?

GEORDI
From the source, sir. Cause... unknown.

PICARD
Lock onto the landing party. Have the Transporter Room prepare to beam them up.

Geordi shakes his head as he studies the screen...

GEORDI
We can't distinguish them as long as they're inside that structure.

PICARD
Can they hear us?

GEORDI
We've got to recalibrate all frequencies.

PICARD
Make it so.

23 INT. ROYALE LOBBY - RIKER

is touching his communicator, frustrated.

23 CONTINUED:

DATA
Without radio contact, we should leave immediately.

RIKER
Agreed. We'll make a preliminary sweep of this environment and then return.

A BELLBOY, a Latino in his mid-twenties, nervously looks them over as if he is expecting someone else.

BELLBOY
Checking in, gentlemen? You'll have to go to the front desk.

He indicates the front desk and then moves off before our people can respond. What follows plays off the point of view of Riker and the others. Riker thinks about what he said and then heads for the front desk. Worf and Data follow him, still looking around in wonder.

A SLIGHTLY BUILT MAN WITH PERFECT HAIR stands behind the counter, underneath a sign that says REGISTRATION. The name tag on his lapel reads "ASSISTANT MANAGER." He's the type of assistant manager we've all met at one time or another: polite in a routine, impersonal and annoying way, fastidious and slightly effeminate.

ASSISTANT MANAGER
Welcome, gentlemen. Have a nice trip?

Riker looks at Worf quizzically.

RIKER
Uh... Do you know us?

ASSISTANT MANAGER
We've been expecting you. A trio of foreign gentlemen.

RIKER
We're from the United Federation of Planets --

ASSISTANT MANAGER
Of course. Welcome to The Hotel Royale...

23 CONTINUED: (2)

The Bellboy comes up beside the assistant manager, interrupting:

BELLBOY
(urgently)
Did Rita call?

ASSISTANT MANAGER
No -- and for your own good you had better quit thinking about Rita.

BELLBOY
I'm not afraid of him.

ASSISTANT MANAGER
Then you're a fool. Everybody with any sense is afraid of Mikey D.

BELLBOY
(waves off the thought of Mikey D)
If Rita calls -- you let me know.

He then turns and walks away.

ASSISTANT MANAGER
(confidentially to Riker)
The kid's just askin' for trouble -- Rita's too much for him to handle, and Mikey D will plant his face in the pavement.

(then, handing them
to Riker)
Now, here are your room keys and
some complimentary casino chips.
Enjoy!

Riker and Worf don't know what any of this means.

WORF
What is this place? How did a
being like you get here?

The assistant manager finally looks up.

23 CONTINUED: (3)

ASSISTANT MANAGER
Why this is the Royale, of
course. And my personal life is
really none of your business,
thank you.

He looks back down again...

RIKER
What he means is, what planet
is this?

The assistant manager SIGHS and faces Riker...

ASSISTANT MANAGER
I beg your pardon?

RIKER
This planet. What do you call

it?

ASSISTANT MANAGER
(rolling his eyes)
Earth.
(very dry)
What do you call it?

Riker and Worf are stunned to hear him mention Earth.

WORF
We call it Theta Eight.

ASSISTANT MANAGER
How charming.

This time the assistant manager spins and begins to EXIT the area behind the desk.

DATA
Commander...

RIKER
Yes Data?

DATA
(reading from his tricorder)
None of these people... are emitting life signs.

WORF
You mean they're not alive?

24 OMITTED

25 MOVE IN ON RIKER

looking around at the "people" moving about the lobby with more than a little concern.

RIKER
(more to himself)
Then what are they?...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 INT. ROYALE LOBBY - THE AWAY TEAM

are still examining their unexpected surroundings -- studying the movements of the hotel's seeming inhabitants.

WORF
(to Data)
These beings... are they machines,
(eyes narrow)
or mere illusions, designed to deceive us?

DATA
(studying tricorder)
Not illusions, Lieutenant. They

do exist, but they do not register
as either man or machine.

Just then, a cheerful, burly, MIDDLE-AGED MAN wearing a huge tan-colored Stetson (we'll call him TEXAS) comes out of the elevator behind Data. The android turns his tricorder on him...

DATA
(continuing)
For example, this creature
exhibits no DNA structure.

Texas overhears and replies in a Texas twang...

TEXAS
Look who's talkin'.
(to Riker)
He sounds just like my ex-wife.

Texas shakes his head and mutters to himself as he hobbles OUT OF FRAME. We can hear him BELLOW OUT as he reaches the casino O.S.

TEXAS
(continuing)
Aaaaall right!! Time to get back
to business!

DATA
What sort of business do you
suppose he is getting down to?

26 CONTINUED:

Curious, Data wanders toward the casino. Worf and Riker wander with him, as we:

GO TO:

27
thru OMITTED
29

30 INT. MAIN BRIDGE

Picard stands and walks to the Aft Station, where Wesley and Geordi are working on something together.

PICARD
Status report?

WESLEY
We're attempting to employ alternate encoding schemes.

GEORDI
There are hundreds of possible combinations, Captain.

PICARD
Is there an intelligence causing the interference?

GEORDI
Impossible to tell, Captain.

Troi looks at Picard, concerned.

31 INT. ROYALE CASINO - ENTRANCE - THE AWAY TEAM

are standing at the edge of the casino. We can hear

occasional SHOUTS OF ENTHUSIASM AND DESPAIR from the gaming tables. Data quietly walks up to a table where TWO HIGH-ROLLERS are playing blackjack surrounded by onlookers and supporters.

THE DEALER is a twenty-eight year old black man, cool and laid back. Texas sits to his right, while VANESSA sits to his left.

Texas notices Data and motions him to come up beside him. The dealer shuffles his decks as Texas converses with the android, Data holding his complimentary chips in his hand.

31 CONTINUED:

TEXAS
You're new around here, aren't you?

DATA
Yes. I have certainly never visited this place, or its true counterpart, before.

TEXAS
(re the game)
Sit down, boy. I'll show you how this game is played.
(re Data's chips)
Go ahead. Ante up.

Texas does just that; Data follow suit. The dealer has just finished shuffling. He slides the deck toward Data... and waits.

DATA
(to Texas, frowning)
It seems he expects something of me.

VANESSA
He wants you to cut the cards.

DATA
Ah, is this poker?

TEXAS
No, it's blackjack.

DATA
Also known as twenty-one, a number which defines the object of the game. Tens and picture cards are worth ten, ace -- one or eleven -- the other cards face value. The dealer must hit seventeen -- five cards under pays double.

TEXAS
Not at this joint -
(to dealer)
Run 'em, boy. And make 'em friendly. There's no bread in the house.

32
thru OMITTED
37

38 WIDE ANGLE

The dealer deals. The other players look at their two cards and the dealer shows a ten.

TEXAS
(to Vanessa)
Aren't you going to look at your hand?
(aside to Data)
Poor girl needs to win.

Vanessa has a ten and a five.

VANESSA
Fifteen - do I hit, Texas, or stand?

TEXAS
If you've got to win -- then you've got to hit.

VANESSA
Hit me.

The Dealer slides her a new card -- a jack.

VANESSA
(continuing)
Damn!

She flips her cards toward the dealer; she's gone over. Vanessa's spirits sink.

TEXAS
Hit me.

Dealer flips over a nine; Texas nonchalantly turns his cards - a ten and a deuce.

TEXAS
(continuing)
Twenty-one -- a winner.

RIKER (O.S.)
Having fun, Data?

39 ANGLE TO INCLUDE RIKER

now standing with Worf among the onlookers. Data is quickly self-conscious.

39 CONTINUED:

DATA
Fun, sir? While there is a certain amount of enjoyment involved I was mainly conducting research into --

RIKER
-- Save it, Data. We're getting out of here.

DATA
Understood, sir.

DEALER
Hey, you're holding up the game.

RIKER

Our apologies. Come on, Data.

Riker and Worf turn to exit the casino. Data follows after, nodding at the other players and remembering to take his two chips.

40 INT. ROYALE LOBBY - THE AWAY TEAM

approach the revolving door through which they came into the Royale. Riker enters it first, followed by Data and Worf. Much to their surprise, they find themselves exiting right back into the lobby. They are all disconcerted...

RIKER
Try it again.

And they try again... and come back out in the lobby again.

DATA
Sir, there is no other exit point. Unless we can find another way... it seems we are trapped here.

Worf reacts, frustrated, claustrophobic; Riker puts a steadying hand on his shoulder as he fights his own fears, as we:

FADE OUT.

END OF ACT TWO

41 OMITTED

ACT THREE

FADE IN:

A42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet.

PICARD (V.O.)
Captain's log, supplemental. We remain in orbit around Theta Eight, still out of contact with the away team.

42 INT. ROYALE CASINO - RIKER AND DATA

stand at the edge of the casino, watching the goings on from afar; Riker's concerned, Data's interested. Worf approaches, frustrated.

WORF
Phasers are totally ineffective on all surfaces.

DATA
(to Riker, showing his own variety of concern now)
I am checking options... they seem quite limited --

RIKER
We don't have any. If we're ever going to get out of here, we'll

have to do it on our own.
(then, heading off)
I'm going to get some answers out of that desk clerk...

Riker strides off toward the front desk, as we:

GO TO:

43 INT. ROYALE LOBBY - FRONT DESK - THE BELLBOY

is beside himself with anxiety, waiting for the proper moment before he does what he has to do. Finally, all eyes are diverted and he steps behind the bell captain's stand, opens a small drawer, and pulls out a snub-nosed .38. He checks the load, snaps the cylinder shut and slides the revolver into his waistband.

43 CONTINUED:

He sighs with satisfaction, suddenly starting as the assistant manager puts a hand on his shoulder.

ASSISTANT MANAGER
Are you crazy?

BELLBOY
Wrong. I'm finally getting some smarts --

Riker approaches, quickly intrigued by the obvious intensity of the conversation.

ASSISTANT MANAGER
You think you're gonna scare Mikey

D with that thing?

BELLBOY
I'm gonna make him leave Rita alone.

ASSISTANT MANAGER
Kid, she's a big girl... and she's Mikey D's girl.

BELLBOY
Not any more. Not after tonight.

ASSISTANT MANAGER
Look. I like you. I don't want to see you get hurt... especially over some dame --

BELLBOY
(bristling at that)
Don't call her that!
(then, eyes welling up with anger)
You'll see! You'll see how tough Mikey D is! He's nothin'!

With that, the bellboy stomps off; Riker seizes the moment, quickly steps up to the assistant manager.

RIKER
I want some answers!

ASSISTANT MANAGER
The concierge can help you with any --

43 CONTINUED: (2)

RIKER
We want out of here. Now.

ASSISTANT MANAGER
I'm afraid you've missed your check-out time. We do have our rules, you know.

RIKER
I mean out of the building. We want to get outside --

ASSISTANT MANAGER
The Royale's exits are clearly marked.

RIKER
That's not good enough.

ASSISTANT MANAGER
If you have a complaint about the service you've received during your stay, you can always take it up with the manager.

RIKER
Fine! I'd like to see him immediately!

ASSISTANT MANAGER
(calm smile)
I'm afraid the manager is very busy.

Before the sssistant manager gives one of his typical non-answers, RIKER'S COMMUNICATOR UNEXPECTEDLY COMES ALIVE.

PICARD'S COM VOICE
(heavy static)
... Riker, can you read me?

Riker hits his communicator:

RIKER
Yes, go ahead.

Then, nothing. He tries again:

RIKER
(continuing)
Enterprise?... Enterprise?...

44 INT. MAIN BRIDGE - ON PICARD AND TROI

standing behind Wesley and Geordi.

RIKER'S COM VOICE
(through static)
... Enterprise...

PICARD
(into com)
Why haven't you left the building, Number One?

RIKER'S COM VOICE
(through static)
... Tried... Trapped here... No

immediate danger...

45 INT. ROYALE LOBBY - NEAR ELEVATOR - RIKER

is conversing with the Enterprise; behind him, the assistant manager is peering over, covertly listening in.

PICARD'S COM VOICE
Something at your location is interfering with our exchange... Working on the problem...

Picard's voice is completely drowned out by the static.

46 INT. MAIN BRIDGE - PICARD

is frustrated.

WESLEY
These frequencies aren't working.

PICARD
(sharply)
Then find another.

WESLEY
Yes sir.

Picard returns to Command -- sighing with exasperation as he sits down.

PICARD
(to himself)
What is going on down there?

47 INT. ROYALE LOBBY - NEAR REGISTRATION DESK

Data is back at it with his tricorder, aiming it up toward the ceiling...

DATA
(studying tricorder)
Commander... I am picking up something most unusual in another section of this structure. Indications of DNA.

RIKER
Where?

DATA
Thirty-one point nine meters above and to the right of us.

WORF
(indicates elevators)
Perhaps those turbolifts could take us there.

48 INT. ROYALE - SEVENTH FLOOR HALLWAY - THE AWAY TEAM

move down the hallway -- Data using his tricorder like a Geiger counter. He pauses in front of a door marked "727."

DATA
The reading I got is behind this door.

49 ANGLE ON THE DOOR TO ROOM 727

Riker's hand COMES INTO FRAME. It hesitates for a moment... and then knocks... and knocks again. There is no response, so he opens the door.

50 INT. ROYALE - RICHEY'S SUITE

is typical of what you'd find in a Vegas hotel. The lights are on, the shades drawn, there is no sense of movement; however, there is someone apparently sleeping in the bed (we can see hair on a pillow as well as a body buried under the covers).

DATA
My reading is intensifying.

50 CONTINUED:

RIKER
Life signs?

DATA
None.

Riker moves forward and pulls the cover off the body.

51 CLOSE ON WHAT IS SHOCKINGLY REVEALED

a skeletal figure -- long dead and decaying. Riker recoils...

DATA
Definitely human. Male.

RIKER

Looks like the poor devil died
in its sleep.

WORF
What a terrible way to go.

Worf has moved to the window...

DATA
He has been dead for two hundred
eighty-three years. The lack of
any advanced decomposition is
attributable to the sterile
environment.

WORF
Commander, look here.

Worf pulls back the drapes, revealing a garish neon
sign blinding us to anything beyond its surreal imagery
of a long-legged cowgirl. Data crosses to a closet
in b.g.

WORF
Is that... this "Las Vegas" you
spoke about?

RIKER
I believe that's what the
illusion is meant to be.

51 CONTINUED:

RIKER
(moving, looking around

the room)
Why would anyone go to all this trouble? It's all just... window dressing for a dead man.

Data pulls out a pale-blue, sleek, one-piece space suit. There's an American flag stitched on the right sleeve.

DATA
Is this significant, sir?

RIKER
American. Fifty-two stars -- that would date it between 2053 and 2079 A.D.

Riker examines the suit and finds a name embroidered on the chest area.

RIKER
(continuing; reading name)
Colonel S. Richey.

Riker looks at the skeleton and somehow feels sad...

RIKER
(continuing; soft)
Rest in peace, Colonel.

Riker's communicator comes alive again and Picard can be heard clearly now.

PICARD'S COM VOICE
Picard to Riker.

RIKER

Finally.

(touches communicator)

Riker. Go ahead.

52 INT. MAIN BRIDGE

Picard and Troi are standing behind Wesley and Geordi at Science Two.

PICARD

What's your situation?

52 CONTINUED:

RIKER

We are locked in a structure made to resemble twentieth century Earth -- all efforts to exit have failed.

PICARD

We can't transport.

RIKER

I assumed as much. Captain, we have located the remains of a human.

53 INT. ROYALE - RICHEY'S SUITE - ON RIKER

RIKER

Request identity scan on a Colonel Richey, American, first initial S., roughly same time

period.

54 INT. MAIN BRIDGE - SAME SETTING

RIKER'S COM VOICE
We also need a computer library check on hotel known as the Royale; possible location, Las Vegas, Nevada, circa twenty-first century.

Static overwhelms Riker's voice, terminating communication. Picard turns to Geordi and Wesley...

PICARD
Get on it.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

56 INT. MAIN BRIDGE - WESLEY

calls over to Picard:

WESLEY
Information retrieved, Captain --

56 CONTINUED:

Picard steps over to a search/file screen which is sizzling with readout. He studies it for a beat, then intones:

PICARD

Colonel Stephen Richey was the commanding officer of the explorer ship Charybdis which had a terrestrial launch date of 7-23-2067. It was the first manned attempt to travel beyond the confines of the Euclidian solar system. Its telemetry system failed and it was never heard from again...

(then, intrigued)

Why is this of interest, Number One?

There is no com response from Riker:

GEORDI

The frequency scramble remains unpredictable, sir...

Picard sighs with the frustration of being out of touch with his away team while:

57 INT. ROYALE - RICHEY'S SUITE - RIKER AND DATA

react to the information they just got on Richey as Worf steps up with something in his hands.

WORF

Commander? Some curiosities...

RIKER

(taking them from Worf)

Books... A novel...

(reading the cover)

"The Royale Hotel"...

(hands it to Data)

Summarize.

Data smiles, takes the paperback, stares down at it as he literally lets the pages fan past his eyes. That done, he looks up at Riker with:

57 CONTINUED:

DATA

The story of a group of compulsive gamblers caught up in the web of crime, corruption and deceit spun by nefarious lothario Mikey D who appears only at the climax to be brought to his knees by a heartbroken bellboy. There is a subplot about an older man conspiring with a younger woman to murder her husband while squandering her inheritance. The writing is elementary, the plotting predictable, the characters one-dimensional. The only thing of interest, quite honestly, is the intriguing setting, that of a Las Vegas gambling casino-hotel --

RIKER

(interrupting)

This novel... and everyone in it you've just described... that's this hotel...

Riker picks up the other small book now.

RIKER
(continuing)
This... this appears to be a diary... but with only one entry...
(reading from it with great interest now)
"I write this in the hope that it will someday be read by human eyes... I can only surmise at this point, but apparently our exploratory shuttle was contaminated by an alien life-form which infected and killed all personnel except myself. I awakened to find myself here in The Royale Hotel... and for the last thirty-eight years I have survived here.
(MORE)

57 CONTINUED: (2)

RIKER (Cont'd)
"I have come to understand that this place was created for me out of some sense of guilt, presuming that the novel we had on board was in fact a guide to our preferred lifestyle and social habits. Obviously, they thought this was the world from which I came. I hold no malice toward my benefactors... they could not

possibly know the hell they have put me through, for it was such a badly written book, filled with endless cliche and shallow characters. I shall welcome death when it comes... "

Riker looks up at Data and Worf, who realize:

RIKER
Then that is why... all of this is here. But why can't we get out?

And as they all react to that, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet.

59 INT. OBSERVATION LOUNGE

Picard is there with Geordi and PULASKI.

PICARD
Suppose we phaser a slice in the

field which surrounds the structure?

GEORDI

Yes...

PULASKI

That would mean the atmosphere of the planet would instantly rush in.

PICARD

How long would they live under those conditions?

PULASKI

A minute -- maybe less.

PICARD

But you could revive them.

PULASKI

Well, that would depend on how long they were exposed, how soon I got to them, but Captain realistically... I wouldn't give them much of a chance. I'm a doctor -- not a magician.

PICARD

I understand the risk, but I will not warp off and leave them.

(to Geordi)

Make your preparations.

GEORDI

Yes, sir.

Off Pulaski's reaction:

60 INT. ROYALE - RICHEY'S SUITE

The away team is searching the room for any other clues when the PHONE RINGS. Worf looks to the others and then awkwardly picks it up after figuring out how to separate the receiver from the rest of the phone.

WORF
(into phone)
Yes?
(listens, frowns, turns to others)
There is a female voice asking if we want... "room service."

Data and Riker look at one another -- they have no idea how to answer that question.

DATA
I believe they are asking if we want the room cleaned.

RIKER
Tell them no.

WORF
(into phone)
No.

Worf listens to the response, shows surprise, and then hangs up.

RIKER
What'd she say?

WORF
She said... "The kitchen's open twenty-four hours if we change our minds."

Data cocks his head, puzzled.

RIKER
I'm going to explore the other floors; you two go down to the lobby, see if we've missed anything. Talk to the other "guests" -- try and find out who and what they are.

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

62 INT. ROYALE CASINO - BLACKJACK TABLE - THE DEALER

looks up from his deal toward the entrance to the casino.

63 ANGLE ON DATA AND WORF

just walking into the casino. Data turns to Worf...

DATA
I suggest we separate and blend in with these beings. Casual queries offered in an

inconspicuous manner might prove most fruitful.

WORF
What?

Data shrugs.

DATA
Mingle, Worf. Mingle.

Data walks off into the casino leaving Worf to ponder just how he plans to mingle.

64 INT. ROYALE CASINO - DATA

has wandered up to the "21" table where Vanessa and Texas are still playing. Data comes up beside Texas. Vanessa is looking more desperate, Texas more confident, just as the dealer reveals his hole card. Blackjack. Vanessa sags:

VANESSA
How much do I have left?

TEXAS
Honey, it's bad luck to count your chips at the table...

Data sits beside Texas, cocks his head.

DATA
If I might inquire, where are you from, sir?

TEXAS
Lubbock, Texas.

64 CONTINUED:

DATA
How did you get here?

TEXAS
To Vegas? Drove. Got a
ninety-six caddy with only eighty
thousand miles on her.

DATA
And where is your automobile now?

The Dealer deals a round. Comes to Vanessa.

DEALER
Hit?

She slides her cards under her chips; she's pat.

TEXAS
It's out front, I suppose. What
the hell difference does it make?

DATA
Could you take me there?

The Dealer reveals his hole card. Blackjack again.

VANESSA
(to Texas)
I'm losing my shirt here --

TEXAS

(ignoring her; to Data)
Now son, why would I wanna do that? Can't you see I'm tryin' to to help this little lady?

DATA
I do not believe you could go to your car, even if it truly exists. You are trapped inside the Royale, just as I am.

64 CONTINUED: (2)

TEXAS
(chuckling)
Sure does feel that way when you're losin', doesn't it? But right now we're tryin' to turn this lady's wagon and win back some lost change. Otherwise she's goin' to be in a desperate situation with nowhere to turn.
(with a wink to Data)
Well, almost nowhere.

The dealer deals again while Texas lets his hand run suggestively down her arm.

65 SCENE

Vanessa looks at her cards. She's got thirteen. The dealer has a five showing.

VANESSA
I stay, right?

TEXAS

I wouldn't.

The woman is so desperate now -- all her money -- what little that's left -- is on the line.

DATA

The odds favor standing pat.

Texas is confused -- it's as though no one has ever interfered before.

VANESSA

What do I do?

The dealer is getting impatient.

DEALER

You want a card or what?

Vanessa looks from Data to Texas. Then she looks at the dealer and nods "yes." The dealer lays down a card -- it's a king.

VANESSA

Too many.

She turns and looks at Texas.

65 CONTINUED:

VANESSA

(continuing)

That's everything I had. I've

lost it all. What am I going to do?

Texas puts his arm around her shoulders and pats her gently.

TEXAS

There, there...

Then he looks up at Data with another knowing wink.

66 INT. ROYALE LOBBY

Worf joins Riker at the registration desk. The assistant manager is talking with the bellboy. Both are agitated -- nervous -- expectant. Suddenly both look at the door. Their eyes widen.

67 RIKER AND WORF

turn to see:

68 DOORWAY

Through the revolving door comes a hard-looking man -- MIKEY D -- it's obvious he's got murder on his mind.

69 RIKER AND WORF

as they look from Mikey D to the bellboy.

70 SCENE

The bellboy moves off to the side -- he's young and scared, but he's not the kind to back down. (All of this has to be played through the eyes of Riker and Worf.)

MIKEY D
You were told.

The bellboy nods.

70 CONTINUED:

BELLBOY
It's not for you to make the call... it's for Rita.

MIKEY D
She sent me to tell you.

Mikey moves slightly to the side -- a gunfighter looking for an edge.

ASSISTANT MANAGER
Boys -- we can't afford to have any trouble here -- take it outside.

MIKEY D
Yeah -- I like that... come on, baggage man... let's you and me take it outside.

The bellboy hesitates.

ASSISTANT MANAGER
Watch yourself.

BELLBOY
Don't worry.

The bellboy moves his hand back to where he has stashed his gun.

71 RIKER

He looks from the bellboy to Mikey D.

72 MIKEY D

He smiles. His hand also moves.

73 RIKER AND WORF

Worf smells a firefight coming and his hand goes to his phaser. With a look, Riker tells Worf to stay out of this.

RIKER
It's all part of the novel. Don't interfere.

74 SCENE

As the bellboy moves toward the door... Mikey D makes a little circling move -- just enough to get the angle. Without warning -- Mikey D pulls his gun and fires. It's loud and smoky. The bellboy falls. Mikey D quickly turns his attention on the room.

75 RIKER AND WORF

Neither moves -- they are both mesmerized by what they are watching.

76 SCENE

Mikey D looks over at the bellboy.

MIKEY D
You should have listened, kid
no woman is worth dying for...
killing for... but not dying for.

Mikey D then turns and walks OUT of the hotel as Data walks up to:

77 RIKER AND WORF

Riker reacts.

RIKER
(re Mikey D)
How can he leave?

DATA
It is on page 244.

Riker reacts, realizing:

RIKER
The book... Then... how does it
end?

DATA
A bad love affair ends in a bloody
shoot-out, the hotel gets bought
out and life goes on... such as
it is --

RIKER
The hotel gets bought? By whom?

77 CONTINUED:

DATA
(re the book)
It is not very specific. The acquiring party is simply referred to as "foreign investors." Sale price, twelve point five million.

RIKER
That's how we're getting out. We're buying this place.

Riker leads Data and Worf off and we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

78 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the mysterious Theta Eight.

79 INT. MAIN BRIDGE - PICARD

is in his Command Chair, weighing the impossible situation.

PICARD
(sighs with
frustration)
Number One... If we don't take
some action, make some attempt -- however
dangerous it may be -- to
rescue you, you may very
well be lost to the confines of
that conundrum for all eternity.
That is certain death for you
all... and that...
(building angrily now)
... that is unacceptable! We
have set phaser focus with energy
ratios sufficient to penetrate
the structure --

RIKER
Hold on that. There may be
another way. I'll keep you
informed.

80
thru OMITTED
83

84 ANGLE - DATA, RIKER, AND WORF AT THE CRAP TABLES

where Data studies the action with curious intensity,
taking it all in:

DATA
It is a question of decimal
percentages. Quite simple, really
if one bets with any sequential
consistency.

84 CONTINUED:

RIKER
Can you do it?

DATA
Certainly.

Just then, someone moves aside to reveal Texas and Vanessa standing beside the away team.

TEXAS
C'mon, sugar, seven-come-eleven and we're on easy street --

Vanessa rolls the dice and a monotone tells us:

CROUPIER (O.S.)
Snake eyes.

Texas sags; she shoots daggers at him.

VANESSA
I'm almost broke!

TEXAS
Baby, relax! It's only money --

VANESSA
But if I lose it all, I won't even have a place to sleep.

TEXAS
(protective)

Don't worry your pretty little head. I'd never let that happen.

The croupier passes the dice to Data.

CROUPIER
It's your roll, sir...

Riker urges him forward.

RIKER
Go to work.

Data places one of his chips on the pass line.

TEXAS
Maybe this turkey'll change our luck --

84 CONTINUED: (2)

She sighs heavily; Texas shoves several chips out behind Data's and now Data picks up the dice and awkwardly rolls them down the length of the table. The croupier barks out:

CROUPIER
Six. The point is six --

TEXAS
Six! Hell, my blind grandmother can make a six! Let 'er rip, boy!

Data picks up the dice and rolls again, his face reflecting a sudden realization as we hear:

CROUPIER
Seven. Seven and out...

Data's eyes widen as he sees his chips swept away by the croupier. At his side, Vanessa tries to pull away from Texas.

VANESSA
So much for your new turkey --

Texas pulls her back to the table.

Data turns to Riker and Worf as he picks the dice up again:

DATA
These cubes are improperly balanced. I believe that their final resting position is adversely affected --

Riker reacts, realizing:

RIKER
Loaded dice.
(then, to Data)
Can you... "repair" them?

DATA
I believe so...

85 ANGLE - DATA'S FINGERS

begin to apply android pressure to the dice.

86 DATA

blows on the dice and rolls again and now his face lights up with the sound of:

TEXAS (O.S.)
Seven! A winner!

Data's money is quickly doubled; so is Vanessa's. They both like it.

TEXAS
Attaboy! Just do that a few more times and everybody's gonna get well --

And as Data prepares to roll again now, we:

GO TO:

87 THE ASSISTANT MANAGER

as he walks to the table with a tray of $100,000 placques. Data has quite a crowd around him now as he continues his hot streak.

ASSISTANT MANAGER
(to croupier)
Who has the dice?

The croupier nods toward Data. At his side, Vanessa is doing just fine, with more money in front of her than she ever dreamed. Now, of course, Vanessa is all over Texas like a cheap suit.

VANESSA

Oh, Tex, darlin', you're
brilliant!

TEXAS
Yeah. An' good lookin' too, huh?

Worf studies the action, leans over to his comrades.

WORF
(to Riker)
Isn't that enough?

RIKER
Almost. I don't want to be short,
that's for sure...
(then, to Data)
You are keeping count?

87 CONTINUED:

Data reaches down, touches the stack, pauses for a moment, then whispers:

DATA
Eleven point three million.
(then, whimsically)
Perhaps I will bet it all --

Riker leans in to him, whispering urgently:

RIKER
No! Simply reach twelve million.

DATA
As you wish...

With that, Data rolls one last time and we hear:

ASSISTANT MANAGER (O.S.)
The man has the touch.

The croupier shoves more chips over to Data; Riker leans in to Data with:

RIKER
Now.

DATA
(to the Croupier)
I would like to cash out, please.

The croupier blanches; he turns to the assistant manager who steps up.

ASSISTANT MANAGER
I'm afraid you've broken the bank. That's over twelve million --

RIKER
Twelve point five million to be exact. The purchase price of this hotel.

ASSISTANT MANAGER
That's impossible --

Riker smiles, holds up the novel.

87 CONTINUED: (2)

RIKER

Wrong. We're the "foreign Investors" on page 244. We're buying you out, lock, stock, and barrel.

(slides the chips toward the pit boss)

Consider it a "done deal."

The assistant manager reacts, stupefied, not knowing how to react. Texas turns to them, wide-eyed.

TEXAS

Hey, y'know what? Y'all got style! I like that! Let me buy y'all a drink --

Riker smiles at him, reaches into Texas's coat pocket and pulls out a big cigar. As he twirls it in his own mouth:

RIKER

Enjoy the game, friend. And don't let 'em change the dice on you.

With that, Riker leads Worf and Data away through the crowd. The assistant manager, sweating nervously, shouts out:

ASSISTANT MANAGER

Wait! You can't leave!

RIKER

Oh yeah? Watch us.

(then, wagging a finger at him)

Don't forget, we own the joint.

Riker leads them toward the revolving door in the distance. Worf looks a bit worried, puffs himself up, anticipating a struggle with strange physical elements beyond his ken.

WORF
You're confident about this, Commander?

RIKER
Focus. Concentrate. See only where we want to BE, not where we are.

87 CONTINUED: (3)

DATA
Ancient philosophical overtones of thought process... "Zen", I believe --

RIKER
We own the place... and we're walking through that door...

88
thru OMITTED
91

91A ANGLE - THE REVOLVING DOOR

And as they approach the door, we see each of our away team members steel himself for the impossible... and they step into the revolving door and we:

GO TO:

92 EXT. PLANET SURFACE - THE BLACK VOID

envelops them once again. Riker smiles confidently as he intones:

RIKER
I think it's time to go home...

93 INT. MAIN BRIDGE - PICARD

smiles in relief as he hears those words. He turns to his crew.

PICARD
Transporter Room, we have a fix on our away team. Beam them up... and please be quick about it!

Troi comes over to his side and shares his moment of relief as:

93A EXT. PLANET SURFACE - THE AWAY TEAM (OPTICAL)

BEAMS UP and:

93B THE REVOLVING DOOR

continues its perpetual motion as we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Time Squared"
#40272-139

Story by
Kurt Michael Bensmiller

Teleplay by
Maurice Hurley

Directed by
Joseph L. Scanlan

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REVISED FINAL DRAFT

JANUARY 25, 1989

STAR TREK: THE NEXT GENERATION
"Time Squared"

CAST

PICARD/P2
RIKER
DATA
PULASKI
TROI
GEORDI
WORF
O'BRIEN

Non-Speaking
CREWMEMBERS

Voice-Over
COMPUTER VOICE

STAR TREK: "Time Squared" - REV. 2/7/89 - SETS

STAR TREK: THE NEXT GENERATION
"Time Squared"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
RIKER'S QUARTERS	
MAIN BRIDGE	SHUTTLECRAFT
GEORDI'S ENGINEERING STATION	
SHUTTLE BAY TWO	
CORRIDOR	
OUTSIDE SICKBAY	

SICKBAY
OBSERVATION LOUNGE
TURBOLIFT
CAPTAIN'S READY ROOM
MAIN ENGINEERING

SHUTTLECRAFT

STAR TREK: THE NEXT GENERATION
"Time Squared"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves along at warp speed.

2 INT. RIKER'S QUARTERS (OPTICAL)

RIKER has cleared a space on his desk and set up a little work station. He has a bowl and several strange-looking eggs. Some smaller containers with other ingredients and condiments for what appears to be an omelet. He breaks the last egg into the bowl and whips them with a jerry-rigged whisk. He is obviously enjoying himself. The CHIME SOUNDS.

RIKER
Come in.

The door opens; it's DATA and GEORDI carrying what look like a homemade Bunsen burner and a frying pan.

RIKER
(continuing)
Excellent. Exactly what I need.

Before the door closes, PULASKI appears, carrying something.

RIKER
(continuing)
Well, Doctor, and bearing gifts?

PULASKI
Ale from Ennan Six... your omelets deserve no less.

Again before the door can close, WORF appears and follows them into the room.

3 THE TABLE

Riker sets up the "Bunsen-type burner," ignites it, heats the pan and pours in the beaten eggs, while Data watches.

3 CONTINUED:

DATA
This is not an efficient method for the preparation of sustenance.

RIKER
You're right, Data. The ship's computer is much more efficient, but it lacks the subtlety needed for great cooking. It mixes the

ingredients to precise measurements. There's no flair, no individuality, and Data, as we both know... inspiration and flair are the difference between artistry and mere competence.

PULASKI

For much of the history of mankind, the breaking of bread was a sign of friendship and community. Something we have gotten away from in the twenty-fourth century.

(re: Riker and the whisk)

You have a practiced hand, Commander.

RIKER

I have my father to thank for that.

PULASKI

Oh, your father liked to cook?

RIKER

No, he hated it. It was a chore left to me.

WORF

It is my understanding that in most human families, the woman shares in the cooking.

RIKER

There were only the two of us.

I never knew my mother. She died
when I was very young.

4 PULASKI

as she pours the ale -

5 DATA

as he takes a sip.

GEORDI
Where did you get the eggs?

RIKER
During our last stop.

GEORDI
(with surprise)
At Starbase seventy-three?

RIKER
Yes.

6 SCENE

as Riker dishes up the food. And they all sit down
to eat, all eager to enjoy the meal. Geordi is the
first to taste it; it clearly does not suit his palate.

GEORDI
What kind of eggs did you say
these are?

As Riker takes a bite:

RIKER

'Owon.

From Geordi's expression it's apparent the eggs are lacking. Riker and Pulaski both react to the uneatable food.

RIKER

(continuing)

A cook's only as good as his ingredients.

Then they look over at Worf, who is enjoying it immensely.

WORF

Delicious.

Something to end the scene.

PICARD'S COM VOICE

Commander Riker...

6 CONTINUED:

RIKER

Yes, Captain.

PICARD'S COM VOICE

Would you join me on the bridge?

RIKER

On my way.

Without having to be told, Data and Worf leave with him. Worf pausing to take one last forkful of omelet.

7 INT. MAIN BRIDGE

Riker, Data and Worf ENTER and take their positions.

PICARD
We have picked up an automated signal from a Federation shuttlecraft.

Riker looks surprised and confused.

RIKER
A shuttle? Out here?! How is that possible? We're the first manned Federation vessel to enter this area.

PICARD
Apparently not.

RIKER
So what's a shuttle doing out this far? And where's the mother ship?

PICARD
I don't know.

WORF
Sensors indicate there is at least one life-form on board the shuttle. Humanoid.

PICARD
Perhaps someone to answer your

questions, Number One. Open hailing frequencies.

7 CONTINUED:

WORF
Captain, the shuttle is without power. Communication is not possible.

RIKER
Set course to intercept.

DATA
Estimate intercept in three minutes.

8 OMITTED

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

veers off course to intercept with the shuttlecraft.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes out of warp.

PICARD (V.O.)
Captain's log, stardate 42679.2. While traversing an unexplored section of the galaxy en route to the Endicor system, a Federation shuttlecraft has quite suddenly appeared -- virtually out of nowhere. There are no other ships in the vicinity -- and no indications whence it came nor how it got out here.

11 INT. MAIN BRIDGE

The bridge is as before.

WORF
We are closing on shuttlecraft.

PICARD
On screen.

12 ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

as the image changes and the shuttle appears -- it is out of control -- cartwheeling through space.

RIKER
Magnify.

The image changes again. The shuttle now appears in close-up.

RIKER

(continuing)
Prepare to lock tractor beam.

13 OMITTED

14 INT. MAIN BRIDGE

as before.

DATA
Target vehicle -- we will be within tractor beam range in two zero seconds.

RIKER
Set automatic locking device. Alert Shuttle Bay Two.

15 INT. SHUTTLE BAY TWO (OPTICAL)

as the Enterprise closes with the violently spinning shuttlecraft.

16 INT. MAIN BRIDGE

as before...

DATA
Locking tractor beam.

17 INT. SHUTTLE BAY TWO (OPTICAL)

as the tractor beam shoots out from the Enterprise and grabs the shuttlecraft and stabilizes it.

18 INT. MAIN BRIDGE

as before...

DATA
The tractor beam has been locked.

PICARD
Number One.

Riker is out of his chair and heading for the turbolift.

18 CONTINUED:

RIKER
Worf -- you're with me.

PICARD
Doctor Pulaski, you are needed in Shuttle Bay Two.

PULASKI'S COM VOICE
I have been monitoring. I am on my way.

19 INT. SHUTTLE BAY TWO (OPTICAL)

The doors have been opened. The shuttle, held firmly by the tractor beam, is being pulled toward the Enterprise, as Riker and Worf ENTER.

20 ANOTHER ANGLE (OPTICAL)

as the shuttle moves closer. An n.d. crewmember, at a

control panel near the door, attaches a second tractor beam, which automatically releases the first -- stronger one -- and transfers control to the n.d. operator.

21 RIKER AND WORF

They move closer as the shuttlecraft is pulled on board.

22 SHUTTLECRAFT (OPTICAL)

as it settles on the floor.

The doors are closing as the tractor beam disengages.

23 SCENE

As Riker and Worf move closer, Doctor Pulaski ENTERS the Shuttle Bay with an assistant.

RIKER
Well, it's a Federation shuttle all right.

WORF
Yet, there are no Federation vessels or bases in this area.

Riker steps closer.

24 RIKER AND SHUTTLE

He reads the registration number. On the other side of the craft, Pulaski and two n.d. crewmembers are working to open the shuttle door.

RIKER
(reading)
NCC one-seven-zero-one-D -- USS Enterprise, shuttle number five.

He turns in shock and stares at Worf. Riker looks back at the registration number to be sure he read it correctly. Riker then looks to the other side of the Shuttle Bay...

25 SCENE (OPTICAL)

... to another shuttlecraft, identical in design to the one which was just brought on board, and carrying the exact same number.

RIKER
(reading)
NCC one-seven-zero-one-D -- USS Enterprise shuttle number five.

WORF
How is this possible?

26 OTHER SIDE OF SHUTTLE

The crewmembers get the door open. Pulaski starts to enter, then freezes. Pulaski calls out:

PULASKI
Commander! Come here!

27 RIKER AND WORF

The urgency in her voice sends Riker and Worf quickly around to the other side of the shuttle where:

28 ANOTHER ANGLE

Pulaski steps back to allow Riker to look in.

29 RIKER

Instantly he understands the reason for Pulaski's reaction.

30 SHUTTLECRAFT

Slumped over the controls is CAPTAIN JEAN-LUC PICARD. Unconscious, but otherwise exactly the same as the man we just left on the bridge!

RIKER
(he touches his communicator)
Captain?

PICARD'S COM VOICE
What is it, Number One?

RIKER
Captain, are you on the bridge?

PICARD'S COM VOICE
(irritated)
Where else would I be?

RIKER
Right now, I think you had better

be in Shuttle Bay Two.

PICARD'S COM VOICE

Why? What is it?

RIKER

This you had better see for yourself and, Captain, bring Commander Data.

31 ANOTHER ANGLE - SHUTTLE BAY TWO

Picard and Data ENTER. Pulaski is in the shuttle checking P2's condition. The tension level in the room is very high. Without being called, TROI instinctively ENTERS the Shuttle Bay.

32 PICARD

as he moves closer he sees what has them all so concerned.

33 INTERCUT

the others, all waiting to see how Picard is going to react.

34 PICARD

moves closer, wanting to be certain his eyes are telling him the truth. Riker moves up next to him. For a beat they both watch Pulaski as she does her medical checks.

35 SCENE

Data is nearby, waiting to enter the shuttle as soon as Pulaski is clear.

RIKER
We have been in a lot of bizarre situations, but nothing like this.

Picard's response comes out as a grunt. Seeing a duplicate of himself, in a duplicate of an Enterprise shuttlecraft, has put Picard and the others under enormous strain, so much so that words come slowly. No one knows what to say, and all are waiting for some explanation about what's going on. This all plays off Picard, who is the most involved. In a strange way the crew avoids making eye contract with Picard.

PICARD
What's his condition?

36 SHUTTLE (OPTICAL)

Pulaski completes her scan.

PULASKI
The life signs are confusing.
I get a strong heartbeat, but the rhythm is off.

PICARD
Has he been injured?

PULASKI
No signs of trauma.

PICARD
Then why is he unconscious? What

happened to him?

36 CONTINUED:

PULASKI
I can't say.

As she scans P2's head she gently touches his face, as if double checking her readings.

PULASKI
(continuing)
The readings from his brain waves are very... strange.

Little alarm bells go off for Picard.

PICARD
Strange? In what way? Non-human? Artificial?

PULASKI
No -- neither. They are just out of phase.

PICARD
Can you revive him?

PULASKI
I won't attempt it until he's in Sickbay.
(she holds the look for a beat, then:)
Let's get him there.

Pulaski and her medical team remove P2.

37 PICARD AND TROI (OPTICAL)

Both are confounded.

PICARD
Counselor.

37 CONTINUED:

TROI
I have never felt anything quite like this so it is difficult to put into words.
(she pauses to gather her thoughts)
That person is you. What I mean, the person we are looking at is as much Jean-Luc Picard as the person I am standing next to; beyond that there's very little of which I am sure. I will have to wait until he is conscious before knowing more.

38 SCENE

PICARD
Data, we have to know what is on the shuttle's logs.

DATA
Yes, sir.

Data enters the damaged shuttle.

39 INT./EXT. SHUTTLE

Data takes the command position and attempts to activate the system.

DATA
Both primary and reserve power has been drained from the shuttle. I am going to have to connect to the Enterprise in order to activate the shuttle's systems.

RIKER
Lieutenant La Forge -- report to Shuttle Bay Two.

GEORDI'S COM VOICE
I'm on my way.

PICARD
Number One, I'll be in Sickbay. Keep me informed.

39 CONTINUED:

RIKER
(indicating an unusual burn on the skin of the shuttle)
Did you see this, Captain?

Picard steps over to the shuttle and examines the burn.

PICARD
It looks like the kind of damage caused by an antimatter explosion.

RIKER
Yes, the shuttle must have been just out of range.

PICARD
(urgent)
Data, I need those logs.
(to Troi)
Counselor.

As Picard and Troi EXIT:

RIKER
We'll be on the bridge.

He and Worf EXIT as Geordi ARRIVES.

39A INT. MAIN BRIDGE

Riker and Worf ENTER and go to their stations.

RIKER
Resume course and speed.
(to Worf)
Scanners at maximum range.

WORF
Maximum range.

39B EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise stretches to warp speed.

40 INT. SHUTTLE BAY TWO (OPTICAL)

Geordi comes around to the shuttle door. Data is sitting at the controls.

40 CONTINUED:

GEORDI
You should have power now.

Data activates the shuttle's on-board computer.

There is a SUDDEN EXPLOSION. Filling the shuttle with sparks.

41 DATA (OPTICAL)

neither affected nor distracted by the chaos around him, calmly shuts down the unit.

GEORDI
What happened?

DATA
The polarity was not compatible.

GEORDI
Not possible, the connection is idiot proof.

DATA
The power requirements of the shuttle do not match the Enterprise. We are going to need

a variable phase inverter, to align the power from the Enterprise to the circuits of the shuttle.

GEORDI
Data, what do you think is going on? I don't just mean about the shuttle, I mean about all of this?

DATA
I do not have enough information.

GEORDI
The captain here, the captain there. This shuttle -- that shuttle. Commander Riker is right -- this is very strange.

42
thru OMITTED
43

44 INT. CORRIDOR - OUTSIDE SICKBAY

Picard and Troi are approaching Sickbay.

PICARD
This smells like a set-up.

TROI
A trap?

PICARD
(nods, yes)

If it is me, me from where? And why in a shuttle? There is nothing about this which is random or happenstance. Look beneath the boards, Counselor; I expect something foul and familiar to crawl out.

Picard holds her look for a beat, then turns and ENTERS Sickbay.

45 INT. SICKBAY (OPTICAL)

They have placed P2 in the center of Sickbay. Pulaski is doing her medical work-ups.

PULASKI
We have just started doing a complete work-up. The vital signs are distorted. Some of the indicators are totally depressed, others are fluctuating wildly. I can't explain any of it. But he is alive, and I don't think he's in any immediate danger.

She activates a forcefield, which briefly appears as a restraining device.

PULASKI
(continuing)
The restraints are for his own protection.

PICARD
Have you been able to determine why he is still unconscious?

45 CONTINUED:

PULASKI
I have been able to rule out head injury -- otherwise there is no apparent cause.

PICARD
Wake him.

45 CONTINUED: (2)

She touches the hypospray to his neck. Suddenly all of the indicators fall to zero. Pulaski quickly adjusts her hypospray and gives P2 another injection. While they watch, the indicators return to their previous readings.

PICARD
(continuing)
What happened?

PULASKI
Apparently a normal stimulant had the opposite effect. I'll have to try something else.

She steps over to a counter to prepare a different injection. Picard moves slightly closer to himself.

46 INT. SHUTTLE BAY TWO

Geordi and Data are working together to synchronize the power from the Enterprise with the circuits of the shuttlecraft.

GEORDI
There... that should give you something. Making this power adjustment is very tricky. By all rights, this connection should overload all the shuttle's circuits.

Data steps over to the shuttle control position.

DATA
Perhaps you had better step back out of the way.

Geordi responds.

GEORDI
Remember you're not indestructible yourself.

Data again attempts to activate the systems.

47 SHUTTLE

The lights on the control panel come on, then die out.

47 CONTINUED:

DATA
Increase the power.

The lights come back.

DATA
(continuing)
Adjust the invert two percent positive.

The lights dim.

GEORDI
That's the correct decision, but it's having the opposite effect.

DATA
Yes.

GEORDI
There is nothing I can think of which could cause such a radical change in this circuit.

DATA
Adjust the invert two percent negative.

The lights glow brighter and hold.

GEORDI
Got it. It shouldn't work, but it does.

The lights glow brighter and hold. Geordi steps in beside Data.

GEORDI
(continuing; stunned)

Data, take a look at the stardate.

Data looks at the control panel.

47 CONTINUED: (2)

GEORDI
(continuing)
Four-two-six-seven-nine-point-five.
(he touches his communicator)
Captain.

48 INT. SICKBAY

They are still gathered around P2.

PICARD
Go ahead.

GEORDI'S COM VOICE
Captain, we have been able to activate the shuttle; the on-board clock indicates that the shuttle is six hours ahead of us.

Picard moves a step closer to P2... up until this time he has carefully kept his distance.

GEORDI'S COM VOICE
(continuing)
Captain, did you read me? If the shuttle is from six hours into the future, so is the other Captain Picard.

49 PICARD

He studies P2. Off his reaction:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

PICARD (V.O.)
Captain's log, supplemental. Part of the mystery has been solved. The reason there are two NCC one-seven-zero-one-D-five shuttlecrafts is because one of them is from the future... six hours to be exact. And, so presumably is the facsimile of me.

51 INT. SICKBAY

Picard is there with Pulaski and Troi.

PICARD
Try to wake him, again.

Pulaski gives Picard a little look, then adjusts her hypospray and touches it to P2's neck.

52 P2

... he becomes conscious. His face is a mask of terror, pain and fear. His head rolls back and he tries to scream, but no sound comes. As he looks around, his movements have a strange stuttering quality.

53 PICARD

He reacts to seeing himself as he has never felt, nor ever thought he would feel, out of control and impotent.

54 PULASKI

She moves to comfort P2, but his flaying hands hold her off. His movements come in a series of stutters. He's here - in this Sickbay, on this ship, but if as though he were in another dimension as well.

55 PICARD

Troi is close beside him. They watch as:

56 P2

He pushes in his herky-jerky way against an unseen wall behind which he is imprisoned. His mouth is open -- but still there is no sound.

57 PICARD

The terror of seeing himself in such a condition. A little sound comes from him... It's primal, in response to what he sees and the anguish he feels from his otherself's helpless condition.

58 SCENE

Pulaski responds to seeing a patient in this condition, steps up to touch the hypospray to P2's neck.

PICARD
No!

The word explodes from him.

PULASKI
It's a only a sedative.

PICARD
I know what it is... don't sedate him. Let him be!
(then, changing his tone)
Please... allow him to remain conscious.

59 P2

If P2 is aware of his surroundings, it would be impossible to tell. But clearly he is in some kind of horror chamber, from which he cannot escape.

PULASKI
I have never seen anything like this.

Pulaski looks over at Picard. The color has been drained from his face.

59 CONTINUED:

PULASKI
(continuing)
Captain, you had better sit down.

Picard waves her off.

PICARD
I'm fine, Doctor... Save your ministrations for the patient. I want a staff meeting in five minutes. Doctor, I assume you will want to remain here.

She acknowledges with a nod. Picard turns and heads for the exit.

PULASKI
I will monitor the conference from here.

PICARD
Keep me informed, Doctor -- of any change no matter how small.

60 INT. OBSERVATION LOUNGE (OPTICAL)

Riker is there with Picard, Data, Geordi, Worf and Troi. Pulaski is still in Sickbay with P2.

GEORDI

Captain, we have retrieved all we are going to get from the shuttle logs, including the last visual records. Everything before this is just a jumble.

61 ANOTHER ANGLE

Picard stands.

PICARD

Proceed.

62 DATA

He inputs the computer pad in front of him.

63 SCENE (OPTICAL)

An image appears on the viewscreen. It's slightly distorted.

63 CONTINUED:

GEORDI

The distortion is because we had to use a phase inverter to retrieve the logs. It will improve slightly.

The image changes, but the quality does not noticeably improve.

64 PICARD

watches transfixed.

65 SCREEN (OPTICAL)

It's the shuttle's on-board camera. As the shuttle doors open, we see that the Enterprise is surrounded by a maelstrom of energy - a chaos of swirling, violent colors.

The scene shifts, to a camera angle looking back at the Shuttle Bay. Riker is standing there. His expression is both pained and very concerned. He gives a little motion with his hand. It's difficult to tell the meaning of the motion.

66 RIKER

Here in the Observation Lounge, his face shows the same concern.

67 THE SCREEN (OPTICAL)

as the shuttle slowly leaves -- then quickly accelerates away until we see the Enterprise from the point of view of the shuttlecraft. It is surrounded by a swirling cacophony of energy and colors. It's like being on the edge of a great whirlpool. There is a lot of buffeting -- both the shuttle and the Enterprise are being thrown about.

68 PICARD

He is very intent on the scene before him.

69 SCREEN (OPTICAL)

The turmoil around the Enterprise increases. Then, without a sound... the Enterprise is literally torn apart, by a great, yet unseen force. Right on the screen -- before their eyes -- the ship is destroyed. Then the screen goes blank.

70 REACTIONS FROM EVERYONE

Picard turns away from the screen.

DATA
According to the shuttle log, the Enterprise was destroyed three hours, nineteen minutes from now.

The room is silent for a beat, then:

GEORDI
Captain, we have a portion of your last log entry.

PICARD
Proceed.

Data activates the control panel on the table in front of him.

GEORDI
It's audio only.

There is a pause, then a strange phasing sound, followed by the distorted but understandable voice of Captain Picard. There is:

PICARD (V.O.)

Captain's personal log,
supplemental.
(there is a long pause)
For the record... I have just
witnessed the total destruction
of the USS Enterprise with a loss
of all hands, save one. Me.

The entry ends with a very strange sound.

DATA
That last sound apparently
occurred when the shuttle was
thrown back in time.

71 REACTIONS

There is a long pause as those in the room try to
absorb and comprehend what they have just seen.

GEORDI
All attempts to obtain additional
information from the shuttle's
logs have failed.

Picard nods an acknowledgement.

RIKER
At least now we have something
to go on.

GEORDI
I can't understand how you could
end up in a shuttlecraft while
the Enterprise is being destroyed.

WORF

Nor I, the last thing you would do is leave the bridge of the Enterprise during an emergency.

PICARD

Yes, but let's proceed on the premise that what we have just seen is factual and that somehow, in less than four hours, the Enterprise will be destroyed and somehow -- although this is unfathomable -- I, and I alone escaped. Discussion.

RIKER

Our destination is the Endicor system. We are not due to arrive for three days. The charts indicate nothing of consequence, certainly nothing which could threaten the Enterprise, between here and there.

WORF

Sensors indicated no other vessels -- Federation or otherwise -- in this area.

PICARD

Data?

71 CONTINUED:

DATA

I have nothing to offer. There is not enough information upon which I can base a hypothesis.

GEORDI

Well, the shuttle apparently came from somewhere up ahead. Rather than continuing on this course, perhaps we should stop here and let whatever is out there come and find us.

RIKER

I think it's already too late for that.

GEORDI

Are you saying that stopping, turning left, or right, or even reversing course, is pointless?

RIKER

When we brought the shuttle and the other Picard on board, we committed ourselves to a sequence of events which may be unalterable.

PICARD

Yes, this isn't a rock in the road which once seen can be avoided. It's much more complex.

71 CONTINUED: (2)

WORF

There is the theory of the moebius, a twist in the fabric of space where time becomes a loop from which there is no escape.

GEORDI

So, when we reach that moment -- whatever happened will happen again... The Enterprise will be destroyed, the "other Picard" sent back to meet with us and do it all over again.

(he shudders)

That sounds like someone's definition of hell.

RIKER

I know this much -- we can't avoid the future.

PICARD

Agreed. So let's continue on course. Everyone return to your duty stations. Somewhere out there something will happen... a decision will be made which will cause me to become separated from the Enterprise -- at the time that decision will seem correct, but it won't be. We have to anticipate and not make the same mistake once. Something is waiting for us out there -- let's determine what it is as quickly as possible.

Off their reactions:

72 INT. MAIN BRIDGE

Riker, Worf ENTER and take their positions.

Riker sits in the Command Chair and stares at the Main Viewer. Worf is intent upon his console. The tension level on the bridge is very high.

73 INT. SHUTTLE BAY TWO

Data is there with Geordi.

GEORDI
(he studies the shuttle)
Data -- I think the molecular structure of the shuttle has changed!

Data takes a tricorder and makes a scan.

DATA
Your assessment is accurate.

GEORDI
Why now?

DATA
Perhaps it always was unstable and it was only by leaving and coming back that you were able to see the change.

74 INT. SICKBAY

Pulaski is doing further tests on P2, as Picard ENTERS with Troi.

PICARD
Doctor?

PULASKI
I am beginning to realize just how much of the body is held together by its own internal clock. You -- he was thrown out of time, which caused the body systems to change their rhythms. Slowly, as we move closer to the time he left, the internal body clocks are realigning.

74 CONTINUED:

PICARD
You're saying, when our time intersects with the time he left, at that instant he will be functioning normally. And there will be two of us.

PULASKI
Right now, that would be my guess.

PICARD
I don't believe that is possible.

Pulaski pauses as the thought hits her.

Troi has moved over closer to P2. She is watching him intently.

TROI
Captain, I am able to feel more from him now. Much of his emotions are still a jumble, but...

She steps even closer. Her eyes shut as she concentrates. P2 flinches in the same stuttering way. His body jerks back. His face contorts.

His hands reach out and grab Troi. For a moment nothing -- then she screams, in agony. P2... throws back his head but no sound comes out. Pulaski rushes to Troi. As she touches her, Troi collapses.

PICARD
What did you feel?

TROI
Only that he wants desperately to leave this ship.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

75 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It continues on course.

PICARD (V.O.)
Captain's log, supplemental. We continue on course to Endicor. We are now less than two hours away from our rendezvous with ourselves.

76 INT. MAIN BRIDGE

Everyone is at his station except for Data.

RIKER
Worf.

WORF
All sensors are on maximum scan. There is nothing unusual to report.

The tension level on the bridge is very high.

RIKER
If the timetable is correct, we should get an indication of something very soon.

PULASKI'S COM VOICE
Bridge, this is Sickbay.

PICARD
Yes, Doctor.

PULASKI'S COM VOICE

Captain, my patient is more
coherent.

PICARD
I'll be right there.

Picard rises and goes to the turbolift.

76 CONTINUED:

PICARD
(continuing)
Number One, you have the bridge.

Off Riker's concerned reaction:

77
thru OMITTED
78

79 INT. SICKBAY (OPTICAL)

Picard ENTERS. (He pauses at the doorway and watches Pulaski and P2).

PICARD
How is he?

PULASKI
His vital signs are more normal -- which
is to say, more like ours.
He is calmer.

Indeed as Picard approaches him, P2 becomes more agitated.

PICARD
He is now aware of me.

PULASKI
In some fashion.

PICARD
(sotto, almost to himself)
But, does he know where he is, and who's here with him?

PULASKI
I doubt it.

PICARD
(then to P2)
What went wrong?

P2 turns away. Like a bizarre painting by Goya, a face frozen in agony.

Picard moves a step closer.

79 CONTINUED:

PICARD
(continuing)
You know... don't you?

P2 turns back and faces Picard -- but his eyes still do not make contact. It's impossible to tell whether he hears Picard or not.

PICARD
(continuing)
What did you do? What happened?
Why did you leave the ship?

P2 -- just trying to orient himself as much as anything -- turns his head.

PICARD
(continuing)
Don't turn away. Look at me.

Without being summoned, but somehow knowing that she is needed, Troi appears in the doorway behind them and slowly approaches as Picard continues to try and make contact.

PICARD
(continuing)
Picard!

He speaks the name as if it belongs to another, and at this moment it does.

PICARD
(continuing)
LOOK AT ME!

TROI
He doesn't understand you.

PICARD
He knows I'm here.

TROI
Yes, as part of a nightmare of disjointed images, half-heard

voices. He is in another dimension -- seeing us across a great chasm -- and he's filled with remorse at what he has witnessed, and he's afraid.

PICARD
What is he afraid of?

79 CONTINUED: (2)

Troi doesn't have that specific answer.

PICARD
(continuing; back to P2)
Damn you -- help me! Why did you leave the ship?

Now, for the first time, P2 turns and looks Picard full in the face. Through what must be a blur of shifting and nightmarish images, P2 tries to focus.

80 P2

He leans forward. Like a sailor straining against the fog, then with a grimace made up of frustration and rage, he turns away. For the first time we hear a sound from his lips. It's strange -- otherworldish.

81 SCENE

Picard takes a step forward. For a second it looks as if Picard is going to grab P2 and shake him. But he only glares at him.

TROI
It's no use, Captain. He can't answer.

PULASKI
As we get closer to the time he left, he may be able to.

Picard steps back, frustration etched on his face.

PICARD
(to Troi)
Are you still convinced he is me?

TROI
Yes -- but you're not.

PICARD
Not in the slightest. Except for his features there is nothing about him which I find familiar.

He turns to leave.

81 CONTINUED:

PICARD
(continuing)
I want you to stay with him. He will be able to communicate with you before any of the rest of us.

Picard then turns and EXITS.

PULASKI
I don't know how long anyone can take this kind of schizophrenia. There has to be a breaking point.

TROI
He is handling it very well.

PULASKI
He has a lot of anger.

TROI
Yes. Because of what...
(indicating P2)
... he represents.

PULASKI
And what is that?

TROI
Doubt. Seeing him here and knowing what happened to the Enterprise could make him timid or, worse, cause him to hesitate.

PULASKI
When he said -- that there is nothing familiar about him...
(re P2)
... except his features. It sounded like a form of denial.

TROI
It's his accurate feelings.

PULASKI
Part of my job is to anticipate

problems. I have a duty to the captain, but first to the ship and its crew.

81 CONTINUED: (2)

TROI
Doctor, the captain is fully capable of command decisions.

Pulaski is pensive for a beat.

PULASKI
Yes... for now. But... this situation has put enormous pressure -- of a unique and very personal nature -- on Captain Picard. And we both know that pressure is going to increase. You said he already has doubt.

TROI
Yes, which is necessary and healthy.

PULASKI
But could potentially paralyze. If we begin to see signs that he is acting in an irrational manner, then I have the authority and the duty to relieve him.

Troi nods.

TROI

I do not think that will be necessary.

PULASKI
I hope you're right.

82 OMITTED

83 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it continues along -- without so much as a hint of trouble.

84 thru 87 OMITTED

88 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard is behind his desk -- Riker is sitting across from him.

PICARD
What force or phenomenon could cause a shuttle to be thrown back in time?

RIKER
None that we have ever encountered. In theory, accelerating beyond warp ten.

PICARD
Using the gravitational pull of a star to "slingshot" back in

time. Is that what happened here?

RIKER
The shuttle doesn't have warp capability.

PICARD
No. Some external force was needed.

RIKER
We have never encountered any natural force that powerful. And why only six hours? Why not a day? A year?

88 CONTINUED:

PICARD
Are you suggesting there is a conscious mind at work here?

RIKER
There is no evidence either way.

PICARD
The Traveler moved through time with the power of his mind.

RIKER
I don't think that's the case here.

PICARD
(frustrated)

No -- and Manheim's experiments with gravity and time were rudimentary, and uncontrollable.

RIKER

Captain, this is one instant where you must suppress your natural tendencies.

PICARD

Explain.

RIKER

(then more as a friend than a subordinate, or even a fellow officer)

Your strength, Jean-Luc, is your ability to evaluate the dynamics of a situation, step in and make the definitive, preemptive move. You take charge. You're frustrated now because, not only can't you see the solution... you can't even define the problem.

PICARD

Go on.

RIKER

This is not place or person we are facing... at least not yet... it's time.

88 CONTINUED: (2)

PICARD
Are you telling me to just sit down -- shut up and wait.

Riker smiles.

RIKER
I wouldn't have used those exact words... but, yes.

PICARD
I don't do that well.

RIKER
It's your Persian Flaw.

PICARD
(thoughtfully)
Yes -- perhaps it is.

Sudden the Enterprise shudders. Both men are on their feet and heading for the door.

WORF'S COM VOICE
Captain to the bridge.

89 INT. MAIN BRIDGE (OPTICAL)

Riker and Picard EXIT the captain's Ready Room. On the Main Viewer they see the swirling energy which they saw in the shuttle's view log.

PICARD
Report.

WORF

This energy vortex appeared out
of nowhere. There was no warning.

RIKER
Well, now at least the waiting
is over.

90 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is at the top of a great whirlpool of energy.

91 INT. MAIN BRIDGE

Off Picard's reaction -- almost relieved.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at the top of the whirlpool.

PICARD (V.O.)
Captain's log, supplemental. The
waiting is over. We have
apparently intersected with...
something.

93 INT. MAIN BRIDGE

Riker and Picard are back at Science One with Data.

DATA
It is similar to our tractor beam, only much more powerful.

94 INTERCUT WITH MAIN ENGINEERING

GEORDI'S COM VOICE
Bridge, this is Engineering.

RIKER
This is the bridge.

GEORDI'S COM VOICE
The pull on the Enterprise is steady. I am having to hold the warp engines at thirty percent, in order to maintain this position.

PICARD
Transfer engine control to the bridge.

GEORDI
Aye, sir.

Everyone is watching Picard -- waiting for an indication of what he wants to do next.

TROI
There is a consciousness here, Captain. Not thought -- it is more

like instinct.

94 CONTINUED:

PICARD
What do you make of it, Number One?

RIKER
I would say we're being probed.

DATA
The beam is coming directly from the center of the vortex. Sensors show only massive amounts of energy.

PICARD
What is it trying to learn?

TROI
I think it is trying to determine if we are a life force.

PICARD
(to Riker)
We should stay and investigate.

RIKER
Agreed.

PICARD
But, was that the mistake?

Riker looks at him.

PICARD
(continuing)
... staying too long.

RIKER
Possibly.

PICARD
We should go now.

Riker is unsure of his response -- he has never seen Picard so indecisive. While this is going on, Geordi EXITS the turbolift and crosses to the bridge Engineering Station.

RIKER
Well...

94 CONTINUED: (2)

PICARD
It's the prudent move.

Picard pauses.

PICARD
(continuing)
I never thought I would hear myself say something like that.

RIKER
Under the circumstances -- I think you may be right.

PICARD
But you'd rather stay and find out what it is? What is its intent?

Riker's silent hesitation is read as affirmation.

95 INT. BRIDGE ENGINEERING STATION

Geordi steps up to the position.

GEORDI
Engineering, transfer to bridge.

The panels light up in sequence.

96 thru 99 OMITTED

100 INT. MAIN BRIDGE

Picard returns to his Command Chair.

PICARD
Lieutenant La Forge.

GEORDI
Yes, sir.

PICARD
See if you can get us out of here, Mister La Forge. Maximum warp.

GEORDI
Aye, sir.

101 GEORDI

as he inputs.

GEORDI
I have set velocity to warp nine.

PICARD
Engage.

Geordi complies.

102 SCENE

There is a surge of power as the Enterprise attempts to pull free. Then nothing.

GEORDI
The warp engines are at ninety-one percent.

PICARD
Put it to the wall.

GEORDI
Aye, sir.

Geordi inputs. The ship shudders -- like a great shackled animal fighting to break free.

SUDDENLY the Enterprise shakes -- those standing are thrown to the deck. And AGAIN the ship shakes. The computer automatically takes the ship to RED ALERT.

GEORDI

(continuing)
I can't hold it.

RIKER
Captain! The engines can't take this strain.

PICARD
All stop.

103 EXT. SPACE - THE ENTERPRISE (OPTICAL)

But the Enterprise doesn't stop -- it instantly seems to fall -- drawn along the beam of energy by an irresistible force.

104 INT. MAIN BRIDGE

They have no control. Without having to be told, Geordi instantly tries to stop the Enterprise. His fingers fly over the controls.

105 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Warp engines re-engage. The Enterprise slows, then stops.

106 INT. MAIN BRIDGE

It's a little calmer, but still very tense.

PICARD
Status.

WORF

All decks have reported... no damage -- no injuries.

GEORDI

The pull on the Enterprise is steady, but much stronger than before. I am at warp seven just to hold this position.

PICARD

Everything we do tightens its grip. Let's see what we can learn. Launch a Class One probe.

WORF

Aye, sir.

106A OMITTED

107
thru OMITTED
108

109 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The probe leaves the Enterprise.

110 INT. MAIN BRIDGE (OPTICAL)

As they watch the Main Viewer -- as it reaches the vortex -- it explodes. Nothing is left.

111 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A little tongue of energy speeds up toward the Enterprise. Then splits, with half going to separate parts of the ship.

112 INT. MAIN BRIDGE (OPTICAL)

They see it racing toward them. The energy goes directly at Captain Picard and knocks him down.

113 INT. SICKBAY (OPTICAL)

A similar piece of energy leaps into the room, directly at P2... only it does not slap him to the deck. As Pulaski watches it whirls around P2, like a wreath, then disappears.

114 INT. MAIN BRIDGE

Riker helps Picard to his feet. There is fire in Picard's eyes.

PICARD
That was personal.

GEORDI
Captain -- the power drain needed to hold this position is enormous.

PICARD
How long can you maintain it?

GEORDI
A few minutes, then we are going to have to shut down again.

PULASKI'S COM VOICE

Captain -- some kind of energy has just surrounded my patient.

PICARD

Is he still alive?

PULASKI'S COM VOICE

Yes...

RIKER

Arm photons, Mister Worf, and lock them on the center of the vortex.

114 CONTINUED:

WORF

Photon torpedoes locked on target.

PICARD

Hold.

115 OMITTED

116 INT. MAIN BRIDGE (OPTICAL)

Another sliver of energy slashes across the bridge and slams Picard up against the bulkhead.

117 PICARD

... dazed he struggles to his feet.

RIKER

We're like a rag in a dog's mouth.

GEORDI
I am now at maximum warp.

The ship is hammered by another wave of energy.

TROI
It's you, Captain. It was the entire ship, but now it has turned its attention completely on you.

GEORDI
Captain, I can't hold it. If we don't shut down, we are going to explode.

PICARD
Counselor, what if I were to leave the Enterprise? Would its attention stay focused on me?

TROI
Yes. I think it would.

118 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is being pulled into the vortex.

119 INT. MAIN BRIDGE

as before.

RIKER
You'd never survive.

PICARD

But, maybe in those few seconds -- the Enterprise could break free. In any case, that's what he... the other Picard... must have thought.

120
thru OMITTED
121

122 PICARD

He is on his feet and heading for the turbolift.

RIKER

Captain, where are you going?

PICARD

Prepare a shuttle, Number One.

RIKER

You're leaving the ship?!

PICARD

I have to make a stop in Sickbay. We may be on a road which has no turns.

Troi follows Picard to the turbolift.

Off Riker's reaction, we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

123 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is slipping down into the energy whirlpool.

124 INT. SICKBAY (OPTICAL)

Picard ENTERS -- Pulaski is there with Troi and P2. There is a moment of near recognition from P2, then he avoids eye contact with Picard. P2 now appears to be physically closer to normal. P2 is much closer to being in sync.

PULASKI
He's very agitated.

P2's eyes dart around the room. Picard steps over in front of P2 to make and hold eye contact. P2 looks off.

125 ANOTHER ANGLE - P2

P2
I must get to the shuttle.

126 PICARD

watches himself.

PICARD
I know.

127 SCENE (OPTICAL)

PICARD
Do you know where you are?

P2
The Enterprise.

Picard is relieved -

PICARD
But you're only vaguely aware of it. And me -- do you know who I am?

P2 deflects the question. He's in a living nightmare. He has no answer.

PICARD
(continuing)
No. You don't.

P2
I must go.

P2 tries to rise.

PICARD
Release him.

PULASKI
Do you know what you are doing?

PICARD

No -- release him!

Pulaski deactivates the forcefield, which again appears briefly, and P2 is released.

PULASKI
(touching her communicator)
Security to Sickbay.

PICARD
No. Security, this is the captain -- disregard that order. And clear all personnel -- repeat, all personnel -- from Shuttle Bay Two. I don't want any distractions. You...
(meaning both Troi and Pulaski)
... stay here.

P2 and Picard head for the door.

127A INT. CORRIDOR

Picard and P2 walk along.

PICARD
You have made the decision to leave the ship?

127A CONTINUED:

P2

I must.

PICARD

Why?

P2

The energy in the vortex wants me.

PICARD

You're certain.

P2

Yes... it's an entity -- a life-form which recognizes the Enterprise as an entity with me as the brain, and it wants me.

P2's level of anxiety is rising, as they turn...

127B INT. TURBOLIFT

... and enter the turbolift.

P2

Shuttle Bay Number Two.

PICARD

What's your other option?

P2

This is our only chance. If I leave, it might be distracted long enough for the Enterprise to escape.

PICARD
You are wrong. Leaving won't save your ship. Don't you remember? It was destroyed -- you saw it happen.

P2
If I don't leave the Enterprise, the ship will be destroyed.

The turbolift comes to a stop and the doors open. EXITS, with Picard right behind him.

127BB INT. CORRIDOR

Picard and P2 continue heading toward Shuttle Bay Two.

PICARD
If that's true, then help me. We want the same thing. We want the Enterprise to be safe. There has to be a piece of information which I don't have. What is it?

P2
It's me.

PICARD
You?

They are interrupted by Riker's COM VOICE.

RIKER
Captain.

PICARD

Yes.

RIKER

We are about to lose warp drive.

PICARD & P2

(in sync, they respond to Riker)

Understood.

Only Picard reacts to this bizarre occurrence.

PICARD

(continuing)

When you say it's "you," do you mean it's still you? And it's not me -- just you. Has this entity singled you out -- somehow making a connection?

P2

You're confusing me. We're almost out of time.

127C INT. SHUTTLE BAY TWO

The doors open and the two Picards ENTER. P2 is heading directly for the shuttle.

127C CONTINUED:

P2

I must get to the shuttle.

PICARD

Wait. You can -- I'll let you, hell, man, I'll go with you, but first tell me. What is -- what was, your other choice?

P2

Stand aside.

PICARD

You don't know what I'm talking about. You're frozen with a single thought -- unable to change -- unable to alter any part of your previous actions.

P2

I must leave -- there's no other way.

PICARD

There must be.

P2

Only one -- but it would never work.

PICARD

What is it? What would never work?

P2

Better to sacrifice myself than destroy the Enterprise.

PICARD

Destroy the Enterprise -- how?

P2

I have to leave.

PICARD

Tell me -- what was your other choice? We can't escape it -- we can't fight it, we can't go forward.

127C CONTINUED: (2)

P2

No -- no... We can't go forward, it would destroy the Enterprise.

PICARD

(realizing)

Was that it... Was that the other choice?

P2

I must leave.

127C CONTINUED: (3)

PICARD

No.

P2 is about to climb into the shuttle. Picard pulls his phaser.

PICARD
(continuing)
I can't allow it. Before we have any chance of moving forward, the cycle must end.

Then, without further comment, he fires the phaser.

128 OMITTED

129 P2

falls back.

130 OMITTED

130A INT. SHUTTLE BAY TWO

PICARD
(touching his communicator)
Doctor Pulaski -- report to Shuttle Bay Two.

Picard heads for the door.

131 INT. TURBOLIFT

Picard steps on.

PICARD
Bridge.

The doors close.

132 INT. MAIN BRIDGE

Picard steps off the turbolift.

PICARD
Number One, we have been wasting our energy trying to escape. It only weakens us.
(he moves to his Command Chair)
Helm, set a course for the center of the vortex. Lieutenant La Forge, on my command -- I want all the power you can muster.

GEORDI
Yes, sir.

RIKER
We are going into it?

PICARD
Yes.

DATA
Course set.

PICARD
Everyone hold your position -- no matter what. ENGAGE!

133 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise turns and streaks toward the center of the vortex.

133A INT. SHUTTLE BAY TWO

Pulaski, followed by TRANSPORTER CHIEF O'BRIEN, ENTERS and reacts to the body.

134 INT. MAIN BRIDGE

They all tense for whatever is coming.

135 EXT. SPACE - THE ENTERPRISE (OPTICAL)

rushes down. The funnel narrows. The swirling energy closes in on the ship.

136 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise rips into the center of the whirlpool. There is a SOUND -- almost like a SCREAM.

137 INT. MAIN BRIDGE

Everyone braces.

138 EXT. SPACE - THE ENTERPRISE (OPTICAL)

bursts through the core of pure energy, which triggers an implosion.

139 OMITTED

139A INT. SHUTTLE BAY TWO (OPTICAL)

At this instant O'Brien watches as the body of P2 and the shuttle disappear.

140 EXT. SPACE - THE WHIRLPOOL (OPTICAL)

collapses in upon itself. For a beat the Enterprise is alone in a great emptiness.

141 INT. MAIN BRIDGE

The reactions of everyone. Picard gets to his feet and looks around.

PICARD
What's our position?

141 CONTINUED:

DATA
We are back on course to Endicor.

RIKER
Stand down from Red Alert.

O'BRIEN'S COM VOICE
Bridge, this is Shuttle Bay Two.
The other Picard and the shuttle
are gone.

PICARD
Explain.

O'BRIEN'S COM VOICE
They just... vanished.

WORF
All decks have reported in. No

damage -- no casualties.

RIKER
I want a complete check -- all systems.

WORF
Yes, sir.

PICARD
You have the bridge, Number One.

Picard rises and heads for the Observation Lounge. Riker watches him leave.

142 INT. OBSERVATION LOUNGE (OPTICAL)

Picard stares thoughtfully out at the stars streaking by. After a beat, the door opens and Riker ENTERS.

For a long moment nothing is said.

PICARD
Lots of questions, Number One...

Riker nods in agreement.

142 CONTINUED:

PICARD
(continuing)
... and damn few answers.

There is a pause.

RIKER
Everything about it seemed a tick off.

PICARD
He certainly did not act like me, at least not the way I think I act.

RIKER
Maybe none of it was real... we could have just been part of a shared illusion.

PICARD
Or maybe "he" was thrown back in time so that we would be able to take another road... make another choice?

RIKER
That suggests a moral force, giving us the opportunity... or specifically giving you the opportunity to right a wrong.

Picard is pensive for a moment.

PICARD
It's said... if you travel far enough you will eventually meet yourself.

Picard turns and stares off at the stars.

142 CONTINUED: (2)

PICARD
(continuing)
I will tell you this... it's a very unnerving experience, one I hope never to repeat.

Off Picard with:

142A INT. RIKER'S QUARTERS

Riker has his cooking equipment in place. He has already placed all of the ingredients in a cooking utensil on the hot plate. The CHIME SOUNDS.

RIKER
Come.

Worf ENTERS with Pulaski and Geordi.

RIKER
(continuing)
I know you were all disappointed with my last culinary effort.

WORF
Not all.

RIKER
Thank you, Worf. Anyway, considering the stress of the last few days, I thought we could use a little diversion and at the same time I could make amends for the 'Owon omelet.

PULASKI
So what are you preparing?

RIKER
The specialty of the house,
Alaskan stew.

GEORDI
Not with ingredients you picked
up at Starbase seventy-three?

RIKER
No -- I had the computer fabricate
everything. The potatoes, the
onions, the flour, and the meat.

142A CONTINUED:

WORF
Meat? What kind of meat?

RIKER
Ahh... Well, to be authentic I
needed moose. But, I couldn't
find the specific molecular
pattern for moose, so I had to
improvise. The computer came
close...

Riker fills their plates.

RIKER
(continuing)
... actually, it's somewhere
between venison -- musk ox -- and

Kobe beef.

WORF
I thought that humans had long ago given up the practice of raising animals for food.

RIKER
There were a couple of winters when it was either starve or hunt.

WORF
How fortunate.

Pulaski looks down at her plate.

PULASKI
I'll give you this -- your stew smells a lot better than the eggs.

They taste it. Reactions around.

PULASKI
(continuing)
This is quite good.

GEORDI
Agreed.

Worf's expression is one of revulsion.

RIKER
No good, Worf.

142A CONTINUED: (2)

WORF
I appreciate the effort, I would have preferred another omelet.

RIKER
Sorry. I used the last of 'Owon eggs.

GEORDI
Thank goodness.

Off their reactions:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Icarus Factor"
#40272-140

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2ND REV. FINAL DRAFT

FEBRUARY 2, 1989

STAR TREK: "The Icarus Factor" - REV. 2/8/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Icarus Factor"

CAST

PICARD
PIKER
DATA
PULASKI
TROI
GEORDI
WORF
WESLEY
O'BRIEN
ENSIGN HERBERT

KYLE RIKER

Non-Speaking
STARBASE TECHNICIANS
EIGHT KLINGON WARRIORS

Non-Speaking

CREWMEMBERS
BOLISKA
GRAHAM

Voice-Over
COMPUTER VOICE

STAR TREK: "The Icarus Factor" - 2/2/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Icarus Factor"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN ENGINEERING	
ENGINE ROOM	STARBASE MONTGOMERY
MAIN BRIDGE	
TRANSPORTER ROOM	
CORRIDORS	
OUTSIDE RIKER'S QUARTERS	
OUTSIDE HOLODECK	
OUTSIDE GYMNASIUM	
TEN-FORWARD	
OBSERVATION LOUNGE	
RIKER'S QUARTERS	
SICKBAY	
PULASKI'S OFFICE	
HOLODECK	
RITE OF ASCENSION CHAMBER	
TROI'S OFFICE	
GYMNASIUM	
CAPTAIN'S READY ROOM	

STAR TREK: THE NEXT GENERATION
"The Icarus Factor"

PRONUNCIATION GUIDE

NASRELDINE	NAZ-rul-deen
TRYPTOPHAN-LYSINE	TRIP-toe-fane LIE-zeen
MEGANUNDUN	MEG-uh-NUN-dun
DRAD ZINE KRYZUND	DRAD ZINE KER-zund
BRO TAH MAG PLONDARE SEPLICK	BRO TAH MAG PLAWN-dair SEP-lick
DAEDALUS	DAY-duh-lus
MATTA	MOT-ta
HACHIDAN KIRITSU	HAH-chee-dawn Kee-RIT-soo
ANBO-JYUTSU	AN-bo JUT-su
YOROSHIKU-ONEIGAISHIMASU	Yo-ROW-shku O-neh-GOSH-u-mas

STAR TREK: THE NEXT GENERATION
"The Icarus Factor"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

cruises at warp speed as we hear:

PICARD (V.O.)
Captain's log, Stardate 42686.4.
We are en route to Starbase
Montgomery for engineering
consultations prompted by minor
readout anomalies...

2 INT. MAIN ENGINE ROOM - RIKER, DATA, AND GEORDI

turn from a console station to observe the matter/antimatter blender.

DATA
I would consider them insignificant.

RIKER
What if you're wrong?

Data looks at Riker.

RIKER
(continuing)
Sorry.
(then)
But what if it's more than a mere discrepancy?

PICARD ENTERS.

GEORDI
Then I'd say we have a problem.

PICARD
Agreed. We'll have Starbase Montgomery give us an independent reading.

2 CONTINUED:

DATA
Even if the molecular level

controls failed, we could recrystallize the dilithium without outside help.

GEORDI
Data, don't worry. My ego isn't at stake here.

DATA
Perhaps we could reprogram the system to correct the readout variables --

PICARD
That's certainly an option, but since we're stopping at Starbase Montgomery anyway, we'll let them do the analysis.

RIKER
Sir? I don't recall Starbase Montgomery on our mission itinerary --

PICARD
I think we could all use a twelve-hour layover. Besides, I've just received some personnel transfer directives. Priority matters --

RIKER
Boarding or disembarking?

2 CONTINUED: (2)

WESLEY'S COM VOICE
Captain Picard, we're within hailing range of Starbase Montgomery --

PICARD
Reduce to impulse power --
(then, to Riker)
Meet me in the Observation Lounge when you're done here.

With that, Picard EXITS via the turbolift and we:

GO TO:

2A INT. OBSERVATION LOUNGE - PICARD

is gazing out the viewports as Riker ENTERS.

RIKER
Captain...

PICARD
Number One, I find myself recollecting the arrival of a new first officer to the Enterprise and a manual docking very confidently achieved. I suspect that I was somewhat miserly in offering congratulations then, so let me make up for it now. Congratulations. The captain of the Starship Ares is retiring. You've been selected as his replacement.

RIKER
The Ares... she is in Vega-Omicron sector.

2A CONTINUED:

PICARD
And she's picked up indications of an intelligent life-form... but nothing conclusive.

RIKER
Starfleet will want to know more.

PICARD
That's why they're asking you, Number One. Not for your military proficiency, but for your skill as an explorer and diplomat.

RIKER
Vega-Omicron. It'll take months at high warp just to get there.

PICARD
With no guarantee of finding anything once you arrive. Well, you have twelve hours to think it over. And maybe it's premature, but congratulations, "Captain."

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 EXT. STARBASE MONTGOMERY - THE ENTERPRISE (OPTICAL)

moves into position above a well-established planetary outpost while:

4 INT. MAIN BRIDGE - PICARD

sits in his Command Chair, Data at Ops, WORF at Tactical, WESLEY at Conn, as Riker ENTERS.

PICARD
Establish synchronous orbit.

WESLEY
Aye, sir.

Picard turns to Riker as he approaches:

PICARD
Starbase Montgomery is sending a civilian advisor aboard to brief you on the Ares's mission.

RIKER
A personal briefing?

PICARD
Yes. Strategic attache with specialized knowledge of the

frontier regions. I think you'll find the briefing... very interesting.

RIKER
I hope it's complete. Much of my decision will be based on it.

HERBERT'S COM VOICE
Commander Riker to the Transporter Room.

Riker heads for the turbolift.

4 CONTINUED:

PICARD
Enjoy...

Riker steps into the turbolift and we:

GO TO:

5 INT. TRANSPORTER ROOM - RIKER

ENTERS, steps up to ENSIGN HERBERT, who is monitoring his console.

RIKER
Ensign --

HERBERT
Ah, you're right on time, Commander. He's on his way now...

Herbert works his magic on the console and now he and Riker look up at:

6 THE TRANSPORTER PAD (OPTICAL)

where the FORM OF A MAN MATERIALIZES, and as it starts to be more clearly defined:

7 RIKER

realizes.

RIKER
Dad... ?

8 KYLE RIKER

steps down from the Transporter Pad, walks right up to Riker, studies him just as Riker studies his father. Kyle's a jut-jawed, extremely fit, silver-haired civilian in his fifties. As they eyeball each other:

9 RIKER

assumes Academy courtesy: Polite, detached, unemotional.

RIKER
You're the civilian advisor? The strategic attache?

KYLE
I asked Captain Picard to keep it quiet. I didn't want you to get nervous... excited.

RIKER
It's been fifteen years.
Excitement is hardly the
appropriate emotion.

Kyle purses his lips, considers that, then counters:

KYLE
You've done well. First officer
on the Enterprise is quite a
feather in your cap.

RIKER
I've worked hard.

KYLE
Of course. I'm proud of you,
Will --

RIKER
If you'll excuse me, I've got my
duties to attend to. After you've
settled in, we'll complete the
briefing.
(then, to Herbert)
Have security send an escort for
this gentleman.

With that, Riker about-faces and EXITS, leaving Kyle to share an awkward moment with Ensign Herbert as we:

GO TO:

10 INT. CORRIDOR - WESLEY

turns a corner, catches up with Worf and walks beside

him as:

10 CONTINUED:

WESLEY
Did you hear about Commander Riker's promotion?

Worf barely acknowledges Wesley, obviously upset by something.

WORF
Yes.

WESLEY
He didn't even know his father was coming. It was a complete surprise --

Worf stops in mid-stride, turning toward Wesley grimly.

WORF
So?

WESLEY
Well, can you imagine if it was your father?

WORF
I never knew my father.

WESLEY
And I didn't have one long enough --

WORF
It is a waste of time to think
about such things.

WESLEY
I'm not thinking about it, really,
but everybody needs somebody,
don't you think -- ?

Worf glares at Wesley, fairly barking:

WORF
Enough!

Worf drills Wesley with his intensity, then marches
off, leaving Wesley a bit shaken as we:

GO TO:

11 INT. MAIN ENGINE ROOM - GEORDI

weaves through a TRIO OF STARBASE MONTGOMERY TECHS and
a TRIO OF ENTERPRISE TECHS as they run their analysis.

GEORDI
Starbase Montgomery really didn't
have to send me all this help,
because we've already checked the
entire dilithium spectrum for
anomalous frequencies, so don't
waste your time on that --

Just then, Wesley ENTERS, ashen faced.

GEORDI

(continuing)
Wes... you okay?

WESLEY
I was just talking to Worf.
(then)
He's somewhat eccentric at times.

GEORDI
That's one word for it.

WESLEY
But he was so upset -- I must've said something wrong.

GEORDI
Maybe Worf's not too thrilled with the idea of losing Commander Riker to a new assignment. I'm sure not --

WESLEY
Neither am I... But I think it's something else with Worf... something's really bothering him.

Geordi considers that, exchanging a look of concern with Wesley now as we:

GO TO:

12 INT. TEN-FORWARD - PULASKI

sits at the bar with a couple of n.d. MEDICAL CREW STAFF, enjoying some down time.

PULL BACK to reveal:

13 RIKER

at a corner table with Chief O'Brien, with a cup of steaming tea. He sips the tea.

O'BRIEN
Female?

Riker does not reply.

O'BRIEN
(continuing)
Career?

RIKER
Family.

O'BRIEN
That is trouble. You choose your friends... you choose your enemies... But family... that's in the stars.

RIKER
So I've heard.

As he sips:

14 KYLE RIKER

ENTERS and immediately spots some people he knows.

KYLE

Boliska! What in the name of
the Federation are you doing
here -- ?

He goes over and shakes hands with BOLISKA who is with a couple of other old n.d. friends, then spots:

15 PULASKI

who visibly reacts at the sight of Kyle. She slowly rises, turning to her tablemates:

PULASKI
Excuse me...

She crosses the room; he does the same, and as they come within whispering range:

PULASKI
(continuing)
This is more than a surprise...
it's total shock.

KYLE
You mean you didn't bake me a
cake?

PULASKI
You're actually here.

KYLE
That makes two of us.
(then, re an empty
table)
How about a drink?

PULASKI
How about a kiss?

He smiles at that, kisses her lightly and then they exchange a warmly mutual embrace while:

16 RIKER

turns to O'Brien with:

RIKER
They know each other...

O'BRIEN
I know her too, but we don't do that.

And as they both react to Kyle's familiarity with Pulaski, we:

GO TO:

17 INT. MAIN ENGINE ROOM - GEORDI, DATA, AND WESLEY

move around the dilithium chamber, watching the starbase crew go about their analysis while:

DATA
And it has nothing to do with Commander Riker's new assignment?

WESLEY
No. His reaction to that was just the opposite of mine: Completely

unaffected.

GEORDI
You see? With all that's going on, you might be overreacting.

WESLEY
Really? You try talking to Worf. I'm telling you, he's not... normal... for Worf.

DATA
There is, of course, a genetic predisposition toward hostility among all Klingons, although Worf does seem unusually out of sorts.

GEORDI
He's never been much on charm --

WESLEY
Well, whatever troubles him, we should try to help. He is our friend.

GEORDI
And I'd like to keep him friendly.
(then)
Any suggestions?

DATA
Empirical study. Monitor the subject.

WESLEY
Right. We'll watch for any

signs of unusual behavior --

GEORDI
That shouldn't be difficult --

17 CONTINUED:

DATA
Within the norms of Klingon patterns, of course.
(then)
Discretion will be required.

WESLEY
Fine. Where do we start?

GEORDI
(re himself and Data)
We... will assist you as needed.
(then)
You found the problem...

DATA
And you must solve it.

With that, Data and Geordi walk off, leaving Wesley wondering what he's gotten himself into now, as we:

GO TO:

18 INT. TEN-FORWARD - RIKER

downs the last of his tea, looks across the room at:

19 PULASKI AND KYLE

who sit together at the bar, obviously enjoying each other's company.

KYLE
... and after working out the Fuurinkazan battle strategies at the Tokyo Base, I was asked to go to work for Starfleet as a tactical advisor.

PULASKI
I'm surprised you stayed away from the action as long as you did --

Just then, Riker steps up, having overheard that last line.

PULASKI
Hi, Will -- join us? Your father and I were just catching up --

19 CONTINUED:

RIKER
(ignoring that; to Pulaski)
You never told me you knew him.

PULASKI
Well... it wasn't exactly a secret... but it never really came up --

Kyle looks up smiling, offering:

KYLE
Pull up a stool, son --

RIKER
I'm ready for your briefing whenever you are, sir.

And as he EXITS, Kyle looks after him, his concern growing, as we:

20 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A21 INT. CORRIDOR - DATA AND GEORDI

are approaching the doors to Ten-Forward.

GEORDI
You think Worf is going to appreciate being observed like some laboratory specimen?

DATA
You are correct. He is not insensitive... particularly at this stage of his development.

GEORDI
Just remember, this is Wesley's operation, okay?

DATA
Wesley is quite competent.

Just as they approach Ten-Forward, Wesley steps up, agitated.

WESLEY
You guys aren't going to believe this...

GEORDI
Believe what?

WESLEY
Commander Riker just caught me coming out of the turbolift.

GEORDI
So? This area isn't off limits to you.

WESLEY
I know, but I've been working on Paracelsian computations as part of my studies and he wants them right away.

GEORDI
What about Worf?

A21 CONTINUED:

WESLEY
When Commander Riker says right away he means right away.

DATA
Indeed.

WESLEY
(re Ten-Forward)
You guys can cover for me, can't you?

GEORDI
Wait a minute. This whole thing --

WESLEY
I've got to get my computations done.

GEORDI
You don't expect us to --

WESLEY
Oh, come on. What are friends for?
(to Data)
Right?

Data reacts, very much put on the spot; then:

DATA
Go ahead. Finish your work and We shall study Worf.

WESLEY
I knew I could count on you guys!

With that, Wesley heads off down the corridor, leaving Data to face Geordi, as we:

GO TO:

21 INT. TEN-FORWARD - PULASKI AND KYLE

are at the bar, Kyle just shaking hands with an old acquaintance as Geordi and Data find a table in the b.g.

KYLE
... good seeing you too, Graham --

As GRAHAM heads off, Pulaski smiles.

21 CONTINUED:

PULASKI
You wouldn't be running for mayor, would you?

KYLE
Do pick-up work for the Federation long enough and it'll happen to you, too.
(then)
I thought about you a lot.

PULASKI
Kyle... I don't need to hear what you don't need to say.

KYLE
We could've been great together.

PULASKI
Possibly.

KYLE
Is it true you got married?

PULASKI
Again... and again.

KYLE
Doesn't that make you three for three?

PULASKI
I'm not complaining. They were each good men... and we're all still good friends.

21 CONTINUED:

KYLE
Like us?

PULASKI
Close... but different.
(then)
They were all a little more... in touch with themselves.

KYLE
Ouch.

PULASKI

Kyle, face facts. You're crusty. A reputation for being hard as nails and getting the job done. But underneath all that, you're not so bad. Some of us even love you.

(then)

And then there's Will.

KYLE

And then there's Will.

And as he considers his feelings for his son, we:

FOCUS ON:

22 WORF (OPTICAL)

standing at the large viewport, staring out at the galaxy, very much alone with his thoughts.

23 GEORDI AND DATA

study Worf from their vantage point in the b.g.

GEORDI

Wesley really should be doing this on his own --

DATA

But he needs his study time --

GEORDI

I can't believe you fell for that.

(then, re Worf)
I don't know... he looks pretty normal to me.

23 CONTINUED:

DATA
In solitude there is nothing to trigger unusual behavior.

GEORDI
(shrugs)
Good point. Let's not tamper with the status quo...

DATA
That would defeat the opportunity for our behavioral research.
(then)
The probabilities are that he's simply lonely. We can relieve his anxieties through socialization --

GEORDI
(re Worf)
Be my guest.

Data approaches Worf from the rear.

DATA
Excuse me, Lieutenant --

Worf doesn't turn around or make the slightest reply. Data presses on.

DATA
(continuing)
You seem to have lost the will
to communicate with others.

Still no response from Worf. Data persists.

DATA
(continuing)
You have friends here. We care
about you. Why, just awhile ago,
Wesley, Geordi and I were saying
how --

Worf suddenly wheels around, glaring down at Data with Klingon ferocity as he bellows in his deepest baritone:

WORF
Sir... with all due respect...
BE GONE!

23 CONTINUED: (2)

Data backs away and returns to Geordi's side.

DATA
He seems quite sincere in his
desire for solitude.

GEORDI
(smugly, the pun
intentional)
Seeing is believing, huh?

With that, Geordi and Data beat a hasty retreat, as we:

GO TO:

24 INT. RIKER'S QUARTERS - RIKER (OPTICAL)

stands at a viewing console, tapping the touchpad occasionally as he goes through a series of childhood "photos." A TONE is heard.

RIKER
Come in.

The door slides open and Worf ENTERS.

RIKER
Yes, Worf?

WORF
May I have a moment, sir?

RIKER
What is it?

WORF
It is difficult to say... words are not always easy for me...
(then, distracted by the pictures)
Is that Earth?

RIKER
Yes. Alaska... I was nine there...

WORF
(intrigued; re the

picture)
That is a big fish you are holding.

Riker considers that, then admits:

24 CONTINUED:

RIKER
(re the picture)
I didn't even catch that fish.

WORF
You were holding it like --

RIKER
I hooked it... but my father took the pole... wouldn't even let me reel it in... he said I might lose it.

WORF
You do not have good feelings for your father?

RIKER
I'm... not sure how I feel right now...

WORF
You have much on your mind.

RIKER
Yes.
(then)

What is on yours?

24 CONTINUED: (2

WORF
The Enterprise has been good to me...

RIKER
To all of us.

WORF
It has been my home... but still, I am alone here.

RIKER
Not true. You have many friends here, just as I have --

WORF
Then why do you make ready to leave the Enterprise?

RIKER
I've been offered my own command, something I've trained for...

WORF
And what of your friends?

RIKER
Friendship is something we carry in our hearts... We can feel it wherever we are.

WORF

Yes. On Kling we say, "Tez mrot weilz konpadam": One is always of his tribe.

(then)

I would like to join you on the Ares.

RIKER

Thank you, Worf. But I haven't accepted the assignment yet --

WORF

But sir... it could be a dangerous mission. There may be the potential for combat.

RIKER

That's not the purpose of the mission.

24 CONTINUED: (3)

WORF

Still -- to die a true hero --

Riker raises his hand.

RIKER

Worf. Your point is made.

WORF

Then I know you will do the right thing, sir.

With that, Worf EXITS, as we:

GO TO:

25 OMITTED

26 INT. OBSERVATION LOUNGE - LATER - KYLE (OPTICAL)

turns to face Riker who ENTERS:

26 CONTINUED:

KYLE
Finally. We're alone. Maybe --

RIKER
I'm here for the briefing, sir.

Kyle reacts, sees that Riker is all business. Kyle hands him a message disk.

KYLE
All you need to know is here.

RIKER
The mission details could've been transmitted --

KYLE
I've been hearing good things about you.

RIKER
Why didn't I ever hear from you?

Kyle reacts to that, studies the floor for a beat; then:

KYLE
I know. Keeping in touch isn't my strong suit.
(then)
Funny thing about being a parent. There aren't any tech manuals, no quick readouts to get you to the next set of variables. You just kind of wing it from day to day... Will, when your mother died --

RIKER
Excuse me, sir, but I need to study this briefing material...

KYLE
Will. I came to the Enterprise because... look, considering where you might be going, I wanted to...
(then)
I'm here with my hand out, son --

26 CONTINUED: (2)

With that, Riker studies his father for a beat, then steps around his father and strides away. Kyle watches him go with mounting concern, as we:

27 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

establishing the great ship maintaining synchronous orbit over Starbase Montgomery.

29 INT. SICKBAY - PULASKI

turns from comforting an isolated patient, and we PULL BACK to reveal:

30 KYLE

watching her. She EXITS into his area.

PULASKI
(re the patient)
Poor guy. Picked up a flu virus on our last stop at Nasreldine.

KYLE
Sounds nasty. What's the therapy?

PULASKI
Tryptophan-lysine distillates

with generous doses of PCS.

KYLE

PCS?

PULASKI

"Pulaski's Chicken Soup."

Kyle shares a laugh at her joke, then:

KYLE

(re the patient)

You've still got the touch, haven't you?

Just then, TROI ENTERS in the b.g., overhearing.

PULASKI

I like to help. When they hurt, I hurt.

30 CONTINUED:

Troi steps up to them with:

TROI

Commander Pulaski's greatest medical skill is her empathy.

(then, to Kyle)

You must be Commander Riker's father.

He reacts, smiles, a bit nonplussed.

KYLE

Yes, but how --

TROI

We've all heard about you.

(then)

And I've felt certain things.

Kyle reacts, glances at Pulaski, who smiles at his discomfort, then explains by way of introduction:

PULASKI

This is Deanna Troi, ship's counselor.

KYLE

(nods warily)

Kyle Riker.

PULASKI

I thought you two should meet.

(then)

Troi's job is to keep us from deluding ourselves.

KYLE

(re Troi)

Let me guess: Betazoid?

TROI

At your service.

Pulaski smiles at that, makes her exit.

PULASKI

I've got some lab work to do, so if you'll excuse me...

30 CONTINUED: (2)

Pulaski makes her EXIT, leaving Kyle to face Troi now, as she begins to "read" him.

KYLE
Why do I get the feeling this is a set-up?

TROI
Because you are intelligent, wise... and quite correct.

KYLE
(re Troi; appreciatively)
I've been set up with worse, that's for sure --

TROI
You're also anxious about something. It's your son, isn't it? You're not as close to him as you'd like to be...

KYLE
(wryly)
Oh, I don't know. Wouldn't you say we both have pretty good taste in women?

TROI
I'd like to help if I can. If you allow me.

KYLE
Fine. What do you want from me? I came here to bury the hatchet with Will and I find out the ground is frozen solid.

TROI
You're not the kind of man who gives up so easily.

KYLE
I didn't say I was giving up. It would just be nice to get a little something from him.

TROI
What is it you want from him?

30 CONTINUED: (3)

KYLE
I don't know. Acknowledgement, maybe... or --

TROI
Respect is earned, not bestowed.

KYLE
Respect? I don't need that from him.

TROI
Perhaps you want him to be proud of you, for you carry great pride in his accomplishments --

KYLE
Absolutely! Look at him! First officer on the Enterprise, just offered his first command --

TROI
Yet... You covet his success --

KYLE
Please. He'd be lucky to have the career I've had!

TROI
True. You are well respected in your field.

30 CONTINUED: (4)

KYLE
I may have something of a reputation for excellence --

TROI
And false humility.

Kyle reacts to that with a smile. Then:

KYLE
My guess is that Will finds you pretty fascinating. Candor seems to be a trait he admires.

TROI
Honesty is the trait he admires.

(then)
You're very competitive with him, aren't you?

He reacts to that, considers it, then dismisses it.

KYLE
Maybe... in the past. But I'm here to help Will prepare for his first mission as captain.

TROI
Are you sure he'll accept such a dangerous assignment?

KYLE
(concerned)
He'll take it just because it is so dangerous.

TROI
How can you be so sure?

KYLE
Because I would. And we aren't so different, Will and I...

GO TO:

31 INT. RIKER'S QUARTERS - PICARD

stands to one side, watching Riker.

PICARD
I've seen your mission briefing.

31 CONTINUED:

RIKER

Yes, sir.

PICARD

Any questions?

RIKER

No sir.

(then)

Other than a mention of the Ares's first officer.

PICARD

His name is Flaherty, as I recall.

RIKER

That's right. The briefing said something about uncanny linguistic skills.

PICARD

Correct. The last time I saw him, Commander Flaherty spoke over forty languages. Klingon, Romulan, Giamon, and Stroyerian were among the more colorful, as I recall...

RIKER

He speaks alien dialects?

PICARD

He has the unique ability of instantaneously interpreting,

collating, and extrapolating any
verbal communication he hears.
(then)
You should find him helpful in
Sector Vega-Omicron.

RIKER
I'm sure I will.

31 CONTINUED: (2)

Suddenly, they're both distracted by the DOOR CHIME.

RIKER
Enter.

Kyle ENTERS, all smiles as he greets Picard.

KYLE
Captain Picard. At last.
(re Riker)
I'd like to thank you for all the
help you've been to my son --

31 CONTINUED: (3)

PICARD
My only regret is that your
reunion will mark Will's farewell.

KYLE
(re Riker)
He's ready for this command.

PICARD
I have no doubt --

KYLE
Captain? May I have a word with my son?

PICARD
Of course... excuse me, gentlemen...

Picard EXITS; Riker turns to face his father.

RIKER
I won't be pushed into this.

KYLE
(smiling)
Oh, come on, Willy. Don't you think you're ready for the Ares -- ?

RIKER
Starfleet does.

KYLE
Of course. You're the best candidate for this job. But I want you to know I'm here if you need me...

RIKER
I've been on my own since I was fifteen. I can take care of myself.

Kyle reacts, begins to bristle.

31 CONTINUED: (4)

KYLE
Please! Spare me the "pain" of your childhood. I hung in there for thirteen years. If that wasn't enough, then that's just too bad.

With that, Kyle turns to the door. It opens. He EXITS. The door closes, as we:

GO TO:

32 INT. MAIN ENGINE ROOM - GEORDI AND DATA

are observing the Starbase Montgomery crew as they continue their analysis of the situation. Geordi is beginning to feel the pressure.

GEORDI
Maybe I missed something --

DATA
The ship's computer would have corrected immediately --

GEORDI
My inputs could have been in error --

Just then, Wesley ENTERS with a sense of urgency.

WESLEY
Geordi! Data! I figured out Worf's problem --

GEORDI
You spoke to him?

WESLEY
No, no. I accessed the complete Klingon cultural database. It took some time, but --

GEORDI
Okay, Wesley. What is the problem?

32 CONTINUED:

WESLEY
It's the tenth anniversary of Worf's Age of Ascension.

GEORDI
His what?

WESLEY
The Age of Ascension is a Klingon ritual of great significance. A rite of initiation, marking a new level of Klingon spiritual attainment.

DATA
Of what significance is the anniversary of this event?

WESLEY
It's a day of ritual and celebration with one's fellow Klingons... and he doesn't have any Klingon friends.

GEORDI
But we're his friends --

WESLEY
But we don't practice Klingon tradition. And we're not Klingons.
(then)
Worf's feeling socially... culturally isolated.

GEORDI
Well, what do you suggest? I'm not sure I'd like to invite a bunch of Klingons on board --

DATA
We can program the ship's computer to provide us with simulations on the Holodeck --

GEORDI
Holographic Klingons? Sure. Why not?

32 CONTINUED: (2)

DATA

We need only to program the computer with details of the specific ceremony...

WESLEY
The cultural database said the initiate's family must be present --

32 CONTINUED: (3)

GEORDI
So? We're his family. We'll go.
(then)
I just wonder what kind of party the Klingons had in mind...

And as they all react to that consideration, we:

GO TO:

33 INT. PULASKI'S OFFICE - PULASKI

is working as Riker ENTERS.

RIKER
Do you have a minute?

PULASKI
Sure...

RIKER
I wanted to apologize for my remarks in Ten-Forward. Your past is none of my business.

PULASKI
Even if it involves your father?

RIKER
Yes. Even if it involves my father.

Pulaski sits quietly for a moment, then asks:

PULASKI
Did he ever tell you why he never remarried?

RIKER
What woman would have him? With an ego like his --

33 CONTINUED:

PULASKI
I would have. In a cold minute.
(then)
Twelve years ago, Kyle Riker was a civilian strategist advising Starfleet in its conflict with the Tholians. The starbase he was working from was attacked. None of the base crew was expected to live. And they all died...
All except your father.
(then, quietly)
Your father alone had the will to endure, to face the pain, to live.

RIKER
I never knew that about him.

PULASKI
I never saw a man fight so hard in my life.

RIKER
And you fell in love?

PULASKI
Yes. And so did he.
(then)
But marriage was out of the question. He had other priorities...

RIKER
His career.

She considers that, then offers:

PULASKI
You know, if I were you... going out on the Ares, I'd jettison the emotional baggage you're still carrying around.

33 CONTINUED: (2)

Pulaski EXITS and we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. ENGINEERING - DATA, WESLEY, AND GEORDI

stand near Geordi's engineering station, the Starbase Montgomery techs working in the b.g.

WESLEY
Now the Klingon cultural database was very specific on the setting.

GEORDI
Let me guess: A twenty-piece orchestra in a magnificent ballroom. Everybody in formal wear --

WESLEY
There's an unusual test of inner strength involved --

DATA
I believe that will entail the use of Klingon "painstiks."

GEORDI
"Painstiks"? Sounds lovely --

DATA
Enduring physical suffering is

considered a Klingon spiritual test.

GEORDI
You mean... for Worf to celebrate the anniversary of his Ascension... he has to be hurt? And we have to witness this?

34 CONTINUED:

DATA
We are his family.

And as Geordi reacts to that, we:

GO TO:

35 INT. CAPTAIN'S READY ROOM - PICARD

is at his desk console. The CHIME SOUNDS.

PICARD
Come.

The door slides open. Riker ENTERS.

PICARD
(continuing)
Everything in order, Number One?

RIKER
I'd be a fool to turn this promotion down, wouldn't I?

35 CONTINUED:

PICARD

I don't know, and if you're asking me what I think you should do, I don't know that either. But I can spell out, albeit crudely, what you are choosing between.

(a beat)

Your present position as first officer of the Enterprise brings you prestige, distinction, even glamour of a kind. You are the second in command of Starfleet's flagship -- but still, second in command. Your promotion will transfer you to a relatively insignificant ship in an obscure corner of the galaxy, but it will be your ship. Being who you are, that ship will vibrate with your authority, your style, your vision. There is no substitute for being in the center of the stage -- any stage.

RIKER

I'll need a little more time before I'll have a decision.

PICARD

Granted.

Riker reacts to that, as we:

GO TO:

36 INT. ENGINEERING - DATA AND GEORDI

stand on the platform above the Starbase Montgomery team, watching them go through their painstaking analysis as O'Brien steps up.

O'BRIEN
They find anything yet?

GEORDI
Not yet...

DATA
There is nothing to find.

36 CONTINUED:

O'BRIEN
No harm in checking, I guess.

GEORDI
Really? How would you like them giving your transporter operation a little once-over?

O'BRIEN
No problem. We're totally ship-shape.

GEORDI
You miss the point. It's just the idea that they even suspect

a malfunction.

DATA
Geordi, let them look.

36 CONTINUED: (2)

Wesley approaches, stepping up to O'Brien with:

WESLEY
Chief, will you be able to attend a little party for Worf at seventeen hundred hours?

O'BRIEN
A party for Worf? That sounds intriguing. I'd be delighted --

GEORDI
It's a surprise, okay?

O'BRIEN
My lips are sealed.

Data, Geordi, and Wesley respond enthusiastically to that, as we:

GO TO:

37 OMITTED

38 INT. TROI'S OFFICE - RIKER

has just entered.

RIKER
I didn't want to leave without saying good-bye.

TROI
I don't like good-byes. How about "until next time"?

RIKER
Until next time.

She rises, trying to be tough, to keep this professional.

TROI
It's been a pleasure serving with you, Commander.

RIKER
That's mutual, Counselor.

38 CONTINUED:

She stands there, biting her lip for a beat, then admits, almost embarrassed:

38 CONTINUED: (2)

TROI
I'm supposed to know how everyone feels... but I... I can't read you right now.

He takes a tentative step toward her, suggesting:

RIKER
Maybe your own feelings are getting in the way --

TROI
My job is to help others sort out their emotions. My own feelings are beside the point --

RIKER
Not to me. Feelings are what make us human --

TROI
(then, hopefully)
Are you feeling sadness?

RIKER
Yes.

She looks at him, a tear slipping down her cheek now.

TROI
So am I.

He takes the final step toward her, pulling her into a firm, caring embrace, as we:

GO TO:

39 OMITTED

40 KYLE

waiting outside Riker's doorway. Riker approaches.

Their eyes meet.

KYLE
I'll be leaving at twenty-one hundred hours. May I have a minute?

40 CONTINUED:

Riker considers that, then steps into his quarters. Kyle follows, as we:

GO TO:

41 INT. RIKER'S QUARTERS - RIKER

turns to face his father.

RIKER
Look, I've been giving you my best Academy courtesy -- but it's really time for you to go.

KYLE
It's time for us to talk, so lower your shields and --

RIKER
I'm asking you to leave, or I'll --

KYLE
You'll what?
(then, cocky)
Y'know, it's really a shame there's no anbo-jyutsu ring nearby,

because you need to be put in your place.

RIKER
Really? There is. Deck Twelve. The gymnasium.

KYLE
Why don't we clear the air once and for all -- ?

RIKER
You're on.

Kyle and Riker eyeball each other, as we:

FADE OUT.

END OF ACT FOUR

STAR TREK: "... Icarus... " - REV. 2/8/89 - ACT FIVE 40-40A.

ACT FIVE

FADE IN:

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

establishing the great starship in its synchronous orbit.

PICARD (V.O.)
Captain's log, Stardate 42686.9. (TO BE DETERMINED)

43 OMITTED

43A INT. PULASKI'S OFFICE (OR SICKBAY)

looks up from her work as Kyle ENTERS.

KYLE
Ship's scuttlebutt has it that you wanted to see me.

PULASKI
That's right...
(then)
I thought I knew you, Kyle.

KYLE
You do. About as well as anyone --

PULASKI
Then what's this about an anbo-jyutsu match with Will?

KYLE
(suppressing a smile)
You heard.

PULASKI
Haven't we grown beyond the point where we resolve our problems through physical conflict?

KYLE
I think you're overreacting --

PULASKI

I'm overreacting. You're the one
who's going to fight his own son!

KYLE
It's not a fight, Kate. Think
of it as more of a... "contest."

PULASKI
And suppose one of you is injured?

He smiles, reaches out and tweaks her cheek playfully.

KYLE
I know where to find a good
doctor.

43A CONTINUED:

PULASKI
Don't patronize me, Kyle.

KYLE
Look. Will and I started playing
anbo-jyutsu when he was eight.
He knows how to handle himself...
and so do I.

PULASKI
(considers that; then)
Well, don't take this the wrong
way, but Will's in his prime,
and --

KYLE
-- And I'm no spring chicken, I

know.
(then, with a wink)
Don't worry. He's never been able to beat me.

With that, Kyle EXITS, as we:

GO TO:

44 INT. HOLODECK - DATA, GEORDI, AND WESLEY (OPTICAL)

stand before O'Brien and Pulaski, all of them reacting to the frightening sight in front of them: A true Klingon Rite of Ascension Chamber. It's a large, eerily-lighted room. The walls and floors are surfaced in polished stainless steel.

44 CONTINUED:

In the middle of the room is a wide stainless-steel trough that runs into a drain, on either side of which are long raised platforms. Data steps forward, filled with trepidation, while the others all study the room with silent awe.

DATA
Computer... Is this it?

COMPUTER VOICE
Correct. Klingon Rite of Ascension Chamber.

Data looks to Geordi, who wonders:

GEORDI

Is this really necessary?

WESLEY
If we're going to get Worf through his problem, it is.

Data steps back. Then:

DATA
Computer... may we please have Klingon personnel appropriate for this event?

Suddenly, EIGHT FORMIDABLE KLINGONS appear along the sides of the trough. They each hold an exotic, cattle-prod-like "painstik." Everyone reacts to the sudden appearance of the Klingons.

DATA
These images are specifically programmed for Ascension rites.

GEORDI
Cute bunch.

Wesley takes a step forward, studying them and the painstiks.

WESLEY
And they use those?

44 CONTINUED: (2)

O'Brien reacts with caution.

O'BRIEN
Those are Klingon painstiks. I once saw one of them used against a two-ton Rectyne Monopod. Poor creature jumped five meters at the slightest touch. Finally died from excessive cephalic pressures --

44 CONTINUED: (3)

GEORDI
(wincing at that)
You don't mean... ?

O'BRIEN
(nodding affirmatively)
That's right. The animal's head exploded just like --

PULASKI
I think that's enough, Chief O'Brien.

DATA
Are we ready?

And as they all react, we:

GO TO:

45 INT. CORRIDOR - OUTSIDE HOLODECK - WORF

approaches impatiently, Troi at his side, reassuring him.

WORF
I do not enjoy riddles, Counselor.

TROI
You will enjoy this one.

WORF
I am in no mood for trifling or games! Not today!

TROI
I know what an important day this is for you: The anniversary of your Rite of Ascension.

WORF
You know about that?

TROI
Yes. All your friends on board do.

45 CONTINUED:

WORF
That is impossible. The Rite of Ascension is a secret known only to Klingons --

TROI
-- And certain resourceful young Ensigns...

WORF

Wesley? What does he know about it -- ?

TROI
Enough. Now just bear with me.

WORF
Where are we going?

TROI
The Holodeck.

WORF
This truly tries my patience, Counselor.

As they approach the entrance to the Holodeck, Worf stops, reacts.

45 CONTINUED: (2)

TROI
I think you will approve.

WORF
You are not going in?

TROI
No.

She heads off. He turns to the door, suddenly curious.

WORF
Open.

The Holodeck doors open. Worf reacts, sucking his breath in with great glee as he sees:

46 INT. HOLODECK - THE RITE OF ASCENSION CHAMBER

populated now by his Enterprise comrades who all stand off to one side, the eight Klingon holographs standing along the trough, forming a rather forbidding gauntlet as they hold their painstiks at the ready. Worf ENTERS, almost teary-eyed as he regards Data, Wesley, Pulaski, Geordi, and O'Brien.

WORF
An Ascension ceremony? For me?

GEORDI
Happy anniversary, Worf.

WORF
Thank you... oh, thank you!

DATA
Shall we begin?

WORF
Oh, yes. Please!

47 WORF

moves to the head of the trough, looks at his audience, then intones:

WORF
DaHjaj SuvwI''e' jIH. tIgwIj
Sa'angNIS. 'Iw bIQtIqDaq jIjaH.

Today I am a Warrior. I must
show you my heart. I travel the
river of blood.

Data leans over to Wesley and Geordi.

47 CONTINUED:

DATA
The true test of Klingon strength
is to admit one's most profound
feelings... while under extreme
duress.

Geordi and Wesley nod, impressed as they turn now to see Worf step down into the trough. At a processional pace, he begins the walk down the channel, coming between two of the Klingons. He looks at them with great sincerity.

WORF
jIbechrup may' vIlos.

Whereupon the first two Klingons jab painstiks at Worf, sparks flying off the end as Worf writhes in absolute, breathtaking agony. After a moment, they pull the painstiks from Worf. Worf's voice is weak as he growls:

WORF
(continuing)
The battle is mine. I crave only
the blood of the enemy.

Worf staggers down the trough, stopping in front of the

next pair of Klingons.

WORF
(continuing)
HIHIvqa'.

The Klingons strike out with the painstiks; and, as contact is made, sparks fly and Worf's body contorts in wretched agony. They break contact with the painstiks now and Worf fights for equilibrium, shuddering with the pain of this as he utters hoarsely:

47 CONTINUED: (2)

WORF
(continuing)
The bile of the vanquished flows
over my hands.

Then he steps down to the next pair of Klingons with:

WORF
(continuing)
may'pequ' moH.

Pulaski looks over to Data, who finds this difficult, reacting with a start as the Klingons nail Worf with their painstiks; he falls to his knees, twitching violently, and, as Worf fights for control, they remove the painstiks. Worf collapses at the end of the trough, rolls over, and... smiles at them all, whispering:

WORF
(continuing)

Thank you, my friends. Thank you... You have my respect. My admiration. My eternal gratitude --

There is applause from them all now, as we:

GO TO:

47A INT. OBSERVATION LOUNGE - TROI

Pulaski ENTERS.

TROI
Is Worf all right?

PULASKI
He's never been happier.

TROI
Then it was a good ceremony?

PULASKI
Let's just say I wasn't about to stay for the refreshments.

TROI
Klingon culture is not to your taste?

47A CONTINUED:

PULASKI
I'm just glad humans have progressed beyond the need for such barbaric displays.

TROI

Have they? Commander Riker and his father are up on the Holodeck about to engage in barbarism of their own.

PULASKI

Don't remind me. It's not something of which I approve --

TROI

In spite of human evolution, there seem to be certain traits endemic to gender.

PULASKI

You think they're going to knock each other's brains out just because... they're men?

TROI

Males are certainly unique. In adulthood, fathers continue to regard their sons as children... and sons continue to chafe against what they perceive as their fathers' expectations of them.

Pulaski considers that for a beat; then:

PULASKI

It's almost as if they never really grow up at all, isn't it?

TROI

Perhaps that's why men remain so

attractive.

PULASKI
Particularly men like Commander Riker?

Troi reacts with a blush, but responds in kind.

TROI
(touche)
As well as his father, I'm sure...

47A CONTINUED: (2)

Pulaski smiles, acknowledging that; then, concerned:

PULASKI
(re the Holodeck)
I just hope they don't hurt each other up there...

They each consider that grave possibility, as we:

GO TO:

48 OMITTED

49 INT. GYMNASIUM - RIKER AND KYLE (OPTICAL)

approach an exotic combat arena, wearing anbo-jyutsu gear which consists of snug face shield and helmet, abdomen shield, and slender pads on all other vital areas. They carry anbo-jyutsu staffs, tapered on one

end, padded on the other, with a reostat twist-shaft in the center grip. The arena itself is a ring fourteen feet in diameter.

KYLE
Anbo-jyutsu. The ultimate evolution of the martial arts.

RIKER
I remember my early lessons.

KYLE
You could never get used to the sightless factor... or to losing.

RIKER
True. But I've had fifteen years of practice.

KYLE
Then let's see if you've learned anything...

Riker considers that, accepts the challenge formally as he stiffens, then bows quickly and flips the blind-shield down in front of his face. Kyle does the same, as they shout in unison:

RIKER
Yoroshiku-onegaishimasu!

KYLE
Yoroshiku-onegaishimasu!

And the battle begins as each man stalks the other with the tapered end of his staff. The closer the staff's tip comes to the opponent, the louder a series of BEEPS which are emitted. Kyle finds Riker's leg, swiftly swings his staff at Riker, but as he does, of course, the BEEPS cease as the tapered end moves away from the

target, allowing Riker to dodge the blow.

49 CONTINUED:

(Silence from the opponent's staff means that he's taking a swing and cues a defensive move.) As Kyle recovers from the missed blow, Riker suddenly reverses direction, swings, and knocks Kyle's feet out from under him and, as he tumbles to the mat outside the ring, the POINT BUZZER SOUNDS.

Both men flip up their blind-shields as Kyle regains his feet and re-enters the ring.

KYLE
You have been practicing.

RIKER
And remembering.
(then)
You never should've let her die.

Riker flips his blind-shield down, quickly bowing, shouting:

RIKER
Yoroshiku-onegaishimasu.

Kyle reacts, pleased; then:

KYLE
Good. Get it all out!

Now Kyle flips his blind-shield down again, quickly bowing, shouting:

KYLE
Yoroshiku-onegaishimasu.

They stalk one another again. Riker makes a brilliant move, but somehow Kyle artfully avoids his son's blow. Riker reacts, frustrated and amazed as he shouts:

RIKER
Matta!

The action stops. They each flip up their blind-shields, Riker furrowing his brow curiously.

RIKER
I had you.

KYLE
Will, listen. You were too young to understand -- and I was too hurt to explain.

49 CONTINUED: (2)

RIKER
You've never been hurt by anything.

KYLE
She was your mother, but she was my wife -- and when she died... all that kept me going was you.

RIKER
You had a strange way of showing

it.

KYLE

Damnit, Will -- you were barely out of diapers. You hardly knew her. I loved her. Of course you've had the pain... and so have I. I should have tried to explain all of this long ago, but it hurt too much. Then a wall went up between us... and living there, just you and me... the wall got bigger.

RIKER

Why didn't we move away? Start over?

KYLE

I promised her. It was the life she wanted for you... so...
(shrugs it off)
I came here thinking we could talk this out. But maybe you're right. Maybe I'm no father at all... and you're no son. Maybe this... this fight is all we have left.

Kyle flips his blind-shield down again; Riker hesitates, studying his father for a long beat. Then they bow and face off once again, as Riker calls upon all his stamina to avoid his father's clever blows, summoning an inner reserve of will and determination as he deftly parries Kyle's offensive move, suddenly freezing in his tracks with:

RIKER

Matta!

49 CONTINUED: (3)

They both flip up their blind-shields, Kyle looking confident, Riker appearing frustrated.

KYLE

What is it now?

RIKER

You can't do that!

KYLE

(feigning innocence)

What?

RIKER

Hachidan kiritsu! That's illegal --

KYLE

You're kidding.

Riker studies his father for a long beat, his eyes suddenly twinkling with the realization.

RIKER

All those years... That's why I could never win... you were cheating!

Kyle smiles guiltily, a bit embarrassed, as he removes his helmet and shrugs.

KYLE
Hey, it worked. Kept you coming back for more.

Riker can't help himself as an incredible wave of relief washes over him and removes his helmet as he starts laughing with:

RIKER
I always hated that... and you were just cheating! Incredible! How'd you get away with it?

KYLE
You were just a kid.
(then, admitting)
Once you were twelve, I knew I couldn't take you... but I had to keep you interested... challenged... didn't I?
(MORE)

49 CONTINUED: (4)

KYLE (Cont'd)
(a pause, then)
Y'know, I can talk to a roomful of admirals about anything in the galaxy... but why can't I talk to you about how I feel?

RIKER
How do you feel?

KYLE
How do you think, Will?
(then)
I love you, son.

Riker is rocked by Kyle's candor, his facade crumbling.

RIKER
Really?

KYLE
Really.

Now Riker and Kyle embrace in a gripping, passionately courageous and manful hug. There may or may not be tears; there is certainly mutual love, as Kyle looks his son squarely in the eye.

KYLE
(continuing)
I've got to get back to Starbase Montgomery...

RIKER
I know.
(then)
I'm glad you came.

KYLE
You be careful, okay?

With that, Kyle EXITS the gym, Riker watching his father go, as we:

GO TO:

thru OMITTED
54

55 OMITTED

56 OMMITTED

57 INT. MAIN BRIDGE - THE BRIDGE CREW

is in place with the exception of Riker, who is absent. Troi is at Picard's left, Wesley at Conn, Data at Ops, Worf at Tactical, Geordi at Engineering as Worf turns to Picard with:

WORF
Starbase Montgomery briefing specialist and analytical team have beamed down, sir.

PICARD
(to Geordi)
What were the analytical team's findings?

57 CONTINUED:

GEORDI
They suggested we reprogram the system to correct the readout variables.

PICARD
Precisely what Data recommended,

as I recall. But it did give
Commander Riker the time he
needed to consider his promotion.
Now that he's accepted it, we can
leave him at Starbase Montgomery.

57 CONTINUED: (2)

He's distracted as:

58 THE TURBOLIFT DOORS

open and Riker steps out onto the bridge.

PICARD
Number One?

RIKER
Captain... with your permission,
I've decided to remain on the
Enterprise.

PICARD
... granted.

RIKER
Thank you, sir.

As Riker crosses and takes his seat:

RIKER
(continuing)
Take us out of orbit,
Mister Crusher.

WESLEY
Terminating synchronous orbit.

Riker takes his position next to Picard.

RIKER
Set course for Beta Kupsic...
That is still our next
destination?

Picard responds with an affirmative nod.

RIKER
(continuing)
... Velocity - warp factor five.

WESLEY
Course and speed set.

PICARD
(there is a pause)
Any particular reason for this
change of heart?

58 CONTINUED:

RIKER
Motivated self-interest. Right
now the best place for me to be
is right here.

Off Picard's reaction:

PICARD
(then to Conn)

Engage.

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

achieves warp speed and flashes past us into the galaxy and we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Pen Pals"
#40272-141

Story by
Hannah Louise Shearer

Teleplay by
Melinda M. Snodgrass

Directed by
Winrich Kolbe

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REVISED FINAL DRAFT

FEBRUARY 10, 1989

STAR TREK: "Pen Pals" - 2/10/89 - CAST

STAR TREK: THE NEXT GENERATION
"Pen Pals"

CAST

PICARD	SARJENKA
RIKER	
DATA	
PULASKI	Voice-Over
TROI	OFFSTAGE DREMAN VOICES
GEORDI	
WORF	
WESLEY	
ENSIGN DAVIES	
HILDEBRANT	
ALANS	
O'BRIEN	

Non-Speaking
CREWMEMBERS
BARTENDER

Voice-Over
COMPUTER VOICE

STAR TREK: "Pen Pals" - 2/10/89 - SETS

STAR TREK: THE NEXT GENERATION
"Pen Pals"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CORRIDORS	MEADOW
OUTSIDE HOLODECK DOORS	
OBSERVATION LOUNGE	PLANET DREMA FOUR
DATA'S QUARTERS	
GEOPHYSICAL LABORATORY	
TEN-FORWARD	
PICARD'S QUARTERS	
CAPTAIN'S READY ROOM	
TRANSPORTER ROOM	
SICKBAY	
PULASKI'S OFFICE	
PLANET DREMA FOUR	
SARJENKA'S ROOM	

STAR TREK: "Pen Pals" - 2/10/89 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Pen Pals"

PRONUNCIATION GUIDE

ZABATHU	Zah-BAH-thu
SARJENKA	Sahr-ZHEN-kah

ICO-SPECTOGRAPH I-co SPEK-toh-graf
SELCUNDI DREMA Sel-KUN-dee DRAY-mah
PIEZO PI-zo

STAR TREK: THE NEXT GENERATION
"Pen Pals"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving along at warp speed.

PICARD (V.O.)
Captain's log, Stardate 42680.3. We are the first manned vessel to enter the Selcundi Drema quadrant. Previous unmanned probes have recorded unusual levels of geological activity in all five planetary systems. I am hoping the Enterprise will find the answer to this engima.

2 INT. MAIN BRIDGE

RIKER is in the command position. WORF and DATA are at their respective stations. Supernumeraries at other positions.

DATA
Commander, I have been reviewing the unmanned probe scans. In the past one hundred and fifty years,

the fifth planet of Selcundi Drema has shattered, forming an asteroid belt.

RIKER
I'd call that geological instability.

WORF
Is there any indication that this is the work of an unknown intelligence?

2 CONTINUED:

RIKER
I think this is geology, not malevolence. These planets live fast and die hard. The question is why.

3 INT. CORRIDOR (OPTICAL)

PICARD and TROI come walking down the corridor toward the Holodeck doors. He is dressed for riding in breeches, high boots, sweater. Hunt cap beneath his arm, gloves, whip.

PICARD
You're sure you won't reconsider?

TROI
No, I'll watch you and be impressed.

PICARD
An optimistic vote of confidence from the non-rider.

TROI
I've never thought of you as particularly an animal person.

PICARD
Small animals, no, but horses --

They reach the Holodeck doors, and he steps to the computer panel.

PICARD
(continuing)
Computer, program Holodeck for a woodland setting with a bridle path and an appropriate mount.

COMPUTER VOICE
Type of mount? Andorian Zabathu, Klingon Sark --

PICARD
(impatiently)
A horse, an Earth horse.

COMPUTER VOICE
Breed?

3 CONTINUED:

PICARD
Arabian.

(to Troi)
The Arabs believed that Allah gathered the south wind and made the horse.

TROI
On the Holodeck we've made that legend come true.

PICARD
I like that. Oh yes, computer, English tack, and I will control the animal myself.

COMPUTER VOICE
Acknowledged.

The doors open, and there is the scene. The horse, already saddled and bridled, stands quietly in a glade in the trees tethered to an old-fashioned horse head hitching post. Picard and Troi ENTER.

3A EXT. MEADOW

Picard and Troi cross to the horse, and Picard allows it to smell his hand. He rubs her between the eyes, and straightens the forelock.

PICARD
Hello, my beauty.

TROI
So you like horses for the romance?

PICARD
It goes deeper than that. A fine

war mare would sleep in a
bedouin's tent, carry him into
battle, feed his children with
her milk. There is a bond which
forms from mutual need.

Picard inspects a forefoot.

TROI
Now I understand. You don't want
the comfort of a pet. You want
a companion.

3A CONTINUED:

She reflects for a moment, looks a little wistful.

TROI
(continuing)
I had a Betazoid kitten once. My
mother and the cat reacted...
badly to one another.

She pauses as if considering how to phrase the words.
Then decides to just say it.

TROI
(continuing)
Captain, my mother and I share
a bond. She is going through a
difficult time, and I may need
to be with her.

PICARD
If you want leave, you need only

ask.

TROI
Thank you, sir, I appreciate that.

PICARD
(indicating the horse)
You're sure you won't try? It's a good way to relax. We can get you something quiet and gentle.

TROI
No, no. I prefer a mode of transportation that doesn't have a mind of its own.

PICARD
Strange. I should have thought that Betazoids would be outstanding animal trainers.

TROI
We become too involved in the thoughts and shifting passions of the beast. We lose our way and become swept up in emotionalism.

Picard checks the girth and the length of the stirrups.

3A CONTINUED: (2)

PICARD
I should think the shifting

passions of...
(he taps his chest)
... this beast would be
far more terrifying.

Picard gathers up the reins and prepares to mount. Then RIKER'S COM VOICE interrupts.

RIKER'S COM VOICE
Captain.

PICARD
Yes, Number One?

RIKER
We've entered the first system.
I think you might want to come
to the bridge.

PICARD
Something interesting?

RIKER
Spectacular and a little
terrifying.

PICARD
On my way.
(he pats the horse's
neck)
Later, old girl.

4 INT. MAIN BRIDGE (OPTICAL)

Riker, Worf and Data at their stations. Picard ENTERS (back in uniform). On the main viewscreen is the image of a planet that is in the throes of a violent

geological upheaval. The various tectonic plates are outlined in red as if the planet is literally tearing itself apart.

RIKER
This is our first long-range reading, extremely high magnification.

PICARD
Quite impressive.

4 CONTINUED:

RIKER
And deadly. The last unmanned probe showed a thriving ecosystem. Now there's nothing.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving on impulse power.

6 INT. OBSERVATION LOUNGE

Present are Picard, Riker, and GEORDI. Troi and PULASKI ENTER and look to Picard.

PICARD
This is Commander Riker's meeting.

RIKER
I need your advice and recommendations. I was given the responsibility of overseeing Wesley's education. To further that goal I want to put him in command of the planetary mineral surveys.

PULASKI
This is a big job with a lot of responsibility.

RIKER
The game's not big enough if it doesn't scare you a little.

GEORDI
To do the job, Wesley's going to need a team. It takes command presence to lead. Is he ready for that?

TROI
Leadership grows from self-confidence which is also part of a Starfleet officer's education.

PICARD

All of this is true, but there
is an old horse trainer's adage
about putting too much weight on
a young back -- we don't want him
to break under the pressure.

6 CONTINUED:

PULASKI
We seem to be shifting the focus
here. Are we talking about a
young officer on the fast track
to the Academy or are we talking
about guiding a young man through
adolescence and into adulthood?

RIKER
Both.

TROI
You can't guide someone into
adulthood. The experiences are
unique to each person. Whether
Wes succeeds or fails, he will
learn from the experience.

PULASKI
I agree. I'm just questioning
the speed at which we're moving.

GEORDI
You think we're pushing him too
hard?

PULASKI

It's a valid concern.

PICARD
Tempering is done in extremes.

PULASKI
He's a boy, not a sword.

PICARD
Who will someday be a man and
need a fine edge that will hold,
that won't dull at the first
touch of resistance.

RIKER
Sooner or later he's got to feel
the burden of command.

6A INT. MAIN BRIDGE

Worf has the bridge; he is seated in the captain's chair. WESLEY is at Ops.

6A CONTINUED:

RIKER'S COM VOICE
Mister Crusher to the Observation
Lounge.

Wesley rises, and we follow him up the ramp toward the Observation Lounge doors.

6B INT. OBSERVATION LOUNGE

Wesley ENTERS. He checks slightly when he sees this

array of brass all staring at him.

RIKER
Wesley, I'm placing you in command of the planetary mineral surveys.

WESLEY
Sir! Um... thank you, sir.

RIKER
You may not thank me once you see how much work it entails. Assemble your team, and take a look at the records on the Drema quadrant. We've got a mystery to solve here.

WESLEY
Yes, sir. A team, sir?

Riker just nods.

PICARD
Ensign, this is a serious responsibility.

WESLEY
I know, sir.

PICARD
These officers are here to assist you. Not judge, but help. I suggest you use them; they are a valuable resource. And by the way, I have more respect for an officer who knows when to admit

ignorance and ask a question than
one who, out of pride, will
blunder blindly forward.

6B CONTINUED:

WESLEY
I understand.

RIKER
You're dismissed, Mister Crusher.

Wesley starts to leave, then turns back and looks from Riker to Picard.

WESLEY
I'll try not to disappoint you

Picard merely grunts noncommittally.

7 INT. MAIN BRIDGE

Data is running scans at Science One. The area around his feet is cluttered with a CRT screen, a panel at his feet is open, and a circuit board is out. Worf steps gingerly through the mess.

WORF
Is this part of your regular
duties?

DATA
No, a personal project. I have
just reset the sensors to scan
for frequencies outside their

usual range.

WORF

Such as?

DATA

The dips and peaks of the galaxy's magnetic field, organic molecules in nebular clouds, energetic cosmic rays.

WORF

Interesting. Would these scans also detect artificial transmissions as well as naturally occurring signals?

DATA

Of course.

WORF

Good.

7 CONTINUED:

DATA

Those signals are very faint and difficult to distinguish from background noise, which is why I am boosting the power.

Worf starts back to his station, crashes into a pile of isolinear chips, and almost takes a header over the control board.

DATA
(continuing)
I will be removing this equipment to my quarters.

Worf is not happy. He glowers, and snarls out:

WORF
Good!

8 INT. CORRIDOR

Troi and Riker are walking together. They cross an intersection, and Wesley spots them. He runs to catch up, a PADD gripped hard in one hand.

WESLEY
Hi, may I walk with you? I need a little advice.

TROI
Yes.

RIKER
And it's free.

WESLEY
Walking or advice?

RIKER
Both.

WESLEY
It's about my team. I'm considering so many factors I'm confusing myself.

TROI
What have you done so far?

8 CONTINUED:

WESLEY
Broken down the task and picked the best people in those disciplines.

RIKER
Who have you got so far?

WESLEY
Prixus for mineralogy and metallurgy, Alans and Hildebrant, volcanology and geo-mechanics, and I want Davies for geo-chemistry, but --

Wesley breaks off. They stop walking, and Riker and Troi wait for a beat.

TROI
But they're all older than you?

WESLEY
Yeah, it makes me feel awkward. And what about compatibility --

RIKER
(interrupting)
Completely irrelevant. They're professionals. And if there are

personality conflicts, you resolve them. You're in charge.

WESLEY
So you not only have to understand the job, you have to be a ship's counselor.

TROI
Sometimes.

Wesley looks at them both for an instant, then nods.

WESLEY
Well, thanks.

He walks away and they watch him go.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse. There is a solar system ahead.

PICARD (V.O.)
Captain's log, Stardate 42680.7. We are entering the second Selcundi star system. I believe the volatility of these planets originated in the primordial gas cloud which formed them five billion years ago.

10 INT. DATA'S QUARTERS (OPTICAL)

Data's desk is cluttered with the black boxes which are boosting and filtering his experimental scans. There

is a keyboard. Data is fiddling with his equipment when suddenly there is a signal.

DATA
Computer, identify.

COMPUTER VOICE
Sensors indicate low-level R.F. waves.

DATA
Is there a pattern?

COMPUTER VOICE
Affirmative.

There is a SOUND OF STATIC and under it all a repeating tonal pattern.

DATA
Naturally occurring?

COMPUTER VOICE
Negative.

DATA
Key universal translator.

COMPUTER VOICE
Unable to comply. Weak signal.

DATA
Lock on com link and boost.

10 CONTINUED:

COMPUTER VOICE
Lock on complete.

DATA
Read.

COMPUTER VOICE
Working.

Data settles back to wait.

11 INT. GEOPHYSICAL LABORATORY (OPTICAL)

High tables filled with rocks and crystals of various sizes, shapes and colors. Screens on the walls showing the molecular structure of various minerals, cross sections of volcanos, rock strata, etc., computer consoles. DAVIES, a man of some thirty years, sits in a chair and examines a rock sample, runs one of our ever-useful black boxes across it. It VANISHES in a flare of rainbow colors. The doors open, and Wesley ENTERS. He is brisk and confident.

WESLEY
Ensign Davies?

DAVIES
You got him.

WESLEY
Wesley Crusher.

They shake hands.

WESLEY
(continuing)
I've been put in charge of the planetary survey, and I'd like to have you on the team.

DAVIES
Sounds great. Who else is on it?

WESLEY
Prixus and Hildebrant and Alans.

DAVIES
It's a shame you didn't talk to me first. Personal opinion, but I like to break up married teams.

WESLEY
Oh, I hadn't thought about that.

DAVIES
Don't worry, they'll probably work out fine.

Wesley starts for the door.

DAVIES
(continuing)
And if you need any help, just give me a signal and I'll take over for you. We don't want you getting too beat up on your first command.

The tone is kindly, but Wesley's confidence is being

slowly eroded by all the good advice and kindly protection. He sounds much younger now than when he entered the room.

WESLEY
Uh... thanks, but I think I'll be okay.

He EXITS.

12 INT. DATA'S QUARTERS

Data seated at his desk.

COMPUTER VOICE
Analysis complete.

12 CONTINUED:

STATIC fills the room, and under it a sense of a VOICE SPEAKING.

DATA
Enhance.

Coming in clearly is a LITTLE GIRL'S VOICE.

SARJENKA (V.O.)
Is anybody out there?

There is a look of excitement and great interest on Data's face. Hits some keys to activate.

DATA
Yes.

Off Data, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse. Off in the distance is a sun; one planet is visible.

14 INT. CORRIDOR

Wesley is dithering near a doorway. Pulaski comes by, takes a look at that taut young face and stops.

PULASKI
Wes.

WESLEY
Hi, Doctor Pulaski.

His eyes keep sliding to the door.

PULASKI
Is there trouble behind that door?

WESLEY
My team's in there. I've got to

assign planets, set a schedule.

PULASKI
Sounds like you've got everything under control.

WESLEY
But I haven't had to deal with them. Not all together. Not professionally.

PULASKI
Wes, the minute you walk through that door they're your team. You don't have to prove a thing. You've got the authority.

14 CONTINUED:

WESLEY
Only because Commander Riker says I do.

PULASKI
It's up to you to hang on to it.
(a head jerk toward the door)
You better get in there.

She pauses.

PULASKI
(continuing)
And for whatever it's worth, I think you're going to do just

fine.
(a beat)
Or not.

She walks away, with Wesley staring after her.

14A EXT. SPACE - THE ENTERPRISE (OPTICAL)

on impulse power.

PICARD (V.O.)
It has been six weeks since our entrance into the Selcundi Drema quadrant. Each system has revealed the same disturbing geological upheavals on every planet.

15 INT. CORRIDOR (OPTICAL)

Picard is keying the Holodeck panel.

COMPUTER VOICE
Program complete. Enter when ready.

The doors open and we see the woodland scene with the Arab mare patiently waiting. Picard ENTERS.

16 EXT. MEADOW

Picard crosses to the already saddled horse and strokes her neck, straightens the mane, scratches her neck.

PICARD

Feels good, doesn't it? You're
a lovely darling.

16 CONTINUED:

Picard mounts.

Disappears into the trees.

There is a flash of horse and rider through the trees.

Picard rides toward the camera at the trot. He cues
the horse and rocks into a canter.

Cantering away from the camera, slowing to a walk.
Picard leans forward and pats the horse on the neck.

There should be no pass-by's because he is functionally
on a treadmill; or, if there is a ride-by, the horse
should be bent around Patrick's leg as if they are in
an arena.

17 INT. GEOPHYSICAL LABORATORY

Davies is busy at a table. Wesley and HILDEBRANT stand
before a screen.

WESLEY
I agree. Nice job.

Hildebrant nods and moves away. Davies rises and
crosses to Wesley carrying a PADD. He's friendly but a
little off-handed.

DAVIES

Here are the results of my scan
of the third Selcundi system.
Just the same old song.

Wesley takes the PADD and checks the information.

WESLEY
Didn't you tell me that U.V.
absorption readings like these
are indicative of traker deposits?

DAVIES
And where there's traker there's
generally dilithium? Yeah, I did.

WESLEY
Then don't you think we ought to
run an Ico-spectrogram?

17 CONTINUED:

DAVIES
Those tanker readings are really
faint. It's probably a fool's
echo.

WESLEY
(hesitantly)
I think I'd still run the
Ico-gram.

Hildebrant has been drawn by the discussion.

HILDEBRANT
Wesley, it's a major undertaking

to set up that scanner.

DAVIES
We're looking at five hours -- minimum.

WESLEY
I know, I just don't want to do
the job halfway.

DAVIES
Wes, there's being thorough and
then there's wasting time. It's
also the mark of a good officer
to recognize the difference.

WESLEY
Well, maybe you're right.

Davies and Hildebrant move away.

And OUT OF CAMERA RANGE.

BACK ON Wesley looking uncomfortable with the implication that he's picking nits and not really in command. We see him struggle with himself; Wesley has the expression of a man who doesn't feel good about a decision, but can't figure out what to do about it.

18 INT. MAIN BRIDGE

Riker has the bridge. Worf at Tactical. Supernumeraries at other stations. Data is at Science One. On the screen we see a diagrammatic of continental plates grinding past each other.

18 CONTINUED:

DATA
Access all volcanic and tectonic plate activity of Drema Four.

COMPUTER VOICE
Accessing.

Information hits the screen, and Data executes a fast read.

DATA
Computer, locate Captain Picard.

COMPUTER VOICE
Captain Picard is on Holodeck Three.

Data crosses and enters the turbolift. His expression is very serious.

19 EXT. MEADOW

Picard riding. Data ENTERS. He stands very quietly until Picard notices him. Picard trots up and reins in directly in front of the android.

DATA
I am sorry to disturb you, Captain.

Picard dismounts and flips the reins over the horse's head. Steps up to Data.

PICARD
Quite all right. It must be important, or you wouldn't be here.

DATA
Yes, Captain, it is important. Very. Eight weeks ago I received a transmission -- a simple four word message: "Is anybody out there?" I answered it.

He looks at Picard, but the captain is impassive just waiting to hear the rest.

DATA
(continuing)
I could not help myself.

19 CONTINUED:

Picard softly strokes the horse's neck. Evaluating what he has heard.

PICARD
There is a loneliness inherent in that whisper in the darkness.

DATA
Yes, I am glad that you understand.

They begin walking slowly side by side. Picard leading the mare.

PICARD
(gently)
But it didn't stop there.

DATA
(sighs)
No. I have been drawn into her life.

PICARD
To what degree is this involvement?

DATA
We have been communicating regularly.

PICARD
Dear heaven, you've got a pen pal. Does this society have any idea that there is interstellar life?

DATA
No.

PICARD
Merde. Just where does she think you're calling from?

DATA
I have kept that somewhat vague. But Sarjenka has been quite specific, telling me detailed stories of her family and friends. It was fascinating, but among these confidences were interspersed alarming references.

19 CONTINUED: (2)

Picard's expression is beginning to look a little "alarming." His crop is beating out a very light tattoo against his boot.

PICARD
Go on.

DATA
Captain, Drema Four is enduring the same geological stresses we have found in the other systems.

PICARD
Then your pen pal is in trouble.

DATA
Yes, sir.

PICARD
What are you proposing?

DATA
If we can determine the cause of the geological instability, we might be able to reverse the process.

PICARD
And violate the Prime Directive.

DATA
I was hoping that you might have

an option.

Despite Data's cool tones this is a cry for help, and Picard knows it. His frustration is evident on his face.

PICARD
(almost to himself)
We don't even know if this catastrophe is preventable.
(a beat)
Call a conference in my quarters. All senior staff.

DATA
Yes, sir.

19 CONTINUED: (3)

PICARD
And Data, all communication with this life-form must stop.

DATA
(softly)
Yes, sir. I understand.

Data turns smartly on his heel, and heads for the door. Off Picard's face, as we:

20 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. TEN-FORWARD

Riker is seated with an attractive woman. Their heads are close together, and they are laughing together. In the background a pair of crewwomen play three-dimensional chess. The BARTENDER waits on a customer at the bar. Wesley ENTERS and scans the room. He then crosses to Riker. Riker studies the boy's serious face, rises.

RIKER
(to the woman)
Will you excuse me?

He puts an arm around Wesley's shoulder, and they cross to another table. Dialogue is over the move.

RIKER
(continuing)
You have the look of someone who didn't come up here to relax.

WESLEY
No, sir, I need your advice.

Wesley and Riker seat themselves.

WESLEY

(continuing)
Yesterday Ensign Davies turned in his survey results. I thought he should run an Ico-spectrogram. He didn't agree.

RIKER
Did you think you were right?

WESLEY
Well, yeah, I guess. Or I could have just been picking nits.

RIKER
Or perhaps intimidated? It's tough to tell people what to do.

21 CONTINUED:

WESLEY
I suppose I could have made it an order, but that's the hard part. How do I give orders to somebody older and more experienced then me?

RIKER
Your and Davies's relative ages aren't the issue here. Are they?

WESLEY
I guess not.

RIKER
Do you think it might have

something to do with ego?

WESLEY

Maybe the opposite of ego. Every time I give an order, there's this part of me that's asking what makes my judgment so superior to this other person's.

RIKER

Wes, authority and responsibility go hand in hand. I know you're responsible, now you have to learn to handle authority. You've been put in command so you can make a few right decisions. That will establish a pattern of success and build your self-confidence. That's why I said this was about ego. If you don't trust your own judgment, you don't belong in the command chair.

WESLEY

But what if I'm wrong?

RIKER

Then you're wrong. It's arrogant to think you'll never make a mistake.

WESLEY

But what if it's something really important -- not just a mineral survey, and what if someone ends up dead because of my mistake?

21 CONTINUED: (2)

RIKER
In your situation you only have to do one thing: Ask yourself, what would Picard do?

WESLEY
He'd listen to all the opinions, then make the decision. But he's Picard.

RIKER
Doesn't matter. Would anyone argue with the captain once his decision was made?

Wesley gives a bark of incredulous laughter.

WESLEY
No way.

RIKER
Why not?

WESLEY
I'm not sure.

DATA'S COM VOICE
Commander Riker, report to the captain's quarters.

RIKER
When you've worked it out, you'll understand command.

Riker taps his insignia.

RIKER
(continuing)
On my way.

He starts for the doors, then pauses and adds.

RIKER
(continuing)
I hope I've helped. Let me know
what you decide.

WESLEY
I've already decided. I'm going
to have Davies run that Ico-gram.
(he smiles)
And thank you, sir.

21 CONTINUED: (3)

RIKER
You're welcome.

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving on impulse power.

23 INT. GEOPHYSICAL LABORATORY

Davies is studying some test results on a screen.
Wesley ENTERS.

DAVIES

Hey, Wes, hi.

Wesley holds himself a little stiffly.

WESLEY
Ensign Davies, I want that Ico-spectrogram run on the Selcundi Drema system.

DAVIES
(very light)
You got it.

He moves away to obey, and Wesley stands in stunned amazement.

24 INT. PICARD'S QUARTERS

Present are Picard, Riker, Pulaski, Troi, Geordi, Worf and Data. As we come in, Picard has outlined the problem. Data is staring tensely at Picard, waiting for the miracle to happen. Everyone else is very serious. There should be growing passion in this scene. It's not just another cool discussion. Confusion manifesting in physical action.

PICARD
You see the dilemma?

WORF
There are no options. The Prime Directive is not a matter of degree. It is an absolute.

24 CONTINUED:

PULASKI
(a little sharply)
I've always had a problem with that kind of abstract intellectualizing. It seems very callous and even a little cowardly.

Worf reacts to the "cowardly," and Picard holds out a quelling hand.

PICARD
Doctor, I'm sure the lieutenant did not intend it in that way. In this situation we must use caution. Our actions could have a profound effect upon the future. If we could see all possible outcomes --

Picard pauses searching for the right words. Riker jumps in.

RIKER
We would be gods, but we're not. If there is some cosmic plan, isn't it the height of hubris to presume that we can, or should, interfere?

GEORDI
So what are you saying? That the Dremans are fated to die?

RIKER
It's something that needs to be

considered.

GEORDI
(with heat)
Well, consider it considered, and rejected.

TROI
If there is a cosmic plan, are we not part of it? Our presence at this place at this moment in time might be part of that fate.

24 CONTINUED: (2)

GEORDI
(eagerly)
So it might be part of the plan that we interfere.

RIKER
I think that eliminates the idea of "fate."

PULASKI
Commander, remember "Human reason needs only to will more strongly than fate, and she is fate."

DATA
Doctor, you quote Thomas Mann, and Commander Riker could no doubt cite Euripides to support his position, but all of this is just

philosophy. Sarjenka is not a subject for philosophical debate, she is a person.

PULASKI
(to Picard)
He's got a point. The Prime Directive was designed to protect, not destroy.

PICARD
So Doctor, you draw the line at the death of millions.

PULASKI
Yes.

PICARD
Same situation if it's an epidemic rather than a geological catastrophe?

PULASKI
Absolutely.

PICARD
How about a war? A generations-long conflict that is killing millions. Do we interfere?

There is an uncomfortable silence.

24 CONTINUED: (3)

PICARD
(continuing)
Now we're less secure in our moral certitude. And what if it's not death. What if it's an oppressive government which is enslaving millions?

He scans the faces of his officers.

PICARD
(continuing)
The Prime Directive serves many purposes. Not the least of which is to protect us. It keeps us from allowing our emotions to overrule our judgement.

PULASKI
My emotions are involved. Data's friend is going to die. That means something.

WORF
To Data.

PULASKI
Does that invalidate the emotion?

They all look at Data, who is busy looking from Worf to Pulaski and back to Worf again as they attribute emotions and reactions to him. Picard with profound pity. This is really the problem. Not some unknown life-form on an unknown planet.

GEORDI

If the Dremans asked for our help?

DATA
(eagerly)
Yes, Sarjenka's transmission could be viewed as a call for help.

PICARD
That's sophistry and you know it.

24 CONTINUED: (4)

PULASKI
Hell, I'll buy that excuse. We're all jigging madly on the head of a pin anyway.

WORF
She cannot ask for help from people she does not know.

DATA
She knows me.

RIKER
What a perfectly vicious little circle.

PICARD
(to Data)
I want you to sever the remaining com link with Drema Four.

DATA
Captain, to maintain contact

without subspace radio capability required the computer to remotely scan all subspace resonance in her area. If I break that link the probability of relocating her signal falls to one in twenty-three million...

Picard is sitting very still, eyes lowered, head bowed. Everyone becomes aware of his silence, and they focus on him. It is very, very quiet, and suddenly it hits Data.

DATA
(continuing)
We are going to allow her to die, are we not?

Troi, who is seated next to Data, gives a tiny shiver and looks quickly over at him. Then looks puzzled and shakes her head slightly. Did she or didn't she feel something out of him for the first time? Her attention is then drawn by Picard.

Data touches whatever panels necessary.

There is the SOUND OF STATIC, a VOICE slowly becoming clear. A FRIGHTENED CHILD'S voice.

24 CONTINUED: (5)

SARJENKA (V.O.)
Data, Data! Where are you? Why won't you answer? Are you angry me? Please, please, I'm so

afraid! Don't leave me!

Now suddenly it's real. There's a person at the end of those words who is going to die. Data reaches out to sever the link.

PICARD
Wait.

A long beat.

PICARD
(continuing; very weary)
Oh, Data.

Another beat.

PICARD
(continuing)
That whisper in the dark has become a plea. We cannot turn our backs.

Off Picard's face, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming into orbit around Drema Four.

26 OMITTED

27 INT. OBSERVATION LOUNGE

Present are Picard, Riker, Wesley, Davies, ALANS and Hildebrant.

RIKER
We've found the reason for the geological instability.

PICARD
Excellent.

DAVIES
We would have missed it if Ensign Crusher hadn't requested an Ico-gram, but he did, and...

Davies indicates Wesley, clearly deferring to his commander.

WESLEY
Drema Four has the largest deposit of dilithium ore ever recorded. It's also laid down in a very unusual pattern. The crystals are growing to form perfectly aligned lattices.

Alans and Hildebrant are playing off each other. Finishing each other's sentences, interrupting. They're excited because they've discovered something new and fascinating, so they're teasing each other.

HILDEBRANT
The ore is forming generator strata.

ALANS
Which creates a piezoelectric effect.

27 CONTINUED:

PICARD
In plain English this means that the dilithium is causing the geological catastrophe?

ALANS
Right, the crystals take the natural radiant heat of the planet --

HILDEBRANT
Focus it, and turn it into mechanical energy.

ALANS
That increases tectonic stresses --

HILDEBRANT
(tapping him on the shoulder)
Excuse me, those plates are mine. Stick to your volcanos. Anyway the stress tears the planet

apart.

DAVIES
Then the crystals break down, which is why we found all these traces of Illium-629.

PICARD
All right, we know the why. Now what can we do?

RIKER
That's going to take a little more work.

PICARD
Can we reverse the process?

Davies, Wesley, Hildebrant and Alans all exchange glances.

WESLEY
(cautiously)
We think so.

PICARD
No theories or half answers. Yes or no.

27 CONTINUED: (2)

HILDEBRANT
We'll get to work on it.

ALANS

(as an afterthought)
Sir.

Wesley, Davies, Alans and Hildebrant EXIT.

RIKER
Data's out there...
(indicates the bridge
with a head jerk)
... monitoring conditions on Drema Four. The situation's becoming pretty desperate for his friend. He's calculated the safest locations on the planet's surface. You can guess why.

PICARD
We just keep getting in deeper and deeper, don't we?

Riker sits down. Leans his head back.

RIKER
She's going to die. They're all going to die.

PICARD
Unless.

RIKER
Yes... unless.

Picard studies his hands.

PICARD
You may tell Commander Data that he has my permission to contact

his friend and guide her to a safer location.

Riker rises and starts for the doors.

27 CONTINUED: (3)

PICARD
(continuing)
Do you know where we are now, Number One?

RIKER
Sir?

PICARD
Up to our necks.

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Drema Four.

29 INT. DATA'S QUARTERS

Data is seated at his desk. He makes adjustments to his transmitter, reopening communication.

DATA
Sarjenka, this is Data. Respond please.

COMPUTER VOICE
Unable to complete transmission.

DATA

Reason for failure?

COMPUTER VOICE
Damage to remote receiver on planet's surface.

Data rises, and heads briskly out the door.

30 INT. CAPTAIN'S READY ROOM (OPTICAL)

Present are Picard, Riker, Worf, and Hildebrant.

WORF
We are modifying Class One probes so they become resonators. We will then use torpedo casings to protect the probes once they begin burrowing beneath the surface.

30 CONTINUED:

PICARD
How do these resonators destroy the crystals?

30 CONTINUED:

HILDEBRANT
By emitting harmonic vibrations which will shatter the lattices.

30 CONTINUED: (2)

WORF
The Enterprise will monitor and adjust the frequency of the resonators.

RIKER
(to Hildebrant and Worf)
It sounds like a plan. Get started on it.

The two officers start to EXIT and meet Data on his way in. Picard rises and crosses to the food unit.

PICARD
Tea, Earl Grey, hot.

DATA
Captain, permission to beam down to Drema Four.

Picard almost spills his tea.

PICARD
What?

DATA
I have been unable to contact Sarjenka.

PICARD
I know you're worried, but transporting to the surface is only going to make a bad situation worse.

DATA
I feel it is important to
determine the reason for --

RIKER
(interrupting)
Come on, Data!

DATA
(to Picard)
Sir, your orders were to deliver
the message, correct?

PICARD
Yes.

30 CONTINUED: (3)

DATA
So what is the difference whether
I send the message or deliver it
personally?

30 CONTINUED: (4)

Picard is a little stunned by the chutzpah and remains silent. Riker bursts out:

RIKER
A whopping big one, and you know
it.

30 CONTINUED: (2)

DATA
(to Picard)
We have come this far.

PICARD
In for a penny, in for a pound, is that what you're saying, Mister Data?

Data just stares at him. Picard stares into those too-wide eyes. It's like kicking a dog. He drops his head into his hand.

PICARD
(continuing)
Oh hell.

He jerks his thumb toward the door.

PICARD
(continuing)
Go.

DATA
(not quite believing it)
Sir?

PICARD
Go. Handle the transport, Number One.

Riker and Data start for the doors. Riker looks back

with an ironic smile.

RIKER
Now where would you say we are?

With a hand Picard indicates someplace way over his head. Data and Riker EXIT.

30A OMITTED

31 INT. TRANSPORTER ROOM (OPTICAL)

O'BRIEN is behind the console as Data and Riker ENTER.

RIKER
O'Brien, take a nap. You didn't see this, you're not involved.

31 CONTINUED:

O'BRIEN
Right sir, just standing here dozing off.

He folds his arms across his chest and leans up against a wall. Data climbs onto the transporter.

RIKER
Ten minutes, Data, that's it, and if you meet anybody but Sarjenka --

DATA
I will signal for immediate beam out.

Data DEMATERIALIZES.

PICARD'S COM VOICE
Commander Riker to the bridge.

RIKER
Damn!

O'BRIEN
I just woke up, sir.

RIKER
You know what to do?

O'BRIEN
No problem. I'll have him out
of there as smooth as ice.

Riker EXITS.

32 INT. SARJENKA'S ROOM (OPTICAL)

Data MATERIALIZES. A lurid red light is filtering through the hexagonal cells of the comb-like room. The transmitter lies on the floor. Occasional tremors shake the room. On one side of the room is a raised platform covered with tumbled furs. In one corner is propped a lute-like instrument. Brightly colored ribbons hang from the neck. On one wall hang a number of pictures. They are all of improbable ships sailing through the stars or winged creatures flying through stars, ringed planets, etc. All the detritus of childhood, but no child.

32 CONTINUED:

Data unlimbers his tricorder and takes readings. The tricorder is emitting HIGH-PITCHED BEEPS which DROP IN TONE as it scans across the door areas of the walls.

Data approaches a doorway and runs a hand across it. The wall VANISHES, and he is looking out at a volcano which is spurting molten lava high into the sky. A river of the viscous rock crawls toward the house. Ash is raining down outside. Data closes the wall.

Slowly he crosses and picks up the lute. An earth tremor shakes the room. Data steadies himself. He thoughtfully draws his fingers across the strings. The SOUND of the strings hang in the room.

Suddenly the wall VANISHES, and...

SARJENKA rushes in. The wall remains open. She is an eerie but beautiful child between ten and twelve. Her skin has a luminous gold color; her eyebrows have a metallic quality as if gemstones and precious metals had been crushed and brushed across the hairs. From above each brow spring delicate antennae which curve back over the top of her head. The hair which hangs to her waist is of the same metallic multicolored strands as the brows. The quality is as if a dragonfly developed bipedally. Eyes can be faceted or not. She is coughing.

Data turns. She freezes when she sees the Android, then shrinks back in terror.

She bolts for the exit. Data leaps after her and grabs her by the shoulders.

DATA

Sarjenka, wait!

She struggles violently in his grasp.

DATA

(continuing)

Do not be afraid. I am Data.

She stares at him in dawning wonder. Slowly she reaches out and touches his cheek with her fingertips.

SARJENKA

(breathing the word)

Data.

(a beat)

Data, you came.

32 CONTINUED: (2)

Then to his vast confusion the child throws herself into his arms. His arms hang limply at his sides.

32 CONTINUED: (3)

SARJENKA

(continuing)

Data, where have you been?

DATA

There is no time for explanations.
You and your family must leave.

SARJENKA
We already have. We ran when the tremors began.

DATA
(confused)
Then why are you here?

SARJENKA
My father wouldn't let us take anything, but I had to have my transmitter. I knew you would come back, and I didn't want you to find only silence -- the way I did.

DATA
(distractedly)
Yes, well, I am sorry about that, but it is very complicated -- Does your family know where you are?

SARJENKA
No.

DATA
(looking outside)
You cannot survive in this.

Data closes the wall, and suddenly the little girl begins to realize that she is in danger. Fright washes across her face.

SARJENKA
What are we going to do?

Data considers. There is another tremor, and Sarjenka

almost loses her footing. Data steadies her. He has evaluated all the available information and there is only one alternative. He taps his insignia.

DATA
Enterprise, two to beam up.

32 CONTINUED: (3)

SARJENKA
Where are we going?

Data points upward.

SARJENKA
(continuing; thrilled)
To the stars?

DATA
Yes.

He positions the child, and they DEMATERIALIZE, as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

33 INT. TRANSPORTER ROOM (OPTICAL)

Data and Sarjenka MATERIALIZE. O'Brien gapes at the alien. Sarjenka edges nervously sideways and slides her hand into Data's.

O'BRIEN
(sotto voce)
There's gonna be hell to pay.

DATA
Where is Commander Riker?

O'BRIEN
On the bridge.

Data, with Sarjenka in tow, steps down off the platform and heads for the doors.

O'BRIEN
(continuing)
Where are you going?

DATA
To the bridge.

O'BRIEN
You're going to take that?

Data pauses to consider.

DATA
Leave her here?

Sarjenka seizes his arm, stares in fear at O'Brien and in a frenzied whisper:

SARJENKA

Don't leave me here. Please don't leave me.

DATA
(to O'Brien)
Quite impossible.

They EXIT, the child's hand still locked in Data's. Off O'Brien's completely befuddled expression:

34 INT. MAIN BRIDGE (OPTICAL)

Riker, Picard, Troi, Wesley and Worf are all at their accustomed places. A supernumerary at Ops. The planet is on the main viewscreen.

WORF
Sir, we are three minutes from resonator launch.

PICARD
(to Riker)
Where is he?

RIKER
He'll be here.

Right on cue the doors of the aft turbolift open. Picard and Riker rise and turn. Riker's expression of relief turns to consternation as he and Picard stare at the child with Data. Picard very slowly turns his head to regard his first officer. There is a world of frustration in the glance.

PICARD

He has brought that child aboard
my ship and onto my bridge.

RIKER
I'm sure Data will have a very
good explanation.

DATA
She was frightened and did not
want to be left alone

PICARD
Mister Data, would you kindly
assume your station.

Picard nods to Troi and gestures toward Sarjenka.

PICARD
(continuing)
Counselor, escort her to Sickbay.

Troi starts up the ramp, and Sarjenka shrinks even closer to Data. She is in a very strange place, among strangers who look hideously ugly to her, and there is this gruff man who is angry with her and angry with her friend Data.

34 CONTINUED: (2)

TROI
(reaching the pair)
It's all right, nobody's going
to hurt you.

Troi holds out her hand to Sarjenka.

TROI
(continuing)
We'll go and get a treat, and --

SARJENKA
NO!

DATA
Captain, I will not allow her to
be in the way.

Sarjenka is beating at Troi's hand as Troi reaches for her and twining around Data like vines on a tree. Data is very rattled by this. Everyone's attention is on this little psychodrama and not on their stations.

WORF
Two minutes to resonator launch.

TROI
Little one, hush, it's all right.

SARJENKA
(interrupting, very
shrill)
NO! Leave me alone! I want Data!

Troi catches one of Sarjenka's flailing hands. Troi continues murmuring soothing endearments, but Sarjenka is having none of it. She bursts into wild sobs.

DATA
Counselor, allow me. Please.

Troi drops Sarjenka's hand and steps back, watching with great interest. Data drops to one knee. The

little girl wraps her arms around his neck, rests her head on his shoulder, and sobs. Data's eyes are flicking from side to side, his head is cocking as waves of confusion break over him. Suddenly his arms go around her, and he hugs her close. With one hand he strokes her long hair.

34 CONTINUED: (3)

DATA
(continuing)
Hush, it is all right now. No one will harm you. These are my friends.

Sarjenka's sobs subside. The bridge is completely silent.

PICARD
Take your station, Mister Data, and keep her with you. This does directly concern her.

Data and Sarjenka move down to Ops. She is still holding his hand. She settles between the two stations. Still hanging on.

WORF
Thirty seconds to resonator launch.

DATA
(to Sarjenka)
I require my hand now.

WORF
Firing torpedoes.

34A EXT. SPACE - THE ENTERPRISE (OPTICAL)

We see the lights of the six racing torpedos heading for the planet like a flight of birds.

34B INT. MAIN BRIDGE (OPTICAL)

DATA
Sensors locked on probes.

WORF
Torpedos have reached their targets...

A beat. A thermographic image appears on the main viewscreen.

DATA
Resonators activated. Harmonic sequences have begun.

34B CONTINUED:

SARJENKA
What are you doing?

34B CONTINUED: (2)

DATA
We are attempting to quiet your

planet. If we succeed, there will be no more quakes, no more volcanos.

PICARD
(to Wesley)
When should the results become evident?

WESLEY
Very quickly, sir.

SARJENKA
And my parents and brothers?

DATA
If our experiment...

He breaks off, realizing that what Sarjenka needs is reassurance.

DATA
(continuing)
They will soon be safe.

Data looks at his panel

DATA
(continuing)
Captain, sensors indicate a planetwide reduction in tectonic stress levels.

34B CONTINUED: (3)

WESLEY
It's working. We did it!

People shift in their chairs as the tension now eases on the bridge.

SARJENKA
(to Data)
You did this for me?

Data reacts. Sarjenka slowly turns and studies the bridge.

DATA
Sarjenka, look.

Data taps the console.

DATA
(continuing)
Starboard view.

The view of Drema Four on the Main Viewer is replaced with a view of the stars.

DATA
(continuing)
There, there are your stars.

Absolute wonder. Sarjenka approaches the Main Viewer.

DATA
(continuing)
What are you thinking?

SARJENKA

Someday, I'm going to be here.

34B CONTINUED: (5)

PICARD
Data, take Sarjenka to Sickbay.

DATA
Sir, must we?

PICARD
Yes.

Data holds out his hand to Sarjenka. She runs to him. Trustingly takes his hand, and they EXIT. Picard rises, crosses to the Ready Room, and ENTERS.

34C INT. PULASKI'S OFFICE (OPTICAL)

Pulaski is seated at her desk talking to Picard on the com screen.

PICARD'S COM VOICE
Data and the alien are on their way down. What would be involved in removing all memory of her communication with Data and her visit to this ship?

PULASKI
Assuming her brain structure is similar to ours the memories will be stored chemically on the neurons of the cerebral cortex. They are also time dependent.

I'll have to scan for age of the
chemical links, and try to find
the relevant neurons. To be sure
I may have to go back weeks before
the initial contact with Data.

PICARD'S COM VOICE
Well, do your best.

His image vanishes as he cuts the com.

34D INT. CORRIDOR

Data and Sarjenka walking toward Sickbay.

34D CONTINUED:

SARJENKA
You have many different kinds
of people here.

34D CONTINUED: (2)

DATA
Yes.

SARJENKA
When I'm bigger can I be on your
ship?

DATA
I am certain you could.

SARJENKA
(with a sigh)
I wish I could come with you now.

DATA
There are many things in life which we desire but will never receive. This is one of them.

SARJENKA
I know, but I can still wish for it.

The doors of Sickbay open and they ENTER.

35 INT. PULASKI'S OFFICE

Data and Sarjenka cross the room and enter. Pulaski is seated at her desk. On the desk are some collectibles, among them the Elanin Singer Stone.

DATA
Sarjenka, this is Doctor Pulaski.

PULASKI
Hello, dear.

SARJENKA
Hello.

Her eye is caught by the Singer Stone, and she picks it up. It begins to sing, and her eyes widen in wonder. She smiles.

35 CONTINUED:

SARJENKA
(continuing)
What is this?

PULASKI
An Elanin Singer Stone. It sings
a different song for each person.

Sarjenka thrusts the crystal at Data.

SARJENKA
What does it sing for you?

He folds her fingers back around the stone and pushes
it away gently.

DATA
It does not sing for me.

SARJENKA
Why not?

DATA
Because I am a machine.

SARJENKA
Oh Data, I'm sorry.

She touches his cheek.

PULASKI
Sarjenka, we're going to run a
few scans just to make sure you're
all right.

An expression of alarm crosses the child's face.

PULASKI
(continuing)
Data's going to be right with you.
Don't worry.

35A INT. SICKBAY (OPTICAL)

Data and Pulaski lead Sarjenka to the biobed, and Data boosts her up. Pulaski gives her a hypospray, and the little girl is out. Pulaski begins studying the readouts over the bed.

35A CONTINUED:

PULASKI
(continuing)
You did a good thing, Data.

He looks down at Sarjenka.

35A CONTINUED: (2)

DATA
But are we doing a good thing now?

PULASKI
Data, this is to protect her as much as us.

DATA
By robbing her of her memories?

PULASKI

To remember you and this ship would complicate her future. She has to be the person she was born to be. And you'll remember.

Pulaski sets up a complex machine. It emits a beam of blue light across the child's head.

36 INT. SARJENKA'S ROOM (OPTICAL)

Data MATERIALIZES. He is carrying Sarjenka. (Stunt double if necessary.) Data carries the sleeping child to her bed and tucks her in. He then opens his hand, revealing the Elanin stone. It is silent. He then presses it into her hand, gently folding the fingers around the crystal. It begins to sing. He crosses to the wall and opens it, revealing the now quiet volcano. There are anxious VOICES OFF STAGE. Data quickly closes the wall, hurries to the center of the room, touches his insignia and DEMATERIALIZES.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

38 INT. MAIN BRIDGE

Riker is in the command position. Worf is at his station. Supernumeraries at Conn and Ops. Wesley ENTERS and starts to cross to his station. Riker motions to him, and Wesley joins him at the command station. He nods toward the first officer's chair.

RIKER

Sit down.

38 CONTINUED:

WESLEY
No thank you sir. It's going to be a long time before I'm really qualified to sit here.

RIKER
You did a good job, Wes. I'm proud of you.

WESLEY
Thank you, sir.

Wesley starts for Conn, then pauses and looks back.

WESLEY
(continuing)
Does it get any easier?

RIKER
No.

39 INT. PICARD'S QUARTERS

There is a CHIME. Picard looks up from book. In the background music is softly playing.

PICARD
Come.

Data ENTERS. Picard closes the book on a finger.

DATA
I came to thank you.

PICARD
No thanks are necessary. You reminded us that there are obligations beyond duty.

39 CONTINUED:

DATA
You did not have to hold that conference. Your decision could have been unilateral.

PICARD
One of my officers...

He stops, and sets aside the book.

PICARD
(continuing)
... One of my friends was in trouble. I had to help him.

DATA
I am going to miss her, Captain.

PICARD
That too is part of friendship, remembrance and regrets.

DATA
Yes, sir.

PICARD
And understanding that has taken

you a step closer to humanity.

Off Data's quizzical look.

39A EXT SPACE - THE ENTERPRISE (OPTICAL)

Moving away at ways speed

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Q Who?"
#40272-142

Written by
Maurice Hurley

Directed by
Rob Bowman

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REVISED FINAL DRAFT

FEBRUARY 24, 1989

STAR TREK: "Q Who?" - 2/24/89 - CAST

STAR TREK: THE NEXT GENERATION
"Q Who?"

CAST

PICARD	Q
RIKER	
DATA	Non-Speaking
TROI	BORG ONE
GEORDI	BORG TWO
WORF	BORG THREE
WESLEY	
GUINAN	
O'BRIEN	
SONYA	

Non-Speaking
CREWMEMBERS
SECURITY MAN

STAR TREK: "Q Who?" - 2/24/89 - SETS

STAR TREK: THE NEXT GENERATION
"Q Who?"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CORRIDOR
MAIN BRIDGE BORG SHIP
OBSERVATION LOUNGE
TURBOLIFT
MAIN ENGINEERING
TRANSPORTER ROOM
TEN-FORWARD
GUINAN'S OFFICE

SHUTTLECRAFT

BORG SHIP

STAR TREK: THE NEXT GENERATION
"Q Who?"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise as it is traveling at impulse speed.

2 INT. CORRIDOR OUTSIDE MAIN ENGINEERING (OPTICAL)

GEORDI is coming down the corridor, he sees a young twenty five to twenty eight year old ensign -- who has newly arrived on the Enterprise. She is very energetic, and enthusiastic in an open and ingenuous way, which is both appealing and refreshing. Her name is SONYA. She is standing in front of a food dispenser panel.

SONYA
Hot chocolate, please.

The hot chocolate appears.

GEORDI
We don't ordinarily say "please" to food dispensers.

SONYA
(amused)
Since it's listed as "intelligent Circuitry", why not? After all, working as much with artificial intelligence as we do, can be dehumanizing -- right? So, maybe we can combat that tendency with a little simple courtesy.

She removes the cup of hot chocolate.

SONYA
(continuing)
Thank you.

They walk toward Main Engineering.

2 CONTINUED:

GEORDI
For someone who has just arrived, you certainly aren't shy with your opinions.

SONYA
Ooops -- have I been talking too much?

GEORDI

No.

2 CONTINUED: (2)

SONYA

(the words come out in a rush)

I do tend to be a motor mouth, especially when I get excited... and you don't know how exciting it is to get this assignment. Everyone in class -- and I mean everyone -- wants the Enterprise. I mean, it would have been all right to spend some time on Ranuos Six to do phase work with anti-matter... that's my speciality.

GEORDI

I know -- that's why you got this assignment.

SONYA

(off Geordi's smile)

Did it again. It's just that...

GEORDI

I know, you're excited. Sonya.

SONYA

Yes.

GEORDI
I don't think you want to bring that hot chocolate around these control stations.

SONYA
Sorry. I shouldn't even have this in engineering. We were talking and I just forgot I had it in my hand...

And as she turns to take it out of the room.

SONYA
(continuing)
I'll finish it over here.
(looks back, and seriously)
Lieutenant La Forge, it won't happen again.

Then as she turns around she crashes right into CAPTAIN PICARD.

2A PICARD

The cup full of chocolate hits him right in the chest.

2B SCENE

For a moment everyone freezes. Geordi starts forward.

GEORDI
Actually it's my fault, sir...

He looks down at his soiled uniform.

PICARD
Yes, I'm aware of how often you order picnics to be held in here.

Sonya is about to die from embarassment.

SONYA
Oh no. Oh, Captain... I'm sorry... oh..
(she tries to brush it off)
... I wasn't looking and...
(she pulls her hand away)
Oh.. It's all over you.

PICARD
Yes, Ensign. It's all over me.

SONYA
At least let me...

In trying to brush it off, she just makes it worse. She looks up at Picard, who through it all is maintaining as much of his dignity as possible.

PICARD
Ensign... ah...

SONYA
(she straightens up to her best military posture)
Ensign Sonya Gomez.

2B CONTINUED:

GEORDI
Ensign Gomez is a recent Academy graduate. She transferred on at Starbase one seventy three.

Picard's attention is on the widening chocolate stain that Sonya is creating.

PICARD
Ensign...
(restraining her)
I think it would be simpler if you let me change my uniform?

GEORDI
Captain, I really have to accept responsibility for this.

Picard has been looking from one to the other, beginning to understand what is happening between Geordi and Sonya.

PICARD
Yes, Chief Engineer. I believe I do understand now.

SONYA
I'm very excited about this assignment Captain, and I promise I'll...
(she looks at the chocolate stain on Picard's uniform)

... try very hard to serve you and this ship to the best of my ability.

PICARD
I'm sure you will. Carry on.

2B CONTINUED: (2)

Picard then turns and strides off.

2C SONYA AND GEORDI

SONYA
First impressions right. Isn't that what they say -- first impressions are the most important.

GEORDI
I'll give you this... it's a meeting the captain won't soon forget.

SONYA
What a way to start my first assignment.

Off Geordi's reaction:

3 OMMITTED (3)

4 INT. CORRIDOR

Picard walks past a crewman -- who notices the stain on

his uniform, but quickly averts his eyes so as not to embarrass the captain. Picard turns and enters the turbolift.

4A INT. TURBOLIFT

The doors close.

PICARD
Deck nine. Officers' quarters.

The turbolift moves off. Then stops. The doors open, and while still looking down at the stain on his uniform, Picard steps off.

4B INT. SHUTTLE

Picard is not in a corridor of the Enterprise -- he's on a shuttle! He turns around and the turbolift doors are gone.

4C SCENE

He looks up. There is a crewman at the controls.

PICARD
Crewman? What's going on?

The crewman turns.

4D CREWMAN

It's Q.

Q
There, there, my dear captain.

4E PICARD

Reacts.

PICARD
Q.

4F SCENE (OPTICAL)

Picard moves closer to Q.

Q
(re: the stain)
My, my -- haven't we been careless.

Q passes his hand over the stain on Picard's uniform and the stain disappears.

Q
There -- a little cleaning service.
I am more than happy to provide.

PICARD
We agreed you would never trouble my ship again!

Q
I always keep my arrangements, sir. We are nowhere near your vessel.

Picard looks out and sees a field of stars. Then back to Q.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise moving along at impulse speed.

5A INT. CORRIDOR

Geordi and Sonya are walking to Ten-Forward. She is in a clean uniform.

GEORDI
I read your graduating thesis. I wouldn't have requested you if you weren't the best.

She's uncomfortable with the compliment and shrugs it off, changes the subject.

SONYA
Where are we going?

GEORDI
To Ten-Forward. We're going to forget about work. We are going to sit, talk, relax, look at the stars. You're going to learn to

slow down.

SONYA
(very intense)
No, that's the one thing I can't do.

GEORDI
(gently)
You're awfully young to be so driven.

5A CONTINUED:

SONYA
Yes, I am. I had to be. I had to be the best because only the best get to be here. Out here on the edge.
(gripping his arm and giving it a shake)
Geordi, Geordi . . .uh . .
(dropping the arm abruptly)
Lieutenant --

GEORDI
(grinning)
Geordi

SONYA
Geordi. Whatever is out here we're going to be the first humans ever to see it. And is it here because we believe in

it and have therefore created
it, or has it created us?

GEORDI
The Grand Unified Theory and
Supersymmetry hasn't been
seriously discussed for years.

SONYA
They also haven't been disproved.
I don't know if it's true or
not, but I've got to try and find
out.

GEORDI
You're more than a scientist
you're a philospher.

SONYA
No, no, I'm not. Oh, God, don't
make me sound profound. There's
just so much out there ... here.

She is gesturing broadly as if somehow she can pull in and embrace the whole universe.

SONYA
(continuing)
I have to see it all. To
understand it all, and we haven't
got much time.

5A CONTINUED: (2)

GEORDI

Sonya, it's going to be there for you. Believe me.

(a beat)

I promise, I won't let anything exciting slip past without letting you know.

6 INT. TEN-FORWARD

GUINAN is behind the bar. There are a few n.d. crewmembers scattered around the room. The only one of our regulars in Ten-Forward is Geordi, who is sitting at a table by the window with Sonya they are engaged in a very animated conversation.

6A GUINAN

Something gives her pause -- like a whisper only she can hear. She is thoughtful for a beat...

6B SCENE

Guinan steps out from behind the bar and crosses to the center of the room.

6C ANOTHER ANGLE

She stands near Geordi's table for a beat and gazing out at space. In the background Geordi continues his conversation with Sonya.

GEORDI (O.S.)

I understand that you're excited -- so was I. This is your first assignment, everything is new, you are eager and that's great, but...

6C CONTINUED:

SONYA (O.S.)
I've always been an enthusiastic person, but...

He holds up his hand.

GEORDI (O.S).
Do me a favor... for a minute, just listen.

6C CONTINUED:

SONYA (O.S.)
I always do that. Someone nice -- and you are nice I can tell, goes out of their way to give me some helpful advice... and I'm so busy talking...

In the b.g. we see Geordi quiet her with a gesture.

SONYA (O.S.)
Not another word. Go ahead... talk.

6D GUINAN

Her brow knits -- like she has just seen the first indications of a coming storm. She steps to a communications panel.

GUINAN
Bridge, this is Ten-Forward.

7 INT. BRIDGE - EMPHASIZING RIKER

Who reacts to the unusual call.

RIKER
Guinan?! I don't believe you've ever called the bridge before.

GUINAN
I've never felt the need. Is everything alright?

RIKER
How do you mean?

GUINAN
Is there... anything... unusual happening?

RIKER
(looks around)
Anyone notice anything unusual?
(waits, then)
No Guinan, nothing out of the ordinary. Why do you ask?

7A ANGLE IN TEN-FORWARD

A thoughtful Guinan responding.

7A CONTINUED:

GUINAN
I'm... I'm not certain. Just a feeling -- something that happened once before. Probably nothing.
(beat)
Please forget I called. Ten-Forward out.

She turns and stares out into space.

8 OMITTED

9 INT. SHUTTLECRAFT

Picard is in the shuttlecraft -- with Q. Picard adjusts a control; Q smiles.

Q
The locator beacon won't help. They'll never look for you this far away.

Picard turns to the com controls.

PICARD
Enterprise -- this is Picard.

There's no response.

PICARD
Stop this foolishness, Q. Return me to the Enterprise.

Q

I'd suggest you change your attitude. Petulance does not become you. We have business.

PICARD

Keeping me a prisoner out here will not force me to discuss anything with you.

9 CONTINUED:

Q

It will in time, my dear Captain.

10 INT. TEN-FORWARD

Guinan steps up to near the table occupied by Geordi and Sonya and looks out at the stars.

SONYA

I appreciate your advice, Lieutenant. And, I'll take it to heart.

Geordi notices Guinan's distraction.

GEORDI

Guinan?

She turns.

GUINAN

Can I get you something?

GEORDI
No -- we're fine. Is everything all right?

She looks over at Geordi for a beat then.

GUINAN
I don't know.

But her expression belies the answer. Geordi nods, but something about her reaction causes him to:

GEORDI
(gets up)
I think I'll go check out Engineering.

SONYA
I'll go with you.

Guinan watches them leave then turns and once again looks out at the stars.

10A INT. MAIN BRIDGE

The turbolift doors open and TROI enters. There is a sense of foreboding in the timing of her arrival. Reaction from Riker. Troi crosses to her position.

10A CONTINUED:

TROI
Where's the captain?

RIKER
In his Ready Room.

Troi touches a com control.

TROI
Captain -- this is Counselor Troi.

There is no response.

11 INT. ANOTHER ANGLE

RIKER
Computer -- locate Captain Picard.

COMPUTER
The captain is not on the ship.

Before they can react.

11A WORF

Runs a check on his security panel.

WORF
Commander, there is a shuttle
missing from Shuttle Bay Two.

RIKER
All stop.

WESLEY
Answering all stop.

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise comes to a complete stop.

13 INT. MAIN BRIDGE

For a beat everyone is silent... waiting.

13 CONTINUED:

WORF
I have hailed the shuttle on all frequencies -- no response.

13 CONTINUED: (2)

DATA
Sensors indicate no shuttle or other ships in this sector.

RIKER
We must assume the captain is onboard the shuttle.

WESLEY
But, how could he get to the shuttle bay, how could he leave the Enterprise without us knowing? It's not possible.

RIKER
Take it easy, Wes. We'll find him. I want to begin a methodical search. Sensors on maximum scan We'll use our present location as the center. Data plot a search

pattern from our present
coordinates which will cover the
most area in the shortest time.

Riker slowly moves back to his chair.

13A DATA

He makes some rapid calculations.

DATA
The search pattern has been input.

RIKER
Engage, Mister Crusher.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise pulls out of frame.

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Another angle as the Enterprise approaches from a long distance.

15 CONTINUED:

RIKER (V.O.)
First officer's log. Stardate
(xx). We have not been able to
determine why, or how, Captain
Picard left the Enterprise. We
can't even be certain he is in
the missing shuttle, although that
is the assumption on which we are

proceeding. For the last six hours we have been searching without success.

16 INT. MAIN BRIDGE

The situation has gone from tense to desperate.

DATA
We have covered the area in a spherical pattern which a vessel without warp drive could traverse in the time allotted.

RIKER
Widen the area...

16A DATA

He inputs the necessary information.

17 INT. SHUTTLE

As before with Picard and Q. Picard attempts to power up the shuttle. All systems are inoperative.

Q
Do we stay out here years? Decades? Picard, I am ageless -- you are not.

PICARD
Then the Enterprise will continue on with Riker as captain. Return me to my ship.

Q

You are an impossibly stubborn human.

17 CONTINUED:

Q
(continuing)
If I return you to your ship, you will agree to give my request a full hearing?

Picard studies Q for a beat, then nods.

17A INT. TEN-FORWARD

We pull back to reveal Picard and Q, now sitting in Ten-Forward.

Q
You're right Picard. This is the proper venue for our discussion.

17B GUINAN

She reacts to the sudden appearance of Q and the captain.

18 INT. MAIN BRIDGE - EMPHASIZING WORF

Who is studying his board.

18 CONTINUED:

WORF
Commander. My status board indicates that the shuttle is back in Shuttle Bay Two.

Riker reacts.

RIKER
Computer -- locate Captain Picard.

COMPUTER
Captain Picard is in Ten-Forward.

Off Riker's reactions we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is at a dead stop.

20 OMMITTED

21 INT. TEN-FORWARD

Picard and Q are seated by one of the front windows. Guinan comes over. Q immediately stands and backs off like a man about to be physically attacked.

Q

You!

GUINAN

None other.

Q

Picard, if you had half the sense you pretend to have, you would get her off your ship immediately -- and if you like I will be more than pleased to expedite her departure.

Picard looks to Guinan.

PICARD

You know him.

GUINAN

We had some dealings.

Q

Those dealings were two centuries ago. This creature is not what she appears to be. She's an imp -- where she goes trouble always follows.

21 CONTINUED:

PICARD

You're speaking of yourself, Q -- not Guinan.

Q
Guinan? Is that your name now?

PICARD
Guinan's not the issue here -- you are... We had an agreement that you would stop meddling with us.

Q
And so I have.

PICARD
What do you want, Q? State your business and let's get on with it.

Q
I agree Captain, enough about this creature -- she's diverting us from the purpose of my being here.

RIKER (O.S.)
Which is?

Q looks up.

21A SCENE

Riker and Worf stride across Ten-Forward, to join them.

Q
Ahh, the redoubtable Commander Riker. And micro-brain.
(to Worf)
Growl for me -- let me know you still care.

Worf reacts.

Q
(returning to the point)
My purpose? Why to join you.

RIKER
To join us as what?

21A CONTINUED:

Q
A member of the crew. Willing and able -- ready to serve.

Before Riker can react.

Q
(to Picard)
This ship is already home for the indigent, the unwanted and the unworthy -- so why not a homeless entity.

RIKER
Homeless?

Q
Yes.

RIKER
So, the other members of the Q continuum kicked you out.

GUINAN
Not all of the Q are like this one. Some are almost respectable.

PICARD
Join us as what? To do what? Would you start as an ordinary crewman -- what task is too menial for an entity?

Q
Do you mock me?

PICARD
Not at all. That is the last thing I would do. You, by definition are part of our charter. Our mission is to go forth -- to seek out new and different life forms, and you certainly qualify as one of the most unique life forms I have ever encountered. To learn more about you is frankly quite provocative, but you are next of kin to chaos.

21A CONTINUED: (2)

Q
Captain, at least allow me to present my argument.

Q takes Picard's silence as permission to continue.

Q
(continuing)
After our last encounter,
(a look to Riker)
I was asked to leave the Q continuum. Since then, I have been wandering vaguely -- bored really -- my existence without purpose. Then, I remembered the good times I had with you...

RIKER
The good times!? The first time we met you put us on trial for the "crimes of humanity"...

Q
Of which you were exonerated.

21A CONTINUED: (3)

RIKER
The next time we saw you, you asked me to join the Q continuum.

Q
You made a large mistake in not accepting my offer.

PICARD
... and now you say you want to join us.

Q
Yes, more and more I realize that

here -- here is where I want to be. Think of the advantages. Now, I neither expect nor require any special treatment. If necessary, although I can't imagine why, I will renounce my powers and become as weak and incompetent as all of you.

PICARD

No.

Q

Oh, come on, Captain, in fairness... let me try, I deserve at least that much.

RIKER

Fairness?! You disrupt this ship -- kidnap the captain!

Q

I add a little excitement, a little spice to your lives and all you do is complain. Where's your adventurous spirit -- your imagination. Think, Picard, of the possibilities.

21A CONTINUED: (3)

PICARD

Simply stated -- we don't trust you.

Q

Oh, you may not trust me, but you do need me. You're not prepared for what awaits you.

PICARD

I don't know that we are prepared, but I do know that we are ready to confront it.

Q

Really?

PICARD

Absolutely. That's why we are out here.

Q

Oh, the arrogance.

(to Guinan)

They don't have a clue about what's "out here".

GUINAN

They will learn -- adapt. That's their great advantage.

Q

They are moving faster than expected -- farther than they should.

PICARD

By whose calculation?

Q

You judge yourselves against the

pitiful adversaries you have so
far encountered -- the Klingons,
the Romulans, are nothing compared
to what's waiting.
(MORE)

21A CONTINUED: (4)

Q
(continuing)
Picard, you are about to move into
areas of the galaxy containing
wonders more incredible than you
can possibly imagine... and
terrors to freeze your soul. I
offer myself as guide -- only to
be rejected out-of-hand.

RIKER
I guess we'll just have to get
along the best we can without you.

Q
What justifies this smugness?

PICARD
We're not smug -- nor arrogant.
We are resolute and we are
willing. But more than that we
are determined. Your help is not
required.

Q
Well, let's just see how ready
you are.

GUINAN

Q -- don't do this!

He makes a move of his hand:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is struck by a great surge of energy and streaks off.

23 INT. TEN-FORWARD (OPTICAL)

Picard and the others react to the blur of stars streaking past. It's a velocity beyond the capabilities of the Enterprise.

24 INT. MAIN BRIDGE

Data has command of the bridge. Everyone reacts to the sudden burst of speed.

25 EXT. SPACE (OPTICAL)

The Enterprise comes out of the spin and stops.

26 INT. TEN-FORWARD (OPTICAL)

The motion has stopped.

(INTERCUT MAIN BRIDGE AS NEEDED)

PICARD

Bridge this is the captain -- all stop.

WESLEY COM VOICE
Answering all stop.

PICARD
Status.

DATA COM VOICE
According to these coordinates
we have traveled seven thousand light
years, and are located near system
J-two-five.

RIKER
Estimate travel time to the
closest starbase.

DATA COM VOICE
At maximum warp, in two years,
seven months, three days, eighteen
hours we would reach Starbase one
eight five.

Guinan looks out the window.

RIKER
Why?

26 CONTINUED:

Q
Why? Why, to give you a taste
of your future. This is a
preview of things to come, because
if you continue at your present

rate of exploration -- very soon you will reach this part of the galaxy.

(to Picard)

Con permiso, Capitan. The hall has been rented -- the orchestra engaged -- it's time to see if you can dance.

With a flash Q disappears.

26 CONTINUED: (2)

PICARD

Guinan, have your people been in this part of the galaxy?

GUINAN

Yes.

RIKER

What can you tell us?

GUINAN

Only that if I were you, I'd start back right now.

Off their look...

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is moving through this new section of the galaxy.

PICARD (V.O.)

Captain's log, supplemental. The entity Q has flung the Enterprise to a distant part of the galaxy, which we are going to take the opportunity to explore.

28 INT. MAIN BRIDGE

Everyone is in their place.

WORF

Captain, the sixth planet in the system is Class M.

DATA

There is a system of roads on the planet which indicate a highly industrialized civilization. But where there should be cities there are only great rips in the surface.

WORF

It is as though some great force just scooped all machine elements off the face of the planet.

28 CONTINUED:

DATA

It is identical to what happened to the outposts along the Neutral Zone.

WORF

We are being probed.

RIKER
What's the source of the probe?

Worf checks his console.

WORF
A ship. It is on an intercept course.

PICARD
On screen.

28A VIEWSCREEN (OPTICAL)

A strange ship approaches -- it's unlike anything we have seen.

PICARD
Magnify.

The image on the screen enlarges. The shape of the ship is more apparent. It's box like, with none of the aerodynamic qualities associated with most spaceships including the Enterprise. This is a case of form following function. We are about to have our first encounter with the BORG.

RIKER
Full scan. Go to Yellow Alert.

WORF
Going to Yellow Alert.

RIKER
Keep the shields down -- we don't

want to appear provocative.

Worf responds with a nod.

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the great Borg ship approaches the Enterprise. Then stops.

30 INT. TEN-FORWARD (OPTICAL)

Guinan is looking out at the Borg ship.

31 INT. MAIN BRIDGE (OPTICAL)

As before -- everyone watching the viewscreen.

PICARD
Data, what can you tell us?

DATA
The ship is strangely generalized in design. There is no specific bridge or central control area, no specific engineering section -- I can identify no living quarters.

RIKER
Life signs?

DATA
There is no indication of specific life.

RIKER
Lieutenant Worf, what is its alert status?

WORF
I detect no shields, no weapons of any known design.

PICARD
Hailing frequencies.

WORF
Open.

PICARD
This is Captain Jean-Luc Picard of the USS Enterprise.

WORF
No response.

PICARD
Guinan.

32 INT. GUINAN OFFICE (OPTICAL)

Guinan moves into her small office.

PICARD
Activate your viewscreen -- I want you to monitor what's going on up here. I may need your input.

Guinan reaches out and activates her viewscreen. The image is the same as that on the the MAIN VIEWER.

GUINAN
I'm here. I can see the other ship.

PICARD
You are acquainted with this life form?

GUINAN
Yes. My people encountered them a century ago. Our cities were destroyed -- our people scattered across the galaxy. They are called the Borg -- protect yourself or they will destroy you.

Picard looks at Riker.

RIKER
Shields up.

WORF
Yes, sir.

33 INT. MAIN ENGINEERING (OPTICAL)

SUDDENLY a strange creature appears -- it's a BORG. It is a biped -- a cyborg. Part organic and part artificial. There is a metal like device implanted in its head. One arm is artificial with a tool like contraption instead of a hand. The other organic except for the hand. Its eyes are artificial. Its presence triggers RED ALERT.

GEORDI
Security to Main Engineering -- we

have an intruder.

34 INT. MAIN BRIDGE

Off Picard's reaction as he and Worf exit.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise in this new section of the galaxy -- with the Borg ship nearby.

36 INT. MAIN ENGINEERING

Picard, Worf, and security team enter. The Borg is still making a visual survey of the room. It seems to look right through or pass the people as if they are of no consequence.

WORF
He came right through the shields!

Picard approaches. Q appears behind Picard -- to offer sotto voice observations.

Q
Interesting isn't it? Not a he -- not a she. Not like anything you've ever seen. An enhanced humanoid.

PICARD
What do you want?

36A PICARD (OPTICAL)

He steps closer to the Borg. He holds up his open hand.

PICARD
We mean you no harm. Do you understand me?

The Borg strides toward one of the com panels.

Q
Understand you? You are nothing to him. He has no interest in your life form. He's just a scout -- the first of many. He's here to analyze as much about you as he can -- that's how they always start.
(MORE)

36A CONTINUED:

Q
(continuing)
He may attempt to gain control

of the ship. I wouldn't let him.

36A CONTINUED: (2)

Q leaves.

36B SCENE

Picard tries to defuse this situation.

PICARD
Stop -- we cannot allow you to interfere with the operation of this ship.

The Borg continues to move toward the com panel.

PICARD
Lieutenant Worf.

Worf motions for one of his security team to intercept the Borg. The security man steps in front of the Borg. The Borg knocks the security man on his ass.

36C WORF (OPTICAL)

Worf pulls out his phaser. Worf fires -- the stun setting means nothing.

36D SCENE (OPTICAL)

The phaser hit has no affect on the Borg. He, or it, steps to the com panel and affixes the apparatus on his arm to the computer. SUDDENLY there is a drain on all systems. The lights dim.

PICARD
Worf -- use whatever means to neutralize the intruder.

36E WORF (OPTICAL)

Worf adjusts his phaser and fires again.

36F SCENE (OPTICAL)

This phaser hit rips into the Borg knocking him away. Before anyone can react -- another Borg materializes. Worf and the others assume a defensive posture. The second Borg picks up where the first one left off.

36G WORF (OPTICAL)

fires his phaser.

36H SCENE (OPTICAL)

This Borg responds differently. The hit is absorbed. He is apparently surrounded with a force field of some kind. This Borg goes to the back panel. He accesses the computer -- drains it.

Then walks over to the first Borg -- removes some parts from his body and de-materializes. After a beat the dead Borg withers into a line of ash -- which then disappears.

Off Picard reaction.

37 INT. OBSERVATION LOUNGE (OPTICAL)

An abbreviated staff has been assembled; Riker, Data, Picard and Troi.

PICARD
Because her people had contact with the Borg, I have requested that Guinan participate in this conference. You are aware of what just occurred in Main Engineering.

She nods.

PICARD
Tell, us exactly what happened between your people and the Borg.

37 CONTINUED:

GUINAN
I was not personally invloved, but -- from what I have been told they came through our system like a storm of Jaradan Aser beatles -- and by the time they left, there wasn't much left of our society.

RIKER
Guinan, if they are that aggressive, then I wonder why neither Borg attacked? They could have -- but they didn't.

GUINAN
They never do that as individuals. It's just not their way. When they decide to come, they will come in force. They do nothing piecemeal.

DATA
Then the initial encounter was solely for the purpose of gathering information.

GUINAN
Yes.

37 CONTINUED:

PICARD
How do we reason with them? Let them know that we are not a threat?

GUINAN
You don't, at least to my knowledge nobody has so far.

WORF COM VOICE
Captain, we are being hailed.

PICARD
On screen.

37A SCENE - TO INCLUDE VIEWSCREEN (OPTICAL)

The image on the viewscreen is of the interior of the

Borg ship. Not the bridge, because they don't have one. It is a great chamber with stacks and stacks of slots in which are individual Borg. We can see over a thousand of them, but the ship probably holds more. Some of them are making small controlled movements, otherwise they would appear to be at rest.

37B REACTIONS (OPTICAL)

Picard steps forward.

PICARD
This is Captain Jean-Luc Picard of the...

BORG
(interrupting)
We have analyzed your defensive capabilities as being unable to withstand us. If you defend yourselves, you will be punished.

Viewscreen repaints to exterior Borg ship.

PICARD
Counselor.

TROI
You are not dealing with an individual mind. They do not have a single leader. It is the collective minds of all of them.

37B CONTINUED:

PICARD
That would have some definite advantages.

TROI
Yes. A single leader can make errors. It is less likely for the combined whole.

Q (O.S.)
Picard.

Picard turns.

37B-A VIEWSCREEN (OPTICAL)

Q is now on the viewscreen.

Q
Are you certain you still don't want me as a member of your crew? This would be the time to ask, before everything goes too far beyond your control.

Before Picard can answer...

WORF COM VOICE
Captain -- they have locked onto us with some form of tractor beam.

PICARD
We're on our way.

Picard and the others exit.

37C EXT. SPACE - THE ENTERPRISE (OPTICAL)

An energy beam from the Borg ship holds the Enterprise.

38 INT. MAIN BRIDGE

Picard and the others take their positions.

DATA
Whatever this beam is, Captain,
it is draining our shields.

38 CONTINUED:

RIKER
If they pull down our shields
we're helpless.

PICARD
On any heading -- warp eight
engage.

38A WESLEY

As he inputs the information and attempts to take the
Enterprise out of danger.

WESLEY
It's holding us here!

RIKER
Increase power!

38A CONTINUED:

WORF
The shields are weakening.

DATA
In eighteen seconds the shields will be down.

PICARD
Locate the exact source of the tractor beam -- lock on phasers.

WORF
Phasers locked on target.

PICARD
Fire.

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The pin-point phasers from the Enterprise hit into the Borg ship. But the force holding the Enterprise does not release.

40 INT. MAIN BRIDGE

As before.

WORF
They still have us.

DATA
Shields are down.

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise and the Borg ship. Another beam leaves

the Borg ship and makes contact with the Enterprise.

41A EXT. SPACE - THE ENTERPRISE (OPTICAL)

A CLOSER ANGLE as the Borg ship cores out a piece of the Enterprise hull.

42 OMMITTED

43 INT. MAIN BRIDGE

As before.

WORF
A type of laser beam is slicing into the Saucer Section.

RIKER
They are carving us up like a roast.

PICARD
With whatever force you need terminate that beam.

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The beam has cut away a section of the Enterprise and is now taking it back to the Borg ship.

45 INT. MAIN BRIDGE

As before.

PICARD

Fire!

Worf releases a series of blasts from the phaser bank.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The phaser blasts rip again and again into the Borg ship - the beam holding the section of the Enterprise disappears into the Borg ship. Another volley from the Enterprise pounds the Borg ship.

47 INT. MAIN BRIDGE (OPTICAL)

On the screen we see the battered image of the Borg ship. RED ALERT ends.

DATA
The tractor beam has released.

47 CONTINUED:

RIKER
Damage report.

WORF
Sections twenty-seven, twenty-eight and twenty-nine on Decks four, five and six destroyed.

PICARD
Casualties?

WORF
Eighteen were in those sections

and are missing.

RIKER
They couldn't have survived it.

DATA
A force field is maintaining hull integrity.

PICARD
What is the condition of their ship?

WORF
They have sustained damage to twenty percent of their vessel. Life support minimal.

RIKER
(angry)
Why?!

For a beat everyone is in stunned silence.

PICARD
Conference.

RIKER
Worf -- you had better remain at your station.

Worf watches them go.

48 INT. OBSERVATION LOUNGE (OPTICAL)

Guinan is still there as they enter. Riker -- Data - Picard -- Troi.

GUINAN
I am so sorry, Captain.

Picard nods.

PICARD
Guinan -- what else can you tell us about these creatures?

GUINAN
I only know bits and pieces.

PICARD
Anything would be helpful.

GUINAN
They are a mixture of organic and artificial life that has been developed over a thousand centuries.

Behind them Q is revealed (no Q Flash).

STAR TREK: "Q Who?" - 3/1/89 - ACT THREE 34AA.

47A INT MAIN ENGINEERING

The tension level is high. Sonya is a little dazed, but at her duties like any well trained Academy graduate. She and Geordi.

SONYA
(urgent)
I can't get the shields up.

GEORGI
Divert power from wherever you need it. Anywhere except life support.

SONYA
It wouldn't help. The circuits which control the shields have been fused.

GEORDI
If you can't reprogram them... reroute.

Her hands fly across the panels. Then stops.

SONYA
Eighteen people. Dead -- just like that.

GEORDI
Push it out of your head.

SONYA
I can't. I keep seeing them.

GEORGI
Stop it. We'll grieve later. Right now... let's get those shields operative.

She shakes it off and they both return to reprograming the shield circuits.

48 CONTINUED:

Q
The Borg is the ultimate user, with the result that they are unlike any threat your Federation has ever faced. They have no interest in political conquest -- or wealth or power as you know it. They simply want your ship -- its technology. They have identified it as something they can consume and use.

RIKER
And you brought us here, exposed us to it, cost us the lives of shipmates...

Riker's calm breaks -- he physically moves to assault Q.

Q
Stop -- or you will surely die.

PICARD
Number One.

Riker stops; Picard turns to Q.

PICARD
(continuing)
Eighteen of our people have died. Please tell us that this is one of your illusions.

Q
Oh, no. This is as real as your

"so called" life gets.

A FLASH OF LIGHT and Q is gone.

GEORDI'S COM VOICE
This is Lieutenant La Forge, Captain. We have been able to restore power to the shields.

PICARD
Very good.

WORF'S COM VOICE
Captain, I have the casuality list coming on screen.

PICARD
Cancel -- time for that later.

48A SCENE

They are quiet for a beat.

RIKER
If there's a chance we are going to have further dealings with the Borg -- now or in the future -- we had better find out as much about them as we can.

PICARD
Visit their ship?

RIKER
In my opinion, we have no choice,

sir.

PICARD
(considers it; nods)
Agreed. Assemble a minimal away team and take a look at what's over there.

GUINAN
What?

RIKER
(to com)
Mister Worf. Report to Transporter Room 3.
(to Data)
Data.

Riker and Data stand.

GUINAN
It's not my business but I wouldn't go over there if I were you.

RIKER
Oh, I don't know, Guinan. They visited us... seems only fair that we return the courtesy.

Off Guinan as she watches them exit.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise, still near the severely damaged Borg ship.

PICARD (V.O.)
Captain's log, supplemental. We have been attacked without provocation by an alien race which Guinan calls the Borg. Hopefully, we have neutralized their vessel. Commander Riker is leading an away team in an attempt to learn more about them.

50 INT. TRANSPORTER ROOM - (OPTICAL)

Riker, Worf and Data enter. All are wearing phasers.

WORF
There are no life sign readings.

O'BRIEN
I have laid in coordinates which should set you down in the least damaged section of the Borg ship.

RIKER
Set phasers on stun, but let's be ready to increase the power if we need it.

They climb on the transporter pad.

RIKER

Energize.

The away team dematerializes.

51 INT. BORG SHIP - (OPTICAL)

The away team materializes in the great open center of the Borg ship. All around there is some evidence of battle damage. The design of the interior is as functional as the exterior. There is no attempt at eye pleasing colors.

51 CONTINUED:

Interspersed with the grey equipment racks are slots, which go floor to ceiling and are occupied by individual Borg.

51A ANOTHER ANGLE

The away team looks around. The Borg closest to them are alive. The away team instantly assumes a defensive position -- expecting the Borg to repel them. But the Borg do not move.

Data takes a tricorder scan of the area. They step closer to one of the Borg.

RIKER

I wonder why they don't react to us, and why the Enterprise did

not read any life signs,
especially when there are this
many.

DATA
Perhaps because this ship was
scanned for individual life signs.
Apparently when they are in these
slots, they become part of the
whole and no longer read as
separate life forms.

RIKER
(touches his
communicator)
Captain.

52 INT. MAIN BRIDGE (INTERCUT AS NEEDED)

PICARD
Go ahead, Number One.

52 CONTINUED:

RIKER
Our readings were incorrect... the
Borg crew survived, but they are
in a kind of stasis.

PICARD
Explain.

RIKER
There are slots along the wall,
kind of like compartments. There

are two Borg in each.

DATA

Captain, I would theorize that the Borg are somehow interconnected through these slots and are working collectively.

RIKER

We are going to look for some way to access their main computer.

52A ANOTHER ANGLE

As the away team moves down the corridor they pass strange pieces of equipment but nothing which is familiar.

52B DATA

Steps over to examine an empty Borg slot.

DATA

Each slot is designed for a specific Borg. Here is where the connection is made.

(he indicates a type of arm rest)

52C SCENE

Riker moves over to join Data -- while Worf stands guard. They are very tense -- at any moment the Borg could leave the slots.

52C CONTINUED:

RIKER
Like a juggernaut which could start moving at any moment.

DATA
The technology required to achieve this biological and artificial interface is far beyond our capabilities. There are many advantages.

52C CONTINUED: (2)

RIKER
Speed being the obvious one. This ship literally thinks what it wants to do and it happens.

SUDDENLY a nearby Borg leaves its slot. The away team assumes a defensive posture expecting an attack. Instead the Borg moves to a panel, executes a program, the purpose of which we do not know. Then, as the away team watches, the Borg returns to its slot.

DATA
Fascinating. Obviously they also function individually.

RIKER
And either they don't see us, or don't see us as a threat.

They move off down the corridor.

52D ANOTHER ANGLE (OPTICAL)

To show the relationship between the away team, and the immense ship.

53 INT. MAIN BRIDGE - ENTERPRISE

Picard is watching the Borg ship on the Main Viewer.

PICARD
Transporter room, this is the Captain.

O'BRIEN'S COM VOICE
O'Brien here Captain.

PICARD
If your lock on the away team wavers in the slightest -- beam them back.

O'BRIEN'S COM VOICE
Count on it, Captain.

54 INT. BORG SHIP

As the away team comes into another chamber. There are no walls, or doors as such. This ship lacks the compartmentalization which we are used to. The corridor will simply open onto a wider area.

54 CONTINUED:

Off to the side, part of the ship has been twisted in the phaser attack. Something about it catches Data's eye.

54A ANOTHER ANGLE

Riker moves to the other side of the room. Here are smaller horizontal slots which contain smaller -- younger -- Borg. The "children" are in various stages of "assembly".

RIKER

Captain -- this is incredible. I have just entered what appears to be the nursery.

PICARD

Describe it.

RIKER

From the looks of it the Borg are born as biological life form. Almost immediately after birth they begin getting artificial implants. They have apparently developed the technology to link artificial intelligence directly into a humanoid brain. Pretty astounding. Something else -- I haven't seen any females.

DATA

Commander.

Riker turns from looking at the half put together

child.

RIKER
What is it?

DATA
The ship appears to be regenerating.

54B SCENE

Riker and Worf quickly cross to Data. They look at a damaged portion of the ship.

54B CONTINUED:

DATA
Perhaps this explains why they have not taken notice of our presence. Their collective effort is directed at repairing their vessel.

RIKER
Captain, the Borg are using their combined power to repair the ship.

PICARD COM VOICE
Transporter Chief, beam the away team directly to the bridge.

55 INT. MAIN BRIDGE (OPTICAL)

As the away team stacks up.

PICARD
Now, Mister Crusher -- engage.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise streaks away -- leaving the visibly battered Borg vessel in its wake.

56A INT. MAIN BRIDGE

There is relief that they are putting some distance between themselves and the Borg.

56B OMITTED

57 INT. MAIN BRIDGE

As before.

DATA
Captain -- the Borg ship is in pursuit.

PICARD
On screen.

57A SCREEN (OPTICAL)

We can see the Borg ship coming toward us.

PICARD
Magnify.

The screen changes -- the Borg ship fills more of the screen.

RIKER
Increase by ten to the third.

Now the Borg ship fills the screen -- we can see the hull of the Borg ship change.

RIKER
It's continuing to regenerate itself.

PICARD
Let's see if we can outrun it.
(to com)
Lietenant La Forge, I want maximum warp for as long as you can hold it.

58 INT MAIN ENGINEERING

Geordi is by the pool table. Sonya is in the b.g.

GEORDI
Yes, sir.

He's on the board -- increasing the speed.

GEORDI
We are passing warp eight point five.

58A SCENE

The great engine is moving toward maximum output.

GEORDI

... warp nine.

He looks over and sees a very intense look on Sonya's face as she stares at the engine.

59 CONTINUED:

The Borg ship is gaining.

RIKER

Arm the photon torpedoes. Recommend we try to slow them down.

PICARD

Agreed.

WORF

Torpedoes armed.

PICARD

Fire.

58A CONTINUED:

GEORDI

What is it? Is there something the matter?

She turns toward him.

SONYA

No. You can study the theory -- read the books -- analyze schematics... but nothing of it prepares you for this. I have just never see or felt anything so awesome.

GEORDI

Well let's see if we can't raise the level a few more knotches.

Geordi moves to another position on the pool table. Sonya steps over across from him and watches with admiration as he fine tunes the warp drive.

59 INT. MAIN BRIDGE

As before.

60 EXT. SPACE - THE PHOTONS (OPTICAL)

As the photon leaves the Enterprise.

61 INT. MAIN BRIDGE (OPTICAL)

All eyes are locked on the main viewer as the photon torpedoes head for the Borg vessel... and explodes in a blinding flash of light.

WORF

They had no effect.

GEORDI COM VOICE

Bridge, this is Engineering. We are at warp nine point six five.

WORF
The Borg ship is still gaining.

The crewman at Science One turns -- it's Q.

Q
They will follow this ship until you exhaust your fuel. They will wear down your defenses. Then you will be theirs.

Picard looks from Q to the main viewscreen and the Borg ship which continues its relentless pursuit.

Q
(continuing)
You're out of your league, Picard. You should have stayed where you belonged.

Off Picard's reaction.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is moving at maximum warp followed by

the Borg ship.

PICARD (V.O.)
Captain's log supplemental. We are unable to maintain the gap between the Enterprise and the Borg ship.

63 INT. MAIN ENGINEERING

Engine is pounding. Geordi moves from the pool table. Sonya is beside him -- now under pressure she is very calm.

SONYA
We are at the design limit.

GEORDI
Agreed. Bridge this is Engineering.

PICARD COM VOICE
Go ahead.

GEORDI
You've got all we can give you.

64 INT. MAIN BRIDGE

Picard, Riker, Data, Troi, and off to the side is Q.

PICARD
I understand, Lieutenant La Forge.

64 CONTINUED:

WORF
Captain -- the enemy vessel is
firing on us.

The ship goes to RED ALERT.

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at maximum warp. As the missile arrives -- but instead of striking the ship, it forms a kind of umbrella which engulfs the Enterprise.

66 INT. MAIN BRIDGE

As before.

WORF
There are no reports of any damage
to the Enterprise.

DATA
The target was not the ship. The
weapon was designed to drain the
shields.

WORF
Shield effectiveness has been
reduced twelve percent.

WESLEY
The Borg ship is closing.

WORF
They are firing again.

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A similiar missle leaves the Borg ship and streaks toward the Enterprise.

68 INT. MAIN BRIDGE

As before.

68 CONTINUED:

WORF
Shields have been reduced by forty one percent. Another hit and we will be defenseless.

Q
They are wearing you down. Soon you will be helpless.

RIKER
Arm the photon torpedoes.

WORF
Torpedoes armed.

PICARD
Fire the photons.

69 EXT. SPACE - THE PHOTONS (OPTICAL)

As the photons leave the Enterprise en route to the Borg ship. The tordedoes explode, but the Borg ship is undamaged.

70 INT. BRIDGE

As before.

WORF
The Borg ship was not damaged.

Q
You can't outrun them. You can't destroy them. If you damage them, the essence of what they are remains -- they regenerate and keep coming... eventually you will weaken -- your reserves will be gone... they are relentless.

WORF
The Borg ship is firing.

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the missile from the Borg ship hits the Enterprise.

72 INT. MAIN BRIDGE

This time the ship is rocked.

WORF
We have again lost the shields.

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Borg ship closes on the Enterprise. It fires a beam at the Enterprise. Which hits in the area of the nacelles. The Enterprise comes out of warp.

74 INT. MAIN ENGINEERING

Geordi is at the pool table.

GEORDI
Bridge -- we have lost the warp engines.

74A OMITTED

75 INT. MAIN BRIDGE

As before.

Q
Now where's your smugness -- your arrogance? Do you still believe you are prepared for what awaits you? I tried to tell you but listening has never been one of your laudable attributes. It makes me quite happy to now say -- I told you so.

WORF
The Borg ship is re-establishing its tractor beam.

RIKER
Lock on photon torpedoes.

75 CONTINUED:

WORF
Yes, sir.

75 CONTINUED: (2)

DATA
Without our shields -- at this range there is a high degree of probability that a photon detonation could destroy the Enterprise.

Riker and Picard exchange looks.

RIKER
Prepare to fire.

Q
I'll be leaving now. You thought you could handle it -- so handle it.

PICARD
Q. End this.

Q
What makes you think I am either inclined or capable to terminate this encounter?

PICARD
If we all die, here and now -- you will never be able to gloat. You wanted to frighten us -- we're frightened. You wanted to show that we are inadequate -- for the moment I will grant that. You

want me to say that I need you.
Right now -- I need you.

We would expect Q to smirk, but he doesn't. He gives Picard a steady look.

And with a little motion.

76 EXT. SPACE - THE ENTERPRISE (OPTICAL)

With the same explosion of speed which got us here -- the Enterprise is flung back to where it started.

76A INT. MAIN BRIDGE (OPTICAL)

Picard and the others react to the streaking stars on the viewscreen as they spin.

76B EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes to a stop.

77 INT. MAIN BRIDGE (OPTICAL)

RED ALERT ends.

RIKER
Position.

77 CONTINUED:

WESLEY
Zero-seven-six mark two-

two-five -- back where we
started.

Q
That was a difficult admission.
Another man would be humiliated
to say those words. Another man
would die before asking for help.

Picard gives Q a steady look.

PICARD
I understand what you have done
here Q, but the lesson could
have been learned without the
loss of eighteen members of my
crew.

Q
If you can't take a little bloody
nose -- maybe you had better go
back home and crawl under your
bed. It's not safe out here.
It's wondrous -- with treasures
to satiate desires both subtle
and gross -- but it is not for the
timid.

Q leaves in a Q Flash.

PICARD
Set a course for the closest starbase.

WESLEY
Course set for Starbase eight
three.

78 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the Enterprise moves off to the starbase.

79 INT. TEN-FORWARD

Picard is there with Guinan.

79 CONTINUED:

GUINAN
Q has set a series of events in motion. Your contact with the Borg came long before it should. When you're ready, it might be possible to establish a relationship with them, but now -- now, you are only raw material to them. And since they are aware of your existence...

PICARD
They will be coming.

GUINAN
You can depend on it.

PICARD
Q might have done the right thing for the wrong reason.

GUINAN
Meaning?

PICARD

Perhaps we needed a good kick in our complacency to get us ready for what's ahead.

Picard leaves Ten-Forward.

Off Guinan reaction:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Samaritan Snare"
#40272-143

Written by
Robert L. McCullough

Directed by
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3RD REVISED FINAL DRAFT

MARCH 8, 1989

STAR TREK: "Samaritan Snare" - 3/7/89 - CAST

STAR TREK: THE NEXT GENERATION
"Samaritan Snare"

CAST

PICARD
RIKER
DATA
PULASKI
TROI
GEORDI
WORF
WESLEY
SONYA
TRANSPORTER CHIEF (V.O.)
Non-Speaking
N.D. CREWMEMBERS

GREBNEDLOG
REGINOD
SURGEON
BIOMOLECULAR PHYSIOLOGIST
Non-Speaking
SEVERAL PAKLEDS
NURSES
MEDICAL TEAM
ANESTHESIOLOGIST
ORDERLIES

STAR TREK: "Samaritan Snare" - 3/7/89 - SETS

STAR TREK: THE NEXT GENERATION
"Samaritan Snare"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
SICKBAY/PULASKI'S OFFICE SHUTTLE TWO
SHUTTLE BAY TWO
CORRIDOR MONDOR
TRANSPORTER ROOM
OBSERVATION LOUNGE STARBASE 515
MAIN ENGINEERING MEDICAL COMPLEX

MONDOR
BRIDGE
WEAPONS BAY

SHUTTLE TWO

STARBASE SCYLLA 515
SURGICAL SUITE

STAR TREK: "Samaritan Snare - 3/7/89 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Samaritan Snare"

PRONUNCIATION GUIDE

RHOMBOID DRONEGAR SECTOR Romboyd DRAWN-i-gar
PAKLED PACK-led
GREBNEDLOG Greb-NED-log
REGINOD REGG-in-odd
BONESTELL BONE-stel
NAUSICAAN NAW-sik-can
THORACIC POLYCHROMATICS thu-RAS-ik

poly-kro-MAT-iks

HETEROCYCLIC DECLINATION het-ah-row-SYK-lik
dek-lah-NAY-shun

MYOCARDIAL ENZYME my-ah-CARD-ee-el
EN-zime

STAR TREK: THE NEXT GENERATION
"Samaritan Snare"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruises at warp speed as we hear:

PICARD (V.O.)
Captain's log, Stardate 42723.8. The Enterprise is en route to the Epsilon Nine Sector for astronomical survey of a new pulsar cluster. In the meantime, Ensign Crusher will be diverting to Starbase five one five for progressive Starfleet exams...

2 INT. MAIN BRIDGE - THE TURBOLIFT DOORS

open and WESLEY enters the bridge, where RIKER, DATA, and WORF are at their usual stations, supernumeraries filling in as needed. Wesley steps up to Riker, who hands him a Starfleet communications rectangle.

RIKER
This just came in from Starfleet--

WESLEY
(taking the disk)
The testing parameters?

Data steps up to them:

DATA
Do not be apprehensive. I found the Academy examinations quite elementary.

WESLEY
You would.

2 CONTINUED:

RIKER
Your earlier test results were good enough to get you Academy credit for your work here. I don't think you have anything to worry about.

WESLEY
But those Academy cadets are pretty competitive, you know.

RIKER
They don't have your practical experience, Wes.

DATA
Commander Riker is correct. While the information imparted to cadets

at the Academy is unquestionably vital for prospective Starfleet officers, it nevertheless requires a significant period of supplementary systems training and situational disciplines.

RIKER
Data... isn't that what I just said?

DATA
Yes, Commander. But not quite as perspicuously.

Riker and Wesley react to that as we GO TO:

3 INT. SICKBAY/PULASKI'S OFFICE - PICARD

paces in front of PULASKI, obviously being evasive:

PICARD
I won't have you telling me what course to set!

PULASKI
As chief medical officer, I am ordering you to report to Starbase five one five immediately!

PICARD
Oh, please. I feel fine.

3 CONTINUED:

PULASKI
The truth is, you've neglected this far too long.

PICARD
This ship has a mission to carry out.

PULASKI
An astronomical survey to be conducted by the science officers, I believe.

PICARD
I've been looking forward to seeing the Epsilon Pulsar Cluster for myself.

PULASKI
Then we'll perform the procedure right here.

PICARD
Absolutely not.

PULASKI
My staff and I are perfectly capable of giving you the replacement.

PICARD
That's not the point. Not only am I in splendid health, but it would be inappropriate for you to perform the procedure.

PULASKI

Why Captain Picard, I had no idea.
You do have an ego, don't you?

PICARD
Clarify.

PULASKI
You're concerned about your image.

PICARD
I never said that.

3 CONTINUED: (2)

PULASKI
Don't worry. Get yourself down
to Starbase five one five and your
image will be safe with me.

He reacts to that, exiting as we GO TO:

4 INT. MAIN BRIDGE - THE TURBOLIFT DOORS

open and Picard steps out, nearly bumping into Wesley
who was about to enter the turbolift:

WESLEY
Captain... excuse me.

PICARD
I understand you're heading for
Starbase five one five.

WESLEY
Yes, sir. I was just on my way

to Shuttle Bay Two.

PICARD

Good. I have some business of my own there. I shall accompany. you.

Wesley reacts, eyes widening, his voice cracking:

WESLEY

You will?

(then, composing himself)

I mean, yessir!

PICARD

Prepare the shuttle for immediate departure.

WESLEY

Aye, sir.

Wesley exits via the turbolift; Riker reacts to all of this, steps up to Picard.

RIKER

Is there something I can take care of for you at Starbase five one five?

4 CONTINUED:

PICARD

I'm afraid not, Number One.

RIKER
But you'll miss the Epsilon Pulsar survey.

PICARD
I'm very well aware of that. You have the bridge. Carry on.

With that, Picard turns and exits into the Ready Room. Riker considers all of this, shares a concerned glance with the other bridge officers and then follows Picard into the Ready Room as we GO TO:

4A INT. CAPTAIN'S READY ROOM - PICARD

turns to face Riker, as the door slides shut behind them:

PICARD
What is it, Number One?

RIKER
Is something wrong? This trip to Starbase five one five seems rather unexpected.

Picard smiles awkwardly, goes about the business of picking up some reading material for his journey:

PICARD
Not to worry. Ensign Crusher and I will rendezvous with you on your return from the Epsilon Pulsar Cluster.

RIKER
Forgive my saying so, sir, but

you're being rather enigmatic.

PICARD
Consider it captain's privilege.

RIKER
As first officer, I have complete security clearance--

4A CONTINUED:

PICARD
This has nothing to do with ship's business.
(then, with a sigh)
Suffice it to say that this is strictly a matter of ...vanity.

Picard heads for the door with his books and exits as we GO TO:

5 INT. CORRIDOR - GEORDI

is on his way to Engineering with SONYA, walking with Wesley, who is obviously worried about something:

GEORDI
Starbase five one five's not exactly around the corner, Wes. You have quite a trip ahead of you.

WESLEY
Yeah. I know.

GEORDI
Relax. You'll do fine on your exams.

WESLEY
It's not the exams I'm worried about. It's Captain Picard.

SONYA
Why? He's not taking the exams.

WESLEY
He's coming with me to starbase. Just the two of us. Nearly a six-hour transit. What am I going to talk to him about for six hours?

SONYA
Archaeology...semantics... literature... art... you can learn a lot from Captain Picard.

Just then, Picard approaches:

5 CONTINUED:

GEORDI
Nice day for a little trip, Captain?

PICARD
Hardly.

Picard and Wesley head off down another corridor as

Geordi and Sonya react to Picard's mood as we GO TO:

5A EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes out of warp, decelerating to impulse speed while

6 OMITTED

7 INT. MAIN BRIDGE - DATA

is in his "Ops" chair as he hears:

PICARD (V.O.)
Shuttle Number Two ready for departure.

DATA
We are at impulse speed and you are cleared for departure.

8 EXT. SPACE (OPTICAL)

the shuttle exits the Shuttle Bay.

9 INT. MAIN BRIDGE - CONTINUOUS (OPTICAL) - RIKER

enters from the Ready Room, looking up at the viewscreen now to see the shuttle streaking away. He crosses to Data:

RIKER
Data... wasn't the captain looking forward to this mission to the Epsilon Pulsar Cluster?

DATA
So he had said.

9 CONTINUED:

RIKER
Then what would make him change his mind? Why would he leave the ship now?

Data reacts to that, exchanging a concerned glance with Riker. Suddenly, Worf pipes up with:

WORF
Receiving a Mayday on all frequencies, sir!

RIKER
Source?

WORF
Rhomboid Dronegar Sector zero-zero-six--

RIKER
Detail.

WORF
Ship...unidentified...distress. Nothing more.

RIKER
Set course for Rhomboid Dronegar zero-zero-six at warp seven.

Data looks to Riker, quietly concerned:

DATA
Sir... Rhomboid Dronegar sector will put us at considerable distance from Captain Picard.

RIKER
I know, Data. I know.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9A EXT. SPACE - THE ENTERPRISE (OPTICAL)

flashes past at warp seven while

10 INT. THE BRIDGE - RIKER

is in his chair while Data and Worf man their stations as:

DATA
Entering Rhomboid Dronegar Sector zero-zero-six.

WORF
I have a ship on target path.

RIKER
Slow to impulse speed.

10A EXT. SPACE - THE ENTERPRISE (OPTICAL)

decelerates

10B INT. THE BRIDGE - RIKER

rises now:

RIKER
Viewer.

Data taps his console appropriately and

11 THE MAIN VIEWER (OPTICAL)

comes alive with the image of an unusual alien ship. Hardly aerodynamic, this craft appears to be something of a throwback when contrasted to the Enterprise. It's dead in the water. Riker approaches the screen, curious while Worf remains cautious:

11 CONTINUED:

WORF
Deploy shields, sir?

RIKER
Hold fast.
(then)
Data?

DATA
(re: the ship)
Basic early design capable of

sub-light travel only.

WORF
Commander, we are being hailed.

RIKER
On screen.

The VIEWSCREEN image glitches for a split-second and then comes alive with the interior of the Pakled ship. It looks like an analog throwback to the late twenty-first century. A number of slothful, droopy-eyed humanoids appear to be working with great confusion on some engineering control panels in the b.g., as their commander, GREBNEDLOG, steps into foreground.

RIKER
I am First Officer William Riker. This is the USS Enterprise, responding to your distress signal--

Grebnedlog arches his massive brow, his eyes opening just a bit wider as he responds with typically wistful Pakled hypoplastic speech, almost a sense of hopeful longing in their every word:

GREBNEDLOG
Uh-hunh.

Riker exchanges a curious glance with Data, then back to screen:

RIKER
What is your problem?

GREBNEDLOG

We are far from home.

11 CONTINUED: (2)

RIKER
So are we, but you sent out a Mayday--

GREBNEDLOG
Uh-hunh

RIKER
Do you need help?

GREBNEDLOG
We are Pakleds. Our ship is the Mondor.
(re the work in the b.g.)
It is broken.

Riker sighs impatiently, turns to Data:

DATA
Sensors indicate engineering problems.

RIKER
Lieutentant La Forge to bridge...

DATA
They have experienced total guidance system failure and they have less than twenty-four hours' reserve power.

RIKER
(to viewscreen)
What brings you so far from home?

GREBNEDLOG
(wistfully)
We look for things.

RIKER
What were you looking for?

GREBNEDLOG
Things we need.

RIKER
Can you be more specific?

GREBNEDLOG
Uh-hunh.

11 CONTINUED: (3)

RIKER
Then please do so.

GREBNEDLOG
Things that make us go. We need help.

In the b.g., the turbolift doors open and Geordi steps onto the bridge, spots the viewscreen. He looks at the Pakleds, grins wryly:

GEORDI

Let me guess: their rubber band broke, right?

RIKER
(to viewscreen)
What is the nature of your mission?

GREBNEDLOG
(nodding slowly)
We look for things.

RIKER
(aside; to Data)
Do you hear an echo?
(then, back to viewscreen)
Understood. Our chief engineer will beam aboard to help you--
(to Worf)
Out.

Geordi reacts to that as all eyes turn toward him:

GEORDI
Wait a minute... me?

And as Riker pats him reassuringly on the back, Worf turns from his station, concern etched all over his Klingon countenance:

WORF
(re: the viewscreen)
Do we truly need to send our chief engineer over to them?

RIKER

They obviously need our help.

11 CONTINUED: (4)

WORF
Why do we not simply give them the information they need to make their repairs?

RIKER
Do you honestly think they could handle our technical specifications?

WORF
We don't know that much about them. I urge caution.

RIKER
Acknowledged, Worf... but we have an obligation to render aid.
(turns to Geordi).
Report to the Transporter Room with all necessary gear.

GEORDI
Aye, sir.

With that, Geordi exits. Worf remains concerned, leans in to Riker with:

WORF
We need more information.

Riker turns to Data:

RIKER
Do you have anything else on them?

DATA
They are a relatively benign species.

RIKER
Don't they seem a little... slow?

DATA
They may merely have poorly-developed language skills.

Worf leans in with:

WORF
What about weapons?

11 CONTINUED: (5)

DATA
Our scan shows very limited armaments.

RIKER
I think we can relax, Worf. They can't even get their ship moving without our help, and we certainly have them outmanned and outgunned.

Worf can't argue with that as we GO TO:

12 EXT. SPACE - PICARD'S SHUTTLE (OPTICAL)

hurtling past us at impulse speed while:

13 INT. THE SHUTTLE - WESLEY

handles the controls with confidence and aplomb. Picard checks the instruments with a scowl:

PICARD
E.t.a. thirteen-thirty hours.

WESLEY
Not exactly warp speed, sir.

PICARD
More like a late twenty-second century interplanetary journey.

WESLEY
Sir?

PICARD
You should read more history, Ensign.

WESLEY
Yes sir.

PICARD
(mumbling to himself)
Complete waste of time...

WESLEY
Pardon, sir?

13 CONTINUED:

PICARD
I shouldn't be taking this trip at all. I belong back on the Enterprise.

WESLEY
Why are you going with me to Starbase five one five, Captain?

PICARD
(snappish)
It's certainly not my idea!

Wesley reacts, afraid to probe further. Picard glances over at:

PICARD
(continuing)
I'm sorry. I don't mean to take it out on you.
(then)
I just hate going through another damned cardiac replacement.

WESLEY
Cardiac replacement? I didn't know...

PICARD
Now you do.

WESLEY
A parthenogenetic implant?

PICARD

What else would it be?
(then, a bit softer)
My own heart was injured and a replacement was necessary. That would have been it except that the replacement is flawed and must now be put right.

WESLEY
Why would anyone use a flawed replacement?

Picard ices over at that, glaring out at the stars ahead now:

PICARD
Just pilot the shuttle, Ensign.

And on Picard's obdurate countenance, we GO TO:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it maintains its position near the Mondor while

15 INT. THE BRIDGE - RIKER

turns his attention to the viewscreen where the Pakleds continue with their inefectual attempts at repair.

RIKER
All right. Let's get these repairs made so we can all be on our way.
(then)
First officer to La Forge...

16 INT. TRANSPORTER ROOM (OPTICAL) - GEORDI

is on the transporter platform, "tool kit" in hand:

GEORDI
Aye, Commander. Ready for transport.

RIKER (V.O.)
Proceed.

GEORDI
Energize...

And as Geordi DEMATERIALIZES, we GO TO:

17 INT. THE PAKLED SHIP "MONDOR" (OPTICAL) - GEORDI

MATERIALIZES, startling the Pakleds who react with their own brand of anxiety:

GEORDI
Hey, hey, it's okay. I'm here to help. Take it easy.

Grebnedlog approaches tentatively with what appears to be profound, heartfelt sincerity:

GREBNEDLOG
We are far from home.

Geordi reacts to that non-sequitur, eager to get down to business:

17 CONTINUED:

GEORDI
What seems to be the problem?

GREBNEDLOG
Our ship is the Mondor.

GEORDI
Right. I got that already.
(then, looking around)
Who's in charge of engineering?

GREBNEDLOG
My friend. His name is Reginod.

GEORDI
(looking around)
Think I could meet him?

Another Pakled steps up. Grebnedlog makes the "introduction":

GREBNEDLOG
We have an engineer.

GEORDI
Great...

GREBNEDLOG
He is Reginod.

GEORDI
Yes, I think you mentioned that.

REGINOD
We look for things.

GEORDI
So I've heard.

REGINOD
(re the ship)
It is broken.

GEORDI
Well... maybe I can fix it.

GREBNEDLOG
Can you make our ship go?

GEORDI
I think so.

17 CONTINUED: (2)

GREBNEDLOG
(to Geordi)
We look for things to make us go.

Geordi reacts, feeling like somebody's "got their needle stuck". He smiles patiently:

GEORDI
Fellas... why don't you show me where your guidance system is?

Geordi starts wandering toward the back of the ship. Reginod turns to Grebnedlog, smiling:

REGINOD
He is smart.

Grebnedlog returns the salivary smile as we GO TO:

18 INT. ENTERPRISE'S MAIN BRIDGE-TURBOLIFT DOORS (OPTICAL)

open and Troi enters the scene, immediately riveted by what she sees up on the viewscreen. She steps over to Riker and Data, who regard the scene with Geordi with bemusement:

TROI
Commander... Lieutenant La Forge is on an alien ship?

RIKER
Yes. We're rendering assistance to some curious throwbacks.

DATA
How they ever mastered the rudiments of space travel is a genuine curiosity.

TROI
Commander... Those aliens... what they feel is not helplessness ... Lieutenant La Forge is in great danger!

Riker and Data react to that new input as

18A GEORDI

goes about his work, unaware of any hazard as we

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

remains in position, in some proximity to the Mondor.

20 INT. THE MAIN BRIDGE (OPTICAL) - TROI

remains transfixed, Riker, Data and Worf reacting as she stands there, staring at the viewscreen:

TROI
Danger... great danger...

RIKER
Can you be more specific, Counselor?

TROI
They are insincere... It is not our help they want.

RIKER
Help is all they're going to get. They certainly can't force anything upon us, can they?

TROI

You feel they are weak.

RIKER
(re: the viewscreen)
Look at them. Not exactly Jarada or Romulans.

Data looks over at Riker, shares her concerns now:

DATA
Our Betazoid counselor is often aware of things beyond our perceptive abilities.

Riker reacts to this, exchanges a glance of concern with Worf as we GO TO:

21 EXT. SPACE - PICARD'S SHUTTLE (OPTICAL)

continues on its journey while

22 INT. THE SHUTTLE - PICARD

appears to be reading, ignoring Wesley. Then, putting his reading down for a moment:

PICARD
Van Doren's technique has been perfected to two point four percent.

WESLEY
Sir?

PICARD

The cardiac replacement procedure.
It has a very low mortality rate.
Two point four percent.

WESLEY
Those are pretty good odds.

He considers that for a beat, then admits:

PICARD
The fact is, I'm not interested
in having my innards become the
subject of Starfleet gossip.

WESLEY
Of course, sir. But why didn't
you have Doctor Pulaski perform
the operation? You could've
trusted her to keep it quiet.

PICARD
Let's just say I have personal
reasons and leave it at that,
shall we?

Picard returns to his "reading". Wesley reacts, his curiosity stifled now as we GO TO:

23 INT. THE MONDOR - GEORDI

is hard at work on the Pakled guidance system, really enjoying himself. Several Pakleds including Grebnedlog and Reginod hover nearby, observing him as he explains:

23 CONTINUED:

GEORDI
The power needs to be rerouted through this venturi chamber before it can be channeled through the engine coils.

REGINOD
It is broken.

GEORDI
But not for long. See? We're going to reconfigure these separators here...

Reginod looks to Grebnedlog, who nods in agreement:

GREBNEDLOG
It is broken.

REGINOD
(to Geordi)
You are brilliant.

Geordi reacts, flattered, but realistic:

GEORDI
Actually, any first year engineering intern could do the same thing--

Just then, Geordi reacts to his communicator as he hears:

RIKER (V.O.)
Lieutenant La Forge, this is Commander Riker...

Geordi taps his communicator and responds:

GEORDI
Yes, Commander. Go ahead.

24 INT. THE ENTERPRISE MAIN BRIDGE (OPTICAL)

Riker and Troi stand before the viewscreen, observing Geordi aboard the Mondor:

RIKER
Are you all right?

24 CONTINUED:

GEORDI
Sure. Why do you ask?

RIKER
Counselor Troi has expressed misgivings about your absence from The Enterprise.

In the b.g., Grebnedlog and Reginod exchange an uncharacteristically alert glance by way of response to that while:

GEORDI
I don't think there's much to worry about.

RIKER
Understood. But as soon as the repairs are completed, I want you

back here.

GEORDI
Aye, sir, I should be done momentarily.

Riker looks to Troi who remains unshaken in her convictions while:

25 INT. THE MONDOR - GEORDI

twists the last framiss on the final spigot, looks up with a smile:

GEORDI
There. Guidance is up and running.

Suddenly, the lights flicker, dim, and go dark. A GROAN is heard as reserve power kicks in, lights come up one-half and Geordi smiles:

GEORDI
Main power failure?

GREBNEDLOG
Will our ship go now?

GEORDI
The guidance system's repaired, but you're not going anywhere without main power.

25 CONTINUED:

GREBNEDLOG
(to Reginod)
It is broken.

REGINOD
(to Geordi)
Can you make it go?

Geordi looks at the Pakleds, sighs heavily, then taps his communicator:

GEORDI
Commander Riker, it looks like this might take a little longer than I anticipated...

And as Geordi returns to this new problem...

25A INT. ENTERPRISE BRIDGE - RIKER AND TROI

react to that with mutually mounting concern as we go to...

26 EXT. SPACE - PICARD'S SHUTTLE (OPTICAL)

continues its impulse-speed journey while

27 INT. THE SHUTTLE - PICARD

finally puts his reading down. Rubs his eyes. It's a long trip. He seems lost in his thoughts, somewhat unfocused as he studies the passing starfields. At his side, Wesley checks his instruments carefully, takes a deep breath as all seems well. Then, building his courage for a beat, he turns to Picard:

WESLEY

You don't really care much for people, do you?

PICARD
What?

WESLEY
It's okay. You can just do without most people. I can understand that --

27 CONTINUED:

PICARD
Ensign...Wesley. That's not true. I have great regard for you, for example. You're a fine young man.

WESLEY
You don't have to say that.

PICARD
I do not say what I do not mean.

WESLEY
Well, it's pretty obvious how you feel.

PICARD
Is it? How so?

WESLEY
Well, everyone knows. You don't like kids.

PICARD
I simply have... other priorities.

WESLEY
That's too bad.
(then)
You might've made a pretty good father.

PICARD
Thank you.

WESLEY
Didn't you ever wish you had kids of your own?

A moment of silence as Picard considers that. Then:

PICARD
Wishing for a thing does not make it so.

Wesley ponders that reality as we GO TO:

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

remains positioned near the Pakled ship Mondor while

29 INT. THE MAIN BRIDGE (OPTICAL)

Worf, Data, Troi and Riker are all in position. Riker is beginning to lose his patience as he turns to Data:

RIKER

We send him over there for one set of repairs and now they need him for more.

DATA

Their ship is apparently quite fragile.

Riker steps forward to the viewscreen where he can see the Pakleds working on their ship, Geordi in the distant b.g., hard at work in a console panel:

RIKER

This is Riker on board the Enterprise.

The Pakleds ignore Riker's summons, continue milling around looking for the solution to their myriad problems:

RIKER

(continuing)

I repeat. This is Commander Riker of the Enterprise.

Geordi looks up from his work briefly, calling to Riker from the b.g.:

GEORDI

Almost got it, Commander--

He returns to his work as Grebnedlog turns to face the viewscreen now, his eyes almost completely disinterested:

GREBNEDLOG

We look for things.

RIKER
Apparently your ship is in need
of more than minor repairs.

GREBNEDLOG
Things to make it go.

RIKER
We will use our tractor beam to
tow you to your nearest base.

29 CONTINUED:

GREBNEDLOG
(re: Geordi)
He can make it go.

RIKER
Yes, but we need our chief
engineer back on board our ship--

Just then, all power is restored to the Pakled ship, and as lights come full-up, Geordi pulls himself out of the console panel in the b.g. to hear:

GREBNEDLOG
He is smart.

Geordi steps up beside Grebnedlog.

GEORDI
All done, Commander.

RIKER

Prepare to beam over.

29A INT. MONDOR BRIDGE (OPTICAL)

GEORDI
Yes, sir.

Reginod steps up behind Geordi with:

REGINOD
You are good.

GEORDI
Thanks. We aim to please.

REGINOD
We need you.

GEORDI
I'm flattered. Now I hate to repair and run, but if you'll excuse me...

And Geordi steps away from the others, announcing to Riker:

GEORDI
One to beam aboard--

29A CONTINUED:

Suddenly, Grebnedlog reaches over and with surprising sleight-of-hand, deftly snatches Geordi's small phaser away from him.

GEORDI

Hey!

And as Geordi reaches to take the phaser back, Grebnedlog fires with the stun setting, knocking Geordi back, slamming him into a bulkhead, knocking his VISOR off:

29B RIKER (OPTICAL)

reacts immediately, calling out:

RIKER

Transporter room, beam La Forge over immediately.

TRANSPORTER CHIEF (V.O.)

Aye... negative response, sir!

RIKER

Try again!

TRANSPORTER CHIEF (V.O.)

Negative response!

DATA

The Pakled ship has a shield up, sir!

RIKER

A shield? What kind?

DATA

It appears to be beyond their technology... similar to Romulan shields!

Riker clenches his jaw, commands the Pakleds now:

RIKER
Do not interfere with our transporter beam. Repeat. Drop your shield--

Suddenly, the viewscreen glitches and goes to exterior view of the Mondor.

29B CONTINUED:

RIKER
Status!

WORF
Viewer transmission terminated and blocked.

Riker shares a look of mounting concern with his crew as we,

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

remains in view of the Pakled's Mondor.

31 INT. THE MAIN BRIDGE - RIKER, DATA, WORF, TROI

are all in position as Riker commands his crew:

RIKER
Hail on all frequencies.

DATA
Running frequency search...
negative response.

RIKER
They're ignoring us!

DATA
Apparently so, sir.

WORF
Phasers ready, sir.

RIKER
Shields up.

Worf responds, activating his security station console, reporting:

WORF
Shields up.

RIKER
Sensors at maximum sensitivity.

Data responds with precision, then reports:

DATA

Sensors at maximum.

WORF
Phasers ready, sir.

31 CONTINUED:

RIKER
Hold fire. Lieutenant La Forge is on that ship.

And as Riker and his crew contemplate that grim reality, we GO TO:

32 EXT. SPACE - PICARD'S SHUTTLE (OPTICAL)

continues cruising at impulse speed while

33 INT. PICARD'S SHUTTLE - WESLEY

carefully probes, eager to learn more about Picard:

WESLEY
Were you ever married?

PICARD
My career always came first. I never had time.

WESLEY
Don't you ever get lonely?

PICARD
There have been certain costs involved.

WESLEY
Well, I'll bet you've broken your fair share of hearts along the way...

PICARD
A man needs to be careful about that sort of thing.

WESLEY
Don't worry about me. Where women are concerned, I'm in complete control.

PICARD
Really? I've always had to work at it.

WESLEY
Have you always known what you've wanted... been so disciplined?

33 CONTINUED:

PICARD
No.
(re his chest)
That's why I'm going in to get this thing replaced.

WESLEY
I don't understand.

PICARD

Well... I was a young Starfleet officer. Just a few years older than you are now. Green as hell. Top of my Academy Class, and oh, so proud. Too proud, as it turned out.

WESLEY

What happened?

PICARD

Several of us were on leave at Far Space Starbase Earhart... something of a galactic outpost in those days--

WESLEY

Before the Klingons joined the Federation?

PICARD

That's right. My mates and I were at the Bonestell Recreation Facility, which was nothing more than a crossroads at the time. A trio of Nausicaans came in. They were spoiling for a confrontation with some fresh-faced young Starfleet officers like ourselves. Everyone in our group had the good sense to back away and give these Nausicaans wide berth. Everyone but me, that is. I stood toe-to-toe with the nastiest of the three and let him know what I thought of him, his partners,

and his planet. I probably even made some passing reference to his questionable parentage.

(MORE)

33 CONTINUED: (2)

PICARD (Cont'd)

The next thing I knew, I had all three of them on me and I was fighting for my life. Acquitted myself quite well for several furious exchanges, I'm proud to say.

WESLEY

You fought them? And won?

PICARD

I had this one Nausicaan down on the floor in a particularly devious joint-lock when before I knew what was happening, one of his cohorts drew his weapon and impaled me through the back. Strange sensation, actually. Not much pain. Shock, certainly, at the sight of serrated metal coming out of one's chest, and then a certain giddy warmth. As I recall, I actually laughed aloud. It pierced my heart, of course, and if we hadn't been so near a medical facility I would surely have died.

WESLEY
Really? Really? Then what?

PICARD
Then nothing. I was no hero.
I was an undisciplined,
opinionated, loud-mouthed young
man who was far out of his league.
It was a great and painful lesson,
but I learned it well. I only
hope you won't need to learn it
as I did...

Wesley reacts with a gulp, realizing that he does indeed have a lot to learn as we GO TO:

34 EXT. SPACE - THE ENTERPRISE AND THE MONDOR (OPTICAL)

are as before while

35 INT. MAIN BRIDGE - RIKER

paces, doing his best to keep his temper in check as he looks to Data:

RIKER
Data, come on...

DATA
I am programming the comm system
to scan the interference patterns,
but a full analysis will take
time.

Data reacts, his hands dexterously flying over his console like nothing we've ever seen him do before as we GO TO:

36 INT. THE MONDOR - GEORDI (OPTICAL)

is hit by yet another phaser stun, slams back into a bulkhead and then struggles to his feet, shaking off his phaser's stun effects:

GEORDI
Please... no more.

GREBNEDLOG
This is fun.

Geordi reaches out, groping for his VISOR:

GEORDI
My VISOR...

Reginod picks it up, studies it:

REGINOD
This does something.

Geordi reacts, realizes the Pakled has the VISOR now:

GEORDI
Yes. It allows me to see.

Reginod and Grebnedlog react curiously. They wave their digits in front of Geordi's face. He doesn't react, reaching out for the VISOR as they keep it away from him:

GEORDI

Where is it? Give it to me--

36 CONTINUED:

GREBNEDLOG
Can you make us go now?

Geordi lunges for him, stumbling. Reginod realizes:

REGINOD
He cannot make us go.

GREBNEDLOG
He is not smart.
(re: the VISOR)
This is smart.

He hands the VISOR back to Geordi, and he clicks it back into place, reacting now at the sight of his phaser in Grebnedlog's mitt:

GEORDI
(re: the phaser)
Be careful with that thing.

GREBNEDLOG
You want to hurt us.

GEORDI
What? I came here to help you.
(re: the ship)
I fixed your guidance system and the main power generator, didn't I?

REGINOD
(re: the phaser)
We can make more.

Geordi reacts, realizing:

GEORDI
You have a replicator?

GREBNEDLOG
(with pride)
It is not broken.

GEORDI
I didn't come here to give you weapons.

GREBNEDLOG
(re: the phaser, points it at Geordi)
You will make more.

36 CONTINUED: (2)

Geordi reacts to that threat, considering his options now as we GO TO:

37 INT. THE ENTERPRISE - MAIN BRIDGE - WORF

crosses to Riker with:

WORF
Commander, a photon torpedo may penetrate their shield.

RIKER
Any hostile move on our part would only jeopardize Geordi.

WORF
But what do the Pakleds want?

Riker glances over at Troi, hoping she has an answer:

RIKER
Counselor?

TROI
They have what they want... for now.

Riker reacts to that as we GO TO:

38 INT. PICARD'S SHUTTLE - PICARD (OPTICAL)

thumbs through one of the books he's brought along. Then, turning to Wesley:

PICARD
Did you read that book I gave you?

Wesley reacts, barely concealing a grimace as he recalls:

WESLEY
Some of it.

PICARD
That's reassuring.

WESLEY

I just don't have much time.

38 CONTINUED:

PICARD
(re the book in his hand)
There is no greater challenge than the study of philosophy.

Wesley glances over at Picard's book:

WESLEY
William James sure won't be on my Starfleet exams.

PICARD
The important things never will be. Anyone can be trained to deal with technology, and the mechanics of piloting a starship.

WESLEY
But Starfleet Academy--

PICARD
It takes more than just that. Open your mind to the past... to history, art, philosophy. And then...
(re: the stars)
... this will mean something.

Wesley considers this, almost embarrassed as he realizes Picard does truly care about him. Then:

PICARD
(continuing)
Just consider James' wisdom: "Philosophy... is not a technical matter... it is our sense of what life honestly means... our individual way of feeling the total push and pressure of the cosmos."
(then)
That's what I want for you.

Wesley reacts to that and as they move closer to starbase, we GO TO:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hasn't moved, still in sight of the Mondor while

40 INT. MAIN BRIDGE - TROI

steps up to Riker as she reports her feelings:

TROI
It is all deception. Lies.

RIKER
Everything? What about the distress call?

TROI
Nothing the Pakleds have said or done has been sincere.

Data looks up from his console:

DATA
Intensified scan shows their guidance system is perfectly intact, as is their power generator.

RIKER
Then what was Geordi repairing?

DATA
Apparently, the putative malfunctions were carefully programmed into their ship's computer.

RIKER
I didn't think the Pakleds had that kind of technology.

DATA
They seem to have made some technological leaps forward, Commander.

RIKER
But why would they go through the charade of needing our help?

TROI
For the sole purpose of making Lieutenant La Forge their prisoner.

RIKER
Options?

40 CONTINUED:

WORF
Tactically speaking, we have three choices: we can negotiate, attack, or simply abandon Lieutenant La Forge.

Riker reacts to these uncomfortable options as we GO TO:

41 EXT./INT. STARBASE 515 MEDICAL COMPLEX

Picard and Wesley approach the entrance to this high-tech Starfleet facility:

PICARD
You don't want to be late for your exams, Ensign.

WESLEY
I've still got some time, sir.

PICARD
Why do I get the feeling you're acting like some kind of escort?

WESLEY
Doctor Pulaski asked me to make sure you actually went inside.

PICARD
That woman. She would.

WESLEY

Sir?

PICARD
What is it?

WESLEY
I enjoyed our trip together.

Picard's momentarily taken aback; the young man actually cares about him.

PICARD
So did I.

After a brief, moment of mutual feeling, Picard turns and heads into the medical facility as we GO TO:

41A EXT. SPACE - THE ENTERPRISE (OPTICAL)

hovers squarely in front of the Mondor.

42 INT. THE ENTERPRISE - MAIN BRIDGE (OPTICAL)

Riker and the others react as Data monitors his panel:

DATA
They are initiating visual contact--

RIKER
Maybe we'll find out what the hell they really want.

The viewscreen comes alive with the image of Grebnedlog holding Geordi's phaser in his mitt. Reginod and the

other Pakleds all hold replicated versions of the original now. Geordi is in the background, slowly struggling to his feet once again, propped up by Reginod as other Pakleds play recklessly with their phasers. One of them takes a shot at his comrade, missing him, like children playing with dangerous toys. Grebnedlog turns to face the viewscreen:

GREBNEDLOG
Enterprise.

RIKER
We demand the immediate return of our crewmember.

GREBNEDLOG
Request denied.

RIKER
Lower your shield!

GREBNEDLOG
Request denied.

With that, he turns back toward Geordi, gives him a quick stun blast from the phaser, and as Geordi is slammed back into the bulkhead again, he collapses in a heap.

42A RIKER (OPTICAL)

reacts, truly beside himself with anger now:

42A CONTINUED:

RIKER
Stop it! What do you want?

GREBNEDLOG
(re: the phaser)
Your ship has bigger ones.

RIKER
For defense against attack.

GREBNEDLOG
Your ship is strong. Smart.

RIKER
Our strength contributes to peace
in this region of the galaxy.
We mean no one harm.

GREBNEDLOG
You think we are not smart.

RIKER
I think you need to continue to
develop --

GREBNEDLOG
We are smart.

RIKER
Prove it. Return our man to us.

GREBNEDLOG
(re: Geordi)
You want him?

RIKER
Yes, dammit!

GREBNEDLOG
Good. We want all computer information from your ship.
(aims the phaser at Geordi again)
Now.

Riker and the others react to this frightening demand as we

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

maintains its position within sight of the Mondor while

44 INT. OBSERVATION LOUNGE

Riker, Data, Worf, Troi and Pulaski are gathered around the table. All are grim, tense:

RIKER
We've got a man held hostage by alien forces and all I have are non-option options! I'd like some input...

PULASKI
Is Geordi all right?

WORF
(bristling)
They've already hit him with multiple phaser stuns.

PULASKI
(to Riker)
He could need medical attention.

WORF
Security team stands ready to take the initiative, sir.

RIKER
Data?

DATA
Our options have not changed. We can either respond to the Pakled demand or not. We can either use force or not.

RIKER
I've already answered their demand. Allowing access to the Enterprise computers by alien forces would be a complete breech of Starfleet security.

44 CONTINUED:

WORF

Then force it must be.

Riker reacts, considering that more seriously than ever before now as we GO TO:

45 INT. STARBASE 515 SURGICAL SUITE - (OPTICAL)

Picard lies on an operating table, surrounded by twenty-fourth century surgical equipment as NURSES prepare him for his procedure. Off to one side, a MEDICAL TEAM preps the replacement heart. The SURGEON steps up to PICARD, reassures him:

SURGEON
Ready?

PICARD
Get on with it, Doctor. I've got work to do.

The surgeon nods to the ANESTHESIOLOGIST:

SURGEON
Activate Sterile Field. Neural calipers.

The anesthesiologist places a silver wire caliper to Picard's head. The caliper receives a signal from a small console, which the anesthesiologist now attends to. A beat later, Picard calmly closes his eyes in perfect repose. The surgeon looks to his team:

SURGEON
This will be a secondary cardiac procedure with mid-line entry and excision of the early model unit. I anticipate no complications as

the patient has had positive
primary results and exhibits
extraordinary physical condition.
(then)
We'll all be home in time for
dinner.
(holds his hand out,
palm up)
Tissue mitigator.

A nurse responds by slapping a small, glowing glass rod in his hand as we GO TO:

46 INT. THE ENTERPRISE OBSERVATION LOUNGE - RIKER

and his crew are still between the proverbial rock and a hard place as Data informs them:

DATA
There is very little information
available on Pakled culture, but
the eclectic range of their
equipment would suggest that
everything they have has been
stolen from others.

TROI
And now they have become militant.

DATA
So it would seem.

RIKER
Rationale?

TROI
They are unwilling to wait for the timely evolution of their species' intellectual capacity. They seek instant knowledge, instant power and gratification.

PULASKI
You make them sound like petulant children.

TROI
Yes. Infantile humans are known for responses of a similar nature.

RIKER
Then suppose we treat them like children.

DATA
Sir?

RIKER
It's time we set some limits.

DATA
To what effect, sir? We are faced with an impossible conundrum.

46 CONTINUED:

RIKER
Not if we let Geordi give them something they want... and then create the right moment for him

to take it away.

TROI

Would you be suggesting a ruse of some sort?

RIKER

I would.

PULASKI

And what if it fails? What'll happen to Geordi then?

RIKER

We don't have any choice. We have to try.

47 INT. STARBASE 515 SURGICAL SUITE - PICARD

lies in repose, the surgical team calmly carrying out the cardiac replacement procedure. Hovering over Picard now is a large praying mantis-like piece of equipment that seems to reach down into his chest cavity:

SURGEON

There has been some capillary reaction here... let's proceed carefully... we'll need sharper focus on the thoracic polychromatics and verification of myocardial enzyme balance.

The team attends to the equipment as the Surgeon continues his delicate work and now we GO TO:

48 INT. THE PAKLED MONDOR BRIDGE - GEORDI

steels himself against the effects of the phaser shots he's already endured, looks up at the Pakleds:

GEORDI
Let me talk to them. I'll get you their computer banks.

48 CONTINUED:

GREBNEDLOG
We want to be smart.

GEORDI
So open the hailing frequency. They'll listen to me.

GREBNEDLOG
(to Reginod)
We are smart.

REGINOD
We need their computer things.

GREBNEDLOG
Yes.
(then, to Geordi)
Yes.

Grebnedlog turns an analog dial on a console and now

49 INT. THE ENTERPRISE BRIDGE - THE VIEWSCREEN (OPTICAL)

comes to life with the image of the Mondor bridge. Riker steps up, flanked by Data, Worf, Pulaski, and

Troi, reacting to:

GEORDI
Commander Riker?

RIKER
Yes, Lieutenant. We're here.

GEORDI
The Pakleds seem pretty sincere.

GREBNEDLOG
We want what we want.

RIKER
Our computer banks are non-negotiable.

GEORDI
Excuse me, Commander, but let's consider that for a minute. The Enterprise's protected memory storage is so extensive that it would take well over twenty-four hours just to access.
(MORE)

49 CONTINUED:

GEORDI (Cont'd)
In that time, maybe we could all reach a more acceptable resolution to our little misunderstanding here.

GREBNEDLOG
We want to be smart.

GEORDI
(to Riker)
Belive me, they're nothing if not persistent.

GREBNEDLOG
We want to be nothing if not persistent.

GEORDI
(to Riker)
Nobody ever said they were great conversationalists.

RIKER
Where did they get their shields?

GREBNEDLOG
Yes. We like shields.

GEORDI
From what I've seen, half the systems on this ship have been stolen from Romulans, Jarada, Klingons, just about anybody they ever came in contact with.

GREBNEDLOG
We like to be smart.

RIKER
Confirmed, Lieutenant La Forge. They steal technology.

DATA
But they lack the ability to use it properly.

Riker considers that, exchanges a conspiratorial glance with his crew, then clears his throat and intones:

49 CONTINUED: (2)

RIKER
(back to Geordi)
You're an excellent chief engineer, Lieutenant.

GEORDI
Thank you, sir.

RIKER
And of course, your knowledge of phaser and photon weaponry is unmatched.

GREBNEDLOG
(chiming in mindlessly)
We like phasers.

GEORDI
That's kind of you to say, sir, but Lieutenant Worf --

RIKER
(cutting him off)
Our missions are always inherently dangerous. Any of us could be

called upon to make the ultimate sacrifice at any time.

GEORDI
Uh... yes, sir, but --

RIKER
Speaking of time, Lieutenant, this may be your time. I shall personally miss you.

Geordi reacts to that with confusion. Grebnedlog and Reginod glance at each other, concerned as Data steps up to speak to Geordi:

DATA
You will always be in my memory.

GEORDI
Data... wait a minute. Can't we.. ?

DATA
I shall miss you at weapons systems analysis.

49 CONTINUED: (3)

Geordi wrinkles his brow as he considers that for a beat, then something begins to dawn upon him:

GEORDI
Weapons system analysis?
(then, tentative, trying it out)

I guess you'll just have to carry
out the photon torpedo countdowns
without me.

DATA
Exactly. Fond farewell.

GREBNEDLOG
(to Reginod)
He knows about weapons.

REGINOD
He is smart.

GREBNEDLOG
(to Geordi)
You can make us strong.

GEORDI
(with "humility")
It's not something I like to talk
about --

Just then, Worf steps up to face the viewscreen:

WORF
Lieutenant La Forge.

GEORDI
Worf... my old friend.

WORF
Any classified weapons knowledge
you share with your captors will
be considered treason.

GEORDI

(re the Pakleds)
I may have no choice.

WORF
You will die without honor.

GEORDI
I know. Just my luck.

49 CONTINUED: (4)

WORF
You will never attain the
twenty-four levels of awareness.

Geordi reacts to that, making specific mental notes:

GEORDI
Twenty-four? That's quite a
challenge.

WORF
Indeed. Twenty-four is the
gateway to heroic salvation.

With that, Grebnedlog reaches over to the console, twists the analog switch and cuts off further communication and the viewscreen goes black. Pulaski steps to Riker:

PULASKI
Do you think he understands?

RIKER
He'd better.

TROI
He is afraid.

RIKER
We all are, Counselor.

50 INT. THE MONDOR BRIDGE - GREBNEDLOG

now turns to Geordi with new appreciation:

GREBNEDLOG
You are smart.

GEORDI
Not smart enough. I'm still here.

GREBNEDLOG
Make us strong.

GEORDI
I thought you wanted me to help you... "go". Why don't we work on that guidance system, okay?

Grebnedlog levels Geordi's phaser at him:

50 CONTINUED:

GREBNEDLOG
Make us strong. Or die.

Geordi reacts to that, suppressing a mischievous smile as he surrenders to their commands while we GO TO

51 INT. STARBASE 515 SURGICAL SUITE - (OPTICAL)

Picard remains motionless, even more awesomely technological gear in the room now. The surgeon perspires heavily; tension hangs in the air:

SURGEON
The metabilation occlusions aren't holding.

A nurse hands him another set of metabilators; these have even more contractile expediators on them. The surgeon tries them, reacts angrily:

SURGEON
Damnit! I can't stop the heterocyclic declination! Fuse!

A sharp BEAM flashes down from overhead, sending up a puff of smoke from Picard's thorax,. It doesn't work. The surgeon looks up, commanding now:

SURGEON
Again!

The BEAM flashes again. Another puff of smoke. The surgeon sags as he realizes:

SURGEON
We need a Biomolecular Physiologist in here! This man is dying!

With that, one of the nurses reacts, bolts for the doors and we

FADE

OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

52 EXT. SPACE - THE MONDOR (OPTICAL)

remains in position. The Enterprise in proximity while

53 INT. THE MONDOR ARMAMENT BAY - GEORDI

is ushered to their relatively primitive "gun turrets" by Grebnedlog and Reginod. Geordi reacts:

GEORDI
You've gotta be kidding.

GREBNEDLOG
Make us strong.

GEORDI
(re: the armaments)
There isn't enough juice in these to blow off a passing asteroid.

GREBNEDLOG
Do it. Make us strong.

Geordi studies the situation carefully, finally acknowledging:

GEORDI

I suppose we could increase the anti-matter charges.

REGINOD

Yes. We like power.

Grebnedlog points to a set of weapon-force meters and lights:

GREBNEDLOG

Do not try to trick us. We can tell.

53 CONTINUED:

And as Geordi starts to work, we GO TO

54 INT. STARBASE 515 SURGICAL SUITE - PICARD

appears to be losing his battle for life, his face increasingly ashen now as the surgeon and a BIOMOLECULAR PHYSIOLOGIST crowd around the patient:

BIOMOLECULAR PHYSIOLOGIST

Metabilation?

SURGEON

Negative.

BIOMOLECULAR PHYSIOLOGIST

Heterocyclics?

SURGEON

Failing. And capillary integrity too unpredictable to attempt a

resect.

BIOMOLECULAR PHYSIOLOGIST
You're unwilling to make the attempt??

SURGEON
I'm not qualified.

BIOMOLECULAR PHYSIOLOGIST
I know someone who is.

With that, the biomolecular physiologist touches a communications panel on the wall and we GO TO:

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hangs close to the Mondor while

56 INT. MAIN ENGINEERING - SONYA

looks up from the glow of the pool table to look incredulously at Riker and Data:

SONYA
Are you sure he can do it? He's an engineer, not a weapons specialist.

56 CONTINUED:

RIKER
True. But if anyone can improvise, it's Geordi.

SONYA
What makes you think the Pakleds even have that kind of gear on board?

DATA
Ongoing scanning indicates progressive weapons potential.
(then, to Riker)
The timing will be crucial. He must correctly interpret our intentions.

RIKER
Geordi's up to speed. I trust his instincts.

DATA
The Pakleds did hear our little fiction about Geordi's "weapons knowledge."

RIKER
Exactly. And since they obviously equate intelligence with strength, they won't pass up this chance to use that knowledge.
(then, to Sonya)
Can you do it?

SONYA
Count on it.

Suddenly, Sonya's interrupted by the urgency of

WORF (V.O.)
Bridge to Commander Riker!

RIKER
Go ahead, bridge --

WORF (V.O.)
I am receiving an emergency summons from Starbase five one five... Captain Picard is close to death!

Riker reacts, stunned as he looks to Data:

56 CONTINUED: (2)

RIKER
(to Sonya)
Be ready!

Riker and Data exit and Sonya goes to work on the anti-matter blender as we GO TO:

57 INT. THE MONDOR - GEORDI

crawls out from the weapons bay. He's had better days, and he dusts himself off as he turns to Grebnedlog and Reginod who react with delight as their weapons-force meters and lights surge with new life:

REGINOD
(re the meters)
We are strong.

GEORDI
You're now armed to the teeth.

GREBNEDLOG
Teeth are for chewing.

GEORDI
(with a patient sigh)
You have photon torpedoes. You are strong.

Grebnedlog "smiles" at Reginod now:

GREBNEDLOG
We are strong. We have power.

And as the two Pakleds contemplate how to use their newfound might, we GO TO:

58 INT. THE ENTERPRISE MAIN BRIDGE - RIKER

is in command position, Pulaski at his side, Worf at his station, Troi nearby as Data looks up from his scanner console, announcing:

DATA
Positive indication of armed photon torpedoes, Commander.

RIKER
Geordi did it.

58 CONTINUED:

Worf turns from his security station, calling out:

WORF
Starbase requests we proceed to

base at warp nine --

PULASKI
We've got to go!

TROI
Yes. Captain Picard needs our help.

RIKER
We can't leave Geordi behind --
(then, to Data)
I want the Pakleds on that screen and I want them now!

DATA
Forced spectrum communications are spotty at best, sir.

RIKER
Do it.

58A THE VIEWSCREEN (OPTICAL)

comes alive with the very fuzzy, forced-spectrum image of the Mondor bridge where Grebnedlog and Reginod are settling into their command chairs as Geordi stands in the b.g. and now

58B RIKER (OPTICAL)

quickly steps before the viewscreen:

RIKER
This is the Enterprise. Return our personnel or face immediate reprisal.

GREBNEDLOG
We are strong now. We have better weapons.

RIKER
Are you prepared to use them?

58B CONTINUED:

REGINOD
We are a force now. We will have respect. Power.

TROI
They feel confident.

RIKER
We don't have time for this. You want power? This is power...
(to computer)
Bridge to Ensign Gomez...

59 INT. ENGINEERING - SONYA

reacts, responds as she works furiously at some heavy-duty anti-matter work:

SONYA
Ready, Commander Riker --

RIKER (V.O.)
Initiate sequencing.

Sonya hits some new panels and now the engine core

begins to react with a massive ROAR while

60 INT. MAIN BRIDGE - RIKER

glares at the Pakleds and calls their bluff with:

RIKER
Begin firing sequence countdown from twenty-four.

60AA THE VIEWSCREEN (OPTICAL)

The Pakleds react, startled at Riker's aggressiveness as Geordi takes his cue, leans back into the weapons bay to make some "adjustments," assuring Grebnedlog:

GEORDI
They mean business. Let me just check something.

60A INT. ENTERPRISE - MAIN ENGINEERING - SONYA

moves quickly, efficiently, as she works to boost hydrogen output, as we hear:

COMPUTER (V.O.)
Twenty-one... twenty... nineteen... eighteen...

60B INT. MAIN BRIDGE - RIKER

stands before the viewscreen, Worf ready at his station as they hear:

COMPUTER (V.O.)

Seventeen... sixteen...
fifteen... fourteen...

WORF
Firing sequence proceeding, sir.

RIKER
Hold fast.

COMPUTER (V.O.)
Eleven... ten... nine...

60C INT. THE MONDOR BRIDGE

The Pakleds debate the wisdom of their choices now, then turning to face Riker while Geordi works in the b.g. furiously making his "adjustments."

GREBNEDLOG
We will attack.
(re the weapons meters)
We are strong.

REGINOD
(to Grebnedlog)
We should attack now.

GEORDI
Just another second here...

GREBNEDLOG
Hurry.

60D INT. THE ENTERPRISE - MAIN BRIDGE - RIKER

reacts to what he sees on the viewscreen, looks to Worf as they listen to:

COMPUTER (V.O.)
six... five... four... three...

Tension mounts as

60E OMITTED

60F INT. ENGINEERING - SONYA

is taut, poised over her console waiting:

COMPUTER (V.O)
...two... one...

RIKER
Fire!

she hits the appropriate controls now and

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

fires a heretofore unseen, unimagined blast of crimson energy field from the leading edge of the nacelles, fairly enveloping the Mondor in a huge, daunting shaft of red light, accompanied by a ghostly ROAR and now

62 INT. THE MONDOR BRIDGE - GEORDI

looks up from his work in the weapons bay, shouts at Grebnedlog:

GEORDI
Now!

Grebnedlog pulls the weapons lever but suddenly, the entire bridge is awash with a BRIGHT RED LIGHT.

GEORDI
Oh no! Too late!

REGINOD
We have fired! They will be destroyed.

62 CONTINUED:

GEORDI
But they used the crimson force-field --

He looks toward the weapons bay and now it emits a low GROAN. Grebnedlog looks at the weapons meters, reacts with a sag as he realizes:

GREBNEDLOG
It did not shoot.

GEORDI
Their crimson force-field disarmed us.

REGINOD
(re the Enterprise; awed)
They are smart.

GEBNEDLOG
We are not strong.

63 INT. THE ENTERPRISE BRIDGE - RIKER (OPTICAL)

gives the final warning as he stands before the viewscreen:

RIKER
Drop your shields and let us transport Lieutenant La Forge immediately.

Grebnedlog waves a trembling hand to a minion who pulls a switch.

DATA
Shields are down.

RIKER
Transporter Room. One to beam to the bridge.

Geordi immediately DEMATERIALIZES on the viewscreen. A beat later, he MATERIALIZES beside Riker, turns to his officer at CONN:

RIKER
Set heading for Starbase five one five. Warp nine.

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaks off at warp nine as we GO TO

64A INT. THE ENTERPRISE BRIDGE - RIKER

stands before the viewscreen where Grebnedleg appears,

truly humbled.:

RIKER
We leave you in peace.

GREBNEDLOG
We want to be strong.

RIKER
Weapons alone do not create strength. You must learn restraint.

GREBNEDLOG
Yes. We will learn restraint. Then we will be strong.

Riker reacts to that with a sigh.

RIKER
Off.

The viewscreen goes dark as Geordi steps up:

GEORDI
What was that red blast?

RIKER
Hydrogen exhaust through the Bussard collectors. Harmless, but a nice light show.

GEORDI
Very impressive.

RIKER
Did you disable their photons?

GEORDI
Just in time. That's why you're all standing here...

64B EXT. STARBASE FIVE-ONE-FIVE - ESTABLISHING

The medical center

65 INT. STARBASE FIVE-ONE-FIVE SURGICAL SUITE - PICARD

stirs now, his eyes slowly fluttering open. A beat. He's alive. And then he scowls as he grumbles:

PICARD
What in the hell are you doing here?

65A ANGLE - PULASKI

stands over him, pulling her surgical mask down, snapping her gloves off smartly with:

PULASKI
Saving your life.

PICARD
Oh come on. This is a routine procedure. Quite commonplace.

PULASKI
True. But you are not a commonplace man. You'll be out of recovery in four hours.

PICARD
I didn't want you involved in this.

PULASKI
You're welcome.

He regards her obliquely. Then:

PICARD
If you're here... the entire crew must know...

PULASKI
You're still the captain. Invincible.

PICARD
Thank you.

She gives him a reassuring wink now as we GO TO:

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

cruises in orbit above Starbase five one five while

67 INT. THE MAIN BRIDGE - RIKER

is in command position, Data, Worf, Geordi, Troi, and Wesley all in their respective positions; the engineering station is up. The turbolift doors open and Picard steps out. A round of applause erupts, and Picard glares at them gruffly:

PICARD

I beg your pardon.

They fall silent. Geordi looks at Worf, comments:

GEORDI
Looks like things are back to normal...

Picard walks down to his chair, stands before it. A beat. Then he announces:

PICARD
I'm pleased to report that Ensign Crusher's Starfleet exam results will enable him to continue with his studies on board the Enterprise. Furthermore, any rumors of my brush with death are greatly exaggerated. Is that clear?

RIKER
Yes, sir.

PICARD
Good. Set the course for Epsilon Sector.
(to Wesley)
Warp five, Ensign.

Picard assumes his command position now and

PICARD
(continuing)
Engage.

68 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warps out of orbit as we

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Up the Long Ladder"
"f.k.a. 'Send in the Clones'"

#40272-144

Written by
Melinda M. Snodgrass

Directed by
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4TH REVISED FINAL DRAFT

MARCH 17, 1989

STAR TREK: "Send in the Clones" - 3/17/89 - CAST

STAR TREK: THE NEXT GENERATION
"Send in the Clones"

CAST

PICARD	DANILO ODELL
RIKER	BRENNA ODELL
DATA	OLD MAN
PULASKI	
TROI	WILSON GRANGER
GEORDI	(1A, 1B)
WORF	
O'BRIEN	

Non-Speaking	Non-Speaking
N. D. CREWMEMBERS	SMALL CHILD
TWO SECURITY MEN	CROWD OF BRINGLOIDI
	ATHLETIC BLACK MEN (2A, 2B, 2C)
	ELIZABETH VALLIS/ BEAUTIFUL WOMAN (3A / 3B & 3C)
	ANOTHER BEAUTIFUL WOMAN (4A, 4B)
	AIDES/NURSES (5A, 5B)

STAR TREK: "Send in the Clones" - 3/17/89 - SETS

STAR TREK: THE NEXT GENERATION
"Send in the Clones"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CORRIDOR
MAIN BRIDGE STARBASE
TURBOLIFT
TRANSPORTER ROOM
OBSERVATION LOUNGE
CARGO HOLD SEVEN
SICKBAY/PULASKI'S OFFICE
RIKER'S QUARTERS
CAPTAIN'S READY ROOM

MARIPOSA
GRANGER'S OFFICE
CLONING LABORATORY
HALL

STAR TREK: THE NEXT GENERATION
"Send in the Clones"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at a starbase. (stock shot)

PICARD (V.O.)
Captain's log, Stardate 42823.2.
My meeting with Admiral James
Moore has offered me an

interesting proposal. We have completed our repairs, and are preparing to warp out.

2 OMITTED

3 INT. CAPTAIN'S READY ROOM (OPTICAL)

PICARD is listening to the raspy, static filled TONES of an SOS code. RIKER enters.

RIKER
Yes, sir?

PICARD
Recognize that?

RIKER
No, sir, I'm sorry, I don't.

Picard turns off the signal.

PICARD
It's an old style Terran distress beacon. It kicked in last month, and was detected by the starbase.

RIKER
What's its origin point?

PICARD
The Ficus quadrant.

3 CONTINUED:

RIKER
(thinks for a moment)
Captain, there are no records of an Earth colony in that area.

PICARD
Admiral Moore has offered us the task of investigating the signal.

RIKER
(with a grin)
And of course we've accepted.

PICARD
Am I so transparent?

RIKER
You've got that look in your eye.

PICARD
(a little uncomfortable)
Oh?

RIKER
The lure of a mystery.

PICARD
A lost Earth colony. That is an exciting idea.

RIKER
They may not have survived.

PICARD
They're calling for help, aren't they?

RIKER
You're an optimist.

PICARD
Always.

Suddenly, the oscillations of the sound appear on the screen, then a page of print.

COMPUTER VOICE
Signal analysis complete.
Distress beacon used by the
European Hegemony.

3 CONTINUED: (2)

RIKER
The European Hegemony?

PICARD
A loose alliance that formed in
the early twenty-second century. It was
the first step toward a world
government. You should read more
history, Number One. Computer,
bracket exact dates when this
beacon was in general use.

COMPUTER VOICE
Old Earth calendar, 2123 until
2190.

RIKER
No extraterrestrial source has
ever used this beacon?

COMPUTER VOICE

Negative.

PICARD

Locate all Earth deep space launches from 2123 until 2190, and list their destinations.

COMPUTER VOICE

Working.

A neat two column list appears on the screen. Picard scans it eagerly. Then leans back in disappointment.

PICARD

Nothing for the Ficus quadrant. Damn it, who's out there?

RIKER

Guess we'll have to wait and ask them.

Riker EXITS, and Picard stares thoughtfully off into space, contemplating the mystery.

3A EXT. SPACE - THE ENTERPRISE (OPTICAL)

pulling back from the starbase, pivoting slowly to a new heading and warping out.

FADE OUT.

END OF THE TEASER

ACT ONE

FADE IN:

4 EXT. SPACE (OPTICAL)

The Enterprise travelling at warp.

5 INT. MAIN BRIDGE

Riker has the bridge. Data is at OPS, Worf at Tactical. Supernumeraries at the other stations. Worf is not feeling well, but trying to hide it. Klingons don't get sick. But as Riker and Data continue their casual desultory conversation, Worf's faintness increases.

RIKER
How could a spaceship leave Earth without some kind of a record?

DATA
Perhaps it was deliberate. They may have wished to escape detection.

RIKER
You're suggesting they were fugitives?

DATA
During the Eugenics Wars a group of genetically superior humans ruled the world. After their defeat some did escape.

Riker is becoming aware of Worf's silence. Riker stands and looks back at the Klingon. (This is light, just shoot the breeze conversation.)

RIKER
What do you think, Worf. Can we handle supermen?

The Klingon lets out a long growling groan, and faints dead away. Data and Riker rush up the ramp.

RIKER
Medical emergency! Doctor Pulaski to the bridge.

5 CONTINUED:

The android and the first officer stare in amazement and concern at the unconscious Worf as we GO TO:

6 INT. SICKBAY

Worf is on a biobed. Pulaski is running a tricorder over him, and comparing the hand held readouts to the overhead display.

WORF
I am fine.

PULASKI
You are not fine, you fainted.

WORF
I did not faint. Klingons do not

faint.

PULASKI

Excuse me, I'll rephrase. This Klingon suffered a dramatic drop in blood pressure, his blood glucose level dropped, there was deficient blood flow resulting from perpheral circulatory failure, in other words he curled up his toes and laid unconscious on the floor.

WORF

Doctor, there is no need to insult me.

PULASKI

Worf, I'm worried. Something's wrong. Klingons don't faint -- forgive me, but I can't think of another word which applies -- for no reason. You're sick.

WORF

Klingons don't get sick.

PULASKI

(tartly)

They sure do get stupid. Stay there! I need to check something with the computer.

6 CONTINUED:

She crosses to a computer console. Checks some medical texts. Crosses back to Worf. She is trying vainly to suppress a smile.

PULASKI
Lieutenant, you've got rop'ngor.

Worf looks horrified.

WORF
Doctor, no one must learn that I am suffering from a childhood ailment!

PULASKI
I have to file a report.

WORF
But it is so humiliating!

7 thru 10 OMITTED

11 INT. READY ROOM (OPTICAL)

Picard is seated at his desk thoughtfully knuckling his chin as he studies the computer screen. This thing has gotten under his skin, and all his scholarly instincts are engaged. He is going to find the answer.

PULASKI'S COM VOICE
Captain Picard.

PICARD
Ah, Doctor, how is Worf?

11A INT. SICKBAY

PULASKI
He's in no danger. Worf was observing a Klingon ritual involving fasting, and he didn't take into account that you need to decrease physical activity as you decrease caloric intake. Pulaski out.

11B INT. CAPTAIN'S READY ROOM

Picard resumes his research. There is a CHIME.

PICARD
Come.

Data ENTERS, and crosses to Picard.

DATA
Sir, there is a discrepancy between our requisition order for display panels and the number actually tendered by the starbase.

PICARD
How can something so simple become so complicated?

DATA
Such is the nature of a bureaucracy?

Suddenly Picard reacts. He leans eagerly into the computer, and touches a pad.

PICARD
(to himself and cutting off Data)
There's more than one way to skin a bureaucratic cat.

DATA
Sir?

PICARD
There's no record of a launch to the Ficus quadrant. Not unusual if you consider the chaos of the early twenty-second century, but someone had to load that ship.

DATA
Ah, yes, the manifest.

A page appears on the screen.

PICARD
There it is. The Mariposa, launch date November 27, 2123. Captain Walter Granger, commanding.

11B CONTINUED:

DATA
Mariposa is the Spanish word for butterfly.

PICARD

Thank you, Data.

DATA

I thought it might be significant.

PICARD

It doesn't appear to be. Ah...
and here is the cargo list.
(in an aside to Data)
You can tell a lot about people
from their luggage. Let's see,
two hundred and twenty five
Yoshimitsu computers, five
monitor beacon satellites, seven
hundred cellular commlinks, fifty
spinning wheels --

Data is confused. (Data and Picard's dialogue should proceed simultaneously.)

DATA

Spinning wheels? Accessing. A
device for spinning yarn or thread
that consists of a large foot or
hand driven wheel and one spindle.

PICARD

Cattle, chickens, pigs. . . . not
DNA, the actual livestock.
(to Data)
Incredible. Why would anyone
carry such an insane mix of cargo?

DATA

Spindle -- a thin rounded tapering
rod --

PICARD
(exasperated)
Data!

The android jerks himself back to the present, but very coolly responds.

11B CONTINUED: (2)

DATA
Perhaps they were planning for the worst.
(Data goes into analysis mode)
In the early twenty-second century Earth was recovering from World War III. A major philosopher of the period was Liam Dieghan, the founder of the Neo-Transcendentalists. He advocated a return to a simpler life in which one lived in harmony with nature, and learned under her gentle tutelage --

PICARD
Thank you, Data. But if this was a ship full of utopians, why carry the technological baggage?

DATA
Sir, I have insufficient information from which to form a cogent theory.

PICARD
I hate a mystery.

DATA
(confused)
But, sir what about Dixon Hill, and your penchant for detective fiction --

PICARD
(interrupting)
Allow me to correct myself. I hate a mystery I cannot solve.

Off Data's thoughtful expression as we GO TO:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

booting along at warp speed.

12A INT. SICKBAY - PULASKI'S OFFICE

She is working. Suddenly Worf is in the doorway carrying a tray set with two delicate, yet spartan cups, a stone tea pot and a thorn-covered branch with a single blossom midway up the branch. (The thorns need to look like curving hooks.)

WORF
I wished to thank you for protecting my --

PULASKI
Your secret is safe with me.

He sets down the tray, strips several of the thorns from the branch and tosses them into the steaming pot.

PULASKI
(continuing)
Worf, I'm honored. No one has ever made the Tea for me.

She plucks off the white blossom, and places it in one of the cups so the tea pours through its petals. Worf looks at her in surprise.

WORF
You know the ceremony?

PULASKI
I understand the externals. Not the mysteries. I'm not a Klingon.

WORF
You must not drink the tea. It is deadly to humans.

PULASKI
And none too good for Klingons.

WORF
It is a test of bravery, of one's ability to look at the face of mortality. It is also a reminder that death is an experience best shared -- like the tea.

PULASKI
Worf, you're a romantic.

12A CONTINUED:

WORF
It is among the Klingons that love poetry achieves its fullest flower.

PULASKI
Hold that thought.

Pulaski leaves the office. Quickly returns with a hypospray. She pours out Worf's cup, hands it to him. Gives herself an injection. Picks up her cup, and drinks. Worf starts to react. She holds him off with an upraised hand.

PULASKI
Antidote. If we're going to share, let's share. Now, quote me a little of that poetry.

Off his expression as we GO TO:

13 EXT. SPACE - A SUN (OPTICAL)

Throwing out spectacular flares. We trace one of these tongues of fire as it seems to almost touch a planet.

13A INT. MAIN BRIDGE

Present are Picard, TROI, Riker, Worf and Data. Supernumerary at CONN.

DATA

Scans indicate human life form readings thirty meters below the planet's surface.

WORF
Hailing on all frequencies, Captain. So far no response.

DATA
There is no evidence of an advanced communication network.

PICARD
But the comlinks?

WORF
There is no artifical power source on the planet.

13A CONTINUED:

RIKER
But they've got a monitoring satellite.

TROI
A good thing, too. Without it we would never have known they needed help.

DATA
Captain, the stellar flares are increasing in intensity and frequency. Computer projections indicate they will envelope the

planet in three point six hours.

PICARD
Mister Worf, prepare for immediate evacuation.

WORF
Evacuation will be difficult. Our shields can be lowered for transport only between the flares.

TROI
Captain, these people have been isolated for three hundred years. We cannot beam them to the Enterprise without warning.

RIKER
And if they have slipped back into barbarism the experience would scare them to death.

PICARD
You'll have to go down there, Number One.

RIKER
On my way.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around the planet.

14 CONTINUED:

PICARD (V.O.)
Captain's log, supplemental. Commander Riker has reached the caverns, but we are still waiting to begin the evacuation.

15 INT. MAIN BRIDGE

Present are Picard, Troi, Worf and Data. Supernumerary at CONN.

PICARD
What's the situation, Number One?

RIKER'S COM VOICE
There are roughly two hundred people down here.

PICARD
Their condition?

RIKER'S COM VOICE
Surprisingly good.

PICARD
Are they willing to leave?

RIKER'S COM VOICE
Yes, but --

PICARD
(interrupting)
Well, get them up here.

RIKER'S COM VOICE
I'm having a little altercation with the colony's leader.

PICARD
I'm not interested, Commander.
Initiate the transport.

RIKER'S COM VOICE
But, sir --

PICARD
No arguments.

RIKER'S COM VOICE
Aye, aye, sir, we're on our way.
All of us. Riker out.

15 CONTINUED:

Picard exchanges a quizzical glance with Troi who merely shrugs. In the background we hear the SOUNDS of people, the bleat of goats, the cackle of chickens, the squealing of pigs.

O'BRIEN'S COM VOICE
(continuing)
Uh... Captain, you better get down here.

Picard gives Troi an incredulous glance, and she stifles a giggle. Off Picard's expression as we GO TO:

15A INT. TRANSPORTER ROOM

O'BRIEN, his eyes bugging out of his head regards the Bringloidi refugees, and DANILO complete with their

livestock, who are climbing off the transporter platform.

O'BRIEN
Right away!

15B OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 OMITTED

17 INT. CORRIDOR

Picard and Worf are hustling down the corridor. The Transporter Room doors open, and a terrified chicken comes clucking and weaving its way into the corridor. (Worf presses himself against the corridor wall. It's the elephant and the mouse.) The doors open again, and out comes a SMALL GIRL who gathers up the hen, and carries her back into the Transporter Room. Worf and Picard exchange glances, and follow the child and the livestock into the Transporter Room.

18 INT. TRANSPORTER ROOM

It is a scene of chaos. Straw, feathers and animal droppings litter the platform, and spill out onto the

floor. An older man, DANILO ODELL, dressed in boots, homespun pants and a handknit sweater, and holding a flask, is directing traffic and bending O'Brien's ear. People, all holding some kind of livestock (crates of chickens, a lamb, a piglet), are milling around the Transporter Room. (A second wave of Bringloidi, with Riker among them, are climbing off the transporter platform.) O'Brien stares in consternation at a goat on a lead which is sniffing at his pants, and tries to respond to Danilo.

DANILO
Ah, O'Brien, I should have known that a good Irishman would be running this ship, and not some Frenchy.

O'BRIEN
(to the goat)
Shoo! Shoo, damn you!

Danilo reacts to this, because he's not sure who O'Brien is addressing.

PICARD
What the devil is going on here?!

18 CONTINUED:

Danilo saunters toward Picard. Riker notices and starts pushing through the crowd.

DANILO
Oh, Picard is it. The man who

makes decisions for me and mine without so much as a by-your-leave.

Worf doesn't like the man's tone to the captain. He lets out a low throated rumble. Danilo stares at the flask, at Worf, gives his head a shake, and carefully pockets the flask.

DANILO
(re Worf)
Do you generally have him on a leash?

Worf snarls, but he is a little taken aback by this insouciance. Riker finally pushes through the crowd.

PICARD
My security chief, Lieutenant Worf.

DANILO
Danilo Odell, at your service.

He extends his hand to Picard. Picard ignores it.

PICARD
I don't want your service, Mister Odell. I want this damn livestock off my ship.

RIKER
(sotto voce to Picard)
You said you didn't want to waste time arguing.

DANILO

Captain, this damn livestock has fed our children, been company to the old and sick and playmates to the young...

RIKER

And can this man ever argue.

18 CONTINUED: (2)

DANILO

... I couldn't leave them to die. Besides, how can we rebuild without our animals?

This is beginning to appeal to Picard's sense of the absurd.

PICARD

Alright. Chief O'Brien, kindly transport this group to Cargo Hold Seven, and the remaining refugees on the planet should go directly into the hold so we can stop dirtying my ship.

O'BRIEN

Yes, sir.

Danilo turns and bellows to the assembled Bringloidi.

DANILO

Back onto the infernal machine.

RIKER

We're taking another little ride.

The Bringloidi and Riker cram onto the platform.

DANILO
We've got to have a little talk.

Picard finds himself propelled into the corridor by Danilo. Worf follows.

18A INT. CORRIDOR

PICARD
Er... fine, and then Mister Worf can show you the ship.

DANILO
That would be grand. And Captain, it was grand of you to resue us from out troubles.

PICARD
(very dry)
My pleasure.

18A CONTINUED:

The threesome walk together, Picard a little hunched shouldered. He is really intent on getting to that turbolift.

DANILO
You must be worth quite a bit to own a ship like this.

PICARD
I don't own the Enterprise, I command her.

DANILO
Whatever. Would you happen to be married?

PICARD
No. Why?

DANILO
I have a daughter.

PICARD
(very dry)
I felicitate you.

They have reached the turbolift, and Picard steps in.

DANILO
Would you be interested?

PICARD
(explosively)
No!

The doors start to shut, and Danilo squeezes quickly into the turbolift.

18B INT. TURBOLIFT

DANILO
You're sure?

PICARD
Yes!

Danilo holds up his hands placatingly, and backs out of the turbolift. Off Picard's reactions as we GO TO:

19 INT. OBSERVATION LOUNGE

Present are Picard, Riker, Worf and Pulaski.

PICARD
(to Pulaski)
What is the colonists' overall condition?

PULASKI
They're a little hungry, a little scared, but hiding it well. They were suffering from an amazing variety of preventable diseases -- but the transporter handled that. They're also tough, determined and fun. Overall, I'd say they're charming examples of homo sapiens at their best.

Worf ENTERS.

PICARD
(to Worf)
What's the total?

WORF
Two hundred and twenty-three.

PULASKI
Count on four more in the next

few days.

PICARD
Next question, what to do with them? Take them to a starbase? They were anachronistic in 2123. How will they cope?

RIKER
There's no question they could learn and adapt, but it would be dislocating, and the colony would probably be splintered. Maybe we should be looking for a new home for them?

Suddenly there is a strident klaxon as an internal alarm goes off. Worf taps his insignia.

WORF
Lieutenant Worf, report!

19 CONTINUED:

COMPUTER VOICE
Fire in Cargo Hold Seven.

RIKER
The Bringloidi!

Everyone is heading for the door.

PICARD
(to Riker)
I wonder what they've done to my

ship now.

And despite his concern Riker has to grin.

20 INT. CORRIDOR

Outside of the cargo hold. TWO SECURITY MEN are already there as Worf, Picard and Riker arrive.

PICARD
Unseal the doors.

Worf punches in the override code into the computer and the doors open. Danilo staggers out. He is drenched, clutching his heart, really playing this to the hilt.

DANILO
My God, Picard, the place is a bloody death trap! Lightning bolts falling from the ceiling!

Picard, Riker and Worf follow Danilo back into the cargo hold.

20A INT. CARGO HOLD

People are milling about, subdued, frightened chatter fills the hold.

DANILO
(continuing)
What the hell was that thing?

WORF
Automated fire system. A force field contains the flames until the available oxygen within the

field has been consumed.

20A CONTINUED:

DANILO
What if I had been under that thing?

WORF
You would have been standing in the fire.

Danilo glares at the Klingon, not sure if he's being made the butt of a joke, but that dark, impassive face gives away nothing.

DANILO
Well, ignoring that for the moment. What would have happened to me?

WORF
You would have suffocated and died.

DANILO
Sweet mercy.

Danilo has led the officers to a corner where a few slightly charred sticks are surrounded by a wide pool of spilled soup. A large iron cauldron is tipped on its side, obviously the source of this mess. Standing near this mess like an outraged goddess is Danilo's daughter BRENNA. She is a stunningly beautiful young woman, and her soaked gown is revealing every lovely

curve. Arms militantly akimbo she eyes Picard.

BRENNA
Your hospitality leaves a hell
of a lot to be desired! You don't
offer us a bite or a sup, and when
we build a fire to cook a little
something, the place goes mad!

She flings aside the ladel she is holding. Riker is
staring in wonder at Brenna.

PICARD
My apologies, ma'am, I was unaware
that you had not been instructed
in the use of the food dispensers.

BRENNA
(truculently to Riker)
And what are you staring at? Have
you never seen a woman before?

20A CONTINUED: (2)

RIKER
(smiling)
I thought I had.

Danilo slops forward with an incredibly ingratiating
smile.

DANILO
Commander, may I present my
daughter, Brenna Odell.

RIKER
Very pleased to meet you, ma'am.

They shake hands, and Riker keeps holding hers. She glances pointedly down at his hand, up at him.

BRENNA
You may have all the time in the world, but I've dozens of frightened and hungry women and children to care for.

RIKER
What about the men?

BRENNA
(with asperity)
I'm sure they'll find their comfort as they always do -- in the bottom of a mug of home brew!

She disappears around some cargo containers and hung blankets.

DANILO
(to Riker with an ingratiating smile)
Pay her no heed, she's a grand girl. And not usually so... er...
(he coughs)
... sharp tongued.

BRENNA (V.O.)
(like a Banshee)
Father!

Danilo darts away at Brenna's bellow. Picard throws back his head, and begins to laugh. Riker stares at him.

20A CONTINUED: (3)

RIKER
Of all the reactions that's not the one I expected.

PICARD
Number One, there are times in life when you have to simply bow to the absurd.

Danilo returns from around a cargo container.

DANILO
How did the ship sense the fire?

The three officers exchange glances. How do you explain something as complex as the Enterprise to a nineteenth century man?

PICARD
(clearing his throat)
The... ah... ship's computers sense a localized increase in --

Brenna emerges from behind the cargo containers with an armful of blankets.

BRENNA
Men! Always talking when there's work to be done.

She throws them down on the spilled soup.

BRENNA
(continuing to Picard)
Shouldn't you be flying this ship,
or whatever it is you do?

So powerful and driving is her personality that the Enterprise officers find themselves heading for the doors. Riker suddenly pauses and says a little too casually.

RIKER
I think I'll go give her some
help, Captain.

Worf and Picard EXIT the shot, and Riker walks back to Brenna. She is fastidiously picking up the sodden blankets.

20A CONTINUED: (4)

RIKER
That wasn't necessary. The ship
will clean itself.

BRENNA
Well, good for the bloody ship!

For the first time, she actually looks at Riker and realizes how handsome he is. She gives him a speculative glance from beneath her eyelashes. Then lifts the sodden hem of her skirt, and inspects her feet.

BRENNA
(continuing, cooing like a dove)
Where does a girl go to wash her feet on this ship?

RIKER
I think it's the responsibility of the ship's first officer to show that girl all the amenities.

Riker holds out a hand to her. She lays her hand in his, and gives him a heart-stopping smile. Off their faces as we GO TO:

21 OMITTED

22 INT. CORRIDOR

WORF
She is very like a Klingon woman, Captain.

PICARD
My condolences, Mister Worf.

Danilo hurries up to them.

DANILO
Ah, Captain, there's just one other thing. It slipped my mind in all the hustle and bustle --

PICARD
The point, Mister Odell?

22 CONTINUED:

DANILO
What are you going to do about the other colony?

PICARD
Other colony?

Off everyone's reactions as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

racing along at warp speed.

PICARD (V.O.)
Captain's log, supplemental. A review of stellar charts has revealed a Class M planet, NB2323 only half a light year from the Bringloid system. I am gambling it was the destination of the second colony.

24 INT. SICKBAY

Pulaski is treating an ancient Bringloidi. Riker and Brenna ENTER. Pulaski runs a device over the OLD MAN'S arm, and cures his crippling rheumatoid arthritis. His claw-like hand relaxes and he experimentally wiggles the fingers. Brenna is amazed. This is magic. The old man is so pleased with this new mobility that as Pulaski turns away to replace the device he leans off the biobed, and pinches her on the ass. Pulaski calmly swats his hand.

PULASKI
Behave yourself.

OLD MAN
You're a fine woman, and you've made a young man of me.

PULASKI
No, I've cured your arthritis, and if you try anything more energetic you'll probably drop dead.

24 CONTINUED:

OLD MAN
(with a leer)
I'd die happy.

PULASKI
Out.

He hobbles past Brenna and Riker with a wink and

another leer. Pulaski crosses to the couple.

BRENNA
You know how to handle men.

PULASKI
Yes, first you have to get their attention.

Riker chuckles. He doesn't mind being made the butt of a joke. Brenna crosses to Pulaski.

BRENNA
How did you give Joey back his hand?

PULASKI
(picking up the instrument)
Oh dear, that would be difficult to explain.

BRENNA
(frustrated)
Like everything else aboard this ship. I'm too ignorant to understand. And this is the one thing that looks useful.

The frustration is evident in her voice. Pulaski says very gently --

PULASKI
You're interested in medicine?

BRENNA
I'm healer and midwife. Or I

thought I was.

Pulaski tries to comfort her.

24 CONTINUED: (2)

PULASKI
All I've every wanted is to take away the hurt. These wonderful tools help me do that, but sometimes I feel more like a mechanic than a doctor.

Now the situation's reversed. Brenna takes Pulaski's hand in both of hers, closes her eyes as she searches for the healing power.

BRENNA
You've the hands of a healer. You can't put that in a machine.

Suddenly there's a hell of a bond between these women. Riker knows when he's a fifth wheel.

RIKER
I'll leave you ladies to your discussions. Dinner, Brenna? I'll cook.

Brenna glances at Pulaski and raises her eyebrows. Leans in close, keeping it private between the two of them.

BRENNA
Is he real?

Both of the women are eyeing Riker thoughtfully.

PULASKI
(sotto voce to Brenna)
Oh, yes, very real.

The message is subtle -- when life offers you something... take it. Riker knows female bonding when he sees it. He gets the hell out of the way. Riker EXITS.

24A INT. RIKER'S QUARTERS (FORMERLY SCENE 26)

Brenna and Riker ENTER. The first officer has left books spilled across his desk. Brenna surveys the disorder.

BRENNA
William Riker, you're a mess.

24A CONTINUED:

She moves to the desk, and begins stacking the books. Riker catches her by the shoulders, and turns her around. They are very close.

RIKER
You don't have to do that.

BRENNA
And if I don't, who will?

RIKER
I can see why your father wants

to marry you off.

BRENNA
Oh, and why is that?

RIKER
(imitating the patois)
So he can have a pipe, and mug of beer in peace.

Brenna is eyeing him speculatively.

BRENNA
You've shown me so many wonders on your great ship, but there is still one thing you haven't shown me.

RIKER
What's that?

Brenna lifts the floor length heavy skirt revealing her feet and a pair of gorgeous legs.

BRENNA
I'm still waiting to wash my feet.

RIKER
Through there. Glass of wine while I cook?

Riker keys a wall panel and soft, romantic music fills the room. He pours out two glasses of wine from the carafe. Brenna is staring at him in confusion. We have two people from completely different cultures trying to seduce each other, but they don't have the proper cues.

BRENNA
William, is something wrong?

24A CONTINUED: (2)

RIKER
What do you mean?

BRENNA
Do you not like girls?

RIKER
Of course I like... Oh... is there
a technique to this foot washing?

Brenna approaches him. Unhooks her skirt. It puddles about her feet, and she steps out of it wearing a pretty petticoat.

BRENNA
You generally start low... and
work your way up.

Riker reaches up pulls the pins from her long hair. It cascades over her shoulders.

RIKER
I think I can handle that.

They are in each other's arms now.

BRENNA
I was hoping you might.

They embrace as we GO TO

24B EXT. SPACE - THE ENTERPRISE (OPTICAL)

Booting along at warp speed.

24C INT. MAIN BRIDGE

Data has the bridge. Supernumeraries at all other stations. Worf is heading for the forward turbolift as Riker emerges from the forward lift. The first officer looks very content.

RIKER
Feeling better, Worf?

WORF
Yes. And you, Commander?

RIKER
Couldn't be better.

24C CONTINUED:

Worf enters the turbolift. Data stands and yields the command chaair to Riker.

RIKER
(continuing)
Status, Mister Data?

DATA
Warp factor five, continuing on course for NB2323. E.t.a. eighteen hours.

RIKER

Excellent.

24D INT. CARGO BAY

Brenna, also looking very content, is tatting lace (or sewing). Suddenly she notices movement behind some cargo containers.

25 INT. CARGO BAY - ANOTHER ANGLE (OPTICAL)

A secluded corner behind some cargo containers. Danilo and two other men are working about a still. Worf comes around the containers.

WORF

You sent for me?

DANILO

We're brewing poteen, but we need a way to heat it without this bloody ship firing bloody lightning bolts at us.

WORF

You can obtain spiritous liquors from the food dispensers.

DANILO

(suspicious)

It's not that synthehol bilge O'Brien offered me, is it?

WORF

No, if you wish it can be real alcohol.

25 CONTINUED:

DANILO
Good.

WORF
(warningly)
With all of the deleterious effects intact.

DANILO
As it should be.

In the b.g. a group of Bringloidi cluster about a food dispenser. Danilo leads Worf to the wall unit and pushes past the waiting tinkerers.

DANILO
(continuing)
You see, lad, every moment of pleasure has to be purchased by an equal moment of pain.
(to the wall unit)
Whiskey.

A glass MATERIALIZES. Danilo tries a belt. Makes a face. After a lifetime of drinking potato whiskey this is really poor stuff -- far too refined.

DANILO
(continuing)
Terrible.

He passes the glass to the other men who sip then nod

in agreement.

DANILO
(continuing)
It's got no bite.

WORF
(to the unit)
Chech'tluth.

A glass of the potent Klingon brew MATERIALIZES. Worf hands it to Danilo. The human knocks back a slug. It feels as if his lungs and stomach have been vaporized.

DANILO
(almost unable to speak)
Now that's what I call a wee drop of the creature.

25 CONTINUED: (2)

BRENNA (V.O.)
(screaming the word like a banshee)
Father!!

DANILO
(continuing to Worf)
You remember that moment of pain? Well, it's about to begin.

Brenna comes roaring up to join them. Danilo stares at her in comic dismay, with a big ingratiating grin.

DANILO
(continuing)
Hello, darling.

She snatches away the glass.

BRENNA
Darling is it! I might have known!
(re the glass)
Are you drunk yet, or can you talk with Doctor Pulaski about the children?

DANILO
What about them?

BRENNA
She wants to send them to school with the ship's children.

DANILO
What do you think?

BRENNA
I think it's a good idea.

Danilo nods thoughtfully, pulls out his pipe and starts to fill it.

BRENNA
(continuing)
So go handle it!

He jumps like a startled deer, and EXITS. Brenna turns her gaze on the two cronies. They visibly wilt.

25 CONTINUED: (3)

BRENNA
(continuing)
And I'm sure there's something you can be doing with your time.

They fade back into the other Bringloidi, but they're still visible. Brenna turns on Worf.

BRENNA
And as for you...

WORF
What!

Brenna is unimpressed.

BRENNA
Why did you have to tell them that this magic wall can give them more than meat and potatoes? Now we'll never get a lick of work out of them.

She's appealed to Worf's sense of humor. Dryly he asks.

WORF
Madam, have you considered a career in security?

BRENNA
If it's anything like babysitting
(she jerks thumb toward

the men)
-- I'm an authority.

Off Worf's expression as we GO TO:

26 OMITTED

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming into orbit around a ringed planet.

28 INT. MAIN BRIDGE (OPTICAL)

Present are Picard, Riker, Data, Worf and Troi. There is a supernumerary at CONN.

28 CONTINUED:

WORF
Signal from the planet, Captain.

PICARD
On screen.

On the screen APPEARS the face of a handsome older man. Picard stands.

PICARD
(continuing)
This is Jean-Luc Picard of the United Federation vessel USS Enterprise.

GRANGER
This is tremendous! Welcome,

Captain, I'm Wilson Granger, prime minister of Mariposa.

DATA
No doubt a descendant of Captain Walter Granger.

Granger has an odd expression.

GRANGER
Not quite a descendant.
(forces a laugh)
We feared that Earth had suffered a catastrophe when no one came to check on us.

PICARD
I'm afraid you were lost in the bureaucracy, but despite the lateness of our arrival we are here now, and eager to renew ties.

GRANGER
Splendid! Please, come down, and allow us to extend our hospitality to you and your crew.

The screen goes blank.

PICARD
Number One, form an away team.

TROI
I would urge caution. Mister Granger is hiding something.

28 CONTINUED: (2)

RIKER
We'll check it out. Mister Worf.
(he looks up)
Doctor Pulaski join me in
Transporter Room Three for an away
detail.

29 INT. RECEPTION AREA (OPTICAL)

The away team MATERIALIZES. Granger (1B) dressed in black diplomat clothes is waiting for them. Riker stares because he looks a lot like Granger, but... Nearby an athletic BLACK MAN (2A) is seated behind a curving desk. A BEAUTIFUL WOMAN (3B) emerges from a doorway behind him, and they confer over some papers. Behind the away team an athletic black man (2B) ENTERS. The man behind the desk and the man entering are identical. (Please cast a racial mix for the clone society.)

GRANGER 1B
Welcome to Mariposa. Victor
Granger, minister of health.

RIKER
William Riker, Doctor Pulaski,
Lieutenant Worf.

They shake hands all around.

GRANGER 1B
I'll escort you to the prime
minister. This way please.

Pulaski and Granger 1B start walking. Riker and Worf are side by side.

RIKER
(sotto voce)
A brother?

Worf merely lets out a low growl to show he's disturbed.

30 OMITTED

30A HALLWAY

Granger 1B leads the team down a hallway. Another door opens, and an athletic black man (2C) steps out, and walks toward the front doors. Worf does a double take, but can't quite get a look at the man.

GRANGER 1B
Your arrival really is serendipitous.

PULASKI
Oh, how so?

GRANGER 1B
Well, perhaps I should leave that for the prime minister to explain.

The away team walks past the open door of an office. Seated at a desk is the ANOTHER BEAUTIFUL WOMAN (4A) working at a computer. Another woman (4B) comes down the hall, and enters the office with 4A. Riker stops

and stares in at these twins, then hurries to catch up. Riker catches Worf and says in a low tone.

RIKER
Worf, stand by for immediate beam out. There's something damn odd down here.

WORF
Aye, Commander.

Riker steps back up with Pulaski and Granger 1B who are chatting in a friendly, desultory fashion.

GRANGER 1B
Is your title scientific or medical?

PULASKI
Medical.

Pulaski casually keys the tricorder on her belt.

GRANGER 1B
Ah, excellent.

PULASKI
Is there some medical problem we should know about?

30A CONTINUED:

Riker spots the athletic black man (2A) walking down the hall toward them. Pulaski subtly glances down at her readout.

GRANGER 1B
I think it best if the --

PULASKI
Prime minister explains that.
Somehow I thought you might.

The team has reached another set of doors. The aide throws them open.

31 INT. GRANGER'S OFFICE

Granger stands, and leans over his desk, hand extended, a broad smile of welcome. Riker and Worf are spooked, they're not responding well to this situation.

GRANGER
Welcome to Mariposa.

Another door into the office opens, and in walk two women (3A and 3C) -- (NOTE: 3C is 3B with a hair change). 3C carries a laptop computer. Riker and Worf exchange glances. Pulaski calmly crosses to Granger, and shakes hands.

PULASKI
Doctor Katherine Pulaski.

GRANGER
My chief of staff, Elizabeth Vallis.

PULASKI
So, is your entire population made up of clones, Prime Minister?

RIKER
Clones?

WORF
Clones?

GRANGER
Clones.

31 CONTINUED:

Off Riker and Worf's stunned expressions as we

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Mariposa.

PICARD (V.O.)
Captain's log, supplemental. Prime Minister Granger has requested an urgent meeting to discuss the future of the Mariposan colony.

33 INT. GRANGER'S OFFICE

Present are Picard, Riker, Pulaski and Granger. There is a coffee service on the desk, and they are each holding a glass. Pulaski has her tricorder in her lap.

GRANGER
Captain, we need your help. Three hundred years ago during our landing on Mariposa, the skin of the ship was breached. Only five colonists survived. The progenitors weren't willing to just give up and die, and they were scientists --

PICARD
So they used that expertise and turned to cloning.

GRANGER
Yes. They had no other option. Two women and three men were an insufficient gene pool from which to build a society.

PULASKI
How did you suppress the natural sexual drive? Drugs? Punitive laws?

33 CONTINUED:

GRANGER
In the beginning we used a little of both. Now three hundred years

later the entire concept of sexual reproduction is a little repugnant to us.

PICARD
A culture with no children.

GRANGER
It's economically more viable to accelerate clone growth. Some basic learning can be chemically imprinted on the developing clone, the rest we do after emergence.

PULASKI
How did you overcome the problem of replicative fading?

GRANGER
We didn't.

PULASKI
You have got a problem.

RIKER
Wait. I don't understand. Replecative fading?

PULASKI
Each time you clone you're making a copy of a copy. Subtle errors creep into the chromosomes, and eventually you end up with a non-viable clone.

GRANGER
Yes. We're developing a sort

of mental hardening of the arteries. It's increasingly difficult to respond to new situations.

PICARD
How can we help?

33 CONTINUED: (2)

GRANGER
We need an infusion of fresh DNA. I was hoping that you would be willing to share tissue samples from your crew.

RIKER
You want to clone us?

GRANGER
Yes.

RIKER
No way. Not me.

GRANGER
How can you possibly be harmed?

RIKER
It's not a question of harm. A single William Riker is unique, maybe even special. Hundreds or thousands of them diminish me in a way I can't explain.

GRANGER
You would be preserving yourself.

RIKER
Human beings have another way of doing that. We have children.

Granger looks to Pulaski. She shakes her head, refusing. To Picard who also shakes his head.

PICARD
I think you will find this to be the attitude of a predominate number of Enterprise people.

GRANGER
I see. Well, if you will not help us by sharing your DNA will you at least send people to repair our malfunctioning equipment?

PICARD
Yes, of course. Number One, form away teams, and get the repairs underway.

33 CONTINUED: (3)

RIKER
Yes, sir.

The Enterprise people rise.

PULASKI
Repairing the equipment is not

going to solve your problems.

GRANGER

What other solution do we have? Remember, Doctor, there are only five of us.

33A INT. HALLWAY - MARIPOSA

Riker Pulaski, Geordi and three n.d. crewmembers. Geordi has his tool kit. The three officers, each accompanied by a crewperson move off in opposite directions.

34
thru OMITTED
36

37 INT. GRANGER'S OFFICE (OPTICAL)

Riker and Pulaski ENTER. Granger is seated at his desk. A couple of AIDES (5A and 5B) stand beside the door. Two athletic clones flank the desk (2A, 2B and 2C).

RIKER

You sent for us?

The clones by the door draw phaser-like weapons, and fire at Riker and Pulaski. They collapse. The two athletic clones heft Riker by the shoulders and feet, clones 5A and 5B take Pulaski. They start to carry the officers out a side door.

There is a knock, clone 2A opens the door.

Geordi ENTERS.

GEORDI
Excuse me, sir, I was looking for Commander Riker.

GRANGER
I'm afraid I haven't seen him.

37 CONTINUED:

GEORDI
Doctor Pulaski?

GRANGER
Sorry, I can't help you.

Geordi's expression is incredibly neutral, his voice light as he says --

GEORDI
Guess I'll just have to hunt for them. Sorry to disturb you.

Geordi EXITS.

38 OMITTED

39 INT. CLONING LABORATORY

Riker and Pulaski are unconscious on surgical tables. Using long hand-held needles, two clones (4A and 4B) in surgical gear penetrate the officers' sternums to remove tissue samples. Two NURSES (5A and 5B) assist. In the b.g. is the cloning equipment open and empty.

39A EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Mariposa.

39B INT. CARGO HOLD (PREVIOUSLY SCENE 34)

As many extras as can possibly be squeezed into the hold, all dressed in scruffy immigrant clothes. An occasional cry from a baby, chickens clucking. Accompanied by traditionally Irish instruments, Danilo, the colony's Shan'a'kee, imparts the history. Worf is seated with Brenna, Picard ENTERS, and leans against a wall just listening.

DANILO
And after a long and gentle sleep we awoke and there was Bringloid, our dream world. Our companions in the butterfly ship left us off, and said they would leave a guard in heaven to look out for us.

(MORE)

39B CONTINUED:

DANILO (Cont'd)
They flew on in the darkness -- their search was not yet over -- but we had found the sun, a world, a home.

BRENNA
And now we have lost it.

DANILO
We'll find another.

BRENNA
When? How long must we wait and journey?

Picard's expression has been shifting as various emotions and realizations strike him. He crosses swiftly to Worf, leans in.

PICARD
I finally understand. That distress satellite was left by the Mariposans as a way to protect the Bringloidi. There were two colonies on that ship.

WORF
Interesting, Captain.

PICARD
And not terribly relevant, I know. Still, it gives one pause for thought....

Picard's voice trails away, and he EXITS.

40 OMITTED

40A INT. PULASKI'S OFFICE - SICKBAY (FROM SCENE 40)

Riker and Pulaski are seated and talking quietly as Geordi ENTERS.

GEORDI
What happened on Mariposa? Are

you all right?

40A CONTINUED:

RIKER
Is there some reason why we shouldn't be?

GEORDI
Yeah, every time I asked where you were, some clone lied to me.

RIKER
(very grim)
Lied to you?

GEORDI
(removes his VISOR)
Commander, with this I can see a lot more than your average person. When people lie there are certain physical manifestations; variations in blush response, pupil dilation, pulse and breath rate. I can't use the VISOR on aliens, but humans -- I've got them nailed.

PULASKI
And the clones lied about our whereabouts?

GEORDI
Yes.

PULASKI
I don't remember anything happening. I was working in their medical facility when I got a call to report to Granger's office. I ran into Will on the way and --

GEORDI
Granger said he hadn't seen either of you. Did you get to his office?

Riker and Pulaski exchange a look.

RIKER
I don't remember.

Pulaski suddenly unlimbers her tricorder. Runs it over Geordi, over Riker, over herself.

40A CONTINUED: (2)

GEORDI
So what's the prognosis, Doc? Will I ever play the piano again?

PULASKI
(ignoring the quip)
Geordi, you'll be pleased to know that you aren't missing any epithelial cells.

GEORDI
Great.

PULASKI
Will and I, however, are.

RIKER
(grimly)
Meaning?

PULASKI
Although you can clone from any cell in the human body the cells lining the stomach are the best choice because they're relatively undifferentiated.

Riker whirls, and heads toward the door. He is furiously angry.

GEORDI
Where are you going?

RIKER
To that cloning lab.

Pulaski and Geordi exchange glances, and plunge after Riker.

41 INT. CLONING LABORATORY (OPTICAL)

Riker, Pulaski and Geordi beam into the chamber. At last we see two of the cloning units. Riker approaches one of the smoke filled artificial wombs. He opens the door, and the smoke vents into the lab. Inside is a half-formed clone, but it is still recognizably the first officer.

He recoils. We see his anger and disgust as he gropes

for his phaser.

41 CONTINUED:

Riker blasts the developing clone. It vanishes. Riker steps to the second cloning unit. Opens the door; the smoke vents. He looks inside, looks back to Pulaski and cocks his head toward the clone. Pulaski nods.

Riker blasts that clone, and it vanishes.

The doors open, and Granger with three identical armed clones (2A, 2B, 2C) rush into the laboratory. Off various reactions as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42 INT. CLONING LABORATORY (OPTICAL)

There is a moment of complete dislocation as Geordi and Pulaski look from Riker to the armed clones, and back again. Geordi stares from the first officer with his phaser in hand to the empty space which used to hold the cloning equipment.

GEORDI

I don't suppose you'd believe this was an accident?

GRANGER
Murderers!

RIKER
Like hell! You're a damn thief!

PULASKI
(stepping between them)
Gentlemen, please.

The armed clones lower their weapons.

GRANGER
What else could we do? We asked for your help and you refused! We're desperate. Desperate!

RIKER
So that gives you the right to assault us, and rob us, and --

GRANGER
We have a right to survive!

Off everyone's frustrated, angry expressions as we GO TO:

43 OMITTED

43A INT. CAPTAIN'S READY ROOM (FROM SCENE 43)

Present are Picard, Riker, Pulaski, and Troi.

43A CONTINUED:

PICARD
Doctor, how desperate is the colony's situation?

PULASKI
They've got two maybe three more generations, then the fading will become terminal. They're the walking dead now, they just haven't been buried.

RIKER
I want that cloning equipment inspected. Who knows how many tissue samples they've stolen. I have the right to exercise control over my own body.

PULASKI
You'll get no argument from me.

TROI
I know the Mariposan culture seems alien, even frightening, but we really do have much in common. They're human beings fighting to survive. Would we do any less?

PICARD
Are you saying we should give them the DNA samples they require?

PULASKI
(stepping in)

That's just postponing the inevitable. So they get an infusion of fresh DNA -- fifteen generations and they're back to the same problem. Cloning isn't the answer. They need breeding stock.

Suddenly all the pieces of the puzzle come together.

PICARD
The Bringloidi.

43A CONTINUED: (2)

TROI
(excited, seeing the possibilities)
The Bringloidi have energy and drive, a sense of wonder. The clones possess emotional maturity, and technological know-how.

PICARD
They started out together. It does seem only fitting that they end up together.

PULASKI
(ironically)
It's a match made in heaven.

RIKER
Unfortunately it's going to be a shotgun wedding.

44 OMITTED

44A INT. OBSERVATION LOUNGE (FROM SCENE 44)

Picard, Pulaski, Danilo, and Granger hunkered down for some hard bargaining.

GRANGER
I'm sorry, Captain, but it's out of the question. You're trying to dump your problem off on us.
(wearily)
And we've got problems of our own.

PICARD
Can't you understand? The Bringloidi can help you.

GRANGER
(indicating Danilo)
Look at him. How could we ever integrate that into our society?

DANILO
(growls)
You're no prize yourself.

44A CONTINUED:

GRANGER
Primitive, hostile, disruptive. It would require enormous effort to even educate them.

DANILO
(standing)
Forget it, Captain Picard. I'm not coming with my hat in my hand to beg charity from this bastard.

PICARD
Sit down! I am not going to allow brag...
(a look to Danilo)
... and bigotry...
(a look to Granger)
... to destroy this meeting.

Danilo sinks back into his chair.

PICARD
(to Granger)
Commander Riker wants your laboratories inspected for any stolen tissue. I can understnad his concern, and I think we're going to have to transport all of your equipment to the Enterprise.

GRANGER
(bitterly)
I see, when reason fails you'll resort to blackmail.

PICARD
(angry)
All right, die!

PULASKI
(musing)

It's not so bad, Captain. In fifty years we'll have a new Class M planet, complete with cities, all ready for colonization.

Granger looks stricken.

44A CONTINUED: (2)

PICARD
(gentler now)
The end is closer than you'd like to think.

GRANGER
I don't know. The difficulties involved...

DANILO
Look, man, we're decent, hard working people. We're willing to learn.

GRANGER
They're so different.

PICARD
Yes. But it's differences which have made us strong.

PULASKI
An open society is a healthy society. When you allow your culture to become a melting pot

it grows in exciting directions.

GRANGER
For three hundred years we've denied the carnal side of our nature. How can we learn to put that aside?

DANILO
You put a couple of young people together and you let nature take its course.

PULASKI
(to Danilo)
To make this work you're going to have to alter your society, too. Monogamous marriage won't be possible for several generations.

DANILO
I'm not sure I follow.

44A CONTINUED: (3)

PULASKI
Thirty couples are enough to create a viable genetic base. But the broader the base the safer and healthier the society. It would be best if each woman -- Mariposan and Bringloidi -- had at least three children by three different men.

DANILO
(preening slightly)
I think I could handle that.

GRANGER
God, this is so... so...

PICARD
Frightening?

GRANGER
Repugnant.

PULASKI
The normal drives are still there. You're just going to have to alter your attitudes.

DANILO
So, it's a done deal?

Granger slowly, reluctantly nods.

DANILO
(continuing)
My hand on it.

Granger offers his hand. Danilo spits into his palm, and clasps Granger's hand. There is the expected reaction from the clone.

DANILO
(continuing)
Now come on, I want to stake out my three ladies. Send in the clones.

PICARD
(sotto voce)
I must be out of my mind.

44A CONTINUED: (4)

PULASKI
(sotto voce)
Starfleet's probably going to agree.

45 OMITTED

46 OMITTED

46A INT. CARGO BAY

Picard, Granger and Danilo step into the Cargo Hold. Danilo crosses quickly to Brenna, and they begin talking.

Granger stares at this mass of humanity. Little boys playing marbles, a young girl skipping rope. Men and women mending clothes, sharpening knives, trying to keep busy as they wait to get out of this metal bottle.

Granger gives Picard a look of "Oh, God, help!" Picard puts a hand on the clone's shoulder, and urges him deeper into the hold.

Suddenly Brenna roars over, and confronts Picard.

BRENNA
Isn't that just like a man! You

make these grandiose decisions,
but you never stop to consider
the poor women.

PICARD
Miss Odell, I am --

BRENNA
You men draw a mug, and solve all
the world's problems while the
beer goes down. But when it comes
to the practical matters it always
falls to the women to make your
grand dreams come true.

PICARD
Miss Odell, you're the one who
wanted a new home.

46A CONTINUED:

BRENNA
But I don't know if I want to
be Eve!

PICARD
That is your choice. If you wish
to stay aboard the Enterprise we
will drop you at a starbase, and
you can go where you will.

BRENNA
Leave my dad?

PICARD

Brenna, you've always been the mothering force for your people. If this is going to work they'll need your wisdom and guidance.

BRENNA

But my life has just gotten very narrow.

PICARD

We have to make choices.

BRENNA

Oh, damn.

She pauses, and stares thoughtfully at Granger, who is picking his way like a fastidious crane through the crowd of Bringloidi.

BRENNA

(continuing)
(indicating Granger with a head jerk)

What does he do again?

PICARD

He's the prime minister.

BRENNA

Sounds important.

PICARD

It is.

BRENNA

Sounds like he might have more than two coins to rub together.

(MORE)

46A CONTINUED: (2)

BRENNA (Cont'd)
(a beat)
Three husbands?

Picard nods. Brenna walks over to Granger. Speaks to him. Then lifts the hem of her skirt, smiles up at him. As we GO TO:

46B EXT. SPACE - THE ENTERPRISE (OPTICAL)

47 OMITTED

48 INT. MAIN BRIDGE

Picard in the command chair, Troi is at his side. Worf is at Tactical. Data at OPS. Supernumerary at CONN. Riker and Pulaski ENTER from the aft turbolift.

PICARD
All squared away?

RIKER
The Bringloidi have reached their new home.

DATA
It is unfortunate that we cannot remain for several months, and observe the integration of the two colonies.

PULASKI
They're going to do just fine.
They're survivors, both of them.

PICARD
We've done what we could. We've
put the cats in the same sack,
and given it a good shake.

DATA
But what is occurring on Mariposa
is a demonstration of
sociobiology, and the concept of
the selfish gene.
(MORE)

48 CONTINUED:

DATA (Cont'd)
Males and females are each
pursuing their respective
reproductive strategies in an
effort to maximize their
contribution to the gene pool of
the next generation.

RIKER
Data, I liked the captain's
analogy better.

DATA
Why?

PULASKI
It was more romantic.

Troi is laughing. Riker is struggling to suppress a smile. Data is bewildered.

DATA
How are cats in a sack romantic? They would fight and scratch and...

Everyone is laughing now.

WORF
Very romantic. I hunt in darkness. The stars my guide. The memory of you sings in my blood. I seize the gift.

The bridge crew is really entranced. Wow, Klingon poetry. This is really building to something. What is the gift?

WORF
(continuing)
Carry it to your bower. And lay at your feet the hearts of my enemies.

The silence is deafening. Picard turns slowly back to face the main viewscreen. Points at CONN.

PICARD
Engage.

48 CONTINUED: (2)

WORF
(sotto voce)
Perhaps it does not translate well.

49 OMITTED

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Leaving orbit and the rubber band effect as they warp out.

FADE OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"Manhunt"
#40272-145

Written by
Tracy Torme

Directed by

Rob Bowman

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2ND REVISED FINAL DRAFT

MARCH 29, 1989

STAR TREK: "Manhunt" - 3/29/89 - CAST

STAR TREK: THE NEXT GENERATION
"Manhunt"

CAST

PICARD	ANTEDIAN DIGNITARY
RIKER	MRS. TROI
DATA	MR. HOMN
PULASKI	TRANSPORT PILOT
TROI	SECRETARY
GEORDI	SLADE BENDER
WORF	TOUGHGUY
WESLEY	REX
O'BRIEN	

Non-speaking	Non-Speaking
SECURITY GUARD	ANTEDIAN DIGNITARY
BAR CROWD	

Voice-over SAILOR
COMPUTER VOICE BLEACHED BLOND
HARD DRINKERS
CHINESE-AMERICAN
MISC. PATRONS

STAR TREK: "Manhunt" - 3/29/89 - SETS

STAR TREK: THE NEXT GENERATION
"Manhunt"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
TRANSPORTER ROOM ANTEDE THREE
CORRIDORS
CAPTAIN'S READY ROOM PACIFICA
TURBOLIFT
MRS. TROI'S QUARTERS
HOLODECK THREE
SICKBAY

CHANDLERLAND (HOLODECK)
HALLWAY
DIXON HILL'S OFFICE
OFFICE RECEPTION
REX'S BAR

STAR TREK: "Manhunt" - 3/29/89 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Manhunt"

PRONUCIATION GUIDE

ANTEDE THREE an-TEE-DEE
ANTEDIANS an-TEE-DEE-ans
TONY PALERMO pah-LAIR-mo
HOMN hom

STAR TREK: THE NEXT GENERATION
"Manhunt"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a planet.

PICARD (V.O.)
Captain's log, Stardate 42881.5.
We are in orbit around Antede
Three, awaiting the arrival of
two dignitaries from this world.

2 INT. CORRIDOR - ON PICARD

walking toward us, wearing a full-dress uniform.

PICARD (V.O.)
(continuing)
Our mission is to carry them to
a conference on planet Pacifica...

3 TRANSPORTER ROOM - PICARD (OPTICAL)

as he the Transporter Room with DOCTOR PULASKI, WESLEY
and WORF, all of whom wear work uniforms.

PICARD (V.O.)
(continuing)
... where their race will be given the opportunity to join the Federation.

PICARD
I thought you might find this interesting, Mister Crusher. Few humans have ever seen an Antedian in the flesh.

Picard nods at TRANSPORTER CHIEF O'BRIEN who begins the energizing process. The two delegates begin to MATERIZLIZE on the platform...

4 REVERSE ANGLE ON ANTEDIANS

as seen from behind. They are dressed in flowing, red robe-like garments with an attached hood which keeps us from seeing their heads from here.

PICARD
Welcome. I'm Jean-Luc Picard, captain of the Enterprise.

WESLEY
(hesitates, then)
Are they alright, Captain?

Doctor Pulaski moves toward them with a medical instrument in hand. She grimaces as she gets near their faces.

PICARD

No, this is their preferred way
of space travel.

5 ANGLE TO INCLUDE THE ANTEDIANS

seen from the front for the first time. It is not a pretty sight. Each mottled face resembles an oversized catfish: huge gaping mouth, spindly whiskers, big fish eyes, and a skeletal structure that gives them a grotesque, unhealthy appearance. Their hooded, crimson robes only emphasize their eerie, menacing appearance. But what is really bizarre is that they're completely motionless -- catatonic. A medium-sized container arrives with them.

Pulaski methodically runs her medical instruments along the Antedian's necks.

PULASKI
Their physical condition appears
good enough, considering the
circumstances.

PICARD
(to Welsey)
It is a self-induced catatonic
state. Their way of dealing with
the trauma of spaceflight.

WESLEY
Will we try to revive them?

5 CONTINUED:

PICARD

Not until we reach the Pacifica conference. It's three days away.
(to Pulaski)
You've prepared Sickbay facilities for holding them, Doctor?

PULASKI
As soon as we make some adjustments. Their physiology is unusual.
(to O'Brien)
Can you store them for a few hours?

O'BRIEN
Aye. I'll have them kept out of the way here.

WESLEY
What's in this container?

PULASKI
Their food. When they come out of stasis, they will be very hungry.

5A ANOTHER ANGLE

Wesley steps over to the container and lifts the cover. It's filled with a writhing, squirming mass of worm-like creatures.

WESLEY
This is what they eat?

PULASKI
In great quantities.

5B SCENE

PICARD
(to Worf)
Provide security.

WORF
Understood, sir.

Worf steps forward and looks at the Antedians admiringly.

5B CONTINUED:

WORF
(continuing)
What a handsome race.

The others look at Worf, wondering if he could possibly be serious. And of course, he is.

5C EXT. SPACE - THE ENTERPRISE (OPTICAL)

as she leaves orbit.

6 INT. BRIDGE

The normal bridge crew are in their positions. Troi is also there.

RIKER
What did you think of the Antedians, Wesley?

WESLEY
Well, they are rather strange-looking, Commander.

Picard ENTERS and walks to his position.

6 CONTINUED:

DATA
Judging a being by its physical appearance is the last great human prejudice, Wesley.

PICARD
A point well taken. I'm sure that to the Antedians, we're equally unattractive.

RIKER
It is interesting to consider just how subjective "beauty" truly is...

WORF
Captain... we're being hailed by a small transport vessel just coming into range.

7 ANGLE EMPHASIZING TROI

As she suddenly stiffens.

TROI
Oh, my God!

PICARD
What is the problem?

TROI
What can she be doing here?

WESLEY
On the screen, Captain.

8 ANGLE INCLUDING MAIN VIEWER (OPTICAL)

where the pilot of the shuttle is seen. He appears to be a bit weary and nervous.

TRANSPORT PILOT
Starship Enterprise, come in!

RIKER
We have you on our viewer, Pilot.

8 CONTINUED:

TRANSPORT PILOT
Enterprise... I have a passenger -- a V.I.P. passenger -- who I'm ordered to --

MRS. TROI (V.O.)
Let me talk to them, Pilot. I'm much more articulate.

The transport pilot seems relieved to step aside and let the woman speak for herself.

9 MOVE IN ON THE VIEWSCREEN (OPTICAL)

as MRS. TROI slides into the picture.

TROI
Mother!

DATA
Captain, we are now receiving Starfleet orders granting a Lwaxana....

MRS. TROI
(overlapping)
Lwaxana Troi, daughter of the Fifth House, Holder of the Sacred Chalice of Riix, heir to the Holy Rings of Betazed.

DATA
... full ambassadorial status, sir.

RIKER
I'm afraid it's back into your formal uniform, Captain.

DATA
And yours too, Commander. She is listed as representing the Betazed government at the conference.

TROI
Mother, please don't do this to me.

9 CONTINUED:

MRS. TROI
Do what to you, Little One?
(to Picard)
Oh, what naughty thoughts, Jean-Luc. How wonderful you still think of me in that way.

10 ANGLE EMPHASIZING PICARD AND RIKER

looking at one another resignedly, preparing for the worst.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 INT. TRANSPORTER ROOM - PICARD, RIKER AND TROI

as they ENTER, Picard and Riker now in formal full dress. The Antedians, still catatonic, have been moved to the side where a SECURITY GUARD stands with them.

TROI
It's so like my mother to do the unexpected. She's famous for it.

PICARD

It will be nice to have her as
a guest of the Enterprise again.

Riker exchanges a look with Picard signifying some reservations. Picard turns to Transporter Chief O'Brien.

PICARD
Energize.

12 ANGLE ON THE TRANSPORTER PLATFORM (OPTICAL)

as Mrs. Troi beams in. She is apparently kneeling on the platform, hunched over and facing backwards...

13 CLOSE ON MRS. TROI

MRS. TROI
(opening her eyes)
Aaagh! Where are my legs?!

TROI
Where they belong, Mother, Right
under you.

Mrs. Troi begins standing up.

MRS. TROI
(offhand)
Oh, wonderful. So they are!
(turning to Picard)
But I'll never completely trust
this device, Jean-Luc...

13 CONTINUED:

TROI
He's "Captain Picard," Mother...

Mrs. Troi has turned to where she suddenly sees the "frozen" Antedians.

MRS. TROI
Aaagh!

PICARD
(to Riker, resignedly)
Explain.

RIKER
Sorry they startled you, Mrs. Troi. These are Antedian delegates... ah, temporarily being stored here, I believe...

MRS. TROI
"Delegates?" The last time I saw something like this, it was being served on a plate.

Picard has to turn away to hide his smile at this. But Riker enjoys it openly, especially her next line.

MRS. TROI
(continuing)
But you, Jean-Luc, I was not aware you had such handsome legs. My valet is waiting. You may beam him aboard now.

Picard nods at the Chief O'Brien and in a second, a larger figure MATERIALIZES. MISTER HOMN arrives carrying

Mrs. Troi's "suitcase". He breaks into that easy, enigmatic smile of his as he looks around the room.

MRS. TROI
You remember Mister Homn, of course.

PICARD
It would be hard to forget Mister Homn. Welcome back to the Enterprise.

Homn nods toward Picard.

13 CONTINUED: (2)

MRS. TROI
I've retained his services despite the outlandishly lustful thoughts he spews in my direction. I suppose the poor fellow just can't help himself.

It's hard to believe Homn would lust after anyone.

MRS. TROI
(continuing; to Picard)
Perhaps you could show me to my suite now?

PICARD
Certainly.

Mister Homn starts to pick up her luggage...

MRS. TROI

Put that down, Homn. We can't deny the captain the honor of carrying my belongings.

Picard looks at the beehive-shaped carrying-case. He remembers the last time...

PICARD
I won't interfere with Homn's duties this time.

MRS. TROI
That's not the real reason, Jean-Luc. You forget I'm a telepath.

Picard looks from Mrs. Troi to Deanna as Homn picks up the luggage...

RIKER
Look, since this apparently has some meaning to you, Mrs. Troi, I'll...

Riker reaches in to take the luggage from Homn.

RIKER
(continuing)
...carry...it.

13 CONTINUED: (3)

Homn has released the luggage and the full weight of it (with a MUFFLED CLANKING SOUND) is taken by Riker, whose words have come out in a surprised GROAN.

14 INT. ENTERPRISE CORRIDOR

The others follow Riker who is trying his best to "casually" carry the heavy bag down the hallway. Picard, the Trois and Homn follow closely behind.

RIKER
(trying not to sound labored)
It's... just down this hall.

15 EMPHASIZING THE TROI WOMEN

Deanna is glaring at her mother who is looking at Riker's legs.

MRS. TROI
(telepathic)
He has nice legs too, Little One. Is he still yours?

TROI
(telepathic)
Humans no longer own each other that way, Mother.

MRS. TROI
Oh really?
(looks at Picard)
That's a custom we may have to introduce again.

16 INT. MRS. TROI'S QUARTERS - PICARD (OPTICAL)

as the Group ENTERS and Riker puts down the baggage, SIGHS with relief.

MRS. TROI
Thank you.

RIKER
Glad I could help out.

Riker and the others EXIT, leaving Picard to face Mrs. Troi alone.

16 CONTINUED:

PICARD
I trust you'll be comfortable here, Mrs. Troi. Now if you'll excuse me, I must get back to my duties.

MRS. TROI
Captain, I will be serving a Betazoid dinner of greeting tonight. It is an ambassadorial function.

PICARD
(after a hesitation)
Of course. It, uh, sounds delightful.

Picard EXITS. Mrs. Troi speaks of him as she flutters about, checking out the intricacies of her quarters...

MRS. TROI
He's a fine man. Solid. Earnest. Reliable. Perhaps a little on

the dull side, but all in all he's
not bad.

TROI
I cannot believe you! You sound
like you're sizing up a commodity.

MRS. TROI
But that's exactly what men are,
darling. Especially human men.
(chuckles, strokes
Deanna's face)
Was your father ever unhappy with
me?

TROI
No, he worshipped you, Mother.
But I'll never learn to see men
the way you do.

16 CONTINUED: (2)

MRS. TROI
You will as you mature, darling.
And the males in your life will
bless you for it.

17 INT. MAIN BRIDGE - RIKER, WESLEY, WORF, DATA

Most of them are LAUGHING, except Data who is smiling slightly. Even Worf seems almost amused.

WESLEY
... but it's true she complimented
Captain Picard on his legs?

Riker nods affirmative.

DATA
I would have thought a telepath would be more discreet.

RIKER
No, it's just the opposite. She knows what's in your mind and she lets you know what's on hers.

More LAUGHTER -- which is suddenly stilled as they realize that Picard ENTERED the bridge. Picard takes his seat at command and speaks in a tone that's polite, yet gets the point across -- enough of this conversation.

PICARD
We must not lose sight of the fact that we're talking about someone who has been granted ambassadorial rank. Even if she appears a bit eccentric, Lwaxana Troi must be treated with appropriate respect. Is that understood?

The others make it clear that it is.

17 CONTINUED:

DATA
Our orders on her mentioned nothing specific except...

PICARD
(waits)
Except what, Mister Data?

DATA
We are to cooperate with her as fully as possible, deliver her there untroubled, rested...
(seeing Picard's expression)
I assume those were merely courtesies due her rank, sir.

PICARD
(to Riker)
See that every bridge officer and supervisor has the full text of that transmission.

RIKER
Aye, sir.

18 EXT. SPACE - ENTERPRISE IN WARP TRAVEL (OPTICAL)

19 INT. MAIN BRIDGE - FAVORING PICARD

PICARD
Picard to Pulaski. When was the last time you looked in on our Antedian guests?

20 INT. TRANSPORTER ROOM - CLOSE ON PULASKI

intently concentrating on reexamining the Antedians.

PULASKI
I'm doing so right now, Captain.

PICARD (V.O.)
Are they still catatonic?

PULASKI
Status of the beings is unchanged. Pulse still steady -- respiration normal for them.

21 INT. MAIN BRIDGE - SAME SETTING

PICARD
Understood. Keep me informed -- Picard out.

Picard leans back in his chair, takes a deep breath, and then rises.

PICARD
I believe I'll get some rest.
(exiting; to Riker)
It will be a dress uniform dinner, gentlemen.

RIKER
Sir?

But PICARD EXITS.

DATA
Inquiry, Commander: to which dinner was the captain referring?

Riker ponders the question.

RIKER
Nothing I've been invited to.
Have any of you?

Apparently no one has.

RIKER
(continuing)
Very interesting!

22 EXT. THE ENTERPRISE - FLYING BY AT WARP SPEED (OPTICAL)

23 INT. ENTERPRISE CORRIDOR - PICARD

(back in formal dress) walks down the hallway with a bottle of ice-blue Altairian brandy in his right hand. As he rounds a corner he comes face to face with Doctor Pulaski, going the other way.

PICARD
You're not attending the dinner with us this evening, Doctor?

PULASKI
I've already eaten, Captain. But thanks anyway.

We HEAR A CHIME.

MRS. TROI (V.O.)
(sing-song)
Come in!

The expression on Pulaski's face is interesting.

24 INT. MRS. TROI'S QUARTERS - PICARD

ENTERS to find romantic lighting, with candle-like objects spread about the room, and a small table made up for two. Mrs. Troi is out of sight in an adjoining room; Mister Homn is filling expensive-looking glasses with what looks like wine.

Picard holds out the bottle -- Homn accepts it... and then to Picard's surprise, he unscrews the top and begins to drink straight from the bottle. Picard starts to say something, but thinks better of it. In a matter of moments, Homn drains the entire bottle!

The giant smiles at Picard and bows regally -- his way of saying thanks.

PICARD
Tell me Mister Homn, when will the others be arriving?

Homn stares back blankly.

24 CONTINUED:

PICARD
(continuing)
The other officers?
(pause)
Commander Riker? Deanna?

Homn shakes his head from side to side and smiles mischievously. He points a long finger at Picard and then points behind the Captain. Picard turns to see...

25 MRS. TROI

leaning against the wall, wearing a sexy dress and a provocative look.

MRS. TROI
(purring)
Hello, Jean-Luc. So glad you could come.

26 MOVE IN ON THE CAPTAIN

this is not what he expected...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. MRS TROI'S QUARTERS (OPTICAL)

Mrs. Troi and the captain are seated at the little table, about to begin their meal. Their glasses are full and Homn is serving them a colorful Betazoid salad.

MRS. TROI
(raising glass)
A toast: to Earthmen... who despite their faults, have a unique ability to charm women of

all races, in all corners of the galaxy.

PICARD
(clinks glass)
Speaking for the men of Earth, which is an awesome responsibility indeed, I thank you.

Picard is attempting to be light and uncaring, but underneath the surface, this candlelight dinner is making him uncomfortable.

MRS. TROI
(teasing, flirting)
I know what you're thinking, Captain.

PICARD
(a bit worried)
You do?

MRS. TROI
You're wondering if I've been seeing any other man on a serious basis.

PICARD
(shaking head)
Well actually I wasn't --

MRS. TROI
-- I wouldn't worry about it, Jean-Luc.
(MORE)

27 CONTINUED:

MRS. TROI (Cont'd)
(reaches out, touches his hand)
Competition seems to bring out the best in the human male.

Picard smiles weakly and subtly withdraws his hand to lift his glass to his lips.

PICARD
I must admit, I wasn't expecting this... setting. I assumed that my high-ranking officers would also be attending.

MRS. TROI
Never assume anything when it comes to Lwaxana Troi. A Betazoid woman is full of surprises.

Not knowing just what to say, Picard begins to pick at his food, but Mrs. Troi seems to be waiting for something. Behind her, Mister Homn, sipping a drink, has just taken his place next to a big, circular chime near the far wall.

MRS. TROI
(continuing)
Strange, I'm not that hungry tonight.
(leans forward, coy)
I wonder what's making me lose my appetite? Any ideas?

She smiles and extends a utensil toward her blue salad. Homn downs his drink and makes ready. She takes a bite, Homn STRIKES THE CHIME. Picard jumps at the SOUND.

PICARD
Oh yes, you're giving thanks for your food. I'd forgotten about that.
(pause)
I wonder how many other cultures have similar customs.

MRS. TROI
I don't know.

27 CONTINUED: (2)

PICARD
Let's find out.
(touches his communicator)
Commander Data.

28
thru OMITTED
30

30A INT. BRIDGE - SCIENCE ONE - DATA (INTERCUT AS NEEEDED)

DATA
Yes, Captain.

PICARD
Mrs. Troi and I are having a very

interesting discussion about the various ways by which societies give thanks. For instance, the Betazoids use of the chime.

DATA

The use of the chime is unique, but not at all dissimilar to the Ooolans of Marejaretus Six, who use two large stones which are continuously struck during the meal. Those at the dinner must eat until the stones are broken. Or, the oligarchy on Atifs Four, which require a young male to...

PICARD

(overlapping)

Commander, this is absolutely fascinating, don't you agree, Mrs. Troi? Data, if your duties permit, why don't you join us for dessert?

DATA

You are forgetting sir -- I do not digest foodstuffs, therefore I cannot participate in the consumption of your post-main course edibles.

MRS. TROI

What'd he just say?

30A CONTINUED:

PICARD
You don't have to eat to join us, Commander. I'm sure Mrs. Troi would simply enjoy the pleasure of your company.

Data is pleased to hear it...

DATA
Indeed, sir. I am on my way; Data out.

30A CONTINUED: (2)

MRS. TROI
(annoyed)
How could you possibly think I'd want to share our special time together, with that robot of yours?

PICARD
Because... because of his wonderful after-dinner conversation. His anecdotes are the stuff of legends aboard this ship.

CUT TO:

31 INT. MRS. TROI'S QUARTERS (OPTICAL)

CLOSE on Data, now sitting at their table, eagerly concluding an "anecdote".

DATA

-- So by using the square root of pi and then multiplying it by nine to the third power, I was able to accurately calculate the distance between the Omicron galaxy and the Crab Nebula.

32 PULL BACK TO INCLUDE PICARD AND MRS TROI (OPTICAL)

She is literally bored stiff by Data's stories. In the b.g. we see Mister Homn break into a slow, cat-like yawn.

PICARD

Fascinating, Data. I'm sure Mrs. Troi would love to hear the one about the, uh, anomalous chemical composition of... say... brown dwarf stars.

MRS. TROI

Well, not really --

DATA

(enthused)

-- Yes Captain, that is a particularly spellbinding subject.

32 CONTINUED:

Data turns to Mrs. Troi with a pleased, eager look on his face.

DATA
(continuing)
For most stars, the rare-Earth element Europium is enriched relative to samarium and gadolinium...

MRS. TROI
(flat, bored)
Is that so?

DATA
It is! However in brown dwarf stars, the element Europium is anomalously depleted.

MRS. TROI
(sarcastic)
Fascinating.

DATA
But that is only the beginning. If the abundances of the elements terbium, dysprosium, holmium and erbium are also factored into the analysis...

33 INT. ENTERPRISE CORRIDOR - TROI AND PULASKI

are walking together.

PULASKI
Your mother seems quite an interesting woman, Deanna.

TROI
Doctor, perhaps I should tell you

something about my mother's condition at this time.

PULASKI
Condition at this time?!

TROI
Something that occurs to Betazoid females at mid-life. We call it the Phase.

33 CONTINUED:

PULASKI
At mid-life as in the human female's menopause?

TROI
(laughing)
Almost the exact opposite. It is only at mid-life that Betazed females become... well, fully sexual, if you know what I mean.

PULASKI
Yes, perhaps I do. I just heard her voice fairly singing when she called the captain into her room.

TROI
I wonder if I shouldn't warn the captain?

Pulaski considers it. Is there a gleam of amusement in her eyes?

PULASKI
Nooo. As ship's doctor I'd consider it excellent exercise for his reflexes and agility.

TROI
(somewhat shocked)
Doctor... !

PULASKI
In staying ahead of your mother.

Troi suddenly understands, smiling.

TROI
Yes. An animal is always at its best when hunted...

PULASKI
Or when hunting.

34 STAY ON DEANNA

as she walks on, turns and ENTERS her mother's quarters...

35 INT. MRS. TROI'S QUARTERS - DATA (OPTICAL)

has activated a computer screen and is now pointing out various moving objects, as Deanna ENTERS...

DATA
... and at this point, the second co-orbital satellite avoids a

collision with the first.

MRS TROI
(looking up)
-- Deanna, darling! Thank the
Four Dieties you're here.

TROI
I hope I'm not interrupting.

PICARD
(rising)
No, as a matter of fact, I need
to get back to the bridge myself.

DATA
Perhaps I should stay here and
further entertain our guest.

MRS. TROI
-- No! I mean, I think you're
needed on the bridge as well.

Data frowns... then nods, realizing she's probably right.

PICARD
(a bit stiff)
Thank you for a delicious meal.
Let's uh, do it again sometime.

MRS. TROI
(purring)
Oh, I know we will.

Picard EXITS (followed by Data) a little embarrassed.
Deanna looks at her mother with hard, accusing eyes.

MRS. TROI
Little One, the captain is every bit as charming as your father was.

Mrs. Troi innocently takes a bite of her Betazoid dessert and Homn RINGS THE CHIME...

36 INT. ENTERPRISE CORRIDOR, OUTSIDE MRS. TROI'S QUARTERS

Data and Picard walking together.

PICARD
(exhaling)
Data, you'll never know just how much I owe you for that.

DATA
Indeed, Captain? I know many more interesting anecdotes as well.

37 INT. MAIN BRIDGE - THE CAPTAIN AND DATA

EXIT the turbolift and ENTER the bridge. Riker swivels from his position at Command, and addresses Picard, still in dress uniform, who is moving toward the Ready Room...

RIKER
Status of the Antedian delegates unchanged, Captain.

PICARD
What's our e.t.a. to the

conference?

RIKER
Forty five point three hours, sir.

PICARD
Very good, Number One. I'll be in my Ready Room.

Picard ENTERS his Ready Room while Data crosses to Ops.

38 INT. MRS. TROI'S QUARTERS - HOMN

bottle in hand, is cleaning up the table -- Mrs Troi is HUMMING to herself as she throws on a Betazoid shawl.

TROI
Why would you come aboard at a time like this?

38 CONTINUED:

MRS. TROI
(shrugging)
I had no choice. I was going to Pacifica, you were going to Pacifica, it seemed the appropriate thing to do.

TROI
Don't be absurd -- you knew what this would lead to...

Deanna trails off as she looks at Homn (she doesn't

want to continue this conversation in front of anyone). She takes her mother by the arm and leads her out of the room.

39 INT. ENTERPRISE CORRIDOR - ON THE TROIS

Deanna is animated and concerned while her mother is smiling and relaxed, nodding hello to passers-by...

TROI
What stage is it in?

MRS. TROI
I have it completely under control.

TROI
(demanding)
What stage is it in?

MRS. TROI
(smiles)
Well, far enough along for me to enjoy it, Little One.

TROI
(worried)
Now I know why you wore that dress.

MRS. TROI
(laughing)
Don't be ridiculous. It's just a simple little dress -- there's nothing provocative about it.

TROI
(more to herself)
What are we going to do?

MRS. TROI
I'm going to do the only honorable thing there is to do.
(smiles)
And I'd say the captain has the inside track.

TROI
Don't even think it!

MRS. TROI
Why not? He was thinking about it all through dinner.

40 INT. CAPTAIN'S READY ROOM - TIGHT ON PICARD'S FACE

He's in his regular uniform.

PICARD
I was what?!

41 PULL BACK TO INCLUDE RIKER AND TROI (OPTICAL)

PICARD
(continuing)
I tell you Deanna, for a telepath, your mother's accuracy leaves much to be desired.

TROI

Actually, her telepathic prowess
is quite advanced. Except for
now.

RIKER
"Except for now?"

PICARD
Don't misunderstand me, Counselor.
Your mother is a beautiful
person...

TROI
(continuing)
My mother is just beginning a
physiological phase... one that
all Betazoid women must deal with
as they enter mid-life.

Troi stops talking and looks at the men. The men look
at each other...

41 CONTINUED:

RIKER
It's something Troi warned me
about when we were first seeing
each other.
(looks at Troi)
When a Betazoid female goes
through "the Phase," it quadruples
her sex drive.

TROI
Or more...

Picard looks worried, Riker WHISTLES.

RIKER
(to Troi)
... "or more?" I didn't know that.

TROI
I didn't want to frighten you.
(to Picard)
My mother has opted for the only dignified course of action open to her.

RIKER
Isolation?

TROI
She has chosen to focus all of her sexual energy on one male. This man will eventually become her husband, of course.
(with difficulty)
It seems Captain, that you are the early favorite.

RIKER
Congratulations, sir!

PICARD
I am not amused, Number One.
(starts pacing again)
There must be a way to convince her that it's quite impossible -- without offending her.

TROI
You cannot apply human style logic to this, Captain.
(MORE)

41 CONTINUED: (2)

TROI (Cont'd)
Mother would be shocked and deeply resentful, should you spurn her advances. She would naturally take it very personally.

PICARD
Well, considering Starfleet's orders not to get her upset, I think it might be prudent for me to make myself less available for the duration of this journey.

RIKER
Agreed.

Off this decision we GO TO:

42 INT. ENTRANCE TO HOLODECK - ANGLING ON THE COMPUTER

PICARD (V.O.)
Setting: San Francisco California, United States Of America, the year 1945 A.D., program to fit the novel, "The Long Dark Tunnel".

COMPUTER VOICE

You may enter when ready.

43 PULL BACK TO SEE PICARD (OPTICAL)

decked out in trenchcoat and fedora, re-entering Chandlerland as private-eye Dixon Hill...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

44 EXT. SPACE - ENTERPRISE IN FLYBY (OPTICAL)

PICARD (V.O.)
Dixon Hill's memoirs: date, the 1940's...

45 INT. HALLWAY LEADING TO DIXON HILL'S OFFICE - DAY

Picard walks toward the glass door with "his" name on it. He moves slowly, relishing the detail in the decrepit hallway.

PICARD (V.O.)
(continuing)
It was a grey day in the city by the bay. My pockets were as empty as a press agent's heart. I needed a case, that's for sure, but the private dick racket was

as slow as the horse I just blew
my last two bucks on.

46 INT. DIXON HILL'S RECEPTION ROOM - PICARD

ENTERS and finds his SECRETARY behind the desk...

PICARD
(pleased)
Hello, it's good to see you again.

SECRETARY
(chuckling)
You're too much, Dix. You make
it sound like you ain't seen me
in a year.

Picard smiles to himself, she's close to right. He
removes his hat and coat, as she pulls out a small
notepad...

SECRETARY
You got two calls...

PICARD
New cases?

46 CONTINUED:

SECRETARY
Are you kiddin'? The last time
we got a new case, Hitler wasn't
running Germany.
(checks pad)
Your tailor called -- he wants

his dough for cleaning your other suit -- and your landlord called -- you can guess what he wants.

PICARD
(thoughtful)
I see... Well, pay the tailor and stall the landlord.

He walks into his office. The secretary swivels her chair and picks up the phone...

SECRETARY
(to herself)
Pay the tailor...
(laughs, hangs up)
Pay the tailor? With what?

47 INT. HILL'S OFFICE - ON PICARD

MOVING AROUND THE ROOM, happy to be back in Chandlerland.

48 INT. MRS. TROI'S QUARTERS (OPTICAL)

Close on Mrs. Troi.

MRS. TROI
Unavailable? Ship's business?

PULL BACK to reveal Deanna, standing across from her. Mrs. Troi seems more surprised than angry...

MRS. TROI
(continuing)
Ship's business takes precedence over me?

TROI
I'm afraid so.

48 CONTINUED:

MRS. TROI
Hmmm... Oh well, he was too old for me anyway.

Still thinking, she moves over to where Homn is happily sampling several tall glasses of multi-colored liquids.

MRS. TROI
(to Homn)
Homn, let's consider my alternate plan.

Homn bows deeply -- his way of saying "good idea."

TROI
Alternate plan?

MRS. TROI
You worry too much, Little One. Your mother has the situation well in hand.

49 INT. DIXON HILL'S OFFICE - ON PICARD (OPTICAL)

sitting with his back to the door, hands clasped behind his head, staring out the window at the San Francisco street scene. He doesn't turn as WE HEAR THE DOOR OPEN behind him...

SECRETARY (V.O.)
(a little nervous)
There's a gentleman here to see you, Mister Hill.

PICARD
Thank you, Madeline.

The secretary steps aside and then EXITS as SLADE BENDER, a huge, bull-necked, square-shouldered tough guy in an expensive gangster suit ENTERS. Finally, Picard swivels his chair around and faces his visitor. He rises slowly, awkwardly lights a cigarette (chokes on it), and deliberately sizes up Slade Bender...

PICARD
Yes, as the book said, everything about you is big: big shoulders... big neck... big fists...

49 CONTINUED:

Slade interrpts, speaking with little emotion, slurring his words in a half-whisper.

He's the dumb, silent type.

SLADE
You a private dick?

PICARD
Says so on my door, doesn't it?

SLADE

I want you should do a job for me.

PICARD

Let me guess -- you want dance lessons.

Slade grabs Picard by the arm.

SLADE

(sincere)

You're not trying to be funny are you? I don't like funny things.

Picard is feeling some pain from Slade's crushing grip.

PICARD

Yes... yes, I understand that. No funny things.

Slade releases Picard's arm and the captain flexes and unflexes cramped muscles.

SLADE

I want you to find a missing person.

PICARD

Alva? Let's see -- I'll bet she's your sister...

Picard reacts to Slade's expression.

SLADE

Yes. She's my sister, and I want you to find her!

49 CONTINUED: (2)

Slade's gotten all worked up again -- he's grabbing Picard by the shirt to get his point across.

PICARD
Take it easy, Mac! I can't take the job of finding Alva if you break me like a matchstick.

Slade seems to think that over and ultimately agrees. He releases his vice-like grip.

PICARD
(continuing; straightening tie)
As a matter of fact, I knew who Alva was all along. I've read the book.

Slade hovers over Picard again.

SLADE
Read what book? Are you being funny again?

PICARD
(to Slade)
You got a picture?

SLADE
Of Alva?

PICARD
Of course of Alva! The novel

wasn't illustrated.

Slade is again puzzled but reaches into his shirt pocket, and hands Picard a photograph.

50 CIRCLING PICARD

as he studies the photo

50 CONTINUED:

PICARD
I believe the 1940 expression was "hubbah, hubbah, hubbah."

SLADE
And I still say you talk funny. I don't like funny talk.

PICARD
That's part of the cost of hiring a private eye like me, Slade. I'm very different from most you could get.

Picard looks up at Slade, then back at the photo.

SLADE
I want you to find Alva. I'll pay you.

PICARD
(nods)
Okay. I'll find Alva for you; but you might not like what I

find.

Slade simply nods, and then turns and walks out the door. Picard calls after him and follows. Slade continues out the reception door and into the hallway. As Picard passes his startled secretary, he comments to her with a smile:

PICARD (CONT'D)
This is so much fun.

51 INT. TRANSPORTER ROOM - WESLEY AND WORF

are standing before the platform, looking up at the still motionless Antedian delegates.

WORF
Even in this state, they possess a certain dignity, a graceful countenance.

51 CONTINUED:

Wes takes a good look at the scaly, grotesque faces under the red hoods.

WESLEY
If you say so, Lieutenant.

WORF
(peers at him)
I see. Is this how you felt when you first saw me?

WESLEY

(pause, guiltily)
Well... maybe at first.
(brightening)
But now that I've seen a few more Klingons, I know that you're real handsome, for... for a Klingon.

Worf GRUNTS, not sure he likes that compliment.

WESLEY
That uh, didn't come out quite right.

The door opens and Mrs. Troi ENTERS, followed of course by Mister Homn. She looks up at the Antedians and shudders...

MRS. TROI
I still say they'd look better in sauce.
(moves closer; concentrating)
No, nothing.
(to Welsey)
When will the good captain revive them?

WESLEY
Not until we reach Pacifica, ma'am.

Mrs. Troi turns her attention from the Antedians to Worf and Wesley. She walks around them in a slow circle -- Homn follows, two steps behind.

MRS. TROI
You seem a fine boy. One day you

will grow up to be a big, strong man.

51 CONTINUED: (2)

Wesley looks over at Worf, wondering what she's getting at.

MRS. TROI
(continuing)
But even though humans age far more rapidly than Betazoids, I cannot afford to wait for you to mature.

This confuses Wesley even more. Mrs. Troi eyes Worf...

MRS. TROI
(smiling)
But you... your innermost thoughts are primal, savage. I like that in a man.

WORF
I am not a man.

MRS. TROI
Which is in your favor, men so often being irrational and egotistical.
(eyes him, then sighs)
But I'm afraid I've grown accustomed to human companionship. It's nothing personal, you would have made a fine choice.

Worf frowns -- he is about to ask her what she's talking about when she turns to her valet...

MRS. TROI
Who's next, Mister Homn?

Homn puts his hands to his eyes and pantomimes the structure of a VISOR.

MRS. TROI
Ah yes. Let's get to it, I'm not getting any younger.

Mrs. Troi EXITS, Homn bows to Wesley and Worf, then follows.

WESLEY
What was that all about?

Worf has no idea.

52 INT. ENGINEERING - GEORDI

is at his station. The matter/anti matter core is throbbing as Mrs. Troi and Mister Homn approach...

MRS. TROI
Lieutenant La Forge, I wish to be direct with you.

GEORDI
(turning to see her)
I prefer it that way. Now what are you being direct about?

MRS. TROI
I have decided to give all the bridge officers an equal opportunity to gain my favor.

GEORDI
I see.

MRS. TROI
Ah, but you don't, and that's the problem. I wonder whether a sightless man could ever appreciate great beauty.

GEORDI
That's funny... I've always had the same doubts about the sighted.

MRS. TROI
Odd. How so?

GEORDI
Because my eyes don't seduce my mind, I'm driven to find beauty in other things -- things sighted people tend to ignore. The lovely temperature gradiations of bodies, the moisture patterns, the indications of inner peace and harmony...

53 ANGLE ON HOMN

nodding slowly, agreeing completely.

54 BACK TO SHOT

MRS. TROI
(thoughtful)
Very interesting, Lieutenant. But I'm not sure if that's good or bad. A less perceptive man could be easier to live with.

55 STAY ON A PUZZLED GEORDI

watching Mrs. Troi and Homn as they EXIT.

56 EXT. SPACE - ENTERPRISE FLYBY (OPTICAL)

57 INT. END OF HALLWAY OUTSIDE HILL'S OFFICE - PICARD

stands with Slade Bender before the door marked "Exit."

PICARD
Twenty dollars a day, plus expenses. Fifty when I find her.

Slade pulls out several crisp hundred dollar bills and hands one to Picard. Picard runs the bill between his fingers.

PICARD
You know it's wonderful to need money.

SLADE
(poking Picard's chest)
You'll get more when you find Alva.

He EXITS through the door -- WE CAN HEAR his heavy feet thundering off. Picard pivots and starts to walk back toward his office.

58 ANGLE TO REVEAL A MYSTERIOUS MAN IN A GREY SUIT

leaning against the wall between Picard and the office. A fedora is tilted down over one eye making his face hard to see. He's looking down, lighting a cigarette. Picard pauses.

PICARD
Let's see... I must have been skimming pages about here. What part did you play?

The man doesn't look up. Picard shrugs, saunters past; the man immediately moves up behind him, sticking a concealed gun against his back.

TOUGHGUY
Freeze.

PICARD
Ah, yes, of course.

TOUGHGUY
I'm looking for Slade Bender, Hill. I understand he was here yesterday.

PICARD
My, my, time does fly in the Holodeck.

Hands up, Picard turns slowly and gets a look at his assailant. The Toughguy has olive skin, a jagged scar on his cheek and oddly pale eyes...

PICARD
(continuing)
Even if I happen to know a Slade Bender, why should I help you?

TOUGHGUY
Because he owes me money. And because if you don't, I'll blow your head off.

A slow, cool smile spreads across Picard's face...

PICARD
I knew you'd say something like that. Marvelous.

The Toughguy is really ticked off by Picard's unfathomable (to him) remark. He jams the gun against Picard's ribs...

58 CONTINUED:

TOUGHGUY
Cut the crap, Hill! Tell me where he is or so help me, I'll plug ya!

PICARD
I don't think so.

With lightning quickness, Picard throws a classic punch, knocking his adversary reeling.

The Toughguy swings about, shoves his gun into Picard's belly, FIRES. On Picard's look of astonishment:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

59 INT. CHANDLERLAND HALLWAY - PICARD AND TOUGHGUY

The hood is staring in disbelief at Picard.

TOUGHGUY
Come on, drop! I shot ya.

PICARD
No, the gun misfired. Thankfully the Holodeck is handling it correctly and the mortality failsafe is functional.

The Toughguy suddenly swings his gun, catches Picard on the side of the head. It is a real blow which hurts. But Picard pulls the hood up by his tie, and knocks him out with a chopping overhand right.

60 CLOSER - PICARD

He rubs the side of his head, finds blood there.

PICARD
(continuing)
But in some ways, the program is almost too accurate.

Dixon Hill's secretary has come running out, having heard the shot. She immediately spots the blood on the side of Picard's head.

SECRETARY
Dixon, you're hurt!

Picard grimaces in fine fashion...

PICARD
Don't worry about it.
(shrugs)
I'm going out for a drink.

Dixon Hill's secretary looks on admiringly as her boss literally shrugs off his wound and EXITS the hallway.

61 INT. REX'S BAR - ON REX

the tough-eyed Bartender who owns this dark, moody bar. The place is almost empty: a SAILOR sits next to a BLEACHED BLOND at the bar, a COUPLE OF HARD DRINKERS are at tables in the back. The jukebox is playing A MOURNFUL FORTIES TORCH SONG, and Rex is pouring scotch into the glass of a CHINESE-AMERICAN CUSTOMER...

62 ANGLE ON THE DOOR

as Picard ENTERS. He looks around, affection in his eyes.

63 WIDE ANGLE

as Rex spots Picard at the door.

REX
Well hello, Dixon. Haven't seen you in a while.

Picard approaches the bar...

REX
(continuing)
What's it been, four hours?

Picard sticks out his hand and smiles...

PICARD
You must be Rex. Am I right?

REX
If you gotta ask me that pal, you need a drink.

PICARD
(sitting at bar)
You're right, I do need a drink.

REX
The usual?

PICARD
(smiling, nodding)
Let's see... Scotch, neat?

63 CONTINUED:

REX
(chuckling)
What else?
(pours, notices wound)
I hate to be the bearer of bad news old buddy, but you're leakin' blood.

PICARD
(macho)
So? I've got plenty more where that came from.

REX
(sincere)
Geez, Dix. You're tough as nails.

Picard belts down his drink and almost turns green.

PICARD
Uggh, I'm going to have to get used to that.

REX
(dry)
Yeah, it's only your third one today.

Picard is still reeling from the drink. He closes his eyes and raps his fist on the bar.

PICARD

What the hell... make it four.

The stoic Bartender pours...

REX
I'll put it on your tab.

PICARD
(pulls out a bill)
Cash! I just took on a case.

64 INT. MAIN BRIDGE - RIKER

is at Command with Troi beside him. Wesley and Data are at Conn and Ops.

64 CONTINUED:

PULASKI COM VOICE
Bridge this is Doctor Pulaski.
We have completed the transfer.
The Antedians are now in Sickbay.

64 CONTINUED: (2)

RIKER
Acknowledged, Doctor.
(to Wesley)
E.t.a. to Pacifica, Mister Crusher?

WESLEY
(checking instruments)
Twelve point four hours, sir.

That will get us there
approximately two hours before
the conference begins.

The turbolift doors open and Mrs. Troi and Mister Homn ENTER the bridge. Deanna immediately reacts, going to her.

TROI
Mother, what are you doing here?
You can't just stroll up to the
bridge whenever you feel like it.

MRS. TROI
(looking around)
I didn't just stroll up, dear.
I took the turbotube, or whatever
you call it.
(to Riker)
The captain's not here?

RIKER
He's busy elsewhere, ma'am.

MRS. TROI
(beat; shrugs)
Well, no matter. I have other
interests as well.

Mrs. Troi has begun to slowly circle the bridge, pausing briefly before the bridge officers she has been considering...

TROI
(telepathic)
You're scheming something, Mother.
I can tell.

MRS. TROI
(telepathic)
You're always so melodramatic, Little One. I'm not scheming, I'm deciding.

64 CONTINUED: (3)

Mrs. Troi ends up in the command area, next to Riker.

MRS. TROI
Tell me Commander... what is your opinion of Betazoid women?

RIKER
Well... I've only your daughter and you. But judging from that, I'd have to say they're the fairest in the galaxy.

65 EMPHASIZING MRS. TROI AND TROI

MRS. TROI
(telepathic)
He has excellent taste, Little One.

TROI
(telepathic)
That's enough! This is getting embarrassing.

MRS. TROI
(to Riker)

My lovely daughter has always found it difficult to accept compliments from male admirers. I however, long ago learned to accept them.

66 REACTION SHOTS OF WESLEY AND DATA (OPTICAL)

MRS. TROI (O.S.)
(continuing)
The key is learning how to endure constant flattery without letting it go to your head. Don't you agree, Commander?

67 WIDE ANGLE

RIKER
If you say so, ma'am.

67 CONTINUED:

MRS. TROI
(to all on bridge)
I like that answer! Now here's a man who knows how to defer to a lady. I only hope the rest of you men are listening.

Deanna puts her hands to her head -- and for the first time, Riker wonders if he made a mistake.

68 INT. REX'S BAR - PICARD

is making love to his scotch. Rex is straight across

from him, leaning against the bar; the classic bartender/customer scene. The bar has a few more PATRONS now...

REX
... So she says "Rex, when are you gonna sell the bar and get a real job? Make a shoe, mend a fence, do something useful?" Can you believe that, Dix?

PICARD
It's hard to believe, Rex.

REX
She just doesn't understand the service I perform here. My regulars depend on me to pour and listen, listen and pour. I'm like some kind'a psychologist to you guys, am I right?

Both men are looking down now and shaking their heads. Rex starts to pour again, but stops as he sees someone coming up behind Picard. Soon the captain is also aware of a presence behind him...

PICARD
I recognize the size of the shadow.
(MORE)

68 CONTINUED:

PICARD (Cont'd)

(speaking, without turning around)
Hello Slade. Buy you a drink?

Slade violently spins Picard around and speaks to him, nose to nose...

SLADE
Where's my Alva?

PICARD
I'm working on it.

SLADE
(grabbing Picard's shoulders)
You're not working hard enough.

REX
Hey pal, that's my buddy you're manhandling there! Maybe you oughta --

Rex cuts off as Slade moves up to the bar and fixes a murderous gaze upon him.

REX
-- Oughta go right ahead with what you were saying.

Rex shoots Picard a look that says "sorry, you're on your own", and busies himself with drying glasses. Slade grabs Picard again...

SLADE
I paid you money, Hill. Where is she?

69 INT. SICKBAY - DR. PULASKI (OPTICAL)

is examining the Antedians, who are laid out in beds now. Worf stands alongside her, with one of his security guards in the b.g....

PULASKI
The blood chemistry and brain organization of these creatures is completely outside of my experience... But it seems their metabolic rates are increasing.

69 CONTINUED:

WORF
Is that good or bad?

PULASKI
It's good, I think.

Pulaski moves right up to one of the creatures and runs a tricorder alongside an unseeing eye... She stops with a start, jerking backwards involuntarily. The Antedian's eye just blinked.

70 INT. BRIDGE - FAVORING RIKER

PULASKI (V.O.)
Pulaski to bridge.

RIKER
Riker here.

PULASKI (V.O.)
The Antedians are coming around. They're currently in the early stages of post-hibernation.

RIKER
How long before they're fully conscious?

PULASKI
I'd guess it to be a matter of hours now.

RIKER
Very good, Doctor, I'll notify the captain. Riker out.
(to Mrs. Troi)
If you'll excuse me, ma'am.

MRS. TROI
Are you going to see the captain? I thought he was tied up on ship's business.

70 CONTINUED:

RIKER
In a manner of speaking... he is. I'm uh, not going to interrupt him, I'm simply going to inform him.

MRS. TROI
What excellent timing! You can also inform him about us.

RIKER

Us?

Mrs. Troi affectionately strokes the bottom of Riker's chin.

MRS. TROI

You don't mind if I let your bridge crew know first, do you William?

Riker is caught off-guard -- he doesn't know what to say.

MRS. TROI

(continuing, to everyone)

Dear friends... you're all invited to a prestigious occasion on the planet Pacifica.

TROI

(to herself)

Oh no.

MRS. TROI

(dabs her eyes)

There, on the shores of the western sea... in a traditional Betazoid ceremony... your Commander Riker and I will be joined in the union of holy wedlock.

WESLEY

Married?

MRS. TROI
(smiling at Riker)
'Till death do us part.

71 SHOCKED REACTION SHOTS OF ALL

ending with a dazed William T. Riker, as we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

72 INT. MAIN BRIDGE - SAME SETTING

Mrs. Troi is beaming -- everyone else is speechless.

RIKER
Mrs. Troi... I don't know how to
put this --

MRS. TROI
-- I know just how you feel, dear.
(moves to turbolift)
Overwhelmed with excitement.
Believe me, I understand.

Mrs. Troi is about to enter the turbolift. Angry,

Deanna starts to go after her but Riker subtly stops her.

MRS. TROI
(continued)
We'll talk about the details later. Right now, there are preparations to be made.

She EXITS into the turbolift.

TROI
Why did you stop me? Someone needs to set her straight!

RIKER
I'd rather let the captain handle that.

TROI
Coward!

RIKER
Simply following Starfleet's orders. Keep her mind untroubled until the conference.

DATA
Are you planing on going into the Holodeck, Commander?

RIKER
Thought I might, Data. Want to come along?

73 CLOSE ON DATA

a trace of a smile spreading across his face

74 INT. HALLWAY LEADING TO HOLODECK - MATCHING CUT

on Data the same little smile on his face.

75 PULL BACK TO REVEAL

that he is now decked out in his pin-stripe suit and fedora. Riker steps INTO FRAME beside him, still in his uniform.

DATA
I have mastered the language, or "lingo" of the period, sir. Also, the mannerisms and body language.

Data stops for a moment and demonstrates a tough/cool mannerism -- a classic "Cagney hitch".

DATA
For example, this is a gesture denoting confidence and physical prowess. It is effective in attracting females and frightening off would-be adversaries.

They have reached the Holodeck entrance.

DATA
Should anything in there confuse you sir, do not hesitate to ask.

RIKER
It's comforting to know I'm with

an expert Data, but we're really
not going to be there that long.
(to computer)
Computer...

76 INT. REX'S BAR - SAME SETTING AS BEFORE

only now, Slade Bender has taken a seat at the bar, beside the captain. Rex stands bottle in hand, directly in between them on the other side of the bar.

PICARD
She could be anywhere, Slade.
You can't expect me to find her
in one afternoon.

SLADE
It's been three days.

PICARD
(surprised)
Has it really? What I mean is
-- you gotta have patience. I'll
find her; I guarantee it.

SLADE
(earnest, almost
child-like)
She'd contact me if she knew I
was lookin' for her.

Rex breaks into A CACKLING LAUGH...

REX
Come on, pal! So she told you

that? So what? If I had a dime
for every time a dame's said that
to a guy --

Rex cuts off as Slade gets to his feet, steamed, and looking at Rex like a bull about to charge. Rex quickly changes course in mid-stream...

REX
(continuing)
-- I'd... probably have less than
a dollar. Cuz a girl never says
that unless she really means it.

The big fella buys it hook, line and sinker.

76 CONTINUED:

SLADE
(to Picard)
See? I want you to find my
sister!

Behind them, Riker and Data ENTER the bar.

As they walk inside, Data speaks to Riker in a hushed voice...

DATA
In the last program here, we said
I was from South America. It
seemed to explain my unorthodox
appearance.

As they approach the bar, Picard spots them. Slade

instantly rises and reaches under his coat. Picard grasps his arm...

PICARD
Easy Slade. They're friends of mine.

Slade doesn't pull his gun, but he doesn't relax either.

RIKER
Sorry to bother you, Captain.

PICARD
-- Call me Dixon.

RIKER
-- Sorry to bother you, Dixon, but our two "passengers" are awakening.

PICARD
Well then, it's time to go.

REX
Your friends've got time for one drink, haven't they Dix?

Riker nods to Picard -- there is still some time. Picard smiles and pushes his hat back.

76 CONTINUED: (2)

PICARD
Sure, I can afford another round.

As Rex pours, Picard does the introductions. Data reaches out, examines the money.

DATA
Very accurate. Fascinating.

PICARD
These are my associates...
(indicates Riker)
"Nails", from Chicago.
(indicates Data)
And --

DATA
Carlos, from South America.

Rex opens a new bottle...

REX
Sit right down fellas, and tell me your troubles.

RIKER
(to Picard)
Troubles I've got, sir. There's a certain woman, a wealthy and beautiful woman, who suddenly says she's going to marry me.

Picard looks at Riker -- he gets the point.

REX
She's got looks and bucks? Sounds like you've got yourself a heck of a deal.

77 INT. MRS. TROI'S QUARTERS - MRS. TROI (OPTICAL)

is looking at her reflection in the mirror, making final adjustments on a flowing, outlandish new dress.

MRS. TROI
(to Homn)
My fiance just has to see how I look in this. Come along, Homn.

78 INT. ENTERPRISE CORRIDOR - MRS. TROI

and Mister Homn stop at a computer wall panel just outside her quarters.

MRS. TROI
Tell me, computer, is Commander Riker still on the bridge?

COMPUTER VOICE
Negative. Riker is currently in Holodeck Three.

MRS. TROI
Holodeck? Where is that?

COMPUTER VOICE
Follow the com panel lights. They will lead you there.

The panels begin to light up, pointing the way to the Holodeck.

79 INT. REX'S BAR - SAME SETTING

Rex leans across the bar, a shocked look on his face...

REX
Good God, what's that?

All eyes turn to see the amazing sight he's referring to:

80 ANGLE TO INCLUDE MRS. TROI AND MR. HOMN

who have just entered the bar. The wildly-dressed Betazoid and her giant valet look incredibly out of place in Chandlerland.

REX
I'll bet that's the broad with the big bucks!
(to Mrs. Troi)
Come on over here, darlin'. I got the best stool in the house saved for ya.

Mrs. Troi saunters over and sits down -- still looking around the room with clear distaste.

80 CONTINUED:

MRS. TROI
(to Picard)
I'm surprised you let this part of the ship get this dirty.

PICARD
(indicating Riker)
Actually, that's the first

officer's job.

RIKER
(nodding)
Well, as a matter of fact...

MRS. TROI
Relax, Commander. You have begun making your true feelings clear. Obviously you feel unable to handle me.

REX
Anyway, why would a beautiful high-class lady like yourself...
(indicates Riker)
... want to hook up with a mug like that? You're too good for him, if you ask me.

She leans across the bar and smiles...

MRS. TROI
I couldn't agree more.

REX
So... what'llitbe, Doll?

Her attention is completely on the bartender. Something about him interests, then fascinates her.

MRS. TROI
You are a most interesting person.

REX
You're not so bad yourself. In fact, you're as much class as this

joint's ever seen.

He pulls out an opened bottle of house wine.

80 CONTINUED: (2)

REX
Here -- on the house. It's French... well, almost.

She turns to Picard.

MRS. TROI
This is the most remarkable man. I have never met anyone quite like him.

PICARD
I don't suppose you have.

MRS. TROI
He's strong. I feel no thoughts from him... nothing. I've never known a man so able to keep his true feelings completely hidden.

PICARD
That's because...

MRS. TROI
No man has ever been such a mystery to me. I usually know their thoughts before they do.

REX

But not me, huh?

MRS. TROI
No. And I never realized how erotic that could be. Carry my beverage to that table... we have some things to talk about.

81 ANOTHER ANGLE

as they watch Mrs. Troi walk over to the table. Rex picks up the glass of wine, gives Riker and Picard a little knowing wink, and heads for the table.

82 RIKER AND PICARD

watch with amusement as Rex joins Mrs. Troi at the table and they begin a very intimate conversation.

RIKER
Should we tell her?

82 CONTINUED:

PICARD
I think it's only fair, but let's allow her the moment.

Riker has to smile. As we GO TO:

83 INT. SICKBAY - PULASKI AND WORF

react with completely different expressions as

83A THE ANTEDIANS

awake, quite agitated, trembling as they squeak with:

ANTEDIANS
Food-food-food-food-food--

83B PULASKI

quickly realizes what must be done:

PULASKI
Worf! The vermicula!

Worf picks up the scoop net, and digs into the tank, coming up with a load of writhing vermicula. The Antedians see it, and tremble with joy as Worf holds the net out for them and they gobble it up while...

PULASKI
(touching communicator)
Pulaski to Captain Picard.

84 INT. REX'S BAR

Picard is still with Riker

PICARD
Go ahead, Doctor.

PULASKI COM VOICE
Our passengers are on their feet.

PICARD
Understood.

RIKER

I had better get to the bridge.

84 CONTINUED:

PICARD
What's their condition?

PULASKI COM VOICE
Hungry.

Picard acknowledges with a nod. Riker EXITS.

85 ANOTHER ANGLE BAR

Picard crosses to the table occupied by Rex and Mrs. Troi.

PICARD
Coming, Mrs. Troi?

MRS. TROI
Not just yet. Tell William I'm sorry... but Rex and I are getting married.

85 CONTINUED:

PICARD
Mrs. Troi, your government expects us to deliver you to the conference and I intend to do that!

Mrs. Troi considers it, nods and rises, patting Rex on the cheek.

MRS. TROI
Duty calls, darling. I'll be back for you later.

86 ANOTHER ANGLE

As Picard and Mrs. Troi walk toward the exit.

PICARD
There is something about Rex I think you had better know...

The rest of the conversation is lost as the doors close behind them.

87 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around blue Pacifica.

88 INT. CORRIDOR AT THE TURBOLIFT

as it opens and Mrs. Troi EXITS, followed closely by Deanna and Mister Homn (who is effortlessly carrying her suitcase). Mrs. Troi leads the way down the corridor at a brisk pace, in a bad mood.

MRS. TROI
Imagine -- allowing me to go on like that with a simple bartender who doesn't even exist!

TROI
(amused)
Mother, you always say you like

new experiences.

89 INT. TRANSPORTER ROOM - THE TROI ENTOURAGE (OPTICAL)

arrives to find the Antedians on the platform and Picard, Riker, Data and Worf there to see them off. She indicates the Antedians...

MRS. TROI
Why are they still here?

RIKER
We thought that since you're going to the same conference, you might like to beam down with the other delegates.

MRS. TROI
(casually)
They're not delegates. Those two are assassins.

ANTEDIAN FEMALE
That is... an outrage!... Lies! We demand you... transport at once!

MRS. TROI
Oh honey, don't bother to deny it. Your minds are so unsophisticated -- I can read your thoughts in my sleep.
(to Picard, offhand)
The inside of their robes are lined with ultritium. Highly

explosive and virtually
undetectable by your transporter.

Data is already aiming his tri-corder at their robes...

DATA
(surprised)
She is correct, sir. I am
detecting large amounts of
ultritium.

MRS. TROI
Of course you are. They planned
to blow up the entire conference.

Worf has drawn his phaser.

PICARD
Take them to level five. Disarm
them and hold for questioning.

89 CONTINUED:

Worf leads the angry Antedians away -- they hiss at
Mrs. Troi as they pass by. Mrs. Troi gives Deanna a
hug and steps onto the platform, followed of course by
Homn.

MRS. TROI
(sighing)
Oh well, I didn't find a mate but
I saved the conference as well
as your reputations. All in a
day's work I suppose.

PICARD
Good-bye Mrs. Troi... and thank you.

She closes her eyes and nods her head, showing she's ready. Picard signals the transporter chief and Homn and Mrs. Troi begin to DEMATERIALIZE. Suddenly she opens her eyes and looks right at Picard.

MRS. TROI
(scolding, excited)
Jean-Luc! Shame on you for thinking such a thing!

And they're gone. All eyes turn to Picard...

FADE OUT.

END OF ACT FIVE

Participating Writers:
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Directed by
Cliff Bole

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3RD REVISED FINAL DRAFT

APRIL 10, 1989

STAR TREK: THE NEXT GENERATION
"The Emissary"

CAST

PICARD	K'EHLEYR
RIKER	K'TEMOC
DATA	
PULASKI	ADMIRAL GROMEK
TROI	
GEORDI	
WORF	
O'BRIEN	

ENSIGN CLANCEY
TACTICAL CREWMAN

Voice-over
COMPUTER VOICE
FEMALE COM VOICE

Non-Speaking Non-Speaking
N.D. CREWMEMBERS THREE ALIEN WARRIORS
KLINGON CREWMEMBERS

STAR TREK: "The Emissary" - 4/10/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Emissary"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE

TRANSPORTER ROOM

TACTICAL ROOM
OBSERVATION LOUNGE
DATA'S QUARTERS
GUEST QUARTERS
CORRIDOR
OUTSIDE HOLODECK
HOLODECK
BATTLEGROUND

T'ONG BRIDGE T'ONG (KLINGON SHIP)

STAR TREK: THE NEXT GENERATION
"The Emissary"

PRONUNCIATION GUIDE

BORADIS	bo-RAD-iss
K'EHLEYR	kay-LAHR
K'TEMOC	kuh-TEM-och*
T'ONG	TOONG
P'RANG	PRANG
nuqneH	nook-NECH*
tlhIngan jIH	tettle-eeng-GAHN JEECH*
	*"ch" as in "Bach"
qaleghneS	kah-LEG-nesh (guttural "g")

STAR TREK: THE NEXT GENERATION
"The Emissary"
TEASER

FADE IN:

1 INT. DATA'S QUARTERS

RIKER, PULASKI, GEORDI, DATA, and WORF, in that order, sit around the table playing poker. By far, Worf has the biggest stack of chips.

RIKER
(eyeing his cards)
Lookin' good. I say... five.

Riker throws in five chips. Pulaski meets the bet.

PULASKI

Five here.

GEORDI

(adding chips)

And five more.

DATA

(evaluating)

I believe the wiser course of action here is to bend.

GEORDI

You mean fold.

DATA

That is correct. Fold -- to bend, make compact or give in.

Data lays his cards on the table. All eyes on Worf. Worf calmly counts the right amount of chips and puts them in the pile. Then he adds two more large stacks of chips.

WORF

I raise fifty.

Everyone is taken aback.

DATA

I do not believe Lieutenant Worf understands all the nuances of this betting procedure.

1 CONTINUED:

RIKER
Don't be too quick to judge, Data. His pile's a lot bigger than yours.

PULASKI
Than all of ours.

DATA
The cards have been favoring the Lieutenant, but that is the result of random chance... hence it is a temporary condition.

GEORDI
You hope.

WORF
Talk or play. Not both.

Riker thinks it over.

RIKER
Fifty, right?

PULASKI
Fifty is the bet. What's the matter -- are your feet getting cold?

RIKER
No, just my cards...

He bets, somewhat less sure of himself.

PULASKI

Thanks for staying in -- I need
the chips.

RIKER
Got to earn them first.

PULASKI
Oh, I will. This pot has my name
on it.

GEORDI
Talk, talk, talk...

Pulaski bets.

1 CONTINUED: (2)

PULASKI
Here's some action. Fifty...
(adds more)
... and another fifty.

GEORDI
(backpedalling)
Fold, fold, fold...

Geordi throws in his hand. Worf pushes out four
stacks of chips and adds another two.

WORF
Your fifty, and fifty more.

Riker looks at Worf and at Pulaski -- who stare at each
other. Pulaski smiles but Worf is deadpan.

RIKER
Love to stay in -- but not with these cards.

Riker folds.

PULASKI
(to Worf)
Looks like it's just you and me, handsome.

Worf is a statue. Pulaski gathers up the needed amount. It takes every last chip she has, but --

PULASKI (cont'd)
I'll see you.

Pulaski pushes in the needed amount. Everyone stares at Worf as he slowly puts down his cards. A full house -- aces over queens.

PULASKI (cont'd)
Beats my straight.

Everyone except Worf SIGHS as the tension is released.

1 CONTINUED: (2)

RIKER
The Iceman wins again.

PULASKI
You took my last chip. You could at least smile, Worf.

Worf says nothing; he simply pulls in all the chips and stacks them, preparing for the next hand.

GEORDI
Smiling might break his concentration.

PULASKI
If you don't enjoy winning -- what do you enjoy? Losing?

RIKER
We'd be happy to accommodate you.

Worf, unruffled, collects the cards and hands them to Data.

WORF
Your deal.

Data takes the cards, shuffles them like an old pro, and deals.

DATA
The game is seven card stud; after the queen, one-eyed jacks and low card in the hole are wild.

GEORDI
Let me write this down.

RIKER
Just deal. I'd like to get some of my losings back before the next century.

Pulaski and Geordi CHUCKLE.

WORF
I open with fifty.

1A NEW ANGLE

A moment of stunned silence -- broken by:

1A CONTINUED:

FEMALE COM VOICE
Bridge to Commander Riker. We are receiving a class eleven emergency signal from Starfleet Command.

Instantly, the players throw their cards onto the table, get to their feet --

RIKER
On my way.

-- and head for the door. As they cross:

GEORDI
(to Worf)
Fifty? You were bluffing.

WORF
Klingons never bluff.

Geordi gives Worf a look of uncertainty -- is Worf kidding? -- as the group EXITS.

2 OMITTED

3 INT. MAIN BRIDGE

PICARD ENTERS from the Ready Room. At Conn is a young female: ENSIGN CLANCEY. Riker, Data, and Worf ENTER and take their stations; Data relieves the supernumerary at Ops, examines readouts.

PICARD
Mister Data?

DATA
Emergency signal reads as follows: Enterprise to divert to coordinates four-two-three by one-one-two by five-one immediately. Further orders forthcoming.

RIKER
That's it? What's the emergency?

DATA
The message does not elaborate.

3 CONTINUED:

RIKER
(to Picard)
You'd think they'd at least give us a hint.

CLANCEY
Course laid in, Captain.

PICARD

Warp eight.

(to Riker)

Whenever Starfleet gets enigmatic, I know we're about to face a challenge.

PICARD (cont'd)

Engage.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

changing course and then blasting into high warp...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at high warp.

6 INT. MAIN BRIDGE

Picard, Riker, Worf, Data, and Ensign Clancey as before.

DATA

Our destination is a point near the Boradis system.

PICARD
That area was colonized fairly recently, as I recall.

DATA
(nods)
The first Federation outpost was established thirty-four years ago on Boradis Three.

RIKER
And since then, the Federation has colonized several planets in that sector.

DATA
Yet we are not headed for a specific colony. The coordinates given are outside the Boradis system.

PICARD
Any problems reported in that area?

DATA
None.

PICARD
Then what the devil's going on?

WORF
Captain, Starfleet Command is hailing us.

PICARD

It's about time. On screen.

6A ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as ADMIRAL GROMEK appears on the viewscreen.

ADMIRAL GROMEK
Greetings, Captain Picard.

PICARD
My compliments, Admiral Gromek.

ADMIRAL GROMEK
Captain, you'll soon be joined by a Federation special emissary from Starbase one five three. We're now transmitting the specifics.

Picard looks to Data, who's checking readouts.

DATA
(nods to Picard)
We are receiving.

ADMIRAL GROMEK
The rendezvous will be a bit tricky, so it's imperative you reach the intercept point on schedule.

PICARD
Understood. And -- the mission?

ADMIRAL GROMEK

The envoy will fill you in. You
are to cooperate fully.

PICARD
Can you give me any details?

ADMIRAL GROMEK
Negative.

PICARD
Admiral, I find it difficult to
prepare for a mission I know
nothing about.

ADMIRAL GROMEK
(softening)
I sympathize, Jean-Luc, but
Starfleet Command considers this
a top-security matter.

The admiral permits herself a thin smile.

6A CONTINUED:

ADMIRAL GROMEK (cont'd)
After the envoy's briefed you,
I think you'll understand our
caution. Gromek out.

Gromek's image VANISHES from the viewscreen.

7 OMITTED

8 NEW ANGLE

RIKER
Data, what ship is carrying the envoy?

DATA
The envoy is not aboard a starship.

PICARD
Indeed?

DATA
Apparently there were no starships available at Starbase one five three. The emissary is aboard a class eight probe.

Surprised reactions from the group.

RIKER
A class eight probe is just over two meters long!

PICARD
(thinking)
True, Number One. But if the sensors and transmitters were removed and life-support installed, there would be just enough space for one person.

RIKER
And those probes are designed to go warp nine.

8 CONTINUED:

DATA
(nods)
By sending the probe to meet us rather than diverting the Enterprise to the starbase, they have saved us six point one hours.

PICARD
Obviously Starfleet feels that time is of the essence.

RIKER
Yes, but still... to seal someone up inside a Class Eight Probe and then just launch it off...
(shakes his head)
Hell of a way to transport a Federation dignitary.

PICARD
(to Clancey)
We'll need an intercept course with pin-point accuracy. The probe carrying the emissary has no means of navigation...

RIKER
(finishing the thought)
... so if we don't catch it on the first try, we'll have to chase it.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

zooming along at high warp.

10 INT. MAIN BRIDGE

As before. Geordi is now at his bridge Engineering Station; O'BRIEN is looking over Geordi's shoulder. The two of them study readouts.

RIKER
Data -- if we project our course past the rendezvous coordinates, what lies ahead?

10 CONTINUED:

DATA
As far as I can determine, sir -- very little. There are four colonies in the Boradis system, and nine other outposts scattered throughout the sector.

Geordi turns to Picard.

GEORDI
Captain, we have a way to save you some time.

PICARD
Proceed.

O'BRIEN
I believe we can beam the probe aboard while we're still travelling at Warp Nine.

RIKER
(a low whistle)
Quite a trick.

GEORDI
Right -- at warp speed it's nearly impossible to get a solid transporter lock. But if we caught the probe with a tractor beam...

RIKER
(catching on)
We could use the tractor beam to focus the transporter.

GEORDI
Exactly.

PICARD
Risks?

GEORDI
None to the emissary. There's a chance the probe could break free... then we'd have to find it and start over.

10 CONTINUED: (2)

PICARD
So it's a gamble.
(a beat)
Odds, gentlemen?

GEORDI
Twenty to one it'll work.

O'Brien nods agreement. Picard makes up his mind:

PICARD
Make it so.

CUT TO:

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at high warp.

12 INT. MAIN BRIDGE

As before, except that Geordi and O'Brien are no longer present.

CLANCEY
Coming to three-one mark one-one-three.

DATA
We should now be on a precisely parallel course with the probe.

PICARD
Increase to warp eight point nine.

CLANCEY
Eight point nine -- aye.

PICARD
Full sensors, aft.

WORF
Scanning...

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at just under Warp Nine.

14 INT. MAIN BRIDGE

WORF
I have it, sir. Bearing zero-five mark two-three-one; velocity warp nine.

Clancey has it on her console as well:

CLANCEY
I see it.

PICARD
Adjust speed to intercept.

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still at warp nine. In the distance behind the Enterprise, a point of light -- the probe -- appears and gains on the Enterprise.

16 INT. MAIN BRIDGE

Clancey's intent on her helm maneuvers.

WORF
Probe coming up to starboard, range eighty-two hundred. Tractor beam ready.

PICARD
(to com panel)
Mister La Forge?

16A INT. TRANSPORTER ROOM

O'Brien makes a final adjustment on the transporter panel. Geordi checks readouts on a wall panel.

GEORDI
Transporter ready, Captain.

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the probe "pulls up alongside" to starboard as the stars streak past at warp nine.

18 INT. MAIN BRIDGE

WORF
Range now seventy-five hundred.

PICARD
Steady as she goes...

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the probe draws closer, slowing up relative to the Enterprise -- until they are both moving at warp nine in perfect tandem, as if joined by an invisible rod.

20 INT. MAIN BRIDGE

WORF
Probe is standing abeam.

PICARD
Engage tractor.

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a TRACTOR BEAM reaches out and grabs the probe.

22 OMITTED

23 INT. TRANSPORTER ROOM

Geordi and O'Brien as before. In b.g., Pulaski ENTERS, stands by with her medical scanner.

GEORDI
Okay, O'Brien, they've hooked it -- let's reel it in.

O'BRIEN
Will do.
(to com panel)
Transporter beam locked, Captain.

PICARD'S COM VOICE
Energize.

O'Brien does so --

24 ANGLE ON THE TRANSPORTER (OPTICAL)

as a gleaming silver probe casing MATERIALIZES.

25
thru OMITTED

27 INT. MAIN BRIDGE

O'BRIEN'S COM VOICE
Probe aboard, Captain.

PICARD
Acknowledged. Number One?

Riker's already heading for the turbolift.

RIKER
I'll welcome our visitor.

Riker EXITS into the turbolift.

PICARD
(to Clancey)
Resume original course and speed.

CLANCEY
Aye, sir.

The bridge crew relaxes just a bit. The tension's off. Picard smiles:

PICARD
Well done, everyone.

28 INT. TRANSPORTER ROOM

CLOSE on O'Brien as he touches a panel on the probe. The latches on the probe pop open.

29 WIDER

to reveal Riker and Pulaski looking on as the casing opens automatically. (Geordi is no longer present.)

Inside the probe is a person whose face we cannot see -- the head is fully covered by an oxygen helmet. Pulaski does a medical scan, is surprised at the readings.

29 CONTINUED:

RIKER
Something wrong, Doctor?

PULASKI
I'm not sure. The readings are quite... interesting.

Pulaski is about to help the envoy sit up -- but the envoy, not needing help, waves Pulaski aside, sits up, removes the oxygen helmet, and emerges from the probe casing.

30 NEW ANGLE

on the envoy -- K'EHLEYR, a lovely, exotic woman, half-Klingon, half-human, with the appearance and physical strength of the former and the sardonic wit of the latter.

K'EHLEYR
I greet you. I am K'Ehleyr.

RIKER
(a Klingon greeting)
nuqneH. qaleghneS.

K'EHLEYR
(surprised)
You speak Klingon.

RIKER
A little. I am Commander Riker, and this is our chief medical officer, Katherine Pulaski.

K'Ehleyr nods greeting.

RIKER (cont'd)
I hope your voyage wasn't too unpleasant.

K'EHLEYR
Klingons are not supposed to mind hardship.
(breaks into a smile)
Nonetheless -- I'm delighted to be out of that damned coffin.

Riker can't help smiling in return.

30 CONTINUED:

RIKER
I don't blame you.
(re the probe)
Not the most luxurious accommodations Starfleet has to offer...

K'EHLEYR

Whoever said that getting there
is half the fun never rode in
a class eight probe.

Under this, Pulaski has repeated the medical scan.

PULASKI
How are you feeling? Your vital
signs are rather atypical for a
Klingon.

K'EHLEYR
No doubt because I am only half
Klingon.

PULASKI
Oh?

K'EHLEYR
Yes. My father was Klingon; my
mother was human.

Riker and Pulaski react. This is one interesting
lady...

CUT TO:

31 INT. OBSERVATION LOUNGE

Picard, TROI, Worf, and Data. The turbolift doors OPEN
and Riker leads K'Ehleyr into the lounge.

RIKER
Captain, I'd like to present
Special Federation Emissary
K'Ehleyr.

PICARD
Welcome aboard. I'm Jean-Luc Picard.
(introducing)
Counselor Troi, Lieutenant Commander Data, and --

31 CONTINUED:

Picard turns to introduce Worf -- and a big grin spreads across K'Ehleyr's face.

K'EHLEYR
Worf! So this is where you've been hiding. I told you we'd meet again!

Worf is anything but pleased to see K'Ehleyr. His surprise turns to resentment.

K'EHLEYR (cont'd)
Aren't you going to greet me?

31 CONTINUED:

WORF
I have nothing to say to you.

K'EHLEYR
Haven't changed a bit, eh? Well, I missed you, too.

On the surprised faces of our crew -- and the indignant

face of Worf, we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Streaking across space at warp eight.

33 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Troi, Worf, and Data are at the conference table. K'Ehleyr is all business.

K'EHLEYR
Two days ago, Starbase three three six received an automated transmission from a Klingon ship, the T'Ong.
(a beat)
That ship was sent out over seventy-five years ago.

RIKER
When the Federation and the Klingon Empire were still at war...

K'EHLEYR

The message was directed to the Klingon High Command. It said only that the T'Ong was returning home and was about to reach the "awakening point."

PICARD
Which suggests that the crew was in cryogenic sleep for most of the long voyage.

K'EHLEYR
Exactly.

RIKER
And when the crew is revived...

K'EHLEYR
(nods)
... we'll have a ship full of Klingons who think the war is still going on.

33 CONTINUED:

PICARD
So our task is to find the ship, and tell the Klingons we are no longer at war.

RIKER
Why us? A Klingon ship would have been a better choice.

K'EHLEYR

A Klingon ship -- the P'rang --
is on its way, but it's two days
behind us. That may be too late.

TROI

Why too late?

RIKER

Because the T'Ong's crew is about
to awaken within striking range
of a dozen Federation outposts.

DATA

There are thirteen colonies
with minimal defenses in that
sector...

K'EHLEYR

(nods)

Nice ripe targets for a Klingon
warship.

TROI

And you believe you can convince
these Klingons that humans are
now their allies?

K'EHLEYR

No. Not a chance.

Everyone is surprised.

K'EHLEYR (cont'd)

If you ask me, talking will be
a waste of time. Klingons of that
era were raised to despise humans.

(shrugs)

We'll try diplomacy. But I promise you -- it won't work. And then you'll have to destroy them.

33 CONTINUED: (2)

Everyone is taken aback -- except Worf.

PICARD
(calmly)
No.

K'EHLEYR
No? Captain, these Klingons are killers. You'll have no choice.

PICARD
Find me another choice. I want some options -- and I want them before we encounter the Klingon ship.
(to Worf)
Lieutenant, I'm assigning you to help the emissary. Dismissed.

K'Ehleyr smiles, but Worf is anything but pleased.

34 OMITTED

35 NEW ANGLE

as Riker, Troi, K'Ehleyr, and Data get to their feet.

TROI

(to K'Ehleyr)
I'll escort you to the guest quarters.

Troi and K'Ehleyr EXIT, followed by Data and Riker. Worf and Picard are the last ones to leave. Worf is uncharacteristically hesitant. Picard picks this up.

PICARD
Lieutenant?

WORF
Sir... I suggest Commander Riker or Data would better serve Special Emissary K'Ehleyr.

PICARD
Are there personal reasons you don't want the assignment?

WORF
Yes.

35 CONTINUED:

PICARD
Any professional reasons?

WORF
(after a beat)
No.

Picard gives Worf a measured look: "need I say more?" Worf thinks it over, then:

WORF (cont'd)
I withdraw my request, Captain.

PICARD
Good.

Worf EXITS.

36 INT. CORRIDOR

Troi and K'Ehleyr walk, deep in conversation.

TROI
I didn't know it was possible for a human and a Klingon to produce a child.

K'EHLEYR
Actually, the DNA is compatible -- with a fair amount of help.
(a grin)
Rather like my parents.

Troi smiles.

TROI
I know exactly what you mean. My father was human... and my mother was Betazoid.

K'EHLEYR
(brightens)
Really! It was the other way around for me -- my mother was human.
(a beat)
You must've grown up like I did

-- trapped between cultures.

36 CONTINUED:

TROI
I never felt trapped -- I felt fortunate. I experienced the richness and diversity of two worlds.

K'EHLEYR
(shakes her head in wonder)
Perhaps you got the best of each...

They reach the guest quarters.

37 INT. GUEST QUARTERS

Troi leads K'Ehleyr into the chamber.

K'EHLEYR
Myself, I think I got the worst of each.

TROI
(with a smile)
I doubt that.

K'EHLEYR
Oh, yes. Having my mother's sense of humor is bad enough -- it's gotten me into plenty of trouble.

TROI
And your Klingon side?

K'EHLEYR
That, I keep under tight control.
It's like a terrible temper --
it's not something I want people
to see.

TROI
Why hide it? We all have
tempers...

K'EHLEYR
Not like mine. Sometimes I feel
there's a monster inside me,
fighting to get out.

TROI
And that frightens you.

37 CONTINUED:

K'EHLEYR
Of course it does. My Klingon
side can be terrifying... even
to me.

TROI
Yet it gives you strength. It's
part of you.

K'EHLEYR
(smiles)
That doesn't mean I have to like

it.

Troi smiles in return.

38 INT. TACTICAL ROOM

Worf is alone, sitting at a library computer. K'Ehleyr breezes in. She's freshened up, changed clothes, and is even more attractive than before. Worf, all business, doesn't even look at her.

WORF
You are late.

K'EHLEYR
Sorry. Had to make myself beautiful.

WORF
I fail to understand why.

K'EHLEYR
Worf, we're alone now. You don't have to act like a Klingon glacier. I don't bite...
(teasing)
... well, that's wrong; I do bite.

WORF
(ignoring)
Shall we proceed with our assigned duties?

K'EHLEYR
(moving closer)

I haven't even had a proper welcome.

WORF
I would prefer to keep this professional.

K'EHLEYR
(gives it right back)
"I fail to understand why."

WORF
And I feel no need to explain.

K'EHLEYR
(needling)
Oh, go ahead. Tell me. It's because you find me irresistible, isn't it? You always have.

38 CONTINUED:

WORF
Did you come on board the Enterprise to work, or to discuss your pointless fantasies?

K'Ehleyr smiles. She's getting under his skin.

K'EHLEYR
You just won't open up, will you? Come on -- what happened to the Worf I met on Samrin's Planet?

WORF

He became a Starfleet lieutenant.

K'EHLEYR
Oh, is that it? Starfleet Academy turned you into a robot? You won't make me believe that.

WORF
I have no wish to make you believe anything.

K'EHLEYR
Perhaps you have changed. You weren't this aloof six years ago... or don't you remember?

WORF
There is nothing wrong with my memory.

K'EHLEYR
Well, there's something wrong with the rest of you. You're not even looking at me.

WORF
I am familiar with your appearance.

K'EHLEYR
And it gives you no pleasure to see me again?

Worf is silent.

K'EHLEYR (cont'd)
It isn't as if we tried it and

it didn't work, you know. You never gave it a chance.

38 CONTINUED: (2)

WORF
I never?

K'EHLEYR
(sly)
I mean, as I see it, we have some... unfinished business, you and I.

Worf turns, looks her full in the face.

WORF
Not as far as I'm concerned.

39 ON K'EHLEYR

It's as if he slapped her face. Worf turns back to the console, punches up a screen:

WORF
According to the library computer, the captain of the T'Ong is K'Temoc. But there is nothing regarding the ship's mission.

K'EHLEYR
(indifferent)
So?

WORF

You're not interested in why the ship was sent out?

K'EHLEYR
(shrugs)
Probably some secret military objective.

WORF
Perhaps, but we have no evidence of that --

K'EHLEYR
Why else would there be no record of the mission?

WORF
The records may simply have been lost.

39 CONTINUED:

K'EHLEYR
In any case, what does it matter? Our concern is the present -- the possible threat.

WORF
And to contend with that threat, we need information.

They're both getting irritated with one another.

K'EHLEYR
We have all the information we

need.

WORF

That is foolish. Knowing their mission might help us understand them --

K'EHLEYR

(cutting him)

There's nothing to understand! They're Klingons! They'll attack! In their minds, we're the enemy -- and there's no way we're going to talk them out of that!

WORF

I do not appreciate being interrupted.

K'EHLEYR

(getting angry)

And I don't appreciate wasting my time.

39 CONTINUED:

WORF

We were instructed to come up with options --

K'EHLEYR

There aren't any! The assignment's hopeless!

WORF

(strained patience)
There are always options.

K'EHLEYR
Oh, are there? Tell me: whatever happened to that wonderful Klingon fatalism of yours?

WORF
My experience aboard this ship has taught me that most problems have more than one solution.

K'EHLEYR
Starfleet hasn't improved you one bit. You're as stubborn as ever!

WORF
(losing his temper)
Are you going to carry out your duties or aren't you?

K'EHLEYR
(also exploding)
All right! I will!

She puts her fingers to her temples, closes her eyes as if "thinking," holds that pose for two seconds, then:

K'EHLEYR (cont'd)
Upon due consideration of the problem and careful examination of all possible "options" -- my original recommendation stands.

She SLAPS the tabletop --

K'EHLEYR (cont'd)
Meeting adjourned.

-- and storms out.

40 CLOSE ON WORF

as mad as we've ever seen him, but holding it under tight control...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

41 INT. GUEST QUARTERS

K'Ehleyr storms into the chamber, boiling with frustration. She stops in the center of the room, tries to regain control over herself -- clenching her fists and tensing all her muscles.

But her Klingon half needs release -- and with one sudden blow, K'Ehleyr smashes her fist through a glass-topped table.

42 NEW ANGLE

DOOR CHIME.

K'EHLEYR
Come.

Troi ENTERS. K'Ehleyr gives her an impatient look -- "Well?"

TROI
You're upset.

K'EHLEYR
(heavy sarcasm)
Really! Your finely-honed Betazoid sense tells you that?

TROI
Well -- that, and the table.

K'Ehleyr can't help a CHUCKLE.

K'EHLEYR
I warned you about my Klingon half.

TROI
May I make a suggestion?

K'EHLEYR
I thank you, Counselor. But I don't want any counseling.

TROI
Actually, I was going to suggest something else.

42 CONTINUED:

K'EHLEYR
Oh?

TROI
I find the Holodeck exercise programs rigorous enough to put my mind off most frustrations.

K'Ehleyr smiles.

K'EHLEYR
And it'll keep me from wrecking the ship.

TROI
That, too...

CUT TO:

43 INT. CORRIDOR OUTSIDE HOLODECK

as K'Ehleyr approaches. She touches the Holodeck panel; it lights up.

COMPUTER VOICE
Enter program.

K'EHLEYR
Show me the exercise menu.

44 ANGLE ON THE HOLODECK PANEL (OPTICAL)

as text appears: a long LIST OF PROGRAMS, including a

line "CALISTHENICS -- LT. WORF."

45 ON K'EHLEYR

A small, humorless smile.

K'EHLEYR
Calisthenics program of Lieutenant Worf.

After a beat:

COMPUTER VOICE
Program complete. You may enter when ready.

45 CONTINUED:

The Holodeck DOOR OPENS, revealing a ruined, desolate BATTLEFIELD beyond. K'Ehleyr ENTERS the Holodeck.

CUT TO:

46 INT. MAIN BRIDGE

Picard, Riker, Data, Clancey, a TACTICAL CREWMAN, and other supernumerary CREW.

PICARD
Status.

DATA
Based on the last assumed position of the Klingon vessel, its apparent trajectory, and our

estimates of their cruising speed,
we should be in scanner range in
fifteen hours, eight minutes.

Under Data's speech, Worf has ENTERED and moved to Tactical. The tactical crewman yields the position to him. Worf begins operating Tactical in a flurry of activity. Picard is surprised to see Worf on the bridge.

PICARD
Lieutenant?

WORF
Special Emissary K'Ehleyr has...
declared a short recess, sir.
I wish to run a full diagnostic
test on all tactical back-up
equipment.

RIKER
(puzzled)
We just ran a full test of those
systems.

WORF
(testy)
I feel it necessary to check them
again.

Picard leads Worf aside for a private moment.

46 CONTINUED:

PICARD

Lieutenant, I commend your diligence. However, I'm concerned that you're working yourself too hard.

WORF
Sir, considering the unknown elements we are about to face --

PICARD
(cuts him off)
Lieutenant -- I order you to relax.

WORF
(tense)
I am relaxed.
(on his look)
Yes, sir.

Worf EXITS. The tactical crewman takes over the station. Picard crosses to Riker.

PICARD
I've never seen the Lieutenant so... unsettled.

RIKER
(nods)
The Iceman's finally melting.

CUT TO:

47 INT. CORRIDOR OUTSIDE HOLODECK

as Worf approaches the Holodeck and sees from the Holodeck panel that it's already in use.

47A INSERT - HOLODECK PANEL

displaying the line: "CALISTHENICS -- LT. WORF."

47B BACK TO SCENE

Worf is intrigued.

48 INT. HOLODECK - BATTLEGROUND

Twilight. A shattered, desolate terrain. Rocks, ruins, shadows. K'Ehleyr, cat-like, moves silently through it. She's alert, coiled, ready for anything. She's wearing a Klingon glove/weapon similar to the one worn by Worf in "Where Silence Has Lease."

Then, seemingly from nowhere, a massive ALIEN WARRIOR springs into view, charges at K'Ehleyr.

49 ON K'EHLEYR

calmly dodging the alien's blow and smashing the side of her fist into the alien's face. The alien SNARLS and attacks again.

50 ANGLE ON WORF

standing on the sidelines and watching with interest.

51 ON K'EHLEYR

as the alien tries to get an arm around her throat. K'Ehleyr slams an elbow into its midriff, follows up with a lightning punch. The alien, unfazed, catches

K'Ehleyr with a blow to her side.

52
thru OMITTED
53

54 WIDER

as K'Ehleyr goes berserk. Her speed doubles; her blows become less "scientific" and more brutal. The Klingon warrior in her has taken over.

K'Ehleyr dodges an alien blow, jabs with all her strength -- her fist SMASHES the alien in the face. The alien topples like a tall tree.

55
thru OMITTED
56

57 ANGLE TO INCLUDE WORF

as K'Ehleyr, breathing hard, slowly turns to face him. Worf doesn't react, stares impassively back at her.

58 ON K'EHLEYR

A long beat as she and Worf gaze at each other. He's seen a side of her -- her Klingon side -- that she lets no one see, and she's uncomfortable.

Then, K'Ehleyr breaks the eye contact, shrugs with indifference:

K'EHLEYR

It's not much of a program.

59 ON WORF

The barest hint of a smile.

WORF
Computer. Level Two.

60 WIDER

as suddenly the "dead" alien Warrior is back on its feet, joined by TWO MORE ALIEN WARRIORS; all three are brandishing gleaming, razor-edged swords.

On a nearby rock are two swords; Worf and K'Ehleyr pick up the swords as the aliens ROAR and attack --

61 ANGLE ON THE FIGHT

Everything we've seen is tame compared to what follows. Worf and K'Ehleyr turn into fighting machines -- vicious, snarling animals whose only goal is survival.

62 NEW ANGLE (OPTICAL)

Worf and K'Ehleyr are a blur. Blades flash and CLANG. The aliens drop, unable to withstand the dual onslaught. One alien is literally sliced in half.

And, almost before it's begun, it's over -- Worf and K'Ehleyr are the only ones left standing.

63 ON WORF AND K'EHLEYR

sweaty, breathing hard, covered with grime -- but triumphant.

Slowly, swords still in hand, Worf and K'Ehleyr turn toward one another -- eyes hard, expressions ferocious, blood still boiling.

64 WIDER

as Worf quite deliberately tosses his sword aside. K'Ehleyr raises hers in defense -- but Worf is already upon her, gripping her sword-arm.

K'Ehleyr struggles, but Worf is stronger -- inexorably bending her arm back and making her drop the sword.

65 OMITTED

66 ON K'EHLEYR

eyes ablaze in challenge and defiance. Worf locks his gaze to hers. They're almost nose to nose. A long beat of tense, silent communication. Then, Worf shoves her away.

Her eyes never leaving his, K'Ehleyr slowly removes her glove, extends her naked hand to Worf.

66A ON WORF

Worf takes her wrist, raises her hand to his face, sniffs at it.

66B thru 66C OMITTED

66D WIDER

as Worf raises his hand. K'Ehleyr caresses his forearm, raises his palm to her face, and sniffs his hand and his wrist.

66E OMITTED

66F NEW ANGLE

as they move closer. Except for their hands on each other's wrists, they have not touched, nor do they now... instead, they sniff at each other's hair, their ears, their necks. It's slow, ritualized -- and also instinctive, primal, animal behavior.

Their passion mounting, Worf and K'Ehleyr release their grips, then extend their hands to one another.

66G CLOSE ON THEIR HANDS

as they touch their wrists, then the heels of their hands together. Their fingers intertwine -- their palms touch -- their grips tighten -- and they savagely clasp hands... so tightly that their nails dig in and draw blood.

66H WIDER

Worf and K'Ehleyr violently draw each other close. With a low GROWL, Worf buries his face in K'Ehleyr's neck -- and as they fall together into the mist, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

67 INT. HOLODECK - BATTLEGROUND

Stillness. The distant KEENING of some alien catcreature.

PAN to reveal Worf and K'Ehleyr, spent. Worf, eyes closed, is sitting cross-legged at the base of a low, flat rock. K'Ehleyr, sitting atop the rock, smiles contentedly.

K'EHLEYR
Some calisthenics programs are better than others.

Worf, mildly surprised, opens one eye.

WORF
You can still make jokes?

K'EHLEYR
Of course I can. I still have enough energy for that...
(a beat)
You're not laughing.

WORF
You are most observant.

K'EHLEYR

You don't like people with a sense of humor?

WORF

I did not say that.

K'Ehleyr waits, but nothing else is forthcoming.

K'EHLEYR

(exasperated)

Worf, you're the perfect Klingon -- the ultimate minimalist. Talk to me!

After a beat, Worf grudgingly elaborates:

WORF

I've noted that some people use humor as a shield... they talk much yet say little.

67 CONTINUED:

K'Ehleyr concedes the point.

K'EHLEYR

Whereas others take a simpler approach -- say nothing.

WORF

(almost apologetic)

When one does not have the words...

67 CONTINUED: (2)

K'EHLEYR
(nods)
Or is loath to speak them...

K'Ehleyr stretches languidly.

K'EHLEYR (cont'd)
Fortunately, there are other ways to communicate.
(a beat)
Why didn't we do this six years ago?

WORF
We were not ready.

K'EHLEYR
I was...

WORF
(shakes his head)
We were both too young -- too unaware. We lacked commitment.

K'Ehleyr thinks this over, nods.

K'EHLEYR
Perhaps we lacked courage as well.

WORF
No longer.

68 OMITTED

69 WIDER

Worf gets to his feet, steps atop the rock, looks skyward, spreads his arms, and proclaims:

WORF
tlhIngan jlH.

Suddenly alarmed, K'Ehleyr stands, gets off the rock as if it were a hot griddle.

K'EHLEYR
Wait. You can't mean -- You're not --

69 CONTINUED:

WORF
(simply)
We have mated.

K'EHLEYR
Yes, I know -- I was there. But...

WORF
And now we must solemnize our union with the oath --

K'EHLEYR
(aghast)
Like hell we must!

69 CONTINUED:

WORF
-- and pledge that we are one forever.

Worf steps off the rock, moves toward K'Ehleyr, who backs off.

K'EHLEYR
I'm not going to become your wife...

WORF
You already are.

K'EHLYR
Don't give me that Klingon nonsense.

WORF
You would dishonor our sacred traditions?

K'EHLEYR
They're not sacred -- they're absurd! Marrying you is out of the question for a million reasons...

WORF
None of which stopped you earlier.

K'EHLEYR
Worf, it was what it was! Glorious and wonderful and all that, but it doesn't mean

anything.

WORF
(with disdain)
That is a human attitude.

K'EHLEYR
I am human!

WORF
You are also Klingon!

K'EHLEYR
And that means we should bond for life?

69 CONTINUED: (2)

WORF
It is our way!

K'EHLEYR
Yours -- not mine!

70 ANGLE ON WORF

Worf's had enough debate. He steps back atop the rock, spreads his arms, and restarts the ritual:

WORF
tlhIngan jIH!

Worf waits. Obviously K'Ehleyr is supposed to climb up next to him, say the same thing. She doesn't move.

K'EHLEYR
I will not take the oath!

WORF
(a roar)
Then this night had no meaning!
(then, softer)
And that, I will not believe.

K'Ehleyr sees Worf's pain, feels his need. She's moved. But --

K'EHLEYR
Believe what you will...

K'Ehleyr turns away from Worf and dashes off --

K'EHLEYR (O.S., cont'd)
Exit.

71 OMITTED

72 ON WORF

standing alone on the rock. SOUND of the HOLODECK DOOR OPENING AND CLOSING O.S.

Worf's expression is as impassive as ever. But the pain shows in his eyes...

CUT TO:

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Zipping right along at high warp.

74 INT. MAIN BRIDGE

Picard, Riker, Clancey, the tactical crewman, supernumerary at Ops.

CLANCEY
Approaching the coordinates.

PICARD
Slow to impulse.

TACTICAL CREWMAN
Short and long-range sensor scans negative, Captain.

PICARD
Lay in a standard search pattern.

CLANCEY
Search pattern laid in.

PICARD
Full impulse. Engage.

RIKER
I just hope we find them before they come out of their nap.

PICARD
Agreed. No outpost in this sector could defend itself against a Klingon warship.

75 INT. TACTICAL ROOM

This time, it's K'Ehleyr who's working alone at the

library computer. The DOOR OPENS, revealing Worf. An awkward silence.

K'EHLEYR
I've been working on our assignment... trying a few computer simulations.

WORF
Your devotion to duty is commendable... if belated.

75 CONTINUED:

K'EHLEYR
(ignoring the dig)
So far, I'm having no success.
(a beat)
I could use some help.

WORF
(stiffly)
I am here to assist you.

Worf steps in, revealing Data behind him. K'Ehleyr smiles, almost sadly.

75 CONTINUED:

K'EHLEYR
Unwilling to be alone with me?

WORF

I've asked Lieutenant Commander Data to
help us analyze the alternatives.

K'EHLEYR
("oh, sure")
An android chaperone?

DATA
"Android" is, of course, correct,
but I fail to see how "chaperone"
is applicable in this situation...

K'EHLEYR
Never mind. Come on in.
(to Worf)
I guess I can't blame you.

Worf says nothing. He and Data take seats on either side of K'Ehleyr.

K'EHLEYR (cont'd)
(impulsively)
Tell me one thing.

Worf looks at her -- "go ahead."

K'EHLEYR (cont'd)
You would have gone through with
the oath, wouldn't you?
Regardless of the consequences
to our careers -- to our lives?

WORF
Honor demanded no less.

K'EHLEYR
(sighs)

I'm sick to death of Klingon "honor." What do you want? Is honor all you care about? Don't you feel anything else?

76 ON WORF

Silent and stonefaced. Maybe he doesn't know the answer; maybe he does and isn't telling. K'Ehleyr sees she's going to get nothing out of him.

76 CONTINUED:

K'EHLEYR
No comment, huh?

She shrugs -- "be that way." Data, mystified by all this, looks from one to the other. K'Ehleyr picks up on Data's confusion.

K'EHLEYR (cont'd)
(to Data)
Poor android. Which behavior do you find more perplexing -- human or Klingon?

DATA
At the moment, I would be hard pressed to choose.

K'EHLEYR
(sardonic)
So would I.

K'Ehleyr takes a breath, gets businesslike.

K'EHLEYR (cont'd)
Okay. When we locate the T'Ong, there are two possibilities. First --

MATCH CUT TO:

77 INT. OBSERVATION LOUNGE

Same ANGLE on K'Ehleyr, with Worf nearby -- but now Picard, Riker, Troi, and Geordi are present, listening. (Data is not present.)

K'EHLEYR
-- we find the ship before it reaches the "awakening point." In that case, we could simply keep the crew asleep.

PICARD
(to Geordi)
Is that feasible?

GEORDI
(nods)
We can beam an away team onto the T'Ong and override the cryogenic controls.

77 CONTINUED:

K'EHLEYR
Then we await the arrival of the

Klingon ship P'rang...

TROI

... so that when the T'Ong's crew awakens, they're surrounded by their fellow Klingons.

RIKER

That would be ideal.

K'EHLEYR

But there's the second possibility... that the crew of the T'Ong has already revived.

GEORDI

They discover they're in Federation territory -- and they attack the nearest outpost.

TROI

Are we sure they'll attack?

RIKER

We don't even know what the T'Ong's mission was.

TROI

It may have been a scientific voyage.

K'EHLEYR

(with a smile)

Klingons of that period -- doing research for its own sake?

RIKER

The point is, they may not be warlike.

K'EHLEYR

The point is that this is beside the point. These are Klingons... at war with us. Whatever their mission was -- once they see a Federation target, they'll attack.

PICARD

Could the T'Ong be disabled rather than destroyed?

77 CONTINUED: (2)

GEORDI

We could probably knock out their warp engines without damaging the rest of their ship...

K'EHLEYR

(shaking her head)

That would gain you nothing. Disable the ship, and K'Temoc will destroy it himself.

Picard looks to Worf for confirmation.

WORF

(nods)

Klingons do not surrender.

K'EHLEYR

Face it -- if we don't reach the

T'Ong before its crew wakes up,
you have no alternatives.

78 ON PICARD

getting to his feet.

PICARD
I will not accept that. There
must be a way to make the Klingons
listen. If we can only convince
them --

Picard is interrupted by a HALL from the bridge:

DATA'S COM VOICE
Captain, we have detected a ship,
bearing three-one-six mark
forty-two, extreme sensor range.

PICARD
Plot an intercept course. And
go to Yellow Alert.

Picard and the group EXIT the Observation Lounge.
Geordi EXITS out the far door.

79 INT. MAIN BRIDGE

Clancey's at Conn; N.D. CREW, including the tactical
crewman, at other stations.

79 CONTINUED:

K'Ehleyr, Riker, and Worf ENTER and take their

stations. Data yields the center chair to Picard, sits down at Ops.

WORF
Shields are up.

K'EHLEYR
Better lock on phasers. This may be the only chance you get.

Picard ignores her.

CLANCEY
Intercept course laid in.

PICARD
Hold this position. Let's see if they've spotted us.
(to Data)
Magnification one hundred.

80 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

upon which is a vision from the past -- the eighty-year-old KLINGON BATTLE CRUISER T'ONG.

PICARD
Mister Data?

DATA
Sensors show lifeforms aboard, sir, but I am unable to ascertain if they are awake or dormant.
(checks a reading)
However, the vessel's propulsion systems are inactive, so I would hypothesize that the crew is

asleep --

And without warning, the T'Ong FIRES upon us --

81 NEW ANGLE

as the bridge is SHAKEN by the attack. RED ALERT comes on automatically.

DATA
However, I could be in error.

81 CONTINUED:

WORF
Shields holding.

82 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as the T'Ong SHIMMERS and DISAPPEARS from the screen.

RIKER
They've cloaked themselves.

83 NEW ANGLE

as K'Ehleyr matter-of-factly turns to Picard.

K'EHLEYR
Well, Captain -- you had your chance.

PUSH IN on Picard's grave expression as we:

FADE

OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

84 INT. MAIN BRIDGE

Picard, Riker, Worf, Data, Clancey as before. RED ALERT continues. Geordi is now present; he TURNS ON his bridge Engineering Station.

GEORDI
Transfer Engineering to bridge.

PICARD
Can you find them?

GEORDI
(working at the station)
I think so. Those old shields weren't a hundred percent efficient at blocking gamma-ray output. If I can tune the sensors to a particular band of...
(jubilant)
There! Got 'em! Transferring coordinates to helm...

PICARD
(to Clancey)
Intercept. Warp two.

CLANCEY

Warp two, sir.

K'EHLEYR

Captain -- let them die like Klingons... in battle. They deserve that much.

Worf steps forward.

WORF

Captain... I have another option.

Picard and the others react to Worf's calm assertion.

85 OMITTED

86 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at warp two.

87 INT. MAIN BRIDGE

As before, except that Worf and K'Ehleyr are no longer present. The tactical crewman is at Worf's station.

DATA

The T'Ong has changed course to three-two mark eight-one. They are increasing to warp three.

RIKER

Standard evasive maneuver.

PICARD

Helm -- stay with them.

Clancey makes a helm adjustment.

CLANCEY
Yes, sir.

DATA
The T'Ong is now on a heading of four-one mark one-one-three... accelerating to warp five.

RIKER
They're making a break for it.

PICARD
Overtake. Warp eight.

CLANCEY
Aye.

PICARD
Put us right in their path and come to a full stop.
(to Tactical)
Full power to shields.

TACTICAL CREWMAN
Full power, sir.

87A EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp and stopping.

87B INT. MAIN BRIDGE

PICARD
We've thrown down the gauntlet...
let's see if they pick it up.

DATA
They are slowing to impulse --

88 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

On the screen, the star field SHIMMERS -- and the T'Ong APPEARS as it drops its cloaking. It FIRES phasers at us --

89 NEW ANGLE

as the bridge is SHAKEN slightly by the attack.

TACTICAL CREWMAN
Phaser hit on forward shields.
No damage.

DATA
The T'Ong is attempting to flank
us.

PICARD
Compensate.

90 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as the T'Ong FIRES a photon torpedo --

91 NEW ANGLE

as the torpedo hits, SHAKING the ship a bit more.

TACTICAL CREWMAN
Photon torpedo hit. Shield number two weakened... firming up now... No damage.

RIKER
I think we've piqued their curiosity by now...

91 CONTINUED:

PICARD
Agreed. Let's give them the chance to look their enemy in the face.

Picard turns to look offscreen. We don't see who he's addressing:

PICARD (cont'd)
Ready, Lieutenant?
(then to Tactical)
Open a hailing frequency.

TACTICAL CREWMAN
Hailing frequency open, sir.

92 OMITTED

93 EXT. SPACE - THE ENTERPRISE (OPTICAL)

motionless, facing the T'Ong.

94 INT. MAIN BRIDGE - CLOSE ON MAIN VIEWER (OPTICAL)

as the image of the T'Ong is replaced by a view of the T'ONG BRIDGE. K'TEMOC, the captain, is a formidable warrior who commands his ship with a typical Klingon iron first. A FIRST OFFICER and another KLINGON CREWMAN are in the b.g.

The Klingons all react with surprise. K'Temoc leaps to his feet --

K'TEMOC
What --

95 ANGLE ON THE ENTERPRISE COMMAND CHAIR

The captain of the Enterprise is a Klingon! Worf, in full Klingon captain regalia, sits in the command chair glaring at K'Temoc.

Next to Worf is K'Ehleyr, similarly in full Klingon uniform.

Picard and Riker are not visible, but Data, Clancey, Geordi, and the tactical crewman are at their stations.

95 CONTINUED:

WORF
(imperious)
Captain K'Temoc -- have you lost your mind? Halt your ship and drop your shields.

96 ANGLE ON MAIN VIEWER (OPTICAL)

The Klingon crewmen are stunned. So is K'Temoc, but he keeps a lid on it and blusters back to Worf:

K'TEMOC
What treachery is this? By whose authority?

97 ANGLE ON WORF (OPTICAL)

Worf gives K'Temoc a look as if K'Temoc were a two-year-old challenging a parent.

WORF
I am Worf, commanding the Enterprise. It is you who have committed an act of treason -- by firing upon this ship.

98 INTERCUTS -- WORF AND VIEWSCREEN (OPTICAL)

K'TEMOC
I have standing orders to fire on all Federation ships. We are at war.

WORF
You fool. Did it not occur to you that the war would be over by now?

K'TEMOC
I have no proof of that.

WORF
Trust your eyes! Or is your brain still stuck in its long slumber?

K'TEMOC
How can I be sure this is not a Federation trick?

Worf SIGHS. Why must underlings make life difficult?

WORF
Captain, as you are new to this century, I have tried to be patient. But I will tolerate no further insubordination. Drop your shields immediately.

98 CONTINUED:

K'TEMOC
(still belligerent)
And if I refuse?

WORF
Then die in ignorance. I can waste no more time on you.
(to Tactical)
Phasers to full power.

TACTICAL CREWMAN
Aye, sir.
(does so)
Phasers ready. Target locked.

99 NEW ANGLE (OPTICAL)

On the screen, K'Temoc plays his last card:

K'TEMOC
You dare not destroy us. We have been on a crucial mission by order of the Klingon High Command...

Worf, the Iceman, impassively raises his hand as a signal to fire.

WORF
Has the T'Ong dropped its shields?

TACTICAL CREWMAN
No, sir.

WORF
(with a shrug)
Very well. Fire all phasers --

K'TEMOC
Wait!

K'Temoc crosses his arms and gently bows his head.

K'TEMOC (cont'd)
(to first officer)
Lower the shields.
(to Worf)
I yield command of the T'Ong to you, Captain Worf. Long live the Klingon Empire.

Worf is deadpan, indifferent.

99 CONTINUED:

WORF

A wise decision, Captain. Commander K'Ehleyr will board your ship and take command. The Klingon cruiser P'rang will soon arrive and escort you home.

(almost an afterthought)

And, Captain --

K'TEMOC

Yes?

WORF

Welcome to the twenty-fourth century.

And with that, the Enterprise viewscreen returns to the exterior view of the T'Ong. RED ALERT ENDS.

100 ANGLE ON WORF (OPTICAL)

As Picard and Riker approach from o.s. The mood is jubilant. Worf stands.

WORF

(to Picard)

I return command of the ship to you, Captain.

PICARD

Thank you and congratulations, Lieutenant. A very fine first command. Well done.

Worf nods a silent acknowledgement.

GEORDI

That's all, Worf? Just a nod?

Worf is again unflappable.

RIKER
How did you like command?

Worf looks at the crew, then back at the captain's chair.

WORF
Comfortable chair.

100 CONTINUED:

Everyone but Worf smiles.

CUT TO:

101 INT. TRANSPORTER ROOM

K'Ehleyr and Worf ENTER.

WORF
(to O'Brien)
One to beam aboard the T'Ong.

O'Brien acknowledges with a nod and punches in the coordinates.

O'BRIEN
All set.

WORF
I relieve you.

O'Brien opens his mouth to say something, changes his mind -- Worf's expression makes it clear he wants to be alone.

O'BRIEN
Yes, Lieutenant.

And O'Brien exits.

102 NEW ANGLE

Worf turns to face K'Ehleyr. They treat each other in the most formal manner -- perhaps as a way of easing the separation.

WORF
The Klingon vessel P'rang will rendezvous with you in three days.

K'EHLEYR
In the meantime, I'll begin the assimilation of these Klingons to our era.

A silent look. Is that all?

WORF
Is there anything else you require?

K'EHLEYR
No. Nothing else.

K'Ehleyr takes a step towards the transporter, stops and turns back to face Worf.

K'EHLEYR
Damn you, Worf. You'd let me go without saying another word, wouldn't you?

WORF
What needs to be said?

K'EHLEYR
Nothing. Everything. We're about to go our separate ways again.

WORF
And that disturbs you?

K'EHLEYR
(takes a breath)
Yes, it does.

She moves closer to him.

102 CONTINUED:

K'EHLEYR (cont'd)
I hid the truth from you. Last night did have meaning.
(a beat)
I was tempted to take the oath with you. That scared me. I've never had such strong feelings toward anyone.

WORF
(after a beat)

Nor have I.

K'Ehleyr's stunned. From Worf, that's quite an admission.

K'EHLEYR
Then it was more than just a point of honor.

Worf's silence is eloquent.

K'EHLEYR (cont'd)
Maybe someday, when our paths cross again, I won't be as easy to get rid of.

K'Ehleyr and Worf extend their hands, touch palms, and clasp -- a gentle version of the passionate handclasp they shared in the Holodeck.

WORF
K'Ehleyr... I will not be complete without you.

A long beat. Then, K'Ehleyr steps onto the transporter pad.

103 ON WORF

Perhaps to cover his sorrow, his face bears something with a close resemblance to a smile...

104 ON THE TRANSPORTER PAD (OPTICAL)

as K'Ehleyr DEMATERIALIZES.

105 CLOSE ON WORF

as his face returns to the more familiar unemotional expression of -- the Iceman.

FADE OUT.

END OF ACT FIVE
THE END

STAR TREK: THE NEXT GENERATION

"Peak Performance"
#40272-147

Written by
David Kemper

Directed by
Robert Scheerer

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2ND REVISED FINAL DRAFT

APRIL 17, 1989

STAR TREK: "Peak Performance" - 4/17/89 - CAST

STAR TREK: THE NEXT GENERATION
"Peak Performance"

CAST

PICARD	SIRNA KOLRAMI
RIKER	
DATA	
PULASKI	FERENGI-TSA
TROI	BRACTOR
GEORDI	TACTICIAN
WORF	
WESLEY	

ENSIGN BURKE
ENSIGN NAGEL
N.D. CREWMEMBERS

STAR TREK: "Peak Performance" - 4/17/89 - SETS

STAR TREK: THE NEXT GENERATION
"Peak Performance"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
OBSERVATION LOUNGE	USS HATHAWAY

MAIN ENGINEERING KREECHTA
CORRIDOR
WORF'S QUARTERS BRASLOTA IV
DATA'S QUARTERS
CAPTAIN'S READY ROOM
TEN-FORWARD

USS HATHAWAY
BRIDGE
ENGINE ROOM

KREECHTA
(VIEWSCREEN P.O.V. ONLY)

STAR TREK: THE NEXT GENERATION
"Peak Performance"

PRONUNCIATION GUIDE

KOLRAMI	cole-ROM-ee
ZAKDORN	ZACK-dorn
KREECHTA	CREECH-tah
NAGEL	NAY-gull
BRASLOTA	brass-LOW-tah
TARLOW	tar-low
YAROOPA	yah-RUE-pah
KUMEH	koo-mah
STRATEGEMA	strata-JAY-mah
GRENTHEMEN	grenth-ah-men

STAR TREK: THE NEXT GENERATION
"Peak Performance"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Shuttle coming in.

PICARD (V.O.)
Captain's log, Stardate 42923.7. We are en route to the Braslota System, site of the first Starfleet battle simulation. Joining the Enterprise as observer and mediator is the Zakdorn Master Strategist, Sirna Kolrami. Despite misgivings, I have agreed to Starfleet's request that we take part in these wargame exercises.

2 OMITTED

3 INT. ENTERPRISE - MAIN BRIDGE

DATA is at Command, supernumeraries at Conn and OPS, and WORF and ENSIGN BURKE confer at Tactical. All heads turn as the forward turbolift opens and RIKER and KOLRAMI, a slender weasel-like creature, ENTER and cross to the Observation Lounge.

3A INT. OBSERVATION LOUNGE

PICARD
(rising, extending his hand)
Mister Kolrami -- Captain Jean-Luc Picard. Welcome aboard.

KOLRAMI
Captain. I bring greetings from those at Starfleet Command.

3A CONTINUED:

PICARD
Would you care to be shown to your quarters?

KOLRAMI
I require little rest, Captain. I would prefer to commence our mission.

Picard and Riker share a glance -- "pushy little guy, isn't he?"

3B INT. BRIDGE

Worf crosses to Data.

WORF
Despite their reputations, this Zakdorn does not appear to be a very formidable warrior.

DATA
In the game of military brinksmanship, individual physical prowess is less important than the perception of a species as a whole. For over nine millennia potential foes have regarded the Zakdorns as having

the greatest innately strategic minds in the galaxy.

WORF
And no one is willing to test that perception in combat.

DATA
Exactly.

WORF
Then the reputation means nothing.

4 INT. OBSERVATION LOUNGE

A magnificent view of the galaxy surrounds them as they take their seats at one end of the table. Kolrami keys the screen, and the DIAGRAM of a solar system appears.

4 CONTINUED:

KOLRAMI
The Braslota System. In orbit around the second planet is the eighty-year old Starcruiser, Hathaway.
(nodding at Riker)
He is still your choice?

PICARD
Commander Riker will captain the Hathaway.

KOLRAMI
(to Riker)

You will have forty-eight hours to ready the vessel before the Enterprise attacks.

RIKER

And we'll be experiencing actual battle conditions?

KOLRAMI

Correct. Engineering will disconnect the Enterprise's weapons and link the system with the modified laser-pulse beam. All "hits" will be recorded electronically. If the computer registers "damage," it will react accordingly -- shutting down the affected areas for the appropriate "repair" time. Additional questions?

Riker and Picard share a look and shake their heads.

KOLRAMI

Captain Picard, I understand that you initially resisted Starfleet's request for this simulation.

PICARD

Yes.

KOLRAMI

May I know why?

4 CONTINUED: (2)

PICARD
Starfleet is not a military organization. Our purpose is exploration.

KOLRAMI
Then why am I here?

PICARD
Because with the Borg threat, I have decided that my officers and I need to hone our tactical skills.

(MORE)

4 CONTINUED: (3)

PICARD (Cont'd)
In a crisis situation, it is prudent to have several options.

RIKER
I still prefer brains over brawn.
(to Kolrami)
I think it's a waste of effort to test our combat skills -- it's a minor province in the make-up of a starship captain.

KOLRAMI
Your objection is noted. Let us hope your distaste for the exercise will not affect your

strategic abilities.

There is a moment as Riker absorbs the words and the underlying contempt with which they were delivered.

RIKER
Mister Kolrami, when I agree to do a thing. I do it.
(to Picard, lighter)
Care to surrender now, Captain?

Picard gives Riker a warm, small smile, then looks to Kolrami as if to say, "see what a hell of a fellow he is?" Off their various expressions --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Plying deep space at impulse.

6 INT. ENTERPRISE - MAIN BRIDGE

Picard, Riker, Data, PULASKI, and Kolrami are present. Supernumeraries at Conn and Ops. Burke at Tactical.

PICARD

Well, Number One, you are allowed a complement of forty. Select whom you will. Save Data, who will serve as my first officer in your absence.

Before Riker can respond, Kolrami jumps in -- leaving Pulaski slightly taken aback by his rudeness.

KOLRAMI
(to Picard)
I had envisioned you defining the crew.

PICARD
On my ship, the leader of an away team has total control of the mission. If you want to judge "leadership" -- why not start at the beginning?

Kolrami sagaciously nods his assent, eyeing Picard as if he, too, were under scrutiny.

KOLRAMI
Very well, Captain.

With a curt bow, he glides to the turbolift and disappears.

PULASKI
My, what a charmer.

PICARD
(admonishingly)
Now, Doctor...

6 CONTINUED:

PULASKI
Captain, he needs an attitude adjustment.

DATA
The Zakdornian culture is replete with self-assuredness and confidence. It is seldom undeserved. For example, Kolrami is a third level grand master at the game of Strategema.

Fine, but it doesn't make Pulaski feel any better.

7 INT. ENTERPRISE - MAIN ENGINEERING

Geordi and an ASSISTANT toil at aligning the warp engine's dilithium chamber.

GEORDI
(giving directions)
Another millimeter... little more... there! Excellent.

RIKER (O.S.)
Lieutenant.

Geordi straightens to find Riker looking on.

GEORDI
Commander.

RIKER

You've heard of the simulation
aboard the Hathaway?

As they talk, Goerdi takes Riker on a walking tour of Engineering, checking "this" here, tweaking "that" there.

GEORDI
Yes, sir, and the best of luck
to you. I've researched the old
Avidyne engines -- archaic by our
standards, very touchy.

RIKER
Anticipating the worst, do you
think it can be whipped into shape
in forty-eight hours?

7 CONTINUED:

Geordi stops walking and hefts a tool kit.

GEORDI
(smiling broadly)
I've taken the liberty of packing
a few necessities.

At this, Riker breaks into a grin, also.

8 INT. ENTERPRISE - WORF'S QUARTERS

The room has been modified into a Klingon haven. The lighting is subdued with a ruddy overtones. There is a powerful scupture of a Klingon man, bare to the waist taming a horse-like beast with a long snaking neck, and

two twisted horns springing from above each eye.

Worf is seated at his desk working on a model of an antique Klingon sailing vessel.

A CHIME signals someone is at the door.

It startles Worf, and he breaks the masts on his ship. A rumble of fury.

WORF
Enter!

The door opens and Riker steps in, looking around curiously. This is his first time in here.

RIKER
Am I disturbing you?

WORF
Just finishing, Commander.

Worf opens a drawer, and sweeps the ship into it. Shuts it firmly.

RIKER
"Interesting" quarters.

WORF
Thank you.

8 CONTINUED:

RIKER
You know of the simulation. What

do you think?

WORF

Waste of time.

RIKER

It's just designed to be an exercise.

WORF

Useless. If there is nothing to lose -- no sacrifice -- then there is nothing to gain.

RIKER

(playing him)

You mean -- besides "pride."

(caught his attention)

Well, it's a good thing in this case, because I probably don't have a chance.

WORF

(alien concept)

There is always a chance.

RIKER

Slim. The Hathaway's most sophisticated weapon-systems -- even in a computer mock-up -- can't hope to defeat the Enterprise.

WORF

Still...

RIKER

Worf... when you're out-gunned,
out-manned, and out-equipped --
what else do you have left?

WORF
(long beat)
Guile.

RIKER
Join me.

8 CONTINUED: (2)

WORF
The honor is to serve.

Riker allows himself another smile -- this crew is
pulling together nicely.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Zooming along at impulse.

10 INT. ENTERPRISE - MAIN BRIDGE

Riker ENTERS to find Picard in the Command Chair, Data
to his right, Pulaski on his left, Wesley at Conn,
Burke at Tactical, and Kolrami examining Science One.

PICARD
Begin long-range scanning of all
sectors within three light years
of Braslota.
(seeing Riker)

How is your crew shaping up?

RIKER
It's complete, but I would like
to request an addition.

PICARD
(playing along)
Anyone in mind?

RIKER
With your permission, I would like
Acting Ensign Crusher aboard for
educational observation.

Picard nods. Riker, in turn, gives Wesley a "c'mon" head move. Wesley's enthusiasm can hardly be muted as he leaps from the Conn -- to be quickly replaced by a CREWPERSON.

RIKER
(as if an afterthought)
Oh... since we have some time
before reaching Braslota --
(deferentially to
Kolrami)
I was hoping that you would agree
to play me in a game of Strategema.

10 CONTINUED:

KOLRAMI
Although I am intrigued by the
audacity of your request, I can't
fathom why you wish the encounter.

RIKER
I enjoy a challenge.

KOLRAMI
Very well, an opponent of "limited dimensions" can often be quite diverting.

RIKER
Thank you.

11 INT. ENTERPRISE - CORRIDOR - TRACKING

Geordi and Riker on their way to Ten-Forward.

GEORDI
So you're going to beat him?

RIKER
Nope.

GEORDI
Oh, then it's going to be a close one.

RIKER
No.

GEORDI
But you have got a chance?

RIKER
Nah.

GEORDI
(a little sarcastic)

Are you planning to show up?

RIKER
Sure, Kolrami is the best at Strategema. To even get to play him is a privilege.

11 CONTINUED:

GEORDI
Other than you being privileged, is there anything else I can look forward to?

RIKER
Nope.

GEORDI
This is going to be exciting.

12 INT. ENTERPRISE - TEN-FORWARD

Riker and Kolrami are seated at opposite ends of a large table. Worf helps Riker prepare for the game while Troi performs the same function for the Zakdorn.

13 ANGLE - GEORDI, DATA AND PULASKI

PULASKI
Against an opponent of approximate skill -- Strategema can last well over one thousand moves.

GEORDI
I wouldn't bet on us being here

that long.

13A ANGLE ON WORF AND RIKER

WORF
(confiding to Riker)
I have wagered heavily in the ship's pool that you will take him past the sixth plateau.

13A CONTINUED:

RIKER
What if I don't?

WORF
I will be... irritated.

During the above, each contestant inserts his fingertips into METALLIC RECEPTACLES (think overly-long thimbles).

14 DATA, GEORDI AND PULASKI - TROI JOINS THEM

DATA
Forever curious, this urge to "compete."

PULASKI
It's a human response, that inborn craving to gauge your capabilities through conflict.

DATA
Doctor, there are other ways to

challenge oneself.

PULASKI
Perhaps... but they all lack a certain -- thrill!

TROI
Data, sometimes humans find it helpful to have an outsider set the standard by which they're judged.

DATA
(catching on)
To avoid deceiving oneself.

PULASKI
Maybe you should challenge Kolrami to Strategema.

DATA
(surprised)
Why?

14 CONTINUED:

PULASKI
Because when someone is that smug, you occasionally have to deflate them just a little.

GEORDI
Yeah, Data, I'd like to see your neural-flecks tear him down a peg.

DATA

To what end?

Reactions from the humans. Once again the toaster isn't "getting" it.

15 WORF (OPTICAL)

presiding over the contest.

WORF

Computer -- actuation positions for Strategema.

A base containing the digital counter sits on the table.

WORF

Ready?

Riker nods. Kolrami nods.

WORF

(continuing)

Begin!

Wow! "Thimble"-encased fingers twitch and goggled-eyes shift. Correspondingly, the holographic cone springs to incredible life. Breathtaking! Impossible to follow or explain, Strategema nonetheless presents an awesome spectacle even to those who have seen it before.

Wondrous! Gases swirl, pinpoints move, grids bend and sway, sparks and "lightning" streaks fly! And above, the counter begins to register: 001, 002, 003, 004, 005...

VARIOUS ANGLES show the crew reacting to the unfolding marvel... 016, 017, 018, 019...

15 CONTINUED:

... 021, 022, 023, ... Suddenly, startlingly abrupt, the images freeze! It's as if Strategema died. No one moves, no one breathes, no one reacts. Stunned silence.

PULASKI
That's it?

Riker slowly removes the goggles from his head.

RIKER
(numb admiration)
I'm afraid so.

PULASKI
But... but you only made twenty-three moves.

RIKER
Yes.
(to Kolrami)
Congratulations.

Off Kolrami's smug smile and Riker's expression --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving in synchronous orbit with an unlit, eighty year-old starship around a dusty orange planet.

17 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

The dark, lifeless Hathaway dominates the Main Viewer. Picard, Riker, Data, Burke at Tactical, supernumeraries at all other stations, and Kolrami are in attendance. The Zakdorn periodically makes notes on a PADD.

PICARD
(keeping it light)
Commander Riker --
(re: Hathaway)
There is your next challenge.

WORF'S COM VOICE
Away team assembled and ready to transport, Commander.

PICARD
(playful)
Until we test our mettle on the field of honor.

He extends a hand, and Picard and Riker shake.

RIKER
(with a grin)
I may get over there and want to come right home.

Kolrami sniffs at this display of levity.

PICARD
(chuckles)
Good luck, Number One... Captain.

KOLRAMI
The simulation will commence in forty-eight hours.

As Riker EXITS.

18 INT. U.S.S. HATHAWAY - BRIDGE - DARK

As Riker, Worf, Geordi, Wesley, and Ensign Nagel (female) ENTER. They take a moment to familiarize themselves with the surroundings as Geordi moves to an old style panel, studies it for a moment, and presses. AUXILIARY LIGHTS snap on, revealing --

19 AN UNHOLY MESS

Panels have been ripped out, science stations gutted, etc. This ship does not look like it will fly. Riker steps down to the captain's chair in the DIM LIGHT as the others move to check out various stations.

WORF
Not good.

RIKER
Oh, Mister Worf, you're wrong.
It's fantastic... and it's ours
--

Riker sits and indicates the seat beside him.

RIKER
(continuing)
Mister Worf.

Worf reacts and glances at Geordi.

WORF
Sir, Lieutenant La Forge is a
superior officer. The honor
should be his.

RIKER
Worf, this is a battle simulation,
and you're our tactical officer.
Mister La Forge and I agreed, you
need to be at my side.

GEORDI
And if the engine room is anything
like the bridge, I'm going to have
my hands full.

Worf nods and sits. Riker scans the instrument arm of
his chair for the proper panel.

19 CONTINUED:

RIKER

Attention crew of the USS
Hathaway -- this is your captain.
(boy, he likes the sound
of that)
I can promise you that two days
from now we will have missed a
lot of sleep. But with your skill
and your stamina, we'll have this
old lady ready to fly.
(hard beat)
I want hourly progress reports
from every station. Riker out.

20 INT. HATHAWAY - POV - ENGINE ROOM - DIM LIGHTING

A disaster area of proportions as to make the bridge
look comfy.

20 CONTINUED:

The impulse engines have several main pieces
disconnected, and the warp drives are virtually
terminal -- having been raped of dilithium crystals.

21 REVERSE

of the open-mouthed Wesley, and the deeply concerned
Geordi, who slowly lowers his tool-carrier to the
floor.

21A INT. HATHAWAY - BRIDGE

GEORDI'S COM VOICE
It's a real mess down here, but
we'll get to work on it.

RIKER
I'm sure you'll perform your usual miracle.

22
thru OMITTED
24

25 INT. HATHAWAY - ENGINE ROOM - DIM LIGHTING - CONTINUOUS

Wesley toils in the empty dilithium crystal chamber, Geordi puts the finishing touches on the patched-together impulse engines. Geordi presses a panel and the impulse engines SPRING TO LIFE, filling the ship with a healthy HUMM and THROB.

CUT TO:

25A EXT. SPACE - THE ENTERPRISE AND THE HATHAWAY (OPTICAL)

establishing the two in proximity. Suddenly the Hathaway's lights come up.

26 INT. HATHAWAY - BRIDGE (INTERCUT AS NEEDED)

RIKER
(continuing)
Nice work, Geordi, now what's the possibility for warp drive?

26A INT. HATHAWAY - ENGINEERING (INTERCUT AS NECESSARY)

GEORDI

There are only minute dilithium fragments left in the holding clamps. And even if we had intact crystals, there's no anti-matter to fuel the drive.

RIKER
Any recommendations?

GEORDI
No, sir.

WESLEY
We don't have a prayer.

RIKER
(thoughtful beat)
Would you care to transfer back to the Enterprise, Mister Crusher?

WESLEY
(quickly)
No, Sir!

RIKER
(gentler)
Remember Wes, the purpose here is to improvise. It's the effort that counts.

Geordi gives Wesley a playful "have you learned your lesson" look.

27 OMITTED

28 INT. ENTERPRISE - MAIN BRIDGE

Picard and Data are seated. Pulaski ENTERS from the aft turbolift. Burke is at Tactical, supernumeraries at Conn and Ops.

PICARD
Open.

29 THE MAIN VIEWSCREEN (OPTICAL)

Switches from an exterior of the Hathaway to Riker on the bridge of the Hathaway. Worf and Nagel are effecting repairs in the background.

29 CONTINUED:

KOLRAMI
(to Picard and Riker)
I believe the rules are understood by all.

PICARD
The weapons conversion, Lieutenant Burke?

BURKE
(pressing a panel)
Complete, Captain.

WORF
(on viewer)
Signal received... locked on.

RIKER

She's really been stripped down, Captain.

KOLRAMI
The only offensive systems you need will be simulated by computer.

RIKER
What's the Zakdornian word for "mismatch?"

KOLRAMI
Challenge! We do not whine about the inequities of life.
(off taken-aback looks)
And how you perform in a "mismatch" is precisely what interests Starfleet. After all --
(a look to Picard)
-- when one is in the superior position, one is expected to win.

PICARD
Screen off. Data, you have the bridge.

Picard EXITS to his Ready Room as Kolrami moves to Data.

29 CONTINUED: (2)

KOLRAMI
Lieutenant Commander Data -- I

am intrigued by your challenge.

Data turns, puzzled.

KOLRAMI
(continuing)
Doctor Pulaski informed me of your desire to play a game of Strategema.

Data becomes aware of all other eyes on the bridge waiting for his reaction.

DATA
But I have expressed no such interest.

Pulaski hurries down to join them. She knows that Data's honesty is about to blow her beautiful plan.

PULASKI
What Commander Data means is that he would never have had the nerve to ask you himself, but I know he is very interested in pitting his skill against yours.

Data has learned enough about humans to know this is a moment to keep his mouth shut.

KOLRAMI
Play a machine? Why should I wish to?

PULASKI
I don't blame you. It's no fun going into a game when you know

you're going to lose.

KOLRAMI
But I wouldn't lose, and now you're no doubt going to make me prove it to you.

She turns to Data who is standing like he's been stuffed.

PULASKI
Come on, Data, you can't let that pass.

29 CONTINUED: (3)

DATA
Indeed I...

He eyes Pulaski's expression. He also hasn't lived among humans this long, and not developed a strong sense of self-preservation.

DATA
(continuing lamely)
...Cannot.

KOLRAMI
Then you will play for the honor of your ship.

Kolrami EXITS.

PULASKI
Honor of the ship. It's your

reputation that's on the line.

HOLD ON Data's expression.

30
thru OMITTED
31

32 INT. HATHAWAY - BRIDGE

Riker and Worf confer. Nagel works in the b.g.

WORF
With my knowledge of the Enterprise's security override, we may be able to convince the sensors that an enemy ship is approaching. Their instruments would "lie" to them.

RIKER
If you can pull that off, Mister Worf, it might just give us the edge we're looking for.

NAGEL
But what about the viewscreen?

WORF
If I am successful, the computer will project a false image of the enemy ship on the main viewscreen.

RIKER
And unless they run to a window

and look out....

NAGEL
(jovially)
... They're going to fall for it!

33
thru OMITTED
34

35 INT. HATHAWAY - ENGINEERING

Wesley and Geordi are on their stomachs, peering into the currently empty anti-matter warp drive chamber.

WESLEY
The lining is still smooth, and we ought to be able to do something with the dilithium chips we scavenged.
(looks at Geordi)

35 CONTINUED:

GEORDI
Sure the system is functional, but without antimatter what difference does it make?

35 CONTINUED: (2)

Wesley's face goes tight with concentration.

WESLEY
(continuing)
Geordi, I have to return to the Enterprise.

GEORDI
Wes, we've only got thirty-two hours.

WESLEY
(as he exits)
This is important.

GEORDI
This isn't?
(re the engines)

36 INT. HATHAWAY - BRIDGE

Wesley ENTERS from the turbolift, Worf is pointing out a section of science station to Nagel.

WORF
Attempt the routing bypass here! If it works, they will be surprised.

NAGEL
Where'm I gonna get the opti-cable?

Worf reaches a giant hand upwards and grabs several fiber-wires dangling from the ceiling. With a mighty YANK, they come free amidst showering dust and material.

WORF

Anywhere.

Wes crosses to Riker at the command chair.

WESLEY
Sir, I left an experiment running on the Enterprise. May I go back and shut it down?

RIKER
(a little distracted)
It's that important?

36 CONTINUED:

WESLEY
It has to be monitored. And it is my final grade in plasma physics.

Off Riker's frown, and Wesley's too casual expression:

37 INT. ENTERPRISE - TEN-FORWARD (OPTICAL)

Troi helps Data prepare for Strategema. Opposite, Kolrami is set, waiting. Pulaski smiles with match-maker satisfaction while other CREWMEMBERS look on.

DATA
(re: Pulaski)
In the present context, what did she mean by, "Bust him up?"

TROI

Doctor Pulaski, in her own way, is instructing you to take the shortest route to victory.

DATA

As opposed to what?

Lieutenant Burke stands before the participants, who both signal their readiness.

BURKE

Begin!

As before, Strategema unfolds in shimmering glory! The counter registers 001, 002, 003, 004, 005 --

Troi, Pulaski and the others watch with interest as the pace accelerates -- Data and Kolrami build to a furious crescendo of jerking fingers and head feints.

096, 097, 098, 099, 100, 101, 102, 103, 104, 105, 106,

107, 108, 109, 110, 111, 112, 113, 114115116117118119

120121122123124125126127128129130131132133 --

The counter suddenly stalls at 133! Without a word being spoken, it quickly becomes unambiguous to all that Data has been defeated!

37 CONTINUED:

PULASKI

(stepping forward, awed)

I can't believe it. The

"computer" was beaten by flesh
and blood.

TROI
(delicate)
You advanced quite far against
such a worthy opponent.

KOLRAMI
(overly gracious)
Thoroughly enjoyable, Mister Data.
I am at your disposal for a
rematch.

Data rises and shakes his outstretched hand.

DATA
Thank you, but there would be no
point.

PULASKI
How can you lose? You're supposed
to be infallible!

DATA
Obviously I am not.

Off Data's expression --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

Picard is in the Command Chair, while Kolrami sits to his left. Burke is at Tactical, supernumeraries at Conn and Ops. Data is conspicuously absent.

BURKE
Message from the Hathaway, sir.

PICARD
On screen.

The Main Viewer reveals Riker on the older ship's bridge.

RIKER
I'd like to request permission for Ensign Crusher to reboard the Enterprise, Captain.

PICARD
Why?

RIKER
Apparently he was in such a hurry to be part of the away team, he left several critical experiments unattended.

Picard looks to Kolrami, since this concerns the simulation.

PICARD
Have you any objection?

KOLRAMI
He should be escorted, and have no contact with anything save his research.

PICARD
(to Riker)
Permission granted.
(to Burke)
Mister Burke, handle that.

Burke EXITS --

38 CONTINUED:

KOLRAMI
(an aside to himself, but loud enough for Picard to hear)
I saw no sense in Riker choosing him anyway -- he is just a non-commissioned child.

Though irritated, Picard holds his tongue --

39 INT. ENTERPRISE - ENGINEERING - TIGHT ON ANTI-MATTER CONTAINMENT DEVICE

The magnetic chamber is round, about the size of a human head -- a clear orb with a snowball-sized piece of anti-matter suspended in the center. Long, intricately-cabled pieces of clear tubing extend out from opposite sides of the orb -- generating the force which keeps the anti-matter from escaping and wreaking

havoc. Attached to the end of the tubes are finger-friendly handles.

TWO VERY CAREFUL HANDS now wrap themselves around these grips. WIDEN to reveal Wesley -- in the company of Ensign Burke -- delicately maneuvering the orb from his personal experimental station.

Throughout this scene Wesley is talking just a little too much. Nervous chatter as he tries to cover that he's doing a naughty. Burke is equally anxious to be back on the bridge.

WESLEY
I can't believe I forgot about this. Good lesson not to let excitement cloud your thinking.

BURKE
Yeah.

WESLEY
This is really delicate ... I spent six weeks setting it up.

BURKE
Lot of work.

A beat as Wes studies the gizmo.

39 CONTINUED:

WESLEY
Oh, no. It's ruined.

BURKE
That's too bad. Look, is this going to take much longer?

WESLEY
I have to dispose of it safely... This is really volatile... I better beam it off the Enterprise and leave it particalized.

BURKE
Fine, let's just do it.

Wesley crosses to a panel

WESLEY
I'll transfer the coordinates to the Transporter Room.

Off Wesley's secret little smile as we CUT TO:

39A INT. HATHAWAY - ENGINEERING (OPTICAL)

Geordi is hard at work with his back to the gizmo as it MATERIALIZES. It falls onto its side with a CLUNK. Geordi looks over his shoulder and gapes at the gizmo.

40 OMITTED

41 INT. ENTERPRISE - MAIN BRIDGE

The crew is hard at work, watched over by Picard and Kolrami.

PICARD
Where is Commander Data?

BURKE
He has temporarily removed himself from bridge duty, sir.

41 CONTINUED:

KOLRAMI
(admiration)
Your crew is excellently trained, Captain. A tribute to your leadership. Though I doubt their extensive preparation will be needed.

PICARD
How so?

KOLRAMI
I do not expect "Captain" Riker to present much of a challenge.

41 CONTINUED: (2)

PICARD
Mister Kolrami -- may I speak with you in private?

Kolrami's look is of acquiescence and genuine innocence.

42 INT. ENTERPRISE - PICARD'S READY ROOM

No sooner has the door closed behind Kolrami when --

PICARD
I would like to know the root of your prejudice for my second-in-command.

KOLRAMI
Captain, I don't --

Picard's upraised hand ends that bit of bull-stuff.

PICARD
Mister Kolrami -- you have been nothing but denigrating and abusive of Commander Riker since boarding this ship. I should like an explanation.

KOLRAMI
Having studied William Riker's file prior to this assignment -- I have found him wanting.

PICARD
In what regard?

KOLRAMI
His record is exemplary, but as you well know, a starship captain is not manufactured -- he, or she, is born from inside -- from the character of the individual.
(beat)
My interviews have revealed a man who displays circumstantially inappropriate joviality, belying the seriousness of his station.

42 CONTINUED:

PICARD
(ice frosting the words)
Don't confuse style with intent. Only a fool would question Commander Riker's dedication to Starfleet and the men and women under his command. Riker is the finest officer I have ever served with.

KOLRAMI
We shall see if your faith is well founded.

PICARD
The test is if a crew will follow where Commander Riker leads. His joviality is the way he creates that loyalty. And I'll match his command style against your statistics anytime.

Off their cold stares --

42A INT. ENTERPRISE - DATA'S QUARTERS (FROM SCENE 47)

Data is viewing the wall monitor on which incalculable amounts of technical information fly by at incredible rates of speed. There is a CHIME.

DATA
Come in, please.

Troi ENTERS.

TROI
(softly)
Data?

Data freezes the computer screens.

DATA
Counselor. Is something wrong?

TROI
That was going to be my question.

There is a moment of silence. If he were human, Data would try and wriggle off the hook. But he's not.

42A CONTINUED:

DATA
With my repository of knowledge,
I expected to perform better
against a humanoid life-form.

TROI
Some of our greatest advances have
come from analyzing failure.
While it can be ego-bruising --

DATA
Counselor -- I do not have an
"ego."

Troi is floundering. She uses her empathy to counsel,

and she can read nothing of Data, and she knows intellectually that he doesn't really "feel" anything. She tries again.

TROI
Yes... well, a loss... can be disheartening --

DATA
Counselor -- I do not have a --

TROI
Data! There are two ways to handle defeat. You can lose confidence or you can learn from your mistakes.

DATA
That is what troubles me. I made no mistakes.
(beat; very matter of fact)
Hence, I have conducted a diagnostic check of all of my programs, and now I am cross-checking with the ship's computer.

TROI
Is all of that necessary?

42A CONTINUED: (2)

DATA
I believe so. I have proven to be vulnerable, and at the present

time, skepticism must be awarded
my deductions.

TROI
That is why you haven't been on
the bridge.

DATA
Yes, the captain would be ill
advised to rely upon my judgement.

TROI
Data, I think you're really
overreacting. I'm sure you're
all right.

DATA
I, however, am not sure.

He resumes his research and Troi EXITS.

43 OMITTED

44 INT. HATHAWAY - ENGINEERING

Riker ENTERS to find Geordi and Wesley hard at work installing the orb in the anti-matter chamber.

RIKER
What's that?

WESLEY
My experiment from the Enterprise.

RIKER
(a little suspicious)
Wes?

WESLEY
It dealt with high-energy plasma reactions --
(points to the globe)
-- with anti-matter.

It's clicked for Riker.

44 CONTINUED:

RIKER
You went back to the Enterprise just to get this... Wes, you cheated.

WESLEY
No, sir. You told me to improvise.

Riker struggles to hold the stern fatherly mien, but it cracks, and he breaks into a broad grin.

GEORDI
(grinning)
The hard part's gonna be calibrating the thermal curve required to start a controlled reaction.

RIKER
Assuming you can -- can you regulate the reaction?

Wesley steps over to --

45 INSERT - DILITHIUM CRYSTAL CLAMPS

Just barely visible -- wedged into the fingers of the clamps -- are MINUTE CHIPS of the valuable mineral.

WESLEY (O.S.)
There's just enough crystal to do it.

46 BACK TO SCENE

WESLEY
We plan to channel the reaction through the chips.

GEORDI
(smiling broadly)
Are we good?

RIKER
(impressed)
Better than good. Great. Brilliant.
(MORE)

46 CONTINUED:

RIKER (Cont'd)
(almost to himself)
This is going to be fun.
(back to business)
Carry on.

Riker EXITS.

47 OMITTED

47A INT. ENTERPRISE - DATA'S QUARTERS

Data is still viewing the wall monitor. There is a chime.

DATA
Come in, please.

Pulaski ENTERS.

PULASKI
All right, Data, enough of this.

DATA
Doctor?

PULASKI
How long are you going to sit sulking like Achilles in his tent?

DATA
I am running diagnostic --

47A CONTINUED:

PULASKI
You might be able to sell Troi with that story, but not me. You're smarting because you got beat. Well, it happens.

DATA

No, Doctor, this is not ego. I am concerned about giving the captain unsound advice.

Pulaski looks at his earnest expression, and softens. She realizes he really is deeply confused.

PULASKI
I wish I'd never maneuvered you into playing that damn game. I'm sorry.

DATA
For what? It is done, and perhaps just as well. This has indicated that I am damaged in some fashion. I must find the malfunction.

He returns to his analysis, and Pulaski, after a last look at him, EXITS.

48 OMITTED

49 INT. HATHAWAY - ENGINEERING - CONTINUOUS

Geordi, Wesley and their TEAM are hard at work. Riker ENTERS.

RIKER
The simulation begins in one hour.

GEORDI
You'll have warp drive, Captain, though it may not be what you expected.

RIKER
I'd say that calls for an explanation.

GEORDI
Sir, we'll be able to give you warp one...
(a glance to Wesley)

WESLEY
-- for just under two seconds.

RIKER
(making the best)
Well, not enough for an escape but used as a surprise, sufficient for gaining a strategic advantage.

GEORDI
Sir, all of this is "theoretical."

RIKER
And if the theory fails to pay off?

49 CONTINUED:

GEORDI
Ever driven a Grenthemen Water Hopper?

RIKER
Yes.

GEORDI
Ever popped the clutch?

RIKER
You're telling me we'll stall
the Hathaway.

WESLEY
... and the Enterprise will waltz
over and pulverize us.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 OMITTED

50A INT. CAPTAIN'S READY ROOM

Picard, seated at his desk, stares in frowning amazement at Troi and Pulaski. Their expressions are serious and intent.

PICARD
Now, let me see if I fully
understand this. You're
suggesting that Commander Data
is suffering from a profound loss
of confidence, and you feel that
only I can restore the balance.

TROI

Yes, sir.

PULASKI

Both Deanna and I have tried, Captain, and we're not getting through to him.

PICARD

Don't you think you both might be overreacting? Data is not capable of the emotions you are assigning to him.

PULASKI

The effect is the same whether it's caused by human emotions or android algorithms. Data's not on the bridge, and I don't think he's going to be on the bridge until we find some way to address his problem.

PICARD

I am less than an hour away from a battle simulation, and I must handhold an android?

PULASKI

The burdens of command.

Off Picard's expression as we CUT TO:

50B INT. DATA'S QUARTERS

As before -- Data hard at work. There is a CHIME.

DATA
Come in, please.

Picard ENTERS.

PICARD
Commander, I require your presence on the bridge.

DATA
Captain, with all due respect, perhaps it would be better if you choose another to serve as your first --

PICARD
(interrupting)
Data, you are my first officer.

DATA
I have not been able to isolate the problem. I might make a mistake.

PICARD
Yes, you might. But that does not alter your duty -- to this ship, and to me.
(a beat)
Do you know how to formulate a premise?

DATA
Yes.

PICARD
Then formulate one now: How do I handle Riker and the Hathaway? I'll await your answer on the bridge.

Picard starts to exit then looks back.

PICARD
(continuing)
Commander, it is possible to commit no mistakes -- and still lose.
(MORE)

50B CONTINUED:

PICARD (Cont'd)
(strong beat)
That is not a weakness. That is "life".

DATA
Thank you, Captain, I believe I understand.

PICARD
And Data, leave the hesitation and self-doubt in your quarters.

Data shuts off the monitor, rises, and follows Picard as they EXIT.

50BA EXT. SPACE - THE ENTERPRISE (OPTICAL)

50C INT. OBSERVATION LOUNGE

Troi and Data.

DATA
I have several examples of Commander Riker's battle technique. At the Academy, he calculated a sensory blind spot on a Tholian vessel and hid within it during a battle simulation. And as a lieutenant aboard the Potemkin, his solution to a crisis was to shut down all power, and hang over a planet's magnetic pole, thus confusing his opponent's sensors.

TROI
And from these specifics, what general conclusion can you extrapolate?

DATA
Only twenty-one percent of the time does he rely upon traditional tactics.

Data is up, pacing slowly.

50C CONTINUED:

DATA
(continuing)

So the captain must be prepared
for extreme cunning.
(pausing as a new
thought intrudes)
Counselor, Commander Riker will
assume that we have made this
analysis, and knowing that we know
his methods, he will alter them.
(a new equally bad
thought)
But knowing that we know that he
knows that we know he might choose
to return to his usual pattern.

TROI
You're over-analyzing. Human
nature cannot be denied.
(a beat)
What kind of man is Commander
Riker?

DATA
He is a fighter.

TROI
Yes.

DATA
The weaker his position, the more
aggressive will be his posture.

TROI
And he won't give up.

DATA
Then despite whatever logical
choices he is offered, he must

be --

TROI
-- The man that he is. Yes.

DATA
Is that a failing in humans?

TROI
(rising)
You'll have to decide that for yourself.

They EXIT.

51 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

Picard stands in front of his chair, Data seated at his side, Kolrami hovering nearby. Burke is at Tactical, supernumeraries at Conn, Ops, and other stations.

PICARD
Screen on.

The Main Viewer shows Riker resplendent on his bridge.

PICARD
The hunt begins, Number One.

RIKER
(playful bravado)
We're ready -- just remember, Enterprise -- Captain Riker has never lost.

The two leaders smile and nod affectionately as Kolrami presses a button on his computer.

KOLRAMI
Begin!

PICARD
(to Conn)
Screen off. Set course two-two-three mark two-five-seven, full impulse power. Initiate Kumeh maneuver.

51A
thru OMITTED
53

54 INT. HATHAWAY - BRIDGE (OPTICAL)

as they monitor, on a screen, a graphic simulation of the Enterprise moving behind a planet.

GEORDI
The Kumeh maneuver -- why are they starting out with such a recognizable ploy?

RIKER
He's teasing -- wants us to reveal our tactics on his terms. Worf?

54 CONTINUED:

WORF

Counter with Talupian stratagem
on instrument sighting.

RIKER
Agreed. Three-quarters impulse,
full on my command. Ensign Nagel,
maximum shields.
(to Worf)
Mister Worf, prepare your little
surprise.

Worf moves swiftly to join Nagel at the rear station.

55
thru OMITTED
57

58 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL) - CONTINUOUS

PICARD
Course three-one-seven mark
seven-three. Present minimal
aspect. Ready warp one, optimal
spread on simulated torpedoes.

The Hathaway is on the main screen.

BURKE
(urgent alarm)
Captain -- Romulan warship
approaching fast from astern!

PICARD
What the -- ?!

BURKE
He came from nowhere, sir!

PICARD
(standing; to Conn)
Bring us about, Ensign -- maximum shields!

DATA
Disengage modified beams.

We go to Red Alert. As we swing around, a ROMULAN WARSHIP fills the viewscreen.

58 CONTINUED:

PICARD
Weapon-systems full -- lock on! Open a hailing frequency.

BURKE
I can't, sir.
(chagrined)
There's nothing there.

In that instant, we hear the incessant SQUEAL of electronic "hit" after electronic "hit."

59 EXT. SPACE (OPTICAL) - CONTINUOUS

The Hathaway (spatially "behind" Enterprise) is firing beam after beam at the bigger ship.

60 INT. ENTERPRISE - MAIN BRIDGE - CONTINUOUS

Picard realizes he's been had! Picard presses a button and Red Alert is cancelled.

PICARD
Warp three, evasive!
(the "scores" stop)
Disengage weapons, re-engage modified beam.

KOLRAMI
He is quite good.

PICARD
He is the best!

DATA
Computer reports simulated damage to several aft decks. Repair time three-point-six days.

BURKE
How did he do that?

PICARD
Mister Worf must have overridden our sensor codes and played some holographic games. Data, input a new code.
(MORE)

60 CONTINUED:

PICARD (Cont'd)
(beat)
Attack posture, circumvental attitude. Prepare beams for photon mode.

BURKE
(to himself)
Bye-bye, Hathaway.

61 INT. HATHAWAY - BRIDGE - CONTINUOUS

Their delight is infectious, it leaps off the screen.

WORF
Computers report heavy damage to Enterprise, sir.

WESLEY
They're moving off. Why not go after them?

RIKER
(not buying it)
Because they're not through coming after us! Geordi, Wesley -- prepare warp jump.

GEORDI
(nervous)
There are no guarantees here, sir.

RIKER
There never are, Lieutenant. I'm going to trust your expertise.

Geordi and Wesley glance at one another -- what the hell!

RIKER
(continuing; a true captain)

Secure your stations, gentlemen.
Stand by for my signal.

62 INT. ENTERPRISE - MAIN BRIDGE - CONTINUOUS

PICARD
Ready photon torpedoes.

62 CONTINUED:

BURKE
Captain, sensors picking up a Ferengi warship closing at warp five.

PICARD
Did you input that new code?

BURKE
Yes, sir!

PICARD
Mister Worf -- I didn't give you enough credit, continue the simulation.

ALL HELL BREAKS LOOSE!

Wham! Wham! Wham! Wham! The Enterprise is jolted off her gyroscope by massive hits from the real Ferengi craft. The INTERCOM EXPLODES in a tangle of crosstalk as the ship goes to Red Alert.

PICARD
Divert all power to shields!

DATA
Sever modified beams, engage phasers and target!

PICARD
Stay between the Hathaway and the Ferengi!

63 INT. HATHAWAY - BRIDGE - CONTINUOUS

Incredible tension.

NAGEL
That's no ghost attacking the Enterprise. That's real!

WORF
We must assist, sir!

RIKER
With what?! We have no offensive weapons!

63 CONTINUED:

The chilling reality of their situation is reflected in the faces of the crew.

64 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL) - CONTINUOUS

On viewer, a vicious Ferengi warship hurls attack after attack at our perspective. Picard tries to maintain order while the Red Alert continues. The pace quickens, overlaps!

PICARD
Where are my weapons?

BURKE
(taut)
Unavailable, sir! We cannot disengage the modified beams -- the connections have been fused!

KOLRAMI
We must retreat!

PICARD
Unacceptable! I have crew on the Hathaway.

On the Main Viewer, the Ferengi have stopped firing.

DATA
Captain, the Ferengi have broken off their attack.
(to Burke)
Drop shields. Transport the away team aboard.

BURKE
Transporter functions gone, sir!

DATA
Shields reduced to one-fifth intensity.

KOLRAMI
Use their moment of indecision to escape!

PICARD
I have forty crewmembers --

64 CONTINUED:

KOLRAMI
-- Who should be sacrificed to save a thousand! Acceptable tactical losses, considering the circumstances.

PICARD
Not to me!
(to Burke)
Notify Starfleet -- priority. Hail Ferengi on my command.
(to Data)
Formulate alternatives.

KOLRAMI
(objecting)
As the Starfleet observer I am ordering you to withdraw!

PICARD
(thundering)
I am the captain of this vessel! Your order is nullified!

Stunned by the force of Picard's directive, Kolrami falls silent and moves away.

PICARD
(continuing)

Ferengi on Main Viewer.

65 MAIN VIEWSCREEN (OPTICAL)

The image of the looming Ferengi craft is replaced by the visage of TWO ENEMY OFFICERS.

PICARD
I am Jean-Luc Picard, Captain of the Federation Starship, USS Enterprise. Why have you attacked my ship?

65 CONTINUED:

BRACTOR
Why was your ship combative with another Federation vessel of "lesser" design? Why do you now protect your former target? What is its value to you?

TACTICIAN
Our probes indicate you were aware of our approach, yet took no action.

BRACTOR
Your answers will dictate our response.

PICARD
I have refrained from launching a counter-attack in the hope that we can resolve this peacefully.

BRACTOR
("liar")
Our probes indicate that you are crippled, and the ship you protect has no weaponry, no light-speed drive, and only scarce crew.

TACTICIAN
This makes no sense to us.
(a beat)
Unless it contains something very valuable?

BRACTOR
I am Bractor, leader of the Ferengi attack vessel Kreechta. I shall have the secret of the other Federation ship. If you surrender it to me, I will allow your Enterprise to leave unharmed.
(beat)
You have ten of your minutes.

The screen returns to exterior of Ferengi ship.

65 CONTINUED: (2)

BURKE
Sir, they're massing a surge of power. We're being scanned... they've locked on!

PICARD
Data?

DATA
Our shields will not
withstand another assault.

The tension is palpable.

KOLRAMI
Then there are no options.
Retreat or die.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

66 EXT. SPACE (OPTICAL) - CONTINUOUS

showing the relationship of the three ships -- the Enterprise between the Hathaway and the Ferengi craft.

PICARD (V.O.)
Captain's log, supplemental. Due
to a grave miscalculation on my
part, the Enterprise has been
subjected to a withering attack
by the Ferengi. I find myself
with little time to decide the
fate of forty of my crew stranded
aboard the derelict Hathaway.

67 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL) - CONTINUOUS
(FROM SCENE 68)

Picking up where we left off -- incredible tension.

67 CONTINUED:

PICARD
I'm open to suggestions.

BURKE
Captain, we are now capable of launching a limited number of photon torpedoes.

KOLRAMI
I have given you my advice, Captain. The Hathaway is expendable.

BURKE
Commander Riker is hailing, sir.

PICARD
On screen. Have you been monitoring communications, Number One?

The Main Viewer switches from the other ships to Riker on the Hathaway bridge.

RIKER
Yes, sir. And Kolrami's right. You must save the Enterprise.

PICARD
You will be left defenseless.

67 CONTINUED: (2)

RIKER
When Bractor closes in, we'll hit our warp drive and take our chances.

PICARD
Your what?!

RIKER
(with pride)
We have a limited, two-second warp capability.

KOLRAMI
(stunned)
Impossible! That ship was rendered warp inactive!

PICARD
(formulating an idea)
I told you he was the best.
(to Riker)
I should wish to hear about this later, but now I need to work something out with Data.

CUT TO:

68 OMITTED

69 INT. OBSERVATION LOUNGE (INTERUCT AS NEEDED)

Picard, Data, and Kolrami --

69 CONTINUED:

DATA
Premise: The Ferengi wish to capture the Hathaway believing it to be of value. Therefore, we must remove the ship from their field of interest.

KOLRAMI
(scornful)
They will soon relocate it after a two-second warp and --

PICARD
(cutting him off)
There is a way. Are you with us, Number One?

RIKER
Yes, sir. We're all here -- anxiously waiting for you to pull another rabbit out of your hat.

PICARD
Data.

DATA
At the captain's signal, we will fire four photon torpedoes directly at the Hathaway. A

millisecond before detonation,
the computer will trigger your
warp jump.

GEORDI
(lightly)
I think I hate this plan.
(sobering)
Data, we don't even know for sure
if our warp jump will work.

DATA
If the warp engines should fail
to function, the result could
be... unfortunate.

WORF
Very unfortunate... we will be
dead.

69 CONTINUED: (2)

PICARD
Captain Riker, I can't order you
to do this...

RIKER
(a beat)
What the hell. Nobody said life
was safe.

PICARD
The advantage is that it will
appear from the Kreechta's
perspective -- as though you were

destroyed in the explosion.

WORF
That will only deceive them for a few minutes. Their sensors will soon locate us.

RIKER
A few minutes is all we need, Mister Worf, because you're going to prepare a surprise for them.

PICARD
Then we are agreed; on my mark in four minutes.

DATA
Remember, Geordi, if the implementation is off by a millisecond, the Hathaway will not survive.

GEORDI
Data, that's the one part of this plan that we're all absolutely sure about.

Linger for a moment on the concerned faces.

70 EXT. SPACE (OPTICAL)

As the three ships continue to hold position.

71 OMITTED

72 OMITTED

73 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)
(INTERCUT AS NECESSARY)

Everybody has settled down into their positions.

PICARD
Are we ready, Number One?

Both Data, to Picard's right, and Riker respond.

DATA
Ready, Captain.

RIKER'S COM VOICE
Ready, Captain.

Everybody pauses to smile.

PICARD
Good luck to both of you.
(beat; to Burke)
Bractor.

The viewscreen fills with the sneering Bractor and tactician.

BRACTOR
I will wait no longer, Picard.

PICARD
You needn't, Bractor. The answer -- is "no."
(beat)
Your actions have been wholly criminal, and you will not profit by them.

BRACTOR

You are a fool.

TACTICIAN
How can you stop us?

PICARD
You feel the Hathaway has value?
Well, I deny you your prize.
(MORE)

73 CONTINUED:

PICARD (Cont'd)
(to Burke)
Fire!

74 EXT. SPACE (OPTICAL) - CONTINUOUS

The Enterprise fires FOUR PHOTON TORPEDOES directly at the Hathaway. The torpedoes EXPLODE violently.

75 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL) - CONTINUOUS - (INTERCUT AS NECESSARY)

Bractor is barely-controlled raw fury on the viewer.

TACTICIAN
Destroy your own rather than endure the ignominy of defeat and capture?

BRACTOR
I did not think the Federation had such iron.

PICARD
You had no claim to that ship --
it was ours to destroy.

BRACTOR
As you are ours to destroy!

PICARD
(unperturbed)
You can try.

TACTICIAN
Enterprise targeted, Leader.
(a long beat then with
stunned alarm)
Leader! There is another
Federation ship closing -- a
starship!

BRACTOR
Maximum shields! We've been
outmaneuvered. Retreat!

The image of Bractor on the Main Viewer is replaced by the Kreechta, which almost instantly bolts into the Ferengi version of warp nine, and is absolutely gone!

75 CONTINUED:

BURKE
Captain, our sensors show no
Federation starship nearby.

RIKER'S COM VOICE
Of course not, Mister Burke. That

was Klingon guile.

Great relief as the Main Viewer reveals Riker on the Hathaway bridge.

PICARD
You made it, Number One. Smooth ride?

On the screen, Riker, Worf, Geordi, Wesley and Nagel share a look -- it was obviously a bitch!

RIKER
(wryly)
Different!

PICARD
We'll lock on and pick you up.

RIKER
With pleasure.

The viewscreen returns to the Hathaway in space. Picard turns to Kolrami.

KOLRAMI
(begrudgingly)
I must admit -- your Commander Riker has acquitted himself quite... admirably.

Picard's look and silence is all "I-told-you-so."

75 CONTINUED: (2)

KOLRAMI
(continuing)
And Captain... so have you. My report to Starfleet will be quite favorable.

PICARD
Thank you, Mister Kolrami.
(to the crew)
Initiate recovery procedures, continue repairs, plot a course for the nearest starbase.

75 CONTINUED: (3)

With a self-satisfied smile, Picard ENTERS the turbolift.

76
thru OMITTED
78

79 EXT. SPACE - THE ENTERPRISE (OPTICAL)

with the now dark Hathaway IN TOW VIA TRACTOR-BEAM.

PICARD (V.O.)
Captain's log, supplemental. With the transporter repaired and my crew safely back aboard, we have officially ended the first Starfleet battle simulation.

80 OMITTED

81 RIKER AND PULASKI AS THEY ENTER TEN-FORWARD

where the atmosphere is anything but relaxed -- the place is near bedlam. It takes Riker and Pulaski a moment to absorb what is happening.

82 DATA AND KOLRAMI (OPTICAL)

are once again playing Strategema surrounded by a surging VOCAL CROWD -- including Worf, Geordi, Wesley, Troi and Burke. Riker does a double-take as he gapes at the --

83 DIGITAL COUNTER (OPTICAL)

which now rips through the 26,000 mark! Before Riker can blink, 27,000 rolls over! Even Pulaski can sense the magic of the moment.

84 THE ANDROID AND THE ALIEN (OPTICAL)

sit ramrod-straight as their fingers and heads twitch and rock with incredible speed. 33,000. 34,000. 35,000. The counter stops at 35,693! Kolrami tears his fingers free and goggles off.

85 SCENE

DATA
Why have you suspended the game?

Kolrami is beside himself with anger, humiliation, self-doubt and confusion. He doesn't know whether to drop dead or order pizza.

KOLRAMI
(shaking with rage)
Because this is not a rematch --
you have made a mockery of me.

He storms out of Ten-Forward with an urgency that could only be borne of public disgrace.

86 DATA

is swarmed by the CHEERING CREW. Riker and Pulaski push their way through to join Worf, Geordi, Wesley and Troi in the inner-circle.

RIKER
Data, you beat him!

DATA
No, sir -- it is a stalemate.

WORF
No game of Strategema has ever gone this high.

GEORDI
What did you do?

DATA
I simply altered my "premise" for playing.

RIKER
Explain.

DATA
Working under the assumption that Kolrami is attempting to win, it

is reasonable to assume that he expects me to play for the same goal.

WESLEY

You weren't?

86 CONTINUED:

DATA

No. I was playing only for a standoff -- a "draw." While Kolrami was dedicated to winning, I was able to pass up obvious avenues of advancement and settle for a balance.

(android pride)

Theoretically, I should be able to challenge him indefinitely.

PULASKI

Then you have beaten him.

Data demurring, but with a little preen.

DATA

A matter of perspective. In the strictest sense I did not win.

Troi and Pulaski lean in close with a "Come on, cut the bull-stuff" attitude.

TROI/PULASKI

Data!

DATA

I busted him up.

The CROWDED ROOM ERUPTS once again, and amidst the congratulatory noise and the outstretched hands of patting approval, PUSH IN on Data's satisfied expression as he absorbs this new sensation, and --

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Shades of Gray"
#40272-148

Story by
Maurice Hurley

Teleplay by
Maurice Hurley
and
Richard Manning & Hans Beimler

Directed by
Rob Bowman

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REVISED FINAL DRAFT

MAY 1, 1989

STAR TREK: "Shades of Gray" - 5/1/89 - CAST

STAR TREK: THE NEXT GENERATION
"Shades of Gray"
CAST

PICARD
RIKER
DATA
PULASKI
TROI
GEORDI

O'BRIEN

Non-Speaking
MEDICAL TEAM (2)

STAR TREK: "Shades of Gray" - 5/1/89 - SETS

STAR TREK: THE NEXT GENERATION
"Shades of Gray"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE PLANET SURFACE
TRANSPORTER ROOM
SICKBAY
PULASKI'S OFFICE

STOCK OPTICALS

USS ENTERPRISE

PLANET

STAR TREK: THE NEXT GENERATION
"Shades of Gray"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

in orbit around a planet.

2 EXT. PLANET SURFACE - DAY

GEORDI is moving through some underbrush.

GEORDI
Commander?

RIKER (O.S.)
I'm over here, Geordi.

3 ANOTHER ANGLE

As Geordi rounds a bend and comes upon RIKER who is frowning.

GEORDI
What's wrong?

RIKER
Something jabbed me in the calf...

Riker inspects his leg. There's a spot of blood.

GEORDI
(touches his communicator)
O'Brien -- Commander Riker's been injured -- lock on and bring him up.

O'BRIEN'S COM VOICE
Stand by.

Riker protests:

RIKER
Geordi, it's just --

3 CONTINUED:

GEORDI
(finishes it)
A scratch. Right. Sorry,

Commander, but we can't take any chances. We're the first survey team to set foot on this planet... we don't know what the risks are.

4 INT. TRANSPORTER ROOM

O'BRIEN inputs the coordinates but when he attempts to beam them up, an ALARM SOUNDS on the console.

5 EXT. PLANET SURFACE - DAY

Geordi impatiently touches his communicator.

GEORDI
What's the hold up, O'Brien?

6 INT. TRANSPORTER ROOM

O'Brien is working on his control panel.

O'BRIEN
The transporter has detected unidentified microbes in Commander Riker's body.

GEORDI'S COM VOICE
Can't the biofilters screen them out?

O'BRIEN
Apparently not.

7 EXT. PLANET SURFACE - DAY

As Geordi and Riker listen.

O'BRIEN'S COM VOICE
Doctor Pulaski has been notified.

GEORDI
Acknowledged.

Riker treats it lightly.

7 CONTINUED:

RIKER
I didn't want to leave just yet, anyway.

8 INT. TRANSPORTER ROOM

PULASKI is now present with full medical kit. O'Brien is filling her in, showing her a readout on the console.

O'BRIEN
Here's the biofilter's analysis of the microbes.

PULASKI
Not much to go on...

O'BRIEN
I can override and beam Commander Riker aboard...

Pulaski gives it thought, shakes her head.

PULASKI
No. I'd better go down and make

an evaluation there.

Pulaski strides to the transporter pad, steps onto it, looks around at the transporter with distaste. O'Brien picks up on this, feigns uncertainty as he sets the coordinates:

O'BRIEN
Hmm... I hope these are the right coordinates...

Pulaski gives him a sharp look. O'Brien grins.

O'BRIEN (cont'd)
Just kidding, Doctor. I know how much you love the transporter...

PULASKI
About as much as I love comical transporter chiefs...

9 OMITTED

10 EXT. PLANET SURFACE - DAY (OPTICAL)

Riker and Geordi as before. Pulaski MATERIALIZES, takes a beat to check that she's still in one piece, takes out her medical tricorder, and steps over to Riker.

PULASKI
Fill me in.

RIKER
I was walking along, minding my

own business, making a simple geological sweep... and something stuck me in the leg.

PULASKI
Any pain?

10 CONTINUED:

RIKER
No -- a little numb, that's all.

PULASKI
Do you know what it was that stuck you?

Riker shakes his head.

GEORDI
We've been looking for it, but no luck.

Pulaski continues her scan.

PULASKI
Well, whatever it was, it left something behind... I'm going to bring you up to Sickbay.

11 OMITTED

12 NEW ANGLE

Pulaski rises and touches her communicator.

PULASKI
O'Brien, this is Doctor Pulaski.
Medical override is authorized.
Beam us directly to Sickbay.

O'BRIEN'S COM VOICE
Acknowledged.

13
thru OMITTED
15

15A INT. SICKBAY (OPTICAL)

Two MEDICAL CREWMEN are standing by. Geordi, Riker, and Pulaski MATERIALIZE. The medical crewmen cross to Riker's side to help him over to a medical table. Riker waves them away.

RIKER
I can walk to the table, thank you.

15A CONTINUED:

PULASKI
Commander, don't start acting heroic.

RIKER
Doctor, for personal reasons, I'll walk.

PULASKI
May I ask why?

RIKER
I've always had the notion that if I was ever so injured that I couldn't make it on my own two feet... it would be over.

PULASKI
Medically speaking, that's ridiculous.

RIKER
You'll get no argument from me, but... that's how I feel.

Riker takes a step toward the bed. His leg gives out on him; he falls. Riker's more surprised than anything else.

RIKER (cont'd)
Whoa --

The medical crewmen pick Riker up and put him on the table.

RIKER (cont'd)
This is the strangest feeling. My whole leg just went -- dead.

Off Pulaski's concerned reaction:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

The ship is still in orbit.

PICARD (V.O.)
Captain's log, Stardate 42976.1. During a geological survey of Surata Four, Commander Riker has become infected by an unidentified microbe.

17 thru 19 OMITTED

20 INT. SICKBAY

Riker is on the center table. Pulaski is off to the side studying her instruments. PICARD ENTERS.

Through all of this there is a great deal of tension even though those in the room maintain a detached, scientific demeanor. Picard approaches the center examining table.

PICARD
Number One.

RIKER
Captain.

PICARD

Put your foot where it didn't
belong, did you?

RIKER
(nods)
The doctor's been getting bored
lately. I thought I'd find her
a challenge...

PULASKI
That you did.

21 ANOTHER ANGLE

Pulaski leaves a work station and steps over to the wall panel.

21 CONTINUED:

PULASKI
The commander's nervous system
has been invaded by an unknown
microorganism. Not a bacteria,
not a virus -- but with elements
of both.

She activates the wall panel.

22 PULASKI AND WALL PANEL (OPTICAL)

Displayed on the wall panel is a rendering of Riker's body. Pulaski touches the panel, and the injury to Riker's leg becomes highlighted.

PULASKI

(indicates)
There's the point of entry...

23
thru OMITTED
24

25 SCENE (OPTICAL)

Pulaski turns back to the examination table. She holds a sophisticated scanner.

PULASKI
The microbes have infected the great sciatic nerve... they're multiplying at an incredible rate.

She moves the scanner near his leg.

PULASKI (cont'd)
(indicating the screen)
There.

The nerves in Riker's injured leg are now highlighted. The highlighting extends up the major nerves into Riker's thigh.

PICARD
Can you remove it?

PULASKI
Not surgically. The organisms fuse to the nerve, intertwining at the molecular level.

25 CONTINUED:

RIKER
That's why the transporter's biofilters couldn't extract them.

PULASKI
There's no evidence of nerve damage, but the organisms are impeding nervous function.

RIKER
(nods)
My leg's still asleep.

PICARD
(to Pulaski)
Your prognosis?

PULASKI
The infection is spreading. It will eventually reach the brain.

PICARD
And if it interfered with neural activity there...

PULASKI
Commander Riker could die.

Riker takes it stoically.

PICARD
How can I help?

PULASKI

I need to know more about its
composition.

PICARD
And for that, you need a sample.

PULASKI
Exactly.

Picard touches a com panel:

25 CONTINUED: (2)

PICARD
Mister Data, Mister La Forge -- prepare
to beam down to the planet.

26 OMITTED

27 INT. TRANSPORTER ROOM

DATA and Geordi are preparing to mount the platform.
Each carries a tricorder and a large phaser. O'Brien
is behind the console.

DATA
I must reiterate that it would
be better if I went alone.

GEORDI
Don't like my company?

DATA
Your company is not at issue.
Your vulnerability to this

microorganism is.

GEORDI
I'll watch where I step. Besides, how do we know that this bug doesn't like androids even more than it likes humans?

DATA
Possible, but highly unlikely. In any event, why risk both of us?

GEORDI
Because I know exactly where Commander Riker was when it happened.

Data accepts the logic, and they climb onto the transporter pad.

28 OMITTED

28 OMITTED

29 EXT. PLANET SURFACE - DAY (OPTICAL)

Data and Geordi MATERIALIZE. Because of what happened to Riker this place is ominous.

GEORDI
He was right over here.

Geordi is very careful where he steps as --

30 ANOTHER ANGLE

-- he and Data move to the spot and hunker down. Geordi examines the area with his VISOR while Data begins a meticulous scan with his tricorder.

DATA
I detect no animal life within fifty kilometers. Merely vegetation.
(a beat)
However, I am reading extensive animal remains -- mostly fossilized.

GEORDI
A graveyard?

DATA
I do not know.

They keep looking.

GEORDI
Look at this.

Geordi indicates an unusual-looking vine. Data turns his attention to the vine.

DATA
The structure is rhizomatous.

Data reaches down to touch the vine.

GEORDI
Be careful.

DATA
I am always careful.

31 ANOTHER ANGLE

As Data lifts the vine up off the ground. The vine looks dead -- harmless.

DATA
It appears to be dead.

Geordi examines the vine with his VISOR.

GEORDI
I'm not so sure. I can see thermal variations...
(gets an idea)
Data, set it down. Let's try something.

Data does so.

31 CONTINUED:

GEORDI (cont'd)
Perhaps it likes humans more than androids.

Geordi slowly extends his hand to the vine, inviting it to "strike."

DATA
If you are correct, you are

placing yourself in grave danger.

GEORDI
I'm counting on those great
android reflexes of yours...

32 CLOSER ANGLE
as Geordi's hand nears the vine. All at once, the vine moves -- springing toward Geordi's hand. But Data moves faster, grabs the vine and holds it.

33 THE VINE

Data turns the vine over -- and we can now see a meanlooking thorn protruding from the underside of the vine.

34 DATA AND GEORDI

As they study it.

GEORDI
I'd say that's what we're looking
for.

DATA
I would tend to agree.

Geordi makes an adjustment to his phaser as Data holds the vine.

35
thru OMITTED
36

36A CLOSE ON THE THORN (OPTICAL)

as Geordi fires up a pinpoint phaser beam to cut loose the thorn. But the moment the beam touches the vine:

36B WIDER

The area around Geordi and Data begins to move. Large clumps of vines vibrate. It is as if they are standing on a great living thing, which has just awoken, and is very angry.

GEORDI
(touches communicator)
O'Brien! Stand by!
(to Data)
Hold it still.

Data has to make an effort to keep the vine in his hands from moving as the vines around them continue their frantic oscillation. Geordi finishes his task, slaps his communicator:

GEORDI (cont'd)
Got it. Energize!

36C INT. TRANSPORTER ROOM (OPTICAL)

O'Brien is behind the console. Picard ENTERS as O'Brien hits the button. Geordi and Data MATERIALIZE on the platform.

36D NEW ANGLE

as Geordi looks himself over. No blood anywhere.

GEORDI

Thanks, O'Brien. Another minute, and we'd've been fossils ourselves.

DATA

Not precisely, Geordi. True fossilization requires several millennia.

Geordi strides off the platform, shows Picard the thorn he's carefully holding.

GEORDI

Captain, here's your sample.

PICARD

Get it to Sickbay right away.

Geordi EXITS with the thorn. Picard crosses to Data.

36D CONTINUED:

PICARD (cont'd)

Report.

DATA

Captain, the commander's injury was not accidental. Certain vines on the planet evidently seek out warm-blooded beings and deliberately infect them.

PICARD

To what end?

DATA

Unknown. It is conceivable that there is a symbiotic relationship involved...

Data hesitates. Picard prompts him:

PICARD

Go on.

DATA

There were numerous animal remains in the area, leading me to hypothesize that the vines could be predatory.

PICARD

Then they infect animals in order to kill them.

DATA

It is possible.

(a beat)

For Commander Riker's sake, I hope my hypothesis is in error.

PICARD

Unfortunately, Mister Data, your hypotheses rarely are.

Off Picard's concern:

37 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 OMITTED

38A INT. PULASKI'S OFFICE

Pulaski is at a library console, entering data. Picard is looking over her shoulder. One of the medical crewmen enters, hands Pulaski a chip which she inserts into the console. She's not pleased with what is displayed.

PULASKI
All negative.

PICARD
There's nothing that will cure this infection?

PULASKI
This microorganism is very mysterious. I can't even figure out what's keeping it alive.

PICARD
Or how to kill it.

PULASKI
Oh, I can kill it... but not without destroying the nerves it's inhabiting.

Pulaski takes a breath. Her frustration is evident.

PICARD
I know you're doing your best...

PULASKI
My best may not be good enough.

39 INT. SICKBAY

Riker, lying on the bed as before, flexes his right arm by making a fist and then spreading his fingers wide. His look of concern tells us the numbness is spreading.

Picard ENTERS from Pulaski's office. Riker relaxes his hand and covers his anguish with a smile.

39 CONTINUED:

PICARD
Comfortable?

RIKER
How could I not be comfortable?
I'm being waited on hand and foot.

Riker puts his left hand behind his head -- a "kickback-and-relax" gesture.

RIKER (cont'd)
My only worry is that they'll find
out I'm faking it.

But, of course, Picard knows this is no charade.

PICARD
I wish you were faking it. I've seen the thorn, Number One.

RIKER
The doctor showed it to me, too. Harmless-looking thing, isn't it?

Picard can't help but feel pride at the stoic, almost cheerful outlook of his subordinate.

PICARD
But deadly.
(a beat)
I'm sorry.

RIKER
These things happen.

PICARD
When you least expect them.

RIKER
I'm surprised they don't happen more often. After all, we are exploring the unknown.

Picard's frustration begins to show:

PICARD
And now and then we are humbled... reminded that the universe contains much that is beautiful... and much that is malevolent.

39 CONTINUED: (2)

RIKER
Captain, I hardly think the vine that struck me did so out of malice.
(a beat)
If I've learned anything aboard this ship... from our voyages... from you... it's that most life forms act out of an instinct for survival -- not out of evil.

Picard smiles at his protege.

PICARD
A worthy lesson. I admire your lack of rancor, Number One.

RIKER
Captain, if you drop a hammer on your foot, it's rather useless to get mad at the hammer.

Picard looks at his friend with admiration, then EXITS into Pulaski's office.

39A INT. PULASKI'S OFFICE

Pulaski is still working away at her console as Picard ENTERS.

PICARD
Anything?

PULASKI

Not yet.

PICARD

Doctor, we're running out of time.

39A CONTINUED:

Pulaski turns, gives Picard a glare. Picard backs off.

PICARD (cont'd)

You're right. I don't need to remind you of your duties. I didn't mean to give offense.

PULASKI

(smiles)

None taken.

Pulaski turns back to her work.

PULASKI (cont'd)

Now get out of my hair.

PICARD

Aye aye, Doctor.

And Picard EXITS.

40 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

in orbit around the planet.

41 OMITTED

42 INT. SICKBAY

One of the medical crewmen is running the scanner over Riker's body. Riker's weak; his arms and legs are so much dead weight, and it's a bit of an effort for him to speak. Still, he's at his most charming:

RIKER
This bug's persistent, I'll admit. But I'm not worried. We Rikers are ornery, too...

The crewman can't help cracking a smile. In b.g., TROI ENTERS. Riker doesn't see her.

RIKER (cont'd)
In fact, my great-grandfather was once bitten by a rattlesnake. After three days of intense pain -- the snake died.

The crewman's smile widens.

43 ANOTHER ANGLE

as Troi steps forward. Riker sees her, doesn't change expression -- but falls silent. The crewman completes the scan, puts away the scanner, EXITS... leaving Troi and Riker alone in the room.

A long beat. Troi crosses to Riker's side.

TROI
You're a very entertaining patient.

RIKER

I try.

TROI

Yes. You're making quite an effort to be cheerful.

It's almost an accusation. Riker stares at her, drops all pretense.

RIKER

You of all people should know...

TROI

You feel what anyone in your place would feel.

RIKER

But I'm the first officer of this ship. I have to set an example.

TROI

Even now?

RIKER

Now most of all. Deanna, facing death is the ultimate test of character. I don't want to die -- but if I have to, I want to do it with a little pride.

TROI

And a lot of impudence.

RIKER

(smiles)

You bet. Dying is bad enough --
but losing my sense of humor?
Forget it.

43 CONTINUED:

Troi looks at him with love and compassion, gently reaches out, touches his face.

TROI
Imzadi...

43A NEW ANGLE

A shared moment. Then Riker's devil-may-care manner returns:

RIKER
I haven't given up yet. The best
medical team in Starfleet is on
the case... I'm sure they'll...

And suddenly, Riker's voice trails off -- and he loses consciousness. Alarmed, Troi looks at the diagnostic readouts -- Riker's vital signs are falling fast.

44 PULASKI

ENTERS quickly and examines Riker.

45 ANGLE ON THE WALL PANEL (OPTICAL)

as Pulaski punches up the display of Riker's nervous system. The highlighting has expanded and now reaches the spinal column.

PULASKI
It's spread to the spinal column.
It's weakening his autonomic
nervous system.

45A ON PULASKI

as she picks up a hypospray, gives Riker a shot. Riker doesn't respond, but his vital signs stabilize -- still quite low.

45A CONTINUED:

PULASKI
Judging by its present rate of
growth and infiltration pattern,
the infection will reach his brain
within an hour.

On Troi's reaction:

CUT TO:

46
thru OMITTED
56

57 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

Orbiting the planet.

PULASKI (V.O.)
Medical log, Stardate 42976.2.
I can't keep the alien infection

from spreading to Commander
Riker's brain.

58 INT. SICKBAY

Riker is unconscious. At the head of Riker's bed is a strange device -- a tunnel-shaped apparatus designed to encircle the patient. On one side is a binocular eyepiece somewhat like an electron microscope's. Troi looks on as Pulaski and the two medical crewmen position the device. Over this:

PULASKI (V.O., cont'd)
Once there, it will kill him by dampening neural impulses. The only way I can keep him alive is to force the neurons to stay active -- by stimulating them directly with electrical impulses.

59 NEW ANGLE

as the crewmen prepare the device.

PULASKI
Let's proceed.

60 ON RIKER

His head has been clamped to the table to keep it perfectly motionless. The device slides slowly into place, surrounding his head.

61 ON PULASKI

as she puts her eyes to the eyepiece and operates the controls of the device.

62 ON RIKER

as his head is bathed in light. Two thin, needletipped probes extend from the device. The probes break the skin of Riker's temple, keep moving until about three inches of the needle tips have been inserted into Riker's head.

63 ON PULASKI

keeping her eyes to the eyepiece and making fine adjustments to the device.

64 OMITTED

65 ON RIKER

as two more probes appears, insert themselves into Riker's forehead.

66 ON PULASKI

nodding with satisfaction.

PULASKI

Good...

She makes more adjustments.

67 ON RIKER

as two more probes insert themselves into Riker's head

from underneath, entering at a point underneath the ear. Once those probes are in place, two more probes appear and insert -- making a total of eight.

68 ON PULASKI

taking her eyes from the device's eyepiece, checking Riker's vital signs monitor, and turning to one of the medical crewmen:

68 CONTINUED:

PULASKI
Stand by with five milligrams of tricordrazine in case of seizure.
(takes a breath)
Here goes...

She presses a panel on the device.

68A
thru OMITTED
70

71 A SLOW PUSH IN

on Riker's face as Pulaski activates the current. Riker's face twitches involuntarily as current is applied to the probes -- and then he is motionless. Then a variation of the ripple dissolve...

DISSOLVE TO:

71A EXT. PLANET SURFACE (STOCK FROM #107 SCENES 34 TO 37)

Dimly lit, a twilight world of overcast, turbulent skies hanging heavily over a strange landscape of coral-like "trees." LIGHTNING explodes above, as a dull THUNDER echoes through this eerie labyrinth.

In a relatively clear area, Riker suddenly materializes... alone! He's woozy, but in one piece. He looks around, perplexed, worried.

RIKER
Tasha? Data? Geordi? Worf?!

No answer. Riker scrambles toward a nearby rise, through the "forest," and up the incline... reaching the top.

He surveys the surrounding area, with no luck.

Landscape. No sign of anything lifelike.

More THUNDER o.s.

RIKER
Anybody?!

DISSOLVE

BACK TO:

71B INT. SICKBAY (OPTICAL)

CLOSE on Riker's sweating, tormented face. WIDEN to include Troi and Pulaski. Pulaski punches up the view of Riker's nervous system. The highlighting now includes part of the brain. Pulaski then examines the

vital signs monitor:

PULASKI
We've stimulated random wave activity, but the patterns are dangerously erratic.

TROI
(under her breath)
Hang on, Will...

On Troi's expression of concern, we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

72 thru 74 OMITTED

74A INT. SICKBAY

CLOSE on an unconscious but highly agitated Riker. WIDEN to include Troi and Pulaski. Pulaski makes a series of adjustments to the device.

PULASKI
The wave patterns are still too irregular.

TROI
Why won't they stabilize?

PULASKI
Wait -- I've found the proper amplitude --

Pulaski makes a small adjustment. After a beat:

PULASKI (cont'd)
There. The patterns are steadier.

TROI
Is the stimulation preventing the infection from taking hold?

PULASKI
For now.

Pulaski studies the monitor.

PULASKI (cont'd)
The vertex waves indicate a K-complex corresponding to an R.E.M. state.

TROI
He's dreaming.

74B ON RIKER

his expression less agitated than before...

DISSOLVE TO:

74C INT. HOLODECK CORRIDOR (STOCK, #102 SC. 133-140)

The Parkland hidden at this moment by a WILD SECTION OF CORRIDOR WALL AND HATCHWAY which, when the hatch is opened, will REVEAL PARKLAND.

COMPUTER VOICE
(continuing; without delay)
And if you care to enter, Commander...

RIKER
(snaps; interrupting)
I do.

Immediately, the hatch slides open and WE SEE THE PARKLAND (LOCATION). It looks (and is) real, including land contours, trees, and even a small stream nearby. Beyond that the Parkland stretches off for what appears to be miles and miles away to the horizon.

74D ANGLE BACK TOWARD HATCHWAY

as Riker ENTERS through it and stands inspecting the Parkland scene with genuine appreciation and then HEARS SOMEONE WHISTLING A MELODY, but doing it rather badly and laboriously.

74E ANGLE PAST RIKER INTO PARKLAND

as he MOVES AWAY, seeking the source of the WHISTLING which will begin to grow LOUDER now.

74F ANGLE AT STREAM

as Riker crosses, stepping from rock to rock. He makes a misstep, almost falls, then recovers and gets across. He looks back at the stone which caused it.

74G CLOSER ON RIKER

As he walks, the WHISTLING is nearby now. He stops, calls:

RIKER
Hello!

The WHISTLING has continued without pause. Riker cocks his ear, corrects his direction slightly.

74H EXT. WOODLAND GLEN

Riker ENTERS SHOT through shrubbery, sees something and stops.

74I ANGLE ON DATA

Lying there, cushioned by deep grass. He's totally absorbed in certain melody notes he's attempting -- and keeps missing.

74J PANNING RIKER

Moving onto TWO SHOT where he stops, and WHISTLES the same melody, hitting the correct notes. A startled Data looks up blankly, then comes quickly to his feet, but Riker waves him back down, sits beside him.

74J CONTINUED:

DATA
Marvelous how easily humans do that, sir. I still need much practice.

Riker hesitates, then:

RIKER
There are some puzzles down on the planet that Captain Picard wants answered. He suggests I take you on the away team I'll be leading.

DATA
I shall endeavor to function adequately, sir.

Riker hesitates, wanting to say something but not sure how to begin.

RIKER
Uh, yes. And when the captain suggested you I, uh, looked up your record...
(hesitates)

DATA
Yes sir, a wise procedure always.

RIKER
Then, your rank of lieutenant commander is honorary.

DATA

No, sir. Starfleet Class of '78; honors in probability mechanics and exobiology.

RIKER
But your files... they say you're a...

DATA
(waits; then)
Machine? Correct, sir. Does that trouble you?

RIKER
(hesitates)
To be honest... yes, a little.

74J CONTINUED: (2)

DATA
Understood, sir. Prejudice is very human.

RIKER
Now that troubles me. Do you consider yourself superior to us?

DATA
I am superior in many ways. But I would gladly give it up to be human.

RIKER
(studies Data; then)
Nice to meet you, Pinocchio.

Data seems uncomprehending.

RIKER
(continuing; explains)
A joke.

DATA
(straight-faced)
Ah! Intriguing.

RIKER
(big grin)
You're going to be an interesting companion, Mister Data.

75
thru OMITTED
78

79 INT. MAIN BRIDGE (STOCK FROM #128 SCENE 45)

Riker looks up from a panel.

RIKER
All stations have reported, Captain. There seems to be no immediate threat to our ship or crew.

As Riker stands looking at the dark Viewscreen, Picard moves up to stand beside him.

79 CONTINUED:

PICARD
In which case, let's hold position for a while, Number One. This is worth studying.

RIKER
Incredible. It's like looking off into... infinity, sir.
(turns to Picard)
Remember the course in ancient history at Starfleet Academy? Back to the time when men still believed the Earth was flat?

PICARD
(smiles)
And that the sun revolved around the Earth...

RIKER
And if a ship sailed too far out into the ocean it would fall off the edge of the world...

Riker turns back to look at the empty void on the viewscreen.

PICARD
"Beyond this place there be dragons... " It was even said that crews would threaten to hang their captain from the yardarm if they refused to turn back.

RIKER
I'm sure no one here has that in mind, sir.

PICARD
How comforting, Number One.

79A
thru OMITTED
80

80A INT. TEN-FORWARD (STOCK FROM #136 SCENE 28)

Wesley sits with Riker at the bar. Guinan watches them from behind the bar.

80A CONTINUED:

WESLEY
But what do I say? How should I act? What do I do?

Riker turns to Guinan and motions toward a nearby empty table.

RIKER
Guinan, I need your help. Could you sit over there?

GUINAN
That seems simple enough.

Guinan walks around the bar and heads for a table. Riker and Wesley follow. Guinan sits. Riker sits beside her. Wesley stands off to one side.

RIKER
(to Wesley)

The first words out of your mouth are the most important. You could start by saying something like...

(turns to Guinan)

... "you're the most beautiful woman in the galaxy."

Riker holds the look for a moment, then turns back to Wesley.

RIKER

(continuing)

But that might not work.

GUINAN

Yes it would.

Riker is relieved and amused. This is going to be fun. He turns to Guinan.

RIKER

If you only knew how much I wanted to tell you that.

GUINAN

But you were afraid.

RIKER

Yes.

GUINAN

Of me?

80A CONTINUED: (2)

RIKER
Of us. Of what we could become...

WESLEY
Commander Riker...

They ignore him.

RIKER
... and that you might have
thought it was a line.

GUINAN
Maybe I do think it's a line.

RIKER
Then you think I'm not sincere?

GUINAN
I didn't say that. There's
nothing wrong with a line. It's
like a knock on the door.

RIKER
Then you're inviting me in?

GUINAN
I'm not sending you away.

RIKER
That's more than I expected.

GUINAN
But is it more than you hoped?

RIKER
To hope is to recognize the

possibility. I had only dreams.

GUINAN
Dreams can be dangerous.

RIKER
Not these dreams.

He looks into her eyes.

RIKER
(continuing)
I dream of a galaxy where your eyes are stars... And all the universe worships night.

80A CONTINUED: (3)

GUINAN
Careful, if you place me too high on a pedestal, you won't be able to reach me.

RIKER
Then I'll learn to fly. You are the heart in my day and the soul in my night.

Wesley taps Guinan on the arm.

WESLEY
I don't think this is my style.

GUINAN
Shut up, kid.

(to Riker, dreamily)
Now, tell me more about my eyes.

DISSOLVE

BACK TO:

81 INT. SICKBAY (OPTICAL)

Riker's face is calmer. WIDEN to reveal Pulaski and Troi. Troi is concentrating.

TROI
He's relaxed... experiencing feelings of warmth. Friendship.

PULASKI
He's reliving memories. That's a natural side effect of the neural stimulation.

Pulaski punches up the diagram of Riker's body with the organism highlighted. To her surprise:

PULASKI (cont'd)
Look at this! The organisms' metabolism has changed. I wonder if the stimulation is affecting them somehow...

Pulaski again adjusts the device.

PULASKI (cont'd)
I'm going to refocus the impulse pattern on the interpretative cortex.

81 CONTINUED:

TROI
Will that intensify the commander's memories?

PULASKI
Exactly. And we'll see if that has an effect on the microbes...

Pulaski activates the device --

81A ON RIKER

as we PUSH IN again and

DISSOLVE TO:

81B OMITTED

81C INT. COUNCIL CHAMBERS (STOCK FROM #109 SCENES 12-13))

The kind of place you'd like to visit. No particularly formalized furnishing plan -- it includes just about any way anyone would like to sit or loll. The same sort of revealing but sensible garb here too -- along with good humor. In fact, joy is what is mainly present here. Lots of fruit, nuts, food and drink selections. A MUSIC GROUP of harpists in sight -- admittedly strange looking harps on which they compose, and now and then PLAY LILTING MUSIC which, like everything else, is not taken too seriously here either.

RIVAN

Everyone! We've brought the visitors!

LIATOR
(gesturing to away team)
Please enjoy what we have!

81D EMPHASIZING ENTERPRISE PEOPLE

as they are taken charge of with great hospitality.

81E INT. COUNCIL CHAMBERS (STOCK FROM #109 SCENES 31-31A)

TRUCKING WITH RIKER as he passes through the Council Chamber bemused at the sight of the Edo of all ages and both sexes enjoying music, food, and each other. He comes to three who are playing a game with what appear to be marbles, each holding one to five of them hidden in the hand, then all of them simultaneously revealing how many each of them holds. We don't have to know the rules -- they know them and two of them will LAUGH delightedly at the total of marbles exposed. One will HANG HIS/HER HEAD in mock despair. Then when they look up to find Riker watching, they extend marbles to him, an offer to let him play too.

EDO MARBLE PLAYER
This will please you. Join us!

RIKER
(grins; shakes head)
Another time. Thanks.

Riker moves on a couple of steps to where an Edo man and woman, partially unclothed, are laying on a couch

locked in an embrace. If they're not actually making love now, it is clear they will be doing it any moment now. As Riker pauses a female EDO SPECTATOR passes through, patting him on the backside.

EDO SPECTATOR
Joy and happiness!

RIKER
Certainly is.

Riker smiles again, moving on through the room.

81F ANGLE ON WORF

as Riker moves into TWO SHOT with him.

RIKER
The good life, Worf.

WORF
I am not concerned with pleasure, Commander. I am a warrior.

RIKER
Even Klingons must need love now and then.

81F CONTINUED:

WORF
For what we consider love, sir, I would need a Klingon woman.

RIKER

(eyes Worf curiously)
How about plain old basic sex?
You must have some need for that.

WORF
Of course. But with the females
who are available to me... Earth
females... I must restrain myself
too much. They are quite fragile,
sir.

RIKER
(eyes him again)
Worf, if anyone else said that,
I'd suspect he was bragging.

WORF
(puzzled)
"Bragging," sir?

81G INT. HOLODECK (STOCK FROM #116 SCENES 21 THRU 27)

This three-dimensional, computer-generated image is
so beautiful it takes Riker's breath.

81G CONTINUED:

RIKER
(to the Bynars)
Gentlemen, if this is what you
call "enhancement" you have a gift
for understatement.

He CROSSES to the beautiful WOMAN.

81H ANGLE ON WOMAN'S TABLE

As Riker sits down, the IMAGES COME TO LIFE. The combo BEGINS TO PLAY, the woman (Minuet) MOVES.

81I RIKER AND WOMAN

He looks at her with interest.

RIKER
What's your name, and tell me you love jazz.

MINUET
My name is Minuet. I love all jazz except Dixieland.

RIKER
Why not Dixieland?

MINUET
Because you can't dance to it.

RIKER
My girl.

81J ANGLE ON TABLE WITH RIKER AND MINUET (OPTICAL)

A slight change occurs in Minuet. The way she looks at Riker is more personal.

RIKER
(slyly)
What's a knockout like you doing in a computer-generated joint like this?

MINUET
Waiting for you.

81J CONTINUED:

Her voice is deeper, sexier. Her eyes are warm, liquid, inviting.

RIKER
Waiting for me?!! You can't be serious?

MINUET
Oh yes, Will -- I've never been more serious in my life.

Riker is knocked a little off balance by her look and her directness.

DISSOLVE TO:

81K INT. HOLODECK (STOCK FROM #116 SCENES 41 THRU 42)

Riker APPROACHES the table. Minuet smiles a greeting.

RIKER
I am going to have to leave you for a while and see to my duties.

MINUET
Your work is very important to you.

RIKER

It is me -- it's what I am.

MINUET
Can we dance once before you leave?

The invitation is so effortlessly offered -- and the woman so appealing -- who could resist?

RIKER
Sure, why not.

She rises. He leads her to the little dance floor.

81L ON THE DANCE FLOOR

As they STEP ONTO the dance floor, Minuet turns and folds herself into his arms. They dance. It's slow and sexy.

81L CONTINUED:

RIKER
How did you learn to dance so well?

MINUET
From following you.

Riker is puzzled and amused at the same time.

MINUET
I can anticipate your lead. Tell me more about your work -- what is it about it that consumes and

enthralls you?

RIKER
What an interesting choice of words. That's exactly what it does.

MINUET
You are very fortunate.

RIKER
I know that.

MINUET
At this point in your life to be exactly where you want to be... And it's wonderful that you realize it.

RIKER
I'd be a fool not to know how lucky I am to be on this ship serving with this group of people. It's a dream come true.

She snuggles in a little closer.

RIKER
(continuing)
Just like this.

MINUET
A dream? Is that what this is? Is that what I am?

She fills up his senses. He holds her away, to look at her. Her fragrance -- the lightness of her touch. Her

movement. Riker is becoming captivated by her.

81L CONTINUED: (2)

As a woman can, she senses what he's feeling and leans back to look in his eyes.

RIKER
I know you are a computer-generated image... but your smell, the way you feel, your touch, even the way you talk and think is so real.

MINUET
Thank you.

RIKER
How far can this relationship go? I mean, how real are you?

MINUET
As real as you need me to be.

Then a look. To underline her words, she molds herself against him.

DISSOLVE

BACK TO:

82
thru OMITTED
82A

82AA INT. SICKBAY

CLOSE on Riker's face. PAN up to Troi's face -- which is a bit flushed. Pulaski notices.

PULASKI
Something wrong?

TROI
No... it's just that... Commander Riker's emotions are rather... passionate.

PULASKI
As in -- erotic?

TROI
(nods)
Very much so.

Pulaski smiles. PAN back to Riker's face and

DISSOLVE TO:

82B INT. RIKER'S QUARTERS (STOCK FROM #144 SCENE 24A)

BRENNA
William, is something wrong?

RIKER
What do you mean?

BRENNA
Do you not like girls?

RIKER
Of course I like... Oh... is there
a technique to this foot washing?

Brenna approaches him. Unhooks her skirt. It puddles about her feet, and she steps out of it wearing a pretty petticoat.

BRENNA
You generally start at the top...
and work your way down.

Riker reaches up and pulls the pins from her long hair. It cascades over her shoulders.

RIKER
I think I can handle that.

They are in each other's arms now.

BRENNA
I was hoping you might.

They embrace...

83 INT. EXECUTIVE OFFICE (STOCK FROM #115 SCENE 42)

Beata touches his chest.

BEATA
I like the way your eyes pick up
the color of your tunic.

He shifts his body to avoid her hand.

RIKER
It's not our place to interfere

in the domestic affairs of other societies.

She reaches across him to pick up the bottle of liquor and freshen his drink.

83 CONTINUED:

BEATA
But you can interact, can't you?

RIKER
Of course. Otherwise, how can we learn?

BEATA
And that's why you're here, tonight, with me... to learn?

RIKER
Yes.

BEATA
... About our society.

RIKER
Yes.

BEATA
In our society, it's men who are the fortunate ones, enjoying all that life has to offer, while we women devote ourselves to the obligations of making life work.

RIKER
In our society we share the responsibilities and the pleasures equally.

BEATA
Don't be defensive. I'd be the last to imply that men are inferior.

RIKER
Or I, that women are. That's why I can be here with you while the women on the away team go to find Ramsey.

BEATA
I must remember to thank them when they return for giving us this time.

She moves closer. She touches him and kisses him softly on the cheek.

83 CONTINUED: (2)

BEATA
You resist... Why? Do you not find me attractive?

RIKER
Oh... Yes I find you very attractive.

BEATA

Don't you feel you know me well enough?

Riker hesitates, bemused.

BEATA
You attract me like no man ever has.

RIKER
I'm flattered. I don't know what to say.

DISSOLVE

BACK TO:

84
thru OMITTED
85

86 INT. SICKBAY (OPTICAL)

CLOSE on Riker. WIDEN to reveal Troi composing herself as Pulaski punches up the highlighted view of Riker's body and nervous system. To Pulaski and Troi's dismay, the highlighting is stronger than ever.

PULASKI
The organisms responded, all right. Their growth rate has doubled.

Troi's frustration surfaces as she looks from Riker back to the wall panel.

TROI
Then all we've done is make things worse...

On Pulaski's grim expression:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

87 OMITTED

88 INT. SICKBAY

Pulaski moves from the monitor to Troi's side.

PULASKI
Now we know the organism's growth rate is related to the memories he's experiencing.

TROI
Or the emotions they produce.

PULASKI
Different mental processes generate different chemicals. Perhaps the organisms are sensitive to brain endorphins.

TROI
And if some types of endorphins attract them...

PULASKI
(nods)
... others will repel them.

Pulaski's fingers fly over the controls of the device.

PULASKI (cont'd)
I'm going to change the
differential current pattern and
see what happens.

The device is activated --

89 CLOSE ON RIKER - PUSH IN

DISSOLVE TO:

89A thru 89B OMITTED

89C EXT. PLANET SURFACE (STOCK FROM #122 SCENE C21-22)

Riker moves a STEP CLOSER to the slime creature.

RIKER
I am Commander William Riker of
the USS Enterprise.

ARMUS
I am ARMUS. You are in my space.

RIKER
We mean you no harm. We have an

injured crew in that shuttlecraft. We need to get to them. May we pass?

ARMUS

You haven't given me a good enough reason yet.

RIKER

Preserving life -- all life -- is very important to us.

ARMUS

Why?

RIKER

We believe that everything in the Universe has a right to exist.

ARMUS

An interesting notion which I do not share. You may now leave if you wish.

Riker and the crew are startled.

TASHA

We won't go without the shuttle crew.

The Shroud REMAINS SILENT as Tasha makes a slight MOVE TO GO AROUND IT.

ARMUS

I warn you. You will not like it here.

TASHA
What are you saying -- that you are going to deny us access to our comrades?

89C CONTINUED:

ARMUS
I told you what you can do. You can leave. I have no interest in any further discussion or argument.

Tasha has had enough of this and starts to move toward the narrowest strip of slime.

TASHA
Enough. We have people who need attention. We will not harm you, but we must help them.

ARMUS FLICKS HIS FINGER, sending an ENERGY FORCE towards Tasha, JERKING HER BACK and SLAMMING HER DOWN to the ground.

Everything from here on must happen in a blur of action. Beverly jumps to Tasha's side. Riker and Data MOVE BETWEEN the others and BLAST ARMUS with their phasers.

89D EXT. PLANET SURFACE (STOCK FROM #122 SCENE 24C)

Angle on Tasha's body and the others around her. Beverly quickly takes a reading. She can't believe the instruments.

BEVERLY

She's dead.

89E INT. SICKBAY (STOCK FROM #122 SCENES 30 THRU 34)

The medical team is easing Tasha onto the operating table as Picard ENTERS. Beverly barely glances up at him. He MOVES OFF TO THE SIDE and watches silently, with Data and Riker, as:

PICARD

Status, Doctor?

BEVERLY

Unchanged.

The diagnostic screen shows her bodily readings to be totally askew. Beverly and the nurse work together as if they'd done this a hundred times before, attaching the clamshell device onto the bed, over Tasha's body.

89E CONTINUED:

PICARD

Can you bring her back?

BEVERLY

I'm trying.

RIKER

(hopeful)

You've saved people before. You can save her.

BEVERLY

Neural stimulator.

The nurse immediately helps her attach the device, which clips onto the bed and slips over Tasha's head like a loose headband.

As soon as both devices are activated, Beverly and the Nurse anxiously watch the diagnostic screen. A FEW KEY INDICATORS APPROACH NORMALITY. Picard is anxious and impatient.

RIKER

There. You did it.

BEVERLY

No. I've got her on total support. There's no independent brain activity.

Beverly grimly and quickly works the neural stimulator. She pushes programming keys furiously, then hits the start button. No reaction.

NURSE

She's not responding, Doctor. Her synaptic network is breaking down.

BEVERLY

No! Inject norep.

The nurse complies as Beverly reprograms the stimulator. Nothing happens.

BEVERLY

(continuing)
We're going for direct reticular stimulation.

The nurse looks at her sharply. It's risky.

89E CONTINUED: (2)

BEVERLY
(continuing)
Doesn't matter! Do it!

The nurse punches it in, and Tasha's body TWITCHES SLIGHTLY. Picard looks hopefully at Riker.

NURSE
Neurons are beginning to depolarize.

Beverly is desperate, but calm.

BEVERLY
Increase to seventy microvolts.

The nurse complies. Beverly pushes the button. Tasha MOVES SLIGHTLY -- VERY SLIGHTLY. Beverly checks the readout. Data and Riker look at each other -- it's not good.

RIKER
(urgently)
Doctor?

BEVERLY
Eighty-five microvolts.

They quickly try again. And again. Finally, there is NO MOVEMENT in Tasha at all. Beverly slowly turns to Picard.

BEVERLY
She's gone.

PICARD
Gone?

BEVERLY
There's too much synaptic damage. That thing just sucked all the life out of her. There's nothing I can do...

Picard, Riker and Data seem rooted to the spot.

Beverly reluctantly pushes in a code on the overbed life support clamshell. She and the others look up at the big diagnostic wall screen and watch all the LIFE FUNCTION INDICATORS FALL TO ZERO. They REACT to the finality of this.

89F INT. PLANET DISASTER AREA (STOCK, #111 SC. 70 TO 84)

The away reserve team MATERIALIZES. They are in a passageway which has been severely damaged by explosions. Water SPRAYS from the ceiling and is already ankle deep on the floor. Data scans the area with his tricorder.

DATA
This way.

They push ahead.

89G ANOTHER ANGLE - CORRIDOR

as they ARRIVE at a doorway. The door has been jammed by the explosion. Data steps over and with his great strength -- rips the door off its hinges and clears the opening.

The survivors are here. ABOUT A DOZEN of them, huddled together on the far side. Beverly and her teams wade through the water to them.

89H ANGLE ON BEVERLY AND SURVIVORS

As she kneels beside an injured WOMAN.

BEVERLY
You are going to be all right, now.

RIKER
Where are the others?

The woman shakes her head.

WOMAN
Gone. It's just us.

GEORDI
(urgent)
Commander!

Riker turns.

89I ANGLE ON GEORDI

CAMERA MOVES IN TO E.C.U. Geordi is staring at a pile of rubble.

GEORDI
There's someone there!

89J ANGLE ON DATA

With great strength he moves huge rocks with remarkable rapidity.

89K ANGLE ON GEORDI AND RIKER

They stand and look for a beat, then:

89L ANGLE ON DATA

as he lifts and carries the limp body of a child.

89M ANOTHER ANGLE

Beverly rushes over and while Data holds the child, she quickly examines him.

89N ANGLE ON BEVERLY AND CHILD

From her expression it is clear the child is dead. All of her skill will not help.

BEVERLY
She's dead. If we'd only gotten here a little sooner... !

89O ANGLE ON RIKER

He steps closer. A dead child. A moment of truth.

DATA
Sir, if you indeed have "Q"'s power...

89P ANGLE ON RIKER

He is fighting his emotions.

89Q ANGLE INCLUDING BEVERLY

Puzzled.

BEVERLY
(to Riker)
I don't understand. Certainly you can't bring her back to life?

89Q CONTINUED:

RIKER
(long beat)
I'm prevented from that by a promise.

Beverly is surprised and puzzled; Riker is very troubled.

89R INT. TROI'S QUARTERS (STOCK, #127 SC. 81 THRU 84)

as Pulaski leads the others to Troi's quarters.

TROI

It's Ian. Please... please hurry.

Pulaski moves quickly to the unconscious child, pulls back the covers. She removes an instrument from her smock and makes a scan of the child's body. In the b.g., Picard enters with Riker and Data.

TROI
(continuing)
Save him, you must save him.

PULASKI
What happened? Did he eat anything? Did he fall?

TROI
No.

Data, using his tricorder, confirms with a nod to Riker.

DATA
The child is the source of the unusual radiation.

TROI
He said he's the reason the ship is in danger.

DATA
That analysis is correct.

Pulaski injects the child with hypospray.

PULASKI
I'm losing life signs.

89R CONTINUED:

Troi stands by helplessly. Like any mother in this situation, she is beyond grief. Tears streak her face.

TROI
Oh, please. Please save him.

89S PULASKI

resets the injector and again she administers a dose of hypospray. She waits for a reaction. There is none.

89T ANOTHER ANGLE (OPTICAL)

The room is very quiet. Pulaski stands.

PULASKI
I'm sorry.

Troi moves next to the cot on which the child is lying. She is beyond despair. Her heart has completely broken. The others allow her a moment alone, then as Riker is about to move to Troi's side, a LIGHT -- the glowing energy which we saw at the beginning -- gathers from within the child and slowly rises. As it does, the body that was Ian fades away until there is only the LIGHT.

89U INTERCUT REACTIONS (OPTICAL)

Troi reaches out and with cupped hands she collects the LIGHT, cradles it gently and brings it to her. As she holds it close, it makes her face all aglow.

Slowly the pain and despair drain away, and through the tears she smiles. The joy she now feels shines from her eyes. The Betazoid within her, embraces the essence of the entity before her and she knows now why he came and what he wanted. Then, in an act of pure love, she releases the glowing energy as she would a dove. For a beat the LIGHT seems reluctant to leave. Then it does. It passes effortlessly through the wall of the ship and away. Troi stares after it for a beat.

GEORDI'S COM VOICE
(excited -- relieved)
Captain. The containment field has stabilized.

89U CONTINUED:

PICARD
Thank you, Lieutenant.

Troi turns and looks at her captain and shipmates.

TROI
Then Ian was right. He was the cause.

PICARD
Apparently so.

Troi pauses, gathering her feelings and picking her words carefully. She settles her emotions.

TROI
He is a life-force entity... as we passed each other in space he

was curious and wanted to know about us, and he thought the best way to learn was to go through the process. To be born, to live as one of us and in that way to understand us.

She pauses, then:

TROI
(continuing)
Captain, he never meant any harm.

Picard nods -- he knows that is true.

RIKER
There was a moment when you smiled.

TROI
(she smiles again)
He said thank you.
(she pauses)
I told him we will miss him -- and I will.

The others will also miss him.

DISSOLVE

BACK TO:

90
thru OMITTED
94

95 INT. SICKBAY (OPTICAL)

CLOSE on Riker; WIDEN to include Troi and Pulaski, who are encouraged as they observe the panel showing Riker's nervous system. The highlighting has dimmed just a bit.

PULASKI
The growth rate has definitely slowed. What is he feeling? Can you tell?

TROI
Sadness.

PULASKI
Just the opposite of before -- and it's having the opposite effect on the infection.

TROI
Then your theory is correct. The organisms are sensitive to different types of endorphins.

PULASKI
And negative emotions...

TROI
Such as sadness...

PULASKI
... produce endorphins that inhibit the organisms' growth.

TROI
Then we've found a way to repel

the infection.

PULASKI
Assuming we're not already too late.

TROI
How much time do we have?

PULASKI
I'm not sure. His vital signs are getting weaker. I don't want to risk another dose of tricordrazine unless I have to...

95 CONTINUED:

Pulaski watches the vital signs for another beat, makes a decision. She adjusts the device.

PULASKI (cont'd)
I'm refocusing the pattern again. We need to isolate memories that generate stronger negative emotions.

95A ON RIKER

A quick, reflexive movement as the pattern of current changes --

DISSOLVE TO:

95B
thru OMITTED
95D

95E INT. PAGH - MAIN BRIDGE (STOCK, #134 SC. 33-33E)

Riker and his escort enter onto the bridge.

The same sparse but functional look. The bridge is manned by FIVE CREWMEMBERS at varying stations. Captain Kargan is seated in the Command Chair. SECOND OFFICER KLAG stands next to him. They are businesslike in their appraisal of Riker. Firm but not harsh. Riker steps forward.

RIKER
I am Commander William Riker of the Starship Enterprise.

KARGAN
That is incorrect.

RIKER
(beat)
I don't understand.

KARGAN
You are Commander Riker, first officer of the Klingon Cruiser Pagh, or do you intend to disobey Federation orders?

RIKER
I have no such intentions, Captain.

KARGAN
Exactly where are your loyalties, Commander?

RIKER
I'm afraid I still don't understand.

Kargan explains carefully in a low, calm voice.

KARGAN
This ship is equipped with our best weapons and our finest warriors. Although we are on a peaceful mission we are prepared to go into battle instantly.
(more)

95E CONTINUED:

KARGAN (cont'd)
I know I can count on every Klingon warrior in this crew to serve and die in that battle. So I ask again Commander Riker,
(beat)
where are your loyalties?

RIKER
I have been assigned here to serve this ship and to obey your orders. I will do exactly that.

KARGAN
Will you take an oath to that

effect?

RIKER
(meets his gaze)
I just did.

Klag interjects firmly to Captain Kargan.

KLAG
yI-Har-Qo! nep-we' ghaH! (Do not believe him! He lies!)

KARGAN
(to Klag)
HoI-chaj yI-jatlh. (Speak in their language.)
(to Riker)
This is your second officer, Lieutenant Klag.

RIKER
Was there something you wanted to say to me, Lieutenant?

KLAG
Yes sir.
(beat)
I don't believe you.

RIKER
Then I take it you challenge my authority over you.

KLAG
Correct.

95E CONTINUED: (2)

RIKER
(to Kargan)
And your position in this, Captain?

KARGAN
(with disdain)
I would call it your first command decision.

Riker looks around the Main Bridge at the other crewmembers.

95F RIKER'S POV

The Klingon crewmembers watch him, waiting to see his reaction to this challenge.

95G SCENE

Riker eyes the arrogant stance and size of Klag who gives him an insubordinate snort. Riker realizes he has no choice. He deftly, with no advance warning or aggressive motion, swings a two-handed blow with his full strength and lands a monstrous blow across the chest of Klag.

95H SERIES OF CUTS

The sound of the blow against Klag's chest armor echoes through the bridge and is followed by the roar of his breath leaving his body, and then his bulk smashing against the bulkhead and slipping to the ground.

Riker calmly steps around the still-seated captain and steps in front of Klag who is struggling to his feet.

Klag is almost to his feet when Riker swings again, this time taking the legs out from under Klag who drops to the ground again.

The crewmembers are animated and watch the fight with relish, not caring who wins or loses but that there is combat.

Riker looks over to the captain.

Captain Kargan simply sits back and allows it to continue.

95H CONTINUED:

Riker turns back to the dazed but still active Klag who is once more attempting to get to his feet.

Riker eyes the combatant with a calculated but astonished eye. Klag can barely stand but bravely fights for balance. Riker shrugs, and rams his fist into Klag's stomach, then drops him with another double-handed blow over the head.

95I SCENE

Kargan applauds with a grunt and a motion of his head.

Klag is awake but prone. He struggles to his feet, manages to prop himself against the wall. Klag gives Riker as much a look of respect as he is able...

95J ON RIKER

RIKER
My oath is between Captain Kargan and myself. Your only concern is how to obey my orders.
(beat)
Or do you prefer the rank of prisoner over that of lieutenant?

Klag calculates Riker carefully, then:

KLAG
I will take your orders.

Riker nods his acceptance. Klag returns it. Kargan interjects:

KARGAN
And you, Commander Riker, will obey my orders.

RIKER
Agreed, Captain Kargan.

Riker turns away from the captain, and when no one can see him he lets his breath out.

95K INT. QUINN'S GUEST QUARTERS (STOCK, #125 SC. 71)

Quinn is sitting on the sofa, blankly staring into his slightly opened briefcase. Riker ENTERS, catching him off guard...

95K CONTINUED:

RIKER
Ready for your tour, Admiral?

Quinn quickly stands, but Riker has seen the briefcase...

QUINN
Quite ready, Commander.

RIKER
What's in the case?

From where he stands, Riker can barely see a few delicate-looking tendrils coming out of its opening... He looks at the admiral somewhat suspiciously...

QUINN
(thoughtful)
Actually... I brought this for Doctor Crusher. But perhaps you'd like you to see it first?

RIKER
(slowly moving closer)
What is it?

QUINN
A form of life. Discovered quite accidentally by a survey team on a distant uncharted planet.

RIKER
Why haven't we heard anything about that?

QUINN

Oh, you'll be hearing more about it shortly. But first there is much scientific study to be done. After all, this is a superior life-form.

RIKER

Superior?

QUINN

Totally.
(voice grows hard)
Now come, Riker. Take a good look.

Riker stands where he is, uncertain of what to do.

95K CONTINUED: (2)

RIKER

I think I'll summon our science officer --

QUINN

It won't like your science officer. It likes you.
(rises, grabs Riker's arm)
Now look!

Riker looks down at his arm and grimaces; Quinn is squeezing it with tremendous force. Riker grasps the old man's wrist and tries to pull it off him... he can't.

QUINN
(dark smile)
Vitamins. They do wonders for the body.

RIKER CRIES OUT -- it feels like Quinn is crushing his arm. Unable to break free, HE RAISES HIS OTHER ARM TO STRIKE the admiral. Riker's BLOW IS BLOCKED and QUINN responds by effortlessly THROWING HIM backwards toward the wall. The FIRST OFFICER hits it at breakneck speed and CRUMPLES TO THE FLOOR, severely dazed...

QUINN
(dry -- evil smile)
Ahh, your life is so painful now. But soon you'll be one of us.

Before Riker can clear his head, QUINN ATTACKS again -- rapping him across the chin WITH A KARATE KICK. Riker staggers to his feet -- Quinn swings from the heels with a sure knockout blow... RIKER DUCKS under it and puts all his weight behind a powerful PUNCH to THE ADMIRAL'S solar plexus.

For a moment, Quinn seems effected, sucking in his stomach and gasping for air... But it quickly passes and he straightens and smiles at a disbelieving Riker, before DEALING HIM A vicious double fisted BACKHAND.

Riker hits his communicator.

RIKER
(pained, weak)
Riker to security. Emergency --

QUINN'S final blow KNOCKS RIKER OUT before he can say another word...

95L EXT. PLANET SURFACE (STOCK FROM #122 SCENE 51C)

ARMUS HAS MOVED OFF THE SHUTTLE AND as it APPROACHES THE GROUP, Riker suddenly feels a great force pull him. He calls out. Data MOVES to help him.

ARMUS
(as slime)
Touch him and he dies.

As the away team watches, Riker -- fighting with all his might -- is pulled inexorably toward the slime. From the other direction, Armus also MOVES toward the hole. As the creature's SHRIEK joins RIKER'S SCREAM, the two SLIP INTO THE SLIME HOLE and DISAPPEAR.

For a beat there is nothing. Then: WE CAN SEE only RIKER'S FACE PRESSED AGAINST THE SKIN.

DATA
Enterprise, ARMUS has enveloped Commander Riker.

PICARD'S COM VOICE
I'm beaming you up!

ARMUS
If any of you leave now, he dies. And so do the survivors of the crash.

The team REACTS.

DISSOLVE

BACK TO:

96
thru OMITTED
106

107 INT. SICKBAY

CLOSE on the unconscious Riker, under terrific stress -- his muscles tensed, his face sweating.

108 WIDER (OPTICAL)

to include Pulaski and Troi. On the wall panel, the highlighting showing the organism's presence has remained the same.

PULASKI
We've reduced the growth rate even further... but not enough.

109 ON PULASKI

checking the monitor. She's concerned about Riker's low and erratic vital signs.

PULASKI
And his vital signs are deteriorating.

TROI
But we've isolated the specific areas to stimulate. The feelings were very primal... survival emotions.

PULASKI
They must be producing a type of endorphin that's poisonous to the organisms.

TROI
Can you intensify those emotions?

PULASKI
(nods)
I can refocus the impulse pattern even tighter.

She glances again at the vital signs monitor.

PULASKI (cont'd)
But I don't know if he can withstand it. He's extremely weak.

TROI
Do we have a choice?

Pulaski moves to the device, prepares to activate it once again.

PULASKI
No. If we don't neutralize the infection within half an hour, he'll be dead.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

109A EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

In orbit.

PULASKI (V.O.)
Medical log, supplemental. Commander Riker's condition is still critical.

110 INT. SICKBAY

Pulaski is preparing to give Riker another zap from the device.

PULASKI (V.O., cont'd)
I've discovered a way to reverse the infection's growth rate -- but I may be too late.

Everything's ready. Pulaski glances at the monitor as she works. Troi can see that Pulaski isn't pleased with Riker's vital signs:

TROI
He's getting weaker, isn't he?

PULASKI
(nods)
Respiration shallow, heartbeat extremely irregular.

She shakes her head.

PULASKI (cont'd)
But we can't delay any longer...

Troi nods agreement. Pulaski activates the device.

111 PUSH IN ON RIKER

unconscious, but growing rigid as the current is applied.

DISSOLVE TO:

111A
thru OMITTED
111B

111C INT. GUEST QUARTERS (STOCK FROM #123 SCENE 56B)

T'Jon then turns and grabs Riker's shoulder in a death grip. WE SEE Riker immobilized by an ELECTRICAL CHARGE.

T'JON
Take us to our planet -- leave us there with our medicine or this person dies.

Picard takes a STEP FORWARD, then STOPS.

111C CONTINUED:

T'JON
(continuing)
Don't you see -- I have no choice. We were sent to bring back the Felicium. The suffering on my planet is too great. People are dying. It doesn't matter any more whether we are entitled to the Felicium... we have to have it.

PICARD
Let him go.

T'JON
Take us there now -- or give us a shuttle -- but we must have the medicine... if you refuse, this person dies.

PICARD
I will not be coerced.

T'JON
I'll do it. I'll kill him.

The strain of the pressure is all over T'Jon.

PICARD
(calmly)
No you won't. You're not a killer.

T'Jon releases Riker, who sags a little, then catches his balance. Beverly goes to his assistance.

111D EXT. PLANET SURFACE (STOCK, #121 SC. 13A-22)

Riker and Captain Rice.

RICE
Commander Riker, those answers make no sense.

RIKER
You haven't used my first name once, Paul.

There is a slight hesitation.

111D CONTINUED:

RIKER
(continuing)
You remember it, don't you?

No response. Rice looks confused.

RIKER
(continuing)
You don't, because you don't even exist. You're a fake -- an image of the original! Aren't you?... Answer me!

Rice twitches -- a slight REACTION, then SUDDENLY:

111E NEW ANGLE (OPTICAL)

The image of Captain Rice DISAPPEARS and is REPLACED BY A WEAPON-LIKE OBJECT. IT QUICKLY MOVES several meters away.

PICARD'S COM VOICE
Report, Number One.

RIKER
The image of Rice has been replaced by something which is hovering several meters away.

111F EXT. PLANET SURFACE (OPTICAL)

Riker and the others set to beam up.

RIKER
Prepare to beam up.

TASHA
Commander.

He looks as she indicates a direction. The WEAPON IS MOVING toward them. Before anyone can answer, THE WEAPON FIRES.

111G CLOSE ON RIKER (OPTICAL)

The BEAM HITS HIM. He STIFFENS -- and BECOMES ENCASED IN AN ENERGY FIELD.

111H EXT. PLANET SURFACE - ANGLE ON TASHA (OPTICAL)

She FIRES ON THE WEAPON AND DESTROYS IT.

111I FULL SHOT - AWAY TEAM

Picard's VOICE is heard.

PICARD'S COM VOICE
(tense, tight)
What just happened down there?
Number One! Report!

111J EXT. PLANET SURFACE (OPTICAL)

Tasha and Data APPROACH him. They monitor the energy field with their tricorders.

PICARD'S COM VOICE
Report! Report!

Tasha and Data examine the energy field.

TASHA
He can't answer you, Captain.

DATA
Commander Riker has been encased in some kind of energy field.

PICARD'S COM VOICE
Is he alive?

Data and Tasha continue to examine the energy field containing the inert form of Commander William T. Riker.

DATA
Unknown.

111K POV (STOCK, #107 SC. 42-43)

Backlit by LIGHTNING, THREE SMALL, HAIRLESS HUMANOIDS with protruding cupped ears, dressed in strange

clothing. They are armed with odd whip-like weapons.

RIKER (V.O.)
Who are you?

At that, the leader snaps his whip toward them, unleashing a rippling electro-plasmic WAVE that races TOWARD CAMERA (OPTICAL).

111L CLOSE - OUR TEAM

Riker, Data and lucky-day Geordi are whacked with the WAVE all together... putting Geordi back to sleep. Data falls unconscious, too. Riker fights it but is hit again, and falls, unconscious.

DISSOLVE

BACK TO:

112
thru OMITTED
114

115 INT. SICKBAY - ON RIKER

his every muscle taut.

116 WIDER (OPTICAL)

Pulaski examines the wall panel. The highlighting showing the organisms' progress hasn't changed.

PULASKI
The growth rate's down to seven percent.

She checks the monitor. The vital signs are going crazy.

PULASKI (cont'd)
But the organisms are still impairing his neural functions. Respiration is erratic, pulse grossly irregular, blood pressure almost nil.

She makes a decision, turns to a medical crewman:

PULASKI (cont'd)
Tricordrazine.

The medical crewman hands her the hypospray. Pulaski injects Riker, looks at the monitor, shakes her head -- vital signs are better, but still not good.

TROI
Can we tighten the pattern further?

Pulaski considers, nods, and makes an adjustment to the device, intensifying the pattern of current.

117 ON RIKER

sweating more profusely.

DISSOLVE TO:

117A INT. ENGINEERING (STOCK FROM #116 SCENE 70)

The destruct computer is separate from the main computer and is used for this type of emergency only.

COMPUTER
Recognize Picard, Jean-Luc, Captain...
(pause)
Recognize Riker, William T., Commander.

PICARD
Set auto-destruct sequence.

COMPUTER
Does the first officer concur?

RIKER
... Yes. Set auto-destruct sequence -- now!

A small sign ILLUMINATES "AUTO-DESTRUCT IN (TIME)."

COMPUTER
Auto-destruct will detonate in four minutes and fifty-nine seconds... four minutes and fifty-eight seconds... four minutes and fifty-seven seconds...

PICARD
Let's go. The only place we can stop the count is from the bridge.

117B INT. MAIN BRIDGE (STOCK FROM #128 SCENE 117A)

There is the familiar starfield on the viewscreen as

Picard enters from the turbolift.

Geordi and Pulaski are not present. The AFT PANELS FLASH that AUTO-DESTRUCT is ENGAGED.

COMPUTER VOICE
Thirty seconds to auto-destruct.

117B CONTINUED:

DATA
Captain, we are clear of the void. You may stop the auto-destruct.

PICARD
Data, on any heading -- warp six -- now!

117C EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

stretches into warp.

117D INT. MAIN BRIDGE (STOCK FROM #128 SCENE 117E)

Picard's resolve is undiminished.

RIKER
Captain.

PICARD
I don't believe it, Number One. It could still be part of the illusion. Data, report.

DATA

All navigational systems confirm
-- we are at warp six -- on
course...

No one even breathes for a long moment...

117E INT. MAIN BRIDGE - (STOCK FROM #143 SCENE 60B & 60D)

Riker stands before the viewscreen, Worf ready at his station as they hear:

COMPUTER (V.O.)
Seventeen... sixteen...
fifteen... fourteen...

WORF
Firing sequence proceeding, sir.

RIKER
Hold fast.

COMPUTER (V.O.)
Eleven... ten... nine...

117E CONTINUED:

Riker reacts to what he sees on the viewscreen, looks to Worf as they listen to:

COMPUTER (V.O.)
six... five... four... three...

Tension mounts as:

QUICK

CUT TO:

117F INT. BATRIS - ENGINEERING (STOCK, #120 SC. 47-56)

The Klingon, KORRIS, moves forward to begin formalized greetings.

KORRIS
I am Korris.

RIKER
We'll handle the formalities later -- right now we have to get off this ship. Are there any others still alive?

KORRIS
No.

Data APPEARS in the torn hatchway.

DATA
I believe there is a quicker way out of here.

GEORDI
Let's go.

Riker indicates a third figure on the floor.

RIKER
Check him Data.

Data steps over and scans the figure with his tricorder.

DATA

He is alive -- but just barely.

RIKER
Pick him up and let's get out of here.

117F CONTINUED:

Data starts to lift the stricken man. Korris steps up beside Data.

KORRIS
No. I will carry him.

DATA
As you wish.

INT. BATRIS - CORRIDOR

as the group hurries through the debris. There is a BOILING, RUMBLING EFFECT on the ship.

GEORDI
We're out of time, Commander -- the ship's going to blow.

RIKER
Transporter Room, have you got a lock on us?

TASHA'S COM VOICE
Not yet. Too much interference. You have to get farther away from the Engineering section.

Behind them there is an ominous change in the GAS BUILDUP.

INT. BATRIS - CORRIDOR

They come to a bend in the corridor, turn the corner and bump into a solid wall of debris.

RIKER
End of the line. Transporter Room, we've gone as far as we can. Get us off -- now!

The away team and the Klingons stand ready to beam.

INT. BATRIS - CORRIDOR (OPTICAL)

The BEAM OUT BEGINS, then STOPS, then TRIES TO START again.

INT. TRANSPORTER ROOM

Tasha shakes her head in frustration, makes an attempt to fine-tune her equipment and tries again.

117F CONTINUED: (2)

INT. BATRIS - CORRIDOR

A CLOUD BOILS up at the end of the corridor. There is a CRACKLING SOUND, followed by a RUMBLE.

ANGLE ON THE AWAY TEAM

They REACT.

EXT. SPACE - THE BATRIS (OPTICAL)

As it BLOWS UP.

QUICK CUT TO:

117G EXT. SPACE (STOCK, #103 SC. 108-130)

The Enterprise and the Tsiolkovsky are still tied by the tractor beam, motionless. Riker's voice reveals the strain he is under.

RIKER'S VOICE
Ship's log, First Officer Riker. The star has begun disintegrating. Enterprise will be destroyed unless it can be moved out of the path of the star material hurtling...

EXT. SPACE - EXPLODED MASS OF MATERIAL (OPTICAL)

It is large, irregularly shaped, moving very fast as it was hurled off the star's surface with more power than a hydrogen bomb. To gain a sense of size, it should BLOCK OUT A WHOLE SECTION OF THE STARFIELD as it PASSES CAMERA.

RIKER'S VOICE
(continuing)
... toward us. Our only hope is for Lieutenant Commander Data in the time we have left, to regain his senses and reconnect engine power to the bridge.

INT. ENGINEER'S OFFICE - ON MACDOUGAL

She is on her knees on the floor, vainly trying to sort out which optical chips belong where.

117G CONTINUED:

ANGLE ON RIKER AND DATA

as they ENTER FAST. MacDougal looks up at Riker, helplessly indicates the chip chaos. Data smiles at Wesley, who grins back cheerfully. Both are still smashed.

WESLEY
Hi, Mister Data.

DATA
Nice to see you, Wesley. What... ?

RIKER
(overlapping; urgently indicating)
Data! We need the engines on-line in a hurry, remember?

Meanwhile, Riker is now beginning to perspire like others who have been "infected."

WESLEY
Oh yes, I remember too.
(to Data)
So, Data, if you don't mind...

RIKER
(fast; to Wesley)
We've no time for courtesy!
(fast; to Data)
Get those damned control chips back in place, Data! In the correct order!

Data hesitates, surprised at Riker shouting at him.

RIKER
(continuing)
NOW!

WESLEY
(to Data)
It's like a game of "how fast can you do it?"

DATA
Ah, a game!

Data begins selecting chips, beginning to move more and more rapidly. Wesley moves to the Engineering Room viewer, adjusts the controls there.

117G CONTINUED: (2)

WESLEY
I think I can switch this to the Main Viewer, sir...

ANOTHER ANGLE - VIEWER (OPTICAL)

as it switches to a SHOT OF THE STAR MATERIAL IN

DISTANCE BUT RACING TOWARD THEM.

ANGLE EMPHASIZING RIKER

turning from viewer to Data.

RIKER
We've got eight or nine minutes, at most, Data. Can you finish by then?

ANGLE EMPHASIZING DATA

If necessary, UNDERCRANK CAMERA now to show Data's hands are moving very fast. He seems to be calculating Riker's questions, then shakes his head without looking up:

DATA
No. This will take slightly more time than we have, sir.

Riker becomes aware that his hand is wet, realizes he is "infected" too.

RIKER
Dammit, NO! I can't afford to get it!

He stands, sways, grabs for support.

EXT. SPACE - MASS OF MATERIAL FROM STAR (OPTICAL)

hurtling through space -- too fast.

CLOSE ON DATA AND HIS HANDS

UNDERCRANK CAMERA. His hands are flying -- almost a blur. More and and more of the isolinear optical chips are set in the command computer board.

DATA
If we had just a minute more, sir...

117G CONTINUED: (3)

ANGLE ON WESLEY

He looks up toward Engineering Room viewer.

CLOSE ON VIEWSCREEN (OPTICAL)

The mass of star material closer, hurtling toward them.

WIDER ANGLE

as Picard bursts in, presses his hypo against MacDougal, then Riker, then another person, etc.

RIKER
We didn't make it, Captain. If we had just a minute or so more...

EXT. SPACE - ENTERPRISE, TSIOLKOVSKY (OPTICAL)

with the star material looming large as it rushes down upon them.

INT. ENGINEER'S OFFICE - ON WESLEY

His fingers begin to dance on the panel.

WESLEY
Yes, then reversing power leads, back through the force activator... repulser beam hard against the Tsiolkovsky...

EXT. SPACE - ENTERPRISE, TSIOLKOVSKY (OPTICAL)

The Tsiolkovsky now begins drifting to one side, beginning to spin clear with the Enterprise moving away from it.

INT. ENGINEER'S OFFICE - WIDE ANGLE

Riker eyes the viewer in surprise.

RIKER
We're pushing away!

Data lifts his hands from the command computer board. The isolinear optical chips GLOW on the board.

RIKER
(continuing; into communicator)
Bridge, engage engines!

117G CONTINUED: (4)

EXT. SPACE - TSIOLKOVSKY AND MASS OF MATERIAL

The mass of material crashes into the Tsiolkovsky. Her warp and impulse engines EXPLODE SIMULTANEOUSLY on impact in a mighty BLAZE OF LIGHT. But Enterprise

is accelerating out of trouble.

CUT TO:

117H EXT. SPACE (STOCK OPTICAL FROM #137 SCENES 5 & 6)

as a galaxy class starship (USS Yamato) explodes in a blinding flash. When the flash subsides, we have a forward view of space and a barrage of fiery objects hurtling toward us. Suddenly the saucer section, engulfed in flames and explosions, sails past us...

DISSOLVE BACK TO:

118 thru 120 OMITTED

121 INT. SICKBAY (OPTICAL)

CLOSE on Riker, pale and deathly. WIDEN to reveal Troi and Pulaski. Troi looks at the wall panel:

TROI
(optimistic)
The growth rate's almost zero.

Pulaski shakes her head with determination --

PULASKI
That's not good enough.

-- and makes one more adjustment to the device.

122 RIKER

He looks like a fighter after a series of hard jabs, and the memories now rush at him.

DISSOLVE TO:

123 RIKER'S MENTAL POV

A BLINDING CACOPHONY of juxtaposed IMAGES -- VOICES -- PIECES OF SCENES. The tempo quickens, builds to a climax, and --

SMASH CUT TO:

124 INT. SICKBAY - CLOSE ON RIKER

as his body jerks in a massive convulsion --

125 WIDER ANGLE

as Riker's vital signs jump -- then slowly begin returning to normal levels. Pulaski, surprised, turns to the wall panel --

126 CLOSE ON THE WALL DISPLAY (OPTICAL)

The highlighting is gone.

127 ON PULASKI AND TROI

astounded. Pulaski runs the scanner over Riker's body to confirm. She taps a com panel:

PULASKI
Sickbay to bridge.

PICARD'S COM VOICE
Go ahead, Doctor.

PULASKI
We've eradicated the infection.

PICARD'S COM VOICE
I'm on my way.

127A EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

Yes, still in orbit.

128 INT. SICKBAY - CLOSE ON RIKER

as the device is rolled away. His eyes open. He's exhausted, but aware.

129 OMITTED

130 WIDER

as Riker sees Troi looking at him with concern. He smiles at her to reassure her.

130 CONTINUED:

RIKER
You still here?

TROI

(relieved)
I could ask you the same question.

130 CONTINUED: (2)

Pulaski steps up.

PULASKI
How do you feel?

RIKER
Beat. You wouldn't believe the dreams I've been having...

TROI
Yes, we would.

PULASKI
You'll be pleased to know that we've terminated the infection.

RIKER
Great work, Doctor.

Riker tries to move, realizes his head is nailed down.

RIKER (cont'd)
Now, if you'll let me get out of here and back to work...

PULASKI
Lie still. I have a few dozen tests to run first.

In b.g., Picard and Data ENTER.

RIKER
Why? I feel fine.

PULASKI
There may be some residual memory loss. I just want to make sure you still know who you are.

RIKER
Of course I know who I am. I'm Captain Jean-Luc Picard of the USS Enterprise.

131 ON PICARD AND DATA

stepping up to Riker.

131 CONTINUED:

PICARD
Delighted you're feeling better, Captain.
(re: Data)
The admiral and I were worried about you.

Data gives Picard a confused look.

DATA
Sir, I do not believe you have the authority to promote me to the rank of admiral.

As Picard and Riker exchange a smile, we --

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Ensigns of Command"
#40273-149

Written by
H. B. Savage

Directed by
Cliff Bole

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3RD REVISED FINAL DRAFT

JULY 13, 1989

STAR TREK: "The Ensigns of Command" - REV. 7/14/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Ensigns of Command"

CAST

PICARD	SHELIAK
RIKER	
DATA	ARD'RIAN
BEVERLY	GOSHEVEN
TROI	HARITATH
GEORDI	KENTOR
WORF	
WESLEY	Non-Speaking
	ENGINEERS (2)
O'BRIEN	OTHER LOCALS (26)

Non-Speaking

A VULCAN VIOLINIST	YOUNG BOY (age 12)
A WOMAN VIOLIST	BOY'S MOTHER

N.D. CREWMEMBERS (12)
SUPERNUMERARIES (CONN & OPS)

STAR TREK: "The Ensigns of Command" - REV. 7/14/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Ensigns of Command"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
TEN FORWARD TAU CYGNA FIVE
OBSERVATION LOUNGE FRONTIER TOWN
TRANSPORTER ROOM
CAPTAIN'S READY ROOM TOWN SQUARE
AQUEDUCT
PUMPING STATION
TAU CYGNA FIVE DATA'S SHUTTLE
ARD'RIAN'S FRONT ROOM
SHELIAK WARSHIP
SHELIAK WARSHIP

STAR TREK: "Ensigns of Command" - REV. 7/14/89 PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Ensigns of Command"

PRONUNCIATION GUIDE

ARD'RIAN	ARD-ree-an
ARMENS	ARE-mens
ARTEMIS	ARE-tih-mus
GOSHEVEN	GO-sheh-ven
HARITATH	HAH-ree-tath
KENTOR	KEN-tor
SHELIA	Shell-LEE-ah
SHELIAK	SHELL-lee-awk
S'SMARITH	Ss-sa-MAH-rith
TEREMI-BOSONS	Teh-REH-mee-BOH-suns

STAR TREK: "Ensigns of Command" - REV. 7/13/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Ensigns of Command"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at impulse near some extraordinarily interesting astronomical object.

2 INT. TEN-FORWARD

Present are PICARD, BEVERLY, and TWELVE N.D. CREWMEMBERS. A VULCAN and ONE WOMAN are seated, holding their instruments -- a violin and a viola. O'BRIEN tunes his cello. DATA ENTERS carrying a violin. He checks at the door, startled to see the captain. Picard beckons, and Data crosses to him.

DATA
Captain, Doctor, I am honored by your presence, but may I suggest you attend the second concert.

BEVERLY
Why, Data?

DATA
Ensign Ortiz will perform the violin part. My rendition will be less enjoyable.

PICARD
Oh?

DATA
While I am quite proficient Technically, according to my fellow performers, I lack soul.

BEVERLY
Data, telling us why you're going to fail before you make the attempt is never wise.

DATA
But is not honesty always the preferred choice?

2 CONTINUED:

PICARD
Excessive honesty can be disastrous... particularly in a commander.

DATA
(very intrigued)
Indeed?

PICARD
Knowing your limitations is one thing. Advertising them to a crew can damage your ability to lead.

DATA
Because you lose their respect?

BEVERLY
No, because you may begin to believe in those limitations yourself.

Data considers this, then moves to take his place with the other performers.

2A ANGLE ON PICARD AND BEVERLY

O.s., the string quartet TUNES. There is the SOUND of the communicator hail.

RIKER'S COM VOICE
Captain, we're receiving a message from the Sheliak Corporate.

Picard reacts with surprise, stands and EXITS. As he leaves, the quartet starts to PLAY.

CUT TO:

3 INT. MAIN BRIDGE

Picard ENTERS. RIKER and WORF at their usual stations. Supernumeraries at CONN and OPS.

3 CONTINUED:

WORF
Origin point of the message confirmed. It is from the Shelia star system.

RIKER
The Sheliak have not attempted to communicate with the Federation for a hundred and eleven years.

PICARD
On screen.

4 ANGLE ON VIEWSCREEN (OPTICAL)

What appears is the text of a treaty. English on one side, Sheliak on the other. Sheliak is not symbols as we know them, but rather a pattern of lights. A recorded message begins.

SHELIAK VOICE
Federation creatures, there are humans on the fifth planet of Tau Cygna. This planet was ceded to the corporate in section one hundred and thirty-three, paragraph seventy-seven of the Treaty of Armens. We will begin settlement of this world in four days. Remove the humans.

Riker is up, and heading for Science One.

PICARD
What the devil --

SHELIAK VOICE
Federation creatures, there are humans on the fifth planet --

PICARD
Cancel message.

Inquiring look to Riker.

RIKER
Tau Cygna Five is in the de Laure belt -- heavy concentrations of hyperonic radiation.

4 CONTINUED:

PICARD
Humans can't survive in such an environment. Exposure to hyperonic radiation is fatal.

RIKER
Then the Sheliak are asking us to chase ghosts.

PICARD
No, Number One. The Sheliak haven't broken a century of silence to send us after phantoms. An investigation is in order. Set course for Tau Cygna Five.

Off Picard's expression:

FADE OUT.

END OF THE TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

entering orbit around a planet.

6 INT. MAIN BRIDGE

Picard, Riker, Data, Beverly and Worf. Supernumerary at CONN.

WORF
Human life form readings from the planet.

RIKER
So, the Sheliak weren't hallucinating.

PICARD
Numbers?

WORF
Impossible to get an accurate reading, Captain. The high radiation levels are disrupting our sensors.

DATA
Hyperonic radiation also interferes with ship's transporters; they are now inoperable.

WORF
So are the ship's phasers.

RIKER
How can humans survive down there?

BEVERLY
They must have found a way to adapt.

(thinks it over)
Milan's work in radiation sensitivity suggests it's possible. Perhaps with extensive virotherapy...
(grimly)
Until they found the answer, their mortality rate must have been staggering.

6 CONTINUED:

PICARD
Well, whoever they are and however they've survived, we've got to get them off the planet.

RIKER
By treaty, this world does belong to the Sheliak...

PICARD
... who are within their rights to demand the removal of these "trespassers."

RIKER
And if we don't remove them, the Sheliak will.

BEVERLY
How forcefully?

RIKER
To the Sheliak, humans are a lower

life form. They'd have no compunctions about exterminating the intruders.

Beverly is taken aback. Riker's dead serious.

PICARD
Mister Data. As you are unaffected by hyperonic radiation, you will go to the planet via shuttlecraft and commence evacuation procedures.

DATA
Aye, sir.

Without a word wasted the android is out of his chair, and EXITS the bridge.

PICARD
Any speculation as to what he'll find, Number One?

RIKER
A lost survey ship would be my guess. A dozen or so survivors at most.

CUT TO:

7 EXT. PLANET SURFACE - SHUTTLE LANDING SITE - DAY

Data is outside the shuttle, scanning with his tricorder.

7A NEW ANGLE

as HARITATH and KENTOR (two male humans) and TWO N.D. WORKERS cautiously approach the shuttle from the other side (the shuttle blocks their view of Data).

HARITATH
(in wonder)
A shuttlecraft!

KENTOR
Where's it from?

HARITATH
Look at the markings. I think it's from the Federation.

Data steps into their view from around the shuttle.

DATA
Hello.

The four humans jump, startled.

HARITATH
We saw your ship... You're the first visitor we've had in...

7A CONTINUED: (2)

KENTOR
The first visitor we've ever had.

They take a closer look at Data.

HARITATH

You're -- not human.

DATA

That is correct. I am an android. I am Lieutenant Commander Data of the Federation Starship Enterprise.

HARITATH

(excited)

Our great-grandparents were citizens of the Federation.

(realizing)

But you don't want to waste time talking to us...

KENTOR

You'll want to speak with Gosheven. We'll take you to him.

DATA

Excellent.

HARITATH

I'm sure the Federation will be very proud of us. Wait until you see all we've accomplished.

DATA

And who, precisely, is "we?"

HARITATH

You don't know? No, I guess you wouldn't, would you? We are the descendants of the original settlers -- from the colony ship

Artemis.

CUT TO:

8 INT. ENTERPRISE - MAIN BRIDGE

Picard and Worf in their usual places. Riker at Science One. Supernumeraries at Conn and Ops.

8 CONTINUED:

RIKER
Got it. The Artemis, launched one hundred forty-two years ago, destination Septimis Minor. When they failed to check in, Starfleet began an extensive search.

PICARD
What carried the Artemis so far off course?

9 EXT. PLANET SURFACE - SHUTTLE LANDING SITE - DAY

Haritath and Kentor wait patiently for Data to finish him communication.

DATA
My local informant does not know. In the early days survival on Tau Cygna Five was more important than history.

10 INTERCUTS

PICARD
Understood. How many are there?

DATA
Approximately fifteen thousand.

Reactions from the bridge crew. Now they really have got a problem.

RIKER
(to Picard)
We've only got three days. Without working transporters, we couldn't have them out in time.

PICARD
Shuttles?

Worf does some figuring on his console.

WORF
Loading all the Enterprise shuttlecraft to capacity -- evacuation would take four weeks, four days.

10 CONTINUED:

PICARD
Then we need more time. Mister Data, prepare the colonists for an evacuation.

DATA'S COM VOICE
Aye, sir.

Picard closes the com line.

PICARD
(continuing)
Mister Worf, get me the Sheliak.

WORF
Their home world is quite distant, Captain. This will take some time.

CUT TO:

11 EXT. PLANET SURFACE - MAIN STREET - DAY

The main pumping station of Tau Cygna V. In the distance are mountains. A thin white line descends from the mountains, and as it comes closer we realize it is an aqueduct. Along the line of the aqueduct are lush fields, a veritable Garden of Eden, which ends like a knife-cut and the desert returns. It culminates in a strange cubistic-shaped purifying station. In a pool, the water churns into a white froth.

GOSHEVEN, the leader, supervises TWO WORKERS testing the water in the pool.

Data, Haritath, and Kentor approach.

HARITATH
Gosheven, look what's come --

Gosheven sees Data, looks him up and down very carefully. Gosheven's as surprised as Haritath was, but keeps a lid on it -- Data may represent a threat, so Gosheven's attempting a poker face.

DATA
Lieutenant Commander Data of the Starship Enterprise.

11 CONTINUED:

KENTOR
He's an android.

GOSHEVEN
So he is.
(a beat)
Well, you're here -- what do you want?

DATA
My mission is to prepare this colony for evacuation.

Reactions from the men. Gosheven is calm, almost amused:

GOSHEVEN
Why?

DATA
Because this planet belongs to the Sheliak.

GOSHEVEN
And just who is this Sheliak?

DATA
The term is plural. The Sheliak

are an intelligent, non-humanoid
life form, classification R-3 --

GOSHEVEN
(interrupting)
This colony's been here for a
hundred and forty years -- and
no one's ever seen a Sheliak.
I'd say that makes Tau Cygna
Five our planet. (ALTERNATE:
ninety years)

DATA
But the original destination of
the Artemis was Septimis Minor.

GOSHEVEN
The guidance systems on the
Artemis failed -- and sent them
off course. Far off course.
Our ancestors were lucky to find
any place to land.

11 CONTINUED: (2)

HARITATH
And when they did, the radiation
started killing them.

GOSHEVEN
Hyperonic radiation took the lives
of a third of the colonists before
they learned they could adapt
to it.

KENTOR
But the colony survived -- and prospered.

GOSHEVEN
(with pride)
Look around. We've brought water to the desert, built a community.

DATA
Your accomplishments are indeed remarkable. However, the Sheliak and the Federation have a treaty that clearly makes this planet Sheliak domain.

GOSHEVEN
Then change the treaty.

DATA
That may not be possible. The Sheliak wish to colonize this planet, and they are unwilling to share it with humans.
(MORE)

11 CONTINUED: (3)

DATA (cont'd)
If you are still here when the Sheliak colony ship arrives, they will eradicate you.

Haritath and Kentor exchange a worried glance, but

Gosheven is unfazed.

HARITATH
They would kill us all?

DATA
They have little regard for human life. Thus, our most sensible course is to prepare a contingency plan for the evacuation of your people.

GOSHEVEN
We're not evacuating.

Data is taken aback.

11 CONTINUED: (4)

DATA
Perhaps I have not made myself clear.

GOSHEVEN
Yes, you have. Now let me be equally clear. There's going to be no evacuation.
(a beat)
You've delivered your message -- so go back to your ship. I have work to do.

Gosheven returns to his work on the pumping station.

11A ON DATA

as he considers his next move. Then -- an object comes flying at Data.

With android speed and reflexes, Data catches the object and examines it. It is an iron bar.

ARD'RIAN (O.S.)
Nice catch. Wonderful reflexes.

Data turns to see --

11B WIDER

ARD'RIAN, an attractive female, approaches.

ARD'RIAN
Sorry to test you like that --
but I was curious.

GOSHEVEN
(amused)
Found a new toy, have we, Ardy?

ARD'RIAN
Toy? This is the most incredible
android I've ever seen.

DATA
Have you seen many?

ARD'RIAN
Actually, no. You're the first.

GOSHEVEN

(to Ard'rian)
Only you would get this excited over a walking calculator.

ARD'RIAN
(bridling)
He's more interesting than anything else walking around here...

Gosheven CHUCKLES -- he's succeeded in getting under her skin.

GOSHEVEN
Depends on what you find interesting.

11B CONTINUED:

Ard'rian's had enough of Gosheven's male conceit. She moves away, motions for Data to follow. Data does.

ARD'RIAN
(to Data)
Cybernetic intelligence fascinates me. Are your neural pathways duotronic?

DATA
No -- they are positronic.

ARD'RIAN
I didn't know that was possible! What's your memory capacity? How many operations per second? I

have a million questions...

DATA
I am afraid I have no time to
answer one million questions.
I have a mission to accomplish.
(MORE)

11B CONTINUED: (2)

DATA (cont'd)
I need to know more about your
people, and Gosheven seems
unwilling to talk to me further.

ARD'RIAN
(extending a hand)
I'm Ard'rian McKenzie. Perhaps
I can help you.

As Data shakes her hand, we:

CUT TO:

12 INT. OBSERVATION LOUNGE

Picard, Riker and TROI are seated as GEORDI, O'Brien
ENTER.

RIKER
Gentlemen, we're giving you an
assignment, and the one thing we
don't want to hear is that it is
impossible.

Riker defers to Picard. Geordi and O'Brien cast wary glances at Picard. Now what the hell is he going to want?

PICARD
I need the transporters to function despite the hyperonic radiation.

GEORDI
Impossi -- Yes, sir.

Geordi and O'Brien EXIT. Riker, Troi and Picard study each other seriously.

RIKER
Even if we can get the Sheliak to talk to us, they're not likely to be accommodating.

12 CONTINUED:

TROI
Captain, when the treaty was negotiated the Federation sent three hundred and seventy-two legal experts. What have we got?

PICARD
Thee... and me.

Off Troi's very dubious expression as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Tau Cygna V.

14 INT. MAIN BRIDGE

Picard pacing, Troi seated as they wait for the call. Worf at his station. Supernumeraries at Conn and Ops.

WORF
No response.

PICARD
Try again. Boost signal strength.

Worf makes adjustments.

WORF
Sheliak Corporate. This is the Starship Enterprise. Respond please.

15 ANGLE ON VIEWSCREEN - (OPTICAL)

as it changes from a view of stars to -- someplace? a bridge? Wherever the SHELIAK are calling from it is a disturbing place for humans. Darkness, mirrored surfaces, and hidden in the shadows a creature who is

decidedly unsettling for the crew. Its shape is constantly shifting like oozing sludge, and there is a hint of flickering eyes -- too many eyes.

SHELIAK
Conversation is neither required nor desired.

Picard schools his features into an expression of polite interest.

PICARD
Conversation is necessary if we are to find a solution to our mutual problem.

SHELIAK
Our involvement in Federation illegality is not indicated.

15 CONTINUED:

PICARD
Both parties are involved, sir.

SHELIAK
Remove the humans from the Tau Cygna system. Three Earth days remain.

Troi leans in, and whispers:

TROI
Their culture is extremely formal, almost ritualistic. An apology

might smooth matters.

PICARD

I apologize for our inadvertent violation of the treaty.

SHELIAK

Acknowledged and accepted. Now remove the human creatures.

PICARD

Let us negotiate in good faith...

SHELIAK

Negotiate to what purpose? The treaty is signed.

PICARD

There is a thriving colony on the planet. Rather than uproot these people may I offer a compromise?

SHELIAK

Denied.

PICARD

Why?!

SHELIAK

The law is paramount. We are entitled.

PICARD

This is not a law. It is a treaty. It is designed to smooth relations between peoples. Not to act as a strait...

15 CONTINUED: (2)

But Picard's talking to a blank screen. The Sheliak have hung up on him.

PICARD
... jacket.

Off Picard's annoyed expression.

CUT TO:

16 OMITTED

17 INT. ARD'RIAN'S FRONT ROOM - DAY

A comfortable room constructed of stone with a heavy beamed ceiling. The furniture is hand hewn, durable but comfortable. Contrasting with this are various computer parts and consoles, both assembled and in pieces, strewn about.

Ard'rian and Data ENTER.

ARD'RIAN
... you really think we'll have to leave Tau Cygna Five?

DATA
The possibility exists, and Gosheven appears unwilling to prepare for it. Why?

17 CONTINUED:

ARD'RIAN
Maybe because you're an
android. I don't think Gosheven
likes the idea of machines
ordering him around.

DATA
I am not ordering him to do
anything; I am merely trying to
persuade him that his people
should prepare to evacuate.
(thinks)
Do you believe my suggested
course of action should be followed?

ARD'RIAN
Of course.

DATA
In spite of the fact that I am
an android?

ARD'RIAN
Because of that fact. I don't
have any silly prejudices against
computers -- I like them.

SHe gestures around the room, a bit apologetically:

ARD'RIAN (cont'd)
Not that any computer we have is
half as sophisticated as you...

Data looks at a particularly "primitive" computer:

DATA
No, I would say not.

17 CONTINUED: (2)

ARD'RIAN (cont'd)
People can be selfish,
irrational, stubborn, malicious
-- you name it. But computers
don't have those failings.

Data follows her logic:

DATA
You conclude from this that I am
impartial... hence you accept
my recommendations.

She nods.

DATA (cont'd)
Yet Gosheven does not.
(thinks)
Perhaps he might reconsider his
position if someone other than
myself were to present the
arguments.

ARD'RIAN
Well, I'm willing to talk to him,
but I don't think he'll take me
seriously.
(with distaste)
He finds me attractive -- but I'm

not interested in him at all.
So he belittles me to protect his
ego --

18 OMITTED

19 NEW ANGLE

as Data's communicator TRILLS. He touches the
insignia.

DATA
Data, here.

PICARD'S COM VOICE
The Sheliak won't bargain.

DATA
Understood.

19 CONTINUED:

PICARD'S COM VOICE
I'm contacting Starfleet to
arrange for transport. Get those
people prepared for evacuation.
We may have to move very quickly.

19 CONTINUED:

DATA
Yes, sir.

Data cuts the communication, turns to Ard'rian.

DATA
We must speak with Gosheven immediately.

Ard'rian grabs a coat, and they EXIT.

CUT TO:

19A INT. TRANSPORTER ROOM (OPTICAL) (FORMERLY SC. 16)

Geordi, O'Brien and WESLEY have the panels removed from the wall behind the transporter console. Geordi's tool box is nearby. Sophisticated tools litter the floor. Off to the left side of the transporter are six test objects. The trio is watching tensely as O'Brien touches the console. A test object MATERIALIZES looking like swiss cheese. Geordi picks it up. Riker ENTERS.

RIKER
Gentlemen, how are you coming?
(spots the object)
What the hell is that?

Geordi sets aside the mutilated object.

GEORDI
Our first attempt.

O'BRIEN
We recalibrated the transporter setting for the tightest possible beam.

WESLEY

But we've got plenty of things
left to try.

Geordi is studying the test object again.

GEORDI
There's some really interesting
residue . . . reminds me of --
(a beat)
There's that damn pulsar in the
neighborhood.

19A CONTINUED:

WESLEY
Teremi-thorons.

O'BRIEN
This just got a lot harder.

WESLEY
They're one of the most elusive
sub-atomic particles known, and
they really shred a transporter
signal.

RIKER
Thank you, Ensign, I passed
physics.
(to Geordi)
Keep at it. We need those
transporters.

Riker EXITS.

GEORDI
We're going to have a lot of fun cracking this one.

CUT TO:

20
thru OMITTED
21

22 EXT. PLANET SURFACE - MAIN STREET - DAY

Gosheven, Data, and Ard'rian are standing near the pool of water. Gosheven cups some water in a hand.

GOSHEVEN
See that? Do you have any idea what it is? What it means?

DATA
It is water, a substance composed of two atoms of hydrogen --

GOSHEVEN
It's not water. It's blood and sweat -- the result of a hundred and forty years of combined effort. (ALTERNATE: ninety years) This isn't a town.
(MORE)

22 CONTINUED:

GOSHEVEN (Cont'd)
It's a monument to every man,

woman, and child who has lived
and died on Tau Cygna Five.

ARD'RIAN
Gosheven, you're talking nonsense.

GOSHEVEN
Am I? My grandfather's buried
on that mountain.
(points to the distant
line of hills)
He died in a rock slide surveying
the route for this aqueduct. This
colony exists because of his
sacrifice, and the sacrifices of
thousands of others. No, we're
not leaving.

DATA
The Sheliak will not accept humans
on their planet. And they will
not hesitate to use force to
remove you.

GOSHEVEN
(calmly)
And we will not hesitate to fight
back.

DATA
You cannot win.

GOSHEVEN
You just don't understand, do you?
We will not be bullied off our
land... not by you, and not by
the Sheliak.

Gosheven whirls and walks away. End of conversation.

22 CONTINUED: (2)

ARD'RIAN
(re Gosheven; bitter)
Stubborn and irrational. Now what do we do?

DATA
Are his sentiments typical among the colonists?

ARD'RIAN
I hope not. Are you thinking of bypassing Gosheven and taking your case directly to the people?

DATA
(nods)
I see no other course of action. If I can convince enough people of the necessity of leaving --

ARD'RIAN
(a smile)
Don't you mean "if we can convince?"

DATA
You are offering assistance?

Ard'rian nods, extends her arm -- c'mon, let's get going. As they move off:

CUT TO:

22A EXT. SPACE - ENTERPRISE (OPTICAL) (FORMERLY SC. 20)

In orbit around Tau Cygna V.

22B INT. CAPTAIN'S READY ROOM (FORMERLY SC. 21)

Picard is pacing rapidly about the office. Riker ENTERS.

RIKER
Yes, sir?

22B CONTINUED:

PICARD
Three weeks. Starfleet is profuse in their apologies, but it will still be three weeks.

RIKER
Until?

PICARD
Until the arrival of a colony transport ship equipped with dedicated personnel shuttles.

RIKER
We can't wait three weeks.

PICARD
The Sheliak must agree to extend

our deadline.

Picard sits in silence for a beat.

PICARD (cont'd)
If they plan to settle Tau Cygna
Five two days from now...

RIKER
... one of their ships must already
be en route.

PICARD
(decides)
We're going to intercept that
ship.

RIKER
The Sheliak may interpret that
as a hostile act.

PICARD
We have to take the risk.

Off Picard's determined expression as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. OBSERVATION LOUNGE

Riker pacing slowly, looking out at the stars.

RIKER
The Enterprise is going to try to intercept the Sheliak colony ship. Your job ... well, you know your job.

CUT TO:

24 EXT. PLANET SURFACE - MAIN STREET - DAY

Data standing alone in an archway.

DATA
Commander, in human parlance, I do not believe I can "get the job done." My training has prepared me for starship command duties. As a cultural contact I am proving to be less than exemplary.

25 INTERCUTS

RIKER
What's the situation?

DATA
Their leader has rejected my counsel. He denies the logic of my arguments and talks of structures they have built.

RIKER
Then try something else.

DATA

I have. In the last three hours and eight minutes, I have spoken to fifty-six colonists. Ten refused to believe a threat exists. Twenty-two favored staying and fighting the Sheliak.

25 CONTINUED:

RIKER

(more to himself)

I don't have time for this.

DATA

Sixteen preferred negotiation or some form of passive resistance. Only eight were willing to consider evacuation. And of those eight --

25 CONTINUED: (2)

RIKER

(cutting him)

Data, I can't help you -- I don't know these people; I haven't talked to them. You have. Use that fancy positronic brain of yours -- and carry out your mission.

Ard'rian walks up to join the android, politely keeps a few paces away to let him complete his "phone call" with privacy.

DATA
If I do not succeed, how violent is the Sheliak reaction likely to be?

RIKER
The treaty is the only thing which kept them from eradicating the colony the moment they discovered it.

DATA
Ah.

RIKER
"Ah" is right. The lives of fifteen thousand people are riding on you. You'd better get innovative. Riker out.

Data gazes into space, thinking. Ard'rian steps up. Her mood is upbeat.

ARD'RIAN
Data -- we're having an effect. So many people are asking questions about the Sheliak that Gosheven's called a public meeting.

25 CONTINUED: (3)

DATA
Is there any indication that
Gosheven has changed his position?

ARD'RIAN
No. But a meeting will give you
the chance to present your
recommendations.

DATA
First, will Gosheven allow me to
speak? Second, even if he does,
what good will it do? So far,
my attempts at persuasion have
been ineffective.

Ard'rian looks at him with compassion for a beat --
then suddenly gives Data a quick kiss on the lips.

DATA (cont'd)
Why did you do that?

ARD'RIAN
You appeared to need it.

DATA
Among humans, a kiss normally
serves to seal a friendship or
to indicate support, attraction,
affection.

Ard'rian nods.

25 CONTINUED: (4)

DATA (cont'd)
In this context, I would assume your intention was to express support.

ARD'RIAN
That was my primary motivation.

The implication being that there were secondary motivations. But if Data is aware of the implication, he makes no sign.

ARD'RIAN (cont'd)
You don't really understand human behavior, do you?

DATA
That is something of an understatement.

ARD'RIAN
(sighs)
Sometimes I don't either. androids are a lot more rational.

DATA
Thus far, that quality has not helped me accomplish my mission.

ARD'RIAN
A rational argument isn't always enough. Maybe to be more persuasive, you need to use a little reverse psychology.

DATA

(accessing)
Elicit a desired behavior by advocating its opposite?
(a beat)
That implies deception, does it not?

ARD'RIAN
A little. But if it helps us get our point across...

25 CONTINUED: (5)

DATA
(considers)
Perhaps this is a situation in which excessive honesty is detrimental.

As they walk off:

CUT TO:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at warp speed.

27 INT. TRANSPORTER ROOM

As before, except there are more high tech tools and equipment lying about. Geordi is lifting yet another trashed test object off the platform. He holds it mutely out to Wesley and O'Brien who stare dully at this latest failure. There are now four intact objects and three blasted ones. Picard ENTERS.

PICARD
(you will get it done)
How are we progressing, Mister La Forge?

GEORDI
(it's impossible)
About like you'd expect.

PICARD
(get it done)
Splendid.

Picard EXITS.

WESLEY
(wearily)
He wants the impossible.

27 CONTINUED:

GEORDI
(with a grin)
That's the short definition for "captain."

Geordi and O'Brien have already returned to work. Wes looks at them bemused, then shrugs and pitches in.

CUT TO:

28 EXT. PLANET SURFACE - MAIN STREET - DAY

A large horseshoe-shaped amphitheater with a place for

the engineers and Gosheven. A number of citizens -- including Haritath and Kentor -- have turned out for the debate so the place is filled. In the b.g. is the aqueduct purifying plant.

GOSHEVEN
You've all heard about the android Starfleet sent here, and you've been discussing why he's come.

Data and Ard'rian ENTER. Gosheven ignores them.

GOSHEVEN (cont'd)
I called this meeting to replace misinformation with cold, hard fact.

The colonists are craning their necks to look at Data. Gosheven realizes Data's presence can't be ignored. He strides over to confront Data.

GOSHEVEN
Leave. Immediately.

DATA
I wish to speak.

GOSHEVEN
No.

DATA
(loud, for the crowd's benefit)
You deny me the opportunity to address the assemblage?

28 CONTINUED:

GOSHEVEN
This meeting is not for outsiders.

DATA
Do you consider your position so weak that it cannot withstand debate?

HARITATH
Let him talk.

MURMURS of assent from the crowd. Gosheven gives a terse nod. In a sense Data's called him a coward and he has to stand up to this city slicker, this outsider.

Data steps front and center. In an effort to pull this off, he attempts to use human rhetorical devices (timing, dynamics, inflection, gestures, etc.) -- but, as there's no real passion behind them, they come off as studied and not quite sincere. A good performance, but still a performance.

DATA
You know of the Sheliak threat. Starfleet wishes to evacuate you for your own protection. Gosheven has decided otherwise. That is his right. And I will not waste time trying to reverse that decision.

Surprised reactions from the crowd. This is not what they expected to hear.

DATA (cont'd)
I admire your conviction in the face of certain defeat. Your effort will be valiant, though doomed. Still, when you die, you will die for land and honor.

29 ANGLE ON

The crowd. Data's starting to get a reaction. People are beginning to eye each other nervously. It's one thing to thumb your nose at a distant enemy, quite another to talk about dying.

30 ANGLE ON DATA

As he reaches down, and takes a YOUNG BOY (twelve or so) by the arm, and pulls the child up next to him.

DATA
Your children will understand that they are dying for a worthy cause.

Big crowd reaction here. Murmurs from various people. Mothers pull their children closer to them. Data steals a glance at Ard'rian -- "how am I doing?" Ard'rian nods encouragingly back -- "fine."

DATA
(continuing)
Long after the battle is over, their courage will be remembered and extolled.

Ard'rian jumps in to support him.

ARD'RIAN
Remembered by who?

DATA
(as if he hadn't
considered that)
Ah, that is true. There will be
no one left alive to remember.

31 ANGLE ON GOSHEVEN

as he begins to applaud slowly.

GOSHEVEN
A valiant try, android, but what
a low opinion you must have of
us.

The boy's MOTHER snatches her son back from Data, and pulls him down in her lap.

DATA
I was simply attempting to
describe your inevitable
destruction in a manner that
would have an emotional effect.

31 CONTINUED:

HARITATH
(standing)
And he did it pretty damned well.

MURMURS of agreement from the crowd.

GOSHEVEN

Are you ready to follow this machine, Haritath? Give up everything? Without a fight? He says we're going to lose, I think that's his own cowardice talking!

Kentor stands. He has a calm but commanding presence.

KENTOR

And what if he's right, and you're wrong? Shouldn't we consider that possibility?

More crowd reaction. Sympathy is swinging away from Gosheven.

HARITATH

We may be sacrificing ourselves for nothing --

GOSHEVEN

Last winter we buried your little girl -- laid her to rest next to your mother, and you dare speak of sacrifice?

Gosheven whirls and nails Kentor with a look.

GOSHEVEN

(continuing)

And you, Kentor, we built you a new house after the fire wiped you out. Can you simply walk away from that?

KENTOR
Better to walk away than to be annihilated.

31 CONTINUED: (2)

GOSHEVEN
(addressing them all)
This colony exists because generations gave their lives for it. Many people died before we found a way to adapt to the radiation. Many more died bringing water to the desert. My father --

ARD'RIAN
(interrupting)
-- is buried on that mountain. Well, who's going to be left to bury you?

A vote of confidence is about to take place, and Gosheven realizes he's about to lose it. He falls back on the innate authority of an elected leader.

GOSHEVEN
Have you considered what this evacuation means? Everything we have, we abandon. Everything we've built turns into dust. Everything we've accomplished means nothing.
(shakes head)

Well, I say NO! You elected me
to be your leader -- follow me
now! I don't think our chances
are as hopeless as he says. And
I'm willing to stake our lives
on it. Any objections?

He rakes the crowd with a look. Some mutterings, but nobody's quite ready to lead the revolution.

GOSHEVEN
(continuing)
Good, because here... we...
stand.

A few people step up to pound Gosheven on the back, but most of the crowd remains huddled, glancing from Data to Gosheven and back again. Haritath and Kentor step away to talk in private.

32 ANGLE ON DATA

standing with Ard'rian.

DATA
(almost to himself)
Then here you die.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

33 INT. TRANSPORTER ROOM (OPTICAL)

Wesley, Geordi and O'Brien. There are now three intact test object and four trashed ones. These are three exhausted people. They've been working round the clock.

WESLEY
Maybe if we bypassed the autosequence and decompiled the pattern buffer... ?

GEORDI
(shrugs)
It's no crazier than anything else we've tried.

Wesley drops down by the panel, and begins to tinker while Geordi places the last test object on the platform. Suddenly the transporter console blows a fuse. Electricity races across the panel, and the console goes dark. O'Brien is not a happy man. Wesley slowly stands up. O'Brien struggles with himself, but can't master it.

O'BRIEN
Ensign Crusher.

WESLEY
Yes, sir.

O'BRIEN
If you ever touch my transporter

again... I'll kill you.

WESLEY
Sorry, sir.

CUT TO:

33A EXT. PLANET SURFACE - MAIN STREET - DAY

Data watches the town meeting break up into small groups of people TALKING among themselves. Ard'rian approaches.

33A CONTINUED:

Haritath and Kentor step up furtively.

HARITATH
Mister Data -- I want to tell you that... well, Gosheven doesn't speak for all of us.

Ard'rian looks at Data hopefully -- maybe the early returns aren't so bad after all.

HARITATH (cont'd)
I see no point in dying needlessly.

DATA
And you, Kentor?

KENTOR
I'm not sure. Gosheven has done well for us. But I'd like to hear

more of what you have to say.

HARITATH
There are many others that feel
the same way but are uneasy about
confronting Gosheven.

ARD'RIAN
Get them together. We'll meet
at my house.

Haritath and Kentor nod agreement then slip away.

33A CONTINUED: (2)

Ard'rian leads Data toward her house. They EXIT.

34
thru OMITTED
35

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Traveling at warp speed.

37 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard has brought Troi in for consultation.

TROI
In our dealings with other
non-humanoid races there has been
some point of reference; not so
with the Sheliak.

PICARD
We must have something in common.
We communicate.

TROI
Barely. The Sheliak have learned
several Federation languages, but
theirs continues to elude us.

37 CONTINUED:

PICARD
(have we tried?)
Telepaths?

TROI
Attempted and failed.

PICARD
This is ludicrous!

TROI
No, sir, the fact that any alien
race communicates with another
is quite remarkable.

She lifts Picard's tea cup from the desk.

TROI
(continuing)
We are stranded on a planet. No
language in common, but I want
to teach you mine.

Troi points to the cup.

TROI
(continuing)
S'smarith. What did I just say?

PICARD
Cup? Glass?

TROI
Are you sure? I might have meant liquid, clear, brown, hot. And we conceptualize the universe in relatively the same way.

PICARD
Point taken.

TROI
During your talks you must be extremely accurate. The treaty is 500,000 words. The length was to accommodate the Sheliak. They consider our language irrational, and demanded this level of complexity to avoid any future misunderstandings.

37 CONTINUED: (2)

RIKER'S COM VOICE
Captain, we have the vessel carrying the Sheliak colonists on visual.

PICARD

On my way.
(to Troi)
So it begins.

They EXIT onto:

38 INT. MAIN BRIDGE

The tension on the bridge is palpable. Picard moves swiftly to the command station. Riker relinquishes command.

39 ANGLE ON VIEWSCREEN (OPTICAL)

Where a Sheliak ship hangs ominously.

PICARD
Open hailing frequencies. This is Captain Jean-Luc Picard of the Starship Enterprise.

We again have a vision of the mirrored, shadowed, shifting place. A hint of a watcher in the shadows.

SHELIAK
Your purpose, Enterprise?

PICARD
We desire face-to-face negotiation to settle the crisis on Tau Cygna Five.

Troi hands him a PADD.

PICARD
(continuing)
We are entitled to consultation

under paragraph five hundred and
sixty-three subparagraph nine.

A beat as the Sheliak look it up.

SHELIAK
Granted.

39 CONTINUED:

The screen again shows the Sheliak vessel.

RIKER
Was that an invitation?

PICARD
I'm going to take it as such.
Number One, you have the bridge.

Troi and Picard EXIT. HOLD on Riker.

RIKER
Helm, maintain relative position.
Mister Worf, have Transporter Room
Two stand by.

WORF
Aye, sir.

CUT TO:

40 INT. ARD'RIAN'S LIVING ROOM - DAY

Haritath, Kentor, and a group of other colonists are
gathered around Data and Ard'rian.

KENTOR
... and once the Federation resettles us, we'll be left alone?

DATA
If you so desire.

HARITATH
We do. We like doing things on our own.

DATA
The Federation will offer as little or as much help as you dictate.

40 CONTINUED:

Nods all around; they are impressed. Data is the perfect no-pressure salesman; he simply presents the facts. Ard'rian looks expectantly to Kentor; Kentor's still uncertain.

ARD'RIAN
Kentor -- are you with us?

Kentor makes up his mind:

KENTOR
Yes.
(a beat)
The question is, how do we convince Gosheven?

40 CONTINUED: (2)

HARITATH
Why do we need to?

KENTOR
Because he's respected. Most people will do as he says.

ARD'RIAN
The people respect you, too. If you take a stand, they'll fall in line.

KENTOR
I don't know. Gosheven's got a lot of supporters...

GOSHEVEN (O.S.)
Don't forget that, Kentor.

Everyone turns to see --

40A OMITTED

40B NEW ANGLE (OPTICAL)

Gosheven fills the doorway. He ENTERS and looks around the room.

GOSHEVEN
I'm disappointed. I thought we had settled this.

DATA
Apparently, that is not correct.

Gosheven steps up to Data.

GOSHEVEN
(to Data)
Still stirring up trouble?

40B CONTINUED:

ARD'RIAN
Since when is talk trouble?

Gosheven ignores her -- looking only at Data.

GOSHEVEN
It's over. Don't you get it?
You had your say, and you lost.

DATA
I appear to be reversing that
defeat.

GOSHEVEN
No, you're not -- you're just
stubborn.
(getting closer)
Well, let me tell you something...

Gosheven touches Data with an electronic prod -- BLUE SPARKS dance over Data. Data's whole body stiffens -- then goes limp and falls.

GOSHEVEN

(completes his thought)
... so am I.

ARD'RIAN
Damn you, Gosheven --

Ard'rian rushes to Data's aid.

HARITATH
You killed him?

GOSHEVEN
I've killed no one.
(to Ard'rian)
I've merely shut down a machine.

Ard'rian looks daggers at Gosheven, who turns his attention to the gathering.

GOSHEVEN (cont'd)
That's it, everyone. Time to go home.

The momentum has changed. A few sheepish glances as one or two of the group head for the door.

40C ON ARD'RIAN

She's pulled out an electronic scanner from her piles of computer junk and is checking out the fallen Data.

40D WIDER

to include Gosheven.

GOSHEVEN
(to Ard'rian)
You'll see I'm right.

He EXITS. We hold on Ard'rian and Data.

CUT TO:

41 INT. SHELIAK SHIP (OPTICAL)

Picard and Troi MATERIALIZE. What surrounds them bears little resemblance to a ship. Darkness hangs like bats in the corners. What little light there is filters through swirling mist. As they look down the effect is as if they are walking on black ice, and tiny lights, like flickering eyes twinkle beneath the floor's surface.

SHELIAK
Advance and speak.

Troi and Picard exchange glances for they can see no sign of the creature they are speaking with. They step forward, and are pinned in a bright light.

PICARD
Director, we will comply with your request to remove the colony on Tau Cygna Five, but we need time.

SHELIAK
The given time has elapsed. We carry the membership and we will proceed with their debarkation.

TROI
The temporary presence of these

humans should not interfere
with your plans.

41 CONTINUED:

SHELIAK
Unacceptable. You must remove
the creatures.

PICARD
I'm trying! But the needed ship
won't be available for three
weeks.

SHELIAK
Then you are in violation.

PICARD
I have admitted that! I'm only
asking for a little tolerance.

SHELIAK
Section five hundred and one,
paragraph seven hundred and
sixteen, subparagraph five --
unwanted lifeforms inhabiting H
class worlds may be removed at
the discretion of the Sheliak
corporate.

PICARD
We will remove them. But you
must grant us the time we require.

SHELIAK

You need time, Picard of the Enterprise, we will save you time. We will eradicate the human infestation.

PICARD
(outraged)
They are not vermin! They are citizens of the Federation and I will not permit this travesty!

41 CONTINUED: (2)

SHELIAK
Intelligent converse is impossible. You do not discuss, you gibber.

PICARD
Between intelligent species of good will --

Suddenly the Sheliak transporter kicks in, and slams Picard and Troi back to the Enterprise. They have been rudely thrown out on their ears.

42 INT. MAIN BRIDGE (OPTICAL)

The startling EFFECT of the Sheliak transporter and Picard and Troi APPEAR. Riker, Worf, and the supernumeraries at Conn and Ops react.

Picard and Troi are both very disoriented, staggering slightly. Riker steadies them both.

RIKER
I take it the Sheliak just hung up on us. Again.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42A INT. ARD'RIAN'S LIVING ROOM

Ard'rian worriedly inspects the unmoving Data with an electronic scanner. Data twitches, "reboots," comes back to life, and sits up. Ard'rian SIGHS, relieved.

ARD'RIAN
I was afraid your neural pathways were scrambled beyond repair.

DATA
I am equipped with diagnostic circuits and can correct many malfunctions.

Data moves his head, arms, and legs, testing his responses.

ARD'RIAN
I'm not surprised at Gosheven's behavior. But Kentor and the others... they said they were

on our side.
(bitter)
I guess words don't mean very much.

Data mulls this over carefully.

DATA
Perhaps that has been part of our difficulty. Words are all we have been using.
(thinking)
Humans seem to take much stronger notice of actions.

Data makes a decision, gets to his feet.

DATA (cont'd)
I require a phaser.

ARD'RIAN
What's a phaser?

DATA
A type of weapon. Unfortunately it will not function in the presence of hyperonic radiation.

42A CONTINUED:

Data ponders this new problem for a beat, then shrugs it off:

DATA (cont'd)
I will have to be innovative.

CUT TO:

42B INT. SHUTTLECRAFT - CYGNA FIVE - DAY

Data has opened up a phaser and is adapting it. His forearm is opened, revealing his arm's inner workings; Data is "cannibalizing" his arm for parts to modify the phaser. Ard'rian looks on in fascination.

DATA
Hyperonic radiation randomizes phaser beams. But I believe I can improvise a servocircuit which will compensate by continuously recollimating the output.

ARD'RIAN
You're using your own neural subprocessors to build a smarter phaser.

DATA
Essentially correct.

Ard'rian's impressed. Data completes his work.

DATA (cont'd)
Get word to Gosheven. Tell him I am coming to the pumping station. Tell him I am going to destroy the aqueduct.

Ard'rian is gaping like a carp over this, doesn't know what to say. Finally manages:

ARD'RIAN

He'll try to stop you --

DATA

I sincerely hope so.

Off Ard'rian's expression:

CUT TO:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise hanging motionless in space with the Sheliak ship.

44 INT. MAIN BRIDGE

As before.

PICARD

(to Worf)

Go to Yellow Alert. Shields up.

WORF

Aye, sir.

PICARD

Mister Riker, put us nose to nose with the Sheliak ship. If she makes a move, match it.

RIKER

Aye, sir.

PICARD

Open a hailing frequency.

44 CONTINUED:

WORF
They're not responding, sir.

PICARD
(tight control)
They don't have to answer. They just have to listen! Sheliak vessel, you will have to go through me to get at the colony on Tau Cygna Five!

45
thru OMITTED
46

47 INT. MAIN BRIDGE - CONTINUOUS

WORF
No response.

PICARD
Close channel -- and get me that treaty! They've been beating us over the head with it for three days. Let's see if we can't find something in it that can be turned to our advantage.

RIKER
We're going to try to beat them at their own game?

WORF
The treaty is how long?

TROI
Five hundred thousand words.

WORF
(glumly)
We are going to regret Data's absence.

CUT TO:

48 EXT. PLANET SURFACE - MAIN STREET - DAY (OPTICAL)

The square. FOUR MEN armed with rifles stand shoulder to shoulder in front of the plant and aqueduct. Standing defiant and unarmed, save for the probe at his belt, on an upper level is Gosheven.

48 CONTINUED:

Off to one side are a number of colonists (including Ard'rian, Haritath, and Kentor), nervously awaiting the outcome.

Then a PHASER STUN hits one of the armed men; he drops. As the others whirl to take aim --

48A NEW ANGLE (OPTICAL)

A PHASER BEAM sweeps across the line of armed men, STUNNING them instantly. No one even gets a shot off.

Gosheven, astonished, reaches for the probe at his

belt. Data calmly stands up from his hiding place, aims his phaser. Gosheven freezes -- it's futile; obviously Data could stun him before he could get anywhere near Data.

48B WIDER (OPTICAL)

as Data steps out into the street, holds his phaser up for all to see.

DATA
That was the "stun" setting.

Data switches the setting on the phaser --

DATA (cont'd)
This is not.

Data turns, BLASTS the control panel on the aqueduct. A shower of SPARKS. EFFECT as the reaction races up the aqueduct. The water stops flowing. Gosheven is speechless. Data addresses the colonists:

DATA (cont'd)
I could reduce this pumping station to a pile of debris... but I trust my point is clear. I am one android with a single weapon. There are hundreds of Sheliak on the way... and their weapons are far more powerful.

Data pauses. The colonists are dead silent.

48B CONTINUED:

DATA (cont'd)
And the Sheliak may not even offer you a target. They can obliterate this colony from orbit. You will die never having seen the faces of your killers.

Data walks deliberately to one of the stunned defenders, picks up the rifle with his free hand, holds it out to the group of colonists.

DATA (cont'd)
The choice is yours.

The colonists look at one another. Finally:

KENTOR
There are other places -- other challenges. It's time to move on.

And Kentor EXITS. One by one, the colonists follow him. The mantle of leadership has passed.

48C NEW ANGLE

Gosheven, slump shouldered, bends and scoops up a handful of dirt at the base of the silent pool. Data moves to join him.

GOSHEVEN
I really was willing to stay and die for this.

DATA
I know that, but it is just a

thing, and things can be replaced.
Lives cannot. Live, rebuild and
be remembered.

A long beat. Then Gosheven wipes his hand on his pants, and walks back to join his people.

49 OMITTED

50 ANGLE ON DATA

watching Gosheven go. Data looks down at the phaser for several moments, then holsters it. He looks up to find Ard'rian gazing at him with an expression of pride and love.

51 OMITTED

52 INT. MAIN BRIDGE (OPTICAL)

Troi is seated at Science One with Picard hanging over her shoulder. Riker and Worf are at Science Two. Pages of treaty crawl past on both screens.

WORF
This is hopeless. Fighting would
be preferable.

A look from Riker.

PICARD
That's it.

He indicates a clause.

TROI
I don't follow you, sir.

PICARD
Worf, get me the Sheliak.

WORF
(just heard the
reprieve)
Yes, sir!

Picard, Riker and Troi return to the command station. The strange Sheliak scene replaces a view of the ship.

PICARD
Pursuant to paragraph one thousand two hundred and ninety I formally request third party arbitration of our dispute.

A beat while they look it up.

SHELIAK
Agreed.

52 CONTINUED:

PICARD
And further, pursuant to subsection D, three, I name the Grizzelas to arbitrate.

SHELIAK
Grizzelas?

Riker glances, puzzled, at Troi.

RIKER
(mouths)
Grizzelas?

Troi quells him with a look.

PICARD
Unfortunately they are currently in their hibernation cycle, but they'll awaken in six months, and then we'll get this matter settled. Now, do you want to wait... or give me my three weeks?

SHELIAK
Absurd. We carry the membership! We can brook no delay!

PICARD
Then I declare the treaty in abeyance!

SHELIAK
Wait! Negotiation is --

Picard gestures to Worf -- cut the transmission. Worf obeys. A long beat.

RIKER
(smiling)
You enjoyed that.

PICARD
You're damn right.

WORF
Captain, they are hailing us.

Picard studies his nails. Takes a turn around the bridge. Settles himself back in the command chair.

52 CONTINUED: (2)

WORF
(continuing)
Sir?

PICARD
(a beat)
On screen.

The Sheliak reappear.

SHELIAK
You may have your three weeks, Picard of the Enterprise.

PICARD
(with careful enunciation)
Thank you.

The screen returns to a view of the Sheliak ship pulling away. Instant release of tension. Suddenly the turbolift doors open, and Geordi ENTERS. He is looking frazzled. People's expressions reflect the thought that "dear God, he did it."

GEORDI
Captain, we can do it! We can

modify the transporters.

PICARD
Excellent.

GEORDI
It'll take fifteen years, and a research team of a hundred --

PICARD
(dryly)
Mister La Forge, I believe we will postpone.

GEORDI
(with a grin)
Yes, sir.

Geordi EXITS.

CUT TO:

53 EXT. PLANET SURFACE - SHUTTLE LANDING SITE - DAY

Data is inside the shuttle making preparations for departure.

DATA
Commander Data to Enterprise. I am preparing to leave Tau Cygna Five and await rendezvous instructions.

WORF'S COM VOICE
Acknowledged. Stand by.

Outside the shuttle, Ard'rian approaches. Data sees her, emerges from the shuttle to meet her.

ARD'RIAN
Hi.

DATA
Hello, Ard'rian.

ARD'RIAN
The evacuation plan is going well. When the transport ship arrives, we'll be ready.
(a beat)
You succeeded.

DATA
I would not have succeeded without your support and insight, and I appreciate your assistance.

ARD'RIAN
Good. Then you won't forget me?

DATA
I am incapable of forgetting. I will remember every detail of my visit with perfect clarity.

ARD'RIAN
But nothing more?

DATA
I do not understand.

53 CONTINUED:

Ard'rian bites the bullet:

ARD'RIAN
I guess what I really want to know is -- do you have any feelings for me?

DATA
I have no feelings of any kind.

Ard'rian is silent.

ARD'RIAN
No. Of course you don't.

Data studies her. She's downcast. Mimicking her behavior earlier, he gives her a quick kiss on the lips, startling her.

ARD'RIAN (cont'd)
What was that for?

DATA
You appeared to require it.

ARD'RIAN
You observed I was unhappy and did what you concluded would make me feel better. A purely rational deduction.

She's still downcast.

DATA

Have I disappointed you?

ARD'RIAN

No, I'm disappointed in myself -- for wanting something I know I can't have.

(a beat)

Data, in so many ways you're superior to humans. But you are still a machine... without emotion.

DATA

Yes.

53 CONTINUED: (2)

ARD'RIAN

It's so easy to believe otherwise. It's so easy to read things into your behavior... and perceive feelings where none exist.

(a beat)

Well, I am human and I do have feelings... silly though they may be at times. I like you, Data. You're my favorite android.

DATA

But I am the only android you have ever met.

ARD'RIAN

Rational to the last.

53 CONTINUED: (3)

And with a smile, Ard'rian EXITS. Data climbs into the shuttle, and the door closes.

CUT TO:

54 OMITTED

55 INT. CAPTAIN'S READY ROOM

Picard is listening to a recording of Data's string quartet concert in Ten Forward. DOOR CHIME.

PICARD
Come.

Data ENTERS.

PICARD (cont'd)
Welcome home, Mister Data. Well done.

DATA
Thank you, sir.

PICARD
The good doctor was kind enough to provide me with a recording of your concert. Your performance shows a good deal of feeling.

DATA
As I have lately had to remind

others, I have no feelings.

PICARD
That's hard to believe; your playing is quite beautiful.

DATA
Strictly speaking, it is not "my" playing. It is a precise imitation of the techniques of Jascha Heifetz and Trenka Bron-Ken.

55 CONTINUED:

PICARD
And is there nothing of Data in what I'm hearing?

Data ponders this.

PICARD (cont'd)
You chose the violinists. Heifetz and Bron-Ken had radically different styles, but you combined them -- successfully.

DATA
I suppose I have learned to be innovative... when necessary, sir.

Picard nods. He's made his point.

PICARD
Mister Data... I look forward to your next concert.

On Data's thoughtful expression, we:

56 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Evolution"
#40273-150

Story by
Michael Piller & Michael Wagner

Teleplay by
Michael Piller

Directed by
Ric Kolbe

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REVISED FINAL DRAFT

JULY 24, 1989

STAR TREK: "Evolution" - 7/25/89 - CAST

STAR TREK: THE NEXT GENERATION
"Evolution"
CAST

PICARD STUBBS
RIKER (DATA/NANITE)
DATA
WORF
BEVERLY
TROI Non-Speaking
GEORDI ERIC'S GIRLFRIEND
WESLEY GUARD
GUINAN CREW OF ENGINEERS
SUPERNUMERARIES

WORK CREWMEMBER #1
COMPUTER VOICE
ERIC
ANNETTE
MALE NURSE

STAR TREK: "Evolution" - REV. 7/25/89 - SETS

STAR TREK: THE NEXT GENERATION
"Evolution"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
SHUTTLE BAY	
CORRIDOR	
SICKBAY	
SICKBAY LAB	
SICKBAY WAITING ROOM	
ENGINEERING	
CAPTAIN'S READY ROOM	
OBSERVATION LOUNGE	
WESLEY'S QUARTERS	
TEN FORWARD	
COMPUTER ROOM	
STUBB'S QUARTERS	

STAR TREK: THE NEXT GENERATION
"Evolution"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse speed entering a double star system composed of a small neutron star orbiting a red giant star.

2 INT. SICKBAY LAB - CLOSE ON A TEXTBOOK

something in advanced genetics... lying flat on a lab tabletop. The camera moves slowly along the table to see the paraphernalia of a long night of studying -- containers, microscope, some half-eaten new generation pizza and an almost finished glass of milk... finding a still hand... and moving up the arm to find WESLEY; face flat on the table, eyes closed... and for a beat we may wonder what's happened to him... but then --

RIKER'S COM VOICE
Commander Riker to Ensign Crusher.

Wesley's eyes jerk open... head turns -- where am I, omigod, I fell asleep....

WESLEY
(hoarse)
Go ahead....

INTERCUT:

3 INT. MAIN BRIDGE

On RIKER. DATA and WORF are at their stations.

RIKER
Forget to set your alarm, Wesley?

4 INT. SICKBAY LAB

Wesley scurrying around to clean up the lab top... put away his experiment and equipment...

4 CONTINUED:

he notices one of the containers is open, briefly reacts, quickly closes it... it's barely noted and buried in the humor of the moment.

WESLEY
Uh, yessir. I'm... very sorry. I'll be right there.

RIKER'S COM VOICE
I didn't think you'd want to miss this.

Wesley takes one more last look around the room... exits quickly, brushing his hair into some semblance of neatness.

5 INT. MAIN BRIDGE - VIEWSCREEN - THE DOUBLE STARS (OPTICAL)

PICARD (V.O.)
Captain's log, Stardate 43102.8. We have entered a spectacular double star system in the Kavis Alpha sector on a most critical mission of astro-physical research.

Finding a slightly disheveled man in his sixties (DOCTOR STUBBS) in casual clothes observing data processing on the bridge. The sparkle in his eye is the only hint of his excitement and anticipation... otherwise, he has the confidence of a man who already knows the answer to a question about to be posed.

PICARD (V.O.)
(continuing)
Our eminent guest, Doctor Paul Stubbs, will attempt to study the decay of globules of neutronium expelled at relativistic speeds by a massive stellar explosion which will occur here in a matter of hours.

Wesley ENTERS the bridge, looking embarrassed, glances at Stubbs who smiles at him. Wesley sits at his station.

5 CONTINUED:

PICARD (V.O.)
(continuing)
It is virtually a once-in-a-lifetime opportunity as dictated by the forces of nature. But frankly, Doctor Stubbs seems much calmer about it all than those of us who are simply charged with the responsibility of delivery and observation.

RIKER
Ensign, our position....

WESLEY
Approaching ten million kilometers from the neutron star...

RIKER
Slow to one third impulse power...

Stubbs stands by Wesley as the viewscreen shows a stream of hydrogen and helium torn from the red giant spiraling toward the neutron star.

STUBBS
Spectacular, isn't it, my young friend?

His voice is as warm as a grandfather's.

WESLEY
Yessir.

And he might as well be in his classroom, the professor sharing the excitement with a young student.

STUBBS
Over and over again, the intense gravitational pull of the little neutron star sucks up the star material from the red giant, and it builds up on the surface until it explodes... every one hundred and ninety six years. Like clockwork. And it is but eighteen hours away.

DATA
Eighteen hours, seven minutes, and ... ten seconds, Doctor.

5 CONTINUED: (2)

STUBBS
(acknowledges)
The interstellar counterpart to Earth's "Old Faithful". The only predictable burst of energy in the universe that can accomplish our goal.

PICARD ENTERS from the Ready Room.

PICARD
Doctor Stubbs, if you want to make a final inspection of the unit...

STUBBS
Captain, I've been inspecting the egg for twenty years... you may lay it when ready.

Picard and Riker react to his offhanded confidence...

PICARD
Begin launch sequence.

RIKER
Shuttle Bay Two, stand-by to launch the uh, "egg"...

6 INT. SHUTTLE BAY - THE UNIT

looks likes an egg... it's about the size of a Buick... sitting aboard a small launch pad. In a control booth, a TEAM OF OFFICERS acknowledge the command.

CREWMEMBER #1
Standing by, Commander...

7 INT. MAIN BRIDGE

STUBBS
Do you know how long the experiment will last, Wesley... ?

WESLEY
One billionth of a second.

STUBBS
(reacts)
Now, how would you know that?

7 CONTINUED:

WESLEY
When I heard we were going to be part of your experiment, I read all your published works.

Stubbs reacts, impressed.

RIKER
Begin pre-launch sequence.

INTERCUT:

8 INT. SHUTTLE BAY (OPTICAL)

Crewmember #1 touches a panel. A wide door behind the egg slides open to reveal the spectacular star system.

9 INT. MAIN BRIDGE

DATA
Five minutes to launch site.

Then, suddenly without warning... the Enterprise jolts sharply... Doctor Stubbs is thrown down to the floor... The jolts continue...

PICARD
Stabilize.

WESLEY
The ship is not responding.

10 INT. ENGINEERING - GEORDI

Working furiously at his controls --

GEORDI
Checking for failure of inertia dampeners... Instruments say they're working...

11 THE UNIT

rattles unstable on its launch pad...

12 THE MAIN VIEWSCREEN (OPTICAL)

The stellar-material roars from the red giant across space in front of us... The jolts continue...

WORF
Captain, we're heading straight into the path of that stellar

matter....

PICARD
Shields up.

WORF
Negative. The shields won't respond.

On reactions --

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hurtles toward the fire arc across space and...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, the ship is flying out of control.

15 INT. MAIN BRIDGE

DATA
Impact thirty seconds.

PICARD
Go to manual override to raise

shields.

WORF
Shields are rising.

RIKER
Reset dampeners.

INTERCUT:

16 INT. ENGINEERING

GEORDI
Dampeners not responding. Unable to reset.

PICARD'S COM VOICE
Reverse impulse engines.

GEORDI
Initiating reverse sequence.

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The engines reverse. The ship stabilizes.

18 INT. MAIN BRIDGE

Stubbs looks up dazed, from the floor...

DATA
Impact twenty seconds.

18 CONTINUED:

PICARD
The momentum is still taking us into the path of the stellar matter.

RIKER
Close the shuttle bay door... Prepare for impact.

CREWMEMBER#1'S COM VOICE
Door is frozen, Commander...

19 ANGLE ON VIEWSCREEN (OPTICAL)

as the stellar matter gently deflects off the shields...

20 INT. SHUTTLE BAY - THE UNIT

shakes.

21 thru 22 OMITTED

23 INT. MAIN BRIDGE (OPTICAL)

The shaking from the collison stops.

RIKER
Commander Data, check all systems... Medical personnel to the bridge.

Riker goes to help Doctor Stubbs... his back is hurt.

DATA

All systems functioning normally again.

PICARD
Computer, explanation for control malfunction.

COMPUTER VOICE
No control malfunction has been recorded.

Off their reactions...

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in a holding pattern.

25 INT. CORRIDOR

Wesley moving... sees a trio of other teenagers, two attractive girls and one boy, dressed in ski clothes...

ERIC
(friendly)
Hey, Wesley, you need some work on your right turns...

Wesley pauses, responding a little too seriously for a teenager.

WESLEY
They're running a check to find out what happened. Everything's okay now...

One of the girls, ANNETTE, is clearly interested in Wes.

ANNETTE
We're going into the Holodeck to ski in Switzerland, Wes... want to come?

WESLEY
Oh... I can't... I have to check on Doctor Stubbs. He's in Sickbay...

Annette looks disappointed. Eric takes him aside out of earshot... puts his arm around his shoulder.

ERIC
Wesley, I have this awkward situation... Two gorgeous ladies, only one of me and a terrific program where we get snowed in at the ski lodge... just the fire and each other to keep us warm...
(looks for a reaction)
I can hold the storm for you... meet us at the lodge later on.

WESLEY
I can't, Eric. There's just too much to do...

ERIC
(strained)
Yeah, okay... next time.

Annette glances at him as they split up.

26 INT. SICKBAY

Several bruises from the incident are being treated... DOCTOR CRUSHER treats Stubbs' back as Wesley ENTERS.

WESLEY
The captain asked me to tell you that our systems are back to normal and we can make another launch attempt as soon as you're ready.

Stubbs nods with a deceptively amiable grin. Beverly uses a medical tricorder.

STUBBS
Quite a dynamic family team, you Crushers....

BEVERLY
(smiles at her son)
It's nice to be back together. I was at Starfleet Medical for a year... I missed about two inches of him.

And a lot more. We may sense here that as she listens, Beverly is considering her relationship with her son...

STUBBS
I'm not sure I'd want my mother to be flying through space with me... no, I take that back. I am sure. I wouldn't want her. I love her dearly you understand.

BEVERLY
(poking)
Does that hurt?

He acknowledges. She treats it as Stubbs says to Wesley--

STUBBS
My mother's a formidable woman too. A woman of letters.
(with many layers)
A great critic.

WESLEY
I know.

26 CONTINUED:

STUBBS
Good Lord, son. You didn't read that unauthorized biography too...
(off his acknowledgment)
I totally deny the story about the consulate's wife on Beldoron. We were only good friends. Is that all the boy does, Doctor, fly the ship and read? Doesn't he have any fun?

BEVERLY
Sure he does...

WESLEY
(interrupting)

My studies keep me pretty busy. I'm trying to get into the Academy... I earn credits for my work on the Enterprise... but it's not the same as being there...

Doctor Crusher finishes the treatment, nods to the nurse.

NURSE

Ready to sit up?

Doctor Stubbs pulls himself up.

STUBBS

I am whole again, thank you, Doctor.

(he stands)

Come along, Wesley, let's make sure Humpty Dumpty is still in one piece.

Beverly thinks about the conversation as Wes follows Stubbs out. The doctor's attention is drawn to:

27 INT. SICKBAY WAITING ROOM (OPTICAL)

The refreshment dispenser is serving continuous cups of drinks, food to no one... spilling over, falling on the floor...

BEVERLY

Computer, fix the food slot...

27 CONTINUED:

COMPUTER VOICE
The food slot is functioning properly.

BEVERLY
Well, check it again...

27 CONTINUED: (2)

COMPUTER VOICE
The food slot is functioning properly.

BEVERLY
Deactivate food slot.

It finally stops. Off her reaction...

28 INT. ENGINEERING

Geordi on a com panel talking to the Captain... a CREW OF ENGINEERS are working in the background...

GEORDI
We're analyzing the engineering systems data, Captain... so far nothing unusual in the computer log for that time period...

29 INT. CAPTAIN'S READY ROOM

Picard on the com line as Beverly ENTERS. He motions her to come in.

PICARD
Run a level one diagnostic series. We need a computer that's one hundred percent to run Doctor Stubbs' experiment.

He signs off. For Beverly's benefit --

PICARD
(continuing)
... As well as the food slots in Sickbay.

BEVERLY
It seems to be working again. For the moment anyway...

PICARD
(sitting)
What can I do for you, Doctor?

She sits down, concerned, not sure how to express it yet. But she's come to him as her old friend, not just the captain --

29 CONTINUED:

BEVERLY
Jean-Luc, how would you feel if you were a seventeen year old and the only starship officer whose mother was on board... ?

Picard takes a moment... he's less comfortable in

dealing with her on a personal level... but tries his best.

PICARD
If you're concerned about Wesley, I see no evidence that there's a problem.

BEVERLY
I know. In a funny kind of way... that's exactly my point. We talk. We smile. It's almost too polite.

PICARD
Beverly, this is simply a matter of time. I know how difficult it was to be away.

BEVERLY
(vulnerable)
Tell me about him.

A beat as Picard is somewhat nonplussed at how to respond to a mother who wants to know her son.

PICARD
He's... become a fine officer. He works as hard as any member of the crew... Riker says his studies...

BEVERLY
No, tell me about him.

And this is way out of Picard's comfort zone.

PICARD
He seems well adjusted...

BEVERLY
Does he have many friends... has he been in love... ?

29 CONTINUED: (2)

Picard taps a finger, realizes this is important stuff... but he hasn't a clue what to tell her.

BEVERLY
(continuing)
Jean-Luc, he's come so far, so fast. And since I've been back I don't feel...

PICARD
His dependence?
(beat, as she considers)
He is seventeen, Beverly.

BEVERLY
What were you doing when you were seventeen?

PICARD
Getting into a lot more trouble than Wesley is, I can assure you.

BEVERLY
So was I.

They exchange a smile.

BEVERLY
(continuing)
Isn't that what seventeen is supposed to be?

Off Picard's reaction...

30 INT. SHUTTLE BAY

Wesley and Doctor Stubbs inspecting the unit.

STUBBS
No cracks in the armor... we'll be just fine...

WESLEY
How can you be so calm about everything? If I was about to make this kind of breakthrough...

30 CONTINUED:

STUBBS
I've never doubted for a moment that this day would come, Wesley. And I suspect some day it will come for you as well. I see a lot of me in you.
(Wesley reacts, proud)
In my youth, they called me a vunderkind... do you understand vunderkind... ?

WESLEY

It's German, isn't it?

STUBBS
(nodding)
It means wonder child. It is reserved for those of us who achieve early in life. Now the burden is yours.

WESLEY
The burden?

STUBBS
To fulfill your potential.
(looking inward)
You will never come up against a greater adversary than your own potential, my young friend.

Suddenly Red Alert alarms go off... Wesley reacts.

WESLEY
Red Alert. You should return to your quarters immediately.

31 INT. MAIN BRIDGE - CLOSE ON PICARD (OPTICAL)

PICARD
(urgent)
Still no visual contact? Impossible... Mister Worf, same magnification. Fifty degrees starboard.

Find Riker before the Main Viewer ... it shows only space -- nothing else...

31 CONTINUED:

he moves to join Worf at his station... Geordi and Data are also on the bridge.

31 CONTINUED: (2)

RIKER
Worf, you're absolutely sure...

32 INSERT - SENSOR SCREEN (OPTICAL)

WORF (O.S.)
The sensors clearly indicate the approach of a Borg vessel.

33 INT. MAIN BRIDGE

RIKER
Shields up.

WORF
Shields are not responding.

GEORDI
Manual overide is jammed. It's not gonna work this time... we don't have shields, Captain.

He keeps at it.

34 INSERT - SENSOR SCREEN (OPTICAL)

WORF (O.S.)
Captain, they've fired energy weapons at us...

35 INT. MAIN BRIDGE (OPTICAL)

PICARD
Evasive action.

RIKER
Bring about to two-eight-five mark three.

PICARD
Predict current vector of the Borg ship.

WORF
Vector... is gone.
(beat, reacts)
And so is the Borg vessel.

35 CONTINUED:

PICARD
You're telling me this was another computer glitch?

DATA
It is conceivable that we were viewing a synthetically generated image... although there is no precedent for it.

RIKER
(incredulous)

Our computer was daydreaming... ?

Suddenly, the Enterprise jolts hard... out of control again...

PICARD
Computer, identify malfunction immediately.

In the back, the turbolift doors start opening and closing repeatedly as the computer babbles --

COMPUTER VOICE
Pawn to King Three... Knight to Rook Four... Queen to Bishop Three...

DATA
Controls are not responding.

Suddenly, the engines die.

GEORDI
Impulse engines are down.

Geordi tries to fire up the engine. Nothing.

RIKER
Try warp engines.

Geordi tries... nothing.

GEORDI
Sorry, Commander... I better get back to engineering...

Picard at the viewscreen is frustrated beyond

description. On the move --

35 CONTINUED: (2)

PICARD
Lieutenant Worf, you will accompany Commander La Forge. I want a full report on the prospects for getting our shields back. Commanders Data and Riker will join me in the conference room to consider the future of this mission... if there is one.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

36 INT. OBSERVATION LOUNGE

Picard, Riker and Data...

PICARD
The fact of the matter is we're dealing with a potential breakdown of our main computer...

RIKER

That's hard to accept.

DATA

The system automatically provides for self-correction, Captain. There has not been a system-wide technological failure on a starship in seventy-nine years.

The door slides open and TROI ENTERS, already concerned....

TROI

Excuse me, Captain, Doctor Stubbs has been waiting to see you. I think it might be wise if...

Without waiting for an invitation, Stubbs ENTERS, interrupting. His casual devil-may-care shell is a little shaky, but he still employs it.

STUBBS

Captain, I'm sure you have everything under control, I'd just like to know what's going on.

PICARD

Of course, Doctor. Sit down.
(join us)
Counselor...

Picard and Troi exchange a concerned glance.

PICARD

(continuing)
Commander La Forge is attempting repairs as we speak...

36 CONTINUED:

STUBBS
"Attempting" ... that doesn't sound particularly reassuring.

PICARD
Doctor, if it is at all possible, we will continue this mission as planned.

STUBBS
Captain, if we miss our chance now we don't get another for two centuries. There will be many questions asked by Starfleet if the Enterprise fails in its duty...

PICARD
(sharp)
Nevertheless, my first and foremost concern will be to insure the safety of this ship and its crew...

With that same charming smile --

STUBBS
Insure the safety, Captain or are you really talking about playing it safe?

PICARD

My dear Doctor, in our current position, when that star explodes, you'll get to watch your experiment from the inside out.

STUBBS
(shrugs, casual)
I would rather die than leave.

PICARD
I don't believe you speak for the majority, Doctor.

And Picard and Stubbs lock eyes as Troi studies Stubbs, leans forward caringly --

36 CONTINUED: (2)

TROI
Doctor Stubbs, I know how much this means to you...

36 CONTINUED: (2)

And this is said with a smile and charm --

STUBBS
My dear Counselor, no insult intended but please turn off your beam into my soul. I will share the feelings I wish to share...

She reacts, stunned by the anger she feels from him.

WORF'S COM VOICE
Lieutenant Worf to Captain Picard.

INTERCUT:

37 INT. ENGINEERING

Geordi and Worf at the pool table... many workers in the background.

WORF
Captain, all weapons systems are down.

Reactions.

RIKER'S COM VOICE
Estimated time for repairs?

GEORDI
Commander, I don't even know what to repair yet.

38 INT. OBSERVATION LOUNGE

Signing off --

PICARD
Continue to advise.

STUBBS
Well, if we do not take our leave in time, so be it... it's one sure way into the history books, eh?

He EXITS. The others exchange a look.

TROI
His nonchalance is studied and practiced...

38 CONTINUED:

PICARD
Even my sensory perception picked that up today...

TROI
In fact, he's put his entire self-worth on the line with this experiment. He is telling the truth when he says he'd rather die than leave.
(reactions)
And one more thing... he doesn't like women very much.

DATA
Odd. The research material on Doctor Stubbs includes not a few references from gossip columns. It suggests females find him quite attractive.

TROI
Not this one.

39 INT. SICKBAY

Eric helping in Annette, looking cold and shaken, she

has a broken leg....

BEVERLY
What happened to you?

ERIC
We had a little accident on the Holodeck....

NURSE
(glances at Beverly)
On the Holodeck... but it's programmed to prevent injuries...

The nurse helps get her on a table...

ANNETTE
I was making a great run down a deserted slope when the ground just seemed to fall away....

Beverly hits her com panel.

39 CONTINUED:

BEVERLY
Engineering, this is Doctor Crusher. The Holodecks are to be closed by my order until further notice.

As she examines the girl's leg...

BEVERLY
(continuing)

We've been having control problems today. There's a small fracture here... this'll just take a minute...

The nurse hands her an instrument.

NURSE
You look like you could use something warm inside you... hot chocolate, maybe?

Eric and Annette smile, nod yes enthusiastically. The nurse moves away...

ANNETTE
(to Beverly)
Wes almost came along. It's probably a good thing he didn't.

BEVERLY
I didn't know he was going skiing with you...

ERIC
It was one of those last minute things... we tried to grab him on the way...

ANNETTE
We don't see much of him now that he's been assigned to the bridge.

And that disturbs Beverly but she doesn't display it.

40 INT. SICKBAY WAITING ROOM (OPTICAL)

The nurse is at the food slot... preparing to remove two cups of hot chocolate and as he reaches in...

40 CONTINUED:

a red arc of electricity snaps over his body... and he slumps to the ground. Rushing to him...

BEVERLY
Omigod....

ERIC
What happened...

BEVERLY
He's not breathing...

She feels the pulse... uses all her resources to ressucitate him... finally he begins to breathe... she feels the pulse again, it's better...

41 INT. MAIN BRIDGE

Picard, standing, reacts to the news delivered by Doctor Crusher. All the regulars except Geordi are present.

BEVERLY
If he had been alone, he would have died.

PICARD
Advise everyone to remain in their quarters when not on duty. Protocol "B" access to all power components. Nobody else uses them

unless it's cleared by Commander Riker.

WORF
Sir, is it possible this is not a computer breakdown?
(off Picard's look)
What if it is some form of attack?

RIKER
Our sensors showed no sign of life in this stellar system.

PICARD
They also showed a Borg vessel that did not exist. Counselor Troi?

41 CONTINUED:

TROI
I perceive no life force, Captain... no feelings of ill will. But I am not attuned to every form of life.

Wesley begins to consider a terrible possibility...

PICARD
Data, stay on the sensors... see if we can't pick up something out there.

A beat as he sits down, thinking hard....

RIKER
It does almost seem as if something... or someone is trying to render the Enterprise helpless.

PICARD
They're not just trying, Number One. If it's true, they're doing a damn good job of it.

And Wesley is more than a little worried about what he's thinking.

42 INT. ENGINEERING

Geordi behind an open panel of components...

43 ANGLE - WESLEY (OPTICAL)

outside the panel... the control systems come on. Wesley reacts... several other engineers are working as well.

WESLEY
You got it. Nice going, Geordi...

As he comes around, to an engineer.

GEORDI
Call up the cross-section of computer core processor four-five-one, elements zero-two-hundred through zero-three-hundred.

43 CONTINUED:

As the engineer works at the computer board... various graphs and circuit board construction flashes across a terminal screen...

GEORDI
(continuing)
In order to get some power, I had to by-pass the computer core and essentially hotwire the connection.

44 THE MONITOR (OPTICAL)

stops at a cross-section of connections labeled "Core Processor 451, Element 0299" and there is a clear lesion visible there. Geordi points it out.

GEORDI (O.S.)
Look at that lesion. No wonder we're coming apart at the seams.

45 INT. ENGINEERING (OPTICAL)

GEORDI
It's some kind of continuing disintegration. But from what... I can't tell ya. And I haven't the slightest idea how to stop it.

Wesley's face shows continued concern... something he's hiding... hoping against hope it isn't true.

WESLEY
But it's just a mechanical problem, right?

GEORDI
Increase magnification, factor fifty.

The image grows fifty times.

GEORDI
I don't know, Wesley. Looking at it... if it weren't... impossible... I'd say someone had climbed in there and started taking it apart.

And that's the worst thing that Wesley could hear.

46 INT. SICKBAY LAB

Wesley ENTERS with urgency... gets out the materials he was studying earlier. He opens the container that he had discovered when he awakened and checks it with a scanner. There is no response. He sighs deeply. Something horrible has happened.

47 OMITTED

48 INT. TEN-FORWARD

The room is deserted due to the captain's order to remain in quarters. Wesley moves around a corner down on his knees... setting down a high tech trap...

49 ANGLE - WIDE

to reveal GUINAN sitting on a barstool, calmly

watching. Wesley's back is to her. He feels her presence... turns...

WESLEY
Guinan... I didn't think anyone would be here.

GUINAN
I've never been very good at being confined to quarters. Any of my husbands would testify to that.

She rises, comes over slowly to see what he's doing...

GUINAN
What are these things?

Feeling a little foolish --

WESLEY
I'm just setting... traps.

49 CONTINUED:

GUINAN
I run a clean place here.

WESLEY
I know. It's not that. I just...

He's obviously in trouble... their eyes meet. He can't lie to her. Can anyone?

WESLEY
(continuing)

Guinan, I'm scared. Everything that's been going wrong may be my fault.

GUINAN

Pull up a stool, Wesley.

They sit.

WESLEY

I've been working on my final project for Advanced Genetics. It's on nanotechnology. And I've been studying the nanites we have in the Sickbay genetic supplies. They're just like tiny little robots with gigabytes of mechanical computer memory, tiny enough to enter living cells and conduct repairs. They're supposed to be strictly confined to the lab.

GUINAN

Are you trying to say some nanites are on the loose?

WESLEY

(sighs)

Two of them. That's all. See, I just wanted to see how they would interact and function in tandem. In my project, I had proposed a theory that they could actually combine their skills to improve their usefulness. And it was working.

GUINAN
You made a better nanite.

49 CONTINUED: (2)

WESLEY
I was pulling an all-nighter to get my final data... and I fell asleep. When I woke up, I realized the container was still open...
(off her look)
It was just a science project.

GUINAN
A doctor once said the very same thing to me... what was his name... Frankenstein, I think.

WESLEY
They're really harmless. They only have the most basic skills. It's almost impossible that they could be responsible...

GUINAN
Almost.

BEVERLY'S COM VOICE
Doctor Crusher to Wesley Crusher.

WESLEY
(reacts)
Go ahead.

BEVERLY'S COM VOICE
I stopped by your quarters, Wes.
I assumed you'd be there, since
you're off duty.

WESLEY
I was just... I had some things
to do...

BEVERLY'S COM VOICE
Orders are orders, Mister Crusher.

Wesley sighs, glances at Guinan.

WESLEY
You won't tell anybody...

A beat as Guinan looks at him.

WESLEY
I know. I will. If it's true.

49 CONTINUED: (3)

He starts to leave.

GUINAN
Wesley...
(he stops)
Think you'll get a good grade?

WESLEY
(glum)
I always get an A.

He EXITS.

GUINAN
(to herself)
So did Doctor Frankenstein.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

PICARD (V.O.)
Captain's log, supplemental. Our computer core has clearly been tampered with and yet there is no sign of a breach of security on board.

51 INT. MAIN BRIDGE

Everyone at their stations... Troi is also on the bridge.

PICARD (V.O.)
We have even considered sabotage, but Counselor Troi has not detected any such sentiments. We have engines back and will

attempt to complete our mission... but without a reliable computer, Doctor Stubbs' experiment is in serious jeopardy.

Stubbs watches this time with greater intensity.

RIKER
Manual restart sequence?

GEORDI
Manual restart successful... impulse engine functions appear normal.

Riker glances at Picard for orders.

PICARD
Proceed.

RIKER
Shuttle Bay Two, open hangar doors.

52 INT. SHUTTLE BAY

The crew tries, but the doors do not open.

CREWMEMBER #1
Doors did not respond. Repeating sequence.

As he does,

53 INT. MAIN BRIDGE

Suddenly over the loudspeakers, blasting music -- Sousa's "Stars and Stripes Forever"....

PICARD
What in heaven's name... ?

DATA
It is "Stars and Stripes Forever" by John Phillip Sousa, a popular American composer of band music in the early twentieth century...

PICARD
Yes... yes... I know...

RIKER
Computer, shut off the music....

The music plays on.

DATA
The music is on all communications channels, Captain.

RIKER
Power... weapons... communications. We're being stripped one system at a time...

PICARD
Shut off the power to the bridge.

The music stops and the lights go out... after a beat, emergency lighting comes on. Picard looks at Troi...

TROI

I feel no hostile emotions present. No friendly feelings either. Nothing.

53 CONTINUED:

WORF
Only an enemy without honor refuses to show himself in battle.

PICARD
We may be fighting a different kind of enemy than we've ever known... an enemy that fights a war of nerves.
(beat)
Resume power to the bridge.

The main power does not return. Picard has no alternative.

PICARD
(continuing)
Commander La Forge, can you get us out of this star system safely...

Moving forward to confront Picard...

STUBBS
No...

... intercepted by Riker.

RIKER

Not now, Doctor.

GEORDI
I'll try, Captain. I don't want
to overload the engines...

PICARD
Do it gently. But do it.

Geordi EXITS. Doctor Stubbs does not even look at Picard.

RIKER
We'll circuit in auxiliary power
to the bridge... and find some
way to silence Sousa if he tries
an encore.

Picard acknowledges, to Riker --

PICARD
The priority is to find out who
or what is doing this and why.
(MORE)

53 CONTINUED: (2)

PICARD (Cont'd)
(Riker acknowledges,
EXITS)
Those of us not involved in that
detail should get a few minutes
rest. Commander Data, the bridge,
or what's left of it, is yours.

He EXITS. Wesley glances at Doctor Stubbs who looks away

and EXITS.

54 INT. SHUTTLE BAY

Stubbs stands with his egg in a stark shot of a man considering the meaning of his life. Moving to find Wesley entering behind him...

STUBBS
The egg that Stubbs laid.

WESLEY
Nobody will say that...

STUBBS
Nobody will say... anything, Wesley. We will not even be mentioned.

Wesley can't speak, feeling guilty.

STUBBS
(continuing; sighs)
I could live with failure.
... Well, maybe not. But never even to try. To miss your one chance at bat. Do you know baseball?

54 CONTINUED:

WESLEY
My dad taught it to me when I was little.

STUBBS

Once, centuries ago, it was the beloved national pastime of the Americas, Wesley. Abandoned by a society that prized fast food and faster games. Lost to impatience. But I have seen the great players make the great plays.

WESLEY

Do you recreate them on a Holodeck?

STUBBS

No, in here...

(his mind)

With the knowledge of statistics... runs, hits and errors... times at bat... box scores. Men like us do not need Holodecks, Wesley. I have played seasons in my mind. It was my reward to myself. For patience. Knowing my turn would come. Call your shot. Point to a star. One great blast and the crowd rises. A brand new era in astro-physics. Postponed one hundred and ninety-six years on account of rain.

55 INT. SICKBAY LAB

Wes has collected his traps. He's scanning a few with no results... but then there's an audio response from his scanner on one. Before he can make a visual

check, the door slides open and his mother ENTERS.

BEVERLY
We have to talk.

He glances up at her -- does she know? Did Guinan tell her? She sits by him.

55 CONTINUED:

BEVERLY
You really look like you could use some rest...

Relieved, moving ahead with his work --

WESLEY
I know. It's okay. Really.

BEVERLY
(gentle)
No, it's not. Really.

She takes his hand, stops him from the work.

WESLEY
I'm just checking some traps that I set... to see if I can find out what's happening to the ship.

BEVERLY
On someone's orders... ?

WESLEY
We're running out of time for

Doctor Stubbs...

BEVERLY
Wesley, you can't put everything on your own shoulders. Even when you're off duty, you're on duty...

WESLEY
Mom, you don't understand...

BEVERLY
You're a seventeen year old boy...

He looks at her... not used to be treated as a child.

WESLEY
I'm an acting officer... I have responsibilities....

BEVERLY
(cautiously)
I'm beginning to think... maybe we're all expecting too much of you.

55 CONTINUED: (2)

WESLEY
(reacts)
I've done everything anyone has asked of me and more. You don't know... you haven't even been here.

That pretty well gets down to it. And Beverly

understands that conflicts come with being a real parent... and is ready to resume that role.

BEVERLY
I'm here now, Wesley.

Wesley, like any normal teenager, does not seem to get it at all, but somewhere deep inside, a part of him may begin to feel her love and concern. This is not going to be resolved soon.

BEVERLY
C'mon, I'll help you finish this up... what are you looking for?

He looks at her with guilty eyes, sighs...

BEVERLY
Wesley... ?

WESLEY
Mom, I think I've made a horrible mistake.

She reacts, curious, but puts a comforting hand on his shoulder as he focuses a microscopic camera on his trap... they look together at --

56 A MONITOR - (OPTICAL)

an electronicly reproduced image -- six tiny, startingly busy, mechanical devices in constant motion...

From the next scene --

BEVERLY (O.S.)

Nanites. Tiny machines built from
the atom up.

57 INT. OBSERVATION LOUNGE (OPTICAL)

The image is patched to a monitor. Picard, Riker, Data, Beverly, Wesley and Doctor Stubbs are present.

BEVERLY
Designed to have exposure only
to the inside of nucleii during
celluar surgeries. Until then,
they are kept tightly confined
in a non-functional state.

DATA
(studying them)
These are not ordinary nanites.

BEVERLY
No, these have... evolved.

STUBBS
(cynical)
Evolved... how does a machine
evolve...

WESLEY
It's true. I'm reponsible. I
allowed two of the nanites to
interact for my school project
to increase their capabilities.
And... they escaped.

PICARD

School... project...

57 CONTINUED:

PICARD
(continuing)
Just how far have these things... evolved?

Beverly glances at Wesley who puts some microscopic raw material into the device...

INTERCUT:

58 MONITOR - (OPTICAL)

As the material is added to picture, the nanite gets even busier, apparently devouring it....

WESLEY
This is a sample of linear memory crystal from our computer core.

RIKER
(reacts)
It's like candy to them...

But in a second, it's clear -- suddenly there are twelve of the nanites.

59 INT. OBSERVATION LOUNGE (OPTICAL)

Reactions.

BEVERLY
They're now capable of mechanically replicating themselves. And who knows what else....

DATA
It is conceivable that with each new generation they enhance their own design. The rate of evolution would be...extraordinary.

PICARD
How many generations are we dealing with here?

DATA
Engineering, display computer core processor four-five-one, element zero-two-nine-nine.

59 CONTINUED:

The monitor makes the patch to the lesion...

59 CONTINUED: (2)

DATA
Increase magnification, factor one thousand.

60 THE ENLARGED IMAGE - (OPTICAL)

reveals scores, millions of little nanite flecks...

61 INT. OBSERVATION LOUNGE (OPTICAL)

Reactions.

PICARD
(understatement)
A few.
(beat)
Can it be possible that they know what they're doing...

RIKER
Why would they attack us?

STUBBS
Why does a mosquito bite your ear and who cares? The answer is simple. Call an exterminator.

BEVERLY
Doctor Stubbs, these nanites are apparently operating with a new collective intelligence... working together, teaching each other skills...

Data considers that, moves to examine... he is processing all the facts before taking a position.

DATA
Doctor, are you suggesting they are becoming a... civilization?

Beverly looks at him... if the shoe fits....

STUBBS
Oh really. I'm sorry but this is nonsense. You can't have a civilization of computer chips. They're made in a plant in Dakar Senegal. I've watched the construction.

61 CONTINUED:

BEVERLY
Then how do you explain what you've seen here?

STUBBS
It's no more mysterious than watching a strain of the Leutscher virus reproduce itself. And that at least is a bona fide lifeform. How many disease germs and viruses have you destroyed in your time, Doctor Crusher?

She is forced to acknowledge.

PICARD
I cannot exterminate... something that "may or may not" be intelligent.

STUBBS
(unbelievable)
My good Captain...

PICARD

(sharp)
There is still time.
(beat)
Ensign Crusher, work with Data
to find some way to remove them
safely. If things get worse,
we'll take stronger measures.

61 CONTINUED: (2)

Picard, Riker move out. Doctor Stubbs glares after Picard.

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding outside the double star system.

63 INT. COMPUTER ROOM (OPTICAL)

Data and Geordi make further studies of the core infestation as Wesley assists. Over the section in which they are working, we read "Processor 451" with various element numbers.

Doctor Stubbs ENTERS. Apparently calmer.

STUBBS
Gentlemen. I need a computer
functioning perfectly in less
than eight hours... and we still
have core reconstruction to
consider...

WESLEY
We're testing a low level gamma

field that might reduce their
processing speed.

STUBBS
Have you considered a high level
charge?

DATA
(reacts)
High level gamma radiation would
kill them, Doctor Stubbs.

63 CONTINUED:

STUBBS
I know.

And without warning, he calmly pulls a scanner from
his pocket... aims it at processor four-five-one.
Wesley reacts --

WESLEY
Doctor Stubbs...

Doctor Stubbs turns back to processor four-five-one and
fires the gamma charge...

64 INT. CAPTAIN'S READY ROOM

Picard and Riker.

PICARD
I can't get the story of David
and Goliath out of my head. How
long do we wait, Number One?

RIKER
We can continue to bypass parts of the computer that are affected... but if these nanites are spreading all over the ship...

As if in answer to the question, he detects an odd scent in the airflow...

PICARD
Do you smell a change in...

And suddenly both of them are racked with coughing, struggling to breathe... they move quickly out to:

65 INT. MAIN BRIDGE (OPTICAL)

Where the SUPERNUMERARIES are also suffering from the air, choking...

PICARD
(to com)
Picard to La Forge... enviromental system malfunction on the bridge... acknowledge...

No response. Riker moves into position at a console... reading data display... struggling to stay conscious...

RIKER
Nitrogen oxide... toxic levels...

Riker keys in several commands... finally, moves to a manual override.... there is a WHOOSH sound as a

change occurs in the air supply system...

RIKER
I've switched to manual control
of the air handling system...

Breathing becomes easier, but then the ship shudders... the power goes on and off... a small electrical explosion pops out of one control panel... someone is trapped in the turbolift, pounding... finally, pulls the door open and it's Worf holding Doctor Stubbs... Data behind them.

WORF
He entered a computer access
room and sterilized one of the
processors with gamma radiation.

DATA
The nanites in the upper core
are all dead, Captain.

On Picard's reaction, as the chaos continues...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

66 INT. MAIN BRIDGE

As before. The shuddering... light failures... turbolift opening and closing... it all continues. Troi and Doctor Crusher have joined the others on the bridge.

STUBBS
You have no choice now... it is a matter of survival.

PICARD
If you were a member of my crew, sir, I would...

STUBBS
(over-lapping)
But I am not a member of your crew, sir... I am a representative of the highest command of the Federation... which has directed you to perform my experiment...

PICARD
If one man, woman or child on my ship dies because of your experiment... I will have your head before the highest command of the Federation...

STUBBS
Good Lord, you are talking about machines with a screw loose. Simply turn them off. And be done with them.

Troi studies Doctor Stubbs carefully, is worried about what she feels. And then she suddenly feels something else... she isn't sure at first what it is...

DATA

Doctor Stubbs, your own actions have provided evidence to the contrary. After you destroyed the nanites in the core, they immediately responded by interfering with our life-support systems.

(MORE)

66 CONTINUED:

DATA (Cont'd)

It is hard to accept these as random actions by machines with "loose screws". In effect, you may have proven that the nanites do have a collective intelligence.

TROI

Captain, I'm feeling a vague presence. It wasn't there before. It is not hostility... More like a primitive sense of self-preservation.

BEVERLY

If they have evolved this far... into emotional growth... how can we destroy them now?

WORF

The ship is at risk. Extermination may be the only

alternative left.

STUBBS
A good point...

PICARD
Lieutenant Worf, Doctor Stubbs is to be restricted to his quarters until further notice.

Worf nods to a GUARD who takes Stubbs by the arm and escorts him out. Suddenly, the chaos ends. The ship is eerily still. (Note: it is because Stubbs is on the move that the attack has subsided but our crew doesn't know that yet.)

PICARD
Data, can you find me a way to communicate with these things?

DATA
With intelligence, they have the capacity for language.
(MORE)

66 CONTINUED: (2)

DATA (Cont'd)
But it will depend on how far their evolution has brought them. We could modify the circuits in the universal translator to make it capable of communications with them...

PICARD

Proceed.

67 INT. STUBBS' QUARTERS

He's inside as the door slides open and Troi stands there. The guard is visible outside.

TROI

May I come in?

He gives her his best casual shrug.

STUBBS

You just can't resist, can you, Counselor?

TROI

I only want to help.

STUBBS

("bored")

Yes, yes... to break the shell... to get in touch with my true feelings. What is this preoccupation women have with de-mystifying me? It must be the challenge. Climb me. Because I'm there.

TROI

I am only worried about your state of mind, Doctor.

67 CONTINUED:

STUBBS
All right, Counselor... what is it that has you so worried?

TROI
Your single-mindedness, your need to have this experiment work...

STUBBS
But it will. Picard has no choice now. He must defend the Enterprise.
(tossing it all off with a grin)
Counselor, when this is over, I will show you New Manhattan on Beth Delta-One as you've never seen it and we will laugh over glasses of champagne.

TROI
(beat)
Your self portrait is so practiced, so polished....

STUBBS
(smiles)
Yes, isn't it, though?

TROI
It is stretched so tight that the tension fills this room. And if you finally... fail... I fear it will snap.

A long beat as she studies him sadly. She has failed

and they both know it. She prepares to leave.

67 CONTINUED: (2)

STUBBS
A good try, Counselor. But sometimes when you reach beneath a man's self portrait, as you so eloquently put it, deep down, inside... what you find... is nothing at all.

She reacts and EXITS. Alone, we may see that, in a way, he too is sorry she failed.

68 INT. MAIN BRIDGE - SCIENCE ONE (OPTICAL)

has now become a montage of symbols, numbers, letters... a pause where a response might be... but there is none...

INTERCUT:

69 DATA - CU (OPTICAL)

types at a keyboard at his station... broadcasting these messages... waiting for a response... nothing.

70
thru OMITTED
71

72 INT. STUBBS' CABIN

As he lays alone... studying the ceiling... the sound of a cheering crowd fills his head...

STUBBS
Lockman on first, Dark on second... Thompson at the plate... Branca on the mound...

Stubbs closes his eyes... and watches the game in his mind as we move off to find... starting at the far corner of the room... a computer terminal goes blank... and then moving across the room toward Stubbs... a light on a com panel goes dark... and any other power components fall dead as though a plague were sweeping across the room sapping the energy from everywhere...

73 STUBBS

lays unaware and...

74 THE LIGHTS OVERHEAD

are swallowed one by one by the "plague"...

75 HIS EYES

open with a start... and he sees

76 HIS POV - THE LAST LIGHT GOES OUT

and...

76A IN THE DARK (OPTICAL)

an arc of electricity surges from the lights above,

virtually raising him and as he screams...

77 EXT. STUBBS' CABIN

The guard hears... moves to the door... but it doesn't open... and as the yelling continues... the guard forces the door open and Stubbs staggers out, falls unconscious.

78 INT. SICKBAY

Picard ENTERS as Beverly works on Doctor Stubbs.

BEVERLY
He's coming around...

His face is flushed and sweaty as though he has a fever... he mumbles fearful groans...

PICARD
I have to believe this was not an arbitrary attack...

BEVERLY
Has Data made any progress in contacting them?

Picard shakes his head. Suddenly, Doctor Stubbs' hand moves out and grabs Picard's wrist. In a hoarse voice:

78 CONTINUED:

STUBBS
You must protect me. Kill them.

The ship shudders... the lights go off and on... the attacks have begun again (as the nanites realize Stubbs is still alive.) And Picard looks at the man, realizes he has come to the end of his alternatives.

79 INT. MAIN BRIDGE - SCIENCE ONE (OPTICAL)

the montage of symbols, numbers and letters... no response.

80 DATA - CU (OPTICAL)

at his station... intense, wanting a response... getting nothing. Pull back to include Riker and Worf watching the exercise. Geordi and Wesley are not there. The attacks continue. Picard ENTERS.

PICARD
Commander Riker, on my signal, we will gamma-irradiate all computer systems throughout the Enterprise to end this conflict.

RIKER
Worf, prepare to activate gamma pulse generators.

Data continues to watch the screen.

WORF
Electromagnetic scanners ready, Captain.

Picard pats Data on the shoulder -- nice try. Data will not give up. As Picard takes a deep reluctant breath...

81 ON SCIENCE ONE (OPTICAL)

A symbol appears in the pause space...

DATA
Captain...

Data types again... Picard watches... Worf and Riker stop their sequence, watch... again the same symbol...

81 CONTINUED:

DATA
I have established contact.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

82 INT. SICKBAY

Doctor Stubbs looks better as he awakens, looks around, sits up...

83 ANGLE - HIS POV - THE SICKBAY GENETICS LAB

where Wesley continues to study the nanites.

turns to see Stubbs standing at the doorway.

WESLEY
Are you okay?

STUBBS
I will be. As soon as we finish off these pests.

Wesley looks at him with different eyes... and he's not disrepectful but Stubbs can feel it...

STUBBS
Wesley, do not be too harsh in your judgment of me... until you've walked a lifetime in my shoes.

Stubbs puts his hand on Wesley's shoulder. Wisely --

STUBBS
(continuing)
We are no different, you and I. For you right now, it's getting into the Academy. For me, it's the egg. Others will never understand how important our work is to us. It's everything we live for.

WESLEY
(a beat)
Doctor Stubbs, I want to go the Academy. But if I don't, I have other things to live for.

84 CONTINUED:

And it is clear and honest and now there is no one for Stubbs to share his game with. Softly --

STUBBS
Of course you do.

And Wesley looks away and Stubbs stands there, a lonely old man who knows exactly who he is.

85 INT. MAIN BRIDGE

Data is at Science One working the keyboard as the others, including Troi, watch as we...

INTERCUT:

86 ON SCIENCE ONE (OPTICAL)

where now Data's long "sentences" are answered by a few symbols from the nanites... and a few more each time...

DATA
They are virtually learning the concept of communication as we continue, Captain... each new generation is making modifications.

PICARD
Can we actually talk to them yet?

DATA
I think it is worth an attempt...

PICARD
Ask them for a cease-fire... put it in whatever words you think they'll understand.

Data types in his symbols... a response on the screen...

DATA
(surprised)
Captain, their answer is... no.

PICARD
Tell them it is critical to their survival as well as our own.

86 CONTINUED:

Data sends the message and receives a response.

DATA
Their answer is no.

The captain thinks hard, looking for the opening.

TROI
I sense that after the incident in the computer core, there is very little trust...

A thoughtful beat.

PICARD
Bring Doctor Stubbs to the bridge.

Riker EXITS to handle it personally.

WORF
The universal translator has its limits. I prefer to negotiate eye to eye with my enemy...

PICARD
I don't think there's much chance of that here.

Data hears that... and an idea begins to form....

87 INT. CORRIDOR

Moving to the bridge... Riker escorting Doctor Stubbs...

STUBBS
(fearful)
But they have already tried to kill me once...

RIKER
"One sure way into the history books", Doctor...

And they ENTER...

88 INT. MAIN BRIDGE (OPTICAL)

Picard looks at Stubbs with ice in his eyes.

PICARD
Tell them the human who destroyed their comrades is here and wishes to address them...

STUBBS
(reluctant)
Captain, if I might...

PICARD
And you, sir will explain your error and apologize and pray that we can negotiate a peace we can all live with... is that clear?

Stubbs acknowledges. Before relaying the message...

DATA
Captain, if a face to face negotiation would be helpful, I would like to volunteer myself as a conduit.

RIKER
Yourself, Data?

DATA
I can easily furnish the nanites with a schematic design of my neurological structure. Entering my neural network would require only their most basic skills.

BEVERLY
That's what they were designed for.

DATA
They could easily penetrate the molecular fabric of my hand-covering into the nerve circuitry and interface with my verbal programs.

A beat. Incredible reactions all around.

88 CONTINUED:

WORF
If they have control of a Starfleet commander, they become an even greater threat.

PICARD
How do we know we'll ever get them out of you, Data...

DATA
There are considerable risks. But it would also represent a gesture of trust on our part. It could be an important step toward peace.

A long beat.

PICARD
All right. Propose it to the nanites.

Data types it in... we see the code go out over the

viewscreen... followed by a quick set of schematic designs of Data. After a long beat there is a short response.

DATA
The answer is yes.

Off reactions --

TIME CUT TO:

89 INT. COMPUTER ROOM - ON DATA (OPTICAL)

Data is at the computer terminal, as before, communicating with the nanites. Picard, Worf and Stubbs are present.

90 WIDE ANGLE (OPTICAL)

DATA
They are ready, Captain.

PICARD
Proceed.

90 CONTINUED:

Data puts his hand under a magnification device.

91 DATA'S FINGER (OPTICAL)

appears on the screen of the magnification device. Data touches a control; the image magnifies, and we see glimmers of light passing into the skin.

92 INT. COMPUTER ROOM

After a beat, Data reacts to the invasion and his movements become the slightest bit mechanical as though he is being operated by remote control... he stands.

His eyes become less innocent, more curious. Data moves to Picard and Riker, looks them over.

DATA/NANITE
You are very strange looking creatures.

Picard and Riker exchange a look... it's worked.

PICARD
In our travels, we have encountered many other creatures... even stranger-looking than we are... and all of us try to co-exist peacefully.

DATA/NANITE
The urge among us to destroy all of your kind is intense. Why did you attack us?

PICARD
We misinterpreted your actions as an attack against us.

92 CONTINUED:

DATA/NANITE
We were only seeking raw materials

for our replication process.

PICARD
Yes, but you endangered the vessel in which we all travel.

Data looks around at the room like he's seeing it for the first time...

PICARD
You almost killed a crewmember.

DATA/NANITE
We meant no harm. We were only exploring.

PICARD
We understand. We are also explorers and we mean no harm to any life-form.

Data stares at Doctor Stubbs. He knows his time has come.

STUBBS
I am the one responsible for the deaths in the computer core.

DATA/NANITE
We know who you are.

Stubbs blinks a bit, a lump wells up in his throat.

STUBBS
I... deeply regret the incident. I am a scientist on an important mission. Your... your colleagues'

exploration of the core memory
put our mission at risk. I only
meant to protect a lifetime of
work from being destroyed.

92 CONTINUED: (2)

STUBBS
(continuing; beat, for
once lost for words)
I am at your mercy.

A beat. To Picard --

DATA/NANITE
What is "mercy"?

PICARD
He asks you to forgive him. This
conflict was started by
mistakes... on both sides. Let
us end it here and now.

DATA/NANITE
(a beat)
We agree.

PICARD
I pledge to you that we will
provide any assistance you need
for your continued survival.

DATA/NANITE
Thank you, but we have evolved
beyond any need for your

assistance. This vessel has
become too confining. We require
relocation.

Reactions.

93 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Back in the dual star system.

PICARD (V.O.)
Captain's log, Stardate 43104.7.
Doctor Stubbs has generously used
his influence to arrange the
designation of planet Kavis-Alpha-Four
as the new home of the Nanite
Civilization. Plans to negotiate
a treaty are underway.
(MORE)

93 CONTINUED:

PICARD (Cont'd)
Commander Data's neural network
has been vacated... He has been
returned to us, unharmed, and with
the help of the nanites, our
computer core has been
reconstructed in time for the
experiment...

93A INT. SHUTTLE BAY (OPTICAL)

The unit is launched into space...

94 INT. MAIN BRIDGE (OPTICAL)

All the main crew... Stubbs is at a back science station. Data is Data again and at his post.

DATA
Ten seconds to stellar blast.

WESLEY
We're at forty million kilometers from the neutron star.

RIKER
Hold your position.

On the viewscreen, the neutron star explodes in a dazzling fireworks show... swallowing the unit in blinding light.

95 STUBBS

at Science One, completely enthralled in his work... collecting data as it pours into the computer...

96 INT. MAIN BRIDGE

PICARD
Doctor?

Doctor Stubbs doesn't hear Picard or at least doesn't acknowledge... we don't know if the experiment has been successful or not... he is awash with numbers, facts figures. Picard and Riker exchange a glance.

96 CONTINUED:

But the last look is Wesley's who watches the doctor alone in his own world, obsessed with the moment he's given his life for.

96A EXT. SPACE - THE ENTERPRISE (OPTICAL)

leaving the neutron star.

97 INT. TEN-FORWARD

Beverly sits at the bar with Guinan.

BEVERLY
Do you have any children, Guinan?

GUINAN
A lot.

BEVERLY
Ever have any trouble relating to them?

GUINAN
Just one.

BEVERLY
One?

GUINAN
He wouldn't listen.

BEVERLY
Well, they all go through that.

GUINAN
Not in a species of listeners.

BEVERLY
Did he grow out of it?

GUINAN
Well, it's taken a few hundred years or so but I've brought him around.

BEVERLY
How?

GUINAN
A mother shapes her child in ways she doesn't even realize. Sometimes just by listening.

She motions Beverly to see --

98 ANGLE - WESLEY AND ANNETTE

entering. Beverly exchanges a glance with Guinan, pleased.

GUINAN
Cute couple.

BEVERLY
Now, see, that's healthy for a boy his age. I mean that as a doctor not just a mother. It's good to see him having fun... with an attractive young woman... who

obviously looks at him with
extraordinary affection...

Raised eyebrow...

BEVERLY
(continuing)
What do you know about this girl?

Off Guinan's reaction...

99 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving away at warp speed and...

FADE OUT.

THE END

STAR TREK: THE NEXT GENERATION

"The Survivors"
(f.k.a. "The Veiled Planet")
#40273-151

Written by
Michael Wagner

Directed by

Les Landau

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REVISED FINAL DRAFT

JULY 31, 1989

STAR TREK: "The Survivors" - 7/31/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Survivors"

CAST

PICARD	KEVIN UXBRIDGE
RIKER	RISHON UXBRIDGE
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	

Non-Speaking
SUPERNUMERARIES
MEDICAL ASSISTANTS

STAR TREK: "The Survivors" - 7/31/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Survivors"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	WARSHIP
SICKBAY	
TRANSPORTER ROOM	PHOBOS IX
TROI'S QUARTERS	UXBRIDGE HOUSE
CORRIDOR	
TURBOLIFT	
OBSERVATION LOUNGE	
UXBRIDGE HOUSE	
LIVING ROOM	

STAR TREK: "The Survivors" - 8/3/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Survivors"

PRONUNCIATION GUIDE

RANA FOUR	RAW-nuh
HUSNOCK	huss-KNOCK

STAR TREK: "The Survivors" - REV. 8/3/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Survivors"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is entering a star system at impulse speed.

PICARD (V.O.)
Captain's log, Stardate 43042.3. We are cautiously entering the Delta Rana star system three days after receiving a distress call from the Federation colony on its ninth planet.

2 INT. MAIN BRIDGE

WORF, DATA and WESLEY are at their stations. PICARD and RIKER have their eyes on the Main Viewer. BEVERLY and TROI are present as advisors. The entire ship is on alert, ready for anything.

PICARD (V.O.)
The garbled transmission reported the colony under attack from an unidentified spacecraft. Our mission is one of rescue and -- if necessary -- confrontation with a hostile force.

RIKER
Shields up, maximum strength.

WORF
Shields up.

(studying)
Sensors do not indicate the presence of any armed space vehicles operating in the Rana system.

PICARD
They could be cloaked or otherwise shielded.
(MORE)

2 CONTINUED:

PICARD (Cont'd)
Mister Crusher, bring us in well clear of the planet's three moons.

WESLEY
Aye, sir.

DATA
Commander, I am not receiving Rana Four's call sign.

RIKER
Open a frequency to Colony Operations.

Data does as told. The results are negative.

DATA
There is no response. Rana Four is emissions quiet.

Troi is also having trouble with her specialty.

TROI

Captain, there are eleven thousand inhabitants in the colony. At this range I should be feeling something.... I'm not.

PICARD

Mister Data, put the planet on the Main Viewer.

3 ANGLE - MAIN VIEWER (OPTICAL)

The planet of Rana IV slowly grows into being on the Main Viewer.

PICARD

Magnify.

The screen magnifies. It is immediately obvious that the planet has sustained catastrophic damage. The crew of the Enterprise is mortified.

BEVERLY

My God...

RIKER

Helm, put us in a high equatorial orbit. Scan for survivors.

3 CONTINUED:

BEVERLY

Survivors? Down there?

DATA
Sensors are scanning ninety degrees of longitude as we orbit. I am detecting no artificial structures, no vegetation, no bodies of water...

WORF
Lifeform readings are negative.

TROI
Could the colonists have escaped?

DATA
That is unlikely. Rana Four possessed no interstellar spacecraft.

RIKER
Who could cause devastation on such a scale?

Suddenly Wesley is calling out in great excitement --

WESLEY
Hold it -- hold it! I'm getting something at thirty-seven degrees north, sixty-two degrees east -- a structure!

PICARD
(hopeful)
Life?

WORF
Two lifeforms. Possibly human.

PICARD
Put the area on the Main Viewer and magnify.

4 ANGLE - MAIN VIEWER (OPTICAL)

The Main Viewer shows an incredible sight: an extreme aerial SHOT of a six square acre plot of unscathed land; an incongruous patch of green surrounded by a sea of devastation. The crew of the Enterprise is stunned.

DATA
The structure is located at the center of the vegetation.

RIKER
(disbelieving)
An entire planet obliterated... except for a few acres of trees and grass... and one building?

BEVERLY
It's some kind of illusion...

DATA
Negative. It is as you see it.

Picard takes a beat to think about this. But he can't explain it.

PICARD
Number One, I think you had better see who's home...

FADE

OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE AND RANA (OPTICAL)

The Enterprise orbits Rana IV.

6 INT. CORRIDOR

Picard with Troi and Beverly walk toward the Transporter Room. He is consulting with them on the two occupants of the structure on Rana IV.

BEVERLY
If they're the only survivors of a global holocaust, they can't be in very good shape.

PICARD
(to Troi)
Counselor... ?

They pause at the entrance to the Transporter Room. Troi is vague and uncomfortable with her reading.

TROI
What I sense of them is human...

PICARD
And something else... ?

TROI
(hesitates)
It's difficult to explain... I feel these two people are somehow... different.
(apologetic)
I'm sorry. I cannot be any clearer than that.

Riker EXITS the Transporter Room and joins them. Says to Picard, indicating the room --

RIKER
We're ready.

7 INT. TRANSPORTER ROOM (OPTICAL)

Data, Worf and GEORDI are in position on the pad. Riker and Beverly join them. Picard and Troi observe.

PICARD
Good luck, Number One.

RIKER
Energize...

The away team DEMATERIALIZES.

CUT TO:

8 EXT. RANA IV - ESTABLISHING SHOT - HOUSE - DAY (OPTICAL)

The house, a typical twenty-fourth century colonial structure,

stands alone on its plot of trees and grass surrounded on all sides by scorched earth. There is no sign of life, inside or out.

9 ANGLE ON FRONT OF HOUSE (OPTICAL)

As the away team MATERIALIZES in the protection of a grove of trees near the house's front door. Riker wants an instant survey.

RIKER
What can you tell me?

GEORDI
The house is a typical settlement structure with adaptations. Its thermal properties all seem to conform to known materials.

DATA
If there are indicators as to why this particular area has remained intact, I cannot detect them.

RIKER
Worf, the interior of the house.

Worf is already scanning it with his tricorder. (NOTE: The interior of the house is dark.)

9 CONTINUED:

WORF
One individual is located at the south end of the house, the other

toward the north. There is a weapon -- a low-yield phaser, nonfunctional -- in proximity to the front-room individual.

Riker considers all of this.

RIKER
I guess a frontal assault is unwarranted. Stay here. I'm going to try an old-fashioned knock on the door.

10 NEW ANGLE - RIKER

Riker leaves the cover of the trees and moves toward the house. Suddenly Geordi sees something --

GEORDI
Commander, there's a --

Too late. Riker steps into a concealed snare that hauls him up into a tree by one foot. The others leave cover to help him. The noise and confusion is considerable.

11 ANGLE - FRONT DOOR OF HOUSE

An elderly man, KEVIN UXBRIDGE, comes cautiously out of the house, holding the phaser.

KEVIN
Who's there? Who are you people?

The away team stops in its effort to get Riker down and faces the threat. Riker, still hanging, has the presence to respond.

RIKER
Commander William Riker, USS Enterprise, and crewmembers. May I get down and approach you, sir?

Data and Geordi go back to helping Riker.

KEVIN
You leave him right where he is.

11 CONTINUED:

WORF
(to Riker)
Commander, shall I incapacitate him?

RIKER
No.
(to Kevin)
We're a rescue party. We picked up your colony's distress call and came as fast as we could.

Just then an elderly woman, RISHON UXBRIDGE, appears at the front door. While Kevin is a naturally suspicious person, she is naturally trustful. She is thrilled to see the rescuers. She gently scolds Kevin.

RISHON
Kevin, what are you doing? Can't you see they're here to help us? Can't you see they're human?

KEVIN
(to Rishon)
Stay in the house, Rishon. It could be some kind of trick.

12 ANGLE - AWAY TEAM

As Rishon ignores Kevin and approaches the away team. There are tears of joy in her eyes. Riker slips down out of the tree.

RISHON
We'd just about given up hope. We thought maybe the whole Federation had been attacked.

BEVERLY
Do you know of any other survivors?

Rishon looks at her with desperate eyes.

RISHON
It's been days since we've seen or heard anybody else...
(off Beverly's look)
Please, no -- don't tell me we're the only ones...

12 CONTINUED:

Kevin tries to comfort Rishon. He says to Riker in a shaky tone of voice --

KEVIN

They came in a spaceship so big
you could see it up in orbit.
They took our world apart piece
by piece.

RIKER
Who?

KEVIN
We don't know. We never saw
their faces.

RIKER
You don't know where they came
from -- where they are now?

KEVIN
(shakes head)
I guess they've gone away.

Beverly takes out her medical tricorder and scans the couple. They react. Beverly is apologetic.

BEVERLY
I'm sorry. I'm only performing
a physical. Could I have your
names please -- for the record.

RISHON
I'm Rishon Uxbridge... and this
is my husband Kevin.

Data joins them with --

DATA
Botanists. Originally from the
aquatic city New Martim Vaz in

the Atlantic Ocean on Earth.
Residents of the Rana Four
colony for five years.
(to Rishon; a smile)
You, ma'am, are eighty-two years
of age and a composer of
Tao-classical music.
(MORE)

12 CONTINUED: (2)

DATA (Cont'd)
(to Kevin)
You, sir, are eighty-five years
of age and a specialist in
symbiotic plantlife. You have
been married fifty-three years.

The couple stare at Data in amazement. So does the rest of the away team. He explains --

DATA
(continuing)
I memorized the colony register
on the way to Rana in the event
such information was needed.

13 ANGLE - RIKER

Riker moves away from the others to study the house up close. Kevin leaves Rishon to follow him.

KEVIN
Is something wrong?

RIKER
Your house -- with your permission I'd like to look inside.

KEVIN
Why? What could interest you in there?

RIKER
Mister Uxbridge, as far as we've been able to determine, you and your wife -- and this house -- are all that survived the attack. It was either a bizarre coincidence or by design. I don't favor the coincidence theory.

KEVIN
(confused)
Are you saying we were left alive intentionally?

RIKER
(hesitant)
Yes.

13 CONTINUED:

KEVIN
I don't understand. You don't think Rishon and I did something to merit our survival, do you? I mean, betrayed the others... ?

RIKER

I'm not accusing you of anything, Mister Uxbridge. The attacking force spared you for some reason. We're only trying to find out why.

(indicates house)

May I look inside... ?

KEVIN

(numb; bewildered)

I said you could.

14 INT. HOUSE - LIVING ROOM

As Riker ENTERS. The interior is as normal as a twenty-fourth century colonial interior can be. There are elements of Rishon, elements of Kevin. Nothing to indicate that they are bad people. The rest of the away team follows Riker in. They spread out.

15 ANGLE - RISHON AND KEVIN

Rishon and Kevin ENTER the house. Rishon is determined to make her rescuers welcome. She heads for the kitchen with --

RISHON

I'll make a cup of tea for everyone. We have wonderful tea on Rana. It grows wild nearly everywhere...

She suddenly realizes Rana IV and its tea are gone forever; she can't finish. She hurries away to the kitchen. Kevin watches her go. Worf approaches him and makes an honest attempt to cheer him up.

WORF
Sir, may I say that your attempt to hold our away team at bay with a nonfunctioning weapon was an act of unmitigated gall.

Kevin looks at the phaser that he's still holding.

15 CONTINUED:

KEVIN
Didn't fool you, huh?

WORF
(rare smile)
I admire gall.

Geordi joins them. He too is interested in Kevin.

GEORDI
Excuse me. Out front -- that was about the best job of concealing a snare that I've ever seen. Could you tell me what it was for?

KEVIN
Got a local critter that's developed a taste for what's in the garden.
(sad realization)
Guess I should've dismantled it. Guess I don't have to worry about him anymore.

He happens to look across the room and see --

16 ANGLE - DATA

Data has wandered to a small table where an ornate MUSIC BOX sits. He studies the music box. Just then Rishon emerges from the kitchen and moves toward a cupboard where her tea service is stored. She sees Data looking at the music box.

RISHON
Go ahead. Pick it up. It's a music box. It's been in my family for generations.

17 TIGHT ON MUSIC BOX

Data carefully lifts the box. (NOTE: any convenient waltz music will do for the music.) A few bars and we:

SMASH CUT TO:

18 INT. ENTERPRISE - TROI'S QUARTERS - CLOSE ON TROI

Troi is going about her normal daily routine inside her quarters. Suddenly she comes alert as if hearing something. We realize she is hearing the music from the music box in her head (although she doesn't know this)! And it stays, playing over and over...

19 BACK TO LIVING ROOM - RIKER AND BEVERLY

Riker and Beverly are consulting with each other near the front door. Riker is at a lost to explain the

riddle of the house and Kevin and Rishon.

RIKER
I've been in every room. There's nothing unusual about this house except that it's here. What about them?

BEVERLY
They're in reasonably good health. Both show signs of mental stress. Understandable considering what they've been through.

RIKER
(mystified)
But somehow they're different.

Riker looks o.s. in the direction of Rishon (with Data).

RIKER
(continuing)
Let's get back to the ship. We'll take them with us.

20 ANGLE - RISHON AND DATA

As the music in the music box runs down. Data smiles. Just then, Riker interrupts them.

RIKER
(continuing)
Excuse, Mrs. Uxbridge. We have to return to the ship now.

RISHON

Commander, I haven't finished
fixing your tea --

20 CONTINUED:

RIKER
I'm sorry, but we're finished
here. We can give you and Kevin
time to pack. You can bring as
much as you want.

Rishon gives him a look of astonishment. Kevin appears at her side and give Riker the same look.

RISHON
What do you mean pack?

KEVIN
You're not thinking of taking us
with you, are you?

RIKER
(surprised)
Surely you don't want to remain
here. How will you take care of
yourselves?

RISHON
(to Kevin; frightened)
Kevin, I can't leave my home!
Don't let them do this to us.

KEVIN
No one's going to make us leave.

RIKER
You'll be protected on the ship. You could still be in danger on Rana.

KEVIN
Commander, we appreciate your concern but we're not going anywhere. We'll manage. We always have.

Riker thinks for a beat. These two people are beyond his understanding. And he's concerned about them.

RIKER
All right. I can't make you come with us. Are you familiar with one of these... ?

Riker hands Rishon his communicator. She nods.

20 CONTINUED: (2)

RIKER
(continuing)
We'll remain in this system for the next several days at least. If you should reconsider, please contact us.

RISHON
We'll be fine, Commander. We have each other...

We HOLD a moment on Riker's troubled expression before

we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. SPACE - THE ENTERPRISE AND RANA IV (OPTICAL)

The Enterprise keeps orbit around the shattered planet.

22 INT. OBSERVATION LOUNGE - FAVORING PICARD

Picard is in the middle of debriefing Riker, Beverly, Geordi and Data. Troi is there as a consultant -- but she seems distant, lost in thought, troubled (because the song is still playing in her mind). All are seated at the table except Picard who paces with controlled energy.

PICARD
Are they collaborators? Did they in fact provide their colony's assailants with something that abetted the total destruction of Rana Four in order to protect their own lives?

Beverly is skeptical.

BEVERLY

What could two botanists in their eighties possess that could possibly aid whoever attacked this planet?

PICARD

We have no idea what the enemy needed, Doctor. Love, fear, hope -- a cup of tea. It is a strange universe we live in.

GEORDI

Maybe they're being held hostage in some fashion.

BEVERLY

Nothing in the tricorder readings indicated emotional stress.

PICARD

(looks to Troi)

Counselor... ?

22 CONTINUED:

All eyes turn to Troi. But she hasn't heard Picard. She is lost in her own thoughts. Picard has to repeat --

PICARD

(continuing)

Counselor Troi... ?

TROI

(coming awake)

I'm sorry... I can't sense them
well enough...

Picard gives her a quizzical look. Suddenly from Geordi --

GEORDI
Specimens...
(off their looks)
Maybe they've been preserved as specimens... pets... trophies... exhibits in a zoo...

PICARD
(thinks)
No. The assailants would have picked someone younger for that, someone who would have given them a proper show for their money.

22 CONTINUED: (2)

Picard looks at Riker --

PICARD
(continuing)
Number One, you say the couple is incapable of sustaining themselves?

RIKER
There's a fusion reactor in the house, probably good for another five years of power. But their watertable is tainted and they

have no way of feeding themselves other than a small garden.

PICARD
They won't come to the ship?

RIKER
They were adamant.

Picard considers all that he's heard for a beat.

PICARD
We'll do all that we can to help them... but in the meantime I want them kept under surveillance.

Suddenly Troi, looking pale and drawn, stands up to leave.

PICARD
(continuing)
Counselor, is something wrong?

TROI
I'm sorry... I don't feel well. I would like to go to my quarters...

PICARD
By all means.

BEVERLY
Is there anything I can do?

Troi shakes her head and leaves the room without another word. Picard watches her go, concerned. The others too.

CUT TO:

23 INT. CORRIDOR - ON PICARD

Picard walks alone, moving toward a turbolift. He is intercepted by Worf.

WORF
Captain, a search of the Ranian system has determined that the hostile force that attacked this planet is no longer present.

PICARD
I remember a Starfleet admiral saying the same thing about some renegade Andorians in the Triangulum system once. The truth was they'd dismantled their ship and hidden it.

WORF
(chest out)
Those Andorians did not have to contend with someone of my thoroughness. I will stake my reputation.

Picard believes him. The turbolift arrives and Picard steps in.

CUT TO:

24 INT. TROI'S QUARTERS - TROI

Troi is on her bed, fully clothed, trying to sleep. She looks strained, tired. From her actions we know the song is still playing in her head. She tosses and turns. Sleep is impossible. She sits on the bed and rubs her face. She stands and paces. She puts her hands over her ears as if the song could be stopped that way. Nothing works. She talks to herself.

TROI
Don't listen... think of something else...

Nothing works. She sits in a chair and pulls at her hair. She stands again.

TROI
(continuing)
Stop... please stop!

24 CONTINUED:

Suddenly there is a soft knock (chimes?) at her door. She jumps at the sound. Collects herself --

TROI
(continuing)
Yes --

25 INCLUDE PICARD

Picard ENTERS the room. He sees Troi's condition and knows something must be wrong.

PICARD

I was concerned. I came to see if I could be of any help.

TROI

I'm fine. There's nothing wrong. I'm tired, that's all.

Picard doesn't believe her. He goes up to her for a closer look. She shies away.

PICARD

I don't have your gift for reading emotions, Counselor, but I can tell when someone is in pain and hiding it.

Troi starts to lie to him again, then decides to tell the truth.

TROI

It's silly... I... I hear music. Music that won't stop. In my mind.

PICARD

(thinks he understands)

Perhaps it's a symptom of fatigue. We've all been inflicted one time or another with the song that wouldn't quit.

TROI

No... it's deeper than that. The song never stops for an instant. It plays in perfect clarity from beginning to end over and over again.

(MORE)

25 CONTINUED:

TROI (Cont'd)
I don't even know what song it is -- I've never heard it before!

25 CONTINUED: (2)

PICARD
When did this start?

TROI
A few hours ago. While the away team was on the surface. I was trying to... I was thinking of Rishon and Kevin...

PICARD
Rishon and Kevin... And?

TROI
(shakes head)
I can't explain. They're elusive. They're... I'm sorry...

Picard doesn't want to push her.

PICARD
Get some rest. Take the necessary sleep inducements if you have to.

Troi gives him a weak nod. She'll try... but she isn't hopeful. And suddenly Red Alert is sounding through the ship.

CUT TO:

26 INT. MAIN BRIDGE

Riker is manning the bridge along with Data, Worf, Wesley and various SUPERNUMERARIES.

RIKER
Data, give us a visual.
Magnfication factor fifty.

27 INCLUDE MAIN VIEWER (OPTICAL)

We see the gleaming hull of an immense and deadly-looking spaceship approaching Rana IV. We don't need to be told it's the ship that attacked the planet only weeks ago.

28 INCLUDE PICARD (OPTICAL)

Picard ENTERS the bridge and takes one look at the approaching warship.

28 CONTINUED:

PICARD
Where did that come from?

RIKER
Apparently it was riding a
Lagrange point behind Rana

Four's furthest moon.

DATA
Our vehicle classification index can put no identity to it. Its design is completely foreign.

RIKER
But it's our boy -- roughly five times our mass and carrying enough armament to pulverize a planet.

PICARD
Lieutenant Worf... ?

WORF
(deeply ashamed)
I... cannot explain this, Captain.

RIKER
It's moving toward the planet.

PICARD
Open a hailing frequency, Data. Ask them to identify themselves and to match orbit with us.

Data goes through the routine.

DATA
They have received the message, Captain, but are chosing to ignore it.

PICARD
Worf, maximum shields, ready all weapon systems.

WORF

Aye, sir.

29 OMITTED

30 INT. MAIN BRIDGE (OPTICAL)

On the Main Viewer, the warship is seen making a course change to bring it to bear on the Enterprise.

RIKER

It's assuming an attack posture. Don't be surprised if --

Riker doesn't have the chance to finish "if it fires on us" because that's exactly what the warship does, unleashing a wave of matter/anti-matter that strikes the outer shields and shakes the Enterprise -- but without causing any damage.

WORF

The vessel is firing jacketed streams of positrons and antiprotons, equivalent firepower of forty megawatts. Shields are holding.

The warship fires again. The Enterprise rocks again.

WORF

(continuing)

Again forty megawatts. No damage.

RIKER

(confident)
If that's as good as they can do, this'll be over in five minutes.

PICARD
Worf, fire phasers... Just a warning shot. Data, repeat the order to stand to.

31 EXT. SPACE - THE ENTERPRISE AND WARSHIP (OPTICAL)

The Enterprise fires across the warship's nose. It responds by moving into a higher orbit and heading quickly away from the Enterprise and Rana IV.

32 INT. MAIN BRIDGE

The bridge crew is pleased to see the enemy turning tail and running.

DATA
The vessel has assumed a course out of the Rana system and is rapidly increasing velocity.

PICARD
Helm, initiate pursuit.

WESLEY
(happily)
Aye, sir.

33 EXT. SPACE - THE ENTERPRISE AND WARSHIP (OPTICAL)

The Enterprise follows the warship away from Rana IV,

their velocities increasing.

34 INT. MAIN BRIDGE (OPTICAL)

All eyes are on the Main Viewer and the unknown warship.

WESLEY
The vessel has reached warp two and continues on a steady acceleration curve. We aren't getting any closer, Commander.

RIKER
Give us a superior curve, Mister Crusher.

WESLEY
Warp three... warp four... The warship is simultaneously matching our curve point per point. Warp four point five... warp five... warp five point five...

RIKER
(glancing up)
Riker to La Forge. Give us everything you can to close the gap, Geordi.

34 CONTINUED:

GEORDI'S COM VOICE
Yes, sir. I'll get you to
Nine point three seven in fifteen

seconds.

35 EXT. SPACE - ENTERPRISE AND WARSHIP (OPTICAL)

The pursuit continues at a faster and faster pace... still the Enterprise does not seem to be gaining.

36 INT. MAIN BRIDGE (OPTICAL)

It's obvious to everyone that the Enterprise isn't gaining.

WESLEY
Warp eight point five... warp eight point seven five... warp nine... the warship continues to match our acceleration curve perfectly.

PICARD
I get the impression we're being toyed with, Number One.

The idea of an endless chase doesn't appeal to Picard in the slightest.

PICARD
(continuing)
This ship will not chase a pony on a merry-go-round. Number One, take us back to Rana Four.

36 CONTINUED:

RIKER

Back?

PICARD
We have unfinished business there. I need to have a talk with those two people.

Picard EXITS the bridge leaving Riker to guess exactly what he means. Riker says to Wesley --

RIKER
Reduce speed. Bring us around on a return course.
(under his breath)
This one's getting away...

37 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 EXT. SPACE - THE ENTERPRISE AND RANA IV (OPTICALL)

The Enterprise is once again in orbit around Rana IV.

39 OMITTED

40 EXT. RANA IV - FRONT OF HOUSE - DAY (OPTICAL)

Picard, Worf and a MATTER REPLICATOR MATERIALIZE in front of the Uxbridge house. Rishon and Kevin are both doing yard work. Both are naturally surprised at Picard's appearance. Kevin looks genuinely upset. Picard takes the initiative --

PICARD
Good afternoon. I apologize if I startled you. I'm Jean-Luc Picard, captain of the Enterprise.
(indicates replicator)
I've brought you something you badly need if you're going to stay on Rana -- a matter replicator. It has limited capabilities, but...

Kevin and Rishon glance at the replicator without much interest. Kevin interrupts --

KEVIN
Thank you. But we have no use for such a thing.

PICARD
It will provide you with food and clothing -- clean water. Lieutenant Worf can instruct you in its operation.

KEVIN
(to Worf; less polite)
We don't need it.

RISHON
Kevin, you know we do.
(to Picard)
Thank you, Captain.

(MORE)

40 CONTINUED:

RISHON (Cont'd)
Kevin and I were about to have our afternoon tea. You and Mister Worf must stay and have some with us.

PICARD
We'd like that very much.

KEVIN
Rishon, they only want to spy on us like this morning.

RISHON
Kevin, I've never turned away a visitor to this house and I'm not starting today.
(to Picard and Worf)
Please come in, both of you. And excuse the mess...

HOLD ON Kevin's glare as Picard and Worf follow Rishon to the house.

CUT TO:

41 INT. ENTERPRISE - TROI'S QUARTERS

Troi is nearly hysterical. Two of Beverly's MEDICAL ASSISTANTS try to help.

TROI
Stop -- make it stop! Please,
I'll do anything -- make it stop!

Beverly ENTERS the room and is shocked and distressed at Troi's appearance. Beverly goes to her, tries to calm her.

BEVERLY
Deanna, please. I'm here to help.

TROI
It's getting louder! So loud...
I can't stand it -- make it stop!

41 CONTINUED:

BEVERLY
Move her to the bed.

Troi settles down enough to allow the assistants to put her down on the bed. Beverly takes out her medical hypo and attempts to administer a sedative. Troi shakes her head at the sight of the hypo.

BEVERLY
This will relax you.

Beverly injects her. Troi never relaxes for a second.

TROI
I hear it! It's still there!
It's so loud --

BEVERLY

(to assistants)
Move her to Sickbay.

Troi reacts with fright at this idea.

TROI
No! I want to stay in my quarters.

BEVERLY
I can get you to sleep there.

TROI
I don't want to sleep! The music will only follow me!

BEVERLY
I can induce delta sleep... Tune out even your deepest dreams.

TROI
But it's not a dream! You've got to understand that! It's not a dream -- it's real!

CUT TO:

42 INT. HOUSE - LIVING ROOM - DAY

Picard and Worf are having tea with the Uxbridges. Kevin is silent, moody, wishing they were gone. Rishon is radiant, full of energy and love of life. Worf looks uncomfortable, out of place.

42 CONTINUED:

Picard is relaxed, taking it all in. Rishon is in the middle of a story.

RISHON
Kevin and I first saw each other on a ship at sea. He was a starving student in a threadbare suit and mismatched shoes. I was traveling with my parents who didn't like the way he was hanging around. I asked him to marry me two hours after we met and he knew I was serious. I don't think he's ever recovered from that day.

Rishon and Kevin exchange an intimate smile. Rishon looks at Worf who is cautiously sampling his tea.

RISHON
Mister Worf, what do you think?

WORF
(trying hard)
Good tea. Nice house.

PICARD
(to Rishon)
Why did you leave Earth and move to a brand new world when you did?

RISHON
You mean at our age? We thought it would make us fall in love all over again.
(looks at Kevin)
It worked.

Picard takes a sip of tea. It's time to get at the heart of the matter.

PICARD
It must've been terrible... when the colony was fighting for its life.

Kevin looks away. Rishon is in complete agreement with Picard.

42 CONTINUED: (2)

RISHON
Yes, it was. Fire lit the sky... the ground never stopped shaking... there was thunder, unbelievable thunder...

PICARD
But you survived...

RISHON
We don't know why we did and the others didn't. I've tried to put some purpose to it, but I can't.

Kevin decides it's time to push Picard a little.

KEVIN
I was wondering, Captain, when you and your ship would be leaving...

PICARD
I don't have an answer for that. A few hours ago we had an encounter with a warship... Possibly the one which attacked you. We forced it to leave the system but were unable to affect it otherwise. It could return.

Rishon reacts with fear. She turns to Kevin --

RISHON
Kevin -- you said it'd gone away.

KEVIN
I guess I was wrong. Don't worry. It didn't hurt us before, it won't hurt us now.

PICARD
(fully alert)
Do you know that for a fact, Kevin?

KEVIN
No. But I don't enjoy seeing my wife frightened. As we've told you time and time again, Captain, we don't know why we were spared.

42 CONTINUED: (3)

PICARD
But there had to have been a reason. In some way you and

Rishon were "different" from the other colonists. Your geographical location, your philosophical beliefs, the color of your eyes -- somehow you stood apart from them.

Now it's Rishon's turn to look away. Kevin, with some difficulty, tries to explain.

KEVIN

There was a difference... I am a man of special conscience. While the others were doing what they could, I chose not to fight.

Picard nods. He may not agree with Kevin's views but he accepts them as they are.

PICARD

That is your protected right.

KEVIN

But I assure you the attacking ship had no way of realizing this. I expected to die like all the others.

Picard reacts to Kevin's unconscious choice of words. Kevin, uncomfortable with what he has just said, stands up.

KEVIN

(continuing)

There's no reason for you and your ship to remain, Captain. We can manage without you.

Kevin leaves the room. Rishon is distraught.

RISHON
Kevin grieved for the others but he did nothing. He's a very gentle man. Please understand that.

From Picard's expression he doesn't understand.

42 CONTINUED: (4)

PICARD
What about you, Rishon? Did you feel the same way?

RISHON
(difficult)
I wanted to fight... but I stayed with my husband. Thank you again for the replicator, Captain. I had better clean up now...

Picard gets the message. He and Worf stand to leave.

PICARD
Before we go I ask you one more time to come to the ship. For your own safety.

RISHON
I'm frightened, Captain. But I can't leave Rana. Even if it means my life.

CUT TO:

43 INT. ENTERPRISE - TROI'S QUARTERS

(NOTE: Troi's quarters have been adapted for medical treatment.) Troi is on her bed, sleeping; but it is not a peaceful sleep. From the way her lips move and from her tortured expression we know the song is still playing in her mind.

Beverly is watching, deeply distressed and mystified. She says to one of her medical assistants --

BEVERLY
I don't understand it. I've inhibited almost all the activity of the neocortex and she continues to behave as if she's hearing the music...
(a beat)
We're going to have to shield her from all outside stimuli by inducing coma...

The assistant goes through the procedure. Beverly watches Troi as she slips into coma. There is still a slight indication of continuing anguish on Troi's face. Beverly is at a loss as to what to do next.

43 CONTINUED:

Suddenly Red Alert is blasting through the ship --

CUT TO:

44 INT. MAIN BRIDGE

Riker is on the bridge along with Wesley, Data and various supernumeraries.

DATA
I have positive identification, Commander. It is the vessel that attacked us earlier. It is reentering the system at high velocity and is approaching Rana Four.

RIKER
Give us a tight visual, Data.

45 ANGLE - MAIN VIEWER (OPTICAL)

The unknown warship appears in all its horrible glory.

RIKER
(continuing)
Is it my imagination or does it look a lot meaner this time?
(a beat)
Shields up. Weapons ready.

Just then Picard and Worf come onto the bridge. They see the picture on the Main Viewer and take their positions.

RIKER
(to Picard)
Our friend is back.

PICARD

I am not surprised. Lieutenant Worf, open a hailing frequency. Warn the vessel to stay clear of the planet.

WORF

Aye, sir. But they are already within firing range.

46 INCLUDE MAIN VIEWER (OPTICAL)

As the warship lets fly with an awesome barrage of electro-magnetic and particle death. The Enterprise rocks. The bridge lights flicker. It's a heavy hit --

WORF

(continuing)

Shields down! Captain, they hit us with four hundred gigawatts of particle energy!

PICARD

Damage?

WORF

Superficial -- but I am having trouble reassembling the shields!

The warship fires again. The Enterprise rocks again.

WORF

(continuing)

Shields down! There is thermal damage to the hull!

DATA
The warship is in possession of enormous energy reserves. It is capable of striking us with far more powerful bursts.

WESLEY
They're maneuvering to come between the Enterprise and Rana Four.

PICARD
Number One, we have been exemplary in our patience.

RIKER
(with pleasure)
Lieutenant Worf, fire phasers on full with a simultaneous spread of torpedoes.

47 EXT. SPACE - THE ENTERPRISE AND WARSHIP (OPTICAL)

The Enterprise lets fly. The warship is hit -- but it might as well have been with a feather pillow.

48 INT. MAIN BRIDGE (OPTICAL)

DATA
The vessel appears undamaged. Its defenses are apparently able to absorb incoming matter and energy.

RIKER
Commence rapid fire with all weapons on full!

The Enterprise lets loose with everything it's got in a sustained barrage. The warship is unaffected. It fires back with one awesome burst. The Enterprise is knocked head over heels (so to speak). The entire bridge crew is knocked down. There is damage to the bridge -- and injuries to one of the supernumeraries.

WORF
Shields are down! There is internal damage -- weapon systems control has been lost!

RIKER
Riker to Sickbay. Medical assistance to the bridge!

PICARD
Mister Crusher, move the Enterprise out of range of the attacking vessel!

49 thru 50 OMITTED

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise limps for deep space as fast as it is able. The warship hangs back, now in complete possession of Rana IV.

52 INT. MAIN BRIDGE

Worf is bitter -- but understanding -- about fleeing the battle.

WORF
The vessel has terminated its pursuit. It is assuming an orbit around Rana Four.

52 CONTINUED:

RIKER
(suddenly remembering)
Rishon and Kevin...

PICARD
We can't help them... But it's my guess they're in no danger.

Medical assistance arrives for the injured on the bridge.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise moves away from the Rana system at

impulse speed.

54 OMITTED

55 INT. CORRIDOR - PICARD AND BEVERLY

Picard and Beverly move quickly for Troi's quarters.

PICARD
Number of casualties?

BEVERLY
Sixty-six.

PICARD
Fatalities?

BEVERLY
None. We've been able to treat everyone.

55A INT. TROI'S QUARTERS - FAVORING TROI

Picard and Beverly ENTER. Move to where Troi is sleeping. She is still in induced coma, but showing subtle signs that indicate the music is still in her head. Picard is concerned.

PICARD
Can you help her?

BEVERLY
I've done everything I can. I don't understand the nature of this music she says she's hearing, or where it's coming from.

55A CONTINUED:

PICARD
Could it be telepathic?

BEVERLY
(a shrug)
Yes. But I'm no expert at determining that.

PICARD
(controlled anger)
They're blocking her sensitivity ... keeping her from "seeing" the truth.

BEVERLY
Who?

PICARD
Rishon and Kevin.

BEVERLY
What?

PICARD
They wanted us to leave Rana... and that's exactly what we're doing.

A beat as Picard comes to a difficult but necessary decision.

PICARD
(continuing)

Picard to bridge.

RIKER'S COM VOICE

Yes, Captain.

PICARD

Number One, I want you to maintain the present course for another hour, then turn the Enterprise around and take it back to Rana Four.

Beverly gives Picard a shocked look. Riker is puzzled too.

RIKER'S COM VOICE

Sir? We still won't have our shields restored by then.

55A CONTINUED: (2)

PICARD

We're going back, Commander -- and this time nothing is going to lure us away.

CUT TO:

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A couple of hours have passed. The ship cautiously limps back into orbit around Rana IV.

57 INT. MAIN BRIDGE

Riker, Worf, Wesley and Data are at their stations with various supernumeraries. Picard is pacing in front of his chair.

WORF
Sensors indicate no spacecraft in the vicinity of Rana Four.
(remembering his previous failure)
But Captain --

PICARD
Forget your previous error, Lieutenant. There was no way you could have prevented it.

Worf is mystified as to why.

DATA
Captain, the Uxbridge house is coming into transporter range.

PICARD
Lieutenant Worf. If you will accompany me to the Transporter Room...

Picard starts to leave the bridge. Riker stops him with --

RIKER
I think you should reconsider this, Captain. The warship has come after us twice, it could come back.

57 CONTINUED:

PICARD
I disagree, Commander. I don't think it knows we're here. I think it believes it's run us off for good. That, however, will change once I'm back on board.

RIKER
(doesn't follow)
Sir?

PICARD
It's protecting Rishon and Kevin. It responds to their wishes -- directly or indirectly, I'm not sure. That's what I'm going to put to the test.

Picard and Worf EXIT the bridge leaving Riker (figuratively) scratching his head.

CUT TO:

58 EXT. RANA IV - ESTABLISHING SHOT - HOUSE - DAY (OPTICAL)

The house looks as it always has.

59 INT. HOUSE - LIVING ROOM - KEVIN AND RISHON

Kevin and Rishon are waltzing to music from the music box. They seem very happy; not a care in the world. They are lost in each others gaze. Suddenly the front door opens and Picard, followed by Worf, walks in

unannounced. The couple stop dancing. The music box runs down and dies...

PICARD
Celebrating?

Kevin is aghast. For the first time we see him show a measure of fear.

KEVIN
What are you doing here? What do you want?

Picard ENTERS the room and faces Kevin. What he is about to say and do has an ulterior purpose.

59 CONTINUED:

PICARD
This is the second time you've shown surprise at my appearance, Kevin. The first time was understandable, but why now? -- unless you expected never to see me again.

KEVIN
Why do you keep interfering with our lives, Captain?

PICARD
It isn't my intention to interfere, Kevin... only to help you and Rishon.

KEVIN
Then please leave us alone.

PICARD
I promise you that once I leave this house I will never set foot in it again. The Enterprise, however, will remain in orbit over this planet.

Both Kevin and Rishon find this piece of news shocking.

RISHON
Why?

PICARD
To protect you.

KEVIN
That isn't necessary, Captain. I thought you understood.

PICARD
But it is necessary, Kevin. Your lives are in great danger. The warship has returned.

RISHON
(frightened)
Kevin --

KEVIN
He's lying, Rishon.

59 CONTINUED: (2)

PICARD
(in Kevin's face)
We fought a pitched battle with it and lost. Many of my crew have been injured -- including a woman who's mind is slowly being destroyed by a telepathic aberration.

RISHON
(horrified)
No! Oh please no!

KEVIN
This is a form of intimidation. I have my rights --

PICARD
You, Kevin? What about Rishon? Is she in favor of being left at the mercy of a homicidal spaceship?

Rishon avoids Picard's look... supports her husband.

RISHON
(a mumble)
I think you'd better go, Captain...

PICARD
Come to the Enterprise, Rishon. Let me take you where you'll be safe.

RISHON

No. I can't leave Kevin...

KEVIN
And I'm staying. She's safe here with me in this house.

PICARD
(at Kevin)
Then explain to me why you're safe, Kevin. Why is this house a sanctuary from a destructive force that otherwise has no conscience? Does it have to do with you -- with your refusal to fight?

59 CONTINUED: (3)

A look of guilt covers Kevin's face. He turns away from the others. Picard speaks to the back of his head.

PICARD
(continuing)
Tell me this, Kevin. If Rishon were in danger, would you kill to save her life?

KEVIN
(vehement)
No! Not for her, not for anyone! I will not kill!

RISHON
(angry at Picard)

Stop hurting him! Leave our house!

A beat as Picard considers them both. Rishon is comforting Kevin, protecting him. Picard repeats his reason for coming --

PICARD
It is my sworn duty to protect you. The Enterprise will remain in orbit around Rana Four as long as the two of you are alive.

He turns to leave. Worf follows him out of the house.

CUT TO:

60 EXT. SPACE - THE ENTERPRISE AND RANA IV (OPTICAL))

A time lapse. The Enterprise orbits without interference.

61 INT. MAIN BRIDGE

Riker and Data are there as well as the supernumeraries. Picard and Worf ENTER. Picard takes his chair. He is calm; a man of infinite patience.

PICARD
Number One -- an update, please.

61 CONTINUED:

RIKER
Little change, Captain. The

shields are still inoperable.
We have partial control of our weapons. I've doubled the repair crews.

Suddenly from Data --

DATA
Commander. The warship is approaching from high orbit. It is very close -- three hundred thousand kilometers distance.

RIKER
How is that possible? Is something wrong with the sensors?

PICARD
That's of no concern, Number One. It's here. And precisely on schedule.

DATA
The vessel has altered its course to a direct intercept with the Enterprise.

RIKER
Worf, arm phasers and photon torpedos, prepare to fire.

PICARD
Belay those orders, Mister Worf.

Riker and the rest of the bridge crew look at Picard with surprise.

61 CONTINUED: (2)

DATA
(concerned)
The vessel is now within twenty thousand kilometers of the Enterprise and closing.

PICARD
Let it come, Commander. Activate the Main Viewer.

62 INCLUDE MAIN VIEWER (OPTICAL)

The warship is approaching rapidly. Picard seems unbothered. He watches it come.

WORF
Evasive action, sir?

PICARD
The Enterprise will stand its ground, Lieutenant.

WORF
Weapons, sir?

PICARD
When I give the order. Not before.

The warship comes closer. It's at point-blank range.

63 EXT. SPACE - THE ENTERPRISE AND WARSHIP (OPTICAL)

Astonishingly, the warship cruises right past the Enterprise and continues on toward Rana IV.

64 INT. MAIN BRIDGE (OPTICAL)

The bridge crew, Picard excluded, are astonished.

DATA
The vessel is entering a low orbit around Rana Four.
(a beat)
Captain, it appears it is preparing to fire at the planet.

PICARD
Understood.

64 CONTINUED:

DATA
My calculations indicate that its target may be the house of Rishon and Kevin Uxbridge.

PICARD
There will be no interference from us, Mister Data.

They watch as the warship lets loose a single, compressed burst of energy that streaks down to the surface of Rana IV and erupts in a geyser of flame that becomes a dull, glowing crater. The bridge crew, Picard excluded, are mortified.

WORF

The house has been obliterated!

PICARD
Scan for survivors, Lieutenant.

Worf does as instructed.

WORF
There are no survivors.

PICARD
Ready a photon torpedo. Fire at the vessel when ready.

WORF
Aye, sir.

65 EXT. SPACE - THE ENTERPRISE AND WARSHIP (OPTICAL)

The Enterprise fires the torpedo at the warship. It strikes home. The warship goes up in a spectacular explosion!

66 BACK TO MAIN BRIDGE

The bridge crew looks to Picard to explain all this. But he doesn't.

PICARD
Commander Riker. What reason does the Enterprise have to remain at Rana?

66 CONTINUED:

RIKER
(trying to figure it)
The unknown vessel has been destroyed. The Uxbridges have been destroyed. There is no reason for the Enterprise to remain.

PICARD
Good. Helm, move us to a higher orbit so that we may keep the surface of the planet under surveillance.

WESLEY
Aye, sir. But, Captain, what do we watch for?

PICARD
Anything. If I'm needed I will be in my Ready Room. That is all for now.

Picard exits the bridge to his Ready Room. The bridge crew watches him go, trying to figure out what the hell's just happened.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise continues its high orbit over Rana IV.

68 INT. CAPTAIN'S READY ROOM - ON PICARD

Picard sits at his desk, lost in thought. His doorbell chimes.

PICARD
Come.

Riker ENTERS the room.

RIKER
Captain, may I speak with you?

PICARD
(a smile)
The pleasure is mine, Number One.

RIKER
We've been observing the planet very carefully for three hours. We've seen nothing. I have the feeling you're waiting for something to happen.

Picard nods. He realizes it's time to tell Riker all that he suspects.

68 CONTINUED:

PICARD

I have acted on an assumption, Commander. I am not sure what the result will be -- or even that my assumption is correct.

(beat)

We found two people alive in a house on a devastated planet. But there was only one survivor of the war on Rana Four

HOLD ON Riker's perplexed expression as we...

CUT TO:

69 INT. MAIN BRIDGE

Data is in charge. Geordi has joined the bridge crew. The supernumeraries are at their stations. The shattered face of Rana IV rolls by on the Main Viewer.

WORF

Why is it we maintain watch on a planet that is now totally dead?

Geordi checks his instruments just in time to catch something totally beyond belief. It's a moment before he can respond.

GEORDI

Bridge to Captain Picard. You had better come see this.

70 ANGLE - PICARD AND RIKER (OPTICAL)

As they EXIT the Ready Room in a hurry. Geordi is excited --

70 CONTINUED:

GEORDI
(continuing)
Captain, Commander, it's back -- the house! And the trees and the grass! It happened right in front of us.

On the Main Viewer, the tiny green patch of vegetation is again visible on the planet surface.

PICARD
(a smile)
Worf, do you see survivors?

WORF
I detect two life-forms inside the house. It appears Kevin and Rishon were not destroyed. But how... ?

Picard looks to Riker. Riker's look of acknowledgement indicates that Picard has told him all he suspects.

PICARD
Helm, bring us into transporter range. I want them beamed aboard -- directly to the bridge.

DATA
Captain, will they not protest?

PICARD
Let them.

71 ANGLE - KEVIN AND RISHON (OPTICAL)

As Rishon and Kevin MATERIALIZE on the bridge. The couple is surprised to say the least -- and worried. Picard addresses them with strained politeness.

PICARD
(continuing)
My apologies if I interrupted a waltz...

Kevin hangs back timidly. It is Rishon who is the aggressive one now.

71 CONTINUED:

RISHON
Why have you brought us here against our will?

PICARD
To end the suffering of one of my crewmembers.

RISHON
I don't understand --

PICARD
Kevin does. He's the cause.

Kevin avoids Rishon's look, says nothing, implying some sort of guilt. Picard centers on Kevin.

PICARD

(continuing)
At first I couldn't figure out why your house had survived the holocaust while all the others hadn't. And then it occurred to me that it had been destroyed. The dwelling where you served me tea and danced your waltzes was a reproduction, something real to the touch but capable of being created and destroyed and recreated at whim.

Rishon sees that Kevin is crumbling. Her desire to protect him is strong. She doesn't believe anything Picard has said and lashes back at him verbally --

RISHON
Now you're joking with us, Captain. Can't you see it's hurting my husband?

KEVIN
(suddenly; fatalistically)
Rishon... hear what he has to say.

PICARD
(to Kevin)
More than anything, you wanted the Enterprise away from Rana. Why?
(MORE)

71 CONTINUED: (2)

PICARD (Cont'd)
Because the house, the plot of land, your very own existence, were riddles you were helpless to explain. The warship -- another recreation -- twice tried to chase us away but failed. When I came to the house a second time I provided you with the only condition that would make the Enterprise leave -- your deaths -- and you did your best to satisfy me.

Rishon looks at Kevin, quizzically. He avoids her; looks deeply at Picard.

KEVIN
I am deeply sorry about the woman. I will help her. But I must know what you intend to do with me afterwards...

PICARD
Take you to the nearest starbase where you will be held accountable for the attack on this ship... and perhaps the deaths of eleven thousand people.

RISHON
No! He hasn't killed anyone!

KEVIN
The destruction of the planet happened just as I told you.

PICARD
But you haven't told us the whole story, Kevin -- how it ended... the part about Rishon.

Kevin reacts as if in pain. Rishon's concern for him is outweighed by her sudden need for answers.

RISON
What is he saying... ?

Kevin can't answer her. He turns away. Picard goes to Rishon. Touches her.

71 CONTINUED: (3)

PICARD
I can touch you, Rishon. Hear your voice. Smell your perfume. In every respect you are a real person with your own mind and your own beliefs... but you do not exist. You died with the others, defending the colony. He has recreated you just as he has recreated the house.

There is a look of disbelief on Rishon's face... even as she vanishes from sight. The bridge crew is stunned. Kevin just stands there, expressionless, frozen in time. Picard turns to him.

PICARD
(continuing)

You're the only living thing that really exists on Rana Four, Kevin. And though you look human, you're not.

72 ANGLE - LIGHT (OPTICAL)

Suddenly the bridge is filled with a brilliant, burning LIGHT coming from no particular source. The light grows to such intensity that all those present must turn away and cover their eyes. There is confusion, shouting. And then the light is gone as suddenly as it came... and so is Kevin.

GEORDI
He's in the turbolift!

Worf takes action to stop the turbolift. Picard stops him.

PICARD
Let him go.

WORF
Captain -- he is dangerous!

PICARD
So dangerous, Lieutenant, he could have destroyed us at any instant he wished. Track him. Alert the crew to keep out of his way. I want him to know we mean him no harm...

72 CONTINUED:

RIKER
(to Picard)
Will he try to get back to the planet?

PICARD
Not if he's the creature of conscience I think he is. He has someone to help first...

CUT TO:

73 EXT. SPACE - THE ENTERPRISE AND RANA IV (OPTICAL)

Indicating a passage of time.

74 OMITTED

75 INT. TROI'S QUARTERS - ON BEVERLY

Beverly ENTERS from the corridor. She stops dead at the sight of --

ANGLE - KEVIN AND TROI

Kevin is standing over the now peaceful form of Troi. He seems very sad, tired, guilty. He sees Beverly.

KEVIN
I have taken the music from her mind. She's alright now. She's sleeping.

Beverly rushes to Troi. Sees that she is all right. She stands away from Kevin, uncertain.

KEVIN
(continuing; deeply sorry)
She was beginning to sense who I really was. I've been living as a human for over fifty years but I couldn't hide from her.
(beat)
She has suffered because of my pride and selfishness. It will not happen again.

76 CONTINUED:

PICARD (O.S.)
What happened on Rana Four, Kevin? The truth this time -- all of it.

Kevin and Beverly turn to see Picard ENTERING the room. He's come alone. Kevin has no will to fight or flee. It's time to face the music.

KEVIN
Very well. For what it's worth.
(beat)
I am a Douwd... an immortal being of disguises and false surroundings. I have lived in this galaxy for many thousands of years although until today no one has known my true identity. Once while traveling in human form I chanced to fall in love with an Earth woman. I put aside

my powers and became her husband. Our life was happy and rich. Eventually we came to this planet to live our final years. Now she is dead. She never knew what I really was...

Kevin falls silent. Picard pushes him on --

PICARD
Your colony was attacked by a warship...

KEVIN
Belonging to the Husnock, a species of hideous intelligence that knew only aggression and destruction. I could have destroyed them with a mere thought, but this I did not do.

BEVERLY
(appalled)
You had the power to stop them and you didn't?

KEVIN
I refused to for the same reason I refused to stop the Enterprise. I will not kill!

76 CONTINUED: (2)

PICARD
So you let the colonists fight

a hopeless battle.

KEVIN
I tried to fool the Husnock as
I tried to fool you, but it only
made them angrier and more cruel.

PICARD
And then what you feared most
happened. Rishon went to fight
with the others -- and she died
with them.

KEVIN
How I wish I could have died with
her...

Kevin has hit bottom. Whatever is weighing on his conscience is gnawing at him full force. Picard senses as much as sees the sudden, horrible truth.

PICARD
But you couldn't. You did the
unthinkable instead. You took
revenge.

KEVIN
(breaking down)
Yes! I saw her broken body. I
went insane! My hatred exploded
and in an instant of grief I
destroyed the Husnock!

A beat. Beverly struggles to understand Kevin.

BEVERLY
Why did you try to hide this from

us? Was it out of guilt for not helping Rishon and the others when they were alive?

KEVIN

No. You don't understand the scope of my crime. I didn't kill just one Husnock, or a hundred, or a thousand -- I killed them all. All! The mothers, the babies, all the Husnock everywhere!

(MORE)

76 CONTINUED: (3)

KEVIN (Cont'd)

Are eleven thousand people worth fifty billion? Is the love of a woman worth the destruction of an entire species... ? This is the sin I tried so hard to keep you from learning. This is why I wanted to chase you from Rana.

A beat. Picard and Beverly understand at last. They are sympathetic... and appalled.

PICARD

We are not qualified to be your judges. We have no law to fit your crime. You're free to return to the planet... and to make Rishon live again.

76A ANGLE - LIGHT (OPTICAL)

Kevin and Picard exchange a long look. Kevin nods to Picard. The room suddenly fills with the blinding LIGHT (similar to what happened on the bridge). When it is gone, so is Kevin.

CUT TO:

77 OMITTED

78 INT. MAIN BRIDGE (OPTICAL)

Our bridge regulars are present including Geordi, Troi (looking well) and Beverly. They all want a last look at the planet. Its scarred and ruined face is on the Main Viewer.

78 CONTINUED:

RIKER
Helm... break orbit. Full impulse.

Rana IV immediately begins to shrink as the Enterprise pulls away. Picard can't take his eyes off it.

PICARD (V.O.)
Captain's log, Stardate 43043.5. We are departing the Rana system for Starbase one three three. We leave behind a being of extraordinary power... and conscience. I am not certain

if he should be praised or
condemned. Only that he should
be left alone...

FADE OUT.

END ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Who Watches the Watchers"
#40273-152

Written by
Richard Manning & Hans Beimler

Directed by
Robert Wiemer

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2ND REVISED FINAL DRAFT

AUGUST 7, 1989

STAR TREK: "Who Watches... " - 8/7/89 - CAST

STAR TREK: THE NEXT GENERATION
"Who Watches the Watchers"

CAST

PICARD	Mintakans
RIKER	NURIA
DATA	LIKO
BEVERLY	OJI
TROI	FENTO
GEORDI	HALI
WORF	
BARRON	

Non-Speaking
PALMER
WARREN
MEDICS
ENTERPRISE CREW
MINTAKANS

STAR TREK: "Who Watches... " - 8/9/89 - SETS

STAR TREK: THE NEXT GENERATION
"Who Watches the Watchers"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE MINTAKA THREE
MAIN BRIDGE ASSEMBLY HALL
OBSERVATION LOUNGE DUCK BLIND
READY ROOM PATH
SICKBAY SECLUDED AREA
TRANSPORTER ROOM
TEN FORWARD
CORRIDOR

DUCK BLIND

ASSEMBLY HALL

STAR TREK: THE NEXT GENERATION
"Who Watches the Watchers"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising at warp speed.

PICARD (V.O.)
Captain's log, Stardate 43125.2.
We are en route to Mintaka Three,
where a three-man Federation
anthropological field team has
been studying the inhabitants.

2 INT. MAIN BRIDGE (OPTICAL)

PICARD is flanked by RIKER and TROI. WORF and DATA

are at their stations; SUPERNUMERARIES as needed.

PICARD (V.O.)
Our mission is to resupply the outpost and repair their malfunctioning reactor.

TURBOLIFT DOORS OPEN and GEORDI ENTERS.

PICARD
Report, Mister La Forge.

GEORDI
We've finished replicating the parts they need.
(a beat)
What I don't understand is why a three-man station needs a reactor that can produce four-point-two gigawatts.

Riker knows, but wants to see if Geordi can figure it out for himself:

RIKER
That's enough to power a small phaser bank, a subspace relay station, or...

2 CONTINUED:

GEORDI
(putting it together)
... a hologram generator. Right -- a "duck blind."

PICARD
(nods)
The anthropologists are studying an extended family of Mintakans at close range... from a camouflaged observation post.

TROI
According to Doctor Barron's preliminary reports, the Mintakans are proto-Vulcan humanoids at the Bronze Age level. Quite peaceful and highly rational.

PICARD
(nods)
Not surprising, considering how closely their evolution has paralleled Vulcan.

WORF
Captain, incoming transmission from Mintaka Three.

PICARD
On screen.

On the MAIN VIEWER appears the fuzzy image of BARRON, intermittently broken up by LINES AND SWIRLS of STATIC INTERFERENCE. Barron is a middle-aged human; he's in a small cave-like room -- the "DUCK BLIND" -- which is both scientific laboratory and living quarters for the three members of the field team. One wall contains ports looking out onto the planet.

Behind Barron, two more scientists -- PALMER (a young

human male) and WARREN (an older human female) -- work on the malfunctioning reactor. Barron's mood is calm, unhurried -- the situation is not desperate.

BARRON
Barron to Enterprise. Our temporary repairs have failed. The reactor is now inoperative.

2 CONTINUED: (2)

PICARD
Do you have battery backup?

BARRON
Three hours' worth at best.

2 CONTINUED: (3)

DATA
Captain, if we increase to warp seven we can be there in twenty-three minutes.

PICARD
Make it so.
(to Barron)
We're on our way --

On the Main Viewer, an EXPLOSION rocks the outpost. Haywire ELECTRICAL BOLTS cascade everywhere. A console a few feet from the reactor SHORTS OUT. STATIC and INTERFERENCE obscure the image.

Barron and Warren are STRUCK by the BOLTS and knocked unconscious. Palmer, also ZAPPED, covers his eyes, temporarily blinded, and gropes randomly.

3 EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

A hillside with sheer rock walls and outcroppings. About three meters up a nearly sheer rockface is a narrow path. A large section of the rockface above the path SHIMMERS and FADES AWAY -- revealing the exterior ported wall of the "duck blind" (the interior of which is built inside the rockface). BLUE SPARKS dance about the metal structure of the duck blind.

3A INT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

Palmer stumbles to a port, falls through it to the outside --

3B EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

Palmer has fallen clear of the duck blind. Dazed and disoriented, he makes his way down the path and EXITS the area.

4 INT. MAIN BRIDGE (OPTICAL)

Picard watches the Main Viewer helplessly as the image from Mintaka -- with Barron lying on the floor -- BREAKS UP completely and DISAPPEARS.

WORF
We've lost contact, sir.

PICARD
Increase to warp nine.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaking to the rescue.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Mintaka Three.

7 INT. DUCK BLIND - DAY (OPTICAL)

Riker, Data, Geordi, BEVERLY, and A MEDIC MATERIALIZE inside the duck blind. SPARKS and CORONA EFFECTS are coursing through all metal parts of the structure.

Riker and Geordi start working on the damaged reactor while Data begins repairs on the shorted-out console. Beverly and the medic tend to the injured Barron and Warren.

8 EXT. MINTAKA THREE - PATH - DAY

Two Mintakans -- middle-aged LIKO and his teenaged daughter OJI -- are walking. Mintakans look very

similar to Vulcans -- they have the same pointed ears and arched eyebrows. Note: Though Mintakans are a cool-headed, rational people, they are not as stoic and emotionless as Vulcans.

LIKO
Why did we have to come so early?

OJI
When the sun reaches its zenith, I have to be ready to take the measurements.

LIKO
(amused)
You'll be ready. You've read the sundial hundreds of times.

8 CONTINUED:

OJI
Yes, father -- but never as the appointed recordkeeper.

LIKO
(smiles)
You're taking your duties quite seriously. Your mother would have been proud of you.

8A EXT. MINTAKA THREE - ASSEMBLY HALL - DAY

Liko and Oji ENTER the area, which is presently unoccupied. Outside the "assembly hall" is a large bronze sundial/astrolabe. Oji steps up to the

astrolabe, takes a preliminary sighting. In doing so, she notices something o.s.:

9 REVERSE ANGLE (OPTICAL)

On a distant hillside, the exterior of the duck blind is visible. Oji points it out to Liko:

OJI
What is that?

LIKO
I don't know...

Curious, they quickly head off toward the hillside.

10 INT. DUCK BLIND - DAY (OPTICAL)

The medic works on Warren as Beverly tends to Barron, who is semi-conscious.

BARRON
(delirious)
Keep work... Palmer... Warren...

Beverly applies a hypo.

10A ON RIKER AND GEORDI (OPTICAL)

still working on the reactor; Data is finishing up on the console nearby.

10A CONTINUED:

DATA

The hologram generator is now functional.

RIKER
Or would be, if we had power...

GEORDI
Almost there...

10AA EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

Liko and Oji ENTER the area around the duck blind and stop in amazement. Liko gestures for Oji to stay hidden as he cautiously approaches the path leading to the duck blind.

10B WIDER ANGLE (OPTICAL)

The medic working on Warren nods to Beverly -- ready. Beverly taps her communicator:

BEVERLY
Enterprise -- beam Martinez and his patient directly to Sickbay.

Warren and the medic attending her DEMATERIALIZE. Data looks up:

DATA
Doctor --

Beverly also looks up --

11 ANGLE ON THE PORT (OPTICAL)

Peeking in one of the ports is Liko -- stunned at the sight of these strangers magically disappearing.

Curious, Liko pokes his head further into the port, and places a hand on the metal frame.

11 CONTINUED:

A furious ELECTRICAL DISCHARGE ZAPS Liko; dazed and disoriented, he stumbles back.

12 EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

Liko has fallen away from the duck blind. He slips off the narrow path, falls three meters, and lands hard on a section of jagged rock, severely gashing his head. He GROANS.

13 ANGLE ON OJI

Oji is at the bottom of the path. She's about to come to her father's aid, but holds back as she sees:

14 ON BEVERLY (OPTICAL)

Beverly has already emerged from the duck blind and is heading down the path to Liko's side.

15 ANGLE ON LIKO (OPTICAL)

in intense pain. Beverly approaches, administers a hypo. A moment later, Liko is out cold. Beverly examines him, then touches her communicator:

BEVERLY
Crusher to Enterprise. Medical emergency. Two to beam directly to Sickbay.

Beverly and Liko DEMATERIALIZE.

15A ANGLE ON OJI

emerging from her hiding place and moving toward the spot where her father disappeared.

16 INT. DUCK BLIND - DAY

Riker and Geordi at the reactor. Geordi finishes up:

GEORDI
That should do it.

16 CONTINUED:

Geordi makes an adjustment. The reactor HUMS to life.

17 EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

As the camouflage unit kicks in, the duck blind DISAPPEARS; the rockface is now, to all appearances, solid rock.

18 ANGLE ON OJI

gazing bewildered at the wall of rock. She's overwhelmed by the inexplicable wonders she has witnessed.

CUT TO:

19 INT. SICKBAY

Busy. MEDICAL PERSONNEL are performing surgery on Liko and applying various forms of burn and anti-radiation treatment to Warren and Barron.

Beverly moves from one station to another, giving orders. She crosses to Liko's biobed. The medic is finishing up with Liko.

20 NEW ANGLE

as Picard ENTERS, crosses to Liko's biobed, and reacts to the sight of a Mintakan aboard the Enterprise. Picard glowers at Beverly, but before he can speak:

20 CONTINUED:

BEVERLY
Before you start quoting the Prime Directive -- he'd already seen us; the damage was done. It was bring him aboard or let him die.

PICARD
Then why didn't you let him die?

BEVERLY
Because we were responsible for his injuries!

PICARD
I don't know if I concur with that reasoning, Doctor. But now that he's here, you must remove all memory of his encounter with the away team.

BEVERLY
By erasing short-term recall?

PICARD
It's been accomplished before.

BEVERLY
Yes, I'm familiar with Doctor Pulaski's technique.
(studies Liko)
Though I can't guarantee it will be effective on Mintakan brain chemistry --

Beverly is interrupted by a COMMOTION O.S. --

21 ANGLE ON BARRON

Barron has regained consciousness, but he's half-delirious and agitated. He struggles wildly with a medic who's trying to restrain him:

BARRON
No! We must evacuate --

Picard, Beverly, and other medics run to Barron's biobed and hold him back. Beverly zaps Barron with a hypospray; Barron's struggles weaken.

21 CONTINUED:

BEVERLY
(forceful)
Doctor Barron! You're on the

Enterprise. You're safe now.

Barron gazes at her; reason slowly returns.

22 ANGLE ON LIKO

CLOSE on Liko's face -- after a beat, Liko's eyes open.

BARRON (O.S.)
The others?

PICARD (O.S.)
Doctor Warren is here. We're doing all we can.

Liko, not daring to move a muscle, looks to the source of the voices:

23 ANGLE - WHAT LIKO SEES

Medical personnel, Beverly, and Picard are gathered around Barron's biobed. Picard is the only one in a red uniform; he stands out dramatically.

BARRON
And Palmer? Where is Palmer?

PICARD
Still on Mintaka Three.

BARRON
Picard -- you have to find him.

PICARD
We will.

BARRON
He may be hurt --

PICARD
Rest assured -- we will not leave until we locate Palmer.

Picard's strength and conviction mollify Barron.

23 CONTINUED:

BARRON
Thank you, Picard.

Beverly helps Barron lie back and relax. Picard moves away from the biobed, taps his communicator:

PICARD
Picard to bridge. Report.

WORF'S COM VOICE
Scans of the planet detect no humans, Captain.

PICARD
Very well. Take us into a close orbit.

WORF'S COM VOICE
Sir, a close orbit will increase sensor efficiency by only four percent.

PICARD

I want that four percent,
Lieutenant.

WORF'S COM VOICE
Aye, sir.

PICARD
Picard out.

24 NEW ANGLE

as Picard turns, finds himself looking at Liko -- who's looking right back at him. Picard's speechless. After a beat:

LIKO
(tentative)
Picard?

Liko's voice catches everyone's attention. Beverly moves instantly to Liko's side, knocks Liko out with a hypospray.

24 CONTINUED:

BEVERLY
Damn --

PICARD
Doctor, your next task is clear.

Beverly nods as she looks at her troublesome patient:

CUT TO:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Mintaka Three.

26 EXT. MINTAKA THREE - DUCK BLIND - DAY

Oji is atop a bluff, finishing her reconnaissance. No luck. She returns to the duck blind rockface, touches it once more. Nothing happens. The hologram generator's doing its job; the rockface looks and feels authentic.

27 EXT. MINTAKA THREE - SECLUDED AREA - DAY (OPTICAL)

In a location not visible from the duck blind area, the sleeping body of Liko MATERIALIZES. Slowly, Liko awakens.

28 EXT. MINTAKA THREE - DUCK BLIND - DAY

as Oji starts to walk back down the path.

LIKO (O.S.)
(weak)
Oji?

28 CONTINUED:

Startled, Oji turns, looks about, tries to place which direction the voice came from --

OJI
Father?

29 EXT. MINTAKA THREE - SECLUDED AREA - DAY

as Liko sits up, examines himself.

LIKO
Here...

After a beat, Oji ENTERS, rushes to her father's side -- and is amazed to see that her father's wounds have disappeared.

OJI
I thought I'd never see you again. When you and the woman vanished, I was sure you were dead.

LIKO
I think I was... but I was brought back to life. I awoke in an incredible place -- and my wounds were gone. I had been healed.

OJI
How is that possible?

Liko ponders this gravely.

LIKO
Long ago, our people believed in beings with great powers. These beings made the rains come, told the sun when to rise, and caused all life to be born, to grow, to die.

OJI
But those are just tales -- old superstitions.

29 CONTINUED:

LIKO
Perhaps the beliefs of our ancestors are true. Nothing else can explain what's happened.
(a beat)
Everything's changed now, Oji. We must tell the others...

On Liko's resolute expression, we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Data, and Beverly. Beverly is in mid-report.

BEVERLY
... Barron is stable, but Warren is still critical.

RIKER
Palmer is missing, and scans of

the planet pick up Mintakan life forms only -- no humans. However...

Riker looks to Data.

DATA
The area around the duck blind exhibits Karst topography -- sinkholes, underground rivers, and caverns. And the rock strata contain a high concentration of thallium compounds, which may be obstructing our sensor beams.

PICARD
So if Palmer, in his delirium, fled into a cave, we might be unable to detect his life signs.

DATA
Correct.

BEVERLY
Captain, if he is still alive, he probably needs medical attention. We must send an away team to locate him.

TROI
But our presence mustn't interfere with the cultural development of the Mintakans.

PICARD
Agreed. Further contamination must be prevented.

30 CONTINUED:

RIKER
Sir, I have a suggestion.

CUT TO:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Orbiting Mintaka Three.

RIKER (V.O.)
First officer's log, Stardate 43125.3. Counselor Troi and I are beaming down to Mintaka Three to locate Doctor Palmer and determine the extent of the cultural contamination.

32 EXT. MINTAKA THREE - SECLUDED AREA - DAY (OPTICAL)

The same spot where Liko was beamed down. Riker and Troi MATERIALIZE, along with two bundles of woven cloth.

Riker and Troi have been made up as Mintakans, complete with angled eyebrows and pointed ears. They're wearing typical Mintakan garb: austere, mannerly outfits of woven cloth.

RIKER (V.O.)
Doctor Crusher has temporarily altered our features and skin color. She's also implanted

subcutaneous communicators so that
any transmissions we receive will
be inaudible to the Mintakans.

Riker and Troi look around. No one's in sight.

RIKER
Riker to Enterprise -- do you
read?

Riker hears Data's com voice via direct bone
conduction, so it sounds unusually thin and faint:

DATA'S COM VOICE
(filtered)
Perfectly, Commander. I will be
monitoring you continuously.

32 CONTINUED:

Riker and Troi pick up their bundles of woven cloth.

TROI
Mintakan emotions are quite
interesting. Like the Vulcans,
they have highly ordered minds...
A very sensible people.

They start to walk. Riker automatically takes the
lead. Troi stops him, moves in front of him. MOVE
with them as they walk.

TROI (cont'd)
(enjoying this)
For example, Mintakan women

precede their mates. It's a
signal to other women.

RIKER
"This man's taken; get your own?"

TROI
Not precisely... More like, "if
you want his services, I'm the
one to negotiate with."

RIKER
What kinds of "services?"

TROI
All kinds.

RIKER
(amused)
Ah. They are a sensible race.

Riker and Troi come around a rock formation and find themselves on a path leading to the assembly hall area.

32A EXT. MINTAKA THREE - ASSEMBLY HALL - DAY

A few MINTAKANS are entering the area. Riker and Troi ENTER and follow the Mintakans toward the assembly hall.

33 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Assorted MINTAKANS are gathered around Liko and Oji. This is the "town hall" where Mintakans meet daily -- both to barter and to talk, philosophize, exchange

information, and debate ideas.

Among the listeners is NURIA, an attractive, middle-aged Mintakan woman who's the leader of this community; the Mintakans respect her calm, clear-headed intelligence and give extra weight to her opinions.

33 CONTINUED:

Next to Liko and Oji is FENTO, an elderly Mintakan man who's the community's "storyteller" -- its oral historian.

LIKO
I understand your skepticism. Had it not happened to me, I would find it difficult to accept as well.

34 ANGLE ON RIKER AND TROI

as they enter the assembly hall.

OJI (O.S.)
But it did happen, just as we've told you.

Riker and Troi stay on the outskirts of the group.

35 WIDER

as Liko turns to a skeptical Fento.

LIKO
Fento -- you know the legends

better than anyone. Don't they speak of beings like the ones I've seen --

OJI
-- who could vanish like smoke?

FENTO
(dubious)
There are the stories of the Overseer... who could appear and disappear at will...

To Liko, this is confirmation. Fento's tone, however, indicates that though he's aware of the legend, he doesn't believe it.

LIKO
And couldn't this Overseer heal the dead?

35 CONTINUED:

FENTO
(nods)
He had supreme power -- or so our ancestors believed.

Liko nods. That's more confirmation.

35 CONTINUED: (2)

LIKO

I believe I've seen the
Overseer...

RIKER
(sotto)
Uh-oh...

LIKO
He is called the Picard.

MURMURS from the Mintakans. This is heady stuff. Riker and Troi exchange an "oh, hell... " glance and speak in low tones:

TROI
His memory is intact.

RIKER
The procedure didn't work.

36 NEW ANGLE

as Nuria steps forward.

NURIA
Liko -- all this talk of a supernatural being... No one's believed that for countless generations. Just as we no longer believe the stars control our fates, or that the spirits of the dead haunt the living.

LIKO
I'm not saying all the old beliefs are true. But I did see the Picard, and I was restored to

life.

More MURMURS from the Mintakans.

37 OMITTED

38 WIDER

as Riker and Troi step forward and address Liko.

TROI
We are visitors; we've come to
trade our cloth. May we speak?

NURIA
Please do -- we welcome outsiders.
I am Nuria.

TROI
I am Troi; this is Riker.
(to Liko)
You've had a very interesting
dream.

LIKO
(scoffs)
Dream? It was real!

OJI
My father and I both witnessed
these beings.

TROI
If you are father and daughter,
you may have shared the same

dream.

LIKO
That is not reasonable.

RIKER
Is it any less reasonable than being magically propelled to a strange place by "the Picard?"

The Mintakans exchange looks. Riker makes a good point. Then:

HALI (O.S.)
Nuria!

The Mintakans turn --

39 thru 41 OMITTED

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42 NEW ANGLE

as HALI and one more MINTAKAN HUNTER (both with elaborately-designed crossbows) come into view at the entrance to the assembly hall -- carrying a bedraggled and unconscious Palmer.

Surprised reactions from the Mintakans. Liko and Oji are triumphant.

LIKO
It has to be -- Palmer -- the one the Picard wished to find.

The Mintakans rush as one to gather around Palmer, peer at him, touch his skin and clothing. They're not aggressive -- merely curious about the stranger.

NURIA
(examining Picard)
Remarkable. You were speaking the truth.

LIKO
The Picard will be pleased.

43
thru OMITTED
44

45 ON RIKER AND TROI

exchanging a look. So much for their cogent arguments.

RIKER
Riker to Picard.

46 INT. SICKBAY

Picard and Beverly in f.g. Warren lies motionless on her biobed, her vital signs dangerously low.

46 CONTINUED:

Barron, in a hospital gown, is standing next to Warren.

PICARD
Go ahead, Number One.

47 INTERCUTS - SICKBAY AND MINTAKA THREE

RIKER
We have a problem.

PICARD
The contamination?

RIKER
It's worse than we suspected. The Mintakans are beginning to believe in a god -- and the one they've chosen... is you.

PUSH IN on Picard's appalled reaction, and --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48 INT. SICKBAY

As before.

BARRON
Picard -- you must beam Palmer

aboard immediately. Without medical attention --

PICARD
It's not that simple. He's surrounded by Mintakans. If he dematerializes before their eyes...

BARRON
... it will slightly increase the cultural contamination which already exists. A small price for saving Palmer's life.

Picard thinks it over, addresses the com panel:

PICARD
Number One -- is there any chance of your freeing Palmer and transporting up unseen?

49 INTERCUTS - SICKBAY AND MINTAKA THREE

Riker and Troi, still out of earshot of the Mintakans, survey the area.

RIKER
We can try...

PICARD
Try hard. Picard out.

50 ANGLE ON BARRON

scowling at Picard.

50 CONTINUED:

BARRON
Picard, I must protest. You're endangering Palmer with this delay.

PICARD
I'm aware of that. But each of us -- including Doctor Palmer -- took an oath to uphold the Prime Directive... if necessary, with our lives.

51 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Nuria, Liko, Oji, Hali, Fento, and the other Mintakans are still gazing at the unconscious Palmer. Riker stands nearby; Troi is not present. Hali explains:

HALI
We followed a hornbuck into a cave. The stranger was there -- asleep.

NURIA
This Palmer is one of the Overseer's servants?

LIKO
Yes -- the Picard has many servants.
(to Fento)
Isn't that true?

FENTO
(still skeptical)
According to the legends. But if Palmer is a servant of the Overseer, what was he doing in the cave?

OJI
Perhaps he ran away.

HALI
Or he failed the Picard somehow and was hiding from him.

LIKO
We should bind him in case he wakes and tries to escape.

51 CONTINUED:

RIKER
It's senseless to hold this stranger captive. This Overseer talk is nothing more than an old superstition.

Fento nods agreement.

NURIA
I disagree. All the evidence suggests the Overseer does exist.

51 CONTINUED: (2)

LIKO
And I heard the Picard say he wanted to find Palmer.

OJI
Then by keeping Palmer safe, we will please the Picard.

LIKO
And he'll grant us favors in return.

NURIA
Favors?

Nuria raises an eyebrow, looks to Fento for elaboration. Fento shrugs:

FENTO
The Overseer was said to be all-powerful. He could provide gentle winters, plentiful hunting, fertile crops... anything.

LIKO
(quiet intensity)
He could even bring back those who have died.

Oji looks at Liko as Liko's meaning dawns. Is it possible... ? Liko smiles warmly back at Oji: yes, it is. The Mintakans look to Nuria, who reaches a decision:

NURIA
We will keep Palmer for the Picard.

A BUZZ of approval from the Mintakans -- good decision.

52 NEW ANGLE

Troi ENTERS.

TROI
I've seen another one -- like Palmer!

LIKO
Another servant of the Picard?

TROI
(nods)
He's headed toward the caves!

NURIA
Fento -- stay and bind Palmer.

Troi, Nuria, Liko, Oji, Hali, and the others EXIT the assembly hall.

53 EXT. MINTAKA THREE - ASSEMBLY HALL - DAY

Troi leads Nuria, Liko, Oji, Hali, and the others off toward the hills.

54 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Fento leans over Palmer, starts tying him up with a length of woven rope. Riker steps up next to Fento.

RIKER

Excuse me... that knot won't hold.
If I may assist...

FENTO

Please do.

As Riker unties the rope:

RIKER

The trick is to make a knot that
tightens under pressure. Here,
I'll show you...

55 EXT. MINTAKA THREE - PATH - DAY

Nuria, Liko, Oji, Hali, and the others are following
Troi. Oji suddenly notices the sun's position, stops:

OJI

Father -- the sun's reaching its
zenith. If I don't go to measure...

LIKO

Go.

Oji turns around, rushes back the way she came.

56 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Fento has been bound and gagged by Riker.

RIKER

Forgive me, friend... but the
stranger must be set free.

Riker picks up Palmer in a fireman's carry and starts off.

57 EXT. MINTAKA THREE - ASSEMBLY HALL - DAY

Riker EMERGES from the assembly hall, carrying Palmer, and heads for a path out of the area (not the same path Troi took).

57 CONTINUED:

Riker sees Oji ENTER the area at the far end.

RIKER
Riker to Enterprise. Lock on and prepare to beam us directly to Sickbay, but wait for my signal.

DATA'S COM VOICE
(filtered)
Acknowledged, Commander.

Oji sees Riker --

OJI
Riker?

Riker ignores her, keeps heading out.

58 EXT. MINTAKA THREE - PATH - DAY

Troi leading the others as before.

OJI (O.S.)
(distant)
Riker! Stop!

NURIA
Oji?

OJI (O.S.)
(distant)
It's Riker -- he's taking Palmer!

Nuria puts it together instantly, whirls to face Troi:

NURIA
Yari -- don't let her escape.

The Mintakan hunter levels his crossbow at Troi, takes her captive. The others follow Nuria as she charges back toward the assembly hall area.

59 OMITTED

60 EXT. MINTAKA THREE - ASSEMBLY HALL - DAY

Riker is about to reach a path through the rocks surrounding the assembly hall area. Nuria and the others ENTER the area at the other end. Hali levels his crossbow to take a shot at Riker, but Riker ducks between the rocks, EXITS the area. The Mintakans pursue.

61 OMITTED

62 EXT. MINTAKA THREE - ANOTHER PATH - DAY (OPTICAL)

Riker carrying Palmer; Nuria and the Mintakans in pursuit. Finally, Riker finds what he's been looking for: a spot where he's momentarily out of sight of the Mintakans.

RIKER
I'm clear. Energize!

Riker and Palmer DEMATERIALIZE. A moment after they're gone, Nuria and the others ENTER, rush down the path past where Riker disappeared, and keep going.

63 OMITTED

64 INT. SICKBAY (OPTICAL)

as Riker and Palmer MATERIALIZE in Sickbay. Beverly and a medic help Riker put Palmer on a biobed. Riker stretches his aching muscles.

RIKER
Data. Has Counselor Troi beamed up?

DATA'S COM VOICE
Negative, Commander. Sensors show she's in the midst of a group of Mintakans.

RIKER
Damn.

Riker EXITS.

65 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Hali uses a knife to cut Fento's ropes. Nuria, Liko,

Oji, and other Mintakans surround Troi. Liko's concerned; Troi is calm.

NURIA
Hali -- find Riker and Palmer.

Hali motions for the hunter and other Mintakans to accompany him; they EXIT. Liko accosts Troi:

65 CONTINUED:

LIKO
Why? Why did you and Riker take Palmer from us?

65 CONTINUED: (2)

TROI
We did not "take" Palmer...

66 INT. MAIN BRIDGE

Picard, Data, and Worf are silent, listening to Troi's communicator. Riker ENTERS.

TROI'S COM VOICE
... we set him free. Riker and I don't believe these fables about the Overseer.

LIKO'S COM VOICE
Don't you realize what you've done?

67 INTERCUTS - BRIDGE AND MINTAKA THREE

LIKO
You've angered the Picard -- and we may all suffer for it!
(to Fento)
Weren't there stories of the Overseer destroying those who offended him?

FENTO
Stories. Nothing more.

NURIA
Liko, we'll get Palmer back. Riker was carrying him -- they can't have gone far.

LIKO
Still, the Picard may blame us for Palmer's escape.
(points to Troi)
Perhaps we should punish her -- to let the Overseer know that she and Riker acted alone.

NURIA
We'll keep Troi captive.

67 CONTINUED:

LIKO
That's not enough.

NURIA
You would have us harm her?

Liko looks sadly at Troi. He's not a zealot out for blood -- he's concerned for the future of his people. This isn't an easy thing to suggest, but -- in Liko's eyes -- it's imperative.

LIKO
If it will hold off the Picard's anger -- yes. I've seen how powerful he is...

68 ON NURIA

weighing Liko's argument as the anxious Mintakans look to her for orders. Sometimes being the leader is a hell of a burden.

NURIA
(slowly)
I am unwilling to hurt Troi needlessly.
(a beat)
We will wait for Hali and the others to return.

OJI
And if they don't find Palmer?

NURIA
(looking at Troi)
Then we may have to do as Liko suggests.

69 INT. OBSERVATION LOUNGE

Picard, Riker, and Barron.

PICARD
(to Barron)
You believe the Mintakans are capable of harming Troi?

69 CONTINUED:

BARRON
(nods)
They are not normally a violent people... but these are extraordinary circumstances. They're trying to comprehend what they believe to be a god.

69 CONTINUED: (2)

PICARD
Recommendations?

BARRON
The Mintakans wish to please the Overseer, but they can only guess what he wants. They need a sign.

PICARD
Are you suggesting...

BARRON
(nods)
You must go down to Mintaka Three.

RIKER
Masquerading as a god?

PICARD
Out of the question. The Prime Directive --

BARRON
Has already been violated. The damage is done; all we can do now is minimize it.

PICARD
By sanctioning their false beliefs?

BARRON
By giving them guidelines... letting them know what the Overseer expects of them.

PICARD
I cannot -- I will not impose a set of commandments on these people. To do so violates the essence of the Prime Directive.

BARRON
Like it or not, we've rekindled the Mintakans' belief in the Overseer.

RIKER
(to Barron)
And you're saying that belief will eventually develop into a

religion.

69 CONTINUED: (3)

BARRON
It's inevitable. And without guidance, that religion could degenerate into inquisitions... holy wars... chaos.

69 CONTINUED: (4)

PICARD
Your own reports describe how rational these people are. Millennia ago, they abandoned all belief in the supernatural. And now you're asking me to sabotage that achievement... send them back into the Dark Ages of fear and superstition.
(adamant)
No. We must undo the damage we've caused.
(turning to Riker)
Number One -- tell me about the group's leader.

RIKER
Nuria is exceptionally fair-minded and sensible... the Mintakans trust her judgment. If we could convince her we're not gods...

PICARD
... she might be able to persuade the others.

BARRON
And how do you propose to convince her?

PICARD
She sees the Picard as a magical figure. I'm going to show her how the magic works.
(a beat)
Bring her aboard.

70 INT. MINTAKA THREE - ASSEMBLY HALL - DAY

Troi is being guarded by two Mintakans. Liko and Oji are standing nearby. Nuria is walking away, toward the exit.

71 ON TROI

Troi doesn't react as Data's voice pops into her ear:

DATA'S COM VOICE
(filtered)
Counselor, sensors indicate five Mintakans in your immediate vicinity.
(MORE)

71 CONTINUED:

DATA'S COM VOICE (cont'd)
Four are motionless; the fifth is eight meters away, proceeding south. Is Nuria one of these five?

TROI
("yes")
Mmm-hmm.

72 INT. MAIN BRIDGE

Picard, Riker, Worf, supernumeraries. Data reacts to the odd sound Troi just made.

DATA
Was that intended to be an affirmative?

RIKER
(a smile)
Yes, Data, it was.

73 INTERCUTS - BRIDGE AND MINTAKA THREE

DATA
Is Nuria the closest of the five?

TROI
("nope")
Mmm-mmm.

Data reacts, puzzled again. Riker "translates":

RIKER

Negative.

DATA
Is Nuria the one in motion?

TROI
("yes")
Mmm-hmm.

RIKER
Lock sensors on Nuria.

DATA
Locked on, Commander. We can beam Nuria aboard at will.

73 CONTINUED:

Picard gets to his feet.

PICARD
Data, when sensors indicate she's alone, beam her to Transporter Room One.

DATA
Aye, sir.

Picard EXITS into a turbolift.

74 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In close orbit to Mintaka Three.

75 INT. TRANSPORTER ROOM

Picard ENTERS, approaches the ENSIGN at the console.

PICARD
Ensign Hoy, I'll handle this.

The Ensign EXITS and Picard takes his place behind the console. Picard energizes.

76 ANGLE ON THE TRANSPORTER PAD (OPTICAL)

as Nuria MATERIALIZES -- and GASPS in shock. What's happened? Where the hell is she?

PICARD (O.S.)
Nuria -- don't be afraid.

Nuria turns to face --

77 WIDER

Picard steps forward, nods reassuringly.

PICARD
No one's going to harm you.

Nuria can barely speak:

NURIA
Who... ?

PICARD
My name is Jean-Luc Picard.

78 ON NURIA

astonished. She sinks to her knees in fear and reverence, and we --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

79 INT. TRANSPORTER ROOM

Nuria is still on her knees on the transporter pad. Picard takes another step. She averts her eyes.

PICARD
Please -- get up.

No response.

PICARD (cont'd)
Get up! You don't kneel to me.

NURIA
You do not wish it?

PICARD
I do not deserve it.

Picard extends a hand. Slowly, timidly, Nuria takes it. Picard lifts her to her feet, stands eye-to-eye with her, clasps her hand.

PICARD (cont'd)
Look at me. Feel the warmth of my hand, the rhythm of my pulse. I am not a supreme being -- I am flesh and blood, like you.

Nuria shakes her head -- inconceivable.

NURIA
Not like me...

PICARD
Like you! Different in appearance, yes. But we are both living beings -- we are born, we grow, we live, we die. In all the ways that matter, we are alike.

NURIA
But -- you are the Picard!

Nuria gazes at him, uncomprehending. Picard smiles.

79 CONTINUED:

PICARD
Let me show you my people.
(ALTERNATE:)
Let me show you something.

Picard leads Nuria to the door, which OPENS. Nuria jumps back, startled -- then looks at Picard, gathers courage from his presence. In the corridor, a

CREWMEMBER passes.

NURIA
What a wondrous place this is.
Even the doors obey your commands.

PICARD
It is wondrous -- but not
miraculous. The doors merely work
differently from the ones you
know.

Picard and Nuria EXIT into the corridor.

80
thru OMITTED
81

82 OMITTED

83 INT. OBSERVATION LOUNGE (OPTICAL)

Picard and Nuria are at a window, looking at the magnificent sight of Mintaka Three set amid thousands of stars. Nuria is overwhelmed. So many wonders...

NURIA
That is my home?

PICARD
Seen from far, far above.

NURIA
Yet we don't fall.
(a beat)

I never imagined I would see the clouds... from the other side. Your powers are truly boundless.

She looks like she's ready to drop to her knees again, and that's not the attitude Picard is trying to inspire. He SIGHS, tries again:

PICARD
Nuria -- your people live in huts. Was it always so?

NURIA
No. We have found remnants of tools in caves. Our ancestors must have lived there.

PICARD
Why do you now live in huts?

NURIA
Huts are better. Caves are dark and wet --

PICARD
If huts are better, why did your people ever live in caves?

NURIA
The most reasonable explanation is that at one time we didn't know how to make huts.

83 CONTINUED:

PICARD
(nods)
Just as there was a time when you didn't know how to make cloth -- or bows.

NURIA
That is reasonable.

PICARD
Someone invented huts. Someone invented the bow. And they taught others, who taught their children, who taught their children's children...

Nuria mulls it over. Makes sense. She nods.

PICARD (cont'd)
Now suppose one of your cave-dwelling ancestors could see you as you are today. What would she think?

NURIA
I don't know.

PICARD
Put yourself in her place. You have a power she lacks. You can kill a hornbuck from a great distance.

NURIA
Only because I have a bow.

PICARD

She has never seen a bow -- it doesn't yet exist in her world. To you, it's a simple tool. To her, it's magic.

NURIA
(musing)
I suppose she might think so.

PICARD
And how would she react to you?

NURIA
I think... she would fear me.

83 CONTINUED: (2)

PICARD
Just as you fear me.

Nuria nods slowly. Picard's made his point. After a long beat:

NURIA
(matter-of-fact)
I do not fear you any longer.

PICARD
Good. My people once lived in caves, too. We learned to build huts... and, later, to build ships such as this one.

NURIA
Perhaps some day my people will

travel above the sky...

PICARD
Of that, I have absolutely no doubt.

84 INT. MINTAKA THREE - ASSEMBLY HALL - NIGHT

A fire has been lit in a fire pit. Flashes of LIGHTNING outside are followed by distant THUNDER. Liko, Oji, and Fento are worried.

LIKO
It's not the season for lightning. It must be a warning...

FENTO
(protests)
We've had storms at this time of year before.

ANOTHER BOLT FRACTURES the night outside. The Mintakans react.

OJI
Not like this one...

84 CONTINUED:

LIKO
It must mean something!
(mounting anxiety)
The Picard is angry with us. He blames us for Palmer's escape.

FENTO
Liko -- we don't know that the Overseer is responsible for this storm...

LIKO
(interrupts, panicking)
Will he also send floods? My wife died in last year's floods -- will we all die now?

Still more THUNDER. Liko makes a decision:

LIKO (cont'd)
We must find Nuria.

As Liko, Oji, and Fento EXIT, the THUNDER CRASHES ever closer.

85 INT. READY ROOM

Nuria and Picard are looking at the model of the Stargazer.

NURIA
Picard... you have shown me wonders I could never have imagined... and I am grateful beyond words... but might I request something for my people?

Picard is moved by her devotion to her people.

85 CONTINUED:

PICARD
You are indeed a leader.

85 CONTINUED: (2)

NURIA
You have shown me such generosity;
I wish my people could share in
it.
(a beat)
Six Mintakans died in a flood last
winter. Four of them were
children.

Picard grows wary as he sees what's coming:

NURIA (cont'd)
Would you bring them back to life?

Picard takes a long beat before replying:

PICARD
That is beyond my power.

NURIA
Why? You restored Liko's life.
Did the six who died offend you
in some way?
(a new thought)
Or have I offended you? Should
I have ordered the death of Troi?
Please -- if there is anything
I can do to change your mind...

86 ON PICARD

A sobering realization.

PICARD
(almost to himself)
I've failed to get through to you, haven't I? Despite all my efforts...

Nuria looks at Picard, her expression pleading for him to do her people this simple favor. And all Picard can do is look helplessly back at her...

87 INT. MINTAKA THREE - ASSEMBLY HALL - NIGHT

Oji and Fento ENTER, rush up to a desperate Liko as LIGHTNING CRACKLES outside.

87 CONTINUED:

OJI
Nuria can't be found. No one knows where she's gone.

Hali and the Mintakan hunter ENTER, out of breath.

LIKO
Hali! Any sign of Palmer or Riker?

HALI
(shaking his head)
They've escaped us. We searched everywhere.

The LOUDEST THUNDER CRASH; this time, directly overhead.

OJI
What do we do now?

After a moment of indecision:

LIKO
As the Picard wishes. Punish those responsible.

Liko holds out his hand to Hali -- "give me your crossbow." The Mintakans are astonished.

FENTO
Nuria would not allow --

LIKO
Nuria isn't here -- and we can't wait.

More ear-splitting THUNDER. Hali looks from Liko to the others, reluctantly makes up his mind, hands his crossbow to Liko. Liko marches off toward the captive Troi.

88 CLOSE ON TROI

watching impassively as Liko strides purposefully toward her, crossbow in hand...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

89
thru OMITTED
90

91 INT. SICKBAY

Warren has started to spasm. A medic is at Warren's side. Barron looks on helplessly. Beverly ENTERS, tapping her communicator as she crosses --

BEVERLY
Crusher to Picard. I think we're going to lose Warren.

PICARD'S COM VOICE
On my way.

Warren's spasms worsen. Beverly looks at the monitor. Not good. The medic has a hypo ready; Beverly glances at it, shakes her head.

A massive convulsion shakes Warren's body. The vital signs are dropping. Beverly and the medic can do little more than wipe the sweat from Warren's brow and keep Warren restrained. It's any doctor's nightmare -- being forced to watch from the sidelines as the patient fights the final battle.

Picard ENTERS. Nuria is right behind him.

92 ON WARREN

Another spasm. Her eyes open. She tries to speak, but hasn't the strength. Beverly motions for Barron to stand near so Warren can see him. Warren can barely focus -- but she recognizes Barron, tries to take his hand. Barron clasps her tiny, frail hand and holds on.

92 CONTINUED:

BARRON
I'm here, Mary.

Beverly watches the vital signs. Almost nil.

BEVERLY
(to Medic)
Prepare two cc's of norep.

The medic readies a hypo. Warren is hit with a seizure; her eyes close as a wave of pain racks her body. Again she tries to speak -- nothing. With a last effort of will, she forces her eyes open, looks up at Barron --

-- and then, mercifully, it's over; Warren goes limp; her vital signs drop to zero. Beverly takes the hypo, injects Warren's carotid artery, but it's futile and she knows it.

BEVERLY (cont'd)
(to Barron)
I'm sorry.

Barron sits down, bows his head in grief.

93 ON PICARD AND NURIA

Picard lowers his head, grieves over their loss.
Nuria, profoundly moved, looks from Picard to Barron to Beverly -- their remorse is palpable.

NURIA
(quietly)
Picard?

Picard doesn't respond.

NURIA (cont'd)
You could not save her.

PICARD
No.

NURIA
You do have limits. You are not masters of life and death.

93 CONTINUED:

PICARD
No, we are not.
(a beat)
We can cure many diseases and repair many injuries. We can extend life... but despite all our knowledge -- all our advances -- we are just as mortal as you

are... just as powerless to
prevent the inevitable.

Nuria gazes at Picard as if seeing him for the first time -- empathizing with his remorse, his helplessness, his humanity.

NURIA
You are a remarkable people. But you are not superior beings.
(a beat)
My people must be made to understand that.

Picard nods agreement.

94 INT. MINTAKA THREE - ASSEMBLY HALL - NIGHT

As before. The THUNDER continues. Liko steps up to the captive Troi, followed by Oji, Fento, and Hali.

TROI
Liko -- you don't want to kill me.

LIKO
I have no choice. I must do as the Picard wishes.

TROI
Are you sure you know what he wants?

Liko is torn. No, he's not sure.

TROI (cont'd)
(after a beat; to the

others)
That's one problem with believing
in a supernatural being... trying
to determine what he wants.

A PEAL of THUNDER.

94 CONTINUED:

LIKO
We must do something.

OJI
But what if we do the wrong thing?

95 NEW ANGLE

Liko, agonized, picks up the crossbow and moves toward Troi.

95 CONTINUED:

As the Mintakans part, clearing the way, Liko makes an invocation:

LIKO
Picard. We need your guidance.
Is it your wish that this woman
should die?
(a beat)
Answer us! Speak!

PICARD (O.S.)

Liko!

Everyone turns to see --

96 ANGLE ON PICARD

ENTERING, accompanied by Nuria. Note: This is no grand entrance of a god. Quite the opposite -- they simply walk in the entrance.

97 WIDER

Liko sighs with relief.

LIKO
The Picard! The Overseer has come!

Picard steps up.

PICARD
No, Liko -- I am not the Overseer. I am a man... a traveller from a faraway land. Nothing more.

Strange talk from a god. Liko's confused.

LIKO
But you restored my life! I am your servant.

PICARD
You are no one's servant. I deserve neither your obedience nor your worship.

97 CONTINUED:

LIKO
Why are you trying to deceive me?

NURIA
Picard speaks the truth. I've visited his people... I've seen how they live... how they die. When death takes their loved ones, they are as helpless as we are.

LIKO
Then how was I brought back to life?

NURIA
You were not dead. Picard's people have knowledge we lack -- they can heal wounds that we cannot.

Liko whirls upon Picard.

LIKO
You can bring people back from the dead. Show them, Picard. You can bring my wife back to me.

PICARD
I can't.

LIKO
Why? Why won't you do this for me? Have I failed you somehow? Are you angry with me?

PICARD
I am not angry.

LIKO
Then I beg you -- bring her back to life!

Picard answers with silence.

LIKO (cont'd)
I will give you my life in exchange! Please -- take back what you've given me -- and give it to her! Let her live!

97 CONTINUED: (2)

PICARD
It is beyond my power.

LIKO
Nothing is beyond your power! You are the Overseer -- I'll prove it!

Liko raises the crossbow, aims it at Picard. Nuria, shocked, starts toward Liko --

NURIA
Liko!

98 ON PICARD

as he blocks Nuria with his arm.

PICARD
Go ahead, Liko. If I am
all-powerful, you can't hurt me.
(a beat)
If, however, I am telling the
truth and I am mortal... you will
kill me.

Picard lets that sink in.

PICARD (cont'd)
But if the only proof you will
believe is my life -- then shoot.

Liko doesn't respond, keeps the crossbow aimed at Picard's heart.

NURIA
Don't do it, Liko!

Picard remains unflinching.

99 CLOSE ON LIKO

A jumble of emotions -- anger, frustration, fear, and doubt swirl in Liko's mind.

OJI
Father -- no!

Oji grabs Liko's arm to stop him. The crossbow fires.

100 ON PICARD

as the bolt strikes him in the shoulder -- hurling him to the ground.

101 WIDER

as Nuria rushes to Picard's side. Picard writhes in pain. Nuria touches his wound and holds up her bloody hand for all to see.

Liko drops his crossbow and steps up to Picard. Liko's shock gives way to grief as he stares at the wounded man lying in agony.

102 NEW ANGLE

The Mintakans approach Picard with curiosity. The fear and reverence are gone.

102A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Orbiting Mintaka Three.

PICARD (V.O.)
Captain's log, supplemental. Before we dismantle the observation post and depart, I must make one last visit to Mintaka Three.

103 EXT. MINTAKA THREE - DUCK BLIND - DAY (OPTICAL)

Picard, wearing a sling on his arm, stands before the rockface. (His wounded shoulder has been healed in Sickbay.)

Above and behind Picard is the (camouflaged) rockface. Gathered are Nuria, Liko, Oji, Hali, Fento, and several

other Mintakans. One of the children hands Picard some woven cloth. Picard nods his appreciation, then taps his communicator.

PICARD
Now, Mister La Forge.

The rockface camouflage DISAPPEARS, REVEALING the duck blind. The natives are surprised -- but not overwhelmed.

103 CONTINUED:

NURIA
What is it?

PICARD
A place where we could watch your people.

FENTO
Why?

PICARD
To study you. To understand your ways.

NURIA
Why should a people so advanced want to learn about us?

PICARD
Because we were once as you are. To study you is to understand ourselves.

FENTO
But why did you have to hide from us?

LIKO
(realizing)
Because their presence would affect us... as it affected me.

Picard is pleased that Liko has made this leap.

PICARD
It is our highest law that we shall not interfere with other cultures.

OJI
Then revealing yourselves was an accident.

PICARD
Yes. And now we must leave.

OJI
Why? There's so much you could teach us...

103 CONTINUED: (2)

PICARD
(gently)
But that would also be interfering. You must progress on your own.

NURIA
As we will. You've shown us
that nothing is beyond our reach.

PICARD
Not even the stars.

NURIA
I wish you good journeys, Picard.
Remember my people.

PICARD
Always.

104 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as she breaks orbit and leaves Mintaka Three behind.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Bonding"

#40273-153

Written by
Ronald D. Moore

Directed by
Winrich Kolbe

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3RD REVISED FINAL DRAFT

AUGUST 23, 1989

STAR TREK: "The Bonding" - REV. 8/23/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Bonding"

CAST

PICARD	
RIKER	MARLA ASTER
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	

WESLEY

O'BRIEN

JEREMY ASTER (age 10)
TEACHER

Non-Speaking
SECOND TEACHER
SIX N.D. CREWMEMBERS
TWO SECURITY GUARDS
TWO ARCHEOLOGICAL OFFICERS
TWO TECHNICIANS
SEVERAL STUDENTS (ages 8 to 13)
MEDICAL ENSIGN
BARTENDER

STAR TREK: "The Bonding" - REV. 8/23/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Bonding"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TRANSPORTER ROOM	PLANET
CORRIDOR	
SICKBAY	
CAPTAIN'S READY ROOM	
ENGINEERING	
TEN FORWARD	
WORF'S QUARTERS	
ASTER QUARTERS	
CLASSROOM	

TEACHER'S OFFIC

COMPUTER ROOM
TURBOLIFT

ASTER HOME
LIVING/DINING ROOM

STAR TREK: "The Bonding" - REV. 8/23/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Bonding"

PRONUNCIATION GUIDE

R'uustai ROOSE-tie

STAR TREK: "The Bonding" - REV. 8/24/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Bonding"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in standard orbit over an old and scarred planet. The world is predominantly gray with overtones of flecked green and brown and conveys an impression of an old battlefield coming back to life.

CUT TO:

2 INT. MAIN BRIDGE

PICARD and RIKER are standing near an access station

observing the play of information across one of the monitors. WESLEY is at the Conn, DATA is at Ops and TROI is in the command area, while SEVERAL N.D. CREWMEMBERS are at duty stations or passing through the Bridge.

DATA
Away Team reporting in, Commander. Lieutenant Worf standing by.

RIKER
This is Riker, report Lieutenant.

WORF'S COM VOICE
The archeologists have identified the markings in these caverns. This planet was apparently once home to a race known as the Koinonians.

PICARD
What do we know about them, Data?

DATA
The Koinonians were an intelligent culture which became embroiled in a war that lasted several generations. Our best evidence indicates they destroyed themselves.

2 CONTINUED:

WORF'S COM VOICE
We have completed our survey of

the third tunnel and will proceed
into the ceremonial chamber.

RIKER
Affirmative. Enterprise out.

PICARD
Destroyed themselves, Data?

DATA
According to historical records.
This will be the first
opportunity for a Federation
team...

At this point, Troi's eyes suddenly go wide.

TROI
Captain! Beam them up quickly!
They---

Before she can complete her warning, the voice of Worf breaks in over the COM channel.

WORF'S COM VOICE
Emergency beam-up! Enterprise,
emergency! Injuries. Away---

PICARD
Transporter Room!

O'BRIEN'S COM VOICE
I've got them, Captain.

PICARD
Beam them straight to Sickbay.
Doctor Crusher, incoming wounded.

There is a tense pause while they wait for word. Troi senses what has happened and shakes her head sadly when Riker looks at her.

CUT TO:

2A INT. SICKBAY (OPTICAL)

DOCTOR CRUSHER and a MEDICAL ENSIGN move to the Away Team as four people MATERIALIZE.

2A CONTINUED:

WORF is crouched in a defensive position over the prone and motionless form of LIEUTENANT MARLA ASTER, a woman in her early thirties. Worf's phaser is out and at the ready while his uniform is singed and slightly torn, blood flows from a small wound in his shoulder. Behind him are TWO N.D. CREWMEMBERS, who are archeological officers. Beverly and Medical Supernumeraries move into action...

CUT TO:

3 OMITTED

4 INT. MAIN BRIDGE

While Troi is already sure of the result, the rest of the Bridge crew waits for word from Sickbay.

BEVERLY'S COM VOICE
Away Team is aboard, Captain.
(beat)

One dead on arrival.

Picard and the Bridge crew react.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

PICARD (V.O.)
Captain's Log: Stardate 43506.5
The Enterprise remains in standard orbit while we investigate the tragedy which has struck the Away Team.

CUT TO:

6 INT. SICKBAY

Picard is standing in the doorway. Beverly stands over the bed holding Marla Aster's body. Worf stands nearby. His uniform bears the evidence of the recent violent encounter, blood still seeps from his wound.

PICARD (V.O)
(continuing)

Lieutenant Marla Aster, ship's archaeologist has been killed in what should have been a routine mission. Whatever the explanation, it will not bring back a valued and trusted officer.

A MEDICAL SUPERNUMERARY moves the bed Aster's body is resting on into an isolated area of Sickbay. Another member of the Away Team is being examined by Beverly in the background, as Worf makes his report to Picard.

6 CONTINUED:

WORF

We had completed our investigation of the third tunnel. Our scans had indicated no weapons or traps of any kind. Lieutenant Aster was three meters behind me. An explosive device went off. There was no warning. Lieutenant Aster bore the full brunt of the detonation.

(pause)

I was in command. I bear full responsibility.

PICARD

Lieutenant. I have the utmost faith that you acted properly and in the best traditions of Starfleet.

Beverly moves over to Worf.

BEVERLY
Let's take a look at that
shoulder...

Troi ENTERS the Sickbay.

6 CONTINUED: (2)

TROI
Lieutenant Aster is survived by
a son, Jeremy. Twelve years old.

PICARD
What about his father?

TROI
He is also deceased, Captain.

Picard and Beverly exchange a glance.

TROI
(continuing)
His only living relatives are an
aunt and uncle residing on Earth.

PICARD
Where is the boy now?

TROI
In class. I've alerted the
teacher to expect us.

Picard acknowledges. He glances at Beverly, who is
still troubled by the loss of a patient, but can

identify with the Captain's unpleasant task. Picard and Troi then turn and prepare to leave the Sickbay.

WORF
Captain.

Worf swings off the biobed.

WORF
(continuing)
I must accompany you. I commanded the Away Team.

PICARD
I appreciate the offer but this is my responsibility.

Worf acknowledges, unhappily...

6 CONTINUED: (3)

BEVERLY
Go to your quarters. Rest. You're relieved of duty for twenty-four hours.

Worf opens his mouth.

BEVERLY
(continuing)
That's an order.

Worf EXITS. Picard keys his insignia on their way out.

6A INT. CORRIDOR

PICARD
Picard to Bridge.

RIKER'S COM VOICE
Yes, Captain.

PICARD
Assign Commander La Forge to lead another Away Team to the digsite. I want to know why this happened...

7 INT. MAIN BRIDGE

Riker at Command. Wesley at Conn, Data at Ops, Supernumerary at tactical.

RIKER
Yes, Captain.

And pull back to include Wes in the foreground.

PICARD'S COM VOICE
I will be with Counselor Troi and young Jeremy Aster.

RIKER
(with sympathy)
I understand. Riker out.

Wes exchanges a glance with Riker. A sad memory --

WESLEY
He had to do the same thing for me.

7 CONTINUED:

Riker nods, he knows.

RIKER
Do you know Jeremy well?

WESLEY
(shakes his head)
But I know what it'll be like for him.

RIKER
It's part of life in Starfleet, Wesley.

WESLEY
(acknowledges)
They're very careful to prepare us for... anything. Still...

RIKER
I know.

WESLEY
How can you ever get used to it... to telling them... ?

RIKER
(softly)
You hope you never do.

Data has been listening with interest to this exchange.

CUT TO:

8
thru OMITTED
9

10 INT. WORF'S QUARTERS

The room is very dark. Worf is dressed in an elaborate Klingon robe and sash. A strange, twisted, massive candle burns on the desk before him.

He studies the candle with painful eyes for several beats and then hangs his head with shame. He reaches out very deliberately, and snuffs the candle with the flat side of a knife blade. Darkness.

CUT TO:

10A INT. TURBOLIFT

Troi and Picard. She senses his frustration.

TROI
I sense the weight of this duty on you, Captain...

Picard begins to deny it, but then, frustrated --

PICARD
I really wonder...

He's almost letting his feelings show, which is not at all comfortable for him. He stops the Turbolift in mid-trip...

PICARD
(to computer)
Halt.

The Turbolift stops...

PICARD
I've always believed that carrying children on a starship... it's a questionable policy.

She listens, gives him room...

PICARD
(continuing)
Serving on a starship means accepting certain risks and dangers. But did Jeremy Aster make that choice?

TROI
Death and loss are an integral part of life everywhere. Leaving the boy on Earth would not have protected him from that.

PICARD
No, but Earth is not likely to be ordered to the Neutral Zone to repel a Romulan attack...
(beat, softer)
It was my command which sent his mother to her death. She understood her mission and my duty. Will he?

10A CONTINUED:

TROI
In time. With help.
(beat)
Ensign Crusher does.

A beat. He glances at her and perhaps we sense that Picard wonders if Wesley really ever has come to an understanding since they have both avoided the subject. In response to that feeling, re-emphasizing --

TROI
(continuing)
Yes, he does. And so will Jeremy.

And she is doing her job for the Captain now... easing, but not closing, a lingering issue for him.

PICARD
(to computer)
Resume.

11 OMITTED

12 INT. CLASSROOM

Picard and Troi ENTER. The classroom is warm, inviting and is crammed with plants, computers, antique books, and myriad games from across the Federation. TWO TEACHERS are working with SEVERAL STUDENTS in two study groups.

In one group, the age of the students run from roughly 8 to 13, and they are discussing a particular problem on a computer display screen around which they are all

clustered. In the B.G., is the other study group studying other instruction devices. As Picard and Troi enter, the students look up in surprise and several point at the seldom-seen Captain of their ship. Conversation dies to a whisper. The nearest teacher hates like hell what his student is about to endure, but he stands and crosses to JEREMY ASTER.

TEACHER
Jeremy, the Captain needs to talk with you.

The boy's eyes go wide at this summons from the Captain. He is about twelve years old and has a quiet, sensitive look about him, with tousled black hair and deep-set eyes.

12 CONTINUED:

The other children look at him with reactions ranging from jealousy to fear. He walks forward with his teacher's arm around his shoulders.

JEREMY
I'm Jeremy, sir.

12 CONTINUED: (3)

Picard looks down at this innocent young face... the eyes of a twelve year old.

TEACHER
(indicates)

My office is over there,
Captain...

Picard acknowledges. The teacher indicates the way. Troi puts her arm around the boy and the trio walks out of the room.

13 OMITTED

13A INT. TEACHER'S OFFICE (FROM SCENE 13)

Troi has her hands on Jeremy's shoulders to offer the support of physical contact.

PICARD
Jeremy, it is my sad duty to tell you that your mother has died.

And whatever our expectations might have been, we can throw them away. This is a 24th century child. He is a good soldier, uniquely mature. Prepared by experts to cope with the worst circumstances. There is no tear shed.

JEREMY
How, sir?

PICARD
An explosive device at the mission site. She died instantly.

JEREMY
I understand.

Troi drops to one knee to be at his level...

TROI

I know your mother loved you very much, Jeremy.

He nods. A silence.

13A CONTINUED:

PICARD
I've been told... you've also lost your father.

JEREMY
Yessir. Five years ago. From a Rushton Infection. I'm alone now, sir.

And Picard may wonder just how 'mature' any of us could be in this circumstance. But whatever is going on inside, the boy does not reveal it.

PICARD
(softly)
No one is alone on the starship Enterprise, Jeremy. No one.

As the boy and Picard look in each other's eyes...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise in orbit around the planet.

15 OMITTED

16 INT. ASTER QUARTERS

Troi and Jeremy. Troi is seated, watching Jeremy with that cool serenity which is so much a part of her nature. He doesn't quite know what to do with himself. But throughout the scene there is a repressed anger in the boy. (NOTE: This is a significant change... Even though the dialogue may be similar, the attitude behind must reflect unfocused anger that he is unwilling to touch.)

JEREMY
I really ought to get back to class... if I get behind...

Bringing the focus back --

TROI
I'm sure your mom wanted you to do well in school. Wasn't she a teacher on Earth?

JEREMY
(acknowledges)
She taught exo-archeology.

TROI
Why did she sign on the

Enterprise?

JEREMY
She said she wanted to see the galaxy with her own eyes.

TROI
Was she happy doing that?

JEREMY
(trace of bitterness.)
Yeah. Real happy.

16 CONTINUED:

TROI
Did she ever tell you there was a chance this might happen someday?

JEREMY
Yes.

He moves away from her, seems drawn to the computer terminal on his desk. He is completely unaware he is doing this, but Troi has spotted the motion.

TROI
It might help if we talked about how you're feeling.

Curt --

JEREMY
You're a Betazoid. You know how

I feel.

TROI
(conversationally)
When my father died we were living on Betazed. My mother and all her people are telepathic. I kept wanting to talk about my father, and they kept pulling my thoughts out of my head before I could say the words. It made me very angry.

JEREMY
(curious despite himself)
Why?

TROI
I needed to say them out loud. I was confused about why he went away. Was it me -- something I had done. I felt that if I could just say the words he would somehow know how much I loved him and missed him.

She looks at him.

16 CONTINUED: (2)

TROI
(continuing)
I thought you might feel the same way.

JEREMY
(avoiding his feelings)
She just had to do her job. I understand that.

TROI
Did she talk to you about her mission before she left?

JEREMY
She told me about the ruins.
(a beat, softer)
She always made it like a story book.

He's back at the computer.

TROI
Why do you keep going over to the terminal?

JEREMY
(beat)
No reason.

A long beat.

JEREMY
(continuing)
It's nothing. I broke it yesterday.

TROI
(studies him a beat)
Was your mother angry when you broke it?

He nods.

TROI
(continuing)
Was she still angry when she left?

He doesn't acknowledge, but obviously she was.

16 CONTINUED: (3)

TROI
(continuing)
Jeremy, did that broken terminal cause the accident?

JEREMY
No.

TROI
Did you cause the accident?

JEREMY
No. I just never had a chance to tell her I fixed it.

TROI
Jeremy, if your mother were here right now, would she forgive you?

Jeremy swallows hard. Still no tears. He nods his head, yes, sighs a deep breath. Troi knows that's a big step for now.

TROI

(standing; continuing)
I want you to have some time alone for a little while. I'll come back when you're ready to talk again.

JEREMY
How will you know?

Troi crosses to the boy, hugs him lightly, then still holding him in the circle of her arms she smiles down at him and says,

TROI
This time I will use my Betazoid sense, and I'll know.

His eyes say he's beginning to appreciate her. Troi EXITS.

17 thru 17B OMITTED

17C INT. TEN-FORWARD

Riker is seated at a table. He stares out at the stars. There is a drink in front of him.

17C CONTINUED:

SIX OTHER PEOPLE and a BARTENDER are also present. Data crosses to Riker. The Commander looks up.

DATA

Excuse me. Am I intruding?

RIKER

No, sit down.

There is a curious subtext to his question --

DATA

How well did you know Lieutenant Aster?

RIKER

We spent some time together. Not very well.

A beat, Data waits for more... his face is very inquisitive. Off his look --

RIKER

How well did you know her?

DATA

Why do you ask?

RIKER

(reacts)

Well... I mean you just asked me...

DATA

But why do you ask the question? I have been asked several times to define 'how well I knew Lieutenant Aster' since her death. And I heard you ask Wesley on the Bridge if he knew Jeremy well.

(beat)

Does the question of familiarity

have some bearing on death?

RIKER
(a beat)
Do you remember how we all felt when Tasha died?

17C CONTINUED: (2)

DATA
I do not sense the same feelings of... absence... that I associate with Lieutenant Yar... although I cannot say precisely why...

RIKER
That's just human nature, Data.

DATA
Human nature, sir?

RIKER
We feel a loss more intensely when it's a friend.

DATA
But should not the feelings be just as deep regardless of who has died?

Riker thinks this over before answering.

RIKER
Maybe they should, Data. Maybe if we felt the loss of any life

as keenly as we felt the death
of those close to us, our history
would've been a lot less bloody.

Data considers this as...

GEORDI'S COM VOICE
La Forge to Riker...

RIKER
You're back, Geordi...

GEORDI'S COM VOICE
Yessir, and we've brought back
a souvenier...

17D INT. CAPTAIN'S READY ROOM

Geordi giving his report to Picard and Riker. He has brought back another explosive device... Data studies it.

17D CONTINUED:

GEORDI
Five more just like it... all
identical to the one that killed
Lieutenant Aster...

DATA
They employ a subspace proximity
detonator. A normal tricorder
would never detect it.

17D CONTINUED:

PICARD
How long would you say they've been there, Data?

DATA
It comes from the time of the Koinonian Wars, Captain...

RIKER
Did you find them all, Geordi?

GEORDI
Yeah. But...
(off their looks)
Well, they were all sort of... left there to be found.

PICARD
Left by whom? There are no indications of life on this planet.

GEORDI
I don't know, Captain... but it was pretty obvious that they'd been recently pulled out of the ground and defused.

Off their reactions...

CUT TO:

18 INT. CORRIDOR

Troi is walking, head down, very thoughtful. Worf is coming from the other direction. He sees her, checks, and almost heads down another branching corridor. But Troi senses him and looks up.

TROI
Worf!

The Klingon stops, but he's clearly uncomfortable.

WORF
(formally)
Counselor.

There is an uneasy silence.

18 CONTINUED:

TROI
I can understand that you don't want to talk about what happened.

Worf glances around the corridor, and Troi understands his reticence in such a public place. She looks around and motions to a small room. Worf, with great dignity, follows her inside.

19 INT. COMPUTER ROOM

The room is dimly lit and only Worf and Troi are here at present.

WORF
I have made my report to the Captain.

TROI
I'm more interested in how you
feel about what happened.
(a beat)
And right now I sense great anger.

Worf stiffens and only confirms Troi's perception.

WORF
I cannot seek revenge against
an enemy who turned to dust
centuries ago.

Troi merely waits. Her attitude is clam and quiet.
She is making no judgments.

WORF
(continuing)
Her death was senseless. The last
victim of a forgotten war.

TROI
Go on.

Her eyes are locked with Worf's, she is very still,
helping him to speak, but applying no pressure.

WORF
There is no more to be said.

19 CONTINUED:

TROI
A person has died while under your

command. It may happen again.
If you cannot learn to release
the anger and the guilt, to talk
about it...

WORF
A leader must stand alone. As
Captain Picard does.

TROI
(a little sharply)
Captain Picard talks to me.

A beat. Worf realizes he cannot get off the hook here. But this "sharing feelings" is as alien a concept as he will ever encounter. Reluctantly --

WORF
Then may I seek your counsel about
my plan to make the R'uustai with
the boy...

And she's caught off guard by something so... well, Klingon-intense...

TROI
The Bonding.

And her reaction is exactly what he feared. Already he hates this --

WORF
It is my right.

TROI
It's a very generous offer, but
he's not a Klingon child. He has

different sensibilities.

WORF
He is an orphan. I am an orphan.
He will understand.

A long beat. And that is as close as Worf gets to exposing his feelings. And she appreciates that.

19 CONTINUED: (2)

TROI
Right now, there isn't much he can understand, Worf. He's holding all his feelings inside...
(beat)
Children often feel they must be true to the memory of a lost parent.
(MORE)

19 CONTINUED: (3)

TROI (Cont'd)
If you offer affection to them too soon they can feel guilty returning that affection. As if they're betraying the love they feel for the parent.

WORF
I only wish to honor his mother.

TROI

I know. And I understand this means a great deal to you. But you must be prepared, Worf... he is very angry too, but his anger is deep inside him... When he finally touches it, it will strike out in many directions... including yours.

(a beat)

Talk with him. Be with him. But do not rush this. When he is ready, we will know.

Worf acknowleges and proceeds on his way, and Troi watches him.

CUT TO:

20 thru 22 OMITTED

22A INT. ASTER QUARTERS (OPTICAL)

Jeremy is curled up on the sofa looking at a hand held screen with a home video of him and his mother together at home on Earth... his face is thoughtful, reflective, not in pain. There is a CHIME. He goes to the door, touches the panel and it opens to reveal Worf.

WORF

Jeremy Aster, I am Lieutenant Worf. May I enter?

Worf ENTERS... he wants desperately to do the right thing... but is now aware of Troi's concerns. The boy

stares coldly at him... But the anger is all repressed, not overt.

22A CONTINUED:

JEREMY
You were in command of the Away Team.

22A CONTINUED: (2)

WORF
Yes. I was with Lieutenant Aster, your mother, when she died.
(guilty)
Her death lies between us. It is my hope...that...someday... it can also bind us.

Jeremy doesn't know what that means, it's just another nice sounding 'I'm sorry.'

JEREMY
(with an attitude)
You're a Klingon, aren't you?

Worf doesn't know how to take that exactly...

WORF
Yes.

JEREMY
We studied Klingons in school.

WORF
What do they teach you about us?

JEREMY
You used to be our enemies.

Worf acknowledges, tries to say something meaningful to the boy...

WORF
Do they teach you that every Klingon hopes to die in the line of duty as your mother did?

Jeremy just looks at him, refusing to connect.

WORF
In my tradition, we do not grieve the loss of the body... we celebrate the releasing of the spirit.

Jeremy looks at the imposing figure... confident, you can't tell me anything I don't already know --

22A CONTINUED: (3)

JEREMY
I understand death. They teach us all about it.

Worf studies the twelve-year-old for a long beat.

22A CONTINUED: (4)

WORF
Jeremy Aster, we may both understand it, but we must bring meaning to your mother's death.
(beat)
Perhaps we can do it together.

Jeremy's reaction suggests he doesn't see how...

22B
thru OMITTED
22C

22D INT. CAPTAIN'S READY ROOM

The Captain is going over status reports on the computer screen as the DOORBELL RINGS.

PICARD
Come.

The door slides open and Troi stands there...

PICARD
Counselor. How is the boy?

TROI
He is being very brave.

PICARD
Good.

TROI
No. He'll have to get past brave.

He is a very angry boy... He must learn to express that anger before he can really say good-bye to his mother.

She sits.

PICARD
How can we help?

TROI
I've asked Beverly if we might get Wesley to talk to Jeremy about his father's death...

Picard acknowledges.

22D CONTINUED:

TROI
The one unusual element is Worf.

PICARD
Oh?

TROI
In many ways he is suffering as badly as the boy. He wishes to involve Jeremy in a Klingon ceremony called the R'uustai... the bonding...

22D CONTINUED: (2)

PICARD

I know it.

(thoughtful)

Perhaps it would be a comfort to both your patients, Counselor.

TROI

I don't think the boy would accept Worf right now. Later, perhaps. But it will have to be handled most delicately.

PICARD

As you always do.

Picard pauses, and looks at Troi with appreciation.

PICARD

(continuing)

I break the unpleasant news and my responsibility ends. You have to stay with them through the entire grieving process.

TROI

We find many different ways to deal with our pain, but over the years, I've discovered it is in our joy that the uniqueness of each individual is revealed. If I can help a person back to a state of joy... well, my role has its rewards.

RIKER'S COM VOICE

Captain, we're picking up an

energy field on the planet's
surface...

22E INT. MAIN BRIDGE - CONTINUOUS

As Picard and Troi ENTER...

PICARD
Location?

RIKER
Two kilometers north of the Away
Team's beamdown point.

22E CONTINUED:

PICARD
Indeed.
(to Data)
Full scan.

Data works his console.

DATA
Inconclusive, Captain.

TROI
Sir, I sense a... presence on the
planet. Very vague.

PICARD
A life form?

TROI
I can't be sure... the emotions

of the crew are particularly strong right now and it's difficult to filter them out.

PICARD
Data, scan analysis on Main Viewer...

As Data works...

22F INT. DOCTOR CRUSHER'S OFFICE

Wesley ENTERS. Beverly is at her desk, working.

BEVERLY
Hi.

WESLEY
(a litle glum)
Hi.

He sort of plops down... something on his mind, not necessarily about to talk about it. She continues her work, talks without making eye contact...

BEVERLY
Troi stopped by a little while ago. She was wondering if you might be willing to talk to Jeremy Aster at some point.

2F CONTINUED:

WESLEY
(uncomfortable)

Me? What for?

She looks up.

BEVERLY
Because of your Dad.

Wesley frowns... he's already been revisiting those memories today.

WESLEY
What would I tell him?

BEVERLY
It would help him to talk with someone who's gone through this.

Wesley sighs, would rather not... how do I get out of this?

BEVERLY
We had each other, Wes... he doesn't have anyone to lean on now... and he might be more comfortable talking about it with someone who's not much older...

WESLEY
(interrupting, don't bug me)
Okay. Let me think about it.

BEVERLY
(beat)
Okay.

A long beat.

WESLEY
You ever think about him, Mom?

BEVERLY
Your father?
(she nods)
Sure, I do.

A long beat. And this is hard on Wesley...

22F CONTINUED: (2)

WESLEY
Sometimes I can't quite remember
his face... it scares me.

Beverly studies him...

BEVERLY
That happens to all of us, Wes...
(beat; honest)
Sometimes I can't get his face out
of my mind.

WESLEY
(nods)
Today... it's like I can see it
all as clearly as if it were
yesterday... the way he looked
when he hugged me good-bye...
Captain Picard's eyes when he
came to tell us...

Their eyes meet. A tear slides down his cheek. She

comes over and they hold each other.

CUT TO:

22G INT. MAIN BRIDGE - (OPTICAL) (PREVIOUSLY 22A)

As before. On the viewscreen is a graphic analysis of the energy form they're tracking on the planet...

RIKER
Data, run comparison with known phenomena.

DATA
(works his station)
The pattern has no exact match in Federation records.

PICARD
Is it alive?

DATA
A possibility.

And Troi just watches it... slow push in on her....

22G CONTINUED:

GEORDI'S COM VOICE
Captain, I'm getting an unusual magnetic flux reading from the anti-matter containment pods.

... to an extreme closeup of Troi ending as she senses something new, something extreme as she murmers...

TROI

My God.

CUT TO:

23 INT. ASTER QUARTERS (OPTICAL)

Jeremy is seated at the desk once again studying the moving picture of him and his mother. He senses movement from a hallway behind him, turns to see the arrival of MARLA ASTER. Jeremy's eyes go wide.

JEREMY

Mom!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The starship is still cruising serenely in orbit.

25 thru 30 OMITTED

31 INT. MAIN BRIDGE (OPTICAL)

As before. Riker and Picard have moved to join Geordi at the Engineering station, studying the odd readings...

GEORDI
All systems are functioning normally -- still, there's a fluctuation in the containment field. I can't account for it.

RIKER
Data, is it related in some way to the energy field on the planet?

And Troi is still getting those radical vibes...

TROI
(sotto voce)
Captain...

DATA
There is a beam of highly charged particles emanating from the planet...

TROI
Captain, there is a presence aboard the Enterprise.

Reactions.

PICARD
An alien presence... ?

She doesn't know...

RIKER

No intruder noted by the ship's
sensors, Captain...

31 CONTINUED:

TROI
A presence...

Beginning behind the above --

RIKER
Security, all decks... yellow
alert... possible intruder...

On Troi trying to come to grips with her senses...

CUT TO:

31A INT. ASTER QUARTERS

Jeremy stares with bewilderment up at his mother. Marla Aster reaches out to brush a hand across Jeremy's hair. Jeremy reflexively backs away.

JEREMY
They said you were dead.

MARLA
There was a mistake. It's okay.

Jeremy is confused. He's yearning to accept this, but still he holds back.

JEREMY
But there was an explosion... you

were hurt.

MARLA
Jeremy, I'm not hurt. I'm fine. You mustn't think any more about it.

She moves to him. He backs away from her.

MARLA
The important thing is, I'll never leave you again.

She smiles at him, crosses to the desk.

MARLA
(continuing)
Oh, I see you fixed the terminal.

JEREMY
Just after you. you left.

31A CONTINUED:

MARLA
I'm sorry I got so angry about that. I'm really proud of you -- you fixed it without even being asked.

This woman is damned convincing. But Jeremy is still reluctant to accept her. Marla extends her hand.

Slowly, cautiously, Jeremy reaches out, touches Marla's hand. It's warm and real. Jeremy's surprised. He

gazes at Marla -- he desperately wants this to be his mother.

MARLA
(warm smile)
I think somebody needs a hug.

And that does it. Jeremy gives himself up to the fantasy, buries himself in his mother's arms, and for the first time since the accident, SOBS softly. Marla comforts him, strokes his head. Everything's all right now.

After a long beat, Marla pulls back, takes Jeremy's hand.

MARLA
We have to go now.

JEREMY
Where?

MARLA
To the planet. That's where we're going to live now.

JEREMY
(confused again)
We're not going to stay on the Enterprise any more?

MARLA
No.
(a beat)
We're going to live in a home just like we used to on Earth.

Jeremy's not sure about this, but Marla's warmth and serenity allay his doubts:

31A CONTINUED: (2)

MARLA
(continuing)
You'll see. I promise.

There is a CHIME. Jeremy moves to the door, opens it to reveal Worf... Jeremy is excited. (There is no repressed anger any more.)

JEREMY
Lieutenant Worf... did they tell you? It was a mistake.

Worf reacts to the boy's glee, then as he steps in, is blown away as ?? sees Marla smiling at him...

JEREMY
(continuing)
She didn't die. She's alive.

As the boy moves to her...

WORF
Jeremy, come here...

MARLA
Lieutenant Worf, it's all right. I'm here for the boy.

Worf starts to pull his phaser, and doesn't know what the hell to do with it... even he has to wonder a moment

- is it Marla Aster? He touches his insignia.

WORF
Lieutenant Worf to Captain Picard.

CUT TO:

32 OMITTED

33 INT. MAIN BRIDGE

As before.

PICARD
Go ahead.

WORF'S COM VOICE
Lieutenant Aster is in her
quarters.

Exchanged looks.

33 CONTINUED:

RIKER
Repeat, Worf... ?

WORF'S COM VOICE
Lieutenant Aster. She's here.
In her quarters. With the boy.

Reactions. Picard and Troi exchange a look.

PICARD
Do not provoke her or interfere

in any way until I arrive.
Picard out.
(to Riker)
Have security moving that way but tell them to keep their distance.
You have the Bridge. Counselor...

Troi's already out of her chair. She and Picard EXIT.

CUT TO:

33A INT. ASTER QUARTERS

Marla looks calmly at Worf.

MARLA
There's nothing to worry about. I'm going to take care of Jeremy and make him happy.
(to Jeremy)
It's time to go.

WORF
Where are you taking the child?

JEREMY
To the planet.

Marla smiles a winning smile at Jeremy:

MARLA
Come on, Jeremy.

Jeremy dutifully leaves Worf, joins Marla, takes her hand. Together they EXIT followed by Worf, who keys his insignia...

WORF
Worf to Picard, they're leaving
their quarters...

34
thru OMITTED
35

36 INT. CORRIDOR

Worf follows Marla and Jeremy down the corridor. Security men arriving do not interfere, exchange glances with Worf, trail...

WORF
(keys insignia)
Captain, I believe we're headed
for Transporter Room Three.

36A INT. TURBOLIFT

Picard and Troi moving quickly...

PICARD
We're on our way.

CUT TO:

37 OMITTED

38 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien is making adjustments to the transporter side panels. He is running a monitor over the circuits and comparing readings. The DOOR OPENS and Marla, Jeremy,

and Worf ENTER.

O'Brien reacts to the presence of a dead woman in his transporter room. Looks to Worf. Marla smiles sunnily at the Transporter Chief.

MARLA
Chief O'Brien, Jeremy and I are going down to the surface.

Marla and Jeremy cross to the platform. Jeremy lets go of Marla's hand so they can stand on separate pads.

The DOORS OPEN. In the corridor are Picard, Troi, and two SECURITY PERSONNEL; Picard motions for the Security Personnel to remain in the corridor as he and Troi ENTER. Picard gives Marla a hard look.

PICARD
Who are you?

38 CONTINUED:

MARLA
I'm Marla Aster...

JEREMY
(you know)
It's my mother, Captain... She's alive.

Picard glances with concern at Jeremy.

PICARD
(to Marla)

What do you want?

MARLA
To take my child down to the planet.

PICARD
I cannot permit that. This child is my responsibility.

Marla truly can't fathom why these people are making such a big deal out of nothing. Jeremy is confused and not at all clear what is going on...

MARLA
I'm here to care for him. He needs me. Why do you resist?

PICARD
Because I don't know who -- or what -- you are.

JEREMY
Can't you see who she is?

38 CONTINUED: (2)

PICARD
Jeremy, she appears to be your mother, but she is not.

JEREMY
What do you mean?

38 CONTINUED: (2)

Jeremy looks to his mother...

MARLA
You're confusing the boy...

Picard glances at Worf, who has moved casually towards the Transporter pads... He takes the boy and pulls him away from his mother...

JEREMY
Wait...

He struggles, behind him, Marla's at a total loss...

JEREMY
(continuing)
No...stop...

Behind him, she suddenly VANISHES. Jeremy turns and she's gone...

JEREMY
Mon...Mom...

TROI
Jeremy...

JEREMY
NO...

As Troi escorts him out... off Picard and Worf's expressions:

39

thru OMITTED
40

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 OMITTED

42 INT. CORRIDOR

Troi and Jeremy walking together. The boy is angry, frightened and sad, completely disoriented.

JEREMY
What did you do to her?

TROI
Jeremy, I don't know what that was, but it was not your mother.

JEREMY
You saw her... She was here...

TROI
Your mother is dead.

JEREMY
I touched her. She was real.

TROI

Why would your real mother want you to go to the planet. There's nothing there but rocks and dust...

And Jeremy knows his real mother wouldn't do that... but still, it was her... they have reached the Aster quarters. Troi keys the door, and they ENTER.

43 INT. EARTH HOME (OPTICAL)

And Troi takes an involuntary step back for it is no longer the Enterprise stateroom. They are standing in the front room of the Aster home on Earth... as we saw it in the video...

Outside, through an open window, they HEAR the shouts and laughter of children, the barking of a dog. A cat sleeps on the sofa. There's a grandfather clock.

43 CONTINUED:

JEREMY
It's my house. My house on Earth.

Marla ENTERS from the back of the house.

MARLA
Exactly the way it was... remember, Jeremy?

JEREMY
But how did you do it?

Marla smiles...

MARLA
Does it matter?

TROI
Yes. It matters.

She looks at Troi. Marla is very friendly --

MARLA
I am trying to understand your resistance. You spoke of rocks and dust on the planet? I decided to show what awaits us there.

TROI
Why would you create this fantasy?

MARLA
(can't you understand?)
It's his home.
(holding out a hand to Jeremy)
And it makes you happy, doesn't it?

Jeremy is beyond words. Is she for real or not... He knows now, in his heart, she isn't... But it's so nice to be "home."

TROI
But it's not real.

MARLA
Isn't it? Jeremy, isn't that really Patches?

Jeremy moves to the cat who looks up and meows at him... climbs into his arms. Jeremy reacts.

43 CONTINUED: (2)

JEREMY
He knows me. It's him.

The cat was sleeping on a blanket on the sofa.

MARLA
Look -- your blanket...

Jeremy looks at it, touches it. It is his blanket. He reacts as the grandfather clock strikes a chime twice... clearly he recognizes the sound of the clock.

JEREMY
It's real. It's all real.

TROI
Jeremy, it's not. Could your real mother make all this appear?

He knows she could not, but he wants so much to believe.

TROI
(continuing)
You must not stay here.

Troi holds out her hand.

TROI
Come with me.

Jeremy looks at the Betazoid, at Marla, at the room. Shakes his head.

JEREMY
(very softly)
I can't.

TIME CUT TO:

43A INT. MAIN BRIDGE - CLOSE ON PICARD

PICARD
Is the boy in any danger?

TROI'S COM VOICE
I don't think so. She seems to want to help Jeremy.

43A CONTINUED:

And WIDEN to see Riker, Worf, Data, Beverly, Wesley and Geordi at their various stations.

PICARD
Help him?

INTERCUT:

44 OMITTED

44A INT. EARTH HOME (INTERCUT WITH SCENE 44B)

Troi off to the side... in the background, the mother doll and Jeremy are dangling a piece of string for the cat... playing with it...

TROI
By easing his pain. She seems very confused by our resistance, Captain.

MARLA
(background)
Look at him. Look how he tries to catch it...

JEREMY
(background)
Maybe he thinks it's a mouse's tail.

PICARD
Troi, would it be wise to remove Jeremy from his quarters?

TROI
He does not want to leave. I would not recommend taking him by force.

RIKER
She offers him everything. All we offer is the cold reality of his mother's death.

BEVERLY
What would you choose? If someone came along and offered to give you back your mother...
(toware Wesley)
... your father...
(MORE)

44A CONTINUED:

BEVERLY (Cont'd)
... your... husband... would any of us say no so easily?

A beat. Picard sighs. To Troi --

PICARD
Remain in the cabin with them, Counselor. We're going to try to put an end to this from here...

TROI
Understood.

He signs off.

44B INT. MAIN BRIDGE

PICARD
Mister Data, can we determine for certain the energy source from the planet is powering this creation?

DATA
The beam from the planet is clearly tapping into the ship's anti-matter, Captain...

GEORDI
I'd say it's running the manifestation off our own energy.

PICARD
So there are limits to her power...

RIKER
(nods)
That's why she needs the Transporter to get the boy off the ship.

Picard pauses and considers.

PICARD
So how do we cut the puppet's strings?

44B CONTINUED:

GEORDI
By increasing the shield harmonics to match our antimatter containment fields, it is almost certain that the beam would be severed.

PICARD
Proceed.

RIKER
(to com)
Troi, stand by...

CUT TO:

44C
thru OMITTED
45

46 INT. EARTH HOME (OPTICAL)

The fantasy is up and running. Marla and Jeremy are still seated with the cat... Troi moves to them...

TROI
Jeremy, it's time for this to end... You know it's not real and it is over now...

MARLA
I'm not going to leave you, Jeremy. Ever again.

Jeremy looks with hurt and confusion from one woman to the other.

TROI
Jeremy, I won't lie to you or trick you.

MARLA
Jeremy we'll be happy together as soon as...

She and the fantasy VANISH. Jeremy looks at the space where she was and knows that his mother and the wonderful dream is really gone. He says very softly,

JEREMY
No...

46 CONTINUED:

As Troi moves to comfort him...

CUT TO:

47 INT. MAIN BRIDGE

As before.

GEORDI
Anti-matter containment pods reading nominal...

DATA
The shields have severed the beam.

Data studies something on his console.

DATA
Captain, the energy field...

48 ANGLE ON VIEWSCREEN - (OPTICAL)

The ghost-like blanket has gathered into a glowing circular mass.

PICARD
Mister Crusher, take us out of...

Before he can finish...

49 OMITTED

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The energy form flashes across space and instantly penetrates the ship.

CUT TO:

51
thru OMITTED
52

53 INT. MAIN BRIDGE

The ship is rocked by the explosive arrival of the energy. Red alert begins to sound.

CUT TO:

53AA INT. CORRIDOR - NEAR TRANSPORTER ROOM (OPTICAL)

The energy mass move down the hallway and into

53A INT. TRANSPORTER ROOM - (OPTICAL)

O'Brien goggles at the glowing energy form which has appeared in the room. After a beat...

O'BRIEN
Alien intruder. Transporter Room Three. Security alert. Alien...

The form zaps at him, forcing him away from the console.

INTERCUT:

53B OMITTED

53C INT. MAIN BRIDGE

WORF
(to com)
Security to Transporter Room Three...

Picard on the move...

PICARD
Lieutenant Worf, Commander La Forge with me... Number One you have the Bridge.

53D INT. TRANSPORTER ROOM/CORRIDOR - (OPTICAL)

O'Brien is being driven out of the room by the force. Two security guards arrive. They are flung back. One of them fires his phaser, but it has no effect. The energy force zips back into the Transporter Room.

CUT TO:

53E INT. ASTER QUARTERS/EARTH HOME (OPTICAL)

Troi is comforting Jeremy when Marla and the Earth Home MATERIALIZE, and judging from ??e expression with which she favors Troi she is not happy.

53E CONTINUED:

She brushes past the Betazoid, moves to Jeremy and takes his hand. He's scared, confused...

MARLA
Come, Jeremy, we will not let them separate us again. We are going home.

Off Troi's reaction as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

54 thru 66 OMITTED

67 INT. TURBOLIFT

with Picard, Geordi and Worf... red alert sounding.

TROI'S COM VOICE
(urgently)
Captain, the image is back -- she's trying to take Jeremy off the ship again.

PICARD
(keys insignia)
Acknowledged.

GEORDI

(keys insignia)
Engineering, this is La Forge.
Shut down power to all
Transporters. I'm on my way...

PICARD
Lieutenant Worf, to Transporter
Room Three.

They split up as they EXIT the Turbolift.

PICARD
(keys insignia)
Bridge, seal off deck eight,
corridors A and B.

68 INT. MAIN BRIDGE

Data working the console...

DATA
Engaging force fields, Captain.
Transporters are down.

69 INT. TRANSPORTER ROOM (OPTICAL)

The energy force is still there reacting as the power goes off, -- darting from component to component -- as Worf arrives, it bolts past him...

69 CONTINUED:

Worf checks on O'Brien and the security men who are okay.

WORF
Energy force has left Transporter Room Three... security alert, all decks...

69A INT. MAIN BRIDGE

RIKER
La Forge, the intruder may try to reinstate Transporter power.

GEORDI'S COM VOICE
Understood, Commander...

70 INT. CORRIDOR (OPTICAL)

Just outside Aster's quarters, Marla leads Jeremy out as Troi watches by the door. A force field is blocking the corridor. She turns to look in the another direction. Another force field at the other end of the hall is up and has them trapped.

71 ANGLE - PICARD (OPTICAL)

arrives at the forcefield... touches his insignia.

PICARD
Bridge, release security forcefield eight - B.

The forcefield in front of him disappears. For a moment, he and the alien Marla study each other.

PICARD
How are you, Jeremy? Are you frightened?

JEREMY

-- no.

(off his look)

A little, sir.

71 CONTINUED:

PICARD

Of course. These are frightening things that are happening. We won't let anyone harm you.

(off-handedly)

Counselor, why don't you take the child to my quarters.

Troi takes a step toward Jeremy. Marla puts her arm around Jeremy's shoulder. Tightly. Possessively.

MARLA

No.

Troi backs off. Ma leads him back into their quarters. Picard a?? Troi follow.

72 INT. ENGINEERING (OPTICAL)

Geordi follows the energy form as it moves from console to console...

GEORDI

(keys insignia)

It's looking over everything, Commander... going to school... Let's hope it doesn't blow us to Kingdom Come while it's

figuring out how to blow us to
Kingdom Come.

The energy zips into a console...

INTERCUT:

73 INT. TRANSPORTER ROOM

The power returns...

WORF
Power's back in Transporter Room
Three...

73A INT. ENGINEERING

Geordi moves quickly to the controls...

GEORDI
By-passing to manual override...
shutting it down...

73AB INT. TRANSPORTER ROOM

The Transporter goes down again.

WORF
Transporter is down again.

73A INT. MAIN BRIDGE

RIKER
Keep it down, Geordi... for as

long as you can...

74 INT. EARTH HOME (OPTICAL)

Picard, Troi, Jeremy and Marla.

MARLA
It is only a matter of time, Captain, before we can power the Transporters ourselves...

PICARD
We? For whom else do you speak?

Marla takes a beat to determine how much must be explained to these people... finally --

MARLA
The accident on the surface was caused by a remnant of an old and tragic era. Two species once shared this world... one of energy... and one of matter. The physical beings you call the Koinonians destroyed themselves in unending, bitter wars. The surviving lifeforms on this world will not tolerate any further suffering from that dishonorable past. So they have made this possible... they have made me possible.

PICARD
I appreciate your motives. But his mother is dead. He must learn to live with that.

MARLA
I will be every bit his mother.

74 CONTINUED:

PICARD
But not his mother.

Jeremy watches them both... confused, trying to choose between what he wants and what is real. Picard's mind works... he keys his insignia...

PICARD
Picard to Lieutenant Worf.

WORF
Go ahead, Captain.

PICARD
Please escort Ensign Crusher to the Aster quarters. Picard out.

He exchanges a glance with Troi.

74 CONTINUED: (2)

MARLA
Your philosophy is curious, Captain. What is so noble about sorrow? I can provide him an existance where he will feel no pain, no anguish...

PICARD
It is at the heart of our very nature... to feel pain... and joy... that is what makes us what we are.

MARLA
He is alone now in your world. A child alone. How can you know he won't be happier with me?

Picard glances at Jeremy with compassion.

PICARD
For a brief moment in time... he surely would be. Any of us in his place would be.

TROI
What would Jeremy do for friends in your world?

Marla glances at Jeremy, considering this...

MARLA
He will have any friends he needs.

74 CONTINUED: (3)

TROI
And then will you provide for his education, his health, his growth? A career? A wife?

Marla considers all this... obviously for the first time.

PICARD
Yes, it is quite an undertaking you're proposing, isn't it?

MARLA
It is our duty to make him happy again.

PICARD
Do you honestly believe he will be happy in this total fiction you wish to create?

Off her look which is beginning to show doubt...

PICARD
What will be his reason to live?

And she cannot answer that.

PICARD
What you offer is a memory... to cherish... but not to live in.
(beat)
It is part of our life cycle to accept the death of those we love. He must deal with grief, not cover it or hide from it. We are mortal. Our time in this universe is finite. It is the lesson every human must learn.

The door opens to reveal Worf and Wesley. Wesley is nervous, concerned.

WESLEY
Ensign Crusher reporting as ordered, sir.

PICARD
Come in, Wesley.

Worf begins to leave... casually --

74 CONTINUED: (4)

PICARD
... No, stay, Lieutenant.

Worf comes in and stands at attention in the background.

PICARD
Wesley lost his father on a Starfleet mission when he was even younger than you are.

Jeremy reacts. Marla looks at him with compassion.

TROI
Your mother told me you were finding it difficult to talk to Jeremy. Why?

WESLEY
I don't know. I guess... I just didn't want to think about it any more, you know... all this has reminded me so much of that day...

He shrugs, very uncomfortable. Troi glances at Picard... he moves toward Wesley. Playing a role --

PICARD
The day I told you your father had been killed.

Wesley acknowledges...

PICARD
As I recall, you handled the news very well.

WESLEY
My parents taught me about the dangers of starfleet missions. I knew it could happen.

PICARD
(probing)
So you were prepared.

WESLEY
(a beat, introspective)
No, I don't think I was. Not really. How could anyone be... prepared to hear that his dad is... never coming home again.

74 CONTINUED: (5)

Picard acknowledges, of course. To Jeremy --

WESLEY

I just tried to be what everybody expected me to be. Brave. Mature.

PICARD
Are you saying you didn't want anybody to see how you really felt, Wesley?

And Wesley looks down as the memories sweep across him... he looks down, nods. Softly --

PICARD
So how did you really feel?

WESLEY
(whispers)
Like somebody kicked me right in the brain.

PICARD
(gently)
Somebody?

Wesley shrugs. Doesn't look at Picard.

TROI
Go ahead, Wesley. You've wanted to tell him for a long time...

He looks up at Picard with a tear in his eye.

WESLEY
I was angry.
(long beat)
At you.

Of course, Picard knows this... but it's important for them as well as Jeremy to get it all out now...

PICARD
Why, Wesley? Why were you angry with me?

Wesley backs away from the feelings... he's gone as far as he's comfortable... he shrugs... but that's not enough...

74 CONTINUED: (6)

PICARD
Were you angry because I was the one who told you he was dead?

WESLEY
(pause)
No.

PICARD
Then why?

Softly, painfully, outloud for the first time...

WESLEY
Because you led the mission. You came back. My father didn't.

Picard acknowledges... moves away as Troi moves in with great compassion...

TROI
How long were you angry with

Captain Picard, Wesley?

WESLEY

A long time.

(turns to Picard)

But not any more. Not even a little, sir.

Picard's eyes close for a moment. He bows his head, almost imperceptively. That wound is forever closed. To Jeremy --

TROI

And you Jeremy... must be very angry with Lieutenant Worf.

And Worf is caught off guard as the attention turns to him. Jeremy looks at him.

TROI

He was in charge of your mother's mission. Just as Captain Picard was in command when Wesley's father was killed. Isn't that right, Jeremy

Jeremy looks at Worf.

WORF

She was my responsibility.

74 CONTINUED: (7)

TROI

Worf came back. Your mother

didn't.

And a long beat... as Jeremy is about to face the reality. His eyes are angry, a tear rolls down his cheek as he accuses Worf --

JEREMY
Why? Why weren't you the one who died? Why did it have to be her?

A long beat as they look at each other... Jeremy's tears come more easily now...

TROI
He can't answer that, Jeremy.
(to Marla)
None of us can.

PICARD
Lieutenant Worf also lost his parents, Jeremy.

Jeremy reacts.

WORF
(to Jeremy)
They were killed in battle when I was six.

He and Worf look at each other. The bonding has begun. Worf glances at Picard and Troi. Troi nods... Worf moves toward the boy.

WORF
When I was alone, humans helped me. Let me help you.

74 CONTINUED: (8)

Jeremy looks back at Marla for one last hold on the fantasy... off that moment --

74 CONTINUED: (8)

WORF
The Marla Aster I knew and honored is not in this room. Nor does she await you on the planet. Now she lives only here...
(touches his chest)
And here.

Jeremy looks up to him through his tears. He cannot speak.

WORF
(to Jeremy)
Join with me in the R'uustai, the Bonding. You will become part of my family now and for all time. We will be brothers.

Worf offers his hand. Jeremy never looks back again at Marla... he stretches out a hand ??ndly to grasp for Worf's hand. The Klingon is the ?? From a simple handclasp he pulls the boy to him. Marla and Picard regard each other for a long moment. She understands she is no longer needed. She nods to Picard. She lowers her head. She disappears. The room goes back to normal -- the Aster quarters.

75
thru OMITTED
80

81 INT. WORF'S QUARTERS

Worf in full Klingon regalia. Jeremy is dressed in a child's version of the Klingon robe. Jeremy and Worf are framed by the window of the stateroom. The room is dark. Five of the intricate candles are on various tables in the B.G. One is lit.

Worf removes his sash, and places it across Jeremy's shoulders. He and Jeremy take a candle, and walk to the lit candle. They light theirs. They go through the room lighting the other candles.

Worf finishes. Watches Jeremy. He stands looking out at the stars.

WORF
SoS jIH batlh SoH.

Jeremy has come up behind the Klingon.

81 CONTINUED:

JEREMY
What does that mean?

WORF
It honors the memory of our mothers. We have bonded and our families are stronger.

Jeremy looks where Worf is looking.

JEREMY
(softly)
SoS jIH balth SoH.

82 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at warp speed as we

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Booby Trap"
#40273-154

Story by
Ron Roman & Michael Wagner

Teleplay by
Ron Roman

Directed by
Gabrielle Beaumont

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REVISED FINAL DRAFT

AUGUST 31, 1989

STAR TREK: THE NEXT GENERATION
"Booby Trap"

CAST

PICARD	GOLEK SAR
RIKER	
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	
O'BRIEN	

GUINAN
CHRISTY
LEAH BRAHMS
COMPUTER VOICE

Non-Speaking
CREWMEMBERS
GYPSY VIOLIN PLAYER

STAR TREK: "Booby Trap" - REV. 9/1/89 - SETS

STAR TREK: THE NEXT GENERATION
"Booby Trap"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TEN-FORWARD	PROMELLIAN WARSHIP
CORRIDOR	
TRANSPORTER ROOM	
ENGINEERING	
HOLODECK THREE	
OBSERVATION LOUNGE	
READY ROOM	
HOLODECK	
UTOPIA PLANITIA YARDS/	
DRAFTING ROOM	
TROPICAL BEACH	
PROMELLIAN WARSHIP	
CORRIDOR	
BRIDGE	

COMMUNICATIONS ROOM

STAR TREK: "Booby Trap" - 8/31/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Booby Trap"

PRONUNCIATION GUIDE

ORELIOUS NINE	Oar-LEE-us 9
CLEPONJI	Klep-ON-gee
MENTHAR	MEN-thar
KAVIS TEKE	KAY-vis Tee-Key
ACETON	ASS-ah-tawn

STAR TREK: THE NEXT GENERATION
"Booby Trap"
TEASER

FADE IN:

1 thru 3 OMITTED

3A EXT. BEACH - NIGHT (OPTICAL)

Pounding waves. A full amber moon. A tropical breeze.

3B A PAIR OF HANDS (OPTICAL)

pick up two half coconuts with two straws in them. As it moves... pull back to reveal GEORDI's the one holding them and he's sitting on a blanket on the sand with a very attractive young woman (CHRISTY) ... a decided tension in the air.

GEORDI
Another Coco-no-no?

CHRISTY
No thanks, I think I've had enough already.

GEORDI
Yeah, me too.

And he has these two coconuts in his hand... looks around with what to do with them. Finally, just sort of drops them off to the side. He snaps his finger and a GYPSY VIOLIN PLAYER MATERIALIZES beside them... startling Christy. Geordi desperately wants to find the courage to make his move. The gypsy begins to play romantic music. Finally, awkwardly, attempting to be casual, he moves closer to her... raises...

4 HIS ARM

toward her shoulder... he hasn't touched her yet...

5 GEORDI

has the stiff smile of someone who wants to look comfortable but isn't. Slowly...

6 HIS HAND

comes to rest on her shoulder... and now's the moment... and the instant he touches her...

CHRISTY (O.S.)

Geordi...

7 GEORDI AND CHRISTY

GEORDI
(tense)
What?

CHRISTY
I'm sorry. I think I better go back now.

GEORDI
You're chilly... ? I can turn down the breeze...

CHRISTY
No, it's been a lovely program, and you're a terrific guy...

GEORDI
(knows what's coming)
Yeah...

CHRISTY
I just don't feel that way about you...

GEORDI
Yeah...

The gypsy violinist plays his soul out... irritatingly loud.

GEORDI

Knock it off.

The music continues.

COMPUTER VOICE
Do you require full termination of the Holodeck program or just the audio portion?

On Geordi's frustrated sigh...

8 INT. TEN-FORWARD (OPTICAL)

WESLEY and DATA standing at the window looking out the windows at a field of immense flotsam and jetsam moving by, the remains of a planet destroyed in a battle long ago...

8 CONTINUED:

WESLEY
This was the final battle, wasn't it?

8 CONTINUED:

DATA
(acknowledges)
Neither side intended Orelious Nine to be the decisive conflict.

WESLEY
Not much of it left, is there...

DATA
The destruction is remarkable considering the primitive weapons of the period.

In the background, Geordi ENTERS looking forlorn, sits at the bar... GUINAN moves to him... Wesley reacts.

WESLEY
Uh oh...

DATA
I beg your pardon, Wesley?

WESLEY
(off his look)
"Uh oh"... it's an expression, Data. It just means, you know, uh oh, something's wrong...

DATA
There is something wrong?

WESLEY
Commander La Forge had a big date with Christy tonight. He's been working on the perfect program for days. Looks like it ended kinda early.

DATA
Uh oh.

RIKER'S COM VOICE
Commander Data to the bridge immediately.

DATA

Acknowledged.

9 INT. MAIN BRIDGE

PICARD, RIKER, WORF are already at their stations as Data ENTERS. Riker fills them in...

RIKER

We're picking up a signal, coordinates two-one-one mark six-one.

Data sits in his position, immediately engages his computer. The sound of the signal is on the main speaker... it is a series of rapid "blips" of sound.

DATA

(reacting to the signal)

It is an ancient interplanetary code.

RIKER

Survivors on Orelious Nine after all this time... not possible.

PICARD

Not at all possible. Lay in a course to the source of the signal.

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise alters course. The space debris

speeds by -- some fragments dangerously close.

11 INT. MAIN BRIDGE

DATA
Approaching the source, Captain...

PICARD
Put it on the viewer, Mister Data.

12 MAIN VIEWER - CREW'S POV (OPTICAL)

An ancient warship lying dead in space.

13 REVERSE - ON THE CREW

WORF
A Promellian battle cruiser.

13 CONTINUED:

PICARD
(enthusiastic)
And with its Lang Cycle fusion engines intact.

DATA
Scanners indicate no life signs aboard.

PICARD
I should hope not. That ship belongs in a museum.
(moving closer)
Gentlemen, I'm afraid we're a

little late. This call for help
was very likely initiated over
a thousand years ago.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

14 EXT. SPACE - THE ENTERPRISE AND THE ANCIENT WARSHIP
(OPTICAL)

PICARD (V.O.)
Captain's log, Stardate 43799.1.
We have arrived at Orelious Nine,
to chart the battle in which the
Menthars and Promellians fought
to their mutual extinction. Among
the ruins we have found a relic:
a Promellian battle cruiser that
has withstood the centuries.

15 INT. CORRIDOR

Picard and Riker walking toward the Transporter Room;
Picard enthused with a spring in his step, Riker
concerned...

PICARD
Indulge me, Number One...

RIKER
I'd prefer Lieutenant Worf and I did a security sweep of the vessel first...

PICARD
(frowns)
No. Captain's prerogative, here. This one's mine. We've examined every conceivable risk...

RIKER
The risks aboard a vessel this old and fragile are inconceivable, Captain...

PICARD
Ghosts, perhaps?
(beat)
Haven't you ever dreamed of climbing inside the bottle... ?

RIKER
Sir... ?

15 CONTINUED:

PICARD
The ship in the bottle, Number One. Model air ships... I used to build them as a child. By God, I'll bet I even had a Promellian battle cruiser too.

16 INT. TRANSPORTER ROOM (OPTICAL)

As they arrive... Worf is already waiting along with Data.

PICARD
Ready to beam the away team to the vessel...

O'BRIEN
Locked on to the Main Bridge, Captain...

RIKER
You're certain about the atmospheric conditions, Data... ?

DATA
There is adequate oxygen for life support, Commander...

PICARD
It is exactly as they left it, Number One. In the bottle.
(off their looks)
Good Lord, didn't anyone else here build ships in bottles when they were boys?

WORF
I did not play with toys.

DATA
I was never a boy.

O'BRIEN
(speaking up, filling the breach)

I did, sir.

PICARD
(to a compatriot)
Thank you, Mister O'Brien.
Proceed.

16 CONTINUED:

And the child in the man has taken over his face as his eyes shine with anticipation. The away team DEMATERIALIZES. Riker looks at O'Brien with a cocked eyebrow, suggesting he was stroking the captain for points.

O'BRIEN
I did. I really did. Ships in bottles. Great fun.

Riker gives him a little smirk and as he starts to exit, there is a notable, brief dip in the power of the components -- a brown out. Neither Riker or O'Brien are overly alarmed.

RIKER
What's that?

O'BRIEN
Not sure. The secondary power bus may need adjusting.

RIKER
Let me know.

Riker leaves the Transporter Room. O'Brien adjusts

some switches on the console.

17 INT. DARKENED ANCIENT WARSHIP BRIDGE

Picard, Worf and Data move around a corner. It is eerily still and dark... Worf lights a powerful flashlamp.

PICARD
Extraordinary. You would expect the layout of a bridge from this era to be clumsy, awkward... but see this -- it is a model of simplicity. They built the same craft for generations. And it worked.

Picard wants to see everything, looks around like a kid in a candy store. Something catches Worf's attention, he turns...

17 CONTINUED:

WORF
Admirable. They died at their posts.

And Picard and Data look at Worf's discovery -- the skeletal remains of an ancient crewman still in his chair, head cocked to the side in the final throes of death.

18 INT. TEN-FORWARD

His head cocked to the side, rather like the skeleton, Geordi downs another glass of synthehol. And he can't quite get drunk, no matter how hard he tries...

GEORDI
Don't you have anything stronger than this, Guinan?

GUINAN
Yes.

GEORDI
Would it help?

GUINAN
No.

GEORDI
Can you tell me something, Guinan? You're a woman, right?

GUINAN
Yes, I can tell you that.

GEORDI
What is it that... you want in a man?

GUINAN
Me personally?

GEORDI
As a woman. What's the first thing you look at?

GUINAN

His head.

GEORDI
Uh huh... his mind, of course.

GUINAN
No, his head. I'm attracted to bald men.

GEORDI
Seriously?

GUINAN
Seriously.

18 CONTINUED:

GEORDI
Why?

GUINAN
Maybe because a bald man was very kind to me once... when I was hurting. Took care of me.

GEORDI
I'd like to do that.

GUINAN
(not serious)
I'm taking care of myself these days.

GEORDI
I mean take care of somebody.

(beat)
Guinan, I just don't get it...
I can field strip a fusion
reactor... I can realign a power
transfer tunnel... why can't I
make anything work with a woman
like Christy? I don't know what
to do, what to say...

GUINAN
I never noticed... as a woman.

GEORDI
You're different.

GUINAN
No, you're different.

GEORDI
But I'm not trying now.

GUINAN
Exactly.

Another customer signals Guinan and she moves away. A beat. He shakes his head sadly. He takes another drink.

19 INT. ANCIENT WARSHIP

Data is patching in a small power pack... takes a few calculations, then turns it on... dim emergency lighting comes on. They continue their exploration... the sound of the electronic distress signal is coming closer as they work their way down a corridor... Worf

is recording images with a tricorder.

DATA

The source of the distress signal is twenty meters ahead...

PICARD

Mister Worf, be sure we get tricorder images of their tactical display...

WORF

Yes, sir.

PICARD

Look here, Worf... how well laid out it is. We went through how many different designs before we reached this kind of sophistication... ?

DATA

I believe it was four, sir. We did not have a fully integrated tactical command until the twenty-third century. In fact, several of the Promellian innovations served as inspiration for early Federation starship design...

PICARD

As well they should have.

Moving along, observing the large ducts...

PICARD

Positron ducts. These channeled power from one end of the ship to the other.

20 INT. ANCIENT WARSHIP COMMUNICATIONS ROOM

They ENTER. It is a room with several visual monitors as well as radio and electronic equipment. The signal beeps from a console where another skeleton has died... Worf scans the room...

WORF
It is safe to enter.

PICARD
Let's put an end to their last cry for help.

Worf moves to a switch on the console where a light blinks and turns it off.

DATA
Captain...

Data has found a device that may vaguely suggest a playback apparatus... he examines a round wire coil that is in playback position...

DATA
I believe this is an information storage device... a crude analogue of our own iso-linear optical chip.

PICARD

Crude by our standards today, Data. When this ship was built, humans on Earth had just perfected the mechanical clock... and were using steel crossbows in battle.
(examining it)
Is there any way to see what's on this?

Data looks it over.

20 CONTINUED:

DATA
Questionable. I can supply power to the playback unit, Captain... but the components are quite old... I will attempt to amplify its image with a tricorder...

As he goes to work...

21 INT. MAIN BRIDGE

Riker at command. Wes reacts to something on his console... tries to make adjustments...

RIKER
What is it, Wes?

WESLEY
The main power return is acting a little weird...

RIKER

Define "weird".

WESLEY
I'm getting fluctuating waveguide readings...

RIKER
Run a maintenance sweep.

WESLEY
Right.

22 INT. ANCIENT WARSHIP (OPTICAL)

Data has patched in the power. A monitor lights up... and the wire coil begins to turn... the picture is poor and the sound is distorted... but the image of a Promellian commander fades in... he begins to speak....

GALEK SAR
I am Galek Sar, Captain of the Promellian cruiser, Cleponji. I wish anyone who finds this record to know my crew has behaved courageously.
(MORE)

22 CONTINUED:

GALEK SAR (Cont'd)
I want it recorded for all time that I, alone, am responsible for the fate that befell us.
(a beat)
I have failed -- as a captain.

And as the man responsible for
all the souls aboard my ship.

PICARD

Indeed, sir.
(keys insignia)
Picard to Enterprise.

RIKER'S COM VOICE

Go ahead, Captain.

PICARD

I think we've seen just about all
there is to see here. At Mister
O'Brien's convenience... we are
ready to return...

RIKER

Aye, sir.

On Picard's reaction...

23 INT. BRIDGE

As the away team ENTERS from the turbolift... Picard
is still enthused... Riker, Wesley and TROI are on the
bridge...

PICARD

You were absolutely right, Number
One. There were ghosts aboard
the old ship after all... one of
them even spoke to us.

RIKER

A friendly one, I hope.

PICARD
My own counterpart. The ship captain's final message... praising his crew.

23 CONTINUED:

RIKER
I hope you'll be as thoughtful when the time comes.

PICARD
Data, advise the Astral-Five annex of the Smithsonian... This should be catalogued and scheduled for retrieval...

He catches Troi smiling at him... a look, what?

TROI
I'm sorry... it's just a rare pleasure to meet this side of your personality, Captain.

Picard grunts, doesn't like allowing his feelings to show. Sits in his command post. Tries to pull it in.

23 CONTINUED:

PICARD
(gruff)
Mister Crusher, set our course for the original coordinates.

WESLEY

Yessir.

People move quickly... there is a slight dip of energy and a flutter in the light panels... they react...

DATA

Captain, we are experiencing a two percent drop in our energy reserves. Compensating.

RIKER

(to Picard)

We were having a few problems while...

An alarm goes off on Worf's panel.

WORF

(concerned)

Readouts indicate we are being bombarded with a field of high intensity radiation.

RIKER

Shields up.

Another dip in energy. Picard and Riker exchange a curious look.

DATA

Captain, energy loss increasing to five percent. I am unable to correct.

PICARD

Yellow Alert.

24 INT. TEN-FORWARD

Geordi with Guinan...

24 CONTINUED:

GEORDI
Maybe I should've gone with the Mardi Gras program... something a little livelier...

GUINAN
You ever consider doing it without a program?

Geordi lets that sink in a beat...

GUINAN
You're a pilot... Try flying without instruments for a change... you might surprise yourself.

RIKER'S COM VOICE
Mister La Forge, report to Engineering...

And Geordi sits up, focuses...

GEORDI
On my way, Commander.

He's on his feet, alive again, clears his head...

GEORDI
Save my seat, Guinan.

He's gone.

GUINAN
(to herself)
Always room at the bar for another broken heart.

25 INT. MAIN BRIDGE

As before.

DATA
Energy loss increasing.

PICARD
Mister Crusher, reverse course. Full impulse power.

WESLEY
Sir, there's no response.

25 CONTINUED:

PICARD
Increase speed to warp one.

WESLEY
Engines are not responding, sir.

RIKER
Mister La Forge, I need warp power

now!

26 INT. ENGINEERING

As Geordi arrives, taking stock of the situation... on the move -- a sweeping track shot... here's a man in charge, vast talent on display... moving from console to console, monitoring the instruments, making adjustments.

GEORDI
Matter/anti-matter mixture ratio settings at optimum balance... Reaction sequence corresponding to specified norms... Magnetic plasma transfer to warp field generators per program specs. Commander, we should be going like a bat out of hell.

27 INT. BRIDGE - CONTINUOUS (OPTICAL)

DATA
Power loss now at twelve percent.

PICARD
Red Alert.

Red Alert sounds.

WORF
Radiation intensity increasing.

GEORDI'S COM VOICE
We better slow these engines down

before we burn out the reaction chamber.

Riker looks to Picard who acknowledges...

RIKER
Slow to idle, Geordi.

CAMERA CLOSES IN on Picard's face as warning lights continue to flash and klaxon continues blaring. Faced with the image on the view screen of the dead battle cruiser.

27 CONTINUED:

PICARD
Is it possible... have we stumbled into the same snare that killed them? A thousand-year-old... booby trap?

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. SPACE - ENTERPRISE (OPTICAL)

The two vessels lie motionless in close proximity to

one another.

29 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Data, Worf, BEVERLY and Geordi.

GEORDI
With the engines idling, the energy loss has been limited. But our reserves will be depleted in less than three hours. We won't be able to hold our shields in place.

BEVERLY
If we lose shields, the radiation will kill everyone on board, Captain.

DATA
Not everyone, Doctor.

BEVERLY
I stand corrected.

PICARD
Have you identified the source of the radiation, Mister Worf?

WORF
No, sir. The radiation field is too strong -- it interferes with our sensors.

PICARD
And no apparent explanation for the loss of energy... ?

Geordi shakes his head, no.

29 CONTINUED:

RIKER
Anything in the history books,
Data that might give us a clue... ?

DATA
There are many fascinating records
of Menthar battle strategy...
they were exceptionally
innovative. In fact, they were
the first to devise the Kavis Teke
elusive maneuver as well as a
Passive Lure stratagem that is
comparable to Napoleon's...

RIKER
(interrupting)
Any mention of a situation like
this?

DATA
No.

RIKER
Recommend I lead an away team to
the cruiser.

GEORDI
They didn't have much success with
this problem, Commander...

RIKER

But at least they knew their enemy better than we do. Maybe they even knew how they got into trouble... they just didn't know how to get out.

PICARD

Agreed. Worf, what would be the impact of lowering shields long enough to get an away team out... ?

WORF

Negligible, sir.

GEORDI

It won't help our energy conservation any, Captain.

29 CONTINUED: (2)

PICARD

That's your job, Commander La Forge. Determine a way to keep the Enterprise up and running. Data, you will join Commander Riker on the away team. Find out what happened to that ship.

30 EXT. SPACE - ANCIENT WARSHIP (OPTICAL)

31 INT. ANCIENT WARSHIP (OPTICAL)

As Data MATERIALIZES on the bridge... takes a reading with the tricorder. To his communicator --

DATA
(keys insignia)
Radiation factor is within safe human limits, Commander.

Riker MATERIALIZES. They move to begin exploration.

RIKER
Why isn't this ship being hit with radiation?

DATA
That is curious, Commander. The radiation field must be directional in nature... aimed only at the Enterprise.

RIKER
Maybe our own engines triggered it somehow...
(beat)
Data, see if you can determine what kind of defenses the Promellians tried to employ... I don't want to waste time trying them again...

DATA
Understood.

31 CONTINUED:

RIKER
What'd really help us is a ship's

log... any kind of record of their last battle.

He moves off to look for one...

32 INT. ENGINEERING - A MONITOR

Circuits being tested one after another... a red line signifies working condition...

33 GEORDI - CU

watches... enters another command...

34 HIS FINGERS

working a keyboard...

35 INT. ENGINEERING

Another test is completed successfully. Geordi frowns...

GEORDI
(to himself)
So why can't we move?

A beat. Drums his fingers, mind working hard.

GEORDI
Computer, as we increased our power levels, was there any counter-reaction?

COMPUTER VOICE
Affirmative. The opposing force grew in direct proportion to the

power output of the Enterprise.

GEORDI
So it kept us from forming a subspace field for the warp drive?

COMPUTER VOICE
That is correct.

35 CONTINUED:

He is satisfied that he is at last making progress as he gets down to work at the computer keypad.

INTERCUT:

36 COMPUTER SCREEN (OPTICAL)

Typing: "Access data bank. Enterprise. Galaxy class. Subspace field."

Geordi watches as the screen fills up with a "Subspace Field Menu"... revealing line by line a long list of notes, entrees, chapters... your basic intimidating owners manual index. What we want to notice... and want Geordi to notice is next to each file -- the stardate (ranging from 40000 to 41000) and name of the person who entered it... and it is the same name each time...

37 CLOSER (OPTICAL)

The name -- "L. Brahms... L. Brahms... L. Brahms... " at the end of each line...

GEORDI
(reacts)
Computer, who is this L. Brahms?

The computer screen uses a digital insert to show a Starfleet identification card with a photograph of an attractive woman.

COMPUTER VOICE
Doctor Leah Brahms. Engineer. Graduate of the Daystrom Institute. Theoretical Propulsion Group, Galaxy class starships. Team seven, junior member.

GEORDI
Junior member, huh. Looks like she wrote the book on propulsion.
(beat, considering)
Call up subspace design logs...

COMPUTER VOICE
Select menu, visual records or L. Brahms' voice entries.

37 CONTINUED:

GEORDI
(a beat, why not?)
Voice entries.

A neutral, "dictating" tone of voice --

LEAH'S VOICE

Theoretical propulsion logs,
Federation Starship Enterprise,
Galaxy class. Heading: Subspace.
Author: Leah Brahms.

GEORDI
Geordi La Forge. How ya doin,
Doc...

There is no programmed response in this file, so there is no answer. And Geordi knows this, it's just tongue-in-cheek, understands he's just talking to himself...

GEORDI
Yeah, down to work. You're
absolutely right.

38 INT. MAIN BRIDGE (OPTICAL)

Picard, Beverly, Wesley, Worf. Somber mood.

BEVERLY
I recommend we evacuate and seal
off all non-operational areas and
group the families and crew on
odd-numbered decks.

PICARD
Proceed.

BEVERLY
I'd also like to set up an
assembly area for treating
radiation in case we need it.

A beat.

38 CONTINUED:

PICARD
(to Beverly)
After the shields fall, how long
for a fatal exposure?

38 CONTINUED:

BEVERLY
Thirty minutes. After that,
there's nothing that can be done.

Picard nods, stares at the ghost ship on the viewer.

RIKER'S COM VOICE
Away team to bridge. Captain, we
may have found something...

Picard's expression changes and...

INTERCUT:

39 INT. ANCIENT WARSHIP - A DIFFERENT AREA

Close on a filed collection of tightly coiled wire.

RIKER
(continuing)
We're in the Promellian
communications area...

PULL BACK to show Data examining the coils from a small, isolated locker. Another skeleton's remains nearby.

RIKER
There's a file of memory coils here...

DATA
They are identical to the coil we found earlier, Captain...

PICARD
Their captain's log, perhaps?

RIKER
That's what we were thinking.

39 CONTINUED:

PICARD
Data, are the coils in working condition?

DATA
I believe so. We can enhance them through the image processor in the ship's computer.

PICARD
Good. Return at once.

40 INT. ENGINEERING (OPTICAL)

Geordi pacing, talking, thinking...

GEORDI
What about the dilithium crystal control?

LEAH'S VOICE
It should be possible to fine tune the frequency ranges...

GEORDI
(hopeful)
Yes?

40 CONTINUED:

LEAH'S VOICE
And the propulsion group is investigating numerous theories to determine how.

GEORDI
(frowns)
Great. Thanks a lot. Computer, generate a cross section image of the dilithium crystal chamber.

On the monitor -- a multi-colored wire-frame image of the chamber. Geordi works the keyboard... the image rotates and changes shape.

GEORDI
What about reorienting the crystal?

LEAH'S VOICE
It is possible to reorient the crystal. The key lies in adjusting the lattice structure direction. This modification will be integrated into the next class starship.

GEORDI
Sorry, can't wait. You and me, Leah. We have two hours to figure this out.

Silence. Studying it --

GEORDI
You know what I need to do -- I need to get inside there. I need to turn that thing inside out...
(standing)
Computer, is there a cross section of the engines we can replicate on a Holodeck?

COMPUTER VOICE
Select menu: design specifications or prototype schematic.

GEORDI
Prototype? Elaborate...

40 CONTINUED: (2)

COMPUTER VOICE
A development stage prototype

schematic at Utopia Planitia, drafting room five, of the Mars Station, Stardate 40174.

GEORDI
Perfect. Recreate it in Holodeck Three. Stay with me, Doc.

He goes to the door.

41 INT. CORRIDOR

Geordi arrives, presses a panel outside Holodeck Three.

GEORDI
Ready computer?

COMPUTER VOICE
Holodeck Three program is ready.

Geordi ENTERS the Holodeck.

42 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

A recreation of drafting room five. Banks of computers working, propulsion equipment in various modes of completion. (Through a window can be seen other forms of starship equipment). In the center of the room is the schematic display of the engines. Geordi moves to the display, circles it, greatly impressed by the room, its contents and purposes. To him, it's beautiful.

GEORDI
Damn. Right back where it all

started. This is incredible...

He moves to the cross section of the engine.

GEORDI
Leah, did you design this?

LEAH'S VOICE
The dilithium crystal chamber was designed at outpost designated Seran-T-one, Stardate 40052... Some of the Federation's best engineering minds participated in its development.

GEORDI
Sure, that's visiting dignitary talk, what's the inside story... off-the-record?

COMPUTER
Access denied. Personal logs are restricted.

GEORDI
Another woman who won't get personal with me in the Holodeck.

42 CONTINUED:

GEORDI
Leah, I want to find a way to supplement the energy supply to the ship and to the engines. Could we alter the matter/anti-matter

paths?

Close -- he studies a maze of systems...

LEAH'S VOICE
Theoretically, yes. The system should be able to accept more reactants at a faster rate of injection.

GEORDI
Well, this is your baby, show me which ones...

And, focused on the wall of connections, he may not have realized exactly what he said... for over his shoulder, a female hand reaches in and points to the path configuration... and slowly Geordi reacts and turns to see the image of Leah Brahms standing there...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before.

44 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

Geordi still reacting to the image of Leah. (And he's seen her face before on her ID card.)

GEORDI
Computer, did I ask for a simulation?

COMPUTER VOICE
Affirmative. You asked Doctor Brahms to show you which system could accept reactants at a faster rate. By accessing available imagery, an adequate facsimile was possible.

GEORDI
I did do that, didn't I?

He shakes his head, smiles at himself.

GEORDI
Okay... Leah... good to see you...

A beat as he realizes how attractive she is.

GEORDI
Real good.

There is no response from the image.

GEORDI
Continue your analysis.

LEAH
Systems L-452 through L-575 will accept reactants, providing all

other systems are calibrated to
an equal factor.

44 CONTINUED:

Geordi puts it together in his head, senses a breakthrough...

GEORDI
Then, if we use multiple injector streams, hitting more than one crystal facet, we could do it... we could hold our own. Leah, you're beautiful.
(keying insignia)
La Forge to Picard....

45 INT. MAIN BRIDGE - SCIENCE ONE AND TWO (OPTICAL))

The array of equipment, operated full bore by SUPERNUMERARIES, glow in front of Picard and Riker. The coils retrieved from the alien ship are being analyzed and decoded... an operator opens a panel and inserts a coil.

PICARD
Go ahead.

GEORDI'S COM VOICE
Captain, we've found a way to extend the matter/anti-matter energy supplies.

PICARD
Well done, Mister La Forge.

RIKER
Geordi, can you give us enough energy to get us out of here?

INTERCUT:

46 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

GEORDI
Sorry, Commander... we haven't addressed that one yet. First priority was to maintain shields.

RIKER
Acknowledged.

46 CONTINUED:

GEORDI
We'll get on it, right away, though...

PICARD
Pass on my congratulations to your team, Commander.

Geordi glances at the impassive face of the Leah facsimile.

GEORDI
Thanks, Captain. We're... all smiles down here.

47 INT. MAIN BRIDGE - SCIENCE ONE

PICARD
Picard out.

Data moves over with an update on their progress.

DATA
We have been able to verify that these coils are logs of the Promellian captain... but most of them have decayed and cannot be repaired...

RIKER
They're beyond any sort of playback... ?

DATA
On most there are brief sections that may yield some information.

RIKER
Do the best you can, Data. Let's just hope we have the brief section we need...

Data moves back to the supernumeraries...

PICARD
(to Riker)
He must have logged the cause of his ship's death. What captain wouldn't?

47 CONTINUED:

They stop to look at a console. On its screen the image is fuzz and static. One of the supernumeraries shakes his head, puts the coil into a pile of others...

RIKER
They were all in an open locker. I don't think he was too concerned with security.

48 INT. HOLODECK/DRAFTING ROOM

GEORDI
(to computer)
... 452 through system L-575.

COMPUTER VOICE
Adjustments to dilithium crystal chamber complete.

GEORDI
Impact analysis, computer.

COMPUTER VOICE
Warp energy has increased fourteen percent. Reactants per unit time remaining steady.

GEORDI
All right.

It worked. Geordi turns to share the moment with Leah. There is of course nothing to share with a blank wall. He looks at her. Frowns.

GEORDI

Computer, do you have any... you know... personality... on file for Doctor Brahms?

COMPUTER VOICE
Starfleet personality profile analysis, stardate 37650...

Moves to her, thinking, what else does he need...

GEORDI
Did she ever debate at the intergalactic caucuses on Chaya-seven?

48 CONTINUED:

COMPUTER VOICE
Doctor Brahms attended Chaya-seven caucuses on the following stardates...

GEORDI
Never mind the dates...
(beat)
Computer, if you add all data from these sources, could you synthesize a true representation of Doctor Brahms?

COMPUTER VOICE
There would be a nine-point-three percent margin of error in the interactive responses from the facsimile.

GEORDI
I can live with that. Make it happen.

The image of Leah warms up, turns and smiles at Geordi. There's a feisty spirit in her eyes.

GEORDI
Doctor Brahms?

LEAH
Geordi, it's me, Leah. Don't start calling me "Doctor Brahms" or I'll call you "Commander" La Forge.

GEORDI
(smiles)
Right.

LEAH
Now, we've managed to maintain energy but we can't leave it in this realignment forever without burning out components so we need to move quickly...

He's a little slow on the uptake, still a bit mesmerized with her... noticing, with a curl of a smile --

LEAH
Are you with me?

48 CONTINUED: (2)

GEORDI
Right.

And back to work....

49 INT. MAIN BRIDGE - CLOSE ON MONITOR (OPTICAL)

On screen is the fuzzy, distorted image of the Promellian captain, GALEK SAR. There is no audio at first, just hiss and static and isolated words... when it clears up --

GALEK SAR (MONITOR)
... have been stripped of all propulsion, and our weapons are useless. We can't move -- and we can't fight. The ship is being lashed with lethal radiation from the Aceton assimilators concealed in the rubble surrounding....

More hiss and static.... the image freezes.

50 NEW ANGLE

Picard, Riker standing behind Data who is seated.

PICARD
Aceton assimilators -- ?

DATA
An Aceton assimilator is a primitive generator which can drain power from distant sources.

RIKER

Generator...

DATA

It would not be difficult to modify them to convert energy into radiation.

50 CONTINUED:

RIKER

(theorizing)

The Menthars hide them in the floating debris... and an unsuspecting enemy ship flies in... instant booby trap.

PICARD

And now we're supplying the devices with the energy to kill us.

51 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

Geordi with Leah... in an argument. Voice on top of voice... they're working on the cross-section of the crystal chamber...

GEORDI

No... no... no...

LEAH

Will you listen to me...

GEORDI

You can't boost the warp power
that way...

LEAH
If you can just increase the speed
of the parallel subspace field
processor to gain a quicker
response time...

GEORDI
I want to give us enough power
to strengthen the shields and
barrel out of here... not blow
us up...

LEAH
This is my design we're talking
about. I did all the calculations
myself.

GEORDI
I don't care if you built it with
your bare hands out of an old
Ferengi cargo ship, it's going
to go --

51 CONTINUED:

He whistles and makes a flying away gesture with his
hand.

51 CONTINUED: (2)

GEORDI
-- and we're going with it.

LEAH
I'm not used to having people question my judgment.

GEORDI
And I'm not used to dying.
(beat)
You worked in a lab on a static model. This is a working machine, it has tens of thousands of light years on it.

Leah thinks about it.

LEAH
True.

GEORDI
Damn right.
(calmer)
We'd never be certain the circuit paths are sealed.

She frowns, forced to agree, looks at him with interest.

LEAH
You're good. Very good.

GEORDI
(shrugs)
I know my ship. Inside and out.

LEAH

(grins)
Then I guess you know me. Inside and out. Cause a lot of me is in here.

GEORDI
I always wished the chief engineer could be present when a ship is being built.

LEAH
And that's what's wrong with designers -- we never get out in space.

51 CONTINUED: (3)

GEORDI
You're there now.

And it's a unique intimate moment between them... she smiles at him.

RIKER'S COM VOICE
Commander La Forge to the bridge.

GEORDI
On my way, Commander.
(to Leah)
Don't go anywhere.
(beat, second thought)
I mean, computer -- save program.

He EXITS.

TIME

CUT:

52 INT. MAIN BRIDGE

Picard, Riker, Worf, Data and Geordi.

PICARD
How many of these devices do we think we're dealing with?

DATA
To create the radiation field we are experiencing, it would take several hundred thousand, Captain...

52 CONTINUED:

RIKER
They've been out there a long time, Data... there must be some deterioration....

DATA
There is no way to calculate that precisely, Commander... but it is likely...

PICARD
Is there any indication of a weakness in a specific part of the field...

Worf checks indications at his station.

WORF
Nothing substantial, Captain.

PICARD
Of any kind.

WORF
A point-one percent dip in the strength of the radiation field at two-one mark eight by four-two mark zero...

PICARD
I'll take that point-one percent.

RIKER
Recommend we fire a directional phaser pattern at those coordinates...

GEORDI
We won't be able to maintain energy reserves... we might even lose some circuits in the new configuration...

PICARD
How critical would the losses be?

GEORDI
Not enough to shut down our engines... but if we don't make it... I don't know if we could hold shields.

DATA
There is also the possibility the phasers will supply the assimilators with what they need most -- energy.

PICARD
Mister La Forge, alternative suggestions?

GEORDI
(shakes his head)
Maybe down the road, Captain... But we can't overload the dilithium crystals much longer.

The focus turns to Picard... who must make the extraordinarily difficult decision. He agonizes over it a moment.

PICARD
I imagine a discussion very much like this took place on our neighbor's ship a thousand years ago. May our decisions meet with more success than theirs.
(decides)
Mister La Forge, you will return to Engineering and continue your efforts without delay. Mister Worf, prepare the phasers.

And Geordi EXITS... and as everyone else moves into their positions...

WORF
Phasers locked on coordinates.

Picard nods to Riker

RIKER
Fire.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A multiple stream of phaser fire fans out in one direction.

54 ANGLE ON MAIN VIEWER (OPTICAL)

Phaser fire strikes the debris. The debris absorbs the fire.

55 INT. MAIN BRIDGE

Slow push in on Picard's face as he realizes the gamble has failed.

RIKER (O.S.)
Nothing.

WORF (O.S.)
Radiation levels increasing, Captain. Eight percent. Ten percent.

DATA (O.S.)
Energy reserves on board dropping rapidly...

Extreme close-up... to an enemy dead a thousand years, he says, under his breath --

PICARD
Damn you.

56 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

Geordi and Leah huddle over a computer graphic.

GEORDI
Wouldn't that increase the output of the parallel subspace processors to gain a quicker response time... ?

LEAH
The processors can handle the extra input.

GEORDI
Yeah, but how do we reconfigure... ?

56 CONTINUED:

The drafting room begins to fade.

COMPUTER VOICE
Energy reserves reaching critical stage. Standard procedure requires termination of all simulations.

GEORDI

Computer, override standard procedure...

COMPUTER VOICE
Override authority restricted.

GEORDI
What? -- computer --

The drafting room and Leah disappear. Geordi is in the empty Holodeck. A few lights pulsate on the walls.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In space. The Promellian cruiser lying dead near it.

58 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Data, Worf and Beverly. Faces are grim.

GEORDI'S COM VOICE
The crystal lattice is breaking down...

INTERCUT:

59 INT. ENGINEERING

Geordi checking over readouts.

GEORDI
(continuing)
We'll have to pick up repairs when we can reach a starbase....

RIKER
The optimist in the group.

PICARD
How long do we have shields based on current calculations... ?

WORF
Under two hours, Captain. And the radiation field has increased by seventeen percent.

PICARD
(to Beverly)
Impact on fatal exposure?

BEVERLY
Down to twenty-six minutes.

59 CONTINUED:

RIKER
If we resist, we die. If we don't resist, we die.

PICARD
Mister La Forge, have we shut down all non-essential energy usage?

GEORDI
Yes, Captain. In fact, I need to get some back... I'm running a program on Holodeck Three...

PICARD
For what purpose?

GEORDI
I've gone back to the beginning... to the earliest construction entries of the Enterprise. I've created... a... propulsion design model to assist me. I believe we're... making progress...

PICARD
Computer, reinstate Holodeck Three program.

COMPUTER VOICE
Holodeck Three program is reinstated.

PICARD
Your best suggestion in an hour, Mister La Forge. Picard out.

59A INT. CORRIDOR

Geordi arrives at the Holodeck...

GEORDI
Computer, resume Holodeck Three program.

COMPUTER
Enter when ready.

60 INT. HOLODECK/DRAFTING ROOM

Geordi ENTERS. He and Leah share a look of concern.

LEAH
There isn't much time left.

Geordi acknowledges... his mind working.

60 CONTINUED:

GEORDI
Somehow, we have to generate enough energy to get out of here... but we've got a booby-trap that eats energy for breakfast... how do we fool it, block it, shut it down, anything...

He moves to the computer terminal...

GEORDI
Okay, we know for every movement the Enterprise makes, there's a counter-movement from the energy

field... could we use that to our advantage somehow...

LEAH

Maybe. There must be a time differential between the force and counter-force response...

He makes an entry into the terminal... feels Leah moving up behind him, her body brushes against the back of his neck as she looks over his shoulder...

LEAH

If we could make quick, continuing adjustments in the linkups before the counterforce reacts, we might just be able to move this bucket...

And he nods,

GEORDI

Yes...

He turns and looks at her with enthusiasm... and her face is terribly close to his and it's that moment when two people have been locked up together for hours on end working toward a common goal and it moves into personal, sexual feelings... he feels it inside, but there's no time for this now... and her face acknowledges it... he turns away, types furiously...

GEORDI

Leah, you like Italian food?

She looks at him and smiles at him from behind... lays a hand on his shoulder...

60 CONTINUED: (2)

LEAH
Like it? Wait til I make you my fungilli.

As they look at the computer display coming up...

GEORDI
(re: computer)
Okay, fusion reactor uplink to navigation processor...

60A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Time transition.

61 INT. HOLODECK/DRAFTING ROOM - ON SCREEN DISPLAY (OPTICAL)

Showing connections between the master computer and other controls... changing rapidly...

GEORDI (O.S.)
But then we have to adjust the drive coils... and the vector processor... it's impossible..

Pulling back to see him tired in his chair, posture suggests he's been sitting for awhile now... she's massaging his shoulders...

GEORDI
Don't do that...

LEAH
Sorry... I thought it might feel good.

GEORDI
I don't want to feel that good right now. What time is it?

LEAH
Coming up on sixteen hundred hours.

GEORDI
God, what am I supposed to tell the Captain?

He stands, frustrated...

61 CONTINUED:

GEORDI
It's possible and yet it's impossible... everything we've done says we can't adjust fast enough... but if we could, it might work...

LEAH
(quietly)
I could do it.

GEORDI
Data couldn't even do it. It'll take a hundred... maybe even a

thousand adjustments every second... how are you gonna do it? It's humanly impossible.

LEAH

I'm not human.

And that hits Geordi and after a beat he laughs at himself for getting so caught up in his program... but it is a little sad too...

GEORDI

You mean the computer could do it.

She acknowledges. The door slides open and Picard ENTERS, reacts to Leah...

GEORDI

(almost introducing)

Captain, this is... a holographic simulation of one of the propulsion experts who designed the Enterprise engines... Leah Brahms. Doctor Leah Brahms.

61 CONTINUED: (2)

Picard looks at her without acknowledging her... there's an awkward beat. He turns and waits to hear from Geordi...

GEORDI

We... I've been examining the force and counter-force response

time... and trying to see if we could create linkage at maximum power...

PICARD
The bottom line, Commander.

GEORDI
There's a chance we could manuever out of the trap... if we turn the ship over to the computer.

And he feels awkward as he says it. And Picard's eyes tell us he loathes the idea. But his feelings aren't relevant right now.

PICARD
What kind of chance?

GEORDI
I don't know yet. But we can program it and try it out on a few simulated runs.

PICARD
Proceed.

He starts to exit... pauses.

PICARD
This is the only way...

GEORDI
I think so, Captain.

Picard acknowledges, leaves without glancing again at Leah. Geordi exchanges a look with her.

62 INT. CAPTAIN'S READY ROOM

Picard is sitting, staring into the middle distance. There is a chime. He pauses before --

62 CONTINUED:

PICARD
Come.

Riker ENTERS.

RIKER
Any word from La Forge?

PICARD
He's come up with something that might give us a chance. If we agree to stay out of it.

RIKER
Sir?

PICARD
He proposes to turn control of the ship over to the computer because it is capable of making quicker adjustments than any human being.

They exchange a look.

RIKER
Computers have always impressed

me by their ability to take orders; I'm not at all as certain about their ability to give them.

PICARD
Especially with a thousand lives at stake.
(frowns)
What choice do I have?
(MORE)

62 CONTINUED: (2)

PICARD (Cont'd)
(beat)
You missed something by not playing with model ships. They were the source of one boy's imaginary voyages, each holding a treasure of adventures. Manning the earliest space craft. Or flying a plane with only one propeller to keep you in the sky. Imagine that.
(beat)
Now, the machines are flying us.

Off Riker's reaction...

63 INT. HOLODECK/DRAFTING ROOM

Geordi and Leah watching a viewer...

INTERCUT:

64 CLOSER - THE VIEWER (OPTICAL)

seems like a super sophisticated graphic arcade game... a ship moving through the asteroid field... when it gets too close to one, there is a brilliant beam of energy that covers the ship... the image freezes...

COMPUTER VOICE
Fatal radiation exposure.

GEORDI
Computer, reduce thrust levels another four percent... adjust trajectory angle to compensate... begin simulation again...

The image of the ship moves cautiously through the asteroid field... and this time it gets through.

LEAH
There you go. We got out.

Geordi isn't satisfied...

GEORDI
Repeat simulation, same levels.

64 CONTINUED:

The image of the ship just begins to move when radiation wipes it out.

COMPUTER VOICE
Fatal radiation exposure.

GEORDI
Swell. Same variables. Only this time the computer didn't quite make it...

The console screen goes to static. The Red Alert sounds.

COMPUTER VOICE
(so calmly)
Deflector shield failure. Lethal radiation levels. Fatal exposure in twenty-six minutes.

Geordi exchanges a glance with Leah. The Red Alert continues.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

65 INT. HOLODECK/DRAFTING ROOM

As before.

COMPUTER VOICE
Deflector shield failure. Lethal radiation levels. Fatal exposure in twenty-three minutes.

Pushing in to Geordi's face... looking at the static viewer.

GEORDI
I can't do it.

LEAH
It might work, Geordi.

GEORDI
And it might not. I can't ask the captain to turn the ship over to a computer.

LEAH
It's all we've got.

PICARD'S COM VOICE
Picard to La Forge.

GEORDI
Captain... two minutes... give me just two minutes....

66 INT. MAIN BRIDGE

All hands in place except Geordi.

GEORDI'S COM VOICE
There is another way, Captain... two minutes...

PICARD
Two minutes. Picard out.

67 INT. HOLODECK/DRAFTING ROOM

LEAH
Geordi, there's no other way...

GEORDI
(interrupting)
No..no... wait, listen... turn it upside down, literally... come at it from the opposite direction... God, it's so simple... it might even work...

She shakes her head...

COMPUTER VOICE
Lethal levels of radiation...

GEORDI
Computer, shut up... at least in Holodeck Three...

The computer shuts up... Geordi sits down at the console...

GEORDI
Computer, new simulation...

Push into his face...

TIME CUT:

68 INT. MAIN BRIDGE

Full cast.

GEORDI
Everything we've been trying to do is based on overpowering the trap... more energy, faster adjustments... but that's exactly what we can't do, because that's what we're supposed to do. That's the booby trap.
(beat)
The answer is in our own computer... the mind -- the best piece of engineering we'll ever need.

68 CONTINUED:

PICARD
Didn't your research suggest thousands of adjustments would be required per second?

GEORDI
Not if we turn everything off.

Reactions. Turn everything off. Whoa, Geordi...

GEORDI
One blast of everything we've got left for a microsecond to beat the inertia and then we shut it all down except minimal life support and two thrusters. No impulse engines. No computer.

Riker looks at Picard...

RIKER
One propeller, Captain...

COMPUTER VOICE
Deflector shield failure. Lethal radiation levels. Fatal exposure in twelve minutes.

PICARD
Have you analyzed the risk factor?

GEORDI
The numbers say it's even money. No better than handing it over to the computer. No worse either. But I say forget the numbers. There's no way for a computer to compensate for the human factor... the intuition, the experience...

Picard nods...

PICARD
Make it ready.

People move into positions...

GEORDI
I've run the simulations... If you want me to take Conn...

68 CONTINUED: (2)

PICARD
No, Mister La Forge. You've done your job. Now I must do mine.

Picard crosses to Conn.

68 CONTINUED: (3)

PICARD
I relieve you, Mister Crusher.

Wesley yields his station to Picard.

WESLEY
Yes, sir.

Wesley moves to the command area, stands to Riker's side.

69 ON PICARD

Picard sits down at Conn, looks over the controls.

RIKER
(to com)
All hands, this is Commander Riker. We are about to engage impulse engines for a short burst. Inertial dampers are on manual. They may not fully compensate for acceleration. Brace yourselves.

COMPUTER VOICE
Deflector shield failure. Lethal radiation levels. Fatal --

RIKER
Computer, discontinue radiation warning till further notice.

Riker nods to Picard: "all yours, Captain."

PICARD
Firing impulse engines.

Picard makes it so.

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the impulse engines flare to life and almost immediately shut down. The ship slowly starts to move.

71 INT. MAIN BRIDGE

Crew reacting to the force of breaking free. Picard touches the helm panel.

DATA
Impulse engines are now down.

GEORDI
Shutting down all systems.

The bridge lights go out.

DATA
Velocity is one hundred thirty two meters per second.

WORF

We will enter the debris field
in eight seconds.

72 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as Picard stares intently at the asteroid fragments and other debris ahead, decides on the course he wishes to take, and touches his panel.

DATA
Starboard thruster firing.

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a tiny lateral thruster fires and the ship gently shifts course. A large chunk of asteroid looms ahead.

74 INT. MAIN BRIDGE

RIKER
Coming to heading three-four-zero mark one-zero.

Picard, intent on the viewscreen, kills the thruster.

RIKER
Captain, that large mass to port may contain an assimilator.

74 CONTINUED:

Picard fires another thruster -- a quick burst this time.

DATA

Port thruster firing...

75 EXT. SPACE - THE ENTERPRISE (OPTICAL)

gradually adjusting course and gliding silently past the asteroid.

76 INT. MAIN BRIDGE

WORF
No reaction from the assimilator.

RIKER
We're past the first hurdle.

Wesley shakes his head in wonder at Picard's coolness.

WORF
Sir! Object to port --

Picard, imperturbable, is already firing a thruster.

DATA
Starboard thruster.

Picard, watching the viewer, sees the object sail past the ship... Reactions... Picard's eyes move on to the next problem.

DATA
Sir, the gravitational attraction of the various masses has reduced our velocity by eight percent. By my calculations, we no longer possess sufficient momentum to clear the debris field --

Picard quietly interrupts; he doesn't need to hear this.

PICARD
Thank you, Mister Data.

Picard fires a thruster --

76 CONTINUED:

DATA
Port thruster...

77 OMITTED

78 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as a monstrous asteroid glides into view, dead ahead.

79 ON WESLEY AND RIKER

Wesley's eyes widen. He looks to Riker.

80 ON PICARD AND DATA

Picard watches the viewscreen -- but makes no move to fire a thruster.

DATA
The asteroid's gravity is drawing us closer. Velocity increasing.

Picard doesn't react.

81 EXT. SPACE - THE ENTERPRISE (OPTICAL)

heading straight for the massive asteroid and picking up speed.

82 INT. MAIN BRIDGE

Everyone's watching the viewscreen. Geordi and Worf exchange a look -- "I hope he knows what he's doing."

Still Picard waits... and waits.

DATA
Velocity still increasing... now two hundred and nineteen meters per second.

Picard remains impassive.

83 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as the bulk of the asteroid fills the screen. Picard poises a hand over the helm, waits a beat, then fires a thruster --

DATA
Starboard thruster.

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a thruster BLASTS to life. The ship, still gaining speed, slowly changes course -- and instead of colliding with the asteroid, it whips around it -- the slingshot effect flinging the Enterprise on a new

course, completely out of the debris field.

85 INT. MAIN BRIDGE

Picard, as impassive as before, shuts down the thruster.

DATA
(to Picard)
You have used the asteroid's gravitational pull as a slingshot. Excellent.

RIKER
We're out. We beat it.

Picard stands, the crew looks at him with awe.

PICARD
Mister Crusher, the conn is yours.

WESLEY
(with great respect)
Yes, sir!

Wesley takes his station. Picard returns to the command chair.

PICARD
Initiate full restart. Bring all systems back on-line.

GEORDI
With pleasure, sir.

And with a victorious jab, Geordi turns his Engineering Station back on, starts to work.

BRIDGE LIGHTS come back on full.

PICARD
Number One... make sure the booby trap won't bother anyone again.

85 CONTINUED:

RIKER
Mister Worf, ready photon torpedoes, all bays... set to detonate upon impact with the Promellian vessel.

WORF
Aye, sir.

86 EXT. SPACE - THE ENTERPRISE (OPTICAL)

FIRING a spread of torpedoes that explodes at the ancient vessel... and the entire area goes white with the explosive force obliterating the entire asteroid field.

TIME CUT:

87 INT. HOLODECK/DRAFTING ROOM (OPTICAL)

Geordi with Leah. A quiet moment.

GEORDI
I've always thought that technology could solve any

problem. It enhances our quality of life... It lets us travel across the galaxy... It even gave me my vision.

(beat)

But sometimes you just need to trust yourself and turn it all off. Even the gypsy violins.

LEAH

Violins?

GEORDI

Different program. Sorry.

They look at each other for a beat.

LEAH

We made a good team.

GEORDI

Maybe we could do it again some time.

87 CONTINUED:

LEAH

I'm with you every day, Geordi. Every time you look at this engine, you're looking at me. Every time you touch it, it's me.

87 CONTINUED: (2)

He acknowledges. They smile at each other. He moves to her and kisses her on the lips... a soft gentle, goodbye kiss. A last look and...

GEORDI
Computer, exit Holodeck. Save program.

The door opens. The program ends. He leaves.

88 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it moves off to explore other worlds...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Enemy"
(f.k.a. "The Mettle of Man")
#40273-155

Written by
Michael Piller

Directed by
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FINAL DRAFT

SEPTEMBER 11, 1989

STAR TREK: "The Enemy" - 9/11/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Enemy"

CAST

PICARD	PATAHK
RIKER	TOMALAK
DATA	BOCHRA
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	
O'BRIEN	

Non-Speaking

MEDICAL SUPERNUMERARIES
SECURITY GUARDS
TWO CREWMEMBERS

STAR TREK: "The Enemy" - REV. 9/12/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Enemy"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	ROMULAN WARSHIP
TRANSPORTER ROOM	
CORRIDOR	GALORNDON CORE
SICKBAY	SURFACE
BEVERLY'S OFFICE	
OBSERVATION LOUNGE	
RIKER'S QUARTERS	

ROMULAN WARSHIP
CAPTAIN'S READY ROOM

GALORNDON CORE
PIT
CAVE

STAR TREK: "The Enemy" - REV. 9/14/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Enemy"

PRONUNCIATION GUIDE

RIBOSOME RYE-bo-zome
PATAHK Pah-tock
TOMALAK TOM-uh-lack
BOCHRA BAH-kruh

STAR TREK: THE NEXT GENERATION
"The Enemy"
TEASER

FADE IN:

1 thru 4 OMITTED

5 EXT. GALORNDON SURFACE (OPTICAL)

A hellish environment bathed in a BLUE-HUED light. Cold and dusty (it is always night), the planet is whipped by gale force winds. Visibility is only a few feet. Crackling blue ARCS of electricity slash across the sky. RIKER, WORF and GEORDI MATERIALIZE. It is an immediate struggle to see. Riker lays a marker down on the ground where they beamed in.

RIKER
Marking beam-out position. Return transport: fourteen minutes, forty seconds.

Worf and Riker light their palm beacons... beams of light shoot out... it doesn't help a lot.

RIKER
Your view any better, Geordi?

GEORDI
(adjusting his VISOR)
Not too bad, sir. A lot of charged-particle precipitation, but I can compensate.

WORF
Communicators are dysfunctional.

RIKER
Tricorders?

WORF
Readings only valid within five meters.

GEORDI
(re: his tricorder)
I'm not so sure of that... I'm reading Worf as an unintelligent life form.

5 CONTINUED:

Worf shoots Geordi a look.

RIKER
Good thing we didn't bring Data... we would've been unscrambling his circuits for a week...

As they move from the beam down position... Geordi reacts to something he sees...

6. GEORDI'S VISOR POV - (OPTICAL)

picking up objects that have a different molecular reading than the ground cover...

GEORDI (O.S.)
Picking up something on the positron scan, Commander.

7 EXT. GALORNDON SURFACE

Geordi takes the point...

GEORDI
Over here. Some electrically conductive objects.

Moving with them as they begin to encounter pieces of wreckage from a small landing craft, badly destroyed... Riker looks down at some, reacts as he sees familiar markings.

RIKER
Recognize the markings, Worf?

WORF
Yessir. Romulan.

RIKER
I wonder what the hell they were doing in a Federation sector.

GEORDI
I'm picking up traces of ultritium residue with my VISOR, Commander. An explosive device must've been used to destroy the craft after

it crashed.

7 CONTINUED:

They exchange a look. That means survivors. They draw phasers.

RIKER
Spread out... twenty five meter radius... our window back closes in nine minutes...

7 CONTINUED:

They spread out. Moving with Geordi as he continues to follow --

8 ANOTHER ANGLE

as the distance between them increases, there is no longer visual contact... Geordi disappears into the storm as Worf comes across a seriously hurt Romulan (PATAHK).

WORF
Commander...

Riker is not visible... likely out of earshot in the wind... Worf bends down, rolls the Romulan on his back. Patahk is MOANING, delirious.

WORF
Commander Riker...

Patahk opens his eyes and sees Worf. He lunges up from the ground, and tries to close his hands around Worf's throat. Worf struggles with the Romulan and succeeds easily in immobilizing the injured man. A moment later, Riker appears, reacts to the sight of the Romulan.

9 WITH GEORDI

moving along the terrain... suddenly without warning, the earth beneath him collapses and...

10 INT. PIT

Geordi falls hard to the ground, splashing in muddy water... his VISOR is flung from his face on impact... he groans, stunned... reaches out, trying to find the VISOR in the puddle, finally touches it... puts it on... wipes it off... sees that he's in a deep pit...

NEW ANGLE

The sky raging in a small opening many feet overhead... The walls are slick and muddy -- not rocky... there's no way back up.

11 CONTINUED:

GEORDI
(yelling)
COMMANDER RIKER... WORF... HEY UP THERE...

12 RIKER AND WORF

can't hear him. They are supporting the Romulan... moving him back to the beam-out spot.

WORF
Four minutes to beam-up, sir.

Riker tries to see through the storm... it's impossible...

RIKER
Where is he? Wait here...

He moves into the storm, quickly disappearing...

13 GEORDI

trying his communicator, knowing it doesn't work...

GEORDI
La Forge to Riker... La Forge to Worf...
(yelling up again)
HEY...

He tries to climb... the walls are wet and slippery... he only succeeds in bringing more mud sliding down on top of him...

14 RIKER

moving through the storm... it's getting worse...

RIKER
GEORDI...

15 WORF AND PATAHK (OPTICAL)

Worf kneeling on one leg... the Romulan is barely clinging to consciousness.

15 CONTINUED:

Worf, knowing time is running out, looks out into the fog... sees Riker returning alone... they exchange a look that says Geordi's lost. With a burst of determination, Worf rises and starts to move away into the storm to find Geordi...

RIKER
(sharply)
Lieutenant Worf, maintain your position.

Worf reluctantly obeys. A moment later all three DEMATERIALIZE. HOLD on the wind-swept wasteland as the fierce electrical storm takes hold.

16 INT. CAVERN

Geordi looks up and no longer bothers yelling. He knows it's useless. As we push into his face...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

16A EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Galorndon Core, an electromagnetically shrouded planet, obscured by fierce storms and wildly erratic arcs of jagged electricity.

PICARD (V.O.)
Captain's log, Stardate 43349.2. An unidentified distress signal has led to the discovery of a crashed Romulan vessel on the surface of Galorndon Core, a Federation planet.

17 INT. TRANSPORTER ROOM

Much activity... the Romulan being examined by BEVERLY... MEDICAL SUPERNUMERARIES arriving with a gurney...

PICARD (V.O.)
(continuing)
We have recovered one survivor. Lieutenant Commander La Forge did not report back with the away team and is still missing on the surface.

BEVERLY
Get him to Sickbay.

Worf observes... ordering SECURITY GUARDS to follow --

WORF
Secure Sickbay. Post guards in visual contact at all times.

Reacting, on the move --

BEVERLY
He's not going anywhere, Lieutenant.

Worf doesn't waver, nods to the security personnel to follow the medical team... as they do, they pass PICARD who arrives... moves to Riker who is with O'BRIEN at his console...

17 CONTINUED:

O'Brien trying in vain to find some trace of Geordi in the transporter scan.

O'BRIEN
I'm sorry, Commander... There's just no way to lock in on anything down there...

RIKER
(controlled)
Keep trying, Mister O'Brien.

O'BRIEN
(shakes his head, useless)
The electrical storms are creating thousands of ghosts...

RIKER

(sharp)

Then beam some of the ghosts up here... one of them may be La Forge.

(sees Picard)

Request permission to lead another away team...

PICARD

Denied.

(off his look)

When we get another window in the storms.

Riker acknowledges, collects himself.

PICARD

The crash site?

Moving out into...

18. INT. CORRIDOR - CONTINUOUS

Walking...

RIKER

The Romulan craft's a total loss. There's nothing there to salvage -- unless we do it with tweezers.

18 CONTINUED:

PICARD

No sign of others...

RIKER
(shakes his head)
We could barely see two meters in front of us down there...

PICARD
It certainly is the last place one would expect a Romulan encroachment.
(speculating)
On the other hand, Galorndon Core would provide ideal cover for an opening move of a new offensive.

RIKER
(agrees)
I doubt they were there for the climate.

19 EXT. GALORNDON SURFACE

Emphasizing his point... the storm is continuing to build.

20 INT. PIT

Geordi is closely examining the muddy walls around him...

21 HIS VISOR/POV (OPTICAL)

His scan reveals a substance buried in the wall that has a different quality to it than the surrounding soil...

22 INT. PIT

Geordi reacts, burrows the mud away to reveal --

23 INSERT - A SILVER ORE-LIKE SUBSTANCE

24 INT. PIT (OPTICAL)

Geordi examines it... begins to pull more dirt off the wall, giving himself something of a work-table... using the mud to shape a rough mold... he takes small bits of ore out of the vein, puts them into his mold, uses his phaser to melt them... steam erupts as it turns into hot liquid in the cold mud... and as it collects in the mold, we can see he is creating a short, sharp pole...

25 INT. SICKBAY

Beverly is with Picard and Riker... as they observe life-saving measures being taken with the Romulan.

BEVERLY
We thought it would be like working on a Vulcan, but there are subtle differences... too many of them...

PICARD
Can you treat him?

BEVERLY
He has cell damage in vital areas... He's going to need a transfusion of compatible ribosomes in order to recover.

I'm setting up a schedule to
test every member of the crew.

RIKER
Will he survive?

BEVERLY
I can't answer that yet.

RIKER
Let me put it another way -- will
he survive long enough to tell
us what he was doing here?

Beverly reacts.

PICARD
It is an important consideration,
Doctor.

25 CONTINUED:

BEVERLY
I can't put his life in any
additional jeopardy...

25 CONTINUED: (2)

PICARD
Nor would we ask you to.

BEVERLY
I can bring him around for a few

minutes...

As she prepares an injection...

BEVERLY
There is one serious complication. His brainwaves indicate early neural-pathway degeneration.

RIKER
A head injury?

BEVERLY
(shakes her head, no)
There was no obvious cranial trauma. I'm guessing the exposure to the magnetic fields on the surface was slowly breaking down his synaptic connections.

Picard and Riker exchange a glance.

RIKER
Will it affect Geordi the same way?

She nods, concerned... Gives the injection to Patahk who stirs. As he awakens, Picard observes as Riker moves closer to the Romulan. Patahk is in clear discomfort.

RIKER
You are aboard the Federation Starship Enterprise.
(Patahk reacts)
We are treating your injuries. How long were you on Galorndon

Core?
(he does not answer)
Do you understand me?

PATAHK
I will not answer questions.

RIKER
We must know if there are any other survivors on the surface.

25 CONTINUED: (3)

PATAHK
I am alone. I will not answer any questions.

RIKER
Is there a mother ship we should advise of your condition?

The Romulan closes his eyes and drifts back into unconsciousness. Beverly signals that's it... Riker joins Picard who has heard...

PICARD
The only answer he offers is that he was alone...

RIKER
... which suggests he wasn't.

26 INT. PIT - GEORDI'S FACE STRAINING

and then...

27 NEW ANGLE

to see he is halfway up the side of the pit... using two of his "spike" tools in each hand to poke into the earth, pulling himself up, inch by inch... the howling of the wind above... crashing thunder... flickering of lightning...

28 HIS FEET

are almost useless, slipping on the sides...

29 INT. PIT - GEORDI

as he grits his teeth and raises himself another notch and...

30 EXT. GALORNDON SURFACE

Geordi's arm reaches over and drives a stake in the ground... pulls himself up and out, exhausted...

31 OMITTED

32 INT. MAIN BRIDGE

Picard, Riker, Worf, Beverly, TROI, WESLEY and DATA. Picking up in mid-conversation...

RIKER
Something that can cut through the storm... to give us some way to signal him...

Wesley has an idea...

WESLEY
A neutrino pulse...

They turn to him...

WESLEY
We could build a portable neutrino source and send it in a probe to the surface. It would be like a beacon.

Picard glances at Data for a reaction.

DATA
A neutrino pulse would send non-charged particles back up through the atmosphere... and would be detectable by Geordi's VISOR.

WESLEY
He'll be able to show us that he's found it by modifying the pulse...

PICARD
(nods to Wesley)
Make it so.

Wesley moves from his position and EXITS. Data has something new on his sensors...

32 CONTINUED:

DATA

Captain, I have a new transmission on a parallel frequency to the distress call...

PICARD

From the planet?

DATA

No sir... from inside the Romulan Zone. We should be able to view the transmission.

PICARD

On screen.

33 ANGLE ON MAIN VIEWER - ROMULAN READY ROOM (OPTICAL)

as the image of TOMALAK, a Romulan commander, appears.

TOMALAK

Tomalak to Pi.

(a beat)

We have received your distress signal. Respond.

(a beat)

If you can hear me, we are entering the Neutral Zone now... We will reach you in six hours.

The transmission ends. The viewscreen goes back to the starfield. On reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

35 INT. MAIN BRIDGE (OPTICAL)

As before.

PICARD
Mister Worf, hail the Romulan vessel.

WORF
Frequency open, sir.

Picard addresses the viewscreen.

PICARD
Romulan vessel. This is Captain Jean-Luc Picard of the Federation Starship Enterprise.

There is a long beat and no response.

WORF
The frequency is open, sir.

PICARD
Commander Tomalak, we have intercepted your transmission. You are not to enter Federation

space.

Finally, the screen comes to life and Tomalak appears... he is cool, almost cordial.

TOMALAK
Captain Picard, my apologies. If I had known you were in this sector, I certainly would have advised you before crossing the Neutral Zone.

PICARD
(dry)
Really...

35 CONTINUED:

TOMALAK
I'm sure you'll understand when I explain. Simply, one of our ships had a slight navigational error and apparently crashed on Galorndon Core.

PICARD
A "slight" navigational error. Nearly half a light year past the Neutral Zone.

TOMALAK
I assure you, Captain, no aggression was intended.

PICARD

Commander, we have recovered one of your survivors.

Tomalak's poker face barely reacts... but there's a blink if you catch it.

TOMALAK
He is on board your ship?

PICARD
We are treating him for severe injuries.

TOMALAK
And his craft?

PICARD
(pointed)
Destroyed... deliberately... after the crash.

TOMALAK
(shrugs)
Standard procedure for all Romulan crews.

PICARD
For all Romulan crews in enemy space... which would suggest they knew where they were, Commander.

35 CONTINUED: (2)

TOMALAK
(disagrees)

If I were lost and uncertain, I would not take any chances. Nor I suspect would you, Captain. May I speak to him?

PICARD

He is not conscious... and not well enough to leave Sickbay.

BEVERLY

Captain, with your permission...

Picard nods. She looks to the viewscreen --

BEVERLY

I am Doctor Crusher, the medical officer. We are doing everything we can for him and it still may not be enough. Any medical guidance your ship's doctor can offer...

TOMALAK

(patronizing)

My dear, there is no way to talk you through the intricacies of Romulan medicine. His life is in your hands.

And it is clear that Tomalak is using this "responsibility" as a diplomatic weapon.

TOMALAK

(to Picard)

I assume that you are prepared to leave at once and rendezvous with me in the Neutral Zone.

35 CONTINUED: (3)

PICARD
I have an away team on the surface. We are waiting for a window in the storm to beam them back.

Tomalak considers that...

TOMALAK
And then you will return my officer?

Picard is not yet prepared to discuss that issue. Instead...

PICARD
Are there any other Romulans we should be looking to recover from Galorndon Core... ?

TOMALAK
No. It was a one-man craft.
(beat, cool)
Captain, we will be at the Federation border of the Neutral Zone in roughly five hours. We will expect you to rendezvous at that time.

The Main Viewer switches back to the starfield.

36 ON PICARD

turning to Troi.

PICARD
Counselor?

TROI
There is great hostility behind his smile, Captain. To complete his mission, he will stop at nothing.

RIKER
Including the Neutral Zone border?

36 CONTINUED:

WORF
Sir, I see no reason to return the Romulan to his ship. He should be held and interrogated.

RIKER
We do have a right to detain him, Captain.

PICARD
Without clear evidence of intent, it would not be a simple matter.

RIKER
(disagreeing)
This was obviously not pilot's error, Captain... it requires a response from us.

PICARD
(acknowledges)
We must measure the response carefully, Number One. Or history may remember Galorndon Core alongside Pearl Harbor and Station Salem-One... as the stage for a bloody preamble to war.

37 EXT. SHELTERED AREA (OPTICAL)

Geordi pushes into a crevice offering slim protection from the furious storm... rests out of breath... He is cold and hungry... rubbing his hands together for heat... sees some (basketball-sized) rocks on the ground... leans down to pick one up... and misses it off to the left. He reacts...

GEORDI
What the hell... ?

He tries it again, comes down wrong again. Geordi removes his VISOR, presses a tiny button on the inside of it. After a beat, the VISOR BEEPS softly. Geordi shrugs, puts it back on. As he tries again, this time he methodically adjusts...

37 CONTINUED:

GEORDI
About five degrees off... huh. The water maybe... ?

He shakes his head -- nothing to be done here and now.

He rolls a few rocks into a pile... uses his phaser to heat them up... sits next to the rocks to get warm.

38 INT. SICKBAY

Medical supernumeraries are taking DNA (TECH) samples from several crew members who have reported for testing... moving to find Beverly examining the Romulan's life signs and is not encouraged... to a medical supernumerary --

BEVERLY
I want him off all the drugs...
they aren't doing anything...
(keys insignia)
Doctor Crusher to Picard.

INTERCUT:

39 INT. MAIN BRIDGE

Picard, Riker, Worf, Data and supernumeraries...

PICARD
Go ahead.

BEVERLY
My patient is not responding to treatment.

PICARD
You haven't found a compatible ribosome donor?

BEVERLY
The lab is still processing the

tests... early results indicate humans have far too many biorejection factors. I've also ruled out the Vulcans we've tested.

In the background, Wesley ENTERS the bridge.

39 CONTINUED:

BEVERLY
(continuing)
We'll try a little old-fashioned country medicine... keep the fever down, try to let the body heal itself...

PICARD
Keep me advised. Picard out.

Staying on the bridge...

WESLEY
Captain, the neutrino beacon is operational. We've placed it aboard a class three probe.

PICARD
Well done, Ensign.
(to Worf)
Launch the probe.

Worf makes it march --

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

FIRING the probe. (STOCK photon torpedo)

41 OMITTED

42 INT. MAIN BRIDGE

As before. Wesley has returned to Conn.

WORF
Probe has entered the atmosphere, sir.

DATA
The neutrino stream is coming in strongly. Sensors are tracking the probe despite the interference.

43 EXT. SHELTERED AREA

Geordi is sitting by the hot rocks when he senses something in the distance... something we can't see...

44 ANGLE - INCLUDE THE HORIZON

To our naked eye, there's nothing there. But...

45 GEORDI

reacts to something he sees, stands...

GEORDI
This better not be another malfunction...

46 HIS POV - (OPTICAL)

His VISOR reveals the staccato beacon of light from the neutrino beam... quite a distance away.

GEORDI (O.S.)
A stationary neutrino source...

47 GEORDI

Hope fills his face...

GEORDI
(smiles)
Wesley Crusher.

He moves out into the muck...

48 EXT. GALORNDON SURFACE

Geordi moving through the storm along the rocky hillside toward the neutrino beam... as he moves forward...

49 ANGLE

to find two feet moving out from cover... coming up quickly behind him and a HARD THUD sound... and Geordi falls into frame unconscious by the feet... and tilt up to see another Romulan (BOCHRA) looking down at him.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

50 EXT. GALORNDON SURFACE

The wind is getting stronger. Geordi, dazed, gets to his knees, shakes his head to clear it. As sense returns, he instinctively reaches for his phaser. It's gone -- as are his tricorder and communicator. Geordi looks up:

51 ON THE ROMULAN

BOCHRA is standing a few meters away, holding Geordi's tricorder and insignia in one hand -- and training a phaser on him with the other. The wind grows more furious. The Romulan does not look entirely well.

BOCHRA
You are my prisoner.

Geordi looks at him -- big deal.

GEORDI
Right. Congratulations.
Certainly, a strategic triumph
for the Romulan Empire.

Geordi starts to stand. Bochra waves the phaser.

BOCHRA
Stay there.

GEORDI
My shoes are getting full of sand... I just hate that, don't you? You think we could just maybe move outta the...

BOCHRA
(interrupting)
How many other Federation troops are with you?

FLASH of lightning. Wind stronger still. Geordi will not offer any "military" information, sidesteps the question.

51 CONTINUED:

GEORDI
We just stopped by to rescue you, big fella... which I'm still willing to do if you'll put that down...

51 CONTINUED: (2)

Bochra holds it steady...

GEORDI
Or we can just stand here and take in the view...

BOCHRA

Your name and rank.

GEORDI

Lieutenant Commander Geordi La Forge. I don't believe I caught yours... ?

BOCHRA

A Romulan ship will arrive shortly... you will accompany me on board...

GEORDI

Uh, I really don't think that's gonna happen, Ensign... or is it Commodore...

(a beat, Bochra doesn't react)

Yeah, see... we heard your message too... and well, the fleet's in, Commodore. Sky's full of Federation ships.

BOCHRA

You're lying.

GEORDI

I never lie when I've got sand in my shoes, Commodore.

BOCHRA

Get up.

The wind is swirling dangerously now. Bochra gestures for Geordi to start walking toward a cave (where he was hiding). Geordi stands, but doesn't move.

GEORDI

Seriously. There's only one way out of here. Put that down and I'll take you back to my ship as soon as there's a window in the storm...

51 CONTINUED: (3)

But now a hurricane force gust of blinding wind virtually knocks them down... Geordi scrambles to his feet, sees Bochra still struggling on the ground... as rocks, loosened by the wind, start falling from the cliff above all around them... one strikes the Romulan's leg... Geordi doesn't hesitate, he pulls the Romulan to safety.

52
thru OMITTED
53

54 INT. GALORNDON CAVE

as Geordi and Bochra ENTER. Bochra raises a hand -- "I can manage" -- limps over to a rock, sits down. Geordi looks out at the storm, then turns to see Bochra is once again levelling a phaser at him.

GEORDI

You gotta be kidding.

Bochra isn't kidding.

BOCHRA

Sit.

Bochra motions for Geordi to move away from the cave mouth and cross to a spot where Bochra's between Geordi and the cave mouth. As Geordi complies, sits down and takes the shoe off...

GEORDI
(to himself)
Welcome to Galorndon Core, where no good deed goes unpunished...

... and lets the sand fall out.

55 INT. SICKBAY - BEVERLY'S OFFICE

Beverly is at her desk as Worf ENTERS, having been summoned...

WORF
Yes, Doctor...

She looks up, pleased to see him.

BEVERLY
Lieutenant. Good. Come in. Please, sit down...

He does. Stiffly. She smiles at him.

BEVERLY
We've finally found a compatible ribosome match for the Romulan. But only one. You.

WORF

That is impossible. I am a Klingon.

BEVERLY

Different species, yes. But Humans, Romulans, Vulcans, Klingons, Betazoids -- we're all genetically similar. We have comparable cell structures. And you have what this Romulan needs. There's absolutely no risk to you...

Worf frowns, looks away. She reacts.

BEVERLY

You did understand that was the purpose of all the testing...

WORF

I have no objection to tests.

BEVELRY

(beat)

You have an objection to being a donor.

WORF

Yes.

55 CONTINUED:

BEVERLY

Lieutenant, I understand your feelings about the Romulans.

But this is not the time or place...

WORF
If you had seen them kill your parents, you would understand, Doctor. It is always the time and place for those feelings.

BEVERLY
This Romulan did not kill your parents. And you are the only one who can save his life.

WORF
(beat)
Then he will die.

He stands and EXITS. Beverly is flabbergasted.

TIME CUT:

56 INT. READY ROOM

Beverly sits with Picard trying to enlist his aid.

BEVERLY
I don't need him to like the idea, Captain... just to do it.

PICARD
There is no alternative?

BEVERLY
The alternative is the Romulan will die. Worf is quite correct

on that point.

Picard stands, thoughtful.

PICARD
We need him alive...
(beat)
It is easy to forget that our Lieutenant Worf is not human. His values are very different from yours and mine.

56 CONTINUED:

BEVERLY
Of course they are. But he is also an officer of Starfleet... and this is...

PICARD
... this is a personal matter...

BEVERLY
It's very personal, Captain. Especially to the Romulan who's dying in my Sickbay. Maybe he has a family waiting for him to come home.

Picard studies her.

BEVERLY
Worf is a good man. I know with a word of encouragement from you he will do the right thing.

A long beat.

PICARD
(you mean)
Order him.

BEVERLY
Encourage him.

PICARD
(uncomfortable)
A captain's encouragement is difficult to refuse, Doctor.
(beat)
And difficult to offer to a man whose feelings run so deep.

BEVERLY
Even if it means the life of the Romulan?

Picard's expression is pained. He is torn by his respect for this woman, his need to respect Worf's beliefs, his own personal feelings. Slowly, regretfully, he shakes his head.

PICARD
I must respect his personal views... even if I do not share them. He will have to live with the consequences of his decision.

56 CONTINUED: (2)

BEVERLY
We will all have to.

56 CONTINUED: (2)

He and Beverly share a last long look. She is not happy. She EXITS. Picard looks somberly after her.

57 INT. GALORNDON CAVE

Bochra and Geordi sit facing one another. Bochra's posture is ramrod-straight as he keeps his phaser levelled at Geordi. But he seems oddly overheated for the cold environment. Geordi, however, has made himself as comfortable as possible, reclining and putting his feet up -- a small show of rebellion.

GEORDI
I wish you'd put that away.

BOCHRA
(smug)
You're afraid of dying.

GEORDI
("are you stupid?")
You bet I am. Who isn't?

BOCHRA
I'm not.

GEORDI
Right.

BOCHRA

To die in the service of my
people...

GEORDI
Ah, the Romulan path to glory.

Such irreverence. Bochra starts to boil, then gets control of himself. No sense letting a lowly human get your goat.

BOCHRA
You can be sarcastic -- now. But in a few millennia, when humans are extinct and the Romulan Empire spans the galaxy...

GEORDI
(genuinely curious)
You really believe that stuff, don't you, Commodore?

57 CONTINUED:

BOCHRA
Our culture is far older and wiser than yours. It's inevitable that we will prevail.

GEORDI
Well, if you're that sure of yourselves, why be so tight-lipped? You won't even tell me your name.

BOCHRA

I see no need to tell you.

GEORDI

Why? Is it a military secret or something? I've told you mine.

(shrugs)

Okay, Commodore... whatever you say.

Bochra bristles. Geordi pretends not to notice.

BOCHRA

You may address me as Centurion Bochra.

GEORDI

Ahh. Bochra. Good, solid Romulan name. And you're a centurion. Well, stay with it, you'll be a commodore someday.

Bochra starts to react, realizes Geordi's deliberately trying to get a rise out of him, decides two can play at this game. Unruffled, Bochra replies:

BOCHRA

I'm not certain of the equivalent Federation rank... but I do know it's higher than lieutenant commander.

Geordi can't help a grin. Good shot. Bochra's head weaves momentarily as though he's dizzy.

GEORDI

What's the matter?

BOCHRA

Nothing.

57 CONTINUED: (2)

GEORDI

Wrong. Your heart rate just shot way up.

Bochra can't help his curiosity, looks at Geordi -- How can you tell? Geordi taps his VISOR in response.

GEORDI

It translates a wide range of radiation into neural impulses. Allows me to see.

BOCHRA

Without it, you are blind?

GEORDI

Yes...

BOCHRA

How did this happen?

GEORDI

I was born that way.

BOCHRA

(honestly doesn't understand)

And your parents let you live?

Geordi's stunned.

GEORDI
What kind of question is that?
Of course they let me live.

Bochra shakes his head. Humans are strange.

BOCHRA
No wonder your race is weak. You
waste time and resources on
defective children...

That pushes Geordi's button.

GEORDI
Defective? Listen, Commodore --
I'm a chief engineer in Starfleet.
You don't get there by being
defective.

57 CONTINUED: (3)

BOCHRA
But if you can't see...

GEORDI
I can see things you can't even
imagine.

57 CONTINUED: (3)

Geordi turns to look out in the direction of the

neutrino beacon...

57A HIS POV (OPTICAL)

He sees the neutrino beam through the storm... but suddenly the vision goes haywire.

57B GEORDI

reacts...

GEORDI
Whoa...

Bochra looks on with fascination as Geordi removes his VISOR and presses the tiny button inside. The VISOR BEEPS back.

GEORDI
(to Bochra)
I'm having some sort of polarity shift. The diagnostic insists everything's fine...

Geordi replaces his VISOR over his eyes, looks at Bochra with concern.

GEORDI
(continuing)
Your body temperature's gone up another full degree...

BOCHRA
(giving nothing away)
What are you saying?

GEORDI

It's this place... All that
electromagnetic soup is playing
hell with our nervous systems.
Your metabolism's messed up...
so's my interface with the VISOR.

Geordi starts to get to his feet.

57B CONTINUED:

GEORDI
(continuing)
We've got to get out of here
while we still can.

Bochra raises the phaser -- "don't move." Geordi freezes.

BOCHRA
Sit down.

GEORDI
Bochra...

Bochra wavers. He's feeling dizzy, short of breath, feverish -- but is trying not to let it show. Maybe Geordi's telling the truth -- but Bochra can't bring himself to trust him.

BOCHRA
(deliberate)
Sit down.

Reluctantly, Geordi sits down...

58 INT. MAIN BRIDGE

Picard, Riker, Troi, Worf, Wesley, Data. Wesley is monitoring the neutrino probe... a concerned look on his face. Riker, impatient for a sign, glances over Wes' shoulder, sighs... a shiver in the signal makes him react... he looks at Wesley who shakes his head...

RIKER
What's that?

WESLEY
Just a background fluctuation, Commander... he hasn't found it yet.

RIKER
Then he must be hurt... or dead.
(beat)
How long before another window, Data?

DATA
There are none indicated, Commander. I have no way to predict.

58 CONTINUED:

WORF
Incoming Romulan transmission, Captain.

Picard and Riker exchange a look.

RIKER
They're early.

DATA
(agrees)
The Romulan warbird should still be twenty-nine minutes away from the edge of the Neutral Zone.

PICARD
Close enough, however, to see we're not there.
(to Worf)
On screen.

59 ANGLE ON MAIN VIEWER - ROMULAN READY ROOM (OPTICAL)

Tomalak speaks from his command chair.

TOMALAK
Picard, I'm approaching the Federation border and the Enterprise is not to be found. Why?

Picard doesn't like Tomalak's attitude, but he maintains his composure.

PICARD
My away team has not been able to leave the surface because of the storms.

TOMALAK
And my officer?

PICARD
He is alive.

TOMALAK
His life remains in jeopardy?

PICARD
Yes.

Include Worf.

TOMALAK
And yet you will still not permit me to cross into your precious Federation space to retrieve him...

Picard feels himself being manuevered into a defensive position. He knows he's escalating the stakes when he responds...

PICARD
If the point hasn't been made clearly, Commander, let me make it again.
(MORE)

59 CONTINUED:

PICARD (Cont'd)
Romulan warships do not enter Federation space unless they are prepared to do battle.

TOMALAK
But a mission of mercy...

PICARD
A mission to recover one of your officers who was caught on a Federation planet. For reasons still unknown...

TOMALAK
I have already explained that.

PICARD
And I have rejected your explanation.

TOMALAK
Territories... you would measure territories against a man's life?

Picard does not at all like being in this position. He takes the only posture he can.

PICARD
Commander, your singular concern for a life is impressive. Do not risk any more lives by leaving the Neutral Zone. Picard out.

The screen returns to starfield. Picard is really furious with the way this is going. He turns and cannot help exchanging a glance with Worf. As he EXITS to the Ready Room.

60 OMITTED

61 INT. GALORNDON CAVE

The SOUND of the storm outside has abated. Bochra's definitely not a well Romulan; he's sweating, and his hands have developed a slight tremble. He is clearly much further along in his deterioration than Geordi. But he never takes his eyes -- or the phaser -- off Geordi.

GEORDI
Bochra, you're in bad shape.

Bochra doesn't respond.

GEORDI
My vision's getting worse.
There's a beacon out there...
it'll get us back to my ship...
but not if I can't find it.

Bochra shakes his head.

BOCHRA
I can't surrender to the
Federation.

GEORDI
Then stay here and die.

Bochra looks inquisitively at Geordi, trying to understand this human.

61 CONTINUED:

BOCHRA
If the situation were reversed... would you not die to avoid capture?

Geordi takes a beat to consider.

GEORDI
I don't know. I might... if I thought it was necessary. If the stakes were high enough.
(a beat)
But they'd have to be pretty damn high.

Bochra thinks this over. Maybe he's considering just how high -- or low -- the stakes are in his case.

GEORDI
(continuing)
Guess I'd make a pretty lousy Romulan, huh... ?

BOCHRA
I no more wish to die than you do.

GEORDI
(a smile)
You mean Romulans aren't always ready to sacrifice themselves on command?

BOCHRA
No more than humans are frail, weak-willed children without any conception of loyalty or duty.

They exchange a weak grin. Geordi tests his vision; it's getting worse.

GEORDI
Bochra -- there are times when dying for one's ideals is necessary.
(a beat)
Do you believe this is one of those times?

Bochra agonizes, makes up his mind, gets to his feet -- and lowers the phaser. Geordi nods in acknowledgement of what that cost Bochra.

61 CONTINUED: (2)

GEORDI
Let's find that beacon.

They start toward the entrance.

62 NEW ANGLE

as Geordi stumbles over a rock, gropes for the walls of the cave.

BOCHRA
What is it?

Geordi holds his VISOR to his forehead with both hands.

GEORDI
Everything's gone blank.

(a beat)
I'm blind.

Geordi takes off the VISOR, revealing his white, sightless eyes.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

62A INT. CORRIDOR

Worf approaches a cabin door, considers a beat, then rings the bell.

RIKER'S VOICE
Come.

The door opens to Riker's quarters and Worf ENTERS.

63 INT. RIKER'S QUARTERS - CONTINUOUS

Riker is in his quarters studying territorial maps on his computer screen. Worf ENTERS, stops...

WORF
You are busy. Forgive my intrusion.

He starts to leave... Riker stops him with...

63 CONTINUED:

RIKER
For what it's worth, I understand your bitterness.

Worf stops, turns...

WORF
With respect, sir... you cannot.
(beat)
I am asked to give up the very lifeblood of my mother, of my father, to those who murdered them.

RIKER
Must you blame all Romulans for that?

WORF
Yes.

RIKER
Forever, Worf?
(Worf thinks deeply)
What if the Federation should make peace with the Romulans someday...

WORF
Impossible.

RIKER
Not long ago, your people said

the same thing about humans.

Worf reacts.

RIKER
And so many on both sides died in that war. How could you and I be here now... like this... if we were unable to let go of the anger, the blame.
(beat)
When does it end, Worf? If the Romulan dies, does his family carry the bitterness forward another generation?

WORF
Then you believe I should.

63 CONTINUED: (2)

RIKER
What I believe doesn't matter.

WORF
My Starfleet training tells me one thing. Everything I am tells me another.

BEVERLY'S COM VOICE
Lieutenant Worf, report to Sickbay.

63 CONTINUED: (3)

WORF
Acknowledged.

Worf and Riker exchange a look. Then he EXITS.

64 INT. SICKBAY

CLOSE on Patahk in the biobed, MUTTERING in semiconsciousness.

65 ANGLE ON THE DOOR

as Worf ENTERS and stays at the door. Beverly crosses to him. Worf looks suspiciously over at Patahk, then at Beverly. Calmly, softly --

BEVERLY
Lieutenant, his life is coming to an end. I thought it important for you to see him again.

Worf studies him... perhaps begins to turn...

BEVERLY
It is not too late to change your mind.

They exchange a long look and she leaves him with the Romulan...

66 ANGLE - OVER HIS SHOULDER

Patahk's eyes open slightly and sees Worf. Hatred succeeds in awakening him even more.

PATAHK

Come close to me, Klingon. Let me die with my hands at your throat.

Worf just stares at him. Patahk trembles, has to force his body back under his control.

66 CONTINUED:

Worf pulls away from his instinctive reaction, desperately wants to find a way to make this okay. We should see the two sides of him pulling back and forth.

WORF
I am the only one who can keep you alive.

PATAHK
You?

WORF
There is a substance within my cells which you need to survive...

Patahk grins weakly... with irony.

PATAHK
You have come to hear me beg for my life.

WORF
(beat)
No.

Is an appreciation of warriors who can respect each other as enemies beginning here? Patahk looks up at him through weakening eyes... reaches up with a wavering hand and takes Worf by the wrist, tries to speak, pull himself up, cannot... Worf leans over to hear what he has to say.

PATAHK
(whispers)
I would rather die than pollute my body with Klingon filth.

Worf reacts as the Romulan grins, leans back. Worf EXITS past Beverly without looking at her.

67 INT. GALORNDON CAVE

A dejected Geordi examines his VISOR with his touch. Bochra is lying back now, weaker... The diagnostic BEEP is emitted, signalling all is okay with the VISOR itself.

BOCHRA
I have lost almost all feeling in my legs.

Geordi looks at him with concern...

GEORDI
My synapses must be turning to jelly. The VISOR's fine, but I can't see a thing.

BOCHRA
How do we locate the beacon?

GEORDI
We don't.

Another thin smile from Bochra.

BOCHRA
Do all humans give up so easily?

Geordi smiles in return.

67 CONTINUED:

GEORDI
Are all Romulans so pushy? Bochra, we're lost... unless you've got something that can smell neutrinos.

Bochra picks up Geordi's tricorder.

BOCHRA
We have the sensor device you were carrying.

GEORDI
My tricorder? It isn't set up to detect neutrinos.

BOCHRA
But your eye device does. Connect them.

GEORDI
That's crazy. They don't speak

the same language. I'd never get
an accurate sampling...
(stops; maybe it's not
so crazy)
But, then, I don't need an
accurate sampling. I just need
a pointer... a neutrino Geiger
counter.

Geordi considers the problem, then sinks back into dejection.

GEORDI
(continuing)
Still not possible.

BOCHRA
You cannot do it?

GEORDI
Under normal circumstances, maybe.
Here, no way.

BOCHRA
Why?

67 CONTINUED: (2)

GEORDI
Because I can't see. Adapting
the neural output pods of the
VISOR is tricky work. It can't
be done by "touch."

Bochra is not to be dissuaded:

BOCHRA
Then I'll be your eyes.

On Geordi's reaction...

68 INT. MAIN BRIDGE

Picard, Riker, Data, Worf.

DATA
The storm is beginning to subside, Captain... we should have a window in less than an hour...

RIKER
Still no indication he's found the beacon, sir...

PICARD
(to Riker)
Assemble an away team...

RIKER
(moving with purpose)
Yes, sir...

But before Riker can leave...

WORF
(interrupting)
Captain... the Romulan warship has crossed the Neutral Zone border. It is in Federation space and heading toward us.

PICARD

Stand by, Number One.
(quietly)
Red Alert.

68 CONTINUED:

As RED ALERT SOUNDS, we --

69 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

70 INT. GALORNDON CAVE

CLOSE ON Bochra's hand shaking badly as he tries to make some final delicate adjustments on the tricorder/VISOR.

GEORDI (V.O.)
... make sure the scan select limiter matches the VISOR output range.

BOCHRA
Not so fast...

71 WIDER

to see Bochra, exhausted, complete the task. Geordi is behind him, guiding him through the operation.

BOCHRA
Done.

GEORDI
Now close the case and place the neural output pods in contact with the tricorder scanner heads.

Bochra closes up the tricorder then places the VISOR around it.

BOCHRA
Ready.

GEORDI
Let her rip.

Bochra pans the area with the unit. As he scans, the tricorder/VISOR suddenly emits a series of faint BEEPS.

BOCHRA
(excited)
Bearing three-five-zero.

GEORDI
We did it! The first Federation-Romulan co-venture.

71 CONTINUED:

A brief moment of shared jubilation -- then they remember they're supposed to be enemies, and return

to the task at hand. More somber:

71 CONTINUED: (2)

BOCHRA
The storm may be breaking.

GEORDI
With any luck an electromagnetic window will be opening up and we can get out of here.

BOCHRA
At which point I'll be your prisoner.

They exchange a look -- best not to look too far ahead. Geordi puts his hand on Bochra's shoulder.

GEORDI
Can you walk?

BOCHRA
I don't know...

Geordi helps him to his feet... Bochra leans on him for support... Bochra provides the vision for them both.

BOCHRA
Straight ahead...

72 INT. READY ROOM

Picard seated. Worf ENTERS.

WORF
You wished to see me, Captain.

PICARD
Yes, Lieutenant.
(a beat)
I assume you know what this is about...

Worf nods.

PICARD
The Romulan ship will reach us within the hour, Lieutenant. If our patient dies... it may be just the excuse the Romulan commander needs to start an incident. The death of a Romulan officer at the hands of the Federation! Think of it.

72 CONTINUED:

WORF
I have, Captain.

PICARD
(acknowledges)
There is no question that this Romulan is more valuable to us alive than dead, Lieutenant.

72 CONTINUED: (2)

WORF

I understand.

Picard chooses his next words carefully.

PICARD

Sometimes the moral obligations of command are less than clear. I weigh the good of the many against the needs of the individual... and try to balance them as realistically as possible. God knows I don't always succeed.

WORF

I have not had cause to complain, Captain.

PICARD

(with appreciation)

You wouldn't complain even if you had cause, Lieutenant.

WORF

If you order me to agree to the transfusion, I will, of course, obey.

Picard turns to him.

PICARD

I cannot order you. I will not order you, Lieutenant. But I ask you. I beg you to volunteer.

WORF

(a beat)
I cannot, Captain.

ON PICARD

PICARD
Lieutenant...

WORF
Sir?

A long beat. Picard nods evenly.

PICARD
Dismissed.

Worf nods, EXITS. After a beat...

PICARD
(keys insignia)
Picard to Doctor Crusher.

BEVERLY'S COM VOICE
Go ahead.

PICARD
Do not continue to enlist
Lieutenant Worf's assistance.

BEVERLY'S COM VOICE
I won't have to, Captain. The
Romulan has died.

On Picard's reaction...

74 EXT. GALORNDON SURFACE

The hellish winds have died down and electrical ARCS are few and far between. Vision is still difficult.

Geordi supports Bochra as they walk, Bochra holding the BEEPING tricorder/VISOR before him, Geordi shielding his VISORless eyes.

75 NEW ANGLE

as they come to the probe... barely sticking out of a crater (virtually impossible to see with the naked eye).

75 CONTINUED:

Bochra points the tricorder/VISOR down into the crater; the BEEPS speed up. Pay dirt.

BOCHRA
We've found it.

GEORDI
Now we have to change its signal pattern so the Enterprise knows we've found it.

BOCHRA
Will that be difficult?

GEORDI
Not with your help.

75 CONTINUED: (2)

They start down into the crater.

76 INT. MAIN BRIDGE

Picard ENTERS; Riker, Troi, Worf, Data, and Wesley at their stations. RED ALERT continues.

DATA
Scanners show a window, Captain.

PICARD
Estimated duration?

DATA
Nine minutes, forty seconds.

Picard turns to Wesley, who anticipates his question with:

WESLEY
No change in the neutrino beacon signal, sir.

Worf interrupts:

WORF
Romulan ship approaching. Bearing three-fifty-four mark two-eight-seven.

PICARD
On screen.

77 ANGLE ON MAIN VIEWER - ROMULAN WARSHIP (OPTICAL)

A Romulan warbird majestically cruises into view.

WORF (O.S.)
Romulan is entering phaser range.

78 CLOSE

as Picard stares at the screen.

78 CONTINUED:

WORF
We are being hailed, sir.

PICARD
On screen.

79 ANGLE ON MAIN SCREEN - ROMULAN READY ROOM (OPTICAL)

Tomalak glares at Picard. Icy formality.

TOMALAK
You have one chance to escape destruction, Picard. Return my officer at once.

PICARD
(equally hard)
You have entered Federation space despite my warning, Commander.

TOMALAK
You forced this situation. I will not leave without him.

A long beat.

PICARD
He is dead.

Tomalak reacts, controls his rage.

TOMALAK
Then he is but the first to fall,
Picard.

Tomalak cuts off transmission; the starfield with the Romulan warbird returns to the viewscreen.

WORF
The Romulan ship is routing power
to its forward disruptor array.

79 CONTINUED:

PICARD
All shields to maximum.

WORF
Aye, sir.

PICARD
Lock phasers on target.

WORF
Phasers locked and ready.

A tense silence as everyone braces for a hit.

80 INT. MAIN BRIDGE - CONTINUOUS

Wesley reacts to something on his panel.

WESLEY
Captain -- the signal pattern from the neutrino beacon is modulating.

TROI
Geordi!

RIKER
We can't transport him with our shields up.

WORF
If we lower our shields, the Romulan will strike.

DATA
The electromagnetic window on the planet is closing. Three minutes remain.

PICARD
Transporter Room. Lock onto the coordinates of the neutrino beacon and stand by.

O'BRIEN'S COM VOICE
Standing by, Captain.

80 CONTINUED:

DATA

Captain, the window is allowing intermittant sensor readings... There are still numerous ghost images, but I believe we are picking up two life forms near the beacon...

RIKER

Another Romulan?

DATA

I cannot say. The electromagnetic interference prevents an accurate reading.

PICARD

(mind racing)

But it is a likely hypothesis, Number One. If Mister La Forge located a second survivor...

(to Worf)

Hail the Romulan ship, Lieutenant.

WORF

Aye, sir.

(does so)

They're ignoring our hail, sir.

PICARD

Repeat the hail -- all channels.

(to Riker)

He has no way of knowing how accurate our sensors are... put on your poker face, Number One...

(to Worf)

Open frequency.

81 ON PICARD (OPTICAL)

as he rises, faces the viewscreen.

PICARD
Commander Tomalak. It would appear our away team has rescued a second man from your one man ship.

81 CONTINUED:

A long beat.

PICARD
They are on the surface, ready to beam up. We are preparing to do so.
(beat, a decision)
After which we will return the survivor to you.

A beat.

WORF
No acknowledgement, Captain.

Slow push to Picard.

PICARD
Commander, both our ships are ready to fight. We have two supremely powerful, destructive arsenals at our command. Our next actions will have serious

repercussions for both sides.
(a beat)
We have good reason to mistrust one another, Commander, but we have better reasons to set our differences aside. The question, of course, is who will show vulnerability first.
(a beat)
The answer is -- I will. I must lower my shields to transport these men off the planet surface.

Picard crosses and stares at the warbird on the viewscreen.

PICARD
Once the shields are down, you will have an opportunity to open fire. If you do, you will not only destroy the Enterprise and its crew -- but also the cease-fire that the Romulans and the Federation now enjoy.

Picard looks back at Worf.

81 CONTINUED: (2)

PICARD
Lieutenant, lower the shields. Leave hailing frequencies open.

Worf takes a deep breath.

WORF

Yes, sir.

Worf then executes the order on his panel.

82 ANOTHER ANGLE (OPTICAL)

as everyone -- even Picard -- half expects a phaser blast at any moment.

PICARD

Mister O'Brien. Transport Mister La Forge and the Romulan directly to the bridge.

O'BRIEN'S COM VOICE

Aye, sir. Energizing.

Geordi and Bochra MATERIALIZE. (Note: Geordi's VISOR is back on his face.) The sight of a Romulan on the bridge sends Worf reaching for his phaser. Riker and Picard exchange a glance. It's like drawing to fill a straight flush.

WORF

Security team to bridge.

PICARD

Belay that order, Lieutenant. Shields up.

(to Bochra)

No one is going to harm you.

Bochra isn't so convinced; his eyes looking around the room full of enemies.

GEORDI
(to Bochra)
You have my word.

Bochra relaxes a notch. Picard takes this all in, then faces the viewscreen.

PICARD
Well, Commander?

83 ANGLE ON THE VIEWSCREEN - ROMULAN READY ROOM (OPTICAL)

Sure enough, the view of the warbird is replaced with the image of Tomalak. Bochra immediately salutes his Commander. Still looks pretty bad, though he will improve during the scene...

TOMALAK
If he has been in any way mistreated...

83 CONTINUED:

BOCHRA
I have given them no information, Commander -- but I have not been mistreated.
(after a look to Geordi)
In fact, this human saved my life.

Picard nods acknowledgment, then turns his attention back to the screen.

PICARD

Commander, how is it possible you
didn't know of this second
Romulan on Galorndon Core?

Having been caught with his pants down, Tomalak reverts to his earlier manner -- the unctuous commander worming his way out of trouble.

TOMALAK
A simple misunderstanding, Captain Picard. I was obviously misinformed as to the size of the craft. I assure you, I intended no deception.

PICARD
Of course not.

TOMALAK
You doubt my good faith?

PICARD
Let's just say my faith would be strengthened with a gesture -- such as powering down your disruptors.

Tomalak nods, pushes a button. A moment later:

83 CONTINUED: (2)

WORF
Disruptors powering down, Captain.

PICARD

Thank you. Cancel Red Alert, Lieutenant.

As the ship goes off Red Alert, the relief is almost palpable. Picard returns his attention to Tomalak:

PICARD
(continuing)
We will return your officer and escort your ship back to the Neutral Zone, Commander.

TOMALAK
That is acceptable.

The view of the warbird returns as Tomalak ceases transmitting.

84 ANOTHER ANGLE

as Picard returns to his chair.

PICARD
Mister La Forge, it's good to have you back.

GEORDI
(looking at him)
I have Centurion Bochra to thank, sir.

BOCHRA
Your vision is returning...

GEORDI
Yeah, gradually. Your heart rate's slowing down.

Bochra and Geordi exchange a we-made-it look.

84 CONTINUED:

PICARD
Mister La Forge, Mister Worf -- escort our guest to Transporter Room One.

GEORDI
Aye, sir.

Worf and Geordi lead Bochra to the turbolift, EXIT.

84 CONTINUED: (2)

Riker lets out a sigh of relief.

RIKER
Close call.

PICARD
Too close, Number One. Brinksmanship is a dangerous game...

85 OMITTED

86 INT. TRANSPORTER ROOM

O'Brien is behind the console. Beverly supervises two CREWMEMBERS who are placing a coffin on the transporter

pad. Worf, Geordi, and Bochra ENTER. Bochra sees the pallet, looks at Beverly. And she says this to Bochra, but all the while gives Worf a scathing look:

BEVERLY
It was not in my power to save him.

Perhaps a slight stress on the "my" for Worf's benefit. Worf is stiffly silent as Beverly and the two crewmembers EXIT.

87 ON BOCHRA

crossing to the transporter pad -- and his fallen comrade.

BOCHRA
He was a loyal officer.

87 CONTINUED:

Bochra somberly takes his place on the pad, nods in salute and farewell to Geordi.

BOCHRA
(continuing)
Lieutenant Commander La Forge.

GEORDI
(returns the nod)
Centurion Bochra.

BOCHRA
You're not what I expected of a

Federation officer.

GEORDI
That's okay; you're not what I expected of a Romulan, either.
(with a grin)
That's a compliment.

Bochra manages a thin smile. Geordi nods a final goodbye and...

88 NEW ANGLE (OPTICAL)

Geordi signals O'Brien, who energizes; Bochra and the pallet DEMATERIALIZE.

88A GEORDI AND O'BRIEN

GEORDI
That's the way to fight all the wars from now on. Two guys on a planet with no one else to talk to and nowhere to go. Things get settled in a hurry.

Exiting with O'Brien past Worf...

GEORDI
(leaving)
I'm gonna sleep for four days...

The doors hiss closed. Staying a beat on Worf as he remains there a long beat, stands quietly, deadpanned... and we can only speculate what he's thinking. He EXITS and...

FADE

OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Price"
(f.k.a. "A Price Far Above Rubies")
#40273-156

Written by
Hannah Louise Shearer

Directed by
Robert Scheerer

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REVISED FINAL DRAFT

SEPTEMBER 25, 1989

STAR TREK: "The Price" - 9/25/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Price"

CAST

PICARD SETH MENDOZA
RIKER DEVINONI RAL
DATA
BEVERLY Barzan
TROI PREMIER BHAVANI
GEORDI
WORF
WESLEY Caldonian
COMPUTER VOICE LEYOR

Ferengi
DAIMON GOSS
DOCTOR ARRIDOR
Non-speaking
TWO MEDICAL ASSISTANTS non-speaking
WAITERS ROJAY
FIVE OFF-DUTY CREWMEMBERS KOL
TECHNICIAN

STAR TREK: "The Price" - 9/25/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Price"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE SHUTTLECRAFT
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE FERENGI SHIP
TURBOLIFT FERENGI POD
CORRIDOR
TRANSPORTER ROOM WORMHOLE EFFECT
TEN-FORWARD
SICKBAY

EXERCISE ROOM
TROI'S QUARTERS
FERENGI GUEST QUARTERS

SHUTTLECRAFT
INTERIOR

FERENGI POD
INTERIOR

STAR TREK: "The Price - REV. 9/28/89 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"The Price"

PRONUNCIATION GUIDE

MENDOZA	men-DOE-zah
DEVINONI RAL	DEV-in-on-ee Raal
BHAVANI	bah-VON-ee
LEYOR	LAY-or
DAIMON GOSS	DAY-maun GOSS
KOL	COAL
ARRIDOR	ARE-eh-door
ROJAY	ROE-jay
FERENGI	fir-ENG-ee

BARZAN BAR-zan
CALDONIANS cal-DOAN-ians
CHRYSALIANS chris-AL-ians
WORMHOLE WORM-HOLE
MESON MAY-zahn
LEPTON LEP-tahn

11:[5,#b],18:[1,#b],57:[1,#b]

STAR TREK: THE NEXT GENERATION
"The Price"
TEASER

FADE IN:

1 CLOSEUP OF O'BRIEN

Sitting.

O'BRIEN
The truth is I'm a career man... you know, married to my job... Mitzi doesn't understand that... I like her a lot... but I just don't think I'm ready for two marriages if you know what I mean...

2 REVERSE OF TROI - TROI'S OFFICE

She's placid as usual, listening, or perhaps on automatic pilot.

O'BRIEN
(continuing)
But at the same time, you know

I wouldn't want to lose her...

TROI
Maybe you should come in with her and talk about it together.

O'BRIEN
Oh, I couldn't ask her to do that...

TROI
Sure you could. Why don't I make another appointment for you...

And as she calls up her schedule on a PADD.

3 INT. CORRIDOR

Troi walking, looking very tired... Wes sees her, calls... moves down another corridor to her...

WESLEY
Counselor Troi... ?

She takes the fatigue off her face, stops and turns...

TROI
Yes, Wesley...

WESLEY
Can I talk to you a minute... I have a real problem with my mother.

4 ON TROI

who listens patiently as Wesley continues...

WESLEY (O.S.)
She's being completely unreasonable... see there's a party on Holodeck Four tonight... and all the other kids are staying overnight... well, most of them and...

As she nods...

5 INT. TROI'S QUARTERS

Troi ENTERS, exhausted, starts to take off her jacket...

TROI
Computer, dispatches...

COMPUTER
A research inquiry from the Manitoba Journal of Interplanetary Psychology and three communiques from your mother...

TROI
(reacts, three?)
Transfer my mother's letters to my viewer...
(MORE)

5 CONTINUED:

TROI (Cont'd)
(beat)
... and computer, I'd like a...
a real chocolate sundae.

COMPUTER
(beat)
Define "real" in context, please.

TROI
Real... not one of your perfectly synthesized, ingeniously enhanced imitations... real chocolate ice cream, real whipped cream...

COMPUTER
This unit is programmed to provide sources of nutritional value.
Your request does not fall within current guidelines.

Losing patience...

TROI
Listen, computer...

COMPUTER
(continuing)
Do you wish to override program?

PICARD'S COM VOICE
Picard to Counselor Troi.

TROI
(frowns, to herself)
Now what?

(keys insignia)
Yes, Captain?

INTERCUT:

6 INT. TEN FORWARD

A casual party in progress... PICARD, WORF, RIKER, DATA.

6 CONTINUED:

In the background, MENDOZA, a Federation negotiator, chats with several aliens including BHAVANI, the leader of Barzan, and LEYOR, the Caldonian representative. PICARD is smiling, jovial. A WAITER refills his champagne glass and not for the first time.

PICARD
The pleasure of your company is requested, Counselor. We're having an impromptu reception for the arriving delegates.

TROI
(reacts, not tonight)
Captain, I'm not dressed for a reception...

PICARD
Oh, just throw on any old thing. We're about to get our first look at the wormhole.

BACK TO:

7 INT. TROI'S QUARTERS

TROI
Of course, Captain. I'm on my way. Troi out.

EXITING, frowns...

TROI
(to herself)
God forbid, I should miss the first look at the wormhole.

8 INT. TEN FORWARD (OPTICAL)

GEORDI and BEVERLY have joined the fun now too... waiters serve hors d'ouevres... Troi ENTERS, smiling, serene, our Troi... Riker goes to meet her... offers an arm...

RIKER
May I escort you in, Miss Troi...

Moving with them...

8 CONTINUED:

TROI
Just tell me there's some chocolate here...

PICARD
Ah, Counselor Troi... allow me

to do the introductions... Premier Bhavani of the Barzan...

Bhavani is a strong, no-nonsense, elderly woman; an able judge of people. She wears a breathing device.

TROI
Your discovery has certainly produced a great deal of excitement, Premier.

BHAVANI
Hopefully, it will also produce a new era of prosperity for my people.

MENDOZA
We'll see to that...

PICARD
You know Mister Mendoza, the Federation negotiator...

MENDOZA
A pleasure to see you again, Counselor Troi.

Mendoza is a middle-aged man with intelligent eyes and confidence.

PICARD
One of the Federation's worthy competitors in the bidding, Leyor of the Caldonians.

LEYOR
Madame.

The Caldonian is more reserved -- with a quietness that comes more from academia than from shyness. Joining them is DEVINONI RAL, a well-dressed, strikingly attractive man with a disarming smile. On his arm is a stunning woman, an accessory.

DEVINONI
And I am Devinoni Ral.

8 CONTINUED: (2)

TROI
Ship's Counselor Deanna Troi.

And it's already there between them in the moment, they both feel it. Introducing his lady friend as a pro forma aside --

DEVINONI
My traveling companion, Rojay.

The woman, bored, barely acknowledges.

MENDOZA
My good friend, Ral, is the best hired gun in the business.

TROI
Hired gun?

DEVINONI
My "good friend", Mendoza means that I am a negotiator who serves a variety of clients... on this

occasion I represent the
Chrysalians.

BHAVANI
I believe it's almost time, isn't
it Captain?

PICARD
Indeed. It will be visible
directly ahead...

The crowd moves to the windows...

MENDOZA
Is it always on time, Bhavani?

BHAVANI
Always. We see it every two
hundred and thirty-three
minutes... our scientists say it's
due to radiation buildup in the
acretion disk. The visible burst
is very brief..

On her last line... the sky lights up with a dramatic
revelation... a wormhole... reactions.

8 CONTINUED: (3)

BHAVANI
There it is, ladies and gentlemen.
The Barzan Wormhole. The first
and only stable wormhole known
to exist. It's yours... for the
right price.

The group is overwhelmed at the spectacular sight before their eyes... except as we see Troi, she senses something else and as she turns, she sees Devinoni is not looking at the wormhole, but at her. Her eyes meet his... and he grins... and as the rest of the room sees stars... they see only each other as we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the Barzan planet.

PICARD (V.O.)
Captain's log, Stardate 43385.7. We are in orbit around Barzan, a planet which is entertaining bids for control of what appears to be a most unique, stable wormhole. It could conceivably provide a permanent shortcut within our galaxy.

10 INT. OBSERVATION DECK (OPTICAL)

Picard, Worf, Bhavani, Mendoza, Leyor, Devinoni. Bhavani is at the head of the table, addressing the

others...

BHAVANI

And as you all know, the environment on my planet is completely inhospitable to most other life forms. So I'd like to express my appreciation to you, Captain Picard, and your fine crew for hosting these negotiations aboard the Enterprise.

(Picard acknowledges)

Remember, Mister Mendoza, it doesn't give the Federation an advantage.

Chuckles around the table. Mendoza acknowledges. Devinoni studies his competition around the table. He deliberately plays back throughout the scene. But he's working.

10 CONTINUED:

BHAVANI

(getting serious)

The Barzan has been a society dependent on others for generations. We want that to end. The appearance of this stable wormhole in our space provides us with our first true natural resource. We have neither the experience nor technology to exploit it. You do.

Riker ENTERS, with some concern on his face...

RIKER
Excuse me, a delegation of... Ferengi... wishes to be beamed aboard...

PICARD
You were not expecting the Ferengi, Premier... ?

BHAVANI
No, but I do not wish to create ill will, Captain. If they are interested in bidding, I have no objection.

Picard thinks about saying he does... but realizes it's not his place. Very well...

PICARD
(keys insignia)
Chief O'Brien, this is Picard. Beam the Ferengi directly to the observation lounge.

O'BRIEN'S COM VOICE
Aye, Captain...

Three Ferengi MATERIALIZE near Riker. Their leader is GOSS. The others are KOL AND ARRIDOR.

GOSS
On behalf of all Ferengi, I protest... why were we not invited to these negotiations...

10 CONTINUED: (2)

Riker exchanges a glance with Picard...

BHAVANI
My apologies. We did not anticipate your interest. You are welcome to join us.

GOSS
I am DaiMon Goss. These are my consuls... Kol and Doctor Arridor.
(to Riker)
We'll need chairs...

Standing... and this must all be a quick exchange --

PICARD
DaiMon, I am Captain Jean-Luc Picard of the Enterprise... I'm serving as host for these proceedings...

GOSS
Good, then see to it that we get chairs at once.

PICARD
(with an edge)
Perhaps you misunderstood...

GOSS
Fine, fine, just have your Klingon servant...

WORF
(pointed)
I am in charge of security.

GOSS
Then who gets the chairs?

PICARD
DaiMon, due to the intimate nature of these negotiations, all parties agreed that one representative would suffice. I will be happy to provide your consuls with accommodations... and you may have my chair...

GOSS
Very well. Kol, the bag...

10 CONTINUED: (3)

Kol hands Goss a sack... Riker leads Kol and Arridor out. They EXIT. Picard moves toward the door as Goss exchanges places with him.

GOSS
We can handle all the pleasantries later. I'm sure I'll never remember your names anyway, eh?
(laughs)
Enough of this foolishness. Let's get down to business.

He turns the sack upside down and a pile of gold bars spills out across the tabletop.

GOSS
I'll match anyone's best offer...
and add the gold on top of it.

He holds out his hands in a fait accomplit motion. Sits back in his chair, with a confident grin. Bhavani reacts, nonplussed. Picard EXITS...

11 OUTSIDE THE DOOR - CLOSEUP

a beat as the doors slide closed behind him and his eyes look skyward with a my-God reaction...

12 INT. TROI'S OFFICE (OPTICAL)

She is studying personnel files of O'Brien and his girlfriend... but her mind drifts for a moment and she smiles to herself...

TROI
Computer... show me the file on
delegate Devinoni Ral...

On her screen, a very good picture of Ral appears with a read out...

12 CONTINUED:

COMPUTER
Devinoni Ral, human, age forty-one,
born Brussels, European
Alliance, relocated at age nineteen
to Hurkos Three, a non-aligned
planet...

There is a chime at the door... she presses a button to pause the readout...

TROI

Come in.

The doors slide open to reveal Devinoni... she reacts. He ENTERS, smiles...

DEVINONI

Should I call for an appointment... ?

TROI

No... I... was just looking over some personnel files...

Which she casually clears off the screen...

DEVINONI

Too bad. I had hoped you might be thinking about... me.

Which of course she was. She smiles...

TROI

I thought you'd be deep into negotiations by now...

DEVINONI

In recess. I never play the opening rounds, anyway. Inconsequential.

He sits on her desk, looking down at her.

DEVINONI
Besides there are more interesting things to negotiate on this ship. Like dinner tonight?

TROI
What about your... traveling companion?

12 CONTINUED: (2)

DEVINONI
My traveling companion... is traveling.
(off her look)
I sent her home.

TROI
Why?

DEVINONI
You know why.

She does. Almost as a defense mechanism...

TROI
Weren't you getting along?

DEVINONI
Don't do that.

TROI
What?

DEVINONI

Don't do "Counselor" Troi.

TROI

Was I?

DEVINONI

(nods, beat)

When you leave this office, who are you?

She reacts. How do you answer a question like that?

DEVINONI

(an insight about her)

Oh. So that's how it is.

He stands... studying her... moving around her chair...

DEVINONI

You never do. You never leave the office.

He hits home. Uncannily. He's behind her now... his hands are in her hair... what the hell?

TROI

What are you...

12 CONTINUED: (3)

DEVINONI

Ssshh...

His fingers begin to unpin her hair... and we begin a ballet of long hair and fingers and hands in constant

motion --

13 HER HAIR

cascading free...

14 HIS HAND

guiding the long strands down the back of her neck... stroking it... moving it...

15 HER HAND

moving hair out of her eyes... finding his hand which takes hers... and turns her in...

16 THE SWIVEL CHAIR - REAR ANGLE

long hair flowing over the back of the chair to face...

17 HER FACE

twisting to meet...

18 HIS FACE

and he takes her hair in both hands and moves it away from her mouth... and everything says he's going to kiss her but he doesn't...

DEVINONI
Dinner at eight?

A quick gentle grin... and he's gone... we stay on Troi's face... we can hear the doors hiss open and closed... and Troi suddenly looks down and we move to find as she realizes her hands are gripping the arms of

her chair as though she's on a perilous ride. And she is.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18A EXT. SPACE - THE ENTERPRISE (OPTICAL)

19 INT. CAPTAIN'S READY ROOM

Picard, Riker, Data and Mendoza are studying the viewscreen where charts and graphs of the wormhole are displayed.

DATA
The data from the Barzan's probe into the wormhole is impressive, Captain. The wormhole delivered the probe beyond the Denkiri Arm, in the Gamma Quadrant.

PICARD
It would take us nearly a century at warp nine to cross that distance...

DATA
The same distance could be achieved in a matter of seconds

through the wormhole.

Riker groans. Off their looks...

RIKER
I was just imagining the Ferengi collecting tolls in front if we lose to them...

MENDOZA
I don't think the Ferengi are the greatest threat at the table... with all of DaiMon Goss' bluster, they don't have the resources the Barzans need.

RIKER
I'd say that fellow Devinoni's the one to watch out for...

MENDOZA
(reacts)
An accurate observation... what made you recognize that?

19 CONTINUED:

RIKER
He's the most comfortable man in the group...

MENDOZA
(appreciating)
You must play poker, Commander...

RIKER

(grin)

Poker, isn't that a game of some sort?

PICARD

Commander Riker teaches poker.

MENDOZA

Our skills are not dissimilar, Commander.

PICARD

Mister Mendoza, if this lives up to its billing... it is a discovery of extraordinary value... but it is a big "if"...

RIKER

Wormholes are here one moment, gone the next... a stable wormhole is unheard of.

MENDOZA

(reacts)

Are you saying this may not be what it seems?

DATA

The Barzans do not have manned space travel, so they had to resort to an automated probe. Its findings are limited. It cannot be determined from these charts how stable the wormhole really is or how long it will remain intact.

19 CONTINUED: (2)

PICARD
The Federation could wind up "buying" itself the proverbial lemon, Mister Mendoza.

MENDOZA
And once the contract is negotiated and closed, we would be obliged to fulfill the terms.

19 CONTINUED: (3)

RIKER
We really ought to see for ourselves.

MENDOZA
I don't think Bhavani could object to that...

RIKER
Geordi has continuous visual contact with the wormhole, Captain. He's the logical choice...

DATA
I would also like to volunteer, Captain...

PICARD
(acknowledges)
Before anyone goes in there, we're going to conduct a full sensor analysis. I want to do everything possible to determine that it's safe.
(beat)
If we're satisfied, Data, you and Commander La Forge will enter the wormhole tommorrow.

20 INT. GUEST QUARTERS

Goss and his aides, Kol and Arridor are huddled together, up to no good. Arridor has a syringe and is extracting from Goss's neck (with considerable pain to Goss) some fluid.

ARRIDOR
Just a moment of discomfort for a good cause, DaiMon.

Arridor takes his fluid and does some quick work with it in a dish...

ARRIDOR
You understand this will not be lethal.

20 CONTINUED:

GOSS
Doctor, you surprise me. I have no wish to kill anyone. A short

term crippling will suffice.

ARRIDOR
Then, this will be just fine.

He moves over and takes from his work a small (silver?) drop of fluid and squeezes a drop on Goss's left palm... it immediately changes color.

ARRIDOR
A distillation of your own blood pyrocytes... harmless to you...
(MORE)

20 CONTINUED: (2)

ARRIDOR (Cont'd)
undetectable by the ship's bio-filters... but when absorbed through your victim's skin, it will provoke an extreme allergic reaction.

GOSS
I'd say it is time to extend the hand of the Ferengi to the representative of the Federation.

21 OMITTED

22 INT. CORRIDOR - AT TROI'S DOOR

Devinoni rings the chime. The door slides open to

reveal a very sexy lady... Deanna Troi, her hair still down, a lovely dress...

DEVINONI
Much... better.

TROI
Thank you. Come in for a drink?

He ENTERS.

23 INT. TROI'S QUARTERS (OPTICAL)

Looking around with a critical eye.

DEVINONI
Ah, Federation decor...

TROI
Not your style?

DEVINONI
Conformity is not my style.

At the food dispenser...

TROI
What would you like?

He considers that for a moment... then leans in and kisses her gently on the lips.

DEVINONI
I'd even like another.

She turns slightly with a "hold on"... takes a deep breath...

23 CONTINUED:

DEVINONI
(teasing)
There she is again... Counselor Troi...

TROI
I am not... computer, champagne...

DEVINONI
... for two...

A beat. The champagne arrives. He looks at her. She doesn't quite meet his eyes.

DEVINONI
(tongue-in-cheek)
Am I moving too fast for you?

TROI
No, I'm moving too fast for me.

DEVINONI
Mmm, I like that better...

TROI
(and now she looks at him)
I haven't been able to stop thinking about you all day...

Upon which she kisses him... passionately. Afterwards...

DEVINONI
You must've had a nice day.

TROI
Anticipation is fun.

They kiss again.

TROI
We'll be late for dinner.

DEVINONI
Very late.

And as he picks her up in his arms and moves toward the bedroom...

23A INT. SICKBAY (FORMERLY 29)

Mendoza ENTERS, walking unsteadily... sweating, looks a bit dizzy. Beverly notices, steps up.

BEVERLY
Mister Mendoza?

MENDOZA
I seem to be a bit warm...

He stumbles -- and passes out. Beverly's right there; holding him, calling to a near-by MEDICAL SUPERNUMERARY...

BEVERLY
I need some help here...

And as the assistant rushes to help her, supporting Mendoza to a bed...

23B INT. CAPT. READY ROOM (FROM SCENE 32)

Picard and Riker are with the three Ferengi.

GOSS
You attempt to gain every unfair advantage, Picard...

PICARD
Premier Bhavani has no objection...

GOSS
Well, I most certainly do... First, you conveniently arrange to play host... now you plan to send your own manned probe into the wormhole... the Federation thinks it can do anything it wants to. And I will not tolerate it any longer...

23B CONTINUED:

PICARD
We will gladly share the results of our exploration with all the delegates...

GOSS
And you expect us to believe what

you report?

RIKER
Then send in your own probe, Goss.

GOSS
That's exactly what I intend to do. And I strongly suggest you stay out of our way.

They EXIT in a huff.

PICARD
Tell Data and La Forge to do themselves a favor and stay out of their way.

Riker acknowledges.

BEVERLY'S COM VOICE
Captain Picard, please come to Sickbay...

PICARD
(keys insignia)
Acknowledged, Doctor.

24
thru OMITTED
32

33 INT. SICKBAY

Mendoza is unconscious on a diagnostic bed. Two MEDICAL ASSISTANTS tend to him.

BEVERLY is working a computer, and not getting satisfaction from its readout. Picard and Riker stand over Mendoza's bed. Picard shakes his head at what seems an unfortunate turn of events.

BEVERLY
Whatever he's got is obviously not life threatening -- it's some kind of system-wide histaminic reaction. He certainly can't go back to the negotiations for several days.

33 CONTINUED:

PICARD
(a beat)
Keep us advised.

Moving with Picard and Riker out of Sickbay...

PICARD
The Federation's top negotiator taken out by a mysterious ailment. Suspicions?

RIKER
With the Ferengi around, always.

34 INT. CORRIDOR - CONTINUOUS

PICARD
Well, I guess you'll have to fill in for him, Number One.

RIKER

Me?

PICARD

I am the designated host. It would be a most awkward transition. The next likely choice is you. Mister Mendoza would agree. He was quite impressed with your natural instincts.

RIKER

Excuse me, sir, but those weren't natural instincts... they're poker instincts... A parlor game doesn't exactly prepare me for this...

PICARD

Yes, the stakes are higher. But then... that's when the game gets interesting, doesn't it, Commander.

34 CONTINUED:

He pats Riker on the back... and on the commander's reaction...

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

35 INT. MAIN BRIDGE

Picard, Worf, Wesley at their usual stations. Supernumerary at OPS.

WESLEY
The wormhole will reappear in thirty seconds.

PICARD
Shuttle nine, stand by...

WORF
Ferengi pod is moving into position, Captain...

36 EXT. SPACE (OPTICAL)

The Ferengi pod moves into position beside the Enterprise shuttle.

37 INT. SHUTTLE

Data and Geordi. Data is piloting. Looking out the window...

GEORDI
(transmitting)
Ferengi pod, this is Lieutenant Commander La Forge in the

Enterprise shuttle.

INTERCUT:

38 INT. FERENGI POD

Kol is the pilot... Arridor beside him.

ARRIDOR
This is Doctor Arridor, go ahead.

38 CONTINUED:

GEORDI
Would you care to take the point, Doctor?

ARRIDOR
We will gladly yield that honor to you, Lieutenant Commander.

39 EXT. SPACE - THE WORMHOLE (OPTICAL)

As it suddenly blinks into existence in the center of the accretion disk. The subspace anomaly is itself a reflective half-sphere. It is rather like a soap bubble resting on the surface of a table, and can be entered from three planes.

40 INT. MAIN BRIDGE

PICARD
Proceed when ready.

41 EXT. SPACE - (OPTICAL)

As the Enterprise shuttle noses into the bubble and VANISHES. The Ferengi pod follows a beat later.

42 EXT. SHUTTLE AND FERENGI POD (OPTICAL)

The spectacular ride through the light show. A spectrum of primary colors are flowing in waves at the shuttle. There is a beautiful symmetry to these effects. A sense of something perfectly in balance.

43 OMITTED

44 INT. MAIN BRIDGE

WORF
Contact with the shuttle, sir.

PICARD
Pipe it in, Lieutenant.

Data's voice comes over the speakers, but it is gradually getting very slow, finally so distorted that he cannot be understood... until it is mere broken sounds, no longer even connected.

DATA'S COM VOICE
Captain, we have penetrated the outer event horizon of the wormhole. Sensors read severe doppler shifts...
(distorted)

What the bridge crew is hearing is gibberish. Picard

frowns.

WESLEY
It's the relativistic time dilation, sir. Time is moving more slowly inside their part of the wormhole. I can process the audio to compensate...

PICARD
Make it so.

44 CONTINUED:

Wesley makes his adjustments, and now as Data's message becomes understandable... although it comes out with gaps between words, as though the computer is storing up and processing material and then playing it back.

DATA'S COM VOICE
... and intense energy fields which appear to be stabilizing the wormhole. It is not clear why... Now approaching the singularity...

The voice fades out... static...

WESLEY
They've passed beyond our communication capabilities, sir...

Picard acknowledges and...

45 INT. OBSERVATION LOUNGE

Riker is at the table with the delegates, settling in... Devinoni studies Riker, senses his discomfort, decides to exploit it... but very, very cordially.

DEVINONI
Commander, I appreciate what a difficult position this is for you. If you don't understand something, I hope you won't be embarrassed to ask me...

Riker recognizes the ploy... responds to it.

45 CONTINUED:

RIKER
I think I have an idea what the rules are.

DEVINONI
That's what makes it so interesting... the rules of the game change to fit the moment.

RIKER
In that regard, it's not unlike commanding a starship, Mister Ral.

They nod to each other, formal adversaries.

BHAVANI
Commander, Mister Mendoza has already presented many of the details of the Federation

proposal. Is there anything you would like to add?

RIKER

A complete analysis of our bid is available on the ship's computer for your consideration, Premier... If I may summarize...

Riker rises, goes to the viewscreen, calls up, a complex graph showing the specifics of the proposal... we don't need to see it in detail, but Riker will refer to it for illustration...

RIKER

Our proposal includes technology that will enhance your food production, your mining capabilities, and space travel.

46 DEVINONI

watches Bhavani's reaction

46 CONTINUED:

RIKER (O.S.)
(continuing)

We offer scholars and scientists to investigate the wormhole's potential. And perhaps most critical of all, we offer Starfleet. The security of this passage must never be compromised. We offer protection of the

wormhole in perpetuity.

Riker sits, feeling he's done pretty well for the first time up. Devinoni stays seated... his eyes still on Bhavani. Her eyes meet his...

BHAVANI
Mister Ral... ?

DEVINONI
(a beat, as though reluctant)
Mister Riker's placed a great deal of emphasis on defense... a subject he obviously knows well, having served Starfleet in many a conflict.

And Bhavani unconsciously barely nods... a tell... Devinoni catches it... stands...

DEVINONI
(continuing)
The Chrysalians are enemies of no one... and choose to remain that way. Neutral.

RIKER
Neutral. And uninvolved, sir, in virtually all interstellar matters of consequence.

Devinoni moves over to Riker's chart on the viewscreen as though to study it...

46 CONTINUED: (2)

DEVINONI
(interrupting)
No one would claim that the Chrysalians are as powerful as the mighty Federation, but we have resources and technology and scientists too. We have also had peace for ten generations.

Riker reacts. Devinoni nods to him.

46 CONTINUED: (2)

DEVINONI
This is a fine proposal, Commander.

He turns off the viewscreen. Overlapping... the groan of Deanna Troi...

47 INT. TROI'S QUARTERS - CLOSE ON HER FOOT

is shiny with oil... as his hands work, slowly, methodically massaging it...

DEVINONI (O.S.)
I was just thinking...

TROI (O.S.)
Mmmm?

DEVINONI (O.S.)
Maybe I could stretch out these

negotiations a few extra days.

TROI (O.S.)
Mmmm.

DEVINONI (O.S.)
Would you like that?

TROI (O.S.)
(yes)
Mmm-hmmm.

His hands continue to work... then her foot pulls away and after a beat, Troi's face lies in the same spot... (the camera can be locked)... his hands begin to massage oil into her fingers... looking up off camera...

TROI
Devinoni Ral, who are you?

48 NEW ANGLE - WIDER

as he continues to massage her fingers... they are dressed in sexy nightclothes... his pajama top is off.

48 CONTINUED:

DEVINONI
What do your Betazoid senses tell you about me?

TROI
Not very much...

(smiles)
My human physical response must be blocking them out.

DEVINONI
Good.

TROI
It's never happened before.

DEVINONI
I rather like it that I'm more difficult to read than your other men...

TROI
I don't have any others... currently.

DEVINONI
How about Commander Riker?

Mood breaker. She sits up.

TROI
Who have you been talking to... ?

DEVINONI
No one. I just sensed something when I saw the two of you together.

TROI
(reinstates the mood)
Will Riker and I are good friends.

DEVINONI

Uh huh...

She sort of pushes him playfully down on the bed, he rolls on his stomach and she climbs on his back... begins to knead oil across his back...

TROI
It was once a little more than that.

48 CONTINUED: (2)

DEVINONI
Mmmm-hmm...

TROI
And how come we're talking about me and not you?

DEVINONI
Don't you have enough people telling you about their lives? Who counsels the counselor?

She smiles, he has a point.

TROI
Uh uh, I want to know about you now...

He turns over. She's sitting on his lower chest.

DEVINONI
I am a man of commerce. And I'm what you see right now. No games,

no strategies. Just me, wanting
to run away with you.
(she reacts)
And knowing that if I asked you,
you'd never leave this damned
ship.

Yes she would... right now, in this moment, she would... but she knows better than to trust the moment and avoids responding.

TROI
When I first saw you, I felt as
if I'd been waiting for you. I've
been trying to understand why or
how that's possible.

DEVINONI
Does it matter?

48 CONTINUED: (3)

She shakes her head, no.

DEVINONI
It will... when I tell you. But
you must promise never to tell
anyone else.

TROI
What?

DEVINONI
I am partly Betazoid too.
(she reacts)

My mother was half... I am one quarter.

TROI

You're empathic?

DEVINONI

The only one of five children. I must admit I was never as comfortable sensing emotions as you seem to be...

TROI

That's why you left Earth...

He acknowledges.

DEVINONI

I've learned to live with it, use it... as you have... but still, it isolates us, doesn't it... ?
(she acknowledges)
I thought it would always be that way for me. Now, all of a sudden the rules I live by don't mean anything any more. I had tucked my heart away... didn't need it, didn't want it. At the negotiating table it can be fatal to have a heart... but I never realized how much I missed it until I looked at you.

And as she stretches out on top of him, leans down to be with him...

48A EXT. WORMHOLE (OPTICAL)

The shuttle continues to move through the light show.

49 INT. SHUTTLE (OPTICAL)

GEORDI
I'm picking up an increase in accretion matter filtering in from the terminus.

50
thru OMITTED
51

51A EXT. SPACE - WORMHOLE EXIT (OPTICAL)

Calm. Quiet. A sharp contrast to the excitement of the last shot. No visible sign of the wormhole... and then suddenly the shuttle bursts out of "nowhere" ... a beat later, the Ferengi pod follows...

51B EXT. SHUTTLE (OPTICAL)

As it stabilizes.

GEORDI
We made it...

DATA
Monitors are functioning normally again.

GEORDI
(to com)
Ferengi pod, everybody in one

piece over there?

51C INT. FERENGI POD

ARRIDOR
Our condition is no concern of yours, Enterprise shuttle. We are competitors in this venture, not partners. Ferengi pod, out.

51D INT. SHUTTLE

GEORDI
(to himself)
Happy landings to you too.

DATA
(re: readings)
Curious.

GEORDI
Huh?

DATA
We are not where we are supposed to be.

GEORDI
What do you mean... we're on the other side of the wormhole, aren't we... ?

DATA
According to the Barzan probe, we should be in the Gamma

Quadrant... but the readings clearly indicate we are nearly two hundred light years away. In sector three-five-five-six of the Delta Quadrant.

GEORDI

Maybe the Barzan's readings were wrong...

DATA

Maybe their readings were correct. Their probe could have exited the wormhole at a different location.

51E ANGLE - WINDOW (OPTICAL)

to see outside... the wormhole is still invisible. Geordi adjusts his VISOR, reacts to something he sees...

GEORDI

Data, I'm picking up a subatomic fluctuation... meson and lepton activity is increasing...

51E CONTINUED:

As Data reacts, runs a check of the monitors...

DATA

Gravitational acceleration is also increasing...

Push in on Geordi staring out...

GEORDI
Something very strange is
happening to this wormhole.

As his concern grows...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 INT. EXERCISE ROOM

The room is mirrored, set up for exercising. Beverly is stretching as Troi ENTERS late...

TROI
Sorry.

She's clearly up and bouncy, does a liberating stretch, and shakes with good feelings... and Beverly has to notice...

BEVERLY
You're unusually "limber" this
morning.

TROI
(smiles)

I'll say.

BEVERLY

Uh huh... ?

TROI

Devinoni Ral.

They begin dance stretching. Off Beverly's look --

52 CONTINUED:

TROI

It's ridiculous. And wonderful. I feel... completely out of control. Happy. Terrified. There's nothing rational about this.

BEVERLY

Who needs rational when your toes curl up... ?

TROI

I'm afraid I'm going to lose myself... I can't get enough of him. Is it possible to fall in love in one day?

BEVERLY

I did.

They change into another stretch.

TROI

It was like this for you and
Jack?

BEVERLY
No, it was another fellow. Fell
in love in a day. It lasted a
week. But what a week.
(beat, remembers)
Then I met Jack... took months
to figure it out with Jack.

TROI
Maybe I should slow down... catch
my breath, not let this get out
of control...

They look at each other a beat. Both shake their heads
at the same time...

BEVERLY & TROI
Nah.

53 INT. TEN-FORWARD

A few off-duty crew members are scattered throughout.
Goss is putting a few moves on a good-looking woman at
the bar... she finally tires of him, walks out.

54 DEVINONI AND LEYOR SIT

by themselves. Leyor sips juice.

DEVINONI
To be honest, I was surprised to
see the Caldonians here at all,

Leyor...

LEYOR
You must think Caldonia very insular, Mister Ral.

DEVINONI
Not at all... on the contrary, I've respected your world's commitment to pure research. It's just that, well...
(maybe I shouldn't)

LEYOR
Go ahead, please...

DEVINONI
Well, scholars don't always enjoy administrative demands...

Leyor takes a beat... his eyes give Devinoni the tell... he feels the rest...

DEVINONI
And certainly we've seen here that the administration of the wormhole...

LEYOR
Yes... I must admit I have begun to feel some trepidation about that...

DEVINONI
(he's got him)
I'm sure you have. I'm sure we all have, Leyor...

(beat)
Do you realize that during the next century, the number of ships...

55 INT. OBSERVATION LOUNGE

All parties are seated with distance between them around the table. Bhavani brings the meeting to order.

55 CONTINUED:

BHAVANI
Gentlemen, this open session is called by request of the Caldonian delegation.

She nods to Leyor, who stands.

LEYOR
Madame Bhavani, Caldonia withdraws from these proceedings.

Riker's eyes narrow... mind working...

BHAVANI
For what reasons, Leyor?

LEYOR
It has been made very clear that the maintenance and administrative requirements are beyond our ability...

RIKER

Leyor, the Federation would like to negotiate a trade agreement to acquire your planet's rich deposits of Trillium 323 which we will add to our bid, Premier Bhavani...

LEYOR

My apologies. We have already reached an agreement with the Chrysalians...

As Leyor exits, Riker exchanges a look with Devinoni... who nods as the baron who just shot down a Federation bi-plane.

RIKER

Mister Ral, you either had very good instincts -- or foreknowledge of the Caldonian withdrawal.

DEVINONI

Some people just don't wish to transact business with the Federation, Commander.

(to Bhavani)

The Chrysalians hereby add the Caldonian Trillium 323 to its bid, Premier...

Off Riker's reaction...

56 EXT. SPACE - THE TWO SHUTTLECRAFT (OPTICAL)

At the other side of the wormhole... which is still not

visible...

56A INT. FERENGI POD

Picking up in the middle of an argument...

ARRIDOR
I have no intention of leaving yet. We are not finished taking our readings...

INTERCUT:

57 INT. SHUTTLE

GEORDI
I'm telling you, it's changing... Look, your readings must be showing you the same things we're getting... this is not the Gamma Quadrant.

ARRIDOR
I will not confirm your speculations...

DATA
It is not a speculation, Doctor. We are not where the Barzans said we should be... which would indicate that this side of the wormhole is not stable.

GEORDI
There are meson and lepton fluctuations... local

gravitational fields are
increasing exponentially...
everything says we better get
the hell out of here...

ARRIDOR
It will be visible again in forty
seconds... we will make our own
judgments then...

57 CONTINUED:

GEORDI
I can see it now... and I'm
telling you that you don't have
time to wait... not even forty
seconds...

57 CONTINUED: (2)

ARRIDOR
Ferengi pod, out.

GEORDI
Dammit, Arridor, we're seventy
thousand light years away from
our ships... follow us... we'll
lead you in...

No response.

GEORDI
Idiots.

57A ANGLE - (OPTICAL)

to include the windows. Geordi takes the controls...

GEORDI
It's getting worse. I'm taking us in, Data... with or without them...

Increasing speed...

DATA
Thrusters at half power... three-quarters...

GEORDI
Entering outer event horizon...

Outside the windows, the light show begins... they're back inside the wormhole...

58
thru OMITTED
59

59A EXT. FERENGI POD - SPACE (OPTICAL)

Alone in space.

60 INT. FERENGI POD (OPTICAL)

ARRIDOR
They panic quickly under pressure.

60 CONTINUED:

The wormhole appears outside.

ARRIDOR
There, precisely as scheduled,
right where I expected it to be.

And a beat later, the hole suddenly twists into an odd shape and cracks away at super-warp speed... and disappears. On the Ferengis' open-mouth reaction...

61 INT. TROI'S QUARTERS

A romantic candlelight dinner alone. They are dressed in nightclothes... he wears a robe, she is in her sexy nightgown... there is a little tension from Troi...

TROI
Everyone's talking about the way
you absorbed the Caldonian bid
today...

DEVINONI
It was there for the taking...
(shrugs)
So I took it...

TROI
Commander Riker didn't know how
you managed it...

DEVINONI
Let me tell you something, Will

Riker's good... the most dangerous man in the room to me... he has every instinct of a fine negotiator...

TROI
... he just doesn't have an edge. Your edge.

DEVINONI
Our edge... and you make it sound unethical.

TROI
Isn't it?

Devinoni smiles, this is not a conversation he wants to have.

61 CONTINUED:

DEVINONI
Deanna, it's just business...

TROI
(beat)
Why haven't you told anyone that you're an empath?

Disturbed that she won't let it go.

DEVINONI
I find it makes people uncomfortable.

TROI
I think you don't tell them...
so you can gain an advantage.

Trying to joke it away --

DEVINONI
I used it to gain an advantage
with you... and you didn't mind...

But she won't be had... she looks at him. He puts down his fork. Okay, you want it? You got it --

DEVINONI
The point of negotiating is to
take advantage, Deanna. I don't
know what the other side is
offering, they don't know what
I'm offering. We dance around
each other until someone wins.
I never cry foul when I lose.

TROI
But you're reading their emotional
states, their inner selves, then
using that to manipulate them.

He becomes slightly impatient.

DEVINONI
Deanna, people have been doing
that for thousands of years, by
listening carefully, by watching
body language. I just happen to
be better at it. You do it.

61 CONTINUED: (3)

TROI
I do it to help my crew, not outmanueuver them. And I don't hide that I'm an empath.

DEVINONI
You announce it to every alien culture you encounter? Or do you use it to give your side an advantage. Do you tell the Romulan in the ship about to attack that you can feel that he's bluffing or do you just tell it to your captain?

Troi reacts, on the defensive...

TROI
That's different. It's a matter of protection...

DEVINONI
Your protection... your captain, your crew... your edge.
(beat)
Yes. It's a matter of life and death when you take the advantage. Me, I deal in property, in exchange... no one gets hurt.
(beat)
Which of us would you say has the greater problem of ethics?

He rises from the table... leaving Troi alone to think

about his question. She has no easy answers.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

63 OMITTED

64 INT. TEN-FORWARD

Riker is at a table alone, making some notes for his next round... Devinoni arrives with a drink in his hand.

64 CONTINUED:

DEVINONI
May I join you, Commander?

Riker motions to him to sit.

RIKER
Bought out the Ferengi yet, Ral?

DEVINONI
Think I should try?

RIKER
No. But I think you will. One way or another, it'll come down to you and me.

Devinoni smiles.

DEVINONI
You know, you're very good at this... better than you realize.

RIKER
I hope I'm better than you realize, Ral.

DEVINONI
(smiles)
The last mile of the marathon is always the toughest. That's when the winners are willing to take the big risks... are you ready to do that?

RIKER
We'll see, won't we...

DEVINONI
Well, let's see right now... I'm prepared to reach a firm agreement with Bhavani before we learn the results of your probe's expedition. Are you?

Riker hesitates...

DEVINONI

Mmmm, that would not be looked
upon favorably by the Federation,
I'd imagine.
(MORE)

64 CONTINUED: (2)

DEVINONI (Cont'd)
See, you have to be willing to
take that last step alone...
or it isn't worth playing.

64 CONTINUED: (2)

RIKER
Your point of view, not mine.

DEVINONI
Oh, I see that, Commander...
otherwise you wouldn't be second
in command of this ship.

Devinoni gives Riker no time to react.

DEVINONI
You know, I feel responsible for
you in a way... related.
(smiles)
Deanna. We both love Deanna...
in different ways, of course.

RIKER
I'll remove the burden of that

responsibility right now. My relationship with Deanna stands on its own. Without help from you.

DEVINONI
Of course it does. She's an extraordinary woman. Lovely, brilliant --- very passionate.

He leans closer to Riker, still smiling.

DEVINONI
She could have been yours, Will. But you didn't do enough to keep her, and now, I'm here and I'm going to take her too.

Riker really looks at Devinoni, as if he's seeing him for the first time. He relaxes back into his seat and smiles.

RIKER
You know, I think this is the first bad play I've seen you make...

Devinoni reacts.

64 CONTINUED: (4)

RIKER
If you bring happiness into Deanna's life, nothing would please me more. You're not really

a bad sort, Ral, you just don't have any values... beyond the value of today's bid, that is. She's just the one to give some meaning to your sorry existence... if you're smart enough to take it. I doubt that you are.

Standing, toasting him --

RIKER
To the last mile.

Riker leaves, feeling better than he has in days. Devinoni watches him unhappily. Glances over to see...

65 ANGLE - GOSS

at a table trying to pick up a couple of sexy crew women... but as he sits, they exchange a look and leave. Goss is disappointed.

66 DEVINONI

gets up, and joins Goss at his table...

DEVINONI
Federation women have a game they call "playing hard to get".

GOSS
Yes, I do not at all find it amusing.

DEVINONI
On Chrysalia, the women outnumber the men four to one. They

virtually throw themselves at your feet...

As Goss' interest perks up considerably...

67
thru OMITTED
74

75 INT. MAIN BRIDGE

As before.

WORF
Sir, the Ferengi vessel is moving out of orbit, impulse power...
(beat)
They are approaching the entry to the wormhole, sir.

PICARD
(to com)
Computer, is the Ferengi Goss still aboard the Enterprise?

COMPUTER
DaiMon Goss departed the Enterprise at fourteen hundred hours.

WORF
Ferengi are powering forward missile launchers...

PICARD

Yellow Alert. Hail the Ferengi.

WORF
DaiMon Goss responding.

PICARD
On screen.

76 ANGLE - VIEWSCREEN (OPTICAL)

Goss is in the Ferengi captain's Ready Room.

PICARD
Request an explanation for your actions, DaiMon Goss.

GOSS
I have learned from informed sources that the Federation has manipulated these negotiations from the very beginning... and has already signed a secret agreement with the Barzans.

76 CONTINUED:

PICARD
That is not true...

GOSS
The Ferengi offer was never seriously considered.

76 CONTINUED: (2)

PICARD
Premier Bhavani welcomed you to these proceedings, Goss... despite my better judgment...

GOSS
We will be ignored no longer.

WORF
They've fired a missile directly at the opening, sir!

PICARD
Destroy it.

WORF
Firing phasers.

77 ANGLE - VIEWSCREEN (OPTICAL)

Seeing the Ferengi torpedo... as the Enterprise phaser hits it. It EXPLODES.

78 INT. OBSERVATION LOUNGE

Riker with Bhavani and Devinoni...

BHAVANI
Your offers both have merit, gentlemen... if I could find a deciding factor...

Red Alert. Riker reacts, keys his insignia...

RIKER

Riker to Picard. What's
happening, Captain?

PICARD'S COM VOICE
Goss has fired a missile at the
wormhole... I need you on the
bridge, Number One...

RIKER
(on the move)
Excuse me.

78 CONTINUED:

He EXITS. Bhavani and Devinoni exchange a concerned glance...

DEVINONI
Excuse me for saying so under the
circumstances, Premier... But
this fight is really between the
Federation and the Ferengi... it
is unconscionable that your
wormhole is being used as a pawn
in their power struggle.

Off her reaction...

79 INT. MAIN BRIDGE (OPTICAL)

Riker arrives as does Troi...

PICARD
(to viewscreen)
You must know we will not allow

you to do this, Goss.

GOSS
If the Ferengi cannot have the wormhole, no one will...

Picard signals Worf to mute the viewscreen.

PICARD
Can he possibly believe that a missile will have any destructive effect on a wormhole?

And focus on Troi... as she begins to realize something is dreadfully wrong...

RIKER
One of those missiles would have a destructive effect if it exploded near our shuttle...

Riker steps forward, signalling Worf to resume voice contact.

RIKER
Goss... don't you realize we both have shuttlecraft in there?

79 CONTINUED:

GOSS
Casualties of war, Commander. My men are prepared to die. Are yours?

TROI

Captain...

PICARD

(off her look)

Viewscreen off.

TROI

He's lying. I'm almost sure of it. He does not mean what he says.

79 CONTINUED: (2)

RIKER

Why... what is he doing it for then?

Push in on Troi, realizing...

80 ANGLE

at the turbolift... Bhavani and Devinoni...

BHAVANI

Permission to enter the bridge, Captain...

PICARD

Premier, with all due respect...

DEVINONI

Captain, I believe I am in a better position to settle this with DaiMon Goss than you are...

(Picard reacts)
May I address him?

Picard motions for them to come forward...

81 ANGLE - VIEWSCREEN (OPTICAL)

DEVINONI
DaiMon Goss, this is Devinoni Ral...

Goss reappears on the viewscreen.

GOSS
I have nothing to say to you, Ral.

DEVINONI
Then, just listen. The planet of Barzan has reached an agreement with the Chrysalians for long term control of the wormhole.
(Riker reacts)
On behalf of the Chrysalians, I am prepared to offer the Ferengi free access to the wormhole in perpetuity...

And stay on Troi as she follows this...

GOSS
I have your word on this?

81 CONTINUED:

DEVINONI

My word, sir. In return for some Ferengi convoy privileges to be negotiated in good faith.

GOSS
This is an acceptable offer.

WORF
Ferengi vessel has shut down forward missile launchers.

PICARD
Stand down, Red Alert.

BHAVANI
Commander Riker, I'm sorry you had to learn about my decision this way. You represented the Federation well. But I have come to believe that the Chrysalians' neutrality and tradition of peace is more desirable to my planet.

TROI
Excuse me, Premier. There is something you should know...

And Devinoni flashes a look at Troi... who reacts...

TROI
I'm sorry, was there something you wanted to say, Mister Ral?

DEVINONI
No... not at all...

TROI

I sense you are uncomfortable suddenly...

DEVINONI
Well, after all, this was a tense situation...

TROI
But that's what is so odd about it... it was not tense at all... I sensed no tension from DaiMon Goss... or you...

81 CONTINUED: (2)

GOSS
I was tense... I was ready to blow it up... I strongly protest...

PICARD
(enough already)
Off screen.

Goss' image disappears...

TROI
It was almost as though... you both were performing a scene for all of us...

DEVINONI
Excuse me, Captain, I think there's a slight conflict of interest here...

TROI

I agree. Entirely. Devinoni asked me not to tell anyone about his empathic powers... which he uses to manipulate competitors in a negotiation.

Reactions.

TROI

Certainly, that put me in a conflict of interest which I hope I have now resolved. Premier, I believe Ral has used your fear of continuing aggression between the Federation and its enemies to undermine our position. I also believe this incident was staged by Ral and Goss to provide you with a reason to decide in favor of the Chrysalians.

And Troi and Ral exchange a long look... and he finally grins at her... shrugs, well, it's just another deal. Wesley, who has been monitoring the sensors... reacts to something he hears.

WESLEY

(excited)

Captain...

81 CONTINUED: (3)

PICARD

(knows by the sound in his voice)
On speaker.

At first, it's just broken phrases and hiss, slowly coming together...

GEORDI'S COM VOICE
Shuttle nine to Enterprise...
Shuttle nine to Enterprise...

PICARD
Shuttle, this is Picard... do you read...
(no response)
On screen...

82 ANGLE - VIEWSCREEN (OPTICAL)

The wormhole is not visible... but a tiny image of the shuttle suddenly appears out of nowhere...

83 OMITTED

INTERCUT:

84 INT. SHUTTLE

GEORDI
This is Shuttle nine... reporting back... barely.

PICARD
The Ferengi pod?

GEORDI

They're trapped on the other side, sir. In the Delta Quadrant. We tried to warn them. They wouldn't follow us.

PICARD

Elaborate.

DATA

Captain, this end of the wormhole is currently stable but the other end apparently shifts position periodically. The Barzan probe had no way to recognize this. Eventually, both sides will be unstable.

GEORDI

It's a dry well, Captain. Worthless.

84A INT. MAIN BRIDGE

PICARD

Acknowledged, Shuttle nine. Main Shuttlebay, prepare for final approach.

84A CONTINUED:

WORF

Captain, DaiMon Goss is demanding to know where his men are.

PICARD
Advise him to set his coordinates for the Delta Quadrant, Lieutenant... He might run into them in eighty years or so.

Riker crosses to Devinoni.

RIKER
Mister Ral, I congratulate you on winning the rights to the Barzan wormhole...

DEVINONI
(tight)
I take the risks. I stand by my agreements.

Off Riker's half grin...

85 OMITTED

86 INT. CORRIDOR - AT TROI'S QUARTERS

As the door opens to reveal Troi. She reacts as she sees...

87 REVERSE - DEVINONI

A look.

TROI
Come in...

88 INT. TROI'S QUARTERS

TROI
When do you leave?

DEVINONI
Soon. I've... been recalled by the Chrysalians... explanations demanded and so forth.

TROI
I'm sorry.

DEVINONI
(shrugs)
I've done all right for them over the years... they know the stakes. It'll be fine.

They look at each other a long beat. "Fine" is not in their faces.

DEVINONI
I had to do it, Troi...

Troi looks at him... can't accept that...

88 CONTINUED:

DEVINONI
Bhavani was ready to go with the the Federation. I sensed it. And I'd used up every card in the deck... I had to change the rules.

TROI
You must have known that I couldn't allow you to do that...

DEVINONI
(beat, grins)
My human physical response must have blocked out my Betazoid senses.

She knows, acknowledges.

DEVINONI
(beat)
In a way, I'm glad you did it. It's made me take a hard look at who I am. I don't like what I see.

He moves to her... she allows it.

DEVINONI
Deanna... I once asked you to run away with me. I'm asking you again. I need you. You could help me change. You could be my conscience.

He kisses her. After they break...

TROI
I already have a job as a counselor.

88 CONTINUED: (2)

He reacts. He slowly retreats to the door, shrugs...
and EXITS. On her expression, with no regrets, we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Vengeance Factor"
(f.k.a. "The Human Factor," "The Vengeance," "The Weapon")
#40273-157

Written by
Sam Rolfe

Directed by
Timothy Bond

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FINAL DRAFT

SEPTEMBER 29, 1989

STAR TREK: "The Vengeance Factor" - REV. 10/11/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Vengeance Factor"

CAST

PICARD	Acamarians
RIKER	SOVEREIGN MAROUK
DATA	YUTA
BEVERLY	
TROI	Gatherers
GEORDI	BRULL
WORF	TEMAREK
WESLEY	CHORGAN
	VOLNOTH

Non-speaking	Non-speaking Acamarians
SUPERNUMERARIES	BODYGUARD
MEDICS	
TWO FEDERATION SCIENTISTS	FEMALE MAID
	SERVANTS

STAR TREK: "The Vengeance Factor" - REV. 10/08/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Vengeance Factor"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
SICKBAY	GAMMA HROMI TWO
OBSERVATION LOUNGE	GATHERER CAMP
GUEST QUARTERS	
RIKER'S QUARTERS	
TEN FORWARD	
FEDERATION OUTPOST	
GATHERER SHIP	

STAR TREK: "Vengeance Factor" REV. 10/6/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Vengeance Factor"

PRONUNCIATION GUIDE

ACAMAR	AWK-uh-mahr
ACAMARIANS	awk-uh-MAHR-ee-uns
ARTONIAN	are-TONE-ians
BRULL	BROOL
CHORGAN	CHORE-gun
HROMI	huh-ROM-ee
LORNACK	LORE-nack
MALLON	MAL-lon
MAROUK	mar-RUKE
NORANIUM	nor-RAY-knee-um
PENTHOR	PEN-thor
RIGELLIAN	rye-JELL-ee-un
TEMAREK	TEM-ah-reck
TOLMAN	TOLL-man
TONKIAN	TAHN-key-in
TRALESTA	tra-LESS-tah

VOLNOTH VOLL-noth
YUTA YOU-tah

STAR TREK: THE NEXT GENERATION
"The Vengeance Factor"
TEASER

FADE IN:

1 thru 2 OMITTED

3 INT. FEDERATION OUTPOST (OPTICAL)

The two-man Federation scientific outpost has been looted -- stripped of all equipment. Instrumentation panels have been ripped from the walls; wave guides dangle aimlessly. Piles of crates, shelves and shattered scientific equipment are all over the floor, blocking easy movement...

RIKER, WORF, BEVERLY, and DATA MATERIALIZE and survey the damage.

RIKER
Someone sure stripped this place.

Worf examines an empty slab where a piece of equipment undoubtedly rested.

WORF
The reactor is gone.

Riker examines a gaping hole in the wall.

RIKER
That's why no one answered our hail for two days -- they had nothing to answer it with.

Data scans with a tricorder.

DATA
Life signs five meters straight ahead, Commander.

But straight ahead is blocked by all the garbage left behind... on the other side is a door. Riker, Worf and Data begin to move the stuff out of the way...

3A ON BEVERLY

detecting something else with her tricorder. She looks over a smashed piece of equipment scattered on the floor then picks up a small jagged piece of metal. A drop of blood-like substance coats a sharp edge. Riker glances over...

RIKER
Blood?

BEVERLY
Yes, but not human. I'll have to do some analysis on it.

4 ON WORF AND DATA

finally reaching the closed door. Worf tries the manual override -- the door remains closed.

WORF
It's jammed.

He glances at Data who steps forward, grabs the door. A quick yank and the door slides open -- revealing TWO FEDERATION SCIENTISTS lying motionless on the floor.

5
thru OMITTED
5A

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 INT. SICKBAY

MEDICS are tending to the two scientists. Beverly's analyzing the bloody piece of metal. Picard, Riker and Data ENTER. Beverly reports:

BEVERLY
The two scientists are suffering from phaser stuns... I'd guess several hits each.

PICARD
Several... when one would surely have sufficed.

BEVERLY
It'll take us a while to bring them around, but they'll recover.

She indicates the sample she's analyzing.

BEVERLY (cont'd)
We found a sample of blood. It's a rare iron-copper composite, unique to one humanoid species: the Acamarians.

PICARD
Acamarians.
(a beat)
That would suggest... the Gatherers.

DATA
A likely hypothesis. The nomadic marauders who refer to themselves as Gatherers have raided other outposts in neighboring sectors.

RIKER
But they've never ventured this far before.

6 CONTINUED:

PICARD
And we cannot permit them to spread their violent ways further.
(keys insignia)
Mister Crusher, set course for

the Acamar system.

WESLEY'S COM VOICE

Aye, sir.

CUT TO:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Assuming orbit around a planet -- Acamar Three.

PICARD (V.O.)

Captain's log, Stardate 43562.9. In an effort to put an end to the Gatherer raids, we have come to the Acamar System to enlist the aid of Marouk, the sovereign of Acamar Three.

8 INT. OBSERVATION LOUNGE

Picard, Riker, TROI. At the head of the table sits an imposing, aristocratic middle-aged woman: MAROUK, sovereign of Acamar.

Standing unobtrusively behind Marouk is a beefy male BODYGUARD.

Acamarians are humanoid, perhaps a bit unkempt and primitive (in appearance, not in intelligence) by our standards.

8 CONTINUED:

PICARD

Their raids have made this sector unsafe. Our research facilities have been ransacked; trade routes disrupted...

MAROUK
The Gatherers are elusive; we've only managed to capture a handful of them. However, with Starfleet's help...

She's got the wrong idea. Picard interrupts sharply:

PICARD
Hunting them down is not what I'm proposing.

MAROUK
Reconciliation with the Gatherers is impossible. It's been tried. Every time we've offered amnesty, they've rejected it.

TROI
When was the last attempt made?

MAROUK
Eighteen years ago.

PICARD
(surprised)
Eighteen years?

MAROUK
Yes. We gave up trying.

RIKER

Why?

MAROUK

Because the Gatherers aren't willing to change! For almost a century, they've been parasites... moving from star system to star system, living on what they could find... or steal. They're little more than barbarians.

PICARD

They are still your people.

8 CONTINUED: (2)

MAROUK

No. Captain, you have to understand our history. A hundred years ago, before the Gatherers split off from our culture, we were a savage, violent race. Clans battled clans... bloody, vengeful feuds that lasted for generations.

(a beat)

But we overcame those ways... broke the cycle of fighting and revenge. All except the Gatherers.

TROI

After a century of wandering, they may be ready to come home.

PICARD
Despite all your progress, your society is still divided. And it will remain so until the Gatherers return to Acamar.

Picard's words have had an effect. Marouk thinks it over.

MAROUK
The attempt may be futile.

Picard stands.

PICARD
You have much to gain and little to lose in making the effort. The problem affects us all... it cannot be ignored.

Marouk looks at Picard, grudgingly nods. She knows he's right.

9 INT. MAIN BRIDGE

Data, Wesley, Worf, supernumeraries. Picard, Riker, Troi, Marouk, and the bodyguard ENTER from the Observation Lounge.

PICARD
Sovereign Marouk, how soon will you be ready to leave Acamar?

MAROUK

I am ready now, Captain. I need only bring aboard two more servants...

RIKER

I'll see to that... and to your accommodations, Sovereign.

Marouk nods a thank you to Riker, turns to Picard:

MAROUK

I have reason to believe there is a Gatherer encampment somewhere in the Hromi Cluster.

PICARD

Mister Data?

DATA

The Federation has charted but not explored several Class M planets in that area. Any of those planets might well serve as a base.

PICARD

Mister Crusher, set course for the Hromi Cluster.

WESLEY

Aye, sir.

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

leaving its orbit of Acamar Three.

11 INT. GUEST QUARTERS (OPTICAL)

as Marouk ENTERS, followed by Riker. She crosses to the port, looks out at the stars as the ship goes into Warp. An impressive sight. Marouk turns to Riker:

11 CONTINUED:

MAROUK
A fine ship, Commander.

RIKER
We're very proud of her.

In b.g., the bodyguard and two more servants ENTER, carrying suitcases. One new arrival is a middle-aged female MAID.

The other is YUTA, a fragile girl in her early twenties; pretty, with a delicate, quiet manner. Like all Marouk's servants, if she has a personality it's invisible.

12 NEW ANGLE

as Yuta sets down the suitcase, looks up. Her eyes happen to meet Riker's. A friendly smile from Riker.

Some women would turn away, blushing shyly; some would smile back in friendship -- or invitation. Yuta does neither -- just looks incuriously at Riker. No reaction at all.

MAROUK (O.S.)
Yuta --

13 WIDER (OPTICAL)

as Yuta turns to Marouk.

MAROUK
A light meal in twenty minutes.

Yuta nods in obedience, but Marouk has already turned away to look out the port at the stars streaking by.

14 ON YUTA (OPTICAL)

approaching Riker. In b.g., the other servants are unpacking the suitcases.

YUTA
May I be shown to the kitchen, Commander?

14 CONTINUED:

RIKER
You're the chef?

YUTA
Yes. I'll prepare all meals for the sovereign and her servants.

RIKER
We can provide you with a kitchen if you wish... but it's not really necessary. The food dispensers can synthesize anything you want.

Yuta absorbs this without reaction. Riker leads Yuta

to a food slot.

RIKER (cont'd)
I'll show you.
(to Marouk)
Sovereign, may I offer you a drink?

Marouk doesn't turn from the port:

MAROUK
Yes, thank you. Cold water.

RIKER
(to food slot)
A glass of water... five degrees.

A glass of water MATERIALIZES in the food slot. Yuta shows mild interest. Riker takes the glass, starts to deliver it to Marouk. Yuta politely blocks him, extends her hand for the glass.

YUTA
Please.

Riker's about to say "it's all right, I'll do it" -- but there's something immovable about her stance. He hands her the glass. She sniffs it, calmly takes a sip. Riker doesn't know whether to be amused or horrified.

RIKER
You're also the food taster?

Yuta looks at him -- what's so odd about that?

14 CONTINUED: (2)

YUTA
That's part of the cook's duties.

Satisfied she hasn't been poisoned, Yuta takes the glass to Marouk, who accepts it without comment. Yuta returns to Riker.

YUTA (cont'd)
I'm sure the sovereign will wish to sample many of the cuisines your ship has to offer, but there are certain Acamarian dishes she will insist upon.

RIKER
I'll arrange for a technician to help you program your recipes into the computer. I'd like to try some myself. What's your specialty?

YUTA
I have none.

A simple statement of fact. Riker smiles at her. His natural good will and charm would melt an ice cap.

RIKER
Don't be modest. You can't tell me you haven't come up with a few original triumphs...

And, wonder of wonders, Yuta smiles back. Not much of a smile... but it's a start.

YUTA
There is a spiced parthus dish...

RIKER
"Parthus?"

YUTA
A green vegetable with fleshy roots.

RIKER
Ah. Parthus... a la Yuta. I look forward to tasting it.
(MORE)

14 CONTINUED: (3)

RIKER (Cont'd)
(to Marouk, taking his leave)
Sovereign...

But Marouk's still gazing with fascination out the port, doesn't hear him. Riker turns back to Yuta, gives her a respectful nod:

RIKER (cont'd)
Chef...

Riker exits. Yuta's small smile increases a bit. Servants don't get this sort of attention; she's not quite sure how to respond... but she likes Riker.

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Arriving in orbit around Gamma Hromi Two.

16 INT. MAIN BRIDGE

Picard, Riker, Troi, Data, Wesley, Worf.

WESLEY
Entering standard orbit of Gamma Hromi Two, sir.

DATA
I am detecting life readings on the surface, sir... and several small areas of heat and carbon dioxide emission indicative of combustion.

WESLEY
Campfires, Data.

RIKER
(to Picard)
It's worth a look.

PICARD
Make it so.

17 EXT. GATHERER CAMP - NIGHT (OPTICAL)

Riker, Worf, GEORDI, and Data MATERIALIZE in the midst of a "junkyard" of high-tech equipment scattered about.

17 CONTINUED:

Worf scans the area with his tricorder as Geordi, Data and Riker inspect the various piles of stuff.

GEORDI
Artonian lasers, Tonkian homing beacons... quite a collection.

Data looks at a pile of scrap metal.

DATA
Noranium alloys. Their salvage value is low.

RIKER
Looks like the Gatherers aren't very discriminating in what they steal.

Worf looks over the array, then announces with disgust:

WORF
The spoils of animals without honor.

Worf lifts a tarp on another pile.

WORF (cont'd)
Commander.

Riker, Data, and Geordi step up to examine Worf's find -- a small reactor.

18 CLOSE ON WORF

frowning suddenly. He sniffs the air, then grabs Riker, Data, and Geordi, pulls them to the ground --

WORF

Ambush!

19 NEW ANGLE (OPTICAL)

as THREE GATHERERS (BRULL, TEMAREK, and one n.d.) -- armed with phaser rifles -- pop out from behind a ridge and take aim at the away team. (Like their Acamarian cousins, the Gatherers are muscular humanoids with a "primitive" appearance -- belied by their sophisticated weapons.) They FIRE.

20 ON RIKER, WORF, GEORDI, AND DATA (OPTICAL)

as a PHASER BLAST just misses them.

21 WIDER (OPTICAL)

Data, Riker, and Geordi scramble behind some rocks as Worf provides a BLAST of cover FIRE, then he too finds cover.

22 ON RIKER (OPTICAL)

his back against a rock, and phaser in hand.

DATA

Rigellian phaser rifles. Not very powerful.

Another BLAST scorches the rock nearby.

RIKER

Powerful enough...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. GATHERER CAMP - NIGHT (OPTICAL)

As before. The three Gatherers have positioned themselves well -- Riker, Data, and Geordi are pinned behind a cluster of equipment while Worf is behind another. Riker yells to the Gatherers:

RIKER
We want to talk --

A phaser BLAST from the Gatherers confirms they aren't interested in chatter.

24 NEW ANGLE (OPTICAL)

as Worf moves closer to Riker, Data, and Geordi -- his adroit maneuvering sparing him from a phaser HIT.

WORF
Your words are wasted, Commander.
(holding up his phaser)
They understand only this.

RIKER
(convincing himself as well)

We're here to establish a dialogue.

A phaser bolt STREAKS OVERHEAD. Then Riker has a thought:

24A RIKER'S POV

of the pile of scrap metal Data looked at earlier.

24B ON RIKER

as he turns to Data.

RIKER
Data... noranium vaporizes at... ?

24B CONTINUED:

DATA
Two thousand three hundred fourteen degrees. Of course, noranium carbide alloys vaporize at a slightly higher temperature.

Riker indicates the pile of alloys -- Worf, Data, and Geordi catch on.

GEORDI
Phaser setting seven ought to do it...

Riker nods; all four adjust their phasers.

25 ANOTHER ANGLE (OPTICAL)

as Riker, Data, Geordi, and Worf FIRE at the pile of noranium. The noranium quickly bellows huge clouds of SMOKE -- filling the area almost immediately.

RIKER
Now!

25A ANGLE

In a quick moment, Riker gives the others sotto voce instructions, then using the smoke as cover, the four make a break for it.

26 ON THE GATHERERS (OPTICAL)

trying to peer through the smoke. We hear:

RIKER (O.S.)
Enterprise -- four to beam up!
Energize!

Brull, the Gatherer leader, sneers with contempt.

BRULL
Cowards.

Brull turns his attention to the rising smoke. He grabs a bucket of sand and pours it on the noranium. The two others Gatherers follow suit. After a beat, the smoke ceases.

27 ON BRULL

as he breathes a sigh of relief -- his precious loot

not completely lost.

As the smoke clears --

28 ANGLE ON RIKER, WORF, DATA, AND GEORDI

emerging from the smoke -- phasers aimed at Brull and the two Gatherers.

WORF
(to Brull)
Your ambushes would be more successful if you bathed more often.

Brull GRUMBLES, but he knows there is nothing he or his Gatherers can do.

RIKER
We've brought the sovereign of Acamar...

BRULL
(surprised)
Marouk... here?

RIKER
(nods)
With an offer of amnesty.

Brull and the other two Gatherers are curious, but suspicious.

CUT TO:

29 OMITTED

30 EXT. GATHERER CAMP - NIGHT

CLOSE on Yuta taking a sip of wine. WIDEN to reveal Marouk, her bodyguard, Picard, Riker, Troi, Worf, Brull, and other Gatherers (including VOLNOTH, a old man, and Temarek) sitting in a circle around a FIRE.

30 CONTINUED:

MAROUK (O.S.)
Full dispensation will be extended to all Gatherers who are willing to return to Acamar Three.

After a beat, Yuta nods -- "it's okay" -- and hands the chalice to Marouk, who drinks. Brull frowns

BRULL
You don't trust me.

MAROUK
Should I?

Marouk passes the chalice to Brull.

BRULL
Oh, but you expect me to trust you. Perhaps you just poisoned it yourself.

He gruffly hands the chalice to Temarek... all this for show...

BRULL
Taste it.

Temarek looks and says who me? Brull finally grabs his hair, and pours the wine down his throat, laughs... Marouk is furious, insulted, standing, looks to Picard...

MAROUK
Barbarians... this is futile...

PICARD
Sovereign...

Rising voices upon voices --

BRULL
(standing)
Go home, old woman...

PICARD
Brull...

MAROUK
You people haven't changed in a hundred years.

30 CONTINUED: (2)

BRULL
You were there. You should know.

PICARD
Sit down.

They both stop and look at Picard.

PICARD
We are here to talk.

MAROUK
It is a waste of time, Captain...
they don't care how they live...

BRULL
And I am supposed to believe that
you do care how we live?

MAROUK
Yes.

PICARD
She is here, isn't she, Brull?

BRULL
Perhaps you forced her...

MAROUK
Nobody forces me anywhere,
Brull... nobody.

Brull looks at her, believes it, grins, sits down.
Picard looks at Marouk, she sits.

BRULL
(feigning disinterest)
What is there for us on Acamar
Three?

MAROUK
A life. A home. You can end your
wandering, your miserable
existence...

BRULL
Do I look miserable?

Marouk's first instinct is to go back at him... but Picard looks her off.

30 CONTINUED: (3)

MAROUK
The clan wars are over, Brull.
It is a past we are ashamed of.
It is why you had to leave.
(beat)
Now it is time to come home.

Brull thinks it over. Maybe it's a worthwhile offer. But being a good poker player, he keeps a gruff face as he commands:

BRULL
I want to talk privately with Picard and Marouk. Everyone else -- leave.

The other Gatherers get to their feet. Yuta and Marouk's bodyguard look to Marouk. She nods to them -- "go." Picard indicates to Riker, Worf, and Troi that they should go, too.

30A NEW ANGLE

As everyone -- including Riker, Troi, and Worf -- leave Picard, Marouk, and Brull to negotiate. Riker looks to Troi:

RIKER
Any insights, Counselor?

TROI
Brull's ready to negotiate. He wants privacy so he won't appear weak in the presence of the other Gatherers.

Riker nods agreement. They look back at Picard, Marouk, and Brull in the b.g.

30B ANOTHER ANGLE

A few yards away, Volnoth passes Yuta, taking a second look at her, as if she's vaguely familiar. Yuta looks calmly back at him. Volnoth walks off.

FOLLOW Yuta as she follows Volnoth.

31 NEW ANGLE

as Yuta turns a corner, is out of sight of Riker and the others. She continues walking until she comes upon:

32 ANGLE ON VOLNOTH

alone, warming his hands over a fire pit.

YUTA (O.S.)
You are of the clan Lornack.

VOLNOTH
(crossly)

So?

Volnoth looks up as Yuta steps into the firelight. He scowls.

VOLNOTH (cont'd)
I've seen you before.

YUTA
Yes.

32 CONTINUED:

VOLNOTH
But it's impossible.

YUTA
No. Look closer.

Yuta moves closer. She's absolutely calm. Volnoth squints at her, confused.

YUTA (cont'd)
I am Yuta --

Yuta reaches out to touch Volnoth's face --

YUTA (cont'd)
-- of the clan Tralesta.

33 CLOSE ON VOLNOTH

as Yuta's fingertips come in contact with his skin. It's a feather-light touch -- but Volnoth's suddenly in horrible pain. He opens his mouth to scream --

nothing comes out but a desperate GASP.

34 WIDER

as Volnoth's legs give out; he collapses, writhing in pain.

YUTA
I am the last of my line. But my clan will outlive yours.

Volnoth stiffens in agony and dies.

35 CLOSE ON YUTA

looking down at the dead man. She displays neither satisfaction nor remorse... no emotion whatever.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 EXT. GATHERER CAMP - NIGHT

Picard, Brull and Marouk are standing. Riker returns to the edge of the group, stands by awaiting orders from Picard.

BRULL
(grudgingly)

Marouk's offer has value...
still, I'm not sure...

In the b.g., Yuta rejoins the bodyguard, Riker, Troi, Worf, and the other Gatherers.

PICARD
(trying to pin him down)
But you agree it's worth presenting to your leader.

BRULL
(more decisive)
Chorgan is a better judge of such things... I will go to him... you will hear from me in twenty days.

PICARD
Brull, in twenty days, I hope to be... very far away from here.

That has a couple levels of meaning...

MAROUK
With all due respect, Brull, I would like to make the offer to Chorgan myself.

Brull grunts, well, maybe... Picard seizes it and motions for Riker and the others to join him.

36 CONTINUED:

PICARD
We will gladly take you with

us aboard the Enterprise. It will give you a chance to enjoy Federation hospitality. How many of your men do you want to accompany you?

BRULL

I'll come alone. If this is a trap --

MAROUK

It isn't.

Brull nods sourly as if he's not a hundred percent convinced. He turns to the other Gatherers:

BRULL

Mallon -- you'll take charge while I'm gone. If I don't return in ten days --

TEMAREK (O.S.)

Brull!

Everyone turns --

37 ANGLE - THE SECLUDED AREA

where Volnoth was killed. Temarek is leaning over the corpse of Volnoth. Brull ENTERS, followed by Picard, Riker, and Marouk. Troi, Worf, and the others approach, but keep in the b.g.

37A ON RIKER

touching his insignia.

RIKER
Away team to Enterprise. Medical Emergency.

37B WIDER

Brull looks at Riker curiously --

BRULL
Volnoth was an old man. There's nothing to be done.

RIKER
There's a chance our doctors can do something...

Brull shrugs -- "why bother?"

BRULL
(to Temarek)
You found him?

TEMAREK
Yes. And there are no other members of the Lornack clan here... so I claim his possessions.

BRULL
(a formality)
Granted.

Brull turns away in indifference as Temarek starts to pull off one of Volnoth's boots.

37C MAROUK (OPTICAL)

looks from Temarek stripping the corpse to Brull, can't conceal her distaste.

37C CONTINUED:

MAROUK
Have you no respect for the dead?

BRULL
What's there to respect about a corpse?

Marouk looks helplessly to Picard -- how can you deal with such barbarians? She walks away. Beverly MATERIALIZES. Moves quickly to scan the body... Riker has to push Temarak, who is stripping the corpse, out of the way. She shakes her head.

BEVERLY
He's been dead too long.

RIKER
How?

BEVERLY
Cardiac arrest...

But there's a look, an edge to her voice... she stands and Temerek goes back at the body... Riker moves with out of earshot of the others...

RIKER
You don't sound convinced.

BEVERLY
No, it was a heart attack, all right. But I can't figure out what caused it. Cardiac muscle is strong... no sign of arterial occlusion...

Off Riker's curiosity...

37D PICARD AND BRULL (OPTICAL)

PICARD
Is there anything you need to bring with you, Brull?

BRULL
Like what?

PICARD
Anything... a change of clothes, perhaps...

37D CONTINUED:

BRULL
No, I just changed into these... recently.

PICARD
Very well then...
(keys insignia)
Picard to Enterprise... two...

BRULL

My quarters are to be just as big
as hers...

PICARD
(acknowledges,
naturally)
Two to beam up...

As they DEMATERIALIZE...

STAR TREK: "Vengeance Factor" - REV. 10/13/89 - ACT THREE 25A.

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Orbiting Gamma Hromi Two.

39 INT. MAIN BRIDGE

Picard, Riker, Troi, Data, Wesley, Worf. Brull ENTERS, escorted by Worf. All eyes are on Brull, who in turn eyes the crew with suspicion and curiosity.

STAR TREK: "Vengeance Factor" - REV. 10/5/89 - ACT THREE 26.

39 CONTINUED:

PICARD
Brull -- show Mister Crusher the
course to plot.

As Picard indicates Wesley, Brull reacts:

BRULL
A child?

PICARD
(pointedly)

That "child" is one of the finest ensigns under my command. He also happens to pilot this ship.

BRULL

That does not inspire my confidence. But if you want me to show him, I'll show him.

40 NEW ANGLE

as Brull crosses to helm, looks over Wesley's shoulder. Wesley indicates the panel.

WESLEY

This is our present position.

BRULL

Then set a heading of three-four-three mark seven-two.

WESLEY

That'll take us through the center of an asteroid belt.

BRULL

What's the matter -- can't you fly your way around a couple of rocks?

WESLEY

(mildly)

Sure I can. But if we take this heading...

(punches it in)

(MORE)

40 CONTINUED:

WESLEY (Cont'd)
... we avoid the belt entirely,
and we only lose twelve point one
minutes at warp seven.

BRULL
Have it your way.

And Brull marches away from the helm.

41 OMITTED

42 INT. TEN-FORWARD (OPTICAL)

Relaxing at a table are Picard and Marouk, with Yuta and the bodyguard close by.

Alone at a secluded table in b.g. is Wesley, doing homework on a PADD. He's got his feet up, has a goodly supply of snack food at hand (can't study without munchies).

Yuta pours a bit more Acamarian brandy for Marouk and Picard.

MAROUK
For centuries, my planet was in
chaos. Loyalty to one's clan was
absolute, and the slightest injury
to one member demanded violent
retaliation.

PICARD

And these blood feuds could last
for decades?

MAROUK
(acknowledges)
The obsession for vengeance would
be passed on from generation to
generation. And with each act
of retribution, the violence would
escalate...

42 CONTINUED:

PICARD
It's not unlike the history of
my own planet, Marouk.

In b.g., Riker and Troi ENTER, cross to a table. Yuta
sees, politely approaches Marouk:

YUTA
Your pardon, Sovereign; may I be
excused briefly? Commander Riker
requested I prepare him an
Acamarian dish.

MAROUK
Of course, Yuta.

Yuta moves off, EXITS -- just as Brull ENTERS. Brull
crosses toward the bar.

42A ANGLE ON THE BAR

as a bartender hands Brull a drink. Brull takes a

slug, looks around, sees Wesley in the corner, starts toward him.

43 ANOTHER ANGLE

As Brull steps up to Wesley's table, sits down, helps himself to some of Wesley's snacks. Wesley's taken aback, but tries to be polite.

BRULL
What are you doing?

43 CONTINUED:

WESLEY
My studies.

Brull picks the PADD out of Wesley's hands, inspects it. It's covered with complex equations.

BRULL
What is this?

WESLEY
Math.

BRULL
I can see that. What's it mean?

WESLEY
It's the locally Euclidean metrization of a k-fold contravariant Riemannian tensor field.

Brull nods as if he knows what Wesley's talking about.

BRULL
You good at it?

Wesley shrugs noncommittally. He's getting impatient with Brull. Brull picks up on it:

BRULL (cont'd)
You don't like me.

WESLEY
I didn't say --

BRULL
(cutting him)
That's no problem. I have many friends that don't like me.
(a beat)
What do you know about me?

43 CONTINUED: (2)

WESLEY
You're a thief.

BRULL
I do it to survive -- not because I enjoy it.

Brull looks challengingly at Wesley. Wesley, not wanting to get into an argument, avoids Brull's gaze.

BRULL (cont'd)
And we Gatherers value freedom.

We do as we want and answer to
no creature.

WESLEY
(curious)
But you're helping Sovereign
Marouk to change all that...

43 CONTINUED: (3)

BRULL
Maybe I just want something
better... for me, and for my
children.

Wesley's surprised. Brull doesn't exactly look like
a father figure.

WESLEY
You have children?

BRULL
(nods)
Two sons. One's almost your age.
(a beat)
He's not so good at math.

Wesley smiles; maybe this guy isn't such a bad guy.

43A ANGLE ON RIKER AND TROI

in quiet conversation. Yuta steps up, carrying a tray
with a covered plate. Riker smiles.

RIKER

Parthus a la Yuta?

Yuta nods modestly.

YUTA
With the help of one of your food stations.

Yuta sets the tray on a table, unveils the dish, hands forks to Riker and Troi. They taste the dish and are impressed.

TROI
It's wonderful.

43A CONTINUED:

RIKER
Truly excellent.

YUTA
Thank you.

RIKER
Will you join us?

YUTA
I don't want to intrude...

Troi gets to her feet, offers Yuta her chair.

TROI
Not at all; I was just about to leave. Please -- sit down.

Yuta takes Troi's seat. Troi smiles a knowing smile at Riker, then EXITS. Riker takes another forkful.

RIKER
It really is delicious.

YUTA
I am glad it pleases you, Commander.

RIKER
I'm not your commander. My name is William.

YUTA
I will call you William if you prefer.

RIKER
I do. You say "Commander" to me the same way you say "Sovereign" to Marouk.

YUTA
(understands)
As a servant.

Riker nods as he takes another bite.

43A CONTINUED: (2)

YUTA (cont'd)
You're an excellent commander, but you'd make a poor sovereign.

RIKER
Why's that? Not that I disagree...

YUTA
You're not comfortable with servants.

RIKER
No. I prefer the company of equals.

YUTA
So you treat me as an equal.

RIKER
And you're not comfortable with that?

YUTA
I'm not used to it. I've always been a servant. I'm not complaining -- the sovereign treats me well. I have all that I could want.

RIKER
What about freedom?

A long beat. Yuta's expression turns melancholy, fatalistic.

YUTA
I can never have that.

RIKER
You're the property of the

sovereign?

YUTA
No. I'm not her slave. I can leave whenever I wish.

RIKER
(a guess)
But you have no place to go?

43A CONTINUED: (3)

YUTA
Just the opposite. My path is all too clear.

Yuta falls silent. Riker attempts to lighten the moment:

RIKER
Yuta, you're an excellent cook, but you talk in riddles.

Yuta smiles without humor.

YUTA
I've never been very good at conversation.

Yuta looks over at Marouk in the b.g. Marouk's smiling as she watches Yuta. It makes Yuta self-conscious.

YUTA (cont'd)
I think the sovereign wants me to return. Enjoy the Parthus.

Yuta crosses back to Marouk's table. Riker watches her go, then returns to his meal. After a beat, his communicator BEEPS.

BEVERLY'S COM VOICE
Sickbay to Commander Riker. I've discovered something interesting, Will...

RIKER
I'll be right there...

44 OMITTED

44A INT. SICKBAY

Beverly is frowning with concentration as she works at a computer station. Riker ENTERS.

RIKER
Doctor, you're scowling.

BEVERLY
I'm thinking.

RIKER
And?

BEVERLY
The old Gatherer on the planet? I've found what caused his heart attack.

Beverly indicates the computer monitor.

BEVERLY (cont'd)
The medical tricorder almost missed it, but there was a microvirus in his body... it attached to parasympathetic nerves and acted as a cholinesterase inhibitor, blocking autonomic nerve impulses.

44A CONTINUED:

RIKER
And that stopped his heart?

BEVERLY
(nods)
But here's the interesting part. The microvirus will only attach to cells which contain a very specific DNA sequence.

RIKER
How specific?

BEVERLY
Without knowing more about their genetic makeup, I can't be sure... but my guess is, this virus would only kill one Acamarian in a million.

Riker WHISTLES.

RIKER

That's an awfully single-minded bug.

BEVERLY
Too single-minded. I can't believe it's a naturally occurring virus.

Riker sees where this is leading:

RIKER
Meaning somebody engineered it...

BEVERLY
Meaning Volnoth was murdered.

Riker ponders this gravely as we:

45 thru 47 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A47A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of warp.

47A INT. RIKER'S QUARTERS (FORMERLY SCENE 52)

Riker's alone, in the midst of a conversation with Data who's on the bridge.

DATA'S COM VOICE

Sir, Acamar Three has agreed to your request for access to its databases. They are now transmitting them to our computer over subspace link.

RIKER

Good. Notify Doctor Crusher when Acamar's medical database is online. Riker out.

SOUND of DOOR CHIME.

RIKER (cont'd)

Come in.

Yuta ENTERS, stops just inside the door.

YUTA

I'm disturbing you.

RIKER

Not at all.

Yuta steps forward. The door closes.

YUTA

As the sovereign has no further need of my services this evening, she suggested I might spend some time with you.

RIKER
What a charming suggestion...

47A CONTINUED:

YUTA
She appreciates the... affection
... you have shown me.

RIKER
Was it so obvious...

YUTA
(smiles gently)
Yes.

RIKER
(joking)
Well, I've already dined... but,
maybe you know a good Acamarian
dessert recipe.

Yuta leans forward and kisses Riker.

YUTA
Does that please you?

He answers by kissing her back. As they break, as he holds her, whispering to him...

YUTA
Tell me what you want, William.
I will do anything you wish...

Riker takes pause at the servitude sound of that...

looks at her... still intimate --

RIKER
You've got the night off, remember?

YUTA
I don't understand.

Riker's more uncomfortable now... she notices.

YUTA
You don't want me to give you pleasure?

RIKER
(pulling away)
Not as a servant. I told you... I prefer equals.

47A CONTINUED: (3)

YUTA
Even in matters of love?

RIKER
Especially in matters of love.

YUTA
(beat)
I've offended you.

RIKER
No.

He takes her hand.

RIKER
I only want to make you as happy as you want to make me. You're entitled to that...

She looks at him, then draws completely away. Sighs.

YUTA
No. I'm not.

RIKER
(reacts)
Yuta...

YUTA
I do not feel pleasure. Or passion. I haven't been able to... for a long time.

RIKER
I don't know who did this to you or why... but it can change.

YUTA
(regret)
I wish it could. Tonight most of all.
(beat)
I'm sorry...

He takes her arm as she starts to leave... but then the insistent sound of the RED ALERT KLAXON. He looks at her... wishing they could finish the conversation... but she pulls away and leaves as... the ship is ROCKED by a phaser hit and Riker EXITS on the double.

48 INT. MAIN BRIDGE

Picard, Troi, Data, Wesley, and Worf are at their stations. Brull ENTERS from the aft turbolift, occupied by a security officer, looks at the viewscreen.

PICARD
Your people have provided a warm welcome.

BRULL
That's Chorgan's ship.

A48A ANGLE ON MAIN VIEWER (OPTICAL)

On the viewscreen, a small Gatherer ship FIRES at us.

B48A ON PICARD

As the HIT shakes the ship.

WORF
Shields holding.

PICARD
(indicating Worf's station)
Worf -- contact Chorgan and tell him Brull has brought us here to talk.

Worf opens a channel as Brull crosses to Worf's station. Riker ENTERS from the turbolift as yet another HIT shakes the ship.

WORF
Chorgan's not responding.

A third HIT. Picard's patience is waning.

PICARD
Mister Worf, can we knock out their shields without seriously damaging their ship?

WORF
I believe we can, sir.

PICARD
Prepare phasers and open channel...

Worf works his station.

WORF
Phasers locked. Channel open, Captain.

PICARD
This is Jean-Luc Picard...

Interrupted by another HIT. Picard's patience is exhausted:

B48A CONTINUED:

PICARD
(to himself)
Let's focus their attention.
(to Worf)
Fire.

48A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise's phasers BLAST away, making a direct HIT on the Gatherer ship's shields.

48B INT. MAIN BRIDGE

As before.

48B CONTINUED:

WORF
Their forward shields are inoperative.

PICARD
Well done, Lieutenant.

Brull speaks from Worf's station:

WORF
They're hailing us, sir.

PICARD
That's better.
(to Worf)
On screen.

49 ANGLE ON VIEWSCREEN (OPTICAL)

as the image of CHORGAN fills the screen. Like all Gatherers, Chorgan has a brutish, rough presence --but he also has an indisputable air of command...

CHORGAN
Brull -- you traitor! You led them here to destroy me --

PICARD
Chorgan, if I had wanted you destroyed, you wouldn't be talking now.

49 CONTINUED:

Enough of the stick -- now for the carrot.

PICARD (cont'd)
Obviously, I want something else.

CHORGAN
And what is that?

PICARD
I have on board Sovereign Marouk of Acamar Three. I want you to hear what she and Brull have to say.

BRULL
It's worth listening to her, Chorgan.

CHORGAN

I don't wish to hear either of you.

PICARD
(with finality)
You have no choice. Prepare to receive us -- we're coming aboard your ship. Picard out.

Picard motions to Worf and the image of Chorgan disappears from the screen, replaced by the Gatherer ship in the starfield.

PICARD (cont'd)
Cancel Red Alert. Have Sovereign Marouk meet me in Transporter Three.

WORF
Aye, sir.

Riker approaches the captain.

RIKER
You're going alone, Captain?

PICARD
The danger is minimal, Number One. Chorgan's not likely to do anything rash while the Enterprise's phasers are trained upon his ship.

49 CONTINUED: (2)

RIKER

It's still a risk.

PICARD

For these negotiations to succeed, I must be a mediator -- not an enforcer.

49 CONTINUED: (3)

Picard leads Brull to the turbolift.

PICARD (cont'd)

You have the bridge, Number One.

Picard and Brull EXIT.

50 OMITTED

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

motionless relative to the small Gatherer ship.

52 OMITTED

53 INT. GATHERER SHIP

Chorgan sits behind a large table, his Gatherer guard standing protectively behind him. There are two empty seats on the other side of the table.

Marouk, her bodyguard, Yuta, and Picard are led in by Brull. Picard sets the tone with:

PICARD

Chorgan. May I introduce
Sovereign Marouk.

The two leaders acknowledge each other with a slight nod. Chorgan wants to control the meeting.

CHORGAN
You may sit.

Marouk waits for her bodyguard to pull the chair for her, then sits as if she owned the chair. Picard waits for her to sit, then takes the other chair. Brull stands to one side while Yuta, carrying a small bag, remains in the b.g.

PICARD
(to Chorgan)
I think you will find Marouk's proposal --

CHORGAN
You know, Picard -- I could take you prisoner.

53 CONTINUED:

Picard looks at him evenly, is determined to get on with the business at hand. Chorgan smiles, backing down.

CHORGAN
Don't worry, I've no intention of doing so. You've gone to a lot of trouble to get here -- I'm curious why.

Picard was never worried. Shrewdly, he allows Chorgan to save face:

PICARD
Then let's proceed.

Marouk smiles, having not missed a beat of the dynamics.

MAROUK
Quite simply, I propose amnesty for every Gatherer...

CHORGAN
Amnesty. You mean slavery.

BRULL
Chorgan, if you want to know what I think...

CHORGAN
(interrupting)
I don't.
(to Marouk)
Say what you came to say. But I tell you right now I doubt that I'll believe it.

MAROUK
(beat)
I didn't believe this very persuasive Federation captain when he suggested that we could reconcile our differences. But I am convinced now it is the right thing not just for you, but for

us too. We need you back.

And Picard looks at Marouk with appreciation... as Chorgan grumps.

53 CONTINUED: (2)

Marouk turns, indicates Yuta:

53A ANGLE ON YUTA

quietly opening her bag, withdrawing a decanter of brandy, and moving toward Chorgan.

MAROUK
I've brought some Acamarian brandy... I'm sure it's been a long time...

53B NEW ANGLE

Chorgan barely looks at Yuta and the brandy, waves her off rudely. Yuta patiently returns to her place near Marouk. There will be other opportunities.

CHORGAN
You have spent a century hunting us down --

PICARD
She's trying to put an end to that.

CHORGAN
By luring us back and putting us

in prisons.

MAROUK
No -- by accepting you back as free men.

CHORGAN
(sarcastic)
And will you feed and clothe us, too?

MAROUK
(sharply)
No, of course I won't!
(gaining control)
What I will do is give you the means to feed and clothe yourselves. We've already set aside land you can...

CHORGAN
Do we look like farmers to you?

53B CONTINUED:

MAROUK
Then don't farm. Use the land as you wish. It is yours. And the moment you set foot on it, you'll be better off than you are today. You won't be running any longer...

CHORGAN
(beat)

We would need autonomy...

MAROUK

Autonomy...

53BA PICARD

breaking in...

PICARD

Let us acknowledge, Sovereign, that Chorgan appears willing to discuss your offer...

53C ON YUTA

In the b.g., biding her time.

MAROUK (O.S.)

There are many levels of autonomy, certainly your region would have home rights...

CHORGAN (O.S.)

Those rights will be spelled out before I agree to anything...

CUT TO:

54
thru OMITTED
55

55A INT. MAIN BRIDGE

Riker, Troi, Data, Worf, supernumeraries. Riker is with Data at an aft station, scanning databases. Text and pictures FLASH over the monitor.

DATA
Commander, I'm afraid the only entry on Volnoth in the Acamarian database is a birth record.

RIKER
(studying the screen)
Probably one of the last of the Gatherers to be born on their planet.

Beverly ENTERS... moves to the aft station beside Data.

BEVERLY
I've been digging through the medical database from Acamar Three for hours and I've found another victim of the microvirus that killed Volnoth. But just one.

Riker joins her as she punches up the record. Text appears on a monitor.

BEVERLY
Fifty-three years ago. A Gatherer named Penthor-Mul.

Riker looks it over...

RIKER
Data -- got anything in your files on this Penthor-Mul?

Data running a check... reading --

DATA
Yes. He was captured while leading a Gatherer raid on an Acamarian outpost. He died of a heart attack before his trial ended.
(reacts)
Commander, he was a member of the Lornack Clan.

55A CONTINUED:

Riker reacts.

RIKER
(realizing)
Display Volnoth's birth record again.

Data calls it up again on the viewer... As she sees it...

BEVERLY
(reacts)
Lornack... the same clan....

RIKER
The only two recorded deaths from this microvirus... members of the same clan... what does that tell us, Doctor?

BEVERLY

If these microbes were engineered for murder, I'd say somebody's going after the whole family.

DATA
(noting new information)
Commander, Chorgan, the present leader of the Gatherers, is also from the Lornack clan.

Beverly and Riker react.

RIKER
(to Data)
I want to know just how this clan was involved in the Acamarian blood feuds... any clues to their enemies you can find...
(to Beverly)
How could this virus be transmitted?

BEVERLY
More ways than I can count. And it's perfectly safe to the carrier... as long as he doesn't have the same DNA patterns.

RIKER
Tailor made for their victims...

55A CONTINUED: (2)

Data finds what he's looking for...

DATA
Sir, eighty years ago, the Lornacks massacred a rival clan, the Tralestas. It ended a feud that had lasted for two hundred years.

RIKER
Ended it?

55A CONTINUED: (3)

DATA
According to these records, there were no survivors. The Tralesta clan was annihilated.

BEVERLY
Something tells me they may not have all been wiped out.

RIKER
There's got to be a missing link here...

Data continues his scan... whirring through pictures and text...

BEVERLY
Computer, any members of the Acamarian delegation in the Tralesta clan?

COMPUTER
Clan affiliation is not within

provided records.

Data halts the scan.

DATA
Commander, I believe I have found a correlation between the two deaths... your "missing link" ...

Riker and Beverly look at Data's monitor...

55B INSERT - THE MONITOR SCREEN (OPTICAL)

A still photo of the Gatherer PENTHOR and a few Acamarians leaving the courthouse. Half hidden by one of the Acamarians is a familiar face.

DATA (O.S.)
That is Penthor-Mul being led from his trial.

RIKER
I don't see the connection...

DATA
Behind him to the left, sir...

55B CONTINUED:

RIKER
Computer, scan left and magnify.

The photo magnifies until the half-hidden face fills the screen. It's a young woman's face.

55C RIKER

reacts, beginning to suspect, gives Data a look...

DATA
The computer can extrapolate and reconstruct the rest of the face, sir.

RIKER
(tight)
Do it.

55D INSERT - THE MONITOR SCREEN (OPTICAL)

as the computer "draws in" the other half of the face... and it's plain now that face is Yuta's. Her hair is a different color and style -- but there's no mistaking her.

55E RIKER

reacts.

BEVERLY
But the photograph was taken over fifty years ago.

RIKER
Fifty-three years... and she hasn't aged a day.

56
thru OMITTED
58

FADE

OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59
thru OMITTED
64

65 INT. GATHERER SHIP

Starting on Yuta who stands nearby as the negotiations continue... pulling back to reveal Marouk at one end of the table, and then on the far opposite side, Chorgan with his Gatherer guard and Brull standing behind him. Picard is at the middle of the table. The discussion is heated:

MAROUK
Three seats on the ruling council?

CHORGAN
If we're going to be subject to your laws, we want a part in making them.

MAROUK
I agree you're entitled to representation... but not on the ruling council.

CHORGAN

Unacceptable. The real power is
in the council. You're trying
to shut us out already --

MAROUK
No -- you're trying to take too
much! No group has three seats
on the council.

CHORGAN
(heating up)
I don't care what others have --

MAROUK
(exploding)
Yes -- you only care about what
you can take.

Picard steps in to cool things down:

65 CONTINUED:

PICARD
Sovereign -- were the situation
reversed, you would be demanding
the same levels of representation.

Marouk cools down.

MAROUK
You're right, Captain.
(to Chorgan)
I apologize for my temper.

Chorgan, still fuming, forces a nod.

PICARD
Perhaps a short pause would be helpful.

CHORGAN
I agree.
(gruffly trying to make amends)
Maybe a taste of that brandy...

MAROUK
Excellent thought. Yuta...

65A ANGLE ON YUTA

obediently pours brandy. Picard takes a conversational tone, both to give the combatants a respite and to melt some of the ice that still exists between them:

PICARD (O.S.)
It's quite remarkable how much alike the two of you actually are...

MAROUK (O.S.)
(no way)
Really, Captain...

CHORGAN (O.S.)
Foolishness...

PICARD (O.S.)
I'm being quite honest... both able negotiators... strong leaders.

65A CONTINUED:

BRULL
We don't obey weak leaders.

Chorgan glances sharply at Brull...

CHORGAN
We have nothing at all in common... we have agreed to nothing...

Yuta hands a glass of brandy to Marouk, starts toward Chorgan with another glass.

PICARD
Wrong, Chorgan... we've agreed to have some brandy together.

Chorgan smiles as Yuta moves within striking distance of Chorgan.

66 NEW ANGLE (OPTICAL)

Riker MATERIALIZES, phaser in hand. Everyone's astounded. The Gatherer guard goes for his phaser rifle. Riker FIRES, stunning the guard. Chorgan, bellowing, starts to get to his feet.

CHORGAN
Treachery! A Federation trap --

RIKER
Don't move!

Riker aims the phaser at Chorgan, who freezes, glares at Riker. The guard is already starting to shake off

the effects of the stun. Riker and Picard exchange a look.

PICARD
Chorgan, I assure you Commander Riker has a good reason for his actions...
(beat)
... you do, Number One?

Everyone's motionless -- including Yuta, who's a yard behind Chorgan.

66 CONTINUED:

RIKER
Yuta. Move away from Chorgan.

Yuta looks unemotionally at Riker, doesn't move.

RIKER (cont'd)
Do it.

YUTA
Why?

RIKER
Because of a man you once knew... Penthor-Mul.

Reactions.

CHORGAN
Penthar-Mul? How do you know Penthar-Mul?

RIKER
He was murdered fifty years ago...

CHORGAN
Murdered... ? That's not so...
he died of...

RIKER
He was killed just as Volnoth
was... by a deadly virus designed
to attack your clan...

CHORGAN
What do you mean? Designed by
whom... ?

RIKER
Tell him, Yuta...

YUTA
I don't understand.

RIKER
You were with Penthor-Mul when
he died...

YUTA
If it was fifty years ago... how
could I...

66 CONTINUED: (2)

RIKER
I know, Yuta...

Chorgan starts to make a move. Yuta makes a small move toward Chorgan --

RIKER
Stop! Chorgan -- keep perfectly still. Your life is in danger.

Shocked reactions from everyone but Yuta.

RIKER (cont'd)
Yuta -- step back.

YUTA
William, this is not your concern.

RIKER
It is now. You're about to commit murder.

Yuta realizes Riker's on to her and there's no point in pretending further.

YUTA
(very calm)
It isn't murder. It's justice.

CHORGAN
Who are you?

YUTA
Yuta... of the clan Tralesta.

CHORGAN
There are no more Tralestas.

67 ANOTHER ANGLE

Chorgan and Marouk are stunned. Yuta calmly explains:

YUTA
Five survived the last Lornack raid... but on that day a century ago, my life ended and my search began. I was the one chosen... transformed... my cells were altered... my aging slowed... enough to finish my task.

67 CONTINUED:

RIKER
Murdering innocent people -- is that your task?

YUTA
He's not innocent. He's a Lornack.

MAROUK
You used me in order to get to the last few you couldn't reach.

YUTA
Yes, Sovereign.

CHORGAN
You'll never leave this ship. If I don't kill you myself, my men will.

YUTA

You are the last. Once you're dead, what happens to me doesn't matter.

RIKER
Yuta... the wars are over.

YUTA
You cannot understand...

RIKER
No, I can't. You're right. Because I've seen the part of you that regrets what you have become... Yuta, listen to me... you don't have to do this any more.

68 ON YUTA

as the first signs of regret cross her face.

68 CONTINUED:

YUTA
I have no choice.

RIKER
You do...

And now the regret really shows through on Yuta's face. Haltingly, she extends a hand in Riker's direction --

YUTA

William... I --

Riker lowers the phaser, extends his other hand toward Yuta -- "come on... " Yuta pauses --

YUTA (cont'd)
I'm... sorry.

69 NEW ANGLE (OPTICAL)

as Yuta whirls, reaches to touch Chorgan -- and Riker FIRES.

The stun charge shakes Yuta up -- but she remains conscious, recovers her footing. Riker changes the phaser setting, FIRES again. It knocks Yuta back. But she keeps coming.

Riker has no choice. He adjusts the phaser --

RIKER
Don't --

Yuta reaches for Chorgan again --

And Riker FIRES. Setting eight. Vaporize.

And Yuta's gone.

70 WIDER

Silence. No one moves. Slowly, Chorgan stands.

CHORGAN
Commander, I'm in your debt...

71 CLOSE ON RIKER

His haunted expression tells us he hasn't heard a word of Chorgan's...

72
thru OMITTED
73

74 INT. TEN-FORWARD

Riker's sitting alone at the bar, gazing into an untouched drink in front of him. Picard ENTERS. takes a beat to study him, then proceeds to sit down next to him. After a beat, Riker glances up, knows why the captain is there, nods an acknowledgement... there's not a lot of eye contact.

PICARD
New orders from Starfleet.

Riker cocks his brow.

PICARD
The rendezvous with the Goddard has been postponed.

RIKER
And in the meantime?

PICARD
Starbase three four three. We're to take on medical supplies for the Alpha Leonis system.

RIKER

Sounds pretty routine.

PICARD

With the Gatherer truce in effect, it should be.

(a beat)

We won't require a full ship's complement. I'm going to extend shore leave on the starbase to anyone who wants it.

Riker gives Picard a long look, appreciating what Picard's taking pains not to say...

RIKER

I'll pass that along to the crew, Captain.

Picard nods, takes his leave of Riker, EXITS.

75 ON RIKER (OPTICAL)

a beat as he stands, crosses to a food slot.

RIKER

Parthus. A la Yuta.

As the dish MATERIALIZES, we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Defector"
(f.k.a. "A Question of Trust")
#40273-158

Written by
Ronald D. Moore

Directed by
Robert Scheerer

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REVISED FINAL DRAFT

OCTOBER 16, 1989

STAR TREK: THE NEXT GENERATION
"The Defector"

CAST

PICARD	Romulans
RIKER	SETAL/ADMIRAL JAROK
DATA	TOMALAK
BEVERLY	
TROI	
GEORDI	
WORF	

COMPUTER VOICE
JOHN BATES
MICHAEL WILLIAMS
ADMIRAL HADEN (STARFLEET)

Non-Speaking
TWO SECURITY OFFICERS
SUPERNUMERARIES

STAR TREK: "The Defector" - 10/16/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Defector"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	ROMULAN SCOUT SHIP
OBSERVATION LOUNGE	
ENGINEERING	3 ROMULAN WARBIRDS
TRANSPORTER ROOM	
GUEST QUARTERS	3 KLINGON SHIPS
DEBRIEFING ROOM	

RELAXATION CENTER
SICKBAY
TEN-FORWARD
CORRIDOR (NEAR HOLODECK)
HOLODECK
ENGLISH CAMP
ROMULAN PLANET
EMPTY HOLODECK

ROMULAN SCOUT SHIP

ROMULAN WARBIRD
CAPTAIN'S READY ROOM

STAR TREK: "The Defector" - 10/16/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Defector"

PRONUNCIATION GUIDE

SETAL	see-TALL
JAROK	JAH-rock
TOMALAK	TOM-uh-lack

STAR TREK: "The Defector" - REV. 10/20/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Defector"
TEASER

FADE IN:

1 EXT. THE ENGLISH CAMP AT AGINCOURT - NIGHT
(HOLODECK)

Two soldiers: JOHN BATES and MICHAEL WILLIAMS..

WILLIAMS
Brother John Bates, is not that
the morning which breaks yonder?

BATES
I think it be. But we have no
great cause to desire the approach
of the day.

WILLIAMS
Who goes there?

King Henry ENTERS... his back to us... so we cannot see who is playing him...

DATA (KING HENRY)
A friend.

WILLIAMS
Under what captain serve you?

DATA (KING HENRY)
Under Sir Thomas Erpingham.

WILLIAMS
I pray you, what thinks he of
our estate?

Reveal DATA...

DATA (KING HENRY)
Even as men wrecked upon a sand,
that look to be washed off the
next tide.

BATES

He hath not told his thought to
the king?

1 CONTINUED:

DATA (KING HENRY)
No, nor it is not meet he should.
For though I speak it to you, I
think the king is but a man, as
I am. The violet smells to him
as it doth to me, in his
nakedness he appears but a man.
Therefore, his fears, out of
doubt, be of the same relish as
ours are. Yet, no man should
possess him with any appearance
of fear, lest he, by showing it,
should dishearten his army.

2 ANGLE PICARD (OPTICAL)

observing... delighted...

BATES
He may show what outward courage
he will, but I believe, as cold
a night as 'tis, he could wish
himself in Thames up to the neck.

DATA (KING HENRY)
Methinks I could not die anywhere
so contented as in the king's
company, his cause being just and
his quarrel honorable.

WILLIAMS
That's more than we know.

BATES
Aye, or more than we should seek
after. If his cause be wrong,
our obedience to the king wipes
the crime of it out of us.

2 CONTINUED:

WILLIAMS
But if the cause be not good, the
king himself hath a heavy
reckoning to make when all those
legs and arms and heads chopped
off in a battle shall join
together at the latter day and
cry all "We died at such a place"
-- some swearing, some crying for
a surgeon, some upon their wives
left poor behind them. I am
afeared there are few die well
that die in a battle.

DATA (KING HENRY)
The king is not bound to answer
the particular endings of his
soldiers, the father of his son,
nor the master of his servant.

PICARD
Delightful... you're getting
better and better, Data...

Stepping out of character...

DATA
Freeze program.

The characters freeze.

DATA
(continuing)
Thank you, sir. I plan to study the performances of Olivier, Branagh, Shapiro, Kullnark...

PICARD
(frowns)
Data, you are here to learn about the human condition... and there's no better way than embracing Shakespeare... but you must discover it through your own performance, not by imitating...

2 CONTINUED: (2)

RIKER'S COM VOICE
Riker to Picard...

PICARD
Yes, Number One.

RIKER'S COM VOICE
Sensors are picking up an unidentified craft in the Neutral Zone... It's heading toward Federation space...

PICARD
On our way... Picard out. We'll get to the next act later, Data... computer, end program.

The other characters DISAPPEAR and shortly thereafter, the set disappears, too... Data begins to take off his costume.

DATA
It is interesting that a king could pass as a commoner, but why should he wish to? If he is the leader... should he not be leading... ?

3 ANGLE

The door slides open and they EXIT...

PICARD
But listen to what Shakespeare is telling you about the man, Data... a king who has a true feeling for his soldiers must share their fears on the day of battle.

3A INT. CORRIDOR

Walking... perhaps a passerby reacts to Data's costume...

DATA
Sir, will I be able to schedule a performance for the crew in

the near future?

3A CONTINUED:

PICARD
Let's... not rush it, shall we... ?

As they move away...

4 INT. MAIN BRIDGE

RIKER at an aft station. WORF at tactical. SUPERNUMERARIES at Ops and Conn. Picard ENTERS the bridge. Monitors at the stations show a SCHEMATIC DISPLAY of the Neutral Zone.

RIKER
Outpost Sierra Six confirms our readings, sir. They identify it as a Romulan scout ship... bearing two-seven-zero mark one-four.

5 CLOSER ON ONE MONITOR (OPTICAL)

As Picard, Riker and Data huddle over it... The Enterprise is clearly labeled and shown as a steady dot, and a flashing point of light in the Zone shows the Romulan vessel.

PICARD
A scout ship? Curious. What would bring a scout ship into the Neutral Zone?

WORF
Shall we transmit a warning to withdraw, sir... ?

A beat. Picard studies the...

6 FLASHING DOT - CU (OPTICAL)

7 RESUME MAIN BRIDGE (OPTICAL)

PICARD
Open hailing frequencies.

WORF
Aye, sir.
(stops and looks up in surprise)
Captain, the Romulan is hailing us.

PICARD
Visual... ?

WORF
Not within range yet...

PICARD
Open channel...

Much interference, static...

SETAL'S COM VOICE
Federation ship... do you read...
I require urgent assistance...

PICARD

This is Captain Jean-Luc Picard
of the...

7 CONTINUED:

SETAL'S COM VOICE
(interrupting)
Federation ship... please help
me... requesting asylum... under
pursuit...

RIKER
Pursuit... ?

WORF
Visual contact. On screen,
Captain...

They turn to see...

8 ANGLE ON MAIN VIEWER - (OPTICAL)

A ROMULAN SCOUT SHIP is moving toward us. In the b.g.
a ROMULAN WARSHIP suddenly DECLOAKS.

9 REACTIONS

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 EXT. SPACE - ROMULAN SHIPS (OPTICAL)

The Romulan scout ship is overmatched... the warship is relentless and it FIRES TORPEDOES at the smaller craft. One of the torpedoes finds its mark.

11 INT. MAIN BRIDGE (OPTICAL)

As before... watching the viewscreen. Data has moved to ops.

PICARD
Red Alert. Open a channel to the warship.

RIKER
(to conn)
Come to intercept course. Keep us out of the Neutral Zone.

WORF
Channel is open.

RIKER
(to Data)
When will the scout cross into Federation territory?

DATA
Forty-one seconds...

PICARD
Romulan warbird, you have crossed into the Neutral Zone, and are

engaged in hostile action.
Explain yourself and your intent.

Beat.

WORF
No reply, sir.

11 CONTINUED:

PICARD
Hail the scout.

WORF
Responding.

PICARD
On screen.

12 ANGLE - THE VIEWSCREEN (OPTICAL)

SETAL, a Romulan male of about fifty (human) years of age is sitting at the controls of his small ship. There is evident damage in his bridge.

SETAL
Please, you must help me...

PICARD
We are moving to intercept...
maintain your course and power...

Suddenly, a muffled EXPLOSION and Setal's ship is rocked violently. The transmission is abruptly cut off and replaced with the starfield. The damaged scout

ship is clearly visible.

DATA
Scout ship is severely damaged, Captain. Engines inoperative, shields down.

RIKER
Position?

DATA
(works)
Coordinates one-four-zero by two-zero-five.

RIKER
(quietly to Picard)
Federation space.

PICARD
Bring us to within five kilometers of the scout. Mister La Forge, prepare to extend our shields around that ship.

INTERCUT:

13 INT. ENGINEERING

Geordi at the console... supernumeraries in the b.g.

GEORDI
Captain, at that range, the shields won't be able to take much

punishment.

DATA
Five kilometers, Commander.

RIKER
All stop.

PICARD
Extend shields.

GEORDI
Shields in place... we've got the scout ship, Captain...

14 EXT. SPACE - THE ENTERPRISE AND ROMULANS (OPTICAL)

The Enterprise is near the scout ship, which is drifting.

15 ANOTHER ANGLE (OPTICAL)

The Romulan warship slows as it approaches the Enterprise and the scout ship, and then stops. The ships face each other.

16 INT. MAIN BRIDGE - (OPTICAL)

On the viewscreen, the Romulan warship sits facing the Enterprise.

WORF
Weapons on the warbird are fully powered, sir.

RIKER
Lock phasers...

PICARD
Open a channel.

WORF
Ready.

16 CONTINUED:

PICARD
Romulan warbird, you are now in Federation territory... if you do not immediately withdraw...

Picard stops as he sees something on viewscreen.

17 ANGLE ON MAIN VIEWER (OPTICAL)

The Romulan warship turns and goes back the way it came... CLOAKING as it goes...

RIKER
No argument?

WORF
Warbird has re-entered the Neutral Zone, Captain. Heading for Romulan territory.
(under his breath)
Cowards.

DATA
Massive power failure on the scout ship, sir. All systems are going off-line.

(beat)
Including life-support.

PICARD
(to Com)
Transporter Room Two, prepare to beam the occupant of the Romulan ship aboard.

Riker heads toward the turbolift.

RIKER
(indicating he should follow)
Mister Worf.

Riker and Worf then EXIT bridge.

PICARD
Data, lock onto the scout ship and take it in tow... cancel Red Alert.

18 INT. TRANSPORTER ROOM

A supernumerary is at the controls as Riker and Worf arrive.

RIKER
Energize.

Worf stands with his hand on his phaser. The supernumerary manipulates the controls.

19 ANGLE ON TRANSPORTER STAGE - (OPTICAL)

The figure of Setal MATERIALIZES on the platform. He wears a Romulan uniform with no insignia. His neck is injured, but he appears otherwise unhurt. Setal looks about for a second.

SETAL
I must see your captain immediately.

Riker steps forward. Worf, behind Riker, watches Setal with great distrust.

RIKER
(notices injured arm)
We'll take you to Sickbay, after that...

SETAL
(urgently)
This cannot wait. I have information vital to your survival.

On their reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. SPACE - THE ENTERPRISE WITH SCOUT SHIP IN TOW

The two crafts in space.

PICARD (V.O.)
Captain's log, Stardate 43462.5. We have beamed aboard an apparent Romulan defector. He claims to be a low ranking logistics officer with extraordinary information about a new secret offensive.

21 INT. OBSERVATION LOUNGE (OPTICAL)

A guard stands behind Setal as he tells his story to Picard, Riker, Data, Worf, Geordi. The Romulan is nearing the end of his account. He speaks with great fervency. A man demanding to be heard. Picard listens with a decidedly even expression.

SETAL
The humiliating defeat at the Battle of Cheron has not been forgotten. The new leaders have vowed to discard the treaty and claim the Neutral Zone. Nelvana Three is only the first step.

RIKER
(skeptical)
And you're saying a whole base is already established there... ?

SETAL
(acknowledges)
In forty-eight hours, the reactor core will be on line.

RIKER
(impossible)
The Federation sensors that monitor the Neutral Zone just... missed it... ?

21 CONTINUED:

Setal looks straight at Riker... eye to eye, doesn't blink.

In a way, there's almost pride, a hint of smile, as he says --

SETAL
It would seem so.

WORF
Unlikely.

Setal glances at Worf with distaste. Then back to Picard...

SETAL
In two days, you will have a fleet of Romulan warbirds... within striking distance of fifteen Federation sectors...

WORF
The Federation will not permit it...

SETAL

(sharp)
Then it is war we're talking about, isn't it?
(beat, to Picard)
Destroy the base now and the threat is over.

Picard takes a long beat to study him... and nods.

PICARD
I'm sure you're tired from your ordeal... and could use some medical attention. Mister Worf, accompany Sublieutenant Setal to sickbay. We'll arrange for your quarters.

SETAL
(to Picard)
No doubt you will wish to question me further.

PICARD
No doubt.

21 CONTINUED: (2)

Picard nods, that's all. Setal looks at him, frustrated, that's not what he wanted to hear. Picard looks back evenly. After a beat, Setal leaves. The tension level drops considerably as the officers lean back in their chairs, glance at each other.

RIKER
He tells a hell of a story.

PICARD
You don't believe it...

RIKER
The empire knows we'd never allow them to maintain a base within the Neutral Zone.

DATA
Commander, it would not be an atypical Romulan ploy. In their long history of war, the Romulans have rarely attacked first... they prefer to test their enemy's resolve.

RIKER
And how many times in their history has there been a Romulan defector?

DATA
(beat, checking his files)
Never, sir.

RIKER
(point made)
Because loyalty is fundamental to their culture.

GEORDI

(unconvinced)
You really think he's a spy, Commander?

RIKER
(nods)
I think he's been planted to draw us into the Neutral Zone... we'd look like the aggressors...

PICARD
... and the Romulans would have a legitimate excuse to respond with force.

RIKER
Exactly.

21 CONTINUED: (4)

DATA
That would also not be an atypical Romulan ploy, sir.

PICARD
(thoughtful)
It is always a chess game with them, isn't it?

Geordi looks out the viewport at the craft.

GEORDI
Well at least he's given us the chance to get a look at some Romulan technology.

PICARD
(acknowledges)
Mister La Forge, you will head the away team over to the scout.
(to Riker)
Commander, you and Counselor Troi will conduct Setal's interrogation.

DATA
Permission to observe the interrogation, sir...

PICARD
No, I need you with me on the bridge, Data... there's much to be done.
(beat)
We have less than forty-eight hours to prevent a war... or perhaps start one. That depends on establishing the truth of...

Suddenly the Scout Ship EXPLODES. As all react:

22 INT. SICKBAY

BEVERLY administers to Setal's neck as Riker questions him. Worf and the security guard stand nearby.

22 CONTINUED:

SETAL
(of course)

I set the auto-destruct sequencer
before I left the ship.

RIKER

Why?

SETAL

(smiles, incredulous)

Wouldn't you? To prevent your
ship from being captured?

RIKER

Excuse me for being a little
confused, Setal, but I thought
you were defecting...

SETAL

I am not a traitor.

(beat)

All you can see is the opportunity
to exploit me. The Federation
credo, exploitation. You couldn't
get aboard my ship fast enough
-- strip it down, "what secrets
might it reveal that we can
use... ?" You are a short sighted
people... can't you understand
I came to stop a war.

Setal winces with pain...

BEVERLY

If you could just hold still for
a moment...

She sprays something on his would that clearly brings
relief...

BEVERLY
With your metabolism, it will take
a couple of days to heal...

SETAL
Thank you, Doctor... I am
fortunate that you know something
of Romulan medicine.

22 CONTINUED: (2)

BEVERLY
(glancing at Worf)
I've had a chance to gain some
experience recently.

SETAL
Ah yes... the incident at
Galorndon Core, our two
officers...

WORF
(instantly suspicious)
You are aware of a great deal for
a logistics clerk.

SETAL
It was common knowledge.
(weary, to Riker)
I can show you my rating code.

WORF
Forged credentials are a simple

matter for a spy.

SETAL
(eyes never leaving Riker)
How can you allow Klingon Pahtk to walk around in a Starfleet uniform?

Worf steps forward... rising confrontation...

WORF
You are lucky this is not a Klingon ship. We know how to deal with spies...

SETAL
Remove this tohzah from my sight...

Riker freezes Worf with a look and then replies to Setal calmly.

RIKER
(calmly, to Setal)
Your knowledge of Klingon curses is impressive.
(MORE)

22 CONTINUED: (3)

RIKER (Cont'd)
(beat)
But, as the Romulans might say, only a Veruul would use such

language in public.

Setal is surprised by Riker's use of the Romulan word. He gives him a grudging smile of respect. Riker doesn't return the smile, but is determined to avoid a confrontation, looking at Setal --

RIKER
Mister Worf, please see to the security arrangements for our guest's stay...

Worf takes a beat, glances at Riker who doesn't look back and then EXITS.

A beat and then Setal erupts in LAUGHTER.

RIKER
You find something amusing?

SETAL
(nodding)
Lieutenant Worf, I like him. Or, to be more accurate, I understand him. He's a warrior. Proud, fearless, living only for combat.
(the smile fading)
Exactly the type who will get us all killed if we're not careful.

As Riker reacts to this:

23 INT. GUEST QUARTERS (OPTICAL)

The doors open and Setal is escorted in by Riker... an n.d. security guard remains outside the door. Setal looks over his new home, unimpressed by what he sees.

Riker shows him the food slot.

RIKER
This is the food station... you can reach me through the com panel.
(at the door)
Later, there are a few more questions we'd like to ask you...

23 CONTINUED:

Setal sighs in frustration. Riker gives him a look and EXITS. Setal looks out the window and thinks about what he's doing. The look on his face is tortured.

SETAL
Computer, water.

COMPUTER
Temperature?

SETAL
Twelve onkians.

COMPUTER
This system is calibrated to the Celsius metric system.

Setal frowns, what the hell is that? Frustrated, he can't even order a glass of water in this new environment. Finally...

SETAL
Any temperature at all. On the

cold side of your system, whatever that is.

The water MATERIALIZES. He takes it. Drinks. He sits down on his bed. He pulls off his boot, removes his wristband, flips it open to reveal a...

24 TINY COMPARTMENT

containing a thin blue chip -- (NOTE: Not obviously for ingestion, we shouldn't know what the hell it is... something that could destroy the Enterprise? What is his plot?)

25 SETAL

stares at it, then snaps the wristband closed.

26 INT. MAIN BRIDGE - CLOSE ON MONITOR

Graphic. A look at the scanners' interpretation of the Neutral Zone...

DATA (O.C.)
There is no unusual activity in the Nelvana System...

26 CONTINUED:

Pulling back to reveal Picard standing behind Data at an aft station...

PICARD
Isolate and magnify the Nelvana star system.

Data does so... and we get a computer graphic look at the focus of this mystery.

DATA
Nothing on the sensors, sir.

PICARD
It is hard to believe what we cannot see, Data. And yet, with their cloaking technology, a fleet of Romulan warships could conceivably be passing right before our eyes.
(thoughtfully)
There must be a way we can neutralize that advantage...

COMPUTER
Captain Picard, priority one message from Starfleet coming in on secured channel.

On the move --

PICARD
In my Ready Room. Delay time, computer... ?

COMPUTER
Two hours, twenty-two minute delay from time of transmission at Starfleet Command on Lya Three.

27 INT. READY ROOM

He ENTERS. On his viewer, a series of colors...

virtually a rainbow of lines intersecting like some kind of computer art...

27 CONTINUED:

PICARD
Computer, key access four-one-two mark eight-zero. Picard. Jean-Luc. Starfleet priority code Gamma. Decode.

As he sits, the colors zip around and form a Federation logo with the text: EYES ONLY - CAPTAIN J.L. PICARD emblazoned across it. In the corner of the screen: a digital time of transmission as well as the real time... is indicated throughout the message...

28 ANGLE - VIEWER

PICARD
Begin message.

The logo fades out to be replaced by ADMIRAL HADEN, a stocky command officer. Because of the distance between the Enterprise and Starfleet, static both visual and auditory interfere with the playback.

ADMIRAL HADEN
Captain, we have received an official protest from the Romulan Empire demanding the return of your defector. We are obviously refusing to comply. I join in your skepticism, but if it is a deception, the Romulans are

certainly going all out to make
a good show of it. The
Federation Council has convened
in emergency session.
(more personal)
There's no doubt in my mind this
will eventually fall on your
shoulders, Jean-Luc. You've got
him. You must decide if he's
telling the truth. For now, I
suggest you proceed along the
Neutral Zone border toward a
Federation position proximate to
Nelvana Three.

The admiral's picture disappears, leaving only the real time clock running on the blank screen.

28A PICARD

considers thoughtfully for a long beat. To com panel --

PICARD
Picard to Lieutenant Worf. Please
come to my Ready Room.

29 INT. DEBRIEFING ROOM

The debriefing takes place on a raised platform in the middle of the room. Setal sits across from Riker and Troi. An n.d. security guard (the same one we've seen before) stands nearby.

A flashing light on his chair indicates the conversation is being recorded. Riker has a PADD with notes that he refers to occasionally.

RIKER
You've never actually stepped foot on Nelvana Three.

SETAL
That's right.

RIKER
(referring to PADD)
You were a logistics officer assigned to sector eight-one-five...

SETAL
(recognizing ploy)
Eight-one-four.

RIKER
Eight-one-four, yes. So your conclusions about the secret base are solely based on a few files you happened to see in a computer.

SETAL
Massive files, Commander... transport schedules, troop movements... construction reports...

RIKER
And where are they?
(off his look)

All these files? Why not bring the files to prove what you're saying?

29 CONTINUED:

SETAL
It was not a simple matter of just taking them... Romulan security is unmatched...

RIKER
Yet you managed to get all the way across the Neutral Zone in a one man ship... quite an achievement...

SETAL
I saw an opportunity... I took it... by the time they realized I had the scout ship... it was too late...

RIKER
Are all logistics officers taught to pilot scout ships?

SETAL
I depended a great deal on the computer to navigate. I have rudimentary knowledge, that's all...

TROI
Do you expect anything out of this

for yourself?

SETAL
(reacts)
The idea of a Romulan pursuing a noble cause is impossible, I suppose.

29 CONTINUED: (2)

TROI
It was only a question.

SETAL
(getting angry)
Do you realize I have given up my life for this? I can never go back. Do you think I did this for wealth, a new home, what?

RIKER
We're trying to get to the truth here, Sublieutenant.

SETAL
You have the truth before you. You are too blind to see it.
(softly)
I have seen enough bloodshed for one lifetime.

RIKER
(still not buying it)
So have we all.

SETAL
(with sudden passion)
Then do as I ask! I know how difficult it is for you to believe me. I feel the same suspicions toward you. But we must look beyond our long-standing animosity and work toward the good of both our people.

He reaches out with both hands, palms upward in a gesture of supplication.

30 THE ROMULAN WARBIRD CHASING THE SCOUT SHIP (OPTICAL)

With time code.

GEORDI (V.O.)
Slow playback... display engine logs and power data of both vessels...

30 CONTINUED:

The picture slows... the computer adds a graphic overlay that identifies the speed and power of both Romulan vessels... the camera pulls back to reveal it's a monitor at...

31 INT. MAIN BRIDGE - ENGINEERING STATION

Geordi with Picard, Data and Beverly at a monitor.

GEORDI

Now... look what happens at zero-nine-five-four-three-three on the clock...

32 THE MONITOR (OPTICAL)

GEORDI (O.S.)
The scout has sustained engine damage... forcing it to drop to point-six-one-five impulse power... for all intents and purposes he's finished, dead... the warship should overtake him... only it doesn't. Point two-six seconds later, the warbird slows to precisely the same speed...

33 RESUME - ENGINEERING STATION

GEORDI
Three times... three speed fluctuations... the warship always kept its distance... I don't think they wanted to catch up.

BEVERLY
And yet they fired at the scout ship... they could have killed him...

DATA
Not necessarily, Doctor... the Romulans have the same capability to direct the impact of their weapons as we do.

33 CONTINUED:

PICARD
Doctor, is there any possibility his wound was self-inflicted?

BEVERLY
It was a bad burn... I hardly think...

PICARD
A possibility...

Beverly sighs, forced to acknowledge the possibility. Looking at the monitor again... on Picard, realizing the import of this...

34 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding position.

PICARD (V.O.)
Captain's log, Stardate 43463.7. We are holding a position at the Neutral Zone border proximate to Nelvana Three.

36 INT. SETAL'S GUEST QUARTERS

Feeling trapped, Setal paces around the room.

PICARD (V.O.)
There are twenty one hours left before the Romulan base becomes functional, if our guest is telling the truth. Counselor Troi, however, feels Sublieutenant Setal is being deliberately deceptive.

37 INT. CAPTAIN'S READY ROOM

Picard is drinking tea as he plays back another communique from Starfleet. (It is likely that Picard got little rest the night before and he looks a bit tired.)

38 ANGLE THE COMPUTER SCREEN

A grim-faced Admiral Haden.

ADMIRAL HADEN
The Monitor and the Hood are headed in your direction though they will arrive too late to be of assistance. Warnings have gone out to all outposts along the border... as well as several

independent vessels in nearby
sectors.
(a beat)
No one here wants a war, Captain.
(MORE)

38 CONTINUED:

ADMIRAL HADEN (Cont'd)
But we're prepared to take them
on if that's what they want. All
Federation starships have been
placed on Yellow Alert.

39 ANGLE PICARD

HOLD a beat on his reaction, aware the Enterprise has moved closer to war. There is a chime.

PICARD
Come.

The door opens and Data ENTERS.

DATA
You wanted to see me, Captain?

PICARD
Data, prepare a class one probe.
Set sensors for maximum scan.
I want every meter of Nelvana
Three monitored.

DATA
I will start my calibrations, sir.

He turns to leave.

PICARD
One moment.

Data stops, waits patiently to hear what Picard has to say. The captain points to a chair.

PICARD
(continuing)
Sit down.

DATA
Do you require something else from me, sir?

PICARD
Yes. Your clarity of thought, your objectivity... as always...
(a beat)
We're very possibly about to go to war, Data. The repercussions of what we do during the next twenty-four hours may be felt for years to come. I'd like you to keep the official record of these events, so we may give history the benefit of a dispassionate view.

39 CONTINUED:

DATA
I will begin immediately, sir.
Is that all?

No. Picard looks at him thoughtfully.

PICARD
How are the crew's spirits?

DATA
They are concerned, Captain, of
course. But confident. Can you
not see that yourself?

PICARD
Unlike King Henry, it's not so
easy for me to disguise myself
and walk among my troops.
(beat)
That's all, Data.

Data EXITS. Picard sits there a beat... to himself --

PICARD
"Now if these men do not die well,
it will be a black matter for the
King that led them to it."

40 INT. DEBRIEFING ROOM

Setal is tired of answering questions.

SETAL
Why must we waste time playing
this ridiculous game?

TROI
(ignoring the insult)
I sense there is more here you wish to tell us, yet you force yourself to hold back.

SETAL
I've told you all you need to know about Nelvana Three.

TROI
I am not speaking of the base.

Setal definitely doesn't like the turn the conversation has taken.

SETAL
The base is all that matters.

RIKER
You're lying, Setal.

SETAL
If you'll go to Nelvana Three, you will see...

RIKER
We're not going anywhere til we get to the truth...

Setal glares at Riker....

RIKER
You're a spy, aren't you?

40 CONTINUED:

SETAL

No.

RIKER

Then prove it. You can start by telling me something about the location and strength of the Romulan fleet...

SETAL

I don't know it...

Quick --

RIKER

(why not?)

You're a logistics officer...

SETAL

For only one sector...

RIKER

Who's your commanding officer?

SETAL

Admiral Alidar Jarok.

RIKER

The position of Romulan bases along the Neutral Zone...

Setal slams the table with his palm.

SETAL

I don't know...

RIKER
In your sector then...

Setal pounds the table again.

SETAL
Irrelevant.

RIKER
Strength of troops under your admiral's command...

40 CONTINUED: (2)

SETAL
(pounding)
Irrelevant.
(pounding)
Irrelevant.

Riker continues on the attack.

RIKER
I agree with you... it's not worth playing this game.

Setal slumps back in his seat. Tired and defeated.

SETAL
What a fool I've been. To have come looking for courage in a lair of cowards.

On Riker and Troi's reaction.

41 INT. MAIN BRIDGE

Which is now at full crew. Picard standing at command, Data at Ops, Worf at Tactical and supernumeraries at Conn and other stations. The atmosphere is tense.

COMPUTER
Captain Picard, priority message from security officer, Klingon vessel Patakt...

41 CONTINUED:

PICARD
Lieutenant Worf, handle this at security station, deck nine...

WORF
Aye, sir...

Picard watches Worf EXIT into turbolift then moves closer to ops.

DATA
Sensors are configured for planetary probe, sir... ready for launch.

PICARD
Proceed.

42 EXT. ENTERPRISE (OPTICAL)

Stock shot of probe being fired off.

43 INT. MAIN BRIDGE (OPTICAL)

The probe moving away on the Main Viewer. Data checks panel.

DATA
Probe on course. Sensors are functioning...

Picard moves toward his Ready Room...

PICARD
Coordinate your analysis with Mister La Forge... I want your report with dispatch...

He EXITS.

44 INT. MAIN ENGINEERING

Data and Geordi. Geordi is working at the console as if the first readings from the probe are sent back and analyzed. We see a computerized rendering of Nelvana Three, a grid is placed over it, graphs of raw data appear and disappear... as they work...

GEORDI
I don't know, Data... my gut tells me we oughta believe what this guy is trying to tell us...

DATA
Your gut?

GEORDI
It's just a... a feeling, you know? Instinct, emotions...

DATA
It seems to me those qualities interfere with rational judgment.

GEORDI
You're right. They do sometimes.

44 CONTINUED:

DATA
Then why not rely strictly on fact?

GEORDI
You can't always trust the plain and simple facts... they lie sometimes...

DATA
They can lead to wrong conclusions, but they cannot lie.

Geordi doesn't know exactly how to explain.

GEORDI
What do you think? Is he a defector or not?

DATA
The facts to date would lead to

an objective conclusion that he is not.

GEORDI
(shakes his head)
Somehow I think we're gonna catch the Romulans with their pants down on Nelvana Three... Just like he says.

Data blinks. Almost impossible to accept this. Processing.

DATA
"With their pants down." A metaphor, catching them in the act... because your "gut" tells you so...

GEORDI
But of course you can't just go with your gut either. It's a combination, Data... let me put it this way... all these feelings that get in the way of human judgment... that confuse the hell out of us... that make us second guess ourselves. We need them. We need them to help fill in the missing pieces... because we almost never have all the facts.

44 CONTINUED: (2)

DATA

So a person fills in missing pieces of the puzzle with his own personality... resulting in a conclusion based as much on instinct and emotion as on fact.

GEORDI
Now you're getting it.

DATA
What does one do if he has no instinct and emotion?

Geordi reacts a beat, then, noticing on his console...

GEORDI
Data... look at this... the facts just took a left turn...

45 INT. CAPTAIN'S READY ROOM

Picard, Geordi, Data. They are revealing the surprising results of their probe analysis.

DATA
As the probe went into orbit around Nelvana Three, it began to pick up low level subspace radio emissions...

PICARD
Could they be naturally occuring?

DATA
The patterns are clearly artificial, Captain...

GEORDI
The signal is so faint our ship sensors can't read it from this distance.

PICARD
Can we decode it?

GEORDI
(shakes his head)
We've tried. It's probably Romulan... but we can't be sure.
(MORE)

45 CONTINUED:

DATA
Cloaked Romulan ships could produce this effect.

PICARD
What about the planet surface?

GEORDI
Reading nothing but barren rock. They might be able to hide a base from the probe... its capabilities are limited. The only way we'll know for sure is if we go and take a look for ourselves.

PICARD
(acknowledges)
That will be all, gentlemen.

Data and Geordi EXIT. Picard weighs his options.

46 INT. TEN-FORWARD

Setal, alone at a table nursing some exotic alien concoction and mournfully contemplating the starfield out the viewport. The n.d. security guard sits nearby. Setal feels himself being stared at. Looks up to find:

47 DATA

observing him from the next table.

SETAL
I take it you've never seen a Romulan before.

DATA
That would be an incorrect assumption.

SETAL
Then why do you invade my privacy?

DATA
I am attempting to ascertain what my guts tell me about you.

SETAL
(a beat)
You're the android.

47 CONTINUED:

SETAL

(continuing)
I know a host of Romulan cyberneticists who would love to be this close to you.

DATA
I do not find the concept particularly appealing.

SETAL
Nor should you.

Setal goes back to brooding. Data is determined to reach a deeper understanding of this man. He notices Setal has gone back to studying the view.

DATA
I am told by various crewmembers that this viewport is their favorite on the ship.

SETAL
I thought it would bring me comfort. But these are not my stars. Even the heavens are denied to me here.

Setal takes a sip of his drink.

SETAL
(makes a face)
Synthetic swill...

He pushes it away.

SETAL
(continuing)

I don't suppose your food terminals are capable of preparing a Romulan ale.

DATA

I am afraid they would require the molecular structure of the beverage in question. And, as you are no doubt aware, our knowledge of your planet is quite limited.

47 CONTINUED: (2)

SETAL

The loss is yours. For I have visited over a hundred different worlds and none possessed the awesome beauty of Romulus.

DATA

Am I correct in assuming you regret your decision to come here?

Setal shakes his head.

SETAL

No, what I did had to be done.
(melancholy)
But to never again see the firefalls of Gath Gal'thong, or the spires of my home rising above the Apnex Sea. To be exiled from your home is a bitter thing.

DATA

It does appear unlikely that you
will ever be allowed to return
to your world again.

Data's seeming indifference is a blow to Setal.

SETAL
The cold reaction of an android.

DATA
But perhaps we can bring Romulus
to you.

Off Setal's surprised reaction.

48 INT. CORRIDOR OUTSIDE HOLODECK

Data is rapidly keying a program into the Holodeck's Com panel. A skeptical Setal watches closely. The security guard remains in the b.g. He steps away from the com panel.

COMPUTER VOICE
Program complete.

DATA
Run program.

48 CONTINUED:

The door slides open. Data gestures Setal inside.

DATA
(continuing)
After you.

Setal hesitates a moment before his curiosity gets the better of him. He ENTERS.

49 INT. HOLODECK (OPTICAL)

CLOSE ON Setal and Data as they stare at the Holodeck's recreation of Romulus. (An exotic vision to be determined later.) Setal reacts, pleased with what he sees.

SETAL
The valley of Chula. I know it well.

For a moment, Setal is almost convinced he's back on Romulus. Then slowly the smile fades from his face as a grim realization takes hold.

DATA
You are free to stay here as long as you wish.

SETAL
Turn it off. I no longer live here.

Data realizes Setal is in no mood to be contradicted.

DATA
Cancel program.

The landscape disappears. We are now inside the bare set of the Holodeck. A huge empty place.

SETAL
(looking around)

This is my home now. My future.

Setal comes to a decision.

49 CONTINUED:

SETAL
(continuing)
I've sacrificed everything. It must not be in vain.

He appears to stand a little taller as he turns to Data.

SETAL
(continuing; an order)
Arrange a meeting between myself and Captain Picard.
(a beat)
Tell him Admiral Jarok wants to see him.

And as Jarok (Setal) stares defiantly at Data, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 INT. CAPT. READY ROOM - CLOSEUP - COMPUTER SCREEN

Federation logo. "EYES ONLY, CAPTAIN J.L. PICARD." The clock ticking in digital display. The image of Admiral Haden appears...

ADMIRAL HADEN
Captain, we have confirmed that you are holding Admiral Alidar Jarok...

INTERCUTTING:

51 CLOSEUPS OF PICARD WATCHING

ADMIRAL HADEN
He's been identified as the commander at the massacre of the Norkan outposts. The council strongly advises you to consider Jarok an unreliable source of information.

His picture fades away... the clock continues.

52 WIDE

Keying his insignia --

PICARD
Show him in.

Picard deliberately makes himself busy, does not look up when a security ensign escorts Jarok (Setal) in.

PICARD

Wait outside, Ensign. Have a seat... Admiral Jarok.

The guard EXITS. Jarok doesn't sit, waits impatiently for the captain to finish what he's doing.

JAROK
Captain... there is no more time...

52 CONTINUED:

PICARD
(casual, you do not give orders here)
Have a seat, Admiral.

Jarok sits, frustrated. Picard finally looks up.

PICARD
I am not convinced you are telling the truth.

JAROK
(extreme frustration)
What must I do...

PICARD
(shrugs)
You must convince me.

Picard stands... moves around the room...

PICARD
If I had irrefutable evidence...

(beat)
... but you did not bring irrefutable evidence. You brought no evidence at all. In fact, this entire escape stretched your credibility beyond belief. Now we hear that you are not even who you claimed to be.
(beat)
A Romulan defector is virtually a contradiction in terms. But Admiral Jarok crossing the lines...

JAROK
I have explained my motives to your interrogators...

PICARD
Yes, peace in our galaxy.
(beat)
Except you are not a man of peace, Admiral. Your military record, what we know of it, is clear...

JAROK
(overlapping)
... which is precisely why I chose an alternate identity here...

52 CONTINUED: (2)

PICARD
(overlapping)
... the massacre at the Norkan

Outposts, for example...

JAROK
(beat, quietly)
Your "massacre" was called the Norkan Campaign on my world, Captain. One world's hero is another world's madman. Perhaps I am neither one.

52 CONTINUED: (3)

Picard is willing to acknowledge that.

PICARD
On what basis shall I decide, Admiral? Your good word? Are you willing to reveal ways to overpower the Romulan B-type warbirds we may encounter? Are you prepared to help us detect them through their cloaking shields?

A long beat. Jarok does not want to answer. Picard uses it...

PICARD
You see my problem, Admiral. You ask us for faith in circumstances not only difficult to believe but compounded by your own lies, and your own reluctance to tell us all you know...

JAROK
I cannot betray my people...

PICARD
You have already betrayed your people. You have made your choices. You are a traitor, sir. If the bitter taste of it disagrees with you, I am truly sorry. But I will not risk the lives of my crew because you think you can dance on the edge of the Neutral Zone. You have crossed over, Admiral. I suggest you make yourself comfortable.

Jarok swallows hard, he knows he cannot ride the fence much longer. He jumps off it in an odd direction...

JAROK
Do you have children, Captain Picard? A family?

PICARD
No.

JAROK
Then you have sacrificed too much for your career.

52 CONTINUED: (4)

PICARD
(no interest in this)
Yes, this is all very interesting,

but...

52 CONTINUED: (5)

But Jarok continues...

JAROK
There's a moment in a man's life, Captain, that you cannot know... when he looks down at the first smile of his baby girl and he knows that he must change the world for her... for all children. It is for her that I am here. Not to betray the Romulan Empire, but to save it.

He grows silent, downcast, shakes his head.

JAROK
For months, I tried to persuade the high command that another war would destroy the empire. They grew tired of my arguments, and finally censored me, sent me off to command a distant sector. This was my only recourse. I will never see my child smile again, Captain. She will grow up believing her father was a traitor. But she will grow up.
(beat)
If you act, Picard. If we stop the war before it begins...

Picard studies him a beat, unmoved...

PICARD
(softly, the obvious)
I cannot. And will not. Unless I have your unequivocal assistance.

Off Jarok's look...

53 INT. OBSERVATION LOUNGE

All principals except Wesley and Picard. Picard ENTERS.

53 CONTINUED:

PICARD
Admiral Jarok has provided me with the strength, location and tactical plans for the Romulan fleet.
(reactions)
Mister La Forge, he is prepared to give you data regarding engines, weapons and cloaking systems on the warbird class starship. But I believe we'll find his experience as a field commander more valuable in a strategic sense than in the technical areas.

GEORDI
(blown away)

Any edge'll help, Captain.

PICARD
Don't depend on it. For all we know, he may still be lying.
(beat)
We'll find out soon enough. Number One, set a course for Nelvana Three.

54 thru 56 OMITTED

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding at the Neutral Zone border.

DATA (V.O.)
Second officer's log, supplemental. We are prepared to enter the Neutral Zone in direct violation of the Treaty of Algeron.

58 INT. MAIN BRIDGE

Picard in command... Data at Ops... Worf at Tactical... Riker is conferring with supernumerary at Conn...

DATA (V.O.)
We must presume Romulan warships are cloaked and monitoring us. We expect swift and heavy resistance as we approach Nelvana

Three.

59 RIKER - ECU

RIKER
Course plotted and laid in.

60 DATA - ECU

DATA
All decks showing condition red.

61 INT. ENGINEERING - GEORDI ECU

GEORDI
Engineering ready, sir.

62 INT. MAIN BRIDGE - WORF ECU

WORF
Defensive systems standing by.

63 PICARD - ECU

A beat.

PICARD
Engage.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp speed.

65 INT. GUEST QUARTERS (OPTICAL)

Jarok, sitting on his bed, lost in his personal agony... glances out his window...

66 INT. MAIN BRIDGE

RIKER
Tactical?

WORF
Nothing on sensors.

Riker reacts surprised, concerned... moves to Picard...

RIKER
I don't like it... I would have expected a greeting party...

PICARD
Number One, you echo another noteworthy commander in a similar circumstance. One of your countrymen...
(off his look)
George Armstrong Custer when his Seventh Cavalry arrived at the Little Big Horn.

RIKER
May we have better luck.

DATA
Approaching Nelvana system.

RIKER
Engage impulse engines.

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Entering the Nelvana system, the ship drops out of warp... a stellar light revealed from a planet crossing in front of the star suggests a dawning to this day of battle... and the thoughtful viewer may remember Shakespeare's words from the teaser.

68 INT. GUEST QUARTERS

Jarok waits and wonders.

69 INT. MAIN BRIDGE

Riker moves to look over Worf's shoulder as he continues to monitor the tactical sensors.

RIKER
Nelvana Three on screen.

70 ANGLE - MAIN VIEW SCREEN - NELVANA THREE

a dull, uninteresting rock... slowly approaches. Riker moves back to Picard...

RIKER
Still no sign of them on sensors...
(beat, trace of discomfort)
In a way, I'd rather be fighting my way there... it's too damned easy.

PICARD
Prepare to enter standard orbit.

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moves into orbit Nelvana Three.

72 INT. MAIN BRIDGE (OPTICAL)

Picard and Riker on their feet now, standing between conn and ops studying Nelvana III.

72 CONTINUED:

PICARD
Data?

DATA
Scanning the planet. No life forms. No power sources. No weapons systems.

RIKER
No indication of a base at all?

DATA

No sir.

PICARD

The subspace signal the probe detected? The ionization disturbances?

DATA

I am picking them up, sir... but I cannot identify the source... They... seem to be moving in an orbital path with an eight hundred kilometer apogee.

PICARD

(to Worf)

Have Jarok brought to the bridge.

RIKER

It's possible they abandoned the base after he defected.

DATA

There is no scarring on the planet surface that would denote heavy construction of any kind.

RIKER

A cloaking device, perhaps... something to hide the whole base...

DATA

A cloaking device operating on the surface would be given away by visible distortion effects.

72 CONTINUED: (2)

A security guard arrives with Jarok. They look at him a beat as he ENTERS... as though he will now reveal the truth. He doesn't.

PICARD
Perhaps you'd like to tell us why we're here, Admiral.

Off his reaction...

RIKER
There doesn't seem to be a base.

72 CONTINUED: (3)

JAROK
(honestly confused)
I don't understand...

Motioning to the viewscreen --

PICARD
Nelvana Three, Admiral... no base, no weapons, no sign of life at all.

Stunned, moving toward the screen...

JAROK
But I saw the tactical communiques... records...

timetables for completion... an entire legion was assigned to the mission...

Picard studies the face of the Romulan.

PICARD
Could they have been feeding you disinformation?

Slow push to Jarok.

PICARD
(continuing)
You said you had been censored. Reassigned four months ago. They knew of your dissatisfaction... could this have been a test of your loyalty?

JAROK
(uncertain)
No... no, that's impossible...

PICARD
They let you escape with an arsenal of worthless secrets... what other explanation is there?

RIKER
Captain, permission to withdraw from the Neutral Zone.

PICARD
Proceed.

72 CONTINUED: (4)

RIKER
Helm a hundred eighty degrees about.
Get us out of here, Geordi...

GEORDI'S COM VOICE
I hear you, Commander...

As Jarok continues to stare at the planet with his mouth open in confusion...

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Turning course... but as it turns suddenly three Romulan warbirds UNCLOAK...

74 INT. MAIN BRIDGE

WORF
Three Romulan warships uncloaking... coordinates...
(no time for that)
They're firing photon torpedoes...

75 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is struck by the torpedoes from all three ships....

76 INT. MAIN BRIDGE

Shaking from the impact...

WORF
Shields holding...

RIKER

Damage...

GEORDI'S COM VOICE

Minor damage in the secondary
hull... power transfer fields may
be pinched off... working on it...

More hits rock them...

WORF

Captain... ?

76 CONTINUED:

PICARD

Not yet, Mister Worf.
(beat)
This is just a tap on the
shoulder. Or we wouldn't be here
talking about it.

And we may wonder for the moment what that is about...
then the assault ends and...

WORF

They're hailing us, Captain...

PICARD

On screen...

77 ANGLE - THE VIEWSCREEN (OPTICAL)

Reveals the same Romulan commander (TOMALAK), the smug

bastard who confronted Picard at Galorndon Core.

TOMALAK
Captain Picard, I hardly expected to see you again so soon. It seems this time you are the one who has made an aggressive move across the Neutral Zone...

PICARD
Commander Tomalak, as I suspect you already know, we have responded to a warning of a Romulan incursion on Nelvana Three...

TOMALAK
But, Captain, as you can see, there is no incursion...

PICARD
There is the matter of an unidentified subspace radio emission... and ionization distubrances...

TOMALAK
Ah, you must mean our orbiting probe... we are studying Nelvana Three for...
(lying)
archaeological research...

77 CONTINUED:

PICARD
With a cloaked satellite...

TOMALAK
Really, Captain, would you have us believe this satellite is an excuse for your aggressive charge across the Neutral Zone?

PICARD
Believe whatever you wish, Tomalak. We will be on our way.

TOMALAK
Without even an apology, Captain?

Picard is furious.

PICARD
If an apology will do, I will offer it.

77 CONTINUED: (2)

TOMALAK
I'm afraid it won't. So I will save you the humiliation.

PICARD
Get to it, Tomalak.

TOMALAK
You see, Picard, after we dissect your Enterprise for every precious bit of information, I plan to

display its broken hull in the center of the Romulan capitol as a symbol of our victory. It will inspire our armies for generations to come and serve as a warning to any other traitor who would create ripples of disloyalty.

Jarok now understands what has happened... cannot hold it in any longer... moving forward to confront Tomalak...

JAROK

All the communiques, the records, the timetables... they were fiction, written for my benefit... it was all a... a test... a test of my loyalty... and you used me to lure the Enterprise into the Neutral Zone.

TOMALAK

(bored, interrupting)

First, Captain, you will return the traitor, Jarok... then you will surrender as prisoners of war...

PICARD

Do you seriously expect me to agree to those terms?

TOMALAK

No, Captain Picard, I expect you won't.

(beat)

You have thirty seconds to decide.

PICARD
I do not require one second.

77 CONTINUED: (3)

TOMALAK
Captain Picard, I urge you. Surrender. Consider the men and women you would lead into a lost cause.

PICARD
If the cause is just and honorable, they are prepared to give their lives. Are you prepared to die today, Tomalak?

TOMALAK
I expected more from you than an idle threat, Picard.

PICARD
And so you shall have it. Now, Mister Worf.

Prearranged signal --

WORF
Aye, Captain...

Worf presses a panel on the tactical command sending a signal that results in --

78 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Surrounded by the three Romulan ships... and suddenly the Romulan ships are surrounded as three Klingon Birds of Prey MATERIALIZE.

79 INT. MAIN BRIDGE (OPTICAL)

WORF
Klingon vessels are armed and ready, Captain.

Tomalak blinks.

PICARD
What shall it be, Tomalak?

Tomalak looks long and hard at Picard...

TOMALAK
You will still not survive our assault...

79 CONTINUED:

PICARD
Nor will you survive ours, Commander. Shall we die together... ?

A long look at Picard and then Tomalak slowly grins.

TOMALAK
I look forward to our next meeting, Captain.

He nods a nod of respect a la the Red Baron... and the transmission disappears, returns to starfield, showing the six ships.

WORF
Romulan disruptors powering down, Captain.

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Romulan warships DISAPPEAR. Klingon ships remain.

81 INT. MAIN BRIDGE

PICARD
Mister Worf, extend the appreciation of the Federation... and my personal gratitude... to the Klingons.

WORF
Aye, sir.

PICARD
Take us home, Number One.

Riker acknowledges, pausing to note Jarok, the man who cannot go home again. Slow push to him...

JAROK
I did it... for nothing. My home, my family. For nothing.

HARD CUT TO:

82 INT. CORRIDOR

Data and Picard urgently on the move... reaching an doorway where a guard stands... several medical technicians, Beverly and Riker are already inside....

83 INT. GUEST QUARTERS - CONTINUOUS (OPTICAL)

Jarok is on the bed, dead, lying face up, eyes closed at peace. To Picard as he ENTERS --

BEVERLY
He ingested a Felodesine chip. He must have brought it with him. I'm sorry, Captain... there was no antidote.

Riker hands him a letter on a PADD.

RIKER
A letter to his wife and daughter.

DATA
Sir, he must have known it would be impossible for us to deliver this.

Picard gives it to him, nods. A last look as they take him away.

PICARD
Today, perhaps... but if there are others as courageous as Admiral Jarok... there is hope

for a day of peace when we can
take his letter home.

As they EXIT...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Hunted"
#40273-159

Written by
Robin Bernheim

Directed by
Cliff Bole

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FINAL DRAFT

OCTOBER 25, 1989

STAR TREK: "The Hunted" - 10/25/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Hunted"

CAST

PICARD	Angosians
RIKER	PRIME MINISTER NAYROK
DATA	ZAYNAR
BEVERLY	ROGA DANAR
TROI	
GEORDI	
WORF	
WESLEY	Non-Speaking
	SEVERAL ATTRACTIVE WOMEN
O'BRIEN	12 PRISONERS/VETERANS
	10 GOVERNMENT OFFICIALS

Non-Speaking
SEVERAL SECURITY GUARDS
TRANSPORTER ENGINEER
OTHER ENGINEERING PERSONNEL

STAR TREK: "The Hunted" - REV. 10/27/89 - SETS

STAR TREK: THE NEXT GENERATION
"The Hunted"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE SHUTTLECRAFT
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE ANGOSIA
SICKBAY
TRANSPORTER ROOM
CORRIDOR ANGOSIAN TRANSPORT
TURBOLIFT SHIP
ENGINEERING
JEFFERIES TUBE
CARGO BAY
SHUTTLE BAY
DETENTION CELL

ANGOSIAN SENATE

ANGOSIAN TRANSPORT SHIP

STAR TREK: "The Hunted" - 10/25/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Hunted"

PRONUNCIATION GUIDE

ANGOSIA ang-GO-sha
ROGA ROE-gah
DANAR DAY-nar

STAR TREK: THE NEXT GENERATION
"The Hunted"
TEASER

FADE IN:

1 EXT. ANGOSIAN CAPITOL - ESTABLISHING (MATTE)

A cluster of low buildings, a bud of civilization whose outlying roadways vein a vast plain.

PICARD (V.O.)
Captain's log, Stardate 43489.2. We have arrived at Angosia, a planet that is eager for membership in the Federation.

2 EXT. ANGOSIAN SENATE

PICARD and RIKER are with NAYROK, the Angosian leader, in the rotunda of the senate building. The Angosians take their civic duty very seriously and the senate is considered a repository of wisdom and law. Various government officials and petitioners pass by, either in deep discussion or thoughtful meditation.

PICARD
I'm greatly impressed with what I've seen so far, Prime Minister.

NAYROK
Then I hope it will reflect favorably in your report, Captain.

RIKER
It's a tribute to your people to have recovered so rapidly from the Tarsian War.

NAYROK
It is indeed.
(sadly)

We are not warriors. We believe reason can settle disputes. But not every culture agrees with our position.

PICARD
An unfortunate reality.

2 CONTINUED:

NAYROK
The development of the mind, the cultivation of the intellect -- these are the pursuits to which the Angosians have dedicated themselves for centuries.

Nayrok nods and is about to respond... but is interrupted by ZAYNAR, an aide who casually interrupts.

ZAYNAR
I'm sorry to interrupt, Prime Minister. There's a problem. May I see you a moment?

NAYROK
Excuse me, gentlemen.

3 ANGLE --

on Picard and Riker.

PICARD
I think they'll make a fine addition to the Federation, Number

One...

Riker acknowledges, but without enthusiasm. Off Picard's look...

RIKER
I'm not sure I'd want to live here. A little stuffy for my taste.

Picard thinks it over, nods slightly. It's a little dry for his taste, too.

4 ANOTHER ANGLE --

Nayrok returns, his face has a look of concern...

NAYROK
A prisoner has escaped from the penal colony on Lunar Five.
(shaking his head)
Two guards are dead. The prisoner has taken a transport vessel.

4 CONTINUED:

RIKER
Do you have means of pursuit?

4 CONTINUED:

NAYROK
The tracking station was

sabotaged. The entire base is in chaos. We have ordered ships from the surface to follow him, but to be honest, our civilian pilots are not trained to handle this...

RIKER
With your permission, sir... ?

Picard acknowledges.

RIKER
(keying his insignia)
Mister Data, a stolen transport vessel has departed from Lunar Five. Have you picked it up on sensors?

INTERCUT:

5 INT. MAIN BRIDGE

DATA is in command. GEORDI, WORF, and WESLEY are on the bridge. Supernumeraries.

DATA
(checking sensors)
Yes, Commander.

RIKER
Good. Detain the vessel and quarantine the pilot.
(to Nayrok)
Is he armed?

NAYROK
Yes. And he's very dangerous, Captain. Lunar Five is our maximum security facility.

RIKER
Did you hear that, Data?

DATA
Yes, Commander, we will use extreme caution.

5 CONTINUED:

RIKER
Keep us informed. Riker out.

WORF
On screen, sir...

END

INTERCUT:

6 ANGLE ON THE MAIN VIEWER (OPTICAL)

A small ship, as well as an asteroid, are visible in front of the planet.

DATA
Specifications on the vessel, Mister Worf.

WORF
No warp drive. Minimal weaponry.

DATA
Heading, Ensign Crusher.

WESLEY
Three-one-nine mark
two-five-zero.

GEORDI
Vessel's speed increasing to
point-two impulse. He's seen us,
Data.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving toward the transport vessel... which disappears behind the asteroid.

8 INT. MAIN BRIDGE (OPTICAL)

On the main viewscreen, we see that only a small piece of the ship appears on the other side of the asteroid.

GEORDI
(reacts)
The ship's drive section...

WESLEY
What happened to the rest of his
ship?

8 CONTINUED:

DATA
Scan the drive section for life
form readings.

WORF

None.

DATA

Mister Crusher, bring us around to the back side of the asteroid.

A beat.

GEORDI

Sensors indicate wreckage on the asteroid's surface.

WORF

No life signs.

DATA

Apparently, he did not survive.

Wesley, puzzled, is checking his console... and he looks surprised.

WESLEY

Data, the drive section... where'd it go?

8A ANGLE - MAIN VIEW SCREEN (OPTICAL)

Only the asteroid remains on screen. The ship is gone. Data reacts... looks at his sensors... looks at the screen.

WESLEY

There's no sign of it on its previous heading. Someone must be at the helm.

RIKER'S COM VOICE
Status report, Mister Data?

There's no beating around this bush.

8A CONTINUED:

DATA
(simply)
I am afraid the prisoner has eluded us, sir.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 INT. MAIN BRIDGE

Picard and Riker have returned, are listening to Data's explanation. Other personnel are there as before.

DATA
We followed procedures precisely. Scanners indicated no life forms present in the drive section.
I cannot explain how he escaped.

WORF
Incoming message from the Angosian prime minister.

PICARD
(settling into the Command Chair)
On screen.

10 ANGLE ON THE MAIN VIEWER (OPTICAL)

The planet's surface is replaced by an image of Nayrok, seated in his office.

NAYROK
We've identified the prisoner, Captain. His name is Roga Danar. His criminal record is too long to go into. But you must be aware that he is given to bouts of uncontrollable violence.

PICARD
We appreciate the warning, Prime Minister. We will keep you posted on our progress.

The image on the viewscreen returns to planet.

RIKER
Mister La Forge, how far and how fast can that transport ship travel?

10 CONTINUED:

GEORDI
Without warp drive, there's no way it could be outside our range by now.

WESLEY
We've been sweeping the area constantly, Commander. There's nothing within sensor range.

Picard frowns, frustrated. This annoying little space gnat is turning out to be more than they bargained for.

PICARD
A cloaking device?

WORF
The Angosians have no cloaking technology...

RIKER
(it dawns on him)
Unless he's borrowing one...
(off Picard's look)
If he's hanging over the planet's pole, its magnetic field could confuse the sensors.

DATA
I believe I can recalibrate our sensors to read through the electromagnetic interference over the poles, Commander.

RIKER
(to Wesley)

Realign for polar orbit.

WESLEY

Aye, sir.

Data sits, his fingers dance over the keys on the console. He looks at

11 HIS MONITOR - COMPUTER GRAPHIC

of the planet, over the north pole, we can see magnetic interference which Data tunes out, revealing an image of a craft hovering there, hiding...

12 ANGLE

DATA

There he is, Commander. You were correct.

RIKER

The fellow knows all the tricks, doesn't he...

Data studies his console, confused.

DATA

There are still no life form readings coming from the vessel.

GEORDI

It could be the magnetic interference, Data.

DATA

I have compensated. There are no readings.

PICARD
We'll have our answer shortly. Lock on tractor beam, Mister La Forge.

GEORDI
Tractor beam locking on.

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The tractor beam shoots out from the Enterprise towards the tiny half-ship, which begins to turn to face the Enterprise.

14 INT. MAIN BRIDGE

Data checks his instruments.

DATA
Sir, the vessel is coming about.

RIKER
(looking over his shoulder)
Is he out of his mind?

14 CONTINUED:

WORF
Sensors detect a massive power build up in his aft thrusters.

PICARD
On Main Viewer, Mister Worf.

15 ANGLE - VIEWSCREEN (OPTICAL)

The tiny ship is now facing the Enteprise. It is slowly approaching within the tractor beam.

GEORDI
He's making a suicide run.

DATA
Shields have been automatically activated. Tractor beam disengaged.

16 EXT. SPACE - THE TRANSPORT VESSEL (OPTICAL)

No longer enveloped in the tractor beam, the transport vessel hurtles head on towards the Enterprise, then skids off the invisible shield, away from the ship.

17 INT. MAIN BRIDGE

WESLEY
(reacts)
He's bounced off our shields.

RIKER
That's one trick I didn't even know about...

PICARD
Ensign Crusher, fix coordinates of that vessel. We'll transport the whole thing to a shuttlebay if we have to.

Data has been working hard the whole time.

DATA
I do not think that will be necessary, Captain. He is no longer in the drive section.
(MORE)

17 CONTINUED:

DATA (Cont'd)
(reactions)
I anticipated this diversionary tactic based on his pattern to date. We are picking up a cylindrical object approximately seven meters in length and three meters in diameter.

WORF
On screen, Captain.

18 ANGLE ON THE MAIN VIEWER (OPTICAL)

A tiny, cylindrical object is just visible.

WESLEY
An escape pod.

GEORDI
This guy is incredible.

19 INT. MAIN BRIDGE

DATA
(puzzled)
Yet there are still no life form readings.

PICARD
Transporter Room Four, prepare to beam aboard anything that's large enough to be a humanoid adult from inside that pod.

WORF
Security to Transporter Room Four.

O'BRIEN'S VOICE
We are holding the contents in stasis pending arrival of security. An illicit weapon has been detected in the transport beam, sir. It's been rendered inoperable.

RIKER
(to Worf)
Let's greet our guest.

19 CONTINUED:

Riker and Worf disappear into the turbolift.

20 INT. TRANSPORTER ROOM

TWO ARMED SECURITY OFFICERS wait with the transporter engineer. All eyes and weapons are trained on

21 THE TRANSPORTER PAD (OPTICAL)

It glitters to life. An image begins to materialize. ROGA DANAR stands before them. Haggard. On the edge. A dangerous gleam to his eye, like a frightened, trapped animal. Without wasting a second, Roga aims his rifle and pulls the trigger. Nothing happens.

SECURITY MAN
Just stay where you are.

Roga barely reacts... with the quickness of a snake striking, he lunges off the transporter pad...

22 WIDE - THE SECURITY MEN (OPTICAL)

fire their phasers... he's so quick, one shot misses him... the other connects with him in mid-air but he still lands on the security guard, takes him out, rolling off him, hit by another phaser shot, growls with pain, sags, then pulls himself back up and leaps at the second guard...

23 INT. TRANSPORTER CORRIDOR

They come crashing through from the Transporter Room... Roga and the guard wrapped up together, fighting for control of the guard's phaser... the transporter engineer comes from behind, grabs Roga... who throws him backwards hard against the wall...

24 WORF AND RIKER

arrive...

RIKER
What the hell...

24 CONTINUED:

Riker and Worf charge Roga... it's like two linebackers trying to bring down a powerful running back... and then the other two guards are on him too and O'Brien... and it's a gang tackle... and finally with all of their force, Roga goes down... pinned to the floor.

25 ANGLE - RIKER

He looks down at the enraged face of Roga still struggling, helpless now.

RIKER
Take him to the detention cell.
Set phasers on kill.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

continuing to orbit the planet.

26A INT. MAIN BRIDGE (OPTICAL)

Picard at command, Worf at Tactical, Data at Ops, Supernumerary at Conn. The prime minister on the main viewscreen... Riker ENTERS during the conversation... his arm repaired.

NAYROK
We need a few hours to get the containment field on Lunar Five operational before we pick him up. The damage he caused during his escape was considerable.

PICARD
We will await your signal.

NAYROK
I appreciate your patience. Our prison psychologist has recommended you keep Danar fully sedated until he's ready for transport.

PICARD
He's in our highest security detention area... there shouldn't be any more problems...

NAYROK
Do not relax your security for one moment, Captain. He is extremely violent and cunning, as you already know, Commander Riker. I'm so pleased to learn your injuries are not serious. My most sincere apologies...

RIKER
None required, Prime Minister.

Nayrok acknowledges.

26A CONTINUED:

NAYROK
I will send a transport vessel to retrieve him as soon as possible. Nayrok out.

The screen returns to a view of the planet.

26B ANGLE

Riker moves to Data...

RIKER
Have you run a diagnostic on the sensors, Data?

DATA
Yes, Commander. There is nothing wrong with the ship's sensors. The reason that we did not sense any life signs aboard the escape vessel is because the prisoner has no life signs.

Picard and Riker exchange a glance.

RIKER
Computer, identify the occupant in the detention cell.

COMPUTER
The detention cell is vacant at this time.

PICARD
Can he be some sort of android?

DATA
Our sensors can identify artificial lifeforms, Captain. Apparently, he is capable of deceiving the sensors.

27 OMITTED

28 INT. DETENTION CELL

High security is evident. A guard is stationed outside the cell. The room is divided by a glowing rim, indicating an activated invisible forcefield.

28A CLOSE ON ROGA

Lying on a bed, Roga borders between consciousness and unconsciousness. He tosses from side to side, tortured by a nightmare.

28B INT. CORRIDOR (FORMERLY SCENE 27)

Troi walks down the corridor towards her quarters, slows as she senses something.

29 INT. DETENTION CELL

Roga's mental pain has intensified. His face is beaded with sweat. He moans in anguish.

30 INT. CORRIDOR - TROI

reacts, turns around and heads back in the direction from which she came.

31 INT. DETENTION CELL

Roga's eyes open, he sits up abruptly on the edge of his bed, recuperating from the demons of his subconscious, turns to see Troi standing there outside the divider. For a beat, he has to shake himself back to reality... their eyes meet.

TROI
Are you all right?

He stares at her, considers the question... and may not be entirely sure of the answer. Surprisingly, Roga's manner is calm and circumspect, the antithesis of the labels he has been given. There is no sign of the violent nature he displayed in the Transporter Room. If anything, he is detatched and cerebral.

He stands, looks around, disoriented.

ROGA
What is this ship?

TROI
You are on board the USS Enterprise.

ROGA
A war vessel?

31 CONTINUED:

TROI
A Federation starship.

ROGA
(reacts)
Federation...

TROI
We were orbiting Angosia when you escaped from Lunar Five.

He examines the force field around him, sticks his hand out... the force field reacts.

ROGA
It seems I am a victim of my own bad timing.
(examines her)
And you are the keeper of this jail?

TROI
I am Deanna Troi. Ship's counselor.

He reacts negatively to her profession.

ROGA
"Counselor". Too bad. I'd rather you were a jailer to keep me company during my return trip.

He moves to a sink and washes his face.

ROGA
(casually probing)
I assume that we are returning to Lunar Five...

TROI
That terrifies you, doesn't it?

ROGA
I have just killed two men to get out of there, Counselor.
(sad, almost apologetic)
I am fully capable of killing you too. A terrifying thought, isn't it? Even to me.

A line which says a lot about his inner turmoil. She is sensing extraordinary things from this man.

31 CONTINUED: (2)

TROI
Do they mistreat you there?

ROGA
Not at all. I am comfortable, well fed and housed.
(bitter)
The Angosians take good care of their... prisoners. I am simply not allowed to ever leave.

Beat. He moves toward her...

ROGA
(continuing)
Do you visit all the prisoners, Counselor? Are you a specialist in criminal behavior? Or am I just an interesting specimen that landed on your ship like an insect to be studied under your microscope...

TROI
Why do you have such anger toward me?

ROGA
(seriously)
A girl with long dark hair broke my heart long ago... out of bitterness and rejection, I turned to crime...

She looks at him until he breaks into a grin...

ROGA
How about this one -- my mother abandoned me when I was born and I never had the guidance a wild young man needs...

TROI
Why are you doing this?

ROGA
Playing games? Isn't that what you do, Counselor? Isn't that what all of you mind control

experts do?

31 CONTINUED: (3)

TROI
I am not a mind control expert.
I came because I sensed you were
in pain.

ROGA
And now, what do you sense?

TROI
(beat, reacts)
The pain is gone.

ROGA
Interesting, isn't it?

Off her reaction...

31A INT. CAPTAIN'S READY ROOM

Troi and Picard.

TROI
There is a duality in the man...
hard to describe... he is aware
of his crimes... in fact, they
deeply trouble him...

PICARD
(sensing a problem)
Counselor...

TROI

He is intelligent... a thoughtful man. Typically Angosian. I know what he's done, but when I am with him, I cannot believe he is randomly and deliberately violent... in fact, inherantly, he has a non-violent personality...

PICARD

Counselor, it took five men to restrain him... and he took apart half of the Transporter Room in the process.

TROI

I am not opening the door for him, Captain.

31A CONTINUED:

A beat as they look at each other and pull away from the moment's conflict.

TROI

I can only tell you I sense something very unusual about this man. Something that is not inherent to a criminal personality...

PICARD

Your dedication to helping others in pain is admirable, Counselor.

But in a few hours, I will turn him over to the Angosians... and be glad to do so.

TROI

I understand.

She exits. Stay a beat on Picard.

31B OMITTED

32 INT. MAIN BRIDGE (OPTICAL)

Troi ENTERS, goes to Data who is working at an Aft Station. Worf is at his station. Otherwise supernumeraries fill the posts.

TROI

Data, do we have a link up to the Angosian central computer?

DATA

Yes, Counselor... we are copying records for Federation inspection pursuant to their application for admittance.

TROI

Can I see a police record on Roga Danar?

Data presses the keys on the console. The screen flashes information, which Data quickly scans.

DATA

There is no police record, Counselor.

32 CONTINUED:

TROI
But that's impossible. He's been in prison.

Data makes a few other entries...

DATA
Lunar Five is a military prison facility...

TROI
Military... he's a soldier... ?

DATA
That may provide an explanation for the tactics he was able to use against us when we tried to capture him...

TROI
(looking over his shoulder)
It doesn't say what he was arrested for. Call up his military record.

Data goes to work...

33 ANGLE - INCLUDE THE MONITOR (OPTICAL)

A military file... including a list of campaigns in which he fought...

DATA (V.O.)
He served in many campaigns during the Tarsian War, received two promotions, to the rank of Subhadar... a very honorable tour of duty...

34 RESUME - TROI

studying the screen...

TROI
What was this man's crime?

35
thru OMITTED
37

38 INT. DETENTION CELL

Danar looks up to see Troi arriving... he is even calmer than before.

TROI
I've learned you are a soldier.

ROGA
I was a soldier.

TROI
Why were you put in prison?

ROGA
Obviously, because I am a threat

to society.

TROI
There is no police record. What did you do?

ROGA
(calmly)
Everything they asked me to do. That's why I became such a threat.

TROI
I don't understand.

ROGA
Why are you bothering to try, Counselor?

TROI
I want to help if I can.

ROGA
(if you really want to help)
Unlock the door.

A beat.

TROI
Why does a non-violent man commit acts of excessive violence?

38 CONTINUED:

ROGA
You can learn to do it if you have to.

TROI
Did you have to?

ROGA
It was war.

TROI
This started in the war...

ROGA
It started the day I volunteered, Counselor... the day training began... the day I met my first instructor. He called himself a "counselor" too.

Off her reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Data, Beverly.

TROI

Roga Danar was an idealistic young man who answered his people's call to service. He joined the military to fight for the Angosian way of life. He didn't realize that by doing so... he would forever have to give up that way of life. He's not the same man who left home to go to war. He's been through intense psychological manipulation as well as biochemical modifications.

BEVERLY

At Troi's request I examined him... his cellular structure has been been significantly altered... They used a combination of cryptobiolin, triclenidil, macrospentol... and a few things I don't even recognize.

RIKER

Was he a prisoner of war? Who did this to him?

TROI

His own government.

Riker exchanges a glance with Picard who is growing more uncomfortable by the moment.

TROI

He has been programmed to be the perfect soldier. He can be

absolutely normal, but whenever a danger is perceived, the programming clicks in and takes over. Intelligence, memory, strength, reflexes -- all become enhanced. He is conditioned to survive at any cost.

39 CONTINUED:

BEVERLY
One of the new substances in his cellular structure even shields electrical impulses.

DATA
That would explain why our sensors did not detect him.

Picard is holding a building rage.

PICARD
Why was this man assigned to the Lunar Five facility?

TROI
He committed no crime. He says he was ordered there... with others like him. The first soldiers who had returned to Angosia had trouble. The rules changed too quickly. A lost temper could result in murder.

DATA

Counselor, did no one try to
adjust their progam?

TROI
(shakes her head)
They were simply exiled to Lunar
Five.

A beat. They look to their captain for a reaction.
His look registers his outrage.

40 INT. DETENTION CELL

Roga is on his bunk, eyes open, looking up... glances
over and sees Data looking at him.

ROGA
What do you want...

DATA
Am I disturbing you?

ROGA
Yes.

40 CONTINUED:

DATA
Then I will leave.

As Data begins to go, Roga stands...

ROGA
Wait. I'd rather talk to someone.
I'm sorry.

Data returns. Roga reacts as he gets a closer look

ROGA
Why do you have yellow eyes?

DATA
Simply a lack of pigmentation.
I am an android. You and I have
something in common.

ROGA
We do?

DATA
Yes. We have both been
programmed.

ROGA
(reacts)
Ah, you have been talking with
Counselor Troi.
(beat)
It is not at all the same,
android.

DATA
I do not mean to belittle your
condition. I understand your
dilemma. But I am curious. My
program can be altered and
changed. Yours cannot?

ROGA
The man I once was is still inside
me... but this conditioning has
been imposed... woven together

with my thoughts and feelings and responses. How do you separate the program from the man?

40 CONTINUED: (2)

DATA
Without further analysis of your condition by Counselor Troi or Doctor Crusher, I cannot say. But it would seem possible.

40 CONTINUED: (2)

ROGA
(scorn)
Doctors. Angosian doctors did this to me. If it could be undone, wouldn't they undo it?

DATA
I cannot answer that.

ROGA
Nor can I... and I ask the question every moment of every day.

41
thru OMITTED
42

43 INT. READY ROOM (OPTICAL)

Picard, controlling his displeasure, talks to Prime Minister Nayrok on the viewscreen. Troi observes.

NAYROK
Captain, what he is telling you is full of half-truths... he is a prisoner, what do you expect him to say about us?

PICARD
Then, perhaps you'd clarify it for me...

NAYROK
These soldiers were resettled on Lunar Five... it was to be their colony...

PICARD
Their Gulag...

NAYROK
I beg your pardon?

PICARD
Was it a forced "resettlement"?

NAYROK
It was for their own protection as well as that of others. Most of them are quite happy there...
(MORE)

43 CONTINUED:

NAYROK (Cont'd)
we have gone to great lengths to give them a fine quality of life...

PICARD
Even the most comfortable prison is a prison, Prime Minister.

43 CONTINUED: (2)

NAYROK
A few agitators like Danar forced us to add security...

PICARD
Prime Minister, my medical team has suggested there may be treatment alternatives...

NAYROK
Captain, I assure you all alternatives have been explored. And this discussion is now treading upon matters of Angosian security. This is not your concern.

Picard cannot argue.

NAYROK
(continuing)
I have dispatched a ship to rendezvous with you and transport

the prisoner back to Lunar Five. On behalf of Angosia, I thank the Federation for its assistance in retrieving our citizen.

The viewscreen goes blank as the image of Nayrok disappears and Picard looks to Troi with frustration.

44 INT. DETENTION CELL

Roga and Data are still talking, the atmosphere more relaxed than before...

ROGA
Were you built for combat, android?

DATA
No. But my program does include military strategy... that is how I was finally able to anticipate your last tactic and capture you.

ROGA
You did that? Perhaps you would be better at combat than you think.

44 CONTINUED:

DATA
I am not programmed to kill.

ROGA
My improved reflexes have allowed

me to kill eighty-four times.
And my improved memory lets me
remember the face of each of those
eighty-four. Can you understand
how that feels?

DATA
I am incapable of any feeling.

ROGA
(beat)
Then I envy you.

Data reacts as Picard and Troi ENTER. He rises.
Picard acknowledges him... looks at Roga who puts his
food down as he senses his time has come.

TROI
Roga, this is Captain Picard

ROGA
Captain...

PICARD
Mister Danar, I am going to
transfer you back to Angosian
security. They are en route and
will arrive shortly. I came to
tell you that I have no choice.
The prime minister has insisted
and we have no right to refuse.

ROGA
(sympathetic)
And you would be foolish if you
even considered it, Captain...
because they are very correct.

I am dangerous. I have no place
in a civilized society.

TROI
I do not believe that.

DATA
Nor do I.

44 CONTINUED: (2)

PICARD
I respect my officers' judgement,
Danar. I wish I could help
further. If a way appears to me,
I will.

ROGA
I appreciate your telling me
face-to-face.

PICARD
I felt you deserved that much.

ROGA
(nods, not a threat)
You deserve to know that I must
use whatever means I can to
escape.

Picard studies him a beat. His insignia BEEPS.

WORF'S COM VOICE
Captain, the Angosian transport
vessel has arrived.

PICARD
Inform them the transfer will take place shortly. Picard out. Mister Data, to the bridge please...

Picard nods to Roga and EXITS. Data pauses as Roga smiles at him...

ROGA
Take care of yourself, android. I enjoyed our talk.

DATA
Good-bye, Roga.

And he follows the captain out. Troi and Roga exchange a look.

TROI
Perhaps when this planet becomes a member of the Federation, we will be able...

44 CONTINUED: (3)

ROGA
I will not be here to see it, Counselor. Because even with this overwhelming demand to survive that they've built into my soul... I would rather die than return to Lunar Five.

Off her reaction...

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

An Angosian transport ship is now in proximity to the Enterprise.

46 INT. MAIN BRIDGE (OPTICAL)

Riker, Data, Wesley, Worf, supernumeraries. On the viewscreen are two Angosians -- WAGNOR and his first officer. Picard faces the viewscreen.

WAGNOR
Captain Picard, we're ready to receive the prisoner. Now transmitting the coordinates of our holding cell.

DATA
(to Picard)
Coordinates received, sir.

PICARD
(to Wagnor)
Stand by for transport. Picard out.

The viewscreen returns to the starfield. Picard turns to Worf.

PICARD
(continuing)
Mister Worf, have all security precautions been taken?

WORF
Release of the force field and activation of the transporter will be virtually simultaneous, Captain... There will only be a point-one second interval between them.

RIKER
Even Danar can't move that fast.

WORF
There will be a full security contingent present. Phasers will be set on kill.

PICARD
(acknowledges)
Proceed.

Worf EXITS...

47 INT. DETENTION CELL (OPTICAL)

Roga is on one side of the room; Troi, Worf, and three security guards are on the other, phasers ready for the least sign of trouble. Worf's insignia BEEPS.

O'BRIEN'S COM VOICE
Transporter Room One to Lieutenant Worf. We're ready.

WORF
Proceed.

Troi and Roga exchange a look.

O'BRIEN'S COM VOICE
Energizing...

The forcefield momentarily SHIMMERS into visibility and then VANISHES as it's powered down. Roga sees that the forcefield is gone the instant the transporter effect begins... With all his strength, he strains against the beam, trying to break free.

TROI
Roga, don't, you'll be killed...

Worf and the others raise their phasers...

47A INT. TRANSPORTER ROOM

as the transporter chief works the console.

O'BRIEN
(to com panel)
I'm losing him... what the hell... ?

47B INT. DETENTION CELL (OPTICAL)

Roga makes a final leap out of the beam and an EXPLOSION fills the room. When the smoke clears, Troi, Worf and security are on the floor, dazed... he is gone.

48 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

49 INT. MAIN BRIDGE

Picard, Riker, Data, supernumeraries.

RIKER
(to com panel)
Security personnel, full alert.
Shut down all shuttlebays,
transporters, and turbolifts.

49A INT. DETENTION CELL

Worf, Troi, and the security guards are picking
themselves off the floor. Worf taps his insignia:

WORF'S COM VOICE
Captain, a phaser is missing.
We must assume that he's armed.

49B INT. MAIN BRIDGE

Picard and Riker exchange a look.

PICARD
(to Data)
Sound general quarters. Clear
corridors of all non-essential
personnel. I don't want him

taking any hostages.

Data works his panel.

DATA
General quarters sounded, sir.

PICARD
Raise security containment fields immediately on decks thirty-four, thirty-five, and thirty-six.

As Data complies, Riker gets an idea.

RIKER
Data... put the turbolifts back on line. If Danar sees they're operating, he may try to use one.
(MORE)

49B CONTINUED:

RIKER (Cont'd)
(to Picard)
Soon as he does, we have him.

Picard nods grimly. He wants this situation contained as soon as possible.

50 INT. CORRIDOR (OPTICAL)

as Roga calmly moves through it, phaser in hand, senses alert. He peers around a corridor. A security guard

stands nearby the glowing rim of a forcefield. Roga ducks back around the corner. What to do? He approaches a turbolift. Its door OPENS. Roga hesitates -- then enters the turbolift.

51 INT. MAIN BRIDGE

Picard, Data, supernumeraries.

DATA
Sir, unauthorized access of turbolift dive on deck thirty-four.

RIKER
He took the bait.

PICARD
Data -- override its destination and divert that turbolift to a position near Lieutenant Worf's current location.

Data works his panel.

52 INT. CORRIDOR

(Not the same corridor we've just seen.) Worf and a security guard are facing a turbolift, standing well clear of the door with phasers levelled at it. Worf taps his insignia:

WORF
We're in position.

DATA'S COM VOICE
Four seconds to arrival.

The door OPENS. The turbolift's empty -- except for a phaser on the floor. We HEAR the SHRIEK of a phaser set to overload. Worf immediately slaps his communicator --

52 CONTINUED:

WORF
Phaser on overload! Seal this deck --

Worf swiftly drops to his knees, picks up the overloading phaser, opens it, makes a quick adjustment to it. The SHRIEK ENDS.

WORF (cont'd)
Captain, the overload's been averted.

Worf inspects the phaser:

WORF (cont'd)
Ingenious.

52AA INT. CORRIDOR (OPTICAL)

(Same one we saw Roga in before.) The security guard still at his post. He hears a sound, turns... it's Roga, who dispatches him quickly with a blow to the neck. The Security Guard crumbles. Roga quickly kneels beside him, grabs hold of one of the guard's hands and presses a finger to his communicator.

ROGA
(to computer)

Drop force field on deck
thirty-six.

The force field SHIMMERS for an instant and then disappears. Roga is immediately up and running down the corridor.

52A INT. MAIN BRIDGE

DATA
Sir, containment field down on
deck thirty-six.

RIKER
How the hell did he manage that?

From Picard -- the simple statement.

PICARD
He's headed for Engineering.

52A CONTINUED:

RIKER
(to Comm)
Riker to La Forge.

No response. Alarmed, Riker tries again:

RIKER (cont'd)
Engineering -- respond.

Still no response.

53 INT. ENGINEERING

Geordi and two engineering crewmembers are sprawled unconscious.

PAN to reveal Roga standing by a wall display and looking at a "map" of the Enterprise.

54 ON ROGA

crossing to the isolinear chips and going to work.

54A INT. MAIN BRIDGE

DATA
Sir -- someone in Engineering is attempting to override the security system lockout.

RIKER
Riker to Worf. He's in Engineering...

WORF'S COM VOICE
Acknowledged, Commander.

PICARD
Data -- I want you to stall Danar. Allow him to think he's succeeding.

DATA
(as he works)
As he bypasses each subsystem, I can reroute it without his knowledge.

PICARD

Make it so.

54B INT. ENGINEERING

as Danar moves isolinear chips around.

54C INT. MAIN BRIDGE

as Data compensates on his console. With each "move," Data is more impressed with Danar's skills.

54C CONTINUED:

DATA

Danar is extremely adept, sir. I am not certain which security measure he is attempting to circumvent.

(then, surprised)

Sir, Danar has succeeded in restoring power to Shuttlebay Two.

54D INT. ENGINEERING

as Danar crosses to the reactor core.

55 NEW ANGLE

as Roga quickly ascends the reactor core, disappears.

55A INT. MAIN BRIDGE

Data works his console.

DATA
I have overridden Danar's bypass; Shuttlebay Two is once again inactive.

PICARD
Very good, Mister Data. And now we know where he's headed.

56 ANGLE ON MAIN ENGINEERING

Worf and two security guards ENTER. Geordi and the two engineering crewmembers are slowly coming around.

57 INT. JEFFERIES TUBE

Roga is walking through a Jefferies Tube.

58 INT. ENGINEERING

Geordi's sitting up, shaking off a phaser stun.

GEORDI
He surprised us... came out of nowhere. I didn't know anyone could move that fast...

Worf's insignia BEEPS.

DATA'S COM VOICE
Lieutenant, I am reading an open access panel... K-twelve, deck thirty.

WORF
Acknowledged.

GEORDI
Danar must have climbed the reactor core and gotten into a Jefferies tube. He could be anywhere.

WORF
We believe he is attempting to reach Shuttlebay Two.

GEORDI
(surprised)
That's twenty-five decks up from here... quite a climb... but I wouldn't put it past him...

WORF
There is a full contingent of security waiting at all shuttlebays.

Geordi looks up the reactor core shaft. Having seen Roga in action, he's not about to underestimate him:

GEORDI
You want my advice... double it.

59 INT. JEFFERIES TUBE

Roga continues walking through the tube. He reaches an intersection where many wave guides and conduits come together.

59 CONTINUED:

Roga takes one of the two phasers he's carrying, opens it, adjusts it. We HEAR the faint first stage of a PHASER OVERLOAD WHINE. Roga jams the phaser into the mass of conduit and continues his walk.

60 OMITTED

61 INT. MAIN BRIDGE

DATA
Reading another open access panel...

Picard looks over his shoulder.

PICARD
(to Comm)
Security team to Jefferies tube J-four, deck fifteen.

SECURITY GUARD COM VOICE
Security acknowledges. On our way.

RIKER
Deck fifteen. Only a few decks below the shuttlebay.

Data turns to Picard.

DATA
Captain, I find it highly unlikely that Danar is attempting to reach Shuttlebay Two.

PICARD

Explain.

DATA

In our previous encounter, Danar employed a strategy of misdirection in an attempt to gain his objective.

PICARD

And you believe he's using the same tactic now.

61 CONTINUED:

DATA

He is aware that our sensors are unable to track him. Yet he seems to be purposely leaving a trail for us to follow.

Riker remains somewhat skeptical.

RIKER

And where do you think he's headed.

DATA

I am afraid his true destination remains a mystery.

61A INT. JEFFRIES TUBE

Roga making quick adjustments in one of the access

panels.

61B INT. MAIN BRIDGE

Data notices a new reading on his panel.

DATA
Captain, readings now indicate an open access panel... Jeffries tube N-eleven, deck thirty-eight.

Picard and Riker exchange concerned looks.

PICARD
He doubled back on us.

RIKER
The cargo bays?

Picard makes a quick decision.

PICARD
(to Data)
Advise personnel on deck thirty-eight to stay out of all Cargo Bays.

DATA
(checking)
They would appear to be empty, sir.

61B CONTINUED:

PICARD

Good. I want you to flood them with Anastazine.

Now it's Riker and Data who exchange looks.

62 OMITTED

63 INT. CARGO BAY

Roga is working at the transporter console when gas begins to rush out from the floor and ceiling. As he reacts --

63A INT. MAIN BRIDGE

DATA
(reading off panel)
Sensors show Anestazine concentration of seventy parts per million within the cargo bays.

RIKER
That should have put our boy to sleep.

PICARD
Restore normal environmental conditions, Mister Data.

63B INT. DECK THIRTY-EIGHT CORRIDOR

Worf and two security guards stand outside the entrance to one of the cargo bays, phasers ready.

PICARD'S COM VOICE
Move in security teams, Mister

Worf.

WORF

Acknowledged.

The cargo doors open.

63C INT. CARGO BAY

They enter and spread out, moving through the assorted cases, boxes and supplies piled all around the room.

64 CLOSE

on an opened cargo box. Worf sees it, rushes over. Something's been taken. Worf taps his insignia.

WORF

Worf to bridge. We have found no sign of the intruder. But there is a pressure suit missing from Cargo Bay Three.

64A INT. MAIN BRIDGE

as Picard and Riker react.

PICARD

A pressure suit...

RIKER

Could be he's planning to enter Shuttlebay Two from outside the Enterprise... bypassing the security guards.

PICARD

Mister Worf --

65
thru OMITTED
68

69 INT. CARGO BAY

as Worf and the two security guards listen.

PICARD'S COM VOICE

Post security guards at all emergency airlocks on decks thirty-seven through thirty-nine...

69A ANGLE ON ROGA

hiding behind a crate. The discarded pressure suit at his feet.

WORF (O.S.)

Aye, sir. I'll also cover the photon torpedo launchers... Danar may attempt to leave the ship that way. Worf out.

Roga listens. SOUND of the DOOR CLOSING. Roga peeks:

70 ON THE DOOR - ROGA'S POV

As the door CLOSES, the two security guards can be seen EXITING into the corridor.

71
thru OMITTED
77

78 WIDER ANGLE

as an unarmed Roga emerges from his hiding place -- and at the same moment, Worf emerges from his hiding place, phaser aimed at Roga.

WORF
You are cunning, Danar... you must have Klingon blood. But the battle is over.

ROGA
My battle is never over.

WORF
(taps insignia)
Worf to bridge. I have Danar...

SMASH CUT TO:

79 INT. JEFFERIES TUBE

as the phaser reaches overload and EXPLODES.

80 INT. CARGO BAY

as the lights FLICKER and the ship SHAKES. Worf's thrown off balance for a split-second -- and that's all Roga needs. With a lightning move, he disarms Worf -- the phaser goes skidding across the floor -- and the fight is on.

80A INT. MAIN BRIDGE

DATA
Explosion in Jefferies Tube section T-nine-five. All external sensors are inoperative.

RIKER
Go to backup systems.

80A CONTINUED:

DATA
Unable to transfer control...

80B INT. CARGO BAY

as Roga and Worf battle. Roga fights like a cornered tiger, finally gets the upper hand, drops Worf with a massive two-handed blow. Worf sags, nearly unconscious. Instinctively, Roga prepares to deliver a death blow -- but stops himself at the last second, runs off toward the transporter console.

81 NEW ANGLE (OPTICAL)

Roga taps the face of the transporter console as he runs past it; the console and the pad spring to life and energize. Roga jumps onto the pad and DEMATERIALIZES.

82
thru OMITTED
83

83A INT. ANGOSIAN TRANSPORT SHIP (OPTICAL)

as Roga MATERIALIZES in a compartment aft of the cockpit, opens the door. In the cockpit, Wagnor and his first officer turn, are stunned to see Roga...

84 INT. CARGO BAY

Two security guards have joined Worf, who is still staggering from his fight with Roga. Worf opens a panel on the transporter console, sees that a phaser has been jerry-rigged into the circuitry. He taps his insignia:

WORF
Worf to bridge. Danar has escaped. He used a phaser to power the cargo transporter.
(checks console)
Coordinates indicate he beamed aboard the Angosian transport ship.

84A INT. MAIN BRIDGE

Data is working his console with little success.

PICARD
Data, can you verify that?

DATA
Negative. External sensors are still nonfunctioning.

PICARD

Then we have no way to track him.

RIKER
That was his plan all along.

And as Riker looks at Picard, we,

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

85 thru 90 OMITTED

91 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

RIKER (V.O.)
First officer's log, supplemental. We are continuing to repair damage to the ship's sensors following the escape of the Angosian prisoner Danar. He is still at large.

91A INT. MAIN BRIDGE

Hours later. Worf has returned to the bridge. Riker is with him at Tactical. Troi is there too.

RIKER
(keys insignia)
Engineering, I'm getting readings
at Tactical, are we back up...

GEORDI'S COM VOICE
That's affirmative, Commander.

PICARD
Sweep the area, Mister Worf...

DATA
Captain, the prime minister is
hailing us, priority one...

PICARD
On screen.

91B ANGLE - MAIN VIEWER (OPTICAL)

PICARD
Yes, Prime Minister.

NAYROK
Captain, I've just been informed
that Roga Danar has attacked the
penal colony on Lunar Five...

91B CONTINUED:

PICARD
Attacked it... ?

NAYROK

(angry)
In our own police shuttle.
Several of my people are wounded.
Hundreds of prisoners are rioting.
Some of them have escaped with
Danar. We have reports they are
headed for the capitol city...
(scared)
Captain, we are not suited to
handle situations like this...
that's why we created them...

Picard frowns. He has much to say to the prime minister, but this is not the time.

PICARD
We'll send an away team, Prime
Minister... Picard out.

91C ANGLE --

Leading the way...

PICARD
Counselor Troi, Mister Data,
Lieutenant Worf... you will
accompany me to the planet...

91D INT. CORRIDOR

Outside the transporter room... moving... Picard with Troi and Data... followed by Riker and Worf...

PICARD
My understanding is that these
men were programmed to survive,
is that correct?

91D CONTINUED:

TROI
Yes, Captain.

PICARD
And they will not kill unless their survival is at stake?

DATA
It is against their nature to do so, Captain.

PICARD
(dry)
Then let us hope they do not believe their survival is at stake.

Moving back to center on Riker and Worf...

RIKER
Mister Worf, you are personally responsible for the captain's safety.

WORF
I understand, Commander.

As they enter the Transporter Room...

92
thru OMITTED
93

94 INT. ANGOSIAN SENATE - NIGHT

Nayrok and a group of TEN ANGOSIAN SENATORS have gathered in the rotunda... Zaynar is passing out phaser rifles... the men look at the weapons in their hands as though they've hardly seen them before.

NAYROK
(addressing the senators)
I do not expect them to listen to reason... I loathe the idea of a violent confrontation, but we must be prepared...

Picard, Data, Troi and Worf MATERIALIZE.

94 CONTINUED:

NAYROK
(reacts)
This is all you've brought... ? Where are your security men... ?

PICARD
We're not here to fight your wars, Prime Minister...

NAYROK
They've been seen moving toward the center of the city... people are scared, Captain... don't you understand... ? They're dangerous.

PICARD

You are dangerous. They are only victims.

(reactions)

You made them what they are. You asked them to defend your way of life... then you discarded them.

ZAYNAR

They were not happy here...

TROI

They were not welcome here.

ZAYNAR

It was the will of the people to resettle them...

NAYROK

Nobody was pleased with the solution, Captain... but we had to act for the greater good...

DATA

Prime Minister, if you have the skills to create a master soldier, can you not contradict the effect... ?

NAYROK

The chemicals can be removed from their systems. But we're not convinced the psychological conditioning can be entirely reversed.

94 CONTINUED: (2)

DATA
Have you tried?

NAYROK
We've studied it thoroughly...
even before the training began,
we knew there would be problems
reversing it. It was a risk we
had to take.

WORF
Did you reveal that "risk" to the
men who volunteered for service?

And now the shame shows on the Prime Minister's face...
we know the answer is no... he doesn't have to say it.

NAYROK
We were helping them to survive the,
war, don't you understand? They
needed these skills...

PICARD
They are your sons, your brothers.
And you have turned your backs on
them.

TROI
There are methods of treatment...
until you try them, you can't know
if they will work. Even a partial
recovery would give them some
peace...

ZAYNAR
(repeating)
It was the will of the people...

TROI
(losing patience with
this guy)
To allow them to suffer?

NAYROK
There was a referendum. The people weighed the costs involved. They chose the resettlement solution.

ZAYNAR
Besides, we may need to use them again some day.

95 VARIOUS ANGLES - THE ROTUNDA (OPTICAL)

Roga comes bursting through the door... he carries a phaser weapon... he walks toward us... a few beats later, more figures appear, firing as they enter... entering through doors, from the roof, windows, until a dozen veterans, all armed, are in the building... some have been wounded in the prison break... bloodied arms and legs... bandages...

INTERCUT:

96 THE SENATORS OF ANGOSIA,

along with Picard and his officers, watch them cross

the rotunda toward them...

97 ROGA

has sustained a wound somewhere along the line, his arm is bloodied...

98 NAYROK

watches them come...

99 PICARD

glances over and sees... Zaynar lifting his weapon...

PICARD
Unless you are prepared to die,
I'd suggest you put that down.

NAYROK
(to Zaynar)
Do as he says.

100 THE VETERANS (OPTICAL)

committing acts of mayhem and destruction.

ROGA
Shoot us. Destroy us. Do what
you have to do. But, by God, you
will no longer ignore us.

He fires a shot over the prime minister's head blowing a piece of the wall up behind him. The officials begin to react... raise their weapons... the veterans raise

their weapons and we are about to have death in the hallowed halls of government... Picard steps out between the two sides, intent on quelling the immediate crisis.

PICARD
Danar, it appears to me that you are deliberately attempting to provoke a response... so you may justify your own attack on men who do not wish to fight...

ROGA
Cowards...

PICARD
Yes...
(beat)
But you are not programmed to murder cowards... and if they will not fight back, what will you do?

100 CONTINUED:

ROGA
We will not go back...

100 CONTINUED:

NAYROCK
You are programmed to survive... you can survive at the Lunar Five

settlement...

ROGA
Survival is not enough... to exist is not enough...

TROI
Roga, tell them what you want.

A long beat as he looks at her and then Nayrok.

ROGA
We want our lives back. We want to come home.

NAYROK
(political)
I'm not prepared to negotiate under a threat, Danar... but if you will put down your arms and return peacefully to Lunar Five... I would be willing...

ROGA
Mister Prime Minister. Our respects, sir. But you'll have to force us... or try to.

A beat. Nayrok pales.

NAYROK
(sotto, to Picard)
Captain, you must do something, call your ship...

PICARD
You're quite right, Prime

Minister.
(keys insignia)
Enterprise, prepare to beam the away team back.

RIKER'S COM VOICE
At your command, Captain.

NAYROK
You can't leave us like this, Picard.

100 CONTINUED: (2)

PICARD
We have everything we need for our report. Your prisoner has been returned to you. You have a decision to make... either try to force them back or welcome them home. In your own words, this is not our affair. We cannot interfere with the natural course of your society's development and I'd say it's likely to develop significantly during the next several minutes.
(beat)
It's been an interesting stay. When you are ready for membership in the Federation, we will be pleased to reconsider your application.

He keys his insignia...

PICARD
Four to beam up, Mister Riker.

And as he stares at the Prime Minister... Troi exchanges a look with Roga and the away team DEMATERIALIZES.

101 EXT. SPACE - THE ENTERPRISE (OPTICAL)

102 INT. MAIN BRIDGE

The away team enters... Wesley is at Conn.

RIKER
Success, Captain?

PICARD
Number One, note in your report that if the government of Angosia survives the night, we will offer Federation assistance in the efforts to reprogram their veterans.

RIKER
And if the government doesn't survive?

102 CONTINUED:

PICARD
I have a feeling they will choose to.

He sits in his command chair.

PICARD
Mister Crusher, set coordinates for the starbase at Lya Three.

WESLEY
Coordinates set, Captain.

PICARD
Engage.

103 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it warps away to a new adventure.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The High Ground"
#40273-160

Written by

Melinda M. Snodgrass

Directed by
Gabrielle Beaumont

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FINAL DRAFT

NOVEMBER 3, 1989

STAR TREK: "The High Ground" - 11/03/89 - CAST

STAR TREK: THE NEXT GENERATION
"The High Ground"

CAST

PICARD	KYRIL FINN
RIKER	ALEXANA DEVOS
DATA	POLICE OFFICER
BEVERLY	WAITER/KATIK
TROI	
GEORDI	
WORF	
WESLEY	Non-Speaking
	RUTIANS IN PLAZA
	RUTIAN POLICE

ANSATA TERRORISTS
Non-Speaking
SUPERNUMERARIES

STAR TREK: "The High Ground" - 11/03/89 - SETS

STAR TREK: THE NEXT GENERATION
"The High Ground"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	RUTIAN PLAZA
OBSERVATION LOUNGE	
TRANSPORTER ROOM	INDOOR/OUTDOOR CAFE
MAIN ENGINEERING	
SICKBAY	
CORRIDOR	
ALEXANA'S OFFICE	
CAVERN	

STAR TREK: "The High Ground" - 11/03/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The High Ground"

PRONUNCIATION GUIDE

ANSATA	Ahn-SAH-tah
ALEXANA	Alex-AH-nah
DEVOS	DEH-vohs
KYRIL	KIH-rill

KATIK KAH-tick
RUTIA RUE-tee-ah

STAR TREK: THE NEXT GENERATION
"The High Ground"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise in orbit around a planet.

PICARD (V.O.)
Captain's log, Stardate 43510.7. The Enterprise has put in at Rutia Four to deliver medical supplies following an outbreak of violent protests.

2 EXT. PLAZA - DAY - ESTABLISHING

Shops, a cafe, people strolling. A modern community. Beverly, Data and Worf are walking through the plaza.

PICARD (V.O.)
Although non-aligned, the planet has enjoyed a long trading relationship with the Federation.

Beverly spots the cafe, and stops.

BEVERLY
We've still got a few minutes before our next meeting...

Worf scans the plaza. Everything seem calm. They ENTER, and seat themselves at a table.

A WAITER stands by the door staring intently into the plaza. He does not acknowledge the presence of the Starfleet officers. Beverly is becoming annoyed, she lifts her hand, signalling for service.

BEVERLY

Excuse me --

2 CONTINUED:

Suddenly, a bomb EXPLODES destroying a shop... wounding several passers-by... people react, scared, running...

QUICK PAN TO:

3 INT. INDOOR/OUTDOOR CAFE

DATA, WORF, BEVERLY at a table... already reacting, Beverly on her feet, moving to help... Worf concerned for her safety...

WORF

Doctor...

She ignores him, moves into the plaza... From outside they HEAR SCREAMS and CRIES, and the WAILING of an alert. Worf and Data are moving after her... behind them, at the door, the waiter watches with interest, also moves outside...

4 EXT. PLAZA

A scene of chaos. Shattered glass lies glittering on the pavement. Dust and debris from the explosion is settling. A jet of some escaping gas pours from a broken pipe. Three people are down, all of them showing blood.

5 ANGLE - TWO POLICEMEN

ENTER. Beverly starts to move to the first victim, but an officer draws a phaser, and blocks her way.

BEVERLY
Put that thing away. I'm a doctor.

Beverly isn't waiting for permission. She shoulders past him. Beverly drops down next to a casualty, pulls out her tricorder and examines him...

BEVERLY
Just lie still... don't try to move...

Turning to Worf and Data --

5 CONTINUED:

BEVERLY
Lieutenant, I need bandages... Disinfectant... something with alcohol in it ...

WORF
Doctor, it is not safe...

BEVERLY
That's an order, Mister Worf...

Worf hesitates only briefly, exchanging a glance with Data, goes toward the restaurant... as she moves to look at another victim...

BEVERLY
There's a lot of bleeding, but it's not as bad as it looks. Don't be afraid.

The policeman looks at Data...

POLICEMAN
The Klingon is right. These Ansata... they're madmen... there could be another bomb.
(to the others)
Clear this area. Everyone out of the plaza.

DATA
Doctor, a return to the Enterprise would be prudent.

She just looks at him, continues her work.

DATA
This planet does have physicians...

BEVERLY
Who aren't here yet. I am.

Worf comes back out of the restaurant with some ripped-up tablecloths, some liquor bottles... he's helped by the waiter who crosses to Beverly... as she takes the materials, immediately begins to utilize them in emergency care... she barely glances up at the waiter who is interested in what she's doing... a throwaway line --

5 CONTINUED: (2)

BEVERLY
Thank you.

WAITER
Not at all, Doctor.

5 CONTINUED: (2)

He moves away... takes a beat at the entrance to the cafe to look back again, thoughtfully, then enters...

6 ANOTHER ANGLE - DATA

DATA
Captain, there has been an incident.

INTERCUT TO:

7 INT. MAIN BRIDGE

Picard and Riker at their usual stations.
Supernumeraries at Conn and Ops.

DATA
(continuing)
... A bomb has been detonated by the Ansata terrorists.

PICARD
Your security status?

DATA
Vulnerable, sir.

PICARD
Transporter Room Three, lock onto the away team, prepare to beam them back...

ENGINEER'S VOICE
Yes, Captain.

DATA
Sir, I recommended such a course, but there are several wounded people and Doctor Crusher...

PICARD
(frowns, interrupting)
Yes, I understand. Picard to Doctor Crusher...

8 ANGLE ON BEVERLY

keys her insignia... continues to work...

8 CONTINUED:

BEVERLY
Go ahead.

PICARD
I've been advised of your situation by Mister Data.

BEVERLY
I already know what you're going to say.

PICARD
(annoyed)
Doctor, will you at least allow me to...

BEVERLY
The longer we argue, the longer...

PICARD
You are endangering yourself and the away team...

BEVERLY
Captain, right now, I'm trying to pull a life back into a wounded body with brandy and sleight of hand. I'm not going anywhere... Data and Worf don't have to stay. Crusher out.

PICARD
Transporter Room, do you have lock

on the away team?

ENGINEER'S VOICE
Aye, sir. Shall I transport them?

Picard looks in frustration to Riker.

RIKER
I wouldn't want to be in the Transporter Room to greet her.

PICARD
(a beat)
Picard to Data. Hold your position until the Rutian medics arrive.

8 CONTINUED: (2)

DATA
Aye, Captain.

END INTERCUT.

9 EXT. PLAZA

The WAILING of emergency vehicles is much closer. Beverly continues to treat the wounded. Worf is running tricorder scans of the buildings. Data moves to him...

WORF
The tricorder is not reading any other explosive devices in this

vicinity...

10 ANGLE - AN WOMAN IN AUTHORITY (ALEXANA)

arrives, accompanied by security guards... glances at Data and Worf as she passes... examines the scene...

11 ANGLE - THE WAITER

moves barely outside the door of the restaurant to watch...

12 THE SCENE (OPTICAL)

as an extraordinary arc of light appears... simultaneous with his arrival is a SOUND like lighting finding ground. A CRACK of almost concussive proportions. A MAN who seems to literally appear out of the light. He wears a shoulder device. And he looks to be in definite pain as he arrives. People begin running ... because it is nothing new... in quick cuts --

13 DATA AND WORF

react...

14 ALEXANA

is shielded by her guards...

15 BEVERLY

turns and finds the man inches away... she recoils, but the man catches her by the arm.

16 ANGLE - A GUARD (OPTICAL)

goes for his weapon, and the terrorist shoots from the hip killing the guard. The terrorist strengthens his hold on Beverly as...

17 DATA AND WORF

reach for their phasers... they don't have a clear shot through the crowd... and as they jockey forward for position...

18 BEVERLY AND THE TERRORIST (OPTICAL)

BEVERLY
You don't understand... I'm a doc...

And then they're gone... VANISHING into a new burst of light. On Data and Worf's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

20 INT. OBSERVATION LOUNGE

Picard, Riker listen to Data and Worf's report...

DATA
A transporter would leave residual ionization in the air... but the tricorder readings found no trace after the incident...

RIKER
People don't just appear and disappear... there has to be some way to track her...

DATA
We have been unable to detect the signal from her communicator. It has either been deactivated or she is being held in a shielded location.

A long beat... Picard angry, deep in thought. Then, softly --

PICARD
Why... her?

WORF
Sir, I believe she was the intended target of the abduction.

RIKER
Why would they want a Federation hostage? Their fight doesn't involve us.

WORF

It does now.

On reactions...

21 INT. CAVERN

A perimeter of light holds the stygian darkness at bay. In some places movable screens augment the natural stone wall which have formed to create a sense of privacy.

Beverly is in a secluded area with rock walls on three sides. The alcove is furnished simply -- a cot, a small table, and a folding chair. Beverly is seated on the camp bed. Her hands and ankles have been bound, and she shifts uncomfortably. She is angry and afraid, and trying to hide it.

A MAN, KYRIL FINN enters. Beverly swallows hard, lifts her chin, and tries to stare him down, but she ends up looking only anxious.

Finn is an attractive man in his early thirties, but he has an air of shyness and awkwardness which seems out of place with his combat style clothing, and the phaser he wears. His hair's a little too long and wavy for serious bad-ass. In fact, with his hunch shouldered stance and one hand dug deep into his pocket he looks like a man trying to be overlooked. In his other hand, he has a plate of food.

FINN

Are you hungry? Do you want something to eat?

She just stares at him. Scared, doing bravado.

FINN
I doesn't matter to me. You
want to be hungry? Be hungry.

He sits in front of her... picks at the food, eating
with his hands...

FINN
What's your name?

No response.

FINN
You're a doctor on a Federation
starship?
(beat)
I always wondered what it would
be like to travel across the
galaxy.
(MORE)

21 CONTINUED:

FINN (Cont'd)
(rueful, self-deprecating)
It's not something I've exactly
had time for.

Stonewalling him. He shrugs.

FINN
This isn't the best way to meet

new people, is it?

He stands.

FINN
If you want something, just ask
for me -- Kyril Finn.
(a beat)
They know me.

He EXITS and takes the plate of food with him. As
he exits, she looks down, angry, helpless...

22 INT. CAPT. READY ROOM - CLOSE ON WESLEY

who has just heard the news. Pulling back to reveal...

TROI
We have no reason to believe she's
been hurt in any way...

PICARD
In fact, it's more likely that
they will take good care of her...
if they want to use her as a
bargaining chip.

WESLEY
(beat)
A bargaining chip?

TROI
The innocent become the pawns in
a conflict like this, Wesley.

Picard thinks a beat, stands... begins to move around
the desk toward Wes.

22 CONTINUED:

PICARD
The Ansata separatists have been trying for generations to be freed from the rule of the Eastern Continent. If they can get the government to even acknowledge their demands, then kidnapping your mother will have served a purpose.

He leans on his desk.

PICARD
(continuing)
That may be what they are after. It may not. Frankly, I don't care. All I care about is getting her back, Wesley... In a few minutes, we're leaving to meet with the authorities...

WESLEY
(interrupting)
Request permission to be on the away team, sir.

PICARD
No. You have an important job to do here. If we are to find your mother, we must have a way to trace the movements of these terrorists. I want you on the

team that will investigate this
new technology of theirs.

WESLEY
I understand.

PICARD
Report to Mister Data. Dismissed.

He exits. Picard glances at Troi. They share a moment. She acknowledges his efforts.

TROI
He needs your strength right now.

PICARD
(beat)
History has shown us that strength may be useless in the face of terrorism, Counselor.

Off Troi's reaction...

23 INT. ALEXANA'S OFFICE - DAY

Alexana Devos, a striking woman in her late thirties, meets with Picard and Riker. (This is the same woman we saw in the teaser.) Tall and athletic, she is a natural born leader. But she is also a woman under great pressure, caught up in a struggle that she's no longer sure she can win. Trying to deal with a hundred problems at once has left her preoccupied and driven and almost burned out. She is sitting down at a desk littered with isolinear reader chips. On one wall are monitors that provide a running text of current police

activity. She studies them intently.

PICARD
What exactly is Ansata policy in regard to hostages?

ALEXANA
I doubt they have one. They don't usually take hostages.

The implications of such a strategy is not lost on Picard or Riker. She turns to face them...

23 CONTINUED:

ALEXANA
These aren't people we're dealing with here. They're animals...
(her anger rising)
Fanatics, who kill without remorse or conscience... who think nothing of murdering innocent people.

PICARD
They could just as easily have shot her where she stood...

ALEXANA
(acknowledges)
Don't ask me to explain them. I can't. The atrocities I've seen...

A beat as Alexana forces herself to gain her composure.

ALEXANA
And now they have this new device that makes them even more deadly. How do I combat an enemy who fails to register on any scanner until they're literally standing in front of you with a phaser pointed at your head?

RIKER
What can you tell us about this device?

Alexana removes an armband from a drawer, and tosses it onto the desk.

ALEXANA
Not much, really.

Picard picks up the device, and inspects it, hands it to Riker. Over this Alexana continues.

23 CONTINUED: (2)

ALEXANA (cont'd)
They first started using it two months ago. We've taken several of these off dead terrorists. Our people have looked at them... Nothing they can explain...

RIKER
You mind if we take this with us... give our people a chance to study it?

ALEXANA
Not at all. And I'll put you in touch with our research people, if you wish.

PICARD
I appreciate your help.

ALEXANA
(a wry smile)
Perhaps if we found ourselves in possession of some of that advanced Federation weaponry of yours it would shift the balance of power back to our favor.

PICARD
That we cannot do for you.

ALEXANA
(as she expected)
No, of course not.

Picard rises. The others follow suit.

PICARD
I would like to leave Commander Riker to assist in your search for Doctor Crusher.

As she walks them to the door:

ALEXANA
(it won't help)
If you like...

RIKER
You don't sound very optimistic.

23 CONTINUED: (3)

ALEXANA
I know my enemy, Commander... They don't leave much room for optimism.

Off Picard and Riker's worried expressions.

24 INT. CAVERN

As before, Finn enters with a plate of food. Same line --

FINN
Are you hungry? Do you want something to eat?

She's looking quite a bit more tired than before. But she's still not willing to respond... at least not on the first volley.

He studies her... puts down the plate, moves to her... Beverly can't control the impulse. She shrinks back in fear.

FINN
Relax, I'm just going to...

He indicates her bonds. He drops to one knee, and releases her ankles. (And note: that despite his rumpled, good guy attitude there is a side of this that

could be considered torture, manipulation, setting up dependency.)

FINN
Come on. Eat something. What's the point of not eating? You're the only one who suffers. Do I look like it's bothering me? Okay, it's bothering me.

He picks up the plate and holds it out in front of her. She finally takes it... begins to pick up the meat with her fingers, eats...

FINN
No forks. Sorry.

24 CONTINUED:

A beat as he watches her eat, pleased with this victory.

FINN
Did I mention my name is Finn? And you're... ?

A beat.

BEVERLY
Why have you brought me here?

FINN
I need a doctor.

BEVERLY
There are doctors on Rutia.

FINN

I need someone better... I heard you were here from the Federation flagship and I knew you had to be...

BEVERLY

How did you know that?

FINN

I heard.

(beat)

Now you'll help me. Just like you help them...

BEVERLY

What are you talking about?

24 CONTINUED: (2)

FINN

(angry)

Your ship carries medical supplies for them... for the other side... why does the Federation ally itself with the Rutians...

BEVERLY

We didn't... all we did was to bring...

FINN

Medical supplies...

BEVERLY

People were hurt...

FINN

I know. I hurt them.

He grabs the food dish out of her hands. Stands.

FINN

You're finished eating. Get up.

When she looks up at him, hesitating with fear... he reaches down and pulls her up roughly...

FINN

Get up.

He indicates for her to precede him out of the alcove, and she begins to obey. They start out into the cave proper. Beverly suddenly pauses, and looks up at him. She is embarrassed by the non-sequitur, but can't control herself.

BEVERLY

I have... a son.

FINN

You'll be with him again, Doctor.
I see no reason to kill you.

The inference being if he did see a reason later, he might. As he waits for her to move by him, the perfect gentleman... she looks at him, finally moves forward and we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. CAVERN

For the first time, we see full breadth of the rebel camp... as Finn and Beverly move by, a pair of children, one watches while the other cleans a weapon... people look over at Beverly, exchange looks with Finn who nods confidently -- he's got this under control.

He leads her to a section of the cave that has been set aside as an infirmary. A section of the cave has been set aside as an infirmary. Five patients rest on cots. A couple are bandaged, but don't seem to be in much distress. The other three are thrashing, delirious with pain. One of them is the man who kidnapped Beverly. He motions to her -- this is my problem... she looks at them with concern... gets down on her knees, runs a tricorder scan checks the readings... shakes her head...

BEVERLY
I need instruments from my ship to diagnose something like this...

FINN
(straight)
You think if I allowed you to call your ship, they would transport

your instruments... ?

BEVERLY
When I inform the captain how serious the situation is, I'm sure he'll agree. I've told you, Finn, the Federation is not allied with Rutians... we came on an errand of mercy...

FINN
(straight)
And since the Federation does not wish to take sides, he will send you the medical supplies we need.

BEVERLY
Absolutely.

A beat before he grins... signals a TERRORIST BOY about twelve who comes over, carrying a box...

25 CONTINUED:

FINN
I anticipated your needs.

The boy opens the box to reveal an impressive array of medical instruments. She reacts.

BEVERLY
These are Federation supplies... we just delivered them to the medical dispensary this morning...

FINN
(shrugs)
I heard.

Off her reaction, as she reaches in for an instrument...

26 INT. ALEXANA'S OFFICE - DAY

Alexana and Riker are studying files on the wall monitors. A seemingly never-ending inventory of names, addresses and police records.

RIKER
You're telling me all these people belong to the Ansata?

ALEXANA
Not really. We suspect the organization itself only consists of some two hundred members. There are over five thousand names on this list. Citizens we know to be sympathetic to their cause. They pass along weaponry and information. March in pro-Ansata demonstrations... participate in general strikes.. or the occasional riot.

Riker shakes his head in disbelief.

RIKER
How did all of this ever get started?

26 CONTINUED:

ALEXANA
We denied them independence. That gave them a noble cause... seventy years ago.
(bitterly)
And now it's just an excuse for more violence.

RIKER
You hate them as much as they hate you.

ALEXANA
Believe it or not I always considered myself moderate.

RIKER
What changed your mind?

ALEXANA
(shrugging, take your pick)
Being stationed here the last six months. Watching the body count grow. The three assassination attempts on my life.

RIKER
I can see where that could affect your point of view.

ALEXANA
But I guess the event that really opened my eyes took place only

a few days after my arrival. A terrorist bomb destroyed a shuttlebus... sixty school children. There were no survivors.

A beat as Riker absorbs this information.

26 CONTINUED: (2)

ALEXANA
The Ansata claimed it was a mistake. That their intended target was a police transport. As if that made everything all right.
(a beat)
That day I vowed to put an end to terrorism in this city. And I will.

A grim smile from Riker. It's not a smile of approval. Rather it's one of respect. This is clearly not a woman to be taken lightly. As she turns back to study the computer screen...

CUT TO:

27 INT. CAVERN

Beverly is finishing her examinations, as the terrorist boy assists her.

BEVERLY
(to the boy)

Thank you. You're very helpful... you could learn to do this when you grow up...
(beat)
... if you grow up.

The boy just looks at her curiously.

27A ANGLE

Finn is chatting off to the side with some of his friends... sees that she's finished, breaks off and moves toward her... She moves away from the patients...

BEVERLY
They're dying.

He reacts... really quite stunned.

BEVERLY
I'm seeing a complicated set of conditions... their DNA is warped somehow; it's disrupting their entire cellular chemistry...

27A CONTINUED:

FINN
You can't do anything?

BEVERLY
I can make them more comfortable. That's all. The damage is too extensive.

27A CONTINUED: (2)

Finn's eyes grow dark... he looks sadly at his comrades, moves a step or two away from Beverly as he whispers something we don't hear, perhaps a prayer. Beverly studies him. He looks at her... begins to walk.

BEVERLY
If I could detect the condition earlier...

FINN
... you would be able to reverse the damage?

BEVERLY
Perhaps. I don't know.
(beat)
What happened to them...

FINN
It's the inverter.

They move to the equipment... the shoulder harnesses, generator, other tech equipment.

FINN
(irony)
It has given our cause a new life. But asks for our lives in return.

BEVERLY
What does it do?

FINN
We transport through a dimensional shift that the Rutian sensors can't trace.

BEVERLY
Dimensional shifting? You can't do that with humanoid tissue.

FINN
There are risks... the designers warned us... but it works.

She looks at him, finds this incredible. She uses her tricorder to examine him...

27A CONTINUED: (3)

BEVERLY
You're showing the same distorted readings. Not as severe as the others but --

FINN
(brushing it off)
Doesn't matter.

BEVERLY
It does if it kills you.

FINN
(simply)
Don't you know? A dead martyr's worth ten posturing leaders.

On her reaction...

28 INT. MAIN ENGINEERING (OPTICAL)

At the pool table, Wesley and Data are examining one of the Ansata armbands... that they have opened...

DATA
A subspace field coil with an isolated power source... curious...

WESLEY
How could something this small manage to get them anywhere?

At the console, Geordi has seen something on a monitor, reacts...

GEORDI
Hey, guys... look at this...

Wesley takes the Ansata armband, as they move to Geordi.

GEORDI
The Rutian team picked up a faint nuclear vibration during the terrorist movements...

WESLEY
(mind thinking)
Nuclear vibration...

28 CONTINUED:

DATA
That could possibly indicate subspace transition rebound during transport...

WESLEY
(coming to him)
Wait a minute... computer, call up files on... what was it called...
(excited, to Data and Geordi)
We spent an hour on it in my astral physics course last year... folded space transport...

GEORDI
(connecting)
Alternate dimensions...

DATA
Are you referring to the Elway Theorem?

WESLEY
Yes... computer, files on the Elway Theorem... what if they're moving inter-dimensionally?

DATA
But the Elway Theorem proved to be entirely inaccurate... all research was abandoned by the mid-twenty-third century...

Looking at the monitors as the files come up...

WESLEY
Data, look at it... the faint nuclear vibration is consistent... and Elway used an isolated field coil just like this one.

GEORDI
It would be untraceable by any standard sensing device.

DATA
But it was proven to be fatal. To use this technology would be an irrational act.

29 ANGLE - PICARD

ENTERS, having overheard the last two speeches...

PICARD
We may well be dealing with irrational people, Data. Is there a way to trace this... ?

GEORDI
(checking with his colleagues)
With an adaptive subspace echogram, maybe... ?

DATA
If anyone is willing to transport in this manner, Captain, they

would suffer significant internal damage which could be detected.

PICARD
(adding it up)
And it sounds as though they might require the services of... a doctor.

Reactions.

30 EXT. PLAZA - DAY

It's a round-up. Uniformed police officers have people stopped.

The twenty-fourth century version of papers (a transparent triangle shaped card which is read by a light pen) are being checked.

Alexana and Riker, in the company of her security guards watch the proceedings.

31 thru 32 OMITTED

33 NEW ANGLE

As the waiter we saw in the teaser is taken into custody. He glares at Riker and Alexana as he's taken away.

34 BACK TO RIKER AND ALEXANA

RIKER
This is no way to live.

ALEXANA
For us or them?

RIKER
For both of you.

ALEXANA
I know it's not pretty, Riker.
But this is what terrorism has
done to this city.

RIKER
There must be a better way than
this to deal with it.

ALEXANA
I know my methods seem harsh but
believe me, they're gentle
compared to my predecessors.
Suspects would be brought into
police headquarters and...
mysteriously vanish. I put a stop
to that.

RIKER
And what happened to this
predecessor of yours?

ALEXANA
He was murdered.

34 CONTINUED:

As Riker reacts, a woman and her son -- a boy about Wesley's age -- are fettered with twenty-fourth century handcuffs are led away.

For some reason, this arrest affects Riker more than the others, and his tone is sharp.

RIKER
Are you going to tell me that boy's a threat?

ALEXANA
It's possible.
(a beat)
That shuttlebus I told you about... the bomb was set by a teenager.

Riker can only shake his head. He's getting fed up with the whole situation.

ALEXANA
And in a world where children blow up children... everyone's a threat.

And as they watch the round-up continue:

CUT TO:

35 INT. CAVERN

The infirmary. Beverly is trying to ease the three patients who are suffering from the dimensional effect. She is suffering with them and for them, because there's nothing she can do except make them

comfortable. She administers a hypo to the young woman, then sits next to her on the bed, and clasps the girl's hand. The terrorist boy is eager to assist.

Finn is seated on a low rock wall which surrounds the infirmary. Beverly is unaware of him for she is intent on her patients. He is sketching, but periodically he looks up and studies Beverly.

36 ANGLE ON BEVERLY

As she becomes aware of the scrutiny. She looks up, annoyed, and notices Finn.

36 CONTINUED:

He is the source of all her troubles, and so frowns, but then becomes puzzled at his actions.

Beverly stands, and circles around the cots and the walls to come up behind him.

37 ANGLE ON - THE SKETCH PAD

It is a very fine sketch of Beverly's hands clasping the girl's.

BEVERLY
You should be drawing, not killing people.

FINN
I can do both.

And his attitude infuriates her.

BEVERLY
How can you have such a casual attitude toward killing?

FINN
(without humor)
I take my killing very seriously, Doctor.

She shakes her head, unable to understand this man.

FINN
(shrugs her off)
You are an idealist...

BEVERLY
I live in an ideal culture... there is no need for your kind of violence... we've proven that.

He looks at her, grunts.

37 CONTINUED:

FINN
Your origins on Earth are from the American continent, are they not?

BEVERLY
North America.

FINN
I have read your history books.

This is a war for independence.
I am no different than your own
George Washington...

BEVERLY

Washington was a military general.
He was not a terrorist.

FINN

Doctor, the difference between
a general and terrorist is only
the difference between winners
and losers. You win, you're
called a general. You lose...

BEVERLY

You are killing innocent people...
Can't you see the immorality of
what you're doing... or have you
killed so often, you've become
blind to it?

Finn looks at her, shakes his head at her naivete.

FINN

How much innocent blood has been
spilled for the cause of freedom
in the history of your Federation,
Doctor? How many good and noble
societies have bombed civilians
in war? Wiped out whole cities.
And now that you enjoy the comfort
that has come from their battles,
their killing... you frown on my
immorality... ? Doctor, I am
willing to die for my freedom.
And, in the finest tradition of

your own great civilization, I'm
willing to kill for it too.

And as he leaves her to think about that...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 INT. ALEXANA'S OFFICE

Riker and Alexana have just finished interviewing one of the detainees from the round-up. He stares sullenly at them as Alexana dismisses him with:

ALEXANA
(curtly)
All right you can go.

She nods to one of her security guards who stands inside the doorway. The security guard waits for the detainee to get out of his chair and then escorts him out of the office. This has been going on a long time.

Riker paces around, tense and frustrated.

ALEXANA
If you want, I could become more persuasive.

Riker refuses to even consider it.

RIKER
No.

Alexana nods, accepting, if not totally agreeing with his decision.

The security guard enters with the waiter who is nervous but defiant. Seats him. Alexana consults her wall screen computer.

ALEXANA
You're Katik Shaw, the waiter from the Lumar Cafe.
(he nods)
You witnessed both the explosion and the kidnapping.

38 CONTINUED:

KATIK
I saw nothing.

Riker's impatience is growing.

ALEXANA
We are aware of your ties with the Ansata... For all we know you planted the bomb yourself... Where have they taken her?

KATIK
I don't know what you're talking about.

RIKER
I've had enough of this.

Before Alexana can respond, Riker places himself between her and the prisoner.

RIKER
(to Katik)
I want you to take a message back to your people. Tell them the Federation is willing to negotiate for the release of Doctor Crusher.

ALEXANA
Riker... !

Riker cuts her off.

RIKER
She's a Starfleet officer. That makes her my responsibility.

Alexana's silence is a tacit agreement.

RIKER
(to Katik)
Your side has demands, we're willing to listen to them. We want her back. It's as simple as that.

38 CONTINUED: (2)

Katik studies Riker trying to deceive whether there's

any truth behind the officer's words. After a beat, Riker moves away.

RIKER
(continuing; to Alexana)
I don't think it's necessary to detain this gentleman any longer.

Katik looks over at Alexana, figures there's no way she'll let him go so easily. Alexana glances at Riker who is also waiting for her response. Finally she breaks the silence.

ALEXANA
(to Katik)
Get out.

Katik tries to hide his amazement. He hurries out of the room before she can change her mind.

ALEXANA
I should have him followed, but we'll try it your way.

RIKER
Is that what you want?

She sits down at her desk. Suddenly she seems very weary.

ALEXANA
What I want is to go home. Back to my own country. To leave behind the roundups, the interrogations, the bodies lying in the street. To be able to walk without bodyguards, and not have

to jump at every unexpected noise.
That's what I want Riker.

She leans back in her chair, angry.

39 INT. MAIN BRIDGE

Picard is standing by Data who is working at Science One. Supernumeraries at Conn, Ops and Tactical.

DATA
The dimensional jump creates a subspace pressure modulation, Captain. By setting up a magnetosphere faint echogram that can monitor each of their movements, we may be able to collect enough data to trace their power source.

PICARD
Can you estimate the number of jumps it will take?

DATA
Dimensional shifting is such an unstable procedure that I cannot say.

Picard acknowledges... as he starts to move away, Data continues, stops him.

DATA
Captain, I am finding it difficult to understand many aspects of

Ansata conduct. Much of their behavioral norm would be defined by my program as unnecessary and unacceptable.

PICARD
And by my... "program" as well, Data.

DATA
But, if that is so, Captain, why are their methods often successful?
(MORE)

39 CONTINUED:

DATA (Cont'd)
(off Picard's reaction)
I have been reviewing the history of armed rebellion and it appears that terrorism is an effective way to promote political change.

PICARD
I have never subscribed to the theory that political power flows from the barrel of a gun, Data...

DATA
In most instances, you would be correct. But there are numerous examples where it was successful... the independence of the Mexican State from Spain,

the Irish Unification of 2024,
the Kenzie Rebellion...

PICARD
Yes, I'm aware of them...

DATA
Then, would it be accurate to say
that terrorism is acceptable when
the options for peaceful
settlement have been foreclosed?

PICARD
Data, we cannot condone violence.

DATA
Even in response to violence?

Picard looks at him.

PICARD
These are questions that mankind
has been struggling with since
creation. I am afraid your
confusion, Data... is only human.

On Data's reaction...

40 INT. CAVERN

Finn is sketching again... studying Beverly as she
works among the patients...

40 CONTINUED:

The FLASH (O.S.)... Finn turns to see the waiter coming toward him as the terrorist boy comes over and takes his shoulder harness from him...

WAITER
Everyone is being rounded up.

He glances at Beverly who looks back curiously...

FINN
Because of her?

WAITER
(acknowledges)
The Federation wants to negotiate her release...

FINN
... while they arrange for the Rutian police to fill up the detention cells...

WAITER
(nods in agreement)
A Starfleet officer is working with the director. He wants a meeting with you.

FINN
I'm sure he does.

He shakes his head... looks at Beverly... looks at the sketch in his hand...

41 THE SKETCH

is of Beverly...

42 FINN

acknowledges away the waiter, moves toward her...

FINN
Your Federation colleagues have engineered mass arrests to pressure me into releasing you.

BEVERLY
I'm sure you've misunderstood...

42 CONTINUED:

FINN
They are working with the police. He's seen it with his own eyes.

BEVERLY
All they want is to get me back safely.

FINN
I'm not going to release you.

And he looks at her and perhaps there is a sexual tension here.

FINN
I need you here.

BEVERLY
To find a way to reverse the effects of the dimensional

shift... ? I can do that right now. Stop using it.

(beat, vulnerable)

Finn, I have a life, a son who needs me.

FINN

He is on the ship?

She nods. Finn looks uncomfortably down... and then back again with guilty eyes...

FINN

I am sorry he is on the ship.

She realizes what he's thinking --

BEVERLY

No...

FINN

(no choice)

They have joined forces with the Rutians against us...

BEVERLY

We are not your enemy...

FINN

They are more valuable to me than an enemy.

(MORE)

42 CONTINUED: (2)

FINN (Cont'd)
For seventy years we've been shouting, and no one's heard us. Destroy the Federation flagship... someone will listen.

He starts away. Beverly rushes after him...

BEVERLY
Please...

FINN
They are the ones who interfered. They brought medical supplies. They organized mass arrests. They are killing your son, not me.

BEVERLY
Please, don't do this, Finn. I'll do anything you ask.

He studies her a moment, contemplating all the things he could ask of her.

FINN
I had a son, too. He was thirteen when he died in detention.

And he moves away. On her reaction...

43 INT. CORRIDOR - THE ENTERPRISE (OPTICAL)

Two crewpersons walking down the corridor. The SOUND of the inter-dimensional transporter, and an armed Ansata terrorist APPEARS. She opens fire, and one crewperson goes down... she turns and runs...

44 INT. MAIN BRIDGE

Picard and Troi at Command. Wesley at Science One. Worf at Tactical. Data at Ops. Supernumerary at Conn.

WORF
Intruder alert deck twelve...

Almost simultaneously...

WESLEY
I've got a subspace reflection.
It's a dimensional shift...

44 CONTINUED:

PICARD
Red Alert. Sound general quarters.

The red alert begins to SOUND.

45 INT. MAIN ENGINEERING (OPTICAL)

Geordi is in his little side office. Red Alert is sounding. Geordi leaps to his feet, and starts moving toward Engineering proper. A couple of techs in coveralls pause in their work on the main warp drive, and also react to the red alert.

The SOUND, and a terrorist APPEARS on the upper catwalk, and another APPEARS on the lower level by the techs.

GEORDI

Security to Engineering.

The terrorist on the lower level fires, and kills a tech. The terrorist then spins around and fires at Geordi who dives for cover. The other techs run out...

46 EXT. MAIN BRIDGE

WORF
Intruders in Engineering...

DATA
Casualties reported on deck twelve. Sickbay is responding.

PICARD
Seal off all decks... lock on transporters to intruder signals.

ENGINEER'S COM VOICE
Intruder signals unstable, Captain, I cannot lock on...

DATA
They are moving inter-dimensionally... neither the transporters nor forcefields will be able to contain them, sir.

47 INT. ENGINEERING (OPTICAL)

The man on the upper level tosses down a satchel charge. The second terrorist slaps it on the side of the warp chamber. It clings like a limpet, and the band on the edge LIGHTS. It is PULSING and emitting a

BEEP in a climbing cadenza. The gunmen VANISH, and Geordi charges back into Engineering.

48 INT. MAIN BRIDGE

As before.

GEORDI'S COM VOICE
Explosive charge on the main warp chamber...

PICARD
Transporter room three, lock on the explosive device and energize.

ENGINEER'S COM VOICE
It's scrambling the sensors, Captain... I can't pinpoint it.

PICARD
Begin emergency evacuation... prepare for saucer separation... Mister La Forge, can you remove the charge from the engine core...

49 INT. MAIN ENGINEERING (OPTICAL)

GEORDI
Stand by... I'm trying...

He grabs the charge on the engine core, and yanks. It doesn't budge.

GEORDI
They've got it locked on somehow... hold on...

Frenziedly he snatches a tool from a console, and surgically removes the charge with the laser. It drops into his hand. He moves quickly across the room to get it away from the engine core... on the move --

49 CONTINUED:

GEORDI
Got it. Transporter Room, stand by to lock on my signal and transport two kilometers off the starboard nacelle.

50 INT. MAIN BRIDGE

TROI
(reacts)
His signal... ?

Picard motions for her to be calm, Geordi knows what he's doing...

51 INT. ENGINEERING

Geordi yanks off his communicator. He slaps it onto the device as he pushes it out of Engineering... and ducks back for cover... The sound of the bomb has become an almost frenzied SCREAM.

GEORDI
Transporter Room, now...

52 EXT. SPACE (OPTICAL)

The bomb MATERIALIZES and EXPLODES.

53 INT. MAIN BRIDGE

As before. The tension is palpable. Picard is on his feet.

PICARD
Commander La Forge. Report.

54 INT. MAIN ENGINEERING

Geordi leans against the wall, and touches a companel.

GEORDI
Transport complete...

54 CONTINUED:

He moves to his fallen colleague..

GEORDI
I have a man down.

55 INT. MAIN BRIDGE (OPTICAL)

WESLEY
More subspace reflections...

Picard, his concentration broken by Wesley sudden exclamation, looks back.

PICARD
Can you calibrate their destination?

WESLEY
No, sir, the readings are --

The SOUND, the LIGHT and Finn and another terrorist APPEAR. They spray a few shots around the bridge... one hits Data's console which explodes in his face, he tries to see, attempting to keep the ship operational... other consoles explode... Troi and Wesley and other supernumeraries dive for cover...

TROI
(during action)
Transporter Room. Code one evacuation: Picard.
(no acknowledgment)
Transporter Room...

As Worf goes for his phaser and stuns the second terrorist... who groans and hits his shoulder pad as he goes down and VANISHES... at the same time, Finn wounds Worf... and turns to see

56 ANGLE - PICARD (OPTICAL)

moving at him... the captain gets in a good hard lick before Finn grabs him in a bearhug... a major struggle ensues as Data leaves his post, charging...

Finn keys the dimensional device. Finn and Picard VANISH as Data's hands close on nothing.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

57 INT. CAVERN

Picard is led by two terrorists into the alcove... as Beverly looks up and their eyes meet...

58 INT. MAIN BRIDGE

Riker stands at command, and bleakly surveys the bridge. Alexana and Troi are at his side. Geordi is at Engineering, and Wesley and Data look on from Science One. Supernumeraries at Conn and Ops.

TROI
Lieutenant Worf is recovering in Sickbay. The wound was not severe.

RIKER
Dead and injured?

TROI
Three dead, four wounded.

GEORDI
Another millisecond, and there would have been a big dust cloud orbiting Rutia instead of the Enterprise.

Riker surveys the damage... feels the responsibility.

58 CONTINUED:

RIKER
Why. I just asked if they would talk...

ALEXANA
You have your answer, Riker.

She gives him a sympathetic look -- we've all got to learn the hard way. The anger, the determination grows in his eyes.

WESLEY
Sir, the next time the Ansata use the dimensional jump we should be able to get a fix on their power source.

Riker nods, impatient to move into action.

59 INT. CAVERN

Picard is seated on the camp bed. His hands have been cuffed behind his back. Beverly is tending his battered face. Picard is stunned... impossible to believe all this... reliving the nightmare for her...

PICARD
Worf went down... I don't know if he's alive or dead... there were other casualties...

BEVERLY
Was... Wes... on the bridge...

He looks at her, sorry he hadn't thought to anticipate a mother's fears...

PICARD
Yes...

Her look asks if he's all right... he has no way to answer her...

PICARD
He took cover... I didn't see any more than that...
(beat)
Are you all right?

59 CONTINUED:

BEVERLY
(nods)
They needed a doctor.

PICARD
Side effects of their transport?

BEVERLY
Yes...

She looks at him... how did you know?

PICARD
We're getting closer to tracing their movements... actually, it was Wesley who put us onto this dimensional jumping of theirs...

Their eyes meet...

PICARD
He's been extraordinary throughout this. He'll make a fine officer, Beverly.

BEVERLY
He's had good role models...

An intimate beat.

BEVERLY
I'm sorry.
(off his look)
If I'd just returned to the ship...

PICARD
(shakes his head)
I could have had you beamed up.

BEVERLY
(reacts)
You wouldn't dare.

PICARD
(reacts back)
I would and I should have.

And this plays extremely casually, low key -- quick repartee, out of left field for this time and place...

59 CONTINUED: (2)

BEVERLY
Without my permission...

PICARD
If you won't follow orders...

BEVERLY
If you give reasonable orders,
I'll obey reasonable orders...

PICARD
Doctor, I will be the judge of
reason when it comes to my
orders...

He stops. They look at each other with affection. It's not comfortable for Picard... he begins to look around at his surroundings.

BEVERLY
There aren't any exits to the
surface.

PICARD
Then the only way out is by
transporter or the dimensional
jump.

BEVERLY
A mode of travel I'd encourage
you to avoid. It's killing them.

PICARD
They're mad.

She doesn't answer right away.

BEVERLY
I don't know any more. The difference between a madman and a committed man willing to die for a cause... it's begun to blur over the last couple days...

59 CONTINUED: (3)

PICARD
(concerned)
Beverly, I don't have to warn you about the psychological impact of being a hostage...

BEVERLY
I know. I understand that. But their leader, Finn, he's not what you'd expect...

PICARD
No, he's certainly not what I'd expect. Without cause or reason, his little band of outlaws has attacked my ship...

BEVERLY
But he did have reasons... the medical supplies, the arrests... Jean-Luc, if we really examine our role in this...

PICARD
Beverly, you are arguing for a man who may have murdered your

son.

And she has to swallow hard and feel where she is and she cannot quite touch the ground and it scares the hell out of her.

FINN'S VOICE
I didn't kill your son...
Beverly.

60 ANGLE

to see Finn has entered... hands shoved into his pockets.

FINN
We were not able to destroy the ship. We had to settle for him...
(to Picard)
She wouldn't even tell me her name. How many days? I call her "Doctor." Are you hungry? Do you want something to eat?

60 CONTINUED:

PICARD
You've made a grave miscalculation...

FINN
Oh?

PICARD
You've assaulted a Federation

starship, killed and wounded members of her crew, kidnapped two officers... do you not expect a response?

FINN

On the contrary, I'm counting on it.

PICARD

You want Federation involvement?

FINN

Captain, there's a lot to admire in the Federation, but there's a hint of moral cowardice in your dealings with non-aligned planets. You do business with a government that's crushing us. And then you say you aren't involved. But of course you are. You just don't want to get dirty.

PICARD

You accuse us of cowardice while you plant bombs in shadows...

FINN

I've been fighting the only war I can against an intractable enemy. Now, I'm fighting a big war against a much more powerful adversary. Can't you see how that helps me?

BEVERLY

I'm afraid I don't.

PICARD
He has added a chair to the negotiating table.

60 CONTINUED: (2)

FINN
You added the chair, Captain. I am simply forcing you to sit in it. The Federation will quickly tire of our little war... they will want you back... they will want to get as far away from Rutia as they can. And I will not make it easy. Eventually, the Federation will force the government to make concessions. And then a few more. And then a few more.
(sardonic)
Until we can finally reach an honorable agreement that saves face for all sides.
(beat)
Except we win.

And Picard studies him... and realizes his scenario is very sound. And this is said leader to leader --

60 CONTINUED: (3)

PICARD

You understand I will not
cooperate in any way...

FINN
You have already cooperated,
Captain... just by coming here.

61 INT. CORRIDOR (OPTICAL)

Troi is on her way to her quarters when suddenly there is a SOUND, LIGHT, and Finn appears (O.S.). As Troi reacts, Finn lifts a hand, recovering a beat from the pain.

FINN
I'm not here to hurt you. Just
hear what I have to say.

Troi nods, forcing herself to remain calm. After a beat, Red Alert SOUNDS... they know he's there...

FINN
Your people are safe. How long
they stay that way depends on you.
We demand an embargo and trade
sanctions levied against Rutia.
The Federation will blockade the
planet... allow no ships in or
out. This will continue until
the government of Rutia consents
to talks mediated by a Federation
counsel. You have twelve hours
to make your decision.

As two security men round the bend, Finn VANISHES.

62 INT. MAIN BRIDGE

Wesley and Data check their readings at Science One. Then Wesley turns to Riker and Alexana who are at Command.

62 CONTINUED:

WESLEY
(grim faced)
Got it.

That's just what Riker was hoping to hear. Off his expression, as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

64 OMITTED

65 INT. MAIN BRIDGE

Wesley, Data, Riker and Alexana are gathered about Science One.

WESLEY
We've pinpointed the Ansata base some three hundred kilometers from the city, on the southern tip of the continent.

DATA
Sensors indicate it is located thirty meters below ground, implying a cave or cavern-like dwelling.

RIKER
Any passages leading to the surface?

DATA
Our readings show no evidence of any, Commander.

RIKER
Then whatever light they have must be artificially generated.

ALEXANA
If we can shut it down, you could use the confusion to find your people.

65 CONTINUED:

Worf ENTERS from the aft turbolift. He looks drawn but determined as he approaches Riker.

WORF
Request permission to join the rescue party, sir.
(a beat)
I owe it to the captain.

Riker knows how much this means to Worf. The Klingon's intensity is almost palpable.

RIKER
Permission granted.

Worf's condition has just improved a hundred percent. Riker looks over at Alexana. It's time. Alexana nods. She's ready.

RIKER
Mister Data... You have the bridge.

Riker and Alexana head toward the turbolift.

WESLEY
Commander Riker?

Riker turns.

WESLEY
(continuing; summing it up for all)
Good luck.

Riker is all too aware of the boy's concerns.

RIKER
We'll bring them home, Wes.

They enter the turbolift.

CUT TO:

65A INT. CAVERN

Finn walks over as Beverly treats the wounded... he's carrying his sketch pad.

FINN
You're glad to see your captain...

BEVERLY
Yes.

Beat. He looks at her... almost a jealous look.

FINN
I may have to kill him.

She just freezes...

FINN
I just wanted to warn you.

BEVERLY
Finn, he can help you... he is very influential...

FINN
He will not help us...

BEVERLY
If you could convince him that your cause is...

FINN
You could convince him perhaps.
Not I.

At her weakest...

BEVERLY
I've talked to him. I'll...
try...

65A CONTINUED:

FINN
(shrugs)
If our places were reversed, I
would expect to die...

And that statement is an error of judgement by Finn. Right here Beverly begins to regain some of her power... because she knows exactly what the circumstance would be like if the places were reversed...

BEVERLY
(a beat)
Your places would never be
reversed. He wouldn't forcibly
abduct you... or play games with
your life. He would treat you with
respect...

FINN
I have treated you with
respect...

BEVERLY
You've scared the hell out of me, Finn.
(he reacts)
You've controlled me through fear... just like you've tried to control this whole continent.

FINN
You haven't tasted real fear yet, Doctor...

BEVERLY
Is that the best you can do? Is fear the only weapon you have...

FINN
(beat, thinks)
No, but it's a good one.

A beat. He's pleased with his response.

BEVERLY
You know what scares me the most, Finn? It scares me to think that you might win this fight and gain real power.

That hurts him. She begins to leave.

65A CONTINUED: (2)

FINN
Doctor... I don't want you to fear

me.

Without words to express his feelings, he gives her his pad... and walks away... she opens it to see her face sketched on a number of pages... on her reaction...

66 INT. CAVERN

A secluded area, somewhat shielded from the main camp. Riker, Worf and Alexana... and three policemen... begin to move quickly forward...

66A ANGLE - TWO TERRORISTS

standing by the entrance to the main cavern... Worf and one of the policemen move quickly up behind them... slap tiny hyposprays against their necks. There is a quiet HISS, and the rebels slump. Worf and the policeman quickly pull the unconscious rebels into cover.

While this is occurring Riker crawls forward using all available cover, to get a look at the camp proper.

67 ANOTHER ANGLE

The camp. People going about their business.

68 ANOTHER ANGLE

As Riker scrambles back to his companions. Using hand signals he indicates where he believes the generator is located. Alexana nods, and draws her phaser. Leads her men into the darkness.

Riker and Worf move back... they see --

68A HIS POV - BEVERLY

moving into the alcove...

69 INT. THE ALCOVE

Beverly returns...

PICARD
How dangerous would another ride through the inverter be to us?

BEVERLY
I'm not sure. But I don't want you to start thinking...

PICARD
It is our obligation to think of escape...

BEVERLY
He's prepared to kill you.

PICARD
A fine reason to escape...
(beat)
Do you think you've gained his confidence?

She reacts, shows Picard the sketchbook... he reacts as he sees it.

PICARD
Indeed, you have... and a bit more... this might prove to be

an advantage, Doctor...

BEVERLY
(interrupting)
Jean-Luc, there are some things...
I want to say... just in case we
don't get out of this...

And he looks at her and we can only speculate on what she might say... because suddenly the lights go. For an instant they are in total blackness then emergency back-up comes on. The cave is now heavily shadowed, and eerie in the red lit gloom.

PICARD
Have they found us... ?

69A ANGLE ON - FINN (FORMERLY SCENE 71)

He is looking about wildly. He seems to make a decision, and he starts running for the alcove.

70 ANOTHER ANGLE - RIKER AND WORF

Moving swiftly through the darkness. They are seen by a pair of terrorists and must overpower them on their way to the rescue... quietly, quickly... they take them down...

70A WEAPONS CACHE

Several terrorists run to get access to their phaser rifles... but as they do, Rutian police move out and cover them...

71 OMITTED

72 ANGLE ON - ALEXANA

She spots Finn. She moves after him...

73 ANGLE ON - THE ALCOVE

Finn ENTERS. Finn raises a phaser at Picard.

BEVERLY
Finn...

73A ANGLE - ALEXANA (OPTICAL)

At the mouth of the alcove... FIRES her phaser and Finn goes down... Riker and Worf arrive, move to Picard... the terrorists are all covered... Worf frees the captain from his cuffs...

73B BEVERLY

moves to Finn's body, checks his vital signs.

BEVERLY
He's dead.

73C INT. CAVERN - OUTSIDE THE ALCOVE

As they come out. Riker exchanges a look with Alexana. And he is not harsh in this because he has shared her frustration, but still --

RIKER
You didn't have to kill him.

ALEXANA

As a prisoner he would have been a focus for violence as his followers tried to free him. Now, he's a martyr, but the death toll may be lower -- at least in the short term.

(beat)

An imperfect solution for an imperfect world.

WORF

Captain...

They turn to see...

73D OMITTED

73E THE TWELVE YEAR OLD TERRORIST BOY

standing there, holding a phaser rifle pointed at Alexana... hate burning in his eyes. A long beat.

73F ANGLE - BEVERLY

turns to the boy, she implores him with her eyes to give her the gun...

BEVERLY

No more killing.

He finally, slowly gives up the gun... and Rutians rush him and take him away.

ALEXANA
Already another one to take his place... it never ends.

RIKER
(not so sure)
He could have killed you. He didn't. Maybe the end begins with one boy putting down a gun.

Off her look.

74
thru OMITTED
76

77 INT. MAIN BRIDGE

C.U. on Wesley at Conn. Anxiously waiting.

78 NEW ANGLE

to include Data at Command. Troi and Geordi nearby. Supernumeraries at all other posts.

The turbolift doors open and in come Picard and Beverly, followed by Riker and Worf.

Wesley and Beverly share a long, loving smile across the room. He hurries over. A tight hug.

BEVERLY
I hear I owe my rescue to you.

78 CONTINUED:

WESLEY
I was just part of the team.
(a real kid)
It's good to have you back.
(smiling at Picard)
Both of you. Sir.

Picard glances around the bridge... it's good to be back.

PICARD
(a beat)
Take us out of orbit, Mister Crusher.

Then noticing mother and son are not quite ready to let go of one another.

PICARD
(continuing)
At your convenience.

On our reunited crew...

78A EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it leaves orbit, we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Deja Q"
#40273-161

Written by
Richard Danus

Directed by
Les Landau

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FINAL DRAFT

NOVEMBER 14, 1989

STAR TREK: THE NEXT GENERATION
"Deja Q"

CAST

PICARD	Q
RIKER	Q2
DATA	DOCTOR GARIN
BEVERLY	SCIENTIST
TROI	
GEORDI	
WORF	
	Non-Speaking
GUINAN	TECHNICIANS

ENGINEER'S VOICE

Non-Speaking
SECURITY GUARDS
SUPERNUMERARIES

STAR TREK: "Deja Q" - 11/14/89 - SETS

STAR TREK: THE NEXT GENERATION
"Deja Q"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
ENGINEERING	SHUTTLCRAFT
CORRIDOR	
DETENTION CELL	
CAPTAIN'S READY ROOM	
TEN FORWARD	

TURBOLIFT

SHUTTLECRAFT

STAR TREK: "Deja Q" - 11/14/89 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Deja Q"

PRONUNCIATION GUIDE

BRE'EL	bree-EL
CALAMARAIN	kal-ah-mah-REIGN
DELTIVED	DEL-tih-ved

STAR TREK: THE NEXT GENERATION
"Deja Q"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship orbits Bre'el, a small, verdant planet orbited by a single moon, irregularly shaped.

PICARD (V.O.)
Captain's log, Stardate 43539.1. We have moved into orbit around Bre'el Four to investigate a potentially catastrophic threat to the population from a descending asteroidal moon...

2 INT. MAIN BRIDGE (OPTICAL)

To include MAIN VIEWER. PICARD, TROI and RIKER in the Command Chairs. DATA and WORF at their stations. SUPERNUMERARY at Conn. On the Main Viewer is DOCTOR GARIN, a middle-aged man. He is obviously very troubled. Another SCIENTIST is at his side. In the b.g. various TECHNICIANS check monitors. It has the look of controlled chaos that fills a hurricane center during a big storm.

DATA

The satellite's trajectory continues to deteriorate, Captain... This orbit will bring it to within five hundred kilometers of the planet's surface.

GARIN

We're predicting the atmospheric drag will bring it down on the next orbit.

SCIENTIST

Have you been able to find any explanation for this?

DATA

No, Doctor... it is a most unusual phenomenon.

2 CONTINUED:

PICARD

Won't the moon disintegrate prior

to impact?

SCIENTIST
No, it has a ferrous crystaline structure and will be able to withstand tidal forces, Captain...

RIKER
Couldn't we just blow it into harmless chunks?

DATA
The total mass of the moon would remain the same, Commander. And the impact of thousands of fragments would spread destruction over an even wider area.

2 CONTINUED:

PICARD
How long before impact...

DATA
Twenty-nine hours... projected somewhere on the western continent. It would destroy an area eight hundred kilometers in radius.

SCIENTIST
That damage would be insignificant, Captain, compared to the seismic repercussions... massive landquakes, and

tsunami...

GARIN

The force would raise a cloud of dust around the planet, leading to a significant temperature reduction. We could be looking at our own ice age.

PICARD

(keying insignia)

Commander La Forge, is there any way the Enterprise might be able to coax this satellite back where it belongs... ?

INTERCUT:

3 INT. ENGINEERING

GEORDI's at a console. SUPERNUMERARIES at various positions. The matter/anti-matter blender bubbling with power.

GEORDI

We'd need to apply a delta-vee of at least four kilometers per second. Even with warp power to the tractor beam, it would mean exceeding recommended impulse engine output by at least forty-seven percent. It'd be like an ant pushing a tricycle... a slim chance at best...

3 CONTINUED:

RIKER
(to Picard)
Given a choice between slim and none, I'll take slim any day...

PICARD
Make it so.

RIKER
Lieutenant Worf, signal all ships in this sector to rendezvous and join us in relief efforts.

WORF
Aye, sir.

PICARD
(to Main Viewer)
We'll keep you informed of our progress. Picard out.

4 thru 8 OMITTED

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The tractor beam flares out of the ship and grabs onto the small moon. The warp engines flare brighter as we apply power. The ship is trying to "plow" the moon into a higher orbit.

10 INT. BRIDGE (OPTICAL)

As before. Picard and Riker looking at the viewer.
The tractor beam holds the small moon. The moon does not move.

Picard gets up and walks closer to the viewer.

RIKER
Can you give us any more, Geordi... ?

GEORDI'S COM VOICE
Not without burning out the tractor beam emitter... the circuits are already beyond their thermal limit.

10 CONTINUED:

DATA
Delta-vee is ninety-two meters per second. The mass is too great. We are having an effect but it is negligible.

In the background, a strange noise... it begins low... more like a million voices than a million machines...

RIKER
What is that...

DATA
Unable to identify source...

It gets louder...

GEORDI'S COM VOICE

Impulse engines passing saftey limits. We're seconds from automatic shutdown.

PICARD

Reduce engines... tractor beam off...

The sound continues to grow... and seems to surround the ship... they react... almost deafening now...

RIKER

Worf, what the hell do the sensors show... ?

WORF

The sound is not registering, Commander...

The sound swirling inside and all around... ends with a slight POP. Q APPEARS, naked, suspended above everyone, as though held by an invisible puppet.

Q

Red Alert.

PICARD

Q.

And Q promptly crashes to the floor. On reactions...

11 thru 16 OMITTED

FADE OUT.

END TEASER

ACT ONE

FADE IN:

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it orbits Bre'el, maintaining its distance to the moon, Klyo.

PICARD (V.O.)
Captain's log, supplemental. We are no closer to finding a solution to the deteriorating orbit of the Bre'el Four moon... but with the arrival of Q, we now have a good idea of the cause.

18 INT. BRIDGE

Starting with Q putting on his jump suit...

GEORDI (O.S.)
We couldn't drive the tractor emitters hard enough, Captain...

Panning to find Picard is getting a debriefing on the failed moon attempt from Geordi...

GEORDI
The beam was flexing, and it was impossible to transfer enough kinetic energy to the moon...

PICARD
Our options?

GEORDI
We did everything by the book and a little extra... we need more time or more power and we're short on both. I'll take a look and see if there are any rules I haven't broken.

18 CONTINUED:

PICARD
Keep me advised.

Geordi EXITS. Picard turns toward Q with loathing in his eyes...

RIKER
We know you're behind this, Q...

Q
(re: the jumpsuit)
It's not at all my best color... Behind what... what are you blathering about, Riker...

Picard moves to confront him...

PICARD
What kind of twisted pleasure does it give you to bring terror into their lives... ?

Q
What? Whose lives?

PICARD
The millions of people down there who are watching as their moon falls out of the sky...

Q
I haven't the vaguest idea what you're talking about... and I have a much more serious problem... I am no longer a member of the continuum. My superiors have decided to punish me.

Picard frowns... refusing to participate with this game of Q's...

PICARD
And punish us as well, it seems...

He ignores Q, moves away...

18 CONTINUED: (2)

Q
They said I've spread too much chaos through the universe and they have stripped me of all my powers.

They look at him with disbelieving eyes. Off their reaction --

Q

You do not believe me... ? Would I humiliate myself like this?

RIKER

If it served your purposes, yes.

Q

It is the truth. I stand before you, defrocked. I'm condemned to be a member of this lowest of species. A normal, imperfect, lumpen human being.

TROI

Turning you into a human was part of their punishment... ?

Q

No, it was my request. I could have chosen to exist as a Markoffian fire lizard or a Belzoidian flea, anything I wished... so long as it was mortal, but I only had a fraction of a second to mull and I chose... "this"... and asked them to bring me here...

TROI

Why?

18 CONTINUED: (3)

Q
(moving to Picard)
Because in all the universe you are the closest thing I have to a friend, Jean-Luc.

Q smiles to Picard... Picard's look says it all. Data aims a tricorder at Q.

DATA
He is reading as fully human.

Q
(looks around the bridge)
Is there an echo in here?

TROI
I'm even sensing an emotional presence in him. I would normally describe it as being terrified.

Q
How rude.

Enough of this... Picard rises, moves back into the fray.

PICARD
Q, what is it you want...

Q
Your compassion...
(a beat, off Picard's look)
All right... Sanctuary on your

ship... dreary as that may sound
to both of us...

PICARD
Return the moon to its orbit.

Q
I have no powers. Q the ordinary.

PICARD
Q, the liar. Q, the misanthrope.

18 CONTINUED: (4)

Q
Q, the miserable. Q, the
desperate. What must I do to
convince you people...

WORF
Die.

18 CONTINUED: (5)

Q
Very clever, Worf. Eat any good
books lately?

PICARD
Fine. You wish to be treated as
a human?

Q

Absolutely.

PICARD
Mister Worf, throw him in the brig.

WORF
Delighted, Captain.

Q
Jean-Luc... you can't do this...

Worf moves to him...

WORF
You will walk or I will carry you.

Q
Given the options -- I'll walk.

As they EXIT...

Q
(to Picard)
You've disappointed me, Jean-Luc... I'm very disa...

And Worf closes the turbolift doors... Riker and Picard exchange a glance.

18A INT. TURBOLIFT (FORMERLY SCENE 19)

Worf and Q.

Q
It was a mistake... I never should have picked human... I knew it

the minute I said it.

(MORE)

18A CONTINUED:

Q (Cont'd)

To think of the future in this shell... forced to cover myself with fabric because of outdated human morality, to say nothing of being too hot or too cold, growing feeble as the years pass, losing my hair, catching a disease, being ticklish, sneezing, having an itch, a pimple, bad breath, having to bathe...

WORF

(acknowledges)

Too bad.

19 INT. CORRIDOR (FORMERLY SCENE 20)

Q and Worf exit the turbolift and walk down the corridor.

Q

"Klingon"... I should have said "Klingon". In my heart, I am a Klingon, Worf... So you understand I could never survive in confinement...

The universe has been my back yard... this is cruel and unusual punishment. As a fellow Klingon,

if you would speak to the captain
on my behalf, I would be eternally
grateful... which doesn't mean
as much as it used to, I admit.

19A INT. DETENTION CELL (OPTICAL)

WORF
Be quiet or disappear back where
you came from.

Worf ushers him in.

Q
I can't disappear any more than
you can win a beauty contest.
(MORE)

19A CONTINUED:

Q (Cont'd)
If I ask a very simple question,
do you think you can grasp it
without troubling your intellect
too much... ready? If I still
had powers, would I permit you
to lock me away?

WORF
You have fooled us too often, Q.

Q
Perspicacity incarnate. Please
don't feel compelled to tell me
the story of "the boy who cried

Worf"?

WORF
Computer, activate forcefield.

The room is now divided by a rim of lights. Q tests the force field. We see the EFFECT. Worf leaves. A security guard holds position...

Q
(yelling at Worf)
I demand to be let out of here, do you hear me? You will deactivate this cell immediately.
(no answer)
"Romulan". I should have said "Romulan", you Klingon goat!

And he sits down in frustration.

20 OMITTED

21 INT. READY ROOM

Picard and Riker seated at the desk.

PICARD
The question is -- what sort of jaded game is he playing this time?

21 CONTINUED:

RIKER
Maybe he just wants a big laugh.

He'll take Bre'el Four to the edge of disaster, then pull the moon back.

PICARD
(thoughtful)
Or he may have nothing to do with it at all.

RIKER
Do you honestly believe Q is telling the truth?

PICARD
Oh, I agree that is highly unlikely. But we have to proceed with our current dilemma as though Q is powerless to prevent it, don't we?

RIKER
As he sits, and watches us struggle...

PICARD
I don't see much choice.
(speaking to com)
Mister Worf, hail the Bre'el Four science station...

WORF'S COM VOICE
They're standing by, Captain...

Picard turns on his monitor to reveal Garin and the Scientist.

PICARD

I'm sorry to report that our first attempt to restore the moon to its proper orbit has failed.

GARIN
We have less than twenty-five hours before impact...

21 CONTINUED: (2)

RIKER
Our chief engineer is working on ways to reinforce our tractor beam.

PICARD
There is hope... but if you have an evacuation plan...

GARIN
We have already started moving people from the coastal areas of the western continent...

PICARD
(acknowledges)
We will make another attempt shortly... Picard out.

He turns off the monitor...

RIKER
I gotta tell you Geordi is not optimistic...

Suddenly, the room begins to glow... Picard and Riker

exchange glances and head for the door.

PICARD
What the devil... ?

As they exit...

22 INT. MAIN BRIDGE

the EFFECT continues... Picard and Riker ENTER from the Ready Room... Data and supernumeraries are reacting.

22 CONTINUED:

RIKER
Data... ?

DATA
Sensors are showing broad band emissions... including Berthold rays...

RIKER
Lethal?

DATA
No, Commander. Overall exposure is under seventy-five rems. Very low intensity. More like a soft medical scan... I would speculate that we are being probed...

PICARD
By whom?

DATA

The sensors cannot identify point of origin. It seems to be coming from all around us...

Off their reactions...

22A INT. ENGINEERING

Geordi reacts as the EFFECT rolls by...

22B INT. DETENTION (OPTICAL)

Q is asleep with a rather pleasant expression on his face as the EFFECT zips right through the forcefields holding him prisoner... As the probe penetrates the field there is an additional EFFECT. The probe finds him and lingers on his face... and as it suddenly zips away...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

22C EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

23 INT. DETENTION (OPTICAL)

Picard ENTERS... Q, lying on his bunk, opens an eye...

Q

Ah, you've come to apologize...
how nice... no offense taken...
all is forgiven...

He rises.

PICARD

Enough. I want to know exactly
what is going on, Q...

Q

But Jean-Luc, how can I know what
is going on? I have been in this
dungeon of yours, helpless and
alone... bored to tears...

PICARD

We have a moon that is
inexplicably falling out of
orbit... and now the ship has been
probed with Berthold radiation...

Q

(covering up some
concern)

When? I wasn't aware of it.

(off Picard's look)

Truthfully, Jean-Luc. I have
been entirely preoccupied by a
most frightening experience of
my own. A couple of hours ago,
I started realizing this body was
no longer functioning properly...
I felt weak, the life oozing out

of me... I could no longer
stand... and then I lost
consciousness...

23 CONTINUED:

PICARD
You fell asleep...

Q
It's terrifying... how can you
stand it day after day...

PICARD
One gets used to it...

Q
What other dangers are in store
for me... I am totally unprepared
for this... I need guidance...

Picard frowns, getting nowhere.

PICARD
I am unwilling to play along, Q.
If you must keep up the charade,
you will do it alone...

As he starts to leave...

Q
Jean-Luc... wait...

He walks into the FORCEFIELD... bounces back...

Q

This is getting on my nerves... now that I have nerves...

Picard pauses at the door...

Q

You have a moon with a deteriorating orbit... I've known moons across the universe... big ones, small ones... I'm an expert... I can help you with this one... if you let me out of here.

Picard reacts.

PICARD

Q, we're dealing with millions of lives... if you have the power to...

23 CONTINUED: (2)

Q

I have no power... But I still have the knowledge... locked in this puny brain. You cannot afford to dismiss that advantage, can you?

Picard must hold himself back... finally keys his insignia...

PICARD

Mister Data, please report to

Detention Cell Three. Computer, remove the forcefield.

(to Q)

If this is what I must do to save those lives, I will.

The field is removed. Q tentatively crosses past the barrier...

PICARD

(continuing)

You will not be left alone for one moment while you are on this ship, Q. If you are human, which I seriously doubt, I suggest you work hard to earn our welcome.

Q

Oh, I'll earn your welcome. You only dislike me. There are others in the cosmos that truly despise me.

Data ENTERS.

PICARD

You are hereby assigned to Q for the remainder of his stay... escort him to Mister La Forge in Engineering...

Q

Can I have a Starfleet uniform...

That does not require an answer... Picard EXITS... Data studies Q.

Q
What are you looking at?

23 CONTINUED: (3)

DATA
I was considering the possibility that you are telling the truth... and really are human.

Q
It's the ghastly truth, Mister Data... I can now stub my toe with the best of them.

DATA
(recognizing)
An irony.
(off Q's reaction)
It would mean you have achieved in disgrace what I have always aspired to be.

A beat on Data, then...

23A INT. CORRIDOR

Q accompanying Data to Engineering.

Q
Humans are such commonplace little creatures. They roam the galaxy looking for something, and they don't even know what it is.

DATA

The human race has an enduring desire for knowledge, and for new opportunities to improve itself...

Q

There is certainly room for improvement. The truth is, Data, they are a minor species in the grand scheme. Not worth your envy...

DATA

Oh, I do not feel envy.

Q

Good.

23A CONTINUED:

DATA

I feel nothing at all. That is part of my dilemma. I have the curiosity of the human... but there are some questions I will never be able to answer... what is it like to laugh or to cry or to experience any human emotion... ?

Q

Believe me, life's a lot simpler without feelings... a lot simpler...

And as they proceed down the hall...

24 INT. ENGINEERING (OPTICAL)

Q is with Data and Geordi, bending over, studying data, photographs at the pool table...

GEORDI
The moon will hit its perigee in ten hours... we match its trajectory... increase emitter coolant rate so we can apply continuous warp-equivalent power nine to the tractor beam. We can keep pushing it for nearly seven hours and I think that might do it... but there's a problem...

DATA
The Enterprise will be dangerously close to the atmosphere.

GEORDI
That's the problem.

Q
This is incredible.

24 CONTINUED:

GEORDI
You see something here, Q?

Q
I think I just hurt my back. I'm feeling pain. I don't think I

like it. What's the right thing
to say... "ow"?

GEORDI
(frustrated)
Yeah...

Q
Ow. I don't think I can
straighten up...

DATA
(keying insignia)
Medical assistance to
Engineering...

GEORDI
Q, I've got a few people down on
Bre'el Four who are gonna be hurt
if we don't...

Q
(interrupting)
Yes, with your marvelous plan,
you will not only tear the moon
to pieces... but your precious
ship as well.

GEORDI
You have a better idea... ?

Q
I would certainly begin by
examining the cause and not the
symptom.

GEORDI

We've done that, Q... and there's
no way to determine...

24 CONTINUED: (2)

Q
This is obviously the result of
a large celestial object passing
through at near right angles to
the plane of the star system...
probably a black hole...

DATA
Can you recommend a way to counter
the effect?

Q
Simple. Change the gravitational
constant of the universe.

GEORDI
(reacts)
What... ?

Q
Change the gravitational constant
of the universe. And thereby
alter the mass of the asteroid...

GEORDI
Redefine gravity. How am I
supposed to do that?

Q
You just do it. Where is that

doctor anyway... ?

DATA

Geordi is trying to say that changing the gravitational constant of the universe is beyond our capabilities.

Q

Oh. In that case, never mind.

Beverly ENTERS from the Engineering turbolift.

Q

Ah, Doctor Crusher, Starfleet shipped you back into exile, I see...

DATA

Q says he has hurt his back...

24 CONTINUED: (3)

BEVERLY

(disbelieving)

Uh huh.

Geordi's mind is working now... as Beverly examines Q's back, he goes to the computer, starts working on something...

BEVERLY

Well, I wouldn't believe it if I didn't see it with my own eyes, ... and I still don't believe

it... according to this, you have classic back trauma, muscle spasms...

Q

I've been under a lot of stress. Family problems...

BEVERLY

You won't get any sympathy from me. You've been a pain in our backside often enough...

Q

Your bedside manner is admirable, Doctor. I'm sure your patients recover quickly just to get away from you.

She gives him a hypospray and he immediately feels better... at the computer --

GEORDI

You know, it might work...

Data moves to Geordi...

GEORDI

We can't change the gravitational constant of the universe but if we wrap a low level warp field around that moon, we could reduce its gravitational constant... make it lighter so we can push it.

Q

Glad I could help.
(reacts)
Ow... I think.

24 CONTINUED: (4)

BEVERLY
Now what?

Q
Something's wrong with my stomach...

BEVERLY
It hurts?

Q
It's making noise.

BEVERLY
Maybe you're hungry.

25
thru OMITTED
28

29 INT. TEN FORWARD

Q and Data ENTER...

Q
What do I ask for? I've never eaten before.

DATA

The choice of meal is determined
by individual tastes.

Q
What do you like?

DATA
Although I do not require
sustenance, I occasionally ingest
a semi-organic nutrient suspension
in a silicon-based liquid medium.

They sit at the bar.

Q
Is it good?

DATA
It would be more accurate to
say it is "good for me" as it
lubricates my bio-functions.

29 CONTINUED:

Q
It doesn't sound too appealing.
What else is there?

DATA
A wide variety of items... the
replicator can make anything you
desire.

Q
How am I supposed to know what

I desire?

DATA

I have observed that many food selections are influenced by the mood of the person ordering...

Q

I'm in a dreadful mood... get me something appropriate...

DATA

(considers)

When Counselor Troi is in an unhappy mood, she often has something chocolate...

Q

Chocolate...

DATA

For example, a hot fudge sundae. I cannot speak from personal experience, but I have seen it often has a profound psychological impact.

A waiter comes over.

Q

I'll have ten hot fudge sundaes.

The waiter reacts.

DATA

I have never seen anyone eat ten.

Q
I'm in a really bad mood. And since I've never eaten before, I should be very hungry.

29 CONTINUED: (2)

The waiter shrugs and moves off. Q reacts as he sees --

29A ANGLE - GUINAN

down the bar, coming out from the back... she sees him, reacts... Q frowns...

Q
(sotto, to Data)
This... is not a moment I've been looking forward to.

She slowly comes over... with a controlled grin, a long beat as they look each other. Finally...

GUINAN
I heard you were drummed out of the continuum.

Q
I prefer to look at it as a significant career change.

GUINAN
Just one of the boys, huh?

Q

One of the boys with an IQ of
two thousand and five.

DATA
The Captain and much of the crew
are not yet convinced that he is
truly human.

GUINAN
Is that right?

Guinan never takes her eyes off Q as she casually picks up a fork from behind the counter... and sharply stabs Q's hand...

Q
AAAH...

GUINAN
He's human.

29A CONTINUED:

Q
(to Data)
This is a dangerous creature.
You have no idea... how could
Picard allow her to join the crew
and not me...

GUINAN
It must be frightening... totally
defenseless... after being
omnipotent all those centuries...

Q
(intimidated)
I'm warning you... I still have friends in high places...

GUINAN
... terrorizing one race after another... teasing them like helpless animals... delighting at the fear of your victims...

Q
(sarcastic)
From now on, I'll do missionary work...

DATA
That would be a very noble cause, Q.

GUINAN
(re: Data)
You could learn a few things from this one.

Q
Sure, the robot who teaches the course in humanities.

DATA
I am an android, not a robot.

Q
I beg your pardon.

GUINAN
Get used to it, Q.

Q
What?

29A CONTINUED: (2)

GUINAN
Begging. You're a pitiful excuse for a human and the only way you're going to survive is by the charity of others.

She moves down the bar.

Two waiters bring Q's ten hot fudge sundaes... he's depressed, turns to Data, sighs --

Q
I'm not hungry.

On Data's reaction...

30 INT. MAIN BRIDGE

Picard, Riker, Worf, supernumeraries.

WORF
Captain, sensors are picking up a cloud of energetic plasma... bearing three-four-one mark two-zero... range twelve kilometers and closing...

PICARD
On screen.

30A ANGLE - INCLUDE MAIN VIEWER (OPTICAL)

An amorphous mass, shapeless and changing.

WORF
Energy patterns are reading as highly organized...

RIKER
(to Picard)
A lifeform?

PICARD
Mister Worf, attempt to make contact...

WORF
Receiving a signal, sir... on speaker...

30A CONTINUED:

Worf puts it on speaker... it sounds like a series of computer modem signals... hurts the ears...

RIKER
Computer, analysis of signal...

COMPUTER
Signal patterns indicate intelligence. Unable to derive necessary referants to establish translation matrix.

30B INT. TEN FORWARD (OPTICAL)

As people react to the cloud in view out the windows... Guinan reacts more than the others...

GUINAN
Calamarain...

... and as she glances at Q who hasn't seen it yet... there is a shot of light from the cloud which shoots through the window... and immediately isolates Q... he yells... avoids them briefly... but they move after him... as Data reacts...

30C INT. MAIN BRIDGE

As before.

WORF
We're being hit by a field of energetic tachyons... penetrating the hull... location... deck ten... forward...

PICARD
Red alert.

RIKER
Increase power to shields...

GEORDI'S COM VOICE
Increasing power by twenty percent...

WORF
No effect...

30C CONTINUED:

GEORDI'S COM VOICE
Increasing to forty percent...

WORF
Still no effect...

30D INT. TEN FORWARD (OPTICAL)

The light EFFECT has wrapped up Q's legs as he scrambles helplessly to escape... Data tries to assist but the light EFFECT effectively blocks him off...

30E INT. ENGINEERING

Geordi working feverishly...

GEORDI
Adjusting shield harmonics... Diverting power to the forward grids.

30EA INT. MAIN BRIDGE

As before.

WORF
The added harmonics are blocking the tachyon field.

30F INT. TEN FORWARD (OPTICAL)

The light EFFECT is cut off... Q is freed... still terrified... rolling on the ground...

Q
HELP ME. SOMEBODY HELP ME...

On Guinan's reaction...

GUINAN
How the mighty have fallen.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Orbiting Bre'el. The plasma cloud is still ominously present.

PICARD (V.O.)
Captain's log, supplemental. We have sustained light damage from an attack by an alien species known as the Calamarain. They apparently have a grievance with Q... no doubt one of many lifeforms that do.

32 INT. BRIDGE

Picard, Riker, Data, Worf, Troi are on the bridge.

Q paces nervously. His rhetoric remains, but there is an underlying fear that we've never seen from him.

Q
The Calamarain are not very hospitable creatures. They exist as swirls of ionized gas.

PICARD
What did you do to them to motivate such a vengeance?

Q
Nothing bizarre. Nothing grotesque.

RIKER
You tormented them --

Q
A subjective term, Riker. One creature's torment, is another creature's delight. They simply have no sense of humor... a character flaw with which you can personally identify.

RIKER
I say we turn him over to them.

32 CONTINUED:

Q
Oh, my mistake... you do have a

sense of humor... a dreadful one.

RIKER
I'm serious.

Picard is adding things up... realizing...

32 CONTINUED:

PICARD
Of course. You knew this would happen, didn't you?

Q
I assure you one cannot anticipate the Calamarain, Picard... they're intelligent, yes... but undependable... very flighty...

PICARD
But you have so many enemies, Q, of various shapes and sizes... certainly you must have been concerned that once you became mortal... some of them might try to look you up...

Q
It occurred to me.

PICARD
With all your chatter about "friendship", the real reason you're here is for protection, isn't it?

Q

You're so bright, Jean-Luc. Yes, of course, you're correct. I know human beings. You are all sopping over with compassion and forgiveness. The human race can't wait to absolve almost any offense. It's an inherent weakness in the breed.

PICARD

What you call weakness, some of us would call strength.

Q

Call it what you want, Picard. I know you'll protect me even though I've tortured you now and again...

RIKER

Fighting off every species you've insulted would be a full time mission. And it's not the one I signed up for.

32 CONTINUED: (2)

PICARD

Indeed. Human or not, I want no part of you. We will deposit you at the first starbase. Let them deal with you...

Q
But I can be a valuable member of your team, Picard...

PICARD
As though you have the faintest notion about team-work or cooperation...

32 CONTINUED: (3)

Q
I can learn. I'm human.

PICARD
Then I suggest you apply to Starfleet Academy...

RIKER
Don't use me as a reference.

DATA
He has provided important theoretical guidance for Geordi's analysis of the Bre'el satellite, Captain.

Reactions. Surprise at Data speaking up on his behalf.

TROI
It seems you have an advocate, Q.

DATA
I am only stating a fact,

Counselor.

Picard reluctantly acknowledges that fact... keys his insignia...

PICARD
Mister La Forge, your status?

33
thru OMITTED
34

INTERCUT:

35 INT. ENGINEERING

At the console...

GEORDI
I've been putting together a program to extend the forward lobe of our warp field. The field coils are not designed to envelop such a large volume. But I'm attempting to modify their alignment parameters.

35 CONTINUED:

DATA
Maintaining field integrity will be difficult, Geordi.

GEORDI
I think we can do it manually.

The moon's reaching its perigee
in fourteen minutes...

36 INT. MAIN BRIDGE

PICARD
Mister Data, escort Q to
Engineering...
(to Q)
You will assist Mister La Forge.

Data and Q EXIT.

PICARD
Mister Worf, hail the Bre'el Four
science station.

36A INT. TURBOLIFT

Data and Q... Q fuming...

Q
Picard really thinks I can't cut
it on his starship... I can do
anything his little trained
minions can do.

DATA
I do not perceive that your skills
are doubted, Q. I believe the
captain is more concerned with
your ability to interact
successfully with... his "little
trained minions".

The turbolift opens... they EXIT...

36B INT. CORRIDOR - CONTINUOUS

Leading to Engineering.

DATA
Human interpersonal relationships are most complex... your experiences may not have adequately prepared you.

36B CONTINUED:

Q
I don't want human interpersonal relationships. I just want to prove to Picard that I'm indispensable.

DATA
To function aboard a starship, or in any human activity, you will have to form relationships.

Q
Why does this have to be so hard...

DATA
Of more immediate importance is your ability to work within groups...

Q

I've never been any good in groups... it's difficult working in a group when you're omnipotent...

Moving down the corridor toward Engineering...

37
thru OMITTED
38

39 INT. MAIN BRIDGE (OPTICAL)

Doctor Garin and the scientist are on the Main Viewer... Troi has left the bridge.

GARIN
The tides reached ten meters on the last orbit. They are already beginning to swell again. We have a lot of frightened people down here, Captain...

PICARD
Your moon has begun moving toward its perigee, Doctor... we are prepared to make our attempt...

39 CONTINUED:

SCIENTIST
(acknowledges)
Our population has already taken shelter... but I'm afraid no shelter will be adequate if you

fail... Especially for the
people on the western continent.

GARIN
Whatever the results, we know
you've done your best, Picard.
It's appreciated.

39 CONTINUED: (2)

PICARD
I'll keep you advised, Doctor.
Picard out.

WORF
Captain, sensors are reading
increased energy output from the
Calamarain...

39A PICARD

reacts...

GEORDI'S COM VOICE
La Forge to bridge. The moon has
reached its minimum orbital
distance... it's time, Captain...

RIKER
We'll have to lower shields...

PICARD
(knowing the risks)
Proceed.
(beat)

Mister Worf, keep a close eye on
Q's friends out there...

WORF
Understood.

40 INT. ENGINEERING

Geordi and supernumeraries are working the controls as
Data and Q ENTER... Q, the "camp director"...

Q
Okay, everyone, here's what we're
going to do...

Geordi reacts...

40 CONTINUED:

GEORDI
Q, everybody already knows what
they're going to do, except for
you... now here's what I need...

Q
La Forge, obviously my knowledge
and experience exceed yours...
by about a billion times... so
if you'll just step aside
gracefully...

GEORDI
(impatient)
Your experience will be most
valuable to me if you can manually

control the field integrity...

Q
(reacts)
Don't be foolish. That's a waste of my talents...

GEORDI
Get to the controls or get the hell out of here...

And he moves off to serious business...

GEORDI
Data, you're my liason to the bridge... I'll need you with me...

Q
(to Data)
Who does he think he is to give me orders...

DATA
Geordi thinks he is in command here... and he is correct.

Q swallows hard... moves to the controls... as Data moves to Geordi...

40A INT. MAIN BRIDGE

RIKER
Engineering, holding at station keeping, range six hundred and forty meters.

40A CONTINUED:

DATA'S COM VOICE
Containment fields to flight tolerance.

40B INT. ENGINEERING

Q running the controls... moving to find Data monitoring sensors with Geordi...

DATA
Warp core to ninety percent.

GEORDI
Engage field coils. Tractor beam to stand-by. Field output... ? Field output... ?

Q
(reacts, bored)
Two-seventeen...

GEORDI
Impulse engines to full. Ready to engage tractor beam.

RIKER'S COM VOICE
Lowering shields. Engage tractor beam.

41 OMITTED

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As in the tease, the tractor beam locks onto the moon.

42A INT. ENGINEERING

GEORDI
Extending warp field forward.

42B ANGLE - MONITOR (OPTICAL)

A computer graphic shows the field extending from the ship and embracing the moon... only it doesn't quite get it all...

PICARD'S COM VOICE
Engineering, is that the forward limit?

DATA
Yes, Captain... we are unable to encompass the entire moon...

PICARD'S COM VOICE
Do you recommend we proceed... ?

A beat as they look to Geordi...

Q
(shakes his head)
The two parts of the moon will have different inertial densities...

42C ANGLE - MOVING WITH GEORDI

GEORDI
I can adjust the field symmetry to compensate...

Q
I doubt it.

GEORDI
You don't know what this ship can do, Mister...
(keying insignia)
(MORE)

42C CONTINUED:

GEORDI (Cont'd)
Yes, Captain... I think it still might work... increasing power to tractor beam and warp field...

Q
(to LaForge)
And if you're wrong, the moon will crumble due to subspace stress... don't say I didn't warn...

GEORDI
Shut up, Q.

Leaving his post...

Q
I will not be spoken to in this manner...

42C CONTINUED: (2)

GEORDI
(do something about him)
Data...

DATA
Q, I strongly advise that you return to your post.

Q reacts, listens to Data, hangs his head, returns to his post...

DATA
(checking readings)
Inertial mass of the moon has decreased to approximately two-point-five million metric tons...

GEORDI
It's working. We can move it. Firing impulse engines...

42D EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the impulse engines provide thrust...

43 INT. MAIN BRIDGE (OPTICAL)

As before. The computer graphic is on the main viewer.

DATA'S COM VOICE
The moon's trajectory has moved point-three percent... point-four percent...

Worf reacts to something he sees on sensors...

WORF
Emergency... shields up...

RIKER
Disengage tractor beam...

WORF
Calamarain attacking...

He's interrupted as the Enterprise suffers a massive impact...

43 CONTINUED:

WORF
Shields holding... tachyon field repelled...

GEORDI'S COM VOICE
Captain, the impact of the blast is pushing us into the upper atmosphere...

44
thru OMITTED
45A

45B EXT. SPACE - THE ENTERPRISE (OPTICAL)

glows as it hits the atmosphere...

45C INT. ENGINEERING

DATA
Hull temperature rising... two thousand degrees... two thousand five hundred degrees.

GEORDI
Moving to full impulse power... we've gotta get out of here...

45D INT. MAIN BRIDGE

WORF
Calamarain are resuming attack...

Suddenly, the ship is shaken again... and now the light EFFECT invades the bridge...

WORF
They've overpowered the shields... hull penetration... deck thirty-six... Engineering...

RIKER
Geordi, can you direct any more power to the shields... ?

45E INT. ENGINEERING

GEORDI
We need all the power we have to get out of the atmosphere, Commander.

The LIGHT EFFECT reaches and grabs Q who yells... Data is on his feet on his way to help Q... who is being wrapped up in the EFFECT like a caterpillar in

a cocoon... being raised up in the air...

45E CONTINUED:

Geordi gets an idea to repel the attack...

GEORDI
(to a supernumerary)
Try activating the structural integrity field.

As Q is lifted, Data grabs him in a tug of war... when suddenly Data is enveloped by the EFFECT... Geordi reacts...

GEORDI
(yelling orders)
It's not working. Structural field harmonics on manual.

He moves to the console, begins making manual adjustments...

RIKER'S COM VOICE
Hull temperature falling, Geordi... we're in the clear...

GEORDI
Diverting power to forward section. Now.

The light disappears... Data and Q fall to the ground... Geordi rushes to Data who isn't moving... others join him...

GEORDI

Data... Data... ?

Q, not getting any attention...

Q

What about me?

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 OMITTED

46A EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

46B OMITTED

46C INT. SICKBAY (FORMERLY SCENE 46B)

Data is unconscious. Geordi and Beverly are both working on him... Picard, Riker and Q watching. Q seems confused, unsure of how to act or what to do.

GEORDI

The charge nearly knocked out his positronic net.

RIKER
What can you do for him?

GEORDI
We'll try to discharge and reset the motor pathways, recouple autonomic nodes...

BEVERLY
There's overpressure in his fluidic systems, thermal shock... If he was mortal, he'd be dead.

Q
(with a subtext of guilt)
Let us not overstate matters here, Doctor... I am mortal and I survived...

They stare at him...

Q
(off their reaction)
The cheers are overwhelming.

46C CONTINUED:

PICARD
(quietly seething)
You exceed your own standards of selfish preoccupation. Have you no concern for the officer who very probably saved your life?

Q does, but this is hard for him to admit...

46C CONTINUED:

Q
(more hope than conviction)
He's strong, he'll survive.

GEORDI
Osmotic pressure still negative. Maybe if we by-passed the flow regulator...

BEVERLY
It would be helpful if everybody just got out of here now...

GEORDI
We'll let you know as soon as there's anything to tell you.

Picard and Q EXIT... Riker lingers for business...

RIKER
Geordi, the moon's trajectory... ?

GEORDI
All we did was buy ourselves another orbit at most... we can try again when it comes back to the perigee...

RIKER
And when we drop our shields, the

Calamarains go after Q again...

GEORDI
(bitter about Data)
He's not worth it, Commander.

Riker acknowledges... EXITS.

47 INT. READY ROOM

Picard sits at his desk, doing some busy work... sipping tea... a chime at the door...

47 CONTINUED:

PICARD
Come...

Q ENTERS... they take a beat to look at each other... and Q is in an unusually somber mood...

Q
You're right, of course. I am extraordinarily selfish. It's served me so well in the past...

PICARD
It will not serve you here.

Q
Don't be so hard on me, Jean-Luc. You've been mortal all your life. You know all about dying. I've never given it a second thought. Or a first thought for that

matter.

(beat)

I could have been killed. If not for Data... that one, brief delay he created, I would have been gone. No more me. And nobody would have missed me, would they?

Picard looks across at Q for a long, long beat... no compassion from our captain here...

Q

And yet Data may have sacrificed himself for me. Why? Why would he risk his own life for mine?

PICARD

That is his special nature. He has learned the lessons of humanity well...

Q

I ask myself if I would have done the same for him. And I am forced to realize the answer is no. And I feel... I feel ashamed.

47 CONTINUED: (2)

PICARD

I am not your father confessor. You will not receive absolution from me, Q. You have brought nothing but pain and suffering

to my crew. And to this very moment, I am not entirely convinced that this is still not your latest attempt at a bad joke.

Q

It is a bad joke. On me. I am the joke of the universe. The king who would be man.

(beat)

As I learn more and more about what it is to be human, I am more and more convinced that I will never make a good one. I just don't have what it takes, Jean-Luc. Without my powers, I'm frightened of everything. I'm a coward. I'm miserable.

(beat)

And I don't think I can go on this way.

And he is clearly broken... he EXITS... on Picard's reaction...

47A thru 48A OMITTED

49 INT. SICKBAY

Geordi and Beverly are still working on Data who is conscious, but has not regained full use of his program...

Q ENTERS...

BEVERLY
He's going to be all right.

49 CONTINUED:

GEORDI
We're recalibrating his language circuits... he can't talk to us yet.

Q goes to Data's side. Data looks up at him.

Q
There are creatures in the universe who consider you the ultimate achievement, android. No feelings, no emotions -- no pain. And yet you covet those qualities of humanity. Believe me, you are not missing anything.
(beat)
But if it means anything to you, Data... you are a better human than I.

He goes out and the doors close on him. Data looks at Beverly and Geordi...

49A INT. TURBOLIFT

Q ENTERS, morose...

Q

Where's the Main Shuttlebay?

COMPUTER VOICE
Main Shuttlebay is located on deck four.

Q
Take me there...

50
thru OMITTED
55

56 INT. BRIDGE

Picard, Riker and Worf.

WORF
An unscheduled shuttlecraft has just been launched.

PICARD
On Main Viewer.

56A ANGLE - VIEWER (OPTICAL)

The shuttlecraft moves away from the ship.

PICARD
Opening hailing frequency.

WORF
Frequency open.

PICARD

Shuttle occupant. Identify yourself.

56A CONTINUED:

The screen changes to reveal Q in the shuttle cabin.

Q
Don't try to talk me out of it, Jean-Luc.

PICARD
Q? Return to the ship at once.

Q
I just can't get used to following orders.

WORF
Captain, the plasma cloud is moving toward the shuttle.

Q
It's easier this way. They won't bother you after I'm gone.

RIKER
Engineering, prepare to extend shields...

Q
Please, do not fall back on your tired cliche of charging to the rescue in the nick of time... I do not wish to be rescued... My

life as a human being is a dismal failure. Maybe my death can have a little dignity.

PICARD
There is no dignity in suicide...

Q
Yes, I suppose you're quite right. The death of a coward. So be it.
(beat)
Anyway, as a human, I'd die of boredom.

He pushes a button, goes off line and the starfield with shuttlecraft returns... on reactions...

57
thru OMITTED
59

60 EXT. SPACE (OPTICAL)

The Calamarain in the distance... closing on the shuttlecraft.

61
thru OMITTED
67

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

68 EXT. SPACE (OPTICAL)

As before, the Calamarain moves toward the shuttlecraft.

69 INT. MAIN BRIDGE

Picard frowns...

PICARD
This goes against all my better judgment...
(keys insignia)
Transporter Room Three, lock on to Shuttle One... beam it back to it's bay.

ENGINEER'S VOICE
Aye, Captain...

PICARD
Well, it's a perfectly good shuttlecraft...

ENGINEER'S VOICE
Captain, unable to transport... For some reason, I can't lock on...

RIKER
Worf, are you sensing any sort of interference from the

Calamarain?

69 CONTINUED:

WORF
No, Commander, but they are continuing to move toward the shuttle.

RIKER
Geordi, extend shields around Shuttle One...

69A INT. ENGINEERING

Geordi moving to action...

69A CONTINUED:

GEORDI
Extending shields ...
(reacts)
Commander... the shields are frozen...

RIKER'S COM VOICE
Cause...

GEORDI
Unknown.

69B INT. MAIN BRIDGE

RIKER
Lock on tractor beam...

GEORDI'S COM VOICE
Tractor beam is not functioning either...

RIKER
What the hell is going on?

70 INT. SHUTTLECRAFT (OPTICAL)

Q, at the controls. Suddenly beside him, APPEARS a man dressed in the same clothes as Q's. Q reacts.

Q2
Not bad, Q. Not great. But not bad.

Q
(surprised)
Q...

Q2
Sacrificing yourself for these humans... ? Do I detect a selfless act... ?

Q
You flatter me. I'm only trying to put a quick end to a miserable existence.

Q2
(re: the suit)
What a dreadful color.

70 CONTINUED:

Q
What are you doing here?

Q2
I've been keeping track of you.

Q reacts, pleasantly surprised...

Q
Really? I always felt you were in my corner...

Q2
Actually, I was the one who got you kicked out...
(off Q's look)
You're incorrigible, Q, a lost cause. I can't go to a single solar system without apologizing for you... and I'm tired of it...

Q
I wasn't the one who misplaced the entire Deltived asteroid belt...

Q2
This is not about me.
(beat)
I have better places to be. But, somebody had to keep an eye on you in case you still found a way to cause trouble... even as

a member of this limited
species...

Q2
(sarcastic)
I hope I've kept you amused.

Q2
Barely. But these humans are
rather interesting... I'm
beginning to understand what you
see in them. After all the
things you've done, they're still
intent on keeping you safe.

Q
A genetic weakness of the race.

70 CONTINUED: (2)

Q2
And they're still at it. They
just tried to beam you back or
whatever they call it... I
stopped them...

Q
(gallows humor)
Well then, if the Calamarain will
just hurry up and finish this,
we'll get you on your way...

Q2
No, I put them on hold too.
There's still this matter of the

selfless act...

Q reacts...

Q2
You and I both know that the Calamarain would have eventually destroyed the Enterprise to get to you... and that's really why you left...

Q
(sensing hope)
It was... a tiny bit selfless... wasn't it...

Q2
And there's my problem. I get back to the continuum and tell them you committed a selfless act just before the end... I'm gonna be tied up with questions and explanations for centuries...

Q
Q, I've learned my lesson...

Q2
(bull-stuff)
Remember who you're talking to here... all knowing, all seeing...
(sighs)
Fine. You have your powers back. Try to stay out of trouble...

70 CONTINUED: (3)

He DISAPPEARS. Q smiles, rises... tries on his powers by snapping his fingers, immediately CHANGING his jump suit into a Starfleet uniform...

Q
And they wanted to destroy me, did they?

He holds out the palm of his hand.

71 thru 79 OMITTED

80 EXT. SPACE (OPTICAL)

The Calamarain disappear.

81 INT. SHUTTLE (OPTICAL)

Q holding out the palm of his hand. There is now a glow on it.

Q
If you think I tormented you in the past, my little friends -- wait until you see what I do with you now.

Q2's head comes down through the hull...

Q2 (V.O.)
(a warning)
Q --?

He stops.

Q
I was just seeing if you were
still watching

He blows on the palm of his hand. The glow is blown
away. Q2 reacts, nods okay.

82 INT. BRIDGE (OPTICAL)

Picard, Riker, Troi, Worf, Data, Geordi on the bridge.

82 CONTINUED:

DATA
Sir, the aliens have disappeared.
(beat)
And so has the shuttle.

RIKER
Scan the sector...

DATA
I have, sir.

PICARD
(reacts)
Well, I guess that's the end of
Q.

A cue for the APPEARANCE of a Mexican Mariachi Band...
Q as the lead trumpet...

Q

Au contraire, mon capitaine...
heee's back...

And as they blare into a song... Q waves his arms and confetti is falling out of nowhere... and the crew finds fat cigars in their mouths... which they promptly discard...

Q
I have been forgiven, embraced by my brothers and sisters of the continuum... I am immortal again, omnipotent again...

RIKER
Swell.

Q
Don't fret, Riker... my good fortune is your good fortune.

Two beautiful babes APPEAR in bikinis with their arms around Riker...

RIKER
I don't need your fantasy women, Q...

Q
You've become so stolid, Commander... you weren't like this before the beard...
(MORE)

82 CONTINUED: (4)

Q (Cont'd)
(off Riker's look)
Very well...

He snaps his fingers and the girls are now caressing Worf... who reacts...

PICARD
Q...

Q
But I feel like celebrating...

PICARD
I don't.

Q frowns, snaps his fingers... and the girls DISAPPEAR...

PICARD
All of it.

Q snaps his fingers and the band DISAPPEARS and Q is dressed again in the Starfleet uniform.

PICARD
Now, at the risk of being rude...

Q
Yes, I have once again overstayed my welcome. As a human, I was ill-equipped to thank you, Picard. But as myself, you have my everlasting gratitude.
(beat)
Until next time, of course. But

before I go, there is a debt I must repay...

And he moves to Data...

Q
... to my professor of the humanities... I have decided my dear Data to give you something very, very special...

DATA
(reacts)
If your intention is to make me human, Q...

82 CONTINUED: (3)

Q
No no no no no... don't be foolish... I would never curse you by making you human... Let's just call it a going away present.

Data reacts and Q grins at him and suddenly Q disappears and Data bursts into a belly laugh... reactions...

GEORDI
Uh, Data... Data? Why are you laughing?

Data collects himself.

DATA

I do not know. But it was a wonderful... feeling.

WORF
Bre'el Four hailing us, Captain.

PICARD
On screen, Lieutenant.

82A
thru OMITTED
89

90 ANGLE - INCLUDE MAIN VIEWER (OPTICAL)

Garin and the scientist are all smiles...

GARIN
Captain Picard... you've done it...

PICARD
I'm sorry... ?

SCIENTIST
The moon is back in its normal orbit. How did you manage it?

PICARD
(reacts)
I didn't. Stand by, Bre'el Four...

RIKER
Let's see it, Worf...

90 CONTINUED:

The viewscreen changes to the moon in orbit around the planet...

PICARD
Mister Data, your analysis...

DATA
The moon's altitude is fifty-five thousand kilometers, projected orbit is nearly circular. There is no further danger to the planet.

Picard and Riker exchange a look. Picard acknowledges, relieved...

PICARD
Good. Ensign, set a course for Station Nigala-Four.
(sitting)
Perhaps there's a little humanity left in Q after all.

As he raises his hand to "engage", a cigar appears in it...

Q (V.O.)
(whispered so only he can hear it)
Don't bet on it, Picard.

91 OMITTED

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It warps away to continue its journey.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"A Matter of Perspective"
#40273-162

Written by
Ed Zuckerman

Directed by
Cliff Bole

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FINAL DRAFT

NOVEMBER 27, 1989

STAR TREK: "A Matter of Perspective" - 11/27/89 - CAST

STAR TREK: THE NEXT GENERATION
"A Matter of Perspective"
CAST

PICARD KRAG
RIKER APGAR
DATA MANUA
BEVERLY TAYNA
TROI
GEORDI
WORF
WESLEY

O'BRIEN

Non-Speaking
TWO ART STUDENTS
ENSIGN WILLIAMS
LIEUTENANT WRIGHT

NUDE FEMALE MODEL
NURSE
CREWWOMAN
SUPERNUMERARIES

STAR TREK: "A Matter of Perspective" - 11/27/89 - SETS

STAR TREK: THE NEXT GENERATION
"A Matter of Perspective"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	SPACE STATION
CORRIDOR	
TRANSPORTER ROOM	
TURBOLIFT	
SICKBAY	
HOLODECK	
HOLODECK	
EMPTY	
ART CLASS	
SPACE STATION	
SPACE STATION	
LABORATORY	
LIVING AREA	
GUEST QUARTERS	

STAR TREK: "A Matter of Perspective" - 11/30/89

STAR TREK: THE NEXT GENERATION
"A Matter of Perspective"

PRONUNCIATION GUIDE

APGAR	AP-garr
DICOSILIUM	dye-co-SIL-lee-uhm
MANUA	MAN-you-ah
TANUGA	TAN-ooh-guh
TANUGAN	TAN-ooh-gun
TAYNA	TAY-nah
EMILA	em-EEL-ah

STAR TREK: THE NEXT GENERATION
"A Matter of Perspective"
TEASER

FADE IN:

1 INT. HOLODECK/ART CLASS

Open on side view of painting canvas. PICARD'S hand comes into picture from o.s. with paintbrush and works on the as-yet-unseen painting. PULL BACK to reveal PICARD sitting in an art class along with TWO SUPERNUMERARIES. They are all painting something that is presently o.s.

2 ANOTHER ANGLE

shows that the class is painting a NUDE FEMALE MODEL.

3 ON HOLODECK DOORS

The doors OPEN and DATA ENTERS. He walks over to address Picard.

DATA
(sotto voce)
We have arrived at Tanuga Four, Captain. The away team has completed its survey of Doctor Apgar's work and is ready to return to the ship.

PICARD
(putting aside

paintbrush)

Good.

Data is curious about Picard's artwork and is trying to get a better look at it when Picard notices his interest.

PICARD (cont'd)

(gestures)

Please... and examine the work of the other students as well.

Data moves in front of all three paintings as the other students move aside.

4 DATA AT PICTURE #1

Woman with flowers.

DATA

Ensign Williams' striking style is heavily influenced by geometric constructivism.

Moving to...

4A DATA AT PICTURE #2

Woman with violin.

DATA

Lieutenant Wright has effectively fused the incongruities of the surrealists with the irrationality of Dadaism.

Returning to...

5 PICARD'S PAINTING

Picard tries not to betray his feelings as Data prepares to pronounce judgment.

DATA
Interesting.

PICARD
How so?

DATA
While suggesting the free treatment of form usually attributed to Fauvism, this quite inappropriately attempts to juxtapose the disparate cubistic styles of Picasso and Leger. In addition, the use of color suggests a haphazard melange of clashing styles.
(MORE)

5 CONTINUED:

DATA (Cont'd)
Furthermore, the unsettling overtones of proto-Vulcan influences...

Picard's features have become progressively clouded during this speech and finally he's had enough.

PICARD
(strained)
Thank you... Mister Data.

DATA
You are welcome, sir. If I may be of any further assistance --

PICARD
No... thank you.

Data turns and EXITS. Off Picards reaction...

5A ALTERNATE

Picard slowly walks toward his painting; picks up a jar full of paint brushes, removes the brushes and proceeds to throw the bright red liquid onto his canvas.

6 OMITTED

7 EXT. SPACE - ENTERPRISE AND SPACE STATION (OPTICAL)

The ship is in orbit around a planet along with a small space station.

PICARD (V.O.)
Captain's log, Stardate 43610.4. After completing a delivery of dicosilium to the Tanuga Four research station, our away team is receiving an update from Doctor Nel Apgar on his efforts to create Krieger Waves, a potentially valuable new power

source.

8 INT. MAIN BRIDGE

Picard and Data ENTER from the turbolift. WORF at Tactical. GEORDI is at an Aft Science Station going over some information on the console. Data goes to Ops.

PICARD
Welcome back, Mister La Forge. Where's Commander Riker?

And Geordi answers evenly, but there is a trace of tension in his voice...

8 CONTINUED:

GEORDI
Still on the station, sir. Doctor Apgar wanted a word with him.

Picard notices...

PICARD
Any problems... ?

Hesitating, this is really something Riker should tell Picard about...

GEORDI
Not... with the scientific part of the mission, sir...

Picard's curiosity is raised even further by Geordi's evasiveness, but before he can pursue it, Riker's voice breaks in over the com line.

RIKER'S COM VOICE
(a little stiffly)
Riker to Enterprise. I'm ready to leave now.

Saved by the bell... to Picard's unspoken question --

GEORDI
I'm sure Commander Riker will explain, sir...

What is going on, wonders Picard. As...

9 INT. TRANSPORTER ROOM

O'BRIEN
Stand by, Commander. Engaging transport.

O'BRIEN energizes the transporter console. Nothing happens. O'Brien frowns at his console:

O'BRIEN
(to com panel)
Transporter Room to Engineering. I have a power drain...

9A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Near the space station... which suddenly EXPLODES.

10 INT. MAIN BRIDGE - ON PICARD AND MAIN VIEWER (OPTICAAL)

Picard is moving toward the command center. In the b.g. the aftermath of the explosion is clearly visible on the Main Viewer. Data at Ops. Supernumerary at Conn.

PICARD
(urgently)
Transporter Room! Is Commander Riker aboard?

11 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien working furiously at the console.

O'BRIEN
Not yet, Captain. I'm having trouble clearing the signal...

He continues to fight to bring Riker aboard. On the transporter pad, the TRANSPORTER EFFECT shimmers, weakens, shimmers again... finally RIKER begins to take shape. The EFFECT ENDS and Riker steps off the pad.

O'BRIEN (cont'd)
Transporter Room to bridge. He's aboard.

RIKER
You sound surprised, Mister O'Brien...

O'BRIEN
For a moment, we weren't sure you left the space station in time...

RIKER
In time for what... ?

O'BRIEN
It just exploded, sir.

On Riker's reaction --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit as before. The space station is gone, but perhaps there is a faint cloud of particles or debris left over from the explosion seen earlier.

PICARD (V.O.)
Captain's log, supplemental: Commander Riker has informed me that Doctor Apgar was the only one aboard the space station when it exploded. We remain in orbit investigating the accident...

13 INT. MAIN BRIDGE

Picard, Riker, Geordi... WESLEY is at Conn, Worf at

Tactical, Data at Ops...

O'BRIEN'S COM VOICE
I've gone through the whole system, sir... I can't find any malfunction in the transporter, nothing that would cause an explosion like that...

INTERCUT:

13A INT. TRANSPORTER ROOM

PICARD'S COM VOICE
Why was there a power drain before transport?

O'BRIEN
I don't know, Captain.

PICARD'S COM VOICE
I want an answer to that question... I'm sure the Tanugans will too...

O'BRIEN
Yessir.

END

INTERCUT:

13B INT. MAIN BRIDGE

DATA

Captain, the radiation and debris
are consistent with an overload
of the station's reactor core.

13B CONTINUED:

Picard turns to Riker and Geordi...

PICARD
Any indications of reactor core
problems while you were on the
station?

GEORDI
No, sir.

Riker's brow is wrinkled... his mind is not in the
room. Picard notices...

PICARD
Number One... ?

Riker looks up, shakes his head, no.

PICARD
(to Riker)
Commander La Forge suggested this
was not an entirely routine
mission...

RIKER
(sighs)
It's a long story, Captain...
(beat)
... but I'm sure it doesn't have

anything to do with this accident.

His voice sounds uncertain.

WORF
Captain, Chief Investigator Krag of the Tanugan security force requests permission to beam aboard.

Picard reacts, stares at Riker.

PICARD
Granted, Lieutenant, please escort our guest to the bridge.
(beat)
...slowly.

WORF
Aye, sir.

Worf EXITS...

13B CONTINUED: (2)

PICARD
(to Riker)
Perhaps you should tell me as much as possible prior to his arrival, Number One.

13B CONTINUED: (3)

Riker sighs, acknowledges.

14
thru OMITTED
17

17A INT. TRANSPORTER ROOM (OPTICAL)

As Inspector Krag MATERIALIZES. His curious eyes examine his surroundings, study the Klingon who greets him, and O'Brien behind the console.

WORF
I am Lieutenant Worf, head of ship's security. I will take you to the captain.

Krag nods and follows; he could be intimidated here, away from his usual turf, but he isn't...

18 INT. MAIN BRIDGE

As before. Worf ENTERS from the turbolift along with Krag. Geordi is at the science station. Data and Wesley are at their accustomed stations. Krag is at all times soft-spoken, calm, rather British in nature (no accent)... qualities of the men of his race... but also fine qualities for an investigator. He is also quite relentless and determined to get to the truth.

PICARD
Chief Investigator, welcome to the Enterprise. I'm Captain Picard... my first officer, Commander William Riker.

Krag all but ignores Picard at the mention of Riker's

name.

KRAG
Commander Riker, I am here to take you into custody...

RIKER
On what charge?

KRAG
Suspicion of murder.

All over the bridge, heads turn in shock.

18 CONTINUED:

RIKER
(reacts)
Murder... now wait a minute...

PICARD
(interrupting)
Chief Investigator... we are more than willing to cooperate fully with you, but...

KRAG
Then you will release the prisoner for transportation to the planet.

Picard holds up a hand: "just wait a second", realizes the bridge is no place to have this discussion...

PICARD
(to Krag)

Why don't we discuss this in private...

Indicating the way... Riker moves to join them, but Picard, as his captain, looks him back with purpose...

PICARD
You have the bridge, Number One.

Riker is about to protest, but instead says nothing and remains on the bridge as Picard and Krag EXIT into the Ready Room. The rest of the bridge crew can't help but steal glances at Riker.

19 INT. READY ROOM

Picard indicates a chair for Krag as he seats himself at the desk. Krag remains standing and is waiting for Picard to make the first move.

PICARD
Just what is your evidence against my officer?

KRAG
Two witnesses have come forward to describe Commander Riker's threats against Doctor Apgar...

19 CONTINUED:

PICARD
Threats... ? I am aware of an altercation between the two of them...

KRAG

It apparently was much more than just an altercation, Captain... but he will have a chance to prove his innocence...

PICARD

In our system of legal jurisprudence, a man is innocent until proved guilty.

KRAG

In ours, he is guilty until he is proved innocent. And you are in our jurisdiction. If I understand the Federation regulations on these matters, and I just happened to look them up before I...

PICARD

(interrupting)

I'm aware of the Federation regulations, sir... and if you will check further, they say the captain will decide if extradition is warranted...

KRAG

Are you saying it is not?

PICARD

I'm saying...

... backing off the conflict, knowing it does not help matters.

PICARD
(continuing)
If I find that there is sufficient cause to warrant a trial, I will... release Commander Riker to your custody.

19 CONTINUED: (2)

KRAG
(thoughtful beat)
Would you say you're close to your first officer, Captain?

19 CONTINUED: (3)

PICARD
That's irrelevant here...

KRAG
Really, Captain, you cannot believe that. And how can I expect a fair and impartial decision?

PICARD
I will protect the rights of my officer...

KRAG
I appreciate that. But you'll have to do it on the planet, not

here. After all, what if you were suddenly to decide to leave this star system... ?

PICARD
You have my word as an officer of Starfleet that I will not.

KRAG
Unacceptable. You must turn him over to me for interrogation.

PICARD
Interrogate him here.

KRAG
Captain, we must recreate step-by-step, moment-by-moment, the events leading to the explosion... we need immediate access to all the witnesses, as well as the data from the lab's ground computers. It would be impossible to accomplish here.

A beat. Looking for a compromise --

PICARD
Perhaps not.
(keys insignia)
Mister Data, please report to my Ready Room.
(to Krag)
In fact, I may be able to assist you in recreating the events.

19 CONTINUED: (4)

Data ENTERS.

PICARD
Commander Data, Chief Inspector Krag.

They bow to each other... Krag looks curiously at the android...

19 CONTINUED: (5)

PICARD
Data, by taking testimony from both the away team and from witnesses provided by Investigator Krag, would it be possible to program the Holodeck to recreate what happened aboard the science station?

DATA
It would require construction and design specifications, full orthographic representations of the Krieger equipment, as well as visual representations and voice analyses of the persons involved... but yes, it is possible.

Krag considers this. Picard is clearly unmovable on releasing Riker. He nods.

KRAG
Very well. Arrangements will be made to provide you with all available information. I shall return shortly with our witnesses.

PICARD
Data, escort the chief inspector to Transporter Room Three.

As they EXIT, stay on Picard a beat, see his frown as he considers the situation...

20 INT. MAIN BRIDGE

As before. Riker is sitting in command and trying not to throw glances at the Ready Room door. Picard ENTERS from the Ready Room. TROI is now on the bridge.

PICARD
Mister La Forge, Ensign Crusher, we are going to recreate the research station on the Holodeck. I want you to work with Mister Data on the preparations. In addition, Mister La Forge, you and Commander Riker will give the computer detailed depositions on everything you heard and saw while aboard. Counselor, you will assist me during this inquiry.

Picard pauses for a second as he considers the impact of his next words on his trusted first officer.

PICARD (cont'd)
(quiet yet firm)
My decision on extradition will be based upon the evidence presented in these re-creations.

Riker can't really believe all this is happening, but Picard's expression is set.

RIKER
Captain, may I have a word with you?

PICARD
Under these circumstances, I believe it would be inappropriate, Number One.

Picard exits. PUSH IN on Riker's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20A EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before.

DATA (V.O.)

Second officer's log, Stardate 43611.6. Programming of the Holodeck has taken eighteen hours and is now complete.

21 INT. CORRIDOR

as Picard, Riker, Troi, and Krag approach the Holodeck doors.

DATA (V.O.)
All participants have entered their depositions. Technical schematics, and complete records from the lab's ground computers, as well as Doctor Apgar's personal logs, have been included. The recreation has a nominal eight-point-seven percent margin of error.

The participants ENTER the Holodeck.

22 INT. HOLODECK/SPACE STATION LABORATORY (OPTICAL)

This is the main laboratory of the space station. The walls are lined with consoles, readouts, and computer equipment, most of which is inactive at the moment. Dominating the room is a large array of energy-focusing condensers, field coils, refractors, and so forth. Nearby is a medium-sized power reactor.

Picard and Krag step into the center of the simulation. Picard nods approval. Even the normally poker-faced Krag is impressed.

22 CONTINUED: (2)

PICARD
Is there anything you'd like to say before we begin, Number One?

To Krag --

RIKER
Just this. I'm not a murderer. I went to the Tanugan lab as an official representative of Starfleet. And I acted accordingly. I was there to evaluate Apgar's progress on development of a Krieger Wave converter. That's all I was interested in. Computer. Load deposition program, Riker One.

23 ANGLE ON THE LAB (OPTICAL)

The holograms of APGAR and TAYNA APPEAR, frozen in position.

Apgar is male, older than Riker, cold, intelligent, antisocial... and like Krag, he is soft-spoken, reserved. Tayna is female, early twenties, the deferential assistant.

RIKER
Run the simulation.

24 ANOTHER ANGLE (OPTICAL)

The Apgar and Tayna holograms "come to life" just as (holograms of) Geordi, and Riker MATERIALIZE in the lab (the away team beaming onto the station). (It's important to note that in Riker's presentation of the story, he is extremely business-like, almost flat in character... he is not as charming or personable as we know he can be. Nevertheless, for him, this is the truth.)

RIKER
Doctor Apgar? I'm Commander William Riker; Lieutenant Commander Geordi La Forge.

Apgar's making an effort to be polite, but he's plainly less than overjoyed to see them. And impatient to get it over with.

APGAR
My assistant Tayna... well, let's get on with it, shall we?

From off camera, heads turning to the voice of --

MANUA (O.S.)
Don't be in such a hurry, dear...

24A ANGLE - MANUA

entering... and it's a moment... like that first look that Bacall gave Bogart in "To Have and Have Not", she gives that look to Riker... female, thirties, strong, outgoing -- she takes your breath away. But Riker's hologram is quite unmoved.

MANUA
(continuing)
Perhaps our guests would like some refreshment...

24A CONTINUED:

She moves to Riker, looks him in the eyes...

APGAR
My wife, Manua...

RIKER
(pleasant but routine)
Pleasure to meet you, Mrs. Apgar.

His attention is on Apgar...

RIKER
Doctor, if you're prepared to get started, so are we...

APGAR
(defensive)
Prepared? Of course I'm prepared...

RIKER
(reacts)
All right... then why don't you give me the overview of your research while Mister La Forge and your assistant look at the experimental data...

APGAR
Fine. Whatever. I must say, Commander, I resent your early arrival. Starfleet will get its converter... I've had a few setbacks, that's all...

24A CONTINUED: (2)

RIKER
(sympathetic)
Doctor, we're not here to pressure you, we just want an update on your progress.

Apgar grunts, disbelieving. Riker glances toward --

24B ANGLE - MANUA

revealing she is bored beyond description, leaning languidly against a counter with her elbows back, supporting her and her chest thrust out rather invitingly, her eyes undress Riker.

APGAR
Tayna -- show the commander's assistant whatever he wants to see. Give him full access to our records.

TAYNA
(to Geordi)

If you'll come with me...

Tayna leads Geordi over to the other side of the lab, shows him the large array of condensers.

TAYNA
Our Lambda Field generator is on the planet since it requires a minimum of five thousand kilometers for the field to collimate.

... And out of earshot.

25 ON MANUA

turning to Riker and smiling warmly.

MANUA
(to her husband)
Really, darling, you're being rude... after all, Commander Riker is willing to sit through all your prattle about Krieger Waves...

Apgar bristles at his wife's digs... she takes Riker's arm... and Riker is embarrassed for Apgar, but it would be extraordinarily awkward for him to throw down her arm now that she has it...

MANUA
Commander, let me get you a drink... and we'll hear all about Krieger Waves...

And Riker is clearly uncomfortable as she leads him to another room... Apgar follows as they exit.

26 INT. HOLODECK/SPACE STATION LIVING AREA

CLOSE on champagne being poured into three flutes. WIDEN to reveal Manua doing the pouring. Riker and Apgar are seated. Manua hands a glass to Riker; as Riker takes it, their hands touch. Manua smiles. Almost as an afterthought, she hands Apgar his glass.

Riker raises his glass in a friendly toast:

RIKER
To your success, Doctor.

MANUA
(pointed)
... and the rewards that come with it.

Apgar scowls, makes a point of not joining in their toast. Apgar gets down to business, states his grievances:

APGAR
Riker -- what is Starfleet doing here anyway? My delivery wasn't scheduled for another three months.

RIKER
Actually, we're in this sector on another mission... and you had asked Starfleet for additional dicosilium.... it seemed like a good opportunity.

MANUA
How interesting. Tell us about this other mission.

As though she's interested in anything other than her husband's work.

RIKER
It's just a study of a proto-star cloud. The Enterprise will be returning tomorrow.

APGAR
(even less pleased)
The Enterprise just left you here?

Riker can't understand why Apgar has such a negative attitude. He tries to placate Apgar:

26 CONTINUED:

RIKER
We have no wish to inconvenience you. We've arranged for quarters on the planet...

MANUA
(smoothly)
I won't hear of such a thing. Commander, I insist you and Mister La Forge stay with us.

Again the inviting smile from Manua. Apgar protests:

APGAR

I hardly think --

MANUA
(to Apgar, firm)
I know you'd prefer to be alone with your important work... but I, for one, am glad for the company.

Apgar sullenly clams up. Manua beams at Riker.

MANUA
Good.
(a beat)
I must apologize for my husband's lack of social graces. He may be one of the great scientific minds in the galaxy... but he does come up a bit short in other areas.

Riker doesn't know what to say to that, takes a sip of champagne.

27 WIDER ANGLE

to reveal Picard, Troi, Krag, and Riker watching the holograms of Manua, Apgar, and Riker in the b.g.

KRAG
Stop.

PICARD
computer -- freeze program.

The holograms freeze in their tracks. Krag turns to the real Riker:

27 CONTINUED:

KRAG
Then it's your testimony that it was Mrs. Apgar's idea for you to spend the night aboard the station.

RIKER
It's my testimony... and it's the truth.

Krag nods noncommittally.

PICARD
Resume program.

28 OMITTED

29 INT. HOLODECK/SPACE STATION GUEST QUARTERS (OPTICAL))

The door OPENS; Manua and Riker ENTER the tight quarters. A bed which has been decorated with a definite feminine touch.

MANUA
Our guest quarters aren't luxurious... but I've tried to make this room warm... and inviting.

RIKER
I'll be very comfortable, thank you. Good night.

But she doesn't leave...

MANUA
The environmental controls are here...

Manua brushes past Riker to show him the controls -- no "accident."

RIKER
I'm sure I can find everything I need.

MANUA
And the door shuts by touching this panel.

29 CONTINUED:

It closes.

RIKER
Mrs. Apgar...

MANUA
This is my sanctuary. Privacy is very important on a small station. I'm left alone here... ... often for hours.

She looks directly at Riker -- Riker ignores her meaning.

RIKER

It's late. And I'm tired.

Manua lets her garment fall off her shoulders. She is wearing a sexy undergarment.

MANUA
Are you still tired, Commander?

Riker quickly reaches for her garment...

RIKER
Ma'am, excuse me, but I really think you ought to leave...

And as he puts it back over her shoulders... his arms around her --

30 ON THE DOOR

as it OPENS to REVEAL Apgar. Seeing Riker's arms around his wife, he snaps:

APGAR
(to his wife)
I knew I'd find you with him. Did you think I didn't notice how you looked at him? I'm not the fool you take me for...

RIKER
Doctor...

31 NEW ANGLE

Apgar slaps his wife hard across the cheek, she cries

out, Riker is forced to intervene... Apgar takes a swing at him. Riker deflects the punch harmlessly. Apgar loses his balance and falls.

31 CONTINUED:

Apgar stares at Riker with hatred and embarrassment.

RIKER
Doctor, believe me, this is all a terrible mistake...

Apgar scrambles to his feet and as he storms out of the room he says --

APGAR
(to Riker)
You won't get away with this. I'll see to it. I swear I will, Riker.

He EXITS... Manua in tears, rushes out after him without even a glance at Riker. The hologram program ends with Riker alone in the room.

RIKER (O.S.)
Freeze program.

Riker's hologram FREEZES.

32 ANGLE ON RIKER (OPTICAL)

RIKER
I didn't see Doctor Apgar again until the following morning when

he asked to see me alone.
Commander La Forge returned to
the Enterprise...
(a beat)
Resume program.

An over the shoulder shot establishing our people watching.

33 ANGLE ON HOLODECK/SPACE STATION LABORATORY

The holograms of Riker and Apgar stand in the main laboratory area.

APGAR
(fuming)
I suppose if I make a formal
complaint, your report on my work
won't be very good...

RIKER
Doctor, this will have no impact
on my report. It was a
misunderstanding of the worst
kind... and I feel I could
straighten it out if you would
ask Mrs. Apgar to join us...

APGAR
(curtly)
My wife and my assistant have
transported down to the planet.

Apgar is a man under a great strain, looks away, shakes his head, then looks back at Riker. He can't let Riker

leave without knowing where he stands...

APGAR
What are you going to put in your report, Riker? That there's no justification for all the extra dicosilium I've requested? That is why they sent you early, isn't it?

RIKER
Doctor...

APGAR
(too earnest)
I can explain why I needed it. They have no idea what my problems are... there are explanations for all of it...

RIKER
(interrupts)
I don't need explanations.

A moment as they study each other. Apgar seems to understand where he stands now.

33 CONTINUED:

APGAR
Then we have nothing further to say to each other.

RIKER
(nods, he tried)

I will tell my captain to expect
your grievance.

APGAR
Do that.

Apgar seats himself at a console begins to work, entering commands. Riker taps his insignia...

RIKER
Riker to Enterprise. I'm ready
to leave now.

O'BRIEN'S COM VOICE
Stand by, Commander. Engaging
transport.

34
thru OMITTED
38

38A ANGLE - INCLUDE THE GALLERY

RIKER
Freeze program.

As Apgar looks up one last time at Riker, it freezes.

RIKER (cont'd)
And then I returned to the
Enterprise...

38A CONTINUED:

KRAG

And there's nothing you'd like to add... about firing a phaser, Commander?

RIKER

I fired no phaser aboard the science station.

Krag's eyes look perplexed.

KRAG

That's very odd, Commander. Very odd. Captain Picard, isn't it true that your sensors picked up a power drain just before transport?

PICARD

That is correct.

KRAG

Have you been able to explain it?

PICARD

Not to my knowledge.

KRAG

(nods)

We have. Our readings are quite clear about it. Information retrieved from the lab's ground computers show that a focused energy pulse was fired just as Commander Riker began transport. Furthermore, by analyzing the trajectory and angle, it is clear that it came from the very spot

that Commander Riker was standing.
In short, allow me to show you
my own recreation of the end of
this story, a speculation if you
will... computer, play
hypothetical Krag One.

39 ANGLE ON HOLODECK/SPACE STATION LABORATORY (OPTICAL)

The holograms of Apgar and Riker VANISH, and reappear in the positions just prior to Riker's departure. Riker taps his insignia...

RIKER
Riker to Enterprise. I'm ready
to leave now.

O'BRIEN'S COM VOICE
Stand by, Commander. Engaging
transport.

Just before the dematerialization effect begins on the hologram of Riker, he takes out his phaser and aims it behind Apgar. Riker FIRES the phaser at the reactor --

KRAG
Freeze program...

Program freezes.

KRAG (cont'd)
Three seconds later the station
exploded.

39A ANGLE - RIKER

reacts as we:

40
thru OMITTED
41

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

41A INT. MAIN BRIDGE (FORMERLY SCENE 45)

Data, Geordi and Wesley are gathered around Science One looking at monitors displaying information. Worf is at Tactical. Supernumeraries at Conn and Ops.

GEORDI
No question about it, the Tanugans are right... something was fired at the reactor core just before transport...

DATA
The energy signature would seem to indicate a phaser-like blast...

WESLEY
(strong)
Well, it wasn't the commander's

phaser. It couldn't be. There's gotta be another answer... we're just not seeing it yet...

DATA

Was there anything else in the lab capable of creating this kind of energy discharge... ?

GEORDI

Nothing I saw. And besides, how do you explain that it came from Commander's Riker's exact position...

(beat)

Dammit, I should have stayed with him...

A small alarm goes off on Worf's console. He reacts.

41A CONTINUED:

WORF

Sensors indicate a radiation burst on Deck Thirty-Nine. Outside Cargo Bay Twelve.

DATA

Source?

WORF

Unknown.

DATA

Computer identify type of

radiation.

COMPUTER
Emission is not consistent with
any known radiation.

WORF
It is subsiding, sir.

They all exchange glances.

41B ANGLE ON - WALL (FORMERLY SCENE 46)

A section of wall about the size of a quarter has melted. A tricorder is run across the spot. Pull back to reveal --

41C INT. CORRIDOR (FORMERLY SCENE 47)

Geordi, and Wesley in the deserted corridor, checking tricorder readings.

WESLEY
Make any sense to you?

GEORDI
(using the VISOR)
I don't recognize it. Even the
main deflector doesn't put out
that kind of spillage.

WESLEY
Where would it be coming from...

41C CONTINUED:

GEORDI
I don't know, Wesley... but whatever it is, it's capable of putting a hole in solid duranium.

Off Wesley's reaction...

42 INT. HOLODECK/SPACE STATION LABORATORY (OPTICAL)

The Holodeck doors open to reveal Krag escorting in Manua. She reacts, stops as she sees the lab recreation. She is as beautiful as Riker described, but is dressed quite conservatively and does not ooze sensuality. She is in fact a grieving widow.

43 OMITTED

44 ANOTHER ANGLE - THE GALLERY

As she comes over --

KRAG
In a sense we've all met Mrs. Apgar, so shall we dispense with the introductions?

But Manua is ignoring him. Her attention is riveted on Riker. Riker half-rises from his chair...

PICARD
(holding up a hand)
Mrs. Apgar, do you understand the purpose of this hearing?

She nods.

TROI
We understand how difficult this will be for you. If you need a recess, please don't hesitate to ask.

44 CONTINUED:

PICARD
Would you like to make a statement before we begin?

MANUA
(unprepared)
No. I just know he did it. He killed my husband.

Riker reacts...

KRAG
Load Manua Simulation One.

45
thru OMITTED
47

48 INT. HOLODECK/SPACE STATION LIVING ROOM (OPTICAL)

The witness, the accused and the observers at the table. Frozen on stage is Manua and Apgar alone... heading through the living area... she is straightening out his tie (or whatever accessory is appropriate)...

48A MANUA

visibly gasps at this sight. Krag studies her, decides she's ready to proceed.

KRAG
Run program.

49 ANOTHER ANGLE (OPTICAL)

The figures unfreeze... and Manua continues to adjust her husband's appearance, brushing off his suit, etc... he is impatient, bitter and defeated. As she speaks she punctuates her words with encouraging little touches to his hand, cheek, etc.

49 CONTINUED:

MANUA
If you greet them with such a long face they're going to assume something is wrong with the experiment.

APGAR
I just need time... A little more time.

MANUA
(smiles at him)
I'm certain they'll give you the time you need if you just show a little charm.

APGAR
(kisses her lightly)
You do that so much better than

I.

He catches her as she starts to walk away.

APGAR (cont'd)
Manua, someday I'll be able to reward you... for all your patience. I'll get you everything you ever dreamed of.

MANUA
I have all the reward I need.

Manua smiles at him, a warm, loving glance. This is a very supportive woman who's charming and in love with life.

MANUA (cont'd)
Go on, I'll be right in...

He EXITS and she takes a deep breath, smiles a hopeful smile to herself... and as she takes a beat to look in a mirror and adjust her hair... from the other room, we can hear the materialization sound... and...

49 CONTINUED: (2)

RIKER (O.S.)
Doctor Apgar? I'm Commander William Riker; Lieutenant Commander Geordi La Forge.

She moves toward the door...

APGAR (O.S.)

My assistant Tayna... well, let's
get on with it, shall we?

49A INT. HOLODECK/SPACE STATION LABORATORY

MANUA ENTERS.

MANUA
Don't be in such a hurry, dear.
Perhaps our guests would like some
refreshment...

APGAR
My wife, Manua...

And she is Donna Reed here... the happy homemaker...
but still there is that moment... because now Riker
gives her that look... the look that John Garfield gave
Lana Turner in "The Postman Always Rings Twice"... and
she feels it and is immediately uncomfortable...

RIKER
(warm)
It's a... pleasure... to meet you,
Manua.

(And it's important to note that in this take on the
story, Riker's attitude is less aloof and formal. He's
relaxed and charming. In fact, in some ways he is more
like the Riker we know and love.)

APGAR
I'm anxious to get started...

Reluctantly, bringing back his attention to Apgar --

RIKER

If you wish.

49A CONTINUED:

APGAR
I must say I resent your early arrival, Commander... I have much work to do...

RIKER
I'll try to make this as painless as possible. For both of us.
(smiles to Manua)
Do you assist your husband in his work?

MANUA
Oh, dear, no. I'm no scientist.

RIKER
Frankly, neither am I.

MANUA
(uncomfortable)
But I find this all fascinating, don't you?

Riker grins as though they share a secret boredom.

RIKER
Mister La Forge, why don't you go over the doctor's experimental data...
(to Apgar)
Later on, you can give me an

overview...

APGAR
(defensive)
Fine. Whatever. Starfleet will get its Krieger Wave converter... These things take time. I've had a few setbacks, that's all...

Manua gives Apgar a warning glance... don't be rude, dear. Apgar pulls it in...

RIKER
Doctor, I'm not here to put pressure on you.

And this is said to Manua --

49A CONTINUED: (2)

RIKER
(continuing)
I'm sure my report will only underscore the need for continued support of your research.

And as nice as that sounds, the fact that it is said to Manua could carry with it a tinge of sexual leverage. Apgar grunts, disbelieving... moving away with Geordi and Tayna --

APGAR
Tayna, I'll call up the records... show the commander's assistant whatever he wants to see.

TAYNA
(to Geordi)
If you'll come with me...
(moving across the lab)
Our field generator is on the planet, since it requires a minimum of five thousand kilometers for the field to collimate.

Manua suddenly finds herself alone with Riker and his eyes are undressing her... their eyes meet, she quickly moves to her husband at a computer bank...

MANUA
Darling, let Tayna take care of that... I'm sure Commander Riker wants to hear how close you are to a breakthrough...

And it's her husband's arm she takes...

MANUA
I'll make the two of you a drink and you can talk all about Krieger Waves...

And she leads them out...

50 INT. HOLODECK/SPACE STATION LIVING AREA

Manua handing a glass of champagne to Riker who is standing close at her side. She crosses to her husband, who is seated on the couch, and gives him a glass.

50 CONTINUED:

APGAR
To success.

RIKER
(glance to Manua)
Success.

They drink. Manua looks at Apgar with encouraging eyes. Apgar gets the message, clears his throat...

APGAR
Well, in a way, I suppose it's good you're early. Manua's right -- it gives me a chance to show you the progress we've been making.

Riker is paying no to attention to the babbling scientist. He is watching Manua.

RIKER
I'd appreciate it if Commander La Forge and I could stay here until the Enterprise returns.

MANUA
(uncomfortable)
It's a little inconvenient --

RIKER
It might help accelerate the process...

Apgar feels the pressure...

APGAR
If you wish, Commander...

Apgar stands, and begins to pace as he warms to his topic.

APGAR
Now, where shall I start... well, first of all, you should know that I'm very close to being able to collimate a Krieger field...

Manua looks up from an abstracted study of her glass, and finds Riker staring at her intently. A long beat as they stare at each other.

CUT TO:

51 INT. HOLODECK/SPACE STATION - GUEST QUARTERS (OPTICAL)

Riker is surveying the tiny room. Manua, who stands behind him, and very close to the door, is uncomfortable.

RIKER
Very... charming.
(smiles at her)
It has your touch.

MANUA
(embarrassed)
The station is very small, and

we don't often have guests. So
I use this as my sanctuary.

RIKER
Who do you need sanctuary from?

She smiles off the question uncomfortably...

MANUA
The environmental controls are
here...

While she is talking Riker moves to the control panel and CLOSES the door, blocks the exit. Manua starts, and looks back at him.

MANUA
Commander... it's late and I'm
tired.

RIKER
A husband more interested in
Krieger Waves than in a woman like
you... how is it possible...

MANUA
(angry)
My husband is one of the great
minds in the galaxy... and we love
each other very much...

She moves toward the door but he stops her, puts his hands on her shoulders...

MANUA
(softly pleading)
Please... don't...

51 CONTINUED:

RIKER
It must get very lonely for you up here... a princess in a very high tower...

MANUA
My husband will be looking for me...

RIKER
Your sanctuary, remember... ?

He slips the garment over her shoulders... she covers herself...

RIKER (O.S.)
She's lying... this never happened...

PICARD (O.S.)
Freeze program...

It freezes.

51A ANOTHER ANGLE - THE WATCHERS (OPTICAL)

As Riker can't take this anymore, and he stands.

RIKER
Captain, you know I would never act like this.

PICARD
Commander Riker...

He crosses into the Holodeck quarters, goes up to his image.

RIKER (cont'd)
This isn't me. I wasn't the one who closed the door... I didn't proposition her... I certainly didn't try to rape her...
(turning to Manua)
Why are you doing this?

Manua reacts...

MANUA
It's exactly what happened...

51A CONTINUED:

Troi moves out to Riker...

51A CONTINUED: (2)

Riker looks again at the frozen image...

TROI
Come on, Will. Sit down.

Riker returns to the table. Krag watches it all curiously.

KRAG
Resume program.

51B INT. HOLODECK/SPACE STATION
GUEST QUARTERS (OPTICAL) (FORMERLY SCENE 51A)

The door OPENS to REVEAL Apgar. Seeing his wife in Riker's arms he snaps:

APGAR
(to Riker)
I knew you'd try this, Riker. Do you think I didn't notice how you looked at her? I'm not the fool you take me for...

In a rage he rushes Riker. Riker blocks Apgar's wild punch, and follows with two hard jabs to the scientist's gut. Apgar doubles over, and falls to the floor. Manua runs to her husband, and drops down protectively at his side.

APGAR
You won't get away with this. Your career is over. I'll see to it. I swear I will, Riker.

RIKER
(threatening)
If you report this, you'll be making a terrible mistake, Doctor. A terrible mistake.

Manua is terrified of Riker. She gets Apgar to his feet, and helps him from the room.

52 OMITTED

53 ANGLE ON - KRAG (OPTICAL)

in the gallery.

KRAG
Freeze program.

MANUA
(to Riker)
Your career was safe. He was a scientist. In another day some fascinating bit of technical trivia would have distracted him. He would have forgotten about you and his complaint to Starfleet.

Riker reacts.

MANUA (cont'd)
(she begins to cry)
Excuse me.

She heads for the Holodeck doors, followed by Krag. Picard is deeply troubled by the charges... not that he believes them, but the mounting evidence is forcing him to see extradition may be unavoidable. After a beat, he glances at Troi and Riker... softly --

PICARD
We'll, uh... take a short recess.

Picard EXITS. Troi and Riker are alone. Riker is stunned.

RIKER
Why would she lie like that... ?

Troi doesn't immediately answer... in fact, she's uncomfortable with what she's feeling and he notices it.

RIKER
She was lying. You must have felt it.

53 CONTINUED:

TROI
Will, I sensed no deception from her...

RIKER
(reacts)
Then you must think that I...

TROI
No, of course not. I know you. You don't have to convince me of anything.

RIKER
We can't both be telling the truth.

TROI
It is the truth... as you each remember it.

Riker tries to lighten the mood, but there is an

undercurrent of seriousness and truth to his words.

RIKER
Yes, but her version is going to put a noose around my neck.

Off Troi's reaction.

CUT TO:

54 OMITTED

55 INT. SICKBAY

Beverly, assisted by a NURSE, is examining a CREWWOMAN'S arm.

BEVERLY
This is healing beautifully. I think you can begin to work on strengthening these muscles again...

55 CONTINUED:

WORF'S COM VOICE
Security to Doctor Crusher... evacuate, repeat evacuate... radiation emissions are indicated in Sickbay...

55A ANGLE (OPTICAL)

As Beverly guides the others out, move to find the wall is melting...

55B
thru OMITTED
56

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

57 INT. SICKBAY

Geordi and Wesley are examining the melted spot in the wall, (which is about the size of a basketball) with tricorders. Picard, Riker, and Beverly are listening to Data's report.

DATA
It is definitely the same radiation that penetrated deck thirty-nine... highly focused, very powerful... but of unknown origin.

GEORDI
If this should happen in the engine core or the anti-matter containment tanks, we'll be in trouble, Captain...

PICARD
Do you have any theories?

WESLEY
Data noticed something too strange to be a coincidence...

DATA
The two radiation events aboard the Enterprise occurred five hours, twenty minutes and three seconds apart. The science station exploded yesterday at almost exactly four times that interval.

WESLEY
There's a point-zero-zero-one-four second variance we haven't been able to explain yet.

RIKER
(reacts)
Are you saying there's a connection between the radiation bursts and the explosion?

57 CONTINUED:

DATA
We do not have the evidence to support that conclusion at this time, Commander.

He glances at Picard...

BEVERLY
If they're right, we should be

able to predict the next event...

GEORDI
We expect it in just over five hours.

PICARD
Take every precaution you can to protect the ship's vital areas... if you haven't identified the source before the time interval is up, we will leave orbit. If you perceive any further danger, advise me immediately.

He leaves... Riker gives his colleagues a look that says my life may be in your hands...

WESLEY
We'll figure it out, Commander.

Riker nods with silent appreciation, moves quickly off to join the captain...

58 INT. TURBOLIFT

Picard is already inside as Riker ENTERS.

PICARD
Deck eleven.

They begin to move. Riker glances at Picard... thinks for a second, and then...

58 CONTINUED:

RIKER
(to computer)
Halt.

Turbolift STOPS. Picard looks at Riker with surprise.

PICARD
(about to warn Riker)
Number One...

RIKER
I'm not going to try to influence your decision, Captain. I know you may have to turn me over to Krag. I can accept that.

PICARD
It hasn't come to that yet.

RIKER
But it might... and it's more important to me that you know I didn't do it.

Picard's looks at his first officer. Lets his guard down. Not serious --

PICARD
If you could just keep your trousers buckled... things like this wouldn't happen to you...

RIKER
(not realizing he's joking)
I never even gave her a second

glance...

PICARD
Number One, even I gave her a second glance.

Picard gives him a half grin... and Riker relaxes...

PICARD
Did I ever tell you about the mayor's wife in Brussels...

RIKER
The one who collected Starfleet cadets...

58 CONTINUED: (2)

PICARD
I did tell you...

RIKER
No, you didn't...

Picard does a take. Not you too...

RIKER
Brussels is lovely this time of the year. Isn't it?

Picard and Riker nod in unison.

RIKER
All things considered right now, I'd rather be in Brussels.

PICARD
As would I, Number One. As would I.

A long beat. Picard searches for the right thing to say without looking at him.

PICARD
Will, giving you to them would be like handing over a part of myself.

Riker gives Picard a long look until Picard is so uncomfortable that he must ends this...

PICARD
(to computer)
Resume.

Hold a beat as they don't look at each other.

59 INT. HOLODECK/SPACE STATION LABORATORY

Close on Tayna while Picard, Riker, Krag and Troi look on.

TAYNA
After the... the fight, Doctor Apgar came to find me... he was very upset...

59 CONTINUED:

KRAG

And he told you what happened?

TAYNA

Yes, he told me everything that happened...

KRAG

(to Picard)

Based on Tayna's deposition, we have reconstructed the incident in Commander Riker's quarters as Doctor Apgar described it to her... computer...

PICARD

(interrupting)

Inspector, this is hearsay... She wasn't a witness to this incident...

KRAG

Doctor Apgar is dead. Tayna's statement is admissible under Tanugan law... and I insist you consider it.

PICARD

(beat, frowns)

We will... watch this evidence. And I will weigh it accordingly.

Krag moves out of the lab.

KRAG

Computer, run Tayna Simulation Three.

60
thru OMITTED
63

64 INT. HOLODECK/SPACE STATION GUEST QUARTERS - (OPTICAL)

As the door opens to reveal Apgar, we can see Riker and Manua in the same basic position that they have been in the other flashbacks... her dress is off, Riker's arms around her... here, though, they are fully embracing in a passionate kiss, both on fire... they react as...

64A OMITTED

64B NEW ANGLE - APGAR

in a rage...

APGAR
I knew I'd find the two of you together. Do you think I didn't notice how you were looking at each other? I'm not the fool you take me for...

Apgar moves quickly at Riker... Riker throws a wild PUNCH at Apgar, who quickly ducks out of the way. Apgar smoothly moves under Riker's swing and sends him to the ground with a flurry several quick PUNCHES to Riker's stomach and jaw.

APGAR
I'm going to report this, Riker.

You can count on that.

From the floor --

RIKER
You're a dead man, Apgar. A dead man.

64C ON RIKER IN THE GALLERY

shaking his head...

KRAG (O.S.)
Freeze program.

Program freezes.

64D ANGLE - THE GALLERY

KRAG
And then Doctor Apgar came to find you...

64D CONTINUED:

KRAG
Run Tayna Simulation Four.

65 INT. HOLODECK/SPACE STATION LAB (OPTICAL)

Apgar and Tayna are alone in the lab. Apgar is very distraught and upset.

APGAR
I want you to take Manua and beam

down to Tanuga immediately.

TAYNA
Doctor, if he threatened you, you shouldn't stay...

APGAR
I'm not leaving him here alone. He's capable of anything. I've got to protect our work...

TAYNA
I'll contact the authorities.

Apgar thinks about that... after a beat...

APGAR
No, I'll take care of that.

She reluctantly moves to exit... as Apgar, his mind working, moves across the room and touches a panel (that will become meaningful later)... Tayna pauses at the door...

TAYNA
Doctor, be careful...

APGAR
It'll be all right. Go on...

She EXITS.

65A ON TAYNA AND KRAG

KRAG
Computer, freeze program.
(to Tayna)

What happened next?

65A CONTINUED:

TAYNA
I left the station with Manua. The next morning when I heard that the station had exploded... I knew what had happened. He'd killed Doctor Apgar.

KRAG
Thank you. You're excused.

She exits off camera.

66 ON KRAG AND PICARD

KRAG
(to Picard)
Captain, I have established motive, method and opportunity. In any court in the Federation, it is enough to warrant the extradition of the accused. I await your decision forthwith.

Push in on Picard...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

67 INT. READY ROOM

Picard and Troi.

PICARD
I don't see any alternative, do you?

TROI
We both know Will is innocent...

PICARD
Of course he is. But as a Starfleet captain, I don't have the luxury of yielding to my personal feelings.
(beat)
The evidence certainly warrants a trial... I will have to allow extradition.

TROI
Do you think there's enough evidence to prove his innocence?

A long beat.

PICARD
Frankly... no.

DATA'S COM VOICE
Captain, we have discovered the

source of the radiation... can
you join us on the bridge?

PICARD
Acknowledged.
(pausing, to Troi)
Why don't you spend some time with
Commander Riker...

TROI
I'd like that.

Picard acknowledges and EXITS.

67A OMITTED

67B INT. MAIN BRIDGE - CONTINUOUS (OPTICAL)

Geordi, Data, and Wesley are at one of the aft science stations. Picard ENTERS from the Ready Room.

DATA
Captain, as you know, we have been
looking for a phenomenon that
reoccurs every five hours, twenty
minutes and three seconds...

PICARD
(nods)
The interval between radiation
bursts...

DATA
We have found one such phenomenon
on the planet's surface.

GEORDI
It's the field generator that Apgar used in his research. When it's fully charged, it emits an energy pulse and then requires five hours, twenty minutes and three seconds to recharge itself.

WESLEY
It must have been left on after the explosion of the lab.

PICARD
But why would the generator be affecting the Enterprise this way... ?

DATA
It should not be. It is a harmless Lambda Field generator.

GEORDI
But we knew that somehow it was related to our radiation bursts ... and that's when the pieces started falling together...

67B CONTINUED:

DATA
We now know what is causing the bursts, sir, and why the science station exploded.

WESLEY
We also know who killed Doctor Apgar.

Off Picard's reaction...

67C
thru OMITTED
67E

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit.

70 INT. HOLODECK/SPACE STATION LABORATORY

Picard, Riker, Troi, Geordi, Krag, Manua and Tayna. (NOTE: Troi has already heard the explanation and should not be perplexed at what she hears.)

PICARD
Chief Inspector, we've watched the events replayed over and over again... I've been impressed... and admittedly dismayed... by the body of evidence you've prepared against Commander Riker.

Krag acknowledges.

PICARD
But isn't it remarkable that with all the witnesses, all the different points of view of the events aboard the space station...

that we've never seen what really
happened at all?

KRAG
(reacts)
I don't understand.

PICARD
Allow me, with the help of Mister
La Forge, to explain. computer,
load Manua Program One, time code
fourteen-four-one...

70A ANGLE

The holograms of Riker, Manua, Apgar, Geordi and Tayna
appear frozen as they did in Manua's version of the
first lab scene...

PICARD
Play program.

APGAR
(defensive)
Fine. Whatever. Starfleet will
get its Krieger Wave converter.
These things take time. I've had
a few setbacks, that's all...

PICARD
Freeze.

70A CONTINUED:

The holograms freeze.

PICARD
Mrs. Apgar, this was from your deposition. It would suggest that your husband had failed to create Krieger Waves...

MANUA
Yes. But he was very close to a breakthrough.

PICARD
(acknowledges)
He says here he needed more time... and he was upset by our early arrival. In fact, I maintain he already had made a breakthrough... and that he was lying to us...

KRAG
On what basis... ?

Picard glances to Geordi...

GEORDI
For the last several hours, the Enterprise has been experiencing unusual radiation bursts. We've identified them as Krieger Waves.

70A CONTINUED: (2)

Reactions...

TAYNA

Krieger Waves... but that's impossible. From where?

GEORDI

From right here. In the Holodeck.

PICARD

We recreated your science lab in every conceivable detail... from all technical sources available including Doctor Apgar's own personal records... There is a slight margin of error, but essentially whatever was in the original lab is here...

GEORDI

(moving to the experimental display)

Including the Krieger Wave converter that Doctor Apgar claimed didn't work... except it does work.

PICARD

Your field generator on the planet surface has been sending out harmless energy charges... and this facsimile has been converting them into Krieger Waves.

RIKER

(confused)

But the Holodeck can't create anything dangerous...

GEORDI
(acknowledges)
It didn't. When you get down to basics, the converter is nothing more than a complex series of mirrors and reflective coils. The energy from the field generator on the planet simply reflects off elements in the convertor which turns it into highly focused Krieger Waves...

70A CONTINUED: (3)

PICARD
And those waves have been randomly striking different areas of our ship as we orbit the planet and our angle to the generator changes.

KRAG
Why would Apgar lie about his own success... ?

PICARD
(nods, yes, good question)
Computer, run Manua Program One, time code, fourteen three-eight.

The set changes to --

70B OMITTED

70C ANGLE - SPACE STATION LIVING ROOM (OPTICAL)

From Manua's story --

APGAR
Manua, someday I'll reward you for all your patience. I'll get you everything you ever dreamed of.

MANUA
I have all the reward I need.

PICARD
Freeze.

The Holodeck figures freeze.

PICARD
(continuing)
Run Riker Program Two, time code, sixteen-one-zero.

The Apgar/Manua holograms DISAPPEAR and REAPPEAR with Riker, from Riker's story, the champagne toast:

RIKER
To your success, doctor.

70C CONTINUED:

MANUA
(pointed)
And the rewards that come with it.

PICARD

Freeze.

The Holodeck figures freeze.

MANUA

I never said that.

PICARD

Nevertheless, it seems clear that your husband was motivated to earn the kind of rewards that would please you, Mrs. Apgar.

MANUA

(defensive)

What's wrong with that?

TROI

He wouldn't have earned great profits from his dealings with Starfleet... We were only interested in a new power source...

GEORDI

But if he could turn this into a weapon... it would be worth a lot to the Ferengi or the Romulans or a few others. Doctor Apgar had been ordering extra dicosilium for months... that's a pretty good indication he was trying to create larger reflective coils.

PICARD
When the away team arrived early he must have been worried that Starfleet was getting suspicious. He needed more time to finish his work. Apgar said that in all three versions. No doubt, he was afraid that Commander Riker might learn the truth and cut off his support prematurely.
(MORE)

70C CONTINUED: (2)

PICARD (Cont'd)
Discovering Commander Riker with his wife did not improve matters.
(dramatic pause)
And, I submit, that he decided to murder Commander Riker.

Reactions.

MANUA
Ridiculous.

PICARD
Is it? Computer, run Tayna Program Four, time code eighteen-one-four.

The set changes back to...

71 OMITTED

71A ANGLE - SPACE STATION LABORATORY (OPTICAL)

From Tayna's story, Apgar and Tayna --

TAYNA
I'll contact the authorities.

APGAR
No, I'll take care of that.

She reluctantly moves to exit... as Apgar, his mind working, moves across the room and touches a panel...

PICARD
Freeze.

The holograms freeze.

PICARD
(nods)
Tayna, what is it that he's doing here... ?

71A CONTINUED:

Apgar's hologram has been frozen as he touches the panel.

TAYNA
(realizing)
Activating the generator on the planet.

PICARD
Why would he do that?

TAYNA

(shrugs)

Maybe he was going to work on the converter, I don't know.

PICARD

Or he might have already been thinking ahead to his next confrontation with Commander Riker... Computer, play Riker Program Four, time code twenty-four-one.

72 NEW ANGLE

The holograms of Apgar and Tayna disappear and are replaced by Apgar and Riker... as described by Riker...

APGAR

What are you going to put in your report, Riker? That there's no justification for all the extra discosilium I've requested? That is why they sent you early, isn't it?

RIKER

(shakes his head)

Doctor...

APGAR

(too earnest)

I can explain why I needed it. They have no idea what my problems are... there are explanations for all of it...

RIKER
(interrupts)
I don't need explanations.

72 CONTINUED:

A moment as they study each other. Apgar seems to understand where he stands now.

PICARD
Freeze.

The holograms freeze.

PICARD
To Apgar, that must have seemed as though Commander Riker was confirming his worst fears. And I believe this is when Apgar decided finally to kill him.

KRAG
You forget, Picard... we know the energy pulse which blew up the reactor was fired from Commander Riker's position not Doctor Apgar's.

Picard glances to Geordi.

GEORDI
We are hypothesizing that Doctor Apgar energized the converter at the moment of Commander Riker's beam-out hoping to make his death

look like a transporter accident. But something went wrong... the energy pulse hit the Transporter beam and reflected back to the lab's reactor which caused the explosion.

KRAG
An interesting hypothesis. But impossible to prove.

GEORDI
Not really. We know that the field generator on the planet has been repeating a discharge command ever since the explosion.
(MORE)

72 CONTINUED: (2)

GEORDI (Cont'd)
The intervals are like clockwork... except the explosion occurred point-zero-zero-one-four seconds after the first discharge... the only explanation for that variance is the time it would take the energy pulse to bounce back from the transporter beam to the reactor.

MANUA
I haven't the slightest idea what anyone's talking about.

PICARD
Nor should you, Mrs. Apgar.
We have arranged a demonstration
to illustrate. Mister La Forge,
I believe it is almost time is
it not?

GEORDI
(acknowledges)
Computer, load program, La Forge
One... coordinate auto-engage time
sequence.

73 ANGLE

The holograms of Riker and Apgar disappear and reappear
in different positions...

GEORDI
(beat)
The next discharge from the field
generator is scheduled to occur
in a few moments. We have aligned
the Holodeck program to recreate
the final events as Commander
Riker described them... only this
time our facsimile will
automatically process the energy
charge from the planet and reflect
it just as the original convertor
did before the explosion.

PICARD
If we're correct, we'll know it
instantly.

73 CONTINUED:

The program begins automatically... the holograms begin to move and talk --

RIKER
I will tell my captain to expect your grievance.

APGAR
Do that.

Apgar seats himself at a console, begins to work, entering commands...

74 ANGLE - INCLUDE THE GALLERY (OPTICAL)

Riker's hologram taps his insignia...

RIKER
Riker to Enterprise. I'm ready to leave now.

O'BRIEN'S COM VOICE
Stand by, Commander. Engaging transport.

Riker begins to DEMATERIALIZE... Apgar glances up... suddenly an energy beam shoots from the converter hits the transport effect and reflects back past Apgar into the reactor... and then there is a huge explosion that wipes out everything except of course the gallery... when it clears, we are in:

75 INT. HOLODECK

-- the empty Holodeck. Picard, Riker, Troi, Geordi, Krag, Manua, and Tayna are unharmed.

PICARD
Doctor Apgar killed himself... during his attempt to kill Commander Riker.

A long beat.

KRAG
Captain... I withdraw my request for Commander Riker's extradition.

Troi smiles. Riker relaxes.

76 INT. MAIN BRIDGE

Picard and Riker at their command stations. Everyone else in their usual positions. Troi is ENTERING from the aft turbolift. As she walks down to her chair she takes the long way so she can pass by Riker, and lay a hand briefly on his shoulder.

He looks up at her, and a glance is exchanged. "I'm glad you're safe." "I'm glad you were there."

She takes her chair.

PICARD
Well, Number One... have we any "further business" in the Tanuga system?

RIKER

Not that I know of, sir. I'm more than willing to put it behind me.

PICARD

Then perhaps you'd be so good as to get this ship underway?

RIKER

With pleasure, sir.

They exchange a glance. Riker then turns toward Wesley.

RIKER

Mister Crusher, set a course for Emila-Two.

WESLEY

Course laid in, sir.

RIKER

Engage.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Yesterday's Enterprise"
#40273-163

Story by
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&
Eric A. Stillwell

Teleplay by
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FINAL DRAFT

DECEMBER 8, 1989

STAR TREK: "Yesterday's Enterprise" - 12/08/89 - CAST

STAR TREK: THE NEXT GENERATION
"Yesterday's Enterprise"

CAST

PICARD	RACHEL GARRETT
RIKER	RICHARD CASTILLO
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	Non-Speaking
GUINAN	SUPERNUMERARIES
TASHA	

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Yesterday's Enterprise" 12/08/89 - SETS

STAR TREK: THE NEXT GENERATION
"Yesterday's Enterprise"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE-D	USS ENTERPRISE-D
MAIN BRIDGE	
CAPTAIN'S READY ROOM	USS ENTERPRISE-C

OBSERVATION LOUNGE
SICKBAY 3 KLINGON SHIPS
TEN-FORWARD
CORRIDOR
TURBOLIFT
ENGINEERING
TRANSPORTER ROOM
TASHA'S QUARTERS

USS ENTERPRISE-C
MAIN BRIDGE

STAR TREK: "Yesterday's Enterprise" - 12/11/89

STAR TREK: THE NEXT GENERATION
"Yesterday's Enterprise"

PRONUNCIATION GUIDE

NARENDRA nah-REN-dra
SARAJEVO sar-ah-YEH-voh

STAR TREK: "Yesterday's... " - 12/8/89 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Yesterday's Enterprise"
TEASER

FADE IN:

1 INT. TEN-FORWARD (OPTICAL)

WORF is seated at a table near one of the windows. The ship is traveling at WARP SPEED and the stars STREAK by. GUINAN comes over to Worf's table and delivers a drink to him.

GUINAN

Try this.

WORF

(looks at drink with suspicion)

What is it?

GUINAN

Just try it.

Worf takes a cautious sip, then reacts with pleasure. He looks at her with surprise.

GUINAN

(smiles)

It's an Earth drink... prune juice.

Worf takes another belt of this marvelous concoction and nods with pleasure.

WORF

A warrior's drink.

Guinan sits down at the table.

GUINAN

You're always drinking alone. It wouldn't hurt you to look for a little...

(glances at a YOUNG COUPLE at nearby table)

...companionship.

Worf looks at her with vague irritation. This conversation is venturing into areas he'd rather avoid.

1 CONTINUED:

WORF
(measured)
I would require a Klingon woman for... companionship. Human females are too fragile.

GUINAN
Not all of them... I know one or two on board who might find you a bit tame...

WORF
Impossible.

GUINAN
You never know until you try...

WORF
Then I will never know.

GUINAN
Coward...

WORF
I am merely concerned for the safety of my crewmates.

Guinan nods -- "oh, right."

GUINAN
Drink your prune juice.

The view out the window abruptly changes as the ship DROPS OUT OF WARP. The stars cease to streak by, and far out in front of the ship, a RIFT can be seen in space. The rift resembles a large jagged tear in space within which can be seen a maelstrom of changing colors and patterns.

2 ON GUINAN AND WORF (OPTICAL)

who both react to the view and the rift. Worf is already starting to rise when he hears...

RIKER'S COM VOICE
Lieutenant Worf, report to the bridge.

WORF
(heading out)
On my way, sir.

2 CONTINUED:

Guinan steps toward the window with a look of concern on her face. She can sense something... confusion, dread, possibly a trace of fear cross her face. Linger on her expression then...

CUT TO:

3 EXT. SPACE - ENTERPRISE AND RIFT (OPTICAL)

The ship hangs before the gaping rift in space.

4 INT. MAIN BRIDGE (OPTICAL)

PICARD, RIKER, TROI in Command, WESLEY at Con, DATA at Ops. Worf ENTERS and goes to Tactical.

PICARD
Analysis, Mister Data.

DATA
Sensors are reading gravimetric fluctuations... most unusual ones.

RIKER
"Unusual" how? Specify?

DATA
Nothing I have seen before.

PICARD
Is it a wormhole?

DATA
Yes... and no. Like a... time displacement, but it does not have a discernible event horizon.

WESLEY
Sir, navigational subsystems are unable to give coordinates on the object.

4 CONTINUED:

DATA
(checks console)
Confirmed. The phenomenon does

not have a definable center or
outer edge.

RIKER
Are you saying it is... and yet
it isn't there?

DATA
I do not have sufficient
information to make an analysis
as yet, Commander. The dynamics
of the radiation patterns---

5 ON WORF

He sees something on his tactical display and
interrupts Data.

WORF
Something's happening, Captain.
A new change in sensor readings.

6 INT. TEN-FORWARD

Guinan is still looking out the window. Her puzzlement
turns to alarm.

GUINAN
(almost a whisper)
No...

7 EXT. SPACE - THE RIFT (OPTICAL)

The colors within the rift change, swirl, shift... a
SHIP suddenly appears. It is barely visible and no
identification of design or type is possible yet.

8 INT. MAIN BRIDGE - CLOSE ON PICARD

His eyes fixed on the viewscreen... his voice strangely echoing...

PICARD
Mister Data?

8 CONTINUED:

PULL BACK to reveal the rest of the bridge except for the Tactical station. (NOTE: history has just been changed although none of our characters realize it) The bridge has now been ALTERED to suggest a more militaristic atmosphere. The mood is darker, more somber... our comfortable bridge is more like the nerve center of a battleship than of an explorer. Even our uniforms have been slightly altered to emphasize rank and status.

Troi is gone. Wesley now wears a regular Ensign's uniform... what were once science stations are now damage control centers... SECURITY SUPERNUMERARIES with sidearms are posted near all turbolifts... Picard's chair is larger and more impressive... patches and scars on the bulkheads attest to the action the ship has seen recently. The attitudes of our characters are more military and formal. These people have been hardened slightly and are not the relaxed, at ease people we've come to know.

PICARD
Can you identify the ship, Lieutenant? Is it an enemy vessel?

MOVE TO TACTICAL and now reveal TASHA at station. The Tactical station itself has been expanded and enhanced with more panels and displays. Tasha replies crisply and efficiently... as if she had never been anywhere else.

TASHA
(shakes head)
I'm getting too much interference, Captain.

8A EXT. SPACE - THE RIFT (OPTICAL)

The ship within the rift is more clearly visible. It is unmistakably a starship of an earlier design than our own. It is very battered and beaten and looks as though it's been to hell and back.

8B INT. MAIN BRIDGE

As before.

TASHA
It's clearing, Captain. Definitely a Federation starship... accessing registry...

8C ON MAIN VIEWER (OPTICAL)

The other ship, hereafter called Enterprise-C, can be seen and the heavy damage is apparent.

RIKER (O.S.)
Looks like they had a rough ride.

8D NEW ANGLE

TASHA
(reading display with surprise)
N, C, C, one-seven-oh-one... C. U.S.S.... Enterprise.

On reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

Enterprise-C in f.g. with name and designation number clearly visible. Enterprise-D in b.g.

PICARD (V.O.)
Military log, Combat-date 43625.2. While investigating an unusual radiation anomaly reported by Starbase one oh five, the Enterprise has encountered what could almost be called a ghost from its own past... The Enterprise-C, the immediate predecessor of this battleship.

10 INT. MAIN BRIDGE

As before.

DATA
Sensors confirm design and specifications, Captain. Analysis of hull and engine materials conform to engineering patterns and methods of that time period.

WESLEY
But that cruiser was destroyed with all hands about twenty years ago.

DATA
Presumed destroyed. The Enterprise-C was last seen near the Klingon outpost on Narendra Three exactly twenty-two years, four months and three days ago.

RIKER
And now it's here.

PICARD
Mister Data, is it possible... that it has... traveled through time?

10 CONTINUED:

Everyone's been thinking the same thing, but hearing it

actually said out loud makes them all take another look at the ship sitting in front of them.

DATA

It is a possibility, Captain. If that is the correct hypothesis, then the phenomenon we just enountered was a temporal rift in space.

PICARD

A rift?

DATA

Possibly the formation of a Kerr loop from superstring material... it would require high-energy interactions occuring in the vicinity for such a structure to form. The rift is certainly not stable, Captain. It could collapse at any time.

TASHA

(eyes on tactical display)

I'm able to scan the interior of the ship now, sir... heavy damage to warp field nacelles and hull bearing struts... internal space frame --

(shock at new reading)

Life-signs, Captain!

Picard and Riker react.

TASHA

Readings are sporadic... looks like they have massive casualties, but some are still alive.

RIKER
(to com)
Bridge to Sickbay. Emergency teams, stand by Transporter Rooms.

BEVERLY'S COM VOICE
Understood.

Picard gives Riker a look:

10 CONTINUED: (2)

PICARD
Belay that order, Doctor.

RIKER
I respectfully suggest that regardless of how they did it, they are here now and they need our help.

PICARD
That ship has traveled into its own future. We are dealing with variables that could alter the flow of our own history.

RIKER
But their influence on history has ended, sir. That ship disappeared from the past

twenty-two years ago and never returned.

Before Picard can reply, Tasha interrupts them.

TASHA
Captain, the Enterprise... C is sending out a distress call, sir. Audio only.

Picard nods.

GARRETT'S COM VOICE
(strained as if in pain)
This... is Captain Garrett... of the Starship Enterprise, to any Federation ship. We... have been attacked by Romulan warships and require... immediate assistance. We have lost warp drive... life-support is failing.

RIKER
We have no record of a Romulan assault on the Enterprise-C...

TASHA
Voice message has ended, Captain. All I'm receiving now is their automated distress signal.

All eyes turn to Picard. He looks at the Main Viewer as he makes his decision... a long tense moment.

10 CONTINUED: (3)

PICARD

Hailing frequency, Lieutenant. This is Captain Picard of... a Federation starship. Standby to receive emergency teams.

The only response is STATIC.

PICARD

(to Riker)

We'll handle this one step at a time. Stabilize power systems and attend to their casualties. Avoid discussions of where and when they are.

RIKER

Aye, sir.

(heads to turbolift)

Lieutenant.

SUPERNUMERARY goes to Tactical. Tasha and Riker EXIT.

WESLEY

(reading console)

Message coming in from Starfleet monitor stations, Captain. Klingon battlecruisers have been reported moving toward this sector.

This is not welcome news.

PICARD

(grimly)

Battle alert, Mister Crusher.

Condition Yellow.

bridge alert status goes to YELLOW and we hear a new ALERT SOUND.

WESLEY
Aye, sir.
(works console)
All decks report Condition Yellow.

11
thru OMITTED
12

12A INT. TEN-FORWARD

Which is somewhat different than we last saw it... no civilians... about twenty UNIFORMED CREWMEN and WAITERS all carrying sidearms. Not as casual... more a military canteen/mess hall than a lounge.

Guinan's expression is puzzled. She's walking around. She frowns and shakes her head.

GUINAN
(to no one in particular)
It's changed... it's all changed...

A customer overhears, gives her an odd look... she moves quickly to EXIT.

13 EXT. SPACE - ENTERPRISE-C (OPTICAL)

The battered starship drifts in space.

14 INT. ENTERPRISE-C BRIDGE (OPTICAL)

The bridge has been heavily damaged. RED ALERT is in effect. FOUR SUPERNUMERARIES are lying dead on the deck plates or at their consoles. Smoke lingers in the air and burning panels add their own eerie lighting. Slumped in the captain's chair is RACHEL GARRETT, a tall, handsome woman that commands respect instantly. She is injured and barely holding on to consciousness. Riker, GEORDI, BEVERLY, and Tasha BEAM onto the bridge. Beverly moves to a crewman lying on the deck, Geordi goes to what's left of the engineering console, and Riker and Tasha go to Garrett.

RIKER
Captain Garrett?

GARRETT
(through fog of pain)
Yes.

RIKER
I'm Commander Riker. We have emergency teams boarding your ship.
(MORE)

14 CONTINUED:

RIKER (Cont'd)
(to Beverly)
Doctor.

Beverly goes to Garrett and runs a tricorder over her.

BEVERLY
(quietly to Riker)
The rest of the bridge crew is dead.
(reading tricorder)
Her leg is fractured and she has serious internal injuries.
(MORE)

14 CONTINUED:

BEVERLY (Cont'd)
I'll have to get her back to the Enterprise, it's more than I can do here.

GARRETT
(fighting to make sense of it all)
To where?

RIKER
We'll explain later, Captain.

GARRETT
(summons some steel)
You'll explain now, Commander.

RIKER
We're from a Federation starship. We've answered your distress call. Your ship is in good hands, but we need to get you to our Sickbay.

GARRETT
(reluctantly)
Very well.

BEVERLY
(activates com badge)
Crusher to Transporter Room. Two to beam directly to Sickbay.

Riker stands back as Beverly and Garrett BEAM out. He goes over to Geordi.

GEORDI
(shaking his head at console)
Pretty bad, Commander. Looks like they were in a hell of a fight.

RIKER
If you can't stabilize life-support, we'll have to evacuate the ship.

GEORDI
I think we can do it. I'll have to get to Engineering...

Riker gives him a curt nod and Geordi moves toward emergency exit.

14 CONTINUED: (3)

GEORDI
(activates com badge)

La Forge to damage control team alpha. Meet me on Engineering level three.

Geordi EXITS. A RASPING OF METAL is heard coming from one of the collapsed bulkheads. Tasha moves quickly to the wall and manages to move some of the material with Riker's help.

15 NEW ANGLE

on Tasha and RICHARD CASTILLO, who is lying under the rubble. Castillo is ruggedly handsome, with jet black hair and fiery eyes. He is apparently just regaining consciousness, but otherwise does not look injured.

CASTILLO
Thanks...

Castillo gets up, he's still a bit wobbly on his feet. He looks at Tasha and Riker and tries to put his memories in order. Riker wants to head off this discussion for now.

RIKER
I'm Commander Riker.

CASTILLO
Lieutenant Castillo. Helmsman.

RIKER
Your Captain has been sent back to the Ent--... back to our ship.
(glance around bridge)
You would appear to be the senior officer left aboard.

Castillo looks around the shattered bridge. The destruction, though no surprise to him, is still shocking. His gaze travels over the bodies of his former shipmates.

CASTILLO
(quietly)
So it would appear.

As Tasha and Riker exchange a look...

CUT TO:

16
thru OMITTED
17

18 INT. ENTERPRISE-D MAIN BRIDGE

As before.

DATA
Away team reporting in, sir.

PICARD
On screen, Mister Data.

19 ON VIEWSCREEN (OPTICAL)

Riker appears on the viewscreen. He is standing on the bridge of the Enterprise-C.

PICARD (O.S.)
Go ahead, Commander

RIKER
We've stabilized life support, Captain. Mister La Forge is working on restoring the main power couplings but it'll take time. Things are a real mess over here.

20 NEW ANGLE

PICARD
Survivors?

RIKER
One hundred twenty-five, sir

WESLEY
(softly)
Out of seven hundred.

PICARD
Recommendation?

RIKER
I'd hate to scrap her, sir. Starfleet could certainly use another ship, even if it is a little old.

20 CONTINUED:

PICARD
Agreed. But we can't stay in this area too long.
(makes decision)

You have nine hours. If you can get her underway in that time, we'll escort her back to Starbase one oh five. If not, we'll evacuate the survivors and destroy the ship.

RIKER

Understood, sir.

21 ON TURBOLIFT

Guinan ENTERS. She looks around the bridge. It looks familiar, yet somehow wrong to her... just like everything else aboard.

21A NEW ANGLE

PICARD

Keep me posted, Picard out.

Picard turns away from the viewscreen and sees Guinan for the first time. Her appearance on the bridge is somewhat unprecedented and Picard is very surprised.

PICARD

Guinan... ?

GUINAN

(quiet yet urgent)

We need to talk. Now. It's all wrong, Captain. This is not the way it's supposed to be.

PUSH IN on Picard's reaction....

22

thru OMITTED
23

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23A EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

As before.

24 INT. READY ROOM

Guinan and Picard talking.

GUINAN
I don't know...

PICARD
You must have some idea how things have changed...

GUINAN
I look at things... at people... and they don't feel right.

PICARD
What things? What people?

Guinan looks around helplessly for an example, settles

on Picard himself:

GUINAN
The bridge...

PICARD
What's the matter with it?

GUINAN
It's not right.

PICARD
It's the same bridge, Guinan. It hasn't changed.

Worried, confused -- she sits. Knowing but being unable to explain... her placid nature cannot mask her frustration... it's more frightening than anything she's ever known.

GUINAN
I know that. And I also know... it's wrong.

24 CONTINUED:

Her eyes look to Picard almost apologizing, needing to be believed... Picard takes a deep breath, sits.

PICARD
What else?

Feelings... reaching inside for feelings... almost to herself --

24 CONTINUED: (2)

GUINAN
Families. There should be
children here...

PICARD
Children? On the Enterprise... ?
(she nods)
We're at war, Guinan.

GUINAN
(quick)
No, we're not.
(beat, thoughtful)
I mean, we shouldn't be. This
is a ship of peace. Not of war.

PICARD
(beat)
Guinan, what you're suggesting...

GUINAN
It's not a suggestion, Captain.
And that ship from the past...
it was not supposed to come here.
It's got to go back.

On his reaction...

24A INT. ENTERPRISE-D SICKBAY (FORMERLY SCENE 17)

Garrett is lying on a table while Beverly and a MEDICAL SUPERNUMERARY work on her. In b.g., TWO MORE SUPERNUMERARIES tend to FOUR INJURED ENTERPRISE-C

CREWMEMBERS. Garrett is awakening, looks around the Sickbay. She's beginning to realize that this isn't just another starship. She looks at the instruments that Beverly is using with curiosity... they don't seem quite familiar to her. She looks over as Picard ENTERS.

PICARD
(to Garrett)
I'm Captain Picard.

GARRETT
(tries to sit up)
Rachel Garrett. How's my ship?

PICARD
Life support systems have been restored. Repairs are continuing.

24A CONTINUED:

She leans back, relaxes...

GARRETT
Where did you come from? We weren't picking up any other Federation ships in this sector...

Picard and Beverly exchange a glance...

PICARD
(avoiding her question)
What is the last thing you remember?

GARRETT
We were answering the distress signal...

PICARD
Distress signal... ?

GARRETT
You must have heard it. From the Klingon outpost, Narendra Three.
(off his look)
But you didn't... did you?

Garrett looks around the Sickbay again.

GARRETT
I've never seen a Sickbay like this... not even on a starbase. And your uniforms...
(firmly)
What ship is this, Captain?

BEVERLY
Please... try to keep still...

Picard struggles with the decision for a moment.

GARRETT
I insist on an answer.

PICARD
You are aboard the Enterprise, Captain... one-seven-oh-one-D.

He lets that sink in for a second. Garrett grasps the implication after a moment and her expression is shocked. Picard nods...

24A CONTINUED: (2)

PICARD
You have come twenty-two years into the future.

GARRETT
Twenty-two years.

It's a difficult realization for even a starship captain.

GARRETT
Does my crew know yet?

PICARD
No.

GARRETT
I must tell them... I owe them that, Picard...

PICARD
(reluctantly)
If you wish, I will see to it that they're informed...

Garrett is puzzled by Picard's reticence.

GARRETT
Is there a reason they should not be told?

PICARD

I am concerned that if you return to your own time with knowledge of the future...

GARRETT

Return? To the battle? We barely escaped with our lives. If we return, we'll be destroyed.

A beat. Picard nods, this is not the time to discuss Guinan's feelings.

PICARD

Have you any idea how this happened?

24A CONTINUED: (3)

GARRETT

(shakes her head)

There was a fierce volley of photon torpedoes... we were hit... there was a bright light and then... here.

PICARD

It is possible your exchange of fire was the catalyst for the formation of a temporal rift.

(beat)

History never recorded your battle with the Romulans.

GARRETT

(weary)

We were responding to a distress call from the Klingon outpost on Narendra Three... the Romulans were attacking it... we engaged them... but there were four warbirds.

PICARD
The Narendra Three outpost was wiped out.

Remembering what Guinan said --

PICARD
It is regrettable you did not succeed, Captain. If a Federation starship had rescued a Klingon outpost... it might have averted twenty years of war.

Off her reaction...

25 thru 30 OMITTED

30A INT. ENTERPRISE-C BRIDGE

Angle favoring Riker working at a forward Ops console... other supernumeraries are repairing damage.

30A CONTINUED:

RIKER
I'm not getting any kind of ready condition on the impulse engines,

La Forge...

GEORDI'S COM VOICE
Acknowledged, Commander... some of the engine control processors went off-line. And there's probably damage to the accelerator coils... stand by...

Moving to find Tasha and Castillo are next to each other at aft stations... testing panels...

CASTILLO
I just can't quite make myself believe it.
(trying to grasp it)
Twenty-two years...

Tasha is all business...

TASHA
I'm reading forty percent on forward shields... what do you have on aft...

CASTILLO
(checking data, nods)
Forty percent...

TASHA
That's not going to do... Commander, advise Lieutenant La Forge that shields are below minimum...

RIKER
Acknowledged...

CASTILLO
We'll never see our families again. Our homes...

TASHA
How do you know your family's not still alive?

30A CONTINUED: (2)

CASTILLO
You're right... I don't... but imagine coming home after twenty-two years... Would I even recognize them?

Tasha is more tuned to her panels and monitors... not into real personal things here...

TASHA
What are the status readouts on main phaser banks?

CASTILLO
Emitters available -- sixty percent forward, fifty-two percent aft.

TASHA
(acknowledges)
Let's take a look at the torpedo launchers...

CASTILLO

(still lost in thought)
I guess I'm lucky to be alive at all.

TASHA
You may not like the future. It's been a long war. The Federation's lost more than half of Starfleet to the Klingons.

CASTILLO
(reacts)
We were negotiating a peace treaty with the Klingons when I left...

TASHA
A lot of changes, Lieutenant. A lot of changes.

He nods. A beat.

30A CONTINUED: (3)

CASTILLO
When we get a break, maybe you could fill me in on some of them.

They exchange a look... she acknowledges, maybe.

TASHA
Photon banks are depleted... auxiliary fusion generators are down...

30B INT. MAIN BRIDGE - ENTERPRISE-D

At an aft science station... Picard looks over Data's shoulder as he studies a computer graphic on a monitor...

DATA
The probability is high that the temporal rift is symmetrical, Captain.

PICARD
If that is the case, what would happen if the Enterprise-C were to fly back through it?

DATA
(reacts)
Back, sir? The Enterprise-C would emerge in her own time period at almost the same instant she left.

PICARD
Right in the middle of her battle with the Romulans.

DATA
Yes, sir.

PICARD
Based on the logs of the Enterprise-C, is there any possibility she could survive that battle?

DATA
None, sir.

Picard sighs, a beat.

30B CONTINUED:

PICARD
Then sending them back would be condemning them to death.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

As before...

32 INT. TRANSPORTER ROOM (OPTICAL) (FORMERLY 25A)

A Transporter CREWMAN is present as Tasha and Castillo MATERIALIZE. Castillo takes his first look at the Enterprise-D.

CASTILLO
Unbelievable.

TASHA
Lieutenant... ?

Castillo realizes Tasha's waiting for him. They EXIT.

33 INT. CORRIDOR - CONTINUOUS (FORMERLY 25B)

as Tasha leads Castillo. Castillo's fascinated by everything around him. They pass several people in the corridor, some acknowledge Tasha.

TASHA
(re: the new Enterprise)
She was the first Galaxy Class warship built by the Federation... forty-two decks... capable of transporting over six thousand troops...

CASTILLO
How long have you been on board?

TASHA
Four years. Straight out of the Academy. I was lucky to get the Enterprise.

CASTILLO
Yeah, me too. I mean... my Enterprise.

34 INT. SICKBAY (FORMERLY 26)

Captain Garrett convalesces on a biobed. She is awake, but remains weak. Beverly checks her patient's vital signs. Beverly moves off as Castillo and Tasha ENTER.

34 CONTINUED:

Castillo nods to Garrett. It's their first meeting since Garrett left the Enterprise-C.

GARRETT
Lieutenant, how's the ship?

CASTILLO
We've restored minimal shields and the forward phaser banks. Still no photon launchers or warp drive.

GARRETT
Concentrate on the weapon systems. From what Captain Picard has told me, the Federation can use all the help it can get.

TASHA
And soon. Our sensors have picked up Klingon warships in this sector, Captain.

Garrett reacts...

GARRETT
Why wasn't I informed, Mister Castillo... ?

She begins to rise...

CASTILLO
Captain, you shouldn't --

GARRETT
(cutting him off)
As senior officer, I want you to be my liaison to the Enterprise-D... coordinate with Tactical...

TASHA
That's me, Captain.

Beverly rushes up, forces the Captain back on the bed.

BEVERLY
Where do you think you're going?

GARRETT
I'm ready to resume my duties.

34 CONTINUED: (2)

BEVERLY
Captain, you need at least another twenty-four hours...

GARRETT
Nonsense. Doctors always over-protect their patients.

BEVERLY
(equally stubborn)
And captains always push themselves too hard.

Garrett stubbornly gets back on her feet.

GARRETT

Doctor, my ship and crew need me -- now. Twenty-four hours might as well be twenty-four years.

And she EXITS to Crusher's chagrin.

35 INT. OBSERVATION LOUNGE

Which has been converted into a war room atmosphere. The door slides open and Guinan ENTERS, pauses at the door, looking at --

36 NEW ANGLE - PICARD

alone at the far end of the table filled with wartime displays and charts... they look at each other a beat. Picard is quite tense, a man who needs answers to make a difficult judgment.

PICARD

I need more.

Guinan looks at him. She can't help him.

GUINAN

There is no more. I wish there was, Captain. I wish I could prove it. I can't.

36 CONTINUED:

PICARD

Then I can't send them back.

GUINAN

You must.

PICARD

Dammit, Guinan, they will die moments after they return... how can I ask them to sacrifice their lives based solely on your... intuition?

GUINAN

I don't know.

And it is torture for her... not to be able to give him more... with uncharacteristic emotion --

GUINAN

This is a mistake. Every cell in my body knows this is a mistake. I cannot explain it to myself so I cannot explain it to you. I... just know.

36 CONTINUED: (2)

PICARD

Who is to say this history is any less proper than the other?

GUINAN

I guess I am.

PICARD

Not good enough.

(softly agonizing)
Not good enough. I will not ask them to die.

GUINAN
(beat, softly)
Forty billion have died in the war...

PICARD
I cannot justify readjusting history on the basis of saving lives in war... shall I return to Sarajevo and stop the assassination of Archduke Ferdinand... or go back to warn Station-Salem Four of the Bel-zon raid...

GUINAN
This war was never meant to be. They must return to their own time to correct that.

PICARD
And what is the guarantee that by going back they will succeed... ?

She gives him a look -- there is none.

PICARD
In fact, they could conceivably create a third time line.

GUINAN
Yes.

PICARD
Every instinct tells me it's wrong
and dangerous and futile.

36 CONTINUED: (3)

She moves closer to him... and if there is a sense of quiet power from Guinan that seems almost evangelical, it is intended.

GUINAN
Picard, we have been together for twenty-two years. I have been your advisor, your confidant, your friend and in all those twenty-two years, I have never led you astray. This time line cannot be allowed to continue. I've told you what you must do. You have only your faith in me to help you decide.

On his reaction...

37 INT. TEN-FORWARD - WITH TASHA AND CASTILLO

at the bar...

TASHA
Deflector shield technology has advanced considerably during the war... our heat-dissipation rates are probably double those of the Enterprise-C, so we can hang in

a firefight longer...

Move to find Guinan returning... moving behind the bar... she glances over and reacts as she sees --

38 OMITTED

39 EMPHASIZE GUINAN'S POV - TASHA

talking away to Castillo, hasn't seen Guinan yet...

40 GUINAN - CLOSEUP

As she feels there's something really wrong with Tasha... we can see it in Guinan's eyes... and then...

41 RESUME PREVIOUS ANGLE

as Tasha turns and makes eye contact with Guinan... and she begins to smile, then reacts as...

42 GUINAN

Guinan's eyes avoid hers... and it's only a moment but still...

43 TASHA - CU

wonders what's wrong...

TASHA

Guinan... ?

44 WIDER

as Guinan moves to them... trying to be casual.

GUINAN
Have you ordered yet, Tasha?

TASHA
Not yet... Is something wrong, Guinan?

GUINAN
Not a thing. What can I get you?

Slightest beat. Tasha knows something's wrong.

TASHA
Just a couple of T-K-L meal rations... we're in a hurry.
(barely hesitates)
Oh, this is, Lieutenant Castillo...

Guinan nods. Moves away quickly.

TASHA
(curious)
First time for everything.

CASTILLO
First time?

TASHA
(confused chuckle)
It's just that I've never seen anything bother her before...

CASTILLO
(grins)
What's a T-K-L?

TASHA
Standard rations. Food replicators are on minimum power...
(MORE)

44 CONTINUED:

TASHA (Cont'd)
Everything else is diverted to defensive systems.
(beat)
So where was I...

CASTILLO
You've told me more about tactical in an hour than I learned my last year in the Academy...

TASHA
You're gonna need it, Lieutenant...

CASTILLO
Hey, I've known you a whole day now, Lieutenant. I won't salute if you won't. What did she call you... Tasha?

TASHA
Yeah.

CASTILLO
Most everybody just calls me Castillo. My mother calls me Richard.

TASHA
(smiles)
Okay, Castillo.

CASTILLO
(beat, a little shy)
Naw, I think maybe I'd like it better if you called me Richard...

And there's a charming boyish look in his eye that makes her fell warm... it's a feeling Tasha Yar has never had an easy time with and it's not easy for her to acknowledge here... but it's kinda nice nevertheless... there may be something between them and they both know it. She nods... tries it on...

TASHA
Richard.

PICARD'S COM VOICE
This is the captain. Senior officers will report to my Ready Room immediately.

44 CONTINUED: (2)

TASHA
So much for lunch.

45 ANGLE - GUINAN

cleans behind the bar, going out of her way not to look at Tasha until she passes...

46 INT. READY ROOM

Picard, Riker, Geordi, Data, Beverly, Tasha. Picard has been briefing the others for the first time on Guinan's feelings... in measured words.

BEVERLY
Captain, are you suggesting they should return and attempt to complete their mission?

PICARD
I am, Doctor.

BEVERLY
Based on Guinan's intuition... ?

Looks of incredulous reactions around the table. Crusher and Riker, as senior officers, are the loudest voices of disagreement...

RIKER
But it won't accomplish anything. There's no way they can save Narendra Three...

TASHA
Captain Garrett says there were four Romulan warbirds. The Enterprise-C would be outmanned and outgunned...

46 CONTINUED:

GEORDI
Unless we were to re-arm them with modern...

PICARD
We can't do that. If we send this ship back with new technology... we would be altering the past...

RIKER
But that's what you're talking about doing anyway, isn't it? Altering the past.

PICARD
We're talking about restoring the past.

GEORDI
How could Guinan know that history has been altered... if she's been altered along with the rest of us?

DATA
Perhaps her species has a perception that goes beyond linear time.

PICARD
(acknowledges)
There are many things about her species that cannot be easily

explained. Even she cannot
explain how or why she senses that
history has been altered. And yet
it is very possible she is correct.
A ship from the past has traveled
through time. Who among us could
know what effect that event has
had on the present. Indeed, we
will never know for certain if
Guinan is correct. But I, for one,
have decided the consequences of
that possibility are too grave to
ignore.

RIKER
Sir, if you wish my opinion...

46 CONTINUED: (2)

PICARD
I think I know your opinion,
Commander. This is a briefing.
I'm not seeking your consent.

Riker refusing to back off, challenging Picard --

RIKER
With all due respect, Captain,
we'd be asking one hundred and
twenty-five people to die a
meaningless death.

DATA
Not necessarily meaningless,

Commander. Klingons place honor above all else.

(MORE)

46 CONTINUED: (3)

DATA (Cont'd)

If the crew of the Enterprise-C had died fighting for the survival of a Klingon outpost, that would have been considered a meaningful act of honor by the Klingon Empire.

PICARD

Even their deaths... might have prevented the war.

The officers consider that a beat.

PICARD

If the Enterprise-C returns to the battle and its mission is a success, history will be irrevocably changed. This time line will cease to exist... and a new future will have been created.

(beat)

I've weighed the alternatives. I will follow Guinan's recommendations.

(beat)

Dismissed.

47 OMITTED

47A INT. BRIDGE

As they EXIT the Ready Room... favoring Tasha as she hears --

BEVERLY
If she's right... we may not even be in the alternate time line...

GEORDI
Yeah, who knows if we're dead or alive...

48 ANGLE ON TASHA

as she processes this... and the quick memory of the way Guinan was acting toward her, passes across her face... She pushes it away. The group splits up and we find...

49 INT. TURBOLIFT

Data and Tasha ENTER. She is troubled by this turn of the events. Data notices.

DATA
Engineering.

Tasha doesn't order a destination.

DATA
Is Engineering your destination as well?

She glances up... realizing...

TASHA
Oh... Deck six... sorry...

DATA
If I interpret your facial expression correctly, you were preoccupied with something unpleasant.

TASHA
I was just thinking... a lot of things...
(short sigh)
I've been working with one of the officers from the Enterprise-C... he's nice, you know? I like him. I'm worried about what's going to happen to him.

DATA
We may never know what happens, Tasha. If they succeed, we will not even realize any of these events occurred.

The turbolift stops and the door opens...

49A INT. TURBOLIFT

At corridor. Tasha pauses in the doorway.

TASHA

Data, how different do you think your life would be in the other time line?

DATA
(considers a beat)
The possibilities are too numerous even for me to calculate, Tasha.

TASHA
(thinking to herself)
Kind of scary, isn't it?

DATA
Scary? I would not know.

She EXITS, the door closes and on Data's reaction...

50 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

51 EXT. ENTERPRISE-C BRIDGE

Tasha and Castillo work at the aft stations, doing additional checks...

CASTILLO
Shields are up to seventy-two percent... That's better...

Moving to find Garrett and Picard, alone. He has just informed Captain Garrett of his feelings. She is thoughtful, not hostile, looking for solutions as is everyone else...

GARRETT
You believe this woman...

51 CONTINUED:

PICARD
(nods)
I discovered long ago that she has a special wisdom... I've learned to trust it.
(beat)
If you wish, I can arrange for you to speak with her...

GARRETT
Captain, I'd be lying to you if I told you there was a chance in hell of coming out of this alive. And my crew means a lot to me.

Picard solemnly acknowledges, he knows.

GARRETT
Why doesn't your ship come back with us? The Romulans would be no match for your weaponry...

PICARD
I can't do that.

GARRETT
(beat, agrees on closer examination)
No, I suppose not. You don't belong in our time... any more than we belong in yours.
(beat)
To be honest, Picard, there are

some members of my crew who have expressed a desire to return... even knowing the odds. Some because they can't bear to live without their loved ones... some who don't like the idea that we slipped out in the middle of a fight. But I've told them... that in the here and now, the Federation needs another ship against the Klingons... and we better get used to being in the here and now...

51 CONTINUED: (2)

PICARD

By going back, you may be a great deal more helpful. The war is going badly for the Federation. Much worse than is generally known.

Forcing himself to say it.

PICARD

Starfleet Command believes defeat is inevitable... that within six months we will have no choice but to surrender...

This hits home to Garrett. For a moment, she's too stunned to speak.

GARRETT

(softly)

And you're saying all this may
be a result of our arrival here.

PICARD
One more ship will make no
difference in the here and now,
Captain. But twenty-two years
ago, one ship could have stopped
this war before it ever started.

51 CONTINUED: (3)

A long beat. She glances at Castillo, nods.

GARRETT
Mister Castillo, inform the crew
that we're going back.

CASTILLO
Yes, Captain.

He exchanges a glance with Tasha, moves to an aft
station.

GARRETT
The Romulans'll get a good fight.
We'll make it one for the history
books.

PICARD
I know you will, Captain.

Picard nods with admiration for his counterpart. And
as he takes his leave...

PICARD
Lieutenant Yar...

TASHA
Permission to remain for a moment, sir...

Picard sees that she wants to say good-bye to Castillo...

PICARD
Granted.

They EXIT to go the Transporter Room... Tasha goes to the aft station... Now that she's there, she doesn't know exactly what to say to him. Other supernumeraries are near-by -- what they might have said is forced into the most formal language.

TASHA
I just wanted to say good luck...

51 CONTINUED: (3)

CASTILLO
I'll try to put some of your tactical briefing to good use when we get back...

TASHA
Your ship has a lot more maneuverability than the Romulan counterparts of that era... in fact, if you could isolate...

She stops in mid-sentence, knowing she doesn't want to be talking techno right now...

TASHA
You'll do fine.

CASTILLO
If you get back to Earth... and you see a man, oh, in his late fifties taking a hard look at you across a crowded room...
(she smiles)
Hey, you never know.

And she nods, forcing back her emotions... she puts out her hand...

TASHA
Good-bye, Lieutenant.

As Castillo reaches for it... suddenly an EXPLOSION rocks the ship, throwing them off balance.

52 NEW ANGLE (OPTICAL)

A Klingon bird of prey has appeared on the Main Viewer.

Castillo rushes over to the helm... Tasha to tactical. Over this:

GARRETT
Red Alert. Full power to shields.

Red Alert sounds.

TASHA

Shields are up. Functioning.

52 CONTINUED:

CASTILLO
Initiating evasive maneuvers...
Gamma sequence.

GARRETT
Ready phasers...
(to comm)
Enterprise-D, has your captain
returned safely...

53 INT. ENTERPRISE-D MAIN BRIDGE

Red Alert. Riker at command...

RIKER
(to comm)
Acknowledged, Enterprise-C.
Captain Picard is safely aboard...
(to Data)
Fire phasers.

DATA
(overlapping)
Firing phasers...

Behind him, Picard moves onto the bridge from the
turbolift with a purpose...

PICARD
Situation report...

RIKER
One Klingon bird of prey... off the starboard bow...

54 INT. ENTERPRISE-C BRIDGE

TASHA
Firing phasers...

GARRETT
Load torpedo bays...

Suddenly they're hit by a massive EXPLOSION. Garrett is caught by flying debris. She goes down.

55 EXT. SPACE (OPTICAL)

As the Enterprise-D fires a barrage, a shimmering EFFECT surrounds the bird of prey and it disappears.

56 INT. ENTERPRISE-D BRIDGE

DATA
The Klingon vessel has re-cloaked, sir. I have no readings.

PICARD
Captain Garrett -- damage report.
(no answer)
Captain Garrett...

TASHA (com)
This is Lieutenant Yar, sir.

57 INT. ENTERPRISE-C BRIDGE

Castillo is kneeling beside the body of Captain Garrett. Tasha stands helplessly beside him.

TASHA
Captain Garrett is dead.

58 INT. ENTERPRISE-D BRIDGE

On their stunned reactions.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

59 thru 61 OMITTED

61A EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

As before.

61B INT. OBSERVATION LOUNGE

Picard, Riker, Castillo, Tasha.

CASTILLO
I'm prepared to lead the Enterprise back myself, Captain

Picard.

RIKER
(to Picard)
Sir, Lieutenant Castillo is the last senior officer alive... he will have limited support from Ops, no Tactical, reduced staff in Engineering...

CASTILLO
I have good people willing to do their best...

RIKER
(to Castillo)
But certainly, history never meant this ship to be led into battle without your captain.

CASTILLO
I can't speak to that point, sir... but I can get us back to where we're supposed to be. I believe that's what Captain Garrett would want me to do.

DATA'S COM VOICE
Commander Data to Captain Picard.

PICARD
Go ahead.

61B CONTINUED:

DATA'S COM VOICE

Sir, sensors are showing additional instability in the time rift. Possibly the result of the battle with the Klingons.

PICARD

Any signs of other Klingon vessels?

DATA'S COM VOICE

No, sir.

TASHA

I'm sure our coordinates have been transmitted to the Klingon command... we must not remain here.

Picard studies the helmsman...

CASTILLO

Sir, it is my intention to return, unless you order me not to.

Picard's eyes glow with admiration for the young lieutenant... Tasha watches with renewed concern, but she too respects him enormously.

PICARD

How soon will your ship be ready?

CASTILLO

We sustained moderate damage in the attack... I think we can get underway in a few hours...

PICARD
(to Riker)
We will maintain position to provide cover.
(to Castillo)
Make it so.

Castillo salutes the captain, Picard gives him a good tough salute in return... and he EXITS, followed by Tasha.

61C INT. TRANSPORTER ROOM (OPTICAL)

Tasha and Castillo ENTER. A supernumerary mans the console.

CASTILLO
One to beam to the Enterprise-C.

The engineer acknowledges... he turns to Tasha.

CASTILLO
We keep saying good-bye... don't we?

TASHA
I wish there was more time.

CASTILLO
More time... I think we have all the time we can handle as it is.

They look at each other and damn the engineer, they move together into a warm and tender kiss. When they break...

CASTILLO
(good-bye...)
Lieutenant.

And she watches as he moves to the transporter pad... and they look at each other with a love that might have been... and he DEMATERIALIZES... and as we push into her face, her thoughts racing...

SMASH

CUT TO:

61D INT. TEN-FORWARD - GUINAN CLOSE UP

She's behind the bar... and as she turns and looks up, reacts as she sees --

61E NEW ANGLE - TASHA

alone... looking at her...

GUINAN
What would you like?

TASHA
Guinan, I have to know something.

Guinan looks at her evenly.

61E CONTINUED:

TASHA
What happens to me in the other

time line?

A long beat.

GUINAN
I don't have alternate biographies of the crew, Tasha. I told the captain... it's just a feeling...

TASHA
But there's something more when you look at me, isn't there...

A long beat.

TASHA
I've seen it in your eyes, Guinan. We've known each other too long...

GUINAN
(beat)
We weren't meant to know each other at all.
(off Tasha's look)
Or that's what I sense when I look at you.

Tasha looks at her with a curious smile...

GUINAN
You're not supposed to be here, Tasha.

TASHA
Where am I supposed to be?

GUINAN

Dead.

Tasha is shaken as any of us would be... she tries to cover it. A beat.

TASHA
Do you know how?

GUINAN
No.
(beat)
But I know that it was an empty death. A death without purpose.

61E CONTINUED: (2)

As Tasha considers this revelation, her mind begins to work.

62 INT. READY ROOM

Picard at his desk, working... a chime.

PICARD
Come.

The door slides open and Tasha ENTERS.

PICARD
Yes, Lieutenant.

TASHA
Captain, I request a transfer to the Enterprise-C.

Picard is taken by surprise.

PICARD
For what reason?

TASHA
They need someone at Tactical.

PICARD
You're needed here.

TASHA
Sir, I don't belong here.

PICARD
(reacts)
Sit down.
(she does)
What did she tell you?

TASHA
I'm not supposed to be here. I'm not supposed to be alive.

Picard is shaken by the revelation...

PICARD
(rather aghast)
She felt it was necessary to disclose this to you?

TASHA
I felt it was necessary.

62 CONTINUED:

PICARD

I see.

(beat)

You realize that it is very possible that the Enterprise-C could fail. We may be forced to remain in this time line... in which case your life would go on, hopefully for a long while.

TASHA

I know how important it is that they don't fail, Captain. That's why I'm requesting this transfer.

PICARD

Lieutenant, you don't belong on that ship...

TASHA

No. Captain Garrett belongs on that ship. But now that she's dead, there's a certain logic in this request.

PICARD

There's no logic in it at all.

(beat)

Tasha, whether they succeed or not, the Enterprise-C will be destroyed...

TASHA

At least, with a tactical officer on board, they will have a chance to defend themselves well,

Captain... it may be a matter of seconds or minutes... but those could be the minutes that change history...

(beat)

Guinan says I died a senseless death in the other time line. I didn't like the sound of that, sir. I've always known the risks that come with a Starfleet uniform. If I am to die in one, I'd like my death to count for something.

PICARD

Lieutenant...

62 CONTINUED: (2)

A long look, many feelings...

PICARD

Permission granted.

She rises. Salutes him.

TASHA

Thank you, sir.

And EXITS. A long beat on Picard and...

63 INT. ENTERPRISE-C MAIN BRIDGE

The CREW is busy at work, closing up patched-together consoles. Castillo is in command.

CASTILLO
(to com)
I'm showing phaser banks up to seventy percent efficiency... we've got an hour left... see if you can get them up to ninety...

COM VOICE
Aye, sir...

64 NEW ANGLE

as Castillo steps up to two of his young CREWMEN.

CASTILLO
Parker, you've got Ops. Fredericks, you take the Conn...

TASHA (O.S.)
I'll handle Tactical.

65 ON TASHA

stepping up to Castillo.

TASHA
Lieutenant Tasha Yar reporting for duty, sir.

Castillo reacts with surprise.

65 CONTINUED:

CASTILLO

You're not part of my crew.

TASHA

I am now. Captain Picard approved my request for transfer.

66 NEW ANGLE

as Castillo leads Tasha to one side -- not wanting to continue this discussion in front of the crew.

CASTILLO

This isn't a joke, Tasha. We're going back in the rift -- into battle -- and we're not coming back.

TASHA

I know the mission. These are my orders, Lieutenant.

CASTILLO

But I don't want you here.

TASHA

You need me. Show me someone on your crew that can do the job better than I can.

Castillo knows he can't; there is no one as qualified. He looks at her with appreciation.

CASTILLO

(quietly)

Welcome aboard.

(then, louder, for the crew)

Take your station, Lieutenant.

Tasha, all business, moves to her station.

TASHA

Aye, sir.

As she runs a check on Tactical, we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

67 INT. ENTERPRISE-D MAIN BRIDGE (OPTICAL)

Picard in command, studying the image of the Enterprise-C on the viewer. Riker at one of the aft consoles, Data at Ops, Wes at Conn. Tactical is vacant. Tasha ENTERS from turbolift.

TASHA

We've finished the transfer of equipment, Captain. The new converters should be able to compensate for the damaged units on the Enterprise-C.

Picard stands, nods. Riker moves a couple of steps closer, while Wes and Data turn to look at Tasha. An awkward moment... too much to say... this is neither

the time nor the place. Picard clears his throat, but before he can say anything there is a SOUND from the Ops panel. Data turns to his console.

WESLEY
Long-range scans have picked up Klingon battlecruisers, Captain. They are on an intercept course.

This is it and everyone knows it. No time at all for whatever they might have tried to say to Tasha.

RIKER
E.t.a.?

WESLEY
Fourteen minutes, thirty-one seconds.

PICARD
Red Alert. All hands to battle stations.

Bridge status goes to RED and we hear a new ALERT KLAXON. Picard turns to Tasha but she anticipates him.

TASHA
I'm on my way, sir.
(beat)
Good-bye, Captain.

67 CONTINUED:

PICARD
Good-bye, Lieutenant.

Tasha looks around the bridge. Wesley manages a halfhearted smile which Tasha returns. Tasha heads to the turbolift and pauses for a second near the Tactical station. A SUPERNUMERARY ENTERS from turbolift and takes up the station. Tasha touches the panel for a second -- a quick farewell to her station and her ship -- then EXITS.

68 EXT. SPACE - ENTERPRISE-C (OPTICAL)

The ship motionless in space.

69 INT. ENTERPRISE-C MAIN BRIDGE

Tasha ENTERS from turbolift. Alert status is RED. Castillo in Command, supernumeraries at their posts.

TASHA
Damage control teams have all returned to the Enterprise-D... Captain.

Castillo reacts slightly to his new title, then down to business. Tasha moves to Tactical station. She checks a few readings.

CASTILLO
Raise shields.

TASHA
Shields up. Charging weapon systems.

ANGLE ON MAIN VIEWER (OPTICAL) (FORMERLY SCENE 67)

The main viewer shows the Enterprise-D.

CASTILLO
(quietly)
Good luck, Enterprise.

71 ON TASHA (FORMERLY SCENE 68)

as she also looks at the viewer. Her ship, her friends are about to make their final stand... without her. Linger on her look of concern then...

CUT TO:

72 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

Enterprise-C in b.g. The Enterprise-D begins to wheel around to face the imminent Klingon attack. The rift can now be seen in the b.g.

73 INT. ENTERPRISE-D MAIN BRIDGE

The mood is tense. These are seasoned professionals getting ready for another round of combat in a long and hard war.

RIKER
Number and type of ships, Mister Crusher?

WESLEY
Three K'vort class battlecruisers.

RIKER
(to Picard)
Not bothering to cloak themselves.

PICARD
They shouldn't be so confident... after the pasting we gave them at Archer Four.

Picard studies the display and calculates the odds against them.

RIKER
(quietly)
We won't last long against that many.

73 CONTINUED:

Picard already knows that. He looks at Riker and a silent beat of understanding passes between them. Picard stands and addresses his bridge crew.

PICARD
We could, of course, outrun the Klingons, but we must protect the Enterprise-C until she can enter the temporal rift.
(beat)
We may not survive... but we must succeed... Let's make sure they don't forget the name Enterprise.

The mood of the bridge crew is determined... if this were a few centuries earlier, a cheer would go up.

74 EXT. SPACE - THE KLINGONS (OPTICAL)

THREE KLINGON BATTLECRUISERS in attack formation head for the Enterprise. The lead ship FIRES phasers.

75 INT. ENTERPRISE-D MAIN BRIDGE

The ship ROCKS with the impact.

DATA
Shields holding.

PICARD
(coolly)
Hold your fire. Mister Crusher, come about to one-four-eight mark zero-zero-three, on my command.

WES
Aye sir.

RIKER
Ready photon torpedoes. Dispersal pattern: Sierra.

PICARD
Ready... and... now!

CUT TO:

76 EXT. SPACE - ENTERPRISE-D (OPTICAL)

The Enterprise-D FIRES TORPEDOES.

77 INT. ENTERPRISE-D MAIN BRIDGE

As before.

DATA
One enemy target hit, sir.
Moderate damage to their
forward shields.

The ship is ROCKED as another Klingon shot hits the ship.

DATA
Our shields still holding.
Minor damage to secondary hull.

RIKER
Course one-seven-zero, mark
zero-one-four.

WESLEY
One ship has broken off and is
heading toward the Enterprise-C.

Moment of decision. Picard knows what he must do.

PICARD
Mister Crusher. Belay previous
course change... keep us within
two hundred kilometers of the
Enterprise-C.

WES
Aye, sir. Coming to two-one-seven
mark one-one-five... increasing
to two-thirds impulse.

78 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

The Enterprise-D moves closer to the Enterprise-C in

order to protect it from the Klingons.

79 INT. ENTERPRISE-D MAIN BRIDGE

The ship is ROCKED by several hits. Riker works the Tactical console.

RIKER
Damage control teams to deck fourteen.

79 CONTINUED:

GEORDI'S COM VOICE
Engineering to bridge. Starboard power coupling is down. Containment field generator three is damaged -- attempting to bypass.

RIKER
If we lose anti-matter containment...

Picard nods grimly.

PICARD
Acknowledged, Engineer.

WESLEY
The Klingons are flanking us... trying to draw us away from the Enterprise-C.

PICARD

Hold your course.
(to Tactical)
Continual fire, all phasers.

80 ON WESLEY

as he works his console. Another HIT. Wesley struggles to maintain helm control.

81 EXT. SPACE - ENTERPRISE-D (OPTICAL)

The ship sends out a firestorm of PHASER fire.

82 ON KLINGON SHIP (OPTICAL)

The phasers punch through the Klingon shields and the ship EXPLODES.

83 INT. ENTERPRISE-D MAIN BRIDGE

DATA
One enemy target destroyed.

The bridge is ROCKED again and again as the Klingons pound the Enterprise.

83 CONTINUED:

PICARD
Damage report!

RIKER
Heavy casualties in the secondary hull. Navigational sensor array inoperative.

GEORDI'S COM VOICE
Anti-matter containment fields failing... if I can't stabilize them, we'll have to eject the reactor core or she'll blow...

DATA
(sees new reading on console)
Shields buckling, Captain. They will not --

Another HIT ROCKS the bridge.

INTERCUT:

84 INT. ENTERPRISE-D MAIN ENGINEERING

The room is filled with smoke and crackling consoles. SUPERNUMERARIES, some wounded or dead are in b.g. Geordi is trying to make his report through the confusion and damage.

GEORDI
Engineer to bridge. Can't hold the antimatter containment fields... Initiating emergency shutdown...

TWO EXPLOSIONS go off in the Engine Core. An ALARM sounds just as a CLOUD OF GAS starts to pour out of the Engine Core. Geordi reacts with horror. (NOTE: computer registers a "force field failure" and the emergency isolation door descends to close off the engine core.)

GEORDI
Coolant leak! bridge, we have a coolant leak in the engine core! I can't shut it down -- estimate two minutes to warp core breach...

85 INT. ENTERPRISE-D MAIN BRIDGE

Geordi is cut off in mid-sentence as the bridge is ROCKED again.

PICARD
How long until the Enterprise-C enters the rift?

DATA
Fifty-two seconds.

86 EXT. SPACE - ENTERPRISE-C AND RIFT (OPTICAL)

The ship is just about to enter the rift.

87 INT. ENTERPRISE-D MAIN BRIDGE

PICARD
All remaining power to defense systems.

DATA
Power couplings severed in forward phaser banks. Attempting to by-pass.
(works console)

Controls not responding.

A SHAKE as the ship is hit again. An EXPLOSION at Tactical. Riker goes down. Picard's face is grim. This is the end and he knows it. A Klingon voice is heard on the com (possibly Worf).

KLINGON COM VOICE
Federation ship Enterprise... surrender and prepare to be boarded!

Picard looks defiantly at the ships on the viewer. He goes to the Tactical station and works the controls himself. He looks at the Klingons with steel in his eyes.

PICARD
(softly)
Like hell.

Picard fires the phasers.

88 CLOSE ON PICARD

holding on to the Tactical console as the ship is hit by phaser fire...

89 ON KLINGONS (OPTICAL)

They press in closer for the kill and continue to FIRE at the Enterprise-D.

90 ON ENTERPRISE-C AND RIFT (OPTICAL)

The ship enters the rift and disappears.

CUT TO:

91 INT. ENTERPRISE-D MAIN BRIDGE - CLOSE ON PICARD

Match shot on Picard as we last saw him. It is not immediately apparent whether or not anything has changed or if the battle is still raging.

PICARD
Report, Lieutenant.

92 NEW ANGLE

which reveals the bridge of the Enterprise as seen in the Teaser. Everyone is back at their normal stations. The uniforms, the bridge itself and the people have returned to normal. Worf is back at Tactical; Troi is in her chair.

WORF
Readings fluctuated momentarily, Captain. It appeared to be a ship, but then it vanished.

Picard takes this information in stride.

DATA
The rift is closing in on itself, Captain.

PICARD
Very well. Prepare a class-one sensor probe. We'll leave it behind to monitor the final closure. Mister Crusher, lay in

a course for Archer Four.

92 CONTINUED:

Business as usual. As if nothing ever happened... and to them it hasn't.

GUINAN'S COM VOICE
Guinan to Captain Picard... is everything all right up there?

Picard is a little puzzled by this unusual communication from Guinan.

PICARD
Guinan?... Yes... everything's fine. Is something wrong?

93 INT. TEN-FORWARD

Guinan is behind the bar, holding a drink she's just made.

GUINAN
No, sir. Sorry to bother you.

She looks around. Everything is right. A sad smile crosses her features. She nods her head with satisfaction. FOLLOW her as she moves down the bar and hands the drink to Geordi.

GEORDI
Thanks, Guinan.

Guinan nods, leans on the bar:

GUINAN
Geordi... tell me about Tasha Yar.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Offspring"
(f.k.a. "Bloodlines")
#40273-164

Written by
Rene Echevarria

Directed by
Jonathan Frakes

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REVISED FINAL DRAFT

DECEMBER 19, 1989

STAR TREK: "The Offspring" - 12/19/89 - CAST

STAR TREK: THE NEXT GENERATION
"The Offspring"

CAST

PICARD	LAL
RIKER	LIEUTENANT BALLARD
DATA	ADMIRAL ANTHONY HAFTEL
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	

GUINAN

Non-Speaking
VARIOUS SUPERNUMERARIES
ANDORIAN FEMALE
MUSCLEBOUND MALE HUNK
A KLINGON WARRIOR

STAR TREK: "The Offspring" - REV. 12/20/89 - SETS

STAR TREK: THE NEXT GENERATION

"The Offspring"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
READY ROOM
OBSERVATION LOUNGE
TURBOLIFT
CORRIDOR
TEN FORWARD
LABORATORY
TEACHER'S OFFICE
HOLODECK
DATA'S QUARTERS
TROI'S QUARTERS
PICARD'S QUARTERS
BEVERLY'S OFFICE

STAR TREK: THE NEXT GENERATION
"The Offspring"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

standing stationary in space.

PICARD (V.O.)
Captain's log, Stardate 43657.0
We have arrived at sector four-eight-seven
to begin charting this

region of the galaxy. Commander Riker has been spared this sometimes tedious duty by virtue of a long overdue personal leave.

2 INT. CORRIDOR

GEORDI and WESLEY walking swiftly down the corridor. At a connecting juncture TROI joins them. They are surprised when they realize they are all headed in the same direction.

GEORDI
Did he send for you too?

TROI
Yes... he was very mysterious about it.

WESLEY
Does anyone have any idea what this is all about?

They all exchange a long look, "nope, not a clue", and continue walking.

GEORDI
Something happened at that cybernetics conference. Since he's come back he's spent every off duty minute in that lab.

TROI
It is very unlike Data to be secretive.

2 CONTINUED:

WESLEY
And cautious. He kept the lab locked.

GEORDI
Now how would you know that?

Wesley reacts with a shrug and a grin. He's been caught. They continue walking until they reach the door to Data's lab. Ring the chime. After a beat, the door slides open and Data stands there, holding a "human" foot in his hand...

3 INT. LABORATORY - REVERSE ANGLE

The trio react to the foot...

DATA
Oh, you are early. Just a moment please.

And the door slides closed in their faces... moving with Data as he takes his foot... and without ever going wide enough to see exactly what he's doing...

3A ANGLE

Data kneels down and attaches the foot to the bottom of a leg. The toes begin to wiggle. Data's face is satisfied. He stands.

DATA
You may enter now.

The door slides open and Data's curious crewmates ENTER.

3B NEW ANGLE

(and the lab must be arranged so we can have a reveal here... we don't want them to see it as soon as they walk in -- perhaps the biobed set-up is faced away from the door, allows us to screen off line of sight to Lal as they enter.)

GEORDI
C'mon, Data, what is this...

3B CONTINUED:

WESLEY
Yeah, what's going on?

DATA
I have invited you here to meet someone.

And now he reveals... an android, but it has no face, metallic eyes, and no hair. It is a primitive mannequin. When it speaks, its voice is computer-like, neither male nor female.

DATA
This is Lal. Lal, say hello to Counselor Deanna Troi...

LAL
Hello... Counselor Deanna Troi...

TROI
How do you do, Lal.

LAL
I am functioning... within normal parameters.

DATA
And this is Geordi La Forge and Wesley Crusher.

Lal examines them.

LAL
Purpose for... exterior drapings, Father?

WESLEY
(sotto, to Geordi)
Father?

3B CONTINUED: (2)

DATA
It is the custom that we wear clothing.

WESLEY
It called you "Father", Data.

DATA
Yes, Wesley. Lal is my child.

On reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. LABORATORY

Picard, has joined them, slowly circles the android while Troi, Geordi, Wesley and Data watch. The android shows nothing. It stands ramrod straight and perfectly still, and it displays no curiosity about the human which is inspecting it.

DATA
It has a positronic brain... one very similar to my own... I began to program it at the cybernetics conference...

GEORDI
But nobody's ever been able to do that... at least not since you were programmed Data...

DATA
There was a new submicron matrix-transfer technology introduced at the conference which I discovered could be used to lay down complex neural net pathways...

WESLEY
(understanding)
You mean a transfer... from your your brain to Lal's...

DATA
Exactly, Wesley. I realized for the very first time it was possible to continue Doctor Soong's work. My initial transfers have produced very encouraging results... so I brought Lal's brain back with me to continue.

PICARD
(unhappy)
Data...

He pauses as he realizes this is not the time and place to confont him. Suppresses his anger...

4 CONTINUED:

PICARD
I would like to have been consulted.

DATA
I have not observed anyone else on board consult with you about their procreation, Captain.

PICARD
No, but...

He exchanges a look with Troi...

PICARD
... in your case... it's not quite the same.

DATA
The intention is the same.

A beat... he sees Picard is not convinced.

DATA
Lal's creation is entirely dependent on me. I am giving it knowledge and skills that are stored in my brain... its programming reflects mine in the same way a human child's genes reflect its parent's genes...

GEORDI
It's true, Captain, this technology requires another positronic brain that's fully programmed...

WESLEY
And Data's the only person around who has one. That does kind of makes him Lal's dad.

Picard looks around... this is obviously a popular

decision. But not with him.

DATA
Of course, it is not complete.
We have only made two transfers.

TROI
Why didn't you give it a more
human look, Data?

DATA
I decided to allow Lal to choose
its own appearance and sex.

4 CONTINUED: (3)

Picard acknowledges, but has had enough...

PICARD
Mister Data, at your convenience,
I'd like to talk to you in my
Ready Room. Counselor...
(please join me)

Troi and Picard start to leave...

DATA
Captain... Have a cigar.

He picks up a box of cigars and holds it out... Picard
reacts.

DATA
I believe it is customary.

Picard takes a cigar, EXITS, so does Troi as she follows Picard, the others follow suit...

4A OMITTED

4B INT. CORRIDOR

Picard and Troi as they leave the lab. Picard is obviously disturbed.

PICARD
I would suggest we do whatever we can to discourage this perception of the new android as a "child"...

4B CONTINUED:

Waits for Troi's concurrence which doesn't come. Looks at her --

PICARD
Counselor, it is not a child. It is an invention, albeit an extraordinary one.

TROI
Why should biology or technology determine whether it is a child? I see a man who has created an offspring... a new life out of his own being. That suggests a child to me. If Data wishes to call Lal his child, who are we to argue?

PICARD
(frowns)
If he must, fine. But I don't understand how he can call a five foot android, with heuristic learning systems and the strength of a ten men a "child".

TROI
You've never been a parent.

Picard does a take as they turn a corner.

5 INT. READY ROOM

Data sits on the sofa... pull back to reveal Picard.

PICARD
Data, what you have done has very serious ramifications and I am dismayed that you did not inform anyone of what you were doing.

5 CONTINUED:

DATA
I am sorry I did not anticipate your objections, Captain. Do you wish me to deactivate Lal?

PICARD
It is a life, Data. It cannot be activated or de-activated simply. It is a stupendous

undertaking. Have you any idea what will happen when Starfleet learns of this?

DATA

I have followed all Starfleet regulations to the best of my ability, Captain... I expected they would be pleased...

PICARD

We'll see.

(beat)

My foremost concern is for the safety of this ship and crew. You are faster, stronger, and far more knowledgeable than any human...

DATA

I can assure you Lal's programming includes psychological inhibitor safeguards to prevent any threat to the Enterprise.

5 CONTINUED: (2)

PICARD

And in the event of a malfunction?

DATA

A malfunction is of course a possibility, Captain. But Lal's program is equipped like mine -- it will shut down before

deleterious behavior can begin.

Picard shakes his head, still fuming...

PICARD
You've taken on quite a responsibility, Mister Data...

DATA
(acknowledges)
To prepare, I have scanned all the available literature on parenting. There seems to be much confusion on the issue. One traditional doctrine insists "spare the rod and spoil the child", suggesting a punitive approach... another more liberal attitude would allow a child enormous freedom...

PICARD
(trying to interrupt)
Data...

DATA
And what the Klingons do to their children...

PICARD
(interrupting)
I'm not talking about parenting.
(beat)
I'm talking about the extraordinary consequences of creating new life.

DATA
(confused)
Does that not describe becoming a parent, sir?

Not wanting to get into this --

5 CONTINUED: (3)

PICARD
You are seeking to achieve what no one, other than your own creator, has been able to achieve -- to make another sentient, functional android. To make another Data.

DATA
That is why I must attempt this, Captain. I have observed that in most species, there is a primal instinct to perpetuate themselves. And while I have not been programmed with instinctive behavior patterns, I do understand that I have been, until now, the last of my kind. If I were damaged or destroyed, I would be lost forever. But if I am successful with the creation of Lal, my continuance is assured. I believe I understand the consequences. And I am prepared to accept the responsibility.

On Picard's reaction...

5A
thru OMITTED
7

8 INT. CORRIDOR

Moving slowly down the hallway, passers-by react at the sight of the naked android... as a woman walks by, Lal studies her...

LAL
Gender female.

8 CONTINUED:

TROI
That's right, Lal. Just like me.

As a pair of men walk by...

LAL
Gender male.

DATA
Correct.

LAL
I am... gender neuter.
Inadequate.

DATA

That is why you must choose a gender, Lal. And complete your appearance.

LAL
What are... criteria?

DATA
Access your data bank on sexuality, level two. That will define the parameters.

TROI
Whatever you choose will be yours for your lifetime, Lal... It is a decision that will affect how people interrelate with you.

LAL
(turning to Troi)
I choose... your sex... and appearance.

Troi reacts.

8 CONTINUED: (2)

DATA
No, Lal... that would be confusing. We are taking you to the Holodeck to show you several thousand composites which I have programmed. You may choose from them.

TROI
Several thousand... ?

DATA
This is a big decision...

9 INT. HOLODECK

Starting on Troi who has fallen asleep, sitting on the floor against a wall...

DATA
Counselor...
(her eyes open)
Lal has narrowed the choices to four... would you like to see?

TROI
Yes... yes, of course, Data...

9A ANGLE (OPTICAL)

to see Data has created a modest set with a mirror... in front of which stands Lal...

DATA
Computer, Lal -- gender sequence finalists... begin...

Superimposing with a wipe (necessary I think to distinguish that she is not actually changing into these beings)...

9B AN ANDORIAN FEMALE (OPTICAL)

DATA
An Andorian female...

9B CONTINUED:

TROI
Interesting. You'd be the only one on board the Enterprise, Lal...

DATA
That could make socialization more difficult.

Wiping back to Lal and then wiping into --

9C A MUSCLEBOUND HUMAN MALE HUNK (OPTICAL)

DATA
A human male...

TROI
Very attractive... no problem with socialization here...

Wiping back to Lal and then wiping into --

9D AN ATTRACTIVE HUMAN WOMAN (OPTICAL)

DATA
The human female.

TROI
I like her.

Wiping back to Lal and then wiping into --

9E A KLINGON WARRIOR (OPTICAL)

DATA
A Klingon male.

TROI
A friend for Worf.

Wiping back to:

10 OMITTED

10 OMITTED

11 LAL (OPTICAL)

TROI
They are all very interesting,
Lal. Do you have a favorite?

LAL
(beat)
Yes. I have... chosen.

As Data and Troi react...

11A INT. LABORATORY

As Data puts the finishing touches on Lal... unseen in the biobed... studies his work... Troi ENTERS.

DATA
Come in, Counselor. I have
completed the assembly of the
replicated anatomy. I was able

to provide Lal with even more realistic skin and eye color than my own.

He helps Lal out of the tube... she's the human female, dressed in a flattering outfit. Troi reacts.

TROI
(softly)
Congratulations, Data, it's a girl.

As we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding stationary in space.

13 INT. DATA'S QUARTERS

Data escorts Lal.

DATA
This is home.

LAL

Home. Place of residence. Social unit formed by a family living together.

DATA

Correct, Lal. We are a family.

She moves cautiously around the room... examining... as she looks at things for the first time...

DATA

A chair... to sit in.

Moving to a painting on the wall...

DATA

A painting.

LAL

Painting. Colors produced on a surface by applying a pigment.

DATA

I will teach you how to recognize the artistry of paintings.

A short attention span... she is already moving onto something else... she runs her fingers across it...

LAL

Soft.

DATA

Yes, very good, Lal. You have correctly processed the sense of touch.

13 CONTINUED:

Data leads her to a flower in a vase.

DATA (cont'd)
There are many fascinating experiences I wish to share with you.

LAL
Painting.

DATA
No, Lal, this is a flower.

He lifts it, holds it to Lal's nose.

DATA
Inhale.

LAL
(reacts)
Smell.

DATA
Yes.

LAL
Show me more, Father.

And Data nods approvingly, pleased by her curiosity and eagerness.

13A
thru OMITTED

17

18 INT. TEN-FORWARD

Data and Lal seated at a table. Food is put in front of her... she picks it up with her hands... pauses as Data shakes his head no, shows her the fork in his hand... she imitates it.

DATA (V.O.)
Second officer, science log supplemental, copy: Starfleet research, Daystrom Institute, Galor Four annex. Reference: development, android designate Lal.

18 CONTINUED:

Data lifts a glass, and takes a large swallow. Lal quickly imitates but the beverage seeps out through the sides of her mouth...

DATA (V.O.)
Training in social skills at the most elementary level has begun. Lal is progressing very slowly but is not deterred by early setbacks.

18A INT. HOLODECK (OR ANY GENERAL AREA)

Wesley and Data throw and catch a ball as Lal observes. Data hands the ball to Lal who throws it gently to Wesley. He catches it and everybody is pleased...

DATA (V.O.)
Motor coordination has improved by twelve-point-four percent... this reflects the adaptation of second level neural transfers...

... and Wesley throws the ball back... she doesn't move as the ball bounces off the wall behind her and then she reacts to try and catch it...

DATA (V.O.)
Reflexes still need to develop. The integration of hand/eye coordination seems to be proceeding at a slower developmental rate.

19 INT. DATA'S QUARTERS (OPTICAL)

Lal studies the desk top viewer... her eyes staring at it... as Data points out words and pictures flashing quickly by.

DATA (V.O.)
Visual comprehension is especially difficult for Lal. Translating her vast data banks into recognizable applications may improve with additional transfers.

19 CONTINUED:

He stops as he notices Lal is not blinking... he points to his own eyes, watch my eyes... he blinks... she

imitates... good and then he orchestrates another blink at another time interval... nods.

19 CONTINUED: (2)

DATA (V.O.)
She is also learning to supplement innate android behavior with human responses.

19A INT. MAIN BRIDGE

Picard, Worf, Wesley, Troi... Data is at Ops, doesn't see as Lal ENTERS...

DATA (V.O.)
Most encouraging is her commitment to master the skills necessary to live successfully among humans. Her curiosity is insatiable... although it sometimes creates inappropriate behavior...

Reactions to her arrival prompt Data to turn and react with concern... especially when she sits in the captain's Command Chair... Data exchanges a look with Picard and escorts her out...

19B INT. TEN FORWARD

A similar setting to their first time here... she eats with a fork carefully but successfully and drinks without the beverage spilling out. Data observes and nods in satisfaction.

DATA (V.O.)
And I have been interested to note that as I observe Lal learning about her world... I share in her experience, almost as though I am learning things over again...

19C INT. LABORATORY

Starting on Lal who is in the apparatus... pulling back to see that she is attached by the neural transfer equipment to Data. Wesley is observing.

DATA
(to Wesley)
The transfer itself is fairly simple.
(MORE)

19C CONTINUED:

DATA (Cont'd)
Each neural pathway in my brain has been duplicated precisely in hers...

WESLEY
One advantage of a brain like yours, Data is that we can replicate it.

DATA
(acknowledges)
Theoretically, the duplicate brains should be able to store

and process the same information... but until all the transfers are complete, we will not know for certain.

This transfer is complete. Data begins to disconnect it.

WESLEY
What does Lal do while you're on duty?

DATA
She studies in our quarters. She does not require much supervision, Wesley. Lal is quite self-sufficient.

WESLEY
You could send her to school.

DATA
Lal already has access to the sum of human knowledge.

WESLEY
There are a lot of things you can learn just by being with kids your own age, Data.

DATA
She is only two weeks old.

WESLEY
Well, closer to her own age.

19C CONTINUED: (2)

BEVERLY'S COM VOICE
Doctor Crusher to Ensign Crusher.
Aren't you supposed to be getting
a hair cut, Wesley?

WESLEY
Yes, Mom. I'm on my way.
(frowns)
Parents.
(beat)
Nothing personal.

He EXITS. Data moves to Lal, completes his work...

DATA
Lal, the third crosslink transfer
series is complete.

She becomes animated. And there is a more active brain
at work now...

LAL
Father, what is my purpose?

DATA
Purpose?

LAL
My function, my reason for being?

DATA
It is a complex question, Lal.
I can only begin to answer it by
telling you that our function is

to contribute in a positive way
to the world in which we live.

LAL
Why am I me instead of someone
else?

DATA
Because you are my child.

LAL
Where did I come from?

19C CONTINUED: (3)

DATA
Your questions suggest we have
made a successful transfer of the
heuristic associative pathways.
You will now begin to process
information on logic, aesthetics,
metaphysics, and epistemology.
You are truly becoming sentient,
Lal.

LAL
How?

DATA
By developing the awareness to
examine and question your
perceptions.

LAL
Why do we have two hands... why

not three or four... Why is the
sky black... why do...

DATA
(interrupting)
Lal, did you know that tomorrow
will be your first day of school?

19D INT. READY ROOM (OPTICAL)

Picard is speaking to ADMIRAL ANTHONY HAFTEL on the viewscreen...

PICARD
I assure you, Admiral, there's no
better guide into this life for Lal
than Data... He's doing an
excellent job with her...

19D CONTINUED:

ADMIRAL HAFTEL
We all have enormous admiration
for what Commander Data has
achieved already. But we have
superior facilities and personnel
here at Galor Four. And a
starship is hardly a proper
setting...

PICARD
This starship's mission is to
seek out new life and that is what
Commander Data is doing. Under my
direction.

ADMIRAL HAFTEL
We only want what's best for the new android.

PICARD
As do I.
(beat, conciliatory)
I would be willing to consider releasing Lal and Data to join you... so he may continue his work with her.

ADMIRAL HAFTEL
I anticipated this suggestion. Frankly, as extraordinary as he is, Data's an imperfect role model. In many ways, he's still developing.

PICARD
(dry)
Aren't we all, Admiral...

ADMIRAL HAFTEL
His presence would undoubtedly retard the the new android's progress.

PICARD
Admiral, to you Lal is a new android. But to Data, she is his child.

ADMIRAL HAFTEL
His child.

19D CONTINUED: (2)

PICARD
Yes, Admiral. It may not be easy for you and I to see her that way. But he does. And I respect that. They will remain here for now.

ADMIRAL HAFTEL
(reacts, beat)
Starfleet's policy on research is clear... you're making your stand on very uncertain ground... I do hope it doesn't fall out from under you... Haftel out.

The screen returns to starfield. Picard frowns.

19E OMITTED

20 INT. TEACHER'S OFFICE

Data and LIEUTENANT BALLARD. Ballard is seated behind her desk, there is a window with a twenty-fourth century shutter closed behind her.

BALLARD
She achieved a very high score on a test of academic achievement...

DATA
A perfect score.

BALLARD
Yes. Which is why we started her with the older children. But Lal couldn't understand the nuances of how they related to each other.

DATA
I see.

BALLARD
We decided the best thing to do would be to put her with younger children.

20 CONTINUED:

DATA
That would seem to be reasonable.

BALLARD
It isn't working out that way.

She presses a panel and the shutter slides open to reveal an adjacent classroom. A group of toddlers are playing together with some sort of geometric building blocks. Lal is playing by herself in a corner.

BALLARD
The children are afraid of her.

20A INT. TURBOLIFT

Data and Lal ENTER. After a beat...

LAL
Father, what is the significance
of laughter?

DATA
It is a human physiological
response to humor.

LAL
Then judging from their laughter
the children at school found my
remarks humorous.
(thoughtful)
So without understanding humor
I have somehow mastered it.

Data realizes she doesn't understand what has happened.
To the computer --

DATA
Deck fifteen.

The door closes. After a beat.

DATA
Lal...

LAL
Yes, Father?

20A CONTINUED:

DATA
The children were not laughing
with you... they were laughing

at you.

LAL
Explain.

20A CONTINUED: (2)

DATA
One is meant kindly... the other is not.

LAL
Why did they wish to be unkind?

DATA
Because you are different. And sometimes differences scare people. I have learned that some of them use humor to hide their fears.

LAL
(beat)
I do not want to be different, Father.

And Data's face reflects the helplessness that has afflicted millions of parents as they try to solve their children's most difficult problems.

21 thru 25 OMITTED

25A INT. BEVERLY'S OFFICE

BEVERLY is at her desk, working. Data ENTERS.

DATA
Doctor, I require your advice as a successful parent.

BEVERLY
(reacts)
Well, thank you, Data. I'd like to think I am. Sit down. How's Lal?

DATA
Lal is realizing that she is not the same as the other children.

BEVERLY
Is it lonely for her?

25A CONTINUED:

DATA
She does not feel the emotion of loneliness, but she can observe how isolated she is from the others. She wants to be more like them.

Beverly looks at Data...

BEVERLY
Sounds familiar.

DATA

Yes, Doctor. It is an experience I know too well. But I do not know how to help her. Lal is passing into sentience. It is perhaps the most difficult stage of development for her.

BEVERLY

It's also a very human development, Data. As our minds and bodies grow, sometimes quite rapidly, we get confused too... we look around and try to see how we fit in...

(a beat)

When Wesley was growing up, he was an extraordinarily bright boy... but he had a hard time making friends. The other children were a little intimidated by him.

DATA

(interested)

That is precisely what happened to Lal at school. How did you help him?

BEVERLY

Well, first I had to go back into my own childhood and remember how painful it was for me. Because there was a time when I didn't feel very popular either. When I told that to Wesley, it made him feel a little better. He knew I understood what he was going

through.

25A CONTINUED: (2)

DATA
(beat)
I have not told Lal how difficult it was for me to assimilate. I did not want it to discourage her. Perhaps this was an error of judgement.

BEVERLY
You had no one with experience to help you through sentience. At least, she has you. Just help her realize that she's not alone. Be there to nurture her when she needs love and attention.

DATA
I can give her attention, doctor. But I am incapable of giving her love.

BEVERLY
(smiles)
Why do I find that so hard to believe?

26
thru OMITTED
30

30A INT. PICARD'S QUARTERS (OPTICAL)

The lights are out... Picard is in bed... a signal wakes him up...

WORF'S COM VOICE
Captain, incoming signal. Starfleet priority one. Admiral Haftel.

PICARD
On my monitor, Lieutenant.

30A CONTINUED:

Picard puts on a robe, turns on his monitor to reveal the admiral.

PICARD
Admiral.

ADMIRAL HAFTEL
(lying)
Captain, I hope I didn't disturb you.

PICARD
Not at all.

ADMIRAL HAFTEL
I've discussed my concerns with Starfleet Command. You are to hold your position until I join you. Then I shall personally review the android's development.

PICARD
Understood.

ADMIRAL HAFTEL
Good. I should advise you, Captain, that if I am not satisfied with what I see... I am empowered to take the android back with me. Haftel out.

And off Picard's concerned expression we,

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding stationary in space.

PICARD (V.O.)
Captain's log, supplemental: We are holding position pending the arrival of Admiral Haftel from Starfleet Research.

31A INT. LABORATORY

Data and Lal. Lal is back in the transfer device. They each wear small patches on their foreheads. LED's

blink as the transfer is made. Over this the captain's log continues.

PICARD (V.O.)
Commander Data is completing his final neural transfers to the android he has named Lal... Which I have learned, in the language of Hindi, means "beloved".

31B INT. TEN-FORWARD

Guinan is behind the bar. A few couples scattered around the tables. Data and Lal ENTER. Cross to the bar.

GUINAN
Hello, Commander. Lal, how are you?

LAL
I am functioning within normal --
(stops herself)
I am fine, thank you...

Lal looks to Data. A nod of approval from the older android.

DATA
Guinan, Lal needs to observe human behavior.

31B CONTINUED:

GUINAN
You've come to the right place, Lal. There are all sorts of human behavior in here.

DATA
In return for this opportunity, Lal is willing to provide services to assist you.

GUINAN
Sort of a work-study program...

LAL
Father says I would learn a great deal from working with someone as old as you.

Guinan reacts, looks at Data, who realizes the faux pas.

DATA
I believe what I said was that Guinan had much life experience, Lal...

LAL
No, the exact words you used were...

GUINAN
(interrupting, to Lal)
You're hired. The most important part of this job is listening... People need a friendly ear to talk to... Happens to be my specialty... There's an art to it

and I'll teach it to you, Lal.

DATA
That would be very beneficial.

GUINAN
How much do you know about food and beverages?

31B CONTINUED: (2)

LAL
I've been programmed with a listing of fourteen hundred and twelve known beverages as well as recipes for...

Data and Guinan react...

GUINAN
What'd did you just say...

LAL
I've been programmed with...

GUINAN
"I've"... ?

DATA
Lal, you used a verbal contraction.

GUINAN
You said I've instead of I have.

DATA
It is a skill my program has never mastered.

LAL
Then I will desist.

DATA
No. You have exceeded my abilities. I do not object. I just do not understand why it has happened.

But Data remains curious.

PICARD'S COM VOICE
Picard to Data. Please report to my Ready Room.

31B CONTINUED: (3)

DATA
(to comm)
Yes, Captain.

Data EXITS.

32 INT. READY ROOM

Picard is seated at his desk. Data on the sofa.

DATA
I am sure the admiral is anxious to meet Lal... I have been sending him regular status reports on her

development...

PICARD
His visit, Data, is not just an inspection of Lal's progress. He has expressed a concern for her environment.

DATA
Her environment, sir?

PICARD
He believes the Daystrom annex on Galor Four would be more suitable.

DATA
He wishes to relocate us?

PICARD
Not you, Data. Just Lal.

And now Data understands. A beat.

32 CONTINUED:

DATA
I would not be in favor of that, Captain.
(MORE)

32 CONTINUED: (2)

DATA (Cont'd)
There are many things she can learn only from me. My lifetime of experiences, the mistakes I have made and what I have learned from them...

WORF'S COM VOICE
Captain, Commander Riker's shuttle has just returned.

PICARD
(to comm)
Acknowledged, Lieutenant. Advise Mister Riker I'll want to meet with him in one hour. Picard out.
(to Data)
The admiral is taking the position that Lal's development should be overseen by the most experienced personnel available.

DATA
Then he is questioning my ability as a parent.

PICARD
In a manner of speaking...

DATA
Does the admiral have children, sir?

PICARD
I believe he does... why?

DATA
I am forced to wonder how much experience he had as a parent when his first child was born.

Off Picard's look...

33
thru OMITTED
34

35 INT. TEN-FORWARD

A scene that has taken place thousands of times in thousands of bars in the galaxy... a YOUNG ENSIGN is talking to SOME BUDDIES at the bar... he looks over the shoulder of one of the men at...

35A A TABLE

with TWO ATTRACTIVE YOUNG WOMEN... one of them, a blonde catches him looking, smiles at him...

GUINAN (O.S.)
There, you see?

35B ANGLE - INCLUDING GUINAN AND LAL

watching from behind the bar...

LAL
Visual reconnaissance.

GUINAN
It's called flirting.

LAL
They seem to be communicating telepathically.

GUINAN
Well, they're both thinking the same thing if that's what you mean.

The ensign excuses himself from his friends, goes to join her.

35C ANGLE - ANOTHER YOUNG COUPLE

holding hands... Lal sees it...

LAL
Guinan, is the joining of hands a symbolic act for humans?

GUINAN
It shows affection. Humans like to touch each other. They start with the hands and move on from there.

As this second couple kiss...

LAL
(reacts)
He's biting that female.

GUINAN
No, they're touching lips.

Kissing.

The second couple get up and leave...

LAL
Why are they leaving?

GUINAN
Lal, there are some things your dad'll have to tell you... when he thinks you're ready.

Down the bar, some people sit down and Guinan goes off to serve them... Lal watches the couple in love with curiosity...

35D ANGLE - RIKER

ENTERS. He checks the room for any friends. Spots Lal, takes a second look, and likes what he sees. Lal notices his interest. It parallels what we just saw. She glances at the flirting couple at their table, we see the decision made, and when she looks back to Riker it is with the same encouragement she saw the girl at the table give the ensign. He is drawn across the room like iron to a magnet.

Riker slides onto a stool at the bar.

RIKER
You're new around here, aren't you?

LAL
Yes.

She looks up, and as she takes his hand...

35E ANGLE - INCLUDE DATA

entering... reacts as he sees Lal pull Riker sharply toward her and kisses him to his great shock. Guinan sees it at the same time as Data does... they exchange a look... as Guinan moves to them...

GUINAN
Lal, put him down...

Lal reacts, puts down Riker... as Data arrives...

DATA
Commander, what are your intentions toward my daughter?

RIKER
I'm not... what... who... your daughter?

As Riker looks from one to the other to see if this is a gag... realizing it isn't... to Lal, sheepishly --

RIKER
Nice to meet'cha...

36 OMITTED

37 INT. DATA'S QUARTERS

Data and Lal ENTER.

LAL

I watch them and I can do the things they do... but I'll never feel the emotions. I'll never know love.

DATA

That is a limitation we must learn to accept, Lal.

LAL

Then why do you still try to emulate humans? What purpose does it serve except to remind you that you are incomplete?

DATA

I have asked myself that many times as I have struggled to be more human, Lal. Until I finally realized that it is the struggle itself that is most important. We must strive to be better than we are. It does not matter that we will never reach our ultimate goal. The effort yields its own rewards.

37 CONTINUED:

She looks at him with a better understanding.

LAL

You are wise, Father.

DATA

It is only the difference between knowledge and experience.

Lal studies her father, slowly reaches out her hand.

LAL

I learned today that humans like to hold hands. It is a symbolic gesture of affection.

Data considers this and knows it is impossible to "feel" affection but holds out his hand anyway and as they hold hands, awkwardly, without feeling anything...

37A thru 38 OMITTED

33A INT. MAIN BRIDGE - CLOSE ON THE MAIN VIEWER

Admiral Haftel on his ship.

ADMIRAL HAFTEL

Prepare to beam me aboard, Captain.

38B ANGLE ON MAIN VIEWER (OPTICAL)

As it the image of the admiral is replaced by a view of his ship.

38C ANGLE ON - PICARD

His face in CU, before he orders transport...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

40 thru 42 OMITTED

43 INT. READY ROOM

Haftel, seated on the sofa, is accepting a cup of tea from Picard. His duties as host met, Picard settles on the corner of his desk. Haftel will surprise us, by his charm and by the strength of his arguments.

ADMIRAL HAFTEL
No objective viewpoint could see it any other way...

PICARD
I beg your pardon, Admiral, but I thought you were sent here to form an opinion... not to justify one.

ADMIRAL HAFTEL
Captain, do not make this more difficult than it needs to be.

And Picard is at his most conciliatory here, seeking

a solution that satisfies all.

PICARD

It need not be difficult at all. I understand your concerns. What I'm asking for is time, patience. If you keep an open mind, I know you'll see it is imperative to keep Data and Lal together. At least for the formative stages of her development. After that, I'm sure that Commander Data will be delighted to deliver her to Starfleet Research.

ADMIRAL HAFTEL

Not satisfactory. If mistakes are made during the formative stages, the damage might be irreparable.

43 CONTINUED:

PICARD

I'm convinced the damage would be irreparable if you separate them.

Cordially, the swords are drawn.

ADMIRAL HAFTEL

Really, Captain... is this about breaking up a family... Rather a sentimental attitude to take toward androids, isn't it?

And now Picard begins to put an edge into his voice.

PICARD
They are living, sentient beings. Their rights and privileges in our society have been defined. I helped define them.

ADMIRAL HAFTEL
Yes, yes... I'm more than willing to acknowledge that. And you must acknowledge that Lal may be a technological step forward in the development of artificial intelligence.

PICARD
A most significant step.

ADMIRAL HAFTEL
And work like this demands strictly controlled procedures.

PICARD
Which Commander Data is following.

ADMIRAL HAFTEL
In effective isolation. And that is unacceptable to Starfleet Research.

43 CONTINUED: (2)

A beat as they study each other. Haftel stands, moves

off the conflict back into reason.

ADMIRAL HAFTEL
This is not personal, Captain. There are very real dangers here. Without peer review, Starfleet feels we're risking another M-5 catastrophe.

PICARD
That is a forced parallel, Admiral. M-5 was a battle computer.

HAFTEL
With an artificial intelligence, that led to disaster.
(MORE)

43 CONTINUED: (3)

ADMIRAL HAFTEL (Cont'd)
Does this new android have the same dangerous potential? I don't know. And that is my point. The blame of the M-5 catastrophe can be laid entirely on the fact that Doctor Daystrom was working in effective isolation. And that cannot be permitted to happen again.

It is a strong argument. Picard is willing to acknowledge that.

PICARD

I respect the need for peer review and control precautions. I would submit that you will find them here aboard the Enterprise. My crew has served for years with Data. Unlike your research people, we have enough such experience to reliably judge what is "normal" and "abnormal" behavior for Soong-type androids. We are uniquely qualified to assist in guiding Lal's development.

ADMIRAL HAFTEL
(beat)
That is what I'm here to decide, Captain.

On Picard's look...

43A INT. LABORATORY

Picard, Data and Haftel. Data is demonstrating the transfer device. As he sets it aside he concludes,

DATA
So Lal now possesses the sum of my programming.

ADMIRAL HAFTEL
Her neural nets are laid down identically to yours?

Data hesitates for a moment.

43A CONTINUED:

DATA
There do seem to be variations on the quantum level. Lal can use contractions... I cannot.

Haftel throws Picard a look...

ADMIRAL HAFTEL
An aberration... what have you done about it?

DATA
I have maintained records on positronic matrix activity, behavioral norms, and all verbal patterns... I have seen no evidence of other aberrations...

PICARD
It would seem that you have actually improved upon yourself, Data.

DATA
Is that not the goal of every parent, sir?

Data's reference to himself as a parent obviously throws the admiral.

ADMIRAL HAFTEL
But... as a good... father... don't you think it would be better, especially in light of

this aberration, if Lal could be close to the best possible equipment and the best-trained minds to perform diagnostic, evaluative and repair procedures?

43A CONTINUED: (2)

DATA

I have been programmed with all the procedures you have mentioned. And in any meaningful evaluation of Lal, you would require a model for a basis of comparison. I am the only model available, Admiral.

Picard reacts, nice try, Admiral.

ADMIRAL HAFTEL

You haven't mastered human cultural and behavioral norms yourself yet, have you?

DATA

Nosir.

ADMIRAL HAFTEL

Then, if the object of Lal's existence is for her to understand human behavior, wouldn't you admit that you are an imperfect teacher... in fact, she may choose to emulate you rather than humans... even if you instruct her otherwise.

PICARD
(cutting off a chance
for Data to reply)
On the other hand, Admiral, how many of your researchers are androids? None. And I would suggest that many aspects of Lal's existence and development may be so alien to human experience that your people simply could not be made to comprehend them.

43A CONTINUED: (3)

ADMIRAL HAFTEL
Where is Lal now?

44 OMITTED

44A INT. TEN-FORWARD

Guinan is behind the bar, while Lal serves customers. Picard, Data and the Admiral ENTER. The Admiral is obviously taken aback by their location.

ADMIRAL HAFTEL
This is your idea of appropriate guidance...

DATA
It is an opportunity for her to observe human behavior and more importantly to interact with her crewmates.

ADMIRAL HAFTEL
She's capable of running over sixty trillion calculations per second and you have her working as a cocktail waitress.

PICARD
Admiral, she is working under the strict guidance of a woman in whom I have absolute trust. Ten-Forward is the center of the ship's social activity. Everyone on board comes here...

44A CONTINUED:

ADMIRAL HAFTEL
I'm not convinced the sort of behavior she observes here will be a positive influence.

GUINAN (O.S.)
My customers usually behave themselves... if not, they're asked to leave. There's something to learn from that as well, wouldn't you say?

44B ANGLE

to reveal Guinan.

PICARD
Admiral Haftel, Guinan. She runs

Ten-Forward.

He nods to her.

PICARD
How is Lal doing, Guinan?

GUINAN
She spills a few drinks like the rest of us. But she's learning a lot.

Some raucous laughter from a table that Lal is serving...

ADMIRAL HAFTEL
(to Picard)
I'm sorry, this is just outrageous.

GUINAN
Come now, Admiral, I'm sure you've been in a few bars in your day...

The admiral looks cooly to Picard...

ADMIRAL HAFTEL
I want the android out of here... have her report to me immediately for an interview.

44B CONTINUED:

Data acknowledges, crosses the room to Lal as Haftel EXITS... Picard gives Guinan a look... she shrugs, what

can you do... he finally shakes his head and EXITS.

45 OMITTED

45A INT. OBSERVATION LOUNGE

Picard, Lal and Haftel. Haftel deceptively cordial. He smiles warmly to Lal. Lal is uncomfortable... this is rather like being called to the principal's office.

ADMIRAL HAFTEL
Well, I've been looking forward to meeting you, Lal.

LAL
Why?

ADMIRAL HAFTEL
You're very important to us at Starfleet Research. We've got quite a facility at Galor Four. I'd like to show it to you.

PICARD
The Admiral is in fact suggesting you be moved to Galor Four, Lal.

LAL
Have I done something wrong?

ADMIRAL HAFTEL
Not at all. But it is important to broaden your experiences. And there's just so much you can learn aboard a starship, wouldn't you agree?

LAL

Yes, I'd agree.

ADMIRAL HAFTEL

Good.

LAL

Thus, the natural conclusion would be when I have learned all there is to learn aboard the starship, I would relocate to Galor Four.

45A CONTINUED:

ADMIRAL HAFTEL

I don't agree. That is not the natural conclusion here.

LAL

I believe it is.

Turning to Picard as though she were not in the room.

ADMIRAL HAFTEL

You see, she resists alternative suggestions to her own father's wishes. That's not a good sign.

LAL

Excuse me, sir, I do not know my father's wishes.

ADMIRAL HAFTEL

He did not "warn" you about this conversation?

LAL
Warn me? No, Admiral. He told me to answer your questions.

PICARD
The admiral is concerned that you need more guidance than your father can provide here on the Enterprise.

ADMIRAL HAFTEL
Do not misunderstand. I have great respect for your... father.

LAL
You do not speak with respect.

ADMIRAL HAFTEL
(to Picard)
I find her very adversarial.

45A CONTINUED: (2)

LAL
I am only stating a fact, Admiral.

ADMIRAL HAFTEL
Apparently, your father has not taught you about selective judgment in verbalizing your thoughts. This is a skill we can help you develop.

LAL

My father is already helping me, sir.

ADMIRAL HAFTEL
Yes, well, the question is whether he's helping you enough.

LAL
Are you asking me, sir?

ADMIRAL HAFTEL
No, I didn't mean...

PICARD
Why don't we, Admiral? In all these discussions, we've never once mentioned Lal's wishes. She's a free, sentient being. What are your wishes, Lal?

LAL
I wish to remain here, Captain Picard.

PICARD
Thank you. You're excused.

The admiral glances sternly at Picard and then nods, fine, the interview is over. Lal looks quite concerned as she EXITS.

46 thru 47 OMITTED

47A INT. TROI'S QUARTERS

Troi is working. A chime.

47A CONTINUED:

TROI
Come in.

Lal ENTERS. Her movements are subtly but noticeably a little hyper. A little extra head movement. Some additional eye jumps.

TROI
Hello, Lal. How are you?

LAL
An admiral from Starfleet has come to take me away, Troi. I'm scared.

A beat... as Troi reacts and stands... realizing --

TROI
You are scared, aren't you?

And it takes Lal a beat to realize too... she exchanges a look with Troi, stunned to realize --

LAL
I... feel it. How is that possible?

TROI
I don't know.

Lal sits. A little shaky. Troi moves to her... puts a calming hand on her shoulder.

LAL
This is what it means to feel.
(beat)
This is what it means to feel.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

48 thru 48B OMITTED

48C INT. OBSERVATION LOUNGE

Data has joined Picard and Haftel.

ADMIRAL HAFTEL
Commander, you have Lal off to a wonderful start in life. And that's what being a parent is all about. But I have decided I must ask you to release her to me.

DATA
May I know why, sir?

ADMIRAL HAFTEL
All the other arguments aside, there is one that is irrefutable. There are only two Soong-type androids in existence. It is far too dangerous to have the two of you in one place. Especially on a starship. One lucky shot by some Romulan and we lose you both.

PICARD
That's a fine argument, Admiral. But it doesn't change my feeling that the proper place for Lal to develop is by Data's side.

ADMIRAL HAFTEL
You're not a parent, Captain. I am. I've learned, with difficulty, that there's a time when...
(including himself with Data)
... all parents have to let go of our children... for their own good.

48C CONTINUED:

PICARD
This is not that time. The umbilical cord is virtually uncut. The child...
(and this is the first time that Picard uses

the word "child"
comfortably, and he
realizes it).
... the child depends on him.

Haftel looks at Picard -- the decision has been made.

ADMIRAL HAFTEL
Mister Data, it would be much
better for Lal if she left knowing
you had voluntarily decided this
was the best course of action.

He looks expectantly to Data.

DATA
Admiral, when I created Lal, it
was with the hope that someday
she would choose to enter the
Academy and become a member of
Starfleet. I wanted to give
something back in return for all
Starfleet has given me. I still
do. But Lal is my child. You
ask that I volunteer to give her
up. I cannot. That would
violate every lesson I have
learned about human parenting.
(beat)
As Captain Picard told me after
he first met her, I have taken
on "quite a responsibility." I
have brought a new life into this
world. It is my duty, not
Starfleet's, to guide her through
these first difficult steps to
maturity, to support her as she

learns, to prepare her to be a contributing member of society. No one can relieve me of that obligation. And I cannot ignore it. I am her father.

Picard looks at Data with extraordinary respect.

48C CONTINUED: (2)

ADMIRAL HAFTEL
Then, Mister Data, I regret that I must order you to transport Lal aboard my ship.

Data rises to comply.

48C CONTINUED: (3)

PICARD
Belay that order, Commander.

Haftel reacts, turns to Picard...

ADMIRAL HAFTEL
(icy)
I beg... your pardon?

PICARD
I'll take the matter to Starfleet myself.

ADMIRAL HAFTEL

I am Starfleet, Captain... and this is an order. Proceed, Commander.

PICARD
Hold your ground, Mister Data.

ADMIRAL HAFTEL
Do you understand you're risking your command and your career, Captain?

PICARD
There are times, sir, when men of good conscience cannot blindly follow orders. You acknowledge they are sentient, but ignore their personal liberty and freedom. Order a man to turn his child over to the state? Not while I am his captain. If you wish, the Enterprise is prepared to accompany you to Starfleet Command and then we'll see what...

He is interrupted by a hail.

TROI'S COM VOICE
Troi to Commander Data. Report to your lab at once.

Data reacts... looks to his two superiors. Picard nods to Data who EXITS, answers for him...

PICARD
Acknowledged, Counselor. He's on his way. Is there a problem?

48C CONTINUED: (4)

TROI
Yes, Captain, something is terribly wrong with Lal.

As they react...

49 INT. LABORATORY

Starting on Lal's face who has regressed dramatically... she is more like the first mannequin we saw... slow, measured movements, loss of comprehension...

TROI (O.S.)
It lasted barely a moment. She experienced an extraordinary range of feelings... fear, excitement, pleasure... she could barely catch her breath... and then...

Pulling back to see Data and Haftel are beginning to examine her as Picard stands with Troi.

TROI
For no apparent reason she got up and walked out of my quarters... she didn't say another word, she just started walking here... and each step became more and more difficult...

DATA

Lal is programmed to return to the lab in the event of a malfunction.

Only now, at the sound of his voice, does Lal show recognition.

LAL

Father.

DATA

Yes, Lal. I am here.

PICARD

(reacts, to Troi with sad irony)

A malfunction. Emotional awareness.

DATA

(to Haftel)

It would appear to be a symptom of cascade failure. It will require reinitializing the base matrix without wiping out the higher functions.

49 CONTINUED:

ADMIRAL HAFTEL

I agree.

(beat)

May I assist, Commander?

DATA
Thank you, Admiral.

ADMIRAL HAFTEL
(to Picard and Troi)
If you'll excuse us, Commander Data and I have much to do.

Picard and Troi acknowledge... EXIT... and all arguments are on hold as the two men, both of whom care greatly about Lal, prepare to "operate" (TECH: DESCRIBE APPROPRIATE INITIAL ACTIVITY).

49A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Haftel's ship nearby.

49B INT. CORRIDOR

Outside the lab. Wesley, Geordi, Troi, have been waiting a long time for news. Idle conversation has long ago ended. They react as the door slides open and Haftel comes out of the lab. His face is weary... he looks at the others and shakes his head.

ADMIRAL HAFTEL
(softly)
She won't survive much longer. There was nothing anyone could have done. We'd repolarize one pathway and another would collapse. And then another. And his hands started moving faster than I could see, trying to stay ahead of each breakdown. He refused to give up. He was

remarkable.
(beat)
It just wasn't meant to be.

He EXITS.

50 OMITTED

51 INT. LABORATORY

Data looks at Lal with an impassive face... and yet we must sense the extraordinary weight of his failure on his shoulders... she looks as beautiful as ever, standing here before him. And yet she barely can move or talk. There is very little left of her. After a beat...

DATA
Lal, I am unable to correct the system failure.

LAL
I... know.

DATA
We must say good-bye now.

With great difficulty, slowly her hand rises and he sees it, takes it.

LAL
I... feel...

DATA
What do you feel, Lal?

LAL
I... love... you... Father.

And Data just stares at her... unable to say it back.

DATA
I wish I could feel it with you.

LAL
I... will... feel... it... for...
both... of... us.

With great urgency in her eyes... she clutches his hand harder... as though clutching to life itself.

LAL
Thank you... for... my... life.

On Data's face... the sound of her voice edging slowly into the voice of the mannequin, not male, not female (but do not slow speed down) --

51 CONTINUED:

LAL (O.S.)
Flirt-ing... laugh-ter... fam-ily...
paint-ing... fe-male...
hu-man.

And there is no more. A beat.

`

52 INT. MAIN BRIDGE

Picard, Riker, Troi, Worf, Beverly, Geordi, Wesley.

Data ENTERS from the forward turbolift.

DATA
Lal suffered complete neural system failure at thirteen hundred hours. I have deactivated the unit.

PICARD
The crew grieves for your loss, Mister Data.

Data studies the sad faces of his "family", never has, never will entirely understand "grieving".

DATA
I thank you for your sympathy. But she is here.
(indicates his head)
Her presence so enriched my life that I could not allow her to pass into oblivion. So I incorporated her programs back into my own... I transferred her memories to me.

Picard acknowledges.

PICARD
Mister Data, take your position.

He does. And we stay on Data's face as we hear...

PICARD (O.S.)
Mister Crusher, set course for the starbase on Otar Two.

WESLEY (O.S.)

Course set, sir.

PICARD (O.S.)

Engage.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warping out.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Sins of the Father"
#40273-165

Based on a script by
Drew Deighan

Teleplay by
Ronald D. Moore & Reed Moran

Directed by
Les Landau

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FINAL DRAFT

JANUARY 5, 1990

STAR TREK: "Sins of the Father" - 1/5/90 - CAST

STAR TREK: THE NEXT GENERATION
"Sins of the Father"

CAST

PICARD KURN
RIKER K'MPEC
DATA DURAS
BEVERLY KAHLEST
TROI
GEORDI
WORF
WESLEY Non-Speaking
KLINGON SUPERNUMERARIES
TRANSPORTER TECH KLINGON COUNCIL MEMBERS
TWO KLINGON ASSASSINS
Non-Speaking KLINGON GUARD
SUPERNUMERARIES KLINGON WOMAN CLERK

STAR TREK: "Sins of the Father" 1/5/90 - SETS

STAR TREK: THE NEXT GENERATION
"Sins of the Father"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	KLINGON SHIP (STOCK)
TURBOLIFT	
CORRIDOR	KLINGON CITY (MATTE)
TRANSPORTER ROOM	OLD CITY STREET
TEN FORWARD	KLINGON HOME
SICKBAY	
CAPTAIN'S DINING ROOM	
KURN'S QUARTERS	

KLINGON CITY
ANTE ROOM
GREAT HALL
PEDESTRIAN TUNNEL
KLINGON HOME
K'MPEC'S CHAMBERS

STAR TREK: "Sins of the Father" - 1/8/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Sins of the Father"

PRONUNCIATION GUIDE

biHnuch	bekh-NOOCH*
cha'DIch	cha-DICH*
DURAS	DYUR-as

'el	L
ghIj qet jaghmeyjaj	geej ket JAG-mee-jaj
ghojmoK	GOJ-mok
Ha'DIbah	KHA-di-bakh
JA'ROD	JAH-rod
jIlaj	jil-LAZH
jIlajneS	jil-LAZH-nesh
KAHLEST	KAY-lest
K'MPEC	KIM-peck
KHITOMER	KIT-to-mur
KURN	KURN
kut'luch	cut-LUCH*
len'mat	LIN-mat
LORGH	LORG
Mek'ba	MICK-bah
mev yap	MIV-yap
MOGH	MOHG

STAR TREK: "Sins of the Father" - 1/8/90 - PRONUNCIATION

CONTINUED:

nuqneH	nook-NEKH
nuqneHneS	nook-NEKH-nesh
PAGH	PAH
patahk	PAH-tock
Qapla'	khap-LA
seloh	SEE-low
tam	TOM
tlhIH ghIj jIHyoj	te-LIKH gizh jikh-YOZH
tuHmoH	tookh-MOKH

* ch as in chew or artichoke.

NOTE: Many Klingon words are pronounced with guttural or vibrating vocal cord sounds. See reference by Marc Okrand (provided separately).

STAR TREK: THE NEXT GENERATION
"Sins of the Father"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE AND KLINGON SHIP (OPTICAL)

The two ships facing each other (STOCK FOOTAGE).

PICARD (V.O.)
Captain's log, Stardate 43685.2 As part of a continuing exchange program, the Enterprise is taking aboard a Klingon officer to return the recent visit of Commander Riker to the cruiser Pagh.

2 INT. CORRIDOR

PICARD and RIKER are walking along the corridor toward the Transporter Room.

PICARD
We must take care that while he is with us, Commander Kurn is accorded all the rights and responsibilities due the first officer of this ship. If he should feel patronized in any way...

RIKER
We'd know about it, sir. One does

not patronize a Klingon warrior.

PICARD
I'm quite sure your experience aboard the Pagh will prove invaluable during the commander's tour. Be sure that the crew is prepared for any... unusual orders.

RIKER
The Klingons are very thorough, Captain. I'm sure Commander Kurn has studied for his assignment with us just as I studied to serve with them.

2 CONTINUED:

PICARD
(acknowledges)
I understand that he specifically requested the Enterprise...

Moving into --

3 INT. TRANSPORTER ROOM (OPTICAL)

Picard and Riker ENTER. TRANSPORTER TECHNICIAN is waiting at the console.

TECHNICIAN
Commander Kurn is ready for transport, Captain.

PICARD

Energize.

The Technician works the console and the Transporter EFFECT begins. Kurn materializes on the stage. Kurn is clad in full Klingon regalia... he bears a striking resemblance to Worf and is about the same age. Picard and Riker step forward in greeting.

PICARD

Welcome aboard the Enterprise, Commander. I am Captain Picard.

Kurn steps off the stage. There is a slightly awkward moment as Kurn remembers the human custom of greeting. He hesitates only briefly and then extends his hand. Picard smiles and shakes his hand. Kurn responds politely, but it sounds rehearsed and stilted.

KURN

Thank... you, Captain. I am ready for duty.

PICARD

This is Commander William Riker who will be yielding the first officer's position to you during your tour...

KURN

(to Riker)

You are relieved.

(to Picard)

May I take my station, Captain?

3 CONTINUED:

Picard and Riker react to the Klingon's impatience.

RIKER
I thought that I might show you your quarters...

Riker stops as he sees fire come to Kurn's eyes struggling to keep his temper.

KURN
(to Picard)
I am ready for duty, sir. I ask that I be allowed to take my station.

Picard and Riker exchange a glance.

PICARD
Very well... If you will accompany us to the bridge...

They head for the door. There is a slight moment of awkwardness as Riker almost goes through the door ahead of Kurn. Riker catches himself and allows Kurn to go first. Kurn glares at this near-breach of protocol, but says nothing.

4 INT. MAIN BRIDGE

WESLEY at Conn, WORF at Tactical, DATA in Command. Picard, Riker and Kurn ENTER from the turbolift. Picard leads Kurn down into the Command area. Everyone watches to see the reaction as Worf and Kurn see each other for the first time. Worf is uncomfortable. Kurn runs his eyes over him... silently taking his measure of Worf...

then looks away as if he'd seen nothing worth his time.

PICARD
May I present your bridge crew...

And it is a question, so Kurn feels free to answer --

KURN
Unnecessary, Captain. I am prepared to take command.

PICARD
(reacts)
Proceed.

4 CONTINUED:

KURN
(to the crew)
I am Kurn, commander rank, Klingon Defense Force. You will address me as "Commander" or "sir" at all times.

Moving about the bridge... making strong, challenging eye contact... bellicose...

KURN
I am fully aware of all Starfleet regulations. They will be strictly adhered to by all personnel while I am in command. It is my intention to bring a sense of discipline that you may not be accustomed to.

The last is said at Worf... then to Picard --

KURN
(continuing)
With your permission, of course, Captain.

Picard rather enjoys this, covers it.

PICARD
By all means, Commander.

Wesley throws a do-you-believe-this glance to Riker. Kurn notices, moves face to face with Wesley...

KURN
Do you wish to speak, Acting Ensign Wesley Crusher?

Wesley is surprised that he knows his name.

WESLEY
Nosir, Commander, sir.

KURN
(to the crew)
I have studied all your service records. Impressive. We shall see if you live up to your reputations. The crew awaits your orders, Captain.

4 CONTINUED: (2)

Picard looks around the bridge and sees his crew sitting straight, alert, indeed ready. Picard swallows a grin and sits in the captain's chair. It takes Kurn a couple seconds to realize where his place is, but then sits down with confidence in Riker's accustomed seat. Riker moves to the seat on the other side of Picard.

PICARD
(casually)
Take us into the outer cometary cloud, Commander.

KURN
(booming)
Set course one-one-four, mark two-three-zero, one-third impulse power!

WESLEY
(works console)
Aye sir.

KURN
Execute!
(Wesley works furiously)
Execute!

WESLEY
(a little rattled)
Engaged. Increasing to one-third impulse power, sir.

Kurn grunts and shakes his head. As Picard sits back, even faced, knowing we're in for an interesting ride...

CUT TO:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship accelerates to full impulse power.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 INT. TEN FORWARD

Riker ENTERS, sees Wesley at a table and goes over to him. Wesley is staring into space with a look of unhappiness on his face.

RIKER
Mind if I join you?

WESLEY
No, sir.

RIKER
(sits down)
Something wrong, Wesley?

WESLEY
No, sir.

RIKER
(beat)

Commander Kurn perhaps?

WESLEY
He... just doesn't seem to like me, sir. I can't do anything right for him. Every time I respond to one of his orders... he jumps down my throat. I'm not sure what I'm doing wrong.

RIKER
He's just...

Riker's voice trails off as he notices that GEORDI has just come up to the table looking outraged.

RIKER
Problem, Geordi?

Geordi hesitates slightly, he doesn't really want to bother Riker with his problems, but he's clearly at the end of his rope.

GEORDI
Well, sir... it's our new first officer.

7 CONTINUED:

RIKER
(can't help but smile)
I take it he found something wrong in Engineering?

GEORDI

(exasperated)
Just the entire section. He made a surprise inspection in the middle of a maintenance cycle! I tried to explain to him, but...

RIKER
He wouldn't listen.

GEORDI
We're all going to be doing double shifts to get things ready for the next inspection.

RIKER
(to both of them)
His style of command is just different. Klingons believe in a strict formality of command and obedience.

GEORDI
But this isn't a Klingon ship. He's got to loosen up a little, Commander.

WESLEY
It's not just us. He's leaning pretty hard on everybody except...
(hesitates)

Off Riker's look...

GEORDI
Except the one guy who wouldn't mind it...

8 INT. MAIN BRIDGE - ANGLE ON WORF

Kurn in Command, Worf at his station.

WORF
Sensors picking up asteroidal debris ahead, Commander.

8 CONTINUED:

KURN
Can you identify the coordinates, Mister Worf?

Kurn stands up and moves up the ramp to the Tactical station.

WORF
Bearing zero-zero-one, mark point-oh-three, range three hundred thousand kilometers.

KURN
Excellent. Please scan the asteroid field for me, Lieutenant, and report.

WORF
Approximately two thousand small objects, none in our direct flight path, sir.

Kurn is now standing near Worf. Kurn's attitude is easy, gentle, almost as if he thinks he might bruise Worf if he isn't careful. As Kurn's manner becomes

more soothing and polite, Worf slowly begins to overheat at this treatment.

KURN
So, no course correction is necessary, is that what you're saying?

WORF
(tightly)
It should not be needed, Commander.

KURN
Very good, Lieutenant. You handled that well.

This is too much for Worf. He looks sharply at Kurn. Kurn notices... challenging --

KURN
Yes?

Worf looks away from Kurn... stares straight ahead. Kurn studies him for a moment.

8AA EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising at one-third impulse.

8A INT. TURBOLIFT

Riker is inside as the door opens and Kurn ENTERS.

RIKER

(greeting)
Commander.

Kurn nods an acknowledgement...

RIKER
Captain's mess... ?

KURN
Yes.

RIKER
(to computer)
Resume.

The doors shut and they proceed. A beat of silence for a few steps before Riker decides to bring up what's been on his mind.

RIKER
Your knowledge of our systems and procedures is very impressive...
(off his look)
...Sir.

Getting a little tired of this...

RIKER
I would like to make one suggestion, sir.

KURN
A suggestion...

Friendly, charming --

RIKER

When I served aboard the Pagh,
the hardest part for me was in
recognizing and adapting to the
demands of the crew. They needed
an iron hand. They wanted it.
(MORE)

8A CONTINUED:

RIKER (Cont'd)
I can imagine how difficult it
must be for you to work with a
crew that is so different. I'd
be happy to guide you in this
regard if it would be helpful.

KURN
(beat)
No. It wouldn't.

The door opens. As Kurn begins to exit...

RIKER
(a little burned)
This is not a Klingon ship, sir.

Kurn pauses, glances threateningly back at Riker --

KURN
No, Commander, it is not. If it
were a Klingon ship, I would have
killed you for offering your...
"suggestion".

And EXITS. Riker reacts...

8B INT. CAPTAIN'S DINING ROOM - CLOSE ON A ROASTED TURKEY (REPLICATED)

As a hand puts a carving knife to work... and pull back to see Picard in a chef's apron, carving at the head of an elaborate buffet table. Kurn observes, in line near Geordi.

KURN
(concerned)
How long has the bird been dead? It appears to have been lying in the sun for some time.

GEORDI
(reacts)
It's not really dead, it's replicated. But you do understand we... cook many of our foods...

8B CONTINUED:

KURN
Ah yes... I was told to prepare for that... I will try some of your burned replicated bird meat.

8B CONTINUED: (2)

Picard puts a slice on his plate.

PICARD

I have attempted to select a menu that will allow you to sample a variety of dishes, Commander.

And indeed, the table is filled with a variety of foods... and garnished with a beautiful flower centerpiece... all the senior officers are there, filling up their plates... Riker, Geordi, Worf, BEVERLY, TROI, Data. Mozart is playing in the background.

BEVERLY

Try some caviar...

KURN

The odor is not palatable. What is it?

DATA

The unhatched eggs of a large scaleless fish.

Kurn reacts, are you serious... ?

PICARD

It is from the Caspian Sea on Earth, Commander. A delicacy and a personal favorite of mine. Our replicators have never done it justice. I managed to store a few cases aboard for special occasions...

Kurn reluctantly takes some.

KURN

(dubious)

I am honored, Captain.

And as he decides to finish this process of collecting the Earth foods, he takes a good sampling of the flowers from the centerpiece and puts them on his plate.

8C ANGLE - THE DINNER TABLE

As Kurn sits opposite Troi... the others follow to the table... Worf chooses not to be too close to Kurn.

8C CONTINUED:

TROI
Are you adjusting to your new environment, Commander?

KURN
I find the constraints quite difficult to conform to... I'm sure any Klingon warrior would...

Worf reacts... as Kurn continues, casually --

KURN
... just a short time ago, I had to stop myself from killing Commander Riker.

Troi laughs before realizing Kurn is not joking. During all this, Kurn eats with much gusto and noise and with his hands... then slowly realizes the others are waiting for the others to sit before they begin to eat...

KURN

I believe he was trying to communicate the crew's discomfort with my style of command... under different circumstances, I would take that as a challenge to my authority.

Picard now joins them at the table... and everyone starts to eat with their knifes and fork, quite daintily... Kurn watches tries awkwardly to imitate...

PICARD

One of the goals of the exchange program is for all of us to learn tolerance, Commander. As for my crew, it may be healthy to shake up the status quo occasionally. Feel free to disagree, Mister Riker...

Picard is deliberately displaying a casual example of starship command by welcoming disagreement...

RIKER

Well, I'd say the commander certainly has the crew on their toes...

8C CONTINUED: (2)

GEORDI

... And then some.

(quickly realizing his error, to Kurn)

No offense meant, sir...

KURN

None taken. I never kill anyone at the supper table, Mister La Forge.

Kurn has struggled the best he can with his dinner, cannot eat any more...

BEVERLY

Don't you like it, Commander?

KURN

(trying to be tactful)

Our food has much more... taste to it. While I'm sure this is... well prepared, it is far too bland for the stomach of a Klingon...

And the natural glance in the room has to be at Worf who is enjoying his meal when he hears Kurn say this...

GEORDI

It seems to agree with Worf.

KURN

Yes.

And Worf feels extremely self-conscious, promptly losing his appetite... and Kurn glances at him out of the corner of his eye to put a little punctuation into the moment...

9 thru 10 OMITTED

11 INT. KURN'S QUARTERS

Kurn is standing near the table, looking over some information on a computer terminal. The door CHIMES.

KURN
Enter.

11 CONTINUED:

He turns around and the door opens, revealing Worf standing in the corridor. Worf does not enter right away.

KURN
'el (Enter.)

Worf steps into the room, stands stiffly at attention.

WORF
Permission to speak freely, sir?

KURN
For what purpose?

WORF
I have questions I wish to pose.

Kurn looks around his cabin with disdain and ignores Worf's request for the moment.

KURN
Are your quarters so...
comfortable?

WORF
They serve me.

KURN
This entire ship seems built for... comfort, relaxation, being at ease. It is not the ship for a warrior... not the ship for a Klingon.

Worf says nothing, and after a beat Kurn returns to Worf's request.

KURN
You cannot ask these questions within the boundaries of protocol?

Worf is definitely agitated. Kurn's attitude is really getting under his skin.

WORF
They are... of a personal nature, sir.

Kurn thinks for a second and then sits down.

11 CONTINUED: (2)

KURN
Permission granted. Pose your questions.

Now we can see a little more of the fires that are burning within Worf. His entire demeanor now changes

and he cannot prevent the anger he feels from rising to the surface.

WORF
I wish to know if I have given you offense.

KURN
I am not a human... if you had given offense, you would not need to ask.

WORF
Perhaps I have not performed my duties to your satisfaction?

KURN
I find you to be a capable Starfleet officer. A credit to your ship.

WORF
Yet you dishonor me at every opportunity.

KURN
Have I? I was not aware that being polite to a Starfleet officer would bring dishonor on him.

WORF
(very tight)
I am a Klingon.

Kurn looks at him almost with amusement. He decides to push a little harder. Kurn stands and casually turns

away from Worf.

KURN

Really?

(beat)

Perhaps your blood has thinned in this environment. I simply don't want to... hurt you.

11 CONTINUED: (3)

This too much. Worf explodes with rage. He snarls a roar of challenge and moves to Kurn, knocking over a chair and small table in the process. Kurn whirls, ready for anything, but brings Worf up short before they can actually exchange blows.

KURN

mev yap! (That is enough!)

Worf stops, but it is a struggle. Kurn relaxes a bit, but is still ready in case Worf should move on him. Kurn looks over Worf with satisfaction... "that's more like it!"

KURN

So... your blood is not so thin after all.

WORF

I am Klingon... if you doubt it, a demonstration can be arranged.

KURN

That is the response of a Klingon.

The response I would expect...
from my... older brother.

Push in on Worf's reaction to this news.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is cruising at impulse speed.

13 INT. KURN'S QUARTERS

A short time later. Kurn is acting less like Worf's superior and more like his brother. But there is still tension between them. He goes to a window, looks out. He is thinking back over the early years of his life and we can see the shadows pass before his eyes.

KURN
I was barely a year old when you went to the Khitomer Outpost. The outpost was new... unfinished. You... our mother and father were not going to stay long. It was decided that I did not need to go. I was left with our father's friend, Lorgh, until you returned.

(beat)
You never did.

WORF
The Starfleet officer that rescued me was told by the Klingon High Command that I had no living relatives.

KURN
They assumed I was killed with the family at Khitomer.

Moving to Worf...

KURN
Lorgh had no sons. He took me into his family. It was not until I had reached the Age of Ascension that I was told the truth.

WORF
So you asked to serve aboard the Enterprise... to watch me.

13 CONTINUED:

KURN
It was an excellent opportunity to find out what kind of Klingon you were... or if you were Klingon at all.

WORF
Your deception offends me,

brother.

KURN
(pleased)
It should. But it was required.

WORF
To satisfy your curiosity.

KURN
No. Much more. You are the eldest son. The challenge is yours to make.

WORF
Challenge... ?

KURN
The Klingon High Council has judged our father a traitor to the empire.

On Worf's reaction...

14 INT. READY ROOM

Picard and Worf. Picard has just learned the news, reacts with concern.

PICARD
What are the allegations, Worf?

WORF
My father is accused of aiding and abetting the Romulan attack on the Khitomer outpost.

PICARD
The attack in which he himself
was killed... ?

WORF
It is a lie.

14 CONTINUED:

PICARD
But why now... after twenty years?

WORF
I do not know, Captain. I will
hear the evidence when I arrive.
The charge has been made by Duras,
the son of my father's greatest
rival.
(beat)
Our family name will be disgraced
for seven generations. It is my
responsibility to clear his name
or answer for his crimes.

PICARD
Answer for them?

WORF
The family of a Klingon warrior
is responsible for his actions
and he is responsible for theirs.
If I fail in my challenge, I will
be executed.
(beat)
Will you grant my leave, Captain?

A long beat as Picard mulls this with great concern. Then...

PICARD
No.

Worf reacts.

PICARD
If I understand correctly, a Starfleet officer, a respected member of my crew could stand accused of a capital crime. Your actions in this matter reflect on this ship and the Federation.
(beat, personal)
Therefore, it seems only appropriate for your captain to be at your side as you make your challenge, Lieutenant. I'm sure you would do no less for me.

On Worf's reaction...

15 INT. MAIN BRIDGE

Kurn, Riker, Troi in Command. Data, and Wes at their stations. Picard and Worf ENTER from Ready Room.

PICARD
Commander Kurn...

KURN
Sir.

PICARD
We are changing course. Set coordinates for the First City of the Klingon Imperial Empire.

Kurn reacts with surprise. He had not expected the Enterprise itself to change course. Kurn looks over at Worf and we can see respect forming in their relationship.

KURN
Mister Crusher...

WES
(instantly)
Sir!

KURN
Lay in a course for the Klingon System. Bearing one-four-five by two-four-oh...

WES
(overlapping Kurn)
Ready sir!

Kurn is pleased. Quite calmly --

KURN
Execute.

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship makes a sweeping turn and accelerates to warp speed.

17 INT. TEN-FORWARD (OPTICAL)

Worf is seated by the forward windows, lost in thought. Kurn ENTERS, sees Worf and then goes over to him.

17 CONTINUED:

KURN
We arrive within the hour.

WORF
Yes.

KURN
The Council will receive you at high sun in the Great Hall of--

WORF
I know the procedures of the challenge.

Kurn nods. He's beginning to look at Worf in a different way... as his older brother rather than as a Klingon in a Starfleet uniform.

KURN
You'll need a cha'DIch to defend you. While you are accused, you will not be allowed combat.

Pause a beat as Kurn decides to take the next step.

KURN
I would be honored if you chose me.

Worf looks at Kurn and can see that his brother's opinion of him has started to change. Worf himself is starting to think of this as their fight rather than just his.

WORF
(formally)
I ask you to stand with me...
to be my cha'DIch.

KURN
jIlajneS. ghIj qet jaghmeyjaj.
(I accept. May your enemies run with fear.) The two sons of Mogh -- together, we shall restore the family honor.

WORF
No. For the proceeding, you will not reveal your true father.

17 CONTINUED: (2)

KURN
(reacts)
I must...

WORF
(firm)
You will not.

KURN
(understands)
Because it would mean my death

as well if you fail. A Klingon's honor means more than his life. Perhaps your human values cloud your judgment. I insist...

WORF

On this ship, you are my commander. And I obey. In the council chamber, you are my cha'DIch. You do not insist. You obey.

And now the reversal of roles is complete.

KURN

(with due respect)

Yes, brother.

18 EXT. SPACE - THE ENTERPRISE AND KLINGON HOME WORLD (OPTICAL)

The ship enters orbit. The planet has a single large land mass, and the world is dominated by a vast ocean. The tilt of the planet's axis has created wild seasonal changes and the atmosphere should appear turbulent and showing extremes of both warm and frigid weather on the planet.

19 EXT. THE FIRST CITY (MATTE SHOT)

A large, sprawling city that was once an enormous fortress. The architecture should reflect a soldier's sensibilities for ease of defense and Spartan decoration. The city is dominated by the Great Hall.

CUT TO:

20 INT. ANTE ROOM (OPTICAL)

A spare, simple room adjacent to the Great Hall, which can be entered through an ornate door. There is a table, chairs and a few decorations. It is basically a waiting room for the Great Hall. Picard, Troi, Riker, Worf, and Kurn BEAM IN.

Taking in their surroundings --

RIKER
(quietly to Picard)
There was a time... when just standing here would have been a death sentence for us.

WORF
Captain, I am honored that you... Commander Riker... Counselor Troi... have chosen to accompany me. Your presence will surely impress the council.

PICARD
We're here as long as you need us, Worf.

WORF
Once I make the challenge, I assume the sins of my father. I will be in disgrace until his innocence is proven. I would request that you not remain for the entire proceeding.

TROI
You will never be a disgrace to us, Worf.

KURN
It is a matter of personal honor to my brother.

PICARD
I understand.
(to Kurn)
You will advise us when it is appropriate to depart.

WORF
(somber)
It will be clear.

20 CONTINUED:

He moves toward door and they follow him to...

21 INT. GREAT HALL

Worf, Kurn, Picard, Troi, Riker, ENTER. The hall is a parliament/supreme court/public square. One end of the room is dominated by a raised dais with chairs for the High Council. There is a large, open floor area and the floor itself is emblazoned with the triangular Klingon insignia. There should be small partitions to suggest that the room is used for a variety of functions. Several KLINGON SUPERNUMERARIES are present. There is a general buzz of noise which builds as our characters enter the hall. The COUNCIL MEMBERS, including K'MPEC and DURAS ENTER the Hall and take

their seats at the dais. The council members are mostly older Klingons, with one or two young upstarts.

Worf and Kurn lead the way to the center of the room. Worf stands squarely in the center of the insignia on the floor, Kurn at his side, the others behind them. The crowd moves back and stands at the edges of the insignia. A hushed silence falls over the hall. People glare at Worf and the others from the Enterprise. Worf faces the council squarely.

WORF
I am Worf, son of Mogh. I have come to challenge the lies that have been spoken of my father.

A buzz goes around the room as we...

22 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22A EXT. KLINGON FIRST CITY - MATTE SHOT - DAY

23 INT. GREAT HALL

As before. Worf still facing the council. K'mpec now stands and addresses Worf.

K'MPEC
Worf, son of Mogh, you have challenged the judgment of the council. Are you prepared to answer for this if you fail?

WORF
With my life, K'mpec.

K'mpec now turns his attention to Kurn.

K'MPEC
Why do you come before us, Commander?

KURN
I am Kurn, son of... Lorgh. I will stand by Worf's side. I am cha'DIch.

K'mpec nods to a GUARD, who steps forward and hands Kurn a ceremonial scabbard and short sword which Kurn will wear from now on. Duras stands and walks down to Worf and Kurn. His attitude is hostile.

DURAS
(to Worf)
You claim a birthright you have forsaken.

WORF
I have not forsaken my heritage. I am Klingon. My heart is of this world... my blood is as yours.

DURAS

Yet you come to us wearing a child's uniform...
(looks at Picard)
And you bring outsiders to our hall.

23 CONTINUED:

Picard steps forward.

PICARD
I am here at my own request.
(moving forward, to council)
I am Captain Picard of the Enterprise. I extend greetings on behalf of the Federation.

DURAS
Your words have no meaning here.

K'mpec raises a hand, silencing Duras, and waits for Picard to continue.

PICARD
Lieutenant Worf has served under my command with distinction. He has earned my admiration and my respect. It is my greatest wish that this council in its wisdom will clear his family name and return him to duty.

K'MPEC
(nods with satisfaction)

The trust of a commanding officer is admirable... the council has noted it.

Picard glances at Worf, then moves off to the side with Troi and Riker. That done, K'mpec turns his attention back to Worf.

K'MPEC
Speak the accusation.

Duras moves forward again.

DURAS
(to council)
For many turns, the truth about Khitomer has lain dormant... unknown. Now the truth is revealed. The traitor, Mogh, sent the defense access code to the Romulan patrol ships and allowed them to destroy the outpost.
(MORE)

23 CONTINUED: (2)

DURAS (Cont'd)
(to crowd)
Thousands died on Khitomer... my father died on Khitomer. Their deaths must be avenged!

The crowd grumbles for a moment.

23A OMITTED

23B ANGLE ON DURAS AND WORF

DURAS
(steps close to Worf)
Your father was a traitor! By posing this challenge, you are a traitor!

Duras slaps Worf hard.

23C PICARD, RIKER, TROI

react.

23D ANGLE ON DURAS AND WORF

Duras grabs the sash on Worf's chest.

DURAS
You will not wear the emblems of our people!

Duras rips the sash from Worf as the crowd look on.

24 PICARD - CLOSEUP (OPTICAL)

His eyes deeply troubled for his officer... knows it is time to leave.

PICARD
(activates com badge)
Picard to Enterprise. Three to beam up.

The away team BEAMS OUT.

25 OMITTED

26 INT. MAIN BRIDGE

Picard, Riker, and Troi ENTER from turbolift.

PICARD
(quietly)
Mister Data... I want you to find out everything you can about the destruction of the Khitomer outpost. Cross reference with Romulan tactics and strategic information on the region. Request access to the Klingon central information net.
(on the move to Ready Room)
Computer. Presentation overview of Klingon custom and law pertaining to familial accountability.

COMPUTER VOICE
Acknowledged.

PICARD
In my Ready Room.

Picard heads toward his Ready Room, and Data moves to one of the Aft Science Stations.

CUT TO:

27 INT. GREAT HALL

As before. Duras and Worf still face each other in the Hall. Worf's sash lies on the ground in tatters.

27 CONTINUED:

DURAS
You are a fool. Your challenge will only result in a fool's death.

WORF
(coolly)
It is a good day to die, Duras... and the day is not yet over.

Duras returns to his place, and K'mpec stands.

K'MPEC
The council stands in recess. We will return for the mek'ba, when the evidence will be presented. Qapla' (Success! -- a traditional Klingon parting)

The crowd begins to break up and the council adjourns. Duras and Worf scowl at each other, but they move off in different directions.

28 ON WORF AND KURN

They move off to one side of the hall where they can plan their strategy, but before they can speak, K'mpec approaches them. Worf and Kurn straighten up at the sight of him.

K'MPEC
(to Worf)
I would speak with you alone.

A glance passes between Worf and Kurn, but one does not turn down such a request by a member of the council. Kurn bows his head briefly and moves a few feet away to give them privacy.

29 ON WORF AND K'MPEC

as they move into a small cul de sac in the hall.

30 ON KURN

he is watching for any move against him or Worf. A KLINGON WOMAN CLERK is routinely distributing PADDs to members of the council... laying them on desks, etc. As she comes to Kurn, she puts it on his desk and gives him a special look that points him toward the PADD, then moves off. He discovers a note underneath it... He reads it... glances at Worf... then heads out of the hall.

31 ON WORF AND K'MPEC

As before.

K'MPEC
You should not have brought the challenge... there was no risk to you... what does it matter... ?

WORF

(not understanding)
I am Klingon...

K'MPEC
Of that I have no question. But your life in the Federation would not be affected by this judgment.

WORF
My father...

K'MPEC
Is dead. He died long ago.
(beat)
I knew your father, served with him... this is not the way I wanted to remember him. But we must let the past be and protect what we have now.

Worf gives him an enigmatic look.

31 CONTINUED:

K'MPEC
If you leave before the mek'ba... no shame will fall on you. Return to your ship... go back to your life. The challenge will be forgotten.

WORF
Why would you ask me to lay aside the honor of my father... my family... Are these the words

of the council... ?

K'mpec considers Worf. He is angry, but there is a trace of sadness in his voice.

K'MPEC
(draws himself up)
I will not be questioned by you! Leave now or you too will be condemned as a traitor.

K'mpec leaves. Worf reacts, wonders what the hell that was about...

CUT TO:

32 thru 36 OMITTED

36A INT. MAIN BRIDGE (FORMERLY SCENE 40)

Data and Riker are at one of the Aft Science Stations looking at INFORMATION scrolling across one of the screens. Geordi stands nearby, watching their work with curiosity.

DATA
The Klingon council is refusing to allow us access to their information net, Commander.

Riker lets out a breath in irritation.

36A CONTINUED:

RIKER
On what basis?

DATA
Orders of a member of the council.

RIKER
Duras...

36B ANGLE - GEORDI

overhears... begins to get an idea and moves quietly over to another station to begin work.

36C BACK TO DATA AND RIKER

RIKER
What Federation starship was closest to Khitomer at the time of the attack?

DATA
The USS Intrepid, sir. They were the first ship on the scene.

RIKER
Contact Starfleet, request all logs of the Intrepid...
(to Com)
Riker to Doctor Crusher.

BEVERLY
Crusher here...

RIKER
Doctor, I want you to look over

the medical records of all rescue vessels that responded to the Khitomer massacre... see if there is any information on the aftermath that could help us.

36C CONTINUED:

BEVERLY'S COM VOICE
Understood.

GEORDI
Uh, Commander, could I see you a moment...

Riker moves to Geordi's station...

GEORDI
(lying)
I was just making a few routine entries... and somehow, by accident, I just happened to... access the Klingon information net.

Data and Riker react.

DATA
How could you obtain access without the proper authorization codes?

RIKER
I don't think we want to know, Data.

As he exchanges a glance with Geordi, they begin investigation of the files.

CUT TO:

37 INT. PEDESTRIAN TUNNEL

Kurn is waiting... after a few seconds, Duras approaches him in the tunnel. Kurn prepares for an attack.

KURN
I should have known... come then Duras. Worf was right... it is a good day to die.

DURAS
That time has not yet come.
(beat, then conspiratorially)
It does not have to come for many turns. I know who you are, Kurn... son of Mogh.

37 CONTINUED:

KURN
(taken off-guard)
What?

DURAS
A strange decision to serve as his cha'DIch. I was curious to know why. Nothing can be hidden

from me, Kurn.
(beat)
It was a wise choice to hide your family name -- do not err by embracing it again... for you only embrace death.

KURN
We will see.

DURAS
Worf has made his choice and he will die for it. But you are still safe. Let him stand alone. He is no longer your brother... he is not one of us. I promise you no one will learn of your family line. You'll have your rank... maybe even a command of your own.

KURN
He is my brother. I will not betray him!

We can see the rage boil up in Duras, but he just manages to keep control of it.

DURAS
Then you will die for him.

Duras turns quickly and leaves. Kurn watches him go... looks around the empty tunnel and is about to leave when TWO KLINGON ASSASSINS suddenly attack him from behind. Kurn is caught off guard, but he manages to shake off the first attack.

The assassins are wielding vicious-looking, yet ornate weapons.

Kurn pulls his own knife and tries to keep them at bay... the fight is brutal and no quarter will be given by either side.

37 CONTINUED: (2)

Kurn manages to disable one of the assassins, but the other slips under his guard and drives the weapon deep into Kurn's side.

Kurn falls to the ground. The assassin twists the weapon viciously and then takes his companion and flees. Kurn is seriously injured and passes out. Linger on his prone form...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is cruising in orbit.

39 INT. SICKBAY

Kurn is lying on the operating table, post op. A MEDICAL SUPERNUMERARY is checking on him using the surgical clamshell. Beverly moves to Worf nearby. Worf's spirits are beginning to sag.

BEVERLY
What kind of vicious weapon makes a wound like that... ?

WORF
A kut'luch... the ceremonial weapon of an assassin.

BEVERLY
Fortunately, his metabolic recovery is phenomenal... he'll be all right...

WORF
It does not matter. We should have let him die.

Beverly reacts with shock, but Worf ignores her look.

WORF
Now that Duras knows his bloodline, we will both be executed.

BEVERLY
You sound like you've already lost, Worf.

Worf just looks at her, that's how he feels, and EXITS.

40 INT. MAIN BRIDGE (OPTICAL)

Data, Riker and Geordi are still looking through the Klingon computer files at two science stations. Data calls Riker to join him...

40 CONTINUED:

DATA
Commander, I have discovered the basis of the charges against Worf's father.

They move to look over his shoulder...

DATA
Apparently the Klingons recently captured a Romulan ship with logs that provided new information on the Khitomer attack. They clearly indicate a transmission from the outpost to the Romulans moments before the shields dropped.

GEORDI
From Worf's father?

DATA
(calling something up)
It does correspond to Mogh's personal security code.

Riker and Geordi frown.

RIKER
How can we be sure these records haven't been falsified?

GEORDI
We can cross check them against
the Intrepid's sensor logs...

DATA
(operating controls)
I will try... but the Intrepid
was at the edge of sensor range
during the attack and we cannot
be sure if the scans are complete.

Data works the console and the screen shows the
resulting information.

GEORDI
Looks like a pretty good match-up,
Data...

INTERCUT:

40A THE MONITOR (OPTICAL)

shows a split screen of parallel lines scrolling with
various coded signals displayed (Okudagrams). Both
sides match exactly.

DATA
Both the Intrepid and Romulan
logs show a series of distress
signals from Khitomer...

When gaps appear on the left split screen...

RIKER
What happens here...

GEORDI
Gaps in the Intrepid logs, missing information because of the range...

Data pauses the scroll.

DATA
This is where Mogh's alleged transmission should be.

RIKER
(frowns)
Right in the middle of a gap.

GEORDI
Wait a second, Data. Back up.

Geordi leans in and presses a few panels...

GEORDI
Look at this... just before the Intrepid gap begins, the timebase of both files are in perfect sync... but look at the signals just after the shields dropped.

Now on the monitor, the split screens clearly don't match.

DATA
They are no longer synchronous.

GEORDI

Commander, somebody's been rewriting history.

40A CONTINUED:

Off Riker's reaction.....

41
thru OMITTED
44

45 INT. READY ROOM

Picard and Worf. Picard is quite animated.

PICARD
I will not pretend to fully understand the nuances of your world's law or culture, Mister Worf. But I do understand when somebody is trying to hide something...

WORF
(considering this)
K'mpec urged me to drop my challenge, abandon my family honor... it was impossible to believe I was hearing a Klingon speak...

PICARD
Obviously, they did not expect and never wanted this challenge... you're getting close to something,

Lieutenant... something they care
a great deal about protecting...

WORF
If it is true, it is not just
Duras but the High Council itself
that is my enemy.
(beat)
Captain, I must choose a new
cha'DIch. I would like your
permission to ask a member of the
crew.

PICARD
Of course, Lieutenant. Ask
whomever you wish.

Worf hesitates, not sure what Picard's reaction will be. Picard waits for him to go on.

45 CONTINUED:

WORF
Sir, I would ask that you stand
with me.

45 CONTINUED: (2)

Picard reacts, very surprised.

WORF
(quickly)
You may refuse... with no

dishonor.

PICARD
I appreciate the gesture, Lieutenant. But I know there are stronger, younger men from which to choose...

This is a difficult moment for Worf. He must actually voice some of his inner feelings and motivations, and it doesn't come easily.

WORF
A Klingon warrior knows that brute strength is not the most important asset in a fight. I have served under you in many conflicts... and know you to be a shrewd and forceful opponent. I can think of no one I would rather have at my side.

Picard is moved by this expression of admiration by his officer. There is a brief pause. Picard walks over to Worf, looks him in the eye.

PICARD
(perfectly pronounced)
jIlajneS. ghlj qet jaghmeyjaj.
I accept.

Worf straightens up and his face again hardens with determination.

46 INT. GREAT HALL

Duras is standing in a cul de sac, talking with the

two assassins seen earlier.

47 NEW ANGLE (OPTICAL)

The council ENTERS and sits in session. Picard and Worf BEAM IN.

47 CONTINUED:

Duras reacts to them and moves away from the assassins. Worf moves forward to address the council and Duras.

WORF
(to Hall)
My challenge will proceed. No threat, no treachery will stop it.
(to Duras)
Not even a trap for my cha'DIch set by a coward.

Duras boils over and moves forward.

K'MPEC
(warning)
Duras...

DURAS
I will not listen to this filth from the son of a traitor...

Picard moves quickly in front of Worf in a defensive move and Duras is brought up short by this unexpected action. Duras is dumbfounded, and unsure just what the

hell Picard thinks he's doing.

DURAS
Keep your place, Picard!

PICARD
This is my place.

WORF
He is now my cha'DIch.

The crowd REACTS to this news. Duras is outraged.

DURAS
(to K'mpec)
No! This cannot be allowed.
(to Picard)
This is not your world, human.
You do not command here.

PICARD
I am not here to command.

47 CONTINUED: (2)

DURAS
Then you must be ready to fight...
something that Starfleet doesn't
teach you.

47 CONTINUED: (2)

Picard confronts Duras directly. He's not taking any

crap from this guy. Picard's voice is low and deadly.

PICARD
You may test that assumption...
at your convenience.

Duras's eyes narrow and they stand toe to toe for a few seconds before K'mpec intervenes.

K'MPEC
The cha'DIch is accepted.

DURAS
No!

Duras has stepped over the line and K'mpec's tone calls him on it.

K'MPEC
You challenge my authority?

Duras looks chastened at K'mpec, backs down. Picard gives Worf a look: "How was that?" Worf nods his head in approval. K'mpec motions to the guard, who then brings over a ceremonial scabbard and sword identical to the one that was given to Kurn.

K'MPEC
Mek'ba will begin.

48
thru OMITTED
49

50 INT. MAIN BRIDGE

Riker, Data, Wesley, Geordi... Beverly ENTERS...

BEVERLY
I've got something...

She moves to a science station, sits at a position... calling up a file... Riker joins her...

BEVERLY
Worf was not the only survivor of the Khitomer massacre.

RIKER
Another child?

50 CONTINUED:

BEVERLY
No. A Klingon woman was found with Worf.

The file is on the screen.

RIKER
Kahlest... who was she?

BEVERLY
I don't know. Just says here she had severe injuries... transferred to Starbase twenty-four for treatment. That's when she was separated from Worf. After she recovered, she returned home.

RIKER

We've got to find her if she's still alive. Data, scan the Klingon central net... see if there's any record of her...

As Data goes to work...

51
thru OMITTED
52

53 INT. GREAT HALL

Duras is at the apex of the insignia on the floor, addressing the entire hall. There is much noise and frequent interruptions by angry reactions.

DURAS
... The Romulans lowered the outpost shields themselves. They were given the defense access code! The records clearly show the Romulan patrol ships receiving a personal transmission from Mogh just before they lowered the outpost shields. Mogh betrayed us. Four thousand Klingons died on Khitomer... and only the son of Mogh survived.

53A OMITTED

53B ON PICARD

His com badge BEEPS.

RIKER'S COM VOICE
Riker to Captain Picard.

PICARD
(hits com badge)
Stand by.

Picard moves over to a cul de sac in the Hall. Duras continues his presentation in the b.g.

DURAS
The Khitomer commander noted in his log that Mogh had been acting suspiciously... that he was often away from his post for long periods of time. The commander found that Mogh was sending coded neutrino pulses to a sector within Romulan territory. A formal charge would have been made, but Mogh betrayed them and thousands were killed.

Over the above --

PICARD
(sotto voce)
Go ahead, Number One.

INTERCUT:

54 INT. MAIN BRIDGE

Riker standing near science station.

RIKER

We've located another survivor of the Khitomer massacre, Captain... a woman who was found with Worf. Her name is Kahlest... she resides in the Old Quarter of the First City.

PICARD

Well done. Picard out.

54A NEW ANGLE

including Worf and the council. Duras is still going through his evidence.

54A CONTINUED:

DURAS

... another witness has testified that Mogh often spoke of his admiration for the Romulans... Their culture... their women.

Jeers from the crowd.

PICARD

K'mpec.

K'mpec nods to Picard.

PICARD

May we have a... short recess?

K'MPEC
(nods)
Len'mat. (recess)

Picard and Worf move off to one side.

PICARD
Have you heard of a woman named Kahlest?

WORF
She was my ghojmoK... my nurse.

PICARD
Then it's possible she was an eyewitness to your father's activities at Khitomer...

WORF
But she died in the attack---

PICARD
She survived. She's living in the Old Quarter. I'm going to find her.

WORF
It is too dangerous. You cannot go alone.

54A CONTINUED: (2)

PICARD
I am your cha'DIch.

Worf knows he's right and nods in agreement. Picard EXITS.

55 ANGLE ON DURAS

who is watching Worf and Picard from a hidden vantage. The two assassins stand behind Duras. As Duras leans over and whispers to the two assassins...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

56 EXT OLD CITY STREET

A narrow, gloomy street in the oldest section of the capital city. A hooded figure in a cape moves down the street. The figure stops in front of a simple door, above which is a unique symbol (possibly a bigger representation of the emblem worn on Worf's sash?).

56A ON PICARD

as he moves the hood enough so we can see him. He looks around and then sounds the door CHIME. After a few seconds, the door slides aside and Picard goes in.

CUT TO:

57 INT. KLINGON HOME

Picard ENTERS from the street. The home is small, yet comfortable. The furnishings should be in contrast to the martial decor of the rest of the planet... this is the home of an old woman with no need to proclaim power or strength. Picard looks around for a few seconds, lets his eyes adjust to the dimmer light.

PICARD
Kahlest?

KAHLEST moves in the shadows. She does not step into the light yet, but answers from the safety of the darkness.

KAHLEST
What do you want?

PICARD
(toward direction of voice)
Your help.

KAHLEST
No.

Kahlest moves out of the shadows and we can see that she is quite old by Klingon standards. She barely looks at Picard as they talk.

57 CONTINUED:

PICARD
You don't even know what I want.

KAHLEST
You are cha'Dich. I know.

PICARD
Then you know that Worf's life
is at stake.

KAHLEST
I cannot help. I am dead.
(a whisper)
A long time dead.

PICARD
Were you with Worf's father just
before the attack on Khitomer?

The the mention of Khitomer, Kahlest moves away from Picard and her face becomes even more tired and haggard. Her eyes are haunted.

KAHLEST
(vehemently)
I am dead!
(beat)
My... life ended on Khitomer.
I served a proud family... a
strong house. All that is gone.

PICARD
Worf is not gone, Kahlest. The
family you served needs you again.

KAHLEST
I cannot help.

PICARD

(quietly)
Was his father a traitor?

KAHLEST
(defensively)
No!
(proudly)
Mogh was loyal... to the emperor.
Mogh suspected someone of plotting
with the Romulans and followed
them to Khitomer.

Hope rising --

57 CONTINUED: (2)

PICARD
Who? Who was the traitor?

KAHLEST
I do not know.

Disappointment. A beat. Thinking...

PICARD
We know a signal was sent to the
Romulans just before the attack...
if you were with Mogh and his
family...

KAHLEST
I was not. I was with Worf only.

PICARD
(sighs, concluding)

Then, there is no way to prove Mogh's innocence, and Worf will die as the son of a traitor.

KAHLEST

You must leave, cha'DIch. I am dead.

Picard cannot think of anything else, EXITS.

58 EXT. OLD CITY STREET

Picard has left the house and is heading back up the street when the two assassins suddenly burst out of a recess in the wall and attack Picard. They are wielding the same ornate weapons seen earlier.

Picard is not the easy mark they had taken him for, however. The captain is able to move out of the way before they can land a blow on him. He brings Assassin #1 to the ground by whipping off his cape and throwing it with a flourish in Assassin #1's face.

Assassin #2 lunges forward with his weapon, but Picard has now pulled his own ceremonial sword and parries the thrust. Assassin #2 makes a hard thrust. Picard grabs the Klingon's hand and falls backward, yanking the Klingon off balance and bringing them both down. Picard holds his own sword steady and the Klingon falls directly on the point as he falls on top of Picard.

58 CONTINUED:

Assassin #1 is back on his feet and prepares to kill Picard as he's trapped under the fallen Klingon...

when he suddenly grimaces in pain... as he falls we can see a knife sticking out of his back.

59 ON KAHLEST

standing in her doorway watching.

60 NEW ANGLE

including Picard and the Klingons. The first assassin is lying on the ground with knife that Kahlest had thrown sticking out of his back. Picard gets up and rubs his shoulder.

PICARD
My appreciation, madam.

KAHLEST
You are brave, cha'DIch. Worf chose well. Lessons hold.

She starts to return inside. Picard gets an idea.

PICARD
Kahlest, would they know who you are? Would they recognize you?

She pauses.

KAHLEST
K'mpec would remember Kahlest. I caught his eye back then. I had many suitors once. He wanted seloh (sex) with me. He was too fat.

PICARD

Then, come back with me. They do not know how much you know. Perhaps it will shake loose the truth.

60 CONTINUED:

Kahlest considers a beat... nods.

KAHLEST
I will come.

As Picard begins to hope again... they move past the fallen Klingons and...

61 INT. GREAT HALL

As before. Duras is finishing his presentation of evidence.

DURAS
The mek'ba is complete. The evidence is clear. I ask that the judgment stand... and that Worf be condemned as the son of a traitor to the Empire.

The crowd growls in agreement. Worf shows no reaction.

K'MPEC
Worf, son of Mogh...

K'mpec trails off as he notices something happening in the hall.

62 NEW ANGLE

Someone is making their way through the crowd to the Council... Picard and Kahlest finally step forward. Worf reacts to the sight of the woman from his childhood.

62 CONTINUED:

K'MPEC
tam (Be quiet!)

The crowd settles down and Picard and Kahlest move onto the insignia with Worf. K'mpec and Kahlest clearly know each other. Duras looks at K'mpec -- what the hell is this? K'mpec knows he has a problem.

PICARD
The mek'ba is not complete. I bring an eyewitness to the Khitomer massacre... with new evidence, K'mpec.

K'mpec struggles a beat with how to handle this...

KAHLEST
Mogh was innocent.

There is no way K'mpec is going to let her continue. He gruffly calls a recess.

K'MPEC
Len'mat.

The crowd begins to buzz with confusion. The council

breaks up and K'mpec indicates that Picard, Worf and Kahlest should follow him. Duras goes with them toward a side door.

63 INT. K'MPEC'S CHAMBERS

A small, private room with a few decorations and furnishings. It is the Klingon version of a judge's chambers. K'mpec, Duras, Picard, Worf, and Kahlest ENTER.

DURAS
What is it you think you know, old woman?

PICARD
(to Kahlest)
Do not answer.
(to K'mpec)
Rules of the mek'ba require that her evidence be presented in open council.

63 CONTINUED:

DURAS
(to Kahlest)
You will die before giving evidence.

63 CONTINUED: (2)

KAHLEST

(to K'mpec)
You stand there while this patahk
threatens an old woman?

K'mpec realizes that things have gone too far and there is no alternative.

K'MPEC
(to Duras)
Be silent, Duras. Would you kill
old women to cover your dishonor?

And Duras backs away... and Picard realizes he has the lead he needs. Pulling the string...

PICARD
Yes, Duras, it is your dishonor
we are protecting here, isn't it?

DURAS
I have no reluctance to kill you,
human.

PICARD
Are you prepared to hear her
evidence in open council, Duras?

Duras glares at K'mpec... who hates all of this.

K'MPEC
Obviously, we are not. Kahlest,
you will go now.

63 CONTINUED: (3)

She acknowledges... at the door --

63 CONTINUED: (4)

K'MPEC
It is good to see you again.

KAHLEST
You are still fat, K'mpec.

And with a brief twinkle in her for Picard, she EXITS. K'mpec regards Worf with regret. Shakes his head.

K'MPEC
I asked you to leave, to let this judgment go unanswered... but you did not hear my words, and now it has come to this.

WORF
Why did you judge my father guilty when you knew he was not?

K'MPEC
(apologetic)
Someone had to be blamed. The warriors who captured the Romulan ship had learned of the treachery. But only the council knew whose security code had been transmitted. Ja'rod, father of Duras.

WORF
(indicates Duras)

This Ha'DIbaH (animal) should have
been fed to the dogs!

K'MPEC
His family is powerful. If the
truth were known, it would shatter
the council... almost certainly
plunge us into civil war.
(looks at Worf)
You were in Starfleet... we did
not expect you to challenge the
judgment. Nor did we know that
there was another son of Mogh.

63 CONTINUED: (5)

PICARD
Worf's challenge is successful.
His family honor must be restored,
K'mpec.

K'MPEC
(regret)
You don't understand. His
challenge was defeated before he
ever made it. You will not be
allowed to present this evidence.
The judgment will stand and you
will be condemned... as will your
brother.

PICARD
You admit the truth and still
expect him to accept punishment.
What does this say of an empire

that holds honor so dear?

K'MPEC
The empire will not be destroyed for one family's honor.

PICARD
This is unacceptable, K'mpec.

DURAS
You have no say in this, cha'DIch!

PICARD
I speak now as the captain of the USS Enterprise and Lieutenant Worf's commanding officer. You will not execute a member of my crew, sir. Nor will I turn his brother over to you.

K'MPEC
You risk much. This is not the Federation, Picard. If you defy the orders of the High Council in an affair of the empire, the alliance with the Federation could fall to dust.

63 CONTINUED: (6)

PICARD
The alliance with the Federation is not based on lies! Protect your secrets if you must, but do

not sacrifice these men.

DURAS
A true Klingon will not run from his judgment, Captain. No matter what you would have them do.

K'MPEC
What will you do with Kurn? Make him a Starfleet officer? He is a Klingon. When his tour aboard your ship is complete he will have no place to go. He would rather die.

WORF
I will die for the empire.

PICARD
Lieutenant...

Worf gives him a hard look --

WORF
The cha'DIch will be silent.

Picard blinks, shuts up.

WORF
Allow my brother to return to his life. Only you need know his true bloodline.

DURAS
Not acceptable. His honor would demand revenge. He is too dangerous.

WORF
If you allow him to live, I will give you something that will serve your purpose far more than my death. I will accept... discommendation.

K'mpec and Duras exchange a glance -- this is pretty good for them.

63 CONTINUED: (7)

DURAS
You would do this in open council?

Worf acknowledges.

K'MPEC
It would be the same as admitting your father's guilt, Worf.

WORF
So be it.

K'MPEC
(with respect)
Your heart is Klingon. It will be done.
(to others)
What has been said here will never be spoken of again.

Worf steps to Duras... one last thing to do.

WORF
You... are the son of a traitor.

And he slaps Duras just as hard as Duras hit him earlier. Duras burns with the shame of it.

WORF
I am ready.

64 INT. GREAT HALL (OPTICAL)

Picard is waiting off to one side for something. The transporter EFFECT begins and Kurn beams in along with a MEDICAL SUPERNUMERARY who is helping him. Kurn is recovering from his injuries, but is still a little unsteady on his feet.

KURN
(to supernumerary)
Enough! I will stand alone in the hall.

Picard nods to the ensign and Kurn steps forward on his own. He and Picard move slowly toward the other end of the hall.

64 CONTINUED:

KURN
Why is he doing this? I was ready to die.

PICARD
Worf wants you to live... the name of your father must someday be

cleared. He needs you alive...
with your honor intact.

KURN
But to do this...

PICARD
There will be another day,
Commander. Do not forget what
he does here today... do not let
your children forget.

Kurn nods in agreement and they go through the crowd.

64A NEW ANGLE

The council in session. Worf facing them as Picard and Kurn move to stand on either side of him. K'mpec faces Worf.

WORF
tlhIH ghIj jIHyoj. (I fear your
judgment)

K'MPEC
biHnuch (Coward)

The crowd REACTS with disgust. The council rises as one and turn their backs on Worf. The assembled crowd does the same. Worf turns to Kurn.

WORF
You must also...

KURN
(beat, then sotto voce)
May you stand here again someday

and roar over the fallen bodies
of your enemies.

WORF
We will stand together...
(sotto)
...brother.

64A CONTINUED:

They share a moment of silent promise, then Kurn reluctantly turns his back on his brother. Picard moves to Worf and they walk side by side, heads held high through the crowd and EXIT. The double doors close behind with a LOUD CLANG as we...

65 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Allegiance"

#40273-166

Written by
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Directed by
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FINAL DRAFT

JANUARY 15, 1990

STAR TREK: "Allegiance" - 1/15/90 - CAST

STAR TREK: THE NEXT GENERATION
"Allegiance"

CAST

PICARD	FALSE PICARD
RIKER	HARO
DATA	THOLL
BEVERLY	ESOQQ
TROI	ALIEN #1
GEORDI	ALIEN #2
WORF	

WESLEY

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Allegiance" 1/15/90 - SETS

STAR TREK: THE NEXT GENERATION
"Allegiance"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
READY ROOM
SICKBAY
TEN FORWARD
CORRIDOR
CAPTAIN'S QUARTERS
RIKER'S QUARTERS
DATA'S QUARTERS

HOLDING BAY

STAR TREK: THE NEXT GENERATION
"Allegiance"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

in orbit around a blue-green planet.

PICARD (V.O.)
Captain's log, Stardate 43714.1. We have finally succeeded in eradicating the plague on Cor Caroli Five, and are now preparing to leave orbit and proceed to our next mission --

2 OMITTED

3 INT. CAPTAIN'S QUARTERS (OPTICAL)

PICARD is relaxing on a recliner-type chair, reading an antique leather-bound book. An empty brandy snifter is nearby. CLASSICAL MUSIC plays softly.

PICARD (V.O.)
-- a rendezvous with the USS Hood to assist their terraforming efforts on Browder Four.

After a moment, Picard lays the book over his chest and closes his eyes.

Almost immediately, a body-length metallic slab MATERIALIZES directly over the sleeping Picard. The slab emits a BEAM which scans the captain from head to toe. Once the scan is complete, the beam stops and Picard DEMATERIALIZES in a new, ALIEN TRANSPORTER EFFECT.

4 INT. MAIN BRIDGE

RIKER, WORF, DATA, and supernumeraries are at their posts. Data reacts to something on his console.

4 CONTINUED:

DATA
Commander, ship's sensors detect an abnormal energy reading in the captain's quarters.

RIKER
Type?

DATA
Undetermined.

RIKER
(to com)
Riker to Captain Picard.

No answer; after a beat, Riker turns to Worf who is already on the move toward the turbolift.

WORF
Security team to captain's quarters --

5 INT. HOLDING BAY

CLOSE on Picard as he slowly awakens and looks around -- and is stunned to see he's no longer on the Enterprise. Instead, he's in a large square, empty, windowless, rather featureless room. One door -- which is solidly shut.

Each corner of the room contains a "bunk" (a small padded area slightly raised from floor level); in the center of the room is a "feeder" (a simple dispenser

filled with what looks like hockey pucks). Picard's on one "bunk," another is vacant. The remaining two are occupied by unconscious -- or possibly dead -- humanoids: MITENA HARO (a "Bolian" -- young, female Starfleet cadet) and KOVA THOLL (a "Mizarian" -- middle-aged male civilian).

6 ON PICARD

as he gets to his feet, taps his insignia:

PICARD
Picard to Enterprise.

No response; not even the beep to indicate the communicator's working. Picard suspects it's futile, but tries again;

6 CONTINUED:

PICARD (cont'd)
Anyone receiving this transmission, please respond.

Nothing. Picard scowls.

7 INT. CORRIDOR OUTSIDE CAPTAIN'S QUARTERS

Worf and security team are at the captain's door. Worf touches the CHIME. No response.

WORF
Security override. Priority one.

but before he can finish the door OPENS to reveal

Picard -- actually a perfect replica of Picard -- staring back at Worf and the security team.

FALSE PICARD
Is something the matter, Lieutenant?

On Worf's relieved and embarrassed expression:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 INT. HOLDING BAY

Picard crosses to the motionless Haro, kneels at her side, touches her carotid artery to check for pulse. Haro stirs, awakens -- realizes someone's close, and panics, reflexively swinging an arm at the stranger. Picard's ready for it, blocks the blow by seizing Haro's wrist, whispers to calm her:

PICARD
It's all right. I'm not going to hurt you.

HARO
Who -- ?

Haro slowly relaxes. Picard lets her go; she sits up,

notices Picard's rank.

HARO (cont'd)
Captain...

PICARD
(nods)
Jean-Luc Picard of the Enterprise.

HARO
Captain Picard! We've studied your missions at the Academy...

Haro realizes she's being less than professional, straightens up:

HARO (cont'd)
Mitena Haro, first year cadet, Starfleet Academy.

Picard nods acknowledgement, but before he can respond:

THOLL (O.S.)
Perhaps you can explain what this is all about.

9 NEW ANGLE

Tholl is sitting up, regarding Picard with a mixture of suspicion and disdain.

9 CONTINUED:

PICARD
Unfortunately, I can't, Mister...

THOLL

Tholl. Kova Tholl, of Mizar Two.

PICARD

Well, Mister Tholl, all I know
is that I've been brought here
against my will.
(gestures)
Wherever "here" is...

HARO

The same thing happened to me,
sir. I was alone, studying...
and I fainted. When I came to...
(gestures)
That was about three days ago.

PICARD

(to Tholl)
And you, sir?

THOLL

I've been here twelve days,
possibly more. I had been
meditating privately -- and for no
reason whatever, I lost
consciousness.

PICARD

What can you tell me about our
captors?

THOLL

Nothing. They've never shown
themselves.

10 ON PICARD

as he moves around, inspecting the walls. Haro follows Picard, keeping a respectful distance.

PICARD
Four sleeping areas... that implies we'll be joined by another captive...

Picard stops at the feeder, pulls out a "hockey puck" -- it's a dark, translucent disk of solid but malleable material, sort of a gigantic gumdrop. Not very appealing. Picard pulls off a small hunk, examines it.

PICARD
Food?

THOLL
(making a face)
It's edible... but I wouldn't call it food.

11 NEW ANGLE

as Picard moves to the door, examines it. Next to the door is a small panel flush with the wall -- a key panel? It appears to be -- it's divided into a grid of sub-panels, each with an alien symbol upon it. Picard presses one; it lights up briefly and makes a short, annoying BEEP SOUND. He tries another -- same result.

THOLL

I wouldn't touch that.

PICARD

Why not?

11 CONTINUED:

THOLL

If it's the door lock, the combination is too complex to hit at random -- I tried it, and was punished.

PICARD

Punished -- how?

THOLL

Severe pain... some sort of energy beam.

(shudders at the memory)

I won't get near that panel again...

Picard leaves the panel alone for the moment, inspects the door itself. Haro steps up -- and a little of her insecurity and fear show through:

11 CONTINUED: (2)

HARO

The Enterprise will find us, won't it, sir? As soon as they discover you're missing, they'll start to

search... Won't they?

Picard realizes Haro needs a dose of morale-building:

PICARD
Of course they will. They'll do everything they can. In the meantime, we keep our heads...
(wryly indicating the room)
... and enjoy the hospitality.

Haro takes courage from Picard's words, manages a smile.

HARO
Yes, sir.

12 thru 14 OMITTED

15 INT. MAIN BRIDGE (OPTICAL)

Riker, Data, WESLEY, Worf, supernumeraries. False Picard ENTERS from the turbolift.

WORF
Sir, the Hood has arrived at the rendezvous point. They are expecting us in thirty-six hours.

FALSE PICARD
Thank you, Lieutenant.
(a beat)
Mister Data. The nearest pulsar is in the Lonka cluster, is it

not?

DATA

Correct, sir.

Everyone is a bit surprised: why has the captain brought this up? Unfortunately for them, he's keeping his reasons to himself.

15 CONTINUED:

FALSE PICARD

And what do we know about that pulsar?

15 CONTINUED: (2)

DATA

A great deal, sir. It is a rotating neutron star of approximately four point three five six solar masses.

False Picard considers this for a moment, then:

FALSE PICARD

Mister Crusher -- how long would it take us to get there?

WESLEY

At warp seven... thirty-four minutes.

False Picard takes another moment to consider this.

FALSE PICARD
Mister Crusher -- make it so.

WESLEY
Sir?

Wesley is a bit surprised.

FALSE PICARD
Set course for the Lonka pulsar.
Warp two.

WESLEY
Aye, sir.

Wesley hesitates before adding:

WESLEY (cont'd)
Sir, at warp two -- we'll arrive
at the pulsar in thirty-one
hours...

FALSE PICARD
Thank you, Ensign. Engage.

The stars on the viewscreen STREAK into warp. Riker is slightly puzzled; he half-expects the captain to elaborate or explain the change in plans. After a beat, it's clear no explanation is forthcoming.

RIKER
Captain, are we delaying our
rendezvous with the Hood?

15 CONTINUED: (3)

FALSE PICARD
We may have to.

15 CONTINUED: (4)

That's all False Picard offers. Riker takes it from there:

RIKER
Mister Worf, contact the Hood and inform them of our delay.

WORF
Aye, Commander.

FALSE PICARD
Belay that.
(firm, not angry)
There'll be no further communications off this ship without my prior authorization.

False Picard turns to Riker.

FALSE PICARD (cont'd)
Commander -- I'd like a word with you.

False Picard gets up and heads for the Ready Room. Riker is right behind.

FALSE PICARD (cont'd)

(to Data)
Mister Data -- you have the bridge.

DATA
Aye, sir.

False Picard and Riker EXIT.

15A ON WESLEY

glancing over towards Data.

WESLEY
Data -- any guesses as to what this is all about?

DATA
I see no point in randomly selecting alternative motivations for the captain's actions considering that not enough information has been offered to make any one "guess" superior to another.

15A CONTINUED:

WESLEY
In other words, you don't know either.

Wesley returns his attention to his console.

15B INT. READY ROOM (OPTICAL)

False Picard is leaning on his desk; Riker stands before him.

FALSE PICARD
Number One... You know I like to keep you well informed as to the nature of our missions.

RIKER
Yes, sir.

FALSE PICARD
And if I don't inform you -- there's a reason.

Riker nods.

FALSE PICARD (cont'd)
I don't like keeping you in the dark, Commander... but for the next few days I won't be able to be as communicative as usual. It may make things difficult for you...

RIKER
Don't worry about me, sir. I can handle it.

FALSE PICARD
And the crew?

RIKER
You can count on us all, sir.

False Picard eyes Riker carefully. Riker has complete

faith in the captain.

FALSE PICARD
I appreciate that, Number One.

CUT TO:

16 OMITTED

17 INT. HOLDING BAY

Picard, Haro, Tholl. Picard is again examining the keypad next to the door. He thinks it over, starts pushing just one of the panels in a repeating sequence of numbers -- 2, 3, 5, 7, 11, 13. Haro looks on with interest, Tholl with ill-concealed skepticism.

THOLL
Picard -- what are you doing?

PICARD
Attempting to show our captors that we possess intelligence.

THOLL
You don't think they know that already? They can hear us talking...

PICARD
They may not realize we are communicating through language.

HARO

Captain Picard's letting them know that we comprehend mathematics... by tapping out the first six prime numbers.

Tholl gives Haro a look -- "you think I'm stupid?"

THOLL
I know what he's doing. I'm trying to understand why.

PICARD
To get their attention.

THOLL
Oh, you may get their attention, all right... and they'll give you a dose of agony for using the keypad.

PICARD
I'll take the chance. It's imperative that we communicate with our abductors... find out what they want.

17 CONTINUED:

THOLL
Obviously, they want us.

PICARD
Obviously. But why? What made our captors choose us? What makes us special?

Picard looks from Tholl to Haro. Haro's at a loss. Her -- "special?"

HARO
I couldn't say, Captain. I'm certainly not special -- I'm just one cadet.

PICARD
(points out)
You're a Bolian. There are very few Bolians in Starfleet.

HARO
I am one of three in the Academy. The other two have academic records much better than mine...

PICARD
What's your best area of study?

HARO
Impulse propulsion systems. I'm really good with field coils...

PICARD
Good enough to be useful to our abductors?

HARO
(it's a new thought)
I don't know. Maybe.
(a beat)
But if they needed an engineer, sir, why didn't they take a "real" one? Why pick a Starfleet cadet?

PICARD
That, I can't answer.
(a beat)
The Bolians are maintaining an uneasy truce with the Moropa, are they not?

17 CONTINUED: (2)

HARO
That's right.
(looks around)
But this doesn't look like Moropa technology... and, even assuming the Moropa wanted me, why would they want either of you?

18 NEW ANGLE

as Picard turns to Tholl, who anticipates his question.

THOLL
I've never even heard of the Moropa. My race has no enemies.

PICARD
(surprised)
None? In the last three hundred years of Mizarian history, your planet has been conquered six times!

THOLL
And we've survived by not

resisting. Mizarians value peace above confrontation.

PICARD
Then you have no idea who might have done this.

THOLL
No. I don't know of anyone who bears malice toward my race.

PICARD
Or against you personally?

THOLL
You can't mean to suggest that someone with a personal grudge against me has gone to all this trouble...

PICARD
I'm not suggesting anything. I'm merely trying to come up with an explanation for your abduction.

18 CONTINUED:

THOLL
I'm sorry, Picard -- I can't give you one. I am neither important enough to hold for ransom nor radical enough to be dangerous. I'm a simple public servant... assistant to the regent of Pozaron, our third-largest city.

PICARD
Nonetheless, Mister Tholl --

Picard stops as an odd SOUND catches everyone's attention. They turn to see:

19 ANGLE TO INCLUDE THE EMPTY BUNK (OPTICAL)

as a FORM begins to APPEAR (ALIEN TRANSPORTER EFFECT).

PICARD
It would seem a new arrival is imminent...

The FORM COALESCES -- revealing ESOQQ (of the Chalnoth race) -- a large, hairy, nasty-looking brute of an alien. Bad-tempered... and if his sharp teeth are any indication, a meat-eater.

20 NEW ANGLE

as Esoqq looks around with surprise -- plainly he has no idea what's happening to him. He sees the three others in the room -- and his face contorts with rage. He draws a weapon -- a mean-looking dagger or blade of some sort.

PICARD
Stop! We mean you no harm...

Picard spreads his hands in a gesture of peace. Esoqq warily takes a step back -- and assumes an attack posture. Picard motions for Tholl and Haro to stand absolutely still. On the tense standoff, we --

FADE

OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 INT. HOLDING BAY

Esoqq holds the knife threateningly. Tholl and Haro remain motionless as Picard tries to calm Esoqq:

PICARD
We are prisoners, like yourself!
We are not the enemy!

The command in Picard's voice is compelling. Gradually, Esoqq lowers the knife, eyes Picard darkly.

ESOQQ
Who has done this?

PICARD
We don't know. We were brought here the same way you were. Our captors refuse to show themselves.

Esoqq, unsure whether to believe Picard or not, looks as if he may attack at any second.

ESOQQ
I don't trust you...

PICARD
You must trust us. We wish only to return to our worlds. Were you abducted from Chalna?

ESOQQ
(surprised)
You know my planet?

21 CONTINUED:

PICARD
Yes. I visited there twelve years ago.

A long beat as it hangs in the balance. Then Esoqq makes up his mind, sheathes his knife. Haro closes her eyes, relieved. Picard merely nods acceptance.

22 INT. DATA'S QUARTERS

The poker game is on; Riker, Geordi, Worf, Troi, and Data are seated at the table, enjoying the game as well as the drinks and snacks. Troi has the largest pile of chips. Riker tosses chips into the pot.

RIKER
Your five... and twenty more.

GEORDI
Ouch.

TROI
If it's too rich, fold.

GEORDI
I'm thinking, I'm thinking...

WORF
Think less, play more.

Geordi looks at his cards again. Riker, looking at Geordi, makes a CLUCKING sound -- "chicken!"

RIKER
I say he folds.

DATA
I believe you are incorrect, Commander.

22 CONTINUED:

DATA (Cont'd)
In situations where more than two players have asked for three cards and the minimum raise was ten, Geordi has stayed in the game seventy-three percent of the time.

RIKER
I still say he folds.

They all look at Geordi: "Well?" Geordi puts in his chips.

GEORDI
I don't want to hurt my average.

As everyone CHUCKLES, the CHIME SOUNDS.

DATA

Enter.

The doors OPEN and the False Picard ENTERS. The CHUCKLES die down -- everyone's surprised to see the captain.

FALSE PICARD

Counselor, gentlemen. Forgive the intrusion... I was just passing by.

DATA

You are always welcome, Captain.

FALSE PICARD

Don't let me interrupt... please continue.

The mood of the table has shifted somewhat with the captain's presence. The play continues but the frivolity and banter are muted.

RIKER

Bet is twenty-five to you, Lieutenant.

Worf scowls at his cards, locks eyes with Riker.

WORF

You are bluffing.

Riker's expression is unreadable. Worf gives in:

22 CONTINUED: (2)

WORF (cont'd)
So was I.

Worf folds. Riker turns to Troi, but before he can speak:

FALSE PICARD
I was wondering, Mister La Forge... what's our engine efficiency status?

GEORDI
Operating at ninety-three percent, sir.

False Picard considers this information, then:

FALSE PICARD
That's good, but I'd like to increase that efficiency to ninety-five percent.

22 CONTINUED: (3)

GEORDI
I'll get on it right away, sir.

FALSE PICARD
It wasn't an order, Mister La Forge. You can get to it later.

An awkward moment -- Geordi's not quite sure if the

captain is kidding.

FALSE PICARD (cont'd)
I don't wish to disrupt your recreation.

Geordi decides the captain is just being considerate.

GEORDI
No problem, sir.
(regarding the game)
Lady Luck left me long ago.

Geordi tosses in his hand, EXITS.

TROI
Would you care to join us, sir? We have an opening.

FALSE PICARD
I'd rather just observe, if you don't mind.

RIKER
Of course not.
(to Troi)
Your bet, Counselor.

All eyes go to Troi, who matches the bet. Data does also.

RIKER
Pair of threes.

22 CONTINUED: (4)

TROI
Flush. Queen high.

DATA
That beats my three fours.

As Troi takes the pile of chips:

FALSE PICARD
Well played, Counselor.
(a beat)
May I have a word with you?

TROI
Certainly, sir.

As Worf shuffles and deals, Troi gets up and follows False Picard.

FALSE PICARD
Forgive me, gentlemen. I'll return your player in a moment.

RIKER
(in fun)
Take your time, sir... she's won almost every hand.

False Picard smiles and EXITS with Troi.

23 OMITTED

23A INT. CORRIDOR OUTSIDE DATA'S QUARTERS

False Picard and Troi stand outside Data's quarters.

23A CONTINUED:

FALSE PICARD
I wanted to ask you about the crew... how are they reacting to our sudden change in course?

TROI
I've sensed no unusual reaction, Captain.

Troi is curious about the captain's question; there hardly seems a reason to be concerned.

TROI (cont'd)
After all -- such a change is hardly out of the ordinary.

FALSE PICARD
Aren't they curious or concerned as to why?

TROI
Curious, yes -- concerned, no. They trust you.

FALSE PICARD
And how far do you think that trust goes?

That's an odd question from Picard. Troi is taken aback.

TROI
Sir?

False Picard realizes he's pushing it. He backs off:

23A CONTINUED: (2)

FALSE PICARD
I know... the crew has always had full confidence in me.
(a beat)
But if that were to change...

TROI
I'd inform you, sir... of course.

False Picard nods, then prepares to exit.

FALSE PICARD
Thank you, Counselor.

The captain EXITS. We hold on Counselor Troi, left to ponder her thoughts.

CUT TO:

24 INT. HOLDING BAY

Picard, Haro, Tholl, Esoqq.

ESOQQ
My given name is Esoqq.

PICARD
Has it a meaning?

ESOQQ

Yes... it means "fighter."

THOLL
(with disdain)
I'll bet half the names in the
Chalnoth language mean "fighter."

24 CONTINUED:

Esoqq looks disparagingly at Tholl.

ESOQQ
Mizarians. Your names all mean
"surrender."

THOLL
(taking umbrage)
We are a peaceful race, a race
of thinkers --

ESOQQ
A race of cowards.
(looks to Haro)
And you? I don't know your
people.

Haro doesn't know how to deal with Esoqq, looks nervously to Picard for guidance. Picard nods to her -- go ahead and answer.

HARO
I am Mitena Haro, of Bolarus Nine.
(then adds)
I'm a Bolian.

THOLL
(dry)
Yes, that would follow.

ESOQQ
(re Haro)
Who would want to imprison a child?

HARO
I'm not a "child" --

PICARD
(intervenes)
Esoqq -- I've been trying to determine if we have a common enemy... someone who'd have reason to confine us here.

Esoqq gives it thought.

24 CONTINUED: (2)

ESOQQ
There are Chalnoth who would kill me if they could... but kidnap? There is no reason.

PICARD
You have many enemies?

ESOQQ
None of consequence. I've slain all the ones who mattered.

Haro can't help a GASP. Esoqq hears it.

ESOQQ (cont'd)
That shocks you, Bolian?

HARO
A little...

Esoqq looks to Tholl -- "and you?"

THOLL
I'm not surprised... I've heard about your race. You're uncivilized -- you have no laws, no system of government --

ESOQQ
The Chalnoth have no use for laws or governments! We are strong -- we obey no one.

THOLL
You live in anarchy, murdering one another -- that mentality may get us all killed.

ESOQQ
(dangerous)
And you may be the first...

Esoqq's heating up again. Picard steps in:

PICARD
Both of you -- this is getting us nowhere.

24 CONTINUED: (3)

THOLL
Neither is asking us useless questions, Picard.
(a thought)
But if you must pursue the topic, answer this: who are your enemies? The Federation's in conflict with half the galaxy.

Haro jumps to the Federation's defense:

HARO
That's not true --

Picard signals Haro to calm down and let Tholl speak.

THOLL
Isn't it? How long have you and the Romulans been adversaries?

PICARD
(unruffled)
Quite a while, Mister Tholl. And I'm perfectly willing to entertain the hypothesis that our captors are Romulans.
(a beat)
But what would Romulans want with you?

THOLL
My brainpower, perhaps. It's well known that my species possesses superior intelligence... and I

am considered among the smartest
of my people.

HARO
(sotto; with disgust)
And the least modest.

24A OMITTED

25 ANGLE ON ESOQQ

stepping up to one of the food dispensers and glaring
at it.

ESOQQ
What is this?

PICARD
Food.

Esoqq pulls a "hockey puck" from the dispenser.

ESOQQ
The only food?

PICARD
It would seem so.

Esoqq tastes it -- spits it out, and whirls angrily
upon Picard.

ESOQQ
Poison!

THOLL

(with a dread foreboding)
Then there's nothing here for you to eat?

ESOQQ
(looking at Tholl)
You.

25 CONTINUED:

THOLL
(shrinking back)
Don't even think that! Picard -- you won't let him...

PICARD
Esoqq -- how long can you go without food?

ESOQQ
Three days. Perhaps four.

PICARD
No longer?

ESOQQ
(with determination)
No longer.

Haro and Tholl are seriously worried. Picard is grim. Now the clock's ticking...

26 INT. SICKBAY

False Picard is concluding the physical examination being conducted by Beverly.

BEVERLY
All tests indicate the same result -- you're in great shape.

FALSE PICARD
I've never felt better.

BEVERLY
I see.
(a beat)
Then why did you come in? Your annual physical wasn't due for another month.

26 CONTINUED:

FALSE PICARD
You usually have to remind me, then badger me, and finally order me to report. For once, I thought I'd save you the trouble.

Beverly doesn't quite buy it; her logical conclusion is that there is something wrong that Picard isn't telling her. With genuine concern and openness, Beverly looks False Picard in the eye:

BEVERLY
Jean-Luc -- be honest with your doctor. Were there any symptoms or warning signs you haven't told me about?

FALSE PICARD
(equally open)
As far as I know, I'm in perfect health.

Beverly accepts that, smiles.

BEVERLY
Well, then... return to your post.

False Picard smiles back at Beverly's jest, prepares to exit. Casually:

FALSE PICARD
Will you dine with me tonight?

Beverly takes this as no big deal -- just friends dining together.

BEVERLY
In Ten-Forward?

FALSE PICARD
How about my quarters? More intimate.

This puts a different complexion on things.

26 CONTINUED: (2)

BEVERLY
You're full of surprises today, Jean-Luc.

False Picard heads for the door.

FALSE PICARD
I take that to be a yes.

He EXITS. Hold on Beverly's expression -- the captain is definitely a complicated man.

CUT TO:

27 INT. HOLDING BAY

Picard, Haro, and Esoqq are examining the door and the inert locking panel next to it. Tholl looks on from his "bunk."

THOLL
Picard -- is it wise to attempt an escape?

PICARD
It's imperative.

THOLL
Why? So far, our captors haven't mistreated us.

HARO
We've been kidnapped, locked in a room -- you don't think that's mistreatment?

THOLL
They haven't hurt us, have they? I think we should just be patient until we find out what they want.

PICARD
We can no longer afford to be patient. If we don't act soon, Esoqq will starve...

"... or eat us" is the unspoken alternative.

27 CONTINUED:

THOLL
If we antagonize them, they may decide we're more trouble than we're worth... kill us, and go capture another four.

PICARD
I agree we're taking a risk. But I see no alternative.

THOLL
Well, I refuse to help.

PICARD
As you wish, Mister Tholl.
(eyeing the wall)
We must open this panel.

ESOQQ
(inspects it)
Not very sturdy...

Esoqq looks to Picard, who nods.

PICARD
Haro -- stand back.

Esoqq hauls off and SMASHES the panel with one blow.

28 ON THE PANEL

Behind the smashed panel is a mass of circuitry and wave guides. Haro inspects it.

HARO
The design is simple... crosscircuiting the door mechanism should be easy.

Haro looks to Picard for instructions. Picard reflexively replies:

PICARD
Make it so.

HARO
Yes, sir.

29 ON HARO (OPTICAL)

making progress.

HARO
I think I've got it...

The DOOR HUMS to life and very slowly opens about one inch. Then, quickly and suddenly, it closes -- and glowing BEAMS spring from a spot above the door and strike Picard, Haro, and Esoqq.

Whatever the BEAMS are, they're intensely painful. Picard, Haro, and Esoqq drop to the ground.

30 NEW ANGLE

Tholl, clear of the beams and unhurt, gets to his feet, concerned but helpless.

THOLL
I warned you...

On the dazed Picard, Haro, and Esoqq --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. CAPTAIN'S QUARTERS (OPTICAL)

False Picard, dressed in formal evening attire, sits across a table from Beverly -- looking lovelier than ever in her evening dress. Soft MUSIC and candlelight set the atmosphere. The captain and Beverly have finished their meal and are enjoying the last few sips of a dessert champagne. Beverly smiles.

BEVERLY
Out with it, Jean-Luc.

FALSE PICARD
Out with what?

BEVERLY
Whatever's been on your mind all evening long.

FALSE PICARD
Has it been that apparent?

Beverly nods. False Picard smiles.

FALSE PICARD (cont'd)
You know me well, don't you?

BEVERLY
After all this time, I ought to.

False Picard gazes at the candles for a beat, then turns to Beverly:

FALSE PICARD
I have been preoccupied. I've been thinking about us... and the choices I've made.

BEVERLY
We've both made choices...

FALSE PICARD
And I've been wondering if they've been the right ones.
(a beat)
Sometimes I feel we've allowed our positions to isolate us...

31 CONTINUED:

BEVERLY
(nods understanding)
Our positions necessitate a degree of professional detachment...

FALSE PICARD
But there's a danger in becoming too detached... in never allowing ourselves to get closer.

BEVERLY
(direct)
Is that what you want, Jean-Luc? To get closer?

FALSE PICARD
You're a very attractive woman.

BEVERLY
And you're a very attractive man. But we both know it's not as simple as that.

FALSE PICARD
Would it be simpler if I weren't your commanding officer?

BEVERLY
Simpler, perhaps, but... that's not the only issue.
(beat)
Right now, I guess, I'm comfortable with our relationship the way it is.

False Picard nods, understanding her position.

FALSE PICARD

Then I'll respect that.

Beverly smiles -- "you're a good friend." False Picard smiles back.

FALSE PICARD (cont'd)
Would you care to dance?

Beverly holds out her hand.

BEVERLY
All right.

32 NEW ANGLE (OPTICAL)

as False Picard leads Beverly to the middle of the room. He takes Beverly in his arms and they begin a slow dance. After a beat:

FALSE PICARD
I don't know if I've ever told you... but I'm glad you're back on the Enterprise. I missed our... friendship.

BEVERLY
So did I...

33 CLOSER (OPTICAL)

as the captain holds her near... His arm curls around hers... They get closer... cheek-to-cheek. As they dance, the mood changes -- the sexual tension becomes undeniable. False Picard's arm tightens around her waist...

33 CONTINUED:

They continue to dance... the captain and Beverly look at one another -- their lips almost touching... and then False Picard kisses her. Immediately, Beverly pulls away.

BEVERLY
Jean-Luc, if I didn't know you better... I'd think you were playing games with me.

FALSE PICARD
Are you sorry you came here tonight?

BEVERLY
I didn't say that.

FALSE PICARD
Good. Because I'm delighted you did. But perhaps we should call it a night.

And with that, the captain leads Beverly to the door; it OPENS.

Beverly is momentarily bewildered -- she didn't expect to be ushered out.

FALSE PICARD
Good night.

She EXITS and the door CLOSES.

34 INT. CORRIDOR OUTSIDE CAPTAIN'S QUARTERS

Beverly stands in the corridor, confused. For a moment she hesitates, considers ringing the bell... then changes her mind, EXITS down the corridor.

35 INT. HOLDING BAY

Picard, Haro, and Esoqq are back on their feet. Esoqq glares accusingly at Tholl, who's watching from several feet away.

THOLL
I warned you not to provoke our captors. The next beams might be lethal.

Esoqq's kept staring at Tholl throughout.

ESOQQ
Not to you. You moved far from the door...

THOLL
Of course I did! Being stunned once was enough.

ESOQQ
You claim you were hit by the stun beam... before the rest of us arrived. You could be lying. Maybe our enemy is watching us... from inside.

THOLL
(indignant)
You accuse me of collaborating with our abductors?

ESOQQ
Collaboration is what your species does best!

35 CONTINUED:

HARO
(dawning suspicion)
You did try to talk us out of attempting to escape...

ESOQQ
For all we know, you may be our captor.

THOLL
Impossible. I'm a Mizarian. My people are not agressive --

ESOQQ
How can we be sure you're a Mizarian? What if you're an impostor?

36 ANGLE ON ESOQQ

Getting steadily angrier, Esoqq advances toward Tholl. Even Haro is looking at Tholl with new eyes. Tholl's getting desperate:

THOLL
This is nonsense! What if you're an impostor?
(to Picard and Haro)
Esoqq was the last one to appear... and he is the only one with a weapon...

ESOQQ
Which I may still use...

PICARD
Tholl -- our captors have transporters and stun beams. I hardly think they'd try to keep us at bay with a knife.

Tholl looks about for a new scapegoat:

THOLL
(re Haro)
Then maybe she's an impostor. She could have triggered the stun beams deliberately.

HARO
I was hit, too...

36 CONTINUED:

THOLL
To forestall suspicion! You were very quick to volunteer...

PICARD

Tholl -- I asked her to open
the door.

36 CONTINUED: (2)

THOLL
You mean ordered her. You've
been giving orders from the moment
you got here... trying to make
everyone do what you want.

37 ON PICARD

frowning at Tholl's wild accusations.

PICARD
What I want is for all of us to
escape.

ESOQQ
Why should we believe you?

HARO
Captain Picard's put his life at
stake for others many times...
the primitive culture on Mintaka
Three, the Wogneer creatures in
the Ordek Nebula...

Haro looks to Picard to provide another example.

PICARD
Cor Caroli Five...

HARO

Right -- helping to cure the Phyrox Plague.

ESOQQ
And how do we know this is the heroic Captain Picard? We have no proof of his identity...

Haro, despite herself, takes a second look at Picard: is it possible? Might he be a double?

THOLL
You've wasted our time with failed attempts to communicate with them or escape. Is that your task -- to keep us busy so we're off-guard?

37 CONTINUED:

ESOQQ
What have you to say, Picard?

Tholl, Esoqq, and even Haro are all staring at Picard, waiting for an answer. As Picard looks from one accusing face to another --

CUT TO:

38
thru OMITTED
39

39A EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

as it slows from warp to impulse.

RIKER (V.O.)
First officer's log, supplemental. Although we're still two hundred million kilometers from the Lonka pulsar, the Captain has ordered us to slow to one-half impulse.

40 INT. TEN-FORWARD

Medium busy. Geordi and Worf are having a drink at the bar.

RIKER (V.O.)
He has offered no explanation.

PAN TO Riker and Troi at a table, deep in conversation.

RIKER
I don't understand why we're going to this pulsar. And creeping up on it at half impulse makes even less sense...

TROI
The captain's given unusual orders before...

RIKER
I know... but this time it's different. He's different. I can't put my finger on it... but I'm worried.

40 CONTINUED:

Troi looks out the window for a moment; she isn't sure whether she should confide her worries. Finally:

TROI
The captain does seem... detached from his emotions.

False Picard ENTERS, moves toward the bar, nods greeting to Geordi, Worf, and supernumeraries.

FALSE PICARD
Mister La Forge -- we are operating at ninety-six percent engine efficiency. Well done.

GEORDI
Thank you, sir.

To the crowd --

FALSE PICARD
When we arrive at the pulsar, I'm going to need everyone at their best. I know I can count on you all.

False Picard looks to Worf for response.

WORF
Of course, Captain.

FALSE PICARD
Excellent.
(to the bartender)

An ale for me, please...
(re: Geordi and Worf)
... and for my officers...
(then, expansive)
In fact, ales for everyone.

40A ANGLE ON RIKER AND TROI

exchanging a look of incredulity.

40B ON THE BAR

as the ales are delivered. False Picard picks up his drink, raises it high.

40B CONTINUED:

FALSE PICARD
Here's to the finest crew in Starfleet.

The others raise their glasses, join the toast. False Picard takes a slug of ale.

FALSE PICARD (cont'd)
You know, back when I was in the Academy, we would follow each toast with a song.

WORF
An unusual tradition.

FALSE PICARD
Let's see if I can remember one...

No one is quite sure how to react -- least of all when the captain starts SINGING:

FALSE PICARD (cont'd)
(Insert old English or Irish drinking song -- i.e., "Garry Owen")

The captain SINGS a few bars, then motions for others to join in. A captain's suggestion is almost an order, so Worf, Geordi, and others start SINGING.

41 ANGLE ON RIKER AND TROI

looking incredulously at the captain leading the SINGING. Geordi subtly detaches himself from the group at the bar, crosses to Riker.

GEORDI
Commander... What's the captain up to?

Riker shakes his head in amazement.

RIKER
That's not the captain I know...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

42 INT. RIKER'S QUARTERS

Starting on Data entering... reacts as he sees, and we reveal, Riker, Troi, Worf, Geordi and Beverly are gathered in Riker's living quarters. And implicitly we understand that this is a secret meeting, that the participants are uncomfortable being here...

RIKER

... We have a mission that has no apparent purpose... by itself, I can accept that, all of us can... because the captain says it is important and we trust him... Then he runs the crew through efficiency drills for the first time in my tour of duty... but if he says we need them, we need them... because we trust the captain. But we also have a captain singing drinking songs with his men...

GEORDI

... a captain who's come to the poker game for the first time...

TROI

And he was very odd with me afterwards... he asked me to warn him if the crew started to lose confidence in him...

RIKER

(to Troi)

Any signs of mental stress or trauma?

She shakes her head, no.

BEVERLY
He came in for a physical without a word from me...

WORF
Anything unusual, doctor?

42 CONTINUED:

BEVERLY
(shakes her head)
He was in perfect health... every test result identical to his last physical... that's kind of unusual in itself, actually...

RIKER
It's almost as though he wanted to establish that there was nothing wrong with him.

BEVERLY
There was one... other... thing...

A little embarrassed, off their looks --

BEVERLY
He asked me to his cabin for dinner... I think he tried to

seduce me.

Reactions.

RIKER
Which brings us to a most serious possibility -- is there an outside influence at work here...

TROI
I can detect no evidence of telepathic coercion.

DATA
Commander, there is one other fact we have not considered. The abnormal energy reading in the captain's quarters that was never explained.

More reactions.

WORF
It is not enough evidence to justify mutiny.

RIKER
Worf -- nobody has suggested removing the captain from command.

42 CONTINUED: (2)

WORF
Nobody has yet.

BEVERLY
And nobody will -- unless we have solid evidence that the captain is unfit for duty.

RIKER
Right now, all we have are suspicions... not enough to act upon. The next move is his.

On Riker's frustration:

CUT TO:

43
thru OMITTED
45

45A INT. HOLDING BAY

Tholl, Esoqq, and Haro are confronting Picard.

THOLL
Well, Picard? Prove to us you're not the enemy.

PICARD
I can't.

45A CONTINUED:

The simplicity of that statement catches the group by surprise. Picard calmly elaborates:

PICARD (cont'd)

You're right, Tholl. Any of us could be the enemy. And there's no way to prove we aren't.

A beat as Picard lets that sink in. Everyone's now looking suspiciously at everyone else.

PICARD (cont'd)
But unless we set aside our mutual fears and trust one another, we have no hope of escape.

HARO
(after a beat)
Sir... how can we trust each other?

THOLL
She's right. There may be an enemy among us.

PICARD
And what if there is, Mister Tholl? Shall we continue accusing one another until hostility leads to violence? Shall we allow our suspicions to destroy us?

45B NEW ANGLE

as Tholl, Esoqq, and Haro sheepishly weigh Picard's words. Picard doesn't wait for an answer, turns his attention to the hole in the wall.

45B CONTINUED:

PICARD
Let's see if we can deactivate that stun mechanism...

Haro moves to Picard's side; they examine the circuitry within the bulkhead.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in high orbit around the pulsar.

47 INT. MAIN BRIDGE (OPTICAL)

False Picard, Riker, Data, Wesley, and Worf watch the pulsar which fills the viewscreen.

WESLEY
Orbiting the pulsar at fifty million kilometers, sir.

DATA
The pulsar is exactly as our records indicate. There appear to be no anomalies or significant changes since the last scan by a Federation ship.

FALSE PICARD
Helm -- take us in to twenty million kilometers.

WESLEY
Aye, sir.

RIKER
Mister Worf, divert enough power

to the shields to offset the increased radiation and magnetic fields.

DATA

Sir, at twenty million kilometers our shields will be effective for only eighteen minutes --

FALSE PICARD

(interrupts)

Noted, Mister Data.

47 CONTINUED:

False Picard falls silent, stares at the viewscreen. Riker studies False Picard, makes up his mind:

RIKER

Captain, may I have a word with you?

False Picard considers Riker's request for a moment, then moves toward the Ready Room.

47 CONTINUED: (2)

FALSE PICARD

You have the bridge, Mister Data.

DATA

Aye, sir.

Riker looks over to Worf, then follows the captain into the Ready Room.

48 INT. READY ROOM

False Picard waits for Riker to speak first.

RIKER
What is our mission?

FALSE PICARD
I'm under no obligation to tell you that.

RIKER
If you don't -- you force me to take command of this vessel.

FALSE PICARD
On what grounds?

RIKER
You're endangering this ship... for no reason.

FALSE PICARD
No reason you're aware of.

RIKER
That's not good enough. Your behavior has been erratic --

FALSE PICARD
Erratic enough to justify mutiny? Do you honestly believe you have sufficient evidence to convince a board of inquiry?

RIKER
No, I don't. But I can't let you
risk the lives of the crew.

False Picard moves closer to Riker.

48 CONTINUED:

FALSE PICARD
Number One... has it occurred to
you that you might be the one with
the problem? I realize you've
been under stress, and I'm willing
to let the matter drop if you
report to Sickbay for a full
examination. Otherwise... I'll
have to relieve you from duty.
(a beat)
Think about it.

False Picard EXITS. Riker stares after him
impassively.

CUT TO:

49
thru OMITTED
56

5656A INT. HOLDING BAY (OPTICAL)

Picard and Haro examine the circuitry in the bulkhead
as Esoqq looks on. Tholl also watches, from a few feet
away. Picard indicates a thick cable inside the

bulkhead.

PICARD
That would appear to be the power lead to the stun device.

HARO
It may be "live." Cutting it could be dangerous.

Picard almost smiles, as if he knows something no one else does.

PICARD
I don't think it will be. Esoqq -- your knife, please.

Picard holds out his hand. Esoqq warily moves away.

PICARD (cont'd)
You assured me you'd cooperate.

Slowly, not liking it, Esoqq hands over his knife.

56A CONTINUED:

Picard carefully sticks his hand through the opening and cuts the cable with Esoqq's knife. A sharp ARCING sound and a FLASH OF LIGHT -- that's all. Picard nods as if he expected exactly that, hands the knife back.

Haro reaches into the bulkhead, manipulates circuitry as before. The door opens half an inch -- and stops. Haro's further efforts produce no results.

HARO
I may have overloaded it, sir.

Picard crosses to the door, wedges his fingers into the crack. He, Haro, and Esoqq strain to pull the door open. It doesn't budge.

PICARD
Mister Tholl...

THOLL
Picard, I still think this is a mistake --

But Tholl crosses to the door, wordlessly adds his muscle to the effort. Still nothing.

Then, without warning, the door slides open as if it had never been jammed. Everyone's surprised... and even more surprised to see what the open door reveals:

56B ON THE DOORWAY

Behind the open door is a solid, blank wall.

Tholl, Esoqq, and Haro are astounded, then turn accusingly to Picard:

THOLL
Now what? We're no better off than when we started!

Picard betrays no reaction.

CUT TO:

57 INT. MAIN BRIDGE (OPTICAL)

As before. The pulsar's intense pulsating light bathes the area intermittently, adding to the tension. False Picard stands near his chair. Riker ENTERS from the Ready Room. False Picard watches Riker -- will Riker leave the bridge, or not?

DATA
Captain -- number four shield has failed. Increasing power to number three shield to compensate.

FALSE PICARD
Helm -- move us closer. Ten million kilometers.

The looks on everyone's faces confirm that they don't believe the captain knows what he's doing.

DATA
Sir -- at that distance, the ship will not withstand the magnetic fields and radiation.

FALSE PICARD
Take us in, Mister Crusher.

RIKER
Belay that order.

FALSE PICARD
You're relieved of duty, Commander.
(to Worf)
Confine Mister Riker to his

quarters.

No one moves. A tense moment: all eyes are on Riker.

58 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

58A EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting the pulsar.

59 INT. MAIN BRIDGE

As before.

FALSE PICARD
Mister Worf, I gave you an order.

A moment of hesitation. Riker looks at Worf:

RIKER
Maintain your position, Lieutenant.

False Picard turns to face Riker. A beat of tension as False Picard and Riker stare at one another and wonder who the crew will follow.

FALSE PICARD
You're destroying yourself and anyone who is foolish enough to listen to you. Starfleet will never sanction this.

RIKER
I'll take that chance.

FALSE PICARD
You're making a terrible mistake, Will. Listen to me... as your captain... as your friend...

RIKER
You've shown none of the concerns that Captain Picard would show... the safety of this ship, the welfare of its crew...

False Picard stares at Riker, then:

59 CONTINUED:

FALSE PICARD
Mister Worf -- remove Commander Riker from the bridge.

RIKER
Mister Crusher -- take us away from the pulsar, heading one-eight-five mark three-two, full impulse.

This is it -- the moment... Which way is the crew going to go? After a long beat, it's clear Worf isn't going to move. Wesley works his console.

WESLEY
Full impulse -- aye, Commander.

It's clear the crew is on Riker's side.

RIKER
Engage.

False Picard says nothing, merely stares at Riker and the bridge crew. They ignore him.

CUT TO:

60 OMITTED

60A INT. HOLDING BAY

as Picard gazes thoughtfully at the second door their efforts have revealed. Tholl, Esoqq, and Haro look to Picard for reaction, get none.

THOLL
I hope you're satisfied, Picard. You've accomplished nothing.

ESOQQ
(to Tholl)
The sound of your voice is beginning to anger me.

Picard looks at Tholl and Esoqq for a beat, then turns to address Haro:

60A CONTINUED:

PICARD
I think this charade has gone far enough, don't you?

Esoqq and Tholl have no idea what Picard is talking about. Haro is also at a loss.

HARO
I don't understand...

PICARD
Yes, you do. This isn't a holding cell; it's a laboratory maze -- and we're the white rats. A carefully concocted test... an experiment to see how we'd react under pressure.

ESOQQ
How do you know?

PICARD
It's the only explanation. Look at the four of us... we do have something in common: we all react differently to authority.
(to Esoqq)
You, the anarchist, reject authority in any form...
(to Tholl)
... you, the collaborator, defer to whoever's in control...
(re himself)

... I, a Starfleet Captain, am trained to command...

(to Haro)

... and you, a cadet, have sworn to obey a superior officer's authority.

(a beat)

Our captors put us here and devised obstacles for us to overcome. We were given food Esoqq couldn't eat -- to make him a threat. We were given a door that wouldn't open -- until all four of us cooperated. And each time we succeeded, we were dealt a reversal -- to set us against each other again.

(to Haro)

While you observed our reactions.

60A CONTINUED: (2)

HARO

Sir, I've been trying to help --

PICARD

I found it unlikely that a first-year cadet would know of the Enterprise's visit to Mintaka Three... so I tested you. Starfleet has classified the Cor Caroli Five plague "secret." No cadet would have knowledge of the incident.

HARO
(helpless)
Captain --

60A CONTINUED: (3)

PICARD
You may as well drop the pretense. I refuse to play along any further -- I'm quitting the game. As far as I'm concerned, this experiment is over.

61 ANGLE ON HARO (OPTICAL)

regarding Picard carefully... and reaching a decision.

HARO
You are correct, Captain Picard.

And Haro METAMORPHOSES into THREE IDENTICAL ALIEN CREATURES (a species we've never seen before). Esoqq and Tholl are flabbergasted.

ALIEN #1
To further our knowledge of alien interaction, we borrowed you, Tholl, and Esoqq, and replaced you with replicas.

ESOQQ
Replicas?

ALIEN #2
Our transporter is able to

replicate living matter --
including the brain's many
trillion dendritic connections
where memory is stored.

THOLL
You mean there's a copy of me on
Mizar Two?

PICARD
(nods grimly)
And an impostor running my ship.

ALIEN #2
No longer. Commander Riker has
taken charge of the Enterprise.

ALIEN #1
Our species is telepathically
linked; we are all in continual
contact.

61 CONTINUED:

ALIEN #2
Much more efficient than your
primitive vocal communications.

61 CONTINUED: (2)

ALIEN #1
We would like to pursue this
study... but, of course, your

awareness of it would taint the results.

ALIEN #2

We will therefore return you to your places of origin.

Picard, Tholl, and Esoqq are each joined by one alien -- and everyone VANISHES in the same ALIEN TRANSPORTER EFFECT we saw when Esoqq materialized.

62 INT. MAIN BRIDGE (OPTICAL)

False Picard, Riker, Data, Wesley, Worf as before. Alien #1 and the real Picard MATERIALIZE (ALIEN TRANSPORTER EFFECT) on the bridge.

RIKER

Captain!

Riker and Worf start to approach Alien #1, Worf drawing his phaser. Picard stops them:

PICARD

Hold your positions. Take no action.

Alien #1 joins False Picard -- and False Picard METAMORPHOSES into Alien #4. Surreptitiously, Picard signals Riker with a look. Riker nods, almost imperceptibly. Picard addresses the twin aliens:

PICARD (cont'd)

Why did you choose to study the concepts of authority and leadership?

While the aliens' attentions are focused on Picard, Riker catches Data's eye. Data nods, works his console.

62 CONTINUED:

ALIEN #4
Because our species has no such concepts.

62 CONTINUED: (2)

ALIEN #1
As we are all identical, distinctions among ourselves are meaningless. Hence we have no leaders -- no followers.

Riker catches Worf's eye; they exchange a meaningful look. The aliens, busy chatting with Picard, don't notice.

ALIEN #4
We wanted to examine the nature of command. Under what conditions will authority be obeyed -- or disobeyed?

ALIEN #1
Our replicas of Tholl and Esoqq explored this issue on Mizar Two and on Chalna... just as our Picard replica did on the

Enterprise.

Data works his panel, turns, nods to Worf, who then works his panel.

ALIEN #4
Your responses were most intriguing.

PICARD
You had no right to put us through this just to satisfy your curiosity.

62 CONTINUED: (3)

In b.g., Worf nods to Riker -- all is ready. Riker silently acknowledges.

ALIEN #1
Why not?

PICARD
Because kidnapping is immoral. The lives of other races must be respected.

62 CONTINUED: (4)

ALIEN #4
This concept of morality is a very interesting human characteristic. We shall have to study it

sometime. Until then, Picard --

PICARD
(turning to Riker)
Number One?

RIKER
Now, Mister Worf.

Worf taps his console -- and a cylindrical FORCEFIELD appears around the two aliens.

63 NEW ANGLE (OPTICAL)

The aliens look puzzled -- "you think this will hold us?" Their puzzlement turns to apprehension when they try to move outside of the forcefield -- and can't.

ALIEN #1
What is this?

ALIEN #4
Why do you hold us?

PICARD
Because there's something more you can learn from us. With an alert crew, even our "primitive vocal communications" are unnecessary. Commander Riker understood I wished to hold you here...
(indicates Data)
... he had Mister Data scan you and pass the information to our security officer...
(indicates Worf)

... who devised a forcefield that would entrap you.

63 CONTINUED:

ALIEN #4

But why?

PICARD

I've decided to perform an experiment of my own. I want to see how you react to being imprisoned.

ALIEN #4

Captain -- our species cannot bear captivity.

ALIEN #1

We were merely curious. We meant no harm.

ALIEN #4

We did not, after all, injure you in any way.

63 CONTINUED: (2)

PICARD

Captivity is an injury, regardless of how it's justified.

Picard lets them sweat for another beat, then nods to

Worf. The FORCEFIELD VANISHES.

PICARD (cont'd)
And now that you've had a taste of captivity, perhaps you'll reconsider the morality of inflicting it upon others.
(shrugs)
In any event, we now know about your race -- and we know how to imprison you. Bear that in mind.
(a beat)
Now get off my ship.

A beat later, the two relieved aliens DEMATERIALIZE (the ALIEN TRANSPORTER EFFECT).

64 ON PICARD

crossing to the command chair and settling comfortably in.

PICARD
Mister Crusher. Set course for our rendezvous with the Hood... Warp eight.

Everyone's delighted to have the real captain back.

WESLEY
Aye aye, sir.
(a beat)
It's good to have you back.

64 CONTINUED:

Smiles of agreement from the rest of the bridge crew. Picard permits himself the tiniest of smiles in acknowledgement, turns to Riker:

PICARD
Status, Number One?

RIKER
Ship and crew functioning normally, Captain.

PICARD
Then my doppelganger caused no serious damage.
(a beat)
Was the replica convincing?

RIKER
Very convincing, sir -- but not perfect.

PICARD
Not perfect in what way?

RIKER
Well, sir...
(a beat)
... for one, I simply cannot believe you're that good a singer.

PICARD
A singer?

Riker can't hide his grin. Picard looks at him suspiciously, decides not to pursue it for the moment. In b.g. Beverly ENTERS.

PICARD (cont'd)
I look forward to reading your report, Commander. At least, I think I do.

Picard notices that Beverly's on the bridge. They nod in greeting:

BEVERLY
Captain.

PICARD
Doctor...

Their eyes meet for a moment.

64 CONTINUED: (2)

WESLEY
Course laid in, Captain.

PICARD
Engage.

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

turning to its new heading... and blasting into warp.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Captain's Holiday"
#40273-167

Written by
Ira Steven Behr

Directed by
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FINAL DRAFT

JANUARY 21, 1990

STAR TREK: THE NEXT GENERATION
"Captain's Holiday"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF

VASH
SOVAK
AJUR
BORATUS
JOVAL
COMPUTER VOICE

Non-Speaking
RESORT SUPERNUMERARIES
Non-Speaking
SUPERNUMERARIES
ENSIGN BENNETT

STAR TREK: "Captain's Holiday" - REV. 1/24/90 - SETS

STAR TREK: THE NEXT GENERATION
"Captain's Holiday"

SETS

INTERIORS

USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
TURBOLIFT
CAPTAIN'S QUARTERS
CORRIDOR (VARIOUS)

RISIAN RESORT
LOBBY

EXTERIORS

USS ENTERPRISE
USS ENTERPRISE
RISIAN LANAI

PICARD'S ROOM
VASH'S ROOM

CAVERN

STAR TREK: "Captain's Holiday" - 01/24/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Captain's Holiday"

PRONUNCIATION GUIDE

AJUR	AY-zure
BORATUS	bur-A-tus
ESTRAGON	EST-ra-gone
HORGA'HN	HOR-gone
JAMAHAROHN	JAH-ma-ha-ron
JOVAL	JOE-val
KAL DANO	CAL DAY-no
SOVAK	SOE-vauk
VASH	VASH

STAR TREK: "Captain's Holiday" - REV. 1/24/90 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Captain's Holiday"
TEASER

1 INT. RISIAN PLEASURE HAVEN - THE LOBBY

Imagine a twenty-fourth century Hawaiian resort. The indoor/outdoor open-sided lobby (one end leads off to a sun drenched lanai) has a simple grace and beauty that is immediately apparent.

In the center of the lobby is a stone shrine. Residing on the alter is a large rotund idol (also made of

stone) called a Horga'hn. Smaller, wooden Horga'hns circle the main figure.

As for the guests, they all appear rested and happy. Clothing is loose, casual and extremely revealing. Couples predominate, with the spectrum of sexual preferences being evident.

2 NEW ANGLE (OPTICAL)

Two sleek and well dressed aliens (Vorgons -- one male, BORATUS, the other female, AJUR) MATERIALIZE by one of the entranceways.

The Vorgons glance curiously around the lobby then make their way over to a nearby wall grid.

Ajur places her palm on an adjoining sensor panel which glows at her touch.

COMPUTER (V.O.)
Welcome to Risa. All that is ours is yours.

AJUR
We are looking for the lodging chamber of Captain Jean-Luc Picard.

A beat as the computer accesses the data.

2 CONTINUED:

COMPUTER (V.O.)
A file scan reveals no record of

a Captain Picard currently
visiting Risa.

The Vorgons exchange a look of concern.

AJUR
When is he expected to arrive?

COMPUTER (V.O.)
Where is no arrival date on file
for any such individual.

Ajur removes her hand from the panel. It goes dark.

BORATUS
Could we have been mistaken?

And when Ajur speaks, it is without the slightest hint of doubt.

AJUR
He will come.

HOLD ON the Vorgons. They look confident and slightly ominous.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Slowly circling a cloud shrouded planet.

RIKER (V.O.)
First officer's log, Stardate
43745.2. We are in orbit of
Gemaris Five where, for the past
two weeks, Captain Picard has been
serving as mediator in a trade
dispute between the Gemarians and

their nearest neighbor, the
Dachlyds.

4 INT. BRIDGE

DATA at Ops, ENSIGN BENNETT at Conn, WORF at Tactical.
RIKER standing by Command.

4 CONTINUED:

He greets TROI who has just entered from the aft
turbolift.

RIKER
Welcome back, Counselor.

TROI
It's good to be back. It's been
a grueling two weeks.

RIKER
I take it the captain was able
to negotiate an agreement mutually
beneficial to both parties.

TROI
He did. Though I don't know how
he managed it. Both the Gemarians
and the Dachlyds are incredibly
stubborn people.

RIKER
The more difficult the task, the
sweeter the victory.

The turbolift doors re-open and out steps PICARD. Though he moves with his usual determination, there is a slight edge of weariness to his gestures. He definitely does not act like a man who has just won a "sweet" victory.

PICARD
Break us out of orbit, Mister Bennett. Set a course for Starbase twelve.

Picard approaches the Command area.

PICARD
(continuing)
Report, Number One.

4 CONTINUED: (2)

RIKER
Everything status quo, sir.

PICARD
Very well...

He glances around the bridge. Then abruptly:

PICARD
(continuing)
If anyone needs me, I'll be in my Ready Room.

RIKER
Sir...

Picard turns back in the doorway.

RIKER
(continuing)
Congratulations.

PICARD
About what?

PIKER
About the trade agreement.

A beat, then Picard gives a brief nod of acknowledgement before disappearing into his office.

A puzzled Riker stares after him.

RIKER
(continuing)
Counselor, is it my imagination or is something bothering the captain?

TROI
He has been under a great deal of strain lately. While on Gemaris he ate sparingly... and slept even less.

RIKER
Is there anything we can do?

TROI
I have a solution in mind, but I doubt he'll agree to it.

4 CONTINUED: (3)

RIKER
And what would that be?

TROI
(simply)
Our captain needs a vacation.

An amused Riker smiles sympathetically. Troi is absolutely right. The captain will never agree to it.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. READY ROOM (OPTICAL)

Picard at his desk studying a stack of reports. He leans forward to stretch out a stiff back.

The DOOR CHIME SOUNDS. Picard is too distracted to respond. The CHIME SOUNDS again.

PICARD
Come.

BEVERLY ENTERS. A woman with a mission.

BEVERLY

Sir, it's come to my attention
one of the crew has been
neglecting his health again.

A warning light goes off in Picard's head. He sits up
a little straighter in his chair.

PICARD

How so?

BEVERLY

He suffers from a classic case
of stress related ailments brought
about by overwork. Exhaustion,
irritability... muscle spasms.
Yet he insists on ignoring them.

Picard, who was just about to rub his aching back,
halts in mid-gesture. He's now certain he's the object
of Beverly's report.

PICARD

It doesn't sound all that serious.

BEVERLY

And I plan to keep it that way.

PICARD

Recommended treatment.

BEVERLY

A week's shore leave.

Picard shakes his head, dismissing the notion entirely.

5 CONTINUED:

PICARD
Impossible.

But Beverly comes right back at him.

BEVERLY
Jean-Luc... I could make it an order.

PICARD
But you won't... Beverly you know I loathe vacations.

BEVERLY
You loathe going on vacation. Once you're there you have a marvelous time. You told me you loved the four days you spent on Zytchin Three.

PICARD
I lied.
(an idea)
The Enterprise is scheduled to spend a week undergoing a maintenance overhaul at Starbase twelve. While there, I promise to make full use of all available recreation activities.

BEVERLY
Watching some technician fill deuterium tanks is not my idea of fun.

It doesn't sound like much fun to Picard either.

PICARD
I suppose I could find a few hours to spend on the Holodeck.

BEVERLY
Forget about the Holodeck. There must be someplace you'd like to go.

PICARD
The Astrophysics Center on Icor Nine is holding a symposium on rogue star clusters. I had given serious thought to attending.

5 CONTINUED: (2)

BEVERLY
Serious thought is the last thing you need. Why not go some place beautiful? Where you can relax and be pampered. You deserve it.

5 CONTINUED: (3)

But Picard isn't ready to commit.

PICARD
I'll give it serious thought.

BEVERLY
(insistent)
Captain...

PICARD
Beverly... enough.

Beverly sighs and backs off. Picard returns to his reports, confident that he's dodged that particular bullet.

5A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship cruising at warp speed.

5B INT. CORRIDOR

Picard and Riker are headed towards a turbolift.

RIKER
So have you decided where you're going yet?

The turbolift doors open. Picard and Riker ENTER.

6 INT. TURBOLIFT

Continuous.

PICARD
Yes Number One, I have.
(to computer)
The bridge.

RIKER
I meant for your shore leave.

Picard glares at his first officer.

6 CONTINUED:

PICARD
Not you too.

RIKER
(to computer)
Halt.

The turbolift stops. A smiling Riker launches into his sales pitch.

6 CONTINUED: (2)

RIKER
(continuing)
I know this perfect little vacation spot... In fact, its co-ordinates lie within this sector.

PICARD
How convenient. Except I have absolutely no intention of taking a holiday. Do I make myself clear?

RIKER
Very clear...

PICARD
Good. I'm glad we've got that

straightened out.
(to computer)
Resume.

The turbolift continues on its way. Riker, realizing he doesn't have much time left, presses on.

RIKER
It's called Risa. And believe me Captain, it's paradise. Warm tropical breezes... exotic food... and nothing to do but sit back and enjoy the quiet.
(a beat)
And then there's --

Picard anticipates Riker's next thought.

PICARD & RIKER
(together)
... the women...

PICARD
... of course.

RIKER
I'm sure you'd find their sybaritic outlook on life very appealing.

6 CONTINUED: (3)

PICARD
I'm sure I would.

Riker thinks he has the captain sold. The turbolift doors open.

RIKER
I'm glad to hear you say so, sir.

7
thru OMITTED
9

9A INT. BRIDGE

As Picard and Riker EXIT the aft turbolift.

PICARD
Unfortunately, this vessel is about to undergo extensive repairs requiring my personal supervision.

RIKER
But what about Risa?

PICARD
Some other time, Number One.

Troi is on her way over to the turbolift. Perhaps a brief conspiratorial look passes between her and Riker before she speaks.

TROI
Will, I've just received some delightful news.

RIKER
Really?

And we get the feeling that what follows is said more for Picard's benefit than for Riker's.

TROI
There's an excellent chance my mother may be meeting us at Starbase twelve.

To Picard this sounds anything but "delightful."

PICARD
Your mother?

9A CONTINUED:

TROI
Yes, she's returning home from a conference on Achrady Seven. She's going to try to rearrange her schedule so she can spend some time visiting with us.

RIKER
That's wonderful, Deanna.

TROI
She mentioned how much she's looking forward to seeing you again, Captain.

PICARD
Did she?

Troi ENTERS the turbolift.

The turbolift doors close. Picard is only too well aware of how "fond" Lwaxana can be.

PICARD
Commander, I'd like a word with you. In private.

Picard ENTERS the Ready Room. Riker follows.

9B INT. READY ROOM (OPTICAL)

Continuous.

RIKER
Is something wrong, Captain?

PICARD
Tell me, Number One, is the entire crew aware of this little scheme to send me off on holiday?

9B CONTINUED:

RIKER
(fighting back a smile)
I believe there are two ensigns stationed on deck thirty-nine who know nothing about it.

PICARD
I suppose this means I can look forward to a week of continual harassment on the subject.

Riker's look says he wouldn't be at all surprised. A

beat as Picard decides it's not really worth the fight.

PICARD
I admit I have been feeling a bit fatigued.

Hold on Picard having made his decision.

9BA EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp and approaching Risa.

9C INT. CAPTAIN'S QUARTERS

The ship is out of warp. Picard, dressed in casual clothing, is packing up some books to take with him on his trip. Riker and Troi are there to see him off.

RIKER
I'll see to it that these bags are beamed directly to your room.

9C CONTINUED:

Troi leans over and unbuttons the top button of the Captain's shirt. That feels better.

TROI
You look very handsome, Captain... If you don't mind my saying so.

Riker looks over at the stack of books lying atop a travel bag.

RIKER
You're not really bringing all these books with you?

9C CONTINUED: (3)

PICARD
I thought I'd take along some light reading... in case I got bored.

Riker checks out some of the titles.

RIKER
Ulysses by James Joyce? Ethics, Sophistry and the Alternate Universe by Ving Kuda -- You call this light reading?

PICARD
To each his own, Number One.

Picard closes up the bag. As he starts out of the room:

RIKER
Did I ever mention how imaginative Risian women are?

TROI
Too often, Commander.

Riker looks over at Troi. Could there have been a slight trace of jealousy in the counselor's remark?

9D INT. CORRIDOR LEADING TO TRANSPORTER ROOM

Picard, Troi and Riker.

RIKER
Captain, I do have one request.

PICARD
You want me to bring you back a souvenir?

How did he know?

RIKER
It's called a Horga'hn. You won't have any trouble finding one.

PICARD
Consider it done.

9E NEW ANGLE

WORF and a security guard are waiting outside the Transporter Room.

WORF
Sir, I would feel better if you would allow me to assign a security officer to accompany you. We will be out of communication range as soon as we leave orbit.

PICARD

I don't think that will be necessary, Lieutenant. Risa has a reputation of being a most peaceful planet.

WORF

Aye, sir.

9E CONTINUED:

Picard realizes there's no use in putting it off any longer.

PICARD

The ship is yours, Number One.

TROI

Enjoy your trip, Captain.

PICARD

I'll try, Counselor.

Picard ENTERS the Transporter Room. As the doors close, Riker turns to Troi.

RIKER

He's going to have a great time.

10 OMITTED

11 INT. RISIAN PLEASURE HAVEN - THE LOBBY (OPTICAL)

Picard MATERIALIZES. A glance at the blissful faces of the other guests only serves to convince him that it's going to be a long week.

12 NEW ANGLE

A woman, VASH, mid-thirties, striking good looks, moves away from the pond, where she has stood admiring the shrine of the Horga'hn. She casts a backward glance at the idols.

12 CONTINUED:

She and Picard are on a collision course, and sure enough, they come together with a jolt.

PICARD
Pardon me.

Vash is about to answer back when something catches her eye in the entranceway behind Picard. What happens next is quite fast.

13 VASH'S P.O.V.

SOVAK, a Ferengi has just arrived at the Haven. His eyes search the room.

14 BACK TO SCENE

Vash moves slightly to the side so that Picard's body will block her from Sovak's sightline. Her eyes light up as she suddenly "recognizes" Picard.

VASH
It's so good to see you again.

Before Picard can react, she throws her arms around his

neck and gives him an enthusiastic kiss.

Her eyes remain open and she sees that Sovak has spotted her anyway. At first the Ferengi looks as if he's going to approach her, but he thinks better of it and with an ugly grin, moves away.

A relieved Vash then gazes over at Picard whose eyes have stayed open as well. For a beat, they stare at one another, lips pressed together. Then Picard breaks the embrace.

PICARD
I think you've mistaken me for someone else.

Vash studies Picard's face closely and then reacts.

VASH
You know, I believe you're right.

She shrugs, and then flashes a very provocative smile.

14 CONTINUED:

VASH
(continuing)
Welcome to Risa.

She strolls away.

PICARD
(to himself)
A simple handshake would have sufficed.

He walks off. The CAMERA follows him only to stop when he reaches:

15 THE VORGONS

who study him closely as he walks by. A meaningful look passes between them, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. LANAI (OPTICAL)

Another perfect day at the Pleasure Haven. The temperature is the equivalent of a balmy eighty-three degrees Fahrenheit; a warm breeze prevents the heat from becoming oppressive, and the water (you'll have to take my word for it because we never get to see the ocean) is as clear and calm as a lake.

The CAMERA OPENS on a happy couple, lying asleep on the veranda. CAMERA PANS over to a second couple, kissing passionately. CAMERA PANS again to REVEAL:

17 PICARD

Sitting in a lounge chair, trying to concentrate on the thick tome he's reading. It's not as simple as it

would appear. First of all, it's not easy to relax with a couple locked in the throes of lust only a few feet away. For a private man like Jean-Luc Picard, such public behavior is distasteful at best. Then another couple comes running up from the unseen beach. The water from their still dripping bodies sprays over him. Annoyed, he carefully wipes dry his book.

18 NEW ANGLE (OPTICAL)

As he settles back down, a hoverball glides over to him and stops dead in the air only inches from his face. Picard tries to ignore it but the sphere emits an aggravating low level HUM. He casually tries to swat it away but it avoids his hand and darts away. Picard reopens his book... just as the hoverball makes an abrupt reappearance above his head. As he looks up:

JOVAL (V.O.)
Return.

The hoverball zips away.

19 NEW ANGLE

to include Joval, a delicate beauty wearing an eye catching bathing outfit. She grabs hold of the hoverball.

JOVAL
My apologies. I fear I have yet to master the art of hoverball.

PICARD

So it would seem.

Joval sits beside him.

JOVAL
My name is Joval. I am employed here. Is there anything you require to make your stay a more pleasant one?

A small smile from Picard. He shakes his head as if he's heard it all before.

JOVAL
You find me amusing.

PICARD
No. It's just that you're the fifth woman to ask me that this morning... All I require is to sit here in the sun and read my book. Alone.

JOVAL
And afterward?

The question catches Picard by surprise.

PICARD
I really haven't thought that far ahead.

19 CONTINUED:

JOVAL

Then may I suggest a swim to be followed by a massage?

This is all said very matter of fact, without any hint of salaciousness and no trace of servitude.

PICARD
Some other time perhaps.

Picard was hoping this would end matters right there, but Joval only looks perplexed.

JOVAL
I don't understand. You say you wish to be alone yet you carry the Horga'hn.

She holds up a small wooden copy of the idol which is on a table next to Picard.

PICARD
I just purchased that.
(suddenly suspicious)
Why? Are you implying it holds some special meaning?

Joval looks at him like he has got to be kidding.

JOVAL
The Horga'hn is the Risian symbol of sexuality. To own one is to call forth it powers. To display it is to announce you are seeking Jamaharohn.

Picard glares at the Horga'hn.

PICARD
(softly but
emphatically)
Riker!

JOVAL
Do you seek Jamaharohn?

PICARD
I don't even know what it means.
(quickly)
Nor do I want to. The Horga'hn
is for a friend.

19 CONTINUED: (2)

JOVAL
I see. Someone close to you.

PICARD
That's right.

JOVAL
Someone you love.

PICARD
I wouldn't go that far.

Joval stands.

JOVAL
Your attitude is most puzzling.
I will leave you now to your book.

PICARD

That's all I ask.

And with a final look of disapproval, Joval leaves.

As for Picard, the conversation has done nothing to improve his mood. Once again, he opens the book, tries to make himself comfortable.

After a beat, an ominous shadow falls over him. He looks up to see:

20 PICARD'S P.O.V.

A dark figure who stands backlit before him.

PICARD (V.O.)
You're blocking the sun.

The figure leans forward into the CAMERA and now we realize it's Sovak, the Ferengi, looking rather absurd in a Risian resort outfit.

SOVAK
I know you're working with her.
I warn you, it's a mistake.

21 NEW ANGLE

as Picard looks around, convinced that Sovak must be speaking to someone else. But no one's there.

21 CONTINUED:

PICARD
Are you addressing me?

SOVAK
Don't bother to deny it. I've seen the two of you together.

PICARD
I don't know what the devil you're talking about. But whatever it is, I assure you it's no concern of mine.

Picard goes back to his book, trying his best to ignore the Ferengi.

SOVAK
Tell her I want the disc returned to me immediately.

PICARD
Perhaps I haven't made myself clear. You have the wrong man.

22 ANGLE ON VASH

who is seated in a lounge chair at the edge of the lobby. A male companion is giving her a backrub as she watches Picard and Sovak.

23 BACK TO SCENE

SOVAK
I am rapidly losing patience with you. I demand you talk business.

Picard has had about enough of this guy.

PICARD

You'll find Ferengi demands carry
little weight with me.

SOVAK
Obviously you've never dealt with
my people before.

PICARD
On the contrary, I have. All too
often.

23 CONTINUED:

SOVAK
Then you know the Ferengi are not
to be trifled with.

PICARD
Or trusted.

Sovak looks threateningly over him.

SOVAK
You dare to insult me!

Picard rises to his feet. The Ferengi stands his
ground.

PICARD
I advise you to listen closely
for I will not say this again.
I came to Risa for a holiday,
nothing more. I have no knowledge
of this woman you refer to, nor
have I laid eyes on any disc.

SOVAK
You expect me to believe such feeble lies?

PICARD
(with an edge)
I don't particularly care what you believe.

A long beat as Picard stares down Sovak. Finally the Ferengi backs away.

SOVAK
This is not over yet, human. The disc is mine... And so is the woman. Remember that.

The Ferengi EXITS into the lobby.

Picard takes a deep breath, allowing the tension to drain out of him. He sits back down and once again opens the book.

VASH (V.O.)
Hello!

Picard slams the book shut.

23 CONTINUED: (2)

He turns, sees Vash standing by the doorway of the lanai. Her outfit leaves little to the imagination.

PICARD

Oh, it's you.

VASH
That's not much of a greeting.

Undeterred, she sits down beside him.

PICARD
Look, I don't mean to appear rude, but I am not seeking Jamaharohn.

At first Vash appears perplexed, but then she smiles and nods philosophically.

VASH
All right. But you really should try it some time.

And it's clear that Vash knows of what she speaks.

PICARD
If I "try it", it will be at a time of my own choosing.

VASH
That's fine with me. It's not as though I was offering to help you find it.

And now it's Picard who's a bit taken back.

PICARD
I assumed by the way you welcomed me the other day...

VASH
I'm sorry if I embarrassed you.

PICARD
I don't recall saying I was embarrassed.

VASH
Do public displays of affection normally make you uncomfortable?

23 CONTINUED: (3)

PICARD
Let's just say I prefer to be acquainted with the women I kiss.

VASH
That's understandable. The name's Vash.

She holds out her hand. And for a brief moment before Picard takes it, they stare at each other in an undeniable beat of sexual tension.

PICARD
Jean-Luc Picard.

VASH
So tell me about yourself, Jean-Luc.

PICARD
(scowling)
Is that really necessary?

VASH

Would you rather I guess? I can be very persistent.

Picard sees she means it. If only to get it over with...

PICARD
I'm captain of a Federation starship.

Vash is impressed.

VASH
Well then that explains it.

PICARD
Explains what?

VASH
I noticed you arguing with that Ferengi. For a moment there it looked like it was going to come to blows.

And suddenly it all clicks into place for Picard.

23 CONTINUED: (4)

PICARD
You're the woman he was talking about?

23 CONTINUED: (5)

Vash tries to keep it light but there's a hint of worry in her voice.

VASH
I hope your disagreement wasn't over me.

Picard gets up.

PICARD
For the answer to that I suggest you ask him.

He reaches down and picks up his book and Riker's Horga'hn.

VASH
Where are you going?

PICARD
To find some privacy.

He walks off towards the lobby. Vash gets up to follow.

VASH
Wait a second.

24 INT. LOBBY

Picard and Vash ENTER from the lanai.

VASH
What did he tell you? I'm sure there wasn't a bit of truth to any of it.

25 NEW ANGLE

As a triumphant Sovak appears from behind a plant and blocks their path.

SOVAK
(to Picard)
And you said you didn't know her.

PICARD
I don't. And I don't want to.

25 CONTINUED:

SOVAK
(to Vash)
Return the disc to me and all will be forgiven.

VASH
The disc doesn't belong to you, Sovak. It never did.

Picard has no intention of staying around to hear them argue.

PICARD
It would seem you two have a lot to discuss. If you'll excuse me...

He starts to go, but Vash stops him.

VASH

I'm sorry, Jean-Luc. Perhaps one day I can explain this all to you.

26 INSERT

As she slips an optical disc into his coat pocket.

27 BACK TO SCENE

PICARD
Perhaps you can.

And with that, he leaves. Vash watches him go. Sovak appears at her shoulder.

SOVAK
I have a proposal I believe you'll find most interesting.

VASH
Save your breath.

SOVAK
I am willing to pay you your weight in gold in exchange for the disc. Is that not a generous offer?

27 CONTINUED:

Vash dismisses the offer with a look and then walks off.

SOVAK
(admiring)

I must have that woman.

28 INT PICARD'S ROOM

Picard ENTERS. We do not reveal the interior of the room until Picard reacts to:

29 NEW ANGLE (OPTICAL)

Boratus and Ajur, who are busy using some kind of hand held tracking device to scan the area.

PICARD
What are you doing in my room?

The Vorgons stop their scan.

AJUR
We are Vorgons. I am Ajur. This is Boratus.

BORATUS
We come from the twenty-seventh century. We've traveled three hundred years into the past to find you.

And off Picard's reaction, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. PICARD'S ROOM (OPTICAL)

Picard and the Vorgons as before.

PICARD
Let's assume for the moment I believe you. That you are indeed from the future. What is it that you want from me?

AJUR
Have you heard of the Tox Uthat?

The question surprises Picard.

PICARD
I'm aware of the legend. It tells of a visitor from the future who left behind a mysterious device known as the Tox Uthat.

AJUR
Essentially that story is correct.

PICARD
Then the Uthat actually exists.

BORATUS
(nodding)
It was invented by a scientist named Kal Dano in the mid-twenty-seventh century. The Uthat is a quantum phase inhibitor... capable of halting all nuclear reaction

within a star.

PICARD
But why bring such a powerful weapon into the past?

BORATUS
Criminals attempted to steal the device from Dano. He was determined to keep it out of their hands, so he fled back to the twenty-second century... where he hid it.

30 CONTINUED:

BORATUS
(nodding)
Ajur and I were the security team assigned to protect the Uthat. Having failed in our duty, we followed Dano into the past, hoping to return him and the weapon safely to our own time.

One look at the aliens tells Picard all he needs to know.

PICARD
I gather you were unsuccessful.

AJUR
Though we searched for many years, we were unable to find any trace of it.

BORATUS
Returning home in defeat we began to search through the historical records for some clue to the Uthat's fate.

AJUR
For years we looked through the archives of the many cultures that reside in this part of the galaxy.

PICARD
And the search led you to me?

AJUR
We came upon a brief account stating you had discovered an object of unknown origin while vacationing on Risa. From its description -- a crystal cube that fits in the palm of the hand -- we surmised it could very well be the Uthat.

PICARD
I'm sorry to disappoint you, but I haven't found a thing -- including peace, which is the only thing I'm looking for.

30 CONTINUED: (2)

BORATUS
You will find such a device,

Captain -- to us it's already part
of history.

It's a difficult argument for Picard to refute.

PICARD
And if I do find it, what then?

AJUR
You will give it to us immediately
so that we may return with it.

BORATUS
Can we expect your cooperation,
Picard?

Picard hesitates before replying. There is no way to verify the Vorgon's story -- and his instincts are whispering caution. His answer is subtly ambiguous.

PICARD
The Uthat belongs to your time
-- not mine.

Upon hearing Picard's answer, the aliens seem to relax for the first time.

AJUR
(pleased)
It would appear that history is
correct in its assessment of you,
Captain. You are a very wise man.

And with that, the Vorgons touch their transporter belts and DEMATERIALIZE (VORGON TRANSPORTER EFFECT).

Picard reacts to their abrupt departure, not sure

whether Ajur's last remark was a compliment or a subtly veiled threat. He takes off his jacket and as he does, Vash's optical disc drops to the floor. He picks it up and examines it closely.

31 INT. VASH'S ROOM (A REDRESS OF PICARD'S)

Vash is busy gathering up her belongings which have been tossed helter-skelter around the room.

31 CONTINUED:

PICARD (V.O.)
May I come in?

She turns quickly.

32 NEW ANGLE

Picard is standing in the doorway.

VASH
Excuse the mess.

She returns to her work.

VASH
Sovak has taken to searching my room periodically.

Picard holds up the disc.

PICARD

Is this what he's looking for?

An apologetic Vash reacts to the sight of the disc.

VASH
I'm sorry I had to hide it like that, but I was afraid he'd start searching me next.

PICARD
This disc must contain some very valuable information.

Vash reaches out her hand, waits for Picard to give it back.

VASH
I doubt it's anything you'd be interested in.

But Picard holds on to the disc.

PICARD
That depends.

And now Vash isn't as calm as she was a moment before.

VASH
On what?

PICARD
On whether or not this has anything to do with the Tox Uthat.

VASH
(a flash of anger)
Did Sovak tell you that?

32 CONTINUED:

PICARD
Let's just say I've heard...
rumors that the Uthat is located
somewhere on Risa.

Vash tries to gauge just how much Picard knows. But he's a hard man to read.

VASH
Look, the last thing I need is
a partner.

PICARD
Then it's true.

Vash sees that Picard is not about to let go of this.

VASH
I don't suppose you ever heard
of Professor Samuel Estragon?

PICARD
As a matter of fact, I have. He
spent half his life searching for
the Uthat.
(off her reaction)
Archaeology is a hobby of mine.

VASH
I served as his personal
assistant for the past five years.
Shortly before he died, he

uncovered new data pinpointing its location. That disc contains his research notes and maps.

PICARD
So you're continuing his work?

VASH
Exactly.

PICARD
With a Ferengi as an associate.

VASH
Sovak and I are definitely not working together.

PICARD
But the two of you are well acquainted.

32 CONTINUED: (2)

VASH
At times he aided the professor in his explorations. Especially in situations that weren't quite ethical.

PICARD
And now with typical Ferengi logic, he's convinced that the Uthat belongs to him.

VASH

All he cares about is selling it
to the highest bidder.

PICARD
I take it you have a more noble
purpose in mind.

VASH
I told the professor I'd present
it to the Daystrom Institute.
(with a hint of anxiety)
But first I have to find it.
And that won't be easy with Sovak
watching me every minute.

32 CONTINUED: (3)

And to Picard it's as if fate itself has brought him to
this moment.

PICARD
Then I'll go in your place.

Vash reacts. Not so fast buddy.

VASH
And what about me?

PICARD
You'll remain here. It's safer.

VASH
This isn't a starship, Jean-Luc.
And I don't follow orders.

A beat as they stare at each other.

VASH
You'd never find it without me.
The professor's notes are in code.

She smiles triumphantly. Picard grudgingly accepts the inevitable.

32 CONTINUED: (4)

In spite of himself, Picard is beginning to admire this brash woman.

PICARD
From the moment we met I knew you were going to be trouble.

VASH
You look like a man who could handle trouble.

PICARD
How far is it to our destination?

VASH
According to the professor's notes, a series of subterranrean caves lie twenty-nine kilometers due east. That's where we'll find the Uthat.

PICARD
I'll meet you in the lobby in fifteen minutes. Be punctual.
(a beat)

I advise you to change clothing.

He heads for the door.

VASH

Jean-Luc...

He turns.

VASH

... We're going to make a wonderful team.

Picard isn't quite so confident. He EXITS.

33 INT. LOBBY

Picard and Vash move quickly through the lobby. Vash is carrying a back pack.

34 NEW ANGLE

As Sovak appears at their side.

SOVAK

I expected such treachery. Did you think you could sneak away from me so easily?

35 INSERT

A small phaser is pressed against Picard's back.

36 BACK TO SCENE

As Picard and Vash react.

37 INT. LOBBY - THE LANAI (OPTICAL)

Picard and Vash ENTER, followed by Sovak. As they turn to face him:

SOVAK
The disc -- where is it?

37 CONTINUED:

PICARD
Didn't anyone tell you weapons aren't allowed on Risa?

SOVAK
You're making a grave mistake putting your trust in this woman.

VASH
It would be a worse mistake to trust you.

SOVAK
Silence!
(to Picard)
Do you know how she acquired the disc in the first place?

Vash starts toward the Ferengi.

VASH
(a warning)
Sovak!

He points the phaser in her direction, effectively stopping her in her tracks. Sovak smiles. He's enjoying this.

SOVAK
(to Picard)
I paid her to steal it. But instead she betrayed me, and used my money to make her way here.

VASH
That's not the way it happened.

SOVAK
(relishing it)
She's a greedy and unscrupulous woman.
(drooling over Vash)
A perfect mate for a Ferengi.

PICARD
You are becoming quite an annoyance, Sovak.

37 CONTINUED: (2)

SOVAK
As are you, human. Perhaps I should kill you and then take the disc.

Vash moves forward, holding out the back pack.

VASH

No wait... you can have it.

A greedy Sovak, anticipating victory, reaches for the bag. Vash tosses it to him. A surprised Sovak catches it. Picard uses the opportunity to grab for the phaser. The Ferengi FIRES it, the beam passing between Picard and Vash. A solid punch from the captain and Sovak crumples to the ground.

Picard takes the phaser and tosses it in the bushes. He picks up the back pack.

VASH

You see, I told you we'd make a good team.

Picard still isn't totally convinced. He leads her away.

PICARD

We have a long trip ahead of us.

They EXIT the lanai.

Hold a beat, and then the Vorgons MATERIALIZE (VORGON TRANSPORTER EFFECT).

AJUR

So it finally begins.

BORATUS

Picard must not be allowed to destroy the Uthat.

AJUR

He will surrender it to us...

or die.

And on two very grim and determined Vorgons, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. CAVERN (OPTICAL)

A dark, primeval place. Shafts of moonlight emanating from natural fissures in the ceiling provide the only illumination.

Picard is finishing up some dinner as he stands gazing off into the shadows. Behind him is a small, grassy chamber. He turns and ENTERS -- revealing a weary Vash resting on the ground. She holds a tricorder-like device (the disc is inside) as she checks the professor's maps.

PICARD
Have you calculated how much further we have to go?

VASH
Another eleven kilometers.

Picard is well aware they both could use a rest.

PICARD
We'll remain here for the night.

VASH
I was hoping you'd say that.

She flops onto her back, arms outstretched. Picard sits with his back to the cave wall.

PICARD
We made better time than I expected.

Vash leans up on her elbows.

VASH
I'll take that as a compliment.

Picard acknowledges.

PICARD
As it was intended.

Vash sits up -- moves closer to Picard. She hesitates -- looking for the right words... Totally serious for a change.

38 CONTINUED:

VASH
Jean-Luc... I'm afraid I haven't been totally honest with you.

PICARD
Forgive me if I don't act

surprised.

VASH
Sovak did pay me to hand over the disc.

PICARD
Then you did steal it.

VASH
It wasn't stealing. The professor was dead... Someone had to continue his work. I had already devoted five years of my life to tracking down the Uthat.

PICARD
But you took Sovak's money.

VASH
It was the only way I could afford to get to Risa. As for Sovak, he got exactly what he deserved.

Picard gives a wry grin.

PICARD
Well, any woman who can beat a Ferengi at his own game, bears watching.

Vash is delighted to return Picard's smile.

VASH
I'll take that as another compliment. I am flattered.

A silent moment passes between them. Then:

PICARD
(gruffly)
We should get some sleep.

Vash turns and rummages through the pack. She pulls out a blanket (perhaps some kind of sleeping bag.)

38 CONTINUED: (2)

VASH
You know Jean-Luc, it's lucky for you we met.

Picard flashes Vash a dubious look as he helps her spread out the blanket.

VASH
If it wasn't for me, you'd still be back there sitting in the sun... relaxing.

PICARD
That happens to be why I came to Risa.

They both slip under the blanket. Settle in.

VASH
I'm sure you hated every minute of it. That kind of vacation isn't for a man like you. You need excitement.

PICARD
Excitement? Sleeping in a damp cave... chasing after something we'll probably never find?

VASH
(confident)
You are enjoying yourself, aren't you?

A beat and then Picard allows himself a small grin. There's no use denying it.

PICARD
I suppose I am.

VASH
(victory)
I just wanted to hear you say it.

PICARD
Good. Now go to sleep.

A beat. Picard closes his eyes. Vash looks over at him.

38 CONTINUED: (3)

VASH
I'll never forget that look on your face when you thought I was offering you Jamaharon.

Picard's eyes open.

PICARD
That was a simple misunderstanding.

VASH
(a beat)
You did seem a little disappointed when I turned you down.

Picard rises up on an elbow, leans towards Vash.

PICARD
You can be the most irritating woman sometimes.

VASH
(smiling)
You're kind of prickly yourself.
(a beat)
Don't you see, we're a lot alike. That's probably why we get along so well.

PICARD
You call this getting along?

VASH
All right. We don't get along.

She moves up into a reclining position alongside Picard... and now their faces are only inches apart.

38 CONTINUED: (4)

VASH

(softly)
But you do admit we're attracted to one another.

A long beat of sexual tension and Picard's response is more an admission than a denial.

PICARD
Do I?

VASH
If you want to pretend otherwise, that's fine with me, but...

But before she can continue, Picard moves forward that last inch and kisses her.

VASH
You still think I'm trouble?

PICARD
I'm sure of it.

They kiss again... and it grows more passionate. She lowers him down over her.

DISSOLVE TO:

39 OMITTED

39A INT. CAVERNS

Picard and Vash hiking along. Picard wears the back pack.

40 INT. CAVERNS (OPTICAL)

A vaulted cul-de-sac.

Picard and Vash ENTER. Look around. Vash can barely contain her excitement as she consults her tricorder.

VASH
This is it. We've reached the end of our journey.

PICARD
Do you have an exact location?

40 CONTINUED:

VASH
(reading off the disc)
Six meters in from the large outcropping.

Picard and Vash find the outcropping. Picard paces off the distance.

PICARD
That should put it right about here.

Vash scans the spot with her tricorder. A frown slips across her face. She scans the rest of the chamber, her frown deepening.

PICARD
Is something wrong?

40 CONTINUED: (2)

VASH
I can't get a reading. There must be Starithium ore in these rocks.

PICARD
That leaves us but one alternative.

He reaches into the pack and pulls out a collapsible shovel -- hands it to Vash. Then takes out another for himself.

PICARD
Shall we?

Vash nods. Picard buries the shovel into the ground.

At the moment of impact, the Vorgons MATERIALIZE into the chamber. (VORGON MATERIALIZATION EFFECT.)

Vash reacts to the intrusion -- what new enemy is this?

VASH
(wielding her shovel; help)
Picard!

PICARD
(seeing it's the Vorgons)
A bit early, aren't you?

AJUR
We are here to witness a great

moment, Picard.

Vash looks over at Picard, demanding an explanation.

VASH
Who the hell are they?

PICARD
They're security officers from the twenty-seventh century. They're here to take back the Uthat.

40 CONTINUED: (3)

Vash is torn between amazement and anger.

VASH
You knew about this and didn't tell me?

PICARD
My apologies Vash... But if I had told you, would you have brought me here?

VASH
Probably not.

PICARD
My point exactly.

SOVAK (O.S.)
So the betrayer is herself betrayed.

41 NEW ANGLE (OPTICAL)

Sovak ENTERS the vault carrying a phaser rifle at the ready. He reacts to the Vorgons.

SOVAK
(to Vash)
You've put together quite a little team.

Ajur advances towards Sovak.

AJUR
You must not interrupt Captain Picard...

Sovak points the rifle at the Vorgon.

SOVAK
Quiet. Move back with the others.

Ajur and Boratus comply and move closer to Picard and Vash.

PICARD
(coldly to Sovak)
How did you get here?

41 CONTINUED:

SOVAK
(proudly)
I found the disc in her room.

Picard looks over at Vash. Can this be true?

VASH
That's impossible. I made a copy as a precaution. But I burned it before we left.

SOVAK
Only the outer casing was incinerated. Now, I had no intention of interrupting you. Please...
(harshly)
Continue digging.

A beat. Neither Picard or Vash move. Sovak FIRES the phaser rifle into the air. A defiant Vash drives her shovel into the dirt. Picard looks over at the Vorgons. No help there. For the time being, there's only one thing to do.

And as Picard begins to dig, we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42 INT. CAVERN (OPTICAL)

Picard climbs out of a hole that has grown waist deep and five feet wide. Vash continues to shovel away -- under the watchful eyes of the Vorgons and an increasingly anxious Sovak.

SOVAK
No one told you to stop digging, human.

PICARD
I see no reason to continue.

Now Vash has stopped digging as well. Sovak fires a shot from the phaser rifle.

SOVAK
You will do as I say. Now pick up that shovel!

PICARD
Look around Sovak, by now it must be obvious even to you... the Uthat is not here.

SOVAK
Is this some pathetic attempt at trickery? Of course it's here. We simply haven't found it yet.

Vash approaches Picard.

VASH
Are you saying the professor's findings were wrong?

PICARD
It would appear so.

Picard's words seem to be making a strong impact on Vash. It's as if she's struggling to accept the truth.

VASH
(bewildered)
But how could that be? His evidence was overwhelming.

Sovak's rage and panic is building.

42 CONTINUED:

SOVAK
Enough with this foolishness.
(to Vash)
Can't you see he's trying to deceive us?
(to Picard)
Return to work this instant!

43 NEW ANGLE (OPTICAL)

Vash gives Sovak a sympathetic look.

VASH
I'm afraid he's right, Sovak. According to the disc we should have reached it hours ago.

SOVAK
(panic rising)
Lies! Treachery! This cannot be happening. Not another failure. Not after having come

so close.

AJUR

It is most puzzling.

And with that, the Vorgons beam out. (VORGON TRANSPORTER EFFECT.)

PICARD

(firmly)

It's over, Sovak.

SOVAK

No, I will not be cheated out of my prize.

(to Vash)

Tell him. Tell him the professor's research is irrefutable.

VASH

(her doubt's growing)

I... I don't know anymore...

SOVAK

Then step aside...

He grabs the shovel from Vash.

43 CONTINUED:

He throws away the phaser rifle and lowers himself into the hole. He begins digging frantically.

SOVAK

(continuing)
The Uthat is here... somewhere... Just waiting to be found... It can't hide from me forever.

He continues digging.

44 NEW ANGLE

Picard and Vash watch this sorry spectacle for a beat and then turn to leave.

45 INT. LOBBY - EVENING

It is nearly deserted.

45A INT. VASH'S ROOM

Picard and Vash ENTER. Vash looks like a tired and defeated woman.

VASH
Five years of my life... wasted.

PICARD
There are other treasures to be found, Vash.

Vash nods. She is trying to put up a brave front, but she is clearly devastated.

VASH
Not like the Uthat.
(a beat)
I hope you won't mind... but I need to be alone for awhile.

PICARD
I quite understand.

Vash manages a smile. She kisses Picard on the cheek and he EXITS.

46 INT. PICARD'S ROOM - NIGHT

Picard, back in the clothes he wore when he first came to the Haven, is packing his travel bags. (NOTE: He is now wearing his communicator.)

RIKER (COM VOICE)
Enterprise to Picard.

Picard keys his insignia.

PICARD
Picard here.

INTERCUT TO:

47 INT. MAIN BRIDGE

Riker at Command. Data and Worf at their usual stations. Supernumerary (Bennett) at Conn.

RIKER
I hope we're not interrupting anything important, Captain. I just wanted to inform you that we have achieved orbit around Risa and are ready to beam you up at your convenience.

PICARD
I will be returning shortly, Commander. In the interim, stand ready to initiate Transporter Code Fourteen at my signal.

Riker reacts -- perhaps he misunderstood Picard.

RIKER
Transporter Code Fourteen?

PICARD
You heard me, Number One.

RIKER
Yes, sir.

PICARD
Picard out.

END INTERCUT.

48 INT. LOBBY - NIGHT

Deserted, except for Vash who is dressed as in the teaser. She carries the back pack as she hurries toward the Horga'hn Shrine.

PICARD (V.O.)
Leaving so soon?

A startled Vash whirls around to see:

49 VASH'S P.O.V.

On Picard who has been waiting in a secluded area for just this moment.

50 BACK TO SCENE

As Picard approaches, Vash manages to recover her poise.

VASH
Jean-Luc -- I was just about to come say good-bye.

Picard plays it nonchalant, but he is carefully scrutinizing her reactions.

PICARD
Well then, I've saved you the bother.

VASH
I want to put all this behind me as soon as possible. You understand.

PICARD
Of course. However, there is one last thing you can do for me.

VASH
Anything.

Picard leans forward in a confidential manner.

50 CONTINUED:

PICARD
Show me where you've hidden the Tox Uthat.

Vash stares back at him with a look of outraged innocence.

VASH
That's not funny, Jean-Luc.

But Picard isn't interested in denials.

PICARD
You never intended to burn that second disc. If you had, you wouldn't have been so careless as to allow Sovak to salvage any of it. You wanted him to follow us so he could see for himself that the Uthat wasn't at the cave site. It was the only way to convince him your quest had been futile.

VASH
But how could I have known the Uthat wasn't there?

PICARD
Because you had gone there once before. Probably the moment you arrived on the planet. That's when you found it.

A long beat before Vash finally answers.

VASH
(a reluctant smile)
You're a man of many talents, Jean-Luc.

She reaches over to the shrine and picks up one of the smaller Horga'hns.

She hands the figure over to Picard.

VASH
Open it.

Picard finds a hinge in the belly of the idol. He lifts up the top half.

51 HORGA'HN - E.C.U.

As it splits open, we REVEAL the Tox Uthat, a gleaming crystal cube sitting in the belly of the statue.

52 BACK TO SCENE

VASH
(admiring it)
A piece of the future.

PICARD
A very dangerous piece. Were you really going to give it to the Daystom Institute?

VASH
Well, maybe not give it.
(off his look)
Five years is a huge investment, Jean-Luc. I deserve to make a reasonable profit.

53 NEW ANGLE (OPTICAL)

As Boratus and Ajur MATERIALIZE (VORGON TRANSPORTER EFFECT).

AJUR
Congratulations Picard. We knew you would not fail us.

Vash grabs hold of Picard's arm.

VASH
You're not going to just hand it over are you?
(a beat)
You didn't trust me... what makes you think you can trust them?

PICARD
I assume the Vorgons have proof to back up their claims.

Picard's words are clearly intended as much for the Vorgons as for Vash.

BORATUS
Our being here is proof enough.

And as Vash makes the connection --

VASH
Wait a second, Vorgons?
(MORE)

53 CONTINUED:

VASH (Cont'd)
According to the professor's notes, it was two Vorgons... a male and a female... who tried to steal the Uthat in the first place. For all we know it could be them.

53 CONTINUED: (2)

Picard confronts the Vorgons. His earlier suspicions now seemingly confirmed.

PICARD
You're going to have to prove you are who you say you are.

Both Vorgons make no move to comply.

AJUR
As you yourself said, the Uthat belongs to the future.

PICARD
But not necessarily to you.

Boratus points a weapon at Picard.

BORATUS
You will return what is ours,
Picard.

VASH
No!

Vash moves towards Boratus. The beam from the weapon hits her in the chest, pushing her backwards.

Picard moves quickly -- placing the Uthat on the floor as he keys his communicator.

PICARD
Enterprise... Code Fourteen...
Lock on present coordinates...
three second delay... Mark!

Picard moves away from the Uthat as Ajur runs towards it.

And as Ajur reaches toward the Uthat it suddenly SHIMMERS in the TRANSPORTER EFFECT and then EXPLODES.

54 NEW ANGLE (OPTICAL)

Picard helps a shaky Vash to her feet.

PICARD
Are you all right?

54 CONTINUED:

Picard, relieved to see she's not seriously injured,

turns his attention to the Vorgons.

PICARD
(forcefully)
Go. Return to your own time.
There's nothing for you here.

BORATUS
History recorded that you
destroyed the Uthat.

AJUR
You have fulfilled your destiny
all too well, Picard.

The Vorgons DEMATERIALIZE (VORGON TRANSPORTER EFFECT.)

HOLD ON Picard and Vash.

55 INT. PICARD'S ROOM - NIGHT (OPTICAL)

Vash is helping Picard pack his travel bags.

VASH
I don't suppose there are any
openings for an archaeologist
aboard the Enterprise.

PICARD
(smiling)
Somehow I doubt you'd find life
aboard a starship suitable to your
taste.

VASH
Probably not. I could never
tolerate all that discipline.

PICARD
What are your plans?

VASH
I thought I'd explore the ruins on Sarthong Five. No telling what I might find there.

PICARD
But the Sarthongians deal harshly with trespassers.

55 CONTINUED:

VASH
Why Jean-Luc, you really do care about me.

55 CONTINUED: (2)

Picard closes up his bags. And she's right. He is somewhat concerned.

PICARD
You will try and stay out of trouble.

VASH
I always try.

But they both know she's not going to try very hard.

And now there's nothing left to do but say good-bye. And it seems only natural for Picard to take her in his arms for a farewell kiss. Afterward --

VASH
I wish we had more time together.

PICARD
(smiling)
Perhaps we do.
(off her questioning look)
The Vorgons are time travelers. Now that they know where and when the Uthat can be found, they may very well come back and try for it again.

VASH
So we may be doing this all over again.

A beat... Picard smiles... and Vash returns it.

VASH
Good-bye Jean-Luc.

Picard nods in farewell. He keys his insignia.

PICARD
Picard to Transporter Room. One to beam up.

Picard and Vash exchange a final glance before the TRANSPORTER EFFECT beams Picard away.

56 INT BRIDGE

Riker and Troi greet Picard as he ENTERS from the turbolift. He is back in uniform and in a far better mood than when he returned from Gemaris.

RIKER
Welcome aboard, Captain.

56 CONTINUED:

PICARD
Thank you, Commander. Status report.

RIKER
All went well on Starbase twelve. I think you'll find the ship to be in splendid condition.

PICARD
I'll present my compliments to the crew. Oh yes... and Number One... about that Horga'hn you requested.

RIKER
(feigning innocence)
Yes, sir...

PICARD
We need to have a little chat about that.

Riker tries unsuccessfully to suppress his grin.
Picard heads for his Ready Room.

TROI
Was it a relaxing trip, Captain?

He gives Troi a look that says -- you don't know the half of it. As the doors close behind him:

RIKER
(beaming)
I knew he'd have a great time.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Warps out of orbit.

58 INT. RISIAN LOBBY (RE-DO OF SCENE 1)

We are back in time to the opening of the show. Everything is exactly like it was in the first shot of the Teaser.

59 NEW ANGLE (RE-DO OF SCENE 2) (OPTICAL)

As before, the Vorgons MATERIALIZE by one of the entranceways.

The Vorgons glance curiously around the lobby then make their way over to a nearby wall grid.

Ajur places her palm on an adjoining sensor panel which glows at her touch.

COMPUTER (V.O.)

Welcome to Risa. All that is ours is yours.

AJUR

We are looking for the lodging chamber of Captain Jean-Luc Picard.

COMPUTER (V.O.)

A file scan reveals no record of a Captain Picard currently visiting Risa.

Boratus turns to Ajur.

BORATUS

We're early.

AJUR

Again.

And their look implies that this time they are determined to be successful.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Tin Man"
#40273-168

Written by
Dennis Putman Bailey
&
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Directed by
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FINAL DRAFT

JANUARY 31, 1990

STAR TREK: THE NEXT GENERATION
"Tin Man"

CAST

PICARD TAM ELBRUN

RIKER CAPTAIN JONATHAN DESOTO
DATA ROMULAN COMMANDER
BEVERLY
TROI
GEORDI
WORF
WESLEY
O'BRIEN
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
ENGINEERING TECHNICIANS

STAR TREK: "Tin Man" 1/31/90 - SETS

STAR TREK: THE NEXT GENERATION
"Tin Man"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM USS HOOD
TRANSPORTER ROOM
CORRIDOR ROMULAN WARBIRDS
TURBOLIFT
OBSERVATION LOUNGE TIN MAN
SICKBAY/CRUSHER'S OFFICE
TAM'S GUEST QUARTERS
DATA'S QUARTERS
MAIN ENGINEERING
TEN-FORWARD

TIN MAN ("GOMTUU")

PILOT'S CHAMBER
CORRIDOR

USS HOOD
CAPTAIN'S READY ROOM

ROMULAN WARBIRD
CAPTAIN'S READY ROOM

STAR TREK: "Tin Man" - 1/31/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Tin Man"

PRONUNCIATION GUIDE

HAYASHI NEBULA	ha-YAH-she
TAM ELBRUN	TAM EL-brun
GHORUSDA	gor-OOSH-dah
BETA STROMGREN	STRUM-gren
CHANDRA FIVE	CHON-druh
GOMTUU	GOM-too

STAR TREK: "Tin Man" - REV. 2/6/90 - TEASER 1-2.

STAR TREK: THE NEXT GENERATION
"Tin Man"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at warp.

PICARD (V.O.)
Captain's log, Stardate 43779.3.

The Enterprise is preparing detailed atmospheric charts of the Hayashi system. Although tedious, this endeavor is the first step toward planet colonization.

2 INT. ENTERPRISE - MAIN BRIDGE - WIDE ANGLE

PICARD and RIKER at Command. WORF and TROI are at their stations. DATA and WESLEY are at Ops and Conn.

Data reacts to something on the Ops panel.

DATA
Sensors report the USS Hood closing on an intercept course at high warp.

PICARD
That's odd... I wasn't notified of a rendezvous.

RIKER
They seem to be in an awful hurry.

WORF
Sir, we are being hailed on a secured channel by Captain DeSoto.

PICARD
On screen.

3 thru 5 OMITTED

6 WIDE ANGLE FAVORING MAIN VIEWER (OPTICAL)

TIGHT ANGLE ON DESOTO in the Hood's Ready Room.

DESOTO
Sorry to sneak up on you like that, Jean-Luc --

PICARD
Robert, why didn't you inform us --

DESOTO
-- Out here, you never know who's listening. Keeps you on your toes, anyway. Hey, Will, you getting soft on that luxury liner?

Riker grins. Picard is still puzzled.

PICARD
So, old friend. How are you?

DESOTO
Ah, you know, they send you Galaxy-Class boys out here to the far reaches. Me, I'm hauling my butt back and forth between starbases --

7 ANGLE ON PICARD

Smiling to Riker and Troi; DeSoto's put-on griping is

an old song going back to when he and Picard served together as lieutenants.

PICARD
But not today.

8 CROSSCUTTING FROM BRIDGE TO MAIN VIEWER AS NECESSARYY (OPTICAL)

DESOTO
Nope. Starfleet's got new orders for you. This is top priority. They need the fastest ship in the fleet -- and the best people. That's you.

PICARD
If time is so important, why didn't they transmit the orders by subspace?

DESOTO
They're worried about Romulan eavesdropping on this one. And we've got a passenger for you. Hard to send by subspace.

PICARD
What sort of passenger?

DESOTO
Mission specialist. He'll bring your orders aboard with him. Name's Tam Elbrun.

RIKER
(startled)

Elbrun? You mean Tam Elbrun as
in the Ghorusda disaster?

8 CONTINUED:

DESOTO
The same.
(sighing)
What can I say? Your orders are
to cooperate fully with him.

9 REACTION SHOT OF TROI

clearly distressed at the discussion of Elbrun.

DESOTO
(continuing)
Best of luck, folks. Hood out.

10 BACK TO SHOT

A view of space replaces DeSoto's image.

DATA
Sir, the Hood is slowing to
impulse.

Picard rises, looks dubiously at the others. Most of whom clearly know the name Elbrun.

PICARD
Mister Data, come with me --

11 ANGLE ON TROI

who steps anxiously toward Picard.

TROI
Captain, let me come with you to greet Tam --

PICARD
You know him?

12 CLOSE ON TROI

TROI
I do... He was at the university on Betazed when I studied psychology there.

PICARD
Ah, I see. He was a colleague, then.

12 CONTINUED:

TROI
No, sir. He was a patient...

Off Picard's reaction.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

13 EXT. SPACE - THE ENTERPRISE AND U.S.S. HOOD (OPTICAL)

running at impulse speed.

14 INT. CORRIDOR - TRACKING SHOT - PICARD, TROI AND DATA

ENTERING the Transporter Room.

TROI
Tam is a telepath of extraordinary talent, even for a Betazoid. He's a specialist in first contact with new life-forms, and... a rather unique person.
(a beat)
He's not what you might expect, Captain.

Troi and Picard EXIT into Transporter Room. Off Data's puzzled expression as he follows them.

15 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien behind console, as Tam Elbrun MATERIALIZES on the transporter. He's a mid-thirties Betazoid, with wide, dark eyes. He appears nervous. Informally dressed, not at all officious.

15 CONTINUED:

PICARD
Welcome aboard the Enterprise.

I'm --

TAM
Captain Picard. Here --

Tam reaches into his pocket and produces a data cassette. He flips it casually to Picard as he steps down. Picard catches it, annoyed. Tam's attitude is abrupt and rude.

TAM
(continuing)
You want to know all about your mission. Everything's on there. Orders and briefings. Destination and heading, all that.

16 ANGLE ON PICARD AND DATA

standing by transporter console. Picard is visibly annoyed. He hands the cassette to Data, who accepts it and steps toward Tam as if to ask a question.

TAM
(to Troi)
I sensed you were out here. How've you been?

17 ANGLE ON TROI

TROI
(embarrassed by Tam's tactlessness, she still can't help smiling)
Fine, but Tam, I...

TAM TROI

Thought you were on ... thought you were on
Chandra Five. Chandra Five.

They laugh -- this is a familiar routine to them both.
Data now has come to stand behind Tam, unnoticed.

17 CONTINUED:

DATA
Sir --

Tam whirls on Data as if a rocket just went off behind him. NO ONE has EVER approached Tam Elbrun without his awareness. Until now.

TAM
Who -- what are you?

DATA
(puzzled)
My name is Data.

Tam locks gazes with Troi, READING the answers he wants from HER MIND. Then he looks back at Data, fascinated as a child with a new toy.

TAM
Incredible, an android. I can't read you at all. It's like you're not there.

Data frowns, puzzled. Tam notices the cassette in the android's hand.

TAM

Oh. You better hurry up to the bridge with that. Captain wants you to run the orders, scan the technical schematics, and be ready to brief him in ten minutes.
(to Picard)
Right?

Picard activates his communicator.

PICARD
Number One?

RIKER'S COM VOICE
Riker here.

PICARD
Meet Mister Data on the bridge. He has our orders and new heading.

RIKER
Aye, sir.

Picard nods to Data. Data EXITS.

17 CONTINUED: (2)

PICARD
(continuing)
And assemble the bridge staff for a mission briefing in -- fifteen minutes. Picard out.
(to Tam)
Mister Elbrun. Would you --

TAM
(flatly)
Like to see my quarters. No. I'd rather get this briefing over with. Then be left alone until I'm needed.

Tam EXITS. Troi looks apologetically at Picard, who is severe. They exit together after Tam.

18 EXT. SPACE - THE ENTERPRISE AND U.S.S HOOD (OPTICAL)

as the Hood veers away to starboard, leaving the Enterprise. The Enterprise turns.

19 INT. CORRIDOR - TRACKING SHOT - RIKER AND GEORDI

are walking to turbolift.

GEORDI
I've heard something about Ghorusda. Weren't about forty people killed --

RIKER
Forty-seven, including the captain of the Adelphi -- and two friends from my class at the Academy.

GEORDI
Sorry. What happened?

Riker and Geordi step into turbolift. The doors close.

20 INT. TURBOLIFT - RIKER AND GEORDI

RIKER

It was a first contact situation.

20 CONTINUED:

RIKER
The Ghorusdans values are so complex, and so different, that the Federation sent along a specialist. To prevent misunderstanding.

GEORDI
That was Tam Elbrun? And what happened was his fault?

Riker considers a moment, before answering.

RIKER
Not directly. Board of inquiry blamed Captain Darson's carelessness about Ghorusdan cultural taboos.
(pause)
But if Elbrun's so good, why didn't he warn Darson? What was he there for, if he couldn't sense that much hostility?

21 INT. MAIN BRIDGE (OPTICAL)

Data is at Science One. Worf at Tactical. Supernumeraries at all other stations. Data is loading the data chip. Geordi and Riker stand at Data's shoulder.

DATA
Commander, Geordi... do you ever feel as if I am not "there?" That is to say... not "here."

Reactions from others. Geordi clasps Data's shoulders as if testing his solidness.

GEORDI
You seem to be all here.

Data considers this, then turns his attention to the screen where the information is appearing.

21 CONTINUED:

DATA
Our destination is the Beta Stromgren system, following the path of the Vega Nine probe.

RIKER
That's twenty-three parsecs beyond our furthest manned explorations.

DATA
That is correct, Commander. Apparently the probe has discovered...
(a beat, reacting to something he sees on the screen)
...Astonishing.

22 INT. OBSERVATION LOUNGE

Present are Picard, Riker, Geordi, Troi, Data, Worf and Tam Elbrun. Tam is seated next to Data. NOTE: throughout this scene Tam should appear distracted by pain, as from a bad headache.

23 CLOSE ON SCREEN (OPTICAL)

of a RED SUPERGIANT STAR. Flashing around it in close orbit is a TINY, BRILLIANT WHITE light.

DATA
This is the star Beta Stromgren...

24 PULL BACK TO SHOW OUR PEOPLE AND TAM SEATED AROUND TABLE

DATA
(continuing)
Scientists have discovered that it is in the final stages of an alternating cycle of expansion and collapse, which will soon result in a supernova.
(beat)
However, the long-range unmanned probe which Starfleet sent to observe the process has discovered something much more --

TAM
(exasperated)
Oh, Data -- don't waste time.

Tam reaches past a startled Data and PUNCHES the

projector CONTROLS. The screen FREEZES its motion. A FRAME APPEARS around the star's tiny companion, and the framed area is MAGNIFIED to REPLACE the star image.

25 CLOSE ON SCREEN (OPTICAL)

The new image is a SLENDER OBJECT which PULSES WITH LIGHT, of organic appearance. At the aft end of the object are two GLOWING ORANGE GRIDS -- clearly ENGINES. The whole surface of the thing is NETWORKED by faintly pulsing pale white ENERGY PATHS, suggesting something between lightning charges and a human circulatory system.

TAM
They call it "Tin Man". The Vega Probe found it orbiting Stromgren.

26 BACK TO SHOT (OPTICAL)

GEORDI
Looks like a ship of some kind.

TAM
Its energy source is unknown. The people who've studied the transmissions think it's a starship. And they're sure it's alive.

PICARD
(immediately fascinated)
Alive? How so?

GEORDI

A cybernetic organism -- like the Borg?

TAM

No, no, NO! Here --

Tam manipulates the projector controls again. Data looks on, bemused, as the image on the screen is replaced by rotating multi-plane artwork representing interior diagrams and schematics of Tin Man.

TAM

Starfleet believes it's an organic creature, born in space, living its life in the wastes between stars.

Tam RISES, WINCING slightly, and PACES the room, growing more excited as he speaks. Troi notices his discomfort.

TAM

(continuing)

No one knows where it came from, or why it's here now. And we're going to meet it. We're going to talk to it.

(softly, as if to himself)

I'm going to talk to it.

Riker regards Tam dubiously.

RIKER

Have attempts been made --

26 CONTINUED:

TAM
To communicate with it by subspace. Of course -- linguacode, universal translation, all that. It won't work. Tin Man is too different. Direct mind-to-mind contact is our only hope.

TROI
The opportunity for discovery is extraordinary -- but I don't yet understand Starfleet's urgency --

Tam turns to Troi, a little blankly -- the telepath is lost in imagination.

PICARD
The Romulans --

TAM
Hell, I forgot -- the Romulans...

PICARD
They claim the sector of space in which Beta Stromgren is located.

WORF
The Romulans claim all that is within their field of vision.

DATA

And they routinely monitor the telemetry of our deep-space probes.

PICARD
So it's quite certain they'll be sending a ship of their own to investigate this Tin Man.

26 CONTINUED: (2)

TAM
No... Actually, they're sending two. Uh, Data --

Riker reacts -- concerned.

DATA
That is correct. Starbase one twenty-three detected two D'daridex class cruisers on an intercept course.
(to Picard)
The top speed of this class vessel is known to be less than our own, sir. We therefore have some advantage.

PICARD
So, it's a race?
(thoughtfully)
An alien intelligence -- a new life-form -- representing a technology far beyond that of either the Romulans or ourselves.

The Romulans will take whatever measures -- military or otherwise -- are required to secure the creature for study.

GEORDI
Study as in dissect, I'd bet.

27 ANGLE ON PICARD

PICARD
Data, you're our resident honor student in exobiology. I'm assigning you to head up life sciences on this mission.

DATA
Yes, sir.

TAM
Excellent.

PICARD
Meeting adjourned, then.

Everyone but Picard, Tam, Data and Riker EXIT.

TAM
So, Data -- I guess you're the brains of this outfit, huh?

PICARD
Mister Elbrun -- one reason I want you to work closely with a member of my staff is to avoid any

further... omissions. The possibility of an encounter with Romulans on this mission is hardly trivial. Yet you --

TAM
(interrupting)
All right, all right... I should have brought up the Romulans earlier, but I was distracted.

Riker looks annoyed. Tam reads his thoughts, and turns to glare at him.

TAM
(to Riker)
And no, Billy boy, I wasn't "distracted" on Ghorusda.
(MORE)

27 CONTINUED:

TAM (Cont'd)
If Darson had listened to me, no one would have died. And I don't care whether you believe that or not.

Tam EXITS angrily, leaving Riker, Picard and Data doubtful and concerned.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Traveling at warp speed.

PICARD (V.O.)
Captain's log, Stardate 43782.6. Travelling at top warp, we are still several days from rendezvous with the mysterious entity which Starfleet has christened Tin Man.

30 INT. SICKBAY - BEVERLY'S OFFICE - WIDE SHOT

Picard and Troi are present. BEVERLY is at her desk, consulting the computer terminal.

PICARD (V.O.)
(continuing)
My immediate concern is with Tam Elbrun. Starfleet considers his unique abilities crucial to our mission. Yet he seems to me... unstable.

BEVERLY
Well, according to his medical records and psych profile, he's very high on the ESP scale. A sort of prodigy.

PICARD
A prodigy? In what sense?

TROI
In most Betazoids their telepathic gifts develop at adolescence.

PICARD
They're not born reading minds?

30 CONTINUED:

TROI
No. Except... for some reason that no one understands, occasionally a Betazoid child is born different.

PICARD
How "different?"

TROI
Born with their telepathic abilities "switched on."
Most Betazoids born like that never lead a normal life.

BEVERLY
(understanding now)
The noise of other people's thoughts and feelings must be... overwhelming. Incomprehensible... especially for a child.

TROI

And painful. Early diagnosis and special training helped Tam adjust -- but he has some problems.

PICARD
(to Troi)
You mentioned a hospitalization --

30 CONTINUED: (2)

TROI
(nodding)
For stress. Repeatedly, throughout his life.

BEVERLY
I always wonder... what holds one person together through that kind of struggle, while another goes under?

PICARD
Yes, well, he's evidently done more than "hold together". He's the indispensable man -- the Federation's finest specialist in communication with unknown life-forms.

BEVERLY
It looks like the more unusual a life form is, the better he likes it. His personnel file shows that he's gravitated toward assignments

that isolate him from other humanoids.

31 INT. MAIN BRIDGE - WIDE ANGLE

Data at Command, Worf at Security, Wesley Crusher at Conn. Geordi is monitoring the bridge Engineering Aft Station. Supernumeraries at all other stations.

WESLEY
Commander Data, I'm picking up an unusual echo from my navigational sensors.

Worf looks up from his security board.

WORF
There is something there, sir, tracking us -- matching our speed and heading. Something which doesn't fully register on our instruments.

32 ANGLE ON DATA

as he consults the back-up Conn panel on his command chair.

DATA
Since there is no known natural phenomenon capable of travel at warp velocities, there are but two possibilities: either it is a sensor malfunction, or it is another ship, following us

covertly.

WORF
It is not a sensor malfunction.

33 BACK TO SHOT

as Data RISES and WALKS toward the MAIN VIEWER, concerned.

DATA
Agreed.

WESLEY
A Romulan ship? With their cloaking device, we shouldn't pick them up at all.

GEORDI
Unless they're pulling so much power for something else that they can't fully cloak.

WESLEY
Like what?

GEORDI
(shrugging)
Ask the Romulans... if it is the Romulans.

DATA
Lieutenant, continue monitoring the precise position of the echo -- at any sudden change in its behavior, initiate Yellow Alert.

WORF

Aye, sir.

34 INT. TAM ELBRUN'S GUEST QUARTERS (OPTICAL) - TAM

is STANDING by the long WINDOW, face half-away from the camera, watching the STARS STREAK BY at warp. Lights in his cabin are low; he is lost in the depths until:

TAM

Come in.

He says this a moment BEFORE the DOOR CHIME SOUNDS and Deanna Troi ENTERS. Tam does NOT look to see who it is.

TAM

How're things in the land of the living?

Now he turns to look at her, smiling.

TROI

I thought you might be lonely. No one sees you, except Data.

TAM

Lonely? I can hear everything that everyone on this ship thinks.

(a beat)

No one besides you seems to be missing my charming --

TROI

(interrupting, annoyed)
You want them to dislike you.
Why?

Tam TURNS away.

TAM
(sarcastic)
Because I'm not a nice guy?
(a beat)
Okay -- because they scare me.

35 ANGLE ON TAM

as he crosses and SLUMPS wearily into a chair.

TAM
(continuing)
Too many minds, Deanna. I can't
shut them out -- never could
learn. All their loves, their
hates, their fears, their...
needs. It's like a tide that
never ebbs.
(pause)
I could drown.

Troi walks to Tam and places a sympathetic hand on his
shoulder --

TROI
I remember.

TAM
(smiling in

remembrance.)
You understood -- at least a
little -- how I felt.
(indicates the ship)
I see you finally found a place
to fit... people to care about...

TROI
And you're still looking.

TAM
(he stands and begins
to pace)
Then there's Ghorusda. I've got
enough doubts about my...
reliability... without having to
listen to Riker's, and Picard's
--

TROI
What happened there?

TAM
I thought everyone knew --

TROI
No. What happened to you?

35 CONTINUED:

TAM
Maybe... I got too involved with
the Ghorusdans, with their point
of view. It happens to me. I
wanted everyone to get along.

I could have warned Darson more forcefully.

TROI
So after that, you ran away? The last I heard, you were the only Federation delegate assigned to Chandra Five.

35 CONTINUED: (2)

TAM
Beautiful creatures, the Chandrans. Their minds are glacial. They have a lovely three-day ritual for saying "hello." Peaceful, untroubled people...

TROI
Unlike humanoids?

TAM
Well, except for your friend Data. I like him. He's... restful.

Troi tries vainly to suppress a smile.

TROI
I believe your impression of Data is probably unique.

TAM
Yeah? Well, having to get to know someone, just once, has its appeal.

I mean, talking to them, instead
of getting it all at once up here
--
(Tam taps his forehead)
-- whether I want it or not.

TROI
But you accepted this mission.
You could have stayed on Chandra
Five. You willingly came aboard
a ship of over a thousand people
--

TAM
How could I not? Think of it,
Dee. This intelligence that swims
naked through space like a fish
in the sea. Totally alien,
mysterious -- not like us at all.
Ancient. And alone.
(quietly, as if to
himself)
So lonely, for so long.

TROI
(concerned)
How can you know that? Tam?

35 CONTINUED: (3)

Tam LOOKS AWAY toward the cabin WINDOWS, where the stars stream by. Troi's eyes widen as she senses the TRUTH, from his silence and his mind.

TROI

You're in contact with it. With
Tin Man. Aren't you?

TAM
No -- well... yes. A little.
Not quite on a conscious level.

TROI
But we're still light-years away.
That must be impossible -- even
for you.

36 CLOSE ON TAM

TAM
(shrugging)
Impossible for me. Maybe not
impossible for Tin Man.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

38 INT. MAIN BRIDGE - WIDE ANGLE

High activity - Wesley Crusher and Data at CONN and OPS, Worf at Security, Riker at Command. Supernumeraries monitor Science I and Science II as the crew prepares for its first contact with the Alien. Picard ENTERS from his Ready Room.

PICARD
Status, Number One?

Riker STANDS and yields command chair to Picard.

RIKER

We've reached the outer regions
of the Beta Stromgren system, sir.
On course for orbital intercept
of Tin Man, e.t.a. eighteen minutes.

PICARD
Grand.

38 CONTINUED:

RIKER
Not altogether. Astrophysics
reports that the star's rate of
collapse is increasing -- it could
go supernova within the next few
days.

DATA
Captain, we are receiving relayed
sensor data, from the Vega Probe
-- including visuals.

PICARD
On screen, Mister Data.

39 ANGLE ON MAIN VIEWER (OPTICAL)

where the curve of the SUPERGIANT STAR fills half of the screen. TIN MAN sweeps majestically into view, shimmering with the silver iridescence of an otherworldly fish. As it sails past the viewer POV, the fire of its engines can be seen. Tin Man is at least the size of the Enterprise. Picard RISES, gazing transfixed at the alien image on the Main Viewer.

PICARD

Magnify.

The image of Tin Man becomes larger.

PICARD

Remarkable. Computer -- locate
Tam Elbrun.

COMPUTER VOICE

Tam Elbrun is in Turbolift One,
en route to the Main Bridge.

PICARD

Of course.

40 ANGLE FAVORING AFT STATIONS

as Worf, in foreground, FROWNS over his security board.
In background, Tam and Troi ENTER from aft turbolift.

WORF

Commander...

Riker WALKS UP ramp to stand by Worf.

40 CONTINUED:

RIKER

Problem, Worf?

WORF

Sir, I am reading a wave front
of ionized particles preceding
the object which is tracking us.

RIKER
(nodding)
Go to Yellow Alert.

PICARD
On screen.

41
thru OMITTED
42

43 ANGLE ON MAIN VIEWER (OPTICAL)

as a ROMULAN WARBIRD UNCLOAKS.

43A INT. MAIN BRIDGE

Off the shocked reactions of the crew.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

44 EXT. SPACE - THE ENTERPRISE AND ROMULAN SHIP (OPTICAL)

The Romulan warbird comes up behind the Enterprise.

45 INT. MAIN BRIDGE - WIDE ANGLE

as before.

WORF
Romulan warbird, closing.
(pause)
They're arming main distruptors, Captain.

PICARD
Go to Red Alert -- shields at maximum.

KLAXONS SOUND and red alarm lights flash.

RIKER
Worf, arm photon torpedoes and stand by.

WORF
Aye, sir.

RIKER
(to Data)
I thought you said the Enterprise was faster than this Romulan --

DATA
In fact, we are, Commander. However --

Tam is INTENT upon the viewer.

PICARD
Evasive, Mister Worf. Data, open hailing frequencies --

TAM

I guarantee that they don't want
to talk to you, Captain.

46
thru OMITTED
47

48 INT. MAIN BRIDGE - WIDE ANGLE

The crew is SHAKEN -- main LIGHTING FAILS as the TORPEDOES EXPLODE against the ship's shields.

48A EXT. SPACE - ENTERPRISE AND ROMULAN VESSEL (OPTIZCAL)

as the Romulan fires another spread of photon torpedoes at the Enterprise. It then flies over the Enterprise, away from us and towards the Tin Man, recloaking as it goes.

49
thru OMITTED
51

52 REVERSE WIDE ANGLE ON BRIDGE

WORF
The Romulan has passed us, sir,
and recloaked.

PICARD
Damage report.

WORF
No casualties reported. Seventy
percent loss to main shields, sir.

Tam approaches Picard again.

TAM
Captain, their attack on us was incidental.

PICARD
Incidental?

TAM
Yes. To delay us.

DATA
Captain, it would appear that the Romulan's intent is to contact Tin Man first, at any cost.
(MORE)

52 CONTINUED:

DATA (Cont'd)
(pause)
According to my sensor readings, the warbird exceeded maximum engine output by nearly thirty percent... They appear to have suffered irreparable damage to their warp coils.

Riker takes his chair.

RIKER
So -- they kept up with us by sacrificing their ability to

return to Romulan space.

PICARD
A one-way trip.

Tam paces nervously between the Main Viewer and Picard.

TAM
There is one more trailing us, Captain -- a day or two behind. Data's right -- this one's job is to beat us to Tin Man at any cost.

Picard eyes Tam skeptically.

PICARD
You read all this, telepathically --

TAM
-- In the mind of the Romulan commander, during the attack.

Picard exchanges looks with Riker -- can Tam be that good? Evidently so.

PICARD
Very well, then. Mister Crusher all stop.

WESLEY
Aye, sir.

PICARD
Commander La Forge.

52 CONTINUED: (2)

GEORDI'S COM VOICE
La Forge here.

53 INT. MAIN ENGINEERING

Geordi is leaning over a console, locating a burnout.

PICARD'S COM VOICE
Geordi -- how long to restore shields?

GEORDI
Working on it. Computer, reconfigure structural integrity power to feed inner deflector grid.

COMPUTER VOICE
Unable to comply. Requested reroute would compromise operational safety limits.

GEORDI
To hell with the limits. Override. Authorization La Forge theta two-nine-nine-seven.

COMPUTER VOICE
Rerouting structural integrity power supply.

GEORDI
(yells to supernumerary

in next room)
Russell! Watch the lateral grid balance.
(looks at panel)
Nope, too much. We gotta do it manually.
(keys insignia)
La Forge to bridge.

PICARD'S COM VOICE
Go ahead.

GEORDI
Captain, I'm trying to feed the inner grid by stealing some power from the structural integrity field. You should have partial shielding in thirty minutes.

53 CONTINUED:

PICARD'S COM VOICE
You have ten.

54 INT. MAIN BRIDGE - WIDE ANGLE

PICARD
Picard out.
(to the group in general)
The Romulans wish the honor of the first contact, let them have it.

The others REACT in various STARTLED ways. Tam is

almost in a panic.

TAM
You're out of your mind, Picard! What if the Romulans find a way to persuade Tin Man --

PICARD
I think the chances of that are remote. And, Mister Elbrun, if you'll be still you may learn --

TAM
What?

PICARD
That being first, at any cost, is not always the point.
(MORE)

54 CONTINUED:

PICARD (Cont'd)
(pause)
Data, while we await repairs, I want Life Sciences and Engineering to continue collecting information on the alien. Query the Vega Nine probe, and the long-range sensors.

DATA
Yes, sir.

55 INT. DATA'S QUARTERS - WIDE ANGLE (OPTICAL)

as Data and Tam ENTER together. Data SITS at his large computer workstation and ACTIVATES it. Tam WANDERS around the room CURIOUSLY.

TAM
You do a lot of your work here?

Data, in ANALYSIS mode, ABSORBS INFORMATION as it FLASHES on screen before him.

DATA
Yes. I have configured these instruments to display information with greater speed and efficiency than stations used by the others.

TAM
Nice. A little Spartan.

DATA
Spartan?

TAM
Lots of work space, not much room to live. I don't guess you sleep?

DATA
(still working)
I have tried it, from time to time. But you are correct. I do not require rest.

Tam walks over to an easel with a COVERED PAINTING on it, and lifts one corner of the cloth appraisingly.

55 CONTINUED:

TAM

But you paint.

Data has an uncomfortable sense of being EVALUATED. He changes the subject.

DATA

The creature's anatomy appears most peculiar.

TAM

In what way?

DATA

It is indeed laid out as a vessel, with what appear to be corridors and chambers. An internal environment suitable for carbon based life forms is being maintained. Yet there is no evidence of a crew aboard.

(thoughtful)

Tin Man is a living being yet it was bred or adapted itself to serve a purpose. I find that very interesting.

Tam LEANS across the work station, to regard Data intently.

TAM

Why? Must living beings have a purpose? Or do we exist for no reason but to exist?

DATA
I do not believe I am qualified
to express an opinion.

TAM
Ah, Data -- you're uniquely
qualified. You think a great deal
about humanity -- and you're an
honest researcher. You don't
treat anything as trivial, or
irrelevant. You want to try it
all.

55 CONTINUED: (2)

Data shuts off his computer and RISES, INTRIGUED by Tam.

DATA
You said in the Transporter Room
that you could not read my mind.

TAM
True enough. But I think I
understand you pretty well.
(pause)
It worries you -- that I can't
read your mind?

DATA
(quietly)
Perhaps there is nothing to read.
Nothing other than mechanism and
algorithmic response --

TAM
Perhaps you're just different.
Not a sin, you know -- though you
may have heard otherwise.

56 CLOSE ON DATA

considering Tam's words.

57
thru OMITTED
58

59 INT. MAIN BRIDGE

Picard at Command. Troi, Riker, Wesley, Data, and Worf
at their stations. Supernumeraries at Science Aft
Stations. Tam Elbrun standing on ramp near Troi.

DATA
Captain, the Romulan ship is
hailing the alien using their
equivalent of linguacode.

RIKER
Response?

DATA
None so far, Commander.

TAM
Why should it answer? What can
it have in common with them?

RIKER

But you're so sure it'll "talk" to you.

TAM
(smug)
Well, I --

WORF
(interrupting)
Captain, the Romulans are arming all disruptors.

60 ANGLE ON PICARD

PICARD
Yellow Alert. Prepare for evasive action at the first change in the Romulans' course.

61 ANGLE ON RIKER

RIKER
With our shields in their present condition, we can't risk --

62 ANGLE ON TAM

TAM
No!

EYES WIDE, he steps toward the Main Viewer, FRANTIC.

TAM
We're not the target. It's Tin Man --

PICARD
What do you mean? They intend to destroy it?

TAM
(acknowledges)
Those are their orders if they can't secure the alien.

63 ANGLE ON PICARD

PICARD
(to Wesley)
Increase speed to intercept the Romulans.

64 ANGLE ON WESLEY

as he consults his instruments, then looks to Picard with a shake of his head.

WESLEY
Their lead is too great.

65 CLOSE ON PICARD

PICARD
Worf, hail them. I cannot allow --

66 BACK TO WIDE ANGLE

TAM
(interrupting, panicked)

They won't listen to you!

Tam LOOKS from Picard to the Main Viewer, like a TRAPPED ANIMAL looking for a place to FLEE -- or to MAKE A STAND. With sudden resolution he steps past the forward stations and stands directly before the Main Viewer.

67 EXTREME CLOSE-UP ON TAM

EYES CLOSED; a look of pained CONCENTRATION on his face.

TAM
(low)
Danger... Gom-tuu... Do not allow!

68 OMITTED

69 EXT. SPACE - TIN MAN (OPTICAL)

The ENERGY traces on its surface FLARE BRILLIANT WHITE, the first sign of response from the creature since its discovery. A NARROW RING OF WHITE ENERGY, like a SHOCK WAVE, RADIATES away from its surface in ALL DIRECTIONS.

70 EXT. SPACE - ROMULAN WARBIRD (OPTICAL)

The white energy of the SHOCK WAVE weapon PASSES OVER THE ROMULAN, WHICH EXPLODES INSTANTLY INTO A MILLION SHARDS OF METAL AND DUST.

71 OMITTED

72 INT. MAIN BRIDGE

as our crew reacts.

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise and the oncoming wall of energy. The energy begins to WAVER, FADE, and only the ghost of it is left to PASS OVER THE BOW of the Enterprise.

74 INT. MAIN BRIDGE - WIDE ANGLE

as lights fail and the crewpeople are SHAKEN about. RED ALERT SOUNDS -- this is a MAJOR SYSTEMS FAILURE, brought about by Tin Man's DEFENSIVE use of its weapon.

PICARD
Worf! Damage report!

75 ANGLE ON WORF

WORF
Not yet available, Captain. We have partial failure of the main computer.

76 ANGLE ON PICARD

as he ADVANCES on Tam Elbrun, who still STANDS swaying with weakness by the Main Viewer. Picard is livid, and HE IS SCARED.

77 CLOSE ON PICARD AND TAM

Picard is INCHES from Tam's face.

PICARD
You did this. You woke your Tin

Man.

78 EXTREME CLOSE-UP ON TAM'S FACE

His eyes open slowly, but he is a million miles away as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

79 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Beta Stromgren with Tin Man in the distance.

80 INT. MAIN ENGINEERING - WIDE ANGLE

Geordi SUPERVISING several Engineering technicians as RIKER LOOKS ON. A technician hands Geordi a PADD, which he READS with consternation.

GEORDI
We've got impulse power, but I've got to take the warp engines off line while we recalibrate the intermix regulators.

RIKER
How long?

GEORDI
For just the warp drive, or for everything?

RIKER
All of it.

GEORDI
We're looking at twenty hours work, double shifts.

RIKER
Geordi, we don't know that we have twenty hours. The star could explode at any time --

GEORDI
I know. Okay, first we need to get the main computer working right --

RIKER
No -- fix the shields first.

80 CONTINUED:

GEORDI
Commander, whatever Tin Man hit us with, it fried circuits I thought were unfryable.

RIKER
It's not Tin Man I'm worried about. It's more Romulans showing

up.

GEORDI
Right. First priority, get the shields up. Only, let's not have any more surprises till I'm done.

RIKER
(bitterly)
Don't ask me about surprises. Ask Tam Elbrun.

81 INT. SICK BAY - ANGLE ON TAM ELBRUN

sitting up on a biobed as Beverly Crusher scans him. Picard and Troi are present.

BEVERLY
Brain activity suggests that you're coming out of a sort of fugue, or seizure... blood pressure and glucose indicative of general systemic stress --

TAM
(lightly)
But I'm gonna live?

BEVERLY
(very dry)
No doubt about it.

Picard, unamused, ADVANCES on Tam.

PICARD
Good. I want to know exactly what you did. I want to know how

closely you are in communication
with the alien, and what you've
learned about it. Now.

81 CONTINUED:

Tam steps off the biobed and faces Picard.

TAM
I... just warned it, that's all.
I've been in contact with it...
sensing impressions from it...
(pause)
It calls itself Gomtuu. It's old,
Captain. It's roamed the universe
for many thousands of years.

PICARD
Where did it come from? How
many...

TAM
Far away, I think. Maybe beyond
the galaxy. Once there were
millions of them.

PICARD
Once?

TAM
It hasn't seen another of its kind
for millennia. It's alone. It
may be the last of its species.

Picard is reflective, saddened by the thought.

PICARD
Perhaps we can help it in some way. Can you ask it to return with us to Federation space? Or at least to remove itself from the vicinity of Beta Stromgren, before the star explodes?

TAM
Captain, Gomtuu knows that the star will go nova soon. That's why it came here. It wants to die.

BEVERLY
Why?

Tam begins very matter of fact, but becomes more and more distant as he relives what he read in Tin Man's mind.

81 CONTINUED: (2)

TAM
There was... an explosion, in space... radiation penetrated the outer layers. The crew... the crew died. Such loss... empty pain... Hollowness.

Troi LUNGES forward and grips Tam by both arms.

TROI
Stop this! Tam -- Tam, you're losing yourself in this -- this

merging.

TAM

I -- I know.

(sits up. To Picard)

Tin Man hurts... and wants to die.

(a beat)

I can't do any more from here. If you want me to really reach Tin Man, I've got to be in physical contact. I've got to go aboard.

81 CONTINUED: (3)

PICARD

No. Absolutely out of the question.

TAM

You don't trust me.

82 CLOSE ON PICARD

PICARD

No. I don't believe that I do.

83 BACK TO SHOT

PICARD

(continuing)

Tam -- when you reached out to the alien, to warn it -- did you give any thought to this vessel? To the danger, however

inadvertent, the creature might
pose to our crew? Or did you
simply react out of instinct?

84 ANGLE TO INCLUDE TROI

TROI
Captain --

TAM
Deanna -- he's right... I don't
know what might happen -- but if
you don't let me go, we fail in
our mission.

85 BACK TO SHOT

as Tam WALKS uncertainly to door -- STOPS in the open
doorway and TURNS BACK to Picard.

85 CONTINUED:

TAM
(continuing)
Besides, at this point, you need
all the help you can get -- even
Tin Man's.

Tam EXITS.

86 INT. MAIN ENGINEERING - ANGLE ON GEORDI

as he reseals the hatch on a wall display, and hands a
tool to an assisting Engineering technician.

GEORDI
Russell -- reactivate the sensor assemblies.

87 ANGLE TO INCLUDE POOL TABLE (OPTICAL)

Geordi and Russell move to the pool table. Russell makes adjustments to a panel. Nothing happens.

GEORDI
Okay, let's do a program reload on the port array only.

Russell makes more adjustments.

GEORDI
(continuing)
Good. Computer, run level two diagnostic.

COMPUTER VOICE
Port sensor array remains offline.

GEORDI
Damn.

Geordi starts pulling isolinear chips from an unseen access panel on the underside of the pool table.

RIKER'S COM VOICE
Riker to La Forge. How's it coming?

Geordi doesn't even look up from his work.

87 CONTINUED:

GEORDI

Not great... I think all the control processors are shot. Maybe if I swap the chips from the secondary array, I can give you a minimum EM scan.

RIKER'S COM VOICE

Do it.

Geordi motions to one of his assistants, who starts pulling chips from another unseen access panel, and hands them to Geordi, who picks three of them and inserts them carefully into the first unseen access panel.

GEORDI

Russell -- try restarting sensor element thirty-two only.

As the display comes alive to show a schematic of the Stromgren system. A MOVING BLIP representing an approaching ship appears near the outer edges of the system.

88 REVERSE ANGLE ON GEORDI

GEORDI

Well, the good news is that we have partial long range sensors.

(he taps his communicator)

La Forge to bridge.

RIKER'S COM VOICE

Riker here.

89 INT. MAIN BRIDGE - WIDE ANGLE

Riker at Command, other stations manned by Supernumeraries. Worf is assisting several engineering technicians, who have the circuitry access panels open and are replacing circuit boards.

GEORDI'S COM VOICE
I'm picking up another echo on the long-range sensor display here. You getting that on your panel?

89 CONTINUED:

RIKER
Worf?

WORF
One moment, Commander.

One technician closes an access panel and nods to Worf, who goes to his Tactical Console and reactivates it, satisfied at last that it is now working properly.

WORF
Confirmed. Sir, the other Romulan ship... on an intercept course.

90 ANGLE ON RIKER

RIKER
(very discouraged)

Geordi, are we gonna have shields anytime soon?

GEORDI'S COM VOICE

I'm doing the best I can... But shields won't help if that star explodes.

91 INT. CAPTAIN'S READY ROOM - WIDE ANGLE FAVORING PICARD

who is standing. Troi and Data are present.

PICARD

Data, you and Tam Elbrun seem to have developed an affinity. Troi, you've known him for years. How far can he be trusted?

TROI

Captain, the issue isn't one of trust in Tam's intentions, but in his judgment. I would trust him to do what he believes is right --

PICARD

Yes, of course. But his judgment...

91 CONTINUED:

TROI

... Is precarious. The stress of exposure to so many minds on the ship has been bad enough. Now

he's strongly drawn to this creature. I'm afraid for him.

PICARD

Afraid of what?

TROI

I sense that the alien is somehow calling him. If we allow him to do as he insists -- to beam over -- I'm afraid that we'll lose him to it.

(pause)

That he will lose himself.

DATA

Captain, I agree that Tam's motives are trustworthy. I do not believe it is possible that he might act against us, or cause Tin Man to act against us out of malice.

92 OMITTED

93 ANGLE ON TROI

TROI

If Tam breaks down over there, we'll be no closer to accomplishing our mission, Captain. It would be a grave mistake.

94 BACK TO SHOT

PICARD

Thank you both.

97 CONTINUED:

WORF
Captain, the Romulan has uncloaked.

Picard and Data ENTER from the Ready Room and head for their seats.

94 CONTINUED:

Troi EXITS. Data stands waiting, as if to add something.

PICARD
Data?

DATA
I am puzzled, sir. We have come this far. But you may not allow Tam to fulfill his mission.

95 ANGLE ON PICARD

PICARD
Data -- Elbrun warned Tin Man, and the first thing it did was to destroy a space vessel.

DATA
I think I understand, sir.

(pause)
If you feel that the risk is too
great to send Tam Elbrun, alone,
then send me with him.

PICARD
Counselor Troi understands him
better.

DATA
(acknowledging)
But I distress him less.
(a beat)
It is humanity he is fleeing.
I can serve as an intermediary...
a bridge back, and a reminder of
his obligations... both to us
and to Tin Man.

96 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a Romulan warbird MATERIALIZES in foreground.

97 INT. MAIN BRIDGE - WIDE ANGLE

Riker, Worf. Supernumeraries at all other stations.
As they react to the warbird.

97 CONTINUED:

PICARD
Status Number One?

RIKER
Shields at forty percent, Captain.

We can maneuver on impulse.

WORF
Phasers available on manual, sir. computer target lock not functioning.

PICARD
Well, let's hope they're in a mood to talk. Open hailing frequencies.

98 CROSSCUTTING FROM BRIDGE TO MAIN VIEWER (OPTICAL)

where a Romulan warbird hovers close.

PICARD
Romulan vessel -- this is Captain Jean-Luc Picard of the USS Enterprise.

On viewer, the warbird is replaced by TIGHT ANGLE: The Romulan commander in his Ready Room.

ROMULAN COMMANDER
Enterprise -- your presence here is a violation of Romulan space. You will leave immediately.

PICARD
We are not familiar with the terms of your claim on this sector, Commander. We are here engaged in scientific research. Do you wish to participate --

ROMULAN COMMANDER

We have monitored the destruction of our sister ship by the star creature. We claim right of vengeance. We will destroy the alien.

(pause)

If you interfere, we will destroy you as well.

99 REACTION SHOT OF PICARD

considering his limited options as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

100 EXT. SPACE - THE ENTERPRISE AND THE ROMULAN SHIP (OPTICAL)

facing one another down.

PICARD (V. O.)

Captain's log, Supplemental. Light-years beyond the edges of explored space, and virtually disabled, our survival may now depend upon Tam Elbrun's

telepathic rapport with an alien intelligence.

101 OMITTED

102 INT. MAIN BRIDGE

Picard, Riker, Troi, Worf, and Wesley at their stations. Supernumerary at Ops. Picard is grim.

PICARD
Picard to Tam Elbrun.

A beat before Tam comes on com-link.

TAM'S COM VOICE
Captain?

PICARD
Report to Transporter Room Six immediately.

Troi RISES.

TROI
Captain, I don't --

Picard signals silence.

PICARD
(to Tam)
Commander Data will meet you there.

Picard nods to Data, who acknowledges, rises from his station and EXITS.

102 CONTINUED:

Picard approaches Troi.

PICARD
Counselor, we no longer have a choice.

Troi nods reluctant agreement, but turns away distressed.

103
thru OMITTED
105

106 EXT. SPACE - TIN MAN (OPTICAL)

orbiting Beta Stromgren. Enterprise and the Romulan in distance.

107 INT. TIN MAN CORRIDOR - WIDE ANGLE (OPTICAL)

as Data and Tam MATERIALIZE. The corridor is ROUNDED, organic-looking, with dim ENERGY-VEINS resembling Tin Man's exterior. The interior is very dark, shadows broken only by the lights behind the glistening walls.

107A ANGLE ON TAM

His eyes are closed. He shakes with tension, struggling against fear and the strange closeness of the alien which surrounds him.

He spins away from Data, his hands clutching at his head.

TAM
No... Too much. Too much.

Data moves to Tam.

DATA
(concerned)
Tam?

TAM
I can't.

Data reacts, keying his insignia.

DATA
Data to Enterprise. Come in Enterprise.

Tam, struggling against his pain, turns back to Data.

TAM
(to Data)
No... No, don't.

DATA
If it is harming you, we must return.

Again Data keys his insignia.

DATA
(continuing)
Enterprise, respond.

A beat. There is no response. But we see that Tam is slowly beginning to assimilate the flood of information from Tin Man.

107A CONTINUED:

DATA
(continuing)
I cannot contact the ship.

Tam relaxes, smiles peacefully. In this moment, two fantastically different life forms have made contact. Information has been exchanged and a bond is forming.

TAM
It's alright... Gomtuu tried to communicate a lifetime of experiences to me in a few seconds.
(a beat)
It's alright now.

108 OMITTED

109 INT. TRANSPORTER ROOM - ANGLE ON O'BRIEN

who looks at his console, disturbed. He adjusts a readout. Unsatisfied, he activates his communicator.

O'BRIEN
O'Brien to bridge.

110 INT. MAIN BRIDGE - ANGLE ON PICARD

PICARD

Go ahead, Chief.

O'BRIEN'S COM VOICE

I lost the transporter lock on them. Some kind of force field went up.

111 WIDE ANGLE

WORF

Confirmed. The alien has thrown up a shield -- it's blocking all our sensors.

Picard is greatly concerned by this.

112 ANGLE ON MAIN VIEWER (OPTICAL)

as the Romulan ship moves away from the Enterprise. Beyond it in the distance the red star, and Tin Man, are visible.

WORF

The Romulans' weapons systems are now at full power.

113 OMITTED

114 INT. MAIN BRIDGE - WIDE ANGLE

Picard, Riker, Worf. Troi and Wesley at their stations. Supernumerary at Ops.

PICARD

Red Alert... Mister Worf... arm

photon torpedos.

115 INT. TIN MAN CORRIDOR - ANGLE ON TAM

Data watches as Tam is now totally focussed on his communication with Tin Man.

He approaches a glowing light panel on the corridor wall. He places his palm on the panel and it GLOWS BRIGHTER. Tam LAUGHS softly as if Tin Man just told him something wonderful.

TAM

Yes...

As Tam removes his hand, the panel FADES to its original intensity.

Data, puzzled, approaches the panel, touches it. There is no response. Data scans the corridor.

116 ANGLE TO INCLUDE DATA

DATA

There is a large chamber twenty meters ahead.

TAM

Yeah, I know.

117 WIDE ANGLE

Tam smiles.

TAM
I know everything, now. Come on.

118 REVERSE ANGLE (OPTICAL)

As Data and Tam round a curve in the corridor, but they are brought up short by the ribbed and membraned wall. Tam stands for a moment. His eyes are blank, the stare wide-eyed. Suddenly the wall OPENS to admit the Betazoid and the android. Data looks in wonder at Tam who smiles.

119 OMITTED

120 INT. TIN MAN PILOT'S CHAMBER - (OPTICAL)

A small room narrowing at one end -- again, organic in appearance. The narrow end of the chamber the walls pulse and writhe. Darkness, shadows, and lights which brighten and ebb behind the flesh-like walls.

DATA
Intriguing.

TAM
This is the control center where Gomtuu's crew guided their journeys. The ship and the crew existed symbiotically.

Tam continues to explore the softly pulsing room.

120 CONTINUED:

Tam moves down the room to the pulsing walls, and softly strokes it. The pulsing forms respond by straining toward him.

Data experimentally touches the ship's wall. It does not respond. A small frown from Data. Obviously the ship has no interest in him.

TAM (cont'd)
They needed one another. When Gomtuu had no one left to care for, it no longer had a reason to exist.

DATA
(recalling their earlier talk)
And is that the purpose of existence? To care for someone?

TAM
It is for me.
(pause)
Deanna was right. I'll lose myself here.

AGAIN, Tam REACHES out, and strokes the ship. Suddenly Tin Man extrudes a portion of itself. It is clearly a chair being formed from the floor, and it is also clearly a signal to Tam. He rests a hand lightly on the back of the chair.

TAM
(lightly)
An invitation.

Data is troubled.

DATA

I must remind you that our objective is to bring Tin Man out of danger and report our findings to Starfleet.

Tam settles into the pilot's chair.

TAM

I'm not going back, Data. I'm staying here.

Off Data's puzzled expression.

121 thru 122 OMITTED

123 INT. MAIN BRIDGE - ANGLE FAVORING MAIN VIEWER (OPTICAL)

as the Romulan commander reappears on the viewer. Picard, Riker, Worf, Troi and Wesley at their stations. Supernumeraries at Conn and Ops.

ROMULAN COMMANDER

Captain Picard, if you interfere with us, we will fire upon you as well --

124 CROSS-CUTTING BETWEEN PICARD AND VIEWER AS NECESSARY (OPTICAL)

PICARD

Commander -- we are prepared to defend the life of the alien.

(to Worf)

Shields up.

124 CONTINUED:

WORF

(urgently)

Power levels aboard the alien are increasing, sir.

WESLEY

(stepping on Worf's line in his urgency)

Captain, the diameter of the star has decreased by one hundred thousand kilometers.

PICARD

(to Riker)

It's beginning.

125 EXT. SPACE - TIN MAN (OPTICAL)

Enterprise and Romulans in background -- as Tin Man's lights and engines BLAZE ON FULL.

126 INT. TIN MAN PILOT'S CHAMBER - (OPTICAL)

Tam settles into the chair, and the ship with an EFFECT similar to that which opened the doorway to the pilot's chamber, creates a viewport with a view of the stars for the Betazoid.

TAM
(turning to look at
Data)
Explain to them... make them
understand.

DATA
(forcefully)
But our mission...

TAM
... is to save Tin Man and I
will... but he's going to save
me as well. All my life I've
waited for this. A chance to
find peace. Finally all the
the voices are silent. Only Tin
Man speaks to me now.
(a beat)
Don't you see, Data? This is
where I belong.

Off Data's expression.

127
thru OMITTED
131

132 INT. MAIN BRIDGE

Riker checking his com panel.

RIKER
The star is gonna go any minute,
sir.

PICARD
The Romulans know that as well as we do.

132 CONTINUED:

WORF
Power levels aboard Tin Man increasing beyond our sensor range.

133 OMITTED

134 EXT. SPACE (OPTICAL)

Tin Man glowing brightly, as another energy pulse halos the ship, and rushes toward the Enterprise and the Romulan ship. It strikes, and both ships TUMBLE out of frame.

135 OMITTED

136 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Tumbling wildly.

137 INT. MAIN BRIDGE

Picard, Riker, Worf, Troi and Wesley. SHAKES, the SOUND of warp engines WHINING under the stress.

138 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming finally to a stop in starlit, empty space.

Alone.

139 INT. MAIN BRIDGE - WIDE ANGLE

as things return to normal and RED ALERT ENDS.

PICARD
Conn -- report.

139 CONTINUED:

WESLEY
Dead stop, Captain. Sir--
(pause as he
double-checks readings)
We've been thrown clear of Beta
Stromgren. Distance -- three
point eight billion kilometers.

WORF
There is no sign of Tin Man or
the Romulans, sir.
(checks his panel)
Captain -- on screen!

140 ANGLE ON MAIN VIEWER (OPTICAL)

the EXPLOSION and flowering of Beta Stromgren as it
goes SUPERNOVA.

141 ANGLE ON PICARD (OPTICAL)

standing midway between his seat and Conn, STUNNED.

PICARD

Data.

Behind Picard, Data MATERIALIZES. NOT the transporter effect -- Tin Man has returned him.

DATA
Sir?

Picard, startled, does a take on Data. The android is unperturbed.

PICARD
Data -- what happened, over there?

DATA
Difficult to explain, Captain.

142 CLOSE ON TROI

Looking at Data.

TROI
Tam?

142 CONTINUED:

DATA
I believe he has found what he was looking for, Counselor.

As Troi reacts --

143 EXT. SPACE - THE ENTERPRISE (OPTICAL)

through space at impulse.

PICARD (V.O.)
Captain's log, supplemental. With all main systems at least temporarily restored, we are proceeding to Starbase one fifty-two for inspection and additional repairs.

144 OMITTED

145 INT. OBSERVATION LOUNGE

Data standing by the windows gazing out at the stars. His expression is thoughtful. Troi ENTERS.

PICARD (V.O.)
(continuing)
We have had no further encounter with the Romulans. As for the whereabouts of Tin Man, and Tam Elbrun -- we can only speculate.

TROI
You sent for me?

DATA
(turning to face her)
Tam's final request was for me to explain his decision to the crew. But I believe his hope was that you would understand.

Troi nods. A beat.

145 CONTINUED:

TROI
What did happen, Data?

DATA
I witnessed something remarkable.
(considers a moment)
Individually they were both so...

TROI
Wounded? Incomplete?

DATA
Yes. But no longer. Through their joining they have been healed. Grief was transmuted to joy. Loneliness to belonging.

Troi is hearing an echo of something new in Data's voice.

TROI
Data, you do understand...

DATA
Yes, Counselor, when Tin Man returned me to the Enterprise I realized that this was where I belong.

A long look. Troi steps to his side, and lightly lays a hand on his shoulder. They gaze out at the passing stars.

146 OMITTED

147 EXT. SPACE - THE ENTERPRISE (OPTICAL)

snapping off into warp.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Hollow Pursuits"
#40273-169

Written by
Sally Caves

Directed by
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FINAL DRAFT

FEBRUARY 9, 1990

STAR TREK: "Hollow Pursuits" 2/15/90 - CAST

STAR TREK: THE NEXT GENERATION
"Hollow Pursuits"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
WESLEY

BARCLAY

GUINAN
O'BRIEN
DUFFY
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
ENGINEERING TECHNICIANS
SECURITY GUARD
COSTA

STAR TREK: "Hollow Pursuits" 2/9/90 - SETS

STAR TREK: THE NEXT GENERATION

"Hollow Pursuits"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	
MAIN ENGINEERING	
CARGO BAY	
TEN-FORWARD	
TROI'S OFFICE	
CORRIDOR	
TURBOLIFT	
TRANSPORTER	
HOLODECK ENTRANCE	
HOLODECK	
MAIN BRIDGE	
TEN-FORWARD	
TROI'S OFFICE	
GLADE	
PICNIC SETTING	
A HILL	

STAR TREK: "Hollow Pursuits" - 2/14/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Hollow Pursuits"

PRONUNCIATION GUIDE

CORRELLIUM	kor-REL-lee-um
INVIDIUM	in-VID-ee-um
JAKMANITE	JACK-man-nite
LUCROVEXITRIN	loo-kro-VEX-ah-tren

METALLURGY MEH-tahl-urj-ee
MIKULAKS MICK-ah-lacks
NAHMI NAH-me
NUCLEO-SYNTHESIS NEW-kleo SIN-thee-sis
SALTZGADUM SALTS-gad-um
SELGNINAEM selg-nen-NAY-um
ZHUKOV ZOO-kov

STAR TREK: THE NEXT GENERATION
"Hollow Pursuits"
TEASER

FADE IN:

1 INT. TEN FORWARD/HOLODECK (OPTICAL)

Lieutenant ENDICOTT REGINALD BARCLAY THE THIRD slouches at the bar. Scattered around the room are HOLO-TROI, who sits provocatively at a table in her off the shoulder dress; HOLO-RIKER seated at the end of the bar and mumbling into his drink, OTHERS. There should be the suggestion of something bogus about the scene, like a bad John Wayne movie, rife with cliches and over-acting. Holo-Guinan walks over to Barclay... with a bottle of whisky and a shot glass.

HOLO-GUINAN
I don't want any trouble, Barlcay...

BARCLAY
Trouble? Why would there be trouble?

HOLO-GUINAN

There's always trouble when you
come in here.

Barclay just grins. As he opens the bottle and pours
a shot... HOLO-GEORDI ENTERS, comes up behind Barclay.

HOLO-GEORDI
You're on duty, Lieutenant.

BARCLAY
Is that a fact?

HOLO-GEORDI
It is, and you'll observe it.
Get back to your post.

BARCLAY
Look, pal. Do me a favor. Take
yourself and your holier-than-thou
attitude and get out of my life.

During the above, Holo-Riker looks up from his position
at the bar, stands, moves over.

1 CONTINUED:

HOLO-RIKER
This is insubordination, Mister
Barclay.

BARCLAY
So punish me.

HOLO-RIKER
(keys insignia)

Security to Ten-Forward!

A SECURITY CREWMAN ENTERS and heads for Barclay. In a blur of a movement, Barclay manages to flip him neatly onto the floor. All stare at him, stunned.

1 CONTINUED:

The Holo-Guard groans, Barclay smirks, takes a gulp of synthehol and gestures with the glass at Holo-Riker.

BARCLAY
"Insubordination."

Holo-Riker seizes his arm and slops the drink; Barclay turns quickly, gets a half-Nelson on Holo-Riker and strains him painfully against the counter.

BARCLAY
Riker, you're nothing but a pretty mannequin dressed up in a fancy uniform. You're full of hot air, and if Picard has a problem with me, he can come and tell me himself...

Barclay gives him one last hard push before releasing him. Defeated, Holo-Riker slips wearily down and leans against the bar. Barclay moves threateningly at Holo-Geordi, who retreats, runs out of the room, scared to death. Barclay saunters over to the table where Holo-Troi is seated. He picks up her willing hand.

HOLO-TROI
I feel your confidence, your

arrogant resolve. It excites me.

COM VOICE OF THE REAL GEORDI --

GEORDI'S COM VOICE
Lieutenant Barclay, report to
Cargo Bay Five now.

BARCLAY
(to Troi)
This will have to wait, darling.
(to com)
Um... Be right there.
(to the room)
Freeze program. Exit.

All the human figures FREEZE. Barclay heads toward the o.s. Holodeck doors.

BARCLAY
Save program.

Ten Forward vanishes... he EXITS.

2 INT. CORRIDOR

Barclay steps into the corridor, a much altered man. The hero of the hour has been replaced with a shy individual with a perpetual frown born of stress and unhappiness between his brows. He is hustling because he's late. Troi comes briskly around a corner. She's headed straight for him. He steps aside for her. Troi nods in greeting, gives him a kindly but perfunctory smile and moves on. We barely notice Barclay sigh as he moves on.

3 INT. CARGO BAY (OPTICAL)

O'BRIEN is operating the transporter console... several canisters MATERIALIZE. A couple of ENGINEERING TECHNICIANS (named DUFFY and COSTA) move the canisters from the transporter pad to an antigrav unit. Geordi is studying an open panel on the unit which is out of service... Riker is listening to him gripe about Barclay.

GEORDI
I just don't know what to do with him. He's always late, never gives his best effort, always slides by... I can't deal with it anymore. How does a guy like him ever make it through the Academy...

RIKER
(agrees)
I think it's time we talked to the captain about Broccoli.
(off Geordi's look)
That's what Wesley calls him. Keep it to yourself.

GEORDI
It fits.

3A ANGLE

as they see Barclay ENTER... moving to him... a throw-away piece of business -- Duffy discovers a canister with a trace of GASEOUS NITROGEN leaking from it.

DUFFY
A broken seal, Commander.

3A CONTINUED:

GEORDI
You better destroy it. Those samples will be tainted.

Duffy and the other supernumerary take the canister away. Barclay tries to slither past Riker and Geordi. What we notice most about him is that he is uncomfortable around other people to the point of agony... he rarely makes eye contact... when he speaks, he hesitates, desperately afraid of saying the wrong thing... which he occasionally does.

GEORDI
Is it a problem for you to report to duty on time, Lieutenant?

3A CONTINUED: (2)

BARCLAY
Problem? Nossir. I'm... I'm very sorry, sir... it's just... I had a very important communique... it required my immediate response and...

GEORDI
(tired of excuses)

I don't want to hear it... we're
having intermittent problems with
the anti-grav unit, see what you
can do...

Barclay acknowledges and as he moves to the unit...

RIKER
Mister Barclay, I'm tired of
seeing your name on report.
(a beat)
I don't know what you got away
with on your last posting, but
this is the Enterprise. We set
a different standard here.
Understood?

And for a beat, Barclay looks at Riker and it is quite
a different moment than the Holodeck.

BARCLAY
Understood... sir.

Riker exchanges a glance with Geordi then EXITS as
Barclay meekly goes to work...

FADE OUT.

END OF THE TEASER

ACT ONE

FADE IN:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around a PLANET.

PICARD (V.O.)
Captain's log, Stardate 43807.4. We are taking on a load of special tissue samples donated by the Mikulaks for shipment to Nahmi Four. The samples could prove vital to the containment of an outbreak of Correllium Fever on that world.

5 INT. CARGO BAY (OPTICAL)

Barclay closes up the anti-grav panels, looks up at Geordi...

BARCLAY
(shrugs)
Everything looks... it looks normal to me...

He turns it on and the antigrav unit comes to life... rises a few feet off the floor. Duffy starts to move the unit toward the other end of the cargo bay. Almost immediately, the antigrav field fails and there is a CRASH as the pallet falls.

O'BRIEN
Dammit..

Barclay reacts, Geordi turns, looks at him impatiently...

BARCLAY

I... I don't understand...

Barclay looks guilty, tongue-tied... rushes back to the anti-grav unit to check it out again.

5A ANGLE

GEORDI
(to com)
La Forge to Engineering... I'll need more people in Cargo Bay Five... anyone you can spare. Out.

He moves to the anti-grav unit, begins to lift a canister... Geordi looks at Barclay who is still trying to solve the mystery in the anti-grav unit panel...

GEORDI
We could use a hand, Mister Barclay...

Barclay looks up awkwardly at Geordi... moves quickly to help... and as he takes hold of the canister, facing Geordi...

BARCLAY
I'll... I'll disassemble it later, Commander... it shouldn't do that... well, of course, it shouldn't do that... I mean... well, it shouldn't do that.

Two beats as they carry the canister in silence across the room... Barclay avoids Geordi's glare.

6 INT. CAPTAIN'S READY ROOM

Picard behind his desk. Riker and Geordi. There is a report on the computer screen on Picard's desk. Picard indicates the screen.

6 CONTINUED:

PICARD
I'm not accustomed to seeing an unsatisfactory rating for one of my crew.

RIKER
I guess the issue is whether Mister Barclay is Enterprise material.

PICARD
(to Geordi)
I assume from your request for his transfer that you don't think he is, Commander...

Geordi takes a beat -- he's aware of the impact of this answer...

GEORDI
I hate to say it... I always thought I could work with anyone... but I just can't stand the guy. Broccoli makes me

nervous... he makes everyone nervous...

PICARD
Broccoli?

RIKER
Young Mister Crusher started it. I'm afraid it's caught on.

PICARD
Let's get it uncaught, shall we?

They acknowledge.

PICARD
By all indications, Barclay has served honorably in Starfleet for many years. His rating aboard the Zhukov was satisfactory... I recall Captain Gleason speaking quite highly of him before his transfer...

RIKER
In retrospect, I wonder if Captain Gleason wasn't buttering our bread a little...
(MORE)

6 CONTINUED: (2)

RIKER (Cont'd)
He knew we were looking for a diagnostic engineer.

Picard glances at him. A beat. Frowns.

RIKER
I've reviewed Barclay's psychological profile. He's always had seclusive tendencies... it was noted at the Academy more than once...

PICARD
And yet he chose this way of life; he's made the same commitment to Starfleet that we all have...
(beat)
It's easy to transfer our problem to someone else. Too easy.

GEORDI
Captain, it's not like I haven't tried...

PICARD
Try harder.

The captain studies La Forge... there is an issue of command to be examined here...

PICARD
He's on your team. Manage him. Pull him in. Find ways to help him make a positive contribution. Get to know the man. Make him your best friend.

Geordi smiles with a bit of incredulity...

GEORDI
With all respect, sir... my best friend? I can barely tolerate being in the same room with the man...

PICARD
I suggest you put your personal discomfort with him aside, Commander. Dismissed.

6 CONTINUED: (3)

Geordi exchanges a depressed glance at Riker and they EXIT...

6A INT. CARGO BAY

Geordi ENTERS... the room is deserted now except for Barclay who is off to one side looking over the disassembled antigrav unit. It's open, the guts exposed as he traces circuits with a sensor. Geordi frowns to himself as he looks over to Barclay, whose back is to him.

GEORDI
(muttering, to himself)
My best friend.

He sighs, knows what he has to do, crosses to...

6B ANGLE - BARCLAY

wrapped up in his mystery... Geordi moves up behind him, and as he pats him on the back...

GEORDI

Hey, Reg...

And Barclay nearly jumps out of his shoes at the unexpected physical contact... Geordi reacts, covers...

GEORDI

Uh, how's it going?

BARCLAY

Oh, it's... I still haven't traced the problem, Commander...

GEORDI

(smile, "warm")

That's okay. No rush. Take your time.

Barclay notes this new tone of voice from Geordi... glances at him suspiciously... a beat. Doesn't trust the moment... rushes to fill the gap...

BARCLAY

I've... I've been planning to run diagnostics on the graviton invertor circuits...

6B CONTINUED:

GEORDI

Smart plan... well, I'd say we're in good hands here...

BARCLAY

(still suspicious)
I'll get a preliminary report to you...

GEORDI
...whenever.

BARCLAY
(beat)
Before the end of the day.

GEORDI
Fine. And say, Reg, how about sitting in on the mission briefing with my senior officers in the morning...

BARCLAY
The briefing? Me?

GEORDI
I'd just like your input...

BARCLAY
On what? I mean, should I prepare something...

GEORDI
No... no... just be there. Eight hundred hours.

BARCLAY
I'll be on time, sir.

GEORDI
Good.

And he's about to pat Barclay on the back once more, thinks better of it... as he turns to leave, an exasperated expression fills his face... and Barclay sighs, glad this is over.

6C EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

7 INT. MAIN ENGINEERING

Geordi ENTERS with WESLEY...

GEORDI
Morning. Start your brains, and let's do it.

They all gather around the pool table for the morning briefing. After a beat, Barclay rushes in late, out of breath... Geordi nods to him.

GEORDI
(points to injectors on schematic)
Okay, this trip to Nahmi Four is pretty routine. We'll have plenty of time to realign the magnetic capacitors in both the matter and anti-matter injectors.
(light hearted groans)
Duffy, Costa, that'll be your assignment.

DUFFY
We probably ought to do the flow

regulator maintenance at the same time, Commander.

GEORDI

Good idea.

(moving on)

Ensign Crusher is putting in some hours with us this week as part of his training duties... he'll be assigned to assist you, Mister Myers. Be sure and teach him the difference between impulse and warp drive.

(chuckles all around)

Lieutenant Barclay is working on the mystery of the anti-grav failure we had yesterday... your preliminary report had a couple of interesting theories, Reg...

Geordi waits a beat for Barclay to pick it up and run with it. He doesn't. After an awkward beat...

7 CONTINUED:

GEORDI

Why don't you summarize your findings so far, Reg...

As Barclay begins to answer, we can see him growing more and more uncomfortable under the gaze of his fellow engineers.

BARCLAY

Yes.

(clears his throat)
It wasn't a maintenance problem... everything checked out. I... I'm going to check for... a surge in... the transfer coils.

WESLEY
(certain)
A coil surge wouldn't have resulted in a field dissipation.

Attention now focuses on Wesley. Barclay flushes slightly as Wesley inadvertently steals his thunder.

BARCLAY
I... I... I realize that...

GEORDI
(trying to rescue the the situation)
But we shouldn't ignore the possibility, Wes...

WESLEY
You ought to take a look at the flow capacitor. That could have forced a chain collapse of the antigrav field.

Everyone looks at Barclay again.

BARCLAY
I... was going to.

And it looks like Barclay is just jumping on Wesley's idea... Geordi wants to bail out of this...

GEORDI
Good. Okay, then... let's go over the realignment procedure...

7 CONTINUED: (2)

As Geordi starts to go on with the rest of the meeting, we PUSH IN on Barclay's terribly uncomfortable expression...

8 INT. TROI'S OFFICE (HOLODECK)

It appears that Barclay is in therapy with Troi. She sits, listening intently... Barclay pacing the office in front of her. When he speaks, it is forceful, without hesitation.

BARCLAY
I just didn't know what to say.

HOLO-TROI
What do you wish you had said?

BARCLAY
I should have told him to mind his own damned business... I knew about the flow capacitor... I didn't need to hear about it from a seventeen year old kid.

HOLO-TROI
You're letting it get you much too upset.

BARCLAY

You think so?

Holo-Troi gives him a very sympathetic look, gets up and stands closer to him.

HOLO-TROI
Why are you so hard on yourself?

BARCLAY
You don't know... it's hard out there.

HOLO-TROI
I understand, but let go of it. You're here now.

BARCLAY
(beat)
You're right, of course.

8 CONTINUED:

HOLO-TROI
(a small smile)
Of course.

She reaches out for him as if to comfort him, but instead begins to caress his arms and shoulders while her stance and expression take on a smoldering sexuality.

HOLO-TROI
Let me help you relax.

BARCLAY

I'd like that.

HOLO-TROI

I knew you would.

And she leans into him, puts her arms around him and kisses him passionately...

8A NEW ANGLE (OPTICAL)

BARCLAY

Mmm, nice... but I'm in the mood for someplace a little more... unusual...

(beat)

Computer. Run Barclay Program Fifteen.

We stay on Barclay, but lose Holo-Troi, as the surroundings change to --

9 EXT. GLADE (HOLODECK)

A glade with a few small hills, rock formations, some trees, grass, a pond. As different as can be from the world Barclay lives in... peaceful, green, remote... a warm breeze flutters through the trees... Barclay takes a deep, cleansing breath... turns to see ---

9A ANGLE - HOLO-TROI

dressed in flowing Grecian robes which reveal a good deal of her anatomy, atop a part of a crumbling wall or section of ruins, stunning... as the breeze lifts her hair, her robes... and she reaches out to Barclay...

9A CONTINUED:

HOLO-TROI
I am the Goddess of Empathy. Cast off your inhibitions and embrace love, truth, joy...

And he runs up the hill to her as they dissolve in each others' arms... we boom to a dramatic rising shot against the wondrous landscape and...

10 INT. TEN-FORWARD

Data, Wesley, Geordi, Duffy seated at a table. All except Data are drinking various beverages.

WESLEY
But I thought that's the point of the briefing... to discuss different approaches...

GEORDI
I'm not saying you did anything wrong, Wes... it's just that Barclay's... well, my new project.

DUFFY
(shakes his head)
Yeah, Broccoli's a real project all right...

GEORDI
(frowns, hates the job)
I just gotta draw him out more...

WESLEY
And I shut him down.
(with pity)
Poor Broccoli.

DATA
Pardon me, but why is Lieutenant Barclay being referred to clandestinely as a vegetable?

WESLEY
It's a joke, Data... you know, a nickname.

10 CONTINUED:

DATA
Nicknames generally denote fondness, a diminutive shared between friends. This does not sound friendly.

He's got them there. Wesley and Duffy look a little uncomfortable.

GEORDI
Data's absolutely right. The nickname stops here and now. Captain's orders.

Suddenly, the glass in Duffy's hand begins leaking badly... the drink spilling on the table...

DUFFY
What the hell... ?

He stands and puts the glass down... and the others react, and Geordi throws a napkin on the table to catch the liquid...

WESLEY
What happened to your glass?

And push in as Data picks it up... the glass has been mangled in the shape of Duffy's hand. On reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 EXT SPACE - THE ENTERPRISE (OPTICAL)

Moving at warp speed.

12 INT. MAIN ENGINEERING

Data and Geordi are examining the glass from Ten Forward with a tricorder and one of the consoles on the bulkhead. Barclay is in the b.g. working on some console.

DATA
Nucleo-synthesis. The structure of the glass has been altered at the atomic level.

GEORDI
A problem with the replicator?

DATA
Unlikely. A problem with the replicator would have affected the contents as well as the glass. But the liquid in the glass was a perfect replication of a dark ale of Earth origin which I believe is what Lieutenant Duffy ordered.

GEORDI
I can't detect any residual radiation or unusual chemical compounds that would have caused this.

DATA
The most probable explanation is that the glass came into contact with an unshielded power source.

GEORDI
(slightly dismayed)
That means a complete diagnostic check of the Enterprise power systems. All four thousand of them.

Beat as he turns toward Barclay...

12 CONTINUED:

GEORDI
Have I got the man for this job...
(calling)
Hey, Reg...

Barclay looks up with a start... me again? Moving to him --

GEORDI
Busy?

BARCLAY
Well, I was just... no, not really... what?

GEORDI
(handing him the cup)
Got another mystery for you... somehow the molecular structure of this cup from Ten-Forward has been altered...

As Barclay studies it, to Data...

GEORDI
Mister Barclay is the Sherlock Holmes of the technical support crew...

Data knows Geordi's assignment, wishes to be supportive of Barclay.

DATA
A fascinating vocation, Mister Barclay. I am a student of Sherlock Holmes mysteries and I

would enjoy discussing some of your cases at your leisure.

Barclay looks at them both curiously.

BARCLAY
My cases... ?

GEORDI
(to Barclay, indicating glass)
Uh, Reg, we're gonna have to run through the power systems, to see if there's some kind of leak that caused this.

12 CONTINUED: (2)

BARCLAY
I had to... I was going to do it anyway...

GEORDI
You were?

BARCLAY
To... to try and explain the anti-grav unit failure... I still can't... nothing about it makes sense.

DATA
Then it is possible these two very disparate incidents could be related.

Data and Geordi exchange a glance...

13 OMITTED

14 INT. MAIN BRIDGE

At the science station, starting close on the mangled glass... pulling back to find Riker listening to Geordi who has deliberately brought Barclay along. Data is there too. WORF is at his station. Picard is ENTERING from the Ready Room in the background.

GEORDI
I wouldn't bother you with something this minor, Commander... but it may be a symptom of a more serious problem...

RIKER
You think we'll need to put in to a starbase?

GEORDI
We'll have a better idea after Mister Barclay runs a check of the power systems...

DATA
It was Lieutenant Barclay who first suggested the link between the two incidents, sir.

14 CONTINUED:

BARCLAY
No, it wasn't. Not really.

Picard hears this... and wanting to throw his support behind Barclay, comes over, examines the glass...

PICARD
Will your investigation affect our available power during the mission, Lieutenant?

BARCLAY
No... nossir... we'll have to shut off some systems... they'll be down a few at a time... it shouldn't... I don't think so.

PICARD
Good. I look forward to your report, Mister Broccoli.

A brief, poisonous silence.

PICARD
Barclay.

Barclay's face turns red...

BARCLAY
If you'll excuse me.

He moves quickly to the turbolift, EXITS. A beat. Then Data offers...

DATA
Metathesis is one of the most common of pronunciation errors,

sir... a reversal of vowel and consonant, "bark" to "broc"...

A sharp look from Picard shuts him up. Picard sits in command. Off Geordi's look...

14A INT. TEN FORWARD (OPTICAL)

Guinan looks across the bar at Geordi.

GUINAN
Yes, I know him... comes in here, stands at the bar, doesn't say much... always orders a warm milk.

14A CONTINUED:

GEORDI
Figures.

GUINAN
Warm milk helps you sleep, La Forge. You should try it. What's that got to do with Barclay?

GEORDI
(frowns)
I don't know. I'm just trying to figure the man out, that's all. You ever talk to him?

GUINAN
He's not much for talking.

GEORDI

Does he have any friends?

GUINAN

Not that I've seen.

GEORDI

(shakes his head)

What do you do with a guy like that?

GUINAN

I give him his warm milk and let him be.

GEORDI

Yeah, well, I'm not so lucky. I can't let him be. He's my problem.

GUINAN

(beat)

He's imaginative.

GEORDI

How do you know that?

GUINAN

I just do.

GEORDI

Well, then maybe he's in the wrong line of work.

14A CONTINUED: (2)

GUINAN

You engineering types don't appreciate imagination... ?

GEORDI

That's not it, Guinan... he just doesn't fit in here...

GUINAN

Terkim.

GEORDI

What?

GUINAN

Reminds me of Terkim. My mother's brother. A kind of family misfit. Everybody told me to stay away from him. Bad influence.

GEORDI

Did you?

GUINAN

Are you kidding? He was the only member of the family with a sense of humor. But no one ever stayed around him long enough to realize it... except me. My mother says I take after him. I probably do. Because the idea of "fitting in" repels me, too.

She looks challengingly at Geordi.

GEORDI

Maybe I didn't make myself clear... Barclay, he's always late... he's nervous... nobody wants to be around him...

GUINAN

If I had the feeling that nobody wanted to be around me, I'd probably be late and nervous too.

Geordi frowns.

GEORDI

Guinan, that's not the point...

14A CONTINUED: (3)

GUINAN

Are you sure?

GEORDI

(beat, exasperated)

I'll take another one of these.

GUINAN

Get it yourself.

And she walks away. He reacts.

GEORDI

(sighs, keys insignia)

Computer, where is Lieutenant Barclay?

thru OMITTED
16

16A EXT. GLADE/HOLODECK

Close on the arch as it slides open to reveal Geordi who ENTERS and reacts as he sees the glade...

GEORDI
Reg... ?

But as we move with him to reveal the setting, there is no sign of Barclay... then as he moves in further he sees --

16B ANGLE -- A PICNIC SETTING

as exquisite as a Gainsborough canvas... a swing suspended from a tree branch on which the image of a woman is swinging in flowing petticoats, a silent garment draped on the grass and spread with delicacies... a boy dressed as "Blue Boy" eating messily with his hands... as Geordi moves closer, he reacts as we reveal the woman and child to be Holo-Beverly and Holo-Wesley...

GEORDI
Beverly?

Holo-Beverly looks up and smiles.

16B CONTINUED:

HOLO-BEVERLY
Good morning, Mi-lord.

(looks at Wesley)
Manners, my son. Manners. You embarrass me before our guest.

Holo-Wesley ignores his mother, lifts a whole blueberry pie with his hands and bites into, leaving a blue stain around his mouth...

HOLO-BEVERLY
Master Barclay will spank you if you don't behave.

HOLO-WESLEY
(sullen)
I don't care.

He takes another bite of pie. Geordi can't believe his eyes...

GEORDI
(to himself)
Wesley... ?

And he suppresses a laugh...

HOLO-WESLEY
(to Geordi)
What do you want?

GEORDI
Ah, well, I guess I want... Master Barclay.

HOLO-BEVERLY
The boys got into another little scrap, I'm afraid. But boys will be boys.

The sound of a sword fight turns Geordi's attention to--

16C ANGLE - A HILL

Coming over the rise, backing toward him is Barclay (in uniform) ... in classic swordsmanship stance, his sword moving with lightning speed fighting off unseen adversaries...

16C CONTINUED:

and then as he moves backwards and they follow, we see whom he's fighting -- Holo-Picard, Holo-Data and Holo-Geordi dressed as the three musketeers...

HOLO-GEORDI
You cannot withstand our assault forever, Barclay.

HOLO-DATA
Say you will yield and it ends here...

BARCLAY
(smiles, confident)
I will speak with my sword, sir...

A flourish of extraordinary moves and Barclay disarms both Holo-Data and Holo-Geordi... booting them both off the hill as...

16D THE REAL GEORDI

below reacts and...

16E THE FIGHT

between Holo-Picard Musketeer and Barclay continues up the rocks... Holo-Picard backing up now, fighting for his life, breathing heavily...

HOLO-PICARD
Where in God's name did you learn to fight like this, man?

BARCLAY
Self-taught, my good capitaine. Shall I give you a few lessons?

An acrobatic move and Holo-Picard's sword goes flying... and as Holo-Picard stands there, the tip of Barclay's sword at his chest, shivering in his boots, he sees the real Geordi below, watching...

HOLO-PICARD
Who is that? One of your allies?

BARCLAY
Jean-Luc. Not that old trick. I'm disappointed in you.

16E CONTINUED:

Geordi coughs from o.s... Barclay reacts... follows Holo-Picard's look and goes pale as he sees --

16F ANGLE - THE REAL GEORDI

looking up at him.

17 INT. TEN FORWARD (OPTICAL)

Barclay and Geordi at a table.

BARCLAY
I'll... I'll make it easy for you, Commander. I'll just request reassignment...

GEORDI
Now, wait a minute...

BARCLAY
Look, we both know... the whole ship knows... I can't cut it here.

GEORDI
Hey, Barclay... I've spent a few hours in the Holodeck myself, you know.

Barclay gives him a look... and this is the first real compassion that Geordi has had for Barclay.

GEORDI
Far as I'm concerned... what you do in the Holodeck is your own business... as long as it doesn't affect your work.

BARCLAY
(reacts)
You're... you're not going to tell anyone about this?

Guinan arrives with a tray of warm milk for two. She makes eye contact with Geordi.

GEORDI
(no)
I'm not sure everyone would appreciate your... imagination... like I do.

17 CONTINUED:

He glances at Guinan who leaves.

GEORDI
(curious)
It is kind of unusual... recreating people you already know...

The unspoken question is why?

BARCLAY
(sighs)
I was just kind of really... well, it was just... I needed to blow off some steam... because one... one of the officers had been on my back...

GEORDI
Let me guess...

BARCLAY
Okay, it was you. And I couldn't tell you what I wanted to, to your

face... and it just sort of...
I guess it got out of control.

GEORDI
(warm, smiles)
I don't know... sounds like maybe there's a side to this that's kind of therapeutic... we ought to tell Counselor Troi about it.

BARCLAY
It's... it's just more comfortable... when I'm in there.
(looks down)
You don't know what a struggle it is for me, Commander.

GEORDI
I'd like to help if I can.

BARCLAY
(shakes his head, you can't)
Being afraid all the time that I'll forget somebody's name. Or not knowing what to do with my hands...
(MORE)

17 CONTINUED: (2)

BARCLAY (Cont'd)
I mean, I'm the guy who writes down things to remember to say when there's a party. And when

I get there, I'll wind up alone
in a corner trying to look
comfortable examining a potted
plant.
(sighs)
Sometimes, I just don't want to
get out of bed in the morning.

GEORDI
Sometimes, neither do I.

BARCLAY
No, but you're good. You were
born to be in Starfleet. Me...

GEORDI
You're just shy, Barclay.

BARCLAY
(nods, painful)
"Just shy"... sounds like
nothing serious, doesn't it...
You can't know.

Geordi studies him, concerned.

O'BRIEN'S COM VOICE
O'Brien to La Forge.

Keying his insignia --

GEORDI
Go ahead.

O'BRIEN'S COM VOICE
I need you in Transporter Room
Three, Commander.

GEORDI
On my way, Chief.

Geordi looks at Barclay once more...

GEORDI
I really do want you to talk to
Counselor Troi, Reg.

17 CONTINUED: (3)

BARCLAY
(reacts)
Troi? No, no, I couldn't.

GEORDI
I mean it. As your friend and
as your commanding officer.

He EXITS... Barclay thinks about what this will be
like... and a dreaded shiver sweeps across his body.

18
thru OMITTED
20

20A INT. TRANSPORTER ROOM THREE (OPTICAL)

O'Brien is setting a transporter test object, a
cylinder three feet tall, six inches in diameter, on
a transporter pad...

O'BRIEN
I was synchronizing the phase

transition coils... I didn't do anything I haven't done a hundred times before...

Pull back to see Geordi watching. O'Brien moves to the console...

O'BRIEN
The test object is made of pure duranium.

Geordi touches it...

GEORDI
Seems normal enough...

O'BRIEN
Watch this...

As he powers up the transporter, the object DEMATERIALIZES from one position, MATERIALIZES under an adjacent transport pad, DEMATERIALIZES again, MATERIALIZES on the next pad over only this time as it does, it turns into a flash, burns brightly and disappears. As Geordi reacts...

GEORDI
I'm glad I don't have anywhere to go.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

GEORDI (V.O.)
Chief engineer's log, Stardate 43808.2. A systems analysis of Transporter Room Three has yielded no suggestion of a cause for the latest malfunction aboard the Enterprise.

21A INT. TRANSPORTER ROOM THREE

Picard, Riker and Geordi are examining the residue of the test object.

PICARD
Is this part of the same pattern?

GEORDI
We don't know, Captain. And we don't know why only Transporter Room Three is affected... None of the other Transporter Rooms are malfunctioning...

RIKER
Yet.

PICARD
(to Riker)
We have twenty-two hours before we reach Nahmi Four. We'll need the transporters operational by

then. I want a level one
diagnostic across the board.
(TECH)

RIKER
(acknowledges, to
Geordi)
Advise Mister Barclay to meet us
on the bridge immediately...

21A CONTINUED:

GEORDI
Ah, could we push that back, just
to fourteen hundred hours,
Commander... I've got him doing
something...

RIKER
(nods)
Fourteen hundred hours.
(as they exit)
Mister O'Brien, no maintenance
on the Transporters until further
notice.

O'BRIEN
Aye, sir.

21B
thru OMITTED
22

23 INT. TROI'S OFFICE

Troi is sitting, very much the way she was (and dressed the same way she was) in Barclay's fantasy. Barclay, on the other hand, is entirely a different man from his dreams... dreadfully uncomfortable sitting on the far end of the couch from her. Troi studies him sympathetically...

TROI
I can tell this is difficult for you.

Barclay is just able to nod.

TROI
Is there anything I can do to make you more comfortable?

BARCLAY
(quick)
No!

She smiles her best therapeutic smile at him.

TROI
Have you ever been with a counselor before?

23 CONTINUED:

BARCLAY
(swallowing)
Yes. No.

TROI
(smiles)

Which one?

BARCLAY
Yes. But she... it wasn't real... really a counselor.

TROI
Most people find a counselor intimidating at first. It's okay if you feel that way toward me.

BARCLAY
Not... at all.

TROI
Good. Close your eyes... Lean back.

BARCLAY
Why?

TROI
(standing)
I just want to help you relax.

BARCLAY
(reacts)
You do?

She walks by him... to a light panel... turns the lights down...

TROI
Put your feet up... it's okay. And close your eyes...

He puts his feet up... closes his eyes... tight...

BARCLAY
What are you going to do?

TROI
Just listen to the sound of my voice...
(MORE)

23 CONTINUED: (2)

TROI (Cont'd)
Take a slow deep breath through your nose... and let it out through your mouth just as slowly... good... there, that's better, isn't it...

BARCLAY
Oh, yes. Oh, yes, much better. This has been... extremely helpful...
(standing)
Well, thank-you for your time.

TROI
But...

Backing out...

BARCLAY
Really... very helpful... in through the nose, out through the mouth... I'll practice and let you know... thank you again...

And he's out. Off Troi's puzzled reaction...

24
thru OMITTED
25

25A INT. MAIN BRIDGE

A short time later. Geordi is working at one of the aft stations along with Data. Wes at Conn, supernumerary at Ops. Troi ENTERS from turbolift and goes over to Geordi.

TROI
I had a very strange visit from one of your officers today.

GEORDI
Barclay. Yes, I can imagine. Were you able to do anything for him?

TROI
To be honest, I'm not exactly sure what happened...

25A CONTINUED:

RIKER
(entering from Picard's Ready Room)
Where is Mister Barclay... it's past fourteen hundred hours...

Geordi shakes his head, doesn't know.

GEORDI
(touches combadge)
Lieutenant Barclay to the bridge.
(beat of silence)
Lieutenant Barclay report.

There is another awkward silence as Geordi begins to suspect the worst. Riker's features harden.

RIKER
Computer. Locate Lieutenant Barclay.

COMPUTER VOICE
Lieutenant Barclay is in Holodeck Two.

Geordi face falls, glances at Troi... Riker is really peeved.

GEORDI
I'll get him...

RIKER
No, I'll handle this. I've had it with him.

He charges toward the turbolift...

GEORDI
Counselor, you better come along...

They follow...

26 INT. CORRIDOR

Geordi, Riker, and Troi turn a corner, head for the Holdeck.

26 CONTINUED:

GEORDI
I think you should know that Barclay's been running some... unique programs.

RIKER
I don't care what he's been running. My patience just ran out.

Riker operates the panel outside the Holodeck doors. The doors slide aside.

27 EXT. GLADE (HOLODECK)

Continuous. Geordi, Riker, and Troi standing in Glade.

27A POV RIKER - THE PICNIC SCENE

Holo-Picard, Holo-Data and Holo-Geordi as the three musketeers sitting on the ground, eating...
Holo-Wesley as Blue Boy with another blueberry pie...
The Holo-characters look over at our real characters' entrance.

27B RIKER, TROI AND GEORDI

react, Riker ready to blow...

27C OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

28 EXT. GLADE (HOLODECK)

Riker, Geordi, and Troi, as before, staring at the Holo-characters.

GEORDI
Like I said Commander, Barclay's been running some... unusual programs.

Riker's furious...

RIKER
This is a violation of protocol. Crewmembers should not be simulated in the Holodeck...

GEORDI
Ah, Commander... I don't think there's any regulation...

RIKER
Then there should be... computer,

discontinue program and erase...

TROI
(interrupting)
Computer, belay that order!

RIKER
Counselor...

TROI
If Barclay is having a difficult time facing reality, to suddenly destroy his only means of escape would be brutal and could do considerable damage.

28A ANGLE - ON THE PICNIC (OPTICAL)

Holo-Picard musketeer glances at his cohorts.

HOLO-PICARD
They are quite disagreeable, aren't they... shall we have a go at them?

28A CONTINUED:

HOLO-DATA
Delighted.

HOLO-GEORDI
We shall thrash them.

They stand, draw their swords... move to the real people...

HOLO-PICARD
En garde.

RIKER
Stop it. Put that down.

HOLO-DATA
Your sword, sir...

RIKER
(impatient)
I don't have a sword.

HOLO-GEORDI
(puzzled)
How do expect to fight without
your sword?

RIKER
I don't expect to fight.

Holo-Picard exchanges a glance with his fellows, grins.

HOLO-PICARD
Do I detect a streak of yellow
along the good fellow's back?

The holograms laugh.

28B HOLO-WESLEY

laughs, eats his blueberry pie.

28C RESUME SCENE (OPTICAL)

HOLO-PICARD

Perhaps we can supply a more
appropriate adversary for him.
(calling)
Number One...

28C CONTINUED:

HOLO-WESLEY
(calling)
Number One...

Holo-Riker as the fourth Musketeer rushes in...

HOLO-RIKER
Am I late? Did I miss the fight?

He's a foot shorter than his real counterpart... and
the difference is not lost on Troi.

HOLO-RIKER
En garde...
(looks closely at Riker,
reacts)
Sir... you have a familiar
bearing... is it possible we have
crossed swords somewhere before?

RIKER
(furious)
Where is he? Where is Barclay?

HOLO-RIKER
Ah, a personal grudge. I warn
you... you would be wise to put
your affairs in final order before

you meet him in combat. You challenge the greatest sword in all the...

RIKER
... in all the Holodeck.

Troi suppresses a laugh.

RIKER
(to Troi)
You think this is funny?

TROI
You are very tall. It could be very threatening to some people.

RIKER
Barclay'll find out what it means to be threatened. Computer, discontinue image of Riker.

The hologram of Riker disappears. The other musketeers react. To Riker --

28C CONTINUED: (2)

HOLO-PICARD
Sir, you have no sense of fair play.

GEORDI
Just tell us where to find Barclay.

The holograms shrug, they don't know... shake their heads at Riker's foolishness... move back to their picnic...

RIKER
(to Troi)
You're gonna make us search through this to find him?

TROI
It could provide us with valuable information about what's troubling him.

On the move...

TROI
There's nothing wrong with a healthy fantasy life, as long as it doesn't take over.

RIKER
You call this healthy?

TROI
You're taking it so seriously. This is not without its element of humor...

29 ANGLE - HIGH ATOP A HILL - THE GODDESS OF EMPATHY (OPTICAL)

as before, her robes flowing in the warm breeze, her arms out... very revealing...

HOLO-TROI
I am the Goddess of Empathy! Cast

off your inhibitions and embrace
love, truth, joy...

GEORDI
Oh my God...

Troi snaps a look at Geordi... who looks away...

29 CONTINUED:

HOLO-TROI
Discard your facades and reveal
your true being to me.

TROI
Computer, discontinue --

RIKER
(delighted)
Belay that order, computer!
(to Troi)
We want to get more insight into
what's troubling the poor man.
Remember?
(to Geordi)
Quite a healthy fantasy life,
wouldn't you agree?

Off Troi's burn...

30
thru OMITTED
33

34 INT. MAIN BRIDGE

The ship is ROCKED and alarms start to go off on the bridge. Picard ENTERS from his Ready Room... Worf is at Tactical, Data at Ops, supernumberary at Conn.

PICARD
Report...

WORF
Sir, our velocity increased to warp seven point two five.

DATA
Compensating, sir.

WORF
(reading console)
Confirmed. Velocity now warp seven.

PICARD
Maintain that. What the hell happened?

34 CONTINUED:

DATA
(still working)
The matter/anti-matter injectors locked for a split second, Captain. I am not certain why. They seem to be working properly now.

PICARD

(pressing insignia)
Picard to La Forge.

INTERCUT:

35 EXT. GLADE/HOLODECK (OPTICAL)

As before.

GEORDI
(to com)
Go ahead, Captain.

PICARD
Any explanation for the injector problem?

GEORDI
I'm not in Engineering, sir. I'm in Holodeck Two.

PICARD
Another malfunction?

GEORDI
Not exactly, sir. I'll return to Engineering immediately.

PICARD
Yes, I would say you should, Commander. Your Holodeck activities can wait until later. And Commander...

GEORDI
Yessir?

PICARD
It would be wise to consult Lieutenant Barclay on this latest incident.

35 CONTINUED:

GEORDI
I'd like to, very much, sir. La Forge out.

END

INTERCUT:

GEORDI
(to the Goddess)
We need to find Barclay. Now.

She motions to the other side of the hill... as they climb...

HOLO-TROI
Cast aside your masks and let me slip into your minds...

TROI
Muzzle it.

The Goddess reacts, shocked. As they reach the top of the hill, they discover, on a little plateau...

36 NEW ANGLE

Under a tree sits Holo-Beverly in a very pastoral scene, skirts and petticoats billowing out. Troi,

Geordi, and Riker approach. Holo-Beverly looks up at them coquettishly, and puts a finger to her lips. Barclay is asleep in her lap, snoring away.

HOLO-BEVERLY
Shhhhh!

37 INT. CORRIDOR

Riker, Geordi, Troi, and Barclay ENTER from the Holodeck. Riker's expression is furious. Troi looks sympathetic, but resigned, while Barclay looks incredibly embarrassed. He hangs his head slightly.

TROI
We have a lot to talk about.

Barclay nods silently, humiliated.

GEORDI
(to Riker)
Sir, Barclay and I better get to Engineering.

37 CONTINUED:

RIKER
(acknowledges)
Dismissed.

Riker and Troi go one direction... Barclay and Geordi move off the opposite way...

37A INT. CORRIDOR - MOVING

BARCLAY

I just couldn't keep my eyes open... I'd worked twelve hours on the power systems and then the transporter went down and...

GEORDI

Reg... you had a chance to get some help from the real Counselor Troi... but instead you went back in there...

BARCLAY

I know... I didn't want to... I just couldn't help myself...

GEORDI

You're gonna be able to write the book on holodiction.

(they exchange a look)

Look, I know how easy it is to get caught up in it. I... fell in love in there once.

BARCLAY

Really?

GEORDI

(nods)

But I knew when it was time to turn it off and say goodbye... Wasn't easy. But I did it.

BARCLAY

You know... the people I create in there have started to become more real to me... than anyone

out here.
(beat)
Except maybe for you, Commander.

37A CONTINUED:

GEORDI
I need you out here, Reg... right now, more than ever.

Barclay looks at Geordi, appreciates his continuing faith.

38 INT. ENGINEERING (OPTICAL)

At a console... looking at an Okudagram on the monitor... showing read-outs, graphic representation of the injectors (TECH?)... pulling back to see Barclay working the console... trying several commands... his expression concerned. Geordi watches over his shoulder.

GEORDI
The injectors aren't responding to the diagnostic commands.

BARCLAY
(acknowledges)
I... think we should drop out of warp.

GEORDI
(hits combadge)
La Forge to bridge.

INTERCUT:

39
thru OMITTED
40

41 INT. MAIN BRIDGE

As before. Riker and Troi ENTER.

PICARD
Go ahead, Commander.

GEORDI
Recommend we go to impulse power sir.

PICARD
Take us out of warp.

41 CONTINUED:

DATA
Controls are not responding, Captain.

Barclay works controls.

BARCLAY
It's the injectors.

GEORDI
Override.

BARCLAY
It's not a computer problem. The mechanism is physically jammed.
(shakes head)
I can't clear it.

DATA
Speed increasing, Captain. Warp seven point six... seven point six five... seven point seven...

GEORDI
We can't shut it down, Captain. The anti-matter flow is increasing. She's accelerating out of control.

Off reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is racing along.

42A INT. MAIN BRIDGE

Picard, Riker, Data, Worf. Supernumerary at Con.

WORF
Approaching warp nine sir...

PICARD
Red Alert.

The ship goes to Red Alert.

RIKER
Data, estimated time to
structural failure.

DATA
(working panels)
At this rate of acceleration,
fifteen minutes, forty seconds,
Commander...

RIKER
Geordi, did you copy?

INTERCUT:

42B INT. ENGINEERING

Geordi, Wesley, Barclay, Duffy and the other senior officers are around the pool table... it is a parallel scene to the first act mission briefing.

GEORDI
Aye, Commander...

RIKER
Recommendations.

42B CONTINUED:

GEORDI
(under great pressure)
I'll let you know as soon as we have some. La Forge out.
(MORE)

42B CONTINUED: (2)

GEORDI (Cont'd)
(to his men)
Okay, this ship will start tearing itself apart in fifteen minutes... I want every idea on the table... I don't care how outrageous...

DUFFY
What about attempting a magnetic quench on the fusion pre-burners?

GEORDI
No, I tried that already... the magnetic fields won't reset.

WESLEY
Could the fuel inlet servos be caught in cycle?

GEORDI
(shakes his head)
If they were, the swirl dampers would be frozen too... and they

aren't...

DUFFY
(looking to Barclay)
Nothing showed up in the diagnostic sweep... at all?

All eyes turn to Barclay and he blanches slightly under their scrutiny.

BARCLAY
The tests... uh, showed problems... I mean no problems with the flow... the flow of the...

Geordi doesn't want to step on Barclay, but this is a crisis and time is slipping away.

GEORDI
There's nothing wrong with the computer control protocols or the power transfer systems. As far as we can determine, the injectors are just physically jammed...

42B CONTINUED: (3)

DUFFY
(trying to add it up)
Injectors freeze... antigrav unit goes down... transporter malfunctions...

WESLEY
And a twisted glass...

GEORDI
What's the connection?

The ship shudders for the first time... the men react...

43 OMITTED

43A INT. MAIN BRIDGE

As before. They're reacting to the first shudders too.

WORF
Exceeding warp nine point four.

PICARD
Begin evacuation of secondary hull. Prepare for emergency saucer separation.

WORF
(reading console)
Standing by to release docking clamps.

RIKER
Re-route systems to primary hull power sources.

DATA
Captain, the plasma flow to the nacelles is uneven due to the injector lock. An emergency saucer separation could rupture the warp field.

Another shudder. Reactions.

DATA
Twelve minutes to structural failure.

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

faster and faster.

44A INT. ENGINEERING

As before... emphasizing Barclay thinking hard... gets an idea, shakes his head, suppresses it... the ship is vibrating and it continues to shake more noticeably.

44A CONTINUED:

GEORDI
None of the systems involved interact directly with each other... I don't see anything in common...

A beat of silence... and then Barclay does the most difficult thing he's ever done in his life -- he takes a chance, he speaks up, well almost, he clears his throat... it's enough to get everyone's attention...

BARCLAY
What if... what if...
(beat)
what if one of us is the

connection?

DUFFY

Us? How?

BARCLAY

I don't know. But we're looking for... a, a systemic explanation and there isn't one. We work with all the systems that are affected ... what if we're transmitting something ourselves... by touching it, or something...

WESLEY

The computer sensors would've picked up anything dangerous.

Everyone reacts "yes, of course" and Barclay begins to retreat back into silence... but then he speaks up again, actually disputes Wesley's analysis.

BARCLAY

But... if it were something... something that we couldn't scan...
(to Duffy and Costa)
You might've passed it to the injectors when you were realigning the magnetic capacitors.

GEORDI

It was your glass, Duffy... and both of you were in the cargo bay when the anti-grav failed...

DUFFY

So was O'Brien.

44A CONTINUED: (2)

WESLEY
The transporter malfunction. That's a connection too.

Alarm klaxons.

COMPUTER VOICE
Danger. Approaching safety limits of engine containment field.

GEORDI
Computer, list all physical substances that wouldn't normally be picked up by internal scans.

COMPUTER VOICE
There are fifteen thousand five hundred twenty-five known substances that cannot be detected by standard scans.

GEORDI
(sarcastically)
Great. How many of those can exist in an oxygen atmosphere?

COMPUTER VOICE
Five hundred thirty-two.

GEORDI
(irritated)

And could alter molecular
structure when it comes in
contact with...
(a beat)
... with glass.

COMPUTER VOICE
Five.

GEORDI
(touches pool table
button)
On screen at this station.

44B INSERT POOL TABLE MONITOR (OPTICAL)

The screen shows five names and a small graphic representation of the molecular structure of each chemical.

44C RETURN TO SCENE

Geordi, Wesley, Barclay and the others study the list on the various screens.

BARCLAY
Jakmanite has a half life of about
fifteen seconds. There wouldn't
be enough time to spread it around
the ship.

Geordi touches the panel and the chemical name and graphic for Jakmanite disappear.

GEORDI

Right.

WESLEY
Selgninaem and Lucrovexitrin are extremely toxic.

GEORDI
(acknowledges, touches panel again)
We'd all be dead by now. That leaves Saltzgadum and Invidium. Neither of which has been used for decades.

WESLEY
Could either one be causing all these malfunctions?

DUFFY
Most of the affected systems weren't even invented when those substances were in use. Who knows what they could do to a transporter or a magnetic capacitor... ?

44C CONTINUED:

GEORDI
(beat)
Wasn't Invidium used in... medical containment fields?

WESLEY
Not for over a century.

BARCLAY
But the Mikulaks might still be using it.

DUFFY
(nods)
And one of those canisters was broken.

Geordi and Barclay on the move...

GEORDI
(hits combadge)
La Forge to bridge. We have a working theory, Captain...

INTERCUT:

45 INT. MAIN BRIDGE

As before. Riker and Picard react to this new information.

GEORDI'S COM VOICE
There's a chance we picked up some Invidium from a broken canister in the cargo bay... and have been spreading it around the ship...

INTERCUT:

45AA INT. CORRIDOR

Geordi and Barclay moving quickly to the cargo bay.

RIKER'S COM VOICE
Working theories are fine, Geordi. But we need a working solution in about five minutes...

GEORDI
Understood, Commander. We're on our way to Cargo Bay Five for confirmation.

45A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Faster still.

46 INT. CARGO BAY (OPTICAL)

Barclay and Geordi have one of the canisters sitting on the deck and are wearing protective gloves.

46 CONTINUED:

They pick up small tools and carefully open the canister. Nitrogen escapes. Geordi scans the contents with a tricorder.

GEORDI
Nothing from the tricorder...

Geordi uses a flashlight-like device that projects a light... aims it into the canister (we don't need to see inside)... Barclay reaches in with his glove and as he pulls his glove out, Geordi shines the light on

it...

COMPUTER VOICE
Danger. Exceeding safety limits of engine containment field. At current acceleration, structural failure will occur in three minutes, thirty seconds.

... making adjustments in the flashlight three times as he tries different tests... a substance is revealed on the glove's fingers...

BARCLAY
There it is...

46 CONTINUED: (2)

GEORDI
Duffy and O'Brien picked up the broken canister and became contaminated..

BARCLAY
If we can get it... the invidium... down to minus two hundred degrees Celsius, it'll become inert.

Geordi hits combadge.

GEORDI
La Forge to bridge. Invidium is confirmed.

INTERCUT:

46AA INT. MAIN BRIDGE

Riker and Picard listening to Geordi's report.

GEORDI'S COM VOICE
(continuing)
Recommend we flood the injector pathway conduit with liquid nitrogen. That should neutralize it.

PICARD
The question is, will the injectors come back on-line?

GEORDI
The injectors have sustained considerable damage, sir. I can't guarantee we'll be able to regain control...

RIKER
We don't have much choice, do we?

GEORDI
Nossir.

PICARD
Make it so.

46A INT. ENGINEERING

Wesley and Duffy work the consoles.

DUFFY
(to Wesley)
Route primary coupling through starboard transfer conduit.

WESLEY
Routing... ready for engine core injection.

COMPUTER VOICE
At current acceleration, structural failure will occur in forty-five seconds.

46B thru 47 OMITTED

48 INT. ENGINEERING

The engine core is flooded with liquid nitrogen. The RACING LIGHTS in the core SLOW as GASEOUS NITROGEN leaks from a few spots on the engine core.

49 INT. MAIN BRIDGE

As before.

DATA
(working console)
Injector conduit temperature minus one hundred degrees Celsius.

PICARD
Transfer injector control to manual.

DATA
Ready... temperature now minus one hundred ninety degrees... minus two hundred degrees, sir.

RIKER
Injector status?

DATA
Matter injector... is on-line. Anti-matter injector... still locked.

COMPUTER VOICE
At current acceleration, structural failure will occur in thirty seconds.

PICARD
Cycle power through ventral relay.

DATA
(works console)
Anti-matter injector... on-line. Reducing flow capacity. Commencing warp engine shut-down.

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Dropping out of warp.

50AA INT. MAIN BRIDGE

As before.

PICARD
Stand down from Red Alert.

Red alert ENDS.

RIKER
(to com)
Nice work, Geordi.

INTERCUT:

50A INT. CARGO DECK

GEORDI
Mister Barclay and I thank you, sir.

RIKER'S COM VOICE
(beat)
Acknowledged.

GEORDI
The ship is seriously contaminated with Invidium, sir. Recommend we set course for Starbase one-two-one for a complete systems and bio-decontamination.

END

INTERCUT:

PICARD'S COM VOICE
Understood.

Geordi and Barclay exchange a look.

GEORDI
Glad you were with us out here in the real world today, Mister Barclay.

Barclay grins, shrugs and...

51 thru 53 OMITTED

53A INT. MAIN BRIDGE/HOLODECK (OPTICAL)

Holo-Picard, Holo-Data, Holo-Worf, Holo-Wesley, Holo-Riker, Holo-Troi, Holo-Beverly all present and at their stations. Barclay ENTERS from turbolift. He walks to center of bridge and addresses everyone. He seems a little changed now. There is a little more confidence in his demeanor, a slight change in his bearing.

BARCLAY
It has been most difficult to reach this decision to leave you... but after thinking it over, discussing it at length with Counselor Troi... I think it is for the best... I just wanted to

thank you all for your support...

HOLO-GEORDI
You'll always be welcome here, Barclay.

BARCLAY
I know. That's what makes it hard to go.

HOLO-PICARD
It was a pleasure to serve with you, Mister Barclay.

HOLO-TROI
Good luck, Reg.

BARCLAY
It's been fun.
(looks at them)
Computer, end program.

The bridge VANISHES and is replaced by the empty Holodeck.

BARCLAY
(cont'd)
Erase all programs filed under Reginald Barclay.

Barclay heads toward doors... pauses...

BARCLAY
Except... Program Nine...

53A CONTINUED:

He smiles to himself... and EXITS.

CUT TO:

54 OMITTED

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves on to its next destination.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Most Toys"
#40273-170

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Directed by
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FINAL DRAFT

FEBRUARY 25, 1990

STAR TREK: "The Most Toys" - 2/26/90 - CAST

STAR TREK: THE NEXT GENERATION
"The Most Toys"

CAST

PICARD	Zibalians
RIKER	KIVAS FAJO
DATA	VARRIA
BEVERLY	PALOR TOFF
TROI	
GEORDI	Non-Speaking
WORF	TECHNICIANS
WESLEY	

TRANSPORTER CHIEF CELESIA

Non-Speaking
SUPERNUMERARIES

Voice Over

ENTERPRISE COMPUTER VOICE

STAR TREK: "The Most Toys" 2/25/90 - SETS

STAR TREK: THE NEXT GENERATION
"The Most Toys"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	THE JOVIS
OBSERVATION LOUNGE	
TRANSPORTER ROOM	
DATA'S QUARTERS	
GEORDI'S QUARTERS	
CORRIDORS	
TURBOLIFT	
MAIN ENGINEERING	
DETENTION CELL	
BETA AGNI TWO	
CAVE	
THE JOVIS	
CARGO BAY	
FAJO'S DEN	

STAR TREK: "The Most Toys" - 2/25/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Most Toys"

PRONUNCIATION GUIDE

ANDORIAN an-DOHR-ree-an
BASOTILE BASS-oh-tile
CAYVIS FIVE KAY-vus 5
DENKIRS DEHN-kers
FINOPLAK FIN-no-plack
HYTRITIUM hi-TRI-tee-um
IRAATAN eye-RAY-tan
JOVIS JOE-vis
KIVAS FAJO KEE-vas FAH-zho
LAWMIN GALACTOPEDIA LAW-men ga-lack-toe-PEE-dee-uh
MOLYBDENUM-COBALT mah-LIB-den-um CO-balt
PALOR TOFF PAY-lor TOFF
REJAC RE-jack
RODULANS ROD-u-lans
SIGMA ERANI SIGMA eh-RAN-ee
STACIUS STAY-cee-us
TELLURIAN tell-OORR-ee-an
TRICYANATE try-SIGH-a-nate
VARRIA var (rhymes with far)-REE-a
VELTAN VEL-tan
ZIBALIAN zih-BAY-lee-on

STAR TREK: THE NEXT GENERATION
"The Most Toys"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hangs motionless near a small spacecraft, the Jovis.

PICARD (V.O.)
Captain's log, Stardate 43872.2.
In order to neutralize a sudden

contamination of the water supply
at the Federation colony on Beta
Agni Two, we are procuring one
hundred and eight kilos of
hytritium from the Zibalian
trader, Kivas Fajo.

Move in closer on the smaller vessel.

2 INT. JOVIS CARGO BAY

The Enterprise shuttlepod has docked and DATA emerges from the pilot seat.

PICARD (V.O.)
Because pure hytritium is too
unstable for our transporters,
Lieutenant Commander Data has been
shuttling the material to the
Enterprise.

VARRIA, a female humanoid, supervises THREE TECHNICIANS who are moving a shipping case. The care and precision with which they handle the case underlines the danger involved.

Data opens the cargo door of the shuttlepod. The technicians proceed to load the case onto the pod -- again with utmost care.

DATA
(touching his
communicator)
Data to Enterprise.

PICARD (V.O.)
Go ahead, Mister Data.

2 CONTINUED:

DATA
This will be the last trip... the remaining cases of hytritium are now being loaded.

3 INT. MAIN BRIDGE

GEORDI is monitoring the situation from the Engineering Station. PICARD, RIKER, WORF, and WESLEY are at their stations.

PICARD
Acknowledged. Mister Worf, advise Beta Agni Two that our departure is imminent.

WORF
Aye, Captain.

RIKER
(to Picard)
At warp six, we should be there in just over sixteen hours.

Picard acknowledges.

4 OMITTED

4A INT. JOVIS CARGO BAY

The Technicians have completed loading the shuttlepod and closed the hatch. Through the window, we can see a

containment field (F/X -- nitrogen) promptly fill the trunk. Data heads for the pilot seat.

DATA
(to comm)
Loading is complete. I am proceeding with departure.
(protocol)
Enterprise Shuttlebay Two, prepare for docking, level one precautions for incoming material remain in effect.

5 ANGLE ON DATA (OPTICAL)

Varria approaches Data and hands him a padd.

5 CONTINUED:

VARRIA
If you'll just acknowledge this last load, Commander...

Data takes the Padd and presses his thumb on an ID panel... and BLUE SPARKS spring from the padd and dance over Data. Data stiffens, goes limp, and falls.

6 ON VARRIA

taking out a tricorder-like device and scanning Data's body. She reads the information to one of the technicians, who enters it into a padd. The other technicians are hurrying about in the b.g.

VARRIA

Twenty-four point six kilos of tripolymer composites... eleven point eight kilos of molybdenumcobalt alloys... one point three kilos Bioplast sheeting...

7 OMITTED

8 EXT. SPACE - THE ENTERPRISE AND THE JOVIS (OPTICAL)

A brief passage of time.

9 INT. MAIN BRIDGE (OPTICAL)

As before. Geordi reads his console:

GEORDI
Shuttle twelve containment field reads nominal... Now leaving the Jovis.

Picard steps forward.

PICARD
On viewer.

The shuttlepod moves away from the Jovis... moves slowly through space on the Viewscreen.

9 CONTINUED:

GEORDI
(reading his console)
Containment field stable... gravitational fluctuations within

acceptable parameters... flight pattern...

Before Geordi can finish, the shuttlepod on the viewscreen EXPLODES in a BALL OF FIRE.

10 CLOSE UPS - VARIOUS

Riker, Worf, Wesley, Geordi and finally Picard... shocked expressions accented by the light from the viewscreen.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 INT. MAIN BRIDGE (OPTICAL)

Picard, Riker, Worf, Geordi, Wesley; moments later. The debris from the destroyed shuttle is still visible on the viewscreen.

RIKER
Why didn't the containment field hold?

GEORDI
(checking readings)
Unknown, Commander.

PICARD
(to Worf)
Hail the Jovis -- I want to speak with Kivas Fajo.

Geordi and Worf work their consoles.

WORF
Sir, Mister Fajo is hailing us.

PICARD
On screen.

12 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

as the image of KIVAS FAJO fills the screen. Fajo is a male Zibalian with a commanding presence; a man of the world -- or rather the galaxy -- with undeniable personal charm and grace and yet someone not to be trifled with.

FAJO
Captain Picard -- what happened?

PICARD
It is unclear at this time; we're running a full analysis.

FAJO
We detected no malfunctions before the explosion. Everything seemed to be proceeding as smoothly as the other flights. Were you able to save the pilot?

12 CONTINUED:

PICARD
No.

Fajo looks as if he lost his best friend.

FAJO
I'm sorry.

Picard nods his thanks but, having a mission, cannot dwell on the moment.

PICARD
Mister Fajo, I would like to analyze your sensor readings of the explosion.

FAJO
Compared to the Enterprise's, our sensors are rather primitive -- I doubt they contain any information yours have overlooked.

PICARD
Perhaps, but I want to leave no avenue unexplored.

FAJO
I understand. We'll transmit the information.

Fajo nods to someone off screen.

WORF
Link established... Receiving.

FAJO
Can we be of any further assistance?

PICARD
(to Riker)
How much hytritium did we manage to bring on board?

RIKER
Eighty-one kilos.

GEORDI
That might be barely enough to complete our mission, Captain... but it's not leaving us any margin for error.

12 CONTINUED: (2)

Picard considers this, then:

PICARD
(to Fajo)
I realize we have acquired your complete supply of hytritium. Do you know where we could obtain more?

FAJO
That may be difficult. The only source I know is in the Sigma Erani System.

RIKER

(to Picard)
Three weeks away.

FAJO
And I can't guarantee they'll have any -- for obvious reasons, no one wants to keep it around. In fact, even I may stop selling it -- it's just too dangerous.

RIKER
I guess we're fortunate you had any at all, sir.

WORF
(to Picard)
Transfer of information is complete, Captain.

PICARD
Mister Fajo, thank you for your help.

Fajo nods as his image disappears, replaced by the Jovis and starfield and wreckage of the shuttlecraft.

13 NEW ANGLE

as Picard considers his options.

PICARD
Mister Crusher, lay in a course for Beta Agni Two, warp six.

WESLEY
Aye, sir.

13 CONTINUED:

RIKER
(to Picard)
The Grissom is currently near the Sigma Erani system... I'll have them stand by in case we need more hytritium.

PICARD
Very good, Number One.

WESLEY
Course laid in, sir.

A beat as Picard looks out to his lost comrade.

PICARD
Engage.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the Enterprise BLASTS into warp, we hold on the Jovis.

15 INT. FAJO'S DEN

Data is "unconscious" on the floor. With a jolt, he snaps back to functional status, sits up, runs a quick re-calibration.

DATA
(ad lib)
Gibberish...
(self-adjusting)

...Starfleet... gibberish...
Enterprise.

That accomplished, he attempts to contact the Enterprise -- but his insignia's missing.

Data gets to his feet, examines his environment. He's in a windowless room filled with rare and beautiful objects: paintings, sculpture, books, alien artifacts and devices, perhaps even an exotic animal in a cage. In the middle of the room is a large sofa -- a comfortable place to sit and appreciate these treasures.

16 ON DATA

as he studies the collection. Right in its center -- the focal point of the room -- is a piece of simple, unobtrusive framework in the rough shape of a chair. Functional rather than comfortable, it's what you'd set up if you had a seated statue you wanted to display. But there's no statue there.

Data turns at the SOUND of a door opening --

17 NEW ANGLE

as the massive, vault-like door opens and Fajo and Varria ENTER. The door immediately shuts and locks behind them. Varria stays in the b.g. as Fajo crosses to Data, looks him over with great interest and delight. (Note: Fajo and Varria are wearing a small device on their belts... and they never get closer

to Data than one meter.)

FAJO
Wondrous. The detail... the balance. A remarkable piece of work.

DATA
Why have I been brought here?

FAJO
(ignores the question)
The voice simulation is perfect. Inflections, timing...

Fajo shakes his head in admiration, speaks "to" Data for the first time:

FAJO (cont'd)
It took a lot of effort to get you here... but I was sure it would be worth it. I was right.

DATA
(patiently tries again)
I have been delivered here against my wishes. I would like to know the reason.

FAJO
Certainly. You're here for my enjoyment and appreciation.

DATA
Am I to infer that you intend to keep me captive?

FAJO

Captive? A most inappropriate description, my good android. May I call you Data?

DATA

It is my name.

17 CONTINUED:

FAJO

I know.

(beat, confident)

Data, you will be catered to, fawned over... you will be cared for as never before... every wish will be fulfilled...

DATA

I wish to leave.

FAJO

Almost every wish.

Data's puzzled.

DATA

This is unacceptable. I have no desire to remain here... and even if I did, my Starfleet duties would not permit it.

Fajo grins at Varria, like an amused parent whose child has said something precious.

FAJO
Single-minded, isn't it?

VARRIA
(nods)
Very persistent...

FAJO
But polite. A nice touch.
(to Data)
I decline to allow you to leave.

DATA
Then I am forced to attempt escape.

Fajo indicates the door -- "go ahead." Data crosses to the door, inspects it. It's solid. Data braces himself against the frame, gives the door a shove. It doesn't budge.

FAJO
Ten androids like you might be able to force it open.
(shrugs)
But there aren't any other androids like you, are there?

17 CONTINUED: (2)

Data keeps inspecting the door, looking for access. There's no visible keypad or opening device.

FAJO (cont'd)
It's keyed to the touch... reads

galvanic skin response, DNA patterns, and two or three other things. Trust me... you can't open it.

DATA

Then you will have to open it for me.

18 ON FAJO (OPTICAL)

Fajo doesn't move a muscle as Data advances toward him. The instant Data comes within two meters of Fajo, a GLOWING AURA appears around Fajo's body... Data stiffens, nearly loses control of his movements. It's all Data can do to stagger back from Fajo.

Once Data's backed off, the AURA DISAPPEARS, and Data slowly recovers. Fajo smiles at him.

Data starts to turn away -- then with all his android speed makes a leap-and-grab for Fajo. No good -- the AURA appears again, knocking Data backwards. As he does, the AURA DISAPPEARS. It takes several beats for Data to recuperate.

FAJO

I wouldn't try that again.
(indicates belt device)
It's a proximity-actuated field that impedes positron flow. Not good for your brainpaths in the long term.

19 ON DATA

trying another tack with Fajo.

DATA
I fail to understand the value
you place upon my presence.

19 CONTINUED:

FAJO
Do you? Look around. This room
contains items gathered from half
the galaxy.

And he handles them with great fastidiousness...
carefully arranging a display when he replaces it.

FAJO
The very first Basotile ever
created by the Rodulans...
centuries old. Priceless. A vase
carved by the late Mark Off-Zel
on Sirrie Four. The only known
Roger Maris trading card from
Earth circa 1962... smell it...

Data does, reacts...

FAJO (cont'd)
Bubblegum... I've preserved the
scent...
(the animal)
A Lapling...

DATA
(reacts)
But I thought they were extinct...

FAJO

Yes, that is the general belief. She's the last surviving member of her species... defenseless little creature, pity.

(beat)

Everything you see -- the only one of its kind. Unique. An original. Just as you are.

(at the chair)

Here, this is for you... your place of honor... sit... if it is not comfortable... but of course, you have no thought of comfort, do you...

Data does not sit and Fajo does not press the point for now.

19 CONTINUED: (2)

FAJO

(to Varria)

When Palor Toff learns of this, he will swallow his tongue with envy... I cannot wait to see his face...

(to Data)

You are the crown jewel of my collection. A treasure beyond comparison.

Data stares at him. In b.g., a wall com panel BEEPS; Varria answers it, speaking in a voice too low for us

to hear. Fajo continues:

FAJO
(a smile)
You should be flattered.

DATA
I am not. Most intelligent lifeforms find involuntary confinement offensive and inequitable. Moreover, you have violated Federation law --

FAJO
(waves it off)
Yes, I know. What I've done is evil, selfish, immoral, illegal, and unprincipled.
(a grin)
I've learned to live with it.

Data's mystified by Fajo's lack of concern. Fajo turns to Varria.

VARRIA
The Andorians wish to bid for the shipment of Tellurian spices you offered.

FAJO
They've had four days... they would have to make up their minds now. Ah, well...

Fajo and Varria start for the door. Data makes one more attempt to reason with Fajo:

19 CONTINUED: (3)

DATA
I must emphasize, Mister Fajo,
that I consider this captivity
a hostile act on your part.

FAJO
(shrugs)
You'll get used to it.

And Fajo and Varria EXIT, leaving Data to ponder his situation.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19A EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

20 INT. DATA'S QUARTERS

Geordi and Wesley ENTER. A silent beat as they look over the room. The violin on a shelf. The covered easel.

WESLEY
I can't believe he's gone.

GEORDI
I always thought he'd outlive us
-- by centuries.

Wesley and Geordi are uncomfortable with the task they must perform. They move to the easel and Wes uncovers Data's last painting...

WESLEY
He'd been working on this for
months... never felt it was quite
finished...

GEORDI
You know what a critic Data was...
especially about his own work.

Geordi steps up to the desk, opens the top drawer.

21 INSERT - DATA'S DESK DRAWER

Everything is neatly arranged: an old leather-bound book, a pack of playing cards, a set of poker chips, the hologram base of Tasha Yar, and Data's medal case.

22 WIDER (OPTICAL)

as Geordi takes out the leather-bound book.

WESLEY
It was a gift from the captain.

22 CONTINUED:

GEORDI
Then he should have it back.

Geordi takes out the pack of cards and poker chips.

WESLEY
Those should go to Commander Riker.

Geordi smiles, recollecting.

GEORDI
Data always fell for Riker's bluffs...

Wesley extracts the medal case from the drawer, examining it reverently.

WESLEY
These are some of Starfleet's highest honors.

GEORDI
Not bad for a walking pile of circuitry and memory cells.

Geordi takes the hologram of Tasha from the drawer. Sits. Turns it on. He looks at it silently, then puts it down on the desk... turns it off... shakes his head, softly --

GEORDI
I keep going over and over the accident in my mind. Trying to figure out what went wrong. I

can see him in the shuttle... almost like I'm sitting next to him... going through the departure sequence... What the hell happened? Why didn't I see it coming? Did I miss something...

As we push into him...

22A EXT. SPACE - THE JOVIS (OPTICAL)

Moving through space at low warp.

23 OMITTED

24 INT. FAJO'S DEN - DAY

Data is examining Fajo's collection, looking for something which might be of use to him. SOUND of door opening. Data whirls, braces himself -- this may be a chance to escape.

25 ANGLE ON THE DOOR

as Varria ENTERS. She's wearing the same proximity field device on her belt that she and Fajo wore earlier.

26 WIDER

as Data realizes it's futile to make a break for it. Varria closes the door behind her. She's carrying a set of "civilian" clothes for Data.

VARRIA

Kivas wishes you to wear this set of clothes. And sit in your chair.

DATA

I have no reason to accede to Mister Fajo's wishes.

VARRIA

He will give you reasons if you force him to.

DATA

He is deluding himself if he believes he can keep me here. The Enterprise is certain to find me --

VARRIA

They're not even looking for you... they believe you're destroyed. Your shuttle blew up... a hytritium explosion.

DATA

They will scan the debris and discover I was not aboard...

26 CONTINUED:

VARRIA

They'll find exactly what they expect to find: traces of your component elements. We placed them aboard the shuttle in just

the right proportions.

Data studies her.

DATA
Plainly Mister Fajo has no moral difficulties with my imprisonment here.

VARRIA
"Mister Fajo" has no moral difficulties. At all.

And it is said with the barest trace of her own personal regret...

DATA
Do you?

VARRIA
Clever, android... Is it part of your program to seek out vulnerabilities in your enemies?

DATA
Yes.
(beat)
Are you my enemy?

And his simple, straightforward attitude kind of throws her off balance.

VARRIA
I obey Fajo. And so does everyone on this ship.

DATA

Why?

VARRIA
You are a curious... thing...
aren't you... ?

DATA
Do you object to the question?

26 CONTINUED: (2)

VARRIA
Kivas finds a way to get what he
wants from his people. His
rewards for loyalty are lavish.
His punishments for disloyalty
are equally lavish. You won't
find anyone here who'll help you
escape.
(shakes head)
Face it, android. He has you.

DATA
It appears he has us both.

That hits Varria close to home. She cooly pushes the clothes into Data's arms and exits.

26A EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

26B INT. ENGINEERING (OPTICAL)

Geordi is alone studying a monitor... he's tired, back

hurts, been working for a long time... stands, stretches...

GEORDI
Computer, did the containment power supply or the backups fail prior to the explosion?

COMPUTER VOICE
Telemetry indicates no interruption in containment field power supply. Backup safety field and reserve power was available up until the instant of explosion.

GEORDI
Analyze telemetry from gravity generator, impulse vents, fuel cells, inertial dampers, and related subsystems.

COMPUTER VOICE
All readings negative.

26B CONTINUED:

GEORDI
What about external factors? Local stellar phenomena?

COMPUTER VOICE
Negative. Interstellar radiation and EM spikes all within normal tolerances.

GEORDI
Was the shuttle close enough to the Enterprise to have been affected by our warp fields?

COMPUTER VOICE
Negative. Warp systems were operating at twelve percent idle, insufficient to disrupt containment fields.

Geordi frowns... drops his head in frustration, then picks it up again...

GEORDI
Return file to start... Let's go through it all again...

And he resumes his position at the monitor as the screen changes to suggest a return to the start of the file... we push into the monitor full of Okudagram readings, complex beyond our vaguest understanding...

27 INT. CAPT. READY ROOM (OPTICAL)

Picard, Riker listen to Geordi...

GEORDI
The reason I can't find anything is there's nothing there to find. I've run the analysis a dozen times over... there's no indication of a malfunction...

RIKER
No possible explanation at all... ?

GEORDI
Well, yeah, there's one, but I don't believe it. Pilot error.

27 CONTINUED:

PICARD
(a beat, sighs)
I know it's hard to accept, but even the best...

And Geordi interrupts the captain in mid-sentence, which he would never normally do -- an indication of how tired he is, how consumed he is, how frustrated he is.

GEORDI
Captain, it's not hard to accept... with Data, it's almost impossible. I can't even begin to calculate the odds. If Data were here, we could ask him...

PICARD
What are you suggesting, Commander?

GEORDI
I don't really know, sir. It just doesn't make sense. I like things to make sense... that's all.

Geordi stops, frowns. Picard and Riker exchange a look.

RIKER
Geordi, if you got a little rest, came at it with a fresh mind...

GEORDI
A little rest isn't going to change the computer analysis, Commander.

PICARD
(stands)
I'm sure you've done a complete investigation. If you wish to continue it, you have my support of course. But we'll be reaching the Beta Agni system shortly. I expect you to be rested.

GEORDI
I understand, Captain.

27 CONTINUED: (2)

PICARD
Dismissed.

Geordi begins to leave... as the door slides open, Picard has a second thought --

PICARD
Geordi... I understand how much we want... even need to explain an accident like this. Sometimes there just aren't any

explanations.

Geordi acknowledges and exits. Riker looks at Picard.

RIKER
For an android without feelings... he sure managed to evoke them in others.

And Picard looks down, picks up the leather-bound book Geordi found in Data's room... and has feelings of his own which he will not share.

PICARD
We must select an officer to replace Data at Ops. Recommendations?

RIKER
My first choice would be Lieutenant Worf, sir.

PICARD
Mine as well. Make it so.

Riker EXITS... a beat on Picard as he opens the book, closes it and says softly to himself...

PICARD
(One line of Shakespeare that provides the perfect epitaph to Data.)

28 OMITTED

29 INT. FAJO'S DEN - DAY

Fajo ENTERS. Fajo looks to his collection:

30 ANGLE ON DATA

Data's studying one of the recognizable artworks. He's wearing his Starfleet uniform; the clothes Varria provided are still folded upon the display chair, untouched. Fajo moves to him.

FAJO
You're still wearing your uniform. Why?

DATA
I am a Starfleet officer.

FAJO
You're not in Starfleet any longer. It's time you adjusted your program to accept reality.

DATA
Even if I chose to do so, it is doubtful whether my programming could be sufficiently altered to accede to your wishes.

FAJO
Oh?

DATA
I have been designed with a fundamental respect for life in all its forms... and a strong inhibition against causing harm

to living beings.

30 CONTINUED:

FAJO
A military pacifist. What a marvelous paradox. Tell me -- whose dreadful decision was it to enlist you in Starfleet?

DATA
It was ultimately my own decision. My skills seemed appropriate...

FAJO
My dear Data, it was a mistake. A grievous error. You no more belong in Starfleet than I belong in a verbal contract. Have you killed yet, Data?

DATA
No, but I am programmed with the ability to use deadly force in a cause of defense.

FAJO
Shame on you.

A beat as Data reacts.

FAJO
Shame on you. How neatly you rationalize your capabilities. How can you casually accept your

role in murder?

DATA

I would not participate in murder. Perhaps you misunderstand...

FAJO

Can't you see how much better it will be for you here... the intellectual rewards, our own personal exploration of the galaxy... I am at war with no one... I have liberated you.

A beat.

30 CONTINUED: (2)

DATA

You are a fine debater, sir. It is a shame you have used your verbal gifts for mere hucksterism and the advancement of your own greed.

FAJO

(smiles)

You're going to be more of a challenge than I thought. Put on the new clothes and sit in your chair.

DATA

I must decline.

Fajo shakes his head, moves to a replicator unit on the wall.

30A ANGLE - CLOSER (OPTICAL)

As he pushes a panel...

FAJO
(to com)
Finoplak. One hundred denkirs.

The replicator produces a container of a clear liquid. He takes it out moves to Data...

FAJO
Here's something for your logic circuits to analyze.
(MORE)

30A CONTINUED:

And Fajo dashes the contents of the container onto Data's chest. Where the liquid touches it, Data's uniform starts to dissolve. Data's surprised -- what was the point of that?

FAJO (cont'd)
Don't worry -- the solvent won't damage your skin. But in minutes it will completely dissolve your uniform.
(shrugs)
I'd be delighted to have you go naked... I assume you have no vanity. But I would guess that

decency is the rule of your
Starfleet training.

Fajo indicates the clothes on the display chair.

FAJO
So, decide which alternative you
dislike the least.

He moves toward the door... pauses, looks back...

FAJO
Decide by dinnertime tonight.
I have invited a guest to meet
you. I expect you to be as
entertaining with him as you have
been with me.

And Fajo casually EXITS. Data looks at his chest --
his uniform is now a sticky mess and getting worse by
the second...

31
thru OMITTED
33

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising at warp.

34A OMITTED

34B INT. GEORDI'S CABIN

Tight shot... he's asleep (napping in uniform) on his bunk... the lights are out. Slow push in... as we hear from the past --

DATA'S VOICE (V.O.)
Proceeding with departure. Enterprise Shuttlebay Two, prepare for docking, level one precautions remain in effect.

A beat. Then, suddenly Geordi sits up, eyes open, blinking in the dark.

GEORDI
I did miss something.

As he gets up, puts on his VISOR and quickly EXITS...

35 INT. CORRIDOR

Troi catches up to Worf, who's walking towards a turbolift.

TROI
Your first watch on Ops?

WORF
I've served at the position before.

They stop at a turbolift door.

TROI
I've been concerned about you.

Worf is uncomfortable with the counselor whenever she starts to talk about his feelings.

35 CONTINUED:

WORF
About me? Why?

TROI
Because I know how I'd feel if I were asked to replace Data at his station.

Worf gives her a look. The turbolift arrives. They ENTER.

36 INT. TURBOLIFT

WORF
(to lift)
Bridge.
(to Troi)
Promotion due to the death of a crewmate is commonplace on Klingon ships.

TROI
I know... but this isn't a Klingon ship... and Data was your friend.
(beat)

And it is the second time you've
replaced a crewmate who's died.

WORF
I honor Data's memory as I did
Lieutenant Yar's by attempting
to perform their duties as well
as they did.

Troi accepts that he's okay.

TROI
(with respect)
In true Klingon fashion.

The turbolift arrives at the bridge and the door OPENS.

WORF
(softly)
I appreciate your... concern.

Worf then EXITS the lift and moves past the counselor
as if he's admitted nothing. Troi smiles to herself,
follows.

36A INT. MAIN ENGINEERING

Geordi and Wesley working at a console.

GEORDI
Okay, computer, now replay shuttle
audio transmission... time index
zero-four-two-three...
(to Wesley)
Data's second trip...

They listen as --

DATA'S VOICE (RECORDED)
Proceeding with departure.
Enterprise Shuttlebay Two, prepare
for docking, level one precautions
remain in effect.
(a long beat)
Shuttle has cleared Jovis cargo
bay.

Wesley reacts, puzzled at what Geordi's going for...

WESLEY
It sounds the same as the first
trip...

GEORDI
Exactly the same. That's
protocol. And that's Data.
Following protocol to the letter.
Computer, replay shuttle audio
transmission, time index
zero-four-three-nine...
(to Wes)
Third and final trip.

DATA'S VOICE (RECORDED)
Loading is complete. I am
proceeding with departure.
Enterprise Shuttlebay Two, prepare
for docking, level one precautions
remain in effect.

Silence.

GEORDI
That's it. The last communication.

36A CONTINUED:

WESLEY
He didn't report when the shuttle had cleared the cargo bay of the Jovis.

36A CONTINUED:

GEORDI
(devil's advocate)
Of course, there really wasn't any reason for him to make voice contact. He knew we'd be monitoring his position... and any other pilot might not bother. But Data... not following standard procedures?

WESLEY
What do you think it means?

GEORDI
I'm not sure, Wes. I suppose he could've been too busy... maybe he saw something was wrong...

WESLEY
Without communicating it? That

doesn't sound like Data either.

GEORDI
(acknowledges)
Which means maybe something was wrong with him. But there's no other indication of that. In anything he said or did during the mission. None.
(beat)
I'd sure like to talk to the last people who saw him alive.

36B EXT. SPACE - THE JOVIS (OPTICAL)

In orbit around a planet.

36C INT. FAJO'S DEN

Data is now wearing the clothes that Fajo provided. He reacts as he hears the door begin to slide open laughter and voices...

TOFF (O.S.)
Did I mention that I've added a Veltan sex idol to my collection...

FAJO (O.S.)
(casual)
I have four of them.

36D NEW ANGLE

on the door, losing Data, as they ENTER. Toff is

patrician, well-tailored.

TOFF
With the pearls intact?

FAJO
(scoffs)
The pearls were added by the Ferengi agents to increase the value. Veltans would never dishonor their gods with garish jewelry.

Toff grunts... at just about the same time he sees Data... who is not looking at them... standing across the room rather stiffly by a wall.

TOFF
What... is that?
(glances at Fajo)
Something new? And you didn't tell me...

Fajo suppresses his glee, moves toward Data...

FAJO
Mister Data, I'm delighted to see you have dressed for the occasion. Say hello to my very good friend Palor Toff...

Data does not respond or even move a muscle. Eyes are frozen open. Varria reacts, what's he doing? Fajo has the barest first sign of irritation in his eyes...

FAJO
Come now, don't be shy... as if

you could be shy...

Nothing from Data.

TOFF
A mannequin of some sort?

FAJO
It is not a mannequin. It is Data... formerly Lieutenant Commander Data of the Federation Starfleet. The only sentient android in existence.

36D CONTINUED:

TOFF
It doesn't look particularly sentient right now...

FAJO
I fear he's playing a little game with us...

TOFF
Well, someone certainly has played a game on you, Fajo.

FAJO
I assure you it is the real thing.
(to Varria)
Tell him.

Varria cannot help but be impressed with Data's passive resistance. She covers.

VARRIA

It is an android.

(with a respectful subtext)

A most unusual one.

TOFF

Perhaps its batteries have run down. Did it come with a guarantee? I hope.

36DA ANGLE (OPTICAL)

FAJO

(to Data)

I am not amused. I demand you behave normally.

(beat)

Dammit, I know you can hear me!

As he gets too close in his anger, the aura is briefly activated and from the impact, Data tips over and falls with a hard clank to the floor, like a suit of armor.

TOFF

He falls well.

FAJO

I apologize for this.

36DA CONTINUED:

TOFF

Don't be silly, my friend. I'm
having a delightful visit.

He takes Varria's arm and moves toward the door.

TOFF
(sexual innuendo)
Come along, Varria. You're much
more fun to play with than Fajo's
new toy.

36E ANGLE - DATA'S FACE IN THE FOREGROUND

Fajo leans down to Data.

FAJO
You will regret it.

As they EXIT... and the door slides shut... and Data
raises an eyebrow...

37 INT. MAIN BRIDGE

Riker, Wesley at Conn, Worf at Ops, supernumerary at
tactical.

WESLEY
Entering the Beta Agni system,
Commander.

RIKER
Slow to impulse, Mister Crusher.

Picard ENTERS from his Ready Room.

GEORDI'S COM VOICE
La Forge to bridge.

PICARD
Go ahead, Commander.

INTERCUT:

37A INT. MAIN ENGINEERING

Geordi working at one of the consoles.

37A CONTINUED:

GEORDI
Captain, a class two probe has been loaded with the hytritium compound and is ready to launch.

PICARD
Acknowledged.

WESLEY
Approaching Beta Agni Two.

PICARD
Mister Crusher, take us into a close orbit. Mister Data, scan the --

A hush falls over the bridge as everyone reacts to this.

PICARD
My apologies, Mister Worf. Scan the colony's subsurface water.

WORF
Scanning... Tricyanate contamination is confirmed. Levels approaching forty-two parts per million.

RIKER
Area affected?

WORF
Thirty square kilometers.

PICARD
Any indication of the source?

WORF
Highest concentration is eight kilometers west of the colony.

RIKER
Adjust target coordinates.

WESLEY
Aye, Commander.

37A CONTINUED: (2)

GEORDI
Captain, based on these figures, the eighty kilos of hytritium we have should be enough to neutralize the contamination.

WESLEY

We're approaching the target coordinates.

PICARD

Launch probe.

38 OMITTED

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting a blue-green planet.

The HYTRITIUM PROBE is jettisoned from the aft launcher like a photon torpedo. It arcs to the surface and is lost in the clouds.

40 INT. MAIN BRIDGE

Worf checks his console.

WORF

Probe on target. Hytritium entering water table... disbursement slightly faster than expected.

(frowning)

Sir... something unusual.

PICARD

Specify.

WORF

I'm getting concentrated tricyanate readings of seventy grams per cubic centimeter at the source coordinates. Much higher than would normally occur.

RIKER
Any theories, Mister Worf... ?

40 CONTINUED:

WORF
Possibly the result of seismic activity.

PICARD
Computer, report on geologic instability on Beta Agni Two.

COMPUTER VOICE
No significant geological activity has been recorded on Beta Agni Two since the settlement of the Federation colony.

RIKER
Another theory, Mister Worf?

Worf shakes his head.

PICARD
Number One, perhaps you should take an away team down and have a closer look.

RIKER
Yes, sir.
(to Com)
Doctor Crusher, report to Transporter Room Three.

BEVERLY'S COM VOICE

On my way.

RIKER

Mister Worf... ?

Riker and Worf EXIT.

41 INT. FAJO'S DEN

Fajo ENTERS, controlled seething. Data is standing, sees that Fajo is alone, resumes his animation.

FAJO

Our relationship is about to change.

DATA

You may expect me to use every means at my disposal to resist your wishes.

41 CONTINUED:

FAJO

No, from now on, you will comply. You will not argue. You will begin by sitting in your chair.

Data does not move.

FAJO

Sit!

41 CONTINUED:

DATA
I do not intend to sit in the chair.

FAJO
You will. You don't believe it yet. But you will.

He goes to a wall safe with a combination lock... and opens it... takes out a nasty looking hand weapon which we will call a disruptor.

FAJO
Have you ever seen one of these, Data?

DATA
I do not recognize it.

FAJO
I'm not surprised. This is the prototype of the Varon-T disruptor.

DATA
(reacts)
The Varon-T disruptor is banned in the Federation.

FAJO
Yes. Only five were ever manufactured. I own four. I sleep with one under my pillow.

I sleep very well knowing it's
there.

DATA
It is a most lethal weapon.

FAJO
Oh, it's much more than lethal,
Data. It's vicious. It tears
a body from the inside out, quite
slowly by phaser standards, a
tortuous, painful death.
(beat, pointed)
I've always wanted to try it.

41 CONTINUED: (2)

DATA
I am prepared to die. However,
I doubt very much that you would
destroy me since you assign so
much value to possessing me.

FAJO
That goes without saying.

He walks to the com panel.

FAJO
(to com)
Please. Come in.

The door opens and Varria ENTERS, awaits her orders.

FAJO

Sit down, my dear. Right here
on the sofa.

She does.

FAJO
How long have you been with me,
Varria?

VARRIA
Fourteen years.

FAJO
Fourteen wonderful years. She
was barely an adult when I found
her. Idealistic. Naive. Full
of dreams. And I made all her
dreams come true. Didn't I? At
a slight cost of course. She had
to lose all those pesky ideals.
But then maybe that was what made
these years so wonderful, watching
her lose them one by one until
none were left.

She stares at Fajo. Why are you doing this?

FAJO
I'm going to miss you.

He raises the disruptor and aims it at her. Fear fills
her face.

42 OMITTED

42A DATA

reacts.

43 FAJO

determined.

DATA (O.S.)
Fajo...

Fajo turns to see --

44
thru OMITTED
45

46 ANGLE - DATA

for the first time is sitting in his chair. Fajo drops his aim. On his pleased look at Data...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Beta Agni Two.

47A INT. BETA AGNI TWO CAVE (OPTICAL)

The walls shimmer slightly from reflective mineral deposits... there are purple crystals scattered around the cave (golf ball size) ... a stream of water runs through. Riker, Beverly and Worf MATERIALIZE. Worf and Beverly take out their tricorders and scan the water.

BEVERLY
The contamination has been neutralized. Water's clean.

WORF
Most curious.
(off Riker's look)
The process of neutralization should have taken several hours. Naturally occuring tricyanate doesn't respond this quickly.

RIKER
Are you saying this was not naturally occuring?

WORF
(adjusts tricorder)
There are no natural trace elements present in these tricyanate crystals.

They react.

47A CONTINUED:

RIKER
If it's artificial, then we're talking about sabotage.

BEVERLY
With tricyanate? That's hard to believe.
(off Riker's look)
It's slow to assimilate, difficult to replicate, and hard to transport. There are a lot easier ways to poison a water supply. A lot more effective ways too. Toxins that can't be neutralized. Bacteriologic agents with no cures at all.

RIKER
Can you think of any reason why a saboteur might choose tricyanate?

BEVERLY
Not really.
(beat; well, maybe...)
It might pass for a natural disaster. And since there's only one way to treat it... with hytritium, maybe someone figured we wouldn't locate any... it is hard to come by.

47A CONTINUED: (2)

A long pause.

RIKER
You know it really was lucky, wasn't it... ?
(off their look)
That we were able to find hytritium when we did. Just enough hytritium for this crisis.

Off their reactions...

48 INT. OBSERVATION LOUNGE

Picard, Riker, Worf, Beverly and Geordi.

48 CONTINUED:

RIKER
Fajo showed up in the right place at the right time... just when we needed him the most...

PICARD
You're suggesting he created the problem just to solve it?

RIKER
Possibly.

GEORDI
To make a profit from his sale of hytritium... ?

BEVERLY
That doesn't add up. The cost

of producing tricyanate is too expensive. He wouldn't make a profit... quite the contrary.

WORF
Then, why would he do it?

RIKER
What could he want?

Geordi is the first to suspect... he looks at Riker... the silent communication passes through the room.

PICARD
Computer, biographical file on trader Kivas Fajo.

COMPUTER VOICE
Accessing file... Kivas Fajo: A Zibalian trader of the Stacius trade guild... a noted collector...

48A FACES - REACTIONS

COMPUTER VOICE
(continuing)
... of rare and valuable objects including the Rejac Crystal, The Starry Night by Van Gogh and the Lawmim Galactopedia... educated on Iraatan Five...

48A CONTINUED:

And Picard is calmly furious...

PICARD
Computer, that will suffice.

RIKER
A rare and valuable object...

GEORDI
If Data wasn't on the shuttle...

PICARD
(keys insignia)
Mister Crusher...

WESLEY'S COM VOICE
Aye, sir...

PICARD
Set course for the site of the shuttlepod explosion. Warp eight.

Reactions around the table and...

49 INT. FAJO'S DEN - NIGHT

Data sits on the framework chair in the center of the collection. Varria ENTERS alone. She pauses at the door, looks at Data.

VARRIA
He would have killed me.

DATA
It seemed a distinct possibility.

VARRIA

I'm sorry I did this to you.

And it's awkward for her, because she is here on an assignment... a beat as she crosses to him.

VARRIA
You can stand up if you want to.

He doesn't.

VARRIA
You're... you're not what I thought you'd be...

49 CONTINUED:

DATA
What did you expect?

VARRIA
A machine. A robot, I guess. Not anything so... well almost human.

DATA
Thank you.

She moves closer to him, attempts to smile... and there's a beginning of sexual tension here... She looks down at the floor... looks back up like she's having hard time with this.

DATA
Is something troubling you, Varria?

A beat as she switches off the belt protector, leans over and kisses Data on the lips. Data never closes his eyes of course. Her lip trembles.

VARRIA
Your lips. They're warm.

DATA
Thirty-seven degrees Celsius. Adjustable. I chose this temperature to approximate human skin texture.

VARRIA
How human are you?

DATA
Physically, I am capable of performing many human functions. However, I have no emotional responses.

VARRIA
You're not the first man I've known like that.

A beat.

VARRIA
Have you ever made love, Data?

49 CONTINUED: (2)

DATA

I have had one sexual encounter. But I am incapable of making love as you describe it since I cannot feel love.

She looks hard at him... with a dramatic motion, she removes her safety belt. It drops to the floor.

VARRIA
Would you... do it with me?

Another beat.

DATA
Why?

VARRIA
(embarrassed)
Why not?

DATA
It is an act that symbolizes the highest level of intimacy between beings. I have told you that I am unable to feel intimacy. I find it difficult to accept that you could have intimate feelings toward me under these conditions. Therefore you are either simply curious. Or you have been sent by Kivas Fajo to test my sexual abilities.

FAJO'S COM VOICE
You are just too smart for your own good, android.

They react.

FAJO'S COM VOICE
I was hoping to see a little spontaneity but obviously neither one of you is capable of it. This mating dance is really quite dull. We'll try it again tomorrow. You may leave, Varria.

Varria is completely humiliated. She exchanges a look with Data. A tear rolls down her cheek. She EXITS. On Data's reaction...

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

51 INT. MAIN BRIDGE - SCIENCE STATION (OPTICAL)

Wesley, Picard, Riker at a monitor with an Okudagram graphic of the sector...

WESLEY
The Jovis has a maximum speed of warp three. He's had twenty-three hours... so we can define a perimeter of point-one-oh-two light years as his possible range...

RIKER
And Fajo doesn't know we're onto him, so he probably isn't taxing his engines by going at top speed.

WESLEY
He could have made it to the Nel Bato system... maybe even the Giles Belt...

PICARD
He's a trader... he doesn't attract customers by being hard to find...

RIKER
We could put out a coded level two query to all Federation ouposts within the perimeter...

PICARD
Make it so.

51A EXT. SPACE - THE JOVIS (OPTICAL)

Moving through space at impulse.

52
thru OMITTED
56

57 INT. FAJO'S DEN

Data is at the safe... his fingers moving beyond belief through varied combination attempts... reacts as the door slides open...

57 CONTINUED: (2)

Varria ENTERS... not wearing the belt... checks behind her, makes sure she hasn't been seen. She moves to Data... a beat.

VARRIA
If I help you escape... will you take me with you?

Data hesitates, studies her...

VARRIA
(continuing)
This is not another test. He's asleep. And there isn't much time...

Data stands.

DATA
The consequences to you if we're caught...

VARRIA
I know the consequences.

She moves purposefully to the safe... opening the combination --

VARRIA
(continuing; re: the combination)
Fourteen years... you learn a few things...

She takes out the disruptor.

VARRIA
(continuing)
There's an escape pod in the aft cargo bay...

And as she leads him out...

58
thru OMITTED
59

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59A EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

59B INT. MAIN BRIDGE

Picard, Riker, Worf, Wesley at their stations... supernumerary at tactical.

WORF
Sir, affirmative response from station Lya Four...

Riker and Picard move to a console... Riker punches up a monitor... a message prints out quickly on the

monitor...

RIKER
Fajo spent almost half a day in orbit... departed just over seven hours ago.

PICARD
Mister Crusher, new coordinates... set a course for Lya Four...

WESLEY
Coordinates already laid in, sir...

PICARD
Engage.

59C EXT. SPACE - THE ENTERPRISE (OPTICAL)

Changing course.

60 INT. JOVIS CARGO BAY

Deserted... the door slides open and Varria and Data enter... cross quickly across the bay...

DATA
Perhaps if I attempted to communicate with the Enterprise...

VARRIA
You can't... Fajo has communications access restricted

to the bridge. Once we're out, the shuttlepod will emit an emergency beacon. We'll have to hope somebody responds before Fajo is able to destroy us.

DATA

I have been trained in evasive maneuvers...

VARRIA

We'll need a few.
(points to the shuttle)
Get ready... As soon as I initiate the escape sequence, an alarm will sound... we won't have much time...

Data acknowledges... and they split up. He goes to the pod and gets in the pilot seat... we move with her to the computer-control terminal... punches in a series of commands... saves one for last, looks at Data --

He nods he's ready. She punches in the last command and all hell breaks loose... alarms sound, lights flash... she barely moves away from the computer port when the door slides open and TECH #1 runs in... she raises the disruptor, points it at him... he reacts, freezes in his tracks. She moves quickly toward the pod... keeping an eye on him as she does...

61 ANGLE

to see a SECOND TECHNICIAN entering from her blind side... he reacts...

61A DATA

sees him...

DATA
(warning)
Varria...

But before he can say anything else...

62 VARRIA

is blind-sided by the technician... She struggles with him... he easily disarms her...

62A THE DISRUPTOR

falls to the floor...

62B DATA

jumps out of the pod...

63 TECHNICIAN #1

runs to the computer bay to stop the launch sequence...

64
thru OMITTED
64B

65 DATA

moves swiftly to aide Varria... grabs Technician #2, separating him from Varria, picks him up in the air easily... tosses him aside.

66 OMITTED

66A TECH #1

at the computer, reacts, picks up a heavy tool, rushes Data... swings the tool which Data simply catches in one hand, pulls it free, tosses it away... pushes him out of the way.

66B ANGLE

Tech #1 slides way across the floor from Data's push.

66C VARRIA

runs back toward the computer to reset the escape sequence, but as she does...

67 FAJO

appears... and it all happens so quickly:

67A VARRIA - QUICK CUT

reacts as she sees Fajo... looks over to see --

67B THE DISRUPTOR - QUICK CUT

she dropped on the floor... several yards away... and maybe she has one chance at it...

67C HER EYES - QUICK CUT

dart back at Fajo.

67D FAJO'S EYES - QUICK CUT

narrow.

67E HIS HAND - QUICK CUT

holding another disruptor, starting to raise...

68 DATA - QUICK CUT

reaching out to...

68A VARRIA

who's already beyond his grasp... diving to the floor for her disruptor... and she comes up short... scrambles to get to it... but with each move realizes she's too late... and finally stops, looks back at Fajo... almost a resigned smile on her face... and then oddly everything just seems to stop for a long beat...

69 WIDE (OPTICAL)

Fajo holds the disruptor on Varria... they look at each other... he sighs, shrugs, fires. She screams a horrible scream... slowly DEMATERIALIZES... the scream echoes after she's gone. Data is stunned. Stares at Fajo. Fajo himself is a little shaken by what he's done.

FAJO

This is your fault. You knew the price for disobedience. And so did she.

Fajo tosses his weapon away, repulsed by the violence he has committed... trying to walk away from it. Calming himself down. Nods to himself. Yes, it was the right thing to do.

FAJO
Well, there's always another Varria.

70 ANGLE ON DATA (OPTICAL)

looking at Fajo for a beat. Then, Data moves to the disruptor and picks it up. The trader is surprised for a moment... perhaps there is even an instant of fear, but then he smiles.

FAJO (cont'd)
You can't hurt me.

Data aims the disruptor at Fajo.

FAJO (cont'd)
A fundamental respect for all living beings. That is what you said. I'm a living being... therefore you cannot harm me.

Data moves toward Fajo.

DATA
You will surrender yourself to the authorities.

Fajo laughs.

FAJO
Or what? You'll fire?

70 CONTINUED:

Data continues to approach Fajo.

FAJO (cont'd)
An empty threat and we both know it.

Data holds his aim true.

FAJO (cont'd)
Accept your fate. You will return to your chair and you will sit there. You will entertain me and you will entertain my guests. And if you do not, I will simply kill somebody else...
(re: the dazed techs, watching)
Him or him maybe... anyone, it does not matter... and their blood will be on your hands too... just like poor Varria's.

Data continues to move toward Fajo. Who smiles confidently.

FAJO (cont'd)
Your only alternative, Data, is to fire. Murder me. That's all

you have to do. Go ahead. All your troubles are over. Fire. Are you searching through your program for a loophole, perhaps? Is there one? If only you could feel rage over Varria's death... feel the need for revenge... then maybe you could fire. But you're only an android. You don't feel anything, do you? It's just another interesting intellectual puzzle for you. Another of life's curiosities.

Data stops before him...

DATA
I cannot permit this to continue.

He raises the weapon. Fajo's eyes open with unexpected fear... He suddenly realizes he's about to die.

70 CONTINUED: (2)

FAJO
You can't. Your program won't allow it. You cannot fire. You will not...

Suddenly Data DEMATERIALIZES.

70A
thru OMITTED
70B

71 INT. TRANSPORTER ROOM (OPTICAL)

Riker and O'Brien await Data's arrival. O'Brien frowns at his console; it's reading something odd.

O'BRIEN
I'm reading a weapon in transit with Commander Data. It seems to have discharged, sir.

RIKER
Discharged... ?

O'BRIEN
I'm deactivating the weapon.

His hands play over the controls. Finally Data MATERIALIZES, holding the disruptor. He looks at it.

RIKER
Welcome back, Mister Data. Are you all right?

71 CONTINUED:

Walks off the transporter pad.

DATA
Yes, Commander. Please arrange to take Kivas Fajo into custody for murder, kidnapping, theft...

RIKER
(interrupting)
Arrangements have already been

made.

Data hands the disruptor to Riker...

DATA
A Varon-T disruptor. It belongs to Fajo.

RIKER
(curious)
Mister O'Brien says the weapon was in a state of discharge...

71 CONTINUED:

DATA
(beat)
Perhaps something happened during transport, Commander.

Riker gives Data a look -- during transport? Data gives Riker a look right back... that's all I'm going to say.

72 OMITTED

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

by the Jovis.

74 INT. ENTERPRISE DETENTION CELL (OPTICAL)

Kivas Fajo, in the cell, paces the floor. He seems

more annoyed than angry.

Data ENTERS, once again in uniform.

FAJO

So. Have you come for your final satisfaction? You wish me to repent? Beg for mercy? You'll have none of it from me.

DATA

I expected none.

FAJO

It seems our roles are reversed... aren't they, Data... you are now the collector... and I...

He puts his hand to the forcefield and activates it.

FAJO

... am in your cage.

DATA

So it seems.

FAJO

Do not count me out so quickly. I had you once. I may have you back in my collection again.

DATA

Unlikely. Your collection has been confiscated pending your trial. All of your stolen possessions are being returned to their rightful owners.

(MORE)

74 CONTINUED:

DATA (Cont'd)
You have lost everything you value.

And, as Data said, as a man who defines himself by what he can possess, this news is hard to endure.

FAJO
(bitterly)
I'm sure that gives you great pleasure.

DATA
No, sir, it does not. I do not feel pleasure. I am only an android.

Data EXITS. On Fajo's expression...

75 thru 80 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Sarek"
#40273-171

From an unpublished story by
Marc Cushman & Jake Jacobs

Television Story & Teleplay by
Peter S. Beagle

Directed by
Les Landau

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FINAL DRAFT

MARCH 5, 1990

STAR TREK: THE NEXT GENERATION
"Sarek"

CAST

PICARD SAREK
RIKER PERRIN
DATA SAKKATH
BEVERLY KI MENDROSSEN
TROI
GEORDI
WORF
WESLEY

O'BRIEN
SCIENCE CREWMEMBER

Non-Speaking
SUPERNUMERARIES
SEVERAL CREWMEMBERS
MUSICIANS
MEDICAL TECHNICIAN
INJURED CREWPERSON
HONOR GUARD (4)

STAR TREK: "Sarek" 3/5/90 - SETS

STAR TREK: THE NEXT GENERATION
"Sarek"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE
CONFERENCE ROOM
TRANSPORTER ROOM
CORRIDOR

TURBOLIFT
TEN-FORWARD
BEVERLY'S OFFICE
PICARD'S QUARTERS
SAREK'S GUEST QUARTERS
SHIP'S THEATRE

STAR TREK: "Sarek" - REV. 3/8/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Sarek"

PRONUNCIATION GUIDE

BENDII	BEN-die
CORIDAN	CORE-ah-don
KI MENDROSSEN	KEY men-DROH-zhen
LEGARANS	leh-GAIR-uns
PERRIN	PER-in
SAKKATH	SAK-uth
SAREK	SAR (rhymes with FAR)-eck

STAR TREK: THE NEXT GENERATION
"Sarek"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit around a red/brown planet.

PICARD (V.O.)
Captain's log, Stardate 43917.4
The Enterprise has been given the

singular honor of hosting the
first face to face meeting between
the Federation and the mysterious
race of beings known as the
Legarans. We are in orbit around
Vulcan preparing to welcome aboard
the Federation ambassador that
has made this historic event
possible.

2 INT. CORRIDOR

PICARD and RIKER are walking to the Transporter Room.
They are in dress uniforms.

RIKER
(slightly awed)
I can remember studying his career
in school... the treaty of Alpha
Cygnus Nine, the Coridan admission
to the Federation, the Klingon
Alliance...

PICARD
I met him once... Many years ago,
just briefly at his son's wedding.
(smiles at memory)
But I'll tell you it was quite
a moment for a young lieutenant.
Standing in the presence of such
history... I was a little
tongue-tied to be quite frank...

RIKER
You... tongue-tied?

2 CONTINUED:

PICARD
Indeed. After all, how does one make small talk with a man who has virtually shaped the Federation...

RIKER
Is it true that he'll be retiring after this mission?

PICARD
Unofficially, that's what I hear. And what a crowning achievement this will be to his career. The benefits of relations with the Legarans are incalculable.

They have arrived at the Transporter Room.

3 INT. TRANSPORTER ROOM (OPTICAL)

There are FOUR CREWMEMBERS forming an honor guard on either side of the transporter stage. They stand at attention. O'BRIEN is at the console, as KI MENDROSSEN (a human -- fifty-five, stocky, comp), and SAKKATH (A Vulcan, early twenties) MATERIALIZE on the pads. They step off.

MENDROSSEN
Ah... Captain Picard. I am Ki Mendrossen, the ambassador's chief of staff. This is Sakkath, his personal assistant.

PICARD
Has the ambassador been delayed?

3 CONTINUED:

MENDROSSEN
He will be joining us momentarily. But first we must discuss some matters of the utmost delicacy.

Picard and Riker exchange a quick look. What's going on?

PICARD
By all means.

MENDROSSEN
To be frank Captain, the ambassador is not a young man. He tires easily.

SAKKATH
He is going to need a great deal of rest to prepare himself for the difficult job that awaits him.

MENDROSSEN
Which is why it's imperative that he be allowed to conserve his strength. I must request that you dispense with any official ceremonies you would normally accord a visitor of his rank.

RIKER

We had planned for a ship's concert this evening.

PICARD
Yes, I believe that the ambassador is extremely fond of Mozart.

Mendrossen reluctantly shakes his head.

MENDROSSEN
I'm afraid it would be impossible for him to attend. Upon his arrival he will be taken directly to his quarters where he will remain in seclusion until we reach Legara Four.

PICARD
You have my assurance that the ambassador will not be disturbed during our voyage.

3 CONTINUED: (2)

Mendrossen relaxes, an ingratiating smile.

MENDROSSEN
That's all we ask. Well, now... that's settled. The ambassador is waiting.

Picard nods to O'Brien who works his controls.

4 TRANSPORTER (OPTICAL)

SAREK and his wife, PERRIN (a human) MATERIALIZE. Sarek is indeed old, but immensely commanding. A genuinely regal figure. Perrin is much younger -- about Picard's age -- poised and charming, with an immediate warmth about her.

PICARD
Welcome aboard the Enterprise Ambassador Sarek.

SAREK
We come to serve.

PICARD
Your service honors us.

SAREK
Allow me to present she who is my wife.

PICARD
Mrs. Sarek.

PERRIN
Please call me Perrin, Captain.

PICARD
This is my first officer, Commander Riker.

Riker and Sarek exchange nods.

PERRIN
Captain, if you'd be so kind as to show us to our quarters.

SAREK

I prefer to view the conference
room first.

4 CONTINUED:

Mendrossen moves closer to Sarek.

MENDROSSEN
Ambassador, I'm sure Sakkath and
I can handle all the necessary
details...

SAREK
I will examine it for myself.

An awkward moment as Mendrossen and Perrin exchange
a brief glance.

PERRIN
Dear, perhaps it would be best
if we settled in first.

Sarek silences her with a look.

SAREK
They worry about my health,
Captain. Too much.
(a beat)
You will take me to the conference
room, please.

And there's no doubt that he means it.

RIKER
If you'll follow me, sir.

Mendrossen and Sakkath close in behind Sarek as Riker leads them out of the Transporter Room. Perrin looks back and smiles at Picard in gracious apology.

5 CLOSE ON PICARD

Things haven't gone at all the way he expected. He doesn't look troubled, exactly -- only wondering...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 INT. CONFERENCE ROOM

The room is currently dominated by a large bulky tank about chest high containing a gaseous/liquid revolting mixture. GEORDI, WESLEY, and a few SUPERNUMERARIES are busily connecting a complicated series of pipes and cables around the tank. There are a few pictures on the walls and a generic table with chairs. Wesley peers into the tank with disgust.

WESLEY
Are the Legarans really going to sit in this stuff?

GEORDI
Well, I'm sure not.

WESLEY
Can you believe this smell?

GEORDI
What smell?

Wesley looks up in surprise. Geordi laughs and Wesley gives him an abashed grin.

GEORDI
What can I say... to us it's a slime pit, to them it's home.

WESLEY
(a little eager)
The environmental controls are ready. What's next?

GEORDI
Why? Are you in some kind of hurry?

WESLEY
I have... sort of a date.

GEORDI
(surprised)
With who?

WESLEY
(shy, but proud)
Ensign Dumont.

6 CONTINUED:

GEORDI
(whistles)
That is one attractive lady. I've got to admit I'm surprised.

WESLEY
(grinning)
What, that she'd go out with me?

GEORDI
No, that you had the nerve to ask her. Way to go Wesley.

Sarek, Sakkath, Perrin, Picard and Riker ENTER. Sarek walks to the center of the room, looks things over and is immediately displeased. Sarek's attitude is irritated and he seems to grow more agitated by the moment.

SAREK
The room is not ready.

PICARD
No Ambassador. Commander La Forge and Ensign Crusher are---

SAREK
The Legarans are very sensitive in matters of protocol. You will remove all furniture from the room. The walls must be bare.

MENDROSSEN
I'm sure that by the time the Legarans arrive, everything will be set up according to our

specifications. Isn't that right, Captain?

PICARD
Ambassador, please be assured that everything will be ready by the time the conference begins.

PERRIN
My husband and I have every confidence in you, Captain.

Sarek continues to look over the room.

6 CONTINUED: (2)

SAREK
(voice rises slightly)
I have worked for ninety-three years in preparation for this meeting. It is vital that no detail be overlooked.

Sakkath moves next to Sarek. As Sakkath looks at Sarek, there is a subtle change in Sarek's demeanor. He becomes more impassive, less irritated. The interaction between Sakkath and Sarek should not be immediately obvious.

SAKKATH
Perhaps we should allow these gentlemen to return to their work, Ambassador.

SAREK

That will be acceptable.

Sarek leads the way back out of the room with Sakkath and Mendrossen. As he reaches the doorway Sarek pauses and looks at the wall.

SAREK
These walls are too bright.

Sarek, Sakkath and Mendrossen EXIT.

7 OMITTED

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

9 INT. MAIN BRIDGE

Picard and Riker (now in standard uniforms) at Command along with TROI. WORF at his station.

TROI
So what was the ambassador like?

RIKER
The way Mendrossen described him, I expected him to be a frail old man.

PICARD
I hope I'm that frail when I'm two hundred and two. His aides did seem a little overprotective, didn't they?

RIKER
From what I could see, the ambassador doesn't need to be protected from anything.

PICARD
Nevertheless, we will honor Mister Mendrossen's request and allow Ambassador Sarek his privacy.
(beat, sighs)
I suppose they were foolish and vain, my expectations of this voyage. Sharing his thoughts, his memories, his unique understanding of the history he has made...

TROI
Does this mean you're going to cancel the concert this evening?

PICARD
No, the concert will go on as scheduled. But it is a pity that the guest of honor will be absent.

9 CONTINUED:

RIKER
For all we know, the ambassador might enjoy an evening's entertainment...

TROI

(to Picard)
Why not ask his wife if she'd like to attend?

Picard considers this for a beat. He nods.

9 CONTINUED:

PICARD
I think that's an excellent idea.

Riker smiles in approval. Picard stands.

PICARD
The bridge is yours, Number One.

Picard heads for the turbolift.

10 INT. GUEST QUARTERS

The door CHIMES. The blinds over the windows are closed. As Perrin moves toward the door, we can see that she looks very tired, almost exhausted. She presses the control panel and the door slides open, revealing Picard.

PERRIN
Come in, Captain.

PICARD
I hope I'm not intruding.

PERRIN
Not at all. But I'm afraid that Sarek is in meditation at the

moment.

PICARD
Actually, I came to see you.

Perrin leads him into the room.

PERRIN
(lightly)
Why, how nice Captain. I so rarely get visitors of my own. Usually everyone wants to see the ambassador.

PICARD
I find that hard to believe.

Perrin smiles at him warmly. She indicates a seat for the captain and they both sit down.

10 CONTINUED:

PERRIN
These quarters are lovely.
(beat)
The ambassador and I were both very pleased when we heard that the negotiations would take place aboard the flagship of the Federation.

PICARD
The honor is ours.

PERRIN

My husband has followed your career with interest. He finds it to be satisfactory.

PICARD
(reacts with pleasure)
High praise from a Vulcan.

PERRIN
Ah, then you have had experience with Vulcans, Captain. Some people who expect an emotional response often find Vulcans quite cold when they are merely being...

PICARD
Logical.

PERRIN
Exactly.

PICARD
I have come to extend my personal invitation to you... and your husband, if he is available, to attend a Mozart recital this evening.

And now Perrin's face really brightens in anticipation.

PERRIN
Mozart? That would be wonderful. Any chance that they will be performing the string quartet number six?

PICARD
I'm sure it could be arranged.

10 CONTINUED: (2)

PERRIN
It's a very tempting offer...
(looks over at door to adjacent room)
I doubt that the ambassador will be able to attend, but I will make it a point to ask him.

Picard stands and Perrin escorts him to the door.

PICARD
Well, then I hope to see you tonight.

PERRIN
As do I.

Picard EXITS.

11 CLOSE ON PERRIN

as she turns away from the door. Her face clouds slightly as she moves toward the closed door to the adjacent room.

12 INT. SLEEPING QUARTERS

Sarek is kneeling on a angled stool (like a computer stool). His eyes are wide open, and his expression is not calm and distant, but conscious and troubled.

13 ANGLE ON DOOR

The door slides aside and Perrin ENTERS. The easy, light manner that she showed to Picard is gone. This is a deeply worried woman. She goes over to Sarek and puts her hand on his shoulder. Sarek looks up at her.

PERRIN
You are still unable to meditate?

SAREK
It is of no importance.

PERRIN
It has eluded you for many weeks.

Sarek gets up, towers over his wife with a vague air of threat.

13 CONTINUED:

SAREK
(low)
I said, it is of no importance.

PERRIN
(not backing down)
You know I am right.

SAREK
My wife, you will leave me now.
I require solitude.

There is a beat of silence as Perrin considers

refusing. She thinks better of it, then EXITS. PUSH IN on Sarek... and we see a flicker of turmoil within.

14 INT. CONFERENCE ROOM

Geordi and Wesley are still working on the tanks. The supernumeraries are no longer present. The pictures and furnishings seen earlier have been removed.

WESLEY
The temperature in the tank is now one hundred fifty degrees Celsius.

GEORDI
Okay, lock it off.

Wesley works the control on the tank. He turns back to Geordi and his tone of voice suddenly becomes somewhat surly.

WESLEY
Is that it? Can I get out of here?

And at first it just seems like kidding around...

GEORDI
What's your hurry? You don't really think something's gonna happen between you and Suzanne Dumont...

WESLEY
At least I'm not spending the night with a good book like some people...

14 CONTINUED:

And now slowly it begins to turn into something more... with just an edge --

GEORDI
What's that supposed to mean?

WESLEY
Just what it sounds like.

GEORDI
You'd get more action out of a good book than you'll ever see on this date, I guarantee it... she's not going to waste her time with someone like you.

And now this is really getting nasty...

WESLEY
Someone like me?

GEORDI
She's way out of your league.

WESLEY
Since when did you become an expert on women?

GEORDI
Compared to you, every man on this ship is an expert on women.

WESLEY
At least I don't have to find my women in the Holodeck!

GEORDI
(deadly)
What did you say?

WESLEY
You heard me!

Wesley shoves Geordi hard. Geordi looks like he's going to take Wesley apart when...

15 NEW ANGLE

Riker ENTERS. He looks at the two of them as they glare at each other.

15 CONTINUED:

RIKER
Something wrong?

They don't respond, but continue to stare at each other.

RIKER
(edge of command in voice)
I asked a question.

GEORDI
No, sir. Nothing wrong here.

WESLEY
(to Riker)
May I be excused, Commander?

Riker nods and Wesley EXITS. Riker looks at Geordi and his voice is a little less official.

RIKER
Anything you want to talk about, Geordi?

GEORDI
No, sir.

Geordi returns to the tanks. On Riker's puzzled expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. SHIP'S THEATER

The ship's concert has not yet begun, but SUPERNUMERARIES are filing into the room. On stage, a string quartet with DATA prominent among them, is tuning up.

17 OMITTED

18 ON PICARD AND RIKER

as they ENTER and move to their seats.

PICARD
I noticed that Lieutenant Worf put Ensign D'Amato on report... for insubordination.

RIKER
D'Amato's been an exemplary officer.

They sit. BEVERLY and TROI are seated nearby.

PICARD
Indeed he has. Look into it, Number One.
(beat)
I assume work has been progressing in the conference room?

RIKER
Yes, sir. I checked on Geordi and Wesley a few hours ago.
(beat while he wonders whether to mention it)
For a moment there... I thought that the two of them were actually going to... hit one another.

18 CONTINUED:

Picard notices something o.s. and stands up.

19 NEW ANGLE

including doorway. Sarek and Perrin have entered. Mendrossen is behind them and Sakkath is close by Sarek. Everyone in the theater stands.

FOLLOW THEM as they walk over to where Picard and Riker are waiting.

PICARD
Ambassador Sarek, Perrin... on behalf of my entire crew, welcome.

Picard and Perrin exchange a smile. Sarek notices this.

SAREK
It was my wife's suggestion that we attend... and it seemed an ideal diversion. My wife can be quite logical when she so chooses.

Perrin only smiles wider.

MENDROSSEN
(jovially)
It seems the ambassador had more free time than I anticipated.

Picard waves over Data who walks over carrying his violin.

PICARD
This is Commander Data. He will be the featured soloist this evening.

DATA
(to Perrin)
We will start the evening with Mozart's string quartet number six. I am programmed to reproduce the individual musical styles of over three hundred concert violinists, including Heifitz, Menuhin, Grak-tay and Tataglia. Do you have a preference?

19 CONTINUED:

Both Perrin and Sarek are impressed. Perrin looks to Sarek and he indicates that the choice is hers.

PERRIN
Tataglia would be lovely.

DATA
I hope you find the performance pleasing.

PERRIN
I look forward to it.

Picard indicates their seats and turns to Data.

PICARD
At your convenience, Commander.

20 NEW ANGLE

Data walks over to stage, nods to the other musicians and begins to play.

21 NEW ANGLE

Perrin and Sarek appear to be concentrating on the music while Mendrossen and Sakkath keep stealing glances at Sarek.

TIME CUT:

22 ANGLE ON STAGE

The musicians are playing a new piece of music. Data is giving a perfect performance. This piece must be very emotional. (Note: it is the beauty of the music which creates the emotional response in the audience... a perhaps familiar melody that stirs memories.)

23 ANGLE ON CROWD

We PAN across the gathered crewmen and we can see that they are caught up in the lovely music. END PAN on Sarek, who seems surprisingly moved.

23A ON TROI

She is listening to the music. She suddenly senses something odd and looks around the room in puzzlement.

23B NEW ANGLE

on Mendrossen and Sakkath. Sakkath has noticed Sarek's change of mood and is leaning over to whisper something to Mendrossen. They look at Sarek with

alarm. Mendrossen tries to get Perrin's attention in front of him, cannot do it...

23C ON SAREK

getting very caught up in the moment.

23D
thru OMITTED
23H

23I ECU - SAREK'S EYE

as a tear begins to form.

23J SAKKATH - CU

straining with his mind, trying to reach out telepathically to Sarek.

23K ANGLE - SAREK

in the foreground, Picard behind him... Picard (or for that matter any other member of the crew) cannot see Sarek's face from his angle, so he is unaware of what's happening... although he may respond to some movement in Sarek's party.

23L THE TEAR

rolls slowly down Sarek's cheek.

23M ON PERRIN

who glances over and sees the tear... a second of panic crosses her eyes, then she quickly leans over and whispers something to her husband, using the excuse to

try and wipe...

23N CLOSE - SAREK'S CHEEK

but the tear just escapes her touch and...

23O PICARD'S EYES

glance toward Sarek and Perrin whispering...

23P ANGLE - PICARD'S POV - SAREK'S PROFILE

backlit by the stage lights... as the tear drop glistens.

23Q PICARD - CLOSE

reacts.

23R ANGLE

as Perrin and Sarek stand and leave.

23S ON TROI

as she watches them leave.

23T ON PICARD

thinking about what's just happened.

24 thru 25 OMITTED

25A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still at warp.

26 OMITTED

27 INT. BEVERLY'S OFFICE

Wesley ENTERS. Beverly is drinking tea and reading a medical journal on the terminal.

27 CONTINUED:

WESLEY
Hi Mom. I got a message you wanted to see me?

BEVERLY
I thought you were going to be at the concert last night.

WESLEY
I said I might be going. Suzanne wanted to go to the arboretum.

Wesley is unconcerned at this point. Beverly, however, is starting a slow burn.

BEVERLY
Captain Picard asked where you were. I don't like having to make excuses for you.

WESLEY
(surprised)

Excuses? Come on, Mom... it wasn't an official function.

Wesley picks up some small art object from a table and starts to absently toy with it. Beverly grabs it from him.

BEVERLY
You have responsibilities young man and I expect you to live up to them!

27 CONTINUED: (2)

WESLEY
Don't you think you're overreacting a little?

BEVERLY
Don't talk back to me!

WESLEY
(hurt)
Okay, I won't.

Wesley turns and tries to leave. Beverly grabs him and yanks him back.

BEVERLY
Where do you think you're going?

WESLEY
(strong)
Away from you.

Beverly slaps him hard. Wesley is clearly shocked.

WESLEY
Mom!

There is a long beat as Beverly realizes what she's done. As they stand there in silence, staring at each other, it is hard to say which one is more hurt or shocked.

28 OMITTED

28A INT. TROI'S OFFICE

Troi and Beverly are discussing the incident in Beverly's quarters.

Beverly is extremely upset and is pacing around the room.

BEVERLY
... and then I just slapped him. Really hard.
(incredulous)
I slapped Wesley.

TROI
Do you know why you did it?

28A CONTINUED:

BEVERLY
(on the verge of tears)
I never hit my son in his life.

TROI
(soothing, yet with
trace of urgency)
Beverly, this is important. What were you thinking when you hit Wes?

BEVERLY
(thinks for a beat)
That's just it... I wasn't thinking about anything. I was... just angry... so angry.

TROI
And Wesley didn't provoke you in any way? It wasn't anything he said, anything he did?

BEVERLY
No. It was a sudden... burst of anger. I still can't believe I did it.

Beverly sits on the couch and puts her head in her hands. Troi comes over to her and tries to comfort her.

TROI
I don't know why you did it either, Beverly. But I can tell you that I've heard the same kind of story from ten different people in the past two days.

Off Beverly's reaction.

29 INT. MAIN BRIDGE

A few hours later. Data is giving Sakkath a tour of the bridge.

29 CONTINUED:

SAKKATH
(looks at center stations)
This is your Command Center.

DATA
Yes. It is normally occupied by Captain Picard, Commander Riker, and Counselor Troi.

SAKKATH
Counselor Troi is Betazoid?

29 CONTINUED: (2)

DATA
Half-Betazoid. Her father was human.

A slight frown crosses Sakkath's features.

SAKKATH
Then she is not a true telepath?

DATA
Her skills are empathic in nature. She can sense the emotions of

other beings.

Sakkath's frown deepens slightly at this news. He seems troubled by something, but his Vulcan reserve makes even this observation difficult. Sakkath continues after a momentary pause.

SAKKATH
What is Captain Picard's background in diplomacy?

DATA
(surprised)
Extensive. The captain's first diplomatic contact dates back to Stardate---

SAKKATH
And what of his knowledge of the Legarans? Would he be able to conduct negotiations with the Legarans should the need arise?

DATA
(puzzled)
Do you foresee such a circumstance occurring? Is Ambassador Sarek unable to --

SAKKATH
(smoothly)
Forgive me. I was merely exploring various possible permutations of our mission.
(beat)
Your tour of the bridge has been most informative.

Sakkath heads for the turbolift and then EXITS.

30 INT. TEN-FORWARD (OPTICAL)

O'Brien and TWO TRANSPORTER TECHNICIANS get drinks from the bar and head over to a table which is currently occupied by THREE CREWMEN wearing science uniforms. O'Brien gives the science crewmen a friendly grin.

O'BRIEN
Excuse me, we were sitting here.

SCIENCE CREWMAN
(shrugging)
Well, we're sitting here now.

O'BRIEN
(smiles with edge)
Come on fella... this is our table.

SCIENCE CREWMAN
(unimpressed)
Really?
(looks over table)
Funny... I don't see your name on it.

O'BRIEN
(forcing his voice to be light)
Didn't your mother teach you manners?

The science crewman and his companions stand up. The tension level has just risen several notches.

31 NEW ANGLE (OPTICAL)

as Geordi smoothly intercedes between O'Brien and the science crewman.

GEORDI
Hey guys, some kind of problem here?

O'BRIEN
There seems to be a question of who's table this is.

GEORDI
(light)
There are plenty of other tables.

31 CONTINUED:

O'BRIEN
(trying to lighten up)
I suppose you're right.

GEORDI
Why don't I get everyone another round of drinks?

Everyone relaxes and smiles. It appears that Geordi has defused the situation.

32 INT. CORRIDOR/TEN-FORWARD (OPTICAL)

Outside Ten-Forward. Riker and Worf are walking to Ten-Forward doors.

RIKER
I don't need to tell you that insubordination is a serious charge to level against any officer.

WORF
I am aware of that Commander. However, Ensign D'Amato directly challenged my authority.

RIKER
Is it my imagination, or have tempers aboard this ship been getting a little frayed lately?

WORF
I hadn't noticed.

The doors to Ten-Forward OPEN. Inside a full scale bar fight has broken out. O'Brien and the science crewman are grappling with each other while other crewmembers are hitting each other at random. There are clearly no sides here, just absolute chaos.

WORF
I see what you mean.

Riker spots Geordi trying to pull some combatants apart.

RIKER
Geordi, what the hell is going on here?

32 CONTINUED:

GEORDI
I wish I knew.

WORF
(hits combadge)
Security team to Ten-Forward.

Riker grabs a fighting crewman and pulls him off someone else.

RIKER
All right, that's enough!

The crewman reacts by decking Riker with a punch. Worf growls and wades into the fight to protect Riker.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 INT. TEN-FORWARD (OPTICAL)

Starting on Beverly treating a cut on Geordi's mouth...

GEORDI

... and the next thing I know
somebody's left hook is on its
way to my chin.

Pulling back to see Picard, Riker, Worf, Troi surveying the damage. SEVERAL CREWMEMBERS are clearing away some of the debris.

TROI
Captain, this is not an isolated
incident. There have been reports
of random violence all over the
ship...

PICARD
(reacts)
Are you suggesting it is somehow
contagious?

BEVERLY
There's no indication of a virus
or bacteria... I've run every test
I know... I've checked the water,
the food replicators, airborne
samples...

PICARD
This is one hell of a time...
(beat, to Riker)
Whatever it is, I don't want it
to affect the ambassador... I
want his quarters isolated from
the rest of the crew until we can
identify the cause.

TROI
It's not that simple, Captain.

Off Picard's look --

33 CONTINUED:

BEVERLY
We've been able to determine that these outbreaks of violence started... at virtually the same time Sarek's party beamed aboard the ship.

Picard reacts and...

33A INT. BEVERLY'S OFFICE

Picard, Beverly and Troi. Picard is quite shaken by this turn of events.

BEVERLY
We do have a working theory...

Glancing with import at Troi. A deep breath and...

BEVERLY
We believe it's possible that Ambassador Sarek himself is responsible for these incidents.

PICARD
Sarek?

TROI
I felt something from him during the concert... it was vague and

undefined... but very
disturbing...

PICARD
(a small realization)
He cried. I saw that. I didn't
believe it. A Vulcan moved to
tears by music... ?

TROI
Vulcans have the same basic
emotions that we do. But they
have learned to repress them.
At the concert, I was sensing
that Sarek had lost control...

PICARD
What would cause such a loss of
control?

33A CONTINUED:

BEVERLY
There is a very rare condition
that sometimes affects Vulcans
over the age of two hundred.
Bendii Syndrome.

TROI
The early symptoms include sudden
bursts of emotion, mostly
irrational anger. Eventually,
all emotional control is lost.

PICARD

I can't imagine anything that would be more offensive to a Vulcan. Their emotional detachment is the very core of their being.

(beat)

But why would it affect others aboard the ship?

TROI

Vulcans possess telepathic ability. Sarek could be unintentionally projecting these intense emotions onto other people... at random.

Picard's expression becomes more grim as he realizes the broader implications.

PICARD

And when the Legarans beam aboard...

BEVERLY

They could very well be affected too.

PICARD

Is there a treatment?

BEVERLY

(shakes her head, no)

Can't anyone take his place?

PICARD

Sarek has built a personal relationship with them. They will

accept no one else.

(MORE)

33A CONTINUED: (2)

PICARD (Cont'd)

(beat)

How can we confirm your diagnosis?

BEVERLY

We grow a culture from the tissue of the metathalamus... but the results will take several days.

PICARD

I have twelve hours.

She shakes her head. Can't do it.

34 INT. READY ROOM (OPTICAL)

Mendrossen is sitting in the chair before Picard. Mendrossen is sincere and easy-going.

MENDROSSEN

That's impossible, Captain Picard. I cannot delay the conference... not for a day, not for an hour. The schedule itself required three months of negotiations.

PICARD

Nevertheless, I believe we are facing a potentially far worse...

MENDROSSEN
I give you my word of honor that the ambassador is in perfect health. Is that not enough?

PICARD
Mister Mendrossen...

MENDROSSEN
You are dealing with a theory full of holes, Captain. Why am I not affected by Sarek's supposed condition? And Perrin, how could his wife function normally if this theory of yours is correct?

34 CONTINUED:

PICARD
I cannot explain that. Hundreds of others on board have not been affected either. I have not.
The effects appear to be random. Proximity apparently has no bearing on the phenomenon.

34 CONTINUED: (2)

MENDROSSEN
You are accusing the greatest man of his time of losing his mind.
On the eve of his greatest

triumph. And you cannot explain why... ?

Beat. Stands.

MENDROSSEN
I won't report this to the ambassador. For the moment. I do not want to divert his attention from the mission.
("friendly")
And I don't want to jeopardize your career unnecessarily. But if I were you, in the interests of your career, I'd be very concerned about finding the real cause of these outbursts before the Legarans arrive.

He EXITS. A beat on Picard. Picard taps his fingers on his desk, muses.

PICARD
(to comm)
Mister Data, please report to my Ready Room.

35 INT. CONFERENCE ROOM

Sakkath stands near the Legaran tanks. And this is a man in turmoil. Logic tells him he cannot allow what is occurring to continue. He fears what will happen at the conference. Yet, he is dedicated to Sarek. These matters weigh on his mind as the doors slide open and Data ENTERS. There is a beat of silence as they glance at each other.

DATA

Captain Picard is not satisfied with Ki Mendrossen's assurances that the ambassador is in good health. Do you consider Sarek capable of carrying out his mission?

35 CONTINUED:

SAKKATH

Have I given you cause to think otherwise?

DATA

You have voiced certain reservations about his abilities to me.

SAKKATH

(carefully)

I do not recall making such a statement.

DATA

Directly, no. However, you did question me on the diplomatic capabilities of both Captain Picard and Counselor Troi.

SAKKATH

I am honor bound to help Sarek carry out his mission. That is the only answer I can give.

DATA
Then you must decide which is your greater obligation: your loyalty to Sarek or your duty to the Federation.

Sakkath remains impassive and Data continues after a beat.

DATA
Can you accept the logic of continuing the mission?

And this touches Sakkath at his most vulnerable core. His eyes leave Data's as he weighs his loyalties. In a soft, almost hoarse voice --

SAKKATH
Tell your captain... the mission is in jeopardy.

On Data's reaction...

36 thru 37 OMITTED

37A INT. BRIDGE

Picard, Data, Riker at command. Wesley and Worf at their posts.

DATA
Sakkath has been able, until very recently, to use his telepathic

skills to reinforce Sarek's emotional control and thus protect others from the effects of his deterioration.

RIKER
He hasn't been doing a very good job...

DATA
The strain of this mission on Sarek has made it impossible.

Picard frowns, stands.

PICARD
Ironic isn't it? Despite our magnificent technology, we find ourselves still susceptible to the ravages of old age. The loss of dignity, the slow betrayal of our bodies by forces we cannot master.

He inadvertently winds up saying this to Data.

PICARD
(a beat)
Still want to be one of us, Data?

DATA
Sir, it is conceivable that even for me, time will eventually lead to a irreparable circuit failure. But there is one thing I do not understand...

PICARD

Yes... ?

37A CONTINUED:

DATA

Sarek is a logical, intelligent being. The effects of Bendii Syndrome are apparent. Why would such a man choose to ignore them?

A beat as Picard considers his answer...

PICARD

Logic fails us sometimes, Data. This is one of those times. I can only guess that he does not see or does not wish to see the truth. And he is being insulated from that truth by those who love him the most.

Riker steps forward, doesn't want to say anything, but realizes that he must.

RIKER

Someone has to confront him.

PICARD

(quietly)

It is not a task I look forward to.

Riker's voice starts to steadily rise and his temper

begins to show through.

RIKER
I don't understand this...
everyone's protecting Sarek...
his wife, Mendrossen, even you.

Picard's voice rises too...

PICARD
What would you have me do... march
down there and destroy the man?

RIKER
The mission with the Legarans
cannot go forward with Sarek in
this condition.

PICARD
I know --

37A CONTINUED: (2)

RIKER
(hits table)
Then tell him that there is no---

PICARD
Don't you tell me...

Data who is unaffected, steps between them...

DATA
Captain... Commander...

37B ANGLE - REACTIONS

from the bridge crew to this most unusual shouting match. They both realize what's happening and the anger dissipates. Picard nods in understanding.

PICARD
(nodding with grim resignation)
You're right of course, Number One. But I am loathe to do what I must do.

Picard thinks for only a few seconds longer. He heads for the door.

38 OMITTED

39 INT. GUEST QUARTERS

Perrin is reacting to what Picard has told her... she is cold and imperious.

PERRIN
I don't think I really understand what you're telling me, Captain. My husband is responsible for your crew assaulting one another... ?

Picard studies her a beat... he cannot be sure if she knows the truth and is hiding it... or does not know at all.

PICARD
He is very ill, Perrin.

39 CONTINUED:

PERRIN
(shakes her head)
Bendii Syndrome is more a folk tale than a disease. There hasn't been a true case in my husband's lifetime.

PICARD
There is one now. Sakkath knows.

For an instant, Perrin is taken aback. She recovers quickly.

PERRIN
Sakkath? Sakkath knows nothing my husband didn't teach him.

PICARD
He knows. More than that, he has been consciously holding Sarek's mind together on this mission as well as he could...

PERRIN
That is not true!

PICARD
I must see Sarek.

He moves deeper into the room.

PERRIN
Captain, I know a good deal about the Vulcan mind and I know a good

deal about the heart of one particular Vulcan.

(with great strength)

I am his wife and I tell you he is fine. He does not have Bendii Syndrome. And that shall be the end of it.

PICARD

I'm sorry.

He moves around her. She grabs Picard's arm, pleading now... panic fills her eyes.

PERRIN

Please... you must not do this to him.

40 ON SAREK

He is standing in the doorway on the far side of the room. Mendrossen and Sakkath can be seen behind him, their faces grim.

SAREK

Must not do what, my wife?

41 NEW ANGLE

including Picard and Perrin. She looks away from Sarek's gaze... cannot answer.

SAREK

(continuing)

If Captain Picard wishes to see

me, he may do so.

Sarek's voice is strong and commanding. He seems to be completely in charge of the situation. Picard begins to realize just how difficult a task he has set before himself. Push in on Picard's determination...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

42 INT. GUEST QUARTERS

As before. Picard and Sarek facing off in the room. For all outward appearances, Sarek looks like the imposing figure of legend. Sakkath is standing very close to Sarek and is almost physically propping him up throughout the scene.

SAREK
I regret that we have seen so little of each other on this voyage, Captain.

PICARD
The loss is mine, Ambassador.

Mendrossen coolly steps forward to take charge of the situation before it gets out of hand.

MENDROSSEN
Captain, may I talk to you in private --

Sarek interrupts Mendrossen.

SAREK
(to Picard)
You were speaking of your belief that I suffer from Bendii Syndrome.
(dryly)
I have been accused of many things in my life... but never an excess of emotion.

PERRIN
(with obvious concern)
Sarek, I see no reason to continue this discussion...

SAREK
On the contrary, I wish to assuage any fears that the captain may have regarding my capabilities.
(to Picard)
I believe there is a test for Bendii Syndrome, I will take it immediately.

42 CONTINUED:

PICARD
Unfortunately the results would not be available for several

days... which is why I must ask
for a postponement of the
conference.

SAREK
That would be a mistake. Captain
I give you my word that I am in
perfect health.

PICARD
Then why must Sakkath help you
contain your emotions?

Sarek now looks at Sakkath, who lowers his eyes. There is a beat of silence. Sarek turns to Mendrossen.

SAREK
Is what the captain says true?

MENDROSSEN
(without hesitation)
No, Ambassador, absolutely not.

SAREK
Perrin were you aware of this?

Perrin cannot answer.

When Sarek speaks again, his voice is still cool and calm, but it is tinged with a slight tone of irritation

SAREK
Sakkath, I await an answer.

SAKKATH
(finally)
I have used my limited abilities

to strengthen... your mental discipline.

A beat as Sarek takes this in.

SAREK
Your efforts will no longer be required.

SAKKATH
That would not be wise.

42 CONTINUED: (2)

SAREK
It may not be wise... but it is necessary.

Sakkath bows his head in acceptance and EXITS. Sarek looks to Perrin and Mendrossen.

SAREK
Leave us. I wish to speak with Captain Picard.

Perrin and Mendrossen exchange alarmed looks.

PERRIN
Sarek, I ask you to reconsider.

SAREK
Obey my wishes.
(softer)
There is nothing to fear.

A beat and then Perrin and Mendrossen reluctantly EXIT.

43 NEW ANGLE

As Sarek and Picard square off alone. Sarek will remain immobile throughout as Picard moves and paces. Picard is clearly unhappy at the prospect of the task before him.

PICARD
I hope I have not embarrassed you, Ambassador.

SAREK
You seem to forget I am a Vulcan, Captain. I am not affected by emotional considerations.

PICARD
I believe you are affected, sir... far more than you realize.

SAREK
I am a logical being. Present your arguments. I will listen.

Picard remains deferential, but there is a growing urgency to his arguments.

43 CONTINUED:

PICARD
There has been an epidemic of violent incidents aboard the Enterprise. As we speak, the

situation is worsening.

SAREK
And it is your hypothesis that
I am the cause of these incidents?

PICARD
My chief medical officer has
explored all other probable
causes.

SAREK
I share your concern for your
crew. However, you must agree
it is not unusual for a starship
to encounter unexplained
phenomena.

PICARD
That is correct.

SAREK
Therefore, since I can assure you
that I am not the cause of your
difficulties, the logical course
of action is for your doctor to
continue her search.

Picard is looking for an opening. He will not be so
easily sidetracked.

PICARD
She is... but the fact remains
that these incidents began shortly
after your arrival.

Sarek is starting to get a little irritated despite

himself.

SAREK
Is your entire argument to be based on mere coincidence?

PICARD
Is it also coincidence, that your wife and chief of staff have been carefully isolating you?

43 CONTINUED: (2)

SAREK
(with understanding)
I believe I now see the flaw in your logic. You are reacting to their overprotective attitudes towards me.
(MORE)

43 CONTINUED: (3)

SAREK (Cont'd)
They are both somewhat emotional regarding my... age.

PICARD
Surely Sakkath is not influenced by emotions.

Sarek cannot keep the annoyance out of his voice any longer.

SAREK

Am I to be branded by the judgment of a child? Sakkath is young and inexperienced. He erred in his assumption that I needed help.

Picard has decided that the only way to get Sarek to admit to his condition is to force him into an emotional response. Picard would rather avoid this, but he sees that he has no other choice.

PICARD

(starting to press)

But you did need his help at the concert.

Sarek is a little shocked and doesn't respond. Picard presses him harder.

PICARD

(continuing)

Or perhaps you have a logical explanation for what happened that night?

For the first time we see a hesitation in Sarek's responses. He is not as sure of himself as the moment before.

SAREK

What... happened?

PICARD

I saw you crying.

SAREK

I did not... cry.

PICARD

I was there... I saw the tears.

43 CONTINUED: (4)

Sarek answers quickly, as if anxious to prove a point.

SAREK

You exaggerate, Captain. I recall... only one tear.

43 CONTINUED: (5)

PICARD

(forceful)

Then you were emotionally affected by the music.

SAREK

(edge creeping into voice)

That is not possible.

PICARD

You still have not answered me, Sarek. Is it logical for a Vulcan to cry?

Sarek is cornered and he knows it. He desperately searches for an answer.

SAREK
It was late... I was fatigued.
Nothing more.

Picard simply stares at him, allows the false response to hang in the air. Sarek tries to regain control of the situation.

SAREK
The Legarans trust only me. They will not meet with any other representative of the Federation. I must be allowed to complete my mission. There are no other logical solutions.

PICARD
(pressing)
No other logical solutions? But Ambassador, there are always other solutions. You have said so yourself many times.

SAREK
What I meant was...
(pauses)

PICARD
Sarek of Vulcan was never afraid to look straight at something he did not want to see.

Sarek is having a hard time remaining impassive.

43 CONTINUED: (6)

SAREK
I warn you Captain, your efforts to discredit me will not succeed.

PICARD
Sarek of Vulcan never confused what he wanted with the truth.

Sarek's hands are tightly clenched into fists. His voice is now clearly enraged.

SAREK
I will not be spoken to in such a manner.

PICARD
Is that anger I hear in your voice?

SAREK
(struggling to maintain control)
It would be illogical for a Vulcan to show anger... it would be illogical... illogical...

44 ON SAREK AND PICARD

as they stare at each other. Sarek turns away... a defeated man. He begins to weep.

45 ON PICARD

realizing that he has destroyed a hero. Hold on his anguished face...

FADE OUT.

END OF ACT FOUR

ACT FIVE

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

PICARD (V.O.)
Captain's log, supplemental. In three hours time we are scheduled to meet with the Legaran delegation. However it is now all too evident that Ambassador Sarek is in no condition to proceed with the conference.

47 INT. READY ROOM

Picard is looking out the window, deep in thought. Riker has just entered.

RIKER
We're entering the Legaran system, Captain. Shall I have Mister Worf contact their ambassador?

PICARD
(turns)

No.
(off Riker's look)
I will present our regrets to the Legarans personally. It is vital that they understand our reasons for cancelling the negotiations.

Picard is still haunted by what happened with Sarek. Riker can see that the captain is still troubled.

RIKER
(quietly)
Captain, with all due respect... I think you did the right thing.

PICARD
But at what cost, Number One?

A moment as they reflect on the fall of a great man.

The door CHIMES.

47 CONTINUED:

PICARD
Come.

The door opens and an emotional Perrin ENTERS.

PICARD
(surprised)
Perrin?

PERRIN
I must speak with you, Captain.

She glances at Riker, who takes the hint.

47 CONTINUED: (2)

RIKER
I'll be on the bridge, sir.

Riker EXITS.

PICARD
(with concern)
How is the ambassador?

PERRIN
Resting.
(beat)
I've come to ask you to reconsider your position.

PICARD
You know that's impossible.

But Perrin is not to be denied. She continues to plead her case...

PERRIN
Sarek is a... good man, Captain. He has given the Federation a lifetime of service. I beg you, let him keep the respect he has earned.

PICARD
He will never lose that respect.

PERRIN

If you need to blame someone, blame Mendrossen and me.

(beat)

But we never wanted to deceive you. My husband's... condition... came on him so... gradually. It was so easy to... delude ourselves, to pretend that nothing was wrong. We convinced ourselves that he could complete this one last task... and end his career... the way it began... with dignity.

PICARD

I'm not blaming anyone.

PERRIN

Then help him, Captain, please. Help him regain his pride... his honor.

47 CONTINUED: (3)

PICARD

Believe me, nothing would give me greater pleasure. But there's nothing I can do.

PERRIN

The mission can be saved.

(off Picard's look)

But he needs your help to do it.

On Picard's expression, wondering what she means...

48
thru OMITTED
50

51 INT. CONFERENCE ROOM

Picard and Sarek are standing near the Legaran tank. Sarek is a little surprised.

SAREK
A mind-meld... between the two of us? Do you realize the dangers involved in what you are proposing?

PICARD
Yes, Ambassador, I do. But I also realize the potential benefits.

SAREK
We would be telepathically linked... exchanging our thoughts... becoming in essence one mind.

PICARD
Which, for a few hours, should provide you with the emotional control you need. Enough time for you to meet with the Legarans and conclude the treaty.

Sarek is tempted... but he hesitates.

SAREK

It is a generous offer. But I must warn you that while I would gain your stability, you would experience the fierce onslaught of emotions unleashed by my... condition. Vulcan emotions are extremely intense... we have learned to suppress them. No human would be able to control them. They would overwhelm you... the mind-meld can be a terrible intimacy.

(beat)

I cannot allow it.

PICARD

I am aware of the risks, Sarek. But I believe it is the only... logical solution.

51 CONTINUED:

A long beat as Sarek slowly realizes that Picard is right.

SAREK

Your courage honors me, Captain.

51 CONTINUED: (2)

They share a silent beat of respect.

52 OMITTED

53 INT. PICARD'S QUARTERS

Picard is placing two chairs face to face in the center of the room. Beverly is standing next to him, holding a tricorder. She is obviously worried.

BEVERLY
I can't say I approve of this, Jean-Luc.

PICARD
I didn't expect you would, Beverly.

BEVERLY
Is there some way I can talk you out of it?

PICARD
I'm afraid not. Though I do admit to a certain... trepidation.
(beat, then smiling)
Your company is appreciated.

A warm moment passes between them. The door CHIMES. Beverly and Picard exchange a look... this is it.

53 CONTINUED:

PICARD
Come.

The door opens and Sarek ENTERS. He looks at the chairs.

SAREK
I see you are ready, Captain.

PICARD
Doctor Crusher will be monitoring our responses.

SAREK
A sensible precaution.

They take their seats. Beverly moves to an unobtrusive position nearby.

53A ANGLE ON SAREK AND PICARD

Sarek slowly reaches out with his hand and places his fingertips on Picard's face. Picard's eyes close briefly then open again.

SAREK
(whispering)
My mind to your mind... your thoughts to my thoughts...

PUSH IN closer until their faces fill the screen...

54
thru OMITTED
56

57 EXT. SPACE - ENTERPRISE IN ORBIT (OPTICAL)

Legara Four is visible below...

58 INT. BRIDGE

Riker at Command, Wesley, Worf and Data at their stations.

DATA
Commander, the Legarans are ready to beam aboard.

58 CONTINUED:

RIKER
Very well...

SAREK (V.O.)
Number One, please inform the Legaran delegation that Ambassador Sarek is on his way to welcome them.

The entire bridge crew turns to see...

59 ON SAREK

He has just emerged from the turbolift. He looks strong, confident, imposing. He is Sarek... yet he is Picard too.

RIKER
Yes... Ambassador.

60
thru OMITTED

61

62 INT. PICARD'S QUARTERS

CLOSE ON a table as Picard's hands come slamming down on the surface. PULL BACK as he lets out a strangled cry of rage.

PICARD
NO!!!

Beverly is nearby, not sure how to help. Picard supports himself against the table. Throughout this scene, Picard physically struggles to withstand the onslaught of raw emotion unleashed by Sarek.

PICARD
It is wrong. A lifetime of discipline washed away, and in its place... bedlam...
(MORE)

62 CONTINUED:

PICARD (Cont'd)
Nothing but bedlam.
(angry)
And I am helpless to prevent it!
I am old! Nothing left but dry bones and dead friends.
(exhausted)
Weary, so weary.

Beverly goes over and tries to lead Picard to a couch.

BEVERLY

It will pass. All of it.
Another hour or so at most.
You're doing fine... Just hold
on.

He escapes her grasp.

PICARD

No! This weakness disgusts me!
I hate it! Where is the logic?
I am betrayed by desires... I want
to... feel... to feel everything!
(a whisper)
But I am Vulcan.
(voice rising)
I must feel nothing. Give me back
control...

Beverly approaches him... staring, searching his face
for any signs of recognition.

BEVERLY

Jean-Luc...

He looks at her, but he doesn't fully recognize her.

PICARD

Perrin...
(tears begin to stream
down his face)
Amanda... I could have given you
so much more. I wanted to show
you tenderness. But it is not
our way. Spock... Amanda did you
know... ? Perrin, can you know...
how much I... love you?

(anguished cry)
I do love you!

62 CONTINUED:

Then, suddenly as if with tremendous effort, the tears still streaming down his face... Sarek is gone.

62 CONTINUED: (3)

PICARD
(a hoarse whisper)
Beverly...

BEVERLY
I'm here... I'm not going to leave you.

PICARD
It's so... difficult.

She puts her arm around him and leads him to the couch. Picard is stunned.

PICARD
The anguish in the man... despair... pouring out... so many... feelings... regrets...

Picard is now weeping openly.

PICARD
I can't stop them...

He buries his head into her shoulder. She cradles his head.

BEVERLY
(whispers)
Don't even try.

As Picard weeps...

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Legara Four. We hear Riker's VOICE OVER.

RIKER
First officer's log, Stardate 43920.7. Ambassador Sarek has successfully concluded the negotiations with the Legarans. The USS Merrimac has arrived and will transport the ambassador and his party back to Vulcan.

64 INT. TRANSPORTER ROOM

Perrin, Sakkath, and Mendrossen are talking with Picard and Riker. They are in dress uniforms again.

64 CONTINUED:

The honor guard seen in the teaser are again present in the b.g.

PICARD

I hope your journey aboard the
Merrimac will be uneventful.

SAKKATH
With the pressures of the
conference behind him, I believe
I can help maintain his control
until we return to Vulcan.

RIKER
What will happen to him then?

MENDROSSEN
The effects of Bendii syndrome
are irreversible.
(beat)
Medical research is always
continuing, of course...

Sakkath and Mendrossen move to the transporter stage
along with Riker, giving Perrin and Picard a moment
of privacy.

PERRIN
(with deep gratitude)
Thank you, Captain.

PICARD
He... loves you... very much.

PERRIN
(smiles and nods)
I know. I've always known.

64 CONTINUED: (2)

Picard smiles in return. Sarek ENTERS. The honor guard comes to attention.

SAREK
(to Picard)
I will take my leave of you now, Captain. I do not think we shall meet again.

PICARD
I hope you are wrong, Ambassador.

SAREK
We shall always retain the best part of the other inside us.

PICARD
I believe I got the best part of that bargain, Ambassador.

A silent moment between them. Picard raises his hand and gives him the Vulcan salute.

PICARD
Peace and long life, Sarek.

SAREK
(returning salute)
Live long and prosper.

Sarek now steps up on the transporter stage with Perrin. Picard nods to O'Brien, who works his console.

64A ON SAREK AND PERRIN (OPTICAL)

Just before they start to beam out, Sarek reaches out

for Perrin's hand. She clasps it and they DEMATERIALIZE.

64B ON PICARD AND RIKER

as they watch the beam out.

65 OMITTED

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it swings away from Legara Four into the vastness of the galaxy.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Menage a Troi"
(f.k.a. "Piece of Mind")
#40273-172

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FINAL DRAFT

MARCH 9, 1990

STAR TREK: "Menage a Troi" - REV. 3/19/90 - CAST

STAR TREK: THE NEXT GENERATION
"Menage a Troi"

CAST

PICARD	Betazoids
RIKER	LWAXANA TROI
DATA	MR. HOMN
BEVERLY	REITTAN GRAX
TROI	
GEORDI	Ferengi
WORF	DAIMON TOG
WESLEY	DOCTOR FAREK
	NIBOR

Non-Speaking Non-Speaking
SUPERNUMERARIES ALIEN DELEGATES
3 AWAY TEAM MEMBERS FERENGI CREWMAN

Voice-overs
FERENGI COMPUTER VOICE

FERENGI CREWMAN

STAR TREK: "Menage a Troi" REV. 3/16/90 - SETS

STAR TREK: THE NEXT GENERATION
"Menage a Troi"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM FERENGI SHIP KRAYTON

TEN-FORWARD BETAZED CITY
MAIN ENGINEERING
TROI'S QUARTERS BETAZED CLEARING
CRUSHER QUARTERS
TRANSPORTER ROOM
CORRIDORS

FERENGI SHIP KRAYTON
HOLDING TANK
LABORATORY

STAR TREK: "Menage a Troi" - REV. 3/19/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION

"Menage a Troi"

PRONUNCIATION GUIDE

DAIMON TOG	DAY-mon TOG
FAREK	FAR-ehk
HOMN	HAHM
LWAXANA	L'-WOKS-anna
NIBOR	NYE-bore
REITTAN GRAX	RITE-n GRAX

STAR TREK: THE NEXT GENERATION
"Menage a Troi"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a bright green planet.

PICARD (V.O.)
Captain's Log, Stardate 43980.7. The Enterprise has been in attendance at the biennial Trade Agreements Conference on Betazed.

2 INT. TEN FORWARD

A busy place. Conference delegates from different worlds are here, including three Ferengi: TOG, FAREK, and NIBOR. In b.g., a MUSICIAN entertains the gathering, playing a complex RHYTHM on a strange percussion instrument. RIKER plays three-dimensional chess with Nibor as WESLEY looks on. PICARD, TROI, and

DATA socialize with their guests as Log is completed:

PICARD (V.O.)
For the first time, the Ferengi are present, and I have reluctantly consented to their boarding the Enterprise for the closing reception.

2A ANGLE ON RIKER AND NIBOR

It is clear they are near the end of their game, and the Ferengi is in trouble. Captured pieces litter the table at Riker's elbow.

Nibor makes a move, he is confident. Riker smiles, moves his piece.

RIKER
Check... and mate.

Nibor falls back flabbergasted in his chair. Wesley is enjoying the moment.

2A CONTINUED:

WESLEY
Perfect. A queen's gambit... finished off with the Aldabren Exchange.

The Ferengi is still stunned by his defeat.

NIBOR
(re: the musician)

Unfair. I couldn't concentrate
with all that noise...

WESLEY
It's Algolian ceremonial rhythms.

Riker and Wesley nod. Nibor shakes his head.

NIBOR
Hyoo-mans...

2B ANGLE ON PICARD AND DATA

talking with REITTAN GRAX, the Betazoid conference director.

PICARD
(lifting glass)
A toast to the success of the trade conference, Reittan. I must admit, I had some doubts when you invited the Ferengi.

REITTAN GRAX
They made a profit and behaved themselves. What more could one ask? Still, they trouble me. We Betazeds are uncomfortable with species like the Ferengi... whose minds we can't read.

DATA
(ever the scientist)
Perhaps your telepathic abilities are ineffective owing to the anomalous construction of the Ferengi brain, which is composed

of four different...

2B CONTINUED:

PICARD
(not now, Data)
Thank you, Data.
(to Reittan Grax)
It was thoughtful of you to include Lwaxana Troi as part of the Betazed delegation.

2B CONTINUED: (2)

REITTAN GRAX
Her first husband and I were old friends. And I've known Deanna since she was a child.

PICARD
I'm sure Counselor Troi appreciates this opportunity to spend time with her mother.

3 ANGLE ON TROI AND LWAXANA

Lwaxana's plate is piled with food, her synthehol glass is refilled continually as she gives new meaning to the old Auntie Mame adage, "Life is a banquet." Between bites and sips, she plies her daughter with thought transmissions.

LWAXANA (TELEPATHIC V.O.)

It's so marvelous to see you,
Deanna, darling.
(a beat)
At least pretend you're happy to
see me.

TROI
(aloud)
Mother, we're among non-telepaths...
it's impolite not
to speak aloud.

LWAXANA (TELEPATHIC V.O.)
You mean talk with my mouth full?
Deanna, please!

She does manage to laugh with her mouth full, but
Deanna doesn't think it's especially funny.

LWAXANA
(aloud)
All right, I will say something
aloud. Have you considered if
you had stayed on Betazed just
where your life might have...

They've had this conversation before.

3 CONTINUED:

TROI
(interrupting)
Let's not guess what I might have
done. I love my work aboard the
Enterprise...

3 CONTINUED: (2)

LWAXANA
I know. But all business and no play? You should enjoy life more, like I do. Find the right man, think of your future. Think of my future...

Interrupted by Riker; his timing couldn't be better.

RIKER
Deanna, Lwaxana. Anything I can do for you?

Troi throws her mother a look. Don't answer that!

4 ANGLE ON BAR

as the other two Ferengi watch Mrs. Troi. Daimon Tog, the Captain, seems fascinated by this Betazoid female. Tog is tall for a Ferengi, although not by human standards, and Ferengi women probably find him as close to a "hunk" as their men ever get. He's talking with his companion and ship's doctor, Farek. In b.g., Lwaxana LAUGHS. Farek winces at the sound.

FAREK
(re: Lwaxana)
She is as repulsive as the rest of them.

TOG
Repulsive? I find her exotic!

(a beat)
And what an advantage their telepathy would be in negotiations...

FAREK
To read our competitors' minds... yes, that would be valuable.

Tog can't take his eyes off Lwaxana. Farek notices, gives Tog a look -- "be serious."

FAREK (cont'd)
She'd never agree to use her powers to help us...

TOG
I'm not so sure.

4 CONTINUED:

In b.g., Riker and Troi move on. This is the moment Tog's been waiting for. He moves quickly off.

5 ANGLE ON TOG AND LWAXANA

as he seats himself at her table.

TOG
Lwaxana Troi of Betazed, I believe.
(with pride)
I am Daimon Tog of the Ferengi vessel Krayton. May I join you?

LWAXANA
(coolly)
I was just going to see Captain Picard. Excuse me.

She rises, maneuvering past Tog to where Picard is still conversing with Data and Reittan Grax. She interrupts:

LWAXANA
Jean-Luc! Come have a drink and tell me what you've been up to.

PICARD
(thinking fast)
Uh... perhaps later, Lwaxana. Data and I were just about to show Reittan Grax the new door mechanisms on the aft Turbolifts. Would you excuse us?

5 CONTINUED:

And off they go, leaving Lwaxana standing alone in the middle of Ten Forward. And, oh God, here comes that nasty little Ferengi again... oops, too late.

TOG
Lwaxana Troi, I desire you.

LWAXANA
Wha... what?

TOG
Your Betazed skills would be very

useful to me... and I find you attractive. I'm willing to pay handsomely for you.

LWAXANA
(growing angrier)
I don't believe this...

TOG
You must be aware that every female has her price.

Lwaxana is now infuriated. Almost without realizing it, her voice will rise during the next speech until all other activity in Ten Forward comes to a halt as everyone's attention focuses on her:

LWAXANA
Let's get one thing straight. I am not for sale. And I'd rather eat Orion wing-slugs than deal with a toad-faced troll like you. Go find someone else to become your property.

6 WIDER ANGLE

to include a horrified Deanna. There is a pause as everyone waits to see what Tog will do. He is silent for a moment, then:

TOG
(oddly reserved)
As you wish.

6 CONTINUED:

As everyone else resumes their activities, Tog retreats to the bar where Farek is tossing down another synthehol.

FAREK
Now that you've totally humiliated us, may we return to our vessel?

6 CONTINUED: (2)

TOG
(ignoring him)
She's exhilarating, isn't she?

Farek gives him a look. Is he kidding?

TOG (cont'd)
Now I want her more than ever. Lwaxana Troi will be mine.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 OMITTED

8 INT. ENTERPRISE CORRIDOR - PERSONAL QUARTERS

On the way to her cabin, Troi encounters WORF. They walk together as Deanna continues to her quarters.

TROI
(lightly)
Are we at war with the Ferengi yet?

WORF
Daimon Tog has returned to his vessel and the Ferengi have left orbit.

TROI
I'm sure Mother will be relieved.

WORF
I hear she handled the situation quite skillfully. An admirable woman.

TROI
I'll be sure to tell her you said so.

Worf leaves Deanna at her door, continues on his way. Before her door opens, she hears a voice in her head:

LWAXANA (TELEPATHIC V.O.)
Come in, Little One.

Troi reacts and enters.

9 INT. TROI'S QUARTERS (OPTICAL)

Lwaxana lies with her eyes open as if unseeing.
Unusual Betazed candles burn at each side of her head.
The room lighting adds to the effect of her appearing
dead, but actually she's in a meditative state.
Betazed is visible through the window.

9 CONTINUED:

TROI
Mother.
(more firmly)
Mother, please.

LWAXANA (TELEPATHIC V.O.)
Just a moment, Little One. I'm
at one with All Being.

Troi is silent for a beat, then Lwaxana's eyes flutter,
and she returns to her familiar feisty self.

LWAXANA
After that horrible little Ferengi
insulted me, I needed to center
myself.
(a beat)
Can you imagine that creature
talking to me like that? Didn't
he realize I am the Daughter of
the Fifth House of Betazed, keeper
of the Chalice of Rixx?

TROI
Mother, the Chalice of Rixx is
an old clay pot with mold growing
inside it!

LWAXANA
My dear, when you become old enough and wise enough, you'll understand. Now sit down and talk to me. We don't spend enough time together.

TROI
(sincerely)
That's true. I'm sorry, and I didn't mean to be upset with you at the reception.

LWAXANA
Deanna... you must understand, you're all I've got. My only concern is for your happiness.

TROI
(a tad irritated)
I am happy. Why can't you believe that?

9 CONTINUED: (2)

LWAXANA
I wish I could. How much happiness is there in always being there for someone else, but never being there for yourself?

Troi feels the anger heating up inside her, fights to control it. After all, she's a trained psychologist.

TROI
I get great satisfaction out of
my work.

LWAXANA
I'm sure it's rewarding, in its
way. But what about a family?

TROI
This is my family -- my friends
-- here on the Enterprise.

LWAXANA
(hurt)
I am your family, or have you
forgotten? And if I have to spell
it out for you, I'm talking about
finding a husband, having a child.
That's what made me happy. At
least until now.

Troi suppresses her growing anger, hoping to avoid a fight.

TROI
Look, Mother. Perhaps some day
I'll marry. But you've got to
let me make my own choices...
live my own life, not the life
you'd choose for me.

9 CONTINUED: (3)

LWAXANA
(driving it home)

You had a chance... with Commander Riker. And look how you ruined that.

That does it.

TROI
(angry now)
I did not ruin anything. We became very good friends.

LWAXANA
All the better. You certainly wouldn't want to marry an enemy.
(on Troi's look:)
But I see we can't discuss this. So have it your way, Little One.

That really does it.

TROI
Little One? When I was five you called me that. Stop demeaning me and address me as an adult.

Troi storms out.

10 INT. CORRIDOR

Troi's not even sure where she's going; she just had to get out of there. And as she walks, she hears:

LWAXANA (TELEPATHIC V.O.)
I'll be home on Betazed if you need me, Lit --
(a beat)
Deanna.

11 INT. READY ROOM

Picard and Riker have been listening to a briefing from Data, Geordi and Wesley on equipment to be used in the next mission. Wesley is concluding his report.

11 CONTINUED:

WESLEY
Adding preprocessors to the neutrino counters boosted efficiency by eleven percent. Of course, Commander La Forge and Commander Data did most of the work...

GEORDI
Not so fast, Wesley. Preprocessing the data with an optical chip was your idea.

DATA
Correct, sir. Although Commander La Forge and I designed the chip, Ensign Crusher derived the equations governing its operation.

RIKER
The point is, you've completed our upgrade well ahead of schedule. Most impressive.

PICARD
Indeed, Number One. Fine work

-- especially you, Mister Crusher.
We're going to miss you.

Wesley can't help it. He knows what's coming and the grin just grows until he's all smiles.

PICARD (cont'd)
As you might guess, your final entrance examination scores for Starfleet Academy have arrived.
(a beat)
Congratulations. As soon as you complete the oral exam, you'll be formally admitted.

11 CONTINUED: (2)

RIKER
We'll have you back at Betazed in plenty of time to meet the Academy transport ship.

WESLEY
Thank you, sir.

PICARD
That will be all.

They begin to EXIT.

PICARD (cont'd)
A moment, Number One.

RIKER
Yes, Captain?

PICARD
Your science team is very efficient. How many days would you say they managed to shave off our mission?

RIKER
Approximately three. Thanks to the equipment upgrade, we'll be able to complete our survey in less than twenty-four hours.

PICARD
Splendid, Number One.
(a beat)
You'd agree that this is a rather routine mapping mission?

RIKER
(what's he getting at?)
Yes, sir...

PICARD
Counselor Troi had the good sense to request shore leave. I see I'm going to have to suggest it to you.

11 CONTINUED: (3)

Riker opens his mouth to protest, then begins to think it over. Maybe it wouldn't be so bad. At his slight smile:

PICARD (cont'd)
Have a good time, Number One.

12 EXT. BETAZED - DAY - MATTE (OPTICAL)

A 24th-century "city" -- technologically advanced yet so well blended in with nature so that the effect is relaxing and pastoral.

13 EXT. BETAZED CLEARING - DAY

A secluded spot in the greenbelt. Lush plants surround this open area, and a dirt path leads off into dense foliage. Riker and Troi are looking for something in the greenery. Their mood is light as they enjoy this brief shore leave.

RIKER
I'm sure it was around here somewhere...

TROI
It's been a few years. Maybe it died.

RIKER
You know Muktok plants live for hundreds of years...

Riker brushes aside some leaves to reveal an exotic-looking plant with bluish foliage and eight silver flowers.

RIKER (cont'd)
Here it is...

Troi joins Riker as he touches the blooms. SOUND of

MUSICAL NOTES, an alien melody.

TROI
It's lovely. I remember this music... and all the good times we had.

13 CONTINUED:

RIKER
A certain junior lieutenant will always remember meeting a very serious psychology student. It was the best thing about being assigned to Betazed.

It's a rare moment of closeness for them, and it seems quite natural for Riker to put his arm around her and give her a warm kiss. The moment is interrupted by the sound of a voice.

LWAXANA (O.S.)
Put the food down over there, Mister Homn.

Startled, Troi pulls away from Riker. She gives him a look: It can't be her! Riker and Troi step out of the greenery to see Lwaxana supervising Mister Homn as he empties the contents of a metal container onto a silvery blanket. Lwaxana looks up, sees Riker and her daughter.

LWAXANA
Isn't it a beautiful day for a picnic?

TROI
(irritated)
Mother! How did you know about this place?

LWAXANA
Your father used to bring me here.

13 CONTINUED: (2)

Mr. Homn pours glasses of some mead-colored liquid, passes it around and begins imbibing at an incredibly fast pace. Riker and Troi realize they have no choice but to make the best of it.

RIKER
(keeping it light)
And you even brought provisions. Very thoughtful.

Lwaxana passes him something yellow with purple veins.

LWAXANA
Try this oskoid. The sap keeps it deliciously warm.

RIKER
(trying it)
Very, very tasty.
(he eyes her)
Tell me, Lwaxana, the last time we met, you were searching for a husband. Did you have any luck?

LWAXANA
Alas, no, but what happens to me isn't important. I'm more concerned about other people getting on with their lives.

TROI
Mother, this isn't the time or the place...

LWAXANA
(who me?)
Did I mention any names?

TROI
(angry)
You didn't have to.

13 CONTINUED: (3)

LWAXANA
Can I help it if all my friends are becoming grandparents?
(to Riker)
How about you, Will. Have you ever thought of having children?

RIKER
(an honest answer)
There was a time when I thought having children and a career in Starfleet were incompatible. But with Galaxy class starships having families aboard, I've considered

that possibility...

LWAXANA
Yes, the Enterprise would be a perfect environment to raise a family... with someone...

TROI
(warning)
Mother!

LWAXANA
(ignoring her)
Mister Homn, I saw some uttaberries along the path. Be a dear and pick some for dessert...

He nods, goes off down the path with the metal container.

LWAXANA (cont'd)
Mister Homn and I can go back home if you two want to be alone. It's such a romantic setting...

TROI
(furious now)
Mother, stop it!

LWAXANA
Darling, you're so excitable these days. Have you thought about a leave of absence? I could talk to Jean-Luc...

13 CONTINUED: (4)

RIKER
(to keep peace)
Deanna, try one of the oskoids.
They're different.

But now their attention is diverted by the SOUND of an alien transporter beam.

RIKER (cont'd)
What the... ?

14 ANGLE ON DAIMON TOG (OPTICAL)

as his image COALESCES in a Ferengi TRANSPORTER BEAM.

15 BACK TO SHOT (OPTICAL)

Riker jumps to attention. The others are equally surprised. Tog extends a bunch of sorrowful Ferengi daisies to Lwaxana.

TOG
A gift for one whose beauty
surpasses even these pericules.

RIKER
Daimon Tog! I thought the
Krayton left orbit hours ago.

TOG
It did. But when I tried to put
the image of Lwaxana Troi out of
my mind... I could not succeed.

Lwaxana tosses the flowers into the pond.

LWAXANA
This is ludicrous! You came back to Betazed -- for me?

TOG
Why continue to search for perfection once you've found it? And when I considered how useful you would be...

TROI
I don't believe this...

15 CONTINUED:

LWAXANA
(to Tog)
Look, Demon Tog, or whatever you call yourself, I am the Daughter of the Fifth House of Betazed, Keeper of the Holy Rings. And unless you want to create an interstellar incident, you had better beam back to your ship.

TOG
Returning to my ship is exactly what I had in mind.
(using communicator)
Krayton, transport four immediately.

RIKER

No, Tog!

Riker goes for his phaser, realizes he hasn't brought it to this usually peaceful place.

He moves toward the Ferengi when the four of them DISAPPEAR in the Ferengi TRANSPORTER BEAM, leaving only an empty clearing.

16 ANGLE ON PATH

as Mister Homn returns, his container full of green berries. His lips are stained dark green -- he's been eating much of what he's picked. He looks around at the empty clearing -- where is everyone? Probably off playing a game, so he pops another uttaberry into his mouth while he waits for them to return.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. SPACE - FERENGI VESSEL KRAYTON (OPTICAL)

traveling at warp speed.

18 INT. FERENGI HOLDING TANK (OPTICAL)

Typical of a Ferengi ship: an ill-designed, unattractive room. The furnishings are sparse. One

end of the room opens into an area where a companel station is staffed by Nibor. A three-dimensional chess board is on the console. Separating this holding tank from Nibor is a lighted arch, suggesting a forcefield. Riker, Troi, and Lwaxana are unconscious. Riker is the first to come to, immediately going to Deanna and her mother.

RIKER
Deanna? Lwaxana?

He rouses them to consciousness.

LWAXANA
Where are we?

RIKER
(indicating Nibor)
From the smell of things, I'd say we're aboard a Ferengi vessel.

LWAXANA
The Ferengi can't do this! You're Starfleet officers!

RIKER
Tog must have missed that chapter in the Ferengi Book of Etiquette.

Riker tries his communicator. Nothing happens. He adjusts, tries again.

RIKER
The Enterprise is too far out of range.

He moves to the arch, tests it, gets repelled hard by

the forcefield.

18 CONTINUED:

Nibor touches a lighted area on his companel.

NIBOR
Daimon... they have regained consciousness.

TOG'S COM VOICE
Very good.

Riker turns to Lwaxana in time to see both the women DISAPPEAR in a FERENGI TRANSPORTER EFFECT. Oddly, their clothing has not travelled with them! Riker picks up Troi's uniform, turns to Nibor:

RIKER
(angry)
What have you done with them?

But Nibor doesn't answer, leaving Riker to ponder the fate of the Trois.

19 INT. FERENGI LAB (OPTICAL)

Another example of tasteful Ferengi interior decorating. Not a pleasant setting. Various pieces of strange and dangerous-looking equipment are everywhere. Compounds have spilled over and crusted on table surfaces. It's the kind of place you'd like to scrub down with Lysol. Troi and Lwaxana MATERIALIZE here, completely naked. Lwaxana reacts to this.

LWAXANA
I should have known. Even their transporters can't be trusted.

Dr. Farek ENTERS from a side room.

TROI
Why have you removed our clothing?

FAREK
Females do not deserve the honor of clothing.

19 CONTINUED:

LWAXANA
(to Farek)
We are not Ferengi females.
(to Troi)
They're as bad as humans. Look at the leer on his face.

20 ANGLE TO INCLUDE TOG (OPTICAL)

who ENTERS as Lwaxana is speaking.

TOG
No, his is an expression of revulsion. But it is a feeling I do not share, Lwaxana.

Lwaxana and Troi have found something with which to partially cover themselves. Lwaxana throws a quick look at Tog.

LWAXANA
It's cold in here. Do you want me to become ill?

TOG
No, I don't. Farek, please arrange for their clothing to be returned.

LWAXANA
Thank you, Daimon Tog.

TOG
(so charming)
You must forgive the Doctor. He is not accustomed to dealing with Betazoid females.
(eyeing Lwaxana)
I have a business proposition for you...

LWAXANA
Thanks, but I'm not interested in any of your propositions.

TOG
Hear me out. Your telepathic powers could bring us both great profit.

20 CONTINUED:

LWAXANA
And why would I want to bring you profit?

20 CONTINUED: (2)

FAREK
In order to keep your daughter alive and healthy, for one...

TOG
(sharp)
Farek! There's no need for threats.
(smiles at Lwaxana)
Lwaxana is a sensible female...

TROI (TELEPATHIC V.O.)
I don't like the sound of this, mother.

LWAXANA (TELEPATHIC V.O.)
(to Troi)
I believe I can control him, Little One.

LWAXANA
(to Tog; seductive)
I'm sure we can talk about this. Just the two of us.

TOG
A wise choice. Farek, leave us.
(to Troi)
And you may rejoin your friend.

Farek EXITS. Tog goes to a companel, hits a specific series of lighted areas. Troi DEMATERIALIZES in the

FERENGI TRANSPORTER EFFECT.

TOG
(hot to trot)
And now, Lwaxana Troi, let us "talk"...

Tog leers at Lwaxana. This is the moment he's been waiting for. Tog presses another panel, and a bed slides out from a wall.

21 EXT. SPACE - ENTERPRISE (OPTICAL)

travelling at warp speed, on its way to Gamma Erandi.

22 INT. ENGINEERING

Geordi, Data and Wesley are working at a console near the large wall schematic of the Enterprise.

22 CONTINUED:

GEORDI
Fifteen hours from Gamma Erandi, and the subspace static is already playing hell with communications...

WESLEY
Just what we might expect in a stellar nursery.

DATA

Wesley, my congratulations on passing your Starfleet written examinations. An excellent achievement.

WESLEY
Thanks, Data. Now if I can just do well on the oral exam...

GEORDI
You will. And when you return, we'll be gaining the best ensign in the fleet.

DATA
Actually, there is no guarantee Wesley will be reassigned to the Enterprise. Eighty-four per cent of Starfleet graduates are not posted to Galaxy class starships for their first assignment.

Wesley reacts to this unexpected bit of news.

WESLEY
I never thought about that... I always assumed I'd be coming back to the Enterprise.

GEORDI
I'm sure Captain Picard will request you... if he's still commanding the Enterprise when you graduate.

WESLEY
I hadn't thought about that,

either.

(MORE)

22 CONTINUED: (2)

WESLEY (Cont'd)
(thinks)
I never thought I'd feel this way about leaving the Enterprise... and all of you.

DATA
Is that not a part of the human experience -- growth and change?

WESLEY
(considers it)
I suppose so...

GEORDI
I felt the same way when I left my family to go to the Academy. But it was one of the best times of my life. You're going to meet new friends, have adventures you can't even imagine yet...

Wesley is beginning to feel some mixed emotions now.

WESLEY
(unconvinced)
I hope you're right, Geordi.

23 OMITTED

24 INT. HOLDING TANK

Troi has returned and is again wearing her clothes. In b.g., Nibor is playing 3-D chess with an N.D. Ferengi crewman.

LWAXANA (TELEPATHIC V.O.)
Little One --

Troi reacts as she "hears" her mother --

LWAXANA (TELEPATHIC V.O., cont'd)
-- Tog's given me something perfectly hideous to wear... he says it flatters my beauty.

24 CONTINUED:

TROI
(low, to Riker)
So far, mother's in no danger.
(a beat)
I hope she knows what she's doing...

RIKER
She's bought us some time... let's make the most of it.

Riker stands, crosses to the arch, studies the chessboard for a beat. Nibor's scowling -- the Ferengi crewman's got Nibor in a tough spot. Nibor reaches for a piece:

RIKER (cont'd)

I wouldn't do that...

NIBOR
(scowls at Riker)
I don't need your help.

RIKER
The hell you don't. You're two moves away from being mated.

Nibor ignores Riker, makes the move anyway. The Ferengi crewman promptly makes his move -- and Nibor winces; he didn't see the response coming.

RIKER (cont'd)
Hey, I warned you. Now you've only got one possible escape...

Nibor waves Riker off, makes a move.

RIKER (cont'd)
... and that wasn't it.

The Ferengi crewman smiles, makes his move, then stands up. The end. The crewman EXITS, smirking. Nibor sullenly starts setting up the chessboard.

RIKER (cont'd)
See? You should've moved the bishop --

NIBOR
(snaps at him)
Ridiculous! The bishop was pinned...

24 CONTINUED: (2)

RIKER
(shrugs)
Okay, don't listen. Forget that
I beat you in thirty moves...

NIBOR
Pure luck.

RIKER
I was being polite. I could've
won in twenty moves.

Nibor glares at Riker.

NIBOR
Then prove it.

24 CONTINUED: (3)

Nibor makes an opening move.

NIBOR
Pawn to Queen Four, King's Level.

Riker locks eyes with Nibor.

RIKER
Pawn to King's Bishop Three,
Queen's Level.

Nibor sneers at Riker, makes Riker's move, studies the board.

25 INT. FERENGI LAB

The lighting has been changed. It's softer now. Tog and Lwaxana are alone. he has just poured something liquid into a glass for her. She is wearing a sexy gown, and feeling rather seductive. They are sitting close together on the edge of the bed.

LWAXANA
I must admit, when you first approached me on the Enterprise, I was intrigued.

TOG
You mean revolted.

LWAXANA
(laughs)
Maybe a little. Do you forgive me?

He continues to move even closer to her as they talk.

TOG
Yes. With your powers we could be a formidable team.

He puts his hand on her shoulder. She does not resist.

LWAXANA
You have great strength in your hands.

25 CONTINUED:

TOG
(pleased)
And you like that?

LWAXANA
I have always admired strong males.

TOG
You are beautiful... it is impossible to resist you...

LWAXANA
Then don't.

And he moves even closer. She bends slightly forward to meet him, and as they kiss, we:

CUT TO:

25A INT. HOLDING TANK

Riker's in b.g., looking at Nibor and the chessboard on the other side of the archway. CLOSE on Troi -- reacting to what's coming across her telepathic link to Lwaxana...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. SPACE - ENTERPRISE (OPTICAL)

In the Gamma Erandi Nebula, a gaseous interstellar cloud aglow with brilliant light reflected back from its ionized particles. Within are nests of hundreds of embryonic stars, dense globules of nuclear fusion pouring forth light and heat, on the most massive scale imaginable.

27 INT. MAIN BRIDGE (OPTICAL)

Picard in command chair, Worf at Tactical, Data at Ops. Other supernumeraries staff the Bridge stations. On screen is a breathtaking view of Gamma Erandi.

DATA
Initial scans of ionization patterns complete, sir. Now correlating sensor readings.

PICARD
(indicating screen)
It's almost incomprehensible, the amount of energy being expended...

DATA
Actually, it is five point three four times ten to the forty-first watts... well within the norm for phenomena of this type.

PICARD
Perhaps... but that takes away none of the wonder.

Data nods, watches the screen, trying to comprehend the emotions Picard and the others must feel viewing this.

28 INT. WESLEY'S QUARTERS

Wesley is deciding which personal items to take with him. As he surveys his possessions, he will discard some and place others in a "keep" pile. DOOR CHIME.

28 CONTINUED:

Wesley's looking intently upon an unusual piece of equipment, doesn't turn around to face the door.

WESLEY
Come in.

SOUND of DOOR OPENING O.S.

BEVERLY (O.S.)
Hi. I brought you something...

WESLEY
I hope it's small, because I'm taking way too much as it is...

Wesley turns as Beverly ENTERS FRAME carrying a tray with a decanter and two glasses.

BEVERLY
Your friend Guinan sent this up from Ten Forward. It's not to pack -- it's for me to propose a toast with.

Beverly pours.

BEVERLY (cont'd)
To a future Starfleet officer.

Wesley's surprised --and touched.

WESLEY
Mom -- thanks.

Beverly hands Wesley a glass, raises hers in a toast.

BEVERLY
I won't say "give it your best" because I know you will. I won't say "make me proud"... because you already have. So I'll just say... here's to your future.

They clink glasses and drink. Wesley picks up the piece of equipment:

WESLEY
This was Dad's...

28 CONTINUED: (2)

BEVERLY
(nods)
From the Stargazer. Do you have room for it?

28 CONTINUED: (3)

WESLEY
No... but I'm taking it anyway.

Beverly nods -- "he'd be pleased."

29 OMITTED

30 INT. HOLDING TANK (OPTICAL)

Riker and Troi are still in the cell; Nibor smugly makes a move on the chessboard.

NIBOR
Check.

Riker frowns, turns away from the arch.

RIKER
I'm sick of this game.

NIBOR
Of course -- now that you're losing.

Riker sits down, away from the archway.

RIKER
Who's losing? I'm just tired of standing up.

NIBOR
You can't resign now.

RIKER
It's too hard to play from in here. I can't even see the whole

board.

NIBOR
(catches on)
Ah, then you'll finish the game
if I let you out of the cell.

RIKER
I might...

NIBOR
Clever, hyoo-man, but I'm not
that foolish.

30 CONTINUED:

RIKER
(with disdain)
What -- you're afraid I'd try to
escape? What would that get me?
You'd still have her. And
besides... where would I go?

NIBOR
(unsure)
I do not trust you...

Riker puts his feet up, makes himself comfortable.

RIKER
Fine. Thanks for the game.

Nibor thinks it over -- then picks up his phaser, and
lowers the forcefield. Gestures to Riker.

NIBOR
Come out here.

30 CONTINUED: (2)

Riker crosses through the archway, steps up to the chessboard. Nibor restores the forcefield, keeping Troi captive in the cell.

NIBOR (cont'd)
Now save your rook... if you can.

As Riker thoughtfully circles the board:

CUT TO:

31 INT. FERENGI LAB

Tog sits on the floor at Lwaxana's feet, his head resting against her lap.

LWAXANA
... and that was my first husband. Not much of a conversationalist, but what a lover. Then I met --

TOG
(interrupting)
I do not want to hear about your other romances. It makes me jealous.

She wants to keep control of the situation, so she changes tactics, begins rubbing his ears.

LWAXANA
My, what big ears you have. Has anyone ever told you how attractive they are?

TOG
(melting)
Some females think they are my best feature.

Lwaxana begins massaging his ears, and he relaxes into some sort of alpha state.

31 CONTINUED:

TOG
(continuing)
No one has ever given me oo-mox like this before.

LWAXANA
Oo-mox?

TOG
There is no translation. But the ear is one of our most erogenous zones.

LWAXANA
(hesitates, then)
Then you shall have as much oo-mox as you desire.

He relaxes into the alpha state even more, turning in worshipful gaze toward her.

32 INT. HOLDING TANK

CLOSE on Nibor, unconscious on the floor. WIDEN to reveal Riker standing above Nibor, rubbing his sore knuckles.

RIKER
Those Ferengi have iron jaws...

Riker works the console.

32A ANGLE ON THE ARCHWAY (OPTICAL)

as the FORCEFIELD shimmers and disappears. Troi crosses to Riker's side.

LWAXANA (TELEPATHIC V.O.)
Little One --

Troi reacts to "hearing" her mother.

LWAXANA (TELEPATHIC V.O., cont'd)
-- if Tog were a kitten, he'd be purring.

TROI
Good work, Mother.

32A CONTINUED:

Riker reacts, gives Troi an inquiring look. Troi explains:

TROI (cont'd)

According to mother, Daimon Tog is... extremely relaxed at the moment.

RIKER
Tell Lwaxana to keep him relaxed while we call the cavalry...

Riker crosses to the computer terminal and taps keys, but:

32A CONTINUED: (2)

COMPUTER VOICE
Access to communications denied. All transmissions to be authorized by Daimon Tog.

Riker and Troi exchange a look -- "are you thinking what I'm thinking?"

TROI
Let's see just how relaxed Daimon Tog is...

33 INT. FERENGI LAB

Tog is gazing lovingly up at Lwaxana.

TROI (TELEPATHIC V.O.)
Mother -- we're out of the cell and we're trying to contact the Enterprise... but we can't do it without Tog's access code. Do you think --

LWAXANA (TELEPATHIC V.O.)
Say no more, Little One.

TOG
Lwaxana... you and I are going
to make such a wonderful team...
With your telepathy and my
cunning, I foresee --

LWAXANA
(finishes it)
-- a very profitable future.

Tog is in ecstasy.

34 EXT. SPACE - ENTERPRISE (OPTICAL)

at warp speed.

35 INT. MAIN BRIDGE (OPTICAL)

Picard, Worf, and Data still at their stations; various
supernumeraries staff other positions.

WORF
Subspace interference is
subsiding... communications have
been restored...

PICARD
Good. Contact Commander Riker
on Betazed.

WORF

(observing panel)
Message coming in from Betazed, sir. Priority One.

PICARD
(concerned)
On screen.

The image of Reittan Grax, the Betazed conference director, fills the screen.

REITTAN GRAX
Captain Picard, at last. We've been trying to reach you for two days.

PICARD
Our communications were blocked by the nebula, Reittan. Is there a problem?

REITTAN GRAX
I'm afraid so, Captain. Lwaxana, Deanna and Commander Riker have disappeared.

On Picard's reaction...

CUT TO:

36 OMITTED

37 INT. FERENGI LAB

Lwaxana has been "oo-moxing" Tog into a deeper alpha state and he's now on the verge of sleep.

37 CONTINUED:

TOG
I knew I wanted you the moment I saw you... you have fulfilled all my expectations.

LWAXANA
How sweet.

TOG
(sleepily)
Farek thought it was a bad idea... but I knew better...

LWAXANA
How clever.

TOG
I knew best... I always know best...

LWAXANA
(to herself)
How repugnant.

TOG
(didn't catch it)
What?

LWAXANA
I said, "how romantic." I can't resist a man who knows what he wants... and goes after it.

TOG
That's me. And that's why I'm Daimon of this ship... I take charge of every situation.
(demonstrating; a command)
More to the left, woman.

LWAXANA
Whatever you say...

Lwaxana obediently favors Tog's left ear. Tog happily drifts off again.

LWAXANA (cont'd)
My darling, would you like something to drink?

37 CONTINUED: (2)

TOG
(murmuring, half-asleep)
You're so attentive.

LWAXANA
Does your food synthesizer know how to make an Arcturian Fizz?

TOG
I don't think so...

LWAXANA
They have certain pleasure-enhancing qualities.

TOG
(sounds good)
Mmmm...

LWAXANA
Let me teach the computer how to make one.
(a beat)
I'll need your access code...

37 CONTINUED: (2)

Tog's practically in Ferengi lala land, about to slip into slumber. Dreamily:

TOG
Yes, beloved... Computer -- access code Keh-ee Yoor-ee Dah-teh-ee --

FAREK (O.S.)
Tog! Be silent!

Lwaxana, startled, turns to see --

38 NEW ANGLE

An angry Farek is standing in the doorway.

FAREK
I knew you were not to be trusted.

LWAXANA
Doctor Farek! I was... going to make Daimon Tog a drink...

FAREK
Save your lies for this fool...

Farek indicates Tog, who's slowly regaining alertness.

LWAXANA
Daimon Tog, he's misunderstood...
Don't listen to him.

FAREK
(to Tog)
No -- you've misunderstood.
You've been tricked by a sly
female who finds you repulsive.

TOG
She was only trying to serve...

FAREK
You almost gave her complete
access to the ship's computer...
(pointed)
... a security breach severe enough
to cost you your command!

38 CONTINUED:

Tog falls silent, realizing Farek's got him by the
short hairs.

FAREK (cont'd)
It's time you took my advice.
Let me study her.

TOG

Study her? Your mind probes could kill her.

FAREK

(unconcerned)

You brought her aboard for her telepathic powers. If I can determine what neural configuration gives her those powers, we may be able to duplicate them. We could still profit from this.

TOG

I don't know...

FAREK

A true Daimon would not be blinded by lust. Give her to me or I will be forced to report your transgression.

Tog is devastated. His darling may have betrayed him, and now he's locked in a power struggle with his first officer. Rather weakly he agrees.

TOG

Very well... take her.

On Lwaxana's reaction:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Betazed.

40
thru OMITTED
42

43 EXT. BETAZED CLEARING

Worf and three supernumeraries are inspecting the scene with tricorders.

44 NEW ANGLE

to include Reittan Grax.

REITTAN GRAX
I wish I had some answers for you, Lieutenant Worf.

WORF
Mister Homn was no help?

REITTAN GRAX
None. He last saw them as he was leaving this clearing. When he returned, all three of them were gone.

Data returns, holding the bunch of wilted flowers we

saw earlier.

DATA
Lieutenant Foley found these in the pond. The species is Zan Periculi. It is not indigenous to Betazed, but to Lappa IV... a Ferengi world.

44A INT. CAPTAIN'S READY ROOM

Picard, Geordi, Data, and Worf. The flowers are on the Captain's desk.

PICARD
We now have a reasonable hypothesis as to whom.

WORF
The difficult question is where.

GEORDI
The Ferengi ship is almost as fast as the Enterprise... she could be just about anywhere by now.

Picard considers for a beat.

PICARD
Commander Riker will assume that we'll be searching for them... he'll find some way to send us a message.
(a beat)
Mister Worf, I want continual

monitoring of all Ferengi subspace frequencies. Mister La Forge, can you extend our sensor range?

GEORDI
(thinking)
If I narrow the band and tie in long-range sensors to the subspace scanners, I can boost the gain...

PICARD
Make it so.

DATA
Do you wish to leave orbit?

PICARD
Not until we have someplace to go.

45 EXT. SPACE - THE KRAYTON (OPTICAL)

travelling at warp speed.

46 INT. HOLDING TANK (OPTICAL)

As before: Nibor unconscious on the floor, Riker working at the computer terminal, Troi looking on.

46 CONTINUED:

RIKER
(shakes his head)

I've tried everything I know...
and it's no use. Without Tog's
security code, I can't get near
the communication system.

TROI
We're running out of time...
Farek's about to begin the neural
scan on mother.

Riker's doing everything he can at the computer terminal.

RIKER
(thinking)
Maybe I'm going about this the
wrong way. If I pick a minor
subsystem... something non-essential...

Riker works the console, brings up a control schematic.

RIKER (cont'd)
Like this... the warp field phase
adjustment. All this does is
suppress the subspace
interference generated by the
warp engines.

TROI
Meaning what?

RIKER
Meaning if I set up a simple
oscillation, I can send out a
signal.
(studying schematic)
The trick is to create a message

that the Enterprise will
understand... but that the Ferengi
will think is just normal
subspace static.

Riker punches in a complex set of computer instructions. Troi flinches at a sudden pain. Riker notices.

46 CONTINUED: (2)

RIKER (cont'd)
What's wrong?

TROI
Mother...

46A INT. FERENGI LAB (OPTICAL)

Lwaxana on the Ferengi operating table. A strange device is probing the Betazoid's mind. Lwaxana is writhing in agony. A monitor shows the woman's brain, changes in color indicating the manipulations Farek is putting her through.

46B INT. HOLDING TANK (OPTICAL)

Riker holding Troi. She is really suffering, but trying to be a good soldier and handle it.

TROI
Will...
(again a cry of pain

quickly suppressed)
... we've got to help her...

Riker makes a decision, picks up Nibor's phaser.

RIKER
Come on.

Riker and Troi EXIT.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Betazed.

48 INT. MAIN BRIDGE (OPTICAL)

A flurry of activity. Data at Science One; Geordi at Engineering; Wesley assisting Geordi; Worf at Tactical. Supernumeraries are at other stations. They are examining all possible information to discover where the Ferengi have taken their hostages.

GEORDI
(to Wesley)
Thanks for the help, but you'd better get aboard the Bradbury -- they were ready to leave orbit an hour ago.

WESLEY
(nods)
Soon as we're sure this works...

GEORDI
(to Picard)
Initiating scans now, sir.

We HEAR a succession of CODED RADIO SIGNALS -- all weak, scrambled, unintelligible, and covered with layers of HISS, rhythmic POPS, and STATIC. Each scanned sample lasts about five seconds.

48 CONTINUED:

PICARD
Can we locate the Krayton?

Data and Wesley work at Science One.

DATA
Ferengi transmissions are routinely scrambled and encoded, sir. Without breaking the code, we will be unable to identify any specific Ferengi vessel.

GEORDI
(as he works)
And Ferengi codes are damn near impossible to break...

PICARD
Gentlemen, I have the utmost confidence in your ability to perform the impossible.

Geordi, Wesley, and Data keep working as the various scanned SIGNALS continue. One signal contains a particular pattern of rhythmic POPPING that catches Wesley's attention for a moment -- though Wesley can't put his finger on why. Then another SIGNAL in the scan replaces it.

WORF
Captain, the Bradbury is hailing us. They can no longer delay their departure.

Picard turns to Wesley.

PICARD
Mister Crusher -- now. We have no time for lengthy farewells. Good luck.

WESLEY
Thank you, sir.

Wesley would like to say goodbye to everyone else, but there's no more time. He takes one last look around the Bridge as the rest of the Bridge crew resumes their tasks:

48 CONTINUED: (2)

DATA
The repetitive nature of the subcarrier pattern would imply a modified Greenlaw-Huffman encoding scheme...

GEORDI
Okay, I'll reverse-engineer the algorithm using a Pileggi sequence...

Wesley EXITS into the Turbolift. The doors close.

49 INT. TRANSPORTER ROOM

An n.d. crewmember is at the Transporter console. Beverly is near the pad, waiting with a travel case. Wesley ENTERS, his manner thoughtful and preoccupied. Beverly smiles proudly.

BEVERLY
Wesley... take care.

WESLEY
You too, Mom.

Beverly gives him a farewell hug. Wesley smiles at her... but he just can't get his train of thought away from the problem on the Bridge. Lost in thought, Wesley steps onto the pad.

BEVERLY
Something the matter?

WESLEY
We've been scanning Ferengi transmissions, trying to find the Krayton. One of the signals was... I don't know... familiar somehow...

BEVERLY
Something in the message?

WESLEY
No -- the message was scrambled...
(suddenly it clicks)

It was the static.

Wesley steps off the pad, heads for the door.

49 CONTINUED:

BEVERLY
Where are you going?

Too late; Wesley's already EXITED. On Beverly's expression:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Betazed.

51 INT. MAIN BRIDGE

Picard, Data, Worf, Geordi, supernumeraries.

WORF
Sir, the Bradbury informs us they can wait no longer for Mister Crusher to come aboard.

Picard is surprised, but before he can respond, Wesley ENTERS from the Turbolift. Everyone reacts.

WESLEY
Captain, I think there's a pattern to the subspace interference I heard on one of the Ferengi messages.

PICARD
Wesley, unless you leave immediately, you'll miss --

Wesley nods -- he knows what he's doing -- and continues:

WESLEY
The interference itself could be a message. If I could just hear a replay of the subspace scans...

Picard studies Wesley, nods.

PICARD
(to Worf)
Signal the Bradbury they may depart.
(to Data)
Play back the Ferengi transmissions...

51 CONTINUED:

We HEAR the various CODED RADIO SIGNALS as before.

Wesley listens intently until he hears the SIGNAL with the pattern of INTERFERENCE POPPING that caught his attention before.

WESLEY
Wait -- repeat that one. Put it on a continuous replay.

Data does so. The SIGNAL keeps playing.

WESLEY (cont'd)
Hear that popping noise? Data, can you filter out everything but that sound?

Data works the console. We now HEAR only the rhythmic POPPING. Now that it's isolated, it's easier to identify --

GEORDI
That's Cochrane distortion... a fluctuation in the phase of the subspace field. All warp engines generate that kind of interference.

WESLEY
But listen to the pattern... it's the Algolian ceremonial rhythm the musician was playing at the reception.

DATA
Mister Crusher is correct, sir. There is a temporal correlation.

PICARD

Then it is a signal from Commander Riker.

(with admiration)

Ingenious. He selected a signal we'd recognize... but one the Ferengi would dismiss as static.

Wesley moves to Conn, relieves the crewman there. Worf's been working the Tactical console under all this, now reports:

WORF

Signal source located, Captain.

51 CONTINUED: (2)

PICARD

Plot an intercept course.

Wesley's already punching it in at the helm.

WESLEY

Course plotted and laid in, sir.

PICARD

Well done, Mister Crusher. Warp Eight.

WESLEY

Aye, sir.

PICARD

Engage.

52 OMITTED

53 INT. FERENGI LAB (OPTICAL)

Lwaxana Troi is restrained on a biobed. Farek is making adjustments to his mind probe. Riker and Troi ENTER.

Riker FIRES a single shot, destroying the probe. Farek and Lwaxana react. Riker gestures with the phaser.

RIKER
Get away from her.

Farek moves quickly to obey. Troi crosses to her mother, and unfastens the restraints. The stress of her ordeal shows on her face as Lwaxana sits up.

Tog ENTERS, from behind Riker. He too holds a phaser.

TOG
Standoff, Commander.

Riker whirls to face this new threat.

53 CONTINUED:

LWAXANA
Tog, can't we strike a bargain? All I'm concerned about is my daughter's safety... what happens to me isn't important.

TOG
What are you suggesting?

She sees an opening and takes full advantage.

LWAXANA
Let me be candid, Daimon Tog. Deanna is of no use to you. She's only half Betazoid. And if you keep Riker, Starfleet will never stop searching for you.

Tog nods judiciously -- "go on."

LWAXANA (cont'd)
If you release them, I'll stay with you willingly... and use my telepathy to aid you in your negotiations.

Tog is wavering. Lwaxana clinches the deal:

LWAXANA (cont'd)
I will also show you some of my other exotic skills...

Lwaxana does a strutting dance for Tog.

TOG
A tempting offer. I would like to believe you.

She extends a hand.

LWAXANA
The offer is genuine. I give you my word as a Daughter of the Fifth House of Betazed.

RIKER

Lwaxana, don't.

53 CONTINUED: (2)

LWAXANA
I've made up my mind.

RIKER
I can't let you do this...

LWAXANA
William, I'm a grown woman. I can make my own decisions, and I'm fully capable of entering into a contract.

TROI
Mother -- we can't just leave you here --

Lwaxana turns to Troi, silences her with a look and a thought:

LWAXANA (TELEPATHIC V.O.)
Yes, you can -- before he changes his mind.
(then, smiling)
Please, Little One. Do as I say... just this once...

Lwaxana turns back to Tog before Troi can reply:

LWAXANA
Do we have an agreement?

Tog nods. Th deal is done.

TOG
You have my word. I will release
your daughter and the Commander.

53 CONTINUED: (3)

Tog holsters his phaser; he's reached a bargain. He
shrugs, and moves to Lwaxana's side. She smiles.

LWAXANA
Oo-mox is only the beginning...

54
thru OMITTED
56

57 NEW ANGLE

as Riker and Troi react. Farek is frankly disgusted.

57 CONTINUED:

FERENGI CREWMAN (V.O.)
Daimon -- we are being hailed by
the Enterprise -- they demand the
return of the captives --

Reactions. Farek panics, but Tog is calm.

FAREK
The Enterprise has found us --

TOG
(cutting Farek off)
Slow to impulse... raise shields. Inform the Enterprise that two of our guests are ready to return. The other will be staying with us -- at her request.

FAREK
Daimon, I must protest --

TOG
There is nothing to protest. Lwaxana will cooperate... therefore we have gained what we set out to gain.

FAREK
But you cannot trust her --

TOG
(firm)
Lwaxana has given her word. Now leave us.

58 EXT. SPACE - THE ENTERPRISE AND THE KRAYTON (OPTICAL)

motionless relative to one another.

59
thru OMITTED
60

61 INT. MAIN BRIDGE (OPTICAL)

Riker and Troi BEAM IN (FERENGI TRANSPORTER EFFECT). The viewscreen shows the Krayton.

PICARD
You're both all right?

RIKER
None the worse for wear.

TROI
My mother bought our freedom, Captain. But believe me, she doesn't want to stay with Tog.

PICARD
(to Worf)
Hail the Krayton.

WORF
(works the panel)
Sir, Daimon Tog responding.

On the screen, the image of the Krayton is replaced by Tog.

61 CONTINUED:

TOG
Captain Picard, so good of you to meet us. We were on our way to Betazed to return our guests.

PICARD

Of course you were. But you're still holding Lwaxana Troi.

Lwaxana suddenly ENTERS FRAME next to Tog.

LWAXANA
When will you get it through your thick head that it's over between us, Jean-Luc?

Picard reacts to this bizarre statement. Troi suddenly smiles, she sees where her mother's going. Troi indicates to Worf to mute the transmission.

TROI
I think I know what she's doing. You must fight to get her back, Captain.

Bluffing a Ferengi on behalf of Lwaxana Troi? Picard shakes his head -- why me? But it might work, so Picard bites the bullet, turns to the Main Viewer:

PICARD
It's not over, Lwaxana. You're mine and I refuse to let you go. Return to my side immediately.

LWAXANA
(hopeful)
You mean... you still care?

Words fail Picard. He searches his memory for something -- anything -- to say, finally hits upon Shakespeare:

PICARD

"My love is a fever, longing still
For that which longer nurseth the disease."

Reactions all around.

LWAXANA
(melting)
Tell me more...

61 CONTINUED: (2)

PICARD
"In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 'tis my heart that loves what they despise;
Who in despite of view is pleas'd to dote."

Under this:

TOG
(to Lwaxana)
You didn't tell me that you and
Captain Picard were --

LWAXANA
(interrupting Tog)
You said you didn't want to hear
about all my romances.
(to Picard)
I have a new love, Jean-Luc. And
you can't keep killing all my
lovers. That simply has to stop.

TOG
Killing?

LWAXANA
He's insanely jealous.

61 CONTINUED: (3)

PICARD
Listen, Tog, no one possesses Lwaxana but me. And if I have to destroy your ship in the process, so be it.

TOG
Captain, I had no idea Lwaxana was your woman.

LWAXANA
(to Tog)
Don't let him threaten you. You can defeat him.
(to Picard)
The only way you'll get me back is over Tog's dead body!

PICARD
That can be arranged. Mister Worf, arm all phaser banks and photon torpedoes. If my beloved is not in my arms in ten seconds, throw everything you've got at the Krayton.

TOG
But you'll destroy Lwaxana!

PICARD
(shrugs)
'Tis better to have loved and lost
than never to have loved at all...
Eight, seven...

TOG
No, wait!

PICARD
Six... five...

TOG
(hits companel)
Beam her to their Bridge... now!

PICARD
Three... two...

And Lwaxana MATERIALIZES on the Bridge. Playing her part in the charade, she rushes to Picard, throws her arms around him.

61 CONTINUED: (4)

LWAXANA
You wonderfully jealous fool.

TOG
I trust there will be no further
action taken against us?

PICARD
Such as reporting this incident
to your superiors who may question

your competency as Daimon? I'll think about it.

(to Worf)

Screen off.

And Picard cuts the communication. He looks to Lwaxana -- "charade's over." Lwaxana, however, doesn't let go.

LWAXANA

(amorously)

Thank you, Jean-Luc. You were most convincing.

(purring)

You certainly convinced me...

Picard has some difficulty extricating himself from Lwaxana's arms.

PICARD

Mrs. Troi, I'm truly grateful that you risked your life for my...

(breaks free)

...people. I'll have you home within hours.

LWAXANA

Really, that isn't necessary, Captain...

(provocatively)

I'd love to hear more of that poetry...

PICARD

Perhaps another time. Mister Crusher, set course for Betazed.

(glancing at Lwaxana)

Warp Nine.

Lwaxana turns to Troi:

61 CONTINUED: (5)

LWAXANA (TELEPATHIC V.O.)
There's so much to talk about, Little One... such as your future. Reittan Grax was telling me the other day that he has the nicest nephew...

Deanna gives her a look of "Oh Lord, here we go again."

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaking at top speed for Betazed.

63 OMITTED

64 INT. READY ROOM (OPTICAL)

Picard is reading something on his PADD as Wesley enters.

WESLEY
You asked to see me, Captain?

Picard barely looks up.

PICARD
I've been in touch with Admiral

Hahn at Starfleet Academy.

Wesley's expression turns hopeful. Maybe there's still a chance somehow...

64 CONTINUED:

PICARD (cont'd)
The Admiral regrets your missing the oral examination and hopes you'll reapply next year.

Wesley hides his disappointment. No loopholes here.

WESLEY
I understand, sir.
(a beat)
I do intend to reapply.

Picard nods -- good.

PICARD
In the interim... the Academy's loss is our gain. I'm gratified the Enterprise will continue to benefit from your talents for another year.

WESLEY
Thank you, Captain.

Picard returns his attention to the PADD. Wesley stands, waits to be dismissed. Nothing. Wesley's beginning to feel awkward. Finally:

WESLEY (cont'd)
Is that all, sir?

PICARD
There is one more thing.

Picard looks up.

PICARD (cont'd)
For some time now I have been contemplating a certain action. Your conduct today has convinced me to take that action.

Wesley stands mute, wondering if he's in trouble.

PICARD (cont'd)
I've reviewed your service record thoroughly... and I've decided upon the appropriate course.

Is there a twinkle in Picard's eye?

64 CONTINUED: (2)

PICARD (cont'd)
I am granting you a field promotion to full Ensign.

Wesley's face lights up. Before Wesley can speak:

PICARD (cont'd)
Congratulations.
(a beat)
You're dismissed.

CUT TO:

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting Betazed.

66 INT. MAIN BRIDGE

Picard, Riker, Troi, Worf, Data, Geordi, Beverly are all here. N.D. Crewmember at Conn.

WORF
Lwaxana Troi has beamed down to Betazed, Captain.

Wesley ENTERS, now in the crimson Starfleet uniform of an Ensign, and takes his station.

PICARD
(to Worf)
Notify Starfleet we are en route to the Xanthras system for our rendezvous with the Zapata.

WORF
Aye, sir.

PICARD
Ensign Crusher, take us out of orbit and set course for Xanthras Three, Warp Factor Six.

WESLEY
Aye, sir.

(works the helm)
Course set.

PICARD
Engage.

Beverly looks proudly over at Wesley, who takes a moment to relish his new status. Yes! This is going to be all right!

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Transfigurations"
#40273-173

Written by
Rene Echevarria

Directed by
Tom Benko

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REVISED FINAL DRAFT

MARCH 27, 1990

STAR TREK: THE NEXT GENERATION
"Transfigurations"

CAST

PICARD	Zalkonians
RIKER	JOHN DOE
DATA	SUNAD
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	
O'BRIEN	
CHRISTY	
NURSE TEMPLE	
COMPUTER VOICE	
Non-Speaking SUPERNUMERARIES	

TWO SHUTTLE TECHNICIANS

SEVERAL MEDICAL CREWPERSONS

STAR TREK: THE NEXT GENERATION
"Transfigurations"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
READY ROOM	PLANET SURFACE
OBSERVATIONS LOUNGE	CRASH SITE
TEN FORWARD	
SICKBAY	ZALKONIAN SHIP
JOHN'S SICKBAY ROOM	
ENGINEERING	
CORRIDORS	
CRUSHER QUARTERS	
TURBOLIFT	
SHUTTLBAY	
CONTROL BOOTH	
CATWALK	

STAR TREK: THE NEXT GENERATION
"Transfigurations"
TEASER

FADE IN:

1 EXT. SPACE (OPTICAL)

The Enterprise in orbit around a small planetoid.

PICARD (V.O.)
Captain's Log, Stardate 43957.2. We are presently charting an unknown star system located in the Zeta Gelis cluster. This rather routine assignment has made for a refreshingly quiet time aboard the Enterprise.

2 INT. TEN FORWARD

GEORDI and WORF are at the bar. Geordi discreetly indicates a young woman sitting with a friend (it is CHRISTY, whom we last saw in "Booby Trap" telling Geordi that she wasn't interested in him "that way").

GEORDI
That's her.

Worf takes a look.

GEORDI
Don't stare.

WORF
Why not?

GEORDI
Because she'll see.

WORF
Good. You must let her see the fire in your eyes.

GEORDI
But what would I say... ?

2 CONTINUED:

WORF
(acting the wise
Lothario)
Words come later, it is the scent
that first speaks of love.

2 CONTINUED:

GEORDI
Thanks Worf, that really helps
me a lot.

Geordi sees Christy get up with a couple empty glasses and head toward the bar. He quickly turns toward Worf and tries to blend into the woodwork, but she ends up standing right behind him as she waits for her refills. She recognizes him:

CHRISTY
Hi, Geordi.

GEORDI
(turning around)
Hi, Christy.

A long silence. Christy waits for Geordi to continue, but Geordi doesn't know what to say. She knows he has a crush on her and tries to draw him out.

CHRISTY
So... how have you been?

GEORDI
Good.

Another long silence. Christy tries again.

CHRISTY
How are things down in Engineering?

GEORDI
Fine... uh really... fine.

Another long silence. Christy finally gives up.

CHRISTY
Well, see you around.

Geordi nods and she EXITS. Worf turns to Geordi.

WORF
I have much to teach you about women.

RIKER'S COM VOICE
Mister La Forge, report to Transporter Room three.

As Geordi reacts...

3
thru OMITTED

3A

3B INT. CORRIDOR

RIKER, BEVERLY, and DATA are moving rapidly down the corridor towards the Transporter Room. A Turbolift OPENS and Geordi ENTERS. He quickly falls in step with the others.

GEORDI
What's this all about, Commander?

RIKER
(to Geordi)
Sensors have discovered a small one-man ship crashed on the planet.

BEVERLY
We're picked up life-signs... humanoid, very faint and fading.

They EXIT into the Transporter Room.

4 EXT. THE PLANET'S SURFACE (OPTICAL)

The Away Team MATERIALIZES in front of the shattered hull of the wrecked escape pod.

DATA
(using tricorder)
Radiation levels within acceptable limits.

As they get closer, we see the injured humanoid. He is unconscious, in a state of shock. Half his body is trapped under a mass of bent steel; he has a nasty head

wound. His right arm is severed. Beverly moves quickly to him and uses her medical tricorder.

GEORDI
We can beam him out from under there, get him up to Sickbay.

BEVERLY
He's not stable enough for transport. There's damage to his brain stem, his autonomic functions are failing.

4 CONTINUED:

BEVERLY
His heart needs active neural feedback, it can't regulate itself. I need a volunteer.

GEORDI
I'm here.

BEVERLY
I'm going to hook your nervous systems together through my tricorder -- your brain will regulate both systems. That should stabilize him long enough to get him up to the ship.

The following takes a matter of seconds... she affixes a neural pad to the base of each of her patient's skulls. Thin fiber optic cables lead out from these pads and connect to her tricorder. She flips a switch

and the tricorder starts beeping in synch with Geordi's heartbeat.

BEVERLY
Take deep, regular breaths. If anything goes wrong I'll break the connection.

Geordi nods. She activates the device. Two heartbeats can now be heard. Suddenly, a strange COLOR WASH moves along the fiber from the humanoid to Geordi.

BEVERLY
(ready to break connection)
Geordi!

GEORDI
I'm fine... no problem.

BEVERLY
(nods and hits combadge)
Transporter Room, three to beam directly to Sickbay.

As they DEMATERIALIZE, we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. JOHN'S SICKBAY ROOM

Patient "John Doe" has just been placed in a special emergency surgical bed. Electrodes are feverishly being attached to his head and chest. Beverly, NURSE TEMPLE, and SEVERAL MEDICAL CREWPERSONS are working on John.

BEVERLY
(to a nurse)
Autonomic responses are still low... begin cardiostimulation...
(to another nurse)
Sixty cc's of inoprovaline... massive infection is setting in... use the protodynoplaser to stabilize his immune system.
(looking at monitor)
We need to design a virus that can infiltrate his cell structure and boost his ATP production.

The team moves into action.

TEMPLE
What about Commander La Forge... he's waiting in the diagnostic center.

BEVERLY
I want you to give him a full bioscan. See if there are any residual effects from that energy discharge during the neuro-link.

Temple nods and EXITS.

BEVERLY
(to another nurse)
Keep his arm in cryogenic stasis until his vital signs are strong enough to begin surgical procedures.

Beverly leans over her patient as if trying to gauge his chances for survival... at the moment they don't look good...

6 INT. BRIDGE

PICARD, Riker, Data, and Worf are on the Bridge.

RIKER
From the size and shape of the wreckage, it appeared to be some kind of escape pod. The control system had been heavily damaged, that's probably what caused the crash.

PICARD
(thoughtfully)
An escape pod... then it couldn't have travelled very far. Mister Data, any signs of other ships in this area?

DATA
(works console)
I am picking up a scattering of debris in extended orbit around

the planet. It reads as refined metals and other synthetic compounds.

PICARD
The remains of a larger vessel. He must have left in the pod before the ship was destroyed.

WORF
(works console)
Sensors show trace elements in the debris that would indicate phaser fire was recently exchanged.

PICARD
Were you able to salvage anything from the escape pod?

Data holds up a small gel-filled capsule.

DATA
This is all that is left of the pod's computer system.

PICARD
Can you access it?

6 CONTINUED:

DATA
It will take time. Downloading it into our system will require fabrication of a matrix translator

to emulate the alien's computer system.

PICARD
Keep me apprised of your progress.

DATA
Aye, sir.

Data moves to the aft science station.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

8 INT. JOHN'S SICKBAY ROOM (OPTICAL)

Two hours later. Doctor Crusher has successfully reattached her patient's arm and high-tech bandages now cover the wound. Beverly looks fatigued. Temple is monitoring some equipment.

TEMPLE
Limb re-fusion appears to have been successful, Doctor. Tissue oxygenation is within norms.

BEVERLY
That's all we can do for now. We won't be able to test neuromuscular function for a few days.

Geordi ENTERS.

GEORDI

Can I go now, Doc?

Beverly picks up a padd and examines the results of Geordi's examination.

BEVERLY
No need to keep you here. Your bioscan came out negative.

8 CONTINUED:

GEORDI
I could have told you that. I feel great.

As Geordi turns to leave, Picard ENTERS.

8 CONTINUED: (2)

PICARD
(indicating John)
How's your patient, Beverly?

BEVERLY
I never thought he'd make it this far. There was major trauma to the head and chest cavity, massive plasma loss, and severe damage to most of his organs.

PICARD
What are his chances?

BEVERLY

I believe he'll live... but I'm afraid I can't take the credit for it. His body is showing amazing recuperative powers. The damaged tissue is repairing itself at a phenomenal rate.

(beat)

There's only one thing that troubles me.

PICARD

Go on.

BEVERLY

Take a look at this.

Beverly goes to a wall monitor and taps it. A graphic display of cells undergoing rapid transformation comes up.

PICARD

Cell regeneration?

BEVERLY

Yes... the thing is that it has nothing to do with his injuries. These are undamaged cells, but they seem to be mutating.

PICARD

Any theory as to what's causing it?

8 CONTINUED: (3)

BEVERLY
(shaking head)
No. I've never seen anything like it. It's possible this could be part of his natural healing process. I hope it is... because there's nothing I can do to stop it.

On display as the cells rapidly mutate...

9 OMITTED

9A INT. TEN FORWARD (FORMERLY SCENES 17-20)

Geordi, Worf, and Data are seated at one of the tables. Geordi and Data are deep in conversation, while Worf looks a little bored. Geordi is holding the storage capsule.

GEORDI
I'm telling you Data, there's got to be some way to decode the information in this thing.

DATA
I agree Geordi. But the data matrix within the capsule does not correspond to any standard format. All we have been able to determine is that the device uses a chemically based system for molecular energy encoding.

GEORDI
Yeah, and the computer still

can't analyze the specific chemical elements involved. It's got to be part of the data processing system...

(a beat as he thinks)

What if it's a feedback loop controller?

Data is very interested in this new line of pursuit.

DATA

The compact shape does suggest a rapid chemical processing and storage capacity.

9A CONTINUED:

GEORDI

We found it close to the escape pod instrumentation assemblage... this capsule might process the ship's dynamic motions and augment the manual control inputs.

(getting a little excited)

We could send it a few test signals... make it think the entire assemblage was awake and operating.

DATA

An intriguing experiment. The capsule might provide us with information without the need to decode the storage medium itself.

Perhaps we could examine your
theory immediately.

WORF
(with usual Klingon
intensity)
Less talk, more synthehol.
(beat)
We came here to relax.

GEORDI
I am relaxed. In fact, I've never
felt better.

9A CONTINUED: (2)

Geordi turns and waves over a WAITER for another round. As he turns, he sees Christy at the bar talking with a FEMALE CREWPERSON. She sees him and gives him a friendly wave.

9B ON GEORDI

His attitude and demeanor are in marked contrast to the first scene with Christy in the Teaser. A smile breaks out on his face and he confidently gets up from the table and starts to head for the bar.

GEORDI
But you know, Worf you do have
a point.
(to Data)
I think the storage capsule can
wait awhile.

They watch in surprise as he heads for the bar.

9C NEW ANGLE

on Christy and Geordi. Christy has just said good-bye to her friend and is on her way out when Geordi smoothly intercepts her. She is a little surprised by Geordi's change in attitude, but welcomes it.

GEORDI
Hi. Not leaving, are you?

CHRISTY
Oh hi, Geordi... I was just on my way down to the arboretum.

GEORDI
Care for some company?

CHRISTY
(warm smile)
I'd love some. But I didn't think you were interested... in that kind of thing.

GEORDI
(taking her arm)
There are a lot of things you don't know about me.

Geordi matches her smile with one of his own and they EXIT arm in arm.

9D ON WORF AND DATA

as they watch Geordi and Christy leave. Worf nods his head in approval.

WORF
I have been tutoring him.
(proudly)
He learns quickly.

On Data's reaction...

9E EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling on impulse power.

10 INT. JOHN'S SICKBAY ROOM

We see that the patient has been removed from the emergency surgical bed and is now lying on an ordinary sickbay bed.

BEVERLY (V.O.)
Medical Log, Stardate 43958.8.
I have removed patient "John Doe" from the emergency bio-support unit. In just thirty-six hours most of his major organ systems have regenerated themselves to the point where they can now function on their own.

Beverly crosses over to John's side. She is leaning against the bed and looking up at a diagnostic monitor... she turns to move away from the bed when suddenly... his arm stabs out and grasps her wrist. Beverly is startled, and whirls around in fear.

10A ANGLE ON JOHN

as his eyes open. He looks around in momentary bewilderment... then looks up at Beverly... he breaks into a smile so rich and deep that her fear evaporates and she finds herself smiling back.

JOHN
(gratified)
I am... alive.

BEVERLY
You certainly are.

10A CONTINUED:

JOHN
Thank you... for my life. Tell me... who am I?

On Beverly's reaction...

11 thru 12 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising on impulse power.

PICARD (V.O.)
Captain's Log: Stardate 43960.6. Our mission to map the Zeta Gelis star cluster is proceeding on schedule. Meanwhile, Doctor Crusher reports that the recovery of the patient she has named John Doe continues at a remarkable pace.

14 INT. JOHN'S SICKBAY ROOM (OPTICAL)

The room has several devices designed for physical rehabilitation scattered around it. The circular disc that hangs over the operating table in Sickbay now hangs here and dominates the room. There are a few subtle changes in the disc to suggest small devices and sensors. John is reclining in a chair beneath the disc. Small BEAMS OF LIGHT lance down from the disc and move along John's limbs. Beverly is standing at a nearby console monitoring the therapy. John's attitude is bright, positive. He is vibrant and full of confidence as he goes through his rehabilitation.

BEVERLY
Are you experiencing any discomfort?

JOHN
None. I can feel the life returning to my body.

BEVERLY
(impressed)
Your neurofibrowaves are functioning almost normally again.
(beat)
That puts you... about six weeks ahead of my original schedule.

15 NEW ANGLE (OPTICAL)

Beverly works the console and the beams STOP. She picks up some medical bands about the size and shape of dog collars and begins to attach them to John's arms and legs.

JOHN
(smiling)
That should give you and your colleagues something to talk about.

BEVERLY
You're all we've talked about since your arrival.

John is pleased and enthusiastic.

JOHN
(pleased)
I believe I'm ready for the next phase of my treatment.

BEVERLY
(light)
You're right... I think it's time

you stopped taking up valuable bedspace.

John smiles.

BEVERLY

Now remember... you've been off your feet for almost a month. These motor assist bands will provide electrical stimulation to your arms and legs. They'll help you re-learn to control your muscles.

(beat)

Now, don't be disappointed if your mobility is restricted at first... your limbs are still weak.

John is clearly excited at the prospect of getting up. Beverly completes the process of attaching the bands and then stands up. She pulls out a tricorder to monitor him.

15 CONTINUED: (2)

JOHN

I appreciate your concern Doctor. But I think I'm going to surprise you again. I feel strong enough to fly.

John slowly gets up. He smiles, glad to be on his feet. He takes a few confident steps and then loses his balance and collapses on the floor. Beverly moves over to him quickly. John smiles ruefully.

JOHN
But perhaps I should concentrate
on walking first.

Beverly returns his smile and helps him to his feet.

BEVERLY
Let's try again. But this time...
a little more slowly.

JOHN
(grins)
Much more slowly.

John hesitantly begins to walk, stiff-limbed. Beverly close at his side. He totters a moment and has to lean on her for support. John starts to walk again without her help. As he walks, we can see his strength starting to return. John begins to flex his arms and hands... his face shows sheer joy as life returns to his limbs. Beverly is sharing in his infectious joy.

16 NEW ANGLE

As Picard ENTERS. Picard, who has met John before, realizes that he is witnessing a key moment in John's recuperation and watches without interrupting. John begins to walk a little too fast once more and loses his balance near Picard, who quickly catches him before he falls. Picard helps John to regain his balance and then lets him go.

JOHN
I envy your reflexes, Captain.

PICARD

And I envy your strength of will. Doctor Crusher has kept me informed of your progress. It's quite extraordinary.

16 CONTINUED:

JOHN

I have an extraordinary doctor. She gave me back my life. I hope that I'm worthy of her efforts.

Beverly beams as she and John share a moment of pride over what they've accomplished together. John girds himself and starts walking again. Beverly monitors him closely as he slowly moves around the room.

PICARD

Tell me John, are you still unable to recall anything at all about your past?

At the mention of his past, John's expression clouds. His bright and vibrant personality seems dimmed.

JOHN

No... my memories begin the moment I woke up in Sickbay.

(beat)

Doctor Crusher told me... you think I was in some kind of battle.

PICARD

We're quite certain of that. But

you have no idea how you came to be in that escape pod, or what happened to your ship?

JOHN
(shaking his head)
No. Believe me, Captain it's a horrible feeling. Not knowing who you are, where you're from...

PICARD
(to Beverly)
Have you tried synaptic induction?

BEVERLY
His neural nets don't conform to any known patterns. Conventional neurotherapy has proven ineffective. Hopefully, in time, his memory pathways will reestablish themselves naturally.

16 CONTINUED: (2)

Suddenly John puts a hand to his stomach and his face contorts in momentary agony. Beverly moves to him.

BEVERLY
That same pain again?

JOHN
(tight)
Yes.

The pain ends and his features relax.

JOHN
(with shaky smile)
I think I've made enough progress
for one day.

Beverly is scanning him, but doesn't know what to make
of the readings.

PICARD
(to Beverly)
Not a relapse I hope.

BEVERLY
(concerned)
This has nothing to do with his
wounds. I think it's related
to the continuing mutation of his
cell structure.

PICARD
Still no theory as to what's
causing it?

BEVERLY
(shaking her head)
None. I've run every test I could
think of... it just doesn't make
any sense.

JOHN
(smiles but troubled)
I seem to be a mystery, Doctor.
To you... and to myself.

On Beverly's concerned reaction...

17
thru OMITTED
20

20A INT.CORRIDOR/TURBOLIFT (FORMERLY SCENE 29)

Riker waiting for Turbolift. The doors open and reveal Geordi and Christy kissing inside. Christy pulls away and smiles at Geordi.

CHRISTY
This is where I get off. See you tonight in Ten Forward?

GEORDI
I'll be there.

Christy heads out into corridor. She smiles at Riker.

CHRISTY
Hello Commander.

RIKER
Miss Henshaw.

Riker ENTERS the Turbolift. The doors shut.

RIKER
Bridge.

Riker looks a question at Geordi.

GEORDI
Deck six.

RIKER
(light, easy)
So... you and Miss Henshaw have certainly been seeing a lot of each other.

GEORDI
Every night this week.

RIKER
Is that all? Seems like you've been walking around with a smile on your face for a lot longer than that.

GEORDI
I guess I have. This last month or so... everything seems to be going my way.
(MORE)

20A CONTINUED:

GEORDI (Cont'd)
(beat)
I don't know what it is, but something's changed around here.

RIKER
The only thing that's changed is you.

GEORDI
Me? I'm the same guy I've always

been.

RIKER
If you say so... but I don't remember the old Geordi having much success with Christy Henshaw.

GEORDI
Maybe I am a little more confident than I used to be.

The doors open and Geordi EXITS. Riker smiles in approval.

21 INT. SICKBAY

John is sitting on the operating table with bands on his arms and legs. Beverly is working at a console while John practices flexing and stretching his muscles. The door to Sickbay OPENS and O'BRIEN ENTERS wearing a kayaking outfit. He is holding his shoulder and has a rueful expression on his face.

BEVERLY
What happened to you?

O'BRIEN
I was... uh... kayaking on the Holodeck again.

Beverly quickly scans his shoulder.

BEVERLY
And now you've dislocated your shoulder. Sit down, I'll get the

osteotractor frame.

O'Brien sits down and WESLEY ENTERS.

WESLEY
Hi mom. We still on for dinner tonight?

BEVERLY
Seven-thirty sharp. I'll be right back.

Beverly EXITS to lab. Wesley sees O'Brien and smiles.

WESLEY
Kayaking again?

O'Brien grunts in pain. Wesley shakes his head. He smiles in greeting to John. They've obviously met before.

21 CONTINUED:

WESLEY
So how's my mom's favorite patient?

JOHN
Judge for yourself.

John gets off the table and starts to gingerly walk around the room. His movements are confident and sure.

WESLEY
Hey... not bad.

JOHN
Your mother promised me a tour of the ship tomorrow.
(confidentially)
You may find this hard to believe, but Sickbay can be an incredibly boring place.

O'BRIEN
(toward lab)
Hey Doc... I'm dying here.

22 ON JOHN (OPTICAL)

John looks at O'Brien... sees his discomfort... a look of gentle compassion comes over his features. John goes over to O'Brien and puts his hand on his injured shoulder just as Beverly ENTERS from the lab in the b.g.

JOHN
Don't worry my friend... you'll be alright.

There is a brief COLOR WASH on O'Brien's shoulder (like the light that hit Geordi in the Teaser). O'Brien is surprised. He moves his arm around experimentally.

O'BRIEN
(to Beverly)
The pain's gone.

Beverly pulls out her scanner and runs it over his arm.

22 CONTINUED:

BEVERLY
(amazed)
It's completely healed. I don't understand... what did you do, John?

JOHN
I... don't know. It was... instinct.
(holds out hand)
I just... touched him.

Beverly reaches out and takes his hand. She looks at it in wonder and then looks up into his face. The look on his face is surprised and bewildered.

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising along.

24 INT. BEVERLY'S QUARTERS

Wesley at the table. He and Beverly have just finished dinner. Beverly is returning to the table with a couple of drinks. She sets the drinks down and then sits.

BEVERLY
I've run every test and scan that I can think of... there's no physiological evidence that would indicate he would possess such powers. But then, there's so much about John that's a mystery...

Wesley takes a drink and thinks for a beat.

WESLEY
You know... I really like him.

BEVERLY
(pleased)
He does have a certain charm doesn't he? The whole medical staff has commented on it.

Wesley studies his mom for a second. He can tell there's more to this than Beverly is letting on. He is genuinely interested in her feelings without being threatened by them.

24 CONTINUED:

WESLEY
You seem pretty taken with him yourself.

BEVERLY
I guess I am... taken with him. There's a strength and serenity about him that's very attractive. Yet, he's filled with such pain and turmoil... he's so vulnerable. I find him... very intriguing.

WESLEY
(with a smile)
Sounds like there's more to it than that.

BEVERLY
Is that your way of asking if I'm getting romantically involved with him?

WESLEY
You said it, I didn't.

Beverly searches to explain her confused feelings.

BEVERLY
My feelings toward him aren't romantic... exactly. I mean... I know that the... doctor/patient relationship can sometimes create a... false sense of intimacy... but this is different. There's an almost... spiritual connection.
(beat)
I guess I'm not making much sense, am I?

WESLEY
(gently)
I think I understand.

A beat. Beverly is appreciative and touched by Wesley's support.

25 INT. MAIN BRIDGE (OPTICAL)

Data is working at the aft science station as Geordi ENTERS the Bridge from the aft Turbolift. He carries the storage capsule in his hand.

GEORDI

Data, I was thinking about the storage capsule last night.

(he places the capsule on to the console)

And I was wondering... what if we've been going about it the wrong way. We've been trying to analyze its mechanical properties. What if it is a biochemical storage medium?

DATA

Are you suggesting that it employes memory RNA like an organic cell?

GEORDI

Well, it does contain quantities of nucleic acids.

DATA

Perhaps the information sequences are encoded in the molecular patterns themselves.

GEORDI

Computer, scan the storage capsule. Analyze molecular sequences on nucleic acid chains.

Suddenly the random information on the science screen coalesces into starmap coordinates.

GEORDI

(triumphant)

Well what do you know. A navigational chart.

DATA
It appears that your hypothesis was correct, Geordi.

GEORDI
(very pleased)
I knew it.
(to Picard)
Captain?

25 CONTINUED:

Picard comes over.

PICARD
You found something?

DATA
We have determined that the storage cube from John Doe's escape pod contains navigational information.

PICARD
Can you match these stars to our charts?

DATA
Computer, run transformational matrix calculations. Match navigational referents to known stars in this sector.

COMPUTER VOICE
Information on this sector is incomplete. No correlation.

GEORDI
(determined)
I'm not giving up yet. Not after coming so close to cracking this thing.
(MORE)

25 CONTINUED:

GEORDI (Cont'd)
(examines screen)
That might be flight path information from John's ship, but without a frame of reference, I can't determine the origin points.

They all think for a beat.

DATA
Computer, assume those points are course corrections and derive gravitational values for stellar objects near the flight path.

The information on the screen starts to be converted.

DATA
Most of these are ordinary G-type stars...
(indicates point on

screen)
But this would appear to be a neutron star, possibly a pulsar.

GEORDI
(indicates markings next to the pulsar)
Which means this might be a rotational time reference.

DATA
Computer, assume these symbols are pulsars. Translate associated values into standard temporal notations.

The display changes again.

DATA
(continuing)
Computer, is there a pulsar with a rotational period of... one-point-five-two-four-four seconds within sensor range?

COMPUTER VOICE
Affirmative.

25 CONTINUED: (2)

GEORDI
Bingo! Overlay navigational chart using referenced pulsars and project a flight path back to origin.

COMPUTER VOICE
Flight path originated at bearing zero-zero-three, mark zero-one-five. Distance, two-point-three parsecs.

GEORDI
That's it, Captain. That's where John Doe came from.

DATA
That bearing is almost directly along our planned course.

PICARD
Good. Then we can continue our mission without significant interruption.

As they look at the starchart on the screen...

26 INT. JOHN'S ROOM IN SICKBAY

John is shocked.

JOHN
Home?

MOVE to reveal Beverly and Picard in the room.

PICARD
Yes... using the information we found in your escape pod, we may be able to return you to your

people.

It takes John a few moments to sort out his feelings. His expression changes for a moment... his words slip out, without conscious thought.

JOHN
(almost a whisper)
I... cannot go back.

Picard and Beverly exchange a look.

PICARD
And why is that?

There is a beat as John thinks. Then with a shock of realization...

JOHN
(certain)
You must not take me home, Captain.

BEVERLY
John, your memory... has it returned?

John is trying desperately to remember, but specific memories stay tantalizingly out of reach.

26 CONTINUED:

JOHN
All I know is that we came out here to escape.

PICARD

Escape what?

BEVERLY

There were others with you?

JOHN

(searching)

Yes... I was not... alone. But what happened to the others or what we were escaping from... I cannot remember.

(to Picard with passion)

But I do know that I cannot go back... not yet.

Picard and Beverly are a little taken aback by the conviction and determination of John.

PICARD

We will not arrive in your star system for at least three weeks. That gives us plenty of time to discuss this matter further.

BEVERLY

Hopefully by then, you'll have regained more of your memory.

JOHN

(relieved)

You're right of course. I apologize for my outburst, Captain.

PICARD

It is... understandable.

Picard nods and EXITS. Beverly smiles at John with reassurance and then EXITS. John gets up and moves over to a cup of water sitting on a table.

27 ON JOHN (OPTICAL)

as he reaches for the cup. He doubles over in more intense pain that we saw earlier... the spasm lasts longer this time. With great effort, he tries to release the pain by sheer will. The pain subsides after a final spasm and a BRIGHT YELLOWISH GLOW moves quickly from his chest to along his arms and then disappears. Hold on John... bewildered and frightened.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. TEN FORWARD

Beverly and John ENTER. The room is filled with SUPERNUMERARIES... a busy, lively atmosphere. John and Beverly pause near the bar.

JOHN

This ship is astounding. It seems to stretch on without end.

BEVERLY

We can see the rest of it some other time. This is your first day out of Sickbay... I don't want you to overexert yourself.

JOHN

(glancing around)

This looks like an ideal place to rest.

BEVERLY

My thoughts exactly.

They walk over to an empty table and sit down. John looks around the room at the activity surrounding them.

JOHN

Truly remarkable.

BEVERLY

What is?

JOHN

These people... they're all so different from one another... yet they work together freely.

BEVERLY

Is it that surprising?

John thinks this over.

JOHN

It is... new to me.

28 CONTINUED:

JOHN
(frustrated)
My people are different... somehow. If only I could remember!
(beat)
Yesterday... for one terrifying moment, there was clarity.

BEVERLY
You mean that energy pulse... ?

JOHN
Yes. For that moment, my purpose seemed clear... but then it was gone.

BEVERLY
The pain... the energy pulse... they must all be linked to the cell mutation in your body.
(beat)
I wish there was some way I could help you get to the truth.

John gives her a warm smile. His own pain forgotten... only looking to reassure her.

JOHN
Thank you... Beverly, you've done so much for me already. I only

wish there was some way I could repay you.

BEVERLY

But you have...

John gives her a gentle but questioning look. Beverly is a little embarrassed, yet she feels compelled to tell him her personal feelings.

BEVERLY

The... friendship... that we've developed has made me... very happy.

John thinks this over for a few seconds. They both realize that each has strong feelings towards the other, but both know that they cannot take their relationship any further.

28 CONTINUED: (2)

JOHN

The rapport that exists between us... also means a great deal to me.

(beat with deep conviction)

But I believe that I am on some kind of journey. Whatever brought me here... whatever is happening to my body... it's all part of that journey... and I must complete it... before any other consideration.

Beverly knows that John is right, but nevertheless there is still that strong attraction between them. A solemn bittersweet moment as they both reflect on what might have been.

29 OMITTED

30 INT. MAIN BRIDGE

Data and Worf at their stations, Picard and Riker at Command.

30 CONTINUED:

WORF
Sir, I am reading a vessel on long-range scanners... it is coming from sector nine five six nine.

PICARD
What configuration?

WORF
Impossible to identify at this distance. However, it is on an intercept course.

DATA
Captain, the ship is traveling at warp nine point seven two.

RIKER
Nine point seven two?

PICARD
Time to intercept?

DATA
At present course and speed...
ten hours fifty-three minutes.

PICARD
Try to hail them, Mister Worf.

A beat as Worf works his console.

WORF
No response, Captain.

Picard is a little disturbed by this.

PICARD
Monitor their approach... repeat
hail every half hour.

WORF
Aye sir.

RIKER
Whoever they are, they're in a
big hurry to get here.

Picard and Riker exchange a look... who is out there?

31 INT. JOHN'S SICKBAY ROOM

John is reading about Federation history on a computer terminal. Suddenly a spasm of pain shoots through his body, doubling him over in agony.

32 CLOSE ON MEDICAL MONITOR (OPTICAL)

The screen is monitoring the lifesigns of John, when a RED WARNING LIGHT comes on along with a BEEPING SOUND.

33 INT. JOHN'S SICKBAY ROOM (OPTICAL)

The doors open and Nurse Temple ENTERS. She goes over to John, who is clearly in torment.

TEMPLE
(hits combadge)
Doctor Crusher, medical emergency, room four.

JOHN
(struggling)
Can't... make it... stop...

Beverly RUSHES IN with a tricorder and goes to John.

BEVERLY
(scanning him)
John tell me... is it worse than before?

JOHN
Much... worse.

TEMPLE
Should I get something for the pain?

BEVERLY
(reading tricorder)
No. The readings are fluctuating too wildly... it wouldn't do any good, his entire cell structure... is transforming.

His face contorts and he grabs her arm.

JOHN
Beverly! I have to... leave!

33 CONTINUED:

BEVERLY
Where do you want to go?

JOHN
I must... get off... this ship.

BEVERLY
John, that's impossible. In your condition---

John moves away from her and backs towards the door.

JOHN
I must... !

A brief GLOW OF YELLOWISH LIGHT emanates from his chest again, this time the effect is a little longer and the light is more intense. It startles Beverly and the Nurse. The glow subsides and a look of determination comes over his face. John bolts OUT THE DOOR.

34 INT. SICKBAY/CORRIDOR

Moving with Beverly as she follows John. He goes into the corridor and Beverly stops in the doorway. She hesitates for a moment. She doesn't want to do anything to hurt John, but realizes her duty to the ship outweighs her personal feelings. She hits her combadge.

BEVERLY
Security...

35
thru OMITTED
36

37 INT. SHUTTLE BAY CONTROL BOOTH

Looking down into the shuttle bay. TWO SHUTTLE TECHNICIANS are working on a shuttlecraft along with Geordi. He steps back from the shuttle.

37 CONTINUED:

GEORDI
(to technicians)
Okay, let's realign the magnetic inducers on the starboard nacelle.

38 NEW ANGLE

looking out from the control booth, along the catwalk toward the door. The door opens and John ENTERS. He

hesitates a moment, gets his bearings... looks down and sees the shuttlecraft... then heads for the control booth.

39 ON CONTROL BOOTH (OPTICAL)

John goes into the booth, GLOWS again.

40 INT. CONTROL BOOTH

John trying to figure out how to open shuttle bay doors...

41 INT. SHUTTLE BAY

Worf, SECURITY TEAM, and Beverly ENTER the bay on the main level. They see John up in the booth.

BEVERLY
John!

WORF
Leave the control booth immediately!

John continues to work the console. The HANGAR DOOR STARTS TO OPEN.

41A INT. SHUTTLE BAY (OPTICAL)

as shuttle bay doors open.

42 MOVING WITH WORF

as he goes back out into the corridor and ENTERS the

Turbolift.

43 ON BEVERLY

BEVERLY
John! Listen to me! You must come down!

44 ON BOOTH AND CATWALK (OPTICAL)

as Worf ENTERS from the door and moves carefully along catwalk toward booth. His phaser is drawn.

WORF
Step away from the controls.

John is confused and frightened. He steps out of the booth towards Worf.

JOHN
Get back! Please... stay away!

WORF
I have no wish to harm you... but you must return to Sickbay immediately.

Worf moves closer... trying to calm him.

JOHN
No! Do not come any closer! I have no control over what's happening to me.

John is convulsed with pain... he crumples (no flare yet). Worf goes over to him and as he bends over him, John suddenly PULSES BRIEFLY INTO A FLARE. John

returns almost immediately to humanoid form, but Worf is knocked over the railing and falls to the deck below.

45 ON WORF

as he lands with a sickening thud.

46 ON JOHN

He looks down and sees Worf... a horrified expression on his face.

47 NEW ANGLE

as Beverly and the Security Team cluster around Worf. Beverly examines him.

BEVERLY
His neck is broken. No life signs.
(hits combadge)
Sickbay, form a resuscitation team, we have a code seven in shuttle bay two. Transporter room, standby...

Beverly senses another presence in the room and she turns around. The others turn with her...

48 NEW ANGLE (OPTICAL)

revealing John in the doorway to the shuttle bay... a look of compassion and pity on his face. He begins to move towards them... the Security team start to draw

their phasers, but Beverly stops them.

BEVERLY

No... don't.

The team hesitates... they move back warily. John continues over to Worf. Beverly searches his face to confirm her hope... there is a look of peaceful confidence on his face. He kneels down by Worf and slowly reaches out... and touches Worf's neck. The same COLOR WASH seen when John touched O'Brien now emanates from John's hand. A long beat... then Worf's eyes open. An audible gasp from the on-lookers. Worf's face shows his surprise... he's unsure of what has just happened.

49 NEW ANGLE

Beverly scans Worf.

BEVERLY

There's no trace of injury.

49A CLOSE ON GEORDI

as he looks at John and realizes the extent of John's powers. He becomes aware of the effect John has had on him.

49B BACK TO SCENE

Beverly looks at John with awe. He smiles... and for that moment he is serene and at peace with himself. All eyes on John as he helps Worf to his feet. On their reactions...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at impulse.

51 INT. CAPTAIN'S READY ROOM

Picard, Beverly, and John. Picard at his desk, his expression grim. Beverly watches with concern and compassion.

PICARD
You admit you were trying to steal a shuttlecraft.

JOHN
Yes.

PICARD
So I ask you again -- why?

JOHN
I don't know!

PICARD
Unacceptable. You had a reason

-- I want to know what it was.

No response from John.

PICARD (cont'd)
(sharply)
Dammit, I'm entitled to an answer. You nearly killed a member of my crew.

BEVERLY
(defending)
And healed him.

PICARD
I am not forgetting that. It's the only reason he's here, and not in the brig.

JOHN
I warned him... told him it was dangerous.

51 CONTINUED:

Picard leaps on that small admission.

PICARD
Why? Why is it dangerous? What is happening to you?

JOHN
(wearily)
I don't know.

Beverly responds to his pain and turmoil. She stands, runs a tricorder scan.

BEVERLY
The rate of metamorphosis is accelerating. Almost as if your body were generating an electrical field that's warping the tissue.
(in answer to Picard's look)
I can't explain what I don't understand.

PICARD
(frustrated and worried)
Who are you? What are you?

JOHN
I am afraid... for myself... for all of you. I have to get away... isolate myself. Whatever is happening to me, it's dangerous.

PICARD
As Lieutenant Worf discovered.

JOHN
I don't want to hurt anyone.
(a beat)
Captain, for the sake of your crew, let me go before it happens again.

BEVERLY
John, I can't believe you're

capable of harming any --

51 CONTINUED: (2)

They are interrupted by a call from the Bridge.

DATA'S COM VOICE
Captain, the alien vessel is coming within weapons range. Its shields are up.

PICARD
On my way.
(to Beverly and John)
Take him back to Sickbay. I want him under constant surveillance.

They all EXIT.

52 INT. MAIN BRIDGE

Picard emerges from the Ready Room, followed by Beverly and John. As Picard goes to his chair, Geordi approaches John still near the door to the Ready Room. Geordi hesitates before speaking -- a hesitation born from admiration and wonder, not fear.

GEORDI
I want to thank you.

JOHN
For what?

GEORDI
I don't know how -- or why --

but down on the planet, you gave me something... a new confidence.

John smiles.

JOHN
I doubt I can take credit for that... Perhaps I only helped you find something you already had.

Geordi reacts...

53 NEW ANGLE (OPTICAL)

as Picard takes his seat, looks at the Main Viewer. On it is an alien spaceship -- very sleek, very military.

DATA
Alien vessel approaching at half-impulse, heading zero-five-one mark one-one-four.

PICARD
Raise shields. Slow to one-third impulse and bring us to one-zero-three mark zero-two-five. Mister Worf, hail the alien vessel.

WORF
They continue to ignore our hails, sir.

Data reacts to a readout on his panel.

DATA
They are scanning us, Captain.

John steps up to Picard and Beverly, his eyes on the Main Viewer.

54 WIDER

as Picard notices John's cold, hard-edged expression; it's the expression John gets when thinking of his past. Picard gives John a look -- "do you recognize that ship? John shrugs helplessly -- he doesn't know.

Worf works his panel:

WORF
They are answering our hail, Captain.

PICARD
On screen.

55 ANGLE TO INCLUDE THE MAIN VIEWER (OPTICAL)

The image of the approaching ship is replaced with SUNAD, an imposing Zalkonian humanoid physiologically similar to John but whose attire and demeanor is much more military, more aggressive, almost Draconian.

55 CONTINUED:

Sunad sees John, glares at him with hostility. John reacts to the sight of Sunad; Picard picks up on it:

PICARD
You know him?

JOHN
Yes... I don't know how, but...
(a beat)
He's dangerous...

Picard nods and steps up toward the Viewer.

SUNAD
I am Commander Sunad, of Zalkon. You are trespassing into our space... and you are holding a Zalkonian citizen.

Troi, standing near Picard, studies John's reaction to Sunad almost as intently as she studies Sunad. John appears confused, showing a mixture of fear and contempt.

PICARD
I am Captain Jean-Luc Picard, of the United Federation of Planets. We intend no transgression of --

Sunad, still eyeing John with loathing, interrupts:

SUNAD
You will return him to us immediately.

Picard looks at John. John shakes his head -- he doesn't want to go.

PICARD
(re: John)

Sunad -- this individual is our guest. We found him dying in a shipwreck and returned him to health.

But Sunad is unappreciative:

SUNAD
Then you have aided a criminal.

55 CONTINUED: (2)

This is all new information to John -- yet he doesn't deny it.

SUNAD (cont'd)
He is one of four escaped prisoners. We eliminated the other three.

John's expression betrays a flash of pain and anger.

SUNAD (cont'd)
We thought this one dead as well. Return him so we may complete our task.

PICARD
Of what is he accused?

SUNAD
He is a disruptive influence. He spreads lies... encourages dissent... disturbs the natural order of our society.

PICARD
In what way?

SUNAD
That is not your concern.
(a beat)
I will give you two hours to comply.

Sunad ends his transmission as his image disappears, replaced with a view of the Zalkonian ship.

56 NEW ANGLE

as Riker turns to Worf.

RIKER
Tactical analysis.

WORF
The Zalkonian ship has a formidable armament. Their weaponry is comparable to ours.

56 CONTINUED:

GEORDI
They're just as fast -- and probably just as maneuverable.

PICARD
Counselor. Do they mean to carry out their threat?

TROI

I believe so. Sunad's hatred for John was evident... but there's something else. The Zalkonians fear John.

Picard contemplates all this. After a beat, he heads for the Observation Lounge.

PICARD

Commander Riker, Counselor, Doctor. John, I'd like you to join us.

Riker, Troi, Beverly, and John follow Picard.

PICARD (cont'd)

Mister Data, you have the Bridge. Mister Worf -- stay at Tactical. Counter any moves the Zalkonian makes.

WORF

Aye, sir.

57 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Beverly, John. John is distressed, straining with all his might to be of help, to remember.

JOHN

I can neither confirm nor deny what the Zalkonians told you.

Picard's expression gives no indication of whether he believes John or not.

PICARD
They make serious accusations
against you...

57 CONTINUED:

JOHN
Their accusations may be true.
I don't know. I don't believe
I am a criminal...

PICARD
You understand the difficult
position in which I'm placed.

Meaning Picard may have to turn John over. John locks eyes with Picard -- he understands.

JOHN
Completely. And I refuse to place
your ship in danger. If
necessary, I'll surrender to them.
(a beat)
But I'm convinced there's more
at stake here than my life...
there's something... important
I must complete... my survival
is vital.

John realizes how vague that sounds; he's frustrated he can't be more specific.

JOHN (cont'd)
If I could explain it, I would...

After a beat, Picard nods.

PICARD
I'll inform you of my decision shortly.

It's a dismissal; John EXITS. Once he's gone:

BEVERLY
Captain, you can't seriously be considering --

PICARD
(sharply)
We must consider all options, Doctor, without letting our personal feelings impede our judgment.

BEVERLY
You're going to tell me it's irrelevant that we'd be sending him to his death...

57 CONTINUED: (2)

PICARD
Exactly. Whether we approve of the Zalkonians' motives is not at issue.
(a beat)
For what it's worth, I suspect John may be correct that his existence has broader

ramifications than that of a
simple criminal.

TROI
Sunad thinks so. He feels
personally threatened by John.

BEVERLY
(agreeing)
Sunad called John a "disruptive
influence." That's hardly a
capital offense --

PICARD
It is not up to us to judge their
laws, Doctor.

RIKER
I know how I'd feel if the
situation were reversed... if they
were in our territory, holding
a Federation citizen.

TROI
(nods)
The Zalkonians truly don't
understand our indecision about
returning John. In their eyes,
we shouldn't be involved.

57 CONTINUED: (3)

BEVERLY
We are involved. I saved his
life. For what? So they could

chase him down and take that life away?

Picard sees the worth of Beverly's arguments... but his hands may be tied...

57A EXT. SPACE - THE ENTERPRISE (OPTICAL)

facing the Zalkonian ship.

58 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Zalkonian ship.

60 OMITTED

61 INT. MAIN BRIDGE (OPTICAL)

On the Main Viewer, Sunad stares down at Picard. Riker, Worf, and Data man their stations.

SUNAD

Picard -- we will not tolerate more delays.

PICARD
Commander, let me remind you we are on a mission of exploration... our purpose is to establish peaceful relations with the civilizations we encounter.

SUNAD
We do not want relations with you.

PICARD
If that is your wish -- we will respect it.

SUNAD
We simply want you to leave Zalkonian space as soon as you return the criminal.

PICARD
Commander, we will leave. It is not our policy to intervene in the affairs of other cultures.

61 CONTINUED:

Picard moves closer to the viewer -- time to say what he has to say.

PICARD (cont'd)
But before I return the survivor to you, I would appreciate a more detailed explanation of what he has done to merit a death

sentence.

SUNAD
(bristling again)
As I said -- it is not your concern.

PICARD
Agreed. However, there are circumstances of which you may be unaware. The survivor has suffered a memory loss -- he is, therefore, ill-equipped to defend himself against your accusations.

SUNAD
(getting angry)
There is no defense. Our judgment is final.

PICARD
Since his recovery, he has manifested unusual abilities --

Sunad reacts, fearing the worst.

SUNAD
What kind of abilities?

PICARD
He apparently has the power to heal injuries with a simple touch...

SUNAD
(more and more agitated)
Lies!

61 CONTINUED: (2)

PICARD
-- and even to reverse death itself --

SUNAD
(a shout)
Obviously he has corrupted you as well. I see I am wasting my time --

Sunad nods to a subordinate offscreen. Before Picard can respond, he finds himself unable to breathe -- it's as if an invisible hand has him by the windpipe.

62 NEW ANGLE

Everyone on the bridge is affected by the throat constriction. Worf manages to gasp out:

WORF
Shields ineffective...

Picard struggles to speak, but his words are inaudible.

Worf falls to his knees.

Off Data's reaction (among those on the Bridge, he alone is unaffected by the throat constriction) --

63 INT. MAIN ENGINEERING

Geordi and two SUPERNUMERARIES working their stations

are overwhelmed by the throat constriction.

64 OMITTED

65 INT. SICKBAY -- PRIVATE ROOM

Beverly is on the ground, gasping for breath.

BEVERLY
I can't... breathe...

65 CONTINUED:

John rushes to her side. Though he's unaffected by the throat constriction, the sight of Beverly in trouble is almost too much for him.

66 ON JOHN (OPTICAL)

John touches Beverly -- and a COLOR WASH flows from his hands through Beverly's body.

As the COLOR WASH envelops Beverly, her throat constriction vanishes.

John looks at his glowing hands. Realization sinks in -- his memory returns. John's attitude changes: gone from his eyes are the doubts and the confusion; replaced with a strength and a self assurance that comes from clarity of purpose.

67 ANGLE ON BEVERLY

looking at John with wonder and surprise.

68 ON JOHN

as he quickly rises to his feet.

JOHN
It's come back to me, Beverly...
I know who I am -- what I am.

Beverly reacts as John leads her out of Sickbay.

69 INT. CORRIDOR NEAR TURBOLIFT (OPTICAL)

A CREWMAN lies on the ground, choking. Beverly and John ENTER. Beverly scans the crewman with her tricorder.

John bends over the crewman and touches him. The same COLOR WASH shimmers through the crewman's body -- and the choking is gone. Beverly looks at John with ever-increasing awe.

69A ON JOHN (OPTICAL)

who moves away from the crewman and touches a wall panel. A COLOR WASH moves from his hands to the panel, spreads rapidly to evelop the corridor, keeps spreading...

(70 thru 72 OMITTED)

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the COLOR WASH permeates first the saucer section and then the entire ship, covering and protecting it.

74 INT. MAIN BRIDGE

gone are the crippling effects of the Zalkonian attack. Picard (with Data's assistance), Riker, Worf, and the supernumeraries slowly get to their feet, unharmed, as John and Beverly ENTER from the Turbolift.

75 ANGLE ON JOHN (OPTICAL)

A quick glance tells John that his efforts to save the crew have been successful. He moves to the center of the Bridge, faces the Main Viewer with an air of quiet command. On the Viewer, Sunad reacts -- the calm self assurance in John's manner frightens him, but he acts tough in a vain attempt to hide his terror. He barks orders to someone o.s.:

SUNAD
Ready all weapons.

JOHN
That will be futile. You will no longer harm these people, Sunad.

75 CONTINUED:

SUNAD
(trying to ignore him)
Fire upon that ship...

John reaches toward the Main Viewer. A quick GLOW from John's hand --

76 NEW ANGLE (OPTICAL)

-- and suddenly Sunad is standing on the Bridge. Picard, Riker, Data, Worf, and Beverly react; Picard raises a hand to signal the Bridge crew not to interfere. John turns to face Sunad, who cowers.

JOHN
I won't hurt you.

SUNAD
(to Picard)
Kill him, Captain -- he's evil...

John sadly shakes his head, indicates Picard and the Bridge crew.

JOHN
You could learn from these people, Sunad. They don't fear me.

SUNAD
They don't realize how dangerous you are -- you and the others like you...

JOHN
That's what you and the other leaders have maintained for generations. But it's a lie.

John turns to Picard and Beverly:

JOHN (cont'd)
Captain -- my species is on the verge of a wondrous evolutionary change... a transmutation beyond

our physical being. I am the
first of my kind to approach that
metamorphosis.
(MORE)

76 CONTINUED:

JOHN (Cont'd)
They tried to convince us it was
a sickness we'd never survive...
that the pain and energy pulses
would kill us. They claimed we
were dangerous... so they
destroyed anyone who exhibited
signs of the transfiguration.

SUNAD
We were protecting our society...

JOHN
By murdering us?
(shakes his head)
You saw the mutations as a threat
to your authority... you were
terrified of something you
couldn't understand.

Sunad doesn't reply.

JOHN (cont'd)
(to Picard)
Some suspected that what was
happening to them was not evil.
Four of us decided to flee Zalkon
and let the metamorphosis take

its course.

(MORE)

76 CONTINUED: (2)

JOHN (Cont'd)

(to Sunad)

You hunted us down... killed the others. But I survived...

(a look to Beverly)

... with the help of a kind and friendly people.

77 ANGLE ON JOHN (OPTICAL)

as he TRANSFORMS -- and his body begins to GLOW in a hundred colors.

John takes a step toward Sunad, who backs up.

JOHN

There is nothing to fear. You can join me. All Zalkonians can. Let me show you.

John reaches out a hand to Sunad, who recoils.

SUNAD

Don't touch me!

JOHN

As you wish. But others will listen... now that you can no longer prevent me from telling them the truth. Those who are

willing will follow me.

John waves a hand -- and suddenly Sunad is no longer on our Bridge.

WORF
(reading his panel)
Sunad is back aboard the Zalkonian vessel, Captain...

On the Main Viewer, the Zalkonian ship departs.

78 NEW ANGLE (OPTICAL)

John approaches Picard.

JOHN
Captain... my people are about to embark upon a new realm, a new plane of existence... thanks to you.

PICARD
It is our mission to seek out life... in all its forms. We are privileged to have been present at the emergence of a new species.

John crosses to Beverly.

JOHN
You gave me life... and more. I don't have the words for my gratitude... nor my sorrow at

leaving you.

They share a private, bittersweet moment. Then John begins to SHIMMER... becoming more and more incorporeal...

79 ON JOHN (OPTICAL)

as his body dissolves completely into a GLOWING LIGHT...

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a BEAM OF LIGHT emerges from the top of the saucer section, streaks off into the distance -- and disappears.

81 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

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FINAL DRAFT

APRIL 6, 1990

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds"

CAST

PICARD	ADMIRAL HANSON
RIKER	LT. COMMANDER SHELBY
DATA	BORG LEADER
BEVERLY	PICARD/BORG
TROI	
GEORDI	
WORF	
WESLEY	Non-Speaking
	SEVERAL BORG

GUINAN
O'BRIEN

Non-Speaking
SUPERNUMERARIES
TECHNICIAN

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	JOURET FOUR SURFACE
OBSERVATION LOUNGE	
TURBOLIFT	BORG SHIP
CORRIDOR	
TRANSPORTER ROOM	
TEN-FORWARD	
MAIN ENGINEERING	
PICARD'S QUARTERS	
RIKER'S QUARTERS	
SHELBY'S QUARTERS	
BORG SHIP	
INTERIOR CHAMBER	

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Leaving warp as it approaches a planet.

PICARD (V.O.)
Captain's log, Stardate 43994.1. The Enterprise has arrived at Jouret Four in response to a distress signal from one of the Federation's outermost colonies.

2 INT. TRANSPORTER ROOM (OPTICAL)

Riker enters, meets Geordi, Data and Worf. O'Brien at the console.

RIKER
(to Worf)
Anything from the surface?

WORF
Nossir. There have been no communications from the colony for over twelve hours.

RIKER
Sensors picking up any signs of life?

WORF
None.

Riker frowns. Anticipating the question --

O'BRIEN
The surface environment is safe for transport, Commander.

Riker acknowledges as they move into transport position... he nods to the technician and they DEMATERIALIZE.

3 EXT. PLANET SURFACE - DAY

Fairly close so we have no clear bearings yet... the away team reacts to what they see... pulling back slowly.

RIKER
(keying insignia)
Mister O'Brien, verify these are accurate coordinates for New Providence colony.

O'BRIEN'S COM VOICE
Coordinates verified, sir. You're at the center of town.

4 EXT. PLANET SURFACE - WIDE - DAY (MATTE SHOT)

To see the away team is standing on an empty site... where the colony should be, there is now a shallow depression... as though it has been scooped out and taken away.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit. Another starship, transport class, has joined them.

PICARD (V.O.)
Captain's log, Stardate 43997.6. Admiral Hanson and Lieutenant Commander Shelby of Starfleet Tactical have arrived to review the disappearance of New Providence colony. No sign remains of the nine hundred inhabitants.

6 INT. CAPT. READY ROOM

Picard, Riker, Hanson -- fifties, high ranking, hard driving -- and Shelby. She is late twenties, very beautiful, energetic, extremely motivated and ambitious. The mood is somber.

HANSON
The truth is... hell, we're not ready. We've known they were coming for over a year... we've thrown every resource we've got into this but still...

RIKER

Then, you're convinced it is the Borg... ?

SHELBY

That's what I'm here to find out. The initial descriptions of these surface conditions are almost identical to your reports from system J-two-five.

PICARD

(acknowledges)

Mister Riker wrote those reports... he agrees with you.

6 CONTINUED:

HANSON

(setting protocol)

Commander Shelby took over Borg tactical analysis six months ago. I've learned to give her a wide latitude when I want to get things done... That's how I intend to operate here.

It is clear that she's in charge as far as the admiral is concerned.

SHELBY

My priority has been to develop some kind, any kind of defense strategy...

RIKER

Obviously nothing we have now can stop them.

SHELBY
(acknowledges)
We've been designing new weapons... but they're still on the drawing board.

HANSON
We expected much more lead time. Your encounter with the Borg was over seven thousand light years away...

PICARD
If this is the Borg, it would indicate they have a source of power far superior to our own...

SHELBY
I'd like to see the colony site as soon as possible, Captain.

RIKER
It'll be night at the site in thirty minutes. We've scheduled an away team for dawn.

PICARD
(to Riker)
Why don't you show the commander to her quarters...

6 CONTINUED: (2)

Riker rises to escort her to the door...

RIKER
It's our poker night, Admiral. There's always an open seat for you...

HANSON
(would love to, but...)
Next time, Commander. Your captain and I have a lot to cover. But rumor has it that Commander Shelby's played a hand or two...

Riker reacts, exchanges a look with Shelby who grins as they EXIT. Hanson smiles. After the door closes...

HANSON
Keep your eye on her, Jean-Luc. One impressive young lady...

Picard grins, obviously has a special affection for this particular admiral.

PICARD
You seem rather taken with her, J.P.

HANSON
Just an old man's fantasies. When Shelby came into tactical, every damned admiral's uncle had a take on this Borg business... she cut through it, put us on track.

Picard moves to a teapot, pouring...

PICARD

Earl Grey?

HANSON

Four sugars.

(beat)

She'd make you a hell of a first officer.

Picard raises an eyebrow...

PICARD

I already have a hell of a first officer.

6 CONTINUED: (3)

HANSON

Don't tell me he's gonna pass up another commission?

PICARD

One's available?

HANSON

The Melbourne. It's his if he wants it. Hasn't he told you?

Picard sighs, shakes his head, no... resigned to the inevitable.

PICARD

Well, I guess I knew this day would have to come... he'll make

a fine captain, J.P.

HANSON
You may want to tell him that.
(off Picard's look)
We're still waiting for his decision. Hell, this is the third time we've pulled out the captain's chair for Riker. He just won't sit down. And I'll tell you something -- there are a lot of young hotshots like Shelby on their way up. Riker could suddenly look like he's standing still next to them. He's hurting his career by staying put. If I were you, I'd kick him in the rear end for his own good.

As he drinks again, Picard reacts and...

7 INT. CORRIDOR

Riker moving with Shelby.

SHELBY
We know the Borg have no interest in power or political conquest...

RIKER
(acknowledges)
They identify what's useful to them, then consume it. Or try to at least...

7 CONTINUED:

At her quarters, they pause...

SHELBY
But here's the question -- after they take what they want... what happens to the rest?
(off his look)
There has to be some evidence... residue... something that tells us they've been here.

8 INT. SHELBY'S QUARTERS - CONTINUOUS

As the door slides open and they ENTER.

SHELBY
I don't know exactly what I'm looking for... but we've tested the sections of the Enterprise's hull that were damaged by the Borg. There were some unusual magnetic-resonance traces...

RIKER
A Borg footprint?

SHELBY
That's my theory. I'll see if it holds up tomorrow.
(beat)
I've reviewed your personnel... I'll be assigning Mister La Forge and Mister Data to accompany me on the away team...

Riker barely reacts... isn't prepared to allow her to make crew assignments...

RIKER
I've... already assigned them to the away team, Commander. And I'll be with you as well.

A quick awkwardness.

SHELBY
(smiles)
Of course. I appreciate any assistance you can offer.

She measures him for a beat. Examining the quarters---

8 CONTINUED:

SHELBY
Tell me, something, Commander... is serving aboard the Enterprise as extraordinary an experience as I've heard?

RIKER
Every bit of it.

SHELBY
Good.
(intimately sharing a secret)
Because I intend to convince Captain Picard that I'm the right choice for the job.

RIKER
(beat)
Job? Which job... ?

SHELBY
Yours, of course.
(off his look,
"embarrassed")
I'm sorry... I heard you were leaving.

And she's very good -- it could be taken as an innocent faux pas by a lesser man, but Riker knows a fishing expedition when he sees one... their eyes connect, he won't bite...

RIKER
If I am... I'm sure you'll be the first to know, Commander.
(beat)
Poker's at seventeen hundred hours, my quarters, deck eight...

He EXITS. Hold just a beat on her reaction and...

8A INT. RIKER'S QUARTERS - POKER TABLE

Troi is the dealer, Wesley, Geordi, Riker, Data, Shelby... five card stud... four cards have been dealt.

DATA
I will buy another card, Counselor.

8A CONTINUED:

Throws a pair of chips in...

WESLEY
Got another king in the hole, Data?

DATA
I am afraid I cannot answer that Wesley. And as you are a newcomer to the game, may I say it is inappropriate to ask.

Troi deals Data his last card.

TROI
No help there.

GEORDI
(bad night)
Fold. Again.

WESLEY
I'm in.

Throws in his chips. His card is a third jack.

TROI
Three jacks looking back for the handsome young ensign.

Reactions around the table. Data folds.

GEORDI
Beginner's luck.

Shelby puts her chips out... gets a worthless card.

TROI
Pair of deuces stands.

Riker throws in his chips... gets a card that continues his straight flush... reactions.

TROI
Possible flush, possible straight flush. The bet is yours, Mister Crusher.

Wes looks nervously at Riker.

WESLEY
I'm in for ten...

8A CONTINUED: (2)

He throws in a pair of chips. Shelby studies Wesley carefully... and then throws in her two chips to stay in. But the tension is clearly between Riker and Wesley. Riker gives him his best poker face.

RIKER
(to Wesley)
Time to put on the long pants, Wes. I'll see your ten. And raise you a hundred.

GEORDI
He's got the straight flush.

DATA

Not necessarily. Commander Riker may be bluffing, Wesley.

Wes studies Riker's face. Breaks...

WESLEY
I don't think so. I fold.

GEORDI
(groans)
With three jacks?
(shakes his head)
Wesley, you may get straight A's in school, but you've still got a little to learn about poker...

And so the attention turns to Shelby... who looks at Riker and they look at each other and after a long look beat...

SHELBY
I've only got two pair, Commander. But I've got to see that blind card. I'll call.

She puts in her chips. Riker blinks... looks down at his card... turns it over. It busts his straight flush. He's bluffing. Reactions. Wesley groans, hangs his head.

GEORDI
(delighted)
You got him!

Riker and Shelby's eyes meet. She collects the winnings.

9 OMITTED

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit. The other ship alongside.

11 INT. TRANSPORTER ROOM

O'Brien at the controls as Riker and Geordi arrive together... Geordi carrying a work kit...

RIKER
Mister Data and our guest appear to be tardy...

O'BRIEN
Sir, Commander Shelby and Data beamed down to the planet surface an hour ago...

RIKER
(reacts, angry)
On whose authority?

O'BRIEN
(blinks)
On... hers, sir.

Riker exchanges a look with Geordi as they get in position on the transporter...

12 EXT. PLANET SURFACE - DAWN (OPTICAL)

Shelby and Data are examining exposed rock strata with their tricorders as Riker and Geordi MATERIALIZE.

SHELBY
Morning. Early bird gets the worm, eh? We've had some interesting results...

RIKER
(interrupting, burning)
Commander Shelby...
(he pauses, will not do this in front of the other officers)
Walk with me, Commander.

It is an order. She obeys. Geordi and Data exchange a look...

12 CONTINUED:

DATA
I believe Commander Shelby erred... there are no known avifaunal or crawling vermicular lifeforms on Jouret Four.

GEORDI
That's... not what she meant, Data... but, uh, you're right, she erred...

On Data's reaction...

13 ANGLE - MOVING WITH RIKER AND SHELBY

SHELBY

(responding)
I'm sorry... I woke up early and I saw a weather system was moving in... it could have affected the soil readings...

RIKER
So without any regard to the risk of coming down alone...

SHELBY
Really, Commander... if we ran into the Borg, two extra bodies wouldn't've made a hell of a difference, would they? We had three hours before the storm front hit, less than two hours now. Data was available. I took him. We came. I don't see your problem...

RIKER
My problem, Commander, is I expect to be notified before there's a change in my orders...

SHELBY
(tight)
Noted for future reference. Do you wish to hear my report, sir?

RIKER
Go ahead.

13 CONTINUED:

SHELBY
The soil contains the same magnetic-resonance traces... That's our footprint. There's no doubt any more. It's the Borg.

On Riker's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit. The transport ship is gone.

PICARD (V.O.)
Captain's log, Stardate 43998.5. With confirmation of the Borg's presence in Federation space, Admiral Hanson has returned to Starbase three two four to discuss strategy with Starfleet Command. Lieutenant Commander Shelby remains on board to continue tactical preparations.

15 INT. CAPT. READY ROOM

Riker and Picard.

RIKER
... a standing Yellow Alert...
all Federation and allied outposts
have been warned... Ops will
continue to monitor long range
sensors... I've assigned Data,
La Forge and Mister Crusher to
work with Commander Shelby.

Picard nods... a beat.

PICARD
Very good, Number One. You've
covered all the bases. As usual.
(beat)
What's your impression of Shelby?

RIKER
She knows her stuff, Captain.

Picard notes a vague hesitation in his attitude.

PICARD
She has your full confidence...

RIKER
Well, I think she needs...
supervision.
(MORE)

15 CONTINUED:

RIKER (Cont'd)

She takes the initiative a little too... easily. Sometimes with risks.

Picard nods, smiles slightly...

PICARD
Sounds a little like a young lieutenant commander I once recruited as my first officer.

RIKER
(returns smile)
Perhaps.

And all this is played with great warmth and personal connection...

PICARD
You're the best officer I've ever served with, Will.

Riker crinkles his forehead, nods, thanks.

PICARD
(most gentle)
But what are you still doing here?

RIKER
(reacts)
Sir?

PICARD
I hear you've been offered the Melbourne.

Riker acknowledges, believes the captain will be

pleased when he says --

RIKER
I've decided not to pursue the commission at this time.

But Picard surprises him by not showing pleasure, but rather discomfort with the decision.

PICARD
She's a fine ship, Will.

15 CONTINUED: (2)

RIKER
She's not the Enterprise.
(beat)
With all due respect, sir, you need me. Particularly now.

PICARD
Starfleet needs good captains. Particularly now. I cannot keep you to myself forever.

Picard takes a long beat... this is most difficult.

PICARD
I want you to reconsider your decision.

RIKER
(reacts)
Are you asking me to leave, Captain?

PICARD
I'm asking you to look at your career objectively and make the best decision.
(beat)
I know it's hard to walk away. But you're ready to work without a net, my friend. You're ready to make the life and death decisions a captain must make. And, hard as it is to accept, if you choose to leave, the Enterprise will go on just fine without you.

Riker looks hard at Picard and on that look...

15A INT. TEN-FORWARD

Troi and Riker at a table. Riker is troubled, confused.

RIKER
What am I still doing here, Deanna? I've pushed myself hard to get this far...
(glancing at her)
... sacrificed a lot.
(MORE)

15A CONTINUED:

RIKER (Cont'd)
I've always said I wanted my own

command. And yet something's holding me back. Is it wrong to want to stay... ?

TROI

What do you think?

RIKER

(shakes his head, doesn't know)

Maybe I'm just afraid of the big chair.

TROI

I don't think so.

RIKER

(unconvinced)

The captain says Shelby reminds him of the way I used to be. And he's right. She comes in here, full of drive and ambition, impatient, taking risks... I look at her and I wonder whatever happened to those things in me? I I liked those things in me.

(shakes his head)

I've lost something.

TROI

(suppressing a smile)

You mean you're older, more experienced... a little more seasoned...

RIKER

(grins)

"Seasoned". What a horrible thing to say to a man.

TROI

I don't think you've lost a thing... and you've gained a lot more than you realize. You're much more comfortable with yourself than you used to be...

15A CONTINUED: (2)

RIKER

Maybe that's the problem. Could be I'm too comfortable here.

TROI

I'm not sure I know what that means.

(But I do know that..)

You're happy here... happier than I've ever known you to be. It really comes down to a simple question -- what do you want, Will Riker?

Riker laughs to himself.

TROI

What?

RIKER

Stupid. An old song I heard when I was a kid. Keeps running through my mind...

(off her look, he begins to sing)

"Didja ever have the feeling that you wanted to go... still had the feeling that you wanted to stay... You knew it was right... wasn't wrong... still you knew you wouldn't be very long... it's tough to have the feeling that you wanted to go... "

15B ANGLE - GUINAN

moving by with a tray of drinks reacts as she hears Riker...

RIKER
(continuing)

"... still had the feeling that you wanted to stay... start to go... change your mind... "

He stops as he realizes Guinan is looking at him...

GUINAN

You start on Friday -- two shows a night, matinee on Wednesday.

15B CONTINUED:

RIKER

I play the trombone too...

She nods, and walks on...

16 INT. ENGINEERING - CLOSE ON MONITOR

shows an Okudagram, a graphic representation of the Borg ship...

SHELBY (O.S.)
... a manipulation effect in the Borg ship's subspace field... a definite pattern -- at four-point-eight minute intervals during your first confrontation with them.

17 ANGLE - AT THE POOL TABLE (OPTICAL)

Shelby, Riker, Geordi, Wesley, Data and three other supernumeraries, at least one other woman in the group. It's been a long day... fatigue is clear on all faces...

GEORDI
Might indicate high-output auxiliary generators kicking in.

SHELBY
(acknowledges)
One theory is that their systems are decentralized with redundant power sources located throughout the ship.

DATA
It is a reasonable conclusion. Borg technology has given each member of their society the ability to interface and function collectively. It is likely they

would construct their ship with
the same philosophy.

WESLEY
(shakes his head)
Knock out one generator and
another takes over without
interruption.

17 CONTINUED:

RIKER
What kind of damage would we have
to do to shut them down... ?

SHELBY
Projections suggest a Borg ship
like this one could continue to
function effectively even if
seventy-eight percent of it was
inoperable.

Reactions.

WESLEY
(grim)
And our best shot barely scratched
the surface.

Geordi in particular is stumped... moves to a monitor,
presses panels that put up several design schemes...

GEORDI
From what I've seen, I can't
believe any of your new weapons

systems can be ready in less than eighteen months, Commander.

SHELBY
(acknowledges)
We've been projecting twenty-four.

RIKER
(looking at the designs)
Is there anything here we can try to adapt to our current defense systems... ?

GEORDI
(studying them intently)
We'll have to look through the specs again.
(sighs, tired)
I don't know. My mind's turned to clay.

WESLEY
Mine too.

He inadvertently looks at Data... there's a beat of visual humor -- obviously Data's mind could run all night. Shelby intends to push them until they fall... moving to the computer, calling up specs...

17 CONTINUED: (2)

SHELBY
I think we should look at modifying the plasma phaser design...

Riker notices the excessive fatigue on everyone's faces...

RIKER
Commander, I think we should call it a night.

A beat. Shelby reacts without eye contact... there's a crisis, how can he think about breaking for the night? She keeps on working at the computer... eyes on the screen. Restrained --

SHELBY
All right. Anyone who's really that tired... if you want to leave...

Overlapping --

WESLEY
No, that's okay...

GEORDI
Go ahead, Commander...

SHELBY
(quickly back to work)
What would happen if we take the frequency klystron from the existing unit...

Riker interrupts, firm, but none of this ever gets loud --

RIKER
We'll break here. That's an

order. We'll reconvene at oh five hundred...

SHELBY
Sir, if you'll allow me to continue with Mister Data, who does not require rest...

RIKER
You need rest, Commander.

17 CONTINUED: (3)

SHELBY
If we have a confrontation with the Borg without improving our defense systems...

RIKER
If we have a confrontation, I don't want a crew fighting the Borg at the same time they're fighting their own fatigue... Dismissed.

Their eyes meet in conflict. She EXITS.

18
thru OMITTED
19

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

21 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Shelby, Data, Geordi, Worf, Beverly.
On the monitor Admiral Hanson is addressing them.

HANSON (MONITOR)
At nineteen hundred hours yesterday, the USS Lalo departed Zeta Alpha Two on a freight run to Sentinel Minor Four. At twenty-two hundred hours and twelve minutes, a distress signal was received at Starbase one five seven. The Lalo reported contact with an alien vessel...
(with emphasis)
... described as cube-shaped. The distress signal ended abruptly. She has not been heard from since.

Reactions.

PICARD
How long to get there at warp nine, Mister Data?

DATA
One hour, seventeen minutes, sir.

21 CONTINUED:

PICARD
Make it so.

Data acknowledges, rises and EXITS.

HANSON
We're coming with every available starship to assist, Captain. But the closest help is six days away.

PICARD
(dry)
We'll try to occupy them pending your arrival, Admiral.

HANSON
I know you will. Hanson out.

RIKER
All hands will stand to battle stations...

PICARD
Commander Shelby, status of defense preparations?

SHELBY
Mister La Forge has a plan to modulate shield nutation... hopefully, that'll hold them off for awhile.

GEORDI
At the same time, we're retuning phasers to higher EM-base emitting frequencies -- we'll try to disrupt their subspace field.

PICARD
Your assessment of our potential effectiveness?

GEORDI
Shot in the dark, Captain. Best
we can do for now.

PICARD
(acknowledges)
Dismissed.

22 OMITTED

22A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

23 INT. MAIN BRIDGE

Picard, Riker, Worf, Data, Wesley at their positions...
Shelby is also on the bridge...

WORF
Sir, reading an unidentified
vessel just entering sensor range,
bearing two-one-zero mark
one-five-one...

PICARD
Hail them, Mister Worf...

WORF
No response, sir...

PICARD
Move to intercept.

WORF
(beat, reacting to console)
Sir, the vessel has already changed course to intercept us. Approaching at... warp nine point three... Entering visual range...

PICARD
On screen.

24 ANGLE - VIEW SCREEN (OPTICAL)

Long range... a small dot...

PICARD
Magnify.

The shot changes to a closer angle -- it is the Borg ship.

PICARD
Mister Worf, dispatch a subspace message to Admiral Hanson -- we have engaged the Borg.

24 CONTINUED:

And on reactions...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise and the Borg ship face each other. Both ships have dropped out of warp.

26 INT. MAIN BRIDGE (OPTICAL)

We are now at Red Alert.

WORF
Captain, you are being hailed.

PICARD
I am?

WORF
Yes, Captain. By name.

RIKER
Data, is it the same ship we faced at J-two-five?

DATA
Uncertain, Commander. However, dimensions are precisely the same.

PICARD
On screen.

He takes a defiant pose. The interior of the Borg ship

appears on the viewscreen -- a great chamber with stacks and stacks of thousands of slots in which are individual Borg.

PICARD
I am Jean-Luc...

Speaking with a hundred voices --

BORG
Jean-Luc Picard, captain of the Starship Enterprise, registry NCC-1701D, you will lower shields and prepare to transport yourself aboard our vessel. If you do not cooperate, we will destroy your ship.

26 CONTINUED:

Picard reacts, does not respond to the demand.

PICARD
You have committed acts of aggression against the United Federation of Planets. If you do not immediately withdraw...

BORG
You will surrender yourself or we will destroy your ship. Your defensive capabilities are unable to withstand us.

Riker signals Worf to mute transmission.

RIKER
(to Picard)
What the hell could they want with you?

SHELBY
I thought they weren't interested in human lifeforms... only our technology.

PICARD
Their priorities seem to have changed. Open channel.
(to the viewscreen)
We have developed new defense capabilities since our last meeting and we are prepared to use them if you do not withdraw from Federation space. If you do so immediately, I will agree to arrange a conference of our peoples at a neutral location.

27 INT. ENGINEERING

On Geordi taking readings...

GEORDI
(to comm)
Shields are being probed... I'm modulating nutation...

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the Borg ship sends out their tractor beam... the shields deflect it...

29 INT. MAIN BRIDGE

WORF
Sir, the Borg are attempting to lock on to us with their tractor beam...

PICARD
Load all torpedo bays... ready phasers... target coordinates on the source of the tractor beam...

RIKER
Status of shields...

DATA
Holding...

SHELBY
(encouraged)
The nutation modulation has them confused...

RIKER
(cautious)
They have the ability to analyze and adapt, Commander...

Suddenly the ship shakes violently...

INTERCUT:

29A INT. ENGINEERING

Geordi scurrying around trying to make adjustments in vain...

GEORDI
Shield modulation has failed...
they've locked on...

WORF
Shields are being drained...
ninety per cent... eighty...

29A CONTINUED:

GEORDI
Trying to recalibrate nutation...
damn...

WORF
Shields have failed.

PICARD
Fire all weapons...

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

An extraordinary sequence... as the Enterprise is grabbed by the tractor beam... we give them everything we've got... the Borg ship takes full impact and still the beam has us...

31 INT. ENGINEERING

GEORDI
Their subspace field is intact...

new phaser frequencies had no impact...

INTERCUT:

32 INT. MAIN BRIDGE

RIKER
Reverse engines...

GEORDI
Full reverse... we're not moving...

PICARD
Fire at will...

WORF
Launching torpedos... phaser spread continuing...

DATA
Still no damage to the Borg vessel, sir...

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The second Borg beam reaches out to the Enterprise...

34 INT. ENGINEERING

A deafening crack of thunder... the ship shakes... Geordi looks up...

COMPUTER VOICE
Warning. Outer hull breach.

INTERCUT:

35 INT. MAIN BRIDGE

WORF
They're cutting into the hull...
Engineering section...

RIKER
Geordi... evacuate Engineering...

36 INT. ENGINEERING

People running... the thunder continuing... on the move --

GEORDI
Computer. Evacuation sequence...

COMPUTER VOICE
Redirecting Engineering control
to bridge. Sealing doors to core
chamber...

GEORDI
Move it people!

The door is sliding down... and as he runs the hell out of there...

COMPUTER VOICE
Warning. Inner hull failing.
Decompression danger, deck

thirty-six, section four.
Sealing Main Engineering.

36A OMITTED

37 INT. MAIN BRIDGE

SHELBY
Data, fluctuate phaser resonance frequencies... random settings... keep changing them... don't give them time to adapt...

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise fires another furious round... this time with fluctuating laser frequencies... unlike our usual. Unbroken beam, the beam is divided into "dots and Dashes" with slight color changes... and finally the Borg tractor breaks off...

38A INT. MAIN BRIDGE

The ship shakes with the release.

WORF
The tractor beam has been released.

PICARD
Warp nine. Course one-five-one mark three-three-zero... engage...

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warps away... the Borg ship follows quickly...

40 INT. MAIN BRIDGE

WORF
They are in pursuit, Captain.

PICARD
Maintain course.

Geordi ENTERS from the turbolift...

RIKER
Damage report, Geordi.

GEORDI
(still in shock)
Hull rupture in Main
Engineering... damage is heavy...
(MORE)

40 CONTINUED:

GEORDI (Cont'd)
We lost a lot of good people down
there.

DATA
Eleven dead... eight more
unaccounted for, Captain.

Moving to the Engineering station, taking readings...

RIKER
(to com)

Repair teams to Engineering...
seal hull breach...

GEORDI
They didn't get to the core...
I can control functions from
here...

WESLEY
Approaching the Paulson Nebula,
sir...

PICARD
Drop to impulse... take us in,
Ensign...

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at impulse into the solar nebula, swirling
clouds...

42 INT. MAIN BRIDGE - INCLUDE MAIN VIEWER (OPTICAL)

as we whiz by large rocks and clumpy material...

43 ANGLE - WESLEY

drawing on all of his navigational talents... Picard
moves up next to him...

WESLEY
The field is getting too dense,
sir...

PICARD
Steady... Mister Data, analysis
of the nebula cloud...

43 CONTINUED:

DATA
Eighty-two percent Dilithium hydroxyls... manganese, chromium. It should provide an effective screen against their sensors, sir...

44 PICARD

PICARD
Prepare to take us in, Mister Crusher. Now. Mister La Forge, prepare to reverse engines, full stop.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise moves into the spiral cloud and disappearing from view.

45A EXT. SPACE - THE BORG (OPTICAL)

slows at the cloud's periphery, does not go in.

46 INT. MAIN BRIDGE

WORF
The Borg ship is continuing scans... attempting to locate us...

PICARD

Good. As long as they're looking for us... they can't hurt anyone else.

RIKER
Shut down all active sensors, passive scanners only. Deflectors to minimum emissions.

PICARD
We'll maintain position.
(looks at Riker and Shelby)
Until we have a better idea.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Barely visible through the dense cloud.

48 INT. OBSERVATION LOUNGE - CLOSE ON MONITOR (OPTICAL)

Showing a silent replay of the Borg ship as seen from the Enterprise...

SHELBY (O.S.)
Time index five-one-four... Data started to fluctuate phaser resonance frequencies... the Borg's beam breaks contact... Freeze picture.

49 ANGLE

Riker is at the head of the table, Wesley, Geordi and Data are with Shelby. They are reporting progress to

him.

SHELBY
Take a close look, Commander...
Mister La Forge?
(please narrate)

50 MONITOR - FREEZE FRAME (OPTICAL)

The same shot in slow motion... there is a slight wobble in the entire Borg power system.

GEORDI (O.S.)
There's a two percent power drop, just for an instant... but it's system-wide... The phaser frequency spread was in a high narrow band.

51 ANGLE - WIDE

DATA
Conceivably, the ship's power distribution nodes are vulnerable to those frequencies.

51 CONTINUED:

GEORDI
If we can generate a concentrated burst of energy with that same frequency distribution... I mean a lot more than anything our phasers or photon torpedos could provide...

RIKER
How do we do that?

WESLEY
The main deflector dish.

GEORDI
It's the only component of the Enterprise designed to channel that much power at controlled frequencies.

SHELBY
Unfortunately, there is one slight detail -- in the process, the blast completely destroys the Enterprise as well.

RIKER
(muses)
But if we could get far enough away... increase the deflector range...

SHELBY
(nods)
It could work. In the meantime, we should retune all phasers, including hand units, to the same frequency.

RIKER
(acknowledges)
Proceed. I'll inform the Captain...

SHELBY
There's one other recommendation
I'd like to make, Commander.
Separate the saucer section...
assign a skeleton crew to create
a diversion...

51 CONTINUED: (2)

RIKER
(shakes his head)
We may need power from the saucer
impulse engines...

SHELBY
But it would give them more than
one target to worry about.

RIKER
(beat)
No, it's too great a risk...

SHELBY
I'd like the captain to make that
decision, sir.

RIKER
(cool)
I bring all alternatives to the
captain's attention, Commander.
(dismissing them)
That'll be all.

As the others EXIT, Geordi lingers a moment...

GEORDI

I'll need to install higher-capacity power transfers to the deflector dish, Commander...

RIKER

How long...

GEORDI

Better part of a day.

Riker acknowledges, stands, still bristling about Shelby...

RIKER

She gets a full head of steam up, doesn't she...

GEORDI

Yessir... she's... a formidable presence to say the least. But I'm convinced she can help us here, Commander...

51 CONTINUED: (3)

RIKER

I am too, Geordi. Don't worry about it. I can handle Shelby.

Riker nods and they EXIT.

52 INT. BRIDGE

Riker walks to the Ready Room door and rings the chime... Worf in command.

PICARD'S VOICE
Come.

53 ANGLE - THE DOOR

slides open and as Riker steps forward, he reacts as he sees Shelby with Picard.

54 INT. CAPT. READY ROOM - CONTINUOUS

PICARD
Come in, Number One... Commander Shelby was just telling me of your concerns about her plan...

RIKER
I'm sorry that she troubled you, sir... I already informed her...

PICARD
Yes, I entirely agree with you. It's not the time. But I am afraid the time may eventually come when greater risks are required. I'd like you to consider her plan as a fall-back position and make the necessary preparations.

RIKER
Very good, sir.

55 INT. MAIN BRIDGE

Riker and Shelby EXIT the Ready Room and you can cut the tension with a knife... she moves to the turbolift and he's on her heels.

56 INT. TURBOLIFT

As they ENTER...

SHELBY
Deck eight. Battle bridge.

The doors close. Shelby avoids his eyes. No guilt from her. Just unstoppable.

RIKER
(to comm)
Halt.
(to Shelby)
You and I have to talk, Commander.

SHELBY
You never ordered me not to discuss this with the captain...

RIKER
You disagree with me, fine. You want to take it to the captain, fine. Through me. You do an end run around me again, I'll snap you back so hard, you'll think you're a first year cadet again.

SHELBY
May I speak frankly, sir?

RIKER
By all means.

SHELBY
You're in my way.

RIKER
Really? How terrible for you.

SHELBY
All you know how to do is play
it safe... I guess that's why
someone like you sits in the
shadow of a great man for as long
as you have, passing up one
command after another.
(to comm)
Proceed to deck eight.

RIKER
When it comes to this ship, to
this crew, you're damned right
I'll play it safe.

56 CONTINUED:

SHELBY
If you can't make the big
decisions, Commander, I suggest
you make room for someone who can.

The door opens and she EXITS. On Riker's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hiding in the dust cloud in the nebula... moving back to find the Borg ship hovering over the swirl.

PICARD (V.O.)
Captain's log, supplemental. The Enterprise remains concealed in the dust cloud. And to my surprise, the Borg have maintained their position, waiting for us to come out of hiding. I have no explanation for their special interest in me or this ship.

57A INT. ENGINEERING

Much activity. Repairs are continuing... supernumeraries working at the last patches in the breach area... at consoles, Geordi, Wesley, Shelby and Data huddle and compare notes... as Picard ENTERS, taking a slow, respectful inspection. The crew members look up to acknowledge Picard, who just nods, "carry-on" as he passes through...

PICARD (V.O.)
We continue to prepare our defenses for the inevitable

confrontation. But, I must admit, on this night I contemplate the distinct possibility that no defense may be adequate against this enemy...

57B INT. TEN-FORWARD (OPTICAL)

Dark and deserted. The view out the windows blinded by the nebula fog. Picard ENTERS, walking slowly... takes a long look...

GUINAN (O.S.)
Trouble sleeping?

Picard turns...

57C ANGLE - GUINAN

at the bar

PICARD
Something of a tradition, Guinan... touring the ship before a battle...

GUINAN
Before a hopeless battle, if I remember the tradition correctly.

Picard moves to the bar.

PICARD
Not necessarily. Nelson toured the HMS Victory before

Trafalgar...

GUINAN

But Nelson didn't come home from Trafalgar, did he?

PICARD

No, but the battle was won.

GUINAN

And you, Picard, do you expect this battle to be won?

PICARD

We may yet prevail. It is a conceit but a healthy one.

(beat)

I wonder if the Emperor Honorious watching the Visigoths coming over the seventh hill could truly realize that the Roman Empire was about to fall. This is really just another page of history, isn't it? Will this be the end of our civilization?

(shrugs)

... Turn the page.

GUINAN

It is not the end.

PICARD

You say that with remarkable assuredness.

57C CONTINUED:

GUINAN
With experience. When the Borg destroyed my world, my people scattered throughout the universe. But we survived. And so will humanity. As long as there is a handful left to keep the spirit alive. You will prevail. Even if it takes a millennium.

Picard nods with appreciation for her... and then the ship shakes and they react, turn to see --

57D ANGLE - THE WINDOWS (OPTICAL)

somewhere beyond the fog, bright explosions are visible...

WORF'S COM VOICE
Captain Picard, report to the bridge.

On the move...

PICARD
(keys insignia)
On my way, Lieutenant.

And EXITS.

58 INT. MAIN BRIDGE (OPTICAL)

Picard ENTERS... Riker, Worf watch the viewscreen as the explosions continue periodically. Supernumeraries

at conn and ops.

RIKER
They're some kind of magnetometric-guided charges.

As one "depth charge" explodes perilously close by...

PICARD
Status of shields.

WORF
Back to forty-eight percent, Captain.

58 CONTINUED:

PICARD
(to comm)
Mister La Forge, I may have to take us out of the nebula... I'll need all the power you can give me.

Another huge explosion rattles us...

59 INT. ENGINEERING

Data, Wesley, Shelby working at stations in the background.

GEORDI
Engines are ready, Captain. Recommend you adjust shield harmonics to favor the upper EM

band when you proceed...

PICARD'S COM VOICE
Acknowledged.

And this time a direct hit...

60 INT. MAIN BRIDGE

WORF
Direct hit... deck nine...

RIKER
Damage report...

WORF
Structural latching system
integrity breached...

PICARD
Take us out of here, Number One...

RIKER
Fire up the engines... half
impulse until we clear the
nebula... then punch it to warp
nine.

PICARD
Ready phasers... load forward
torpedo bays...

RIKER
Engage.

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves out of the cloud... immediately the Borg ship follows...

62 INT. MAIN BRIDGE (OPTICAL)

WORF
Borg tractor beam is attempting to lock on...

PICARD
Fire at will. Continue rotating shield frequ...

WORF
Shields are failing...

The ship is rocked as the tractor beam locks on... people are almost knocked down...

WORF
Tractor beam has locked on.

RIKER
They're holding us...

A Borg MATERIALIZES...

Borg #1 looks around, identifies Picard, moves calmly toward him... Worf fires his phaser... the Borg's force field is ineffective... it breaks down and the Borg is blown down... immediately two more Borg MATERIALIZE... one by the fallen Borg, another behind Picard... Worf fires at the Borg (#2) near Picard. But this time the Borg's force field has changed color and repels the phasers...

RIKER
It's no use... they've already
adapted to the new frequencies...

Riker charges Borg #2 going for Picard but the Borg easily sends Riker crashing against a far wall, and grabs Picard. Worf moves toward Picard as...

62A OMITTED

62B BORG #3

removes parts of the dead Borg #1...

62C ANGLE - PICARD (OPTICAL)

Worf reaches him just as he DEMATERIALIZES along with Borg #2 and Borg #3... a beat later, dead Borg#1 withers away into dust... and...

62D WORF

quickly moves back to Tactical...

WORF
The Borg ship is disengaging...
leaving at warp speed...

RIKER
(to conn)
Maintain pursuit...

WORF
Borg vessel has reached warp

nine... nine-point-four...
nine-point-six...

RIKER
Stay with them.
(to comm)
Riker to O'Brien. Can you get
a fix on the captain?

O'BRIEN'S COM VOICE
Negative, sir. There's some kind
of interference. I can't lock
in on his signal.

RIKER
Senior officers report to the
bridge.

WORF
Sir, the coordinates they've
set... they're on a direct
course... to sector zero-zero-one.
The Terran system.

RIKER
(reacts)
Earth.

On Riker's reaction...

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in pursuit of the Borg ship.

64 INT. BORG SHIP

Picard is escorted by two Borgs... he reacts as he sees --

65 OMITTED

66 INT. BORG SHIP (MATTE SHOT)

The same massive chamber we saw on the Main Viewer earlier... thousands of Borg lined up... as Picard ENTERS. They speak with a thousand deafening voices:

BORG
Captain Jean-Luc Picard, you lead the strongest ship of the Federation Starfleet. You speak for your people.

PICARD
I have nothing to say to you, and I will resist you with my last ounce of strength.

BORG
Strength is irrelevant. Resistance is futile. We wish to improve ourselves. We will add your biological and technological distinctiveness to our own. Your culture will adapt to service ours.

PICARD
Impossible. My culture is based on freedom and self-determination.

BORG
Freedom is irrelevant. Self-determination

is irrelevant. You must comply.

PICARD
We would rather die.

BORG
Death is irrelevant.

66 CONTINUED:

PICARD
What is it you wish of me?

BORG
Your archaic cultures are authority driven. To facilitate our introduction into your societies, it has been decided that a human voice will speak for us in all communications. You have been chosen to be that voice.

On Picard's reaction...

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in pursuit of the Borg vessel.

68 INT. MAIN BRIDGE

Riker, Shelby, Geordi, Data, Troi, Worf, Beverly, Wesley. Supernumeraries are at Conn and Ops.

WORF
They're leading us into the heart

of our own defenses...

GEORDI
So far, they haven't had any reason to worry about our defenses...

WESLEY
Commander, if the Borg stay at warp nine-point-six, we'll be forced to discontinue pursuit and power down in less than three hours.

DATA
Two hours, forty minutes and three seconds.

RIKER
(to Geordi)
How soon before the deflector is ready?

68 CONTINUED:

GEORDI
We're close. Few hours maybe...
(before Riker has to tell him)
I know I'll get it done in two... somehow... but Commander, I need serious power from the warp engines to make this weapon work. We're using all we've got just to keep up with them...

SHELBY

We've got to get that ship down to impulse.

RIKER

I'm leading an away team over there to get the captain back. We'll find a way to bring them out of warp...

(orders)

Ensign Crusher... continue to assist Mister La Forge... Commander Shelby, you will take the bridge and coordinate with Starfleet... Data, Worf, Doctor Crusher, you're with me...

SHELBY

(protesting)

Excuse me, sir... with my knowledge of the Borg...

RIKER

(not now)

Those are my orders, Commander.

Shelby blinks. Troi fills the breach.

TROI

Commander Riker...

(beat)

It is inappropriate for you to lead the away team. Until the return of Captain Picard, you are in command of the Enterprise. We are in a state of war. Your

place is on the bridge.

68 CONTINUED: (2)

Riker frowns... every bit of his soul wants to lead the charge to the rescue... and suddenly he feels what it takes to command... to delegate authority, to think of the greater needs... but it's frustrating as hell.

RIKER
(softer)
Commander Shelby, you will lead the away team.

And he sinks into the big chair...

RIKER
Make it so.

The others scramble and...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still at warp... pursuing the Borg ship.

RIKER (V.O.)
First officer's log, supplemental. Our pursuit of the Borg continues at high warp on a course that will take us to the very core of the Federation. The devastation they could bring is beyond imagination.

70 INT. TRANSPORTER ROOM

Shelby, Data and Beverly wait with O'Brien as Worf arrives, hands out phasers...

WORF
These phasers have been retuned. Each has a different frequency spanning the upper EM band.

SHELBY
All right... a reminder... we only get to use each of these once, maybe twice before the Borg learn to adapt. Don't fire until you have to...

BEVERLY
What kind of resistance can we expect?

(Beverly wasn't around for the Borg last year.)

DATA
At our last encounter, the Borg virtually ignored us when we beamed aboard their vessel,

Doctor. They clearly did not consider our being there a threat.

SHELBY
That could very well change, however, if we start interfering with their plans.

70 CONTINUED:

They move to the transporter...

SHELBY
Shelby to bridge. Away team ready.

INTERCUT:

71 INT. MAIN BRIDGE

Riker, Troi and supernumeraries.

RIKER
(to com)
We've got fifty-eight minutes before we have to power down and disengage.

SHELBY
Understood.

RIKER
Proceed.

(quick)
Commander, no unnecessary risks. If it becomes clear you can't succeed, I want you back here, alive... I don't want any dead heroes. Clear?

SHELBY
Very clear, sir. Shelby out.

O'BRIEN
We've matched warp velocity for transport, Commander.

SHELBY
Energize.

72 INT. BORG SHIP (OPTICAL)

Shelby, Data, Worf and Beverly MATERIALIZE...

73 CLOSER

assume a defensive posture. There is no resistance. Many of the Borg are in stasis. Occasionally, one walks by and ignores the away team.

73 CONTINUED:

WORF
(checking tricorder)
Tricorder functions are minimal.

SHELBY
Any signs of human life?

WORF
Inconclusive.

He continues to make adjustments on the tricorder. Beverly gets her first look at the Borg up close and personal... studying the gridwork structures...

BEVERLY
(awe)
Look at this... this is extraordinary.

DATA
(acknowledges)
These appear to be some kind of power waveguide conduits which allow them to work collectively as they perform ship functions.

SHELBY
There's no way to take out enough of these to slow them down.

DATA
(agreeing)
The decentralized power system makes it virtually impossible.

Cautiously moving forward...

BEVERLY
(studying the configuration)
What about looking at it... from the mosquito's point of view.

DATA
(puzzled)
An interesting metaphor, Doctor.
What is your idea?

BEVERLY
If we sting them in a tender
spot... at least we might get them
to stop a minute to scratch.

73 CONTINUED: (2)

Data and Shelby exchange a glance... not a bad plan.
As they move into an intersection to see the awesome
conduit box...

DATA
Distribution nodes.

SHELBY
If we take out a few of these,
it just might make them scratch...

Data acknowledges as Worf picks up something on his
tricorder.

WORF
The captain's communicator...
it is still activated.

BEVERLY
(keying insignia)
Crusher to Picard, can you hear
me, Captain...

No response.

SHELBY
Can you locate it, Worf?

WORF
(checking)
This way...

He leads them down a corridor...

73A INT. READY ROOM (OPTICAL)

Admiral Hanson on the monitor... Riker notably standing, not sitting in the captain's chair...

RIKER
I strongly recommend redeploying all available defenses to protect sector zero-zero-one, Admiral...

HANSON
(acknowledges)
We're moving to intercept at Wolf three five nine. We'll make our stand there. How much longer can you maintain pursuit?

73A CONTINUED:

RIKER
Twenty-two minutes if they stay at current speed. If we can't bring them out of warp, we'll do as much damage as we can before

we have to disengage.

HANSON

(nods)

Picard?

RIKER

Nothing yet, sir.

74 OMITTED

74A INT. BORG SHIP

Down another corridor, Worf leading the way with his tricorder... he stops... a series of large drawers line one wall... it might almost remind us of a morgue...

WORF

In here.

An exchange of concerned glances... Data moves forward and pulls out the heavy drawer... they react as they see inside --

75 ANGLE - PICARD'S UNIFORM

folded neatly, the communicator is visible. His empty boots.

75A RESUME - SHELBY

SHELBY

Shelby to Enterprise.

RIKER'S COM VOICE

Go ahead.

SHELBY
We've found the captain's uniform.
And his communicator.

75B INT. MAIN BRIDGE

Riker frowns... exchanges a worried look with Troi...

SHELBY'S COM VOICE
We're resuming our search.

Behind him Wesley and Geordi ENTER from the turbolift... as Riker sees them --

RIKER
(to com)
Stand by, Commander.

WESLEY
We're in business.

GEORDI
It'll burn out the main deflector... but it'll be one hell of a bang.

RIKER
Radiation danger?

WESLEY
We'll need to evacuate the entire forward half of the secondary hull. And the lower three decks of the saucer.

TROI

I'll see to that.

She moves off the bridge.

RIKER

(to com)

Commander Shelby... we have only seventeen minutes of warp power left. Do what you can to get them out of warp.

75C INT. BORG SHIP (OPTICAL)

The away team continues to move cautiously into an intersection.

75C CONTINUED:

SHELBY

(to comm)

Acknowledged. Shelby out.

(to the team)

Let's take out some of these distribution nodes and see what happens...

(beat)

Get ready. This may rile up our friends.

Data fires his phaser at the top of the conduit box... nothing... then Worf and Data fire together... this time, the conduit box shorts out and sparks fly... they move quickly out...

76 INT. BORG SHIP

The Borg are stirring.

77
thru OMITTED
79

80 ANGLE - THE AWAY TEAM

reacts as the Borg begin to exit their shelves... as many as we can muster... they see our guys... and move calmly toward them... we retreat...

80A INTO ANOTHER INTERSECTION (OPTICAL)

and Worf and Data shoot out another conduit box... more sparks...

81 ANGLE (OPTICAL)

As more Borgs exit their shelves... see us... come at us...

SHELBY
Ready phasers...

They raise their weapons... the Borg move in on them...

SHELBY
Fire.

Shelby and Data fire one direction... Worf and Beverly the other...

82 ONE SET OF BORGS (OPTICAL)

go down...

83 ANOTHER SET OF BORGS (OPTICAL)

go down... but more come right behind, climbing over them...

84 THE AWAY TEAM (OPTICAL)

moves down a clear corridor...

SHELBY
Enterprise, encountering resistance, prepare to beam us back on my signal...

... into another intersection... Data and Worf fire and destroy a third conduit box.

85 thru 87 OMITTED

88 INT. BORG SHIP

A portion of the lights fail...

89 THE AWAY TEAM (OPTICAL)

is cloaked in shadows... the sparks creating almost a strobe effect...

89A ANGLE - MORE BORGS (OPTICAL)

coming... the away team fire phasers... the Borg have

adapted... none of the phasers affect them this time... we retreat again.

SHELBY
Enterprise... beam us...

WORF
Wait! Look --

He points... and

90 thru 92 OMITTED

93 ANGLE - ANOTHER ROW OF BORGS EMERGING FROM THEIR SLOTS

in the strobe effect... and one of them at the far end... is Picard... seen in profile, he looks normal.

94 THE AWAY TEAM

WORF
Captain!

95 PICARD

turns slowly, calmly... and push in as he does to see he has been turned into a Borg. Half his face is gone... replaced with machinery.

96 REACTIONS - CLOSEUPS

of the away team... stunned.

97 PICARD

moves toward them... with the Borg as they surround...

98 THE AWAY TEAM (OPTICAL)

Worf bursts forward trying to get to his captain...
is repelled violently by a Borg aura around Picard...
falls to the floor.

SHELBY
Enterprise, get us out of here.

As sparking effects continue from the damage to the
distribution nodes, they DEMATERIALIZE.

99 INT. MAIN BRIDGE

Riker, Troi, Wes at Conn... Geordi at Engineering
station.

WESLEY
Sir, they did it... the Borg ship
is dropping out of warp...

RIKER
Go to impulse.

99 CONTINUED:

GEORDI
Diverting warp energy to main
deflector...

RIKER

Move us to within forty thousand kilometers, match velocity. Commence arming sequence... Increase deflector modulation to upper frequency band...

The away team ENTERS from the turbolift... Worf moves to Tactical...

RIKER

The captain?

DATA

Sir, Captain Picard has been altered by the Borg. We were unable to retrieve him...

RIKER

Altered... ?

WORF

He is a Borg, sir.

Riker reacts, stunned.

SHELBY

We'll go back... I need more people... we need to retune the phasers again... we'll get him out of there...

GEORDI

Commander, reading subspace field fluctuations within the Borg ship. Looks like they're regenerating... restoring power. They could be

capable of warp any minute.

Riker's mind working... covering the options...

RIKER
Is the deflector ready?

GEORDI
(registering import of
the pending decision)
Ready, sir.

99 CONTINUED: (2)

BEVERLY
Will, he's alive... if we get him
back, I might be able to
restore...

Push in to Riker...

RIKER
This is our only chance to destroy
them... if they get back into warp,
our weapon becomes useless.

SHELBY
We'll go back... we'll sabotage
them again if we have to...

RIKER
(shakes his head)
We can't maintain pursuit. We
don't have the power.
(beat)

Prepare to fire.

SHELBY
At least consult with Starfleet Command.
(to Worf)
Get Admiral Hanson on subspace...

RIKER
Belay that order, Lieutenant. There's no time...

WORF
Sir, we are being hailed by the Borg...

RIKER
On screen.

100 thru 101 OMITTED

102 ANGLE (OPTICAL) - VIEWSCREEN

Picard-Borg appears... he speaks with a single but metallic Borg voice... a version of his own... and during the speech we

INTERCUT:

103 MATCHING PUSHES TO CLOSEUPS OF RIKER AND PICARD (OPTICAL)

PICARD/BORG
I am Locutus of Borg. Resistance is futile. Your life as it has been is over. From this time forward, you will service... us.

And on an extreme closeup of Riker... a deep breath, then firm without raising his voice...

RIKER
Mister Worf... fire.

FREEZE FRAME

SUPER: TO BE CONTINUED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Best of Both Worlds, Part II"
#40274-175

Written by
Michael Piller

Directed by
Cliff Bole

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FINAL DRAFT

JULY 2, 1990

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds" Part Two

CAST

PICARD	ADMIRAL HANSON
RIKER	LT. COMMANDER SHELBY
DATA	LOCUTUS (PICARD-BORG)
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	Non-Speaking
	SEVERAL BORG

GUINAN
O'BRIEN
GLEASON

COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
MISC. SECURITY PERSONNEL

STAR TREK: "Worlds" Part Two - 7/10/90 - SETS

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds" Part Two

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	BATTLE SECTION
BATTLE BRIDGE	SAUCER SECTION
CAPTAIN'S READY ROOM	
MAIN ENGINEERING	THE STARFLEET SHIPS
SICKBAY	USS CHEKHOV
DATA'S LABRATORY	USS KYUSHU
CORRIDOR	USS MELBOURNE
TURBOLIFT	ETC.
OBSERVATION LOUNGE	
TRANSPORTER ROOM	
ENTERPRISE SHUTTLE	ENTERPRISE SHUTTLE
THE BORG SHIP	THE BORG SHIP
INTERIOR CHAMBER	
OPERATING ROOM	SATURN (FROM SPACE)

ADMIRAL HANSON'S SHIP MARS (FROM SPACE)
(GALAXY CLASS STARSHIP) UNMANNED PODS
READY ROOM
BATTLE BRIDGE EARTH (FROM SPACE)

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds" Part Two

PRONUNCIATION GUIDE

LOCUTUS low-KEW-tus
ITERATIVE IT-er-ah-tiv

STAR TREK: THE NEXT GENERATION
"The Best of Both Worlds" Part Two
TEASER

FADE IN:

INT. MAIN BRIDGE (OPTICAL) - LOCUTUS ON SCREEN

barely reacts to Riker's order to fire. Red alert continues. We hear a low rumbling, slowly growing...

RIKER

Eyes locked on Locutus. The rumbling grows.

GEORDI

at the Engineering Station... monitoring readings...

GEORDI

Deflector power approaching maximum limits. Energy discharge in... six seconds...

As the rumble heightens to a roar...

VARIOUS REACTIONS

Beverly... Troi... Worf... Wesley... Shelby... finally back to Riker...

EXT. SPACE - THE ENTERPRISE (OPTICAL)

Close on the main deflector dish as it glows... pulses... and then erupts in a blinding beam that strikes --

EXT. SPACE - THE BORG SHIP (OPTICAL)

A forcefield absorbing the continuing blast.

INT. MAIN BRIDGE (OPTICAL)

The ship shakes...

CONTINUED:

WORF
The Borg ship is undamaged.

SHELBY
Impossible...

COMPUTER VOICE
Warning. Warp reactor core

primary coolant failure.

GEORDI
Can't maintain it much longer, Commander...

Riker never takes his eyes off Locutus...

COMPUTER VOICE
Warning. Exceeding reaction chamber thermal limit.

RIKER
Cease fire.

Geordi runs through a series of commands on his panels...

GEORDI
Shutting down warp engines.

The roar stops... the silence is eerie... The Bridge crew is stunned.

RIKER
(unbelievable)
They couldn't have adapted that quickly...

LOCUTUS
(on the contrary)
The knowledge and experience of the human Picard is part of... us... now. It has prepared us... for all possible courses of action. Your resistance is hopeless...

(beat)
... Number One.

7 CONTINUED: (2)

And on the frightening intimacy of the moment... on Riker's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Alone... The Borg ship is gone.

RIKER (V.O.)
First Officer's Log, Stardate 43999.1. The Borg ship has resumed its course toward Earth. We are unable to pursue pending repairs to the Enterprise.

9 INT. OBSERVATION LOUNGE (OPTICAL)

Riker, Geordi, Troi, Worf, Beverly and Shelby. Admiral Hanson is on the viewscreen; he is in his Ready Room on a Galaxy Starship.

RIKER
... and as we anticipated, the blast burned out the main navigational deflector... we also have damage to shields and the reactor core.

GEORDI
We should be back up in eight to twelve hours, Admiral.

Hanson frowns, acknowledges...

HANSON
Well, we'll miss you at the party.

RIKER
The Enterprise will be there, sir. Maybe a little late. But we'll be there.

HANSON
Your engagements gave us valuable time. We've mobilized a fleet of forty starships at Wolf 359 and that's just for starters... the Klingons are sending warships... Hell, we've even thought about opening communications with the Romulans...

9 CONTINUED:

SHELBY

You realize, Admiral, that with the assistance of Picard, the Borg will be prepared for your defenses.

Hanson takes a long beat as though he's considering the dreadful ramifications of this fact. But that's not what he's thinking about at all. He finally speaks.

HANSON

Lieutenant... a few years ago, I watched a freshman cadet pass four upper classman on the last hill of the forty kilometer run on Danula Two... damndest thing I ever saw... only freshman to ever win the Academy marathon. I made it my business to get to know that young fellow... got to know him very very well... I'll tell ya, I've never known anyone with more drive, determination or more courage than Jean-Luc Picard. There's no way in hell he would assist the Borg. I want that clear.

SHELBY

Of course, Admiral...

HANSON

He is a casualty of war.

BEVERLY

Then... we have abandoned all hope

of recovering him.

HANSON
(reluctantly
acknowledges)
In less than twenty-four hours, this armada's going to hit that Borg vessel with everything we can muster. Either they survive or we do. As for Picard...
(beat)
A great man has been lost. Your Captain. My friend.

He sighs, looks down a beat and then up.

9 CONTINUED: (2)

HANSON
Commander Riker... I hereby promote you to the field commission of Captain.

Push in on Riker...

HANSON
The Enterprise is your ship now. Congratulations. I wish the circumstances were different.

RIKER
Good luck, Admiral.

HANSON
To us all.

He signs off.

10 EXT. SPACE - THE BORG SHIP (OPTICAL)

warping toward Earth.

11 INT. BORG SHIP

Moving down a row... no activity... the Borg are in their regenerative state, in their compartments... finding Locutus in a compartment, 'asleep'... a shudder crosses his face as though a nightmare has invaded his mind... suddenly his eyes open in a panic...

12 MATTE SHOT - THE BORG SHIP INTERIOR (OPTICAL)

An agonizing human cry echoes through the chamber...

13 A BORG IN HIS COMPARTMENT

reacts to the commotion... methodically EXITS and moves to Locutus, who resists his efforts to restrain him... another Borg joins them... together they escort him out of his compartment...

14 INT. BORG OPERATING ROOM - MONTAGE SEQUENCE (OPTICAL)

Small and no different than any other area of the ship except there is a medical table...

14 CONTINUED:

Locutus is lying on his back, conscious as one Borg prepares to use a long, probing implant device to add a

bio-chip... another Borg prepares a huge mechanical arm to attach... and as we slowly push in to Locutus' face... and into his eye... a single tear is in one corner... and as the operation commences, his eyes close and after a beat, slowly, the color in his human face begins to drain further and further away until he is ashen white.

15 INT. CAPTAIN'S READY ROOM

Riker stands at the window, now wearing a Captain's rank, looks around... moves closer to Picard's desk... and studies the empty chair... and it is a symbol of the man... and he cannot bring himself to sit there. So he sits in the chair he always sits in... facing the Captain's desk. A chime. He reacts... stands...

RIKER
Come.

Troi ENTERS. Riker is glad to see her, smiles, warm.

RIKER
Hi.

TROI
You wanted to see me?

And already it's different between them... he is the Captain now and that inherently creates an emotional barrier.

RIKER
How's the crew?

TROI

Throwing themselves into the work
to be done... the emotional impact
hasn't been fully realized yet...

RIKER
(understands)
I guess Starfleet training kicks
in and takes over...

15 CONTINUED:

TROI
(acknowledges)
We know the risks, tell ourselves
we're prepared for the
consequences... and yet, something
like this cuts deeper than we can
admit at first. He was our
Captain. It's like losing the
leader of a nation or the head
of a family.

RIKER
(a beat)
He was more of a father to me than
my own.

Troi nods sympathetically...

RIKER
When I saw him like that...
mutilated...

TROI
You did what you had to do...

nobody doubts your love for him...

RIKER
Was there any part of him left, Deanna?

TROI
(slow)
Yes. I can still sense his humanity

RIKER
(looks down)
Then you must have sensed his pain...

Her silence tells him she does.

RIKER
I don't envy your abilities.

He cannot stay with the intensity of this moment... Breaking the tension --

15 CONTINUED: (2)

RIKER
I'd better check on the progress of our repairs...
(beat)
There won't be any changes... as far as I'm concerned it's his ship, his crew... and everything we do, every battle we fight, it's for him.

(beat, warm)
I'm glad you're here to help me with this.

TROI
Thank you, Captain.

And as they both realize their intimacy will be never quite the same again.

RIKER
(dismissed)
Counselor...

Their eyes say more than their words. And as she leaves, we stay a beat on him as he begins to realize it's lonely at the top and he glances once more at --

16 THE DESK

and the empty chair... where he still has not been seated.

17 INT. TURBOLIFT

as it opens and Riker and Worf ENTER.

RIKER
... and Mister Crusher has suggested a chip might be designed that will automatically retune phasers to a random setting after each discharge...

WORF
That would be a great advantage.

17 CONTINUED:

RIKER
We should also see if we can find some way to neutralize their forcefields, Worf... we've got to show them we can adapt too.
(to com)
Engineering.
(continuing to Worf)
We're not just fighting the Borg anymore... we're fighting the life experience they've stolen from Captain Picard... how the hell do we defeat an enemy that knows us better than we know ourselves... ?

WORF
The Borg have neither honor nor courage... that is our greatest advantage.

RIKER
I hope it's enough.

17 CONTINUED: (2)

The doors open. They EXIT...

18 OMITTED

19 INT. ENGINEERING

The warp reactor where Geordi and Shelby are supervising repairs, checking panels, sensors...

GEORDI
Engine control processors are back up...

SHELBY
Accelerator coils are responding normally...

GEORDI
Forward shields at fifty-eight percent... aft shields --
(reacts as he studies sensors)
Sensors must be down...

SHELBY
Checking... sensors are fine... no, aft shields have completely failed... dammit... auxiliary generators are out again...

Riker and Worf ENTER. Seeing Worf --

CONTINUED:

GEORDI
Just the man I need.
(to Riker)
We're having problems with the aft shields... generators are going on and off line... I could

use your help, Worf...

Riker nods his approval. Geordi and Worf start to move...

19 CONTINUED:

RIKER
How soon do we get underway, Geordi?

GEORDI
Still a couple hours... Commander Shelby can fill you in...

Geordi and Worf EXIT... Riker and Shelby are alone... the first time they've been alone since the big Turbolift argument... and the tension of their relationship hangs over the scene.

SHELBY
The main navigational deflector is functional again... Sherbourne and Barclay are running through the final testing sequence now...

RIKER
The warp reactor core?

SHELBY
Reconstruction is proceeding normally... it's slow work. If we can nail down this shield generator problem, I agree with La Forge... we should be at

operating capacity in two or three hours...

RIKER
Good.

An uncomfortable beat of silence as they study each other...

SHELBY
Anything else, sir?

RIKER
Yes. You did a good job on the Borg ship.

SHELBY
I didn't get Picard.

RIKER
You stopped them. You gave us our shot.

19 CONTINUED: (2)

Shelby realizes that Riker is being extraordinarily generous and she appreciates it. About to apologize for her earlier attitude --

SHELBY
Sir...

RIKER
Commander, we don't have to like each other to work well together.

In fact, I expect you to continue
to keep me on my toes.

SHELBY
(quick)
Some might define that as the role
of a first officer.

Riker reacts, frowns...

RIKER
Damn, you are ambitious, aren't
you, Shelby...

SHELBY
Yes.

Riker shakes his head, almost smiles. She does have chutzpa.

SHELBY
(continuing)
Captain Riker, based on our past
relationship, there's no reason
I should expect to become your
first officer... except you need
me. I know how to get things
done. And I have the expertise
in the Borg...

RIKER
You also have a lot to learn,
Commander.

SHELBY
(beat, taking it as a
rejection)

Yessir.

19 CONTINUED: (3)

RIKER
(beat)
Almost as much as I had to learn when I came aboard as Captain Picard's first officer. He reminded me of that fact when I commented on what a pain in the neck you are.

SHELBY
(relieved)
Yessir.

DATA'S COM VOICE
Data to Riker. Message from Starfleet, Captain.

RIKER
Go ahead, Data.

DATA'S COM VOICE
Starfleet reports it has engaged the Borg at Wolf 359.

On Riker's reaction...

20 thru 25 OMITTED

26 INT. ENTERPRISE MAIN BRIDGE

Riker ENTERING in a hurry from the Turbolift. Data, Wesley and supernumeraries.

DATA
Admiral Hanson on subspace, Captain...

RIKER
On screen.

27 ANGLE (OPTICAL)

Hanson's image on screen... he's on a Battle Bridge at Red Alert... reception is breaking up... his ship is clearly in battle... some shaking...

RIKER
Admiral...

27 CONTINUED:

HANSON
(calm but worried)
The fight does not go well, Enterprise... we're attempting to withdraw and regroup. Rendezvous with fleet...

Transmission ends suddenly... subspace hiss and snow fills the screen... on Riker's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warping.

RIKER (V.O.)
Captain's Log, Stardate 44000.3. Repairs are complete. The Enterprise is warping to rendezvous with Starfleet at Wolf 359. Subspace communications from the site of battle have been cut off possibly by Borg interference.

29 INT. OBSERVATION LOUNGE

Riker, Data, Geordi, Beverly, Shelby, Worf, Troi.

RIKER
Lieutenant Worf, everyone at this table shares my respect for your service to this ship. But right now, I need your experience at tactical... Mister Data, I realize that your very nature omits ambition. Nevertheless, I want you to know I thought seriously about you as first officer as well...

DATA

Thank you, sir...

RIKER

But this is not a time for change.
I need you all where you are,
where Captain Picard always relied
on you.
(with some tongue-in-cheek)
I have been... reluctantly...
forced to conclude that Commander
Shelby, our expert on the Borg,
is the ideal choice at this time
for first officer.

29 CONTINUED:

Shelby has softened a bit by now, appreciates the humor at her expense... the staff nods congratulations. On to business...

RIKER

Based on our last communication,
we have to assume the Borg have
survived the fleet's attack...
your thoughts on our next
encounter...

SHELBY

What about the heavy graviton beam
we were talking about... ?

GEORDI

I've gone over it four times...
The local field distortion just

wouldn't be strong enough to incapacitate them...

DATA

Doctor Crusher and I have been working on an interesting premise...

BEVERLY

With our recent experience in nanotechnology, we might be able to introduce a destructive breed of nanite to the Borg...

SHELBY

Nanites?

DATA

Robots small enough to enter living cells.

RIKER

How much time would it take to execute this...

BEVERLY

That's the problem. Two, three weeks.

TROI

In two or three weeks, nanites may be all that's left of the Federation.

29 CONTINUED: (2)

There's an ominous silence as the ideas run out.

WORF
We have the new phaser adapters...

GEORDI
(grim)
Perhaps in concert with photon torpedoes... we can slow them down...

But this is a crew with little hope and ultimately all eyes turn to their Captain. A long beat as Riker feels the responsibility of command.

RIKER
I'm sure Captain Picard would have something meaningful and inspiring to say right now. And to tell you the truth, I wish he were here to say it, cause I'd like to hear it, too.

30 ANGLE - THE FACES

around the table.

RIKER (O.C.)
(continuing)
I know how difficult this transition is for all of you. I can take over for him, but I can never replace Captain Picard and would never hope to...

31 RIKER

And in that moment, Riker wonders as he looks around the table whether he's reaching them...

RIKER
(a beat)
Whatever the outcome, I know our efforts in the coming battle will justify the faith he had in all of us.
(beat, bailing out)
Dismissed.

As they rise to leave...

32 INT. CAPTAIN'S READY ROOM

Riker ENTERS, frustrated, not sure what the hell he's going to do, not pleased with the way he handled the meeting... once more he looks at --

33 ANGLE - THE DESK

with no one behind it...

34 RIKER

RIKER
What would you do?

A chime.

RIKER
Come in.

The door opens to reveal Guinan. She ENTERS.

GUINAN
May I speak to you, Captain?

RIKER
(reluctant)
Well, actually Guinan... right now, I...

GUINAN
(will not be denied)
Picard and I used to talk... now and again, when one of us needed to... I guess I'm just used to having the Captain's ear...

And sacrilege as it might be, she sits behind the desk in the Captain's chair. Riker reacts.

GUINAN
I hope I'm not imposing.

Riker studies her, let's get this over with.

RIKER
What's on your mind?

34 CONTINUED:

GUINAN
I've heard a lot of people talking down in Ten Forward... They expect to be dead in the next day or two.

It is said casually, stating a fact... A beat as Riker studies her, wonders what she's getting at.

GUINAN
(continuing)
They like you, Riker. They trust you. But they don't believe anyone can save them.

RIKER
(defensive)
I'm not sure anyone can.

GUINAN
The way I see things, if a man is convinced he's gonna die tomorrow, he'll probably find some way to make it happen.
(beat)
The only one who can turn that around... is you.

Riker has had just about enough of this tutoring session with the bartender...

RIKER
(with an edge)
I'll do the best I can.

GUINAN
You'll have to do something you don't want to do.
(off his look)
Let go of Picard.

RIKER

(calmly angry)
Maybe you didn't hear --
yesterday, I tried to kill him.

GUINAN
You tried to kill whatever that
is on the Borg ship. Not Picard.
Picard is still here, still in
the room with us.
(MORE)

34 CONTINUED: (2)

GUINAN (Cont'd)
(beat)
If he had just died, it would
be easier. But he's been taken
from us a piece at a time.

They study each other a long beat. Both feel the loss intensely.

GUINAN
Did he ever tell you why we were
so close?

RIKER
No.

GUINAN
Then I'm not going to tell you
either. But it was beyond
friendship, beyond family... and
I will let him go. You must,
too.

(beat)
There can only be one Captain.

RIKER
It's not that simple... This was his crew... he wrote the book on this ship...

GUINAN
And the Borg know everything he knows...

RIKER
Yes...

GUINAN
Then, it's time to throw the book away.
(beat)
You must let him go, Riker. It's the only way to beat him... the only way to save him.

He reacts. She stands.

GUINAN
This chair is yours.

And she EXITS. After a beat, he slowly moves to the empty chair and sits down.

35 OMITTED

36 INT. MAIN BRIDGE

Data, Wesley, Shelby, Worf and supernumeraries are on the Bridge. Shelby wears Commander rank pips.

WESLEY
(on com)
Captain, we're approaching the Wolf system.

RIKER'S COM VOICE
On my way.

Riker ENTERS from the Ready Room.

RIKER
Slow to impulse. Take us to the battle coordinates, Ensign... yellow alert...

WORF
Sensors are picking up several vessels, Captain...

RIKER
The fleet?

DATA
(checking)
There are no active subspace fields... Negligible power readings...

RIKER
Lifesigns?

DATA
Negative, sir.

WORF

Visual contact.

RIKER

On screen.

37 ANGLE - VIEWSCREEN (OPTICAL)

and the Bridge crew reacts with horror as they see the wreckage of the Starfleet armada... it is like Pearl Harbor. Passing by one dead ship after another...

38 TWO SHOT - RIKER AND SHELBY

as she recognizes and calls out the names... and slow push to Riker...

SHELBY

The Chekhov... The Kyushu...
The Melbourne...

On Riker's face...

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it passes through the cemetery of dead ships...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse, going through the devastation as before.

41 INT. MAIN BRIDGE

WORF
Sir, sensors are picking up unusually strong magnetic eddy currents, bearing two-zero-zero, mark two-one-one.

RIKER
Data, your analysis...

DATA
It could indicate the course of the Borg ship...

RIKER
Ensign Crusher, set a course that follows those currents...

WESLEY
Aye, Captain.

RIKER
Commander Shelby, you will prepare to initiate your plan of separating the saucer section when we find the Borg.

SHELBY
Sir. I must remind you that

Captain Picard was briefed on that plan... the Borg will be prepared for it...

RIKER
I'm aware of that, Commander. In fact, I'm counting on it.

She reacts...

SHELBY
Crusher, Cartaino, Gleason -- report to the Battle Bridge...

41 CONTINUED:

As the regulars are replaced at their posts by supernumeraries... on the move...

RIKER
Mister Data and Mister Worf, I have a special mission for you...

42 EXT. SPACE - THE BORG SHIP (OPTICAL)

at Warp.

43 INT. BORG SHIP (OPTICAL)

Locutus is escorted, almost like a pet dog on a "heel" command, to the area near the center chamber where communication takes place... he is less Picard than he was before... more Borg... The facial color is gone... a huge Borg arm has been added... as he positions himself --

43A ANGLE (OPTICAL)

a wide viewscreen reveals a small image of a ship approaching... an effect magnifies the image to reveal it as The Enterprise.

44 LOCUTUS

reacts... over his face --

RIKER'S VOICE
Locutus of Borg, this is Captain William T. Riker of the U.S.S. Enterprise.

45 ANGLE - THE VIEWSCREEN - RIKER'S IMAGE (OPTICAL)

from the Battle Bridge...

LOCUTUS
You may speak.

INTERCUT:

46 INT. BATTLE BRIDGE (OPTICAL)

Riker, Wesley at Conn, GLEASON at Ops, others as needed. Shelby, Data and Worf are notably absent.

RIKER
We wish to end the hostilities.

LOCUTUS

Then you must unconditionally surrender.

RIKER
We are prepared to meet to discuss your terms.

LOCUTUS
(a beat)
It is unlikely that you are prepared to discuss terms. It is more likely that this is an attempt at deception.

RIKER
Come now, Locutus, if Picard's knowledge and experience is part of you, then you know I have never lied to him... in fact, you should implicitly trust me, is that not so?

Locutus is having difficulty processing Riker's routine...

LOCUTUS
Picard implicitly trusted you.

RIKER
Then trust me now. Meet with me to discuss terms.

The Borg influence takes over in Locutus.

46 CONTINUED:

LOCUTUS
Discussion is irrelevant. There are no terms. You will disarm all weapons and escort us to sector zero-zero-one where we will begin the assimilation of your culture and technology.

Riker turns away from the screen... signals to cut off transmission...

RIKER
Mister Gleason, can you pinpoint the Borg's source of transmission?

GLEASON
(acknowledging)
I can put you within thirty meters of it, sir...

RIKER
(to comm)
Mister O'Brien, report...

INTERCUT:

47 INT. TRANSPORTER ROOM

O'Brien with Data and Worf...

O'BRIEN
The Borg have adapted their electromagnetic field to prevent main Transporter functions, sir...

RIKER
(to comm)
As expected. Mister Data and Mister Worf, you will proceed as we discussed...

DATA
Aye, Captain...

Data and Worf each don an armpack.

48 INT. BORG SHIP (OPTICAL)

Locutus at the viewscreen. Riker turns back, reopens communications.

48 CONTINUED:

RIKER
We would like time to prepare our people for assimilation.

LOCUTUS
Preparation is irrelevant. Your people will be assimilated as easily as Picard has been.

49 INT. BATTLE BRIDGE (OPTICAL)

RIKER
Does it involve a lot of needles... because I just hate needles...

LOCUTUS

Your attempt at a delay will not be successful, Number One. We will proceed to Earth and if you attempt to intervene we will destroy you.

RIKER
Take your best shot, Locutus, cause we're about to intervene.

Cuts off communication... Starfield and the Borg ship return to the viewscreen.

RIKER
Reset subspace communications to scrambler code Riker One...

GLEASON
Scrambler code Riker One, acknowledged.

RIKER
(to com)
Commander Shelby, report...

INTERCUT:

50 INT. MAIN BRIDGE

Shelby at command with supernumeraries at other posts.

50 CONTINUED:

SHELBY

Ready for separation.

RIKER

Make it so.

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The separation begins...

51A INT. ENGINEERING

GEORDI

Docking latches clear, separation complete...

52 INT. BATTLE BRIDGE

WESLEY

Saucer velocity one hundred meters per second and increasing.

RIKER

Open fire... all weapons...

53 INT. MAIN BRIDGE

SHELBY

Fire...

54 INT. BORG SHIP (OPTICAL)

Locutus watches the two separating parts of the Enterprise and this is nothing unexpected... the viewscreen scanners promptly focus on the battle section because Locutus knows that's where the power is...

55 EXT. SPACE - THE BORG SHIP (OPTICAL)

reaches out its tractor beam toward the battle section...

56 INT. BATTLE BRIDGE

WESLEY
Borg tractor beam attempting to lock on, Captain...

56 CONTINUED:

RIKER
Evasive manuevers... pattern Riker Alpha...

WESLEY
Riker Alpha, confirmed...

57 EXT. SPACE - THE BATTLE SECTION (OPTICAL)

moving quickly by...

58 INT. BATTLE BRIDGE

WESLEY
They're ignoring the saucer section completely...

RIKER
(murmering toward the

Borg ship)
Just as you should, Captain...
Ensign, evasive pattern, Riker
Beta...

WESLEY
Riker Beta, confirmed...

RIKER
(to comm)
Commander Shelby, proceed with
second phase...

59 INT. MAIN BRIDGE

SHELBY
Acknowledged.
(to tactical officer)
Fire antimatter spread...

60 EXT. SPACE - THE SAUCER SECTION (OPTICAL)

Fires a spread of antimatter pellets exploding in a spectacular display toward the Borg ship...

61 INT. BORG SHIP (OPTICAL)

As the viewscreen pans toward the saucer section, Locutus and other Borg look at the antimatter display... and this is unexpected...

62 INT. BATTLE BRIDGE

Pushing to Riker...

RIKER

Launch shuttle...

63 INT. SHUTTLE

Data and Worf inside...

DATA

Shuttle launch sequence confirmed... departing Enterprise in three seconds...

64 EXT. SPACE - THE ENTERPRISE SAUCER SECTION (OPTICAL)

As the shuttle leaves the ship... becoming part of the forest of anti-matter pyrotechnics...

65 INT. BORG SHIP - LOCUTUS

studies what's happening... Picard's mind working unwillingly... suggesting reponses...

66 EXT. SPACE - THE BORG SHIP (OPTICAL)

The Borg ship terminates the tractor beam aimed at the battle section... initiates another beam in the other direction toward the anti-matter spread.

67 INT. BATTLE BRIDGE

WESLEY

The Borg tractor beam has moved toward the anti-matter spread.

GLEASON

They might be picking up engine ionization from the shuttle...

RIKER
(to com)
Data, cut your engines... take
her in unpowered...

67A EXT. SPACE - THE SHUTTLE (OPTICAL)

to see the shuttle moving through the antimatter field toward the Borg ship... the tractor beam sweeps by, just barely missing the shuttle.

68 INT. SHUTTLE - OVER THE SHOULDER (OPTICAL)

The shuttle shakes.

69 OMITTED

70 INT. BORG SHIP - LOCUTUS

watches.

71 INT. BATTLE BRIDGE

Favoring Riker...

WESLEY
They're gonna make it...

INTERCUT:

72 INT. SHUTTLE - OVER THE SHOULDER (OPTICAL)

As it moves up close and personal to the Borg ship...

WORF
Shuttle has penetrated the Borg electromagnetic field...

Data is already out of his seat...

DATA
(checking sensors)
The shuttle escape transporter should provide adequate power to beam us onto the Borg ship from here, sir...

RIKER'S COM VOICE
And back, Mister Data?

DATA
Yessir, there should be enough energy for two transports.

72 CONTINUED:

RIKER'S COM VOICE
Proceed.

Worf moves out of his chair... and joins Data by the transport unit as he punches some overhead keys and they DEMATERIALIZE...

73 INT. BORG SHIP (OPTICAL)

Locutus and the Borg react as Worf and Data MATERIALIZE several meters away... Worf and Data have phasers... blast away at the Borg near-by, several go down...

Locutus turns and as Worf rushes him, his forcefield goes on, but Worf and Data together spray a wide, fan-shaped phaser blast that dissolves the forcefield and Worf tackles Locutus to the ground as Data continues to cover him with phaser shots at other Borg...

74 LOCUTUS AND WORF (OPTICAL)

struggle on the ground as Data comes up and sedates Locutus with a hypo... and then he hits the arm band and they DEMATERIALIZE...

75 INT. SHUTTLE (OPTICAL)

They MATERIALIZE...

WORF
Mission accomplished... we have him...

Touching a control panel:

DATA
Firing shuttle thrusters...

76 INT. BATTLE BRIDGE

RIKER
Beam them out of there, Mister O'Brien...

77 INT. TRANSPORTER ROOM

O'BRIEN
Locked in...

78 EXT. SPACE - THE BORG SHIP (OPTICAL)

fires their cutting beam and obliterates the shuttle.

79 INT. TRANSPORTER ROOM (OPTICAL)

Data and Worf support the unconscious Locutus as they MATERIALIZE...

O'BRIEN
Transport successful, sir...

80 INT. BATTLE BRIDGE

On a push in to Riker's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

81 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in two sections... the Borg ship is taking no offensive action.

82 INT. BATTLE BRIDGE

As before.

GEORDI'S COM VOICE
Captain, we've sustained damage to the impulse drive... the saucer section is disabled...

GLEASON
Reading subspace field fluctuations from the Borg ship... looks like they're getting ready to increase power...

RIKER
Stand-by, La Forge...

WESLEY
(to himself)
The saucer section... it's a sitting duck...

RIKER
Prepare to draw their fire...

WESLEY
(surprised)
Captain, the Borg ship... it's moving away...

83 ANGLE - THE VIEW SCREEN (OPTICAL)

As the Borg ship warps away.

83 CONTINUED:

WESLEY

It's resuming its course to Earth, sir...

RIKER
Rendezvous with the saucer section... lay in a course of pursuit...

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

reconnects.

85 INT. SICKBAY

Picard/Borg is on an emergency medical bed... Riker watches as Beverly examines him...

BEVERLY
There's extensive infiltration of microcircuit fibers into the surrounding tissues... his DNA is being rewritten...

RIKER
Can you revive him?

BEVERLY
(reluctant)
I'd like more time to study the structural changes in the motor pathways...

RIKER
Doctor, we don't have more time. Once he was wired into the Borg, they knew everything he knew. I'm hoping it goes both ways.

If we're lucky, he had access to everything we need to know about them... especially their vulnerabilities.

Beverly understands... uses a hypo to begin to revive him... he stirs...

85 CONTINUED:

BEVERLY
Jean Luc... it's Beverly... can you hear me...

His eye opens...

LOCUTUS
Beverly... Crusher...

BEVERLY
Yes... don't try to move...

LOCUTUS
I am... on board the Enterprise.

RIKER
That's right.

LOCUTUS
A futile manuever.

They react. He sits up.

RIKER
Locutus...

LOCUTUS
Incorrect strategy, Number One... to risk your ship and crew... to retrieve only one man... Picard would never have approved...

BEVERLY
(to comm)
Security...

LOCUTUS
You underestimate... us... to believe this... abduction would be of any concern...

Worf and two security men ENTER...

LOCUTUS
There is no need for apprehension... I intend no harm.

There is a moment where the human Picard peeks through... seems to resist but he is helpless... Almost as a plea to his own alter ego --

85 CONTINUED: (2)

LOCUTUS/PICARD
No harm.

Locutus continues.

85 CONTINUED: (2)

LOCUTUS
I will continue... aboard your ship... to speak for the Borg ... as they continue... without further diversion... to sector zero zero one... where they will force your unconditional surrender.

On reactions...

86 INT. MAIN BRIDGE - SCIENCE STATION

Riker and Beverly looking over Data's shoulder as he works at monitors... an Okudagram showing some signal measurements... Shelby at command... Wesley at Conn.

DATA
Using multimodal reflection sorting, I have been able to detect a complex series of subspace signals between Locutus and the Borg ship...

BEVERLY
That's how they're controlling him?

DATA
It is not just a matter of control, Doctor. The signals are interactive across a subspace domain similar to that of a Transporter beam. I would hypothesize that these frequencies

form the basis of the Borg's
collective consciousness.

RIKER
Can't we block them?

DATA
Possibly. But, as you will
recall, on several occasions, we
have witnessed the Borg removing
key circuits from injured
comrades... no doubt separating
them from the group consciousness.

RIKER
The injured Borg immediately
self-destructed.

86 CONTINUED:

DATA
That is correct, sir.

BEVERLY
Cutting the link to Locutus might
be fatal to Captain Picard.

Riker frowns... thinks...

RIKER
We have to find a way to reach
him... we must know what he
knows...

BEVERLY

Without these interactive signals,
it would only be a matter of
microsurgery... I could do it...
but as long as those Borg implants
are functioning, there's no way
I can separate the man from the
machine.

DATA
(beat, an idea)
Then perhaps... there is a way
I can access the 'machine',
Doctor.

Riker reacts and...

87 INT. SICKBAY

Worf and the two security men watch as Picard examines Sickbay... as though he is scanning the technology... satisfied, he comes to Worf and begins to scan him...

LOCUTUS
Worf.

Worf silently studies him, mixed feelings.

LOCUTUS
Klingon species. A warrior race.
(beat)
You too will be assimilated.

WORF
The Klingon Empire will never
yield.

87 CONTINUED:

LOCUTUS
Why do you resist? We only wish
to raise... quality of life...
for all species...

WORF
I like my species the way it is.

LOCUTUS
A narrow vision. You will...
become one with the Borg. You
will... all... become one with
the Borg.

Riker, Data and Beverly ENTER...

LOCUTUS
The Android... Data... primitive
artificial organism... you will
be obsolete in the new order...

As he scans Data, Beverly comes around and hypos him in the neck, he loses consciousness... Riker and Worf grab him as he falls...

RIKER
(to Security men)
Take him to Data's lab...

SHELBY'S COM VOICE
Shelby to Riker...

RIKER
Go ahead...

SHELBY'S COM VOICE
Captain, the Borg have entered
sector zero-zero-one...

On Riker's reaction...

88 EXT. SPACE - THE BORG SHIP (OPTICAL)

As it moves by us at impulse... we follow to reveal
the familiar 'Monument Valley', if you will, of our own
solar system... as the Borg ship passes by Saturn...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

89 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still at warp.

90 INT. MAIN BRIDGE

Shelby at command, Wes at conn, Riker and Worf ENTER
from the Turbolift. Supernumerary at Ops.

SHELBY
The Borg have dropped out of warp,
sir... Jupiter Outpost Nine-Two
reported visual contact at twelve

hundred hours, thirteen minutes...

RIKER
Planetary defenses?

SHELBY
Responding. No reports on effectiveness... but I can't believe that against the Borg...

RIKER
(interrupting)
Mister Crusher, at their current speed, when will they reach Earth?

WESLEY
Twenty-seven minutes...

RIKER
The soonest we can intercept?

WESLEY
(beat, grim)
Forty-two minutes, sir.

RIKER
(to com)
Riker to Data... your status?

INTERCUT:

91 INT. DATA'S LABORATORY

This is the set up we had in "The Offspring"... the

raised biobed, the impressive technical equipment... Troi, Beverly, O'Brien and the one security man observe... Picard is off-camera... Data is working at panels... checking monitors... he is seen in profile...

DATA
The initial cybernetic connection into Captain Picard's neural net pathways has been established... Mister O'Brien is ready to process the Borg signal through the transport pattern buffer.

RIKER
Make it so. And with dispatch, Mister Data...

As Data turns, he reveals an open panel on his head...

DATA
Proceeding immediately, sir. Data out.

Over the above, Data has hit a series of panels and now...

92 ANGLE - THE BIOBED

begins to lower... revealing Locutus, still unconscious, stripped of clothes, his hideous mutilation clearly exposed... transfers are patched to the Borg side of him...

Data moves into position beside him and begins to attach himself to the biobed transfer device...

DATA

The neural link will be established in three stages... Doctor, I suggest you closely observe Captain Picard's lifesigns while Chief O'Brien monitors my positronic matrix activity at each stage... Counselor, hopefully you will be able to determine if I am reaching Captain Picard.

O'BRIEN

At what point should I shut it down if there's a problem?

DATA

I do not know. I have never done this before.

(touching a series of panels)

Initating first neural link...

93 BEVERLY

at monitors with human lifesigns displayed...

BEVERLY

The Captain's vital signs are stable...

94 O'BRIEN

looking at an Okudagram...

O'BRIEN

Positronic activity unchanged...

95 RESUME - DATA

DATA
First neural connection is confirmed... I cannot report any significant access to the Borg consciousness...

He glances at Troi who shakes her head, no...

96 EXT. SPACE - THE BORG SHIP (OPTICAL)

moving by Mars... unmanned pods attack it... the Borg ship destroys them easily... moves on... and now we reveal their final destination... the familiar shape of Earth straight ahead...

97 INT. MAIN BRIDGE

WORF
It is confirmed... the Borg have broken through the Mars defense perimeter...

WESLEY
Enterprise approaching the Terran system, sir...

RIKER
Slow to impulse... time to intercept...

WESLEY
Twenty-three minutes, fourteen

seconds, sir.

98 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse power moving by Saturn...

99 INT. DATA'S LABORATORY

DATA
Second neural connection is confirmed... I still cannot report any significant access... proceeding with the final link...

He pushes a series of panels... and this time the result is dramatic... there is a visible jolt to Picard...

100 BEVERLY

reacts... checking her monitor...

BEVERLY
Significant increase in premotor area and hypothalamus activity... his heartrate is accelerating rapidly...

101 O'BRIEN

watching his sensors...

O'BRIEN
Sir, your submicron matrix activity is increasing

exponentially.

Data is absorbing information at an incredible rate... like an internal blastoff...

DATA
Neural connections are complete. I... have... access to the Borg subspace signals... Processing... processing...

TROI
Data...

DATA
Stand by... processing...

O'Brien looks at Beverly with great concern...

DATA
Fascinating. The Borg group consciousness... is divided into subcommands... necessary to carry out all functions... communications, defense, navigation... they are all controlled... by a root command... implanted in each --

Suddenly...

102 THE BORG ARM

on Picard rises and attempts to disengage the connections on the biobed...

103 THE SECURITY MAN

charges forward... and the arm pushes them easily off the biobed... it moves back toward the connections, but

104 DATA

grabs the Borg hand and holds it back from the controls using his extraordinary strength...

105 THE TWO ARMS

locked in a symbolic arm wrestle for control of Picard... and finally after straining at both ends, Data wins by breaking the arm off at the wrist joint...

105A THE BROKEN BORG 'HAND'

continues to move in Data's hand...

106 RESUME SCENE

BEVERLY
Data, I'm picking up increased neural activity in Captain Picard... localized in the prefrontal and parietal lobes...

O'BRIEN
The Borg might be trying to terminate their link with him...

DATA
Negative... subspace signal configuration is unchanged. The cause of increased neural activity

is unclear...

TROI
No, it's not... it's him...

Slowly...

107 PICARD'S HUMAN ARM

is reaching out, his hand struggling to find -- finally grasping -- Data's wrist and holds it tightly... clinging to life... a first contact with the human...

108 REACTIONS

from Data... Beverly... O'Brien...

109 INT. MAIN BRIDGE

TROI'S COM VOICE
Troi to Bridge. Data has made first contact with Captain Picard...

RIKER
Can you communicate with him, Data?

DATA'S COM VOICE
I have been unable to create a neural path around the Borg implants, sir... it is Captain Picard himself who has somehow managed to initiate contact...

WORF
Sir, the Borg have halted their approach to Earth...

SHELBY
I think we got their attention...

RIKER
Time to intercept... ?

WESLEY
Two minutes, four seconds...

RIKER
They're worried... they're worried that we've got access to Picard... we've got two minutes to figure out what we can do with it...

INTERCUT:

110 INT. DATA'S LABORATORY

DATA
Sir, it is clear the Borg are unable or unwilling to terminate their subspace links...

BEVERLY
That may be their achilles heel, Captain... their interdependency...

RIKER

What do you mean, Doctor?

BEVERLY

He's part of their collective consciousness... Cutting him off is like asking us to disconnect an arm or a foot... we can't do it.

SHELBY

(extrapolating)

They operate as a single mind...

RIKER

If one jumps off the cliff... they all jump off the cliff...

(to com)

Data, is it possible to plant a command in the Borg collective consciousness...

DATA

It is conceivable, sir... it would require altering the pathways from the root command, to affect all iterative branchpoints in...

RIKER

(interrupting)

Make every effort, Mister Data...

DATA

What command shall I try to plant, sir... ?

RIKER

Something straightforward... like

'disarm your weapons systems'...

110 CONTINUED:

WORF
Visual contact with the Borg...

SHELBY
On screen.

111 ANGLE - THE VIEWSCREEN (OPTICAL)

to see the Borg ship long range... Earth in the background.

RIKER
Magnify.

The image is magnified...

WORF
Sensors reading increased power generation from the Borg...

RIKER
Red alert. Load all torpedo bays... ready phasers...

WORF
Aye, Captain...

RIKER
Status of the Borg weapons...

WORF

Borg weapon systems are fully charged...

RIKER

Data... ?

INTERCUT:

112 INT. DATA'S LABORATORY

DATA

Attempting to reroute subcommand paths, Captain... defense systems are protected by access barriers...

112 CONTINUED:

Panning down to find Picard's hand still holding on to Data's wrist...

113 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Borg squaring off one last time with Earth as the backdrop... the Borg ship sends out their tractor beam...

114 INT. MAIN BRIDGE

The ship shakes...

WORF

Borg attempting to lock on tractor beam...

RIKER
Rotate shield frequencies...
(to com)
Data, report...

INTERCUT:

115 INT. DATA'S LABORATORY

Shaking continuing...

DATA
I am unable to penetrate defense systems command structure, Captain...

SHELBY
Try the power systems, Data... see if you can get them to power down...

DATA
Acknowledged... attempting new power subcommand path...

116 ANGLE - PICARD

shaking with the ship... stirring...

INT. ENGINEERING - GEORDI

at a console...

GEORDI
Shields have failed...

INT. MAIN BRIDGE

RIKER
Fire all weapons.

EXT. SPACE - THE ENTERPRISE (OPTICAL)

once again in the grips of the Borg tractor beam...
firing at will... but it is a hopeless cause...

INT. DATA'S LABORATORY

DATA
I cannot penetrate the Borg power subcommand structure... all critical subcommands are protected, Captain...

INTERCUT:

INT. MAIN BRIDGE

Close on Riker as the truth sets in...

SHELBY
Then it's over.

RIKER
Mister Crusher, ready a collision course with the Borg ship...

Wesley reacts, turns and looks for confirmation...
Repeating --

RIKER
(quietly)
You heard me. A collision course.

WESLEY
Yessir.

RIKER
Mister La Forge, prepare to go to warp power...

122 INT. DATA'S LABORATORY

Picard groans, whispers...

PICARD
Sleep.

122 CONTINUED:

And it is only by sheer force of will, the power of the man, that Picard is able to reach through the control of the Borg consciousness... and whisper this word...

BEVERLY
Data, he's regaining consciousness...

PICARD
Sleep.

TROI
(reacts)
It is Captain Picard speaking,
not Locutus.

PICARD
Sleep. Data.

And then under extreme pressure, his will is suppressed
and he loses consciousness...

BEVERLY
He's exhausted.

DATA
Yes, Doctor... but if I may make
a supposition, I believe his
message was not intended to
express fatigue but to suggest
a course of action.

123 INT. MAIN BRIDGE

WORF
Borg cutting beam activated...

And Captain Riker prepares to give the last fateful
order of his short but colorful career...

RIKER
Mister Crusher, en...

DATA'S COM VOICE
Data to Bridge... stand by...

RIKER

Stand by all stations...

123 CONTINUED:

DATA'S COM VOICE
I am attempting to penetrate the Borg regenerative subcommand path... it is a low priority system and may be accessible...

124 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Borg cutting beam reaches out to the Enterprise...

125 INT. MAIN BRIDGE

Crack of impact... a dreadful shake...

COMPUTER VOICE
Warning. Outer hull breach.

WORF
Sir... shall I execute evacuation sequence...

RIKER
Negative, Mister Worf... Mister Data, your final report...

DATA'S COM VOICE
Stand by...

RIKER
I can't, Mister Data...

COMPUTER VOICE
Warning. Inner hull failure imminent on decks twenty-three, twenty-four, and twenty-five... Decompression danger...

126 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Suddenly, the attack simply ends.

127 INT. MAIN BRIDGE

Reactions.

127 CONTINUED:

RIKER
Data? What the hell happened?

INTERCUT:

128 INT. DATA'S LABORATORY

DATA
I successfully planted a command in the Borg collective consciousness, sir. It misdirected them to believe it was time to regenerate. In effect, I put them all to sleep.

129 INT. MAIN BRIDGE

Reactions.

RIKER
To... sleep.

DATA
Yessir.

RIKER
Status of Borg power drive... ?

WORF
Minimal power...

RIKER
Electromagnetic field?

WORF
Nonexistent.

RIKER
(reacts)
Commander Shelby, take an away team and confirm that the Borg... are... asleep.

SHELBY
Delighted, sir.

As she EXITS...

130 INT. BORG SHIP (OPTICAL)

Shelby, Worf and Gleason MATERIALIZE... They examine the Borg... who are all in their compartments...

SHELBY
(keys insignia)
Shelby to Enterprise. It's true. They're all in their regeneration mode.

INTERCUT:

131 INT. ENTERPRISE CORRIDOR

Riker on the move...

RIKER
(keying insignia)
Any indication to how long we can keep them like this...

132 INT. BORG SHIP

SHELBY
Checking...

WORF
(to Shelby)
Commander, tricorder readings are fluctuating rapidly...

Shelby comes over... reacts...

SHELBY
Enterprise... there are indications here that their entire power net's about to feed back on itself. I'd say we're looking at a self-destruct sequence activated by the Borg's

malfunction... do you want us to attempt to disarm it...

133 INT. DATA'S LABORATORY

Riker has just entered... Beverly has heard. Data is still tied up with Picard...

133 CONTINUED:

BEVERLY
There's no way to know what the destruction of the Borg ship will do to him...

DATA
We should also consider the advantages of further examination of the Borg and their vessel, sir.

RIKER
(beat)
I don't think so. Mister Data, separate yourself from Captain Picard.

Data follows the order as --

RIKER
(keys insignia)
Away Team, get yourselves home. Mister Crusher, upon their return move us to a safe position.

And as Beverly watches with a personal concern, Data

gently removes Picard's hand from his wrist...

134 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise moves away and... the Borg ship explodes... in several decentralized small bursts.

INTERCUTTING:

135 INT. DATA'S LABORATORY

Picard shudders...

135A THE BORG SHIP

blows apart.

135B PICARD

lies still... After a long beat, his eyes open... he smiles weakly...

135B CONTINUED:

BEVERLY
Life signs are stable... the DNA around the microcircuit fiber implants is returning to normal...

TROI
How do you feel?

With a voice hoarse from fatigue...

PICARD
Almost human.
(smiles slightly)
With a bit of a headache...

BEVERLY
We'll get you to Sickbay...
(to Riker)
We won't have any trouble getting these implants out now.

RIKER
(to Picard)
How much do you remember?

PICARD
Everything.
(beat)
Including some brilliantly unorthodox strategy by a former first officer of mine.

There's a special look between them and...

136 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Orbiting Earth.

137 INT. CAPTAIN'S READY ROOM

Picard has had his surgery... his face is half-bandaged... he is back in uniform. With him is Riker, still wearing his Captain's pips.

137 CONTINUED:

RIKER
... and Earth Station McKinley has advised they're ready to begin refitting the Enterprise.

PICARD
Have they estimated the time for repairs... ?

RIKER
Five to six weeks...

A chime.

PICARD & RIKER
Come.

They glance at each other as Shelby ENTERS... slightly confused... moves to Riker...

SHELBY
Request permission to disembark, sir...

Riker defers to Picard, thereby clearly relinquishing command.

PICARD
Permission granted. They picked a fine officer for the task force, Commander.

SHELBY
We'll have the fleet back up in less than a year...
(to Riker)

I... imagine you'll get your choice
of any Starfleet command, sir...

Riker grins, exuding confidence...

RIKER
Everyone's so concerned about my
next job. With all due respect,
Commander... sir...
(with a nod in
Picard's direction)
... my career plans are my own
business, no one else's.
(beat)
But it's nice to know I'll have
a few options.

137 CONTINUED: (2)

SHELBY
I hope I'll have the fortune of
serving with you again.
(turning to Picard)
Captain...

Picard nods, dismissing her. And she EXITS.

RIKER
Course to Station McKinley is laid
in and ready, sir...

PICARD
Make it so, Number One.

Riker grins and EXITS and we stay a beat on Picard as

he turns in his chair and looks out his window... and as he drinks his tea, there is a definite incomplete thought here, not an entirely happy ending... a man recovering but not recovered.

FADE OUT.

END OF ACT FIVE

THE END

DISTRIBUTION DATE JULY 2, 1990

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STAR TREK: THE NEXT GENERATION

"Suddenly Human"
#40274-176

Written by
Jeri Taylor

Directed by
Gabrielle Beaumont

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FINAL DRAFT

JULY 9, 1990

STAR TREK: THE NEXT GENERATION

"Suddenly Human"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
WESLEY

TRANSPORTER OFFICER'S
VOICE

Non-Speaking
SUPERNUMERARIES
MEDICAL PERSONNEL

TWO SECURITY MEN

JONO
CAPTAIN ENDAR

Starfleet Personnel
ADMIRAL CONNAUGHT ROSSA

Non-Speaking
FOUR TALARIAN YOUTHS
TALARIAN MILITIA

Still Photos on Monitor
CONNOR & MOIRA ROSSA
WITH INFANT CHILD

Voices
CONNOR & MOIRA ROSSA
JEREMIAH ROSSA (INFANT)

STAR TREK: "Suddenly Human" - REV. 7/13/90 - SETS

STAR TREK: THE NEXT GENERATION
"Suddenly Human"

SETS

INTERIORS

USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
TRANSPORTER ROOM

EXTERIORS

USS ENTERPRISE
TALARIAN SHIPS
OBSERVATION CRAFT

OBSERVATION LOUNGE WARSHIP Q'MAIRE
TEN FORWARD TWO ADDT'L WARSHIPS
SICKBAY
BEVERLY'S OFFICE
CORRIDORS (VARIOUS)
N.D. QUARTERS
PICARD'S QUARTERS
RACQUETBALL COURT

TALARIAN OBSERVATION CRAFT

TALARIAN WARSHIP Q'MAIRE
ENDAR'S READY ROOM (ON MAIN VIEWER)

STARFLEET
ADMIRAL ROSSA'S ROOM (ON MONITOR)

STAR TREK: THE NEXT GENERATION
"Suddenly Human"

PRONUNCIATION GUIDE

CONNAUGHT	cn-NAWT
ENDAR	EN-dar
JONO	JOHN-oh
MOIRA	MORE-ah
Q'MAIRE	kuh-MARE
TALARIAN	tah-LARE-ian
ROSSA	ROW-sa
WODEN	WOH-den

STAR TREK: THE NEXT GENERATION
"Suddenly Human"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship approaches a small Talarian vessel, adrift.

PICARD (V.O.)
Captain's log, Stardate 44085.7. We have moved into Sector Two-One-Nine-Four-Seven in response to a distress call from a Talarian observation craft. The alien vessel appears adrift, and our initial probe has detected a life-threatening radiation leak within its propulsion system.

2 INT. MAIN BRIDGE (OPTICAL)

To include MAIN VIEWER. PICARD, TROI, and RIKER in the Command Chairs. DATA at Ops, WORF at Tactical, WESLEY at Conn.

WORF
Sir, I get no further response from the vessel.

PICARD
Maintain an open channel.

RIKER
Doctor Crusher and her assistants are waiting in Transporter Room Three, Captain.

2 CONTINUED:

DATA
Sir, I must remind you that during the Galen border conflicts a common tactic of the Talarians was to abandon their observation craft, rig them to self-destruct...

PICARD
(nods)
... and issue a general distress call, yes, I know...

DATA
This particular guerilla maneuver resulted in two hundred and nineteen fatalities over a three-year period.

Picard is silent, pondering his options.

RIKER
Data, is there any way to detect their self-destruct device?

DATA
Negative, Commander. The Talarians employ a subspace proximity detonator. It would not be detectable to our scans...

RIKER
(joining in)

... or the Away Team's tricorders.
Right.

WORF
Captain, the Talarian warship
Q'Maire is responding to the
distress call.

PICARD
Position?

WORF
Halfway through the Woden sector.

WESLEY
It'll take them hours to get here,
sir, even at maximum warp.

2 CONTINUED: (2)

Picard turns to Troi, who has been quiet during all this, concentrating on what forces might be emanating from the stricken vessel.

PICARD
Counselor?

TROI
There is life on board... but it's
fading.

That's it. Picard makes his decision.

PICARD
Number One, assemble the rest of

your away team and prepare for
immediate rescue operations.

RIKER
Yes, sir.

They lock eyes for a moment. Picard doesn't need to add, "Be careful." Riker knows all too well what he may be heading into.

3 INT. TALARIAN OBSERVATION CRAFT (OPTICAL)

Gaseous, dark, flickering neon lights accent the area as Riker, Worf and BEVERLY MATERIALIZE with TWO MEDICAL SUPERNUMERARIES carrying equipment. Riker, tricorder in hand, steps forward, wary and alert. They move into the interior of the ship, scanning constantly with his tricorder, the others following.

WORF
(checking tricorder)
Ancilary power is failing,
Commander.

They move throught the cabin, and then spot --

4 THEIR POV - AN ADJACENT AREA

revealing FIVE TALARIANS, some with radiation burns, most too weak to stand. They wear a helmet-like head covering that is decidedly war-like in appearance, and all wear gloves.

4 CONTINUED:

They all look young -- like our teen-agers.

BEVERLY
They're nothing more than children!

And they are broken and wounded. Riker steps forward.

RIKER
I am Commander Riker of the Federation Starship Enterprise. We will evacuate you and give you medical care. You will not be harmed.

There is no resistance, and Beverly springs into action, scanning the victims with a medical tricorder. Worf move into an adjacent corridor to reconnoiter.

BEVERLY
(keying insignia)
Enterprise, prepping five Talarian males for transport directly to Sickbay... Trauma Team, stand by to receive injured... we have radiation burns, possible respiratory distress...

TRANSPORTER OFFICER'S COM VOICE
Transport locked in and ready, Doctor.

BEVERLY
Stand by for my order.

As she and the medical assistants continue triage, Riker keys his insignia.

RIKER
Captain, it looks like this was a basic training ship. Five boys... in their teens... all in uniform...

PICARD'S COM VOICE
Proceed with the evacuation, Number One.

Worf returns from his inspection.

4 CONTINUED: (2)

WORF
No other life signs on board, sir.

BEVERLY'S (O.C.)
Commander! Quickly!

Riker rushes to Beverly's side: she's aiming her tricorder at a TALARIAN YOUTH, free hand removing his helmet.

RIKER
What is it?

The helmet is removed, revealing a handsome young man of about fourteen -- looking not at all Talarian.

BEVERLY (O.C.)
Look... this boy... he's human!

And on their stunned reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. SICKBAY

One critical-status Talarian is being treated for radiation damage. Other survivors are whisked into the ward by MEDICAL SUPERNUMERARIES.

PICARD (V.O.)
Captain's log, supplemental: We have completed emergency evacuation of four Talarians -- and one human. How this young man found himself in the custody of these aliens remains a mystery.

Across the ward, sitting cross-legged on a diagnostic bed, is JONO -- the human. He is ramrod straight, eyes fixed ahead, jaw clenched. With steely determination, he avoids any effort by Beverly to make contact with him. Troi observes.

BEVERLY
It's Jono, right? Is that what I heard them call you?

She speaks casually, warmly, as she scans him with her

tricorder. Jono ignores her.

BEVERLY

I'm Doctor Crusher. I'm examining you for radiation injuries. It won't hurt.

(beat)

I have a son not much older than you. Maybe you'd like to meet him.

No response.

BEVERLY

(gamely)

Well, Jono... you seem to have escaped radiation damage. Pretty lucky.

(reacting to something on the tricorder)

How did this happen -- ?

5 CONTINUED:

Suddenly, Jono covers his face and emits a high-pitched shriek -- a keening -- and begins rocking back and forth. Other Talarians, like babies responding with sympathetic crying, take up the awful screech. Startled, Beverly moves away from the boy. Instinctively, Troi moves forward, toward him.

BEVERLY

What is it?

TROI

He's -- terrified.

6 OMITTED

6A INT. SICKBAY - CONTINUOUS

Picard and Riker ENTER; Beverly approaches them.

BEVERLY
They all just started up, Captain.

6A CONTINUED:

A roomful of shrieking teenagers does not sit well with Picard.

PICARD
May I have your attention, please?

They continue the keening sound.

PICARD
Please -- may I have your attention?

No response. Finally, frustrated, Picard walks toward Jono.

PICARD
Stop that immediately!

The unmistakable voice of authority gets Jono's attention instantly. He breaks off in mid-cry, turns and stares at Picard in a mixture of awe and respect.

The others stop the screech as soon as Jono does.

PICARD
Well. That's better. Now, what's your name, young man?

Jono blinks, but doesn't answer.

TROI
He won't talk, Captain. We haven't been able to get through to him.

JONO
Captain -- ?

Electrified by that word, Jono jumps off the bed and crosses to Picard, bows his head.

JONO
Captain... I am Jono. Take me home, to my Captain. Take me home to Endar!

Picard stares awkwardly down at the young man at his feet. Then he looks up at Troi, who has observed this little scene. She is smiling slightly. Picard has made an instant connection with this troubled boy.

7 INT. BEVERLY'S OFFICE - MINUTES LATER

Picard ENTERS with Beverly.

BEVERLY

He managed to escape radiation trauma... but his scans showed something else...

PICARD

What?

Beverly rises, paces. She is disturbed by what she has to say.

BEVERLY

Two previously fractured ribs... a broken arm... a low-grade concussion. There may be neurological impairment... I'll have to examine him further. Jean Luc -- the Talarians have always been ruthless to their enemies... I think there's a real possibility they may have brutalized the child.

Picard is appalled, but wants, as always, to consider all possibilities.

PICARD

Isn't it possible he was injured prior to his captivity?

BEVERLY

Not likely. He's been with them a long time... long enough to assimilate their cultural traits... and calcium trace patterns indicate the injuries occurred during the past seven years.

PICARD
(frowns)
But if they have... abused the boy... why would he devoutly wish to return to them?

BEVERLY
That's not uncommon. It was identified centuries ago as the "Stockholm syndrome."

7 CONTINUED:

Suddenly, there is commotion from the Sickbay and as Picard and Beverly react...

8 INT. SICKBAY - JONO - THEIR POV

He is thrashing on the bed, resisting the efforts of two medical SUPERNUMERARIES and Troi to restrain him. Then, he bursts into that dreadful shriek. The other Talarians follow suit.

9 ON PICARD AND BEVERLY

as they rush from the office.

PICARD
Now what?

Jono has leapt from the table and is tearing around the room, shrieking.

TROI

I suggested he take off his
gloves... Suddenly he went out
of control.

The medical personnel are still scrambling to grab
Jono.

BEVERLY
(hits insignia)
Security, we need some assistance
in Sickbay...

WORF'S COM VOICE
Acknowledged, Doctor.

PICARD
Jono -- !

Seeing Picard, Jono stops shrieking, but keeps dancing
away from his pursuers, agitated and hyperventilating.

JONO
She won't leave me alone! She
keeps trying to dissect me!

PICARD
She was trying to help you!

9 CONTINUED:

JONO
I don't want her help! All I want
is to be with my brothers! Send
us back to Captain Endar!

Jono may be confused, and he may have suffered, but at the moment he's a child throwing a tantrum. Worf ENTERS, takes in the scene... begins to move at Jono... Picard wants to de-escalate the incident...

9 CONTINUED: (2)

PICARD
Jono -- I want you to stop this immediately!

Jono stops short, responding almost involuntarily to the voice of authority. He lifts his head, then bows it again to Picard.

JONO
Yes, Captain.

PICARD
That's better. Now, if we're to accomplish anything --

DATA'S COM VOICE
(interrupting)
Data to Picard.

PICARD
Go ahead.

DATA'S COM VOICE
We have received a subspace communique from Starfleet Command, regarding the young human, sir.

Jono's eyes flicker at this, but he does not move.

PICARD
Very well. Doctor, Counselor...
(join me)

Moving with Picard --

BEVERLY
Mister Worf, escort this young man to quarters... he's to be confined there until further notice.

9 CONTINUED: (3)

WORF
Yes, Doctor.

Jono has listened to this interchange with interest. A beat as the boy and the Klingon measure one another.

10 OMITTED

10A INT. N.D. QUARTERS

Worf and Jono ENTER.

JONO
Why are you here, Klingon -- with them? Did they capture you, too?

WORF
They are not my captors. They are my comrades.

Jono snorts derisively, then --

10A CONTINUED:

JONO
Why do you take orders from a female?

WORF
(reacts)
Doctor Crusher? She is my superior officer.

10A CONTINUED: (2)

JONO
(a snort of contempt)
Among my people, a female could never outrank a man.

WORF
You are human, and among humans, females can achieve anything males can.

Jono stares at him, clear-eyed and sure.

JONO
I am not human any more than you are. I am Talarian.

Worf regards the boy with sadness, understanding his plight perhaps better than anyone.

WORF
You are confused...

Suddenly, the boy launches into that ear-splitting wail again, jarring Worf from his sympathy.

WORF
Stop that!

10A CONTINUED: (3)

JONO
I will make the B'Nar -- the mourning -- until I am back with my brothers!

He starts up again and Worf backs away, covering his ears, then EXITS, shaking his head.

11
thru OMITTED
13

13A INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Beverly, Troi and Data.

DATA
By matching DNA gene types, Starfleet was able to identify the young man as Jeremiah Rossa...

RIKER
(recognizing the name)

Rossa...

PICARD
... as in Admiral Rossa, Data?

DATA
She is his grandmother, Captain.

Riker whistles softly. Data calls up a still picture of the child with his parents on the monitor.

DATA
He was born fourteen years ago on the Federation Colony, Galen Four. His parents, Connor and Moira Rossa, were killed in a border skirmish three years, nine months later when the colony was overrun by Talarian forces.

PICARD
I remember. There were no survivors.

DATA
The child was listed as missing and presumed dead.

13A CONTINUED:

RIKER
I knew another one of the Rossas who was killed in action at the Krasner outpost...

PICARD

(nods)

Tragedy, it seems, follows the Rossa Family... the Admiral has lost both her sons...

BEVERLY

She'll have something to celebrate now...

TROI

Captain... if Jeremiah were returned to his family in his present condition... it would be a wrenching experience for everyone. Especially for him. He needs to re-discover his identity. He has to make some connection with his roots.

PICARD

I agree. Please take whatever means you need to accomplish that, Counselor.

TROI

I don't think I can do anything, Captain.

PICARD

Why not?

BEVERLY

Troi's right. It's very clear that the boy does not respond well to women.

DATA
The Talarians are a rigidly patriarchical society.

13A CONTINUED: (2)

TROI
Jeremiah needs to build a relationship with a man... a father figure... with whom he can explore his origins... and I think it should be you, Captain.

PICARD
(over my dead body)
Oh, no, Counselor! I don't think so. He needs someone who is -- trained in these things.

TROI
But you are the only person on board to whom he has shown any connection. If Jeremiah is to find his -- humanity -- then you are the only one who can help him. It's up to you, Captain.

Picard stares at her, reflecting on both the enormity and the sheer awfulness of this responsibility.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. N.D. LIVING QUARTERS - A LITTLE LATER

Jono sits cross-legged, his high-pitched wail now having achieved a ritualistic, mournful rhythm. He keeps at it, indefatigably, then suddenly breaks off as he sees --

15 PICARD

who stands at the door, observing him.

PICARD
Jono... why do you make that noise?

JONO
It is the custom of my people when they are in distress.

PICARD
Is it not also the custom of your people to listen to the wishes of their Captain?

JONO
Yes.

PICARD
Then, as Captain of the Starship Enterprise, I ask you not to make that sound.

JONO
(nodding, obedient)
Yes, sir.

PICARD
Good. Well. Now that we have that cleared up...
(tries to look cheerful)
Let's... get acquainted, shall we?

Jono stares up at him, puzzled, and Picard smiles with what he hopes is sincerity.

15 CONTINUED:

PICARD
(looking around)
What do you think of your quarters? I know it's a bit -- sterile. But if there's anything you'd like... pictures, perhaps, or games...

He trails off as Jono looks around the room, silently inspecting it. Then he turns to Picard.

JONO
This is a cage. I am still your captive.

PICARD
Not at all. I thought you would be comfortable here --

JONO
Are you going to return me to my Captain?

PICARD
(temporizing)
We will rendezvous with the warship Q'maire at Oh-seven-forty. We are preparing to transfer the Talarians to Captain Endar.

JONO
Including me?

PICARD
We will... discuss... your situation with Captain Endar.

Jono eyes him briefly, then swings around to look at the living quarters.

JONO
I don't like this place.

PICARD
Well, we can find other quarters.

JONO
I have always lived with my Captain.

15 CONTINUED: (2)

He turns to look in Picard's eyes, challenging.

15 CONTINUED: (3)

PICARD
Ah. Yes, well... that won't work, here.

16 OMITTED

17 INT. PICARD'S QUARTERS - MINUTES LATER

The door opens and Picard and Jono ENTER.

PICARD
I'm sure you'll see... there's nothing here that would appeal to a young person.

Picard watches as Jono wanders the room, picking up things and putting them down in typical teen-age fashion. He picks up a Klingon dagger, inspects it curiously, turning it in his gloved hands.

PICARD
Put that down, please.

JONO
It's Klingon.

PICARD
Yes. Put it back where you got it.

Jono flips the dagger onto the desk, flops down into a chair, sprawling. Picard places it exactly as it was before. Then he turns toward the boy.

PICARD
Well. Here we are, eh, Jono?

Jono stares at him, not replying. Picard sits, trying to make conversation.

PICARD
I notice you haven't taken off your gloves...

Jono sits straight, protectively puts his hands to his sides.

JONO
Not here.

17 CONTINUED:

PICARD
Why not?

JONO
So that I don't have to touch an alien.

Picard reacts. A beat. He leans toward the boy.

PICARD
Jono... your Captain, Endar? Has he ever hurt you?
(off Jono)

Inflicted pain?

JONO
(proudly)
Pain is not a consideration.

PICARD
Then he has.

JONO
I did not say that. Can't you understand? Pain is not what matters. Passing the tests is everything.

PICARD
Is that what they are? Tests of pain?

JONO
(scornful)
You don't understand anything.

PICARD
It's true I don't fully understand Talarians. But... you are not Talarian.

At this, Jono stiffens and jumps to his feet.

JONO
I will not listen to this! I will not listen to your lies! Take me back to my cell! I'd rather be in prison than have you try to poison my mind!

Picard sighs. This task is impossible.

18 INT. CAPTAIN'S READY ROOM - LATER

Picard sits, musing, distressed. The SOUND OF A CHIME.

PICARD
Come.

The door opens and Troi stands there.

TROI
You wanted to see me, Captain?

PICARD
Ah, yes, Counselor. Please --
sit down.

Troi sits opposite him.

PICARD
You may not be aware of this, but
I have never been particularly
comfortable around children.

To Troi's credit, she does not laugh.

TROI
Really?

PICARD
For some reason, they just don't
seem to respond to me.

TROI

I see...

PICARD
Frankly, I think my time is best served carrying out the duties and responsibilities of a Starfleet Captain.

TROI
Seldom have I heard an explanation so well rehearsed.

He shoots her a look; she smiles.

PICARD
All right, Counselor... I just don't think I'm the right person for this job.

18 CONTINUED:

TROI
Strange, isn't it? You'll travel light years, dodge asteroid storms, brave hostile aliens... but when asked to assume a parental role, you cringe. Why do you suppose that is?

PICARD
I'm not cringing... I am simply acknowledging my limitations.

TROI
(musing)

When you were a child, did you have many friends? Other children you played with?

Picard shifts; he's not entirely comfortable being probed.

PICARD
No, but I don't think that has anything to do with anything...
(beat, pondering)
Perhaps it's because... no, this is foolish. What does it matter?

TROI
What were you going to say?

Picard hesitates; this is not easy territory for him.

PICARD
Just that... ever since I was a child... I knew exactly what I wanted -- to be a member of Starfleet. Nothing else mattered to me. Virtually my entire youth was spent pursuing that goal. In fact...
(beat)
I think... that I may have skipped my childhood.

Touched, she gazes at him, knowing this self-exploration is difficult.

TROI
You know, Captain, almost no one is born being a good parent.

(MORE)

18 CONTINUED: (2)

TROI (Cont'd)
Most people simply have to muddle through it, doing the best job they can.

18 CONTINUED: (3)

PICARD
And... that's what I'm going to have to do?

TROI
Yes. And you might be surprised at how good you could be.

Picard sighs. No getting off the hook here.

19 INT. CORRIDOR OUTSIDE PICARD'S QUARTERS

Picard approaches his quarters, carrying a portable visual monitor; as he does, he hears the muffled sound of noise from within: a maelstrom of electronic sound, discordant and unstructured. Puzzled, he opens his door. The sound blasts forth, deafening.

20 INT. PICARD'S QUARTERS

The volume of the noise is truly frightening. Picard looks around his room, noting that the furniture has

been completely re-arranged.

PICARD
Computer, turn off that noise!

Instantly, there is blissful silence.

PICARD
Computer, what was that?

COMPUTER'S VOICE
The "Alba Ra"... a contemporary
Talarian musical form.

PICARD
Jono? Where are you?

JONO'S VOICE
Here.

Drawn by the voice, Picard looks up, and discovers Jono
suspended from the ceiling in a spider-web hammock.

JONO
You turned off my music.

20 CONTINUED:

PICARD
Yes, I certainly did, and I expect
it to stay turned off. Jono,
would you come down from there?

With graceful twists and turns, Jono unravels himself,
and descends like a bat from the ceiling.

PICARD
(indicating room)
I see you've made yourself at home.

JONO
(shrugs)
I cannot rest on your beds. They hurt my back.

Exasperated, Picard starts to reply, then stops himself. Nothing to be served by antagonizing him. He's going to try to do this thing as best he can.

PICARD
Right... Jono, I want to show you something.

He beckons the boy toward the monitor, which he activates.

21 INTERCUTTING WITH VISUAL MONITOR (OPTICAL)

The photographs of the Rossa family on Galen IV -- including the infant and child Jeremiah, seen earlier in the Observation Lounge.

PICARD
Those are Connor and Moira Rossa -- your parents. That baby is you... Jeremiah Rossa.

JONO
(frowns)
My name is Jono.

PICARD
You were born Jeremiah, on Galen Four. Your colony was destroyed, later, during a border skirmish.

21 CONTINUED:

A chubby-cheeked child gazes into camera, laughing merrily -- a happy boy.

21 CONTINUED: (2)

PICARD
You knew how to laugh once.

Jono shoots him a dark look, doesn't reply.

PICARD
Do you remember any of that? Your parents, your home?

JONO
No. I know that Endar rescued me. He told me so.

PICARD
Jono, your parents were killed by Talarians...

JONO
(shrugs)
It was war. Death is part of war.

Picard knows all about war, and yet he is shocked at the boy's absolute lack of emotion. Then --

RIKER'S COM VOICE
Captain?

PICARD
What is it, Number One?

RIKER'S COM VOICE
We have visual contact with the warship Q'Maire.

Jono rises.

JONO
Endar...

PICARD
(warning hand)
You stay put.
(to Riker)
I'm on my way.

He EXITS. Jono watches him leave, and then, almost against his will, as though being drawn by unseen forces, he turns back to the monitor. He moves to it, stares at a picture of his parents. His hand reaches toward the image of his mother. Softly, SOUNDS begin building in his head -- the zap of phaser fire, and then a woman's voice, calling.

21 CONTINUED: (3)

MOIRA'S VOICE
Jeremiah... Jeremiah!

The boy withdraws his hand, closes his eyes, and by dint of sheer effort, wills the sounds away. They fade, and he opens his eyes again.

22 INT. MAIN BRIDGE (OPTICAL)

to include MAIN VIEWER. Data, Worf, and Wesley are at stations. Picard ENTERS, sits.

PICARD
Status, Mister Data.

DATA
Q'maire at station, holding steady at bearing zero-one-three, mark zero-one-five. Distance five-zero-six kilometers.

PICARD
Are its weapons systems active?

DATA
Negative.

WORF
Captain Endar requests an open channel.

PICARD
On screen.

CAPTAIN ENDAR, a fierce but dignified presence, appears on the Main Viewer.

ENDAR
I am Captain Endar of the warship Q'Maire. To whom am I speaking?

PICARD
Captain Jean-Luc Picard of the Federation Starship Enterprise. We have rescued four crew members from your observation craft. They have received medical attention and are ready for transport.

22 CONTINUED:

ENDAR
Your actions are duly noted. We will forward coordinates for immediate transport.

RIKER
(sotto)
You're welcome, I'm sure.

22 CONTINUED:

PICARD
One moment, Captain. We have also discovered a human among your crew.

ENDAR
(visibly relieved)
Jono!

PICARD
Actually, his name is Jeremiah -- Jeremiah Rossa.

ENDAR
What is his condition? Is he injured?

PICARD
He was not wounded in the mishap...

ENDAR
A blessing...

PICARD
But as a representative of the Federation I demand an explanation. Why has this child been held in your custody all these years?

ENDAR
No explanation is warranted, Captain. He is my son!

Off Picard and Riker's astonishment:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 EXT. SPACE - ENTERPRISE AND Q'MAIRE (OPTICAL)

Both ships hold positions facing one another.

PICARD (V.O.)
Captain's log, supplemental: Endar's claim that Jeremiah Rossa is his son is clearly unacceptable.

24 INT. TRANSPORTER ROOM (OPTICAL)

Endar and TWO TALARIAN MILITIA MATERIALIZE, and greet Riker and Worf.

PICARD (V.O.)
However, to avoid escalating tensions, I have extended an invitation to the Talarian leader to come aboard the Enterprise so that we may address the issue face-to-face.

25 INT. CAPTAIN'S READY ROOM

Picard with Endar.

ENDAR
Yes... I was in charge of the force that repelled the trespassers on Galen Four.
(beat)
I must say your Federation troops fought tenaciously.

PICARD
Among them Connor and Moira Rossa.

ENDAR
I suppose. After the battle, I found this squalling child, huddled by the body of a young woman. His mother, presumably.

An awful image. Picard is stirred.

25 CONTINUED:

PICARD
And so, you -- kidnapped him.

ENDAR
A harsh term, Captain. I rescued the child. There was almost no one left alive on Galen Four... was I to leave him screaming by his mother's body?

PICARD
You should have notified Federation authorities. To conceal him was a clear violation of our agreement.

ENDAR
I took him in accordance with my peoples' traditions.

PICARD

What... tradition... is it that empowered you to capture a helpless child?

ENDAR

I lost my son at the hands of humans during the conflict over Castal One. Talarian custom allows me to claim the son of a slain enemy.

PICARD

(weighing this)

I understand your tradition, Endar. May I ask... does it extend also to brutalizing the surrogate son?

ENDAR

What are you talking about?

PICARD

Our medical officer found evidence of injuries so severe that they might even be considered torture...

25 CONTINUED: (2)

ENDAR

No! I have never harmed Jono!

25 CONTINUED: (3)

PICARD

Then explain the fractured ribs! The concussion... the broken arm...

ENDAR

Youth.

The simplicity of this answer catches Picard.

ENDAR

Have you ever been a father, Picard? Have you ever had a son desperately try to win your approval? Your respect?

Picard ponders this.

ENDAR

Jono broke his ribs riding a T'stayan -- six hooves, a very powerful animal. The arm? In a contest with other youths. He endured the pain -- and won the competition.

(beat)

He will be a great warrior one day.

PICARD

Doesn't he deserve to become more than that?

Picard rises, pacing.

PICARD

His heritage is human, Endar.

ENDAR
A heritage long since forgotten.

PICARD
(an inner decision made)
Captain Endar, while on board, you are welcome to supervise the return of your crew. But I cannot allow Jeremiah Rossa to be returned to your custody. His true family is waiting for him on Earth.

25 CONTINUED: (4)

Endar rises, too, a buried rage burning from his eyes.

ENDAR
Then under no circumstances will I allow your ship to leave our territory.

PICARD
I have already reported our position and the nature of this violation to Starfleet.

ENDAR
And I have already called our reserved forces into the sector.

PICARD
(amazed)

Are you saying you would be
willing to go to war over the boy?

ENDAR
Would you not for your only son?

Picard stares at him. He realizes they are on the
brink of catastrophe.

PICARD
We have been at peace for years.
Let us not rush headlong toward
war.

ENDAR
Then help me to avoid it!
(beat)
If you will allow me to see Jono,
it will be clear to you -- I have
been a good father. He has grown
up happy in my keeping.

Picard turns away, his mind roiling. What is the right
decision? Is there a right decision?

26 INT. PICARD'S QUARTERS (OPTICAL)

Jono still sits in front of the monitor, flipping
through the various photographs, over and over. Troi
is with him.

26 CONTINUED:

TROI
Those were your parents. Do you

remember them?

26 CONTINUED: (2)

JONO
That was long ago. Endar is my father.

TROI
And who is your mother?

JONO
We don't have mothers. Females are only for mating. And work.

TROI
And the men? What is their purpose?

JONO
Passing the tests. Becoming strong.

TROI
The tests... endurance, pain, determination... all so that you can excel at making war?

JONO
(scornful)
Females understand nothing.
(puts his face in hers)
Life is not easy on our planet. If we do not test ourselves constantly, we become weak -- and

the weak die quickly!

TROI
And the females? Surely they are weak.

JONO
Of course. But we protect them.

He looks at her, fierce male pride burning in his eyes.

TROI
I see.

Her gaze shifts toward the monitor, and Jono's look follows.

TROI
And when you look at this picture... of you and the human female who was your mother... how do you feel about her?

27 OMITTED

28 INSERT - MONITOR SCREEN (OPTICAL)

Moira Rossa holds her infant son, who snuggles securely at her breast. His tiny fingers are clasped around one of her fingers, and she is smiling at him with unashamed adoration. His baby smile returns that unqualified love.

29 JONO

tears his eyes from the screen, agitated and disturbed.

30 OMITTED

31 INT. BEVERLY'S OFFICE

Picard is with Beverly and Troi.

PICARD
Then you think it would be unwise to let Endar see Jono.

BEVERLY
I think it's dangerous. Abusers can have subtle but powerful influence over their victims.

PICARD
(a beat)
I'm not convinced he was abused, Doctor. I've talked to the man, and if I am any judge of character... I'd say he deeply cares about the boy's welfare.

BEVERLY
Captain, we learned long ago always to err on the side of protecting the child. I think Endar should be kept away from Jono.

TROI
I'm not sure I agree, Captain.

31 CONTINUED: (2)

Picard looks to her...

TROI
I sense... awakening memories in the boy... this is a very fragile time for Jono, and if we send away the man he calls "father" without even letting them see each other -- how will we ever gain his trust?

PICARD
Yes... There is also something else we should keep in mind. We are deep in Talarian territory. A semblance of diplomacy is called for.
(beat)
I shall allow the visit.

Beverly doesn't agree, but she understands.

BEVERLY
All I ask... is that the visit be supervised. Don't let them be alone together.

Picard considers, nods.

PICARD
Agreed.

He EXITS toward Endar.

32 INT. OBSERVATION LOUNGE - LATER

Troi sits with Endar; they look up as the doors slide open. Picard ENTERS with Jono, who spots his "father" and rushes forward.

JONO

Endar!

He bows his head to the Talarian Captain, just as he did with Picard. Endar extends his arms and Jono comes to him; then the two gently press their foreheads together.

ENDAR

Jono... my son...

32 CONTINUED:

Their eyes close as they rock gently, heads pressed together.

33 PICARD AND TROI

silently observing this moment of alien affection. They withdraw to a corner of the room so as not to intrude. They cannot hear Endar and Jono clearly.

34 RESUME ENDAR AND JONO

They separate, Endar finding it difficult to hide concern. They sit, and speak in hushed voices, huddled together.

ENDAR

Have they treated you well?

JONO
Yes, Captain. Except...

His eyes flicker over toward Picard.

ENDAR
Except?

JONO
I was forbidden to make the B'Nar.

Endar's gaze darts toward Picard, also, but he doesn't seem too distressed by this "atrocity."

ENDAR
It's all right. I know that you mourned in your heart.
(eyeing Jono)
Well, Jono... what do you think of these humans?

It's a charged question, and Jono hesitates, glances down, lifts his eyes again.

JONO
They... they look like me.

This troubles Endar, and he leans forward.

ENDAR
They want to keep you, you know.

34 CONTINUED:

JONO

I know.

ENDAR

You are of the age of decision.
What is your choice?

Jono hesitates again, and Endar frowns. The boy is having a surprisingly difficult time with this.

ENDAR

Well? Do you want to stay?

All children tend to tell their parents what they want to hear, and Jono is no exception.

JONO

No, of course not.

And all parents want to believe their children when they say the comfortable thing.

ENDAR

Then you shall not.
(rising)
I am going back to the Q'Maire.
I will leave the humans with a
choice. If they do not make the
one we know is right... it may
lead to war.

Endar again presses his forehead to Jono's.

ENDAR

You may die.

Again, the slightest hesitation, before --

JONO
I am ready to die.

And as Endar and Jono stand together in the fleeting comfort of a shared lie --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. MAIN BRIDGE

Picard, with Riker, Troi, Beverly, Worf and Data.

WORF
Captain, sensors indicate two warships approaching from opposite directions along the border.

PICARD
Their offensive potential?

DATA
Talarian warships are limited to neutral particle weapons, high-energy X-ray lasers and merculite rockets. No match for the Enterprise, Captain.

PICARD
The last thing I want is to be forced into destroying one of their ships.

RIKER
They won't back off. They've been willing to fight to the death in past encounters.

PICARD
(somber)
The lines are being drawn... all this for a chosen son.

WORF
Is it worth it, Captain? To go to war -- over a child?

Picard shoots him a glance.

35 CONTINUED:

BEVERLY
You might not ask that, Lieutenant, if he were your child.

PICARD
There must be a way to avoid this...

He ponders a moment, then --

TROI
If we can just reach Jono... help him to make some connection with his origins... then he may choose to come with us.

RIKER
Do you really think Endar would go along with that?

DATA
If Endar respects Talarian custom, he may have to.
(off reactions)
According to their tradition, a male child of fourteen has reached the age of decision. They undergo a ceremony of initiation and after that have the freedom to make their own choices.

PICARD
(with hope)
Endar's entire claim on Jono is based on Talarian custom... he'd have a hard time backing away from it now...

35 CONTINUED: (2)

WORF
Captain -- there's a subspace communication from Starfleet Command.

PICARD
On screen.

WORF
Sir, the message is for Jeremiah Rossa.

Curious, Picard rises.

PICARD
Have the boy brought to my Ready Room.

And he EXITS to his Ready Room.

36 INT. READY ROOM - MINUTES LATER (OPTICAL)

Picard sits with Jono as they view the visual monitor. Addressing them is CONNAUGHT ROSSA, a woman in her 60's, of regal bearing and gracious manner. She wears a Starfleet uniform.

CONNAUGHT
Jeremiah... my name is Connaught Rossa. I am your father's mother. I wish we could talk in person, but that will have to wait. When I heard the miracle that you were alive, I wanted to reach out to you as soon as possible.
(beat)
I find myself wondering what you look like... and all I can do is imagine your father at your age.
(MORE)

36 CONTINUED:

CONNAUGHT (Cont'd)
You come from a family that would make you proud. Many of them have given their lives to bring peace to the galaxy. You are the last of the Rossas. I am so very thankful that you have been given back to us, to carry on the line.
(beat)
Your grandfather and I will greet you with all the love in our hearts. Have a safe journey home, Jeremiah.

The screen goes blank. Jono stares at it. Then --

JONO
She wears a Starfleet uniform.

PICARD
Yes.

JONO
What is her rank?

PICARD
She is an Admiral.

Jono turns toward Picard.

JONO
She outranks you.

PICARD

Yes.

Jono, overwhelmed, rises and begins pacing, agitated.

JONO
If I were home now, I would go to the brae, and run along the river... run as fast as I could!

Picard lifts a hand, wanting to settle the frenzied young man.

PICARD
Jono...

36 CONTINUED: (2)

JONO
I can't do any of the things that calm me here! You won't let me have my music, you won't let me make the B'Nar! I feel if I have to hold still much longer I will die!

PICARD
Jono -- let me show you what I do when I get those feelings.

Jono looks at him, curiosity aroused.

37 INT. RACQUETBALL COURT - LATER (OPTICAL)

Picard is with Jono, giving him basic instruction in the game. It has changed over the centuries in about

the way that tennis, say, changed from Henry VIII's day to the present. The basic principles are the same; the racquet is different -- sleeker, more streamlined -- and the ball is electronic: perhaps it glows from within. Most important, when it is hit, or hits a wall, there is an ELECTRONIC SOUND -- something that will begin to sound not unlike a phaser.

PICARD
(demonstrating)
I serve from here... like this...
(serves)
And you must hit it back before it bounces twice. Let's try it.

Picard lobs an easy serve into Jono's forehand; the boy with unerring instinct hits a kill shot about a foot off the ground. Picard turns to look at him.

PICARD
Not bad.

JONO
I win at all the games.

PICARD
I can believe it. Well, shall we give this a try?

38 SERIES OF SHOTS (OPTICAL)

as Picard and Jono ENTER into a rousing and surprisingly close game. Jono has natural ability and the resilience of youth, and gives Picard a run for it. The electronic ZAP of the ball as it ricochets around

the court becomes louder and louder, and gradually its presence changes, sounding more and more like a weapon.

39 JONO (OPTICAL)

reacts to this, shaking his head as though to clear it.

PICARD
Jono? You all right?

JONO
Fine.

He serves and they ENTER into a long rally... the SOUNDS becoming louder, now mixed with more sounds of WARFARE -- muffled explosions, people shouting, the rapid sound of phaser fire. Then, the sound of voices --

CONNOR'S VOICE
Take him and get to cover!

MOIRA'S VOICE
I can't leave you!

Jono stops, face twisted in anguish. He covers his ears, tries to blot out the sound. He will murmur, "No, no... " softly through the rest. Picard's voice will echo as though it's coming from far away.

PICARD
Jono -- what is it?!

Jono flails on the ground as the vortex of sound increases.

CONNOR'S VOICE

Take Jeremiah... get to the
forest! I'll hold them off!

MOIRA'S VOICE
No, come with us!

CONNOR'S VOICE
Go!

39 CONTINUED:

Rapid sound of PHASERS, now, and many shouting voices, explosions. We hear a child's voice... "Mama... mama... "

JONO
(barely audible)
Mama...

MOIRA'S VOICE
Jeremiah... Jeremiah... This way!

A sudden explosion, louder than the rest, and a woman's dreadful scream. Jono sinks to the ground, head buried in his hands. The child's voice begins to cry in terror, calling out, "Mama... mama... mama... "

40 PICARD AND JONO

as the sounds begin to fade. Picard kneels with him, puts his arm around the shaking boy's shoulders. Jono looks up at him, his face wet with tears.

JONO
She was... all red. I cried...

but she didn't answer me...

The boy breaks into sobs again and buries his head. Picard rubs his shoulder. He's not sure just what he should be doing, but he does know that an important breakthrough has been made.

41 INT. PICARD'S QUARTERS - LATER

Jono sits talking with Picard. They are still in racquetball clothes. Jono is subdued, but talks freely.

JONO
... she used to sing to me... I don't remember the melody, just the sound of her voice...

He stops, shakes his head.

JONO
Before I remembered these things, I was strong. Now...
(touches his chest)

41 CONTINUED:

The boy draws a deep breath.

JONO
I have endured much pain. But this... I do not like.

PICARD
It is part of being human, Jono.

But as deeply as you can feel hurt
-- you can also feel joy.

Jono looks up at him, sadly.

JONO
I do not think so. I think I will
always feel like this.

Picard is not sure where to go from here.

PICARD
Jono -- are you tired?

JONO
Yes. But I do not want to rest.
I think --
(looks up, almost
surprised)
-- I think I am hungry.

42 INT. TEN FORWARD - MINUTES LATER

Picard ENTERS with Jono, now both showered and dressed. Picard spots Riker at a table with Wesley and Data, steers the boy toward them.

RIKER
Well, how was racquetball?

PICARD
He gave me quite a game for his
first time out.

The flicker of a smile -- the first we've seen -- plays on Jono's lips. He is much more relaxed now, as though a great burden has fallen away.

JONO
I look forward to the next time, Captain.

42 CONTINUED:

Picard grins, glad that Jono's cockiness is returning.

PICARD
I'm sure you do. sit down, Jono. What would you like?

Jono and Picard sit. Jono looks around at the table, points to Wesley's banana split.

JONO
What's that?

WESLEY
That's called a banana split and it's maybe the best thing there is in the universe.
(pushes it forward)
Here -- give it a try.

Jono stares at it for a second, unsure how to attack it. Riker slides a spoon toward him. Jono looks puzzled.

DATA
It is called a spoon.

Jono nods, grabs the spoon, looks up at them questioningly.

WESLEY

Go ahead.

Jono is holding the spoon in his fist, like a knife. Having received permission, he holds it over the banana split "boat" -- and then jabs down into it with all his force! This flips the opposite end of the "boat" up, flinging the contents out and right toward Wesley!

42A WESLEY

has a spattering of whipped cream on his face and chest.

43 OMITTED

44 FULL SHOT

Jono stares at him, at first shocked at what he has done.

44 CONTINUED:

JONO

Forgive me --

He glances around the table and sees Picard smiling -- and Riker trying to hold in a laugh. Finally Riker can't help it and he snorts with laughter. Wesley starts laughing. Then Jono looks back at Wesley and then he bursts into laughter.

DATA

I fail to see why this is amusing.

RIKER
(still chuckling)
Check your data banks on humor... subheading "Slapstick"...

DATA
(inspecting Wesley)
Comedy stressing farce and horseplay... ah, this no doubt is a variation on... "Pie in the Face"...

RIKER
Now do you see why it's funny?

DATA
No, I do not. But I will take your word. It is very amusing.

Jono is still giggling. Wesley summons a waitress.

WESLEY
Let's start over. A fresh banana split for me, one for my friend here.

44A ON PICARD AND RIKER

as they move off to the side, Jono, Wesley, and Data remain at the table.

PICARD
Look at him. He's like a different person.

RIKER
Who would ever have thought he could laugh out loud like that?

PICARD
And half an hour ago he was crying in my arms like a baby.

Riker, not having realized this, looks at Picard in surprise and awe. Picard smiles, feeling content that things are going to work out just fine.

45 OMITTED

45A EXT. SPACE - THE ENTERPRISE AND Q'MAIRE (OPTICAL)

46 INT. PICARD'S QUARTERS - LATER

The rooms are darkened, but we can see Jono, resting in his ceiling hammock. His eyes are open. He stares into the darkness for a few beats, and then he lifts up, descends from the ceiling.

47 INT. CAPTAIN'S BEDROOM

Picard is asleep. Jono ENTERS, approaches Picard like a thief in the night. He gazes down at the sleeping Captain, struggling with his emotions.

48 CLOSE ON PICARD AND JONO

Picard is groggy, but recognizing Jono, gives him a smile. Jono returns the smile -- then loses the smile to a terror within.

48 CONTINUED:

Suddenly his gloved hand appears, raising the Klingon dagger! He sounds an anguished cry, then plunges the dagger down, straight into Picard's chest.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

49 INT. SICKBAY

Picard is on a bed with Beverly scanning him. Picard is unconscious and pale.

BEVERLY
Two bleeders... single-plane penetration...
(calling out)
I need the autosuture over here!

Assistants move swiftly as she keeps scanning.

BEVERLY
(continuing)
It looks like the blade hit the sternum and was deflected... it could have been a lot worse.

50 ON PICARD

as he stirs, eyes fluttering open and sees Beverly, who has the autosuture and is using it on him. Picard looks around as though coming out of a fog, trying to get his bearings.

PICARD
Then it wasn't a dream...

BEVERLY
I'm afraid not...

Beverly is using the autosuture to stop the bleeding and repair damaged tissue.

BEVERLY
No vital organs were pierced...
no major arteries...

PICARD
Where is the boy now?

BEVERLY
Worf has him in security. Hold still...

50 CONTINUED:

PICARD
I want to see him. Here, now.

BEVERLY
(firmly)
He'll wait until I'm finished.

Picard acquiesces, puts his head back down and winces in pain.

51 OMITTED

52 INT. MAIN BRIDGE

Riker in command, Worf at Tactical, Data at Ops, Wesley on the Conn.

WORF
Talarian warships converging, Commander, range five hundred kilometers.

RIKER
On screen.

53 thru 54 OMITTED

55 ANGLE - MAIN VIEW (OPTICAL)

The main viewer now shows the Q'Maire; two other warships are behind it, moving toward the Enterprise.

RIKER
Any communication, Lieutenant Worf?

WORF
No, sir. We have an open channel.

WESLEY
Commander, the warships' closing

velocities are decreasing...
staggered approach vectors
bearing zero, one hundred twenty,
and two hundred forty degrees.

RIKER
(to com)
Riker to La Forge.

55A INT. ENGINEERING - CONTINUOUS - INTERCUTTING

GEORDI
La Forge here, sir.

RIKER'S COM VOICE
Geordi, the Talarians are moving
into attack posture. Classic
triangular envelopment.

GEORDI
I've tapped the impulse engines
for additional power to shields,
Commander. We're ready.

55B INT. MAIN BRIDGE - CONTINUOUS (OPTICAL)

WORF
Commander, Captain of the Q'Maire
requests communication.

RIKER
Well, here we go. On screen.

As Captain Endar looms on the viewer.

ENDAR
Captain Picard... have you made your decision?

RIKER
This is Commander Riker. What are your intentions, Captain Endar?

ENDAR
(puzzled, cautious)
Where is Captain Picard?

RIKER
(beat)
He has been injured. I am in command now.

ENDAR
Very well. Please prepare my son for immediate transport.

RIKER
I'm afraid that's not possible. Last night, Jono attacked Captain Picard and tried to murder him. We are holding him in custody.

55B CONTINUED:

Endar is clearly taken aback by this, but swiftly re-groups.

ENDAR
If you had returned him with the

others, this would never have happened! I hold you responsible for this incident.

RIKER

He'll have to come back with us now, Endar. It will be up to Starfleet to decide the consequences.

Endar glowers darkly, rage building.

ENDAR

I do not accept that decision. I repeat, you will prepare my son for transport. If he is not on board in five minutes, you will suffer the consequences.

The screen goes dark.

RIKER

Red alert.

The red alert warning sounds.

WORF

Talarian vessels routing power to forward rockets...

RIKER

(frowns, sighs)

Ready all weapons, Mister Worf...

56 INT. SICKBAY

Two SECURITY MEN escort Jono into Picard's Sickbay

cubicle. The boy stands before Picard, taut as a wire, staring straight ahead.

PICARD
Jono... why did you do it?

JONO
That doesn't matter.

56 CONTINUED:

PICARD
I think it does. It matters to me.

JONO
What matters is that I have attacked a Captain. I am ready to be put to death.

Picard stares at him. Does he believe that?

PICARD
You think you are to be killed?

Jono's eyes flicker toward him, briefly.

JONO
To attack a superior is the worst offense. I will die at your hands.

PICARD
Jono, you aren't going to die at my hands or anyone else's.

JONO
But... I committed a terrible crime...

PICARD
What I want to know is why? You seemed so happy just a few hours ago...

The memories of happiness seem to bring Jono renewed anguish.

JONO
I was.

The boys turn away, overwhelmed by the emotions that are battling within him.

JONO
But then... I thought about my father. I felt like I was betraying him.

Picard studies the boy... sees his pain...

CONTINUED: (2)

JONO
(continuing)
I'd be throwing away all that he's given me... all that I learned from him... my home... running along the river... playing in the games... sharing victory

with my brothers...
(a pause)
... all the things that are part
of my life.

The boy draws a breath, looks at Picard with infinite sadness.

JONO
As I grew closer to... you... I
knew it meant leaving more and
more of that life behind.
Forgive me, Captain -- I could
not allow myself to do that.

Picard absorbs this.

57 INT. MAIN BRIDGE - CONTINUOUS

Things are very tense.

WORF
Q'Maire is requesting
communication on a secure
channel, Commander.

RIKER
On screen.

58 ANGLE TO INCLUDE MAIN VIEWER (OPTICAL)

Endar appears.

ENDAR
Commander Riker, you have failed

to transport my son aboard the Q'Maire.

RIKER
Our position has not changed. We are returning him to Starfleet.

ENDAR
I regret your stubbornness. Much will be lost.

PICARD (O.S.)
One moment, Captain...

59 ANGLE - PICARD AND JONO (OPTICAL)

ENTERING, the Captain, assisted by Jono into his chair.

PICARD
Captain Endar, last night Jono attacked me with a dagger.

ENDAR
Which he could not have done had he been returned to me with the others!

59 CONTINUED:

PICARD
(silencing hand)
There was a crime committed on board this ship... but it was not Jono's -- it was mine.

Puzzled, Endar waits to hear what Picard means.

PICARD
(continuing)
When we found Jono, it seemed so clear what had to be done. We knew if he could only be persuaded to make the decision to stay... you would most likely let him. So with the best of intentions, we tried to convince him... and, in so doing, thoroughly failed to listen... to his feelings, his needs.

Jono is staring at Picard, hanging on his every word.

PICARD
(continuing)
That was the crime, and it has taken a huge toll on a strong and noble young man. It must be rectified.

Picard looks around the bridge, where he has everyone's rapt attention.

PICARD
(continuing)
Jono will return home -- to the only home he has ever known. To the father that he loves. To you, Endar.

Endar is astonished, stupefied -- and achingly grateful.

ENDAR
Thank you, Captain...

PICARD
Please transmit coordinates for
his immediate transport.

60 INT. TRANSPORTER ROOM - LATER (OPTICAL)

Supernumerary at the controls. Picard motions Jono toward the transporter platform.

PICARD
Goodbye, Jono.

JONO
Goodbye, Captain.

Jono starts for the platform, stops, turns, walks back to Picard. He hesitates, then removes his gloves. Stepping forward, he takes gentle hold of Picard's head, tilting it down until their foreheads are pressed together in affection and solidarity.

JONO
(softly)
Thank you.

He breaks the embrace and moves to the transporter platform. In seconds, he is gone.

61 CLOSE ON PICARD

eyes on the empty pad, sure the right thing has been done.

DISSOLVE TO:

62 INT. PICARD'S QUARTERS - LATER

Picard ENTERS, finds the room still disheveled, his furniture still disarranged. He looks up, sees the hammock dangling from the ceiling. He smiles, remembering the antic child, but then feels a chill, realizing how empty the room now seems. He reaches up, plucks the hammock from its hooks, and cradles it in his hands. He knows he has been given something by knowing this boy. He begins to put his room back to its former orderliness.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Brothers"
#40274-177

Written by
Rick Berman

Directed by

Rob Bowman

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FINAL DRAFT

JULY 13, 1990

STAR TREK: "Brothers" - 7/13/90 - CAST

STAR TREK: THE NEXT GENERATION
"Brothers"

CAST

PICARD	DOCTOR NOONIAN SOONG
RIKER	LORE
DATA	JAKE POTTS
BEVERLY	WILLIE POTTS
TROI	
GEORDI	
WORF	
WESLEY	
O'BRIEN	
ENSIGN KOPF	
COMPUTER VOICE	

Non-Speaking

VARIOUS SECURITY TEAMS
NURSE
VARIOUS SUPERNUMERARIES

STAR TREK: THE NEXT GENERATION
"Brothers"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
READY ROOM	SOONG'S PLANET
OBSERVATION LOUNGE	FOREST
TURBOLIFT	
MAIN ENGINEERING	STARBASE 416
GEORDI'S OFFICE	ENTERPRISE DOCKED
SICKBAY	
QUARANTINE AREA	
CORRIDORS (VARIOUS)	
TRANSPORTER ROOM	
JEFFERIES TUBE	
SOONG'S PLANET	
DR. SOONG'S LAB	

STAR TREK: THE NEXT GENERATION
"Brothers"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at warp speed.

PICARD (V.O.)
Captain's log, Stardate 44143.7. Due to a medical emergency, we have been forced to cut short a two-day liberty on Ogus Two and set course for Starbase Four-One-Six.

1A INT. CORRIDOR

A turbolift door opens and TROI and a trembling twelve-year-old boy, JAKE POTTS, emerge and head down the corridor.

PICARD (V.O.)
(continuing)
It seems a young man's practical joke has come dangerously close to a lethal conclusion.

2
thru OMITTED
3

3A INT. OBSERVATION LOUNGE (OPTICAL)

RIKER is standing alone at the window (with the ship travelling at Warp speed) as Troi and Jake ENTER. Troi motions Jake to sit.

RIKER
Well Mister Potts, why don't we

start at the beginning?

JAKE
(still trembling)
It was a joke, sir. I just meant to scare him.

3A CONTINUED:

RIKER
From the beginning, please.

JAKE
(nervously and very quickly)
We were at the arcade, sir. I brought this balloon with me, filled with red pillion dye. You see, Willie is always making fun of me. I figured I'd get him back. I only meant to scare him.

TROI
Slow down, Jake.

JAKE
(slower)
We programmed the game for an ordinary laser duel. You know, twenty-one points. Four points for a...

RIKER
(interrupting)
I'm familiar with the game. Go

on.

JAKE

We went out to the forest behind the east arcade. I told Willie that his laser pistol looked kind of funny, almost like a real one. When I went behind the trees, I put the balloon into my vest, and then...

3A CONTINUED: (2)

RIKER

So you made your nine year-old brother think he killed you?

JAKE

Yes, sir.

RIKER

And then he ran away.

JAKE

Yes, sir.

RIKER

And while he was hiding he ate the fruit of a cove palm.

JAKE

It was just a joke. I didn't...

RIKER

I assume you are aware of the

infectious nature of the parasites which inhabit cove palms?

JAKE

I am now, sir.

RIKER

Are you familiar with the condition upon which I agreed to allow you two boys to remain on the Enterprise when your parents went on sabbatical?

JAKE

That we'd stay out of trouble, sir.

RIKER

(keys insignia)

Mister Data.

(to Jake)

Think about it Mister Potts. And while you're at it, think about what might have happened had we not been this close to a starbase medical facility.

3A CONTINUED: (3)

Data ENTERS from the Bridge and moves over to stand next to Jake.

RIKER

Have you contacted the boy's parents?

DATA
(nodding)
They are fully aware of the situation, sir.

RIKER
Good, escort this young man to the quarantine anteroom. Perhaps he'll be helpful in lifting his brother's spirits.

DATA
Yes, sir.

The two begin to EXIT.

RIKER
(to Jake)
Please don't think that you have heard the last of this, Mister Potts.

JAKE
No, sir. I mean yes, sir.

Data and Jake EXIT. Troi looks to Riker.

TROI
He's very frightened.

RIKER
As well he should be. I've never been a proponent of practical jokes. More often than not, they have unfortunate results.

TROI
I wouldn't be surprised if this was his last practical joke for a long while.

3A CONTINUED: (4)

RIKER
I'm more concerned with his brother's future at the moment, Counselor.

4 INT. TURBOLIFT

Moving downward. Data and Jake.

DATA
Our Sickbay does have the facility to isolate parasitic proto-viruses but not in a favorable time frame for your brother.

JAKE
(more to himself)
He really could die.

DATA
Fortunately we are only two days from Starbase Four-One-Six, and their laboratory can...

Data freezes. His head begins to jerk in a more pronounced fashion than usual.

JAKE

Can what sir?

Data, not responding, continues to twitch. He raises his arm and touches the turbolift control panel twice. We hear the turbolift stop briefly and change directions.

JAKE
Their laboratory can do what, Commander?

Data continues not to respond.

JAKE
(continuing)
Sir, I know I made a mistake... I can tell you're angry... but if you're not going to talk to me...

4 CONTINUED:

The doors open to the Bridge and Data, silently EXITS. On Jake's confused expression --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. MAIN BRIDGE

PICARD, WORF, and WESLEY. SUPERNUMERARY at Ops. FOLLOW Riker and Troi, as they ENTER from the Observation Lounge and cross to the Command Center. DATA descends the ramp toward Ops.

RIKER
Back so soon, Mister Data?

Data does not respond. He relieves a supernumerary at Ops and immediately begins programming something into his panel. Before Riker can react...

GEORDI'S COM VOICE
La Forge to bridge.

PICARD
Go ahead, Commander.

6 INT. ENGINEERING

GEORDI
We've completed our dilithium vector calibrations, sir. You're clear to increase to warp seven.

7 INT. MAIN BRIDGE (INTERCUT AS NEEDED)

PICARD
Very good, Geordi. Let me know if you...

WORF
(cutting in)
Captain, did you request a course

correction?

Before Picard can respond...

GEORDI'S COM VOICE
Sir, I didn't say we could increase speed to warp nine-point-one.

7 CONTINUED:

WESLEY
(surprised)
New course set for heading three-four-one mark two-two-one.

RIKER
Course set by whom?

WESLEY
Not me, Commander.

PICARD
(to Riker)
What's going on?

RIKER
(notices Data calmly working his panel)
Data, who programmed the new coordinates?

Data calmly works on without responding.

WESLEY

Warp nine-point-three, sir.

GEORDI'S COM VOICE

I don't advise this, Captain.
If we're going to maintain the realignment progression we shouldn't be pushing more than warp eight for at least an hour.

Picard looks to Troi who hasn't got a clue. He rises and approaches Data.

PICARD

(to Data, calmly)

Commander...

7 CONTINUED: (2)

Data doesn't react. He pushes one last button which is followed by a loud KLAXON.

COMPUTER VOICE

Evacuate bridge. Deck one life support failure in fifteen seconds.

PICARD

Turbolifts Three and Four, gentlemen.

(to com)

Geordi, transfer helm to Engineering.

GEORDI'S COM VOICE

Aye, sir.

Everyone hurries to the two stage-left turbolifts.

COMPUTER VOICE
Evacuate bridge. Deck one life support failure in ten seconds.

RIKER
Reassemble in Engineering.
(to com)
La Forge, let's get a diagnostic sweep underway...

The turbolift doors close before he finishes.

COMPUTER VOICE
Evacuate bridge. Deck one life support failure in five seconds.

All is silent but the beeps coming from Data's panel. The CAMERA PANS to find him busy at work.

7 CONTINUED: (3)

COMPUTER VOICE
Deck one life support has been terminated.

Data continues at his panel.

8 INT. ENGINEERING

Geordi, ENSIGN KOPF and TWO SUPERNUMERARIES are at the pool table.

ENSIGN KOPF
Our velocity is holding steady at warp nine-point-three. Do you wish to override, Commander?

GEORDI
Not yet. Computer, isolate cause of life support failure.

COMPUTER VOICE
Atmosphere conditioning pumps on Deck one are operating in negative mode.

GEORDI
(to Kopf)
How could that be? There are seven independent safety interlocks to prevent that.

Picard, Worf, and TWO MORE SUPERNUMERARIES ENTER from the Turbolift and head for the pool table.

GEORDI
Sir, I think we've found the problem, but it doesn't really make sense.

PICARD
(to Geordi)
It seems we have more than one problem. Bring the Enterprise to a full stop, Commander.

GEORDI
Full stop, Ensign Kopf.

8 CONTINUED:

KOPF
(hits the panel)
It's not responding, sir.

Riker and Wesley ENTER from around the corner.

PICARD
I ordered all helm control
transferred down here, damn it!

GEORDI
We did sir. We've been waiting
for your instructions.

Geordi tries the panel himself.

GEORDI
(continuing)
I'm going to have to do this at
the manual input level, sir.

He motions to Wesley.

GEORDI
(continuing)
Wes...

Geordi and Wesley quickly step to a far panel.

RIKER
(reading a wall panel)
We're still on the altered
heading, Captain, holding at warp

nine point three.

WORF
(at another panel)
Force fields have been established on all Main Bridge turbolift doors and service crawlways, sir.

PICARD
(putting it all together)
Computer, locate Lieutenant Commander Data.

8 CONTINUED: (2)

COMPUTER VOICE
Commander Data is on the Main Bridge.

RIKER
What the hell is he up to?

PICARD
Number One, take a security team up to Deck Two. See if you can break through from below.

Riker eyes Worf and they EXIT. Geordi reappears with Wesley.

GEORDI
Everything's locked up, Captain. No control of impulse or warp engines down here.

WESLEY
Navigation doesn't respond either, sir.

PICARD
Picard to bridge. Commander Data do you hear me?

9 INT. MAIN BRIDGE

Data is at Science One busy at work.

PICARD'S COM VOICE
I repeat. Data, do you hear...

Data turns and presses a button on Worf's station, muting Picard.

DATA
Computer. Recognize Data, Lieutenant Commander. Alpha One clearance.

COMPUTER VOICE
Priority clearance recognition Alpha One.

9 CONTINUED:

DATA
Maintain minimum auxiliary power and disengage subspace communications.

COMPUTER VOICE
Acknowledged.

10 INT. ENGINEERING

Picard, Geordi, Wesley, Ensign Kopf, and supernumerary, as before.

WESLEY
(studying a panel)
He is on the Bridge, sir.

PICARD
Commander La Forge, prepare for saucer separation.

WESLEY
Sir, we're at Warp nine-three!

PICARD
I'm aware of the risks, Ensign.
(to Geordi)
When the umbilical splits, we should regain primary control... do you agree?

GEORDI
(getting the plan)
Yes, sir.

PICARD
(to Worf)
. Be prepared to sweep back and pull it in with a tractor beam.

WORF

Aye, sir.

PICARD

(to Geordi)

Initiate auto sequence.

11 INT. MAIN BRIDGE

Data, still at Science One, is reading something on the console.

DATA

(in Picard's voice)

Computer, recognize Picard, Jean-Luc. Alpha Two clearance.

COMPUTER VOICE

Priority clearance recognition, Alpha Two.

DATA

(in Picard's voice)

Cancel separation sequence.

COMPUTER VOICE

Sequence cancelled.

DATA

(in Picard's voice)

Isolate all remaining command functions and accept related orders and inquiries from Main Bridge only.

12 INT. ENGINEERING

As before -- a series of beeps from Geordi's panel.

GEORDI
The separation sequence has been aborted, Captain.

PICARD
Computer, recognize Jean-Luc Picard Alpha Two priority and re-establish separation procedures immediately.

COMPUTER VOICE
Orders regarding command functions are no longer accepted from your present location.

PICARD
And just what location are they accepted from?

12 CONTINUED:

COMPUTER VOICE
Interface terminals on Main Bridge only.

WESLEY
(to Picard)
You're the only one who has clearance to localize command functions, sir.

PICARD
(disgusted)
It seems Mister Data has acquired them, as well.

Off Wesley's look...

13 INT. JEFFERIES TUBE

Worf and a SECURITY OFFICER have opened a large ceiling panel. Riker climbs into it.

WORF
(studying a schematic on a panel below)
The isolinear subprocessor extends three-point-five meters.

RIKER (O.C.)
I've got a clear path to panel J14-Baker. What's that going to do for us?

Worf, still at the schematic.

WORF
J14-Baker backs onto Science Station Two, Commander.

RIKER (O.C.)
Have they reinverted the environmental control sequencer?

WORF
Yes, sir. Life support has been re-established.

RIKER (O.C.)
Then, you and Casey get up here. Let's get to it.

13 CONTINUED:

Worf and the security guard climb the ladder into the ceiling.

14 INT. MAIN BRIDGE

Data is seated in Picard's chair working his console when he hears a series of high-pitched beeps. He crosses to his Ops panel, sits, and presses a quick series of commands.

DATA
Computer. Configure a perimeter field charge, sections Nine-K through Twelve-T.

15 INT. JEFFERIES TUBE

The ceiling panel is open. No one is visible in the tube itself. A bright flash appears from the opening above.

RIKER (O.C.)
What the hell was that?

WORF (O.C.)
He's activated a force field, sir.

RIKER (O.C.)
Great! Just great!!

16 INT. ENGINEERING

Picard, Geordi, Wesley, Kopf, and supernumeraries. Picard is pacing near the pool table.

PICARD
(keys insignia)
Chief O'Brien.

O'BRIEN'S COM VOICE
Yes, Captain.

PICARD
You had better disable the site-to-site transport function. When we get to wherever we're going, I don't want him beaming off the bridge.

16 CONTINUED:

O'BRIEN'S COM VOICE
I'll get right to it, sir.

PICARD
(keys insignia)
Doctor Crusher.

BEVERLY'S COM VOICE
Yes, Captain.

PICARD
Is your quarantine intact, Doctor?

BEVERLY'S COM VOICE
Sickbay force fields don't seem
to have been affected.

PICARD
The boy?

INTERCUT:

17 INT. SICKBAY - QUARANTINE AREA

Beverly watches Willie in the background.

BEVERLY
He's alright. But he's not going
to stay alright. Sir, we need
to get this ship to a starbase
medical facility...

18 INT. ENGINEERING - CONTINUOUS

PICARD
It seems, Doctor, that Mister Data
has other plans for the Enterprise
right now.

On Picard's concerned look, we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is traveling at warp speed.

20 INT. SICKBAY - QUARANTINE AREA (OPTICAL)

Beverly passes her hands through two holes in the glass wall. We see a brief blue flicker as her hands break through the invisible quarantine field. She gently holds WILLIE POTTS' head, examining him.

BEVERLY
C'mon, I can't believe that! Everybody's played a practical joke at one time or another.

WILLIE
Not me.

BEVERLY
(continuing exam)
Not even a little one? How about April Fools'? Are you telling me you've never tried to pull something on April Fools' Day?

WILLIE
(shaking his head)
What for? It's never funny to the one getting fooled.

BEVERLY
Well, I'm sure your brother didn't intend this to get out of hand.

She pulls one hand out of the opening and we see the brief blue flicker. She picks up an instrument and passes it back through the opening. We again see the gentle flash.

BEVERLY
(continuing)
Certainly not to the degree it has. Take a deep breath.

Beverly raises the instrument to Willie's chest.

20 CONTINUED:

WILLIE
What's so funny about making someone think you killed them?

BEVERLY
A deep breath.

Willie reluctantly does as he's told. Beverly passes the beeping device from side to side.

BEVERLY
Have you been drinking all the water I asked you to?

WILLIE
Yes.

BEVERLY
Well, keep it up. We may have a short delay in reaching the

starbase and I want you...

Willie sees something behind Beverly. He spins around and quickly walks to the far side of the quarantine area. Beverly turns to see Troi and Jake ENTERING.

JAKE
(to Troi)
There! You see? How can I tell him if he's not going to listen to me?

TROI
Why don't you try, Jake?

JAKE
It's just a waste of time. He won't listen.

Jake turns and storms out. Troi and Beverly share an understanding beat.

21 thru 22 OMITTED

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise comes out of warp and enters orbit of Soong's planet.

24 INT. MAIN BRIDGE (OPTICAL)

Data is again seated at Science One, punching in coordinates.

DATA
Computer, prepare to transport me directly to the following coordinates.

COMPUTER VOICE
Site-to-site transport interlocks have been manually deactivated.

DATA
Can you override?

COMPUTER VOICE
Negative.

DATA
Show me the shortest route to Transporter Room One.

The computer beeps and a route map appears in front of Data.

DATA
Computer, prepare to activate a cascade force field sequence in the following progression.

Data types in his instructions at breathtaking speed.

25 INT. ENGINEERING

Picard exits Geordi's office and strides out toward the pool table where Riker, Geordi, Wesley and Worf are working.

GEORDI
No matter what we try, the computer will only acknowledge commands from the bridge, sir.

WORF
(disgusted)
He's blocked every subspace channel, Captain. We can't even call for help.

25 CONTINUED:

PICARD
(to Wesley)
Have you tried tracing back navigation inputs?

WESLEY
(nodding his head)
We don't even know what star system we're in, sir.

RIKER
The only way we knew we'd come out of warp was by looking out a window.

O'BRIEN'S COM VOICE
O'Brien to Captain Picard.

PICARD
Go ahead, Chief.

O'BRIEN'S COM VOICE
Captain, he's up to something.

PICARD
What now?

INTERCUT:

26 INT. TRANSPORTER ROOM

O'Brien is studying a panel.

O'BRIEN
He discovered the site-to-site lockout. I wouldn't be surprised if he tries to make it to a transporter room now.

PICARD'S COM VOICE
How much further can you safely disable the ransporters, Mister O'Brien?

O'BRIEN
I'm afraid I've done all I can, sir. As soon as he realized we had knocked out the primary power bus he put up force fields around the secondaries. I don't recommend anyone going near those circuits now.

27 INT. ENGINEERING - CONTINUOUS

PICARD
(to Worf)
I want security teams along the main passageways and in every transporter oom, Lieutenant. See if the computer would be good enough to give you the specific stun setting to disable Mister Data.

Worf EXITS.

PICARD
Computer, estimate time from this location to Starbase Four-One-Six at warp nine.

COMPUTER VOICE
Inquiries regarding command functions are no longer accepted from your present location.

On Picard's frustration we...

CUT TO:

28 INT. MAIN BRIDGE

Data at Science One.

DATA
(in Picard's voice)
Computer, establish a security code for access to all functions previously transferred to Bridge.

COMPUTER VOICE

Enter code.

DATA
(in Picard's voice
speaking at a breakneck
speed)
Four, one, three, three, six,
eight, Tango, one, eight, one,
one, seven, one, Charlie, four,
Victor, three... eight, eight,
eight, zero, Foxtrot, six, one,
five, three, three, five, nine,
five, seven, lock.

28 CONTINUED:

COMPUTER VOICE
Security code intact for all
specified inquiries and orders.

Data walks to upstage left Turbolift.

DATA
(in Picard's voice)
Computer, initiate cascade
sequence, accepting instructions
from Commander Data en route, now.

The computer beeps as the Turbolift doors whoosh open
and Data ENTERS. The doors close.

29
thru OMITTED

31 INT. ENGINEERING

Geordi, Wesley, Riker and Picard as before.

GEORDI
He's out. Security team approaching location.

NOTE: The following three corridor scenes take place very quickly.

32 INT. CORRIDOR "A" (OPTICAL)

The Turbolift doors open as Data ENTERS, turns left and heads down the corridor. A SECURITY TEAM runs toward him from behind, but is stopped by a force field which appears across the corridor in front of them.

NOTE: The force field only appears for an instant when the first member of the team runs into it. Force fields are only visible when they appear, disappear, or are touched by people or phaser fire.

Another force field in front of Data vanishes when he reaches it, only to be replaced by another ten meters ahead. Immediately after Data passes through a force field in front of him, it reappears as a force field protecting his back. The force field, which previously protected his back, then vanishes.

Data continues down the corridor and sees ANOTHER SECURITY TEAM coming toward him.

DATA
Intersection Eight-J. Aft-port.

Establish.

The force field in front of Data disappears only to be replaced by another further down the corridor. The new force field runs across the corridor at a point where it intersects with another corridor. The security team which is still on the far side of the force field cannot move forward. Data reaches the intersection and turns left.

33 INT. CORRIDOR "B" (OPTICAL)

A new force field appears in front and behind Data as before.

33 CONTINUED:

A THIRD SECURITY TEAM headed by Worf appears around the corner in front of Data. Unlike the previous encounter, Data has no intersecting corridor between himself and the security team. Unfazed, Data continues ahead as Worf raises his phaser.

WORF
I order you to stop.

DATA
Computer, begin scan-phase.

The force field between Data and the security team becomes visible and starts to move in the same direction as Data. Seeing this, Worf stops and fires. The phaser fire disperses with a flash as it hits the force field. Worf fires again, with the same results, only now the flash is even closer. The security team

is now backing away from the encroaching force field. A guard raises his phaser to fire.

WORF
No, it's too close.

Data, his expression unchanged, walks forward only meters from the retreating security team! The creeping force field is all that separates them. When Data reaches the intersection, which Worf had earlier entered from, he turns right.

The force field stops at the far side, sealing off Worf and his team.

34 INT. CORRIDOR "C"

Data, now alone, walks to the entrance of the Transporter Room.

35 INT. TRANSPORTER ROOM (OPTICAL)

The doors hiss open and Data ENTERS to find Riker, O'Brien and a N.D. SECURITY guard standing on the transporter pad, phasers raised.

RIKER
This has gone far enough, Data.

DATA
Computer, three-meter cross-seal.

35 CONTINUED:

One of Data's force fields appears separating the pad

from the rest of the transporter room. Riker aims his phaser.

O'BRIEN
I wouldn't advise that, sir. The phase coils don't take well to ricochets.

Data has walked over to a wall panel, opened it, and has begun rearranging isolinear chips.

RIKER
What's he doing?

O'BRIEN
He's reactivating the site-to-site transport interlocks.

RIKER
Does that mean he'll be able to...

Before Riker can finish his question, Data DEMATERIALIZES. Disgusted, Riker lifts his hand to reconfirm the force field. He is answered by a sharp zap to his raised hand.

RIKER
Great!

O'Brien walks to the back of the transporter pad and carefully touches the wall. Nothing happens.

O'BRIEN
The force field only seems to go across the front of the pad, sir. Security should be able to cut through from behind.

RIKER

Great!

On his frustrated look we

CUT TO:

36 EXT. SOONG'S PLANET - NIGHT

Data with the same glazed look trudges through a misty forest into a clearing where a small structure can be seen.

36 CONTINUED:

As he approaches the structure the door whooshes open to reveal a dark, cavernous room within.

36A INT. SOONG'S LAB (OPTICAL)

A cluttered, dark room filled with an odd mix of high tech equipment and everyday necessities. At one end is an elaborate panorama filled with dozens of model dinosaurs.

Silhouetted by the misty outside light, Data ENTERS as the doors whoosh shut behind him. He purposefully walks to a central spot in the room and stops.

A mumbling figure scuttles out of the shadows. DOCTOR NOONIAN SOONG is a ninety-year-old human dressed in an odd, somewhat oriental, lab jacket. He has more than a slight resemblance to Data.

SOONG
You're right on time.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. SOONG'S LAB (OPTICAL)

(A note about Soong: like many of history's greatest minds, Noonian Soong is usually pre-occupied and often self-indulgent. He has few social graces and is rather inarticulate when discussing anything other than cybernetics. Behavior which could easily be attributed to an insensitive or arrogant nature is nothing more than a mixture of scatterbrained genius and playful whimsy.)

Data is sitting in a chair not unlike a dentist's chair. His communicator has been opened, exposing micro-circuitry. Soong, using a small metallic tool, adjusts something inside the communicator and snaps it shut. Using the same tool, he begins working inside Data's mouth.

SOONG
Open.

Data opens his mouth.

SOONG
One of these...

He does something with the tool and we hear a click.

SOONG
(continuing)
And one of these...

Another click.

SOONG
(continuing)
And...

We hear a final click.

SOONG
(continuing)
There we are.

37 CONTINUED:

Data straightens up and looks around the room. He stands. He is quite confused.

DATA
I fail to recall how I arrived here.

SOONG
I sent for you... In a manner of speaking.

Data reacts, no less confused. He hits his communicator.

DATA
Data to Enterprise.

Silence.

DATA
Enterprise, do you read me?

There is no reply. Soong looks closely at Data's face.

SOONG
I always loved that face. Please sit down.

DATA
(still standing)
We were headed for a medical facility. I was taking the boy's brother to Sickbay and...

SOONG
(interrupting)
I'm sure your starship will be back for you soon. Please, sit.

Data remains standing.

DATA
I must find a way to contact the Enterprise.

SOONG
Tell me, do I look somewhat

familiar to you?

Data carefully studies Soong's face.

37 CONTINUED: (2)

DATA
You do bear a resemblance to Doctor Noonian Soong, the cyberneticist who constructed me. But, Doctor Soong was killed shortly afterward by the Crystalline Entity.

SOONG
(laughs softly to himself)
It's your lucky day, Data. You've found your long lost father, and he's alive. What do you think of that?

DATA
But the colony was destroyed, there were no survivors.

SOONG
I've never felt too comfortable living anywhere without a prearranged route of escape. I admit, I wouldn't have guessed I'd be running from a giant snowflake, but...
(he shrugs)

Data studies Soong's face.

DATA

It is really you.

SOONG

Indulge an old man and stand on one leg for me.

Data is truly confused. How did he get here? What should he say to Soong? Why is he being asked to stand on one leg?

SOONG

Please.

Data obediently lifts one leg. Soong stares silently for a long beat.

37 CONTINUED: (3)

SOONG

Excellent! You know before I activated your positronic net, I had the damnedest time working out those fluidic equilibrium circuits.

37 CONTINUED: (4)

Data remains on one foot.

DATA

Perhaps you could help me contact my ship.

SOONG

If you can't raise them with your...

(he points)

communicator, what can I do?

(re: Data's foot)

It's alright. You can put it down.

Data puts his foot down.

SOONG

(continuing)

They'll be back for you. I'm certain. Trust me.

(beat)

Now, tell me. How are you at differentiating between a humid day and a dry one?

DATA

(a bit confused by the quick change in subject)

The moisture content of the ship's atmosphere is maintained at a moderate thirty-seven percent.

SOONG

No, No. Not your ship. When you're on land, a planet.

DATA

I can differentiate between

varying hygrometric levels.

SOONG
Without some sort of external sensor?

DATA
Yes, sir.

SOONG
What then? What's the difference?

37 CONTINUED: (5)

Data's not sure what he's asking.

SOONG
(continuing)
Between humid and dry?

DATA
Humid air feels different against my skin, sir. And it carries smells differently. I assume this is due to the fact that moisture...

SOONG
(interrupting)
How wonderful. I tried so hard to get that right. It's very important you know.

A delighted Soong walks to his dinosaur collection and begins fiddling with a very small model.

DATA
May I ask why you have brought me here?

SOONG
I incorporated an encoded homing circuit into your sublogic controller.

DATA
Your response refers to how you brought me here, not why.

Soong continues to fiddle with his model, not looking up.

SOONG
(somewhat sarcastically)
Haven't you missed me, Data?

Answering his own question.

SOONG
(continuing)
I suppose that's impossible.

DATA
I assumed you dead, sir.

37 CONTINUED: (6)

Soong puts the tiny dinosaur back in place.

SOONG

Well, my longevity isn't the only surprise I have in store for you, Data.

On Data's perplexed reaction we

CUT TO:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise in orbit of Soong's planet.

39 INT. MAIN ENGINEERING

Picard, Geordi, Riker and Wesley...

GEORDI
The quarantine field in Sickbay, sir.

PICARD
You have access to it?

WESLEY
(nodding)
When he transferred force field control to the Bridge he must have only specified fields he was planning to initiate. The quarantine field was already operating.

GEORDI
Under normal circumstances, we could divert that field energy and use it to cancel the force field protecting the bridge... But we

have to retain the medical quarantine.

PICARD
Determine the absolute minimum field energy that Doctor Crusher needs... and use the rest to get me onto my bridge.

40 INT. SICKBAY - QUARANTINE AREA (OPTICAL)

CLOSE on a NURSE'S hand holding a hypospray as it passes through the quarantine field openings, causing the brief blue flicker. PULL BACK to see her deliver the injection into Willie's neck. Beverly ENTERS and sits in the chair the nurse has vacated. Willie doesn't look well.

BEVERLY
How are you feeling this morning?

WILLIE
Not so great. I'm having trouble standing up. I get sorta dizzy.

BEVERLY
You know the old story about the man who tells his doctor, "It hurts when I raise my arm like this?"

Beverly raises her arm. Willie replies by shaking his head.

BEVERLY

(continues, lowering
her arm)
The doctor says, "Then don't raise
your arm like that."

Willie manages a hint of a smile.

WILLIE
(catching on)
So, if I get dizzy standing up...

BEVERLY
Don't stand up.

Geordi and a supernumerary ENTER carrying monitoring devices.

GEORDI
Okay Doc, we're ready. If all
goes well you shouldn't notice
a thing.

BEVERLY
Make sure all goes well,
Commander.

Geordi and the supernumerary EXIT as Beverly turns her attention back to Willie.

40 CONTINUED:

BEVERLY
Your brother says you still won't
speak to him.

WILLIE

So?

BEVERLY

This is very hard on him, too.
He feels very guilty about what
happened. He's your brother.

WILLIE

(angry)

Why is everybody so worried about
him? I'm the one who's sick...
I'm the one who's gonna die.

Willie gets up and almost loses his footing, he's trembling.

BEVERLY

Nobody's going to die, Willie.
Do you hear me? Nobody!

Willie struggles to his bed within the quarantine area and buries his head in his hands.

41 INT. MAIN BRIDGE

The Bridge is empty. After a beat, the turbolift doors open and a cautious Worf with two N.D. security guards ENTER, phasers drawn. After a quick look --

WORF

(to com)

Captain, we are in.

PICARD'S COM VOICE

We're on our way, Lieutenant.

Worf walks to his station and hits a button.

WORF
Computer, restore Tactical Station.

COMPUTER VOICE
Deactivation of command function overrides requires Alpha Two clearance.

41 CONTINUED:

Worf snarls in frustration as we

CUT TO:

42 INT. TURBOLIFT

Picard, Riker, and Geordi. The turbolift is moving upward.

RIKER
Beverly thinks its going to be tight. Let's hope he didn't take us too far off course.

PICARD
Let's hope.

43 INT. MAIN BRIDGE

The turbolift doors open and Picard and Riker cross to Worf. Geordi goes to his aft station.

WORF
(to Picard)
It won't answer to my clearance, sir.

PICARD
(to Computer)
Computer, this is Captain Picard. Return all command functions to stations.

COMPUTER VOICE
Alpha Two clearance recognized. Please enter security code.

PICARD
(furious)
Security code!?

GEORDI
I was afraid of something like that.

A series of beeps is heard from Worf's station.

WORF
Sensors are operative.

43 CONTINUED:

RIKER
Well at least that's something. What have you got?

WORF

(checking his panel)
No fix on Data. But I am picking up a single lifeform on the surface, sir. It appears human.

PICARD
That's one human who's got the answers to a lot of questions.

WORF
Something else, sir.

PICARD
What is it?

Worf studies his board.

WORF
A small vessel... entering orbit. I detect no lifeforms aboard.

On Picard's look we

CUT TO:

44 INT. SOONG'S LAB (OPTICAL)

CLOSE ON Data's face. One hand is patting his head rhythmically. PULL BACK to reveal his other hand, palm open, making circular movements on his stomach. Soong sits opposite, entranced.

SOONG
Good. Good. Keep it up. Ah huh...

Soong giggles with delight.

SOONG
(continuing)
Old Tom Handy swore you'd never master that. Whistle!

Data, still patting and rubbing, begins to whistle "Pop Goes the Weasel"... poorly. Soong's face sinks.

44 CONTINUED:

SOONG
Ah, well. Enough Data, sit.

Data stops whistling, patting and rubbing... and sits.

SOONG
I've been able to keep track of you from time to time. You've become somewhat of a celebrity in cybernetic circles.
(after a beat)
Why Starfleet?

DATA
Sir?

SOONG
I gave you the ability to choose whatever you wanted... to do whatever you wanted. Why Starfleet?

DATA
It was Starfleet officers who

rescued me.

SOONG
Ah. So you decided to emulate your emancipators. How disappointing.

DATA
What choice of vocation would have met with your approval?

SOONG
I often hoped you might become a scientist... perhaps a cyberneticist.

DATA
To follow in your footsteps, as it were?

SOONG
I see -- nothing wrong with that.

44 CONTINUED: (2)

DATA
May I ask you a question, sir?

SOONG
Certainly. Anything you'd like.

DATA
Why did you create me?

SOONG

(after a beat)
Why does a painter paint? Why does a boxer box? You know what Michelangelo used to say? The sculptures he made were already there before he started, hidden in the marble. All he had to do was remove the unneeded bits. It wasn't quite that easy with you Data. But the need to do it, my need to do it, was no different than Michelangelo's need.
(he rises)
Now, let me ask you a question.

Data cocks his head.

SOONG
(as if posing a riddle)
Why are humans so fascinated with old things?

DATA
Old things?

SOONG
(nodding)
Old buildings, churches, walls, ancient things, antique things... tables, clocks, knick knacks... Why?

DATA
There are many possible explanations.

SOONG

If you brought a Noophian to Earth
he'd look around and say, "Tear
that old village down. It's
hanging in rags.
(MORE)

44 CONTINUED: (3)

SOONG (Cont'd)
Build me something new, something
efficient." But to a human, that
ancient wall, that old house, is
a shrine, something to cherish....
Again I ask you, why?

DATA
Perhaps, for humans, old things
represent a tie to the past.

SOONG
And what's so important about the
past? People needed money, they
got sick. Why tie yourself to
that?

DATA
Humans are mortal. They seem to
need a sense of continuity.

SOONG
Ah hah!! Why?

DATA
To give their lives meaning...
A sense of purpose.

SOONG
And does this continuity only run one way, back into the past?

DATA
I suppose it is a factor in the human desire to procreate.

SOONG
So you believe that having children gives humans a sense of immortality, do you?

DATA
It is a reasonable explanation to your query, sir.

SOONG
(smiling)
And perhaps to yours, as well, Data.

44 CONTINUED: (4)

A loud whoosh from offscreen causes Data and Soong to turn. In the now-open doorway, we see a figure lit from behind. The door whooshes closed as the figure walks toward us through the shadows. Data and Soong stand.

SOONG
It appears we have a visitor.

The figure walks to the same central spot to which

Data did when he first arrived. As he comes out of the shadows to a halting stop, we see that the intruder is LORE. Data's "brother" is dressed in an odd outfit reminiscent of the Pakleds. He is in the same dazed state in which Data appeared when he arrived.

DATA
Lore!!

SOONG
(equally surprised)
Well, well, it seems we've got ourselves a family reunion.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45 INT. SOONG'S LAB (OPTICAL)

Lore is now seated in the same "dentist" chair in which we found Data earlier. Soong is standing over him, arranging some tools. Data stands beside Soong.

DATA
Doctor, I implore you, please do not reactivate him.

SOONG
Don't be ridiculous, Data.

(to Lore)
Open.

Lore obediently opens his mouth as Soong reaches in with an instrument.

SOONG
(continuing to Data)
Lore is far from the maniacal android you have made him out to be. In any case, he'll obey me. He always did.

DATA
But he admitted to an alliance with the Crystal Entity. To gain its favor he betrayed the colonists and would have betrayed the Enterprise as well had I not...

Soong is distracted by his work. He interrupts Data.

SOONG
(to Lore)
Hold still...

Soong does something with the tool and we hear a click.

SOONG
(continuing)
There. One more.

We hear another click and Soong continues working, not looking up as he speaks to Data.

45 CONTINUED:

SOONG
(continuing)
I'm well aware of Lore's shortcomings. Remember, it was I who deactivated him.

DATA
And, as I have explained, it was I who was responsible for his reactivation. But it serves no purpose to make the same mistake twice.

SOONG
(still working)
In science, Data, making the same mistake twice is often not a mistake at all. Quite the contrary.

The instrument makes a final click.

SOONG
(continuing)
That should do it.

Lore straightens up and looks around. He sees Data and then Soong.

LORE
(with sarcasm)
So, you're still alive. I'm surprised you woke me. Why didn't you just take me apart and be done

with it? That is why the two of you captured me?

SOONG
(patiently)
Data had nothing to do with this, Lore. And no one captured you... not exactly, that is. You see, both of your brains contain a simple homing device. Data's was activated purposefully. Yours... well until you walked in that door I didn't know you had ever been reassembled.

LORE
(to Soong)
No thanks to you.

45 CONTINUED: (2)

Lore turns to Data.

LORE
But thanks to you, dear brother, I spent nearly two years drifting in space. If it hadn't been for a fortunate encounter with a Pakled trade ship, I'd still be out there.

DATA
I had no alternative. You would have destroyed the Enterprise.

Lore gives a disgusted smile.

LORE
(to Soong)
Well, since I appear to be an uninvited guest at your little party, I'll leave you with your beloved son and be on my way.

SOONG
No, wait. Stay here... There are questions I can answer. You'll have no chance to ask them later.
(very matter of factly)
You see, I'm dying.

45 CONTINUED: (3)

DATA
(after a beat)
Dying from what, sir?

LORE
(pacing)
Wait a minute. Wait a minute. What do you mean you're dying? You look fine. You're not that old. You look fine. What is this? Some kind of trick to see how we'd react?

Lore is agitated, emotional.

SOONG

(gently)
I wish it were.

Lore stares at him, sees he's telling the truth and lowers his head, shaking it in disbelief. He is truly feeling grief. Data's face shows no emotion. He calmly repeats himself.

DATA
Dying from what, sir?

Soong looks up at Data and smiles understandingly.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in around Soong's planet.

47 INT. OBSERVATION LOUNGE

Picard, Riker, Beverly, Troi, Geordi and Worf.

WORF
We have control of sensors, life support and auxiliary power, Captain. Nothing more.

PICARD
The code, Mister La Forge?

GEORDI
(shaking his head)
We can't even locate the file address. At least that would tell us how many digits we're talking about. Not that it would really

help.

PICARD
I want something that will really help.

BEVERLY
And quickly. Willie Potts has twenty-four hours, thirty-six tops. If it goes longer than that, the only thing Starbase Four-One-Six will have left to do is a postmortem.

RIKER
(to Geordi)
Geordi, if the computer's programmed to allow Data to transport down, it would figure that it would allow him to beam back up. Right?

GEORDI
It would figure.

RIKER
And Data left a trace imprint when he beamed down?

47 CONTINUED:

GEORDI
(nodding)
Everyone does.

RIKER
So what would be involved in pulling that trace and finding a way to make the computer think someone else is Data? Maybe a few someone elses?

GEORDI
We'd have to access the transport controller and reset it to a testing mode; convince it that it's back in school accepting simulated inputs. It's going to be tough without the main computer, but we could network a few tricorders together.

PICARD
Try, Mister La Forge.

GEORDI
Yes, sir.

Geordi and Riker exchange a look and EXIT.

48 INT. SOONG'S LAB (OPTICAL)

Soong is repositioning his model dinosaurs as Lore paces behind him, still visibly upset. Data is seated.

LORE
You did what you had to do? What kind of answer is that?

SOONG
The only one I can give you. You were not...

(he thinks of the right word)
... "functioning" properly.

DATA
Lore told me the colonists became envious of him because you made him "so completely human."

48 CONTINUED:

SOONG
(smiles sadly)
I wouldn't exactly have used the word "envious."

LORE
(ignoring Data's line of thought)
You disassembled me. Took me apart... and so soon after you had put me together. You gave me no chance.

DATA
Lore also said the colonists petitioned you to replace him with a "less perfect" android?

Soong looks to Lore as if to say, "Did you really tell him that?"

SOONG
(to Data)
The last thing you should think

of yourself as Data is "less perfect." The two of you are virtually identical... except for a bit of programming.

DATA
(to himself)
It was a lie. Another lie.

LORE
(to Soong)
I would have proven to you that I was worthy, if you had given me the chance. But it was easier to turn your back and build your precious Data.

Soong stands and turns to Lore.

SOONG
You were the first. You meant as much to me as Data ever did. But you were unstable. The colonists weren't envious of you, they were afraid of you. You were unstable.

48 CONTINUED: (2)

DATA
(to himself)
I am not less perfect than Lore.

LORE
(to Soong, pleading)
Why didn't you try to fix me?
It was within your power to fix me!

Soong sits back down at his dinosaur table. After a beat.

SOONG
It wasn't as easy as that. The next logical step was to construct Data. Afterward, I planned to get back to you... to "fix" you. But I never got that chance.

LORE
(angry and almost in tears)
Next logical step?!

DATA
(to himself)
I am not less perfect than Lore.

SOONG
Enough! Sit down, both of you.

They both sit.

SOONG
For all these years I've been plagued by what went wrong.
(to Lore)
With all the complexities you

possessed, the nuances... basic emotion seemed almost simple in comparison. But the emotion turned, and twisted, and became entangled with ambition... Lore, if I had known you were no longer sitting in pieces on a distant shelf... If I had known I could push a button and bring you here... I would have spent those years trying to make things right for you as well. But all I knew of was Data.

(MORE)

48 CONTINUED: (4)

SOONG (Cont'd)
(to Data)
So I worked, long and hard, and now I believe I've succeeded.

Soong pulls a little circuit chip from a small container and holds it up.

SOONG
(continuing)
This is why I brought you here. Basic emotions, Data. Simple feelings. Your feelings.

Data cocks his head, but says nothing. He steps closer to inspect the chip.

SOONG

(continuing)
I've imagined how hard it's been for you... living amongst beings so moved by emotion.

Lore crosses to Data.

LORE
(seemingly sincere, he whispers)
I don't have to imagine. I know how hard it's been. But, you'll be surprised Data... feelings do funny things. You may even learn to understand your "evil" brother... to forgive him. We will be more alike, you and I. You'll see. I'm happy for you.

DATA
I question your sincerity, Lore.

SOONG
(re: the chip)
Perhaps with this you'll learn to be more trusting, Data. Your brother has had good reason to be bitter.

DATA
But sir, Lore was responsible for...

48 CONTINUED: (5)

SOONG
(interrupting)
He wasn't given the chance you and I were given... to live.
(still talking to Data, he looks at Lore)
But now I'm sure he understands why I had to do what I did.
(to Lore)
If there was only time left, I could help you as well... what a shame.
(Soong turns)
The procedure is quite simple, but I'll need to rest first, I'm tired.

LORE
And after the procedure, what then?

48 CONTINUED: (4)

SOONG
I assume Data will return to his ship, and you to yours.

LORE
No. You'll need someone to care for you. I will remain.

Soong stares at Lore warmly, and then at Data.

SOONG
I need to rest now.

Soong begins to leave the room.

LORE
May I assist you... with the procedure?

Soong dismisses the offer with a wave of his hand.

SOONG
It's a simple insertion... no need.

He EXITS. Lore and Data are alone. Lore smiles at Data. Data cocks his head but does not return his brother's smile, as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit of Soong's planet.

50 INT. CORRIDOR

Picard and Riker are walking at a brisk pace.

PICARD
They're sure this is going to

work?

RIKER
Nobody knows the Transporters better than O'Brien and La Forge. They tell me they've managed more than a little sleight of hand with our authorization codes.

PICARD
And they can insert them into the recall loop?

RIKER
(nodding)
The computer should think all three of us are Data.

51 INT. TRANSPORTER ROOM (OPTICAL)

The Transporter doors open as Picard and Riker ENTER, continuing their conversation. Worf and Geordi are already on the pad. O'Brien is behind his console.

RIKER
(continuing; joking)
Let's just hope we don't all beam back looking like Data.

Riker climbs onto the pad as Picard goes over to O'Brien.

O'BRIEN
Whenever you say, sir.

51 CONTINUED:

PICARD
(to Riker)
Bring him home, Number One.

Picard turns to O'Brien.

PICARD
(cont'd)
Energize.

The away team DEMATERIALIZES.

52 INT. SOONG'S LAB (OPTICAL)

Lore is seated in the "dentist" chair, as before. He appears unconscious. Rather than working in his mouth, Soong is busy inside an open flap on Lore's neck. Finally, he runs a scanner over the area and carefully closes the flap. Soong reaches behind Lore and manipulates the on/off switch hidden in his back. Lore opens his eyes and looks around.

SOONG
(quietly)
Data?

Lore smiles and slowly begins to sing.

LORE
The sons of the prophet
Were valiant and bold
And quite unaccustomed to fear
But of all the most reckless
Or so I am told
Was Abdul Abulbul Amir.

Soong watches curiously.

SOONG
How do you feel?

LORE
I've always loved that ditty.
I could never quite get the
cadence down before. Thanks,
Father.

SOONG
(smiling)
You called me Father.

52 CONTINUED:

LORE
Would you prefer I call you "Often-
Wrong?"

SOONG
(puzzled)
What did Lore tell you about that?

LORE
Often-Wrong Soong! That is what
the colonists called you, isn't
it? A very sloppy rhyme...

Lore tries unsuccessfully to make the two words rhyme.

LORE
Wrong Soong. Wrong Soong. No,

doesn't work. Let's see...

He stands and struts about the room, thinking up a good rhyme. Soong watches. Something's obviously wrong.

SOONG
Data, tell me how you're feeling.

Lore stops. He's got one.

LORE
(reciting)
Often-Wrong's got a broken heart
Can't even tell his boys apart.

SOONG
Lore!

LORE
Well, well, you're not quite as feeble as I thought.

SOONG
This won't work. Those circuits, they weren't designed for you.

Soong looks around the room.

SOONG
(continuing)
Where's Data?

52 CONTINUED: (2)

LORE

(mimicking)
"Where's Data?" You didn't fill Data with substandard parts! That honor was bestowed upon me, remember? You owe me, old man. Not him, me!

Lore jerks and stiffens momentarily. He relaxes.

SOONG
You're not listening to me. It was not meant for you. It must be removed.

LORE
(laughing)
Nice try, Often-Wrong.

Lore stiffens again and relaxes.

LORE
I'm not quite sure what it's doing. But its doing something.

Soong grabs Lore, a pleading look on his face.

SOONG
I didn't know you were alive. If I had...

Lore savagely flings Soong across the room with his intense strength. Soong crumples to the floor. Lore turns unfazed, and lifts one of his fingernails. The hinged nail exposes a small button which Lore presses. Lore begins to DEMATERIALIZE in the fashion of a Pakled transporter.

LORE
(singing)
There were brave men a plenty
All well known to fame
Who served in the ranks of the Czar...

The song FADES and ECHOES eerily as Lore VANISHES. Soong lies motionless.

53 EXT. SOONG'S PLANET - NIGHT

The Away Team is walking through the same misty forest we saw earlier.

53 CONTINUED:

Upon seeing the lights of Soong's dwelling, they stop. Worf reads his tricorder.

WORF
The human is there.

RIKER
And Data?

WORF
No way of knowing.

Riker pulls out his phaser and the others follow suit.

RIKER
On stun.

Worf and Geordi set their phasers and follow Riker toward the light.

54 INT. SOONG'S LAB (OPTICAL)

Soong is still spread out on the smashed panorama. He has begun to stir. The door bursts open and Worf ENTERS, phaser raised. He scans the room as Riker and Geordi follow him in. Riker runs to the semi-conscious Soong and motions Worf to check out the rest of the dwelling.

RIKER
Worf.

Worf cautiously EXITS through a door as Geordi joins Riker.

RIKER
(comforting Soong)
It's all right, take it easy.

GEORDI
(stares at Soong and recognizes him)
It's Noonian Soong.

RIKER
That's impossible. Soong's dead.
(he continues to check out Soong)
I think it's okay to move him.

54 CONTINUED:

Geordi has walked to a laboratory table and is glancing at the equipment.

GEORDI
(shaking his head)
Look at this stuff. I'm telling you. It's Soong.

He walks back and helps Riker carry Soong to a chair. Soong is in bad shape.

RIKER
I'm Commander William Riker of the Starship Enterprise.

Worf appears through another door carrying the lifeless Data. He places him in the "dentist" chair. Data is wearing Lore's Pakled clothing. Silently, Geordi and Worf stare at Data. Is he dead? Riker leaves Soong and walks to Data.

RIKER
Here. Let me.

Riker surreptitiously reaches behind Data and resets his on/off switch. Data's eyes open and he sits up and studies his surroundings.

RIKER
Do you mind telling me what's going on, here?

Data, still booting up, ignores Riker's question. He sees Soong and goes to his side.

DATA
(to Soong)
He surprised me. He rendered me unconscious. What happened?

Soong is still too weak to respond.

RIKER
Who surprised you?

Soong is disgusted with himself.

SOONG
(barely audible)
So alike... I couldn't tell you
apart...
(MORE)

54 CONTINUED: (2)

SOONG (Cont'd)
He's gone.... back to his ship,
I think...
(MORE)

54 CONTINUED: (3)

SOONG (Cont'd)
There was only one chip...
yours... I tried to tell him...
Not enough time to build another.

RIKER
Who went back to his ship? Damn
it, Data, what's going on?!

DATA

(turning to Riker)
Lore, sir. He was inadvertently summoned here by the same signal which activated my homing circuitry. It seems that after two years in interstellar space, he was...

RIKER
(interrupting)
Mister Data. We've got a very sick boy on the Enterprise who's not getting any better. And we're dead in the water until you get us out of here.

Data hasn't the slightest idea of what Riker's talking about.

SOONG
(weakly, to Data)
It's all right. Access your third nested memory file and execute instruction five-one-five-five. It will clear your memory block.

Data twitches slightly as he executes the instruction. His memory floods back and he recalls all he had missed.

DATA
(to Riker)
I was unaware of the inconvenience I have caused, sir.

RIKER
We'll discuss it later.

(turning to Soong)
You're coming, too, Doctor. You need to get to Sickbay.

54 CONTINUED: (4)

SOONG
No, no, no. I'll be fine.

GEORDI
With all due respect, sir, you don't look fine to me.

54 CONTINUED: (5)

SOONG
I've lived here a long time, young man. I have no plans of dying anywhere else.

DATA
But sir, our medical facility could most likely...

SOONG
(interrupting)
Go, Data. Go with your friends.

Data walks to Riker.

DATA
(whispers)
May I say goodbye to Doctor Soong,

sir?

Riker nods, but stays put.

DATA
(whispering)
Alone, sir?

Riker motions to Worf and Geordi and they EXIT. Data kneels by Soong.

SOONG
Everybody dies, Data.

Data cocks his head and Soong modifies his statement.

SOONG
(managing a slight smile)
Well, almost everybody.

DATA
Do you believe... in some ways, we are alike?

SOONG
In many ways, I'd like to believe.

DATA
Then it is alright for you to die... because I will remain alive.

Soong reaches out and touches Data's shoulder.

54 CONTINUED: (6)

DATA
(continuing)
You know I cannot grieve for you.

SOONG
(smiles softly)
You will, in your own way.
Goodbye Data.

DATA
Goodbye.....Father.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is docked at Starbase Four-One-Six.

PICARD (V.O.)
Captain's Log, Stardate 44149.1.
We have been at Starbase Four-One-Six
for three days. Young Willie
Potts is responding well to
treatment and has been returned
to the Enterprise.

55A INT. CORRIDOR

Picard and Beverly walk through the corridor on
their way to the quarantine area.

PICARD
The transfer went well?

BEVERLY
(nodding)
He'll remain in quarantine for
another week or two, but he's out

of the woods.

56 INT. SICKBAY - QUARANTINE AREA

As Picard and Beverly ENTER the quarantine area, they find Data watching Jake and Willie at a distance. Jake sits at the window with his hands through the openings. The brothers are playing with two model dinosaurs. They argue for a moment, but then smile. Picard and Beverly approach Data.

56 CONTINUED:

DATA
Yes, Captain. The boys appear to have reconciled their differences.

BEVERLY
They're brothers, Data. Brothers forgive.

We PUSH IN on Data as he turns his gaze from the boys to Doctor Crusher, weighing her statement. He turns his eyes back to the boys, as we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Family"
#40274-178

Written by
Ronald D. Moore

Directed by
Les Landau

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FINAL DRAFT

AUGUST 2, 1990

STAR TREK: THE NEXT GENERATION
"Family"

CAST

PICARD	ROBERT PICARD
RIKER	MARIE PICARD

RENE PICARD

BEVERLY LOUIS

TROI

GEORDI JACK CRUSHER

WORF SERGEY ROZHENKO

WESLEY HELENA ROZHENKO

GUINAN FEMALE COM VOICE

O'BRIEN

COMPUTER VOICE

Non-Speaking

2 STARFLEET TECHNICIANS

1 N.D. CREWMEMBER

SUPERNUMERARIES

STAR TREK: "Family" - 8/2/90 - SETS

STAR TREK: THE NEXT GENERATION

"Family"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE

CORRIDOR SPACEDOCK

TRANSPORTER ROOM

TEN-FORWARD LABARRE (MATTE)

HOLODECK

BEVERLY'S OFFICE PICARD HOME

BEVERLY'S QUARTERS VINYARD

PICARD'S QUARTERS CEMETARY

RIKER'S QUARTERS

WORF'S QUARTERS

PICARD HOME

STAR TREK: THE NEXT GENERATION
"Family"

PRONUNCIATION GUIDE

LABARRE	la-bahr
(no accent on either syllable)	
RENE	re-NAY
ROBERT	row-BEAR
ROZHENKO	rah-ZHEN-koh
SERGEY	sir-GAY

STAR TREK: THE NEXT GENERATION
"Family"
TEASER

FADE IN:

1 EXT. SPACE - SPACEDOCK IN ORBIT (OPTICAL)

The Spacedock in orbit around Earth. As Picard records his log, there is a subtle hint of finality in his voice and tone... a feeling that he's wrapping things up here.

PICARD (V.O.)
Captain's Log: Stardate 44009.3

2 EXT. SPACEDOCK - THE ENTERPRISE (OPTICAL)

Revealing the Enterprise being worked on at the dock.

PICARD (V.O.)
(continuing)
The Enterprise remains docked at McKinley Station, undergoing a major overhaul and refit. I am confident that the ship... and crew... will soon be ready to return to service.

CUT TO:

3 INT. OBSERVATION LOUNGE (OPTICAL)

RIKER is looking over a lot of reports and padds on the desk. The door CHIMES.

RIKER
Come in.

The door OPENS and WORF ENTERS.

WORF
Phaser upgrades are complete, Commander...

RIKER
Already?

3 CONTINUED:

WORF
(acknowledges)
We have begun power supply calibration.

RIKER
You're just too damned efficient, Lieutenant...

WORF
Thank-you, sir.

RIKER
At this rate, the refit will be done a week early and you and I might even be forced to get in some R&R before we leave Earth...

Worf doesn't crack a smile... Riker gives it up..

RIKER
Proceed with the testing, Mister Worf...
(hands him a padd)
Here's the final schedule for shore leave and personnel transfers. By the way, I'm looking forward to meeting your parents.

WORF
Sir?

RIKER
They're on the visitors' list...

Worf looks over the padd, finds their names... it's a surprise and not a pleasant one.

RIKER
(continuing)

You didn't know?

WORF

No, sir.

(beat as he struggles with answer)

It is... inappropriate for a Klingon to receive his family while on duty. As humans, my parents do not understand.

3 CONTINUED: (2)

Riker looks at him, frowns, c'mon loosen up...

RIKER

Well, I'm not sure I would either, Worf... since this isn't a Klingon ship. If you don't want to see your parents, that's your business... but we don't get to Earth all that often.

Worf frowns. Trying to help --

RIKER

I'm sure we can arrange for you to have more off-duty time while they're here.

WORF

(too quickly)

No... sir. That will not be necessary.

RIKER
(a beat)
Dismissed.

Worf turns to leave... Riker has a second thought... on a more personal level --

RIKER
Worf, if you're worried they might learn about what happened on the Klingon planet...

WORF
Not at all, sir. I have already informed them in correspondence of my discommendation. I do not believe any human can truly understand my dishonor.

Worf EXITS without waiting for a reaction. A beat as Riker thinks about it... and

CUT TO:

4 INT. PICARD'S QUARTERS

PICARD, in civilian clothes, is putting a few belongings into a small rucksack.

4 CONTINUED:

The bandages have been removed from his face and he looks fully recovered from his Borg experience. TROI is with him.

PICARD
(responding)
France. Labarre, my home village...

TROI
Really...

PICARD
First time in almost twenty years...

TROI
(beat)
Interesting.

Picard recognizes a therapeutic reaction when he hears it...

PICARD
(Don't...)
Counselor...

TROI
I just find it interesting... that Captain Jean-Luc Picard... the man who couldn't be pried out of his seat for a vacation for three years...

PICARD
It's Earth... it's home... do I need another reason?

TROI
I don't know. What do you think?

PICARD
Counselor, your help has been invaluable during my recovery. I'm better... the injuries have healed...

TROI
Those you can see in a mirror.

4 CONTINUED: (2)

PICARD
(insisting)
The nightmares have ended. All I need is a little time to myself.

TROI
I agree. In fact, I'm delighted you're going. But perhaps the choice of where you're going could stand some scrutiny.

PICARD
If you wish to believe my going home is a direct result of being held captive by the Borg, be my guest...

TROI
Is that what you believe?

PICARD
I hate it when you do that.

TROI

(with great compassion)
Captain, you do need time. You cannot achieve complete recovery so quickly. Don't expect so much of yourself. It is perfectly normal, after what you've been through, to spend a great deal of time trying to find... yourself again.

PICARD
(softly, finishing the thought)
And what better place to find oneself than on the streets of one's home village.

TROI
(nods, smiles)
Interesting.
(beat)
Have a good trip.

4 CONTINUED: (3)

She EXITS. Picard picks up his rucksack and moves for the door. He pauses on the threshold and takes a long look around the cabin... could this be a last look? Picard EXITS.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE DOCK (OPTICAL)

The Enterprise still docked.

CUT TO:

6 INT. TRANSPORTER ROOM (OPTICAL)

O'BRIEN is working on the console as Worf ENTERS.

WORF
They still have not signalled?

O'BRIEN
Nossir.

WORF
(growls)
My mother is never on time. It is so... human... of her.

O'BRIEN
(grins)
Well, you know women.

And there's a moment as Worf stares at him a beat... and this throwaway comment hangs in the air between the odd couple of O'Brien and Worf who may each know women but unlikely in the same way.

WORF

I am not looking forward to
this... I wish they would come
so it would begin and end sooner.

O'BRIEN
I know what you mean, Lieutenant.

WORF
Unlikely.

O'BRIEN
Last time my old man came on board
I found him chasing Nurse Stanton
around a biobed in Sickbay...

6 CONTINUED:

WORF
I am not concerned about my father
chasing nurses.

O'BRIEN
Yeah, but it's always something
with parents, isn't it, sir...

FEMALE COM VOICE
Enterprise, this is Earth Station
Bobruisk. Two to transport
aboard.

O'Brien glances at Worf...

WORF
What are you waiting for?

O'BRIEN
Acknowledged, Bobruisk.
Energizing.

SERGEY & HELENA ROZHENKO MATERIALIZE on the platform. They are of Russian descent, and carry themselves with pride and dignity. Sergey is compact, barrel-chested... a retired Starfleet Chief growing old gracefully. His wife is short of stature and yet there is an underlying strength to her which belies her slight appearance.

7 ANGLE - WORF

sees them... and in this moment of reunion, there is nothing short of love in his face. Even he cannot suppress it... and there is even, god forbid, a smile that grows on his face.

WORF
Hello, mother... father.

They come off the platform and smile at the sight of Worf.

HELENA
Worf!...

Helena beams and unabashedly hugs him and reaches up to kiss his cheek... Worf stiffens, glances at O'Brien out of the corner of his eye... reluctantly leans down to accept the kiss...

7 CONTINUED:

SERGEY
You look good, son.

They shake hands.

SERGEY
Put on a little weight, didn't you?

WORF
No.

SERGEY
Sure you have. Looks good on you. Still working out with those Holodeck monsters I bet...

WORF
Let me take you to...

Sergey is already moving to O'Brien... friendly, outgoing --

SERGEY
Always good to meet another chief petty officer.
(sticks out hand)
Sergey Rozhenko, formerly of the U.S.S. Intrepid.

O'BRIEN
Miles Edward O'Brien. Good to meet you, sir.

SERGEY
Don't call me "sir", I used to work for a living.

They both laugh at the old joke. Worf is getting increasingly uncomfortable.

HELENA
He's joking. The proudest day of his life was when Worf earned his commission.

SERGEY
Chief, can you imagine an old enlisted man like me raising a boy to be an officer?

He laughs with O'Brien... Worf wants out.

7 CONTINUED: (2)

WORF
I'll show you to your quarters.

HELENA
Come on, Sergey... there's plenty of time to chat with the "boys"...
(to Worf)
Your father's so been looking forward to this...

She intimately takes Worf's arm in hers... he stiffens. Exiting...

SERGEY
I want to see everything... the whole ship... I've got all the specs and diagrams of the Galaxy-

class starships at home...

WORF
We are in the midst of repair.
I will not be able to give you
a complete tour.

SERGEY
I'm sure if you asked the
Captain...

HELENA
You agreed not to embarrass him,
Sergey. Besides, we came to see
Worf. Not the ship.

SERGEY
Fine. Fine. Okay.

He leads the way out the door. The last thing we hear...

HELENA
(trying to be tactful)
Your hair's a little longer, isn't
it, Worf?

CUT TO:

8 OMITTED

9 EXT. PATH NEAR HOUSE - DAY

Picard walking up a dirt path, carrying the rucksack
seen earlier as he passes by a vineyard. He is looking

around, drinking in the sights, sounds, and smells of his home. He reacts as he hears movement in the adjoining field... he stops, looks... the sound stops too... he starts up again and the movement follows him. He cocks an eyebrow moves to the field...

PICARD
All right... whoever's there...
I can hear you...

The face of a seven year old boy (RENE) reveals itself from his hiding place. It is a face of pure innocence and freckles. A 24th century Opie.

PICARD
Good lord, a highwayman.

RENE
A what?

PICARD
A highwayman is a robber who attacks travelers, but to my knowledge, none have been reported in this vicinity for centuries.

RENE
I'm not a robber.

PICARD
I am much relieved, sir.

Walking together...

RENE
I know who you are.

PICARD
Then, you have the advantage.

9 CONTINUED:

RENE
You're my nephew, Jean-Luc. From the starship Enterprise.

PICARD
Then you must be my uncle Rene.

RENE
(laughs)
I'm not your uncle. It's the other way around.

PICARD
Too bad. I rather enjoyed the idea.

RENE
Why have you been away so long?

PICARD
Well, Starfleet keeps me very busy...

RENE
Father says you don't like it here.

PICARD
I'm sure you misunderstood...

RENE
No I didn't. He said so.

PICARD
Ah well, Robert and I... we...
(beat)
Perhaps it's time to change all that.

RENE
You don't seem so... so arrow... arrow... you know...

PICARD
Arrogant...

RENE
Yeah... arrogant... you don't seem that way to me. What does it mean anyway -- "arrogant son-of-a... "

9 CONTINUED: (2)

PICARD
(overlapping)
Let's talk about it later, shall we?

10 EXT. PICARD HOME - DAY

The house sits adjacent to a small vineyard. The house itself is made of stone and wood, and there is a noticeable lack of 24th-century design or devices in

the building and its surroundings. There is an aged historical plaque on the side of the house. The setting is rural, and looks much like a farmhouse in the French countryside would have looked in the 19th century. Rene runs down the path, ahead of Picard...

RENE
He's here! He's here!

After a few seconds, MARIE PICARD comes out of the house. She is in her mid-forties, and is wearing a simple dress. Marie is very happy to see Picard and she quickly goes out to him.

MARIE
Jean-Luc!

PICARD
Marie...

She gives him a warm hug and kiss and then looks him over.

MARIE
It's so good to finally meet you.
How are you feeling?

PICARD
(nods)
Just fine.

That exchange comes with the slightest tension.

MARIE
Well, Robert and I are delighted
you've come to stay with us.

PICARD
I was just thinking that I really might be imposing... I could easily stay in the village...

MARIE
I won't hear of it. It's your home. It will always be your home.

Picard can't help glancing around at the house and grounds.

10 CONTINUED:

MARIE
Do things look that different?

PICARD
No. In fact, the amazing thing is how little it has changed. Everything is exactly as I remember it... the hills, the house, every rock and stone looks untouched by the passage of time.

MARIE
Robert's worked hard to keep it that way. It's very important to him.

PICARD
As it was to our father.

RENE

Someday I'm going to be a starship captain!

PICARD
(grins)
Even you, Uncle... you look so much like Robert when he was your age...
(and this is more to himself)
... I half expect to see myself as a boy run out the door to play...

MARIE
Robert can't wait to see you...

PICARD
(dry)
Yes. Rene already told me.

Marie reacts, glances at the boy worried what he might have said, but Picard makes it okay with an understanding grin...

PICARD
Where is he?

11 EXT. VINEYARD

ROBERT is between two rows of grapevines, on his hands and knees. He is about six to eight years older than Picard, and manages to appear dignified even as he scrabbles about in the dirt working on the vines with his hands. We can see that he devotes the same careful

attention to detail in his work as his brother does on the bridge of his ship. Picard walks down the row and stops in front of him. Robert looks up and sees Picard, but remains on his knees. There is no animosity on his face, but no welcome either, just recognition.

ROBERT
So, you've arrived all right.
(beat)
Welcome home, Captain.

Picard tries very hard to be warm and brotherly and anything but arrogant.

PICARD
Hello, Robert.

ROBERT
Did you shuttle out from the village?

PICARD
No... I decided to walk.
(long beat)
I met Marie and Rene.

ROBERT
Good... good.

They've run out of things to say very quickly. Picard tries his best to take a forward step.

PICARD
It's... good to see you.

But it comes out as just another pleasantry.

ROBERT
(inclines head toward house)
Make yourself at home. You know where everything is... we eat at eight. I'll be in in a minute. I've got to save this poor, sick vine.

11 CONTINUED:

Picard nods as Robert returns to work and after a beat, Picard heads back to the house.

12 NEW ANGLE (MATTE SHOT)

In the f.g. are fields of vineyards, punctuated by small farmhouses that reflect the architecture and design of the 19th century rather than that of the 24th century. On the horizon is the actual village of Labarre, a city whose roots stretch back for over a millennium. There is a feeling of old and new living side by side... the village itself is quite modern. On Picard and Robert as the distance between them grows...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. BEVERLY'S QUARTERS

BEVERLY is getting a couple of drinks from the food replicator. Troi is sitting on the couch.

BEVERLY
Will you have a chance to get down to the surface?

TROI
Maybe. Will and I have been talking about going back to Angel Falls...

BEVERLY
Oh, Venezuela's beautiful...

Beverly is about to sit down when the door CHIMES.

BEVERLY
Come in.

A N.D. CREWMAN ENTERS carrying a large, old box.

BEVERLY
(continuing)
Oh great! I'll take that.

She takes the box and the crewman EXITS. Beverly puts the box on the table and Troi comes over.

TROI
Something from home?

BEVERLY
(nods and opens the box)
I left it here in storage a long time ago. After Jack died.
(takes out an old book)
Odds and ends mostly...

Troi picks up the book and reads the title with puzzlement.

TROI
"How to Advance Your Career through Marriage"?

13 CONTINUED:

BEVERLY
(smiling at memory)
It's a joke. He sent me that while I was still in medical school. It was his way of proposing.

They share a small laugh. Beverly continues to dig through the box, taking out various small momentos and items. She takes out an old-style computer disk, reads the label, reacts... and sits down.

TROI
What is it?

BEVERLY
It's for Wesley... from Jack.
(beat)
I'd forgotten about it... maybe

I was trying to forget about it.

TROI

Why?

BEVERLY

Jack recorded a holographic message to Wesley just after he was born... it was a gift for when he grew up. Jack was going to make more of them...

(beat)

He never got the chance.

TROI

Are you afraid of what it might say?

BEVERLY

No... I just don't know if it will do more harm than good. He's managed to finally deal with his father's death, but...

Troi's attitude is gentle, soothing... she's slipped easily from her role as friend into that of Counselor.

TROI

Wesley has a lot of questions about his father. Things that you can't answer for him.

(MORE)

13 CONTINUED: (2)

TROI (Cont'd)
Perhaps seeing this will help him
to understand the kind of man that
Jack Crusher really was.

PUSH IN on disk as Beverly thinks this over...

CUT TO:

14 INT. ENGINEERING

Several panels are open, some boxes sitting around... this is a ship undergoing a major refit and it's a bit of a mess right now. Worf stands uncomfortably as his father tells a story to an enthralled Geordi...

SERGEY
... So we walk into the school...
and we don't know what to expect.
Is Worf hurt? Is he in some kind
of trouble? The door opens and
we see our little seven-year-
old... sitting in a chair... and
glaring across the room at five
teenage boys.
(beat)
All of them with bloody noses.

Geordi laughs.

HELENA
The principal looked up and said,
"Tell me he's an only child."

WORF
The older boys were...
disrespectful.

SERGEY
And that was only the beginning... when he was ten...

WORF
We've taken enough of the Commander's time...

GEORDI
No... no... no, we're way ahead of schedule...

14 CONTINUED:

SERGEY
I just wanted to tell him the story about...

HELENA
Enough stories, Sergey...

SERGEY
Okay. Okay. Enough stories... Well, then how about giving me a look at the new engine core ... I used to be a warp field specialist on the old Excelsior class.

GEORDI
I'd be delighted...

HELENA
You two go ahead...

(to Worf)
Your father will be here for hours, why don't you show me the arboretum?

WORF
Commander La Forge, call me when you... when my father wishes to leave.

SERGEY
I can find my own way... Turbolift Four is just over there, right?
(to Geordi moving away)
I have all the specs and designs at home...

Worf and his mother EXIT...

15 ANGLE - SERGEY AND GEORDI

Sergey has noticed that Worf & Helena have left.

GEORDI
The theta-matrix compositer makes the recrystallization process ten times more efficient than on the Excelsior-class ships.

15 CONTINUED:

SERGEY
Amazing.
(beat)

Commander, if you have a couple of minutes there's something else I'd like to ask you.

GEORDI

Sure, Chief.

SERGEY

It's about... my son.

CUT TO:

16 EXT. PICARD HOME/VINEYARD - NIGHT (OPTICAL)

Lights are on inside the house.

17 INT. PICARD DINING ROOM - NIGHT

The interior of the home should reflect the same preference for an earlier time and way of life as does the exterior. A single computer terminal is in evidence, along with one or two other hi-tech devices, but they should accent the fact that the house is a warm French country home from the early 19th century and just happens to exist in the 24th century. The small dining area is adjacent to the living room and there are doors to suggest other rooms. The dinner table has been set for a meal of onion soup, baguette, and wine. Picard, Robert, Marie, and Rene are just sitting down. The tone is deceptively cordial.

MARIE

And your friend Louis wants you to contact him as soon as you're settled...

Picard smiles at the name and the memories it brings...

PICARD
Is he still trying to raise the ocean floor?

MARIE
Oh yes, he's very excited about it... he's been made a supervisor now... as his wife is constantly reminding anyone who'll listen...

17 CONTINUED:

ROBERT
I don't see why Earth needs another subcontinent.

PICARD
Oh, it's really quite exciting actually... when you understand the potential of exploring a new world on our own planet...

ROBERT
(low key)
Well, I guess I just don't understand that potential.

And Marie jumps in to move beyond the early tension...

MARIE
The Mayor wants to have a parade...

PICARD

A parade... ?

MARIE
And give you the keys to the city...

PICARD
No... no...

ROBERT
A little arm-twisting... a little coaxing, that's what he wants, Marie.

PICARD
(a little sharp)
No. I don't. I just want... to rest and spend some time with my family.

MARIE
I've already warned the Mayor not to make any plans until we talked.

PICARD
Thank-you.

Robert pours the wine.

17 CONTINUED: (2)

PICARD
(sampling the wine)
Is this the forty-six?

ROBERT

Forty-seven.

(trying to joke)

Drinking all that artificial -- what do they call it? Synthehol? -- It's spoiled you. You used to have a very discriminating palate.

But the remark slightly nettles Picard nevertheless. He tries not to sound defensive, but it still comes out that way.

PICARD

Not at all. I believe synthehol heightens one's appreciation for the genuine article.

They eat.

ROBERT

Delicious, Marie.

PICARD

Leave it to Robert to find the best chef in France and marry her...

ROBERT

Cooking is becoming a lost art... thanks to your technology...

MARIE

Robert and I have had more than a few discussions about getting a replicator in the house...

PICARD
I can remember the same "discussions" between mother and father...

ROBERT
He understood the threat of losing what is precious to us.

17 CONTINUED: (3)

PICARD
I don't see that you have to lose anything... just by adding a convenience...

ROBERT
You wouldn't. I say life has become too convenient.

MARIE
And this sounds like a very old argument.

ROBERT
It is.

MARIE
(tongue-in-cheek)
Fortunately, Jean-Luc, being the "greatest chef" in France, I enjoy traditional cooking... so I don't mind losing the replicator argument... especially since I

used it to get a sonic shower.

PICARD
I was astonished to see it here...

ROBERT
I don't use it. Never will.

Rene's been bursting to say something... and in a routine non-sequitur for a child --

RENE
I wrote a report on starships for school.

And Robert is aware of this... and isn't at all happy about it...

MARIE
And he won a ribbon for it, isn't that right, Rene...

RENE
The teacher said it was one of the best he'd ever heard.

17 CONTINUED: (4)

PICARD
Good for you, uncle. You know what? I wrote a report about starships when I was about your age...

RENE

Did you win a ribbon too?

PICARD

I don't recall...

And now with the first true hostility in his eyes --

ROBERT

Your modesty is unconvincing, Captain. Of course you won the ribbon. You always did...

And Picard and Robert lock eyes as the boy continues...

RENE

Do you still have it?

(off Picard's look)

Your report.

PICARD

No, I don't think so.

RENE

I still have mine.

MARIE

Why don't you go get it, Rene... and read it to your uncle?

Rene is out of his chair in a flash and EXITS. Robert looks hard at Picard and in a soft, dark voice --

ROBERT

It is hard enough to protect him from all that's out there without your encouragement.

MARIE

Robert...

PICARD

I am not encouraging anything... but if you weren't so narrow-minded, if you allowed him to see the real world...

17 CONTINUED: (6)

ROBERT

(bitter cold)

Raise your own sons as you would wish.

Rene returns, running with a padd in his hand and getting into his chair as the two brothers look coldly at each other across the table...

RENE

(reading)

"Starships... by Rene Picard. There are many kinds of starships that fly through space... but the biggest of them all is the Galaxy class-starship... It has over a thousand people on board... "

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 EXT. LABARRE - DAY (MATTE SHOT)

The town as seen before.

19 EXT. VINEYARD - DAY

Picard and LOUIS are walking along the vineyard. Louis is a large, gregarious man about Picard's age and should be very outgoing with a zest for life. Looking over the fields --

LOUIS
One man's idea of paradise.

PICARD
Two men. Robert's. And my father's.

LOUIS
Never did I know anyone less interested in grapes than you, Jean-Luc.

PICARD
No, I was interested, Louis. And I was proud that my family helped to preserve the traditions. But I did not feel bound by those traditions...
(beat)
... as they seemed to be.

LOUIS
You always reach for the future.
Your brother for the past.

PICARD
There should be room for both in
this life.

A thoughtful beat as they walk on...

PICARD
And you, old rascal, you've made
quite a shift toward the future
yourself...

19 CONTINUED:

LOUIS
Well, hydroponics turned out to
be so dull...

PICARD
(laughs)
You should have listened to me
from the beginning.

LOUIS
If I had listened to you I never
would have gone on that cycling
trip with the Bloom sisters...

PICARD
And broken your leg!

LOUIS

And got married. Twice.

They laugh.

PICARD
I hear you've been promoted to supervisor of the Atlantis project...

LOUIS
(modestly)
I'm one of two hundred supervisors... although my wife would have you believe I run the entire project.

PICARD
It's certainly exciting work. I've kept up with it in the journals...

LOUIS
Really?

PICARD
There's only one thing I don't understand...
(off Louis' reaction)
It's just that you were such a desperately poor swimmer... thinking of you working on the ocean floor...

19 CONTINUED: (2)

LOUIS

(grins)

I guess we all find a way to confront our greatest fears.

PICARD

Seriously, how do you plan to accelerate the buildup on the underside of the mantle without increasing stress on the tectonic plates?

LOUIS

You really have kept up, haven't you? The truth is... we don't know yet...

PICARD

The Enterprise used harmonic resonators to relieve tectonic pressures on Drema Four... it's obviously not exactly the same problem but...

LOUIS

(interrupting)

You know, it's a shame...

(off Picard's look)

The government's been looking for some one to take over the project... a real leader who can come in and get it moving... They're looking for you, Jean-Luc.

(Picard reacts)

But I know you'd never leave Starfleet.

PICARD
No, I'd never leave Starfleet.

And he said it, but the words come out hollow, without conviction. And no one is more surprised than Picard. The revelation is extremely disconcerting and Louis is sharp enough to catch the subtle shading in Picard's voice.

19 CONTINUED: (3)

LOUIS
That's what I thought.
(thinks for a second)
Hey, if nothing else, why don't I send over some of the internal studies of the tectonic problem... since you're interested... We could use any thoughts you might have...

PICARD
(beat)
All right.

Louis smiles as he realizes that the subject is still alive... and anything is possible. They continue walking in the vineyard.

CUT TO:

20 INT. TEN FORWARD

Fewer people around than normal, a feeling of being somewhere after normal hours. Worf, Sergey and Helena

are sitting down at a table.

SERGEY
It's a great crew, Worf... and they think the world of you...

HELENA
They really do...

WORF
Mother, Father... I wish you would be a little more... reserved... while you're aboard.

HELENA
Oh, I know we go too far sometimes...

SERGEY
We're just excited to be here.

RIKER'S COM VOICE
Riker to Lieutenant Worf.

WORF
Go ahead.

20 CONTINUED:

RIKER'S COM VOICE
I need to talk to you about the phaser test results...

WORF
(rising)

On my way, Commander.
(to his parents)
Have Guinan call me if you need anything...

20 CONTINUED: (2)

He EXITS. Helena glances at Sergey -- what do you think? Sergey shrugs, worried, but doesn't know. (It's the shorthand communication of people who have been married a long time.)

SERGEY
Maybe we should just leave it alone.

HELENA
I can't leave it alone. I'm his mother.

They look out at the stars.

GUINAN (O.C.)
Sooner or later, everyone comes in here, stands by the windows... stares out into space for a long time.

21 ANGLE

to reveal Guinan. They look over and smile, hello.

GUINAN
(continuing)
They all look for that one star,

the one they call home... doesn't
matter how far away it is...
everyone still looks.
(beat)
You're Worf's parents?

SERGEY
(standing)
Sergey... Helena Rozhenko

She motions for him to sit... joins them...

GUINAN
Guinan. I've been wanting to
ask you something.

HELENA
(go ahead)
Please...

21 CONTINUED:

GUINAN
(off their looks)
How come you never gave him prune
juice?

HELENA
I beg your pardon?

GUINAN
Worf... he never had prune juice
until he came in here... now he
can't get enough of it...

HELENA
(surprised)
Worf?

SERGEY
He didn't want any human foods growing up... everything had to be Klingon...

HELENA
I learned to cook rokeg blood pie...

SERGEY
We never quite learned how to eat it though.

HELENA
It was a difficult adolescence.

GUINAN
You ought to write a book.

SERGEY
We didn't do anything special.

GUINAN
You don't think so? Look at him now... I think that's pretty special...

HELENA
We knew it wouldn't be easy for him... without other Klingons to look to for guidance...

21 CONTINUED: (2)

SERGEY
We let him discover and explore his heritage for himself... let him find his own path...

GUINAN
A lot of parents could learn a few things from the two of you...

Helena and Sergey exchange a loving glance.

HELENA
I'm afraid Worf thinks we don't understand him...

SERGEY
Because we're human, you know, not Klingon.

GUINAN
Maybe a part of him believes that. But there's another part of him I've seen... the part that drinks prune juice... and comes here to the window... when he looks out for home, he doesn't look toward the Klingon Empire. He's looking toward you.

Off their reactions...

22 INT. PICARD LIVING ROOM - DAY

Picard is sitting at the table, lost in thought. The

lights are low. The table monitor is on with some Okudagrams that Louis sent over about the underwater project. He is staring through rather than at it. Marie ENTERS carrying some jars and glasses.

MARIE
Jean-Luc?

22 CONTINUED:

Picard glances up.

MARIE
Are you all right?

PICARD
Actually... I seem to have made a disturbing discovery...

She looks at him with concern...

PICARD
Louis mentioned the Atlantis project needed a director... and I actually found myself thinking about it.

Her face brightens considerably...

MARIE
But that would be wonderful, Jean-Luc...

PICARD
Do you think so?

MARIE
Having you back home... of course...

PICARD
Marie, I spent my youth doing everything I could to get away from home...

MARIE
You've been as narrow-minded as your brother... and it's time both of you began to appreciate each other's worlds...

PICARD
I can't argue with that.

MARIE
Given a little time, you might even get to like one another.

Picard grins at her.

22 CONTINUED: (2)

PICARD
Well, I already like his choice of wives. I haven't thanked you for your correspondence, it made me feel like part of the family.

MARIE
You're not like part of the

family. You are part of the
family, Jean-Luc Picard.

He looks at her with appreciation. Robert ENTERS, drying his hands with a cloth, just as there is a knock at the door. Robert moves to open it... Louis ENTERS.

LOUIS
Robert...

ROBERT
Hello, Louis.

MARIE
Come in, Louis... I'll get you
some wine...
(subtle encouragement)
The two of you can talk
business...

ROBERT
Business?

PICARD
Well, there's really nothing to
talk about...

LOUIS
I'm interested to know what you
thought about our plans.

PICARD
I've just really had a chance to
glance at them... I have a few
ideas but...

Robert observes with curiosity...

LOUIS
Wonderful. We should discuss them
with the board of governors...
I've set up a meeting...

22 CONTINUED: (3)

PICARD
A meeting... ?

LOUIS
Just a preliminary conversation...
tomorrow morning...

Picard begins a slow build... to contain his anger...

PICARD
Preliminary to what?

Louis takes a breath... okay, I'm going for it --

LOUIS
They want you. I mentioned your
interest in the project, that's
all. That's all I had to say.
They jumped at the prospect...

PICARD
I never said there was a
prospect...

LOUIS
At least, listen to them,
Jean-Luc.

Picard goes inside himself and turns away, shakes his head, trying to contain whatever is trying to get out... inside him is the anger and pain... feeling pulled between two worlds again... defeated... he never turns back to Louis as he says in his softest voice.

PICARD
Fine. Good. I'll listen to them.

Marie - who misses the full import of this - smiles, glances at Robert who is not smiling at all. He studies his younger brother.

LOUIS
You won't regret it, Jean-Luc. I promise you. I'll see you in the morning...

Hold on Picard...

23 EXT. PICARD HOME - DAY

PULL BACK as Picard stands alone on the empty grounds... a lost man. On his expression...

24 thru 25 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. BEVERLY'S OFFICE

WESLEY and Beverly sitting together. Beverly is keyed-up and trying not to let her feelings show too strongly. Beverly holds the disk in her hand, gripping it tightly. She is positive, trying to be cheerful, but there is an undertone of worry in her voice. Wesley is excited.

WESLEY
What kind of message?

BEVERLY
I don't know exactly. Your father made it a few weeks after you were born.

WESLEY
Why?

BEVERLY
(hesitates)
He thought it was important to say certain things... to make sure that he didn't forget to tell you later.

Wesley stares at the disk in Beverly's hand, eager to take it, but afraid to at the same time. He looks back at Beverly.

WESLEY
Do you know what it says?

BEVERLY
No.
(smiles and gives him disk)
He wanted you to have this when you turned eighteen... and I want you to have it too.

Wesley looks at the disk in his hand for a few seconds, then stands up and gives his mother a brief hug before he EXITS. Hold on Beverly as she smiles...

CUT TO:

27 INT. WORF'S QUARTERS

Worf's sash is sitting on a chair. He is looking in a mirror and examining the length of his hair. The door CHIMES.

WORF
Enter.

Sergey and Helena ENTER...

SERGEY
Are we disturbing you?

WORF
No. I thought you were going to your quarters to sleep.

HELENA
We just came by to tuck you in.

And Worf understands that they're not being literal... it's a way of saying "we care." Worf studies his parents, and drops his eyes as he feels more emotion than he'd care to admit.

WORF
When I heard you were on the visitors' list, I was... not sure I wanted you to come.
(he looks up)
I am glad you are here.

HELENA
We had to come.

SERGEY
Our boy was in trouble.

Worf reacts... surprised...

SERGEY
(continuing)
After we read your letter... about your discommendation from the Klingons...

He shrugs -- "of course, we had to come."

27 CONTINUED:

HELENA

We don't exactly understand it all...

SERGEY

We don't have to. We know what kind of man you are...

HELENA

Whatever you did, we know it was for a good reason.

WORF

My reasons can never be told.

SERGEY

Your crewmates... your friends... they tell us you're... upset, Worf.

WORF

I must bear my dishonor alone.

SERGEY

That's not true.

HELENA

I'm sorry if this is too human of us... but whenever you are suffering, you must remember... we are with you.

SERGEY

And that we're proud of you, and love you.

HELENA

You're our son.

Worf reaches out with his huge arms and embraces both of them... and as they hold each other, as tight a family unit as the world has ever known...

CUT TO:

28 INT. PICARD LIVING ROOM - DAY

Picard is sitting at the table, drinking wine... he is as distressed as we've ever seen him... indeed, if this has been a trip to "find himself" as Troi suggested, then "he" seems only farther away than when the trip started...

29 ANGLE - ROBERT

standing at the door, silhouetted by the light of fading day outside... studying his brother. He moves closer... as Picard pours himself some more wine from the half-empty bottle...

29 CONTINUED:

ROBERT
Careful... you're not used to drinking the real thing.

Picard glances at him. Robert sits down... pours himself some...

ROBERT
Your... synthenol... never leaves

you out of control, isn't that so...

PICARD

That is so.

ROBERT

(re: the wine in his glass)

This will.

He drinks. So does Picard.

ROBERT

Now there's something I'd like to see.

PICARD

What's that?

ROBERT

Jean-Luc Picard out of control.

Picard looks away, not wanting to spar.

ROBERT

I venture you've probably never been drunk in your entire life.

PICARD

I have nothing but pity for those who abuse any substance.

ROBERT

As do I. And yet see how you fill your glass

Picard puts down his glass. Stands and moves away from the table and the wine... he is already a little unsteady... Robert follows him...

ROBERT
Mind if I make an observation?

29 CONTINUED: (2)

PICARD
Yes.

ROBERT
I'll make it anyway. You've changed.
(off Picard's look)
What the devil happened to you up there?

PICARD
Is that "brotherly" concern?

ROBERT
No. I'm just curious what makes a man change so much... what did they do to you anyway?

PICARD
You know what happened.

ROBERT
Not everything... I gather you were hurt... humiliated... I always said you could use a little humiliation or was it humility,

well, either one...

PICARD
I don't want to do this with you...

He EXITS through the back. Robert follows.

30 EXT. PICARD HOUSE - DAY - CONTINUOUS

Robert trails Picard... Picard tries to control himself throughout the scene... Robert continues to dig at him...

ROBERT
Why walk away? That was never your style...

PICARD
I'm tired of fighting with you, Robert...

30 CONTINUED:

ROBERT
Pity. Tired...

PICARD
That's right.

ROBERT
Tired of the Enterprise too.

Picard doesn't respond.

ROBERT
Captain Picard, icon of Starfleet, falls to Earth, ready to jump in the water with Louis. This is not the brother I remember...

Robert waits for a retort, gets none, pushes on...

ROBERT
It seemed the ideal situation for you -- local boy makes good, returns home after twenty years for a hero's welcome.

PICARD
I am not a hero...

ROBERT
Certainly you are... you wouldn't settle for anything less... admit it, never could, and you never did.

PICARD
That isn't true.

ROBERT
Of course it is. Turn down a parade in your honor? You?

PICARD
I've never sought recognition...

ROBERT
Never? And what of the school president, the valedictorian, the athletic hero... arms raised in

victory...

30 CONTINUED: (2)

PICARD
Were you so jealous?

ROBERT
Dammit, I had a right to be.

PICARD
(scorn)
A right...

ROBERT
I was always your brother... watching you get the cheers... watching you break every one of father's rules and getting away with it...

PICARD
Why didn't you break a few rules?

ROBERT
I was the older one, the responsible one. I had to look after you...

PICARD
You were a bully...

ROBERT
It was such a pleasure to bully you...

PICARD

Try it again.

ROBERT

Did you come back because you need me to look after you again... ?

That's about all Picard can take... the rage he's been carrying... everything he's felt about the Borg... about missions gone awry... about lost crewmen... everything he's ever bottled up explodes in the face of his brother's verbal assault. He grabs his brother by the lapels... and swings at Robert, connecting on his jaw... Robert goes flying backwards, crashing into the brush.

30A EXT. VINEYARD - DAY - CONTINUOUS

Robert pulls himself out of the brush and grabs Picard and Picard grabs him and an awkward dance between two middle-aged men acting like children ensues... and slowly we may come to realize there's a slightly humorous edge to this. Robert pulls him to the wet ground and they roll over and over in the mud and as they make one final roll, they realize they're laughing... and the laughter consumes them as they lie side-by-side on the ground, as dirty as little kids, looking up at the sky.

PICARD

You were asking for it, you know.

ROBERT

Yes, but you needed it. You have been terribly hard on yourself.

Still with residual laughter, betraying the seriousness of the revelations...

PICARD
You don't know, Robert. You don't know. They took everything I was. They used me to kill and destroy. And I could not stop them. I should have been able to stop them.

And he still laughs as tears roll down his cheeks...

PICARD
I tried... I tried... so hard... but I just wasn't strong enough. Not good enough. I should have been able to stop them. I should have been able to...

30A CONTINUED:

His fist strikes the ground. A long beat.

ROBERT
So, Jean-Luc Picard is human after all.

A beat. Picard sighs, knows it's true... it doesn't seem to help.

ROBERT
(continuing)
This is going to be with you a long time, Jean-Luc. A long time. And you have to learn to live with that. You have a simple choice now -- living with it below the sea with Louis or above the clouds on your Enterprise.

Picard looks at his brother with new warmth... as they crawl up to their feet, helping each other...

PICARD
You know, I think you were right.
(off Robert's look)
Maybe I did come back so you'd look after me.

Robert smiles, puts his arm around his brother's shoulder and as they walk back toward the house...

ROBERT
I still don't like you.

And as they walk away...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

31 INT. PICARD HOME - DAY

Marie enters the front door... reacts at what she sees --

MARIE
What in the world... ?

32 ANGLE

to see Picard and Robert still covered with mud, eating cheese and fruit at the table... they look up like children caught with their hands in the cookie jar...

MARIE
What happened here?

And they follow her glance, as do we, to see a trail of mud tracked into the house...

ROBERT
Ah...

PICARD
It's entirely my fault, Marie...

ROBERT
Yes, you see, he fell... and then I fell...

PICARD
We both fell together...

Marie comes over and examines the bruise on Robert's chin.

MARIE
Have you two been fighting?

ROBERT
Fighting? Oh, you mean this. There's a perfectly good explanation for this...

MARIE
Shame on you both. What would your father say if he saw you like this?

32 CONTINUED:

PICARD
He'd probably send us to bed without our supper.

They laugh together. Marie smiles, shakes her head.

MARIE
Well, perhaps it was good to get it out of your system.

PICARD
Perhaps it was, Marie. Perhaps it was.
(beat)
I'll contact Louis and cancel the meeting with the Board of Governors. It's time for me to be going...

MARIE

Already, Jean-Luc?

PICARD
The ship will be ready to leave orbit soon... and I belong on board.
(beat, then to Robert)
If I ever doubt that again... I know where to come.

Robert smiles slightly and the brothers exchange a look.

MARIE
You can't leave yet.

PICARD
I'm sorry. I must.

MARIE
You're not leaving until you clean up this mess... both of you...

As they rise quickly...

ROBERT
What mess?
(off her expression)
Yes, ma'am...

CUT TO:

33 INT. CORRIDOR

Near the Holodeck doors. Wes steps back, stands in

front of the doors. His expression is excited, expectant... but there is a trace of apprehension here too. He hesitates long enough for us to realize that this is a big moment in his life. He clears his throat, then in an artificially calm and steady voice...

WESLEY
Computer, load program, Crusher One.

COMPUTER
Program loaded.

The doors OPEN and Wes walks inside.

34 INT. HOLODECK

Dark except for a brightly lit circle in the center of the room. Sitting on a chair in a limited set inside this circle of light is the frozen image of Jack Crusher. Not the towering figure of legend that Wesley (and we) expect to meet... Jack is of medium build, about Wesley's height, finely boned, and perhaps most shocking is that fact that Jack is about 24 years of age. He wears an older Starfleet uniform with lieutenant's insignia. His expression and attitude are cheerful, confident... a man with his entire future ahead of him.

35 ANGLE - CLOSER

Wesley studies him... this is not what he expected. Jack doesn't look much older than he does. The man who was his father is more like a peer than a parent. Wesley expected to be awed by what he remembered only as a very big man who played with him as a child. As

Jack speaks, Wesley tries not only to pay attention to what is being said, but also to try and get a feeling for who he was and what kind of man he might have been.

WESLEY
(softly)
Run program.

The figure comes to life.

35 CONTINUED:

JACK
Hello, Wesley. As I make this recording, you're just ten weeks old.
(beat)
I want you to know who I am today. You see, this Jack Crusher won't exist by the time you're grown up... I'll be older, more experienced... hopefully a little wiser. But this person will be gone and I wanted you to know who I am now, who your father was when you came into this world.
(thoughtful)
I see you lying there in your crib... and I realize that I don't know the first thing about being a father. So let me just apologize for all the mistakes I'm about to make as you grow up.
(disturbed by the thought)

I hope you don't grow up...
resenting the fact that I was gone
so much. That comes with this
uniform. Right now, I'm waiting
for an assignment on the U.S.S.
Stargazer. I don't know if I can
explain why Starfleet is so
important to me... maybe you'll
understand when you get this...
later on.

(re: uniform)

Maybe you'll even want to try one
of these on.

(thinks, gives up,
laughs a little)

You'll probably be a doctor like
your mother.

(beat)

We named you after Richard Wesley
Crusher, my grandfather, who gave
me my first flying lesson as a
boy. You come from a fine
family... of scholars, explorers,
artists... your great-great
grandfather was a painter whose
work once hung in the Prado...

(MORE)

35 CONTINUED: (2)

JACK (Cont'd)

We've had a skeleton or two in
our closet... someday, I'll tell
you about the Crusher who was a
horse thief on Nimbus Three...

but we also had our share of
family heroes... a Crusher fought
for the Confederacy at Bull Run.
One died at Station Salem One.
It's a proud heritage, Wesley...
one for you to pass on to your
children.

(MORE)

35 CONTINUED: (3)

JACK (Cont'd)

(smiles)

You're only a baby... but it's
remarkable... I see in your face
all the people I've loved in my
lifetime... your mother... my
father and mother... our family.
I see me in you, too. I can
feel that you're my son. I don't
know how to describe it...
There's this connection, this
bond... I will always be a part
of you, Wes...

(beat)

Well, I hope this made some sense
to you... I'm not sure it does
to me. Maybe I'll do better next
time. I love you, Wesley.

He smiles, finished.

36 NEW ANGLE (OPTICAL)

Wesley hesitates... then moves toward his father, but

just as reaches out... Jack FADES AWAY. Wesley stands alone in the darkness.

WESLEY
(a hoarse whisper)
Good-bye, Dad.

CUT TO:

37 EXT. LABARRE - DAY (MATTE SHOT)

The town as seen before.

38 EXT. PICARD HOUSE - DAY

Picard, Robert, Marie, Rene standing outside. Picard is now in uniform, carrying the rucksack. Robert has a small package. Marie gives Picard a hug.

MARIE
Be careful, Jean-Luc. Come back to us again.

38 CONTINUED:

Picard smiles at her and then holds out his hand for Rene to shake. The boy stands tall, proud to be treated like an adult.

38 CONTINUED: (2)

PICARD
Take care, Uncle.

RENE
Someday, I'll be leaving for my ship too.

Picard glances at Robert, knows that this isn't his brother's first choice.

PICARD
(gently)
There's plenty of time for that... keep your mind open... you may decide to do something else as you get older.
(tinge of irony)
Try not to be so... narrow-minded.

Robert hands over the package to Picard.

ROBERT
Here, Jean-Luc. A little of the fifty-one.
(beat)
Do not drink it all at once.
And try not to drink it alone.

Picard puts it in his sack. They shake hands... and then Picard pulls him into a hug... they can bear the intimacy for only a moment. Picard glances one more time... and then walks back down the path he came.

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

40 INT. CORRIDOR

Worf, Sergey, and Helena walking to transporter room. Worf is less stiff with them, more of a family feeling

here at last.

HELENA
Is there anything you want us to send you from home?

WORF
No...

He glances around quickly to make sure no one is listening.

40 CONTINUED:

WORF
(continuing)
Perhaps some of your rokeg blood pie...

HELENA
(eyes twinkle)
It's been a while, but I think I still remember how.

They are near the transporter room, the doors OPEN and Picard ENTERS, still carrying his rucksack.

WORF
(surprised)
Captain... welcome back.

PICARD
Thank you, Lieutenant.

Picard looks at Worf's parents. Worf stands up

straight... talks with a pride that was missing when he introduced them earlier.

WORF
Captain, these are my parents. Sergey and Helena Rozhenko.

Picard smiles and shakes their hands.

PICARD
Delighted.

SERGEY
Quite a ship you have here, Captain.

PICARD
You got the full tour, I trust...

SERGEY
Well, actually, there are still a few areas because of the repairs...

HELENA
Sergey, it's time to go...

40 CONTINUED: (2)

SERGEY
Yes. Yes. Okay.
(to Picard, as she coaxes him away)
I have all the specs and diagrams at home...

Picard watches them for a minute and then shakes his head slightly and heads down the corridor.

CUT TO:

40A INT. PICARD HOUSE - NIGHT

Marie and Robert look out the window.

MARIE
He's still out there... dreaming about starships and adventures.

She moves to go outside, but Robert gently stops her.

MARIE
It's getting late.

ROBERT
Yes... but let him dream.

Marie is a little surprised, but she smiles at this change in Robert. They kiss and move away from the window.

41 EXT. VINEYARD - NIGHT (OPTICAL)

Rene is lying on his back in the vineyard, looking up at the night sky.

42
thru OMITTED
43

44 NEW ANGLE (OPTICAL)

including the night sky as a shooting star streaks across the heavens...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Remember Me"
#40274-179

Written by
Lee Sheldon

Directed by
Cliff Bole

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FINAL DRAFT

AUGUST 9, 1990

STAR TREK: "Remember Me" - REV. 8/14/90 - CAST

STAR TREK: THE NEXT GENERATION
"Remember Me"

CAST

PICARD	DOCTOR DALEN QUAICE
RIKER	TRAVELER
DATA	CARA HILL
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	
O'BRIEN	
NURSE	
COMPUTER VOICE	

Non-Speaking
N.D. DOCTORS, NURSES & PATIENTS
SECURITY OFFICER
SUPERNUMERARIES

STAR TREK: "Remember Me" - 8/9/90 - SETS

STAR TREK: THE NEXT GENERATION
"Remember Me"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	STARBASE 133
OBSERVATION LOUNGE	
CORRIDORS	
TRANSPORTER ROOM	
MAIN ENGINEERING	
SICKBAY	
TURBOLIFT	
TROI'S OFFICE	
DR. QUAICE'S QUARTERS	
WESLEY'S QUARTERS	
CREW QUARTERS	

STAR TREK: THE NEXT GENERATION
"Remember Me"
TEASER

FADE IN:

1 EXT. STARBASE 133 - THE ENTERPRISE (OPTICAL)

is docked at this starbase on the edge of a planetary system. A planet is clearly visible.

BEVERLY (V.O.)
Chief Medical Officer's log, Stardate 44161.2. We are docked at Starbase One-Three-Three for scheduled crew rotation. I look

forward to welcoming aboard my mentor, and dear friend, Doctor Dalen Quaice, who will be traveling with us to his home planet, Kenda Two.

2 INT. TRANSPORTER ROOM (OPTICAL)

BEVERLY stands waiting patiently. O'BRIEN is at the console. A quite elderly man in a Starfleet uniform MATERIALIZES on the Transporter pad: DALEN QUAICE. He carries a small bag. As he steps slowly off the pad, Beverly moves to embrace him.

BEVERLY
Dalen!

QUAICE
It's good to see you again, Beverly.

BEVERLY
You look wonderful.

QUAICE
(smiles)
A lie I can live with. It's kind of your captain to ferry me home.

BEVERLY
It's on our way.
(to O'Brien)
Thank you, Chief.

2 CONTINUED:

O'BRIEN
My pleasure, Doctor.

Beverly and Quaice EXIT.

3 INT. CORRIDOR

As Beverly and Quaice walk along.

BEVERLY
Dalen, I was sorry to hear about Patricia.

QUAICE
She'd been ill for some time.

BEVERLY
Is her death the reason you're giving up your post here?

QUAICE
(nods)
We had a lifetime together, doing all the things we'd ever dreamed. And more. But when she was gone, I couldn't continue to work in that office, sleep in that bed without her... the absence of her was too... distracting...
(shakes his head)
I'm not sure I'm making any sense.

BEVERLY
Jack and I didn't have a lifetime, only a few short years. But I understand. When you realize

someone you love is lost
forever...

She shakes her head.

QUAICE
You know what the worst part of growing old is? So many of the people you've known all your life are gone... and you realize you didn't take the time to appreciate them while you still could...
(MORE)

3 CONTINUED:

QUAICE (Cont'd)
(beat)
I'm sorry. There was no reason to heap all this emotional baggage on you.
(indicates bag)
I usually travel light.

She puts her arm through his, comforting him, as they walk on. Her face is reflective as she thinks about what he said.

4 INT. ENGINEERING (OPTICAL)

WESLEY is immersed in work at a computer as GEORDI and a couple of SUPERNUMERARIES make final preparations for departure.

GEORDI
Wes, time for the experiment is over... I want my warp engines back. Now.

Beverly ENTERS, stands near the warp drive, watching Wesley in silence, Quaice's words still fresh in her mind.

WESLEY
(working furiously)
Almost done, Commander.

On his computer screen is the CAD representation of his experiment: the warp drive and a network of shifting lines of energy forming a distinctively-shaped bubble within it.

GEORDI
Almost isn't good enough. You want to explain when the Captain says "Engage," and we just sit here?

WESLEY
Just a couple more minutes! I'm ready to try the new warp field!
(sees Beverly)
Mom?

BEVERLY
(pensive)
Don't let me interrupt.

4 CONTINUED:

WESLEY
(on the fly)
Hi!

GEORDI
Wes!

4A EXCLUDE BEVERLY (OPTICAL)

WESLEY
Right! Okay!

His fingers dance across the console. On the computer screen the bubble suddenly flares larger. There's an odd flash of light, almost subliminal, but everybody notices it.

GEORDI
Computer, level two diagnostic on warp drive systems.

COMPUTER VOICE
Antimatter containment positive. Warp drive within normal parameters.

Geordi hurries over to Wesley.

GEORDI
Talk to me.

WESLEY
(stunned)
That shouldn't have happened.

GEORDI

Ensign Crusher --

WESLEY
Why would there be any visible phenomena outside the drive?

RIKER'S COM VOICE
Umbilical disconnect.

GEORDI
Are you done?

WESLEY
Uh, yeah...

4A CONTINUED:

Geordi quickly returns to his station. Wesley saves his work, shuts down the experiment, looks around for his mother.

4B ANGLE - FAVORING WESLEY'S P.O.V.

Beverly has gone.

4C BACK TO SCENE

RIKER'S COM VOICE
Clear all moorings. Engineering, aft thrusters.

Geordi stabs at his console, his team working quickly, but methodically around him.

GEORDI

Aft thrusters, aye. Impulse power
to the helm.

Wesley starts to go, stops, shoots a last concerned look around Engineering.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moves away from the starbase.

6 OMITTED

7 INT. CORRIDOR - THE NEXT MORNING

Beverly steps off a turbolift, heads for the door to some guest quarters, activates the door chimes. There is no acknowledgement. She tries again, then causes the door to open.

8 INT. QUAICE'S QUARTERS

Beverly ENTERS, looks around the room. Nothing looks disturbed.

BEVERLY
Dalen?
(no reply)
Dalen, it's Beverly.

8 CONTINUED:

She keys her communicator.

BEVERLY
Computer, current location of

Doctor Dalen Quaice.

COMPUTER VOICE
There is no Doctor Dalen Quaice aboard the Enterprise.

As Beverly reacts, we:

9 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 INT. QUAICE'S QUARTERS

Beverly is waiting when the door opens. WORF ENTERS.

WORF
Doctor?

BEVERLY
Lieutenant Worf, yesterday, before we left starbase an old friend of mine came onboard: Doctor Dalen Quaice. I requested quarters for him. He was assigned here.

WORF
I was not aware of this passenger.

BEVERLY
I'm sorry. I thought it was standard procedure for you to be notified once Captain Picard approved passage.

WORF
It is. Please proceed.

BEVERLY
We were to meet for breakfast. But I can't seem to find him... or any of his things...

WORF
Computer, where is Doctor Dalen Quaice?

COMPUTER VOICE
There is no Doctor Dalen Quaice aboard the Enterprise.

BEVERLY
Lieutenant, Doctor Quaice is very old, and rather frail. If he fell somewhere... if his communicator were damaged...

WORF
I will order a search immediately.

10 CONTINUED:

BEVERLY

Thank you.

Worf pauses in the doorway, turns to look at Beverly.

WORF
Even if Doctor Quaice had been injured... why would his belongings be missing?

She answers him with an equally puzzled look. Worf nods, EXITS, leaving Beverly alone in the empty room.

11 INT. READY ROOM

PICARD is seated at his desk. Facing him are DATA, Worf and Beverly.

WORF
Sir, I have several teams conducting a deck-by-deck search. It is not yet complete.

DATA
I have scanned the entire ship, Captain. Other than the Enterprise's regular complement, I can find no one else onboard.

BEVERLY
(fearing the worst)
Your sensors wouldn't detect him... if he were dead...

DATA
That is correct, Doctor.

PICARD

(to Beverly)
Could your friend have returned to the starbase without telling you? An emergency of some sort?

11 CONTINUED:

BEVERLY
There were a lot of people going back and forth between the ship and the starbase yesterday.

DATA
We can easily check the transporter I.D. traces.

PICARD
By all means check the trace log. But even if the results are negative, contact Starbase Command. We should leave nothing to chance.

DATA
Yes, sir.

Picard nods, dismissed. Worf and Data EXIT. Beverly starts to go.

PICARD
Doctor, one moment please.
(she turns back)
I'm sure you are aware of procedures involving passengers.

BEVERLY
Of course. I don't know why Lieutenant Worf wasn't told about Doctor Quaice.

PICARD
I was not informed either.

BEVERLY
(startled)
But I sent in a request weeks ago.

PICARD
I never received it.

BEVERLY
I'm sure I had a confirmation.

Picard studies her for a moment, then:

PICARD
Computer, search passenger requests. Doctor Dalen Quaice.
(MORE)

11 CONTINUED: (2)

PICARD (Cont'd)
Point of embarkation: Starbase One-Three-Three.

COMPUTER VOICE
No listing.

Picard looks at Beverly.

BEVERLY
Captain, I sent in that request. And it was approved.

PICARD
Then it must have been intercepted before it reached me.

BEVERLY
And someone else sent the approval? Why?

PICARD
Doctor Quaice had been stationed at the starbase for some time?

BEVERLY
Six years.

PICARD
It might be prudent to find out if he'd acquired any enemies there.

He stands, follows Beverly out.

12 INT. BRIDGE

Wesley is at the helm. Riker nods as Beverly and Picard emerge from the Ready Room.

RIKER
On course for Durenia Four, sir.

PICARD
Very good, Number One. Mister

Data?

12 CONTINUED:

DATA
Sir, Starbase One-Three-Three has no record at all of a Doctor Dalen Quaice.

Picard exchanges a look with Beverly.

PICARD
I thought he was stationed there for six years.

DATA
Not according to their computer. I have also accessed Starfleet records. There is no doctor currently serving in Starfleet named Quaice. In fact I cannot find any service record whatsoever. There are no birth records with that name. I find no --

BEVERLY
Data, I interned with him on Delos Four. I've known him for fifteen years.

DATA
I do not doubt you, Doctor. However I have tried one hundred seventy-three phonetic variations

of the name, and --

BEVERLY
His name is Dalen Quaice. Q-U-A-I-C-E. Whatever the records say, they're wrong.

Turbolift doors open. Worf appears.

PICARD
Mister Worf?

WORF
Captain, we have completed our search. We cannot locate Doctor Quaice.

RIKER
You're not alone.

12A ANGLE - TO INCLUDE WESLEY

as he begins to realize a terrible possibility.

BEVERLY
He was onboard. I met him in Transporter Room Three myself.

PICARD
Then it appears, for reasons unknown, someone has gone to great pains to erase all traces of this man.

RIKER

(to Beverly)
Who was on transporter duty when
he came aboard?

HARD CUT TO:

13 INT. TRANSPORTER ROOM - O'BRIEN

overseeing an N.D. CREWMAN working at an exposed panel.
PULL BACK to see Riker and Beverly with him.

O'BRIEN
(reacting)
Doctor Quaice? Was he part of
the regular crew rotation?

RIKER
No. He's a friend of Doctor
Crusher's.

13 CONTINUED:

O'BRIEN
When did he arrive?

BEVERLY
Sixteen hundred hours yesterday.

O'BRIEN
(startled)
That was my watch. I beamed this
man onboard?

BEVERLY

Yes. I was here to greet him.
An elderly man? Not in the best
of health?

O'BRIEN
I'm sorry. I do remember you were
here for a short while. But you
were alone.

Beverly stares at him.

BEVERLY
Was he invisible? Did I carry
on a conversation with thin air?

O'Brien looks at her as if she's doing that right now.

O'BRIEN
No, Doctor. As far as I can
recall, you came in, looked around
for a few moments... I asked you
if I could help you with
anything... All you said was
"Thank you." I said "My
pleasure," or something. That
was the end of it. There was no
one else here.

Beverly is stunned. She exchanges a glance with an
equally astonished Riker.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. TURBOLIFT

Beverly and Riker on their way to the Bridge.

BEVERLY
I can't accept that Chief O'Brien might be lying...

RIKER
He believes what he says. And there is no trace imprint for Doctor Quaice.

BEVERLY
Will, I didn't conjure up one of my best friends from a test tube.

RIKER
If the ship's records have been tampered with, then the transporter records could have been changed as well.

BEVERLY
And with everybody coming and going yesterday, maybe O'Brien just doesn't remember, or...

RIKER
Or?

BEVERLY

It might be a good idea to run
a diagnostic on him.

RIKER
To make sure he hasn't been
tampered with?

BEVERLY
What do you think?

RIKER
It's worth a try.

The door opens at the Bridge.

14 CONTINUED:

RIKER
I'll check the replicator activity
logs -- eighteen hours is a long
time to go without food. Or
without someone seeing him.

He EXITS.

15 INT. SICKBAY

O'Brien is waiting when she arrives.

BEVERLY
Chief, this examination should
only take a few minutes.

O'BRIEN
But I feel fine.

Only TWO NURSES are in sight. Beverly glances around, puzzled.

BEVERLY
(to Nurse)
Things are awfully quiet around here. Is everybody really that healthy?

NURSE
(smiles)
I'm not complaining.

BEVERLY
We should still have a full staff on duty.

She turns back to O'Brien, not noticing the odd look the Nurse gives her.

BEVERLY
Sit down, over here...

15 CONTINUED:

O'BRIEN
Doctor, it won't do any good to check my eyesight. I didn't see your friend.

BEVERLY
(indicates examination table)
I'll be a little more

comprehensive than that, Chief.
(keys communicator)
Crusher to Doctor Hill.
(nothing)
Respond please. Doctor Selar, what is your present location?
(silence)
Computer, current whereabouts of Doctors Hill and Selar.

COMPUTER VOICE
There is no Doctor Hill or Doctor Selar aboard the Enterprise.

Beverly reacts.

15A INT. CREW QUARTERS (FORMERLY SCENE 19)

A middle-aged woman, CARA HILL, frowns at Beverly.

CARA
I'm afraid I don't understand.

BEVERLY
Your husband: Doctor Richard Hill...

CARA
With all due respect, you're mistaken. I'm not married.

Beverly stares at her.

BEVERLY
Of course you are. Your husband is my staff osteopath. You came onboard together six months ago.

CARA
I did report for duty six months ago. But I was alone.
(MORE)

15A CONTINUED:

CARA (Cont'd)
I am not married. I've never been married --
(a wry smile)
-- except perhaps to exobiology.

This shakes Beverly.

16 INT. READY ROOM

Picard listens as Beverly explains.

BEVERLY
Doctors Hill and Selar, and four other members of my medical staff have all vanished. All record of their ever having been on the Enterprise has been excised from the computer's memory.

PICARD
Did they come aboard with Doctor Quaice?

BEVERLY
(shakes her head)
No. They've been here for months.

But the two duty nurses don't remember them. Their families don't even remember them...

PICARD
As O'Brien didn't remember Doctor Quaice... ?

BEVERLY
(nods)
I checked O'Brien thoroughly. I found no physiological abnormalities.

WESLEY'S COM VOICE
Crusher to Captain Picard.

PICARD
Go ahead, Ensign.

16A INT. ENGINEERING

Wesley and Geordi are at a computer.

16A CONTINUED:

WESLEY
I'm in Engineering, sir. I think there's something here you'd better see. It might be connected to Doctor Quaice's disappearance.

PICARD'S COM VOICE
On my way.

Wes exchanges a glance with Geordi.

17 INT. BRIDGE - CONTINUOUS

As Beverly and Picard ENTER from the Ready Room, Riker is in his chair, Data at Ops, Worf at Tactical. On the move...

PICARD
(to Riker)
Number One, any progress?

RIKER
(shakes his head)
No one's seen him. The replicator in his quarters hasn't been used.

PICARD
(to Worf)
Check shield and hull integrity for any sign of intruders...

WORF
Yessir... but I have been closely monitoring onboard sensors... there has been no indication...

PICARD
(interrupting)
Then give me a Level One diagnostic of all onboard sensors, and run a manual sweep for any anomalous airborne or electromagnetic readings. I want

some answers.

Picard and Beverly get on the turbolift.

18 INT. ENGINEERING (OPTICAL)

Wesley and Geordi are at a computer. PULL BACK to find Beverly and Picard behind them.

WESLEY
I've been experimenting with Kosinski's warp field equations... Trying to find a way to improve engine efficiency.

PICARD
(nods)
I've read your reports.

18 CONTINUED:

GEORDI
We did a test run while we were at the starbase.

Geordi indicates the terminal where we can see the CAD diagram as before.

GEORDI
(continuing)
Here's what the computer recorded.

18A THE MONITOR - OKUDAGRAM (OPTICAL)

It is a very distinctive, twisting shape... unique

enough to be recognized later.

WESLEY
This is the static warp field
we created inside the warp drive.
The experiment was designed to
see if we could keep a bubble like
this intact.

GEORDI
As you'll see in a moment, we
couldn't.

On the screen the bubble expands, then contracts again in the blink of an eye.

18B RESUME SCENE

GEORDI
There was a momentary flash of
light. It was all over the
spectrum.

BEVERLY
I remember that.

PICARD
Are you suggesting this bubble
could have made Doctor Quaice
disappear?

WESLEY
If he were caught in it...
yessir, it would seem to us like
he'd disappeared.

18B CONTINUED:

BEVERLY
Where would he go?

GEORDI
(sighs)
Who knows... he could even end up outside our space-time continuum...

PICARD
Was Doctor Quaice in Engineering during your experiment?

GEORDI
No, sir.

PICARD
And this bubble never expanded beyond Engineering?

WESLEY
Nossir.

PICARD
Then how could it have trapped Doctor Quaice or the others?

WESLEY
Other people are missing?

BEVERLY
Yes, and they weren't anywhere near Engineering either.

WESLEY
(shakes his head)
It doesn't make sense.

PICARD
And I doubt warp bubbles could alter computer records, or erase memories.
(beat)
Keep at it, Ensign, Mister La Forge. It's the only working theory we have for now.

They acknowledge. Picard and Beverly EXIT...

19 OMITTED

20 INT. SICKBAY

Beverly ENTERS. Sickbay is totally deserted. She stands frozen in the middle of the room, fighting off a rising panic. She turns and hurries out.

21 INT. BRIDGE

Beverly ENTERS from the turbolift. Data is at Ops, Picard and Riker looking over his shoulder. Worf is at Tactical, a SUPERNUMERARY at Conn. There are no other crew members present.

PICARD
Has something else happened?

BEVERLY
Sickbay is totally empty.

Apparently I no longer have any staff.

Picard, Data and Riker exchange glances.

RIKER
And that surprises you, Doctor?

BEVERLY
(stares at him)
Surprises me? I'll say it surprises me! There should be at least four members of my staff on duty at all times.

DATA
I am afraid the ship's records do not concur.

BEVERLY
What are you talking about?

DATA
You do not have a staff.

Again the panic begins to rise. Again Beverly fights it off.

21 CONTINUED:

BEVERLY
You're telling me I'm the sole medical officer on a ship with over a thousand people on board?!

DATA

Excuse me, Doctor, but the entire ship's complement is two hundred thirty.

Beverly fights her emotions, trying to digest this.

BEVERLY

No. That's wrong! Whatever is happening is affecting your memories, too.

Picard studies her...

PICARD

Doctor, may I see you in my Ready Room?

Beverly looks at the others... who look at her... and follows Picard into the Ready Room.

21A INT. READY ROOM

As they enter, sit. Picard takes a long beat. The tone is low-key...

PICARD

Beverly, you're saying this ship has lost nearly eight hundred of its personnel... ?

BEVERLY

I know how it must sound...

PICARD

None of the scans reveal any anomalies... there is no sign of

an intruder... Wesley's experiment clearly did not have the scope to affect an entire starship...

BEVERLY
The Enterprise is in serious danger. You must believe me...

21A CONTINUED:

PICARD
I have no choice but to believe you. The safety of my crew is at stake. But I want to be sure...

BEVERLY
That I haven't lost my mind?

They look at each other in a very personal way.

BEVERLY
I just examined myself... being the only doctor on board, I had to do it myself... there is no sign of dysfunction... yes, there's an elevation of adrenalin which I think is understandable...

A beat, she collects herself...

PICARD
Did you find anything that might suggest why you're apparently the only one among us unaffected by

this... phenomenon?

BEVERLY

No.

(meets his eyes)

I'll talk to Troi.

PICARD

It wouldn't do any harm.

They exchange a glance in which Picard reveals a deeper personal caring for her.

BEVERLY

Jean-Luc, please... return to Starbase One-Three-Three for a full diagnostic. I realize you have only my word to convince you...

21A CONTINUED: (2)

PICARD

(keys insignia)

Mister Riker, set a course to return to Starbase One-Three-Three immediately.

RIKER'S COM VOICE

Aye, sir.

She looks at him gratefully

PICARD

Your word has always been good

enough for me.

On her reaction...

22
thru OMITTED
23

23A INT. BEVERLY'S OFFICE

Beverly ENTERS. We TRACK with her. Suddenly she stops dead, her eyes trying to focus on something she sees before her.

24 BEVERLY'S POV (OPTICAL)

Something is forming in the air: a swirling vortex of color and sound, spiraling larger, the sound a roar of white noise, growing in intensity.

25 BACK TO SCENE (OPTICAL)

As the vortex grows, its wind begins to buffet her. She finds herself being drawn by its force. She braces herself against the wall. But the pull grows stronger and stronger. Before she knows it she's caught up in a whirling, blinding maelstrom. She grabs on to something as she finds herself being inexorably pulled into the vortex... Beverly screams.

There's a blinding flash of light. The vortex is gone in a wink. She falls to the floor, and lies there, trying to catch her breath.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 thru 29 OMITTED

30 INT. OBSERVATION LOUNGE

Picard, Troi, Geordi, Riker and Beverly are present.

GEORDI
I've had a team in Sickbay for two hours. We've run the mass spectrometer on all particulates... we've scanned the EM spectrum in case a wave guide was somehow leaking radiation... we've even crawled into the life support ductwork... Captain, I don't know what this vortex was that Doctor Crusher saw...

BEVERLY
I didn't just see it. I felt it. I barely got away from it!

And she realizes how paranoid this sounds... and the others look at her.

GEORDI
Well, there's nothing there now. And no sign there ever was.

A silence. Picard frowns.

PICARD
Is there any possible connection to Mister Crusher's experiment... could this warp bubble be... floating around the ship perhaps...

GEORDI
No, sir. The bubble was definitely contained in Engineering. There's no way it could affect something up on Deck Twelve.

30 CONTINUED:

Data ENTERS.

DATA
Sir, I have completed level-1 computer diagnostics. There are no malfunctions.

RIKER
Any other ships respond to our queries, Data?

DATA
The Wellington is the only Federation vessel in this sector... it reports normal operations. A Ferengi ship within communications range also reports

nothing unusual.

RIKER
Have external sensors detected anything out of the ordinary?

DATA
The interstellar medium in this sector is slightly denser than average. However, all readings are well within normal parameters.

Picard mulls this over. Beverly asks the big question --

BEVERLY
Are all members of the crew accounted for?

DATA
Yes, doctor.

BEVERLY
How many are there?

DATA
There are one hundred fourteen people on the Enterprise.

Everyone turns to look at Beverly.

30 CONTINUED: (2)

DATA
That is the exact number there

should be.

BEVERLY
(shakes her head)
There are now close to nine hundred missing.

The others exchange glances... Picard's eyes stare at the table top.

BEVERLY
(explodes)
Deck after deck of this ship is now deserted. How do you explain all the empty rooms? If only a hundred fourteen people are supposed to be on board, why all the extra space?

DATA
(rattling off logical explanations)
Transportation of colonists... diplomatic missions... emergency evacuations...

PICARD
(enough)
Thank you, Mister Data.

He looks up for the first time. Calmly --

PICARD
Have security confine all nonessential personnel to their quarters. Computer, Red Alert.

The Red Alert lights begin to flash.

BEVERLY
Sir, I'd like Lieutenant Worf to program onboard sensors to monitor all personnel... if we can catch the exact moment someone disappears...

This is met with absolute silence. She sees their reactions.

30 CONTINUED: (3)

PICARD
(gives her a blank stare)
Whom did you say?

BEVERLY
Worf... chief of security... the big guy who never smiles... Klingon?

On Beverly as she looks at them, the Red Alert lights continue to flash and...

30A INT. CORRIDOR

Troi moves down the hall. Beverly, trying to contain her frustration, hurries after her...

BEVERLY
Deanna?

Troi stops, waits for Beverly.

BEVERLY
I need you to tell me if I've gone completely mad.

TROI
(smiles)
If you can ask the question, I'd say no.

BEVERLY
Don't evade the question.

TROI
(sympathetically)
Then ask me one I can answer.

A beat. Moving...

BEVERLY
Deanna, I've delivered babies who no longer exist! No one else remembers them. But I can close my eyes, and see their faces as clearly as I can see yours! What if it isn't some huge conspiracy?! What if it's just me?!

30A CONTINUED:

TROI
What if it is just you?

BEVERLY

Then, I've delayed a mission,
scared a lot of people...
including me...

TROI
So what?
(beat)
Beverly, you've acted in the best
interests of your ship and crew.
What more could you ask of
yourself? If it turns out to be
a... mistake... we'll be a little
late to Durenia Four... that's
all.

BEVERLY
It's not a mistake... I wish it
were...

TROI
When we reach Starbase, I'll order
a complete workup: both physical
and psychological.

BEVERLY
If we reach Starbase.
(beat)
Wesley... where's Wesley... ?

She doesn't finish, just turns and goes. On Troi's concerned reaction...

31 INT. ENGINEERING (OPTICAL)

Only one supernumerary is working when Beverly rushes in. She goes to the computer station he was working at before. The same distinctive Okudagram is on the

monitors, graphically illustrating the warp field bubble. But Wesley's not there. Red Alert continues.

BEVERLY
Wesley!!

31 CONTINUED:

Wes comes out from behind the drive.

WESLEY
Mom? You all right?

Beverly brings herself under control.

BEVERLY
No.
(beat)
We may have very little time left...

Wesley looks at her with concern...

BEVERLY
You don't believe me...

WESLEY
I don't know, Mom...

BEVERLY
I don't have time to convince you. Hundreds of people are gone and your experiment is the only possible explanation we have to work on right now...

He indicates the monitor where we again see the CAD representation of the distinctively-shaped bubble.

WESLEY
There it is. I don't know what else to do...

BEVERLY
Then find someone who does... someone who knows more about... about warp bubbles...

WESLEY
(overlapping)
I've already talked to Kosinski on subspace... he can't explain it either and it's all based on his equations. There is someone who might be able to help us, but I can't reach him.

BEVERLY
Who?

31 CONTINUED: (2)

WESLEY
He was Kosinski's assistant... an alien from Tau Alpha C... He said he was a "Traveler"... somehow he combined warp technology with the energy of his own thoughts...

BEVERLY
(thoughtful)
Yes, I remember... he took us where thoughts and reality became indistinguishable...
(beat)
Wesley, is it possible you've accidentally re-created something he did? Something that could alter reality?

WESLEY
I don't see how. But he's the only one who could tell us... I've sent a message by subspace, but Tau Alpha C is so far away, it'll take days to get there.

BEVERLY
(pulling him along)
Maybe the Captain can help us... We've got to find him. Come on...

WESLEY
I don't even know if he's still alive. He was sick.

BEVERLY
Wesley, it's a chance, we have to...

They turn a corner.

31A NEW ANGLE

When Beverly comes around the corner, Wesley is gone. No optical. No sound effect. Just: no Wesley.

BEVERLY
(continuing)
-- try it...

She reacts as she realizes Wesley is gone.

31B WIDE

to show her completely alone in Engineering.

BEVERLY
Nooooo... !

32
thru OMITTED
33

34 INT. BRIDGE

Red Alert continues. Picard is in his chair. When Beverly gets off the turbolift, she sees there's no one else with Picard.

BEVERLY
(calm)
They're all gone... ?

Picard looks at her.

BEVERLY
(continuing)
Riker, Troi, Data... let me guess -- you've never heard of any of them.

PICARD
(anger growing)
Doctor, I believe I have been more than fair. I have done everything I can to substantiate your... your perceptions --

34 CONTINUED:

BEVERLY
Will Riker! Your First Officer. He's very good at poker, likes to cook, listen to jazz, plays the trombone...

PICARD
I cannot find any evidence...

BEVERLY
(not to be interrupted)
... Commander Data, the android who sits here at Ops, dreams of being human, never gets the punch line to a joke... ?

PICARD
... Beverly, we'll be arriving at Starbase One-Three-Three in a few hours...

BEVERLY
... Deanna Troi, you ship's counselor, half-Betazoid, loves chocolate, the arrival of her

mother makes you shudder? And Geordi, O'Brien, Worf... Wesley, my son -- They have been the living, breathing heart of this crew for over three years. They deserve better than to be shrugged off... brushed aside... to be pinched out of existence like this!

(a deep breath)

They all do. All nine hundred. They deserve so much more...

35
thru OMITTED
38

39 ANGLE - PICARD AND BEVERLY

Picard goes to Beverly, touches her gently on the arm.

PICARD

Perhaps you should confine yourself to Sickbay until we arrive...

39 CONTINUED:

BEVERLY

It's perfectly logical to you. The two of us roaming about the galaxy in the flagship of the Federation. No crew at all.

PICARD

We've never needed a crew before.

She sits beside him.

BEVERLY
I don't suppose you remember an alien from Tau Alpha C who was once onboard... called himself a Traveler... ?

Picard gives her a look of concern and sadness.

BEVERLY
Jean-Luc, I don't know how, but you and I must find this Traveler or another from his race... if anyone can help us...

PICARD
You have my word... as soon as we return to the starbase, I'll make every effort to find him.

BEVERLY
This isn't a delusion. It isn't a dream. There is a physical, measurable phenomenon at work.
(beat, an idea)
Maybe you can help me identify it...

PICARD
How?

BEVERLY
I'd like to use the ship's computer to monitor your life

functions.

PICARD
Until I disappear.

39 CONTINUED: (2)

BEVERLY
It will happen.

PICARD
Very well. Computer, continuous scan: Captain Jean-Luc Picard vital signs. Audible readout. Begin now.

The computer begins a low volume recitation of Picard's vital signs. There are electronic EEG sounds and:

COMPUTER VOICE
One ten over seventy. One ten over seventy.

The readouts run continuously in the b.g.

BEVERLY
I promise you I'll continue to do whatever I can to figure out what's happening, and to bring you all back.
(beat)
I'm sorry I lost my temper. You do remember that?

PICARD

Vividly. But if I have forgotten
my closest friends and comrades,
as you say, I deserved every word.

BEVERLY
For quite awhile now there's
something I've been meaning to
say to you. I may not get another
chance. Jean-Luc, you and I --

The computer readout is gone in a wink. She is talking to empty air. She looks around the bridge, shakes her head.

BEVERLY
I won't forget. I won't forget
any of you!

She hears a faint roaring noise, rapidly growing in intensity. She turns.

40 INCLUDE (OPTICAL)

the vortex forming again in front of the viewscreen. She begins to feel herself being dragged towards it. She grabs on to Tactical, holds on for dear life, as the vortex tries to claim her. It pulls her horizontal to the floor. But she is successfully fighting it. As her struggle continues, the camera pans across the vortex, as it begins to collapse. It fills the screen and

DISSOLVE TO:

40A THE VORTEX STILL FILLING THE SCREEN (OPTICAL)

The pan continuing. The screaming heart of the maelstrom. Another place can be discerned in the distance. A VOICE becoming more distinct.

VOICE (WESLEY)
I'm losing it... The link isn't holding, Commander!

41 OMITTED

42 INT. ENGINEERING (OPTICAL)

We are on the other side of the vortex. Wesley and Geordi sit at computers, rapidly executing commands. No Red Alert. The vortex is swiftly contracting.

GEORDI
I'll try the secondary equations!

WESLEY
No, it's too late. Look.

The vortex contracts until only a minute point of energy hangs in space near the drive. Then this point, too, is gone.

WESLEY
I've lost it.

GEORDI
I'm sorry, Wesley.

WESLEY
It's over. We'll never get her back.

42 CONTINUED:

A beat.

TRAVELER (O.C.)
It's not over, Wesley.

Wesley and Geordi turn in surprise.

43 WIDER ANGLE (OPTICAL)

The Traveler phases in.

TRAVELER
(continuing)
There's still a way.

On their reactions...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at impulse speed against a backdrop of stars.

PICARD (V.O.)
Captain's log, Stardate 44162.5. Two attempts to retrieve Doctor Crusher have failed. And now the Traveler, a mysterious visitor from our past, has reappeared.

45 INT. OBSERVATION LOUNGE

Picard, Riker, Wesley, Geordi, Troi, Worf and the Traveler. He is friendly and wants to be helpful, at the same time he is a clearly superior being and is a bit smug in this knowledge.

WESLEY
And then I sent a message by subspace to Tau Alpha C asking for help... but I didn't think it would reach there for days...

TRAVELER
Actually, it didn't reach me... not by subspace...

GEORDI
Then how did you know about the warp bubble?

The Traveler looks at him with a vaguely patronizing smile... a beat...

TRAVELER
It would take too long to explain...

PICARD
(impatient)

Is she alive?

TRAVELER
(reassuring,
authoritative)
As long as she thinks she is
alive, she is alive.

45 CONTINUED:

RIKER
What the hell does that mean?

TRAVELER
(sighs with controlled
frustration)
Your species have very narrow
perceptions of time and space and
thought.
(beat, trying to make
it simple)
When Beverly Crusher was caught
in the static warp bubble, she
created her own reality. Her
thoughts at the precise moment
she was trapped determined its
shape and form.

TROI
Can you go in and get her back?

TRAVELER
No, it is her reality. I cannot
enter it... any more than I can
enter her thoughts.

WESLEY
But you said there's still a way.

The Traveler moves to Wesley - and there's an intensity between them... Clearly, in Wesley, the Traveler sees a being who can begin to reach beyond his limitations and is excited by that possibility.

TRAVELER
I can help, but I can't do it myself. Wesley, there is a power within each of us that most people haven't begun to realize... you have, or I would not have known to come here now...
(beat, dramatically)
Together, we may be able to open a gateway for her. But she must choose to walk through it.

Off reactions...

45A INT. SICKBAY

Red Alert continuing. Beverly walks slowly everywhere, examining everything, looking for something out of place, any clue that might help her... she's been doing a lot of thinking... takes a deep breath... (and there's a thread of gallows humor in all this for her now)...

BEVERLY
Computer, we're going to apply

precise diagnostic methodology.
Once we've cataloged the symptoms,
we'll proceed to determine the
illness, and find a cure.
(considers)
We'll start with the assumption
that I'm not crazy... if I am,
it won't matter one way or the
other...

She thinks about that a beat. Then...

BEVERLY
Computer, read the entire crew
roster for the Enterprise.

COMPUTER VOICE
Doctor Beverly Crusher.

BEVERLY
Have I always been the only member
of the crew on the Starship
Enterprise?

COMPUTER VOICE
Affirmative.

BEVERLY
(not serious)
If this was a bad dream, would
you tell me?

COMPUTER VOICE
(beat)
That information is not available.

She walks into --

45B INT. CORRIDOR

Opening doors as she walks down the deserted hallway... glancing inside...

45B CONTINUED:

BEVERLY
What date did I report on board?

COMPUTER VOICE
Stardate 41154. Fourteen hundred hours, three minutes.

BEVERLY
That sounds about right.
(beat)
Computer, is there more than one U.S.S. Enterprise?

COMPUTER VOICE
This vessel is the fifth starship to bear the name U.S.S. Enterprise. It is currently the only one in service.

BEVERLY
What is the primary mission of the Starship Enterprise?

COMPUTER VOICE
To explore the galaxy.

BEVERLY

Do I have the necessary skills
to complete that mission alone?

COMPUTER VOICE
Negative.

BEVERLY
Then why am I the only crew
member?
(a beat)
Aha, gotcha there...

COMPUTER VOICE
That information is not available.

She frowns. Enters a turbolift...

45C INT. BRIDGE

Red Alert continuing. As she ENTERS from the
turbolift...

BEVERLY
Computer, are you familiar with
the inhabitants of Tau Alpha C?

COMPUTER VOICE
Affirmative.

BEVERLY
Are any presently located on a
starbase or vessel within
communication range?

Beverly sits in the Captain's chair...

COMPUTER VOICE
Negative.

BEVERLY
Estimated time to Tau Alpha C at warp nine-point-five...

COMPUTER VOICE
One hundred twenty-three days.

BEVERLY
(beat, deciding)
Lay in a new course for Tau Alpha C. And send them a subspace message advising our arrival.

COMPUTER VOICE
Acknowledged.

BEVERLY
Engage.

Nothing happens. She reacts.

45C CONTINUED:

BEVERLY
Computer, did you change course?

COMPUTER VOICE
State new destination or coordinates.

BEVERLY

I stated it, dammit... Tau Alpha C...

COMPUTER VOICE
There is no Tau Alpha C listed on current star maps...

On her reaction...

45D EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse.

PICARD (V.O.)
Captain's log, stardate 44162.8. At the direction of the Traveler, the Enterprise is returning to Starbase One-Three-Three and the precise position where the subspace bubble was formed.

46 OMITTED

47 INT. ENGINEERING

Wes and the Traveler moving to the pool table. Geordi works in the b.g. Wesley is very task-oriented here... the Traveler patient, calm...

TRAVELER
Our goal will be to create a stable gateway between our reality and your mother's reality...

WESLEY
We've tried to stabilize it. The link won't hold.

47 CONTINUED:

TRAVELER
Of course not. The equations are only the first step. We will be going beyond mathematics.

WESLEY
Just tell me what I have to do.

The Traveler studies him...

47 CONTINUED: (2)

TRAVELER
It's nothing I can tell you, Wesley...

WESLEY
(frustrated)
Then how am I supposed to do it?
(off the Traveler's even stare)
You said you'd help.

TRAVELER
You must allow me to help.

WESLEY
I don't know how.

The Traveler takes a long look at the distressed

boy... puts an arm on his shoulder. He motions for Wesley sit down at the pool table in front of a panel display...

TRAVELER
Begin by letting go of your guilt, Wesley.

WESLEY
It was my fault. I should never have tried...

TRAVELER
(interrupting)
Focus on the present. You will have to be here... completely... to help her back. You must open yourself to time and space and the intricate threads that bind them.

47 CONTINUED: (3)

The Traveler sits opposite him at another station.

TRAVELER
Begin entering your warp field equations...

Wesley begins to enter data into the panel, eyes watching his hands, smoothly professional, determined to do it right... the Traveler begins to enter data at the same time, eyes on Wesley...

TRAVELER

Close your eyes.

Wesley glances up curiously at the Traveler who nods encouragement... Wes closes his eyes...

TRAVELER
Continue to enter the equations...

WESLEY
I don't have any more equations.

TRAVELER
See past the numbers. Trust yourself...

Wesley tries but he cannot go on... he opens his eyes... groans with frustration.

WESLEY
I can't. I can't do it.

The Traveler looks calmly at him, supportive.

TRAVELER
When the time comes, you will, Wesley. You will. Now, begin again...

Wesley is not convinced... but he takes a deep breath, begins to enter the equations.

48 OMITTED

49 INT. BRIDGE (OPTICAL)

Beverly is at Tactical. Red Alert still on.

49 CONTINUED:

BEVERLY
Starbase One-Three-Three, this is the Enterprise.
(no response)
Starbase One-Three-Three, this is the Enterprise. Please acknowledge.
(beat)
Viewscreen on.

There is nothing on the viewscreen but a gray, misty void.

BEVERLY
It's not just people...
Everything is disappearing!

She continues to stare at the viewscreen, trying to put it together.

BEVERLY
Computer, what is that... mist... I'm seeing?

COMPUTER VOICE
Sensors indicate it to be a mass-energy field seven hundred and five meters in diameter.

BEVERLY
It surrounds the ship?

COMPUTER VOICE

Affirmative.

BEVERLY
(to herself)
If there isn't anything wrong with me... maybe there's something wrong with the universe... Computer, what is beyond the mass-energy field?

COMPUTER VOICE
Sensors cannot penetrate the field.

49 CONTINUED: (2)

BEVERLY
Computer, here's a question you shouldn't be able to answer... What is the nature of the universe?

COMPUTER VOICE
(without hesitation)
The universe is a spherical region seven hundred and five meters in diameter.

Beverly stares at the gray mist on the viewscreen in shock.

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

nears Starbase One-Three-Three.

50A INT. MAIN BRIDGE

Picard, Riker, Data, Worf.

DATA
Approaching Starbase One-Three-Three, Captain...

PICARD
Slow to ten meters per second.

RIKER
Mister La Forge, prepare for precision station-keeping.

51 INT. ENGINEERING (OPTICAL)

Geordi at a console... A couple of SUPERNUMERARIES work in the b.g.

GEORDI
Acknowledged. Readying thrusters.

Moving to find Wesley and the Traveler still at the pool table... Wesley is shaky as the moment approaches. The Traveler works his panel alone... closes his eyes...

TRAVELER
There... there it is...

On the monitors, a moving graphic of the warp bubble appears... Wesley reacts... the Traveler opens his eyes...

TRAVELER
We're moving into phase now (tech)... there's your warp bubble, Wesley...

But his eyes narrow as he takes a close look... and even his calm exterior shows some concern now...

WESLEY
What? What's wrong.

TRAVELER
It's collapsing.

On Wesley's reaction...

52 thru 56 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

57 thru 59 OMITTED

60 INT. BRIDGE (OPTICAL)

Beverly paces, trying to put the pieces of the puzzle

together, moves to a Science Station.

BEVERLY
Computer, give me a graphic representation of the universe.

On a monitor a CAD diagram looks hauntingly familiar: the same distinctive shape as Wesley's CAD diagram. Pushing in on her as she recognizes it...

BEVERLY
(reacts)
I've seen that before...
(beat)
Wesley's experiment... the bubble. Of course... But that would mean I'm the one trapped in the bubble...

As she considers the implications, the ship suddenly shakes.

BEVERLY
Computer, what's happening?

COMPUTER VOICE
Explosive decompression: Decks Five through Fourteen. Sealing off forward sections.

BEVERLY
Cause?

COMPUTER VOICE
A flaw in the ship's design.

BEVERLY

(this is a new one)
Show me.

60 CONTINUED:

The image on the monitor switches to a cross section of the Enterprise showing a part of the ship simply missing, the section where more of the ship should be is outlined in flashing red.

BEVERLY
Analysis... ?

60 CONTINUED: (2)

COMPUTER VOICE
No ship's structures exist forward of Bulkhead Three-Four-Two.

BEVERLY
Superimpose the previous image over this one. Same scale. And continue to monitor.

On the monitor the bubble now appears around the Enterprise. The ship shakes again. On the monitor the bubble contracts, and at its edge more sections of the ship are missing.

BEVERLY
(realizing)
It's collapsing...

COMPUTER VOICE
(continuing)
Hull integrity now compromised on Decks Three through Fifteen.

BEVERLY
How long can life support be maintained?

COMPUTER VOICE
Four minutes, seventeen seconds.

Again the ship shakes. On the monitor the bubble contracts, and another section is gone.

60A INT. BRIDGE

Picard, Riker, Troi, Worf and Data.

DATA
Sir, we have reestablished the exact coordinates and attitude.

60A CONTINUED:

RIKER
(to com)
Geordi, we're in position... your status?

61 INT. ENGINEERING

Geordi examining the bubble on a monitor...

GEORDI

The warp bubble is contracting
at a rate of fifteen meters per
second... we'll lose it in about
four minutes...

He glances toward the pool table... the Traveler
acknowledges, turns to Wesley...

TRAVELER
(calm)
It's time, Wesley.

Wesley swallows hard... sits back at his position...
as the Traveler sits opposite him...

GEORDI
(to com)
We're ready, Commander.

61A INT. MAIN BRIDGE

Riker glances at Picard who nods, begins to move toward
the Turbolift...

RIKER
Proceed.

PICARD
I'll be in Engineering.

61B INT. ENGINEERING

As before the Traveler and Wesley punch equations into
their computers. The Traveler never watches the
computer, only Wesley... Wesley is concentrating,

trying too hard...

TRAVELER
Let it go, Wesley... let go of the anticipation... the expectations... the demands upon yourself... let it all go... leave it behind.

Wesley breathes deeply... lets go off tension in his face...

TRAVELER
Yes. The ability is there... inside you... you don't need to look for it...

As Wesley closes his eyes, continuing to punch in equations...

62 INT. BRIDGE (OPTICAL)

The Red Alert continues. Beverly is pacing, stops to stare at the diagram again as the ship shakes, then resumes pacing.

COMPUTER VOICE
Three minutes thirty seconds to life support failure.

BEVERLY
(to herself, quick pace, pressing herself to complete equation)
The Traveler used his thoughts to alter warp fields... and thoughts became reality... Now

I'm in a warp field...
(beat)
Could my thoughts have changed
this reality?

She's still not quite there, gives herself a pep talk:

62 CONTINUED:

BEVERLY
(continuing)
Come on, Beverly! What's the next
step?!
(an idea)
What was I thinking at the
moment Wesley's bubble formed?
Dalen Quaice... He said... all
the people he'd known were gone...
I thought of Jack... I went to
see Wesley... the flash in
Engineering... And that's when
it started... when I started
losing everybody!
(lightbulb)
My thoughts created this universe.
Can they get me out of it again?

COMPUTER
That information is not available.

BEVERLY
I'm not talking to you.
(beat)
Click my heels together three
times and I'm back in Kansas?

Can it be that simple?

She takes a deep breath and closes her eyes... PUSH IN to her face as she concentrates... a beat later, she opens her eyes. Nothing.

BEVERLY
(continuing; frowns)
No, it can't be that simple.

62A INT. ENGINEERING (OPTICAL)

No Red Alert. Picard ENTERS. Geordi and supernumeraries are nearby. Wesley's relaxing into the task... still entering equations with his eyes closed. The Traveler, satisfied, closes his eyes... after a beat, he begins to phase...

63 INT. BRIDGE
The Red Alert continues.

63 CONTINUED:

COMPUTER VOICE
Two minutes thirty seconds to life support failure.

BEVERLY
Computer, hypothetical situation... a person is trapped inside a static warp bubble. Determine a means of escape...

COMPUTER VOICE
Escape would theoretically depend

on establishing a stable threshold between the warp field and the outer environment.

BEVERLY
Can you describe this threshold?

COMPUTER VOICE
Negative. There are no known practical applications of this theory.

BEVERLY
Extrapolate from theoretical database. How might it manifest itself?

COMPUTER VOICE
A dynamic atmospheric disturbance of great intensity.

BEVERLY
Disturbance? The vortex! They must have been trying to reach me! But how do I find it... ? Wesley, where do I go? Help me...

63A INT. ENGINEERING

Close on Wesley... as he goes deeper and deeper inside himself... using his extraordinary mental abilities, trying to reach out for his mother...

63B INT. BRIDGE

Red Alert continuing.

63B CONTINUED:

BEVERLY
Stable threshold... They've been trying to create a stable threshold. Where are they trying to do it?
(the final piece of the puzzle)
Where did they do it the first time? Engineering!

She bolts for the turbolift...

COMPUTER VOICE
One minute thirty seconds to life support failure.

64 thru 70 OMITTED

70A INT. TURBOLIFT

Beverly waits. Suddenly the turbolift jars to a halt.

BEVERLY
Engineering!

COMPUTER VOICE
Failure in Turboshaft Four. Unable to proceed to Main

Engineering.

BEVERLY
Just get me anywhere on Deck Thirty-Six!

The Turbolift begins moving again.

70B INT. ENGINEERING (OPTICAL)

No Red Alert. The Traveler is still phasing. His eyes and Wesley's eyes are still closed. And then, incredibly, Wesley begins to phase too... In the background, the vortex begin to form. Reactions.

71 INT. CORRIDOR (OPTICAL)

Beverly steps off the turbolift. It vanishes behind her, revealing the gray, misty void. She sees it, takes off at a run. As she runs, pieces of the ship disappear behind her. She's only keeping a few steps ahead of it!

72 INT. ENGINEERING (OPTICAL)

Picard and Geordi watch as Welsey's phasing begins to sync up with the Traveler. The vortex grows even brighter. But then Geordi glances at his readouts, shakes his head, looks at Picard, quietly --

72 CONTINUED:

GEORDI
We're losing the bubble...

73 INT. ENGINEERING (OPTICAL)

Red Alert. Beverly charges in. The vortex is there, but beginning to break up! She leaps through!

74 INT. ENGINEERING (OPTICAL)

Beverly half falls, half tumbles out of the vortex. The vortex vanishes in a flash of light. Picard moves to her. Wesley and the Traveler stop phasing. Wesley collapses, exhausted. And the Traveler, too, looks drained. Picard helps Beverly to her feet. He smiles, embraces her.

BEVERLY

Jean-Luc...

(sees the Traveler, reacts)

You...

He stares at her.

BEVERLY

Do I have you to thank for getting me back?

TRAVELER

No.

He steps aside to reveal Wesley. Wesley stands slowly, uncertain. She holds out her arms. Wesley moves to hug her. They hold each other in silence.

BEVERLY

Captain, if I may ask: how many people are there onboard?

74 CONTINUED:

PICARD
(surprised)
One thousand fourteen, including your guest, Doctor Quaice.

She closes her eyes.

GEORDI
Is there something wrong with that count?

BEVERLY
(smiles)
No. That's the exact number there should be.

She holds Wesley even tighter.

75 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it holds its position near the Starbase.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Legacy"

#40274-180

Written by

Joe Menosky

Directed by

Robert Scheerer

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FINAL DRAFT

AUGUST 20, 1990

STAR TREK: "Legacy" - 8/20/90 - CAST

STAR TREK: THE NEXT GENERATION

"Legacy"

CAST

PICARD HAYNE

RIKER ISHARA YAR

DATA COALITION MAN #1

BEVERLY TAN TSU

TROI

GEORDI

WORF

Non-Speaking

VARIOUS TURKANANS

O'BRIEN

COALITION MEMBERS

ALLIANCE MEMBERS

Non-Speaking

SUPERNUMERARIES

STAR TREK: "Legacy" - 8/20/90 - SETS

STAR TREK: THE NEXT GENERATION

"Legacy"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE

OBSERVATION LOUNGE FREIGHTER ARCOS

ENGINEERING

TRANSPORTER ROOM TURKANA FOUR

CORRIDORS CITY (MATTE)

CAPTAIN'S READY ROOM

PICARD'S QUARTERS

TEN-FORWARD

SICKBAY

TURKANA FOUR

TUNNEL ENTRANCE

MISC. TUNNELS & ADJOINING CORRIDORS

ALLIANCE POWER GENERATOR

ALLIANCE CHAMBERS

ARCOS ESCAPE POD

STAR TREK: THE NEXT GENERATION

"Legacy"

PRONUNCIATION GUIDE

CAMUS	CAM-us
CHROMOSOMES	KROH-mah-sohms
ISHARA	ish-ARE-uh
MYO-GRAPHIC SCANNER	MY-oh graph-ic
SOMATIC	so-MAT-ic
SYNTHALE	SYNTH-ale
TAN TSU	tahn tsoo
TELLURIDAN	tel-LUR-i-done
TURKANA	tur-KAH-nuh
VAGRA TWO	VAY-gra 2

STAR TREK: THE NEXT GENERATION

"Legacy"

TEASER

FADE IN:

A1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at standard warp.

B1 INT. RIKER'S QUARTERS

RIKER, DATA, TROI and WORF are playing five-card draw poker, Riker dealing. Riker and Data have similarly large piles of chips in front of them. It looks like Troi and Worf are down to mortgaging the farm. Worf stares at his hand -- his poker face leaves a lot to be desired.

WORF

(scowls)

One.

RIKER

(baiting him)

Worf. Are you trying to fill another inside straight?

Worf grunts.

RIKER

(continuing)

Don't say I didn't warn you.

Riker deals him a card. Worf takes a look and folds.

WORF

Pah.

TROI

(to Riker)

I fold.

B1 CONTINUED:

Riker looks at Data, who carefully adds two chips, followed by three more.

DATA

I will raise you three.

RIKER

No cards?

Riker reacts as Data answers with an utterly unreadable look.

RIKER

(to others)

Best poker face I've ever seen.

Riker stares at Data for a beat.

RIKER

Dealer takes two.

Riker deals himself two cards. Stares at them for a

moment. Adds five chips to the pile. Then five more. He looks at Data.

RIKER

(continuing)

Raise you ten.

Without hesitation, Data counts out ten chips, then twenty more.

DATA

I will see your bet, and raise you twenty.

Riker smiles.

RIKER

Data. Are you sitting on a full house or a flush?

DATA

It will cost you twenty to make that determination, Sir.

B1 CONTINUED: (2)

Riker stares at him for a few beats. Smiles and tosses in his cards.

RIKER

Dealer folds.

Data calmly pulls in the chips. Both Troi and Worf push back from the table -- finished for the night. Troi looks at the chips in front of Riker and Data, now even more evenly matched.

TROI

(teasingly)

You two have successfully split the evening between yourselves.

WORF

I suspect conspiracy. But far be it for me to accuse my superior officers.

Riker laughs. Looks at Data.

RIKER

It's getting harder to bluff you, Data. You've learned this game well.

DATA

Yes sir, I believe I have.

Riker reshuffles the deck of cards, considering Data as he does so.

RIKER

Tell you what.

He fans out the cards on the table. Troi and Worf stick around to see what he's up to, as Riker pushes his entire pile of winnings towards Data.

RIKER

(continuing)

I'll bet you I can find a card

that you bury anywhere in this deck. And furthermore, I'll make you help me do it.

Data considers the challenge for a moment.

B1 CONTINUED: (3)

TROI

Careful, Data.

DATA

Your guidance is much valued, Counsellor. However...

Data pushes his chips into the betting pot. Troi laughs. Data selects a card.

RIKER

Don't let me see it.

Data pulls it up towards his face. Troi and Worf

adjust their positions to be behind Data, so that they too can see the card.

C1 CLOSE UP THE CARD

The Jack of Hearts.

RIKER (O.S.)

Now lose it in the deck.

D1 RESUME

Data does so, and Riker quickly shuffles and plops the deck right down in front of Data.

RIKER

Cut the deck into two halves.

Data does so, making two halves. Riker takes one half away, discarding it.

RIKER

(continuing)

Again.

Data again makes two halves with what's left. Riker again takes one away.

RIKER

(continuing)

Once more.

Same procedure.

D1 CONTINUED:

RIKER

(continuing)

How many cards are left?

Data fans them slightly, counting as he does so.

DATA

Eleven.

RIKER

Pick five.

Data does so.

RIKER

(continuing)

Throw them away.

Data puts them aside. Six remain in front of them.

RIKER

(continuing)

Choose three.

Data does so.

RIKER

(continuing)

Now pick one of those.

Data picks one.

RIKER

(continuing)

Turn it over.

Data does so -- it is the Jack of Hearts. Troi and Worf appear astonished.

RIKER

(knowing the answer)

Is that your card?

TROI

Incredible.

Riker smiles and moves to pull the large pile of chips towards his side of the table.

D1 CONTINUED: (2)

DATA

You surreptitiously placed the edge of your left thumb onto the card immediately after I inserted it back into the deck. When you

divided the deck to reshuffle,
you kept that card on top. You
thus were able to have me either
discard or save depending on the
card's location, which you
followed at each step. Until we
were left with one -- the card
I originally chose.

Riker scowls, beaten. Data reaches his arms out and starts pulling the pile of chips towards his side.

DATA

Sir, I think under the
circumstances...

PICARD'S COM VOICE

Picard to Riker.

RIKER

(to com)

Captain?

PICARD'S COM VOICE

We've received a distress call.

Changing course to intercept...

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Speeding at high warp through space.

PICARD (V.O.)

Captain's log, stardate 44215.2. The Enterprise has bypassed its scheduled archaelogical survey of Camus Two in response to a distress call from a Federation freighter. The Arcos has assumed an emergency orbit around Turkana Four, birthplace of our late comrade Tasha Yar.

2 INT. BRIDGE

PICARD, RIKER, DATA, WORF and TROI at their stations.

A supernumerary is at the Conn.

DATA

We will enter the Turkana system in eleven minutes, Captain.

PICARD

Engine status.

DATA

Stable. But we have maintained warp factor nine for longer than is recommended.

Picard notes Data's report with a nod.

WORF

Subspace message from the Arcos. Their transmitter is failing, sir. Audio only.

PICARD

Let's hear it.

2 CONTINUED:

Worf touches a control and the voice of crewman TAN TSU is heard on audio, fuzzing in and out of a rough transmission.

TAN TSU'S VOICE

Enterprise, this is Tan Tsu, Arcos engineer. Estimate five minutes till warp drive containment breach.

A small explosion can be heard in the background, momentarily disrupting the audio. It returns with even less quality than before.

TAN TSU'S VOICE

(continuing)

Make that three minutes. Thanks for trying, Enterprise...

The transmission fritzes out completely. Picard reacts, turns to the supernumerary.

PICARD

Warp nine-point-three, Ensign.

The supernumerary works the controls. The ship hums around them.

PICARD

How much time?

DATA

Seven minutes and fifteen seconds will bring us within transporter range.

PICARD

Go to warp nine-point-six.

The supernumerary touches the controls.

3 thru 4 OMITTED

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Flashing at warp speed across a field of stars.

6 INT. BRIDGE

Data at his instruments.

DATA

Entering the Turkana System,

Captain.

PICARD

(to com)

Mister O'Brien, prepare to lock

onto the two crewmen.

O'BRIEN'S COM VOICE

Aye, Captain.

6A OMITTED

6B INT. BRIDGE

Picard glances at the Conn.

PICARD

Drop to impulse.

The ensign at Conn takes the ship out of warp.

DATA

Visual contact.

RIKER

(to com)

Get them out of there, O'Brien.

7 INSERT VIEWSCREEN (OPTICAL)

A field of stars and a reddish planet, Turkana Four. We're close enough to barely make out in the far distance, a ship in orbit around the planet. As we watch, the ship explodes in what from this distance, looks like a delicate, silent, flash of color.

RIKER

O'Brien, status!

7A INT. TRANSPORTER ROOM

O'Brien at the instrument panel.

O'BRIEN

(to com)

There's nothing to lock onto, Commander.

8 INT. BRIDGE (OPTICAL)

The bridge crew reacts.

DATA

I am reading an ion trail characteristic of a freighter escape pod.

Data continues working his instrument panel. Worf is

working his controls as well.

WORF

(to Picard)

Unable to establish contact.

PICARD

It could have been damaged by the explosion. They may have been incapable of maintaining orbit.

RIKER

Let's hope they stay clear of the colony.

Data looks up from his instruments.

DATA

That is exactly where the ion trail leads, Commander.

PICARD

Hail the colony.

8 CONTINUED:

A beat. Riker looks concerned.

WORF

I've been trying to, Captain...

No response.

RIKER

(to Picard)

There haven't been reliable communications since the government fell apart.

DATA

The last Federation vessel to attempt contact was the Potemkin six years ago. They were warned that anyone transporting down to the colony would be killed.

A beat.

PICARD

Ready your away team, Number One.

Picard stares with concern at the red planet on the viewscreen in front of him.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 OMITTED

9A EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

PICARD (V.O.)

Captain's log, supplemental. We are in orbit above Turkana Four, an Earth colony that severed relations with the Federation nearly fifteen years ago. I am concerned about sending an away team, but if we are to discover the fate of the two missing Federation crewmen, I see no alternative.

10 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Data and Worf are entering the transporter room. O'Brien is at his controls. Beverly is waiting for them, medical kit in hand. Worf seems concerned with her presence.

DATA

The surface settlement appears to be all but destroyed. Sensors show that the colonists now live in structures that extend nearly

three kilometers beneath the city.

RIKER

Have you located the escape pod's landing point, Chief?

O'BRIEN

Yessir... three hundred meters beyond the colony perimeter...

Riker nods. Worf turns to him.

WORF

(re: Beverly)

Sir, we can anticipate a violent response to our presence.

(MORE)

10 CONTINUED:

WORF (Cont'd)

Perhaps the Doctor should wait

here for our signal.

BEVERLY

(an edge)

I appreciate the concern. But I think it's exaggerated.

WORF

Doctor, the colony is completely lawless. Lieutenant Yar spoke of rape gangs...

BEVERLY

Mister Worf, I can handle myself.

RIKER

(a decision)

She's coming. The Arcos crewmen may require immediate medical assistance.

Worf nods. Riker pulls his phaser, adjusts the setting.

RIKER

Phasers on maximum stun.

The away team members step onto the transporter pads and take out their phasers, adjusting the settings. When they are set, with phasers in firing position --

10 CONTINUED: (2)

RIKER

(continuing)

Energize.

O'Brien works the controls and the away team DEMATERIALIZES.

11 EXT. TURKANA FOUR CITY - DAY - MATTE SHOT (OPTICAL)

of a bombed-out 24th century version of the South Bronx.

12 INT. ENTRANCE TO TUNNEL

A wide, partially fallen-in tunnel. The away team ENTERS cautiously from outside, phasers ready. Data is reading his tricorder.

DATA

The dispersion trail continues in this direction.

He stops to double-check his readings. Then turns slightly with the tricorder, pointing with it.

DATA

(continuing)

The concentration gradient definitely increases along this vector.

He indicates a direction.

DATA

(continuing)

The escape pod was apparently moved into the tunnels ahead of

us.

WORKMEN walk by carrying several cannisters. They give the away team half-a-look, avoid them, and go on with their business. Several CIVILIAN-LOOKING INDIVIDUALS approach from the other direction, again giving the away team a wide berth and attempting no contact. It suggests a city street. Pedestrian traffic.

The Federation officers seem surprised, and lower their phasers. Riker glances towards Worf.

12 CONTINUED:

RIKER

Not the response we expected.

BEVERLY

Maybe things have changed here.

Suddenly, all hell breaks loose around them. Alarms go off; the three workmen dive for cover; FOUR COALITION

MEN and ONE COALITION WOMAN in their early to mid-twenties come hurrying around a corner.

One is carrying a small crate in his arms, one of the others has a phaser, the remaining three carry nightstick-looking devices. The garments worn by three of them are torn in several places, as if in a fight that just happened. One of the men looks seriously injured, though still on his feet and moving; his shirt is torn across his chest. In the flurry of activity, we may notice a diamond-shaped bright orange/yellow solid glow, about an inch in diameter, on a spot under their garments just below the collar bone.

They stop dead in their tracks, completely surprised at the sight of the away team directly in front of them, phasers now raised. The newcomers assume a ready stance with their weapons. The injured man slumps to his knees. Beverly goes to assist. She begins to examine the wounds.

MAN #1

Identify yourselves.

RIKER

We're from the Federation Starship Enterprise. We tracked two crewmen to this area. Do you know anything about them?

MAN #1

Possibly.

The others in his group are glancing anxiously around.

RIKER

What do you mean?

MAN #1

It depends on what you have to offer in return.

12A
thru OMITTED
12B

12C ANGLE ON THE WOUNDED MAN

as his diamond-shaped orange/yellow glow suddenly pulses beneath the skin -- right where his shirt has been ripped open. Almost as one body, the group suddenly turn towards a corridor opening. The other Coalition members are pulsing as well.

MAN #1

They found us.

12D RIKER AND WORF

react to the pulsing, glance at each other.

WORF

(to Riker, re: the glow)

Proximity detectors. I've seen them used on Manu Three.

A beat later we hear shouting and a couple of phasers firing from the corridor.

MAN #1

(to Riker)

Follow me.

He and his group take off down an opposite corridor. Riker pauses for a moment, makes a decision.

RIKER

Come on.

The away team follows quickly after them.

(NOTE: re the detectors: whenever a gang member is in foreign territory, it glows. When an enemy begins to approach, it pulses.)

13 INT. TUNNEL INTERSECTION (OPTICAL)

A spare, meeting ground area, with a few crates serving as objects to sit on or lean against -- a very casual guerrilla look.

HAYNE, late-twenties, tough, charming and charismatic, is checking out the contents of the box his men just stole.

13 CONTINUED:

The away team stands in front of him, surrounded in the background by several male and female Coalition members who don't appear particularly threatened by their appearance. Since the members are back in their own territory, the orange/yellow glows are no longer activated, and are therefore invisible. Man #1 is near Hayne.

13 CONTINUED: (2)

HAYNE

(to Riker)

The Alliance is holding your men hostage, Commander Riker, not us. You can expect a ransom demand...

RIKER

The Alliance?

HAYNE

Our good friends.

Some of his comrades give a low laugh. Hayne pulls out of the box a bottle of what looks like liquor.

HAYNE

(to his gang)

Our "good friends" are going to be upset when they realize we took their last crate of Telluridan synthale.

More laughter. Riker looks impatient.

RIKER

Maybe it would be easier if I contacted the authorities.

HAYNE

(flash of anger)

We are the "authorities."

Hayne quickly recovers his cool. Sets down the bottle and picks up one of the nightstick weapons, called a STUNSTICK, pointing it at a schematic wall-hanging of the city below the ground. The city is shaped like a sunken pyramid with the base at the lowest depth.

HAYNE

(continuing)

The Coalition -- our cadre -- runs this side of the city. The Alliance controls the other. Take your choice.

RIKER

Are you offering to help?

13 CONTINUED: (3)

HAYNE

(nodding)

In return for some...
consideration. Phasers are in
short supply down here. A
starship isn't going to miss a
few.

Worf grunts with distrust.

WORF

That is no better than a ransom
demand.

HAYNE

No matter what you give the
Alliance, they'll eventually kill
your crewmen anyway. With our
help there's at least a chance
you'll get them back alive.

A beat. Hayne senses their hesitation.

HAYNE

All we're asking for is help in
maintaining our defense. We're

trying to keep the peace.

Riker glances at the stolen crate, looks doubtful.

RIKER

Everything we've seen suggests otherwise.

Hayne indicates the crate with a dismissive gesture.

HAYNE

A prank. The proximity implants prevent either side from doing any serious damage.

Hayne taps the spot just below the center of his collar bone. Then he indicates the map.

HAYNE

(continuing)

They warn us when an enemy is approaching.

13 CONTINUED: (4)

WORF

Then why do you need more phasers?

HAYNE

The Alliance just discovered a large cache of weapons. I just want to make things even. Preserve the peace.

BEVERLY

You keep using the word "peace." We've heard a different version of life on Turkana Four.

HAYNE

(bristling)

Ancient history.

(a beat)

Where did you hear that?

DATA

A former crewmember was born here.

Hayne considers that for a moment.

HAYNE

Where's he now?

DATA

She was killed in the line of duty.

HAYNE

(shrugs)

That's as good a way to die as any.

Hayne has inadvertently hit a nerve, but Riker does his best to hide it.

HAYNE

(continuing)

As I said -- ancient history. This is now. And your men are in trouble.

13 CONTINUED: (5)

RIKER

We'll return to the Enterprise
and consider your proposal.

Hayne nods his acceptance. Then steps over and hands the bottle of synthale to Riker.

HAYNE

A gift for your Captain.

Data quickly scans it with the tricorder, finding nothing amiss. Riker touches his insignia.

RIKER

Riker to Enterprise. Energize.

The away team DISAPPEARS into the transporter beam. When they're gone, Hayne turns to his second-in-command.

HAYNE

I want everything there is to know about the starship Enterprise.

14 INT. BRIDGE

Picard is examining the bottle from the colony; the away team is back and standing nearby. Bridge crew consists of Riker, Data, Worf, Beverly, Troi, and a supernumerary at the Conn.

RIKER

(re: the bottle)

According to Hayne, the Coalition and the Alliance raid each other for supplies -- much of it non-essential.

PICARD

Why?

WORF

A battle exercise.

RIKER

(nodding)

Their defenses apparently prevent deep strikes into each other's territory. Minor skirmishes are all that's left.

14 CONTINUED:

PICARD

"Coalition", "Alliance" -- it all sounds so reasonable. But you've described the behavior of urban street thugs. We certainly won't trade weapons for the crewmen.

(beat)

How do you suggest we deal with them?

Picard sets down the bottle.

RIKER

We have to tell them something.

WORF

No promises. No denials.

PICARD

(nods in agreement)

For now, Hayne's Coalition is our only safe access to the colony. Let's keep the door open and see where it leads.

Worf glances down at his instrument panel.

WORF

Captain. Transmission from Turkana Four. Coming in on a secure channel.

PICARD

(surprised)

On screen.

15 INSERT VIEWSCREEN (OPTICAL)

A close shot of Hayne in the same location. A young woman, ISHARA, is standing next to and slightly behind him. She is early to mid-twenties, blonde, slender, athletic and attractive.

15 CONTINUED:

HAYNE

Hello, Enterprise. Commander Riker, would you introduce me to your Captain?

16 INT. BRIDGE - CONTINUOUS

Riker glances at Picard, then toward the viewscreen.

PICARD

(to Hayne)

I'm Captain Jean-Luc Picard.

17 INCLUDE VIEWSCREEN (OPTICAL)

Hayne nods acknowledgement -- as one equal to another.

HAYNE

I have someone here you might like to meet.

Ishara steps forward.

HAYNE

(continuing)

This is Ishara... Ishara Yar.

A beat as Ishara stares straight out from the viewscreen.

ISHARA

Tasha was my sister.

OFF the Bridge crew's stunned reaction.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. BRIDGE

The crew is staring at the viewscreen.

19 ANGLE ON VIEWSCREEN (INTERCUT AS NEEDED) (OPTICAAL)

Hayne and Ishara looking at the crew.

HAYNE

There's an old saying, Captain. "The enemy of my enemy is my friend." I've decided it's in my best interest to help you get

your men back.

PICARD

With nothing from us in return?

HAYNE

You could be forced into paying
my adversary a ransom in weapons.
I'll do anything I can to avoid
that possibility.

PICARD

What do you propose?

HAYNE

(indicating Ishara)

Ishara will be our liaison.

ISHARA

I know Alliance territory. I can
help you with a rescue plan.

A beat.

PICARD

One moment.

Picard signals Worf to mute the channel.

WORF

Mute.

20 RESUME BRIDGE

As Picard turns to his officers.

PICARD

Reactions?

WORF

I do not trust him.

RIKER

She could be a fake. We mentioned that a former member of the crew had come from the colony.

BEVERLY

(nodding)

All Hayne had to do was search through whatever their database had on Starfleet to come up with Tasha's name.

PICARD

Counsellor?

TROI

He's being deceptive, and he's clearly hoping to manipulate us. As for the young woman's identity, I can't tell.

Picard considers for a moment, makes a decision.

PICARD

Regardless, this is an option we cannot neglect. We'll continue on other fronts as they present themselves. For now, let's see

what she has to say.

Picard turns to Worf, who touches his panel.

WORF

Open.

21 INSERT VIEWSCREEN (INTERCUT AS NEEDED) (OPTICAL)

Hayne and Ishara.

PICARD

I've decided to accept your proposal.

21 CONTINUED:

HAYNE

Thank you.

He glances from Ishara back to Picard.

HAYNE

(continuing)

Good luck.

OFF Picard's stone serious face.

22 INT. TRANSPORTER ROOM (OPTICAL)

CLOSE ON Ishara, MATERIALIZING on the transporter pad.

Data is waiting for her when she steps off. She takes note of his appearance.

DATA

Welcome to the Enterprise, Ishara.

I am Commander Data.

ISHARA

You're not human.

DATA

I am an android.

Ishara glances at him.

ISHARA

Built for fighting... ?

DATA

(reacts)

On what do you base that assumption?

ISHARA

A cybernetic device serving on a starship...

DATA

The Enterprise is not a ship of war. It is a ship of exploration.

This doesn't particularly intrigue her -- in fact, she seems on the whole somewhat emotionally disconnected. NOT HARSH -- just missing something. Though there is an undercurrent of woundedness or vulnerability beneath

it all that she does her best to hide.

ISHARA

The first thing to do is help you map the colony.

(takes out chip)

This is a general grid of the tunnel systems. I can fill in the specific details from memory.

22 CONTINUED:

DATA

My orders are to escort you to the Observation Lounge. We will proceed from there.

She nods assent, and they head for the door.

23 INT. CORRIDOR

Data and Ishara are walking away from the transporter

room.

DATA

Your sister never spoke of you.

ISHARA

That's not surprising.

Data glances at her.

23 CONTINUED:

DATA

It is surprising to me. Tasha and I spent much time together in the course of our duties. We had a considerable number of conversations.

Ishara studies him for a moment.

ISHARA

Did she talk at all about the colony?

DATA

Only to say that she was lucky to have escaped.

ISHARA

(matter of factly)

It wasn't luck. It was cowardice.

Data looks surprised.

DATA

"Cowardice" is a term that I have never heard applied to Tasha.

She glances at him -- a shift of the head and a look in her eyes that Data seems to recognize. She picks up on it.

ISHARA

Is something wrong?

DATA

No. It is just that for a moment, the expression on your face was reminiscent of your sister.

This seems to strike a place of vulnerability in her, but she covers it immediately, turning away from him, and speaking in her even, unemotional tone.

ISHARA

It's been fifteen years. I don't even remember what she looked like...

24 INT. OBSERVATION LOUNGE

The door slides open and Data ENTERS with Ishara.

24A ANGLE ON THE SENIOR STAFF

Waiting in the room. Picard, Riker, Troi, Geordi,

Beverly. They can't help but stare at her for a couple of silent beats -- almost as if looking for some sign of Tasha.

24B RESUME

Ishara reacts to their gaze.

ISHARA

You don't believe I'm Tasha's sister.

PICARD

We have considered that possibility.

ISHARA

I'm not surprised. You can sample my DNA if you like.

BEVERLY

Thank you, I will.

Picard indicates a chair.

PICARD

Please. Sit down.

Ishara takes a seat, Data does the same. Troi studies her carefully, trying to get a sense of her.

PICARD

Perhaps it would help if you gave us some idea of what we're dealing with on Turkana Four. Our last information describes a colony in complete disarray.

ISHARA

It started falling apart almost thirty years ago. There were dozens of factions. They fought until the city above ground was in ruins.

RIKER

The Coalition and the Alliance are all that's left?

24B CONTINUED:

ISHARA

(nodding)

We were the two strongest factions... When the government couldn't stop the violence, they gave us police powers. The proximity detectors were originally designed by the government to keep us under control.

PICARD

Apparently, that part of the plan didn't succeed very well.

ISHARA

No. After a few months, we didn't need the government any more.

24B CONTINUED: (2)

GEORDI

Tasha left you in the middle of all that?

A beat. Ishara's voice grows quieter.

ISHARA

She didn't abandon me, if that's what you mean. Tasha asked me to go with her. But I had already joined the Coalition. They were my family.

The group reacts to her admission. She looks at Picard, voice still quiet, doing her best to hide her difficulty with this subject.

ISHARA

(continuing, to Picard)

Captain, we don't have a lot of time. Maybe we should get started.

Before Picard can respond, the COM comes on.

WORF'S COM VOICE

Incoming transmission from the colony, Captain.

PICARD

On screen.

25 INSERT WALLSCREEN (OPTICAL)

TAN TSU, one of the missing crewmen, is facing the viewer. He looks a bit bruised and battered from the crash.

TAN TSU

(strained)

Enterprise, I'm being held by the Turkana Four Alliance. I've been instructed to say that you have

twenty hours to make reparations
for Federation intrusion into this
colony.

(a beat)

Or my pilot and I will be killed.

25 CONTINUED:

BEVERLY

(to screen)

Ask them if we can at least send
a medical --

The screen goes blank.

26 INT. OBSERVATION LOUNGE - CONTINUOUS

ISHARA

Take that threat seriously,
Captain. They'll torture them

and then they'll kill them. My cadre has never recovered a hostage alive from the Alliance.

She has everyone's attention.

ISHARA

(continuing)

Your crewmen could be held in any number of places. The Alliance has two main headquarters and thirteen ancillary bases of operation. All underground. All heavily guarded.

GEORDI

If I could get to the myographic scanner...

ISHARA

What's that?

DATA

A sensing device on the escape

pod. It monitors the bio-electric signatures of the crew. In the event they get separated from the pod.

GEORDI

I could install a booster on the device that would relay its signals to the Enterprise. Then we could track the men from up here.

PICARD

Unfortunately, we don't know where the escape pod is.

ISHARA

Level Three-C, Section five-four-seven.

(a smile off their surprise)

We have our sources.

27 INT. ENGINEERING - C.U. ON TABLE MONITOR

A schematic computer display version of the map we saw in Coalition headquarters.

ISHARA (O.S)

Access tunnels are here...

28 PULL BACK TO INCLUDE

Riker, Data, Geordi, Worf and Ishara gathered around a large flat screen, as Ishara indicates various locations. She seems much more comfortable now that they are deep in "work" mode.

ISHARA

... and here.

They lean back from the table screen.

RIKER

(pointing)

We could transport an away team

right into this intersection...

ISHARA

Don't underestimate them, Commander. They'll be ready for that... I've seen them use this kind of strategy before.

Riker gives her a questioning look.

ISHARA

(continuing)

I know it looks isolated and easily accessible... But my guess is they have hundreds of men on the levels above and below waiting for you to make your move.

28 CONTINUED:

A beat.

WORF

We'll need a diversion.

GEORDI

Transport a couple of photon grenades into the adjoining chambers. At minimum intensity it wouldn't kill anybody, just shake them up a lot.

RIKER

That won't give us enough time. We need something that'll occupy them long enough for you to install the relay.

A beat. Ishara indicates the map.

ISHARA

Transport me into this corridor. My magnetic implant will set off the defense alarms. They'll think it's a raid by the

Coalition.

RIKER

Too dangerous. We've seen what those tunnels look like. You could easily be cut off from the rest of us.

(to Worf)

Worf, if we --

ISHARA

-- Commander Riker.

(beat)

I was ordered to assist you in any way possible. That doesn't mean "as long as it's safe, or convenient."

Riker can't help but be impressed by her courage -- but he's still hesitant.

ISHARA

(continuing)

If you had the time, we could come

up with another plan.

(MORE)

28 CONTINUED: (2)

ISHARA (Cont'd)

But you don't. Right now, I'm your best option.

Riker glances at the others.

DATA

She would have to be armed, Commander.

Riker considers.

RIKER

I want to discuss this with the Captain.

(to Data)

Mister Data, take Ishara to see

Doctor Crusher.

Ishara nods her assent.

28A INT. SICKBAY

Ishara is sitting on a diagnostic bed as Beverly slowly brushes an instrument over the inside of the young woman's arm. (NOTE: The instrument does touch the skin) Data is standing nearby.

ISHARA

You have Tasha's DNA on file?

BEVERLY

The ship's computer does.

(re: Ishara's arm)

There's always some differentiation in the somatic chromosomes -- but it's not enough to affect the results.

Beverly finishes with the instrument.

BEVERLY

(to Data)

It'll take me a few hours to run

the isomorphic comparison.

Dr. Crusher steps away, heading towards the lab.

ISHARA

(to Data)

That wasn't too bad.

28A CONTINUED:

A beat as Ishara glances around the Sickbay.

ISHARA

(continuing; evenly)

So, all that's left of my sister

is a file in a computer...

DATA

Tasha exists in our memories as

well.

ISHARA

How did she die?

DATA

Lieutenant Yar was killed on Vagra Two by a malevolent entity.

ISHARA

In battle?

DATA

No... she was killed as a demonstration of the creature's power. Without provocation.

ISHARA

(sad laugh)

That's not how I intend to die.

The door opens and Riker ENTERS.

RIKER

The Captain approves. You're with us.

Off her reaction.

29 INT. CHAMBER - ESCAPE POD

A half-fallen down tunnel area similar to what the away team saw earlier. A slender, three-meter-long, heavily-damaged escape pod is in the center of the area, guarded by TWO ALLIANCE MEN AND ONE ALLIANCE WOMAN, mid-twenties, armed with one phaser and two stunsticks.

29A ANGLE ON RIKER, DATA, WORF, AND GEORDI

Hidden behind a projection, having just transported down.

29A CONTINUED:

RIKER

(touches insignia,

quietly)

Enterprise, we're in position.

29B INT. ADJOINING CORRIDOR (OPTICAL)

A beat on a silent, deserted tunnel. Ishara suddenly MATERIALIZES, phaser drawn. As soon as the Transporter beam clears, the implant beneath her collar bone begins to glow its characteristic bright orange/yellow. Simultaneously, a piercing alarm goes off in the tunnel around her.

29C INT. CHAMBER - ESCAPE POD (OPTICAL)

The Alliance guards at the pod appear dumbfounded at the alarm wailing distantly offscreen. It is followed by a second. And a third.

Three more Alliance members come running in from adjoining tunnels, confused about what's happening.

The female guard motions to them to follow her, and they all run toward the alarms, weapons ready, leaving the two male guards behind at the pod.

Riker, Data and Worf simultaneously come out from behind a slight wall and stun the two remaining men. Geordi steps out carrying a toolkit-sized box of equipment.

They all head straight for the escape pod. When they get there, Riker, Data, and Worf stand guard as Geordi reaches underneath with the equipment.

30 INT. ADJOINING CORRIDOR

Alarms are blaring. Ishara moves around a projection, phaser at ready.

30 CONTINUED:

She turns slightly to her left, sensing something as the orange/yellow diamond glow below her collar bone suddenly begins to pulse. She immediately runs in the opposite direction.

As she disappears around a corner, the four Alliance members arrive from the left.

They cautiously move forward. One of the Alliance members pauses at the corner and shifts towards the left -- a diamond shape below his collar bone suddenly pulses GREEN. (As with Ishara, his shirt is open enough at the neck to expose the spot. The other Alliance members are pulsing GREEN beneath their shirts.)

He silently indicates the others to fan out as they head after her, splitting up behind the various low walls and projections and debris as they do so.

31 INT. CHAMBER - ESCAPE POD - ON GEORDI

as he works beneath the pod. There is a sudden crackling noise.

GEORDI

Damn!

RIKER (O.S.)

Geordi -- what's taking so long?

32 INCLUDE RIKER, DATA AND WORF

As Geordi looks up momentarily from the work.

GEORDI

There's a lot of damage here...
The myographic scanner is
operational, but the power source
is fluctuating.

RIKER

Can you fix it?

GEORDI

I can try to run a shunt from the
convertor.

32 CONTINUED:

RIKER

How long will that take?

GEORDI

(shrugs)

Ten minutes?

RIKER

Do it.

Geordi gets back to work. Riker is aware of the distant alarms.

RIKER

(touches insignia)

O'Brien! Lock onto Ishara and get her out of here!

33 INT. TRANSPORTER

O'Brien is desperately working the controls.

O'BRIEN

(to com)

There's a transformer substation

directly above the chamber she just entered. It's masking her signal.

34 INT. CHAMBER - ESCAPE POD

RIKER

(touches insignia)

Standby!

(to others)

Stay here and cover La Forge.

WORF

(concerned)

Commander --

RIKER

That's an order. Return to the ship when you're finished here. I'll signal for transport as soon as I can.

Riker takes off for a corridor.

35 INT. ADJOINING CORRIDOR (OPTICAL)

Ishara is creeping along behind a series of projections, the alarms blaring around her. She suddenly stops dead in her tracks, as her implant pulses orange/yellow. She whips around -- the guard has just stepped from behind a low wall. Ishara aims her phaser too late -- the guard swings his stunstick, which lets out a bright, crackling arc flash that hits Ishara across the ribcage, sending her flying across the floor, her phaser fire rainbowing across the air as she goes.

The guard quickly advances as Ishara tries in a daze to struggle to her feet, reaching her and aiming the stunstick right at her face -- only to fall to the ground, stunned by a phaser blast.

36 INCLUDE RIKER (OPTICAL)

As he starts to hurry across to Ishara -- and is suddenly fired upon by two men from behind a

projection. Riker returns fire continuously, as a still dazed Ishara attempts to stand. He reaches her and hauls the barely conscious woman into the next tunnel -- touching his insignia with his free hand as he goes.

RIKER

Energize!

37 INT. TRANSPORTER ROOM

O'Brien is working the controls. Data, Worf and Geordi are waiting expectantly.

38 ANGLE ON TRANSPORTER (OPTICAL)

Riker and Ishara RE-MATERIALIZE, Ishara now completely limp in his arms.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. PICARD'S QUARTERS

Picard is going over a technical report. The door chimes.

PICARD

Come.

The door opens and Riker ENTERS.

PICARD

(continuing)

How is she?

RIKER

A couple of cracked ribs, but

she'll be all right.

PICARD

Doctor Crusher just called me with the results of her DNA comparison. Ishara is Tasha's sister.

RIKER

After what she did for us down there, I wouldn't doubt that for a minute.

PICARD

(a beat)

You took some unnecessary personal risks, Number One.

Riker pauses for a moment before answering.

RIKER

We lost Tasha on an away mission, under my command. The thought of the same thing happening to her sister...

Picard nods sympathetically.

PICARD

That's an emotional response,

Will. We can't afford that.

39 CONTINUED:

RIKER

Understood, Captain.

A beat as Riker waits, then Picard nods, dismissed.

PICARD

Commander...

Riker pauses at the door...

PICARD

Well done.

Riker grins, acknowledging... EXITS.

39A INT. SICKBAY

Ishara is sitting on a diagnostic bed, as Beverly runs a rectangular device that looks vaguely like a medical version of a phaser over the side of Ishara's ribcage.

BEVERLY

I've fused the bone tissue along both fractures.

She takes the instrument down. The door slides open and Picard ENTERS.

BEVERLY

(continuing)

The muscles around the area will be weak for a day or so -- but you shouldn't feel any pain.

Beverly nods to him as she heads offscreen towards the other end of Sickbay. Picard looks at Ishara.

39A CONTINUED:

PICARD

I wanted to thank you personally for what you did for us down at the colony. It was... more than I expected.

ISHARA

(darker)

I don't run away when things get tough, like some people do... like my sister did...

A beat as Picard and her look at each other.

PICARD

Let me tell you about your sister. The first time I met Tasha Yar, she was making her way through a Carnelian mine field to reach a wounded colonist.

Ishara seems taken aback by the story.

PICARD

(continuing)

Her ship had responded to their distress call, as had mine. When it was all over, I requested that Tasha be assigned to the Enterprise.

(smiling)

Her ship's captain owed me a favor.

Picard pauses a moment.

PICARD

(continuing)

In the months that followed, Tasha never once failed to put the safety of the crew before her own.

(beat)

She died doing the same.

Ishara stares at him, then looks away -- she doesn't know what to say.

PICARD

I'm sorry you never knew the woman Tasha became. I think you might have been proud of her.

(MORE)

39A CONTINUED: (2)

PICARD (Cont'd)

(beat)

And she of you.

A beat, and Picard turns and EXITS. Stay on Ishara's face for a couple of moments as she considers his words.

40 INT. BRIDGE - SCIENCE STATION

Ishara, now wearing more Federation-style than

cadre-style clothing, is working with Data at a computer screen. He is sitting in front of it, she is standing next to him, guiding the process over his shoulder.

41 CLOSE ON THE COMPUTER SCREEN (OPTICAL)

displaying the schematic map of the underground city we've seen before. Far more of the details are now filled in.

42 RESUME

Data indicates a curiously-shaped room next to a large chamber.

DATA

What is this structure?

ISHARA

A main fusion source -- there's one next to each of the Alliance headquarters. It powers all their defensive systems.

43 CLOSE ON THE COMPUTER SCREEN (OPTICAL)

Data touches a control, causing the map to display a series of small concentric circles over the spot, symbolically suggestive of a radiating power source.

44 RESUME

Ishara again points to the map.

ISHARA

This chamber is accessed from the level below. Entry points are evenly spaced along this wall every twenty-five meters.

Data again touches a control. Ishara looks up, taking in the sight of the bridge for a few moments. She's curious in spite of herself.

ISHARA

Data... Where was Tasha's post?

Data seems a little surprised that she is asking about her sister, given her previous reluctance about the subject.

DATA

The Tactical Station -- where Lieutenant Worf is now.

Worf has noticed Ishara's attention. He nods his acknowledgement. Ishara smiles in return. She seems to be starting to fit in. She turns back to Data, again curious in spite of herself.

ISHARA

Did Tasha have many friends here?

DATA

Yes. She was especially close to Commander Riker and Lieutenant Worf. And to myself.

ISHARA

(surprised)

Are you able to have friends?

Data looks up from the task in front of him.

DATA

Yes.

44 CONTINUED:

ISHARA

But you don't have feelings, do you?

DATA

Not as such. However, perhaps even among humans, friendship is sometimes less an emotional response, and more a sense of familiarity.

ISHARA

(understanding)

You can become used to someone.

DATA

Exactly. As I experience certain sensory input patterns, my mental pathways become accustomed to them. The inputs eventually are anticipated. And even "missed" when absent. When something once expected is no longer there.

A quiet beat. This may be the first time in ten years Ishara has allowed herself to feel the loss.

ISHARA

(softly)

Like my sister.

DATA

Yes. Like your sister.

OFF the quiet look on Ishara's face.

45 INT. ENGINEERING

Geordi, Worf, Data, Riker, and Ishara are poring over the schematic map of the underground city.

GEORDI

They've been moved so far underground that it took awhile to pinpoint their signatures.

He indicates a place on the map.

GEORDI

(continuing)

The men are here. Next to one of the Alliance headquarters.

46 INSERT SCHEMATIC MAP (OPTICAL)

which shows the pyramid-shaped underground series of levels and chambers.

Geordi is pointing to a chamber close to Alliance headquarters deep in their territory, located near the edge of the pyramid shape's base.

GEORDI (O.S.)
(continuing)
And that's about two kilometers of solid granite above them.

47 RESUME

RIKER
So much for the transporter.

GEORDI
Not necessarily. We could use the ship's phasers to cut a shaft through the bedrock to this storage tunnel here.

47A INSERT SCHEMATIC MAP (OPTICAL)

Geordi's hand indicates a line starting from just outside the surface settlement and heading straight

down through the ground to a chamber near the one he previously indicated.

GEORDI (O.S.)

With a clear path through the rock, we'd be able to transport down to the tunnel. That would put us close enough to get to the crewmen.

Geordi's finger traces out the steps on the map.

47B RESUME

GEORDI

(continuing)

It would take me a few hours to adjust the phasers for drilling.

Riker indicates the map.

47B CONTINUED:

RIKER

It's a maze around there...

ISHARA

(nodding)

I spent a lot of time in that section before they took it over. There are blind tunnels and dead ends that don't even show up on this map.

WORF

We don't have much choice.

ISHARA

If it wasn't for my implant setting off all the alarms, I could guide you to your men.

A beat.

DATA

We could remove the implant.

Ishara shakes her head.

ISHARA

It has a micro-explosive inside that detonates on contact with air. When you join a cadre, you join for life.

Data considers this a moment.

DATA

A small force field containing xenon or another inert gas could be placed over the incision site. The explosive could thereby be safely disarmed at the same time it is removed.

For once with respect to strategy, Ishara seems to hold back, a hesitant look on her face. Riker picks up on it.

RIKER

It's more than just a tactical device to you, isn't it? It's part of your identity.

47B CONTINUED: (2)

She doesn't answer, seems to be struggling with the issue.

RIKER
(continuing)
This is something you'll have to decide for yourself, Ishara. Think about it while we're waiting for Geordi.

She nods, still obviously unsure.

48
thru OMITTED
49

50 INT. TEN-FORWARD

Data and Ishara are at a table, next to a window showing the stars outside. An already-drained glass is in front of Ishara.

ISHARA

Our parents were killed in some crossfire just after I was born. Some people took care of us for a few months... Then one day we came home and they were gone. So Tasha took care of me. And when I got old enough, I joined the Coalition.

DATA

And Tasha did not?

ISHARA

My sister hated the cadres. Blamed them for our parents death. For everything. She refused to join. And she left as soon as

she had the chance.

A beat.

50 CONTINUED:

ISHARA

(continuing, doubtful)

I always thought she was weak for doing that...

Ishara seems to be struggling with an unavoidable conclusion.

ISHARA

(continuing)

But maybe I was wrong. Maybe she made the right choice.

Ishara indicates the ship around them.

ISHARA

(continuing)

To work together for something besides killing... to be close to someone without having to protect your back.

DATA

You find that appealing?

She smiles at his innocent choice of words.

ISHARA

Very appealing. You're a perfect example. I hardly even know you Data, but already I completely trust you. I even consider you my friend.

DATA

Thank you. I would like to consider you my friend, Ishara.

She grows quiet, filled with a deep sense of regret.

ISHARA

If I had known about this place fifteen years ago, things might've been different.

She stares at Data's open face for a long beat.

50 CONTINUED: (2)

ISHARA

(continuing)

Maybe it's not too late.

OFF Data's intrigued look.

51 INT. READY ROOM

Picard is standing with Data and Troi.

DATA

Ishara is willing to have the implant removed.

PICARD

Very good. You may inform Doctor Crusher.

DATA

She also expressed a desire to leave the colony. She hopes to apply to the Academy and eventually join Starfleet.

Picard is completely taken aback. Troi is particularly disturbed.

PICARD

Does she understand the magnitude of these decisions?

DATA

She claims to, Captain.

PICARD

Her courage certainly speaks in her favor. But Ishara's personal

history concerns me.

DATA

Did her sister not come from the very same environment, Sir?

51 CONTINUED:

PICARD

Tasha never joined one of these gangs. Doesn't that suggest a fundamental difference between the two of them?

DATA

I do not know. But I do know that often for humans, decisions made in youth only hold true for youth.

Impressed by Data's reasoning, Picard turns to Troi, who shakes her head, concerned.

TROI

I get a sense of ambiguity from her. Her loyalties are clearly divided, Captain, no matter what she may say.

PICARD

Are you suggesting we deny her an escape from this environment, Counselor?

TROI

No... I'm just not convinced she really wants to escape. It is the only way of life she's ever known.

PICARD

Ultimately, it is her decision to make, not ours...

(beat)

Certainly nothing would please me more than to see another officer named Yar in the service

of Starfleet... Mister Data,
proceed with the rescue as
discussed...

Data acknowledges with a nod, then starts for the door.

TROI

Data?

51 CONTINUED: (2)

DATA

(turning back)

Yes, Counselor?

TROI

You seem so strong in your
support. I'm curious...

DATA

We must free the crewmen. She
appears to be our best hope of

doing so. Also, individuals worthy of Starfleet training are somewhat rare.

A beat.

DATA

(continuing)

In addition...

He pauses, seeming to search for the correct words.

DATA

(continuing)

I have become used to her.

52 INT. BRIDGE - SCIENCE STATION

Data has arrived moments ago to where Ishara has been working at the station. She looks incredibly pleased.

ISHARA

Thank you, Data.

DATA

You are welcome. Doctor Crusher is expecting you in Sickbay.

She smiles, seems almost amazed.

ISHARA

It's all so different...

DATA

To what are you referring?

52 CONTINUED:

ISHARA

On the colony, nobody does anything for anyone else unless they have something to gain from it.

DATA

But I do have something to gain.

Your continued presence on this ship.

She smiles hugely in response. Then suddenly looks concerned.

DATA

(continuing)

Is something wrong?

ISHARA

I have to tell Hayne and the others. I owe it to them.

(a ragged breath)

Guess I ought to get it over with.

A beat. Data picks up on her uncomfortableness.

DATA

If you desire privacy, you may use the observation lounge.

ISHARA

That would probably make things

a little easier.

She turns towards the exit, then turns back and steps over to him, kissing him quickly and self-consciously on the cheek, before taking off again.

53 INT. OBSERVATION LOUNGE

Ishara is looking at the viewscreen.

53A INSERT VIEWSCREEN (OPTICAL)

Hayne's image stares back at her.

HAYNE

Report?

53B RESUME

Ishara pauses before answering, trying to hide from him how surprisingly difficult it is for her to continue.

ISHARA

It's working.

OFF the intense uncertainty on her face.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit above the colony at Turkana Four.

PICARD (V.O.)

Captain's log, stardate 44225.3.

Doctor Crusher has removed

Ishara's magnetic implant,
enabling the young woman to guide
our rescue attempt.

55 INT. SICKBAY

Ishara is awake and healthy-looking, on her back on a diagnostic bed, as Beverly runs a last series of checks to see if her indications are all positive. Beverly watches the wall monitors.

PICARD (V.O.)
(continuing)
Without my intending it, she has virtually become an active member of the crew.

BEVERLY
Cardiovascular functions normal. Metabolism, immunity, all other vital signs excellent.
(to Ishara)
How do you feel?

Ishara sits up, hanging her legs off the edge of the bed.

56 INCLUDE DATA

standing nearby.

ISHARA

Better than I've ever felt.

She means it more than just physically. Ishara smiles at Data.

ISHARA

(continuing)

Thanks for staying with me.

56 CONTINUED:

Data nods in response.

BEVERLY

You might want this... It was a part of your life for a long time.

Beverly hands Ishara the implant -- a blue, flat, one-inch-long crystalline device -- it's surprisingly beautiful and almost jewel-like. Ishara stares at it for a long moment, turning it over in her hand. She gives it to Data.

ISHARA

You keep it, Data. So you won't forget me.

He accepts it, but looks puzzled.

DATA

Have you reconsidered your decision to stay with us?

She shakes her head, no...

ISHARA

Just in case something goes wrong

down there...

57 INT. CORRIDOR

Worf and Ishara walking quickly along. Worf looks towards her with affection.

WORF

I understand you wish to join Starfleet.

57 CONTINUED:

ISHARA

Someday... If I'm lucky.

WORF

On that day, it is we who will be "lucky."

She smiles at the compliment as they reach the transporter room door.

57A INT. TRANSPORTER ROOM

Riker and Data are conferring with O'Brien as the door opens and Worf and Ishara ENTER.

PICARD'S COM VOICE

Picard to Riker. Is your away team ready?

RIKER

(to com)

Waiting for your signal, Captain.

Riker, Data, Worf and Ishara head for the transporter pads, pulling their phasers as they do so.

58 INT. BRIDGE

Picard is watching the planet on the viewscreen. Geordi is at his station, leaned over his instruments.

PICARD

Status, Mister La Forge.

GEORDI

Phasers in alignment and ready to fire.

PICARD

How far must we penetrate to safely allow transporter function?

GEORDI

One point six kilometers.

A beat.

PICARD

Fire phasers.

58 CONTINUED:

GEORDI

Aye, Sir.

Geordi touches the panel.

59
thru OMITTED
60

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The phasers fire in a single beam down towards the planet.

62 EXT. TURKANA FOUR COLONY (OPTICAL)

Same MATTE SHOT as previously, with a phaser beam continuously striking perpendicular to the ground just outside the city proper.

63 INT. BRIDGE

Picard watching Geordi as Geordi watches his instruments.

GEORDI

One point three kilometers. One

point four. One point five. One point six.

(to Picard)

Deep enough for transport, Sir.

PICARD

Cease fire.

PICARD

(to com)

Picard to O'Brien, Energize.

64 thru 65 OMITTED

66 INT. TURKANA FOUR - ISOLATED TUNNEL (OPTICAL)

The away team of Riker, Data, Worf and Ishara beams into an isolated tunnel in which there are a few scattered storage cannisters and containers. Ishara immediately takes the lead.

66 CONTINUED:

ISHARA

This way.

She quickly starts to move out. Worf steps to the fore, slowing her down as he checks the way ahead of them.

WORF

Caution is indicated.

ISHARA

We're near the heart of the Alliance. Security is minimal here. They aren't expecting anybody this far in.

Worf and Riker exchange a glance. Worf nods his acceptance of Ishara's argument. She keeps going, the rest of the team following quickly behind her.

67 INT. TUNNEL

The away team pauses at a confusing series of openings.

RIKER

Ishara?

A beat.

ISHARA

Follow me.

She heads for an opening, hesitating.

WORF

Are you certain?

ISHARA

No, I'm not.

She stops.

67 CONTINUED:

ISHARA

I was here. But it was a long time ago. I'm trying to remember... there have been changes...

She looks around for a few more moments, makes a decision.

ISHARA

It's through here.

She guides them towards one of the openings.

68 FOLLOW (OPTICAL)

as Ishara leads the away team through an opening, past a couple of turns, to a place where they can see a secure-looking door, and one Alliance man standing guard nearby.

ISHARA

Your men are behind that door.

Riker glances at the others, 'Let's do it... ' he moves stealthily into a forward position... and when the guard reacts to his movement, he fires -- the guard collapses, stunned. The away team rushes the door. Riker and Worf fire point-blank at the door when they get there, knocking it over.

68 CONTINUED:

Riker, Data and Worf dive into the room. Ishara remains outside and on guard.

69 INT. CHAMBER (OPTICAL)

A nondescript chamber. Riker, Data and Worf find Tan Tsu and the other crewman on their feet, hands bound together with some high-tech looking restraints.

RIKER

Hold out your hands.

The crewmen comply as Riker fires a phaser blast at

one of the restraints.

70 INT. TUNNEL (OPTICAL)

Ishara glances back towards the chamber, then immediately and with intent, heads away from the room, clearly pursuing her own agenda.

As she approaches a tunnel opening, a guard suddenly appears from within the tunnel, shocked to find her there. She blasts him with her phaser, winging him.

Injured, the man falls to the ground, but manages with his last remaining strength to fire his phaser up at a small metal panel on the wall several meters away, before passing out. The panel answers with an ear-shattering alarm.

Ishara, clearly distressed by the alarm, continues running the direction she was headed, disappearing into the tunnel.

71 INT. CHAMBER

Riker frees the last crewman as all react to the sudden alarm.

RIKER

Let's get moving.

72 INT. TUNNEL

The away team and crewmen come flying out of the room -- Ishara is nowhere to be seen.

RIKER

Where is she?

This is just what he didn't want to happen. Worf spots the wounded and unconscious guard across the tunnel.

WORF

Commander, look.

Riker sees the guard.

RIKER

What the hell happened here?

WORF

She probably tried to draw their fire. It triggered the alarm.

RIKER

(nodding)

Worf, get these men back to the Enterprise.

(to Data)

Data, you're with me. She can't be far.

Worf hurries the crewmen out the way they came as Riker and Data split up and head towards the two tunnels opposite.

73 INT. TUNNEL OUTSIDE POWER GENERATOR (OPTICAL)

One Alliance guard is standing outside what looks like a room-sized power generator. He appears edgy about

the distant alarm. Ishara steps from around a projection, phaser raised. The guard has a second to register complete surprise at her presence before she blasts him away.

She moves quickly to the generator, fires her phaser at a panel, which falls away, revealing the control devices underneath. She quickly steps forward and manipulates the controls. In response, the generator begins a slowly escalating hum.

DATA (O.S.)

Ishara.

74 INCLUDE DATA

standing several yards away. He lowers his phaser, puzzled at her actions.

DATA

(continuing)

What are you doing?

74 CONTINUED:

She turns and faces him -- doesn't answer. He looks from her to the generator with its increasingly shrill sound.

DATA

(continuing)

The fusion generator is overloading.

(turns to her)

You are attempting to disable the defense system. For what reason? We have rescued the crewmen.

ISHARA

I don't care about your crewmen. We have three thousand troops waiting at the perimeter. When the defenses go down, they'll come in. The Alliance will fall.

A beat.

DATA

The Federation will be responsible for the resulting deaths. I cannot allow that.

ISHARA

You don't have a choice.

DATA

That is not true.

He steps forward.

ISHARA

I don't want to kill you, Data.

She looks like she genuinely doesn't. But she clicks the setting on her phaser, aiming straight at his chest.

ISHARA

(continuing)

But I will.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

75 INT. TUNNEL OUTSIDE POWER GENERATOR

Ishara's phaser is trained on Data; Ishara is positioned between Data and the increasingly overloading generator.

DATA

(re: the generator)

We will both be destroyed in the explosion.

ISHARA

The Coalition's been all I've had for fifteen years. They've given me a life. I don't mind dying for them.

(a beat)

But you won't have to if you get out of here right now.

Data doesn't move.

DATA

Was this your intention from the beginning?

ISHARA

We never could have gotten this deep into Alliance territory without your help.

DATA

Our help was not deliberate. You deceived us.

She seems defensive, as though feeling some guilt about what's happened.

ISHARA

What's the difference? You got what you came for. Why should you care about what we do?

A beat as Data seems to come to a conclusion about something.

75 CONTINUED:

DATA

Your friendship with me was part of the deception, was it not?

Her silence is her answer. She is not proud of it.

DATA

(continuing)

You misled me at each step. And yet I was completely unaware.

ISHARA

That doesn't matter now! None of it does!

(desperately)

Get out of here, Data. Please.

The generator suddenly increases its hum exponentially.

ISHARA

(continuing)

Now.

DATA

(re: the generator)

My duty requires me to intercede.

And it all happens very quickly -- as he starts to step forward...

ISHARA

Stop...

She clasps both hands on the phaser, tenses for firing --

RIKER (O.S.)

Ishara!

76 INCLUDE RIKER (OPTICAL)

Stepping from behind a projection, phaser raised. Ishara immediately fires at Riker, missing as he ducks back behind the projection, giving Data the split second he needs to raise his phaser and fire at her.

Ishara crumples, stunned by Data's phaser.

Data rushes to the generator and starts working the controls under the exposed panel. Riker goes to Ishara, crouches down to see if she's alright.

76 CONTINUED:

RIKER

What was she doing?

Data steps back from the generator as its humming whine begins to subside.

DATA

Disabling the detection system so her forces could attack.

Riker picks up Ishara's phaser as she starts to regain consciousness. He stares at Data.

RIKER

Set to kill.

OFF Data's neutral expression as he continues to process everything.

76A EXT. ENTERPRISE

In orbit around Turkana Four.

76B INT. CORRIDOR

A security man is standing guard outside crew's quarters. Worf approaches, stands in front of the door -- it slides open.

76C ANGLE ON ISHARA

sitting inside the room, like a prisoner awaiting her fate.

76D INCLUDE WORF

who seems barely able to tolerate her presence.

WORF

The Captain wants to see you on the bridge.

Ishara stands, leaves the room and joins Worf, as the door slides shut behind her. Worf heads up the corridor, Ishara falling into step beside him. They continue for a few beats.

76D CONTINUED:

ISHARA

What's going to happen to me?

WORF

That is Captain Picard's decision.

(beat)

If the captain were Klingon, you would be executed.

Worf avoids looking at her, but Ishara glances up at him. Again, Ishara's voice is subdued -- she's not arguing, just trying to give an account of herself.

ISHARA

Sometimes a warrior must use deception in the service of her cause.

(beat, quietly)

If anyone on this ship should know that, it's you.

They reach the turbolift. Worf stares at her.

WORF

Such a warrior must also be prepared to suffer the consequences.

Worf coldly turns away. Hold for a beat on Ishara's face.

77 INT. BRIDGE

The turbolift opens. Worf and Ishara step out and cross towards the center of the bridge, where Picard is facing the viewscreen. There is a vast coolness towards her from everyone -- in extreme contrast to the last time we saw them all together.

All are facing the viewscreen.

PICARD

Your strategy failed.

78 INSERT VIEWSCREEN (INTERCUT AS NEEDED) (OPTICAL)

A clearly-disappointed but not the least bit apologetic Hayne is facing them. Any sense of his disarming personality is gone.

78 CONTINUED:

HAYNE

It was a calculated risk. You gave us an opportunity we couldn't ignore.

(a beat)

Are you hurt, Ishara?

ISHARA

No.

78 CONTINUED:

HAYNE

(to Picard)

I want her returned immediately.

RIKER

(angered)

You're not in a position to dictate to anybody. She attacked two Federation officers.

HAYNE

You have no jurisdiction here!

RIKER

Don't talk about legal rights. Your jurisdiction is based entirely on the threat of violence.

A beat as Hayne realizes he isn't convincing anybody.

HAYNE

You have your crewmen back. Isn't that enough?

Picard and Ishara are looking at each other -- a silent moment between them.

PICARD

Commander Data, escort Ishara to the transporter toom.

Riker and other officers react with surprise. Picard turns back to the viewscreen.

HAYNE

Thank you, Captain.

Picard doesn't acknowledge Hayne's response in any way whatsoever.

PICARD

Close the channel.

Worf does so, as Data stands and goes to Ishara.

In silence, Ishara turns with Data and they both head for the turbolift, entering it, and leaving the Bridge.

Everyone turns to Picard.

78 CONTINUED: (2)

RIKER

You're far more charitable than I would have been, Captain.

Picard pauses for a moment, glances around the room. There's a sadness in his voice.

PICARD

I understand your feelings, Number One. I share them. But perhaps the fault lies in ourselves. We were so eager to embrace her. Each of us, myself included, wanted to see something of Tasha in her sister. We saw more than what was there.

79 INT. CORRIDOR

Data and Ishara are walking, not looking at each other.

ISHARA

You haven't said one word to me.

DATA

What do you wish to talk about?

She looks at him -- decides not to pursue it. They continue walking straight ahead.

80 INT. TRANSPORTER ROOM

Data and Ishara are standing in front of the transporter units.

ISHARA

I did what I had to. I'm sorry if I hurt you in the process.

DATA

(reminding her)

I am an android. It is not possible for me to be injured in that fashion.

81 ANGLE ON THE TRANSPORTER CHIEF

As he finishes setting the controls.

O'BRIEN

Whenever you're ready.

82 RESUME DATA AND ISHARA (OPTICAL)

Data and Ishara look at each other for a couple of silent moments.

82 CONTINUED:

Ishara steps onto a transporter pad and turns to face him, unable to keep the sadness out of her voice.

ISHARA

You know, I wasn't always lying to you, Data. The time we spent talking... it was the closest thing to friendship I've ever had.

(a beat)

If that means anything to you.

No response.

DATA

Energize.

The Transporter beam appears, Ishara DEMATERIALIZES into it and is gone.

83 EXT. SPACE - THE ENTERPRISE (OPTICAL)

travelling at impulse speed through space.

84 INT. RIKER'S QUARTERS

Riker is working on a report.

RIKER

Come in.

The door slides open and Data ENTERS. Riker is a little puzzled by the visit, but is pleasantly accommodating.

RIKER

(continuing)

Data. Come in, come in.

DATA

Commander.

Data steps forward, as Riker stands to greet him.

RIKER

What's on your mind?

84 CONTINUED:

DATA

Recent events have left me puzzled, Sir.

(off Riker's look)

It has been days since Ishara left. And yet, my thoughts seem to dwell on her. Almost as if I were experiencing a feedback loop in my mnemonic network.

Riker frowns at the subject... still trying to figure it out for himself.

RIKER

I know what you mean.

DATA

It is curious that I was so easily misled.

RIKER

Make that "we."

DATA

Yes sir.

Riker considers him for a moment, seems to soften a bit. How does he explain it to Data when he doesn't quite understand it himself?

RIKER

Data, in every trust is the possibility of betrayal. I don't think you were prepared for that.

DATA

Were you prepared?

Riker takes a beat, shakes his head, sighs.

RIKER

I'm not sure anybody ever is.

Data considers this.

DATA

Then is it better not to trust?

84 CONTINUED: (2)

RIKER

(continuing)

Without trust, there can be no friendship, no closeness. None of the emotional bonds that make us what we are.

DATA

And yet you put yourself at risk.

RIKER

Every single time. Love itself is a leap of faith.

Data absorbs this.

84 CONTINUED: (3)

DATA

So, a prerequisite for love is accepting the risk of betrayal.

Riker is a little surprised by Data's conclusion.

RIKER

That's an interesting point of view, Data. Maybe you're right.

A moment between them as Data glances away, still seeming to process these thoughts. Rikers's voice is quiet.

RIKER

(continuing)

The emotions we experience when someone we believe in turns away -- they're the most painful a person can feel.

(a beat)

We believed in her, Data...

Data thinks about this.

DATA

Yes. Perhaps I am fortunate to be spared the emotional consequences.

RIKER

(gently)

Perhaps...

Data nods his thanks. FOLLOW Data as he turns and goes out the door.

85 OMITTED

86 INT. CORRIDOR

The door closes behind him as Data takes few steps then pauses.

He waits for a moment, then raises his closed hand. He opens it, revealing Ishara's jewel-like implant resting on his palm.

86 CONTINUED:

Data stares at it for several silent moments, his face completely unreadable.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Reunion"

#40274-181

Story by

Drew Dieghan

and

Thomas Perry & Jo Perry

Teleplay by

Thomas Perry & Jo Perry

and

Ronald D. Moore & Brannon Braga

Directed by

Jonathan Frakes

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FINAL DRAFT

SEPTEMBER 4, 1990

STAR TREK: "Reunion" - REV. 9/7/90 - CAST

STAR TREK: THE NEXT GENERATION

"Reunion"

CAST

PICARD	K'MPEC
RIKER	DURAS
DATA	GOWRON
BEVERLY	K'EHLEYR
TROI	ALEXANDER
GEORDI	KLINGON GUARD #1

WORF KLINGON GUARD #2

TRANSPORTER TECHNICIAN

SECURITY OFFICER

Non-Speaking Non-Speaking

SECURITY GUARDS 4 KLINGON RETAINERS

2 CHILDREN

NURSE

MEDICAL TECHNICIAN

SUPERNUMERARIES

STAR TREK: "Reunion" - 9/4/90 - SETS

STAR TREK: THE NEXT GENERATION

"Reunion"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE

CORRIDOR KLINGON SHIPS:

TURBOLIFT 1 ATTACK CRUISER

MAIN ENGINEERING 2 BIRDS-OF-PREY

SICKBAY

TRANSPORTER ROOM

K'EHLEYR'S QUARTERS

WORF'S QUARTERS

DURAS' QUARTERS

DAY CARE CENTER

READY ROOM

OBSERVATION LOUNGE

K'MPEC'S SHIP

K'MPEC'S QUARTERS

DURAS' SHIP

DURAS' QUARTERS

STAR TREK: "Reunion" - 9/4/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION

"Reunion"

PRONUNCIATION GUIDE

QAB JIH NAGIL	Kwab gee nah-GEL
SONCHI	Son-CHEE
JA'CHUQ	Zha-JUK
MEV YAP	Mev-YAP
K'EHLEYR	KAY-lar
DURAS	DYURAS
K'MPEC	KIM-peck
GOWRON	GOW-ron
BAT'TELH	BAT-telth
JIH DOQ BATLH	Gee DOK ba-tel
VORN	Vorn
BURUK	BOO-ruk
JIH DOK	gee DOK
MAJ DOK	mazh DOK
HA'DIBAH	KHA-di-bakh
PAH DOQ CHA	pah-DOK-cha
TOMALAK	TOM-ah-lack
SHIVARRE	she-VAR
MOT'CHA	MOT-cha

"Reunion"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at impulse power.

PICARD (V.O.)

Captain's Log: Stardate 44246.3 We are investigating radiation anomalies reported in the Gamma Arigulon system by the starship LaSalle. Preliminary readings are inconclusive.

2 INT. MAIN BRIDGE

PICARD, RIKER, DATA, WESLEY, and WORF at their stations.

RIKER

Mister Data?

DATA

No change, Commander. I can detect no abnormalities in the star's radiant energy.

PICARD

Prepare two class one probes.

Data presses a few panels.

DATA

Probes ready, sir.

PICARD

Initiate launch sequence.

Data begins to work his console.

2 CONTINUED:

WORF

(reads console)

Captain... Klingon attack cruiser decloaking, bearing zero-one-zero mark three-two-seven.

PICARD

Belay that order, Mister Data.

RIKER

Did Starfleet mention any Klingon ships in this sector?

Picard shakes his head.

PICARD

On screen.

3 thru 4 OMITTED

5 ON VIEWER (OPTICAL)

The attack cruiser (bigger than a bird-of-prey) DECLOAKS.

6 RETURN TO SCENE

WORF

We are being hailed.

RIKER

All stop, Mister Crusher.

WESLEY

Aye, sir. All stop.

PICARD

Open channel.

7 ON VIEWER (OPTICAL)

K'EHLEYR, the striking half-human, half-Klingon woman appears on the screen. She wears an attractive tunic and is standing in front of a Klingon bulkhead. She

is here on important business and it shows on her face.

K'EHLEYR

Hello, Captain Picard.

8 ON WORF

He is pleasantly surprised at the sight of K'Ehleyr... but then he seems to remember something disturbing, and he pulls himself back into his customary Klingon stoic pose.

9 NEW ANGLE - INTERCUT AS NEEDED (OPTICAL)

PICARD

(surprised)

Ambassador K'Ehleyr... This is an unexpected pleasure.

K'EHLEYR

It's good to see you again, Captain.

(beat)

Lieutenant Worf.

It is said with a pleasant affection and a past relationship is obvious. Worf is uncomfortable, but manages a slight nod of acknowledgement.

PICARD

How may we be of assistance, Ambassador?

K'EHLEYR

There is an urgent matter we must discuss, Captain. Permission to come aboard?

PICARD

Granted.

The viewer returns to a shot of the cruiser. Picard turns to Worf.

9 CONTINUED:

PICARD

Lieutenant, please receive our guest.

WORF

Captain... I must request permission to... send another officer.

Picard is a little surprised.

PICARD

May I ask your reason?

WORF

My... dishonor among Klingons... may offend Ambassador K'Ehleyr.

Picard frowns...

PICARD

(firm)

You are a member of this crew,

Lieutenant... and I will not have you go into hiding whenever a Klingon ship uncloaks.

WORF

I withdraw the request, sir.

Picard nods and Worf EXITS.

CUT TO:

10 INT. TRANSPORTER ROOM

TRANSPORTER TECHNICIAN behind the console. Worf ENTERS.

TECHNICIAN

I just received coordinates, sir. Ready to transport two from the Klingon vessel.

WORF

Two?

TECHNICIAN

Yes, sir.

Worf isn't sure what to make of that.

10 CONTINUED:

WORF

Energize.

Worf tries to prepare himself. He is inwardly excited at the prospect of seeing this woman from his past, but holds himself tightly in check. The tech works the console.

11 NEW ANGLE (OPTICAL)

K'Ehleyr and a Klingon boy (ALEXANDER) MATERIALIZE. (The boy should look about five human years old). K'Ehleyr smiles, glancing from the boy to Worf. On Worf's stunned reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 thru 13 OMITTED

13A INT. DAY CARE CENTER

(As seen in "The Offspring") Worf is standing in the outer office watching K'Ehleyr and Alexander through the glass. K'Ehleyr is saying goodbye to Alexander in the classroom area. There are SEVERAL CHILDREN playing in the b.g. K'Ehleyr ENTERS the outer office.

K'EHLEYR

(a little concerned)

I hope he'll be all right.

Alexander hasn't had much contact with other children.

Worf looks at her for a beat... glances back at Alexander... decides not to respond and moves toward the Corridor door. K'Ehleyr follows.

14 OMITTED

14A INT. TURBOLIFT - CONTINUOUS

As they ENTER.

WORF

Bridge.

The turbolift MOVES. Worf is staring straight ahead, avoiding K'Ehleyr's gaze. She studies him, waiting for some kind of response. After a long beat, she grins sardonically.

K'EHLEYR

Not even a bite on the cheek for

old time's sake?

Worf doesn't see the humor in this, as usual.

WORF

Perhaps you are not aware of my dishonor. I have accepted... discommendation.

14A CONTINUED:

K'EHLEYR

I've heard. So now what? I have to perform some ridiculous ritual to talk to you?

Worf turns on her, rage boils to the surface. This is not a matter he takes lightly.

WORF

You may not respect our traditions... I do!

Beat.

K'EHLEYR

(unabashed)

Sorry. I just thought you might want to talk.

(beat)

A few minutes ago, you looked like someone with a question to ask.

WORF

Must I ask the question?

K'EHLEYR

Yes. You must.

Worf looks at her... almost says something... then the mask closes over his face once more. The doors OPEN. Worf takes a step to leave, but K'Ehleyr stops him and tries once more to reach him.

K'EHLEYR

(continuing)

What should I tell Alexander...

that he has no father?

Now it's been said aloud. A beat before Worf forces himself to EXIT. K'Ehleyr is disappointed... but she follows him.

CUT TO:

14B INT. OBSERVATION LOUNGE (FORMERLY SCENE 12)

Picard, Riker, Data, TROI, and Worf listening to K'Ehleyr.

14B CONTINUED:

K'EHLEYR

The Klingon Empire is at a critical juncture. We may be facing civil war.

Reactions around the table.

RIKER

War over what?

K'EHLEYR

The usual excuses... tradition... duty...

(with glance at Worf)

honor...

DATA

The word "excuses" implies that there are ulterior motives for a conflict.

K'EHLEYR

I won't bore you with the intricacies of Klingon politics. Basically, two factions are trying to seize power.

PICARD

Do you believe there is a threat to the Federation in this...

struggle?

K'EHLEYR

Klingon wars seldom remain confined to the Empire. Sooner or later they'll drag in the neighboring star systems, then the Tholians, the Ferengi... the Federation won't be able to stay out of it for long.

(beat)

This has been coming for some time. Only K'mpec, the head of the council, has been able to maintain the peace.

TROI

Now something has changed that.

14B CONTINUED: (2)

K'EHLEYR

Correct.

(beat)

K'mpec is dying.

Picard's frown deepens. He leans forward.

K'EHLEYR

He is aboard the cruiser. He has come specifically to meet with you, Captain. Alone.

On Picard's reaction...

CUT TO:

15 OMITTED

16 EXT. SPACE - KLINGON CRUISER (OPTICAL)

The ship hangs in space.

17 INT. K'MPEC'S QUARTERS

A large cabin intended to house visiting admirals or dignitaries. There are a few nasty-looking weapons in plain view along with decorative banners and emblems of the Empire, denoting its current occupant's rank as head of the High Council. There are several chairs and tables. A flagon of wine sits on one table. A single set of doors is visible. The doors OPEN and Picard is escorted in by a Klingon sentry.

18 NEW ANGLE

K'MPEC moves out of a dark corner and steps into the light. He looks older, more frail than when we saw him before. His cloak hangs on him like the shawl of an old man rather than the cape of a warrior, but there is still a vestige of steel left in his eyes.

K'MPEC

It's about time you arrived, Picard. Didn't she tell you I was dying?

He waves out the sentry. K'mpec is easily winded and

he sits.

PICARD

I heard you were ill.

K'MPEC

(matter-of-fact)

I'm not ill, I'm dying. Sit.

Picard sits. K'mpec's bravado disappears.

K'MPEC

(continuing)

I need your help.

PICARD

If the Enterprise medical

facility...

18 CONTINUED:

K'MPEC

Too late. For months I've been poisoned with small doses of Veridium Six.

(indicating wine)

The wine. There is no cure.

K'mpec picks up the flagon and drinks a large gulp of wine in a contemptuous gesture. He takes a ragged breath... winded again. The poison is catching up with him. Picard absorbs this... knows that K'mpec doesn't want his sympathy.

PICARD

What do you want of me?

K'MPEC

After I die... you will act in my name to arbitrate the struggle for power.

Picard reacts. A beat. Picard, incredulously, studies the old leader...

PICARD

I will?

K'MPEC

No one on the Council can be trusted and... I have my reasons for wanting an... outsider.

PICARD

K'mpec. You can't be serious. A Federation officer has no business...

K'MPEC

(interrupting)

Nonsense. You are an accomplished mediator. This is no different than any other dispute requiring your services.

PICARD

On the contrary, I think it is very different. And I must respectfully decline.

K'mpec rises and regains a bit of the fire we've seen before...

18 CONTINUED: (2)

K'MPEC

If you refuse the dying request of the Klingon Supreme Commander... it will be a Federation insult to all Klingons!

Picard stares at him. Off-handed --

K'MPEC

Besides, I've already sent the orders to the leaders of the two opposing factions. They're on their way.

PICARD

(angry)

You had no right to involve me

without my permission.

K'MPEC

If I'd asked, you would have said no.

PICARD

This is not a case of simple mediation... you are asking me to choose the next leader of the Klingon Empire.

K'MPEC

No. By tradition, the two strongest challengers fight for the right of succession. But as mediator only you can designate those challengers.

PICARD

But you've just said there are only two challengers arriving. What is the point?

K'MPEC

The point, my good Captain Picard, is for you to discover which one of them has killed me -- Gowron or Duras.

Picard reacts to Duras' name.

K'MPEC

Yes -- Duras. I thought you'd find that interesting.

18 CONTINUED: (3)

PICARD

(dry)

Interesting? Yes, I would say that, since he conspired to strip Worf of his good name and tried to have me killed...

K'MPEC

And I approved.

And shrugs, so what? Picard studies him.

K'MPEC

All for the good of the Empire.

That should be my epitaph.

This takes a great deal out of him. K'mpec leans back in his chair, exhausted.

K'MPEC

Find the assassin. The Klingon who kills without showing his face has no honor. He must not lead the Empire. Such a man would be capable of anything. Even war with the Federation.

Picard is a little moved by the sight of this lion in winter. He takes a long beat to think it over... makes the decision.

PICARD

Very well. I accept.

There is a trace of relief in K'mpec's face... his final task completed.

K'MPEC

If there is war... it will not end quickly. Millions of warriors... hundreds of worlds... destruction on a galactic scale...

(beat)

Part of me regrets that I'll miss it.

As he drinks deeply from his wine, on Picard's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE - THE ENTERPRISE AND KLINGON SHIP (OPTICAL)

PICARD (V.O.)

Captain's log: supplemental. K'mpec, who ruled the Klingon Empire longer than anyone in history, is dead. We await the arrival of Duras and Gowron... rivals for the leadership of the High Council.

20 OMITTED

20A INT. DAY CARE CENTER

There are SEVERAL CHILDREN playing, ages 5 to 10. Alexander is being taught how to play a game using large blocks and balls by three other kids. As he tries his hand at the game... but instead of following the rules, he just grabs all the blocks to the protest

of the other kids. They try to stop him... Alexander bares his teeth, as if to challenge them all... just as Worf's HAND suddenly moves into frame and restrains him.

20B
thru OMITTED
22

23 NEW ANGLE

Revealing Worf standing over Alexander and the other kids. Alexander looks up defiantly at Worf.

WORF

There is no honor in attacking the weak.

23 CONTINUED:

ALEXANDER

I would have won!

WORF

You must earn victory...

As Worf leads him out...

24 INT. CORRIDOR

Worf and Alexander are heading for K'Ehleyr's quarters. Alexander is very curious... trying to probe. Worf is resistant, doesn't want to establish a connection with the boy, but it's difficult to distance himself.

ALEXANDER

Where are the other Klingons?

WORF

There are no others on board.

ALEXANDER

Why?

WORF

The Federation and the Klingon

Empire were enemies for many years. No other Klingons have asked to serve in Starfleet.

ALEXANDER

Why?

Worf is really getting tired of this.

WORF

(firm)

A warrior does not ask so many questions.

24 CONTINUED:

ALEXANDER

(a little surprised)

I don't want to be a warrior.

Worf's eyes flash... this is not what he wants to hear from his own son!

25 INT. K'EHLEYR'S QUARTERS

K'Ehleyr is studying an Okudagram on a terminal. The door OPENS and Worf and Alexander ENTER. Alexander runs to his mother, gives her a quick hug. She looks at Worf with surprise.

K'EHLEYR

(to Alexander)

Hello! You're back early.

ALEXANDER

He made me leave.

K'Ehleyr gives Worf a questioning look.

K'EHLEYR

Why don't you go to your room and play.

Alexander EXITS to adjacent bedroom.

K'EHLEYR

(sarcastic)

Is he under arrest?

Worf doesn't want to play her game of verbal give-and-take.

WORF

(angry)

He knows nothing of our ways!

K'EHLEYR

Our ways? You mean Klingon ways, don't you?

WORF

He is Klingon!

K'EHLEYR

He is also my son... and I am half-human. He will find his own ways.

(MORE)

25 CONTINUED:

K'EHLEYR (Cont'd)

Why the sudden concern? You won't even acknowledge that he's yours.

He knows she's right... it deflates some of his anger, but not all of it.

25 CONTINUED: (2)

WORF

Why did you not tell me?

K'EHLEYR

And what would you have done?

Worf looks away, knows where she's going with this.

K'EHLEYR

(continuing)

That's right... you would have

insisted that we take the oath...
just as tradition would demand.

WORF

You should not have kept this from me.

K'EHLEYR

(softer)

Well, now you know.

A beat of silence. K'Ehleyr moves to Worf... there is still a great deal of attraction and passion between them. Worf responds to her gentler tone, but this is very difficult for him.

WORF

I cannot... acknowledge my relationship to the boy.

K'Ehleyr turns away, bitterly disappointed.

WORF

(continuing)

It would only harm him.

K'EHLEYR

Because you were dishonored?

WORF

As my son, he would also bear my disgrace... as would his children.

K'Ehleyr is frustrated... she wants to understand, but Worf is still holding out on her.

K'EHLEYR

Why did you accept discommendation from the High Council?

25 CONTINUED: (3)

Worf looks away, as if watching the scene from the past being replayed all over again.

WORF

(quiet)

My father was accused of collaborating with the Romulans at Khitomer...

K'EHLEYR

I know. And I also know that you challenged it...

WORF

Yes... at first. Ultimately... I withdrew my challenge.

K'EHLEYR

But why, Worf? I can't believe you'd just give up.

He forces himself to crush down the feelings of rage and betrayal that rise to the surface. K'Ehleyr knows that Worf still isn't telling her everything.

K'EHLEYR

(continuing)

What really happened?

Worf wants to answer... debates with himself for a second... but knows that he can't. He heads for the door... furious at the situation.

RIKER'S COM VOICE

Lieutenant Worf, Ambassador K'Ehleyr, report to the Bridge.

Worf stops, irritated.

WORF

(hits communicator)

On our way, Commander.

K'Ehleyr moves to him... they share a look that says there is still much to discuss...

CUT TO:

26 EXT. SPACE - KLINGON SHIPS (OPTICAL)

TWO KLINGON BIRDS-OF-PREY approach the Enterprise and the first Klingon ship.

27 INT. MAIN BRIDGE

Picard, Data, Riker, and Wesley at their positions. SUPERNUMERARY at Tactical.

WESLEY

Klingon vessels Vorn and Buruk holding stations at thirteen kilometers.

PICARD

Open a channel, Mister Data.

DATA

(works console)

Channel open. Vorn responding to hail.

PICARD

On screen.

28 ON VIEWER (OPTICAL) (INTERCUT AS NEEDED)

DURAS appears, standing in front of a bulkhead. His impatience is obvious.

DURAS

Let's get this over with, Picard.

PICARD

In good time, Duras.

DURAS

Even in death, K'mpec makes foolish decisions. You should not be involved in this, human.

PICARD

(coolly)

The Sonchi ceremony will take place in one hour aboard K'mpec's ship.

DURAS

(furious)

One hour! What is the delay?

PICARD

There is no delay. It is the time

I have chosen.

Worf and K'Ehleyr ENTER from turbolift.

28 CONTINUED:

DURAS

(frowns)

Exactly one hour, Picard. Do not

be late.

Duras sees Worf and reacts.

28 CONTINUED: (2)

DURAS

(continuing, re: Worf)

Keep that pahtk away from the ceremony, Picard. He has no place on a Klingon ship.

PICARD

(will not be pushed)

Picard... out.

Picard motions for Data to end the transmission and Duras' face is replaced by the view of the Klingon ships. Picard stands.

PICARD

(to Data)

Contact Gowron's ship, tell him to meet us aboard K'mpec's vessel. Ambassador, I'll meet you in Transporter Room Six in an hour. We'll begin the ceremony a little late.

(moves to Ready Room)

Mister Worf.

Worf follows.

CUT TO:

29 INT. READY ROOM

As they ENTER.

PICARD

Worf, I know the next couple of days will be difficult for you...

WORF

You have made it clear that I am to perform my regular duties, sir.

PICARD

(beat)

I want you to know I am aware of your... discomfort.

WORF

Thank you, sir.

29 CONTINUED:

They share a look between commander and officer that is very intimate. Picard is pleased. They sit.

PICARD

Ambassador K'ehleyr will be preparing me for my role in the rite of succession. But I have no doubt that I will be calling upon you for assistance as well, Lieutenant.

WORF

Permission to speak freely, sir?

PICARD

Granted.

WORF

Duras must not be allowed to lead the council.

PICARD

He has a legal claim, Worf. Your personal feelings toward him...

WORF

It is not personal, sir. His father betrayed my people to the Romulans. Duras is a traitor.

Picard takes a moment.

PICARD

Klingon tradition may blame the son for the father's sins. I cannot, Worf. Treason was his father's disgrace. Duras' crime was to put that blame on your father... I will not forget that. But you should not forget that you chose to accept the

consequences of that lie.

WORF

(acknowledges)

To preserve the Empire.

PICARD

The issue now is whether or not

he killed K'mpec.

29 CONTINUED: (2)

WORF

Sir?

PICARD

He was murdered... poisoned.

WORF

(shocked)

A Klingon would not use poison...

the murder would have no honor.

PICARD

K'mpec believed the assassin to be either Duras or Gowron.

WORF

(reacts)

I know little of Gowron. Only that he is an outsider who has often challenged the council. But Duras... I know him... his heart is not Klingon.

On Picard...

CUT TO:

30 EXT. SPACE - KLINGON SHIP (OPTICAL)

K'mpec's ship.

31 INT. K'MPEC'S QUARTERS

K'mpec's body has been left sitting in his chair.

There should be no feeling of this being a "wake" in the human sense of the word... K'mpec's corpse is accorded no reverence. Picard and K'Ehleyr stand at the head of the room. K'Ehleyr is holding a painstick.

32 NEW ANGLE

as the doors OPEN. GOWRON and TWO KLINGON RETAINERS ENTER. One of the retainers carries a painstik. Gowron looks hostile, impatient... not a likely ally for Picard. They barely glance at the corpse and move to the left of K'mpec's still form.

33 ON PICARD AND K'EHLEYR

K'EHLEYR

(quiet)

That's Gowron.

Picard looks at K'mpec's dead body.

PICARD

(with distaste)

I hope this is brief.

K'EHLEYR

It will be just long enough to

prove that K'mpec is dead.

34 NEW ANGLE (OPTICAL)

as Duras and TWO MORE RETAINERS ENTER. One of Duras' men also carries a painstik. Duras wears a cloak showing him to be a member of the Council. Duras and Gowron snarl with hate at the sight of each other. Their retainers tense and it looks like they might fight it out right here... the moment passes and Duras moves to the opposite side of the room from Gowron.

Both parties look expectantly at Picard. K'Ehleyr hands the painstik to Picard. He moves forward and stands before K'mpec's corpse.

PICARD

Qab... jIH... nagil (Face me if

you dare!)

He places the end of the painstik on K'mpec's chest and there is an ELECTRIC BUZZ as the stick discharges.

34 CONTINUED:

Picard moves away from this distasteful duty and goes back to his position. Gowron immediately moves forward and takes his painstik.

GOWRON

Qab jIH nagil!

Gowron plunges the 'stik into K'mpec and relishes the moment as the stick BUZZES. He removes the 'stik, and Gowron goes back to his place. Duras now takes his turn.

DURAS

Qab jiH nagil!

Duras viciously jabs the body of K'mpec, holding the 'stik in for a long beat. He goes back to his place.

K'EHLEYR

Sonchi. (He is dead)

The ceremony has ended. Duras and Gowron move to Picard.

DURAS

(scowls, to Picard)

Now complete the Rite of Succession. It's obvious who the two challengers are.

PICARD

We will proceed according to the traditions and precedents set down in Klingon law.

GOWRON

What do you know of Klingon law, Human?

PICARD

We will reconvene on the Enterprise within---

DURAS

No! Finish it here, now!

34 CONTINUED: (2)

Gowron is about to say something when there is a sudden EXPLOSION from where Duras' men are standing. Everyone is knocked off his feet and it is not clear who is dead or injured. Linger on the smoke and rubble...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. K'EHLEYR'S QUARTERS

K'ehleyr is standing near the window. Worf ENTERS. He is obviously concerned... moves to her. He almost comforts her... pulls himself back... tries to pretend he came here on official business.

WORF

I... have not received your report on the explosion.

K'Ehleyr looks at him... and slowly smiles. She can see through this charade.

K'EHLEYR

Two Klingons killed... a few minor injuries.

(beat, then soft)

Were you concerned about me?

WORF

As head of security... it is my duty to be concerned.

K'EHLEYR

Is that it? Just official concern for my well-being?

WORF

(difficult)

You know my... feelings.

K'EHLEYR

Maybe I've forgotten.

They share a look... and it's clear that neither one of them has forgotten any of the feelings they share.

WORF

You were right... I would have insisted that we take the oath. But not just because of tradition...

K'EHLEYR

I thought about telling you... wanted to tell you. I wasn't ready.

35 CONTINUED:

She steps closer to him and the sexual tension rises another degree.

K'EHLEYR

When I left, you said you'd never be complete without me. It took some time... but I came to realize... I need you too. You're part of me, Worf.

35 CONTINUED: (2)

They unconsciously move closer... pulled by feelings

they can barely control. Worf breathes deeply of her scent... her eyes blaze with passion... Worf softly quotes the ancient Klingon words of devotion.

WORF

jIH dok (My blood)

K'EHLEYR

(hearing the call)

maj dok (Our blood)

They are inches away from each other... the attraction is almost overpowering. But Worf finally pulls away and breaks the moment.

WORF

I cannot allow you to... suffer
my humiliation.

K'EHLEYR

There would be no suffering...
I don't care what other Klingons
think of you.

WORF

But what of the boy? He may want
to live in the Empire someday.
He would be an outcast... another
traitor from a family of traitors.

K'EHLEYR

"Family of traitors?" I don't
believe that for a minute.

But now Worf reaches out to her... makes a personal appeal and connection.

35 CONTINUED: (3)

WORF

(quiet)

Respect my wishes in this matter.
I cannot take the oath with you...

(very difficult)

And I cannot claim your son.

35 CONTINUED: (4)

K'Ehleyr looks in his eyes... sees the pain there and reluctantly acquiesces. A long beat.

K'EHLEYR

If you cannot be his father...
at least be his friend.

Worf considers this... and nods his agreement. They continue to look at each other with barely restrained feelings of mutual need...

CUT TO:

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

36A INT. READY ROOM

K'Ehleyr and Picard.

PICARD

(frustrated)

We haven't completed our analysis of the bomb debris... and Doctor Crusher is still studying the remains of the two men killed in the explosion.

(beat)

We need more time.

K'EHLEYR

Duras and Gowron will be here in a few minutes. I don't think you can delay this meeting again.

PICARD

Is there some way of stretching out the formalities once they arrive?

K'EHLEYR

In the modern Rite of Succession, only a brief proclamation that two challengers have been chosen is necessary.

PICARD

You said "modern Rite"... how was the ritual performed in the past?

K'Ehleyr thinks for a moment.

36A CONTINUED:

K'EHLEYR

The old forms dictated that the challengers perform the ja'chuq.

(beat as she recalls)

It's a long, involved ceremony where the challengers list the battles they've won, the prizes they've taken... the idea is to prove their worthiness to lead the Council.

PICARD

Can the old form still be used?

K'EHLEYR

(a small smile)

It's up to you... you can use any form you want.

Picard sees a plan and smiles to himself in satisfaction.

K'EHLEYR

Captain... What do you know about Worf's discommendation?

Picard's expression goes neutral.

K'EHLEYR

(continuing)

My interest is... personal. I understand that you were there... you stood by him before the Council. I'd like to know what happened.

Picard looks away... thinks for a beat... knows there

can be only one answer. He turns back to K'Ehleyr.

PICARD

I'm sorry... but I cannot discuss it.

K'Ehleyr is disappointed... she waits a beat and then EXITS.

CUT TO:

37 INT. OBSERVATION LOUNGE

Duras and Gowron are moving restlessly in the room... like caged animals. TWO N.D. SECURITY GUARDS are posted in the center and they watch the two men closely. Picard and K'Ehleyr ENTER.

Picard moves to the head of the table, K'Ehleyr stands at his side.

DURAS

The Council must have a leader...
now!

(re:Gowron)

Complete the rite so I can kill
this ha'DIbah.

Gowron turns on Duras... the Security Guards move closer, ready to separate them if necessary.

GOWRON

(deadly)

You will die slowly, Duras.

DURAS

You've already proved you don't
have the courage to face me...
perhaps you should plant another
bomb...

Gowron explodes. He HITS one security guard, knocking him out of the way. Duras prepares himself for attack as Gowron moves on him. The other security guard pulls his phaser and points it at Gowron.

PICARD

mev yap! (Stop!)

Duras and Gowron stop automatically... the first security guard gets up and pulls his phaser. A tense beat.

37 CONTINUED:

PICARD

(firm)

Sit down.

The two Klingons make no move to obey, but neither do they move toward each other.

PICARD

(continuing)

We will begin the ja'chuq.

That got their attention... they both react and turn to Picard.

GOWRON

What!

DURAS

(re: K'Ehleyr)

This woman is giving you bad advice, Picard. The ja'chuq is obsolete.

Picard is unfazed by this. He gestures to the two Security guards, and they put away their phasers.

PICARD

I choose to respect the ancient ritual. Each of you must prove your worthiness to lead the High Council.

GOWRON

That will take hours!

K'EHLEYR

Or days... depending on your

cooperation.

37 CONTINUED: (2)

Neither of them is prepared to wait that long. A tense beat... and then they both sit. A look between K'Ehleyr and Picard: we've got them.

CUT TO:

38 INT. WORF'S QUARTERS

Worf is trying to interest Alexander in some of the Klingon artifacts in his room. Alexander is bored and his attention wanders. Worf is holding a small Klingon statue.

WORF

Kathless... the Unforgettable... he united the Homeworld in the year...

Alexander walks over to another part of the room... looking for something more interesting. Worf puts down the statue and tries again. Alexander is examining a tricorder.

38 CONTINUED:

WORF

A tricorder...

(takes device)

It is operated by activating the...

Alexander's interest is momentary, however, and he goes into the bedroom. Worf follows.

39 NEW ANGLE

revealing more of Worf's bedroom. Alexander is looking with keen interest at something on a bulkhead. MOVE TO REVEAL a mounted case with a weapon inside. It is semi-circular curved blade that branches to four

points. It is about three feet wide. There is a terrible beauty about the blade. Worf sees that he can make a connection here.

WORF

It is a bat'telh.

Alexander continues to stare at the weapon. Worf carefully removes it from the case. The bat'telh is held by two handles on the mid-exterior of the blade. There is a sense of reverence and respect in his attitude toward the sword.

WORF

(continuing)

It belonged to my father... it has been in our family for ten generations.

Alexander is fascinated... he has an instinctual attraction to the weapon.

ALEXANDER

Let me hold it.

He hands it to Alexander. It's heavier than he expected. Alexander swings it in an awkward fashion. Worf steps in... acting like a patient teacher.

39 CONTINUED:

WORF

No.

(takes the weapon)

Do not think of it as a weapon... make it part of your hand... your arm... make it part of you.

Worf moves in an intricate dance of parry and thrust that combines both power and grace. The bat'telh can be used as either shield or sword. Worf hands it back to Alexander... the boy tries to emulate the movements. Worf starts to physically guide him through the motions. A small bond forms as they practice together...

CUT TO:

40 INT. OBSERVATION LOUNGE

K'Ehleyr is sitting at the table, working on a padd.

Gowron ENTERS.

K'EHLEYR

(without looking up)

The next meeting is in three hours.

GOWRON

I would speak with you alone, Ambassador.

She looks up.

K'EHLEYR

(sardonic)

I'm honored.

Beat. Gowron's attitude is probing... trying to get K'Ehleyr on his side.

GOWRON

Picard is prolonging the ja'chuq.

Why?

K'EHLEYR

He has sufficient reason to

proceed carefully.

GOWRON

He relies on you for his knowledge

of Klingon law...

40 CONTINUED:

K'EHLEYR

Yes.

GOWRON

Then he values your advice. You

could quicken the pace.

K'EHLEYR

Possibly. Why should I?

He casually moves to the windows.

GOWRON

Your position is... unique. Have you never wondered about serving the Klingon Empire?

K'EHLEYR

I serve in my own way.

GOWRON

As a Federation Ambassador.

(beat)

A few rewards... but little glory.

K'EHLEYR

What do you want?

GOWRON

What do you want? Command of a

ship... a seat on the Council? There are many opportunities for you in the Empire.

K'EHLEYR

Opportunities that will present themselves only if you come to power. You talk like a Ferengi.

Gowron's expression hardens.

GOWRON

K'mpec was also stubborn... he too refused to listen... now he's gone... you need not make the same mistake.

K'Ehleyr hears the threat in his voice, and isn't frightened by it. She stands.

40 CONTINUED: (2)

K'EHLEYR

(with steel)

K'mpec was old and weak... I am not.

Gowron sees the rejection in her eyes. There is a long tense beat, and then Gowron EXITS. On K'Ehleyr's expression...

40A INT. MAIN ENGINEERING

GEORDI and Data at the pool table. They are working on one of the consoles. Riker ENTERS and goes over to them.

GEORDI

(to Riker)

We've completed our analysis of the bomb debris.

DATA

The explosive was a triceron derivative.

GEORDI

The entire device couldn't have been more than three cubic millimeters in size...

RIKER

Then it could have been hidden anywhere in the room.

GEORDI

(acknowledges)

There's one other thing, Commander... The bomb had a molecular-decay detonator.

DATA

Only one race uses that device, sir...

RIKER

(nods)

The Romulans.

On Riker...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Worf, K'Ehleyr, and Geordi.

PICARD

How could Romulans have planted a bomb aboard a Klingon attack cruiser?

WORF

It would be impossible.

K'EHLEYR

Not if the Romulans had help...

from one of the Klingons.

Reactions from around the table...

GEORDI

(with disbelief)

Klingons and Romulans working

together? They've been blood

enemies for seventy-five years.

PICARD

Perhaps Duras or Gowron wishes

to improve that relationship.

RIKER

A new Klingon alliance with the

Romulans?

DATA

If true, it would represent a

fundamental shift of power in the

quadrant.

41 CONTINUED:

PICARD

Indeed.

(beat)

It would put the Federation in a very uncomfortable position.

RIKER

(a beat)

Gowron or Duras?

K'EHLEYR

Gowron came to me alone... wanted me to speed up the ja'chuq... offered me a seat on the Council if I'd help him.

PICARD

(reacts)

But does that suggest a Romulan

connection?

K'EHLEYR

(shrugs, perhaps)

He also implied that I would end up like K'mpec if I didn't cooperate.

Picard nods... takes this into account. After a beat...

WORF

Captain... I disagree. It must be Duras.

Worf and Picard exchange a look. K'Ehleyr notices.

K'EHLEYR

(to Worf)

Why?

41 CONTINUED: (2)

Worf remains silent.

PICARD

We have had prior dealings with Duras that showed him to be... untrustworthy.

She waits for him to continue... finally pushes for more information.

K'EHLEYR

(with an edge)

Can you be more specific?

41 CONTINUED: (3)

PICARD

No.

K'Ehleyr isn't happy with that response, but keeps it to herself. Picard, thoughtful, turns and studies Worf

a beat...

PICARD

Mister Worf, we now have a conspiracy on our hands that could be a direct threat to the security of the Federation.

WORF

Yes sir.

PICARD

As Chief Security Officer, you will accompany me to the next transition proceeding.

WORF

(reacts)

Captain, they will be incensed. My presence will be... disruptive.

PICARD

(nods, a beat)

Yes. It will.

K'Ehleyr studies the silent communication between the two men and is losing patience with being left on the outside.

CUT TO:

41A INT. MAIN BRIDGE

Worf ENTERS from Observation Lounge... K'Ehleyr has been waiting for him. They EXIT to turbolift together.

42 INT. TURBOLIFT - CONTINUOUS

Worf and K'Ehleyr ENTER.

42 CONTINUED:

WORF

Deck Twenty-Three.

The turbolift MOVES. A beat of silence.

K'EHLEYR

Halt.

The turbolift STOPS.

K'EHLEYR

(continuing)

You suspect Duras. Why?

WORF

I cannot---

K'EHLEYR

Don't tell me that again! I'm trying to do my job while you withhold vital information...

Her anger sparks Worf's temper and the tension in the turbolift steadily rises.

WORF

I will not discuss this with you or anyone else.

K'EHLEYR

Captain Picard seems well-informed.

(Worf stonewalls)

There's more at stake here than your personal honor.

WORF

I am aware of what is at stake here!

K'EHLEYR

But you're still willing to hide the truth!

WORF

I am hiding nothing!

42 CONTINUED: (2)

K'EHLEYR

(pushing hard)

You're hiding everything, just like you always do... behind that precious Klingon honor. Why? Because you don't have the courage to face life without clinging to some archaic ritual?

The accusation stabs Worf and he moves toward her in rage... she blocks him with a forearm. They glare at each other for a beat. K'Ehleyr steps back... they both realize they've gone too far.

K'EHLEYR

Exit.

The doors OPEN and K'Ehleyr EXITS. A beat on Worf's reaction...

CUT TO:

43 OMITTED

44 INT. K'EHLEYR'S QUARTERS

K'Ehleyr ENTERS, still upset over the scene with Worf. She takes a deep breath... settles herself and then sits down at the computer terminal.

K'EHLEYR

Computer, list stardates of the last Enterprise mission to the Klingon home planet.

COMPUTER VOICE

Stardates 43685 through 43689.

K'EHLEYR

How many ship's logs during that period?

COMPUTER VOICE

Forty-three officer's logs. Ten personal logs.

She takes a beat... hesitates, but asks anyway...

44 CONTINUED:

K'EHLEYR

Is there a personal log for Lieutenant Worf?

COMPUTER VOICE

Affirmative. Access is restricted.

K'EHLEYR

(a long beat, finally deciding)

Eliminate all personal logs. List the other forty-three in chronological order... we'll take them one at a time...

As the computer begins to list available logs...

45

thru OMITTED

46

46A EXT. SPACE - THE ENTERPRISE (OPTICAL)

47 INT. OBSERVATION LOUNGE

Picard sitting at the table with Duras. Gowron is standing at the far end of the room, reciting part of the ritual. The two security men continue to watch in the b.g.

GOWRON

(with fervor)

jIH DoQ batlh! (I claim the honor!)

He looks to Picard, who nods and then Gowron sits down.

PICARD

Both your claims have been properly made and recorded. We are ready for the final phase of

the ja'chuq. There will be a recess while I review your petitions.

Gowron and Duras start to rise. But Picard motions for them to stay.

47 CONTINUED:

PICARD

(beat)

I know that you're as concerned as I am about the explosion aboard K'mpec's ship. I assume both of your investigations are continuing...

47 CONTINUED: (2)

GOWRON

(dismissive)

The investigations are complete. They revealed nothing of any importance.

PICARD

That's very interesting... because our analysis turned up some startling results.

(keying insignia)

Will you join us?

47A NEW ANGLE

As Worf ENTERS. Duras and Gowron are on their feet instantly.

GOWRON

(outraged)

He has no place here, Picard!

DURAS

I will not sit at the same table

with that!

Worf takes their reactions stoically.

PICARD

(final)

It is my prerogative to investigate anything relevant to the Rite of Succession. Lieutenant Worf is my chief of security. His presence is required.

DURAS

We will not proceed...

PICARD

I will determine how we proceed. If you wish to withdraw from the ja'chuq... that is your option.

Duras continues to glare for a few seconds... sees no way out... sits down. Gowron slowly follows suit. Picard nods to Worf. He moves forward and starts to

press Gowron and Duras.

47A CONTINUED:

WORF

What did your investigations reveal about the explosion?

DURAS

(mocking)

It was a bomb.

WORF

(to Gowron)

Was your analysis just as... insightful?

GOWRON

It was a common explosive.

WORF

(impatient)

What type?

GOWRON

(tired of this)

Triceron.

WORF

What about the detonator?

DURAS

This is pointless! The findings were inconclusive.

47A CONTINUED: (2)

WORF

Fortunately, our investigation was more... thorough.

Worf leans on the table and stares at Duras.

WORF

(continuing)

The bomb used a molecular-decay detonator.

Worf continues to stare at Duras, who can't hold his gaze.

GOWRON

What!

PICARD

(nods)

A Romulan device.

The unspoken accusation hangs in the air for a moment.

DURAS

(stands)

I will return to my ship. I want to confirm these... conclusions myself.

GOWRON

As will I.

PICARD

Lieutenant, please be sure to send a complete record of our findings to both vessels... and to the High Council.

(beat)

We are adjourned.

Duras and Gowron EXIT. Worf's eyes never leave Duras.

CUT TO:

48 OMITTED

49 INT. K'EHLEYR'S QUARTERS

K'Ehleyr reading information on the terminal, reacting to what she sees...

K'EHLEYR

...Khitomer...

(beat)

Computer, why was the Enterprise crew studying the transmission logs from the Khitomer outpost?

COMPUTER VOICE

Reference Chief Engineer's entry, stardate 43686.1. Certain transmission logs between the Khitomer outpost and the Romulan patrol ships were altered after the destruction of the colony.

K'EHLEYR

Altered. By whom?

COMPUTER VOICE

That information is not available.

She takes a thoughtful beat...

K'EHLEYR

Computer, interlock with the Klingon Imperial information net.

After a beat, the monitor changes to Klingon writing and symbols.

COMPUTER VOICE

Interlock established.

K'EHLEYR

Federation Ambassador K'Ehleyr requesting diplomatic access to High Council record. Security code pah doQ cha!

COMPUTER VOICE

Proceed.

K'EHLEYR

Computer, display summary of the most recent High Council inquiry regarding the Khitomer massacre.

49A INSERT (OPTICAL)

Klingon information scrolls briefly on the terminal screen and then stops. A large Klingon word ("Denied") appears in the middle of the screen and blinks on and off.

COMPUTER VOICE

Access denied. Restricted materials, du-ko-cha clearance only.

49B RETURN TO SCENE

As before.

K'EHLEYR

By whose order?

COMPUTER VOICE

Council member Duras.

She reacts. A long beat.

K'EHLEYR

Access biographical files.

Subject name: Councilor Duras.

CUT TO:

50 INT. DURAS' QUARTERS (ENTERPRISE)

One of Duras' lieutenants (GUARD #2) is leaning over the computer reading a message as Duras ENTERS. An Enterprise SECURITY OFFICER takes his position outside the door.

DURAS

Advise my counselors on the Vorn to convene... there is much to discuss...

(re: the computer)

What is that...

GUARD#2

Priority message to you from the home planet on a secure channel.

Duras watches the information on the screen. His

expression hardens. He exchanges a disturbed glance with the guard.

50A OMITTED

50B INT. CORRIDOR

Guard#2 ENTERS from Duras' quarters... walks swiftly by the security officer and down the hall... the officer reacts...

SECURITY OFFICER

Excuse me, sir...

The Klingon takes no notice, moves away... the officer follows him quickly...

SECURITY OFFICER

Sir, you cannot leave your quarters without an escort...

Well down the corridor, the Klingon stops and turns to

the approaching officer...

GUARD#2

I am not helpless. I don't need
a Starfleet escort.

50C ANGLE - FAVORING THE OFFICER

Behind him, Duras slips out of his room and disappears
down the opposite end of the corridor.

SECURITY OFFICER

I'm sorry, sir... Captain's
orders. I'll be happy to call
a security officer to accompany
you...

GUARD#2

(growls)

It's an outrage. An insult. I
will return to quarters.

And storms back to the same room. On the security
officer's reaction...

51 INT. K'EHLEYR'S QUARTERS

K'Ehleyr is working at the terminal. The door CHIMES.

K'EHLEYR

Come.

51 CONTINUED:

Duras ENTERS. K'Ehleyr stands up.

DURAS

I have been informed of your attempt to access restricted Council records.

K'Ehleyr is not intimidated by his attitude.

K'EHLEYR

I've been investigating what happened at Khitomer.

Duras' eyes narrow.

K'EHLEYR

(continuing)

Not an easy task... considering that most of the records are sealed...

DURAS

Worf's father was a traitor.

K'EHLEYR

No, the evidence was altered to make it appear that way.

(beat)

I found it interesting to read that your father was also at Khitomer. And you are the one who sealed the records.

DURAS

You would dare to insult my father's name?

K'EHLEYR

Don't play the wounded Klingon for me, Duras... you don't do it very well.

(beat)

What happened in the council chambers... how did you get Worf to take the blame for you...

51 CONTINUED: (2)

DURAS

Do not pursue this matter further...

K'EHLEYR

The son betrays his people to the Romulans just as his father did... Eh, Duras?

On Duras' reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

52 OMITTED

52A INT. BEVERLY'S OFFICE

Beverly escorts Riker into her office...

BEVERLY

One of the Klingons who died in the explosion was with Duras... the other with Gowron. I've been examining the bodies... trying to get a clue to where the bomb

was hidden.

She turns on a PADD which shows an Okudagram of autopsy results... (or possibly photographs or MRI images -- we don't need to see clearly)...

BEVERLY

(continuing)

There's always a pattern to the lacerations and tissue damage. It would normally give us a clear indication of direction, distance, force of impact...

RIKER

'Normally'?

BEVERLY

In this case, the pattern was virtually impossible to identify... I couldn't understand it until I checked the dynascans...

She points to one picture...

BEVERLY

This wound is different from all the others... it was made from the inside out.

(MORE)

52A CONTINUED:

BEVERLY (Cont'd)

(he reacts)

The bomb was implanted in one of their forearms.

RIKER

It is considered an honorable way for a Klingon to die, Doctor... a suicide that also takes an enemy.

(beat)

Which one of them was it?

BEVERLY

Duras' man.

Off Riker's reaction...

53 INT. CORRIDOR

Worf and Alexander moving toward K'Ehleyr's Quarters.

WORF

When we have more time I will take you to the holodeck and demonstrate in more detail...

They have arrived at the door.

54 INT. K'EHLEYR'S QUARTERS - CONTINUOUS

Worf and Alexander ENTER the quarters... suddenly see K'Ehleyr lying on the floor. Worf quickly moves to her and can now see that she is lying in a small pool of blood.

54 CONTINUED:

WORF

(hits communicator)

Medical Emergency, Deck Eight,

Room one-four-two!

Worf holds her in his arms... Alexander looking on in shock. K'Ehleyr's eyes flutter open for a moment. She looks up into Worf's anguished expression.

WORF

Gowron... ?

K'Ehleyr barely shakes her head. Worf reacts.

WORF

Duras?

She looks at him, acknowledging. Worf's eyes blaze in hatred. She's fading fast... manages to hold on for just a few seconds more...

K'EHLEYR

Alexander...

The boy comes to her... she takes his hand, puts it in Worf's hand... Worf nods in acceptance.

54A ON K'EHLEYR

as she grabs Worf's arms with a last burst of strength and passion... their eyes lock... then she's gone.

54B ON WORF

After a beat, a LOW RUMBLING GROWL begins in Worf's chest... finally explodes as his throws back his head and ROARS, not just for the ritual, but with rage and agony.

54C ON WORF AND ALEXANDER

The boy backs away from Worf and K'Ehleyr in a mixture of fear and shock... Worf moves to him... looks into his face.

WORF

You have never seen death?

Alexander manages to shake his head.

54C CONTINUED:

WORF

Then look...

Slowly, the boy looks back at his mother.

WORF

And always remember.

54D NEW ANGLE

Beverly and a N.D. NURSE ENTER. They rush to K'Ehleyr.

Worf and Alexander share a look...

WORF

Stay with the doctor.

55 ON BEVERLY

She's checking K'Ehleyr... there's no hope. She looks up...

BEVERLY

Worf, when did you... ?

56 NEW ANGLE

... but Worf is gone.

CUT TO:

57 INT. WORF'S QUARTERS

Worf moving quickly, determined... he removes his insignia and sash... then takes the bat'telh sword from the frame on the wall...

58 INT. K'EHLEYR'S QUARTERS

K'Ehleyr's body is being taken out on a gurney by the nurse seen earlier and another MEDICAL TECHNICIAN. Beverly is standing with Picard and Riker... their faces are grim.

BEVERLY

Multiple stab wounds to the chest and abdomen... too much trauma to the internal organs. There wasn't enough time to get her into stasis.

PICARD

Where's Worf?

BEVERLY

I don't know... he left just after I got here.

RIKER

(hits communicator)

Riker to Worf.

(beat)

Computer, locate Lieutenant Worf.

COMPUTER VOICE

Lieutenant Worf is not aboard the Enterprise.

58 CONTINUED:

PICARD

Where is he?

COMPUTER VOICE

Lieutenant Worf transported to the Klingon ship Vorn at seventeen-thirty hours.

A beat as this registers. He glares at Riker who doesn't need to be told...

RIKER

On my way.

CUT TO:

59 EXT. SPACE - KLINGON BIRD-OF-PREY (OPTICAL)

The ship hangs in space.

60 INT. DURAS' QUARTERS (KLINGON SHIP)

Similar to K'mpec's Quarters seen earlier. The same sense of a visiting dignitary aboard ship, but not as high a rank as K'mpec. The atmosphere is darker, more sinister. Duras, and TWO RETAINERS are huddled over a computer terminal. The doors OPEN... Worf, carrying the bat'telh, and a KLINGON GUARD ENTER. Duras looks up, shocked to see Worf.

DURAS

(to Guard)

How could you let him in here?

A glance between Worf and the Guard.

GUARD

He has claimed the right of vengeance.

The retainers step back from Duras and the Guard moves to one side. Their attitude is respectful.

DURAS

You have no rights here, traitor!

60 CONTINUED:

Worf moves to the center of the room and speaks not to Duras, but to the other Klingons.

WORF

K'Ehleyr... was my mate.

Everyone looks at Duras... he's surprised. A long beat as it becomes clear that no one is going to stop Worf. A retainer brings Duras a long scythe-like weapon with a wicked blade. Duras holds it... he and Worf exchange a look of challenge.

CUT TO:

61 INT. CORRIDOR

Riker, Data, and TWO N.D. SECURITY GUARDS moving quickly along the corridor. Riker's expression is deadly serious.

DATA

And if Lieutenant Worf resists, sir?

RIKER

He's coming back with us one way or another. Set phasers to maximum stun.

They ENTER the Transporter Room.

CUT TO:

62 INT. DURAS' QUARTERS (KLINGON SHIP)

A tremendous CLANG of metal as Worf's sword deflects Duras' weapon. This isn't as brutish as normal Klingon fights... they skillfully manipulate their weapons with a sense of grace and balance... two samurai stalking and probing the defenses of each other. Worf is focused, intent... and there is a feral quality to his expression, as if the veneer of civilization has been stripped away and only the warrior is left.

63 ON WORF AND DURAS

The combat continues... flashes of metal, snarls of fury... the ferocity builds... their weapons become tightly locked together... Worf glares into Duras' face with hatred.

DURAS

I'm the only one, Worf... the only one who can prove your innocence. Kill me... and you will always be known as a traitor.

WORF

(without hesitation)

Then that is how it shall be.

They break the clinch... (NOTE: the following two scenes take place very quickly)

64 NEW ANGLE

as Riker, Data, and the Security Guards ENTER. They stop at the sight of Worf and Duras.

RIKER

Worf!

65 ON WORF AND DURAS

Worf and Duras pay no attention to Riker's arrival. (NOTE: and it should not in any way appear that Riker's appearance acts as a diversion that affects the outcome of the fight.) Worf kicks Duras' legs out from under him.

65A DURAS' FACE

reacts at the bat'telh is driven deep into his chest...

he gasps, shudders, then is gone.

66 WIDE ANGLE

Worf stands over his fallen adversary... the bat'telh

sticking out of Duras's chest.

66A RIKER AND DATA

react.

66B WORF

Eyes still filled with rage, stares at Duras.

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

68 INT. READY ROOM

Worf standing before Picard.

PICARD

Lieutenant, you are a fine officer... your service aboard this ship has been exemplary...

(beat)

Until now.

WORF

Sir, I acted within the boundaries of Klingon law and tradition.

PICARD

The High Council seems to agree with you. They consider the matter to be closed.

(beat)

I do not.

Worf stands a little more stiffly... at attention.

PICARD

The Enterprise crew currently

includes representatives from thirteen planets, Mister Worf. They each have their individual beliefs and values and I respect them all. But every member of the crew has chosen to serve Starfleet. If anyone cannot perform his duties because of the demands of his society, he must resign.

Picard lets that hang there for a beat.

PICARD

Do you wish to resign, Lieutenant?

68 CONTINUED:

WORF

(swallows hard)

Captain...

PICARD

I would hope you would not throw away a promising career.

WORF

No sir.

68 CONTINUED: (2)

PICARD

(softer)

I understand your pain... we all felt very close to K'Ehleyr.

(long beat)

A reprimand will be on your record. Dismissed.

Worf turns to leave. Picard thinks for a beat then...

PICARD

Worf...

Worf stops. Picard's attitude is more intimate... more personal.

PICARD

Isn't it time for the truth about your father's innocence to be told? After all, the reasons you accepted this dishonor were to protect the name of Duras, and hold the Empire together. Now that he's died in disgrace... where is the honor in further silence?

WORF

Each member of the Klingon high council shared in that lie. They will not be so willing to admit their own dishonor.

(beat)

But the day will come when my brother and I will... "convince" them to speak the truth.

Worf EXITS. On Picard's reaction...

CUT TO:

69 INT. WORF'S QUARTERS

Worf is speaking to Alexander on the couch.

69 CONTINUED:

WORF

My parents... my human parents will meet us at Starbase Seventy-Three. They will care for you.

ALEXANDER

Why can't I stay with you?

WORF

You deserve a home... a family. My parents can provide that...

I cannot.

Alexander accepts this reluctantly... he looks away.

Worf knows what's running through this boy's mind.

WORF

(gently)

I miss her too.

Alexander looks directly into Worf's eyes. A long probing stare from the boy before he asks...

ALEXANDER

Are you my father?

Worf struggles for a second... makes the decision.

WORF

Yes... I am your father.

The human part of Alexander needs something more from his father. Alexander hesitates... reaches out... puts his arms around Worf. After a beat, Worf returns the embrace.

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving off into space.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Future Imperfect"
#40274-182

Written by
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Directed by
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FINAL DRAFT

SEPTEMBER 13, 1990

STAR TREK: THE NEXT GENERATION
"Future Imperfect"
CAST

PICARD	JEAN-LUC/ETHAN/ALIEN
RIKER	TOMALAK
DATA	MINUET
BEVERLY	
TROI	
GEORDI	
WORF	Non-Speaking
	ROMULAN GUARDS

N.D. NURSE ROMULAN TECHNICIAN

TRANSPORTER CHIEF HUBBLE
N.D. TRANSPORTER CHIEF (FEMALE)

Non-Speaking
SUPERNUMERARIES
FERENGI ENSIGN
KLINGON WOMAN

STAR TREK: "Future Imperfect" - 9/13/90 - SETS

STAR TREK: THE NEXT GENERATION
"Future Imperfect"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM ONIAS THREE
OBSERVATION LOUNGE
TEN FORWARD ROMULAN WARBIRD
CORRIDORS
SICKBAY
TRANSPORTER ROOM
RIKER'S QUARTERS
JEAN-LUC'S ROOM

ONIAS THREE
ALIEN CHAMBER
TUNNELS
SECRET ROOM
HOLDING CELL
ROMULAN HOLODECK/ANTEROOM

ROMULAN WARBIRD
CAPTAIN'S READY ROOM

STAR TREK: "Future Imperfect" - 9/13/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Future Imperfect"

PRONUNCIATION GUIDE

TOMALAK	TOM-uh-lack
ONIAS	OH-nye-is
DECIUS	DEE-see-us
MIRIDIAN	MER-id-dee-un

STAR TREK: "Future Imperfect" - REV. 9/25/90 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Future Imperfect"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising at impulse power.

PICARD (V.O.)
Captain's Log, Stardate 44286.5. The Enterprise is conducting a security survey of the Onias Sector near the Neutral Zone. Despite being close to Romulan territory, our mission has been quiet and uneventful.

2 INT. TEN FORWARD

Begin close on the mouth of a trombone... then reveal RIKER playing the horn to an appreciative audience made up of GEORDI, TROI and several CREWMEMBERS. Riker finishes his recital with a flourish... and a flat note. As Riker grins good-naturedly, everyone laughs and applauds.

GEORDI
Alright, Commander... you've got until your next birthday to get that right.

As everyone laughs, Troi asides to Riker...

TROI
Many things improve with age... maybe your trombone playing will be one of them.

Then WORF and BEVERLY approach from the bar area. Worf carries a large birthday cake covered with lit candles.

BEVERLY
It's candle time, birthday boy.

Worf places the cake on a table. Riker blows out the candles to more applause. Then Troi approaches him.

2 CONTINUED:

TROI
What did you wish for, Will?

RIKER

Music lessons.

More laughter as we go to...

3 INT. MAIN BRIDGE

DATA is at Ops and various SUPERNUMERARIES are at the other positions as PICARD steps out of the Ready Room.

PICARD
Mister Data, we'd better hurry or we'll miss Commander Riker's party.

DATA
Yes, sir.

Data stands, moves to join him...

DATA
I find it interesting how humans place so much importance on celebrating the day of their birth... a day one cannot possibly remember...

Picard smiles... but as they begin to move toward the Turbolift, a SUPERNUMERARY at an aft science station stops them with...

SUPERNUMERARY
Captain... I am detecting some unusual fluctuations in subspace frequencies.

Picard frowns.

PICARD
We had better take a look, Mister Data.

The Supernumerary steps aside and Data takes his place at the science station with Picard flanking him.

3 CONTINUED:

DATA
It appears we are being probed.

Picard leans over him.

PICARD
Source?

DATA
The third planet of the Alpha Onias system. Our reports list it as presently uninhabited. Perhaps the reports were incorrect.

PICARD
Or perhaps the rumors of a secret Romulan base in this sector are true.

They exchange looks, then...

PICARD
(to com)
Picard to Commander Riker.

4 INT. TEN FORWARD

Riker and his guests. Reacting.

PICARD'S COM VOICE
(continuing)
I apologize for interrupting your celebration, but I need an Away Team.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the great ship moves into a synchronous orbit over a dull, gray planet. Alpha Onias Three.

5A INT. MAIN BRIDGE (OPTICAL)

Data is at Ops, flanked by Picard and Riker. Worf is at tactical, Geordi at the engineering station. They are studying an image of Alpha Onias Three on the viewscreen before them.

5A CONTINUED:

DATA
Although Alpha Onias Three is a Class M planet, our survey teams have listed it as barren and inhospitable.

RIKER
Any life signs?

DATA
No, sir... but we have traced some

residual energy readings... to
a cavern two kilometers beneath
the surface.

Riker and Picard exchange a look.

WORF
Romulans?

DATA
It is possible. But I cannot be
certain.

Riker digests this. Then...

PICARD
I suppose you'll just have to go
down there and find out.

As he heads toward the aft Turbolift...

RIKER
Worf, Geordi... you're with me.

Then Picard stops him with...

PICARD
(half apologetic)
Number One... Happy Birthday.

Riker acknowledges this with a smile. Then as he,
Worf, and Geordi step into the Turbolift...

6 INT. CAVERN - ONIAS THREE (MATTE/OPTICAL)

Riker, Geordi, and Worf MATERIALIZE in the dark,
mist-filled cavern.

6 CONTINUED:

They light their palm beacons, sending dramatic beams sweeping through the hazy air. Then Geordi scans with his tricorder.

GEORDI
I'm detecting high levels of volcanic gases... sulphur dioxide, methane, hydrogen sulphide...

RIKER
Toxic?

GEORDI
We're okay for now... But I wouldn't want to spend my vacation here.

RIKER
What about energy readings?

Worf frowns at his own tricorder.

WORF
Magnetic clutter is increasing. I cannot make an accurate determination.

GEORDI
Same here. I'm getting some very confused readings...

PICARD'S COM VOICE

(breaking up, through static)
Bridge to Riker. Report. Please acknowledge.

RIKER
(keys insignia)
This is Riker.

7 OMITTED

8 INT. MAIN BRIDGE

Picard stands by Data at Ops while Troi observes.

8 CONTINUED:

RIKER'S COM VOICE
(breaking up, through static)
We're having trouble reading you.

PICARD
And we are having similar difficulties reading you, Number One. I am advising you...

9 INT. CAVERN

Riker and his Team listen to the garbled transmission.

PICARD'S COM VOICE
... and your team to transport up... At once...

Geordi reacts to his tricorder, turns, scans...

GEORDI
Good advice, Commander. We've got a sudden build-up of gases here... especially methane.

He indicates a roiling, swirling cloud of lethal looking vapor which now blocks the far end of the cavern. Riker reacts, keys his insignia...

RIKER
Transporter Room, take us up.

10 INT. TRANSPORTER ROOM

TRANSPORTER CHIEF HUBBLE struggles with the Transporter Scan.

HUBBLE
I can't get a solid lock on you, sir. Too much interference.

11 INT. CAVERN - ON AWAY TEAM (OPTICAL)

Gas boils up around them. The Away Team is coughing. Geordi drops to his knees. Worf moves to assist him. The BEAM OUT BEGINS, STOPS, then TRIES TO START again.

12 OMITTED

13 INT. MAIN BRIDGE

As a tense Picard steps forward...

PICARD
Transporter Room... What's happening? Report!

14 INT. TRANSPORTER ROOM

Hubble fine-tunes her equipment, then energizes...

HUBBLE
I'm trying again, sir.

15 INT. CAVERN

Geordi and Worf are both on the floor. Motionless. Riker is the last to fall.

CUT TO:

16 INT. RIKER'S SICKBAY ROOM

And a bright light on the Sickbay ceiling... Camera tilts down to reveal an N.D.NURSE as she ENTERS and reacts to an unseen patient.

N.D. NURSE
Doctor Crusher... He's awake.

Beverly ENTERS -- An older Beverly whose hair is now styled differently and streaked with gray. We do not see Riker's face as she leans over him.

RIKER
Beverly?

BEVERLY
(pleased smile)
You remember me... that's good.

What else can you remember, Captain?

RIKER
(confused)
Captain?

And that's when we get a good look at Sickbay -- a Sickbay which is subtly different. Riker reacts as he looks up at --

16A ANGLE - THE DIAGNOSTIC DEVICE ABOVE HIS BED

With a highly reflective surface. We see Riker's face for the first time. His hair and beard are streaked with gray.

16B RIKER

stunned, sits up, allowing us to see this older, grayer William T. Riker full screen... and...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

17 INT. SICKBAY (OPTICAL)

Beverly stands at the food slot.

BEVERLY
(to food slot)
Water. Three Celsius.

The water MATERIALIZES. As she brings this to Riker...

BEVERLY
How do you feel?

RIKER
Confused.

BEVERLY
(small smile)
Understandable... considering what's happened.

Riker stands, starts to pace.

RIKER
What has happened... to this Sickbay... to you... to me?

BEVERLY
Sit down, Captain.

RIKER
I am not "Captain." I'm Commander... Commander Will Riker. What's going on here?

BEVERLY
Sit... Please.

Her calmness reaches him. He sits again... faces her.

BEVERLY
What is the last thing you remember clearly?

17 CONTINUED:

RIKER
Alpha Onias Three. The Enterprise had been probed... Geordi, Worf, and I transported down to track the source.

17 CONTINUED: (2)

BEVERLY
But all you found was toxic gas. They barely got the three of you out in time.
(a careful beat)
Will... that happened sixteen years ago.

As much as he's seen and experienced in all his years in Starfleet, Riker is still rocked to his core.

RIKER
That's not possible!

BEVERLY
With an Altarian virus, anything is possible. In fact, we expected

this.

Riker shows some steel.

RIKER
Could you be more specific?

BEVERLY
That day on Onias Three you were infected with a strain of Altarian encephalitis. A retrovirus that incorporates its DNA directly into the cells of its host. It can lie dormant for years, then suddenly become active, as it did in your case ten days ago.
(a beat)
You've been in a coma, delirious... Your fever finally broke this morning...

RIKER
But what happened to my memory?

Beverly crosses to a wall monitor and taps it. A graphic display of living brain cells comes up.

BEVERLY
This is a scan of your brain tissue. When the encephalitis became active... it caused widespread synapse degradation, interrupting the consolidation of memory...

RIKER
(get to the point)
Doctor.

Beverly pauses. In no hurry to give him the bad news.

BEVERLY
Will... this virus invariably destroys all memory back to the moment of the original infection. In your case, all the way back to Alpha Onias Three.

Riker is reeling. But he fights back... denying...

RIKER
I can't believe this... it's a dream... or...

Beverly crosses to Riker, takes his hand in hers.

BEVERLY
Feel my hand... flesh and bone. This is not a dream... and you are Captain William T. Riker... in command of the Enterprise.

Riker relaxes slightly. He can't negate the reality of all this... at least not yet.

RIKER
(almost afraid to ask)
The Enterprise... for how long?

BEVERLY

Nine years.

Riker absorbs this latest blow. Then regains his balance, and comes right back at Beverly...

RIKER
If I've lost my memory... how do I find it again?

BEVERLY
Memory is formed out of association. Smells, sounds, and images in the present could possibly trigger them.

17 CONTINUED: (4)

RIKER
(seeing it)
Like the way a song can remind you of... old friends...

BEVERLY
Exactly. In associational therapy, we expose the patient to familiar surroundings. This could stimulate the brain's neural synapses into regenerating.

Riker heads to the door, determined.

RIKER
Then let's get started. There's nothing more familiar to me than the Enterprise. If anything's

going to bring back...

But Beverly stops him with...

BEVERLY
Will... I said your memory could return. In many of these cases... the damage is permanent.

Off Riker's reaction...

18 INT. CORRIDOR

As Riker walks down the corridor with Beverly, he reacts to the changes sixteen years have wrought upon the Enterprise and her crew. (GENERAL NOTE: Throughout the ship, the changes are extremely subtle.)

RIKER
What about Geordi and Worf? Were they infected, too?

BEVERLY
Thankfully, no. Geordi appears to have been immune and the virus has no effect on Klingons.

A striking looking KLINGON WOMAN in a Starfleet uniform walks by. As she strides off, Riker stares after her.

RIKER
Speaking of Klingons...

18 CONTINUED:

Beverly manages a smile.

BEVERLY
There have been a lot of changes on the Enterprise in the last sixteen years.

They enter the Turbolift.

19 INT. TURBOLIFT

As the doors close...

BEVERLY
Which is why we should begin the associational therapy in your quarters. Personal recollections are always the most vivid.
(to Computer)
Deck Eight.

The lift starts to move, then Riker speaks up.

RIKER
Belay that.

As the Turbolift stops, Riker explains to Beverly.

RIKER
My life is on the Bridge, always has been. If anything's going to jog my memory...
(to computer)
Main Bridge.

The Turbolift doesn't move. As Riker frowns...

COMPUTER VOICE
Repeat command.

RIKER
I said, Main Bridge.

The Turbolift suddenly begins moving once more. Riker looks a question at Beverly, who responds...

BEVERLY
The computer has been slow all morning. A processing accelerator is down.
(MORE)

19 CONTINUED:

BEVERLY (Cont'd)
Commander La Forge is running a Level-1 diagnostic to isolate the problem.

Before Riker can respond to this, the doors open.

20 INT. MAIN BRIDGE

Riker steps out from the aft Turbolift, followed by Beverly. The first crewman they encounter is an older GEORDI standing at the aft engineering station... his back to them. Riker is delighted...

RIKER
Geordi...

Geordi turns around, bringing still another shock with

him. His VISOR is gone, replaced by normal eyes.

GEORDI
Good to see you up and about again, sir.

Riker can't help staring...

RIKER
Geordi... your eyes... what happened to your VISOR... ?

GEORDI
My VISOR? I...
(catches self)
Sorry, sir. Doctor Crusher warned us... you might not remember.
(starts again)
I don't need my VISOR, Captain... not since I got these cloned implants...

Geordi's voice trails off. Riker just nods, then moves on, past the SUPERNUMERARY at tactical and down the ramp... to see WORF at Ops. The Klingon turns to display a livid battle scar on his cheek.

WORF
(acknowledging Riker)
Captain.

20 CONTINUED:

A FERENGI ENSIGN is at the Conn. He also turns, smiles a toothy grin at Riker. Riker manages a stunned nod to

both aliens, then enters the Command Area. DATA (the only crew member who is unchanged) sits in the center chair. He rises at Riker's approach.

DATA
Welcome back, Captain. We did not expect to see you on the Bridge so soon.

RIKER
Commander Data... You are my First Officer?

A beat. Then Data asks carefully...

DATA
You remember, sir?

RIKER
(after a pause)
No, Data. Not a single day of the last sixteen years.

Reactions all around. The crews' collective concern is obvious. Then Worf speaks up...

WORF
Warbird Uncloaking.

That gets everyone's attention.

DATA
On screen.

21 ANGLE ON MAIN VIEWER - ROMULAN WARSHIP (OPTICAL)

A Romulan Warbird uncloaks as it cruises into view.

22 BACK TO RIKER

A beat - As Riker looks about and reacts. None of his staff are responding properly to this enemy in their midst. Lost sixteen years or not, he takes command.

RIKER
Shields up. Go to Red Alert.

22 CONTINUED:

And then he realizes that everyone is staring at him with shock and amazement.

DATA
Captain... we have been expecting the Decius. There is no need for alarm.

Riker slowly sits in the center chair. He shows an amazing presence of mind, considering.

RIKER
Cancel Red Alert.
(to Data)
Clearly, I need to be... briefed.

Before Data can reply, Worf speaks up...

WORF
The Decius is hailing us, Captain. The Admiral wishes to speak to you.

RIKER

On screen.

23 INCLUDING MAIN VIEWER (OPTICAL)

A still trim, but older PICARD stands in the Warbird's Ready Room. An older TROI stands beside him.

PICARD

Will!

RIKER

(what's one more surprise?)

Admiral... Picard. Deanna.

TROI

How are you feeling?

RIKER

I've felt better.

PICARD

Not surprising. Altarian Viruses can be a nasty business.

23 CONTINUED:

RIKER

That's... an understatement... I can't even...

PICARD

(interrupting)

We can discuss this... after we

transport over. Picard out.

The viewer goes black. As Riker exchanges a look with Beverly...

23A INT. TURBOLIFT

Beverly and Riker ENTER. A brief moment, then...

RIKER
Transporter Room Six.

As the Turbolift begins to move, Beverly studies him.

BEVERLY
How are you holding up?

RIKER
(after a deep breath)
I could get used to the idea of a Ferengi Ensign... but Admiral Picard... on a Romulan Warbird? What is that all about?

Beverly answers carefully.

BEVERLY
I think I should leave the explanations to the Admiral.

Riker ponders this as...

23B INT. TRANSPORTER ROOM

As Riker and Beverly ENTER, an N.D. MALE TRANSPORTER CHIEF manipulates the controls on the Tranporter Scan.

RIKER
Whenever you're ready, Chief.

23C ANGLE INCLUDING TRANSPORTER STAGE (OPTICAL)

Picard and Troi MATERIALIZE, then smile as they step off the pad to join Beverly and Riker.

PICARD
Captain Riker... it's good to see you have recovered.

RIKER
(quietly)
I'm not exactly sure you can call it a recovery, sir.

Troi and Picard realize their worst fears have been realized.

TROI
Then there was... a memory loss.

Picard turns to Beverly.

PICARD
How much?

BEVERLY
(after a beat)
Everything... since Alpha Onias Three.

And off Picard and Troi's reactions...

24 INT. OBSERVATION LOUNGE (OPTICAL)

Picard stands by the window, looking out at the starfield beyond. He's in a state of shock.

PICARD
To lose sixteen years...

He turns to Riker, who sits in the Captain's chair. Not comfortably. Troi stands near by.

PICARD
(continuing)
... that is almost beyond belief.

RIKER
(quiet)
I'm having trouble believing it myself, Admiral.

24 CONTINUED:

TROI
(to Riker)
It must be overwhelming to have so much of your life... missing...

PICARD
And it couldn't have happened at a worse time. A few more days of relatively simple negotiations, and the treaty will be signed.

An impatient Riker cuts in...

RIKER
What negotiations? What treaty?

Picard sits at the table, near Riker.

24 CONTINUED:

PICARD
Sorry. I'll start at the beginning, which was four years ago. A Romulan battle cruiser strayed into Federation space. Its warp coils had collapsed, and its life support was failing.

TROI
You saved them, Will. You and the Enterprise.

PICARD
This impressed the Romulans, to say the least. After years of distrust and conflict, they started to talk. You have been our key spokesman...

Then to Riker's inquiring look.

PICARD
... in securing an alliance with the Romulans.

Riker is stunned... but manages to keep his balance.

RIKER
How far have these negotiations progressed?

PICARD
The preliminaries are over. All we need do now is escort the Romulan Ambassador to the final session.

TROI
Where you will help complete the negotiations and sign the treaty.

Riker digests all of this. Comes to a conclusion.

RIKER
Captain, excuse me, sir, I mean Admiral... I am in no condition to negotiate with the Romulans or anyone else.

24 CONTINUED: (2)

PICARD
Will... you are of sound mind and body. If you were properly briefed, you could still fulfill your duties.

RIKER
With a sixteen year gap in my head?

Riker rises to his feet, walks to the window. Picard

exchanges a look with Troi, then crosses to Riker.

PICARD
I know this has all been... a terrible shock... but we do need you.

RIKER
(with difficulty)
Sir, I'm not sure I'm... fit to resume command...

PICARD
(gently)
I appreciate your candor and your concern. But despite your... affliction... there is still no one better equipped to deal with these Romulans than you.

A beat. And Riker reluctantly gives in.

RIKER
When do we leave?

PICARD
(relieved)
As soon as the Ambassador transports over from the Decius. I'll make the arrangements.
(intently)
We will get through this. As we have many times before.

Picard EXITS. Then Riker turns to the window. As he watches the Romulan Warbird drift into view...

RIKER

I hope so.

Troi approaches Riker.

24 CONTINUED: (3)

TROI

Let me take you to your quarters.

Riker gives Troi an exhausted look. Nods.

RIKER

Good idea... I've had enough surprises for one day.

25 INT. RIKER'S QUARTERS

The door slides open and Riker and Troi ENTER. Riker surveys a room adorned with mementoes gathered in those sixteen missing years... decorations for bravery... alien art works... furniture he has never seen before. He reacts to all of this, exchanges a look with Troi...

Then they hear a trombone playing off key in the next room. Riker goes into...

26 INT. JEAN-LUC'S ROOM

Riker walks in and discovers a ten year old boy playing the trombone. Then the boy turns. And smiles.

JEAN-LUC

Hi, Dad.

And off Riker's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. RIKER'S QUARTERS

Troi and a stunned Riker watch as Jean-Luc reaches under seat cushions, checks behind chairs, searching for something. The eager boy is in mid-story...

JEAN-LUC
... and then Mister Greenburg asked me about the Fornax Disaster, and I knew the Enterprise had saved all the colonists. But I didn't know...
(off the track)
Here it is!

He pulls a school PADD out from under a pile of clutter on a table, takes it to Riker.

JEAN-LUC
(back on track)
... But I didn't know the exact Stardate their sun went nova. If you tell me, I'll write it down. That way I won't forget.

Riker stares at the PADD, then at the son he doesn't know. And the boy realizes it. His energy and excitement vanish, to be replaced by a quiet grief.

JEAN-LUC
You don't remember me... do you?

RIKER
(what else can he say?)
I'm... sorry.

There's an awkward silence, which Troi breaks.

TROI
I need to talk to your father, Jean-Luc. Could you leave us alone... for just a moment?

And as Jean-Luc returns to his room, Riker faces Troi:

RIKER
Why didn't you warn me?

27 CONTINUED:

TROI
Beverly hoped that meeting Jean-Luc like this might have an impact... help you remember.

RIKER
It had an impact alright...
(shakes his head)

TROI

Give it time.

Riker is still getting used to this amazing concept.

RIKER

(reflective)

Jean-Luc.

TROI

(droll)

The Admiral was very pleased when you chose that name. He is a wonderful boy.

RIKER

(the next big question)

Deanna... where's his mother?

A beat. Troi has difficulty telling him.

TROI

She died two years ago... a shuttle accident. I'm sorry, Will.

Riker doesn't know how to react to this. At this point his wife is nothing more than a name to him.

RIKER

I have absolutely no recollection of her... what was she like?

TROI

'Min' was very beautiful, of course. And strong, intelligent, patient...

RIKER
She had to be patient, if she was married to me.

A small smile from Troi.

27 CONTINUED: (2)

TROI
She was an excellent Captain's wife, and a very good ship's counselor.
(to Riker's look)
She took over after I left.

Riker reacts to that.

RIKER
I can't imagine you leaving the Enterprise.

TROI
Admiral Picard offered me a position at Starfleet Command. It was a tremendous opportunity... I couldn't refuse.

A quiet moment. Then...

TROI
Will... What's important is that today, right now, you have a son who needs you. Spend time with him... you may find part of what

you've lost.

Troi EXITS. Riker ponders her words for a moment. Then he winces to the sound of someone running through the scales on a trombone. Badly.

28 INT. RIKER'S QUARTERS - JEAN-LUC'S ROOM

Riker ENTERS and finds Jean-Luc sitting on a bed, playing the trombone... Jean-Luc stops playing and smiles up at him. Riker can't help smiling back.

JEAN-LUC
Pretty bad, huh?

RIKER
I've heard better.

JEAN-LUC
I've been practicing... but I still can't get a good tone.

28 CONTINUED:

RIKER
You're putting too much pressure on the mouthpiece. Relax. Just use the muscles you need.

JEAN-LUC
(holds out trombone)
Show me again.

Riker sits beside Jean-Luc, takes the trombone. Shows him how to hold it.

RIKER
Okay. Left hand like this. Right hand... like this.

Riker runs through the scales. Jean-Luc smiles. Riker segues into a melody... the same melody he played in the opening. He finishes with a flourish -- and a flat note again. Jean-Luc laughs. Riker frowns.

RIKER
After sixteen years... you'd think I could get that right...

Jean-Luc takes back the trombone.

JEAN-LUC
Come on, Dad... you always make that mistake.

Jean-Luc starts playing again. And Riker thinks about what the boy just said. Then he makes a decision, which takes him back into...

29 INT. RIKER'S QUARTERS - MAIN ROOM (OPTICAL)

We can hear the trombone playing as Riker ENTERS. He goes to the desk, ponders the computer screen, decides to ask a key question...

RIKER
Computer. Summarize service record. Riker, William T., Captain. Beginning with... the Fornax Disaster.

Nothing appears. That strange time lag again. Then...

COMPUTER VOICE
Please restate question.

29 CONTINUED:

RIKER
Service record. Riker, William T.

Another long pause... Riker loses patience...

RIKER
Damn it.

Then he looks up to see...

29A ANGLE - JEAN-LUC (OPTICAL)

watching him from the door of his room.

JEAN-LUC
(what's wrong)
Dad... ?

RIKER
That computer time lag. I can't believe Geordi's still running his diagnostic...

And then a rush of data suddenly scrolls across the desk screen.

JEAN-LUC
Is that what you wanted?

Riker frowns at the desk screen, his instincts screaming that something is very wrong here. And then...

PICARD'S COM VOICE
Picard to Captain Riker. The Romulan Ambassador is ready to transport over from the Decius.

Riker keys his insignia.

RIKER
On my way.
(to the boy)
I've got to go, Jean-Luc.

29A CONTINUED:

JEAN-LUC
Sure.
(after a pause)
Dad...

29A CONTINUED: (2)

Riker stops at the door as...

JEAN-LUC
Everything's going to be fine.

Riker isn't so certain. But he manages a smile before he leaves.

29B INT. CORRIDOR TO TRANSPORTER ROOM

Riker, Troi, Picard walking.

PICARD
(gently)
Troi tells me you met Jean-Luc. How is my namesake holding up to all this?

RIKER
Better than I am.

TROI
We did our best to prepare him.

RIKER
(sighs)
I'm trying to catch up with all this. I've still got a long way to go. A long way.

PICARD
Just follow my lead with the Ambassador. You'll do fine.

30 INT. TRANSPORTER ROOM

As they ENTER. An N.D. MALE TRANSPORTER CHIEF stands at the console.

N.D. TRANSPORTER CHIEF
The Decius reports the Ambassador is waiting to transport.

Picard glances at Riker, ready?

RIKER
Beam him aboard, chief.

30 CONTINUED:

N.D. TRANSPORTER CHIEF
(to com)
Enterprise to Decius... stand by
for transport.

As he manipulates the Transport Scan...

31 ANGLE ON TRANSPORTER PLATFORM - (OPTICAL)

A uniformed Romulan MATERIALIZES. It's TOMALAK, the arrogant Commander who confronted the Enterprise at Galorndon Core and Nelvana Three... Fourteen years ago.

TOMALAK
Admiral Picard, Captain Riker...
it's good to see you again.

A stunned Riker responds with a polite nod as Picard approaches the Romulan.

PICARD
Ambassador Tomalak... Welcome
aboard the Enterprise.

Tomalak steps off the Transporter pad, smiles ingratiatingly at Picard.

TOMALAK
Thank you, Admiral. It is an

honor to be the first Romulan to freely walk about a Federation Starship.

As Picard escorts Tomalak out, Riker hangs back a moment with Troi.

31 CONTINUED:

RIKER
(what is this?)
Ambassador... Tomalak? At Nelvana Three, he threatened to take the hull of the Enterprise home as a war trophy!

TROI
That was a long time ago. Many things have changed. Including Tomalak.

And off Riker's doubting look...

32 INT. CORRIDOR

Picard, Riker, and Troi walk with Tomalak. The Romulan is cheerful and charming. Riker is tense and watchful.

TOMALAK
As soon as we arrive at your Outpost Twenty-Three, the final negotiations should go quickly.

Riker reacts to this, looks to Picard and Troi... But they seem oblivious to his concern.

PICARD
I agree, Ambassador. All of the difficult issues have been resolved.

TOMALAK
(with a cordial smile)
After much debate. Your Captain Riker is the kind of negotiator even the Ferengi should avoid.

PICARD
But we have come to an agreement both sides can live with. Thanks largely to Captain Riker.

They pause by the Turbolift. Tomalak smiles at Riker.

TOMALAK
And we are grateful, Captain. The new alliance will greatly benefit my people.

Riker chooses his words carefully.

32 CONTINUED:

RIKER
As I hope it will benefit mine.

TOMALAK
(smoothly)
It will, Captain. It will.

Riker is not sure about this at all. The Turbolift door opens and they all enter.

32A INT. TURBOLIFT

Riker, Troi, Picard, and Tomalak ENTER.

RIKER
Main Bridge.

The Turbolift starts to move. Tomalak eyes Riker and seems to pick up on the other man's uneasiness.

TOMALAK
The virus you contracted, Captain. You have fully recovered?

The question throws Riker for just a moment. Which is long enough for Picard to step in...

PICARD
(smoothly)
I assure you Captain Riker is quite well. He's looking forward to attending the final negotiations... as planned.

Tomalak smiles.

TOMALAK
Excellent.
(to Riker)
The signing of this treaty will be an historic occasion. You, of all people, deserve to be there.

Riker is still not convinced. His response is cool but polite.

RIKER
Thank you... Ambassador.

The door opens, and they EXIT.

33 INT. MAIN BRIDGE

Picard, Riker, Troi, and the Romulan ENTER. Tomalak takes a long look about the Bridge, impressed.

TOMALAK
So... this is the Bridge of the Enterprise.

He approaches tactical and peers over the startled supernumerary's shoulder.

TOMALAK
And this, I assume, is your Tactical position. Impressive.

Riker has had enough. He turns to Picard and Troi.

RIKER
Admiral, Deanna... I need a moment with you...
(to Data)
... Commander Data, if you will, please accompany the Ambassador on his... tour.

DATA

Certainly, sir.

RIKER
(to Tomalak)
Excuse us, Ambassador.

Tomalak nods, then continues his perusal of tactical as Data moves up beside him. As Riker, Picard, and Troi head for the Ready Room...

DATA
You may find this of interest, Ambassador...
(MORE)

33 CONTINUED:

DATA (Cont'd)
(points at tactical board)
... These newly refined sensors are capable of pinpointing the power emissions of...

34 INT. READY ROOM

A tense Riker faces the others.

RIKER
Are you telling me you trust Tomalak?

PICARD
I trust the process we have built with the Romulans over the past

four years. They have nothing
to gain by betrayal.

RIKER
Are you sure? You yourself have
said it's always like a chess game
with the Romulans. Move and
counter-move, guile and deceit
--

TROI
(gently cutting in)
I sense no such dishonesty in
Tomalak. He is sincere in his
desire for peace. He wants this
alliance. There is no cause for
concern.

Riker is not convinced.

RIKER
No cause for concern? We're
talking about revealing the
location of Outpost Twenty-Three,
the key to all our Neutral Zone
defenses.

PICARD
Pardon my bluntness, Captain, but
your information is out of date.
The strategic importance of
Outpost Twenty-Three is minimal.
And has been for years.

34 CONTINUED:

Riker still isn't sure. But before he can say more...

BEVERLY'S COM VOICE
Doctor Crusher to Riker. Are you there, Captain?

RIKER
(keys insignia)
What is it, Doctor?

BEVERLY'S COM VOICE
Your son has been injured. He's been taken to Sickbay. You better come down here right away.

And off Riker's reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. SICKBAY

Riker walks in to find Jean-Luc sitting on a diagnostic bed while Beverly tends to his arm. The boy wears a Parrises Squares outfit. The N.D. Nurse stands by.

JEAN-LUC
Dad!

Riker is as concerned as any father would be.

RIKER
Are you alright?

JEAN-LUC
I'm fine.

Then the boy winces as Beverly runs an instrument over his wrist. Riker reacts...

RIKER
(to Beverly)
What happened?

BEVERLY
It's broken... But we'll have it all taken care of in a minute.

She finishes treating Jean-Luc's arm. He tentatively moves his arm, grins with relief.

BEVERLY
Now just take it easy on that arm for a while.

RIKER
(to Jean-Luc)
How did you do this?

JEAN-LUC
(shame faced)
I was in the gym... playing Parrises Squares... I fell off the ramp...

35 CONTINUED:

RIKER
(appalled)
Parrises Squares... at your age... ? You could have broken your neck!

JEAN-LUC
(downcast)
I'm sorry... I didn't mean to...

Beverly gives Riker a look, then faces the Nurse.

BEVERLY
Continue the compression attenuator for two more minutes.

N.D. NURSE
Yes, Doctor.

BEVERLY
(to Riker)
Can I talk to you for a moment?

RIKER
(to Jean-Luc)
I'll be right back.

Riker allows Beverly to lead him aside.

BEVERLY
Will... how old were you when you started playing Parrises Squares?

RIKER
(thinks, sighs)
Alright... I was probably younger than he is...

Riker looks over at Jean-Luc and the Nurse tending to him.

RIKER
It's just that... For all practical purposes, this is my first day as a father... my son almost kills himself...

BEVERLY
He didn't almost kill himself... he just broke a wrist... like a lot of other boys who fall down.

35 CONTINUED: (2)

RIKER
(acknowledges his over-reaction)
You're right... But it's... difficult.

BEVERLY
Difficult for you? What about Jean-Luc? Can you imagine how he must feel?
(beat)
You've lost sixteen years, but Jean-Luc has lost a lot more... his mother... and now his father.

Riker reacts to that... then turns from Beverly and approaches Jean-Luc. The Nurse smiles at Riker...

NURSE
Good as new, Captain. You can take him home.

RIKER
Thanks.

The Nurse moves off, leaving Riker alone with Jean-Luc.

RIKER
How's the arm?

JEAN-LUC
It's fine.
(beat)
Dad, I'm really sorry... I know you've got more important things...

RIKER
Nothing as important as this, son.

It's the first time he's called Jean-Luc "son," and the boy catches it. And off Jean-Luc's pleased reaction...

35A INT. TURBOLIFT

Riker and Jean-Luc ENTER.

JEAN-LUC
Deck Eight.

35A CONTINUED:

The Turbolift begins to move. Riker studies Jean-Luc for a beat. Then...

RIKER
Halt.

Jean-Luc gives him a questioning look.

RIKER
I know this must be... very hard for you.

The boy smiles.

JEAN-LUC
It's okay, Dad.

RIKER
(takes a deep breath)
Okay's not good enough.

Riker pauses, looking for the words.

RIKER
When I was your age... my own father... he wasn't there for me. And I needed him. I really... needed him.
(softly)
I always wondered what kind of father I'd be. I never felt quite ready. Maybe the idea even scared me a little.

JEAN-LUC
Scared... you?

RIKER
Yeah.
(beat, smiles)
But I must have gotten over it,
huh? You're here.

Jean-Luc laughs... Riker laughs along with him.

RIKER
(to com)
Resume.

A long beat and then his tone turns serious again.

35A CONTINUED: (2)

RIKER
It's just important to me... that
I don't... let you down, Jean-Luc.

JEAN-LUC
You never have, Dad... you've
always been there for me.

RIKER
I'll have to take your word for
that... because I don't remember
any of it... Not your first
tooth, your first step...
nothing... And I want to
remember.

They share a long look. Then Jean-Luc moves to him and hugs him... they hold each other for a moment... the Turbolift doors open, but they don't move...

RIKER
Guess there's only one thing to do. We've got to make some new memories...

They exchange a happy look and EXIT.

36 INT. CORRIDOR

As Jean-Luc and Riker walk together...

RIKER
I don't know if it's still in the memory banks, but I used to have this great fishing program on the Holodeck...

36 CONTINUED:

JEAN-LUC
The Curtis Creek program?

RIKER
You know it?

JEAN-LUC
Sure. We've gone to Curtis Creek lots of times.

RIKER
Want to go again?

JEAN-LUC

You bet!

RIKER

Then as soon as the negotiations are out of the way, we're going fishing.

JEAN-LUC

Great!

They enter the Turbolift.

37 INT. RIKER'S QUARTERS

Riker and Jean-Luc ENTER. All smiles.

JEAN-LUC

(mid story)

... Then Mom tried to net the fish, and she fell in the creek, too. And then you tried to pull us both out, and you fell in!

RIKER

I'm almost glad I can't remember that!

They both laugh. Then...

JEAN-LUC

Mom really liked Curtis Creek. We went there for picnics and stuff lots of times.

RIKER

(beat)
What was she like... your Mom.

37 CONTINUED:

Jean-Luc's good humor fades quickly.

JEAN-LUC
(quiet)
She was great... I think about her a lot...

Riker senses the boy's unspoken anguish... but doesn't know what to say. An awkward moment... then Jean-Luc fingers his game outfit.

JEAN-LUC
I better go change.

Riker watches him leave, then takes a seat at his desk. Right now, this new world, and all it offers, is beginning to seem very real to him. Then he faces the desk console. Casual.

RIKER
Computer. Display family record. Riker. William T. Limit to visuals.

38 ANGLE ON COMPUTER SCREEN (OPTICAL)

After a very short lag time, we see MOS home video-style images taken in Riker's Quarters. The camera unsteadily roams the room to settle on Riker working at his desk, seemingly unaware of what

is happening.

Then a child slips into shot, wearing a colorful costume, his face obscured by a mask. The disguised boy sneaks up on Riker... then leaps at him. Riker starts, registering mock fear. Jean-Luc takes his mask off, revealing his smiling face. Then he points to camera and as Riker "reacts" to having been caught by his son's candid camera... they both laugh and hug.

38A ANGLE ON RIKER

Watching with a smile... then he frowns. Where's his wife in this?

RIKER
Computer. Display family record. Riker, Mrs. William T.

The screen goes blank.

38A CONTINUED:

COMPUTER VOICE
Please restate request.

What the hell? Riker quickly becomes frustrated... and then Jean-Luc returns, sleeving into a fresh tunic.

JEAN-LUC
What's wrong, Dad?

38A CONTINUED: (2)

RIKER
The computer's still not acting right. I'm having trouble finding a visual record of your mother.

Jean-Luc frowns. Upset.

JEAN-LUC
But I know Mom's pictures are there. Did you give a Stardate?

As Riker shakes his head, Jean-Luc faces the console.

JEAN-LUC
(to desk console, patiently)
Computer. Display family record. Riker, Mrs. William T. Home file. Stardate 58416.

The console lights up and the boy smiles as...

39 ANGLE ON COMPUTER SCREEN - (OPTICAL)

No delay this time. We see more MOS home videos of the Rikers in their quarters. Jean-Luc and Riker sit at a table as a beautiful young woman (MINUET) enters the scene. She carries a birthday cake, which she places on the table. And as Jean-Luc blows out the candles and his parents applaud...

RIKER (OPTICAL)

Stares at the images of his "wife" -- recognizing her. His face sets... he knows...

RIKER
(softly, to himself)
'Min... Minuet?'

Jean-Luc doesn't realize the game is over.

JEAN-LUC
Mom was beautiful, wasn't she?

RIKER
(softly)
Yes...

40 CONTINUED:

He turns off the computer, gives Jean-Luc a long look. The boy reacts with puzzlement.

JEAN-LUC
Dad... what's wrong?

A moment of strained silence... then...

GEORDI'S COM VOICE
La Forge to Riker.

RIKER
(keying insignia)
Riker here.

GEORDI'S COM VOICE
Captain... please come to the Bridge.

Riker nods, jaw set. The jig is up.

RIKER
On my way.

A determined Riker EXITS... leaving a concerned Jean-Luc alone.

41 INT. MAIN BRIDGE

Riker ENTERS from the aft Turbolift and approaches Geordi, who is working at his engineering station.

RIKER
What's the problem?

GEORDI
I've had to shut down the warp engines, Captain.

RIKER
Why?

GEORDI
The antimatter containment fields were fluctuating. Nothing to worry about, though.

41 CONTINUED:

RIKER
(oh, come on!)
We're on the edge of the Neutral Zone on impulse power, and you're not concerned?

GEORDI
I'll have the engines back on
line in no time, sir.

41 CONTINUED: (2)

Riker's anger builds. He surveys the Bridge... knowing this all a sham... and he decides to kick it apart. He glares at Geordi...

RIKER
(sarcastic)
As fast as you tracked down that
faulty processing accelerator?

GEORDI
(defensive)
I'm running a Level One
diagnostic...

RIKER
... for thirty hours... ? It's
never taken you more than four.
You're not capable of that kind of
incompetence, La Forge.

GEORDI
But, sir...

Riker moves on to Ops to confront Worf.

RIKER
Where did you get that scar?

WORF

(proudly)
In combat, sir.

RIKER
What battle? When? Which unit, which sector?

Worf just stares at him. Riker charges on... into the command area to face Data.

RIKER
If we left immediately, when would we arrive at Outpost Twenty Three?

DATA
At Warp One, in three days, four hours...

41 CONTINUED: (3)

RIKER
How about at Warp Seven?
(to Data's silence)
At Warp Eight? At Warp Nine? What's wrong, Data? What happened to all those millions of calculations per second?

DATA
Pardon me, sir... but I am receiving subspace interference which limits my abilities. I can't operate as quickly as...

Riker catches the mistake, jabs home...

RIKER
What did you say, Commander?

DATA
I said I cannot operate --

RIKER
No. That's not what you said. You said "I can't." You used a contraction. Didn't you?

Picard, Troi, and Tomalak ENTER from the aft Turbolift and observe as...

DATA
Sir, I can explain --

RIKER
-- No you can't. Don't even try.

Picard steps into the command area.

PICARD
Captain Riker, this is no way to act in front of Ambassador...

RIKER
Shut up!

Picard stops dead. Reactions all around.

PICARD
What did you say?

41 CONTINUED: (3)

RIKER
(hammering)
Shut up, as in close your mouth, and stop talking.

Picard is speechless. Troi steps into the breech.

TROI
Will... I can sense how upset you are. You're angry, impatient --

RIKER
Back off, Deanna.

Picard and Troi are at a loss. There is a great silence on the Bridge.

RIKER
Well... anyone else want to speak up. Or can we end this... charade?

42 WIDE - THE ENTIRE BRIDGE (OPTICAL)

Disappears. The Bridge, Picard, Troi, and the staff officers all SHIMMER AWAY to reveal a Romulan Holodeck. A stunned Riker is left alone with Tomalak. The Romulan steps up to Riker. Grim...

TOMALAK
As you wish, Commander Riker. The charade is over.

And as Riker reacts...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

43 INT. ANTEROOM TO ROMULAN HOLODECK (OPTICAL)

Begin on Riker as a ROMULAN TECHNICIAN applies a blinking, hand-held device to his beard. The device GLOWS, causing the grey to vanish from Riker's beard and hair. Through this...

RIKER
(evenly)
The Enterprise... my son... you created it all.

Pull back to include Tomalak and TWO ROMULAN GUARDS.

TOMALAK
With the help of our neural scanners... and what you would call a Holodeck.

The Technician passes the device over Riker's communicator and pips, returning them to normal. Then...

TOMALAK
Now please tell me... how did you

discover the truth? The future we constructed for you should have been... convincing.

RIKER

It wasn't. There was the computer time lag, for one thing.

TOMALAK

Unavoidable. Our scanners have a limited response time. So whenever you strayed from our... expectations...

(with a shrug)

But surely that was not enough to...

RIKER

To smash your house of cards? No, it was the visual record of my "wife," Minuet. Bad move.

43 CONTINUED:

TOMALAK

(surprised)

But we chose someone from your past who is still alive... a woman you were extremely attracted to...

RIKER

Your mistake, Tomalak. Minuet was nothing more than a computer generated fantasy I once

experienced on another Holodeck.

Tomalak is not buying this.

TOMALAK
Impossible. In your mind, that woman exists... physically. Your feelings toward her remain quite... passionate.

RIKER
She was part of a very special program.

Tomalak shakes his head and sighs.

TOMALAK
So much effort... so little accomplished.

Riker cuts to the chase.

RIKER
If Outpost Twenty-three is what you're after... Why didn't you just use your neural scanners to probe my mind?

TOMALAK
Our scanners are calibrated for Romulan brain patterns. When it comes to human brains, they are less efficient. There were gaps in the information we gathered from your memory.

Now it's Riker's turn to express his doubts.

43 CONTINUED: (2)

RIKER
Gaps? After what I've just seen,
I find that hard to believe.
(MORE)

43 CONTINUED: (3)

RIKER (Cont'd)
You recreated the Enterprise,
the crew... every nuance, every
sound, smell... perfectly
accurate. I sure didn't notice
any gaps...
(beat)
I don't buy it, Tomalak.

Tomalak's tone changes, turning dangerous.

TOMALAK
We are wasting time.

Tomalak turns and gestures to the guards.

TOMALAK
Bring him.

Off Riker's reaction...

44 INT. TUNNEL TO HOLDING CELL (OPTICAL)

As Tomalak and the two Romulan guards escort Riker...

TOMALAK
(mid-explanation)
When you and your colleagues transported to this planet, you were less than a kilometer from this base. Your capture was a simple matter.

RIKER
My colleagues... ?

TOMALAK
We allowed them to transport safely back to the Enterprise. But your signal was... diverted.

RIKER
My people won't stop looking for me, Tomalak.

TOMALAK
They already have.

Riker reacts... They pause by a holding cell cut into the living rock. One of the guards deactivates the force field lights.

45 INT. HOLDING CELL (OPTICAL)

As Riker and the Romulans ENTER...

TOMALAK
(ironic, to Riker)

Please say hello to your son.

And Riker reacts to... a ragged, dirty little boy huddled in a corner of the cell. It is Jean-Luc.

RIKER
(surprised)
Jean-Luc?

TOMALAK
That is not his name, of course. Nor have you ever really met him. We merely... used his image to augment your program.

Riker carefully approaches the boy... who flinches away and scuttles to another corner of the cell. Riker reacts, then glares at Tomalak.

RIKER
What have you done to him?

Tomalak ignores the question.

TOMALAK
While I am gone, please give careful thought to your situation.

He EXITS with the guards. As the cell's force field is reactivated, Riker faces the boy.

RIKER
(gently)
What's your name?

Silence. Riker tries again.

RIKER
Look... if we're going to get out of here, you've got to trust me...

The frightened boy cringes in the corner, unwilling to so much as look at the man. Riker takes a step toward him, but stops as...

RIKER
Easy... I won't hurt you.

45 CONTINUED:

The boy covers his face with his hands, peering fearfully through his fingers with panicky eyes.

RIKER
Who are you? How did you get here?

No answer. But Riker doesn't give up. He kneels near the boy.

RIKER
My name is Will.

45 CONTINUED:

The boy slowly sits up... studies Riker... then...

ETHAN/JEAN-LUC
Ethan...

Ethan and Riker hear footsteps and face the force field, watching, as two guards stride down the tunnel and past the holding cell.

ETHAN
They brought me here... with my parents...

Ethan turns away from the field to face Riker.

ETHAN
(continuing)
We were at a research station on Miridian Six.

RIKER
(a gentle inquiry)
Miridian Six... near the Neutral Zone? I thought it was uninhabited...

ETHAN
The station was set up last year.
(quietly)
Then the Romulans came...

The boy stops. Riker frowns.

RIKER
It's odd the Enterprise wasn't advised...

Riker changes tack, probes tenderly.

RIKER
Where are your parents, now?

ETHAN
(after a pause)
They took them away.

Another beat. Riker doesn't know any kinder way to ask the next question.

RIKER
Do you know why the Romulans are keeping you here?

45 CONTINUED: (2)

ETHAN
No...
(his fear showing)
... I just want to get away.

Riker kneels, takes the boy by the shoulders...

RIKER
Ethan... I'll get us out of here...

ETHAN
(resigned)
How? Even if we do get away, they'll find us.
(beat)
They found me when I escaped before.

That gets Riker's attention.

RIKER

You escaped?

ETHAN
(nods)
I hid in a secret place... for weeks... but they caught me when I went out to find food.

They hear approaching footsteps and Riker stands to face them as...

46
thru OMITTED
47

48 INT. TUNNEL OUTSIDE HOLDING CELL (OPTICAL)

Tomalak and a guard approach the cell. The guard deactivates the force field and they both ENTER.

49 INT. HOLDING CELL (OPTICAL)

Tomalak faces Riker and Ethan.

TOMALAK
I want that information, Commander. I want the location of Outpost Twenty-Three.

49 CONTINUED:

Riker doesn't bother to answer. Tomalak barely maintains his poise.

TOMALAK

Very well. I have been given permission to use whatever means are necessary...

49 CONTINUED: (2)

Ethan suddenly bolts for the open door. Riker reacts...

RIKER
Ethan... no!

Tomalak also reacts, shouts...

TOMALAK
Stop him!

The guard quickly reaches out, grabs Ethan by the collar. The boy kicks and screams, struggling against the guard's grip.

ETHAN
Let me go...

Tomalak looks away from Riker for only a moment... but it's long enough. Riker punches Tomalak, who goes down. The guard reacts, tries to keep a firm hold on the struggling Ethan as he draws his phaser. But Ethan knocks the Romulan's arm up toward the ceiling...

ETHAN
Don't!

The phaser goes off, firing into the ceiling. Then the guard shoves the boy aside... which buys Riker

the time to punch him out, too. As the guard slumps to the floor, Riker picks up his phaser, hurries to Ethan, helps him out of the cell.

50 INT. TUNNEL - OUTSIDE THE HOLDING CELL (OPTICAL))

As they hurry down the corridor...

RIKER
This secret hiding place of yours... ?

ETHAN
This way...

A phaser beam suddenly blasts the wall close by. They react and RUN...

51 THE END OF THE TUNNEL (OPTICAL)

Another Romulan guard approaches, weapon at the ready... But before he can fire again...

52 RIKER (OPTICAL)

fires, knocking the guard off his feet.

53 INT. ANOTHER TUNNEL

Riker and Ethan round a corner and come face to face with a surprised Romulan guard. The Romulan goes for his weapon. Too late. Riker fires first. As the guard falls, Riker and Ethan run toward...

53A ANGLE ON AIR CONDITIONING GRATE

The boy stops by the floor level air conditioning grate, swings it open, and motions.

ETHAN

In here...

Riker follows him as Ethan climbs inside, then pulls the grate shut behind them.

54 OMITTED

55 INT. A NARROW CRAWLSPACE

Almost pitch black. The only light comes through the slots in that grate. Ethan hurriedly slides bolts into place, securing the grate as echoing footsteps approach in the tunnel beyond...

... Riker and Ethan freeze against the walls on either side of the grate as the feet and legs of the Romulan guards appear in the tunnel outside.

One of the Romulans kneels down, peers through the grate... then suddenly seizes it with his hand and gives it a hard shake as we...

56 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

57 thru 60 OMITTED

61 INT. CRAWLSPACE - CONTINUOUS

Riker's hand tightens on that captured phaser as the guard gives the grate a last shake... then steps away to rejoin his companion...

61A RIKER'S POV - THROUGH GRATE

The guards move off down the corridor... paying close attention to the sensing device one of them holds.

62 OMITTED

63 INT. CRAWLSPACE

Riker reacts, puzzled, to the fading footsteps of the Romulans in the tunnel. He turns to Ethan and whispers.

RIKER
Their sensors should have picked us up...

Ethan picks up a lantern from the top of a nearby crate, activates it, and plays its beam across the rock. As they move a short way down the crawlspace to a jumble of oddly shaped crates and freight containers...

ETHAN
They can't... I heard them say

there's something in these
rocks...

RIKER
Heavy metals?

ETHAN
(nodding)
Right...

Ethan starts shoving a large crate aside to reveal a dark entryway. Riker moves to help him.

63 CONTINUED:

Then Ethan lights their way with the lantern as Riker follows him through the entryway into...

63AA INT. CRAWLSPACE - ANOTHER SECTION

Riker and Ethan move through the narrow crawlspace.

RIKER
When you escaped last time...
how'd you manage it?

ETHAN
I acted like I was sick... when
the Romulans took me to the
infirmary, I ran away.

Ethan pauses, faces Riker.

ETHAN
I was lucky... I found this place

the same day.

Riker nods appreciateively as they move on to...

63A INT. SECRET ROOM

... Where Ethan activates a light cell, bathing the room in a soft glow.

ETHAN
... The Romulans forgot all about this storeroom when they rebuilt the tunnels.

The boy crosses to a pile of crates stacked in a corner of the cluttered room... starts searching through them.

ETHAN
After I got away last time...

Ethan produces a folded piece of synthetic cloth.

ETHAN
(continuing)
... I mapped out all their tunnels.

He lays the cloth out across a crate... to reveal a rough map of the base. As Ethan points things out...

63A CONTINUED:

ETHAN
Supply depot, communications, living quarters... and the shuttle bay.

RIKER
(instantly intrigued)
How many guards at the shuttle bay?

ETHAN
Only two or three.

Riker thinks about it, shakes his head.

RIKER
Stealing a shuttle would get us nowhere... too easy for the Romulans to track one of their own ships.
(MORE)

63A CONTINUED:

RIKER (Cont'd)
(points at map)
But we could break into communications. Send a message to the Enterprise.

Ethan looks doubtful. Shakes his head.

ETHAN
We can't do that... The transmitter is on a voice-activated security system!

RIKER
Do you know whose voice it

accepts?

ETHAN
Only Ambassador Tomalak.

RIKER
(reacts)
Who?

ETHAN
Tomalak.

RIKER
Ambassador Tomalak.

Ethan looks up at him, suddenly aware of the man's stunned reaction. Riker just stares at him.

RIKER
Tomalak is a Romulan Captain. The only time he was called "Ambassador" was in their Holodeck fantasy. How would you know about that?

ETHAN
You... you told me about it.

Riker shakes his head, no I didn't.

RIKER
Who are you? What's your part in all this?

63A CONTINUED: (2)

They react to a sudden, off screen explosion and the sounds of the approaching Romulans. Ethan turns to Riker, shouts a warning...

ETHAN
They've found us!

RIKER
(calm)
But you said their sensors didn't work in this tunnel.

ETHAN
They must have fixed them. We've got to go!

He grabs at Riker, but he won't budge.

RIKER
And where will we go, Ethan?

ETHAN
To the shuttle bay! There's still time.

RIKER
No... I've had enough.

And they both react as...

63B TOMALAK AND TWO GUARDS

Step into the room.

TOMALAK
Commander... surrender your

weapon...

And as the three Romulans raise their weapons... Riker drops his phaser and casually lifts his arms, palms up.

RIKER
No more games. No more fantasies. I'm not going to play anymore.

Then Riker makes eye contact with Ethan. A last, sad moment between them. And the boy relaxes... he knows the game has finally and truly ended. Then...

64 thru 65 OMITTED

66 THE ROMULANS (OPTICAL)

Suddenly SHIMMER away.

67 THE ENTIRE ROOM (OPTICAL)

Also disappears... to reveal the immense cavern where our story began. Riker and Ethan are left alone in the huge room. Riker stares at the boy. Shocked.

RIKER
It was never the Romulans... it was you all along, wasn't it?

Ethan hangs his head. Then we go to...

68 INT. MAIN BRIDGE - THE REAL ENTERPRISE

Picard and Data are at an aft station, huddled over a monitor.

DATA
There is no question about it, sir. It is his signal.

Picard acknowledges this with a nod. Then Troi, Worf, and Geordi watch, concerned, as...

PICARD
(to com)
Picard to Riker... can you read me?

RIKER'S COM VOICE
(after a beat)
Riker to Picard. I'm here.

The general relief at the sound of Riker's voice is obvious.

69 INT. ALIEN CHAMBER

Riker and Ethan.

PICARD'S COM VOICE
Are you all right?

69 CONTINUED:

RIKER
Yes... What about Worf and Geordi?

PICARD'S COM VOICE
We beamed them up an hour ago...
They're fine.

69A INT. MAIN BRIDGE

PICARD
But we lost you in mid-transport.
Where have you been? What is
going on down there?

RIKER'S COM VOICE
I'm not sure, sir.

Picard raises an eyebrow as we go back to...

69B INT. ALIEN CHAMBER (OPTICAL)

Riker and Ethan.

RIKER
But I think I'm about to find
out... stand by.

Riker keys his insignia and faces the boy, who is sad
but calm.

RIKER
What should I call you? Ethan...
Jean-Luc?

ETHAN
(sad)
It doesn't matter.

Riker crosses to the wall, listens to a faint humming

beyond.

RIKER
This room... it's more than just
a Holodeck, isn't it?

69B CONTINUED:

ETHAN
(almost proud)
Much more. The neural scanners
read my mind... give me anything
I want. Just like they tried
to give you everything you
wanted.

Riker is furious... and for good reason.

RIKER
What I wanted? You probed the
Enterprise... lured us here...
so you could play games with me.
I didn't want any of that... you
did. Why?

The boy looks older, sadder, less the child.

ETHAN
My world was invaded... my
people... killed. My mother
brought me here... so our enemies
would never find me.

Riker reacts... tone changing.

RIKER
But they found her, didn't they?

Ethan nods -- the memory, distant as it is, still painful.

ETHAN
She knew they would never stop looking for her... So she made sure I would be safe...

He touches his forehead, then gestures at the surrounding walls as...

69C ANGLE - INCLUDING CAVERN WALLS (OPTICAL)

Brief SHIMMERS here and there as the various components of Ethan's scanners "uncloak" and reveal themselves.

ETHAN
She left the scanners to protect me... and to give me everything I wanted.

69C CONTINUED:

Riker reacts to the youngster's pain. Abandoned by his own father, he knows what it's like to be a lonely little boy.

RIKER
Everything... then why kidnap me?

ETHAN

(after a pause)
I wanted you to stay. It's been so long... I just wanted somebody... real. I... thought you would be happy... I'm sorry...

Riker is gentle... but insistent.

RIKER
I have to return to my ship.
(a beat)
Come with me. You don't have to stay here anymore... you don't have to be alone anymore...

The boy hesitates. A long beat as he considers. Then...

70 ANGLE - FAVORING ETHAN - (OPTICAL)

The figure of the boy SHIMMERS... and for the first time, we see him in his true, alien form.

THE ALIEN
My real name is Barash.

Riker smiles, holds out his hand, and says...

RIKER
To me, you'll always be Jean-Luc.

The alien takes Riker's hand. A silent and special moment between them... then Riker keys his insignia.

RIKER
Two to transport...

And as they DEMATERIALIZE, go to...

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As she warps AWAY.

(NOTE: This will be the first exterior view of the Enterprise we see after the shot of it in orbit around Alpha Onias Three.)

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Final Mission"

(f.k.a. "Turnabout")
#40274-183

Written by
Jeri Taylor

Directed by
Corey Allen

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FINAL DRAFT

SEPTEMBER 17, 1990

STAR TREK: THE NEXT GENERATION
"Final Mission"

CAST

PICARD	SONGI
RIKER	DIRGO
DATA	ENSIGN TESS ALLENBY
BEVERLY	
TROI	
GEORDI	

WORF
WESLEY

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Final Mission" 9/17/90 - SETS

STAR TREK: THE NEXT GENERATION
"Final Mission"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
SICKBAY MINING SHUTTLE
ENGINEERING
MAIN SHUTTLEBAY WASTE SHIP

MINING SHUTTLE LAMBDA PAZ
DESERT
LAMBDA PAZ CLEARING
CAVE
CAVERN GAMELAN IV

GAMELAN IV
SONGI'S ROOM (ON SCREEN)

STAR TREK: "Final Mission" - REV. 9/28/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Final Mission"

PRONUNCIATION GUIDE

DRESCI DRESS-key
GAMELAN GAM-uh-lin
MALTASION mal-TAY-zhun
NENEBEK NEN-eh-bek
PENTARUS pen-TAR-us
SONGI SAHN-jee

STAR TREK: THE NEXT GENERATION
"Final Mission"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise travels through space as:

PICARD (V.O.)
Captain's log, stardate 44307.3. I am preparing to leave by shuttlecraft for Pentarus Five, where I have been asked to mediate a dispute among the salenite miners -- a contentious group unfortunately prone to violence.

2 INT. ENTERPRISE - BRIDGE - CONTINUOUS

PICARD, RIKER, TROI, DATA, WORF, and ENSIGN TESS ALLENBY at their positions.

PICARD (V.O.)
At the same time, I must deal with a situation of a far more personal nature.

WESLEY comes bursting in through the Turbolift door, out of breath and a little anxious. Everyone on the Bridge looks stern and a little disgruntled with him.

PICARD
Ensign, I summoned you almost ten minutes ago!

WESLEY
Yes, sir, I know, but I was in the middle of an experiment using some volatile compounds and I couldn't just leave them lying out --

PICARD
Excuses, Mister Crusher?

WESLEY
No, sir, not at all, it was more of an explanation --

2 CONTINUED:

PICARD
Because I assure you that will not go over well at Starfleet Academy.

WESLEY
I know, sir, but --

Then it sinks in. He stares at Picard.

WESLEY

The Academy?

PICARD

I just got the message from Admiral Nsomeka. She expects you to report in two weeks.

There are smiles all around as Wesley, nonplussed, realizes what Picard is saying.

PICARD

A position has opened up in this year's class. You'll have to work overtime to catch up, but I have assured the Commander that you will be capable of that. Please don't make a liar of me.

WESLEY

Oh, yes sir! I mean -- no, sir.

PICARD

And as your final mission aboard the Enterprise... I'd like you to accompany me to Pentarus while I try to sort things out with the miners.

Wesley is amazed -- first the Academy, and now an expedition with the Captain.

WESLEY

Yes, sir...

PICARD

Mister Riker tells me you've been

studying the effects of outpost judiciary decisions on Federation Law. What better way to get first-hand experience?

2 CONTINUED: (2)

WORF
Captain, I am picking up a general distress signal from Gamelan Five.

PICARD
On screen.

They all turn toward the view screen.

3 ANGLE - ON SCREEN (OPTICAL)

An alien woman, SONGI, appears -- a gentle, sensitive creature who speaks with quiet desperation.

SONGI
Please... Does anyone read us?

PICARD
(to Worf)
Open channel.
(to screen)
I am Captain Jean-Luc Picard of the Federation Starship Enterprise.

SONGI
Captain... I am Chairman Songi, of Gamelan Four. An unidentified

spacecraft has entered orbit above our planet. Radiation levels in our atmosphere have increased by three thousand percent. We can only assume we are under attack -- but the ship will not answer our hails! We are a peaceful planet... we have no ability to defend ourselves. Please, can you help us?

PICARD
Mister Data, are we close enough for a scan?

DATA
Nossir, we are out of range.

3 CONTINUED:

RIKER
Any other ships near that system?

DATA
Negative, Commander.

PICARD
Very well. Chairman Songi, we will proceed immediately to your planet.

SONGI
Thank you, Captain Picard...

The screen blinks out. Picard considers logistics.

PICARD
Mister Riker, take the Enterprise
and investigate the problem.
Ensign Crusher and I will proceed
to Pentarus Five.
(to Wes)
The miners have sent a shuttle.
We'll depart in ten minutes.

Wes acknowledges, heads for the Turbolift.

4 INT. SHUTTLEBAY TWO

GEORDI emerges from the miners' shuttle -- a small, ragged vessel that looks like the space equivalent of "The African Queen". Its pilot, DIRGO, is a tough-looking humanoid who is weathered and worn enough to suggest middle-age. Though his appearance is feral, he will emerge as an intelligent, if inflexible, being.

Ultimately, he is self-serving; Dirgo looks out for Dirgo, because he's always had to.

GEORDI
Your maneuvering thrusters are
rigged in a configuration I
haven't seen before.

Dirgo gives him a smug look.

DIRGO
My own modification. It's more
efficient. You can study it if
you want...

4 CONTINUED:

At this point, Picard and Wesley enter.

GEORDI
(to Picard)
I've run operational and safety inspections, Captain. It checks out. I won't make any claims for comfort.

Dirgo approaches Picard, sizing him up as he does.

DIRGO
Captain Picard... Captain Dirgo, of the shuttlecraft "Nenebek".

PICARD
Ah -- Captain. Good to meet you.

WESLEY
(sotto to Geordi)
"Captain?" Of a mining shuttle?

But Dirgo hears him, turns instantly to him.

DIRGO
Yes, Ensign -- Captain. My ship isn't pretty, and she isn't big -- but we've logged almost ten thousand hours together.

PICARD
It seems a very -- sturdy -- craft.

DIRGO
We should go. Will you take Ops, Captain?

PICARD
I'll let Ensign Crusher perform that task. I need to study up on Regalian law.

Dirgo studies Wesley with obvious disdain as they enter.

4A INT. ENTERPRISE - BRIDGE

Riker, Allenby, Worf, Data.

4A CONTINUED:

WESLEY'S COM VOICE
Crusher to Bridge...

RIKER
Go ahead, Mister Crusher.

WESLEY'S COM VOICE
Shuttlecraft Nenebek prepared for departure.

RIKER
Acknowledged, Ensign. Begin launch sequence.

WESLEY'S COM VOICE
Launch sequence confirmed...

DATA
Shuttlecraft has cleared the bay.

RIKER
Ensign Allenby, set a course for the Gamelan system... Warp Six.

ALLENBY
Aye, Sir.

4B EXT. SPACE - THE ENTERPRISE (OPTICAL)

warping away.

5 EXT. SPACE - MINUTES LATER (OPTICAL)

The shuttle craft heads toward Regalus.

6 INT. SHUTTLE - CONTINUOUS

Dirgo eyes Wesley handling the Ops position with some surprise.

DIRGO
You've done this before.

WESLEY
(dryly)
Yes...

DIRGO
(jerking his head toward the cabin)
If your Captain isn't tougher than he looks, those miners will tear

him apart.

WESLEY
Don't worry about Captain Picard
-- he'll handle them.

Suddenly they are interrupted by a sudden muffled explosion and violent shake of the craft, which then settles into a constant vibration. Cabin lights dim; control panels flicker.

WESLEY
I've lost navigation --

DIRGO
The port thruster quad is gone,
guidance coupling is severed --
I can't stabilize her!

The shuttle bucks and pitches as Dirgo and Wesley struggle for control.

7 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 OMITTED

9 INT. MINING SHUTTLE - CONTINUOUS (OPTICAL)

The shuttle is in chaos. Dirgo wrestles with the controls as the ship continues to shudder violently. Picard bursts through the door of the cabin.

WESLEY
The port thruster module blew...

Picard instantly sits in the Ops position.

DIRGO
Nenebek to Enterprise... emergency... do you read? Pentarus station... come in...
(shakes head)
Communication is gone --

PICARD
Is your navigational system functioning?

DIRGO
Negative. Switching to manual.

PICARD
Estimated position... ?

DIRGO
Fifty million kilometers from Pentarus Five... we may have to put down somewhere else...

PICARD
Mister Crusher, scan for a class M environment...

WESLEY

Aye, sir.

9 CONTINUED:

He moves to the panel. The shuttle lurches sharply, settles, lurches again.

DIRGO

We'll lose the main impulse engine if I don't throttle it down.

There is another sharp jolt and the ship shudders.

WESLEY

(reading scanners)

One of the moons of Pentarus Three... it's class M -- barely -- mean temperature fifty-five degrees Celsius...

PICARD

Life forms indicated?

WESLEY

Negative. But sensors are limited. There's an intense magnetic field near the surface.

10 OMITTED

11 ON SCREEN

DIRGO
We don't have a choice.

He makes a manual course correction...

11A EXT. SPACE - SHUTTLE (OPTICAL)

moving toward a red-brown moon.

11B INT. SHUTTLE

DIRGO
Save the impulse engine for a controlled entry.

PICARD
Ensign, reconfigure the working thrusters to manual inputs.

WESLEY
I'll try, sir -- but this grid looks about a hundred years old...

Dirgo glances at Picard. He's a little defensive.

DIRGO
I don't have the Federation's resources...
(rising, to Picard)
Captain... will you take the helm?

Dirgo goes to Wesley, shoulders him aside; Picard takes the conn.

DIRGO
I'm rerouting the deuterium flow --

WESLEY
(nods)
We'll have to manually trip the bypass from the main engine to the thrusters...

Dirgo gives Wesley a sharp look.

DIRGO
Where'd you learn that?

12 ON PICARD AND VIEWSCREEN (OPTICAL)

The red-brown sphere begins to fill the window.

WESLEY
We've got power reconfigured, Captain.

Picard's hands are at the controls, skillfully maneuvering the craft, which continues its sporadic jolts and lurches. Dirgo moves to Ops, checks his monitors.

DIRGO
Hull temperature seven hundred degrees --

PICARD
Beginning braking maneuver.

The craft goes into a pitch up. Cabin lights flicker wildly.

DIRGO
We're below Mach One! Bypass to thrusters now!

Smoke begins to seep into the cabin; the lights flicker and the craft bounces turbulently. Finally, there is one moment of a controlled glide... and then impact. Sparks arc through the cabin, and then there is darkness.

13 EXT. LAMBDA PAZ - MINUTES LATER - DAY

A merciless sun beats down on a sere desert of rolling sand dunes. The shuttle lies, half buried in sand, charred and broken. The hatch has ripped off and we see Picard emerge, blinking in the harsh light and then turning to help Wesley climb out.

13 CONTINUED:

Picard is already at work, assessing the situation.

PICARD
Let's salvage what we can.
(glancing upward)
The first thing we'll need is shelter from the sun. In this heat, the shuttle will act like an oven.

Dirgo emerges from the shuttle, wiping his perspiring face.

DIRGO
All systems are out. Can't get

a communication channel. Location transponder's gone, too.

PICARD
We'll have to check the craft for something to protect our heads and eyes... and Captain, please recover your medical supplies... food and water rations...

DIRGO
(hesitant)
The medical supplies are all right...

PICARD
But... food and water?

DIRGO
A replicator... damaged beyond repair.

PICARD
Surely... you have emergency supplies.

DIRGO
This isn't a starship! I have to choose what I carry!

Picard stares at him, not wanting to believe what the man is saying.

PICARD
Are you telling me... that we have no water?

13 CONTINUED: (2)

Dirgo looks away. Picard glances up at the sun, and then out across the vast desert. Wesley watches him, definitely worried, hoping the Captain can pull some miracle. But how will they survive without water?

14 EXT. SPACE - ENTERPRISE ORBITING GAMELAN IV (OPTICAL)

The ship maintains a distant orbit around a large blue and green planet. In much closer orbit is an enormous space ship with no markings, dark and ominous.

15 INT. ENTERPRISE - BRIDGE (OPTICAL)

Riker with Data, Geordi, Beverly, Worf and Allenby.

DATA
Scanning. Vessel reads as an unmanned sublight freighter.

RIKER
Origin?

DATA
Indeterminate. Propulsion appears to employ a gaseous-core fission reactor, but it is not functioning.

GEORDI
The radiation levels coming from that ship are off the scale.

RIKER
Mister Data, could that be

leakage from their engines?

DATA

No sir. Engine reactor elements appear to have been inactive for approximately three hundred years. The vessel is carrying various unstable waste products.

GEORDI

You mean... it's a garbage scow.

DATA

Precisely.

15 CONTINUED:

RIKER

Mister Worf, open a hailing frequency.

(beat)

Chairman Songi, this is Commander Riker on board the Enterprise.

Songi appears on screen.

SONGI

Yes, Commander.

RIKER

It appears you've inherited someone else's problem... It's an old waste vessel... caught by your planet's gravitational pull.

BEVERLY
Have your people begun to suffer from radiation sickness?

SONGI
Not yet. But some areas are already detecting dangerous levels.

RIKER
We'll do our best to get it out of here as quickly as possible.

SONGI
Thank you, Commander.

The screen is wiped.

RIKER
We're going to give that barge a push into the Gamelan sun.

15 CONTINUED: (2)

DATA
Sir, the Meltasion Asteroid Belt lies between here and the sun.

RIKER
Then we'll have to take it ourselves and have our deflectors clear a safe path through the asteroids.

GEORDI

I don't like the idea of getting close enough to that barge to tow it. The radiation levels are so high we'd be risking contamination of the entire crew.

RIKER
Got a better idea, Geordi?

GEORDI
We could send over a construction module to attach thrusters to it. Then we could direct it through the asteroid belt from a safe distance.

Before Riker can respond --

WORF
Commander... a message from the mining settlement on Pentarus. The shuttle carrying Captain Picard has not yet arrived.

BEVERLY
(surprised)
They left here at oh-eight-hundred hours...

WORF
They have asked if we will be starting a search.

Riker looks out at the huge waste vessel, frustrated.

15 CONTINUED: (3)

RIKER
Tell them we have an emergency situation here... we'll start a search after we've dealt with it.

WORF
Aye, sir.

RIKER
Mister La Forge, prepare to launch the construction module. Let's get this over with as fast as we can.

Geordi heads for the Turbolift to obey the command.

16 OMITTED

17 EXT. DESERT ON LAMBDA PAZ - CONTINUOUS

The three men have salvaged what they could from the cabin of the shuttlecraft. They have fashioned wraps to cover their heads and shield their eyes, with flaps covering the backs of their necks. Wesley is repairing a damaged tricorder. Picard is laying broken strips of the metal hull on the sand.

PICARD
Mister Crusher, any luck with that tricorder?

WESLEY
I think so, sir. The scanning

range may be limited, but it's
better than nothing.

DIRGO
These were on board, Captain.
They're working.

He produces four phasers, similar to early Enterprise types. Picard and Wes each take one. Dirgo holsters the other two.

PICARD
Excellent. Now --
(scanning the distance)
Our communicators may not be able to get a signal through this strong a magnetic field... so I've fashioned an arrow. If a search party finds the wreckage, they'll know we've headed for those mountains.

DIRGO
Are you crazy?

Picard shoots him a quizzical look.

DIRGO
It's too far away. We'll never make it.

PICARD
We can't survive out here in the sun.
(MORE)

17 CONTINUED:

PICARD (Cont'd)
Where there are mountains, there is shelter.

Chastened, Dirgo snorts and bristles.

DIRGO
You have no right to make the decisions! I'm Captain of this ship!

This is too much for Wesley, who stands in front of Dirgo.

WESLEY
If you want to get out of this, I suggest you listen. Captain Picard is the one who's going to keep us alive --

PICARD
(interrupting)
Thank you, Ensign, that's enough.

WESLEY
Yes, sir.

PICARD
Captain Dirgo, you're an able pilot and I welcome your input. Do you feel there's an alternative we're overlooking?

Dirgo hesitates, looks around, sees the vast sweep of

empty desert. Then --

DIRGO

No.

PICARD

Very well. I suggest a steady pace, but not a brisk one. We need to ration our energy. Try to breathe through your nose, it will help prevent dehydration. I'll lead... Captain Dirgo, will you bring up the rear?

17 CONTINUED: (2)

And he starts off, the others falling into line. Wesley scans the desert with the tricorder as they march. Dirgo gives himself one last look at his fallen ship. He gives it a little salute before turning to follow the others.

18 THE SEARING SUN

burns in the sky, turning it white with heat.

19 THE TRIO OF MARCHERS

slogs across the dunes, sweltering under the glare of the merciless sun, struggling to make progress in the deep sand. Dirgo stumbles in the shifting sands. Wesley spots him, helps him regain his footing. Dirgo spits sand from his mouth as Wesley helps brush him off.

WESLEY
And you were worried about how tough the Captain is?

He nods ahead --

20 PICARD - THEIR POV

marches at a strong, sturdy pace. He looks like he could go on for hours.

21 WESLEY AND DIRGO

Wesley smiles, then turns and starts off again. Dirgo watches him, then surreptitiously removes a bottle from his pocket. It contains a clear liquid; he tips the bottle and draws deeply on it. Then he covertly replaces it.

22 ON WESLEY

looking at the tricorder. He slows, swings the instrument from one side to the other, frowning as he reads the response. Dirgo catches up to him.

DIRGO
Did you find water?

22 CONTINUED:

WESLEY
No... not yet...

Suddenly Wesley stops, turns and points the tricorder behind them, then whips it to the opposite side.

DIRGO
What are you doing with that?

Picard turns, hearing them.

PICARD
Mister Crusher?

WESLEY
I'm not sure, sir... an energy reading.

PICARD
Energy reading? What kind?

WESLEY
Low frequency E-M. It's been getting stronger... the closer we get to those mountains.

DIRGO
What are you saying? There's something over there? Waiting for us?

WESLEY
I don't know what it is. It just registers as a repeating energy pattern...

PICARD
Ensign, are you suggesting this energy is not naturally occurring?

WESLEY
The readings could be indicating

some electromagnetic property in
the rocks... but I don't think so.

PICARD
A life form?

22 CONTINUED: (2)

WESLEY
It's possible... the pattern's
fairly organized...

The three look across the sands toward the mountains. Picard glances back from where they came.

PICARD
We can't go back... and we can't
stay here. We have to keep going
to the mountains. No matter
what's waiting there.

He sets off, resolutely. The others follow, though the mountains now loom ominously with the spectre of the unknown.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23
thru OMITTED
25

26 INT. CAVE - CONTINUOUS

We are inside a cave, shooting toward the tunnel which leads to its entrance. Picard, Wesley and Dirgo ENTER.

DIRGO
There has to be water in here... aren't caves formed by water?

Picard runs his hands over the walls of the cave; Wesley is scanning with the tricorder.

PICARD
Not necessarily... they could have been created by volcanic activity -- lava flows.
(turns from wall)
These walls are dry... Mister Crusher, do you get any moisture reading?

WESLEY
No, sir... But that E-M reading? The pattern has changed... and the frequency is peaking a lot higher...

26 CONTINUED:

Dirgo, hot and frustrated, wipes his face with his sleeve. As he does, the bottle of liquid falls from

the pocket and onto the cave floor. Picard and Wesley stare at it in amazement.

WESLEY
You have water!

DIRGO
(defensive)
I wouldn't hide water...

Picard picks up the bottle, opens, smells it.

DIRGO
It's called dresci... from my planet.

PICARD
Alcohol.

DIRGO
It's -- medicinal. For emergencies.

Picard gives him a questioning look.

26 CONTINUED: (2)

DIRGO
I was going to share it with you...

PICARD
This won't quench your thirst... it will only make it worse.

DIRGO

I'll take my chances...

He extends his hand for the bottle, but Picard doesn't yield it.

PICARD

I'm not going to let you waste this. It's more valuable to us as a coolant or a disinfectant.

DIRGO

It's mine!

PICARD

Mister Crusher, stow this with the medical supplies and keep your eye on it.

WESLEY

Yes, sir.

Picard tosses the bottle to him. Dirgo glares, seething.

PICARD

Now we're going to explore this cave. Mister Crusher, look for any indication of water, no matter how faint. Captain Dirgo -- will you lead the way?

Picard gestures ahead of him, and Dirgo, still angry, scowls at him defiantly for a beat before starting into the depths of the cave.

27 EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

orbiting the Gamelan planet.

28 INT. SICKBAY - CONTINUOUS

Beverly is briefing assistants. There is a determined quality to her, as though it's important to concentrate on business.

BEVERLY
We're projecting that the bulk of the radiation will affect three small island groups.

Troi ENTERS as Beverly is giving instructions, takes note of her brisk, no-nonsense manner.

BEVERLY
(continuing)
Fortunately, they're sparsely populated. We'll start replicating hyronalin now and be ready to transport it to them if it becomes necessary. Please coordinate with the medical personnel on the planet.

The supernumeraries set to their tasks, and Troi approaches.

TROI
We've contacted the nearest Starbase for a search vessel... I'm afraid the closest one is almost a week away...

BEVERLY
I see. Thank you.

TROI
But we have asked the mining settlement to send out any vessels they might have.

Beverly gives her a look; not much hope there.

TROI
You know, there are many reasons why the shuttle might have been delayed...

BEVERLY
Deanna -- thank you. But I'm all right. And for now, I have work to do.

28 CONTINUED:

She moves off to stay busy, and Troi looks after her, knowing Beverly is keeping a tight lid on.

29 INT. ENTERPRISE - BRIDGE - CONTINUOUS (OPTICAL)

Riker stands over Geordi as he works at the Science Station. Tess and Data, off-camera, at their posts. An Okudagram represents the construction module in the process of attaching thrusters to the waste ship. Worf turns to them.

WORF
Commander... the miners report that they have very few operable shuttle craft. They want to know when we will be joining the search.

RIKER
Tell them to stand by. If this works, we'll be on our way.

GEORDI
Thrusters are attached and ready, Commander.

Riker moves to his command chair.

RIKER
Initiate prefire sequence.

GEORDI
Prefire command transmitted. Thrusters to standby.

RIKER
Fire thrusters... gradual acceleration to forty percent power.

They all look toward the viewer.

29A thru 29B OMITTED

29C EXT. SPACE - WASTE VESSEL - CONTINUOUS (OPTICAL)

The waste vessel begins to move, sluggishly but steadily. Then, suddenly, a chunk of it rips off.

29D INT. ENTERPRISE - BRIDGE - CONTINUOUS

GEORDI
We've lost one module. Correcting thrust vectors to compensate.

DATA
Structural integrity of the barge has been compromised. Disintegration is continuing.

RIKER
(standing)
Shut down thrusters! Ensign, take us one thousand meters ahead of the barge and hold.

DATA
External radiation levels are increasing.

ALLENBY
(beat)
Coming into position at one thousand meters.

RIKER
Mister Worf, extend shields around the ship and lock on a tractor beam.

WORF

Aye, sir.

29E EXT. SPACE - THE ENTERPRISE AND WASTE VESSEL (OPTICAL)

Moves next to the barge and locks on the tractor beam.

29F INT. ENTERPRISE - BRIDGE - CONTINUOUS

Red Alert goes into automatic, alarms chime.

COMPUTER VOICE
Warning. Radiation levels at seventy millirads per minute and rising.

RIKER
Allenby, set a new course. We're going to take it through the asteroid belt ourselves. One-quarter impulse.

ALLENBY
Aye, sir.

RIKER
(to comm)
Doctor Crusher to the Bridge.

CRUSHER'S COM VOICE
On my way.

RIKER
Data... I need a projection of the radiation impact on the crew... Worf...

(beat)
... signal the mining settlement.
Tell them -- we won't be joining
the search for awhile.

30 OMITTED

31 INT. CAVE - CONTINUOUS

Dirgo, Wesley, and Picard make their way through the cave, Wesley scanning constantly.

DIRGO
There's light up ahead!

The others follow him toward a cleft in the cave wall. A shaft of light is visible beyond.

WESLEY
(re: the tricorder)
Captain... water!

The three reach a jagged opening in the cave, through which some light penetrates.

32 OMITTED

32A INT. CAVERN - CONTINUOUS (OPTICAL)

as they move cautiously into a huge subterranean cavern. Shafts of sunlight stream from openings far above them, illuminating the vault-like interior. It is a dry, dusty atmosphere, full of a chalky grit that clogs their noses and mouths and intensifies their thirst.

32A CONTINUED:

(NOTE: From now on, there will be a distinction between "cave" and "cavern," the former referring to the smaller ante-room they first entered, the latter to the large space which contains the fountain.)

In the center of the space is a water fountain.

DIRGO
I knew there had to be water!

He runs toward it, reaches his hands out to scoop water -- but is stopped and flung back by a FORCE FIELD surrounding the fountain.

PICARD
Mister Crusher... what was that?

Wesley scans with the tricorder.

WESLEY
It seems to be some kind of tightly confined annular force field...

PICARD
Put there to protect the water.

WESLEY
Then there has to be a way to de-activate it...

DIRGO

(impatient)
We can with our phasers.

He moves quickly forward, impatient, pulls a phaser...

PICARD
I think it might be wiser if...

32A CONTINUED: (2)

But Picard is interrupted by a SOUND, a deep growling HUM... as Dirgo begins to fire... Picard shoots a look at Wesley...

WESLEY
(reading tricorder)
The E-M pattern again -- the power level's really spiking now...

DIRGO
Look... I think it's working!

PICARD
(warning)
Dirgo...

32A CONTINUED: (3)

The SOUND suddenly builds in volume, taking on a crackle like bacon sizzling. Then suddenly, all hell breaks loose!

33 THE SENTRY (OPTICAL)

appears -- a wave of electrical energy without substance, possibly appearing as a sheet of crackling lightning that buzzes and hums as it moves toward them.

PICARD

Stop firing!

Dirgo stops and whirls. The shimmering plane advances toward them.

34 ANGLE - THE TRIO (OPTICAL)

Dirgo fires right at the Sentry. It stops -- then suddenly flares out in a frightening electrical display that ricochets from the cavern wall, and pulls the phaser out of Dirgo's hands...

35 PICARD

sees that rocks have been jarred loose by the Sentry's activities -- rocks that are beginning to tumble right down onto Wesley. He dives toward the young man, hurling him away from the rockslide, but taking the first one right on his head.

The Captain crumples to the ground and is bombarded with more boulders. He writhes and twists under the assault of rocks, then finally lies motionless, dazed and broken. The Sentry disappears; the sound dissipates.

36 WESLEY AND DIRGO

Wesley springs instantly into action, holstering his tricorder, climbing to his feet and running toward the

Captain. Dirgo seems frozen with fear, staring at the wounded man on the ground.

36 CONTINUED:

WESLEY

Help me!

Wesley starts lifting boulders off the Captain. Dirgo is still immobilized.

WESLEY

Dirgo -- move!

Dirgo snaps from his shock and runs toward them, begins to throw rocks from the unconscious man.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. CAVE - SAME DAY - MINUTES LATER

Picard is lying on the ground as Wesley frantically administers first aid. Dirgo still seems sluggish, in shock.

WESLEY

Keep pressure on that wound!

Dirgo has his palm pressed against Picard's forehead, which took the initial blow and is bleeding. Wesley is inspecting the various wounds the Captain has sustained, checks his right leg with the tricorder.

WESLEY
This is the worst break... ?

DIRGO
What was that thing... ?

Wesley gives him a sharp look -- pay attention.

WESLEY
Keep the pressure constant.

He goes for the pack of medical supplies, starts rummaging through them. Picard opens his eyes, struggles for clarity.

PICARD
Ensign... how bad is it?

Wesley hesitates. Pretty bad, but he doesn't want to say that.

WESLEY
You have a broken leg... Your left arm is... I think there's a fracture there, too. And you took a bad blow to the head. But we're getting the bleeding under control.

37 CONTINUED:

PICARD
(weakly)
Good work... I'm going to be fine in a moment... just need to catch my breath...

DIRGO
(to Wesley)
Tell him the truth.

WESLEY
What truth?

DIRGO
(removing his hand from the wound)
He's bleeding inside. I've seen it before. He'll never survive.

Wesley ignores him, lifts out the dresci bottle, pours it onto a gauze pad, applies it to a wound in Picard's chest. Picard gasps with pain.

WESLEY
You don't know what you're talking about.

Wesley pours more dresci onto a pad, applies it to the head wound.

DIRGO
You're wasting your time. Save the dresci for us.

Picard has had enough of being talked about in the third person. He summons all his strength.

PICARD
Mister Dirgo -- I'd appreciate it if you didn't bury me before I'm gone.

Dirgo shakes his head in frustration, EXITS.

37 CONTINUED: (2)

Wesley starts to wrap the Captain's wounds with sterile packs and gauze. Picard grimaces in pain.

PICARD
The trouble is... he may be right.

WESLEY
No, he's not -- you're going to be fine...

Concentrating on his task, Wesley has not realized that Picard is gazing at him, a vague, distracted look as though this were another time, another place. Wes finally glances at him.

WESLEY
Captain... ?

PICARD
(gently)
For a moment... I saw your father's face in yours...

Wesley sobers. This reminder of mortality is unsettling to him.

PICARD
He wouldn't give up, either... even when things looked bleakest, even on that terrible afternoon...

Picard stops, trails off, remembering Jack's death.

PICARD
Strange, I always remember it as night. Maybe... sudden, unnecessary death ought to happen at night... not on a bright cloudless afternoon...

He looks at Wes, as though drifting back to the here, the now, the awful plight.

37 CONTINUED: (3)

PICARD
Wesley... you're going to have to keep a rein on Dirgo... he's willful, stubborn... that could be dangerous...

WESLEY
You'll handle him, sir.

PICARD
(sharply)
Listen to me. I have no feeling in my right leg. My vision is

blurred... I'm going to get worse, not better. I won't be able to help you, Wesley. You'll have to stand up to him on your own.

Wes stares at him, wishing he'd stop talking like this but --

WESLEY

Yes, sir.

And Picard smiles wanly, murmurs --

PICARD

Good man...

And falls unconscious. Wesley looks up, out the tunnel where Dirgo disappeared.

38 EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

The Enterprise tows the heavy barge through space.

RIKER (V.O.)

First Officer's log, stardate 44307.6. Radiation levels on the Enterprise continue to rise. The ventilation system has started pumping hyronalin into our air supply to counteract the effects.

39 OMITTED

39A INT. ENTERPRISE - BRIDGE - SCIENCE STATION

Riker, Data, Beverly, Allenby, Worf (O.C.) and Geordi. Red Alert continues to flash.

DATA
At the rate the radiation levels are increasing, the hyronalin additive will only be effective for another thirty-eight minutes.

BEVERLY
(to Comm)
Crusher to Medical Unit One. Evacuate and seal off all non-operational areas. Group the crew and families in the interior corridors of decks nine and ten, radiation exposure protocol.

COM VOICE
Acknowledged, Doctor

RIKER
Data... at our current speed, how long will it take us to get through the asteroid belt?

DATA
Fifty-one minutes, fourteen seconds.

BEVERLY
We're going to have a lot of casualties if we can't get there any faster.

RIKER
Geordi, how much more can the

tractor beam take?

GEORDI
We're already at the upper limit
for towing speed, Commander.

RIKER
Then let's see if we can establish
a new upper limit...

39A CONTINUED:

GEORDI
Aye, sir...

Geordi moves to the Engineering station... Riker and Data move back to the command pit... on the move --

GEORDI
Data, monitor the shearing effect
on the beam... increasing to
one-half impulse.

39AA EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

The ships accelerate with no discernible problem.

39B INT. ENTERPRISE - BRIDGE - CONTINUOUS

DATA
Tractor beam is holding...
shearing force eighty metric tons
per meter...

GEORDI

Increasing to three-quarters
impulse.

39C EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

moving through space, accelerating gradually. The tractor beam begins to strain. The waste ship wobbles dangerously.

39D INT. ENTERPRISE - BRIDGE - CONTINUOUS

DATA
Shearing force ninety-two metric tons... ninety-three... tractor beam is destabilizing... we are going to lose the barge, Commander...

RIKER
(no choice)
Reduce power.

ALLENBY
One-half impulse.

39D CONTINUED:

RIKER
Geordi, you gotta stabilize the tractor beam...

GEORDI
(mind racing)
I can't divert any more power to the shields... we're already

hitting maximum thermal limits...
(beat)
Only other choice is to bring
some other fusion reactors on
line... but we're running at
peak coolant pressure...

RIKER
Do it.

Geordi races for the Turbolift... He EXITS, and Riker stares in frustration at the fragile waste ship.

COMPUTER VOICE
Warning. Radiation levels at one
hundred fifty millirads per
minute and rising. Lethal
exposure in thirty-five minutes.

Riker stares out at the stars, mind racing, trying furiously to figure a way out of this deadly situation.

40 OMITTED

40A INT. CAVERN - CONTINUOUS (OPTICAL)

Wesley emerges from the cave, finds Dirgo sitting on his haunches, staring at the shielded spring.

DIRGO
Look at that.

40A CONTINUED:

He gestures toward an object on the ground. Wesley

goes to it, picks it up. The phaser has become encrusted with a hard, web-like material.

WESLEY
How did this happen?

DIRGO
That -- thing -- did it.

Wesley inspects it with the tricorder.

WESLEY
Selenium fibers... electrically deposited.

Wesley swings the tricorder around the cavern.

WESLEY
The E-M pattern is back down... it only surged when we tried to get to the water...
(moves back toward Dirgo)
Whatever it was we saw... it almost acts like a sentry. To guard the fountain.
(checking tricorder)
As long as we aren't moving toward the water, the wave pattern stays low... right between five and fifteen hertz... Dirgo, walk toward the fountain.

Dirgo frowns at him, but complies. As he moves toward the spring, the low electrical HUM starts again.

WESLEY

That's it! The frequency went
to forty.

Dirgo has had it with this scientific approach. He
comes back to Wesley; the hum subsides.

DIRGO
What is this getting us? We've
got to get to the water!

40A CONTINUED: (2)

WESLEY
If I could find a way to
manipulate the frequency, I might
be able to control it.
(beat, thoughtful)
The Sentry appeared when we
started using phasers. Maybe it
responds to heat... or to
collinated energy...

DIRGO
If you're right... we can use a
phaser to lure it away.

Wesley frowns. He's still in his scientific mode...
analyze, hypothesize... they're a long way from doing
anything.

WESLEY
Hold on... we need to figure out
what it is, before we start doing
anything to it.

DIRGO
Enough talk. Enough thinking.
It's time to do something.

Dirgo hands him a phaser.

DIRGO
I'll start firing. When it comes
-- you fire and draw it off.

WESLEY
No, we can't...

DIRGO
(overlapping)
Then set your phaser on automatic
and take cover.

WESLEY
And how do you know it'll go for
my phaser, not yours?

DIRGO
Because... I'll fire mine on the
lowest setting. You use maximum.

40A CONTINUED: (3)

WESLEY
There's no evidence that it
responds differently to higher
settings... we have to figure
out our options before we --

Dirgo puts his face in Wesley's.

DIRGO
And while we're doing that, your Captain is dying.
(jerks his head toward the cave)
With those wounds, most men would already be dead. If he doesn't get water...

Dirgo shrugs, leaving the obvious unsaid. Wesley takes a breath, struggling to remain in control, to withstand this formidable space veteran.

DIRGO
When I start firing -- you better do your part.

He turns and heads for the spring. The SOUND of the Sentry begins immediately. Dirgo opens fire on the force field. Wes stares; he has no choice but to go along with all this.

40B THE SENTRY (OPTICAL)

appears at the opposite end of the cavern from Wesley. He puts his phaser down on a rock and sets it on automatic fire... the Sentry indeed responds, moves toward him.

40C WESLEY

turns and runs back toward the tunnel to the cave, where there are outcroppings to conceal him.

41 THE SENTRY (OPTICAL)

stays with the phaser! It's working...

42 DIRGO (OPTICAL)

is blasting away at the force field around the water.

42A WESLEY

looks up to check the Sentry and sees it --

43 THE SENTRY (OPTICAL)

splits in two! One heads back toward the fountain.
The other envelops Wes' phaser and promptly disappears.

44 WESLEY

reacts as he hears Dirgo scream.

44 CONTINUED:

The sound of the Sentry dissipates... everything is ominously silent. Wesley picks himself up and crawls cautiously up the rocks to see what is happening. As he comes around the rocks, closer to the spring, he reacts as he sees --

45 DIRGO - WESLEY'S POV

lies shrouded in a fibrous cocoon, his mouth still open in a silent scream, eyes wide with surprise and horror. The Sentry is gone.

46 WESLEY

stares at him, pale and shaken.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

Heading toward the sun.

RIKER (V.O.)
First Officer's log, supplemental. Mister La Forge has diverted power from auxiliary fusion generators in an attempt to stabilize the tractor beam. This is the only hope of increasing our towing speed so we can clear the asteroid belt before radiation levels become fatal.

47A OMITTED

48 INT. ENTERPRISE - BRIDGE - CONTINUOUS (OPTICAL)

Riker, Worf and Data are at their stations; Allenby at Conn. Red Alert continues. Geordi exits the Turbolift and hurries to the Science Station, makes some final

checks on the panel.

COMPUTER VOICE
Warning. Radiation levels at three hundred millirads per minute and rising. Lethal exposure in one minute.

48 CONTINUED:

GEORDI
Ready, Commander. I'll be rotating the output of the auxiliary reactors, but it should still give us the power we need.

RIKER
Proceed, Mister La Forge.

GEORDI
Increasing to three-quarters impulse.

DATA
Shearing force at one hundred three metric tons... the tractor beam is stable...

GEORDI
Full impulse.

49 OMITTED

50 EXT. SPACE ENTERPRISE AND WASTE VESSEL (OPTICAL)

moving faster at full impulse.

51 INT. MAIN BRIDGE (OPTICAL)

DATA
Tractor beam is holding.

COMPUTER VOICE
Warning. Lethal radiation
exposure in thirty seconds.

WORF
We are in visual range of the
asteroid belt.

RIKER
On screen.

They look toward the viewscreen, and see the asteroid field way in the distance, like tiny pebbles.

51 CONTINUED:

COMPUTER VOICE
Warning. Lethal radiation
exposure in fifteen seconds.

RIKER
Stand by to cut the barge loose...

51A INT. ENTERPRISE - VIEWSCREEN (OPTICAL)

as they streak toward -- and through -- the asteroid belt!

51B INT. ENTERPRISE - BRIDGE - CONTINUOUS

COMPUTER VOICE
Warning. Lethal radiation exposure in ten seconds.

DATA
We have cleared the asteroids, sir.

RIKER
Let it go.

52 EXT. SPACE - ENTERPRISE AND WASTE VESSEL (OPTICAL)

The beams snap off and the Enterprise arcs away; the waste ship continues its path toward the sun, becoming smaller and smaller until it is no longer visible in the blinding light.

53 INT. ENTERPRISE - BRIDGE - CONTINUOUS

DATA
Radiation intensity is decreasing, Commander.

There is a palpable sense of relief on the Bridge.

RIKER
Cancel red alert.

Red Alert goes off.

RIKER
Mister Worf, contact the mining

settlement. Tell them we are joining the search for Captain Picard.

(beat)

Ensign, set a new course. Warp nine.

54 OMITTED

55 INT. CAVE - THAT NIGHT (OPTICAL)

Wesley piles some rocks together. Picard is unconscious. He looks flushed and feverish; his condition has deteriorated in the last few hours. Wesley aims his phaser at a rock and zaps. It glows, warming them. Picard stirs, opens his eyes.

PICARD

Cold...

WESLEY

When the sun went down, the temperature really dropped.

(indicating fire)

This should help.

Picard shifts position, tries to get comfortable, glances at Wesley.

PICARD

... don't seem to be much good to you, Wesley...

55 CONTINUED:

WESLEY
(hard for him to admit)
Sir... Dirgo is dead.

This doesn't seem to affect Picard... he is listless, apathetic. But Wesley's feelings of guilt and responsibility run deeper.

WESLEY
I should've tried harder to stop him...

Picard shuts his eyes and shakes his head a little.

WESLEY
Sir?

No response. Wesley has been hoping for absolution and he's not getting it. Now, he looks at Picard... looks closer -- is he breathing?

WESLEY
Captain?
(no response; louder)
Captain Picard!

Trying not to give in to panic, Wesley checks Picard's throat for a pulse and, finding one, takes a deep breath of relief. Picard's eyes slowly open, and he fixes a blank gaze on Wesley.

WESLEY
Sir... please... stay with me...

Picard summons breath, monumental effort.

PICARD

I'm... trying...

Wes glances at Picard, whose eyes are fluttering shut again. Wesley's mind races. He doesn't want the Captain drifting off into oblivion. He tries a new tack.

55 CONTINUED: (2)

WESLEY
Captain? Remember when we took the shuttlecraft to Starbase Five-One-Five? I was dreading it... six hours alone with you...

He glances at Picard. The Captain is at least listening.

WESLEY
But it didn't turn out the way I thought it would... you kind of -- opened up to me. I got to know you.
(beat)
Sort of.

PICARD
(with great effort)
... it's my fault you're here... I shouldn't have asked you...

WESLEY
I was honored you wanted me along...

PICARD
... I was selfish... knew I might
not see you again... forgive me...

Wesley is flooded with affection for this man whom he reveres.

WESLEY
Sir... the past three years...
I've lived more than most people
do in a lifetime...

Wesley pauses, struggling to form the thoughts.

WESLEY
I think I've been pretty lucky...
no matter what happens. How many
people get to serve with -- with
Jean-Luc Picard?

Now it's pouring out, a flood of affection never before expressed.

55 CONTINUED: (3)

WESLEY
You don't know this... nobody
knows this, because I never told
anybody... but a lot of what
I've worked for... school, and
science projects, and getting into
the Academy... I've done it
because... because...

He hesitates, a little embarrassed now, but having gone

too far to turn back.

WESLEY
(quietly)
Because I wanted you to be proud of me.

He looks back at Picard, afraid maybe he's said the wrong thing, but sees that it was very right. A new determination comes into his voice.

WESLEY
One thing I learned from you... is that you never quit. And I'm not quitting now. I've seen you think yourself out of worse problems... and I'm going to think us out of this one.

Picard weakly lifts his hand; Wesley takes it, presses it as though transfusing his strength into Picard.

WESLEY
You're not going to die... I won't let you die. I'll get to the water and I'll keep you alive until they find us. I promise you.

Picard nods, believing in the boy's resilience. And the two sit, hands gripped together, each drawing strength from the other.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

56 EXT. SPACE - ENTERPRISE (OPTICAL)

as it moves through inky darkness.

57 INT. ENTERPRISE - BRIDGE

A weary group, including Riker, Data, Geordi, and Beverly study an Okudagram at Data's station. Worf is at Tactical.

RIKER
Are you certain?

DATA
It is definitely debris. The primary material is duranium, with smaller proportions of sonodanite and ermanium.

GEORDI
Most shuttlecraft hulls are made of duranium.

Beverly pales.

BEVERLY
Then, they're gone.

DATA
Not necessarily, Doctor. There

is far too little debris to
account for an entire
shuttlecraft.

RIKER
So what is it?

57 CONTINUED:

Something occurs to Geordi. He turns to Riker, working it over in his mind.

GEORDI
Dirgo had his maneuvering
thrusters rigged in a funny way...
he claimed it was more efficient.
If one of them blew... it might
have left debris like that.

RIKER
If only one of his thrusters were
out... he could still have put
down somewhere.

DATA
The only Class M planets in the
system are Pentarus Two and
Five... both have been
thoroughly searched by the miners.

RIKER
Then, we'll search them again.

DATA
Sir... there are also four moons

in the Pentarus system that might support life...

RIKER
Have the miners searched them?

WORF
Not yet, sir.

RIKER
What's the closest one to the debris coordinates?

DATA
Lambda Paz, one of the moons of Pentarus Three.

RIKER
(to Conn)
Set a course, Ensign.

57A thru 58 OMITTED

59 INT. CAVE - CONTINUOUS

Wesley, too, has been up all night. His eyes are red-rimmed, but he sticks gamely to his task. He is working on both the tricorder and his communicator, modifying them. He takes something from the communicator, inserts it into the tricorder, makes a few adjustments, tries it. He hears the Captain stir and moan, and moves toward him. Picard's eyes open. He looks awful -- his face grey but flushed in spots

with fever. His voice is hoarse.

PICARD
Ensign... where are we?

Wesley swallows. The Captain is in worse shape than he thought.

WESLEY
We crashed, sir... we're in a cave...

PICARD
... need water...

WESLEY
We -- we don't have any water. Don't you remember? We tried to get to the fountain... and Captain Dirgo...

Picard stares at him, and with monumental will forces his mind to clear and grasp what Wesley is saying to him. He becomes momentarily focused.

PICARD
Yes... I remember...

Buoyed by this response, Wesley rushes on.

WESLEY
But I think I'm on to something. I've analyzed the sentry's electrical patterns.

PICARD
Wesley... I may not make it...

This is not what Wesley wants to hear. He rushes on.

59 CONTINUED:

WESLEY
I'm going to get to the water...
I took the transponder element
from my communicator... used it
to modify the tricorder...

Picard shakes his head, knowing that Wesley is shutting out what he doesn't want to hear.

WESLEY
I think I can use it to interrupt
the sentry's energy pattern...
stop it.
(beat)
Or at least slow it down...

PICARD
Listen to me...

WESLEY
Yes, sir?

PICARD
So much I've wanted to tell you.
(beat)
At the Academy, there is
someone... who meant a great deal
to me... he has been there
"forever"... you must get to know
him... his name is Boothby... tell

him we were friends...

Wesley hates the finality of this kind of talk, turns away. But Picard puts out a hand, grabs his arm.

PICARD
When I was there... he helped me... Listen to him...

Wesley nods, understanding -- a mentor.

WESLEY
What does he teach?

Picard smiles... a cracked half-grin.

59 CONTINUED: (2)

PICARD
He's the groundskeeper. One of the wisest men I ever knew...
(beat)
I envy you, Wesley... it is just the beginning of the adventure for you.

They exchange a long, intimate look.

PICARD
Go on, get the water, stay alive... they'll find you.

Wesley rises, gathers phaser, tricorder, and the empty medical pack.

WESLEY

I'll be back soon.

He turns and heads toward the tunnel to the cavern.

PICARD

Wesley...

Wes turns back to him.

PICARD

Always remember... I was... proud of you...

Wesley nods. Then he turns and heads down the tunnel.

59A INT. CAVERN - CONTINUOUS (OPTICAL)

as Wesley emerges into the huge chamber. He moves with determination toward the spring, sets down the medical pack. The SOUND of the sentry begins.

Wesley fires the phaser toward the spring and --

59B THE SENTRY (OPTICAL)

appears, shimmering and crackling. Wes turns, points the tricorder toward it, and begins pushing the controls.

The sentry keeps coming.

Wesley pushes more buttons, points the tricorder purposefully toward the entity. It slows down.

Buoyed, he tries something else... but --

59C THE SENTRY - NEW ANGLE (OPTICAL)

suddenly swells in size! Frantically, Wesley punches buttons again. The sentry shrinks... but starts advancing once more.

59D WESLEY

backs up slightly... studies the tricorder... pushes buttons.

60 OMITTED

60A THE SENTRY (OPTICAL)

flares suddenly -- and begins that inexorable advance once more. The SOUND is now overwhelming, crackling, hissing.

60B WESLEY

stands his ground, resolute. He tries another configuration... points the tricorder... looks a bit alarmed. A hot wind is beginning to blow on him, his hair blowing backward from the power of the advancing sentry.

60C WESLEY AND THE SENTRY (OPTICAL)

as the sentry advances on him... slowly... steadily... Wesley closes his eyes, not yielding but expecting doom. The sentry is right on top of him -- and then --

60D WES AND SENTRY - ANOTHER ANGLE (OPTICAL)

it passes right through him! Amazed, unhurt, he turns and sees --

60E THE SENTRY (OPTICAL)

cirlcing the fountain causing the forcefield to come on... light shimmers and flashes and the forcefield and the Sentry flicker away.

60F WESLEY

looks at the fountain, approaches it tentatively. He extends his hand... further, further. The forcefield is definitely gone.

WESLEY
(amazed)
It worked... !

Wes grabs the medical pack, plunges into the fountain, fills the pack, then hurries back toward the tunnel to the cave.

61 INT. CAVE - CONTINUOUS

Wes approaches the Captain, who is still unconscious, groaning.

61 CONTINUED:

WESLEY
Captain Picard? Wake up...

With his hand, he scoops some water from the pack and carefully drizzles it on the Captain's mouth. Picard sputters, opens his eyes. Wesley uses his other arm to lift the Captain's head, scoops up some more water. Picard gulps down the water which Wesley feeds him, gentle as a mother with a baby.

62 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit over Lambda Paz.

63 INT. ENTERPRISE - BRIDGE

Riker, Worf, Troi, Data, Beverly, Geordi, Allenby.

DATA
There is an intense magnetic field, Commander. I am getting an anomalous reading... but it is not strong enough to interpret accurately.

GEORDI
I can narrow the frequency range on the sensor array... and try to enhance the signal...
(works for a beat)
Any better, Data?

DATA
Yes. The reflection signature now clearly indicates that it is metal... duranium. The probablity is quite high that it is the shuttlecraft.

RIKER

Any life signs?

DATA
It is impossible to determine.
The magnetic flux would mask any
bio-energy emanations.

63 CONTINUED:

RIKER
Mister Worf, will that
interference affect the
Transporter Beam?

WORF
Yes, Commander. An Away Team
would have to take a
shuttlecraft.

63 CONTINUED: (2)

RIKER
Assemble your team, Mister Data.

Beverly rises immediately.

BEVERLY
I'm going with you.

DATA
Of course. Lieutenant Worf?

The three head for the Turbolift. Riker looks after

them, wishing he could be with them.

64 OMITTED

65 INT. CAVE - CONTINUOUS

Wesley sits propped against the cave wall, Picard's head resting in his lap. Picard sleeps, or is unconscious. Wesley stares at the fire, trying to keep his eyes open. But he has been up too long, and through too much. His eyes droop shut, snap open, then close again and stay that way.

BEVERLY (V.O.)
Wesley?

His eyes open again and then widen as he sees --

65A BEVERLY, WORF, AND DATA

moving toward him, followed by several SUPERNUMERARIES with stretchers, water, food and medical supplies.

65B ANGLE - WESLEY

as Worf and Data lift Picard, still unconscious, onto a stretcher and Wesley gets to his feet.

WESLEY
Mom!

BEVERLY
Oh, Wesley... thank God...

65B CONTINUED:

WESLEY
I'm sure glad to see you...

She holds him away from her for a moment, inspecting him with a tricorder. Then she nods and goes toward Picard.

WESLEY
How did you find us?

DATA
We found the wreckage -- and the arrow which indicated your direction.

BEVERLY
(to assistants)
We'll take Wesley by stretcher, too.

WESLEY
I can walk.

The supernumeraries lift the Captain's stretcher, and Picard shifts slightly, opens his eyes...

PICARD
(weakly)
Beverly...

BEVERLY
We're on our way back to the Enterprise, Captain... we've stabilized your vital signs.

Picard nods slightly, looks around as though to

reassure himself that everyone is really there. His eye falls on Wesley.

PICARD
Mister Crusher...

Wes steps toward him.

PICARD
A moment...

The Captain reaches out toward him. Wesley goes to his side.

65B CONTINUED: (2)

PICARD
I want you all to know...

He grips Wesley's hand. His voice, still hoarse, is weak... but Picard summons strength from within.

PICARD
(to the others)
He saved my life...

Then he turns and looks up at Wesley.

PICARD
Wesley, know this... you will be missed.

Wesley nods; the two share a silent goodbye. Then, Wesley walking along side, still holding on to the Captain's hand, the stretcher is carried out toward

the cave opening.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Loss"
#40274-184

Story by
Hilary J. Bader

Teleplay by
Hilary J. Bader
and
Alan J. Adler & Vanessa Greene

Directed by
Chip Chalmers

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FINAL DRAFT

OCTOBER 1, 1990

STAR TREK: "The Loss" - REV. 10/8/90 - CAST

STAR TREK: THE NEXT GENERATION
"The Loss"

CAST

PICARD	ENSIGN JANET BROOKS
RIKER	ENSIGN TESS ALLENBY
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
GUINAN	
COMPUTER VOICE	

Non-Speaking
MEDICAL PERSONNEL
ENGINEERING PERSONNEL
SUPERNUMERARIES

STAR TREK: THE NEXT GENERATION
"The Loss"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	COSMIC STRING
MAIN ENGINEERING	
OBSERVATION LOUNGE	
SICKBAY	
CORRIDORS	
TEN-FORWARD	
TROI'S OFFICE	
TROI'S QUARTERS	
RIKER'S QUARTERS	

STAR TREK: THE NEXT GENERATION
"The Loss"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at warp speed.

2 INT. TROI'S OFFICE - CLOSE ON

ENSIGN JANET BROOKS, mid-thirties, trying to show

confidence.

BROOKS
It's been five months since Marc's accident. I haven't missed a single hour of my duties. I've volunteered for extra time in the nursery. My language studies are better than they've ever been. Someone else might have given in -- but I didn't.

TROI
"Given in" to what?

Brooks shrugs.

BROOKS
Death is a normal part of life. Maybe some of us are better at facing that than others.

TROI
(gently)
Or maybe some of us aren't really facing it at all.

Some of Brooks' composure cracks, but she does her best to pull it back.

TROI
(continuing)
Sometimes, we suffer more than our suffering requires.

BROOKS
What do you mean?

2 CONTINUED:

TROI
Recovery from a great loss
involves a great deal of pain.
If we try to avoid that pain we
only make it harder on ourselves
in the long run.

BROOKS
But I feel fine.

TROI
Then why did you come to see me?

BROOKS
(exasperated)
I told you. I just wanted to...
check in.

TROI
Today would have been your
husband's thirty-eighth birthday.

BROOKS
(a beat)
You keep excellent records,
Deanna.

Troi studies her, gives her room to continue...

BROOKS
Last night. I dreamt Marc was
with me, celebrating. I held him.

I was so glad this nonsense was
finally over. Then I woke up --
Alone. And I knew he was dead.
For the first time, I knew it...

She's holding herself, like she even wants to cry, but
she still can't quite allow it to happen.

BROOKS
(continuing)
I looked everywhere for something
that belonged to him -- anything.
(shakes her head)
I forgot that after the funeral
I told them to take it all away.

She looks at Troi sadly.

2 CONTINUED: (2)

BROOKS
(continuing)
You were there, Deanna. What in
the world was I thinking?

Troi takes a small music box out of a drawer, and moves
over to Janet.

TROI
They didn't take everything away.

Troi hands her the box and she opens it... and it
starts playing music... The sound of it pushes Janet
over the hump. She begins to sob.

BROOKS

(softly)

How did you know... ? How did you know... ?

Troi just holds her, letting her finally begin to mourn.

3 INT. BRIDGE

PICARD, DATA, RIKER, WORF at their positions. ENSIGN ALLENBY is at Conn.

PICARD

(rising)

... An ancient trail along the Kabul River in the Himalayas... it's a wonderful program... Will, it'll do you good to get a little fresh Holodeck air...

RIKER

Thanks anyway, but my horsemanship is a little too rusty to take on the Himalayas.

PICARD

(teasing)

Nonsense. We'll program an appropriately docile steed for you and...

3 CONTINUED:

WORF

(alarmed, interrupting)
Captain! Sensors indicate
a vast field of...

Confused, Worf continues to check the instruments.

PICARD
Of what, Lieutenant?

WORF
(surprised)
It's gone. But something did
appear to be directly in our
path.

ALLENBY
Deflector shields are not
encountering elevated levels of
interstellar matter...

RIKER
A sensor echo, Data?

DATA
Uncertain... I have no unusual
readings, Commander.

Everyone reacts.

4 INT. TROI'S OFFICE

Troi and Brooks are saying goodbye at Troi's office door. Brooks looks as though she's had a long cry, but it's done for now. Troi suddenly appears a bit dizzy, gasps lightly.

4 CONTINUED:

BROOKS
I promise I'll come by to see you tomorrow.
(noticing dizziness)
Deanna, are you alright?

TROI
(disoriented)
What... ?

BROOKS
You faded out there for a second.

TROI
No, I'm okay. Very... tired, that's all.

BROOKS
You're sure?

TROI
Yes... Will I see you tomorrow?

Brooks is a little puzzled since she just agreed to that moments ago.

BROOKS
Tomorrow. Thank you, Deanna.

TROI
Of course.

Brooks leaves. Troi takes a deep breath, leans for a moment against the doorway to regain some balance.

INTERCUTTING:

5 INT. BRIDGE - CLOSE ON DATA

who suddenly notices something on his own panel.

DATA
An aggregate field of
plane-polarized objects has just
appeared...
(puzzled)
And disappeared.

6
thru OMITTED
7

8 INT. TROI'S OFFICE

Troi is even more disoriented and dizzy, having trouble
focusing her eyes. She knocks a vase to the floor.
It shatters.

8A INT. MAIN BRIDGE

RIKER
(to Picard)
Recommend we run a diagnostic on
the forward sensor array. We
don't want a ghost tailing us all
the way to T'lli Beta.

WORF

I'm not convinced it is a ghost, Commander. There may be something there...

PICARD
Ensign Allenby, full stop. We'll investigate both possibilities.

ALLENBY
Aye, sir.

Allenby complies.

8B INT. TROI'S OFFICE

Troi tries to reach a couch, doesn't get that far. She clutches her head, knees buckling, as she crumples to the floor, unconscious.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Motionless in space.

PICARD (V.O.)
Captain's log, stardate 44356.9. Sensor diagnostic has been

completed and indicates that all systems are normal. There remains no explanation for the images which appeared in our path.

10 INT. MAIN BRIDGE

As before.

DATA
I have completed another full scan of the area, sir. There is no further indication of the anomaly...

Picard gives it a moment's thought and then shrugs...

PICARD
Prepare to resume course to T'lli Beta, Ensign. Mister Data, what velocity will put us back on schedule?

DATA
An immediate resumption of our course at warp six will place us in the T'lli Beta system in six days, thirteen hours and forty-seven minutes.

RIKER
What, no seconds?

DATA
I have discovered, Sir, a certain level of impatience when I calculate a lengthy time interval

to the nearest second. However,
if you wish...

10 CONTINUED:

RIKER
(sorry he asked)
No, no. Minutes is fine.

Picard smiles. Turns to Allenby.

PICARD
Ensign, set course and stand
ready at warp six.

ALLENBY
Aye, Sir.

PICARD
Engage.

Allenby touches the console. The ship is jolted. All
are thrown from their seats and knocked to the deck.
CLAXONS SOUND and RED ALERT lights flash as they get
to their feet.

RIKER
Riker to Engineering... what the
hell happened, Geordi?

10A INT. ENGINEERING

Geordi, on the move, checking readings... everyone's
putting themselves back together from the shake...
RED ALERT alarms and lights continue in the

background.

GEORDI
Checking... looks like the field collapsed before we could enter warp...

RIKER
Reason?

GEORDI
Damned if I know. There doesn't seem to be any permanent damage to the nacelles. Recommend full stop while I check it out...

11
thru OMITTED
12

13 INT. MAIN BRIDGE

PICARD
(nods)
Back to full stop, Ensign.

ALLENBY
Aye, sir.

DATA
All decks reporting. Minor injuries only.

PICARD
Damage?

DATA

None.

WORF

Weapons and shields normal.

RIKER

Go to yellow alert.

Worf complies. The RED ALERT shuts down.

13 CONTINUED:

Allenby reacts as she sees something on her panel.

ALLENBY

Captain... we've started moving again... something's pulling us...

Off reactions...

14 INT. TROI'S OFFICE

Troi is on her couch, head held in hands, now apparently in excruciating pain. Troi slows her breathing, touches her insignia.

TROI

(touching insignia)

Troi to Doctor Crusher.

BEVERLY'S COM VOICE

Yes, Deanna?

INTERCUT:

15 INT. SICKBAY

BEVERLY is in the midst of a Sickbay busy with attendants preparing for the rush of patients.

TROI'S COM VOICE
Beverly, I'm feeling very... dizzy...

BEVERLY
Did you hit your head... ?

TROI
I'm not sure. I'm not sure what happened.

BEVERLY
Lie down, breathe deeply, stay calm... we've got calls coming in from all over the ship. I'll be there as soon as I can.

16 INT. BRIDGE

ALLENBY
New heading confirmed: zero-two-five mark two-seven-three.
Speed is holding at one-tenth impulse...

RIKER

Whatever's pulling us sure isn't
in a hurry...

PICARD
Picard to La Forge.

GEORDI
Go ahead, Captain.

PICARD
If your engines are functional,
we'll attempt to break free.

INTERCUT:

17
thru OMITTED
18

19 INT. ENGINEERING

Geordi is looking at his instruments.

GEORDI
Everything down here seems normal
enough, sir... but I suggest we
take it a little slower this
time...

20 INT. MAIN BRIDGE

PICARD
Ensign, bring us around ninety
degrees to starboard from our

current heading...

ALLENBY
(tapping panel)
New course laid in, ninety degrees to starboard.

PICARD
One-quarter impulse. Engage.

ALLENBY
Aye,sir.

Allenby does... no change...

ALLENBY
Nothing, Captain. Course and speed are unaffected.

PICARD
One-half impulse.

Allenby touches controls. A beat.

ALLENBY
No change.

Picard frowns...

20 CONTINUED:

PICARD
Full impulse... rotate heading in five degree increments.

ALLENBY

Aye, sir.

20A
thru OMITTED
22

23 INT. ENGINEERING

Geordi is at his control panels. The impulse engines are straining, but not alarmingly.

23 CONTINUED:

The ship shudders. He reacts.

RIKER'S COM VOICE

La Forge?

GEORDI

There's nothing wrong down here! The engines are fine!

24
thru OMITTED
25

26 INT. BRIDGE

Data looks up from his instruments.

DATA

Integrity field stress now exceeding eighty-two million kilo-dynes. Recommend immediate

shutdown.

26 CONTINUED:

PICARD
Ensign.

Allenby hits the panel.

ALLENBY
All engines down.

The shuddering immediately stops. She checks her instruments.

ALLENBY
We're still being pulled. Same heading. Same speed.

OFF an exasperated look between Picard and Riker.

27 OMITTED

28 INT. TROI'S OFFICE

The door opens and Beverly ENTERS. Troi is sitting on her couch, appearing to be in much less pain than previously, but she's still rubbing her head.

BEVERLY
(apologetic)
I got here as quickly as I could. We've got a Sickbay filled with headaches. How are you?

TROI
I was feeling intense pain when
I first called you. Now it's
gone. But I'm still a bit...
foggy.

Beverly runs her medical tricorder around Troi's head.
Seems puzzled at the results, but not alarmed.

BEVERLY
I'd like to take you to Sickbay
and run an internuncial series.
I'm getting some unusual readings.
Can you walk?

Troi stands, doesn't seem as dizzy.

28 CONTINUED:

RIKER'S COM VOICE
All senior staff report to the
Observation Lounge.

BEVERLY
Are you up to that?

TROI
Yes, I think so.

They head for the door, but Troi pauses, looks oddly
for a moment at Beverly.

BEVERLY
Is something wrong?

TROI
(shaking it off)
No, I'm fine.

29 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Worf, Geordi, Beverly, Troi.

RIKER
Could it be some sort of tractor beam?

DATA
No other ship is indicated.

30 CLOSE ON TROI

As she seems to be experiencing a growing puzzlement.

31 RESUME SCENE

PICARD
Mister Worf, your analysis.

31 CONTINUED:

WORF
Tactical sensor readings were indeterminant.

GEORDI
(agrees)
They don't even give us enough for an educated guess.

RIKER
(frowns)
And yet all sensors are operating properly.

PICARD
Can there be an intelligence at work here?

Any other time, Troi would just jump right in now. But she doesn't. The silence is notable. After a beat. Picard turns to her.

PICARD
Counselor, do you sense a lifeform out there?

She looks up, blinks...

TROI
I don't think so... No, there's nothing...

Troi strains to feel something.

TROI
(continuing)
Nothing.
(realizing)
Strange, I sense... nothing.

Noticing Troi's confusion, but not understanding it, Picard tries to reassure her.

PICARD
It's alright, Counsellor. Perhaps there's nothing out there to

sense.

32 TROI'S POV

as she moves her gaze in a growing panic from person to person.

DATA
Indeed, there are many races that are not empathically detectable. The Breen, the Ferengi, the --

33 RESUME

Troi interrupts, terrified.

TROI
-- No, you don't understand. I don't sense anything. Not out there, not in here. All of you, you're blank to me.

She grabs her head with her hands. Riker rushes to support her.

RIKER
Deanna.

OFF her terror striken look.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still being pulled off-center at sub-light through space.

35 INT. SICKBAY

Troi is sitting on a diagnostic table as Beverly finishes examining her, looking up at the readout above the bed. Riker stands by.

BEVERLY
There's no indication of a concussion or a blow to the head... just a pattern of unresponsive neural cells throughout the cerebellum and cerebral cortex...

TROI
Unresponsive?

BEVERLY
(a beat, frank)
There's brain damage. How serious... I can't tell yet.

TROI
But I feel fine otherwise.

RIKER

Can you treat it?

BEVERLY
I'm not sure. I'll have to study up on Betazoid physiology.

TROI
The Betazoid brain has a remarkable ability to heal itself... this condition could reverse itself over time.

35 CONTINUED:

BEVERLY
It might. But you are half-human. That changes the map a little. I just don't want to offer you any false hope.

Troi smiles.

TROI
It's just hope, Beverly. Not false hope.

Beverly studies Troi...

RIKER
What would cause something like this... ?

Beverly shakes her head, doesn't know.

RIKER

(I'm asking that
question...)
... because it happened to her at
just about the same time we
encountered the anomaly.

BEVERLY
(nods)
There may be a connection... I
don't know.
(beat, to Troi)
If you were anyone else, you know
the first thing I'd do?
(off her look)
I'd send you to Counselor Troi.

And Deanna is showing an unusual sense of humor about all this...

TROI
Well, then I have an advantage,
don't I... I see her quite
often...

BEVERLY
Deanna, it's no different than
one of us suddenly going blind...

35 CONTINUED: (2)

TROI
(impatient)
Doctor, you don't have to tell
me... I understand the
psychology...

BEVERLY
You may understand it... but you've never had to live with it.

TROI
I may be perfectly fine by tomorrow.

BEVERLY
And you may not be. Now I'll do my homework... I'll see if there's anything we can do to regenerate those cells... but in the meantime, I want you to talk to someone... there are several people on board with degrees in psychology...

TROI
(laughs, interrupting)
Fine. Fine. Okay. If I need to. All I want to do now is go back to work.

RIKER
Deanna...

TROI
If there are no medical objections...

Beverly glances at Riker.

BEVERLY
No... medical objections.

She jumps down from the table.

TROI
Thank you, Beverly.
(perfunctory smile)
Will.

Troi heads quickly out the door. OFF a concerned look between Riker and Beverly.

36 INT. TROI'S OFFICE

Troi is at a table intensely focused on a report when the door chimes, startling her. She looks up, a little annoyed.

TROI
Come in.

The door opens and Riker ENTERS.

RIKER
I don't have a psychology degree but if you want to talk...

Troi smiles. But it's not an entirely pleasant smile.

TROI
You know what the worst part of this is... and I've seen it happen with so many patients...

Riker smiles, misinterpreting, thinking she's opening up to him...

RIKER

What?

TROI

It's the way other people change. How they start to treat you differently.

And Riker is rather rocked back on his heels as her displaced anger grows...

TROI

They walk on egg shells around you. Sometimes they avoid you altogether. Sometimes they become overbearing -- 'reach out a helping hand to the blind woman'...

RIKER

I'm sorry if...

TROI

Well, I won't be treated that way.

RIKER

Hey, Imzadi...

36 CONTINUED:

TROI

(give me a break)

Oh, please...

The look at each other a long beat.

RIKER
(softly)
I've never seen you... quite so scared.

TROI
I'm fine. If I get better, I get better. If not, I adapt. Life goes on.

She is not convincing. A beat.

TROI
I'm a little busy now.

RIKER
Deanna --

She doesn't want to hear anymore.

TROI
-- I really must finish this. I have some appointments this afternoon.

It's a dismissal. Riker sees he isn't going to get any further right now. He turns and goes out the door. OFF Troi, as she steels herself and gets back to work.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is still being pulled off-center. A probe is suddenly launched from the ship.

38 INT. ENGINEERING (OPTICAL)

Data and Geordi at a computer console which displays a moving graphic representation of the probe's POV.

DATA
Probe launch is successful.
(beat)
Telemetry transmissions are being received.

38 CONTINUED:

GEORDI
Let's see what we've got.

Geordi looks at the numerical readout on the instrument panel below the screen.

GEORDI
Nothing unusual here... same readings as the ship sensors.

DATA
(touching controls)
Expanding analysis parameters. Applying Bayesian functions... broad E-M and subspace spectrum polling...

GEORDI
(nothing)
Uh Uh... No change...

DATA
I am now adding virtual particle trajectories...

A beat, then suddenly an image on the screen surprises them both.

GEORDI
Whoa. What is that?

39 INCLUDE SCREEN (OPTICAL)

which now displays what looks like a school of small, flat energy objects, moving in haphazard manner around each other on a flat plane. The image is beautiful, scintillating, diaphanous, almost not there at all.

DATA
Unknown. I am attempting to analyze motion patterns... results still inconclusive.

GEORDI
Last time I saw anything like that, I was skindiving off the Coral Reef on Bracas Five.

40 CLOSE ON SCREEN (OPTICAL)

where the movement of the clustering objects supports Geordi's image: it strongly resembles a school of tropical fish.

41 INT. TROI'S OFFICE

Troi is on her feet, slowly circling her client...

TROI (V.O.)

Counselor's personal log, stardate 44357.1. I hear their words, I see their faces, I know the techniques of therapy... and yet it all forms an incomplete equation. I am without insight. How do I help these people?

As she comes around, we see she's with Janet Brooks. Brooks is in apparent good humor. Troi decides on a new tact...

TROI
You said you woke up 'a new woman' this morning.

BROOKS
That's how I feel...

TROI
Tell me about her - this new woman...

BROOKS
She's not holding anything back anymore.

TROI
She's not?

BROOKS
I let it all out last night. I cried for two hours. I realized I'd never accepted the loss of my husband. I worked, I kept busy. I did everything to pretend it never happened.

TROI
You feel different, now.

41 CONTINUED:

BROOKS
Completely.

A long beat. Troi sits.

TROI
Can I share something important with you?

41 CONTINUED: (2)

BROOKS
Of course...

TROI
I'm having a very difficult time today. And I feel you need to know.

BROOKS
What's wrong?

TROI
I've temporarily lost my empathic sense.
(smiles)
It's kind of like having one hand

tied behind your back.

BROOKS
I'm sorry... do you want me to come back?

TROI
No, no, I'm fine. It's just... I feel before we continue it's important you know that. Okay... ?

BROOKS
(curious)
All right...

TROI
Because I can't tell how you feel this morning, but it... it seems to me... one night of crying can't make up for months of pretending.

BROOKS
(very convincing)
No. You're wrong. I feel better today than I have in ages. You're absolutely wrong, Deanna.

Troi smiles and nods, good... and her eyes tell us her desperation as she hasn't the slightest idea what to do next.

41A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still being pulled.

42 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker and Troi listen as Data and Geordi present their findings. Troi seems to want to participate, but is unsure of herself.

43 INCLUDE COMPUTER SCREEN (OPTICAL)

which displays the same probe graphic of the "school" of aliens pulling the Enterprise.

DATA
The probe's point of view reveals that the objects exist entirely in two dimensions. On a single plane.

GEORDI
They have length and width, but no height. Virtually flat.

DATA
That is why the ship's forward sensors did not detect them at first. We were looking at them along their edge. There was no surface to read. I will illustrate.

Data freezes the graphic...

43A CLOSE ON THE MONITOR

as the angle of the POV decreases... moves lower and lower until it eventually loses the Enterprise and

reaches the same plane as the beings... and when it does, they disappear. As the graphic moves back to a higher angle, the entities reappear.

43B PICARD

moves to the screen, fascinated.

43B CONTINUED:

PICARD
Are they a lifeform?

DATA
(nods to screen)
The movement pattern within the cluster is not a naturally occuring phenomenon in the Newtonian sense. The objects appear to be alive.

RIKER
Can you explain why they're pulling us along with them?

Geordi makes an adjustment to the screen that illustrates --

GEORDI
Somehow, they polarize the graviton field around them as they move. We're caught in the wake.

RIKER
So how do we get out of it?

GEORDI
We've processed the limited information from the probe... best idea for now is to try a controlled overload of the warp drive... jump directly to warp six. The laws of a three-dimensional universe say it should work. Not so sure about a two-dimensional universe though.

PICARD
Fascinating. So many questions... how could a two dimensional entity have access to a three dimensional universe... and are they even aware of us... ?
(moving back)
Number One, if we can put off the T'lli Betans, I'd like to stay and investigate once we're free of this graviton field...

43B CONTINUED: (2)

GEORDI
It's too bad we can't tell if they're sentient.

43B CONTINUED: (3)

Troi, who has been watching silently, now suddenly reacts.

TROI
(defensively)
What do you mean by that?

Geordi and everyone else look up in surprise.

TROI
(continuing)
I'm doing the best I can.

PICARD
No one has suggested otherwise, Counselor.

Troi seems to clam up. Picard doesn't want to pursue this publicly. He turns to Data.

PICARD
(continuing)
Mister Data, try to isolate any signal patterns from the cluster. Perhaps we'll find a basis for communication. Commander La Forge, we'll attempt your warp jump as soon as you're prepared...
(to everyone)
That'll be all.

As everyone gets up to leave, Picard turns towards Troi.

PICARD
Counselor --

-- But she's already half-way out the door and even though she must've heard him, she keeps going. OFF Picard's reaction.

44 INT. SICKBAY

Beverly is going about her work with some medical equipment when Troi comes in.

BEVERLY
How are you feeling?

44 CONTINUED:

TROI
Beverly, I can't do my job. I'm absolutely lost. You've got to do something.

BEVERLY
I cross-referenced your scan results with the baseline files in the computer. Nothing helpful turned up. And so far the lab work is inconclusive.

Troi seems to sag. She leans against a diagnostic bed.

TROI
Inconclusive. What does that mean?

BEVERLY
It means there's nothing I can do now. I'm still trying...

TROI
(interrupting)
How do you people live like this?

BEVERLY
(beat)
We get by pretty well actually.
And so will you. In time.

Slowly building anger from Troi.

TROI
You have no idea. No idea what
this is like. How can you know
what it's like to lose something
you've never had?

BEVERLY
I don't claim to...

TROI
But you're telling me I'm
supposed to get used to it.

BEVERLY
If our positions were reversed,
what would you tell me?

44 CONTINUED: (2)

TROI
If our positions were reversed,
I wouldn't have been in here
treating skinned elbows while you

were passed out on your office floor. I would have been there a lot sooner... maybe in time to prevent this before it ever happened.

Deanna turns and storms out of Sickbay, leaving a devastated Beverly behind.

45 INT. CORRIDOR

Troi is walking quickly along the corridor, avoiding the SUPERNUMERARIES who walk by. Her anger is turning to panic as she finally reaches her quarters and goes inside.

46 INT. TROI'S QUARTERS - CONTINUOUS

Troi steps inside, the doors closing behind her. She moves to the middle of the room, stops, then slowly sits down on the floor. She puts her arms around her knees, and slowly rocks, like a terrified child.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

47 INT. PICARD'S READY ROOM - CLOSE ON TROI

who is not wearing lipstick... she does not look her

best.

TROI
I've been working with Ensign Brooks since the death of her husband... she's avoided the reality of what happened... denied it to herself... and I realize I've been doing the same thing about my condition.

Pull back to reveal Picard at his desk.

PICARD
That's perfectly understandable...

TROI
It's time I accept the truth, Captain.
(beat)
And resign as ship's counselor.

PICARD
(reacts)
Resign... ?

TROI
I can no longer fulfill my obligations. What other option is there?

Picard steps from around the desk, wanting to remove all barriers between them... sits next to her, is very personal.

PICARD
Deanna, I have been fortunate in

having had access to your Betazoid abilities. Most starship captains must be content with human counselors. Empathic awareness is not a requirement for the position.

47 CONTINUED:

TROI
(unyielding)
It is for me.

47 CONTINUED: (2)

A long beat as he studies her. She's unbending.

PICARD
I'm sure after awhile you'll be able to compensate. They say when one loses a sense, the other senses become stronger to help adjust... a blind man develops better hearing...

TROI
With all due respect, Captain, you don't know what you're talking about.

Picard blinks, not used to be talked to this way.

TROI

(continuing)
That is a common belief which has no scientific basis... no doubt created by normal people who feel uncomfortable around the disabled.
(beat)
I am disabled. And I'm telling you I cannot perform my duties.

Picard studies her a long beat, his mind searching for a way to reach her.

PICARD
(a beat)
There was a teacher of mine at the Academy who had been confined to a wheelchair since birth...

TROI
(interrupting, softly)
Spare me the inspirational anecdote and accept my resignation, Captain.

Off Picard's reaction...

48 INT. BRIDGE

Troi exits the Ready Room followed a beat later by Picard. She goes into the Turbolift, leaving, as Picard sits next to Riker.

48 CONTINUED:

Riker gives him a puzzled look re: Deanna.

PICARD
Counselor Troi has just resigned.

OFF Riker's reaction...

49 INT. TROI'S QUARTERS

Troi is pacing her room when the door chimes.

TROI
Come in.

The door opens and Riker ENTERS.

TROI
I really would rather be alone
right now.

RIKER
Too bad.

And he moves to her and they look in each other's eyes for a long silent beat... and she looks as though if he touches her, she will crumble. Much is said in the silence and finally he wraps his arms around her and holds her... and with the physical contact, she sobs and tears roll down her cheeks for the first time. After a beat...

TROI
(humor through tears)
Is this how you handle all of your
personnel problems?

RIKER
Sure. You'd be surprised how far

a hug goes with Geordi or Worf...

TROI
Will, I don't know what to do.

RIKER
So you resign, cut yourself off from all the people who care for you...

She moves out of his arms.

49 CONTINUED:

TROI
I look around me and all I see are surfaces without depth. Colorless and hollow. Nothing seems real.

RIKER
I'm real.

TROI
No, you're not! You're a projection. With no more substance to me than a character on the Holodeck.

Riker reacts...

49 CONTINUED: (2)

RIKER
I don't believe that.

TROI
You have no idea how frightening it is for me to just be here without sensing you, without sharing your feelings...

RIKER
That's it, isn't it... we're on equal footing now...

TROI
What do you mean?

RIKER
You've always had an advantage... a little bit of control over every situation... it must have been a very safe position to be in.

And she thinks about it, and is forced to admit that what he's saying is true.

RIKER
(kidding on the square)
To be honest, I always thought there was something a little too aristocratic about your Betazoid heritage. It's as if the human side wasn't quite good enough for you.

TROI
That isn't true.

RIKER
Isn't it?

GEORDI'S COM VOICE
La Forge to Riker...

RIKER
Go ahead, Geordi...

INTERCUT:

49A OMITTED

49B INT. ENGINEERING

Geordi moves to a companel...

GEORDI
We're ready to attempt a controlled overload jump to warp six.

49C INT. TROI'S QUARTERS

RIKER
Acknowledged. I'm on my way to the Bridge.

He moves to the door, pauses.

RIKER
(to Deanna)
I'll check in on you later.

TROI
Really, you don't have to...

RIKER
I'll check in on you later.

He EXITS.

49D EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still being pulled.

50 INT. BRIDGE

Riker, Picard, Data, and Worf at their stations.
Allenby keys a control at Conn.

ALLENBY
Setting new course at optimal shearing angle: bearing two one seven mark two zero three.

INTERCUT:

50A INT. ENGINEERING

GEORDI
Engaging impulse engines, now.

Geordi touches the controls. The ship "bumps" slightly against the pull of the creatures.

PICARD'S COM VOICE
Go to warp, Geordi.

Geordi touches the panel -- the ship jolts violently as everyone hangs on.

51 OMITTED

52 INT. BRIDGE

RIKER
Status?

ALLENBY
Unchanged. We have not broken free of the graviton field...

DATA
Integrity field pressure has increased by two hundred seventeen percent, Captain.

52 CONTINUED:

The RED ALERT alarms and lights come on.

COMPUTER VOICE
Warning. Differential stress will exceed upper limit in fifteen seconds.

PICARD
Disengage all engines!

COMPUTER VOICE
Warning. Differential stress will exceed --

Geordi touches controls and the computer voice instantly stops.

GEORDI
Engines disengaged, sir.

The shaking stops immediately. The RED ALERT systems shut off.

RIKER
La Forge, report...

52A INT. ENGINEERING

GEORDI
The energy we wanted to transfer to the nacelles was absorbed by the graviton wake instead. It set up a torsional wave that rebounded back to the ship. We're lucky the hull is still in one piece.

52B INT. BRIDGE

Picard and Riker exchange a frustrated glance.

PICARD
This little nuisance is quickly losing its fascination.

52B CONTINUED:

DATA

Sir, during our attempt to break away , I recorded a momentary alteration of the movement pattern within the cluster.

RIKER

You think we got their attention, Data?

DATA

Possibly. But only for an instant. The pattern immediately returned to its previous dynamic.

Picard doesn't look happy.

52B CONTINUED: (2)

PICARD

Follow up on it, Mister Data. Input your observations into the Universal Translator. Perhaps the movements themselves are an attempt at communication.

DATA

Aye, Captain.

OFF Picard's increasingly frustrated face.

53 OMITTED

53A INT. TEN-FORWARD

Troi is sitting by herself in a corner of the room, not drinking, looking very isolated.

53B ANGLE ON GUINAN

as she approaches with a cup in hand.

GUINAN
Care for a little tea?

Troi glances up, startled at her presence.

GUINAN
(continuing)
I didn't mean to startle you.

TROI
That's alright. I'm getting used to it.

GUINAN
Are you?

TROI
(honestly)
No.

Guinan smoothly sits down in the seat opposite, placing the tea in front of Troi.

53B CONTINUED:

GUINAN
You want to talk about it?

TROI

No.

GUINAN

Good. I get tired of listening to everybody's problems anyway. They come in here looking for a shoulder to cry on... it's always my shoulder for some reason...

TROI

(smiles)

You'd make a good counselor...

GUINAN

You know, I always thought so myself. Maybe I ought talk to Picard, what do you think?

TROI

(reacts)

About what... you becoming a counselor?

GUINAN

(absolutely convincing)

You're leaving. With no counselor on board, there's gonna be a line at the bar... and it's not like I make a percentage on the drinks I sell... I'd just as soon have the nice office, you know?

TROI

(awkward)

Well, it's more than just letting them cry on your shoulder... it

takes an enormous commitment...

GUINAN

I can do that.

TROI

Guinan, people come to you to talk about things they want to reveal. A ship's counselor has to get people to talk about things they don't want to reveal.

53B CONTINUED: (2)

GUINAN

I can do that.

TROI

Guinan... what are you doing... ?

(beat)

You don't really want to be ship's counselor...

GUINAN

Why do you say that?

TROI

I just know you're not serious.

GUINAN

Have I given you any reason to believe I'm not serious?

TROI

Well, not really, but...

GUINAN
Then how can you know?
(beat)
Your empathic abilities come back?

TROI
No. I suppose it's just...
instinctive.

GUINAN
Interesting.

TROI
Ah, I get it. You're trying to
make me see that I have other
abilities to draw on... human
intuition, instincts... but those
skills only develop with years
of experience, Guinan... it's not
so easy...

GUINAN
Who said anything about 'easy'?
It's even harder than you think...
human intuition and instinct --
they're not always right.
(MORE)

53B CONTINUED: (3)

GUINAN (Cont'd)
(beat)
Makes life very interesting...

TROI
So I'm discovering.

Guinan rises. A couple of people move to the bar.

GUINAN
Well, they're starting to line up... it's been nice...

TROI
Guinan...

53B CONTINUED: (4)

Guinan pauses, turns...

TROI
(not serious, 'thank-you')
If you want, I'll put in a good word with the Captain about the job...

Guinan gives her the same even look she always gives, leaves.

54 INT. BRIDGE

Data at his science station. Worf and Riker at their posts. A small BEEP goes off once at an instrument panel a couple of steps from him. He moves over to it and reacts to the reading. Riker picks up on it.

RIKER
Problem, Data?

DATA

Yes, Commander. Sensors are detecting highly accelerated interstellar gases...

RIKER

Suggesting?

DATA

Uncertain, Commander. The phenomenon is within visual range.

RIKER

On screen.

They look up to see --

54A ANGLE - INCLUDE VIEWSCREEN (OPTICAL)

A long view of a cosmic string.

RIKER

Magnify.

The image increases... it appears to be a something akin to the wide mouth of a celestial vacuum cleaner... sucking in stellar material.

54A CONTINUED:

DATA

It appears to be a cosmic string fragment, sir. Only one hundred seven kilometers long.

ALLENBY
Cosmic string?

RIKER
They're no wider than a proton
and have gravitational fields
as powerful as a black hole.

DATA
The two-dimensional beings seem
to be caught in the gravitational
pull of the string. Their course
is taking them directly toward
it.

RIKER
And us right along with them.

On concerned reactions...

55
thru OMITTED
59

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship being dragged off-center toward the cosmic string fragment.

PICARD (V.O.)
Captain's log, Stardate 44359.5. What began as a curious inconvenience has turned into a serious threat. At current speed, the two-dimensional beings and the Enterprise will be drawn into the cosmic string fragment in seven hours.

61 INT. BRIDGE (OPTICAL)

Picard, Riker, Data, Worf and Geordi at their stations. The cosmic string is on the main viewer.

DATA
The entities offer no indication that they are aware of the string fragment, Captain. Their course and speed remain constant...

WORF
Sir, recommend we fire a spread of photon torpedoes into their field.

Picard hates the idea but must consider it.

PICARD
Must we destroy them to save ourselves...

DATA

It is not clear what affect a photon torpedo would have on a two-dimensional being, Captain.

61 CONTINUED:

PICARD
Nevertheless...

GEORDI
We don't necessarily have to fire at them. Half-a-dozen photon torpedo bursts directly in their path could make them change course.

Picard considers.

PICARD
Make it so.

Worf touches several keys on the panel in front of him.

WORF
Torpedoes armed. Fire distribution set. Detonation at seven kilometers ahead of the cluster.

RIKER
Data, launch another probe and patch the monitor through to the main viewer.

DATA

Aye, sir.

Data hits the controls.

DATA
Probe has been launched. On screen.

62 ANGLE - VIEWSCREEN (OPTICAL)

Now shows the polarized POV of the probe so we can see the beings pulling the Enterprise... just as before...

PICARD
Mister Worf, proceed.

WORF
Launching photon torpedoes.

62 CONTINUED:

Worf touches a control. On the screen, we can see the volley of photon torpedoes... spread out...

WORF
Five seconds to detonation...
Three, two, one.

As the photon torpedoes explode in a display of polarized light, directly in the creatures' path.

62 CONTINUED: (2)

DATA
No change in the graviton field.
(looks up)
The torpedoes are having no effect.

62A PICARD

And play this entirely on his face as he watches the viewscreen.

PICARD
(frowns, no choice)
Fire another volley directly into their field, Mister Worf.

WORF (O.C.)
Launching torpedoes.
(beat)
Five seconds to detonation...
Three, two, one.

Slow push in to Picard...

DATA (O.C.)
No affect, sir. Matter anti-matter explosions appear to be ineffective.

And on an ECU of Picard's reaction...

63
thru OMITTED
69

70 INT. TROI'S OFFICE

Troi is, in essence, packing. Putting together personal things into an attache... The door chimes. She glances up.

TROI
Yes?

The door slides open and Ensign Brooks ENTERS.

TROI
(continuing; surprised)
Janet. I'm sorry... I meant to cancel your appointment today...

70 CONTINUED:

BROOKS
That's okay... tommorrow then... ?

TROI
Janet, I've resigned as ship's counselor.

BROOKS
But why?

TROI
(a beat)
Well, I think it was fairly clear during your last appointment... it was obviously non-productive and...

BROOKS
Non-productive. I don't

understand... how could you say that?

TROI
(reacts)
But I couldn't sense what you were...

BROOKS
Deanna, you were right about me. I had to go back and look at what I was doing, why I was trying to convince myself and you that I was a "new woman"... and I realized I was doing the same thing to myself all over again... trying to hide from the pain... I have to accept that... it's really just beginning for me, isn't it...

A long beat as Troi takes it in.

BROOKS
So, as far as I'm concerned, it was very productive. Maybe you couldn't sense what I was feeling... but you helped.

Off Troi's reaction...

71 INT. READY ROOM

Troi ENTERS. Picard is at his desk.

TROI
You wanted to see me, Captain?

PICARD
Sit down, please.

She does so.

PICARD
(continuing)
Our situation has become critical. The cluster is still completely unresponsive. We have not been able to alter its course toward the cosmic string fragment.

TROI
How much time do we have?

PICARD
Less than five hours. That's why I've called you.

TROI
Sir?

PICARD
All that remains is the possibility of communication. There might be some way to warn them of their impending destruction.

TROI
I thought Data already tried to establish communications through the universal translator.

PICARD
He has tried every technical means at our disposal to reach them.

TROI
Captain, I wish I knew how to help. But under the cirumstances...

71 CONTINUED:

PICARD
If there is a psychology to these creatures, we must discover it... if there is an explanation to their behavior, we must know it...

And push in on Troi.

PICARD
Even in your current condition, you are the most qualified person aboard this ship to assist.

Picard stands, Troi does the same.

PICARD
(continuing)
Data is currently in Observation, attempting to formulate a strategy. I'd like you to join him.

Troi doesn't answer, seems to waver.

PICARD
Deanna. We need you.

OFF the emotions on Troi's face.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

71A EXT. SPACE - THE ENTERPRISE (OPTICAL)

A view of the ship and the cosmic string looming ahead.

PICARD (V.O.)
Captain's log, supplemental. If our speed and course remain unchanged, in one hour, the Enterprise will be torn apart by the gravitational forces of the cosmic string fragment.

72 INT. OBSERVATION LOUNGE (OPTICAL)

Data is briefing Troi in front of a screen. A series of still frames of the previous probe image of the creatures appears on the screen throughout the scene. Troi appears hesitant, not confident of her role.

TROI
Are your signals reaching them at all?

DATA
Possibly. However, the beings may perceive them as negligible noise rather than an attempt at communication.

Data appears to be awaiting her next question. Troi's not sure how to proceed.

TROI
Is there any evidence at all that they're sentient?

DATA
Negative. The nature of their movement suggests a simple order of intelligence.

Troi takes a deep breath... doesn't know what to do, what to say, why is she here?

72 CONTINUED:

TROI
I'm sorry, Data... I don't seem to be much help without my empathic abilities... I just don't know how to draw on my human instinct...

DATA

As I have no human 'instinct' per se, I cannot advise you, Counselor.

TROI

Right now, I feel as two-dimensional as our friends out there... in this universe, but barely aware of it...

(musing)

... just trying to survive on...

A beat... a slow push in...

TROI

Instinct?

Turns to Data...

TROI

Data, what if they're simply acting instinctively... there are inherent, inborn forces that drive every species. What they need. What they fear.

(beat)

We've got to discover what drives this species?

DATA

I do not believe there is any way to know for certain, Counselor.

TROI

We can speculate based on the available evidence...

DATA
The only evidence we have at present is the brief interruption in their movement pattern during our last attempt to break away...

72 CONTINUED: (2)

TROI
(mind working)
Which may suggest some kind of awareness of our presence...

DATA
Otherwise their course and speed have been constant.

TROI
On a straight line to the cosmic string...
(beat)
You're convinced the string's gravitation is pulling them in.

DATA
Since the cluster is two-dimensional, I have no direct evidence to support that assumption. But it is the most reasonable hypothesis.

TROI
Why?

DATA

It is unlikely they would
intentionally move toward a
destructive force...

TROI
Moths fly toward a flame. Horses
sometimes run into a burning barn.
Data, don't you see, we've been
thinking in three-dimensions.
We have to get two-dimensional.

DATA
Pardon me?

TROI
Subspace signals, photon
torpedoes, nothing's had an
impact... it is reasonable to
wonder if a gravitational pull...
even as strong as a cosmic
string's... would affect them.

72 CONTINUED: (3)

DATA
(curious where she's
heading)
Please continue.

72 CONTINUED: (4)

TROI
What if they've chosen a course

to the cosmic string? A case of pure stimulus-response. Driven by instinct... just like the moth to a flame...

Off Data's reaction...

72A INT. BRIDGE

Data and Troi have brought their ideas to Picard. Riker, Worf, Geordi, Allenby are present.

DATA
If Counselor Troi's supposition is correct, Captain... a replica of the string projected behind the cluster could induce them to reverse course. Disrupting the graviton wake long enough for us to escape.

RIKER
How do you simulate a cosmic string? It has the gravitational force of a hundred stars.

DATA
I do not suggest we simulate the gravitational field of the string fragment, Commander. Rather the string's vibration.

PICARD
Vibration. This isn't a violin, Commander.

GEORDI

Data's right. The principle is the same. A cosmic string emanates a characteristic set of subspace frequencies as atomic particles decay along its event horizon. I could use the ship's parabolic dish to amplify and reflect those frequencies back toward the cluster. The Enterprise itself would echo the cosmic string.

72A CONTINUED:

PICARD
(reacts)
How much time do we have, Mister Worf?

WORF
Twenty-three minutes.

PICARD
Make it so.

Geordi EXITS.

73 OMITTED

73A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Being drawn ever closer to the string fragment.

74 INT. BRIDGE - ON VIEWSCREEN (OPTICAL)

and the cosmic string, now looming directly ahead.

DATA
Frequency scan detectors engaged.

INTERCUT:

75 OMITTED

75A INT. ENGINEERING

GEORDI
Receiving...

He presses some panels and is greeted by a chaotic mass of signal noise. He reacts -- what a mess.

GEORDI
Data... we're picking up frequencies across the entire electromagnetic and lower subspace spectrum... trying to isolate...

He touches a panel control. Some of the noise clears up, not much.

75A CONTINUED:

GEORDI
Can you focus the reflector field for me?

DATA

Stand by...
(working panels)
I am differentiating particle emission signatures now.

Geordi studies his panel as the noise suddenly clears up even more. Geordi reacts, pleased.

GEORDI
That's doing it... Patterns are converging...

He quickly touches the controls. The noisy sound immediately beings to come together -- almost like a huge orchestra tuning up.

76 thru 77 OMITTED

78 EXT. SPACE - THE ENTERPRISE (OPTICAL)

PUSH IN on the parabolic dish. We continue to hear the sound as above.

79 INT. BRIDGE

ALLENBY
Same course. Same speed. No change, sir.

A slight ship shake (different in nature than earlier shakes). Reactions as frequencies suddenly become more jumbled.

WORF
We are beginning to encounter the gravitational effects of the string. Impact is in four minutes...

The sound grows even more chaotic.

DATA
Sir, the shear force turbulence is impairing our ability to create an accurate simulation...

RIKER
Geordi, fire up the impulse engines and activate the ship's stabilizers...

79A INT. ENGINEERING

Geordi on the move... pressing panels...

GEORDI
Stabilizers on.

79B INT. MAIN BRIDGE

DATA
Electromagnetic and subspace wave fronts approaching synchronization.

Again, the sound is coming together.

80 OMITTED

81 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Close on the parabolic reflector dish as we continue to hear the frequencies coming together into something like a chord.

82 INT. BRIDGE

The sound has become "tuned." Everyone waits.

WORF
Three minutes to impact.

RIKER
Status?

ALLENBY
No effect on the cluster. Same course, same speed.

PICARD
Let's try to turn up the volume. Increase intensity, Mister Data.

DATA
Increasing by fifty percent.

The audio suddenly gets louder.

ALLENBY
They're slowing.

GEORDI
Graviton wake field collapsing.

PICARD

Mister La Forge, take us out of here.

82A INT. ENGINEERING

GEORDI
My pleasure, sir.

83 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship peels away from the string and warps out.

84 INT. BRIDGE

ALLENBY
Course two nine five, mark two zero four. Warp six. We're clear.

84 CONTINUED:

PICARD
Excellent work, Mister Data;
(nodding to Troi)
Counselor.

84 CONTINUED:

She smiles. She glances at Riker, they share a moment.

ALLENBY
The beings have resumed their course into the string. Three

seconds to impact.

There is a beat. Troi suddenly experiences a rush of feeling that nearly knocks her over. Riker rushes to her support.

TROI
(pleasantly surprised)
It's all right. They're home. We were wrong. The cosmic string... it was never dangerous to them... it was the one place in the galaxy they most wanted to be.

RIKER
('you've recovered')
Deanna... ?

She straightens up, her strength returning.

TROI
Yes... I sensed it...

Reactions...

85
thru OMITTED
86

87 INT. TEN-FORWARD

At the bar with Guinan, Beverly, Riker, Troi.

TROI
Such overwhelming intensity of emotion. When we first

encountered them, it must have
been more than my senses could
process.

RIKER
A short-circuit.

TROI
Something like that.
(apologetic)
Beverly...

87 CONTINUED:

BEVERLY
Apology accepted.
(to Riker)
Therapists are always the worst
patients. Except for doctors,
of course. Stop by and see me
later, okay... ?

She EXITS.

TROI
I was so awful to her.

GUINAN
You were just being human...

TROI
I never fully appreciated how
difficult... and rewarding... it
is to be human...
(to Guinan)

I had a lot of help. Thank-you.

Guinan nods in reply.

GUINAN
You don't happen to know if that ship's counselor position is still open... ?

TROI
It's been taken.

GUINAN
Too bad.
(indicating bar)
Better hours.

She moves toward another customer's signal... Troi looks at Riker...

TROI
And you, Will Riker... Thank you for making me face my other half.

RIKER
(joking)
Frightening, wasn't it?

87 CONTINUED: (2)

TROI
A little.
(shrugs)
You were right, though. Maybe there's something to be learned

when you're not in control of
every situation.

RIKER
Welcome to the human race.

Riker moves in to kiss her cheek... but she turns and raises an eyebrow...

TROI
By the way. The next time you
call me aristocratic...

Riker laughs. OFF the moment between them.

88 OMITTED

89 EXT. SPACE - THE ENTERPRISE (OPTICAL)

on its way to T'lli Beta.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Data's Day"
#40274-185

Teleplay by
Ronald D. Moore

Directed by
Robert Wiemer

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FINAL DRAFT

OCTOBER 10, 1990

STAR TREK: THE NEXT GENERATION
"Data's Day"

CAST

PICARD	T'PEL
RIKER	MENDAK
DATA	KEIKO ISHIKAWA

BEVERLY V'SAL
TROI
GEORDI
WORF
Non-Speaking
O'BRIEN ALFREDO JUAREZ
TRANSPORTER TECHNICIAN FRANCISCA JUAREZ
JUAREZ BABY
Non-Speaking
NURSE
MEDICAL TECHNICIAN
FEMALE DANCER
SUPERNUMERARIES
DATA'S CAT

STAR TREK: "Data's Day" - REV. 10/11/90 - SETS

STAR TREK: THE NEXT GENERATION
"Data's Day"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM USS ZHUKOV
OBSERVATION LOUNGE
SICKBAY 2 ROMULAN WARBIRDS
BEVERLY'S OFFICE
TRANSPORTER ROOM
CORRIDOR
ARBORETUM
BARBERSHOP
TEN FORWARD
DATA'S QUARTERS
TURBOLIFT

T'PEL'S QUARTERS
KEIKO'S QUARTERS
NURSERY
DANCE STUDIO
TROI'S OFFICE
REPLICATING CENTER

ROMULAN WARBIRD
MENDAK'S READY ROOM
(ON VIEWSCREEN ONLY)

STAR TREK: "Data's Day" - REV. 10/17/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Data's Day"

PRONUNCIATION GUIDE

KEIKO ISHIKAWA KAY-co EE-she-cow-wa
T'PEL TA-PELL

STAR TREK: "Data's Day" - REV. 10/15/90 - TEASER 1.

STAR TREK: The Next Generation
"Data's Day"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship stopped in space.

DATA (V.O.)
Second Officer's Personal Log:
Stardate 44390.1 Record entry
for transmission to Commander

Bruce Maddox, Cybernetics
Division, Daystrom Institute.
Dear Commander Maddox,...

2 INT. MAIN BRIDGE

SUPERNUMERARIES at Con, Ops, and Tactical. Data is near the aft stations, making a visual check of the consoles. This is the "nightshift" and so lighting on the Bridge should be SLIGHTLY DARKER than we're used to seeing..

DATA (V.O.)
(continuing)
In reference to your most recent letter, I agree that your study lacks sufficient primary source information on my programming. Therefore in response to your request, this correspondence will include a complete record of my activities during a normal day, focusing on my perceptions of friendship.

Data moves to Command, sits down and checks a few readings on the small monitors on the command chair.

2 CONTINUED:

RIKER, and THREE SUPERNUMERARIES ENTER from Turbolift. Data stands.

DATA
Good morning, Commander. You are

fifteen minutes early.

Riker smiles... he's in a very good mood.

RIKER
Well, it's a special day. I thought the... father of the bride would enjoy being relieved a little early on the wedding day.

DATA
Thank you, sir.

RIKER
Nervous?

DATA
I cannot become nervous. However, I do sense a certain... anticipation regarding my role in the wedding.
(beat)
All systems normal, sir. Sickbay reported that Lieutenant Juarez went into labor at zero four hundred hours. We remain on station awaiting the arrival of the starship Zhukov and guest quarters have been prepared for Ambassador T'Pel.

RIKER
Very well. I have the Bridge.

DATA
Aye, sir.

RIKER
(to com)
Begin day watch.

In response to his command, the LIGHTS begin to BRIGHTEN, signalling the beginning of "day" on the ship.

2 CONTINUED: (2)

Data's people leave their positions and Riker's people take the vacant stations.

DATA (V.O.)
(over above action)
Initially Commander Maddox, I found it difficult to maintain friendships since human emotions are often puzzling to me.

CUT TO:

2A INT. CORRIDOR

Data ENTERS from Turbolift and moves to Keiko's Quarters.

DATA (V.O.)
(continuing over above action)
Eventually, I developed a program enabling me to predict human emotional responses to specific actions.

Data has arrived at the door.

2B INT. KEIKO'S QUARTERS - CONTINUOUS

KEIKO ISHIKAWA, a slender young woman of Japanese descent and wearing civilian clothes, is walking from the bedroom to the living area. She seems serene... calm. The door CHIMES.

KEIKO
Come in.

Data ENTERS.

DATA
It is time for the wedding rehearsal.

KEIKO
(flat)
I know...
(beat)
I've decided not to go through with it, Data.

2B CONTINUED:

Keiko says this with a detached air... she's intentionally distancing herself from her emotions right now. As a way of dealing with the pain of the situation, she's opted to take the 'super-rational' approach.

DATA
You do not wish to rehearse?

KEIKO
No, I'm... calling off the wedding.

DATA
May I ask why?

KEIKO
It's just the right thing to do.

DATA
Have your feelings for Chief O'Brien changed?

KEIKO
(beat, calm)
I'm supposed to be getting married, Data. I should be happy... but I'm not. I just feel this weight pressing down on me.

DATA
Will cancelling the wedding make you happy?

She hesitates for a second... and although she tries to say it with conviction, she's not really sure...

KEIKO
Yes.
(beat)
He'll probably be just as relieved

as I am.

(beat)

Data, you introduced us, you mean a lot to both of us... I'd really appreciate it if... you would tell Miles for me.

DATA

If you wish.

Data turns to leave... on Keiko's expression...

CUT TO:

3 OMITTED

4 INT. CORRIDOR

Data moving toward Ten Forward.

DATA (V.O.)

I have often heard my friend Chief O'Brien say that above all else, he wants to make Keiko happy. Since cancelling the wedding will make her happy, I must conclude the Chief will be pleased at her decision.

He EXITS to Ten Forward.

5 INT. TEN FORWARD - CONTINUOUS

GEORDI, O'BRIEN, and SUPERNUMERARIES. The Supernumeraries are putting up Japanese lanterns,

decorations, etc. Geordi and O'Brien are standing around, waiting for the rehearsal. (The lounge is closed, no regular patrons.) Data ENTERS and goes directly to O'Brien.

DATA
I have good news.

O'BRIEN
Oh?

DATA
Yes. Keiko has made a decision designed to increase her happiness.
(beat)
She has cancelled the wedding.

It takes a moment for this to sink in, and O'Brien just stares at Data for a few seconds.

O'BRIEN
(shocked)
She what?
(beat, then getting angry)
Cancelled the wedding? Today? Without even a word... of all the childish, selfish... !

5 CONTINUED:

O'Brien EXITS. Everyone is shocked, no one more so than Data. Geordi comes over and gives him a look of reproach.

GEORDI
Next time, maybe I should break the... good news.

Geordi moves away and we PUSH IN on Data.

DATA (V.O.)
Commander Maddox, it would appear that my program designed to predict emotional responses needs... adjustment.

On Data's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. SPACE - THE ENTERPRISE & ZHUKOV (OPTICAL)

The Enterprise and another starship running side by side.

DATA (V.O.)
Personal Log: Supplemental. This is the one thousand five hundred fiftieth day since the Enterprise was commissioned.

7 INT. CORRIDOR

Data moving toward Transporter Room. The Corridor should be filled with SUPERNUMERARIES in Starfleet uniforms, civilian clothes, sports wear... a feeling of many cultures, activities and traditions aboard our ship.

DATA (V.O.)
(continuing)
Besides the arrival of Ambassador T'Pel, other events occurring today include four birthdays, two personnel transfers, a celebration of the Hindu Festival of Lights, two chess tournaments, one secondary school play, and four promotions.

He has arrived at Transporter Room.

8 INT. TRANSPORTER ROOM - CONTINUOUS (OPTICAL)

Data ENTERS. TRANSPORTER TECHNICIAN at console.

DATA (V.O.)
Overall... an ordinary day.

TECHNICIAN
The Zhukov is ready for transport, sir.

DATA
Energize.

8 CONTINUED:

AMBASSADOR T'PEL MATERIALIZES on the platform. She is Vulcan, middle-aged, and has the cool, regal bearing common to her species.

DATA
Welcome aboard the Enterprise, Ambassador.

T'PEL
I would meet with your Captain.

Data gestures to the door and they EXIT together.

CUT TO:

9 INT. TURBOLIFT

Data and T'Pel. Her face is impassive, unreadable... Data's shows the innate curiosity and innocence which is such an intrinsic part of his personality. The Turbolift is MOVING.

DATA (V.O.)
Unlike my human friends, I am not affected by feelings or emotional considerations. In that sense, I am closer to being Vulcan than human, but I am not attracted to Vulcan philosophy. Their devotion to logic does have a certain appeal in its simple purity...

The Turbolift STOPS and they EXIT.

9A INT. MAIN BRIDGE - CONTINUOUS

Data and T'Pel ENTER from Turbolift and walk to Ready Room. Riker's shift is on duty (Riker not on Bridge).

DATA (V.O.)
(continuing)
... but I find theirs to be a somewhat... stark philosophy, lacking beauty... and joy.

10 INT. READY ROOM

PICARD and Riker standing near the desk. T'Pel and Data ENTER.

10 CONTINUED:

Picard lifts his hand in the Vulcan salute.

PICARD
Ambassador T'Pel...

T'PEL
(returning salute)
I come to serve.

10 CONTINUED: (2)

PICARD
Your service honors us.
(gestures)
My first officer, Commander William Riker.

T'PEL
(to Riker. Polite, yet curt)
Leave us, please.

Riker glances at Picard, plainly irritated at this peremptory dismissal. Picard gives a small nod of agreement and then Data and Riker EXIT.

11 INT. MAIN BRIDGE - CONTINUOUS

Data and Riker ENTER from Ready Room.

RIKER
(annoyed, to Data)
Charming woman.

Riker is still irritated as he moves to Command. Data studies him for a moment and then heads for Turbolift.

DATA (V.O.)
The tone of Commander Riker's voice makes me suspect that he is not serious about finding Ambassador T'Pel charming. My experience suggests that in fact he may mean the exact opposite of what he says. This is a form of expression I have not yet been able to master.

Data EXITS.

CUT TO:

12 INT. BARBERSHOP (OPTICAL)

Barbershops haven't changed much and there is still a mirror, two barberchairs, and a sink, along with 24th century combs, scissors, shaving cubes, etc. Geordi has just sat down in one of the chairs and an alien barber named V'SAL comes over to look at his hair.

12 CONTINUED:

A FEMALE ALIEN CREWMEMBER is sitting in the other chair while a HUMAN BARBER works on her large expanse of hair.

12 CONTINUED: (2)

Geordi and V'Sal are joking around. Their verbal jabs at each other are definitely good-natured and they've thrust and parried this way many times before.

V'SAL
(looking at Geordi's hair)
You don't need a haircut. You were just in here last week.

GEORDI
(joking)
Hey, I wouldn't be back here so soon if you'd done it right the first time...

Data ENTERS as V'Sal goes to the counter to get a sheet and some scissors. (V'Sal's action must be long

enough for the following Data voice-over to be heard.)

DATA (V.O.)
(over above action)
When I have difficulty understanding human behavior I often turn to Commander Geordi La Forge. I consider him to be... my best friend.

V'Sal begins trimming Geordi's hair.

V'SAL
I know you want to be beautiful... I'm just a barber, not a miracle worker.

GEORDI
Just try to keep my ears on straight today, all right?

They both chuckle a little and Data realizes they're joking.

DATA (V.O.)
Friendly insults and jibes... another form of human speech that I am attempting to master.

12 CONTINUED: (3)

GEORDI
(to Data)
Hi... here for a trim?

DATA
My hair does not require trimming... you peabrain.

Geordi almost falls out of the chair in shock, but a smile still forms on his face.

GEORDI
What?

DATA
My hair...

GEORDI
'Peabrain'?

DATA
I am experimenting with friendly insults and jibes. It was not meant as a serious disparagement.

GEORDI
(laughs)
Well... I wouldn't try it out on the Captain.

Data nods in understanding.

DATA
Geordi, I am still confused about Chief O'Brien's reaction this morning.

GEORDI
He was just surprised, Data. He didn't mean to blow up like that. He knows Keiko probably doesn't

want to call off the marriage.
(off Data's look)
She's just getting cold feet.

Data processes this for a moment, then finds the reference.

DATA
Cold feet... jitters... a nervous reaction to an impending event of great importance.

12 CONTINUED: (4)

GEORDI
Right. Don't worry, everything'll be fine. She'll change her mind again.

DATA
(surprised)
She will?

GEORDI
Absolutely.

DATA
Then you believe the wedding will still proceed?

GEORDI
Trust me, they'll get married... so you better find a gift.

On Data's expression...

CUT TO:

13 INT. REPLICATING CENTER (OPTICAL)

The 24th century equivalent of a ship's store. There are several computer terminals showing images of objects ranging from clothing to furniture. Patrons select the desired item from one of the displays, then take an encoded padd to one of the large replicator consoles in the b.g. TWO ADULTS are perusing one of the displays with a CHILD.

13A NEW ANGLE (OPTICAL)

The parents are making a few final adjustments to the image of a stuffed rabbit (or toy sailboat) on one of the screens. The child seems happy with the choice. They press a button, and the item MATERIALIZES on one of the replicator stages. They take the toy.

14 ON DATA (OPTICAL)

The computer screen is showing a shovel and Data seems unsure what to do. He taps a key and the display now shows a chair.

15 NEW ANGLE

as Data sees WORF ENTER. Worf goes over to one of the terminals and begins to tap in commands. Data goes over to him.

DATA (V.O.)
(over above action)

I find Lieutenant Worf to be what is called a kindred spirit. We were both orphans and were both rescued by Starfleet officers. In many ways, we are both still outsiders in Human society. I do not fully understand why, but I find it... comforting to think that I am not alone in that regard.

DATA
(to Worf)
Are you here to find a wedding gift?

WORF
Yes.

DATA
I would appreciate your help in selecting an appropriate item.

WORF
(a little proudly)
Of course. I have attended human weddings before.

Worf taps in a couple commands on the display.

16 INSERT (OPTICAL)

The terminal screen shows a set of crystal wine glasses.

17 RETURN TO SCENE - INTERCUT AS NEEDED (OPTICAL)

DATA
This is a traditional gift?

WORF
My adoptive parents often give these... things at family weddings. A human custom.

17 CONTINUED:

Worf works the display again and now the image of a delicate glass swan is shown.

DATA
It was my understanding that the item selected should reflect the personality of whoever is giving the gift.
(looks at screen)
This does not remind me of you.

Worf frowns a little... he's never thought of it quite that way before.

DATA
Have you ever been an actual participant in a human wedding?

WORF
(with distaste)
No.

DATA
You would not consider it to be an honor?

WORF
An honor, perhaps. But human bonding rituals involve a great deal of talking, dancing, and crying.

Worf is still concerned with the gift and now he taps in another command and the display screen shows a vicious-looking Klingon weapon. Worf smiles to himself... that's more like it! However, Data is no longer watching him.

DATA
(concerned)
Dancing...

CUT TO:

18 OMITTED

19 INT. SICKBAY

BEVERLY is talking to a NURSE. They are in the 'birthing area' of Sickbay, a semi-private area where a very PREGNANT WOMAN is lying on one of the biobeds, while her HUSBAND (non-Starfleet) sits next to her. Data's V.O. can be heard over the following...

BEVERLY
Continue to monitor the contractions. I'd say she still has a couple hours to go.

The Nurse nods and Beverly moves over to the pregnant

woman.

BEVERLY
(to woman)
You're going to be just fine.

Beverly turns to go to her office.

DATA (V.O.)
(over above action)
I am rarely in need of Doctor Beverly Crusher's professional services as my biomechanical maintenance program (tech) is self-sufficient. But I often observe as she practices medicine on others and have learned a great deal about the human condition from her.

19A NEW ANGLE

Data is waiting for Beverly in the vestibule outside her office.

DATA
Doctor, may I ask a favor of you?

BEVERLY
Of course.

DATA
Will you teach me how to dance?

19A CONTINUED:

A passing SECOND NURSE overhears this and looks at Beverly with surprise. Beverly is embarrassed at the mention of this subject and she pulls Data into her office.

20 INT. BEVERLY'S OFFICE

BEVERLY
What?

DATA
I would like to learn how to dance.

BEVERLY
Why me?

DATA
It is in your service record. 'Awarded first prize in tap and jazz competition, Saint Louis Academy---

BEVERLY
(trying to quiet him)
Okay, okay.

She glances out the windows to see if anyone heard him.

20 CONTINUED: (2)

DATA
(puzzled)

Have I said something to upset you?

BEVERLY

It's just... that was a long time ago.

(off his look)

I'd rather not be known as... as the dancing doctor. Again.

DATA

Then your answer is no?

Beverly struggles for a second... looks out into the hall again to make sure no one's listening.

BEVERLY

(quietly)

All right. But let's keep this between us.

DATA

Of course, Doctor.

PICARD'S COM VOICE

Commander Data, please report to the Bridge.

DATA

(hits communicator)

Acknowledged.

CUT TO:

21 INT. MAIN BRIDGE

Picard and T'Pel are standing near aft science station.

Riker and his shift are still on duty. Data ENTERS.

PICARD
Mister Data... I need a tactical projection of possible future Romulan deployments along the Neutral Zone. Access all Federation records on the subject and then report to my Ready Room.

21 CONTINUED:

DATA
That is a very general request, Captain. Is there a more specific area you wish me to study?

Picard glances at T'Pel and she shakes her head.

PICARD
No.

Data sits down at the station and begins to work. Picard and T'Pel head for Ready Room.

PICARD
(to Riker)
Set course one-three-zero mark two-four-six. Warp seven.

Data turns around at this command and Riker is a little surprised.

RIKER
That course will take us very

close to the Neutral Zone,
Captain.

PICARD
I'm aware of that. Proceed.

Picard and T'Pel EXIT to Ready Room. Riker is fairly itching with questions, but he knows his duty.

RIKER
Lay in the course.

The Supernumerary at Con works the console. Data turns back to the console and begins working.

DATA (V.O.)
It is fortunate that I am able to perform my duties without emotional distractions. If that were not the case, a sudden course correction toward the Neutral Zone would make me very... nervous.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at warp speed.

DATA (V.O.)
Personal Log: Supplemental. Commander Maddox, there are still many dynamics of social interaction which I do not understand.

22A INT. MAIN BRIDGE

Riker and his shift still on duty. Data is working at the aft science station... after a few seconds, he stands and goes over to the Ready Room door.

DATA (V.O.)
(continuing over above action)
The belief among humans that a captain must remain distant from his crew is puzzling. Captain Picard and I have worked together closely for over three years...

Data has arrived at the Ready Room.

23 INT. READY ROOM (OPTICAL)

Picard and T'Pel are seated. The door CHIMES.

PICARD
Come.

Data ENTERS.

DATA (V.O.)
(continuing over above action)

... and yet I cannot truthfully refer to him as my friend. I find that thought to be... disappointing.

23 CONTINUED:

PICARD
Based on your analysis, what is the current Romulan strategy behind the deployment of their ships in this sector?

DATA
Their ships are deployed to support a policy of confrontation designed to test Federation defenses along the Neutral Zone.

PICARD
Do you predict any change in the near future?

DATA
I project a ninety percent probability that they will continue to pursue this policy.

PICARD
Are there any indications of a more conciliatory attitude on their part?

DATA
(beat)

No, sir.

Picard looks at T'Pel. She is unperturbed by this information.

T'PEL
Caution is clearly called for, Captain. However, the mission must proceed as planned.

PICARD
Starfleet Command agrees with you, Ambassador. But I would feel better if you would consent to an escort or...

T'Pel pointedly looks away from Picard toward Data. Picard understands her concern.

PICARD
(reluctant)
Thank you, Mister Data.

23 CONTINUED: (2)

Data EXITS.

CUT TO:

24 OMITTED

25 INT. DATA'S QUARTERS (OPTICAL)

Data ENTERS. He crosses to the food replicator.

DATA
Feline supplement seventy-four.

A small dish of food MATERIALIZES and Data takes it. He sets the dish down near a wall and then goes over to the desk unit.

26 NEW ANGLE

as a CAT walks over to the dish of food and begins eating.

27 ON DATA

as he sits at the desk. He places his hand on the console and a small series of LIGHTS COME ON in response.

DATA
Computer, run fluidic sensor diagnostic.

LIGHTS BLINK on the console and Data waits patiently. His cat jumps up into his lap and Data automatically begins to pet him.

COMPUTER VOICE
Diagnostic complete. All systems functioning within normal parameters.

The door CHIMES.

DATA
Come in.

28 NEW ANGLE

as O'Brien ENTERS. He's upset, but somewhat apologetic.

O'BRIEN
Am I intruding, Commander?

DATA
No.
(beat)
Would you care to sit down?

O'Brien sits... he's very agitated, having trouble saying what's on his mind... he gets up again... starts to say something... changes his mind... moves about uncomfortably.

DATA (V.O.)
(over above action)
When one of my friends is distraught, I know that I should attempt to make him more comfortable.

Data stands and goes over to the food replicator.

DATA
May I offer you some refreshment, chief?

O'BRIEN
No, thank you, sir. First of all... I'd like to apologize for this morning in Ten Forward...

DATA
There is no need to apologize.
I was not offended.
(beat)
Perhaps you would like a pillow
or a more comfortable chair to
sit upon.

O'BRIEN
Uh... no sir. Thank you, sir.

DATA
Would you care to listen to music?
Brahms? Aurelia? Mexler?

28 CONTINUED:

O'BRIEN
No, sir... really... I'm fine.
I came here to... to ask for your
help.
(beat)
It's about Keiko... I'd like you
to talk to her... convince her
to go through with the wedding.

DATA
Would Counselor Troi not be a more
appropriate choice to speak with
Keiko?

O'BRIEN
She already has... it didn't
help.
(beat)

You've known her longer than I have... I just thought she might listen to you.

O'Brien's really having a hard time with this... a man very much in love and feeling powerless to do anything.

O'BRIEN
(continuing)
She won't even talk to me...

DATA
I do not know what to say to her.

O'BRIEN
Just talk with her... try to make her see reason. She's going off half-cocked and not thinking this through. You've worked with her for a long time... she respects your opinion.

Data thinks for a second... decides to do it.

28 CONTINUED: (2)

DATA
Perhaps she has not fully analyzed her decision.

O'BRIEN
(relieved)
Thank you, sir. I won't forget this.

As O'Brien EXITS, Data thinks for a beat... then stands and heads for the door.

28 CONTINUED: (3)

DATA (V.O.)
(over above action)
Commander Maddox, I noted that Keiko was quite calm and rational when she informed me of her decision this morning.

CUT TO:

28A INT. CORRIDOR

Data walking to the Arboretum.

DATA (V.O.)
(continuing)
Therefore, I can predict that she will respond to an objective analysis of the situation based on the available facts.

29 INT. ARBORETUM

Data ENTERS. The Arboretum is a large, well-kept nursery... lots of trees, bushes, flowers, etc. Keiko (in lab coat) is staring at a flowering plant, lost in thought.

DATA (V.O.)
(continuing over above action)

It is fortunate that she has not
let emotional considerations cloud
her judgement. It should make
my task much simpler.

Keiko notices Data. She's not as sure of herself as earlier in the day. The decision is starting to weigh heavily upon her and she's a little emotionally fragile right now.

KEIKO
Hi.

DATA
Am I disturbing you?

KEIKO
No...

29 CONTINUED:

DATA
There is a high likelihood that
your decision to cancel the
wedding was an error.

29 CONTINUED: (2)

KEIKO
(startled)
What?

DATA

I believe you made an incorrect analysis of the facts at hand.

Keiko didn't expect this from Data and it takes her a few seconds to get her bearings.

KEIKO
What do you mean?

DATA
You do not seem happy.

KEIKO
Well, no...

DATA
Your decision was based on the assumption that cancelling the wedding would bring you happiness. That has proved to be incorrect.

KEIKO
Data... it's not that simple.

DATA
Since your action did not produce the desired results, the most advisable solution is to re-examine the decision-making process and look for errors.

Keiko feels pressured, boxed in... her feelings of pain and guilt start to get closer to the surface... she's defensive.

KEIKO
I knew what I was doing. It's

my decision.

DATA
That fact is not in dispute.
However, you may have acted with
undue haste... and in doing so,
you have unintentionally hurt
Chief O'Brien's feelings.

29 CONTINUED: (3)

KEIKO
(suddenly angry)
I did what I had to! Why are you
doing this? I thought you were
my friend.

DATA
I am your friend.

KEIKO
Then leave me alone.

DATA
If I have offended---

She backs away from him... tears mixing with the anger.

KEIKO
Just... leave me alone.

She EXITS. On Data's troubled reaction...

DATA (V.O.)
It is clear that I need guidance

to resolve this situation.
Counselor Troi's advice should
be useful.

CUT TO:

30
thru OMITTED
31

31A INT. TROI'S OFFICE

CLOSE ON a cup, as TROI pours tea into it. MOVE WITH HER as she picks up the cup, crosses the room and sits down on the couch with Data. (This action must be long enough for Data's voice-over to be heard.)

DATA (V.O.)
(continuing over above action)
In many ways, she is the friend that I understand the least. Her life and her duties are predicated on her understanding and perception of emotions. Since I have none, no doubt she finds me as much of a mystery as I find her.

DATA
Chief O'Brien talks to me... Keiko talks to you... why do they not talk to each other?

TROI

(smiles)
That's a good question, Data.
I wish I had a good answer for
you. Perhaps when they're ready,
they will.

DATA
Many aspects of this situation
are puzzling. I have been
studying relevant texts on the
subject of marriage, but I have
not found a suitable guide.

31A CONTINUED: (2)

TROI
A suitable guide for what?

DATA
In an effort to be helpful, I
am trying to calculate the
variables involved in a successful
marriage.

TROI
Good luck.

DATA
There are many different
opinions. On Galvin Five, a
marriage is considered successful
only if children are produced
within a year of the wedding.
Andorian marriages require groups
of four people unless two---

TROI
Data... would you like my advice on how to help them?
(off his nod)
Don't. This is something they need to work out for themselves now.

DATA
But I am their friend. Should I not stand with them in a time of difficulty?

TROI
There are many ways of helping a friend... sometimes the best way is to leave them alone.

Data thinks about that for a second.

31A CONTINUED: (2)

DATA
Do you believe marriage to be the right decision for them?

TROI
I don't know. They are very much in love, but sometimes that isn't enough. Marriage is an agreement to share who you are with someone else... to spend your lives together... to grow old together.

Beat as Data thinks about this.

DATA
(concerned)
'To grow old together?' Is that an integral component of marriage?

TROI
(cautious)
Why do you ask?

DATA
Although I am an android, I have not excluded the possibility that I too may someday marry.

TROI
There's nothing wrong with that.

DATA
I believe I have much to offer a potential mate, however we cannot grow old together, Counselor, because I will not grow old.

TROI
(smiles)
You do have a lot to offer, Data...

T'PEL'S COM VOICE
Commander Data, this is Ambassador T'Pel. Please report to my quarters.

DATA
(hits communicator)
Acknowledged.

CUT TO:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

33 INT. T'PEL'S QUARTERS

(No windows... similar to the quarters in "Sarek")
T'Pel is pacing, a little restless for a Vulcan, but
not nervous. The door CHIMES.

33 CONTINUED:

T'PEL
Enter.

Data ENTERS. T'Pel sits at the table... an impassive
look on her face.

T'PEL
You have a priority three
clearance aboard the Enterprise?

DATA
That is correct, Ambassador.

T'PEL
I require information on this

ship's defense and navigational systems. Access code kappa alpha four-six-zero-one-seven-zero-four.

DATA

(processes for a second)

That code is valid.

T'PEL

What is the field strength of the ship's deflector shields at maximum output?

DATA

May I ask what is the purpose for this request?

T'PEL

I require the information.

DATA

I have the same safeguards as the ship's computer. Therefore, I must report any inquiry regarding restricted information to the Captain along with a report stating the nature and purpose of the inquiry.

T'Pel's eyes narrow a bit as she reconsiders for a moment. Data frowns in puzzlement.

DATA

Your reaction suggests that you do not wish the Captain to be informed of your inquiry.

33 CONTINUED: (2)

T'PEL
(cool)
No. I was not interested in the information. I was curious as to your security safeguards. They appear to be adequate.
(beat)
Cancel request. You may leave.

Data EXITS.

34 INT. CORRIDOR - CONTINUOUS

Data ENTERS from T'Pel's quarters. He heads for a Turbolift.

DATA (V.O.)
Commander Maddox, I have often wished for the sense that humans call intuition or instinct. Since Vulcans do not lie, I must accept the Ambassador's explanation... but I still wish I could have a... gut feeling to back up this conclusion.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 OMITTED

35A INT. CORRIDOR

Data steps up to the keypad outside the Holodeck doors and presses a button.

COMPUTER VOICE
Program Crusher Four in progress.

Data EXITS to the Holodeck.

36 INT. HOLODECK/DANCE STUDIO

The Studio is plain: wood floor, mirror, practice beam. Data ENTERS. Beverly is already here warming up. She sees Data and comes over... she's excited to be dancing again.

BEVERLY
Hi.
(re: the room)
Whatta ya think? It's a recreation of the studio where I took my first dance lesson.

She says it with affectionate nostalgia... Data can't appreciate the emotional attachment.

DATA
It appears to be quite suitable, Doctor.

36 CONTINUED:

BEVERLY
All right, then. Let's start with something real simple.

She taps out a very rudimentary step.

BEVERLY
Go ahead, try it.

Data repeats the move smoothly.

BEVERLY
(surprised)
Good! Now try this...

A slightly more complex step... again Data picks it up without trouble, but he keeps his arms stiffly at his sides.

BEVERLY
Wait a minute...
(Data stops)
Try it again, but watch my arms...

She repeats the step using her arms... Data tries again... uses his arms in exact imitation of Beverly.

BEVERLY
(shocked at his skill)
And... you say you're never done this... ?!

DATA
That is correct. Perhaps it would be beneficial to show me the final lesson.

BEVERLY
Okay...

She does a more complex dance routine. Data looks for a moment... then joins her, matching her step for step. As they finish with a quick flourish...

36 CONTINUED: (2)

BEVERLY
That was the easiest lesson I've ever given.

DATA
Then I have succeeded in learning how to dance?

BEVERLY
You seem to have... picked up the basics.

DATA
Thank you, Doctor. I am now ready to dance at the wedding.

BEVERLY
(reacts)
Wedding?

DATA

Keiko's wedding.

BEVERLY
But you never... you didn't say
it was for the wedding.

DATA
Is that important?

BEVERLY
Well... yes. They don't do a
lot of tap dancing at weddings...

DATA
Why not?

BEVERLY
Because... well... actually I'm
not exactly sure, Data. But we'd
better try a style of dancing
they will do at the wedding...
Computer, run "Blue Moon".

The MUSIC STARTS. (Other songs: "My Romance," "Night & Day," "Constantly," "Moon Glow," or "Dancing in the Dark.")

36 CONTINUED: (3)

Beverly positions his arms correctly and then starts to dance...

BEVERLY
Compared to what we were just
doing, it's very simple. Just

follow me. One, two, three,
four---

Data doesn't get this at all... he quickly makes a wrong move and steps on her foot.

BEVERLY
No, no... you're trying to---Ow! Move more slowly... that's it... no, now you're--Ow! Stop music.

MUSIC STOPS.

DATA
I am sorry.

BEVERLY
I don't get it... you picked up tap dancing so quickly...

DATA
I cannot reproduce your performance if I cannot see your feet.

BEVERLY
(now she understands)
You need something to copy. You can't just... dance?

DATA
No, Doctor.

She looks at him with wonder and compassion... amazed at this simple inability by someone so incredibly gifted. Her heart warms... she finally takes his arms again.

BEVERLY
All right... this time, watch my feet. Computer, start music.
(the music starts)
Don't try to imitate me. You have to lead.

36 CONTINUED: (4)

DATA
Lead where?

BEVERLY
Indicate to your partner where you're going to step.

DATA
How is this accomplished... ?

BEVERLY
Watch me, I'll lead...
(they switch arms)
Notice I don't repeat the same pattern over and over... I improvise... Good... Now you lead...
(they switch positions again)
Look up... into my eyes... Good... You're holding me too tight, Data...

DATA
This is a very complex set of

variables to coordinate.

BEVERLY
You're doing fine... now smile,
like you're enjoying yourself...

He puts on a pleasant face...

36 CONTINUED: (5)

NURSE'S COM VOICE
Doctor Crusher please report to
Sickbay.

The interruption breaks their rhythm and Data steps on her toes again.

BEVERLY
(wincing, hits
communicator)
Is it Lieutenant Juarez?

NURSE'S COM VOICE
Yes, Doctor. Her contractions
are now one minute apart.

BEVERLY
I'm on my way.
(to Data)
Why don't you try it with an...
artificial partner for a little
while? Don't be afraid to
experiment.

DATA

I will. Thank you, Doctor.

She EXITS with a slight limp.

37 NEW ANGLE (OPTICAL)

DATA
Computer, create dance partner, female.

A FEMALE DANCER APPEARS. She smiles sweetly at Data and he takes her in his arms.

DATA
Begin music.

The MUSIC STARTS and as Data tries to dance we...

CUT TO:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

39 OMITTED

40 INT. MAIN BRIDGE

Data ENTERS. Riker's shift still on duty. Riker is telling a joke to the Supernumeraries at Tactical and the Aft Science station. Data watches Riker as he moves to Ops and takes his station. Data's V.O. can be heard over Riker's joke.

RIKER

... he still won't talk... so they put the Count's head on the chopping block... 'one more chance' says the Queen. 'No' says the Count. The headsman swings his axe and just as the blade falls, the Count says 'Wait, wait, I'll talk!' but it was too late. And the moral to the story is don't hatchet your counts before they chicken.

DATA (V.O.)

(over the above)

Commander Riker's easy-going manner and sense of humor is fascinating. It is one reason why he is so popular among the crew. I believe it may also be partly responsible for his success in matters of love. There may be a possible correlation between humor and sex... the need for more research is indicated.

The Supernumeraries groan at the joke, but Riker is pleased with himself and moves back to Command. Data notices something on his console.

40 CONTINUED:

DATA

Commander, we have reached the

designated coordinates.

RIKER

All stop.

(to com)

Captain Picard to the Bridge.

Picard and T'Pel ENTER from Ready Room. Picard is grim.

PICARD

Hold position. Long range scan.

Picard looks at the viewscreen for a tense beat... everyone waiting, unsure what's coming next.

DATA

I have detected a ship in the Neutral Zone, Captain. Configuration... Romulan Warbird.

Picard looks to T'Pel... she's pleased by the news. Picard's grim expression doesn't alter and he does not look away from her...

PICARD

Yellow Alert.

T'Pel disapproves, but neither of them say anything... they stare at each other in a silent battle of wills as the Bridge goes to condition yellow. Worf ENTERS and goes to his station. Picard finally turns away from T'Pel and back toward the viewer.

PICARD

Mister Worf, hail the Warbird.

WORF
(works console)
Aye, sir.
(beat)
They are responding... text only Captain.
(reads message)
We are to proceed to the agreed coordinates.

Picard takes another beat to think this over.

40 CONTINUED: (2)

PICARD
Set course zero three seven mark zero zero five, warp four. Take us into the Neutral Zone, Ensign.

There are reactions around the Bridge the Supernumerary at Con carries out the order.

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

42 INT. MAIN BRIDGE

As before.

WORF
(reading console)
Captain, the Warbird is holding position. In three minutes we will be within phaser range.

PICARD
Red Alert.

T'Pel reacts... she gives Picard a warning look.

PICARD
My crew knows their duty, Ambassador. They will take no provocative action... without my order.

There is something close to anger on T'Pel's face, but she maintains her cool Vulcan reserve. She taps in some numbers at one of the Command terminals.

T'PEL
Hold position at these coordinates.

RIKER
(glances at his terminal)
Slow to half impulse.

42 CONTINUED:

T'PEL
(to Worf)
Open a channel.

Worf looks to Picard and he nods agreement.

WORF
(works console)

Open.

T'PEL
This is Ambassador T'Pel. I have arrived.

43
thru OMITTED
44

45 ON VIEWER (OPTICAL) - INTERCUT AS NEEDED

The image of MENDAK, a Romulan Admiral, comes on the screen. His attitude is neutral... a shrewd negotiator careful not to give anything away.

MENDAK
I am Admiral Mendak.

T'PEL
There is no established protocol for a meeting of this nature. The logical course is for me to transport aboard your ship and begin the negotiations.

MENDAK
(noncommittal)
Yes...
(looks at Picard)
Captain, I note your defensive systems have been activated.

Picard glances at Worf and receives a quick nod in return.

PICARD

As are yours, Admiral.

MENDAK
(smiles)
It was not meant as an accusation...
(MORE)

45 CONTINUED:

MENDAK (Cont'd)
(to T'Pel)
Indeed, I salute your show of strength. Ambassador, we are honored by your presence. You may transport aboard at your convenience.

T'PEL
The honor is mine.

The view screen returns to a shot of the Romulan ship. T'Pel turns to Picard... more than a trace of arrogance in her attitude.

T'PEL
Instruct your Transporter Room to stand-by. I will beam to their ship without further delay.

Picard is reluctant... he makes one last attempt.

PICARD
(quiet)
Ambassador, I must once again urge

you to reconsider. The Enterprise can accommodate a Romulan delegation without sacrificing security or---

T'PEL
(withering)
Captain Picard, I find your arguments illogical. Please carry out my instructions.

She EXITS to Turbolift. Riker and Picard exchange a look of exasperation with the Ambassador.

PICARD
(to com)
Bridge to Transporter Room Three.

O'BRIEN'S COM VOICE
O'Brien here.

PICARD
Prepare to beam Ambassador T'Pel to the Romulan ship.

O'BRIEN'S COM VOICE
Aye, sir.

45 CONTINUED: (2)

PICARD
(to Worf)
Maintain a lock on her signal once she's aboard their vessel. At the first sign of trouble I

want to be able to bring her
back.

WORF
Understood.

46 NEW ANGLE

as Worf reads his console.

WORF
Transporter activated...

Worf reacts with alarm at something on the console just
as O'Brien's voice comes over the com...

WORF
Captain---!

O'BRIEN'S COM VOICE
Transporter emergency! I'm
losing her signal!

WORF
Boosting power to autosequencers.

DATA
Engaging computer override.

RIKER
(to com, urgent)
O'Brien what's happening down
there?

O'BRIEN'S COM VOICE
I'm losing the pattern... trying
to re-establish...

An ominous silence... everyone on the Bridge waits for a long, tense beat...

46 CONTINUED:

O'BRIEN'S COM VOICE
(defeated)
I'm sorry, sir... I wasn't able to retrieve the signal... the Ambassador's dead.

On Picard's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 OMITTED

47A INT. TRANSPORTER ROOM

Picard, Data, and Riker are listening to O'Brien's report. Geordi, Beverly and a MEDICAL TECHNICIAN are examining the Transporter pad in the b.g. with a couple of tricorders. The Technician has a carrying case into which residual samples from the Transporter pad are being placed. Data's V.O. can be heard over the

following...

O'BRIEN
The signal lock wasn't broken, sir. I had just entered the transfer sequence when the Ambassador's pattern began to break up. I tried to go to emergency manual control, but the pattern deteriorated too rapidly and...
(shakes his head)

DATA (V.O.)
(over the above)
Personal Log: Supplemental. The risks aboard a starship are accepted by all who serve, but I have never failed to observe a deep emotional response to the loss of a comrade. It is at times like this that I greatly miss the ability to share human feelings.

DATA
(to Picard)
Captain, there is no prior record of this type of accident occurring on a starship. Back-up systems and safeguards are designed to prevent just such an occurrence.

Geordi comes over from the Transporter pad.

47A CONTINUED:

GEORDI
I can't find any system flaws in the unit, sir. All the Engineering status reports were normal. None of the backups were activated and the autosequencers all functioned normally.

PICARD
Any prior malfunctions with this Transporter unit?

O'BRIEN
No, sir. In fact, we replaced the transition coils only a week ago.

RIKER
Could there have been some kind of interference from the Romulans?

O'BRIEN
Nothing that I could see... their shields were down... there was no power interruption... no subspace bias.

PICARD
(to Geordi)
I want that unit pulled and its systems checked again. I also want a level one diagnostic performed on all Transporters.

GEORDI

Aye, Captain.

Geordi EXITS. Beverly has finished her work. The Technician EXITS carrying the medical case.

BEVERLY
Her molecular structure dissipated instantly once the pattern was lost. There were a few organic compounds left on the pad, but there's not enough material for an autopsy.

47A CONTINUED: (2)

PICARD
To die in a Transporter accident... Hardly a fitting end for one of the Federation's most honored diplomats.

A quiet moment as they contemplate the death of the Ambassador.

WORF'S COM VOICE
Bridge to Captain. Admiral Mendak wishes to speak with you.

Picard knows what's coming and he's not looking forward to it. On Picard...

CUT TO:

48
thru OMITTED

49

49A INT. MAIN BRIDGE - INTERCUT WITH VIEWSCREEN (OPTICALL)

Picard, Data, Riker, and Worf. Mendak is on the viewscreen.

MENDAK
We're still waiting, Captain. Is there a problem?

Picard hesitates for only a moment... but there's no way to hide this.

PICARD
There's been... an accident. Ambassador T'Pel... was killed in a Transporter malfunction.

Mendak is surprised... takes a second to digest this information... then his eyes narrow and he looks at Picard with suspicion.

MENDAK
What kind of malfunction?

PICARD
We're investigating that right now. I'm sure that---

49A CONTINUED:

MENDAK
I should have known the Federation wasn't serious about this

conference.

PICARD
Admiral, I can assure you that the Federation places the highest priority on this mission and its goal.

Mendak isn't buying this... but his attitude shows grudging admiration.

MENDAK
Well played, Captain... well played. Starfleet opposes normalization of relations with the Romulan Empire and so you are ordered to create... an accident.

PICARD
You're mistaken. I am ready and willing to discuss the establishment of full diplomatic relations under the same terms as Ambassador T'Pel.

MENDAK
(derisive laugh)
A generous offer, since you know that we were only willing to negotiate with T'Pel.
(shakes head)
I salute you again, Captain. It was a maneuver worthy of a Romulan. I suggest we both leave the Neutral Zone before there is... another accident.

The image goes blank. Ominous silence fills the Bridge. Finally...

PICARD
Set course for Federation territory, warp two.

The Supernumerary at Con works the console.

49A CONTINUED: (2)

PICARD
(continuing)
Engage.
(to Data)
Mister Data, take charge of the investigation. Study computer logs, sensor information... everything. I refuse to believe this was a simple malfunction.

DATA
Yes, sir.

Data EXITS to Turbolift.

CUT TO:

50 INT. MAIN ENGINEERING

Data working at the pool table.

DATA (V.O.)
Captain Picard was the person who first interested me in the works

of Sir Arthur Conan-Doyle.

51 INT. MAIN ENGINEERING

A short time later. Data and Geordi running some tests on a console... Geordi getting frustrated.

DATA (V.O.)
(continuing)
I have subsequently become a great admirer of the fictional detective Sherlock Holmes and his ability to solve mysteries by careful examination of the available evidence.

52 INT. TRANSPORTER ROOM (OPTICAL)

Data and O'Brien running tests on the Transporter... objects DEMATERIALIZE and REMATERIALIZE.

52 CONTINUED:

DATA (V.O.)
(continuing)
I have found Holmes' methodology of deductive reasoning to be quite useful in performing my duties. One of his adages is that once you have eliminated the impossible...

53 INT. SICKBAY

Data ENTERS. Beverly is working at a lab table with

a large scanning/analysis device with a single computer screen and keypad built into it.

DATA (V.O.)
(continuing)
... whatever remains, however improbable, must be the truth.

BEVERLY
I'm afraid I can't give you another lesson right now, Data.

DATA
That is not my purpose. I wish to examine the remains of Ambassador T'Pel found on the Transporter pad.

BEVERLY
I'm working on my report right now.

DATA
Have you compared the genetic code with the Ambassador's last recorded Transporter ID trace?

BEVERLY
No... that's not part of the standard procedure. Why?

53 CONTINUED:

DATA
(hesitates)
I could be pursuing an untamed

ornithoid without cause.

She looks at him blankly for a moment.

BEVERLY
A wild goose chase?

Data nods.

53 CONTINUED: (2)

BEVERLY
Okay... let's see what happens... Computer, access Transporter ID trace of Ambassador T'Pel.

53A INSERT (OPTICAL)

Transporter information comes up on the terminal screen.

53B RETURN TO SCENE - INTERCUT AS NEEDED (OPTICAL)

BEVERLY
All right... there's the genetic record of the Ambassador when she beamed aboard the Enterprise.

Beverly takes a small disk containing some organic material and sets it into a slot in the machine. She begins to work the console and now genetic information from the material comes up on the other side of the screen. Beverly begins to run both sets of information through a test... the information on both sides should be virtually identical.

BEVERLY

Now, the breakdown of the organic material found on the Transporter pad should be identical.

(beat as she reads screen)

Mitochondrial structure fits all general parameters... no change in the nucleotide bases...

The test STOPS and the two screens highlight sections of the genetic code that are DIFFERENT.

BEVERLY

(frowns)

There's a slight discrepancy in the base pair sequence.

She runs another test... the screens then STOP on another section of code that's DIFFERENT.

53B CONTINUED:

BEVERLY

(to Data)

Chemically, these are identical... however, the organic sample from the Transporter is showing numerous single-bit errors... like replicated material.

53B CONTINUED: (2)

DATA
Can you postulate an explanation for the discrepancy?

BEVERLY
I'd say the DNA was either mutated by the Transporter during the rematerialization process...

DATA
(he expected this)
A supposition not supported by the Transporter records.

BEVERLY
Or these aren't the remains of the Ambassador.

On their reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

54 INT. READY ROOM

Data, Geordi, Riker, and Picard.

DATA
(to Picard)
The only abnormality found during my investigation was a temporary increase in the matter to energy signal ratio. This fluctuation was well within operating parameters and would normally not invite further consideration. However, due to the circumstances, I decided to investigate the possibility that a second Transporter signal had caused the fluctuation. Although this was highly improbable, it was the only remaining theory.

RIKER
A second transporter signal? From where?

DATA
From the Devoras.

GEORDI
Romulan transporters operate on similar subspace frequencies to our own. With minor adjustments they could be made to simulate our own transporter carrier wave.

54 CONTINUED:

PICARD
So they beamed the Ambassador off

our own pad.

DATA

While simultaneously a small amount of genetically similar material was left in the Ambassador's place.

RIKER

To make us believe she died as a result of the 'malfunction.'

DATA

Yes, sir.

PICARD

(hits communicator)

Mister Worf, where is the Devoras?

WORF'S COM VOICE

The ship is still in the Neutral Zone...

(BEGIN DATA V.O.)

... on course zero seven nine mark one two five... speed warp two.

RIKER

Heading for home.

DATA (V.O.)

(over above action)

The safest and most logical decision in this situation is to contact Starfleet and await further instructions. However, based on past experience, I project only a seventeen percent

chance Captain Picard will choose that alternative.

Picard thinks for a few seconds... gets up, moves to the window and looks out for a few moments before making the decision. (His action must be long enough to cover Data's voice-over.)

PICARD
Red Alert. All hands stand to battlestations.

They all EXIT.

55 INT. MAIN BRIDGE - CONTINUOUS

Riker, Geordi, Data, and Picard ENTER from Ready Room and take their positions.

PICARD
Lay in an intercept course to the Romulan ship.

RIKER
Shields up, load all torpedo bays, stand-by phasers.

55 CONTINUED:

DATA
Course laid in, Captain.

PICARD

Warp factor eight. Engage.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

57 INT. MAIN BRIDGE

As before.

PICARD
Open a channel to the Devoras.

WORF
Aye, sir.
(works console)
No response.

DATA
The Devoras is dropping out of warp... their weapon systems are powering up.

PICARD
Go to impulse power.

DATA
Aye, sir.

Worf sees something on his console.

WORF
Message coming in, sir.

PICARD
On screen.

58 ON VIEWSCREEN (OPTICAL) - INTERCUT AS NEEDED

Mendak's image appears.

MENDAK
Captain Picard, you agreed to leave the Neutral Zone without---

58 CONTINUED:

PICARD
(firm)
Admiral Mendak, you are holding our Ambassador captive.

A wisp of a smile plays about Mendak's lips... he seems to enjoy this a little.

MENDAK
I can assure you... there is no one being held captive aboard this ship.

PICARD
We know about the Transporter 'malfunction' and that you are holding Ambassador T'Pel.

Mendak waits for a beat... then nods to someone o.s.

WORF
Captain, Romulan Warbird decloaking to starboard!

59 EXT. SPACE - THE ENTERPRISE & ROMULANS (OPTICAL)

Another Romulan ship DECLOAKS and now two Romulans are facing the Enterprise.

60 INT. MAIN BRIDGE (OPTICAL)

As before. (Intercut with Viewscreen)

MENDAK
I suggest you leave... now.

Picard will not be moved.

PICARD
It is my responsibility to protect the lives of Federation citizens. I will not permit this abduction to succeed..

Mendak isn't taking him seriously yet.

MENDAK
Captain, you're not going to start an incident which might---

60 CONTINUED:

PICARD
(final)
I am prepared to take whatever action is necessary to obtain the Ambassador's return.

Mendak takes Picard's measure for a moment... as we CUT BETWEEN Picard and Mendak, we hear Data's V.O...

DATA (V.O.)
(over above action)
In poker, there is a moment when a player must decide if an opponent is being deceptive or actually holds a winning hand. This decision is based not only on the odds, but also on an appraisal of the man. Is he bluffing or does he have the cards?

Mendak finally sees that Picard means business.

MENDAK
Fortunately... I'm not ready to start a war today...

Mendak gestures to someone o.s. and Ambassador T'Pel moves into view, wearing a ROMULAN UNIFORM. There are shocked reactions around the Bridge.

RIKER
T'Pel?

T'PEL
Sub-Commander Selok, actually.

It's all clear to Picard now.

PICARD
A spy.

MENDAK
A patriot, Captain... she has performed her service to the

Empire with distinction.

T'PEL/SELOK
(smiles)
Thank you for your... help, Captain.

60 CONTINUED: (2)

MENDAK
You can see now that we are not holding one of your citizens... and we thank you for returning our sister to us.
(voice hardens)
But my patience has limits... the game is over. I expect you to leave peacefully. Now.

The transmission ENDS.

WORF
Sir, long-range scanners show three more Romulan ships moving into this sector.

Picard takes that in... looks at Riker.

RIKER
(quiet)
Some days you get the bear, some days the bear gets you.

Picard sees the only rational course of action.

PICARD
Reverse course... take us back
to Federation territory, warp six.
Engage.

61 EXT. SPACE - THE ENTERPRISE & ROMULANS (OPTICAL)

The Enterprise turns and moves away.

62 INT. MAIN BRIDGE

As before... PUSH IN on Data.

DATA (V.O.)
Captain Picard once drew an
analogy between life and a chess
game... he said that the loss of
a single piece does not concede
the game itself.

Data glances over his shoulder at the others on the Bridge. People are returning to normal business. The Red Alert indicators turn OFF.

62 CONTINUED:

DATA (V.O.)
The Captain has also said that
out of the ashes of defeat rise
the victorious dreams of men.
I find that to be a worthy
philosophy and I have incorporated
it into my programming.

CUT TO:

63 INT. ARBORETUM

Keiko is scanning a tree with a tricorder. In contrast to her earlier attitude, she is bright and cheerful. Data ENTERS.

DATA
Keiko, I need your help.
(off her surprised look)
I have offended you and need to find a way to rectify my mistake. I am not sure what to do.

KEIKO
You didn't offend me.

DATA
I should not have interfered. It would be best if I apologized.

KEIKO
It would be best if you got dressed.
(off his reaction)
For the wedding?

DATA
But...

63 CONTINUED:

KEIKO
Oh, come here... I have a beautiful carnation for the

father of the bride... don't be
nervous now...

As she goes off to get it...

DATA
(to Keiko, as she
leaves)
I am not nervous.
(beat, to himself)
I am just... confused.

CUT TO:

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship stopped in space.

65 INT. TEN FORWARD - ON DATA

He is looking at something o.s.... Japanese wedding MUSIC (called gagaku) is playing in the b.g. After a few seconds, MOVE TO reveal Data (dress uniform, with a boutonniere) standing in Ten Forward, which is decorated for the wedding. This is a celebration of two cultures (Japanese & Irish) and there should fixtures from both.

66 NEW ANGLE

Picard is standing in front of the center window with O'Brien before him and Geordi standing in place as best man. (All three in dress uniforms) A white, earthenware goblet sits on a table next to O'Brien. Riker and Troi (in standard uniforms) are standing to

one side and there are SUPERNUMERARIES gathered around.

67 ON KEIKO

She is kneeling in prayer off to one side of the room. She is wearing a semi-traditional Japanese wedding kimono of black silk, with a few modern touches.

Data waits just behind her. Keiko finishes her silent prayer to her ancestors and stands. Data takes her arm and they walk toward O'Brien.

68 NEW ANGLE

as Data and Keiko move to O'Brien. Data hands the bride to him and then he takes the goblet from the table and hands it to Keiko. She drinks from it in three quick sips and then hands it to O'Brien. He also drinks in three sips. Data takes the goblet and sets it back on the table. Everyone now looks to Picard

PICARD
Since the time of the first wooden sailing ships, all captains have enjoyed the happy privilege of joining two people in the bonds of matrimony. And so now it is my honor to unite you Keiko Ishikawa, and you Miles Edward O'Brien together in marriage here in the sight of your friends and family.

MOVE TO Data as he watches the ceremony.

DATA (V.O.)
(over part of the above)
There are still many human emotions I do not fully comprehend... anger, hatred, revenge...

69 ON O'BRIEN & KEIKO

as O'Brien kisses Keiko... and everyone CHEERS. The Japanese music is replaced by a bright, lively, IRISH TUNE and people gather round to congratulate the happy couple.

DATA (V.O.)
(continuing)
But I am not mystified by the desire to be loved...

70 ON DATA & KEIKO

a short time later as Data dances gracefully with the new bride.

DATA (V.O.)
(continuing)
... the need for friendship... these are things I do understand.

As they dance...

CUT TO:

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at warp speed.

72 INT. NURSERY

Data ENTERS (now in standard uniform). The room is quiet and dark. Picard (still in dress uniform) and the Nurse are near a small cradle... the Nurse gesture to the cradle and then walks away from Picard as if she had just showed him the way over there. Picard looks down for a beat and then notices Data.

DATA
(quietly)
I was looking for Doctor Crusher.
I wished to thank her for my...

He trails off, not wanting to give away her secret.

PICARD
(softly)
She just left.

He looks back into the cradle and Data moves over for a better view.

DATA
The Juarez child?

PICARD
(nods)
A boy.
(beat)
At the same time we were facing destruction... this small miracle was taking place.

73 NEW ANGLE

now including the JUAREZ BABY sleeping in the cradle. Picard leans forward.

PICARD
(softly)
Welcome aboard.

CUT TO:

74 INT. MAIN BRIDGE (OPTICAL)

Worf in Command and SUPERNUMERARIES (different from Riker's shift) at the other stations. Data and his shift ENTER from Turbolifts. This is night again, so the Bridge lighting is DARK.

WORF
(stands)
All systems normal, sir. We are on course for Adelphous Four. Engineering is realigning the main deflector dish, Sickbay reports Lieutenant Umbato broke two ribs during a Holodeck exercise, and sensors continue to gather long range information on the Murasaki Quasar.

DATA
Very well. I have the Bridge.

WORF
Aye, sir.

DATA
(to com)
Begin night watch.

The LIGHTS DARKEN to signal the end of the 'day'. Data's people smoothly take their positions and Worf EXITS along with his shift. Data sits in Command and contemplates the stars on the main viewer.

74 CONTINUED:

DATA (V.O.)
If being human is not simply a matter of being born flesh and blood... if it is instead a way of thinking, acting... and feeling... then I am hopeful that one day I will discover my own humanity. Until then Commander Maddox, I will continue... learning, changing, growing... and trying to become more than what I am.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Wounded"
#40274-186

Story by
Stuart Charno & Sara Charno
and
Cy Chermak

Teleplay by
Jeri Taylor

Directed by
Chip Chalmers

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FINAL DRAFT

OCTOBER 23, 1990

STAR TREK: THE NEXT GENERATION
"The Wounded"

CAST

PICARD
RIKER
DATA
TROI

GEORDI
WORF
O'BRIEN
KEIKO
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES

Starfleet
ADMIRAL HADEN
CAPTAIN BENJAMIN MAXWELL

Cardassians
GUL MACET
GLINN DARO
GLINN TELLE

STAR TREK: "The Wounded" - REV. 10/29/90 - SETS

STAR TREK: THE NEXT GENERATION
"The Wounded"

SETS

INTERIORS

USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE
TEN-FORWARD
TRANSPORTER ROOM
CORRIDOR
TURBOLIFT
O'BRIENS' QUARTERS

EXTERIORS

USS ENTERPRISE
USS PHOENIX
CARDASSIAN WARSHIP
CARDASSIAN CARGO SHIP

USS PHOENIX
CAPTAIN'S READY ROOM

STARFLEET
ADMIRAL HADEN'S OFFICE
(ON VIEWSCREEN ONLY)

CARDASSIAN WARSHIP TRAGER
MACET'S BRIDGE
(ON VIEWSCREEN ONLY)

STAR TREK: THE NEXT GENERATION
"The Wounded"

PRONUNCIATION GUIDE

CARDASSIAN	car-DASS-ee-en
CUELLAR	KWAY-yar
DARO	DAR-oh
GUL MACET	gull mah-SETT
KANAR	KAY-nahr
TELLE	TELL-eh

STAR TREK: THE NEXT GENERATION
"The Wounded"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

travelling through space.

PICARD (V.O.)
Captain's log: Stardate 44429.6. We are on a mapping survey near the Cardassian sector. It has been nearly a year since a peace treaty ended the long conflict between the Federation and Cardassia.

2 INT. ENTERPRISE - BRIDGE - CONTINUOUS

PICARD, WORF, DATA, RIKER, TROI, SUPERNUMERARIES as needed.

DATA
Captain, we are nearing the periphery of Sector twenty-one-five-oh-three.

PICARD
Be on the lookout for a Cardassian patrol vessel, Mister Worf. They should be hailing us soon.

RIKER
Even with a treaty, they're skittish about protecting their borders.

Picard is on his feet, walks toward the viewscreen, gazing at the field of stars.

PICARD
Last time I was in this sector, I was on the Stargazer, running at warp speed ahead of a Cardassian warship.

2 CONTINUED:

TROI
(amused)
Running, Captain? You? That's hard to believe...

PICARD
Believe it. I'd been sent to make preliminary overtures to a truce... I lowered my shields as a gesture of good will. But the Cardassians weren't impressed. They took out most of my weapons and damaged the impulse engines before I could regroup and run.

WORF
The Cardassians have no honor. I do not trust them.

TROI
They're our allies now, Worf. We have to trust them.

WORF
Trust is earned, not given away.

Picard smiles wryly at his outspoken Security Officer.

PICARD
Well, I hope their scout vessel makes contact soon. It's not a good idea to stay too long on a

Cardassian border without making your intentions known.

3 CLOSE ON A PLATE OF FOOD (OPTICAL)

which MATERIALIZES in the replicator -- largely unrecognizable, of skimpy portions, and not particularly appealing.

CUT TO:

4 INT. O'BRIEN'S QUARTERS - CONTINUOUS

O'Brien sits at a table, staring down at the plate of food. Keiko is just bringing her own plate, sits and joins him.

4 CONTINUED:

O'BRIEN
(re: food)
What is it?

KEIKO
Kelp buds... plankton loaf... and sea berries.

O'Brien stirs the food dispiritedly.

O'BRIEN
Sweetheart... I'm not a fish.

She smiles brightly, unoffended.

KEIKO

It's very healthy. I had this
for breakfast every morning when
I was growing up.

O'BRIEN
No oatmeal -- or muffins? How
about corned beef and eggs?

KEIKO
For breakfast?

She continues to eat heartily.

4 CONTINUED: (2)

O'BRIEN
(carefully)
Keiko, I've been thinking...
You've introduced me to all the
wonderful foods you're accustomed
to... I'd like to do the same.
(beat)
Isn't that what marriage is about?
Sharing?

She eyes him somewhat cautiously.

KEIKO
Like what kind of food?

O'BRIEN
Scalloped potatoes... mutton
shanks... oxtails and cabbage...

KEIKO

Kind of... heavy...

O'BRIEN
No, you'll love it, I promise.
(a deep breath)
I can still remember the aromas when my mother was cooking...

KEIKO
She cooked?

O'BRIEN
She didn't believe in a replicator. She thought real food was more nutritious.

KEIKO
(with mild distaste)
She handled... real meat... touched it and cut it?

O'BRIEN
Like a chef. She was fantastic. Of course, I'll have to use the replicator... but I'll make something special for you tonight. You'll love it, I promise.

She smiles, swings her arms around his neck, pulls him close.

4 CONTINUED: (3)

KEIKO
Okay. Maybe I'll have something

special for you, tonight, too...

She kisses him gently... then there is a muffled explosion and a tremor in the room. Keiko pulls back, startled. O'Brien gets to his feet, alert.

O'BRIEN
Something's wrong...

COMPUTER VOICE
Red alert. Take emergency stations.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

under attack by a Cardassian warship.

6 INT. ENTERPRISE - BRIDGE - CONTINUOUS

Everyone on the Bridge at their stations and functioning.

WORF
Cardassian ship preparing to fire again, sir!

PICARD
Increase power to forward shields!

Another explosion jolts the Enterprise.

PICARD
Hail them again, Mister Worf.

RIKER
What is he doing? Damage report!

WORF
Minor damage to secondary hull before we put our shields up, sir. No casualties, structural integrity intact.

6 CONTINUED:

GEORDI'S COM VOICE
Engineering to Bridge... starboard power coupling is down...

And another, bigger explosion rips at the reeling Enterprise, causing the Bridge to shudder, lights play off and on. In the midst of this chaos --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. SPACE - ENTERPRISE AND CARDASSIAN SHIP (OPTICAL)

The Cardassian ship firing on the Enterprise.

8 INT. ENTERPRISE - BRIDGE

Still in upheaval.

PICARD
Evasive action -- Delta Sequence.
Mister Worf, ready phasers.

DATA
Delta Evasion Plan initiated...

PICARD
Mister Worf, limit targets to
engines and shields...

WORF
Aye sir... ready...

PICARD
Fire.

9 EXT. SPACE - ENTERPRISE AND CARDASSIAN SHIP (OPTICAL)

Phaser fire rips from the Enterprise toward the
Cardassian ship.

10 INT. ENTERPRISE - BRIDGE - CONTINUOUS

DATA
Direct hit, sir. Moderate damage
to their aft shield generators...

PICARD
Continue phaser fire.

DATA
Multiple hits. Power failure
in forward shields...

10 CONTINUED:

WORF
Cardassian ship is standing down, sir.

PICARD
Let's see if they'll answer our hail now, Mister Worf.

10 CONTINUED: (2)

WORF
Frequency open, sir.

PICARD
(stepping forward)
This is Captain Jean-Luc Picard, of the Federation Starship Enterprise.

11 ON VIEWSCREEN (OPTICAL)

A Cardassian Gul (Captain) appears. These are humanoid aliens -- sleek, handsome, intense.

MACET
I am Gul Macet of the Cardassian ship Trager.

PICARD
Why have you fired on us?

MACET
A curious question. In war, one

attacks one's enemies.

PICARD
(perplexed)
There is a treaty between our people...

MACET
Perhaps that fact was unknown to the Federation starship which destroyed our space station in the Cuellar System two days ago.

Picard is taken aback -- this is news to him.

PICARD
A Federation starship... ?

MACET
Attacked an unarmed science station. They had barely enough time to send an emergency signal... before they were incinerated.

Picard reacts.

11 CONTINUED:

PICARD
Gul Macet... the Federation and the Cardassians have struggled too hard for peace to abandon it so easily...

MACET
We are not the ones who
abandoned it, Captain.

PICARD
Let me talk to my superiors...
find out what's behind this.
Give me one hour. The alternative
is for us to continue firing at
each other. In such a contest,
you would be at a disadvantage.

MACET
Very well. One hour.

His image is replaced with that of the ship. On
Picard's troubled expression....

12 OMITTED

13 INT. READY ROOM - CLOSE ON MONITOR - INTERCUTTING
WITH PICARD (OPTICAL)

and the image of Admiral Haden.

ADMIRAL HADEN
We've confirmed the report,
Captain. It was the starship
Phoenix... under the command of
Benjamin Maxwell.

PICARD
Ben Maxwell... he's one of
Starfleet's finest Captains...
he must have had provocation.

ADMIRAL HADEN
I wish we knew. He's gone on silent running... doesn't answer our communiques.

PICARD
Then he's still in Cardassian space.

ADMIRAL HADEN
(acknowledges)
The station he destroyed was in sector twenty-one-five-oh-five -- you're the nearest starship. We want you to go in and find him.

PICARD
Will the Cardassians cooperate... ?

ADMIRAL HADEN
They've granted you safe passage... We've agreed that you'll take along a delegation of observers as a show of good faith.
(beat)
Jean-Luc... I don't have to tell you the Federation is not prepared for a new sustained conflict. You must preserve the peace... no matter what the cost. Haden out.

13 CONTINUED:

The screen goes blank and Picard sits for a moment, reflecting on the precariousness of the situation.

14 EXT. SPACE - ENTERPRISE AND CARDASSIAN VESSEL (OPTICAL)

head-to-head.

15 INT. ENTERPRISE - BRIDGE - MINUTES LATER.

Picard briefs the crew.

PICARD
... there will be three Cardassians transporting on board... Their Captain, Gul Macet and two of his aides.
(beat)
My intention is to be as open as possible with them... allow them to share in our search for the Phoenix.

15 CONTINUED:

WORF
Sir, it is necessary to assign them a security detail.

PICARD
They will be our guests, Mister Worf. I don't want them to feel like prisoners.

Worf is silent, but his look is eloquent.

RIKER
I'm inclined to agree with Worf, Captain. I would limit their access while they're on board. They don't need the run of the ship.

A minor rebellion here. Picard faces them.

PICARD
I understand your concerns. And I realize... that we have had a long and difficult history with the Cardassians.

He paces, formulating his thoughts.

PICARD
However... it is not an exaggeration to say that the difference between peace... and war... is up to us. And the way we treat the Cardassians may make the difference.

WORF
At least let me post guards at some of the sensitive areas of the ship.

PICARD
(considers)
Very well, we will limit their access. But instruct your people... they are guests.

He turns to Troi.

15 CONTINUED: (2)

PICARD
Counselor, stay close to the crew. Some of them might be uncomfortable with the Cardassians on board. I want no incidents.

TROI
Yes, Captain.

PICARD
Mister Data, is there anyone on board who served previously with Captain Benjamin Maxwell?

DATA
Accessing...
(beat)
Chief O'Brien served under his command aboard the Rutledge.

PICARD
Very well. Mister Riker... Counselor... you will greet our guests in Transporter Room Three. And advise Chief O'Brien that I will be calling on him.

RIKER
(rising)
Yes, sir.

He and Troi head for the Turbolift.

16 INT. TRANSPORTER ROOM - MINUTES LATER (OPTICAL)

Riker and Troi ENTER; O'Brien is there.

O'BRIEN
The delegation is ready to come aboard, sir.

RIKER
I believe you served under Benjamin Maxwell?

At the mention of this name, O'Brien brightens.

O'BRIEN
Captain Maxwell? I'm proud to say I did.

16 CONTINUED:

RIKER
It seems Maxwell has taken it upon himself to destroy a Cardassian space station.

O'Brien is taken aback, but there is no flickering in his loyalty.

O'BRIEN
If that's true, sir, there was a reason for it. I'd bank my life on that.

Riker and Troi both take note of the fervent defense.

RIKER
The Captain may want to talk to you about him.
(re: Transport)
Bring them aboard.

He manipulates his controls, there is the shimmering EFFECT, and three Cardassians -- Gul Macet and two aides -- MATERIALIZE on the pad. Riker steps forward as they descend.

RIKER
Welcome to the Enterprise. I am First Officer William Riker... this is Counselor Deanna Troi.

MACET
I am Gul Macet... my aides, Glinn Daro and Glinn Telle.

There are murmured greetings. Riker guides them toward the door. The Cardassians see O'Brien, who cannot entirely disguise his discomfort around his former enemies.

RIKER
Our Transporter Chief, Mister O'Brien.

The Cardassians nod politely. O'Brien inclines his head only enough to have acknowledged them. He stares straight ahead, not making eye contact. The others start out the door.

17 CLOSE ON O'BRIEN

as he turns his head to follow their progress. In his eyes there is a look of strange and puzzling intensity.

18 CLOSE ON TROI

the last out the door, as she turns back to look at O'Brien. She has seen his reaction to the Cardassians, and is troubled. She meets his eye.

19 O'BRIEN

looks away, his face an impervious mask once more.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving through space.

PICARD (V.O.)
Captain's Log, supplemental: We have entered Cardassian territory, and are proceeding in our quest to locate the Phoenix.

21 INT. ENTERPRISE - OBSERVATION LOUNGE

Picard, Riker, Geordi, O'Brien, and the three Cardassians.

GEORDI
... and with long-range sensors, we've been scanning a radius of ten light years. We can effectively scan one sector in a day.

RIKER
We are scanning Sector twenty-one-five-oh-five now. So far... no sign of the Phoenix.

MACET
(challenging)
In fact, you have no assurance that the ship is still in Sector twenty-one-five-oh-five.

RIKER
(right back at him)
In fact, we don't have any idea where it is. But the last known co-ordinates seemed like a reasonably good place to start.

21 CONTINUED:

PICARD
(jumping in to keep it

smooth)
We would welcome any additional intelligence your forces could provide.

MACET
Captain Picard... you can understand that we are skeptical. Do you expect us to believe that you are using every means at your disposal -- to track down one of your own?

PICARD
Of course you would have concerns, Gul Macet. It is precisely because of that fact that I am including you in every aspect of our effort.
(gesturing)
You are here, with my staff, hearing reports as I hear them. Nothing is edited... nothing withheld.

This is Picard at his most charming and persuasive. He waves his hand toward Macet's chair.

21 CONTINUED: (2)

PICARD
Please. Let us continue.

Macet hesitates a second, lest he appear too acquiescent. Then --

MACET

Very well.

He sits.

PICARD

Our Transporter Chief, Mister O'Brien, has served with Benjamin Maxwell. I thought he might provide some insights.

All heads turn toward O'Brien.

21 CONTINUED: (3)

PICARD

Mister O'Brien... I believe Captain Maxwell lost his family... during a raid on an outpost.

O'BRIEN

More like sabotage, sir. It was on Setlik Three. A squad of Cardassian militia made a sneak attack on an outpost... wiped out close to a hundred civilians.

MACET

Then it's vengeance he's after.

O'BRIEN

That's not what I meant --

MACET

Maxwell's taking retribution for
his own loss.

O'BRIEN
(half-rising)
Captain Maxwell would never --

PICARD
Gentlemen, please. Let us avoid
speculation, and confine this
discussion to facts. Now, Mister
O'Brien --

WORF'S COM VOICE
Worf to Captain Picard.

PICARD
(keys insignia)
Yes, Lieutenant.

WORF'S COM VOICE
Captain -- long range sensors have
located the Phoenix.

21 CONTINUED: (4)

Macet is already on his feet. Picard rises also.

PICARD
Will you join me on the Bridge?

He and Picard EXIT toward the Bridge; the others,
toward the corridor.

22 INT. ENTERPRISE - CORRIDOR OUTSIDE TURBOLIFT

O'Brien waits as a Turbolift door slides open, enters -- and turns as the Cardassian aides enter.

23 INT. ENTERPRISE - INSIDE TURBOLIFT

as the doors close.

O'BRIEN
Deck six.

DARO
Deck ten.

The Turbolift takes off. There is a moment's strained silence, then --

DARO
Your Captain is most impressive.

O'Brien is a little startled at being addressed.

O'BRIEN
Yes. He is.

More silence.

DARO
Chief O'Brien... our Transporting system is still operating with active feed pattern buffers. I would like to talk with you about your technology.

23 CONTINUED:

O'BRIEN
I'll have to get Commander
La Forge's approval on that.

DARO
I understand. In the meantime...
we're going to your Ten-Forward.
Will you join us?

The Turbolift has arrived at Deck seventeen. O'Brien starts for the door, turns back.

O'BRIEN
If my commander tells me to
discuss the Transporter with you,
I will. If Captain Picard orders
me to tell you everything I know
about Ben Maxwell, I will.

He moves closer, speaks with a quiet intensity.

O'BRIEN
But who I choose to spend my free
time with... that's my business.

He turns and steps off the Turbolift. The doors close, and there is an embarrassed silence.

24 INT. ENTERPRISE - BRIDGE - SIMULTANEOUS

Picard, Riker, Data, Worf.

DATA
We have located the Phoenix in
Sector twenty-one-five-oh-five.

PICARD
Ensign, set a course -- warp six. Mister Worf, send a message by sub-space. Tell them to prepare to rendezvous with us.

WORF
Yes, Captain.

24 CONTINUED:

MACET
Captain... a suggestion.

Sensing something coming, Picard turns toward him.

PICARD
Yes?

MACET
We have a number of ships in sector twenty-one-five-oh-five. If you give us more precise coordinates... and the ship's coded transponder frequency... we could intercept Maxwell much more quickly than you.

A barely perceptible pause.

PICARD
I'm sure that's true. However, given the circumstances, I'd prefer to make the initial contact myself. As I'm sure you would

if the situation were reversed.

These are two shrewd masters of verbal fencing. Macet makes one last exploratory thrust.

MACET
Time is crucial. You have a dangerous man out there, with a huge arsenal at his command. If he's bent on revenge against my people... he must be stopped before he can do more damage.

PICARD
At the moment, we have an isolated incident. If I reach him first, diplomatic efforts can still prevail.
(beat)
But if one of your ships decides to retaliate against the Phoenix... we risk losing control of the situation.

MACET
Then you won't give us the means of finding his exact location?

24 CONTINUED: (2)

PICARD
No. I will not.

Picard turns away from him. Macet glares at him.

25 EXT. SPACE - ENTERPRISE (OPTICAL)

warping through space.

26 INT. O'BRIEN'S QUARTERS - LATER (OPTICAL)

O'Brien, humming a little tune, carries a steaming casserole from the replicator, puts it on the table, where Keiko sits.

O'BRIEN
There you are... potato casserole -- a dish fit for kings.

He turns back and gathers napkins, flatware, and a candle. As Keiko inspects the casserole, he arranges the table. He is still half-humming, half-singing the song.

O'BRIEN
... minstrel boy to the war is gone...
(hums)

Keiko looks up at him curiously.

KEIKO
What's that you're singing?

O'BRIEN
What? Oh... just an old song...

He hadn't even realized he'd been singing. He tries to explain.

O'BRIEN
A bunch of us used to sing it together... on the Rutledge.

I haven't thought about it for
years...

KEIKO
What's it about?

26 CONTINUED:

O'BRIEN
Oh... about war, and glory...
(sings softly)
"The minstrel boy to the war is gone;
In the ranks of death you'll find him;
His father's sword he hath girded on;
And his wild harp slung behind him."
(speaking)
... Captain Maxwell always liked
that song...
(beat)
I guess all this business with
him and the Cardassians... brought
it back.

He sits, starts slowly to eat. He's trying to figure a way to bring something up... something he doesn't quite feel comfortable discussing head on.

O'BRIEN
You know... sitting with the
staff this morning, I could
tell there were people in that
room who still don't like the
Cardassians.

KEIKO

I imagine that's to be expected...

O'BRIEN

You do?

26 CONTINUED: (2)

KEIKO

The war lasted a long time. That takes its toll on people. What are these little black things?

O'BRIEN

Capers. But the fighting is over now. Why would anyone still feel... however they feel?

KEIKO

Maybe it's not that easy for some people to forget.

She eyes him, knowing him well enough to know there's more going on here than he's admitting to.

O'BRIEN

I'm... trying to understand. The people who hang onto -- grudges. Seems to me they ought to be able to put those feelings aside... once the fighting's done with.

KEIKO

That may be harder to do than to say.

(beat)

You fought the Cardassians, didn't you?

O'BRIEN
There were some skirmishes... when I was with Captain Maxwell.

KEIKO
Well... how do you feel about them?

O'BRIEN
Me? I feel... fine. I mean... the war's over now.

She gives him a look: Is it? Disconcerted, he takes refuge in his food.

26 CONTINUED: (3)

O'BRIEN
Tomorrow night... kidney pie. And then maybe pot roast... beef tongue...

Keiko regards him quietly. Something's going on with him... she'll be patient, it will work itself out.

27 OMITTED

28 CLOSE ON VIEWSCREEN (OPTICAL)

It shows an Okudagram: the grid of a sector with two flashing figures indicating starships; one is red, the other, blue. The red one is moving slowly; the blue,

larger, still a ways away, is moving faster, headed right for the other.

28A INT. ENTERPRISE - BRIDGE (OPTICAL)

Picard, Riker, Data, Worf, Conn, and Macet. They are gazing intently at the screen.

PICARD
The pursuing ship is the Phoenix.

MACET
And the other?

There is a hesitation, and some looks are exchanged.

DATA
We believe it to be a Cardassian supply ship.

MACET
How would you know that?

PICARD
We... are able to make that determination.

Macet looks from one to the other.

28A CONTINUED:

MACET
You can read our transponder codes!

PICARD

What is important at the moment is that your ship may be in jeopardy. Mister Worf -- any answer to our communications?

WORF

No, Captain.

PICARD

Put a repeating message on all sub-space channels. Make it a Priority One communique -- break off pursuit immediately.

(turns to Macet)

Gul Macet... as you can see, we are doing everything in our power to reach the Phoenix.

MACET

And accomplishing nothing.

(looks at screen)

Can you show me the location of our other ships?

PICARD

Mister Data.

Data manipulates controls, and other red blips appear on the screen... one of them within striking distance of the Phoenix.

MACET

You see... we have a warship which could intercept the Phoenix before it's too late. If you will give us the transponder frequency.

29 ANGLE - VIEWSCREEN (OPTICAL)

as the Phoenix moves inexorably closer to the supply ship.

MACET (V.O.)
Or are you going to stand and watch while our ship is destroyed?

30 FULL SHOT - THE GROUP

PICARD
Mister Worf -- has there been any response to our hails?

WORF
No, sir.

Picard makes a tough decision.

PICARD
Very well... prepare to relay the transponder code of the Phoenix to the Cardassian warship.

Worf doesn't like this idea. A lot.

WORF
Sir -- ?

PICARD
And then send a message to Captain Maxwell... advise him that we have relayed his location to the

Cardassians.

Worf turns to his task. Riker is upset enough that he risks questioning the Captain in front of Macet.

RIKER
Begging your pardon, Captain... the transponder code will allow them to track all our ships.

30 CONTINUED:

PICARD
I'm aware of that. Mister Worf -- any response from the Phoenix?

WORF
No, Captain.

PICARD
Mister Data, any change in their their course?

DATA
Nossir. The Phoenix is continuing on its bearing toward the supply ship.

There is a long, tense moment. Then --

PICARD
Mister Worf... relay the prefix codes of the Phoenix to the Cardassian warship.

WORF
(stunned)
Sir, they'll be able to dismantle its shields! The Phoenix won't have a chance.

PICARD
I cannot allow Maxwell to ambush that supply ship. Mister Worf -- now.

Worf stares down at him, almost trembling in his distress. Finally --

WORF
Yes, Captain.

He begins working the controls. Gul Macet's expression is enigmatic, Riker's distressed. On Picard -- nothing, except perhaps, deep in his eyes, the anguish of hard choices.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warping through space.

32 INT. ENTERPRISE - BRIDGE (OPTICAL)

Picard, Riker, Macet, Data and Worf -- all watching the viewscreen.

DATA
Sir, the Cardassian warship is moving on the Phoenix.

33 ANGLE - VIEWSCREEN (OPTICAL) - INTERCUTTING

The Okudagram shows that the Cardassian ship has turned toward the Phoenix and is rapidly bearing down on it.

34 FULL SHOT - THE GROUP (OPTICAL)

PICARD
Mister Data, overlay weapon ranges of the two ships...

On the screen, two circles appear around the flashing blips. They are just beginning to touch.

DATA
The warship is three hundred thousand kilometers from the Phoenix. It is opening fire. The Phoenix has taken a direct hit.

The men stare at the screen as Data, in his emotionless way, narrates the grim battle.

34 CONTINUED:

DATA

The Phoenix is beginning evasive maneuvers.

(beat)

It has positioned itself outside the weapons range of the opposing ship.

(beat)

The Phoenix has powered up with both phasers and photon torpedoes.

(beat)

The Phoenix is firing photon torpedoes.

On the screen, the Phoenix has turned and is engaged with the warship. The blips flutter a moment on the screen... and then the Cardassian ship simply disappears.

MACET

(unbelieving)

He has destroyed our warship...

There is a moment's silence as Picard's mind races.

PICARD

(to Macet)

Does the supply ship carry any weapons?

MACET

Limited. Not enough to defeat a Nebula Class Starship.

DATA

Sir...

He looks up at the screen... as the smaller blip of the supply ship flashes and then vanishes. The men watching are grimly silent. Finally --

MACET
The warship carried a crew of six hundred... the supply ship... fifty...

There is a silent, awful moment as they all absorb the enormity of this act. Picard glances at Macet, mind racing.

34 CONTINUED: (2)

PICARD
Mister Data... estimated time until we intercept the Phoenix.

DATA
At our present speed of warp four, sixteen hours, forty-four minutes.

PICARD
Ensign, increase to warp nine.

Gul Macet looks at him, overwhelmed by the events they have just witnessed. Then he turns and strides toward the Turbolift.

35 INT. TRANSPORTER ROOM - A LITTLE LATER

O'Brien doing routine maintenance at his console. The

doors slide open and Picard ENTERS. O'Brien straightens up, surprised.

O'BRIEN
Captain... ?

PICARD
I wanted to... chat with you.

O'BRIEN
Anything I can do, sir, you know that.

PICARD
Ben Maxwell must be quite a man.

O'BRIEN
He's a rare one, all right.
(sincerely)
I count myself lucky, sir -- I've served with the two finest Captains in Starfleet.

Picard nods in acknowledgement of the compliment.

PICARD
Then... from your knowledge of the man... what has gone wrong?

35 CONTINUED:

O'BRIEN
(vehemently)
There's a reason for what he's doing. Those Cardassians were

up to something, I'm sure of it.

Picard paces, searching for the questions that will help him understand this rogue Captain.

PICARD
How did he take it... when his family was killed?

O'Brien pauses, considers. He clearly wants to present Maxwell in the best light.

O'BRIEN
I'd say he took it well. Oh, I know he was broken up inside... who wouldn't be? But you'd never know it to see him. He never missed a minute's duty, always had a smile and a joke...

O'Brien says it as validation, but Picard hears something rather more damning in this tale of the man who never grieved.

PICARD
I see...

O'BRIEN
And Captain Maxwell, he'd never retaliate out of vengeance, no matter what that Cardassian says. They're up to something... they're the ones you should be investigating, sir, not Captain Maxwell.

PICARD

You don't care for the
Cardassians...

O'BRIEN
I like them fine. It's just...
well, I know them. You learn to
watch your back around those
people.

35 CONTINUED: (2)

PICARD
Within the last hour... Benjamin
Maxwell has sent over six hundred
of them to their deaths.

O'Brien is stunned.

O'BRIEN
I don't know what to say, sir...
he must've had his reasons...

PICARD
I think... when one has been angry
for a very long time... one gets
used to it. Then it becomes
comfortable... like old leather.
(beat)
And finally, it is so familiar
that one can hardly remember
feeling any other way.
(beat)
But in the long run, we are the
ones who are damaged by that kind
of anger. We are. Not them.

Picard EXITS, and O'Brien is left with feelings stirred and unresolved. Just whom was Picard talking about?

36 INT. ENTERPRISE - TEN-FORWARD - LATER (OPTICAL)

O'Brien sits at the bar, nursing a synthetic beer. Presently, the Cardassian, Daro, ENTERS, looks around, sits at the bar at a remove from O'Brien.

DARO
(to bartender)
Kanar?

The bartender nods, retreats. O'Brien shifts his eyes toward the Cardassian, catches him doing the same; both look away. O'Brien takes a drink to finish off the beer. He sets it down. He thinks.

36 CONTINUED:

Then he rises, moves toward the Cardassian.

O'BRIEN
Mind if I join you?

Daro gestures toward the stool next to him. O'Brien sits; the bartender brings Daro's drink.

DARO
You want another?
(off O'Brien's nod)
And an ale.

O'Brien is trying to find his opening gambit. Daro

drinks.

O'BRIEN
Kanar... never could develop a taste for it.

DARO
(smiles)
It takes some getting used to.

Things ease a bit. O'Brien takes a breath. This isn't easy.

O'BRIEN
I wanted to say... I... I owe you an apology.

Daro makes no response. O'Brien presses on, gingerly.

O'BRIEN
Shouldn't have... popped off like that. In the Turbolift.

DARO
(carefully)
I think... this is hard on all of us. I know I'll be happy when I'm back on my own ship.

O'Brien regards him. This hadn't occurred to him.

O'BRIEN
I guess that's true.
(simply)
I hadn't thought of it like that.

36 CONTINUED: (2)

The bartender arrives with O'Brien's beer and he takes a swallow. Then a breath.

O'BRIEN
I was on Setlik Three.

Daro looks at him, wary, not sure where this is going.

O'BRIEN
With Captain Maxwell, the morning after the massacre. We got there too late, of course... almost everyone was dead...

DARO
(jumping in)
It was a terrible mistake... we were told the outpost was to be the launching place for a massive attack against us...

O'Brien stares into his beer, talking as though playing a tape in his mind.

O'BRIEN
The only people left alive were in an outlying district of the settlement... I was sent there, with a squad, to reinforce them.

He seems to go into an almost dream-like state, re-living the incident.

O'BRIEN

Cardassians were advancing on us,
moving through the streets,
destroying, killing... I was
with a group of women and children
when two Cardassian soldiers burst
in... I stunned the one, but the
other jumped me... we struggled...
one of the women threw me a phaser
and I fired...

O'Brien takes a sip of beer.

O'BRIEN
The phaser was set at maximum.
The man just... incinerated...
there, before my eyes.
(MORE)

36 CONTINUED: (3)

O'BRIEN (Cont'd)
(beat)
I'd never killed anything before.
When I was a kid I would worry
about having to swat a mosquito.

O'Brien shoves his beer away, stands.

O'BRIEN
It's not you I hate, Cardassian.
I hate what I became... because
of you.

He walks out, leaving Daro staring into his drink.

37 INT. ENTERPRISE - BRIDGE - LATER

Picard, Riker, Data, and Macet. The Turbolift door opens and Worf ENTERS, holding the Cardassian Glinn Telle in a strong grip.

TELLE
I will protest this, Klingon!

WORF
Captain Picard.

Picard and Macet have risen, are staring at the two in surprise.

PICARD
Mister Worf, you may release the man.

WORF
(letting go)
He was found at a computer station on Deck thirty-five, attempting to access information on our weapon systems.

TELLE
(to Macet)
A lie, Gul Macet. I was studying the terminal interface systems... they are more efficient than ours. I have no idea what was in the files.

37 CONTINUED:

MACET
What business did you have going near one of their computers?

Telle is startled that his Captain does not support him.

TELLE
But... Gul Macet... I meant nothing... there has been no harm done.

MACET
(grimly)
Go to your quarters. You are confined there for the duration of this expedition.

A charged hesitation, and then Telle inclines his head.

TELLE
As you wish, sir.

PICARD
Mister Worf, please accompany him.

WORF
Gladly.

He leads the Cardassian into the Turbolift. Macet turns to Picard.

MACET
Captain... may we speak in private?

Picard nods toward his Ready Room.

PICARD
You have the Bridge, Number One.

38 INT. ENTERPRISE - READY ROOM - CONTINUOUS (OPTICAL)

Macet and Picard ENTER. Macet begins.

MACET
Captain, I deeply regret what my aide has done. You have my word that he will be disciplined upon my return.

38 CONTINUED:

PICARD
(conciliatory)
You may take whatever action against him you feel is appropriate. I consider the matter closed.

Macet studies Picard closely...

MACET
I'm not sure I would be so generous in your place, Captain. Thank you.

PICARD
If there is to be a lasting peace, Gul Macet, neither you nor I must allow any one man to undermine

our efforts...

A beat. Macet nods, understanding...

MACET
There have always been those who crave war. Who need it.
(beat)
I am not one of them, Captain. I am beginning to see neither are you. We have had our full measure. The lasting peace begins here... with the two of us.

But before Picard can respond...

38 CONTINUED: (2)

DATA'S COM VOICE
Bridge to Captain.

PICARD
Picard here.

DATA'S COM VOICE
We have located the Phoenix, Sir. We will intercept in twenty-two minutes.

Picard and Macet exchange looks. What the future brings will surely depend on the unknown factor of Captain Benjamin Maxwell.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 EXT. SPACE - ENTERPRISE AND PHOENIX (OPTICAL)

The Enterprise with a slightly smaller, Nebula-class ship.

PICARD (V.O.)
Captain's log, Stardate 44431.7. We have established communication with Captain Maxwell, and he has agreed to come on board.

40 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

Riker and O'Brien wait as a figure MATERIALIZES on the pad. Seconds later, CAPTAIN BENJAMIN MAXWELL steps off. He is not at all what one might have expected. Slight of build, short greying hair, chiseled, angular face -- he could be Lenin. Or Lennon.

But in the eyes there is warmth -- and humor. Creases at the edges testify to a lifetime of smiles and laughter. He is genuinely at ease with himself, and consequently puts others at ease. Riker steps forward.

RIKER
Welcome aboard, sir. I'm Commander Riker, First Officer.

MAXWELL
I know all about you, Commander.
Fine work you did with the Borg.
We all owe you on that one.

RIKER
Thank you, sir.

Maxwell's eye falls on O'Brien, who stands to the side, like a child awaiting the notice of a favorite uncle.

MAXWELL
O'Brien? Miles O'Brien?

O'BRIEN
Hello, Captain. Good to see you again.

40 CONTINUED:

Maxwell strides toward him, arm extended, shakes O'Brien's hand, claps him on the shoulder. Maxwell's smile is so ingenuous that he seems like a neighbor hanging over the back fence.

MAXWELL
How are you? I had no idea you were on the Enterprise.
(turning, to Riker)
This was my Tactical Officer on the Rutledge. Best I ever had.

O'BRIEN
Thank you, sir.

MAXWELL
O'Brien has the ability to size up a situation instantly, then come up with options to fit all contingencies. Remarkable.

The specificity of the compliment gives it impact.

O'BRIEN
If that's true, I learned it from you, sir.

MAXWELL
(grins)
But you got that silver tongue by kissing the stone, right?
(to Riker)
Well, Commander. Best I see your Captain straight away. We have a lot to talk about.

RIKER
Yes, sir.

Riker leads him out. O'Brien looks after them, a play of emotions on his face. Is this revered man a saint or a sinner? Or some of both?

41 INT. ENTERPRISE - BRIDGE - MINUTES LATER

as the Turbolift opens and Maxwell walks out, followed by Riker. His entrance electrifies everyone on the Bridge.

41 CONTINUED:

MAXWELL
What a sweet ship this is... I'll admit, I've always wanted a Galaxy class vessel...

He comes face to face with Gul Macet, who stands straight, steely, looking him in the eye.

RIKER
Captain... Gul Macet. He and his aides are guests on the ship.

MAXWELL
I see.

Neither man offers his hand. The warmth is gone from Maxwell's eyes. There is a silence before Riker steps in again.

RIKER
Captain Picard is waiting in his Ready Room. This way.

He gestures, leads toward the Ready Room. Maxwell turns, and Gul Macet follows him with his eyes until he is gone.

42 INT. ENTERPRISE - READY ROOM - CONTINUOUS

RIKER
Captain Picard... Captain Benjamin Maxwell.

Picard rises, extends his hand. Each man is appraising the other, swiftly and carefully.

PICARD
Captain...

MAXWELL
A pleasure. I've heard about you.

Picard makes no effort to return Maxwell's bonhomie.

PICARD
Sit down, please.
(to Riker)
That will be all, Commander.

42 CONTINUED:

Riker EXITS. Maxwell looks up at Picard, smiling easily.

MAXWELL
You must think I've gone mad.

PICARD
The thought has occurred.

MAXWELL
Picard, I have to tell you... I was grateful when I realized it was you Starfleet sent after me. Somebody who knows what it's really like out here.

PICARD
I know of nothing out here that could justify what you've done.

Maxwell presses his fingers together like a professor calmly explaining a difficult theorem to a student.

MAXWELL
Then listen to this -- the Cardassians are arming again. That so-called science station? A military supply port.

PICARD
How do you know this?

MAXWELL
Information comes my way.

PICARD
From whom? Where is your documentation?

Maxwell flashes him a look; he doesn't like being challenged.

MAXWELL
You know how these things work... you see things, you hear things... you add them up and you know damn well what's going on.

PICARD
In other words, you have no documentation...

42 CONTINUED: (2)

MAXWELL

I know what they're doing. I can smell it. There's no good reason for a science station in the Cuellar System... but it's a hell of a strategic site for a military transport station... a jumping off point into three Federation sectors. They're running supply ships back and forth... and nobody's gonna tell me it's for scientific research...

PICARD

Whatever circumstances you believed you encountered, why didn't you notify Starfleet?

MAXWELL

And wait six months while the bureaucrats sit around reading reports, trying to figure out what to do? They don't know what's going on out here... but you should, Picard, you know what it's like to be under fire...

PICARD

You weren't under fire.

MAXWELL

Lives were at stake...

PICARD

Whose lives?

MAXWELL

We had to act now...

PICARD

Why?

A beat as Maxwell stares at him, the good-buddy, out here in trenches together bull-stuff is gone.

MAXWELL

It smells musty in here... like a bureaucrat's office.

42 CONTINUED: (3)

PICARD

You have killed nearly seven hundred people... taken us to the brink of war...

MAXWELL

I have prevented war... or at the very least delayed it a good long time. The peace treaty was a ruse, to give them breathing room, time to regroup...

PICARD

And so you alone simply decided to dispose of the treaty...

MAXWELL

I took the initiative... I did what had to be done...

PICARD

'What had to be done'? For whom, Maxwell?

(beat)

Why does a man with your long, brilliant service suddenly abandon the fundamental principles that he has believed in, even fought for, all his life... ? I'll tell you what I believe... it was because of what they did to your wife... and your children...

MAXWELL

... Not true. Not true...

PICARD

... to avenge their deaths.

Maxwell is wounded, frustrated, realizing he cannot win this confrontation...

MAXWELL

You're a fool, Picard. History will look at you and say 'this man was a fool'.

PICARD

I'll accept the judgement of history.

42 CONTINUED: (4)

MAXWELL

When it becomes clear what the Cardassians have done, I will be

vindicated.

PICARD
What the Cardassians have or haven't done is irrelevant...

MAXWELL
Irrelevant... come with me and find one of their supply ships and we'll see how irrelevant it is...

PICARD
We are not going after any more Cardassian ships, Captain Maxwell... you are going to return to your bridge and set a course for Starbase Two-one-one... the Phoenix and the Enterprise will return to Federation space together. I will permit you the dignity of retaining your command during our voyage. My only alternative would be to put you in our brig, while we tow your ship back to starbase in disgrace.

42 CONTINUED: (5)

There's not much choice and Maxwell knows that. When he speaks, he is broken, lost.

MAXWELL
I will return to my ship.

PICARD
You understand your orders?

MAXWELL
Yes, Captain.

Picard touches his insignia.

PICARD
Mister Worf, report to my Ready Room. Our guest is departing.

Maxwell stares straight ahead; Picard does not try to meet his eyes. It is a difficult moment for both.

43 thru 44 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

45 EXT. SPACE - ENTERPRISE AND PHOENIX (OPTICAL)

travelling through space.

PICARD (V.O.)
Captain's log, supplemental: With the Phoenix in close formation,

we are proceeding directly to
Starbase Two-one-one.

46 INT. ENTERPRISE - BRIDGE - CONTINUOUS

Picard, Riker, Macet, Data, Worf, crew.

PICARD
Mister Data, how long before we
clear Cardassian space?

DATA
At our present speed, three hours
and twenty minutes.

PICARD
Mister Worf, send a message to
Admiral Haden at Starfleet.
Inform him of our projected time
of arrival.

WORF
Yes, sir.

46 CONTINUED:

DATA
Captain... the Phoenix is changing
course.

Concerned, Picard steps back toward the viewscreen.

46A ANGLE - VIEWSCREEN (OPTICAL)

showing the Phoenix veering away from the Enterprise.

MACET
What is he doing?!

46B ANGLE ON THE OTHERS

PICARD
(to Conn)
Ensign, change course to pursue.
Mister Worf, hail Captain Maxwell.

Worf tries, but --

WORF
No response, sir.

RIKER
Data, project his new course.

DATA
Sir, the Phoenix is heading directly for a Cardassian vessel... point-one-two light years from our location.

MACET
He'll attack that ship -- just as he did the others.

PICARD
Continue your hail, Lieutenant, Priority One message.
(to Macet)
Do you know what that vessel might be?

46B CONTINUED:

MACET

I imagine it's a supply ship, headed for the research station in the Kelrabi system. The destruction of our primary science outpost has put an added burden on the others.

WORF

The Phoenix still does not respond.

PICARD

Ensign, warp eight. Overtake him.

DATA

Sir, the Phoenix has accelerated to warp nine. We will not be able to reach him before he intercepts the Cardassian ship.

PICARD

Warp nine, Ensign. Mister Worf, arm phasers... continue hails...

WORF

Aye, sir.

RIKER

Captain, Chief O'Brien was Maxwell's Tactical officer...

PICARD

Get him up here.

46C EXT. SPACE - THE ENTERPRISE (OPTICAL)

streaking through space.

46D INT. ENTERPRISE - BRIDGE (OPTICAL)

O'Brien emerges from the Turbolift during --

DATA
Sir, the Phoenix has dropped out of warp. They have reached the Cardassian vessel.

RIKER
Slow to impulse.

WORF
Vessels are in visual range.

PICARD
On screen.

The viewscreen shows the Phoenix moving next to a huge Cardassian freighter.

RIKER
(to Data)
Has the Phoenix activated its weapon systems?

DATA
Negative, sir. Phaser banks are not armed...

RIKER
What about the Cardassians?

DATA
(checking)
Our sensors are unable to determine status of the Cardassian defensive systems... Their ship is running with a high-powered subspace field.

Picard raises only the slightest eyebrow to this exchange, files it away for later as O'Brien reports to him.

46D CONTINUED:

PICARD
Mister O'Brien... your former Commander is about to place me in the unenviable position of having to fire upon another Federation ship. I will need to draw upon your knowledge of the man... how he thinks... what he is capable of doing...

O'BRIEN
Aye, sir.

WORF
Sir, Captain Maxwell is hailing us.

PICARD
On screen.

47 ANGLE ON VIEWSCREEN (OPTICAL)

Maxwell's image appears in his darkened Ready Room.

MAXWELL
All right, Picard, you need proof... you've got it now...

PICARD
Captain Maxwell, you have disobeyed a direct order...

MAXWELL
Board the ship, you'll see that everything I've been saying is true --

PICARD
The Cardassian ship will not be boarded. You will transport yourself aboard the Enterprise...

MAXWELL
Picard, if you don't board that ship, I'll destroy it.

PICARD
And I will use whatever force is necessary to prevent you from taking that action, Captain.

Maxwell studies Picard incredulously for a beat, then

hits a panel and ends the transmission. The screen goes back to the Phoenix and the Cardassian ship.

O'BRIEN
Sir, Captain Maxwell... if he feels his back is to the wall, he'll strike...

DATA
Captain, the Phoenix is transferring power to its shields...

WORF
They're arming phasers... loading forward torpedo bays...

47 CONTINUED:

PICARD
Red alert. It appears you are correct, Mister O'Brien.

The lights begin to flash...

PICARD
Ready phasers... load torpedoes...

WORF
Phasers ready... loading forward and aft torpedo bays...

A long beat as Picard takes a step toward the viewscreen... waiting to see what Maxwell does now...

O'BRIEN
Sir? Let me beam over... try to talk to him.

All heads turn toward O'Brien.

O'BRIEN
We served together a long time... after you've been through what we have... you kind of get inside a person. He might listen.

Picard hesitates, considering it.

RIKER
He'll never drop his shields to let you transport on board.

O'BRIEN
The Phoenix is using a high-energy sensor sweep. It cycles every five-point-five minutes. Between those cycles there's a window of a fiftieth of a second.
(beat)
Trust me. I can get through.

PICARD
Make it so.

O'Brien heads for the Turbolift.

47A INT. TRANSPORTER ROOM - MINUTES LATER

O'Brien and Geordi at the console.

O'BRIEN
It's good we're trying this with another Federation ship. It would never work with an alien vessel.

GEORDI
I'm not so sure it's going to work this time. Can you get an accurate enough fix on his shield modulation to get through?

O'BRIEN
I think so. The Phoenix should be following standard Starfleet protocols. They have to align their shields at the start of every sweep.

GEORDI
So you'll sync up the beam...

O'BRIEN
And slip right through...

He holds up both hands... slips the fingers of his left hand through the separated fingers of his right.

GEORDI
But if there's any phase error... you could materialize outside the ship... we'd never have a chance to correct.

O'BRIEN
I've been monitoring his sweep patterns... I'm telling you, I

can compensate...

GEORDI
And I guess we could increase the pattern buffer cycle to give us a little more margin for error...

O'BRIEN
The current cycle is almost finished, sir... they'll be phase aligning in twenty seconds...

GEORDI
Okay, Chief -- let's do it.

47A CONTINUED:

O'Brien goes to the Transporter pad. Geordi keeps his eye on the console.

GEORDI
Stand by... five seconds... here we go... two... one...

He hits the controls, and O'Brien DEMATERIALIZES from the pad.

GEORDI
Good luck, Chief.

47A INT. PHOENIX - CORRIDOR - MINUTES LATER (OPTICAL)

O'Brien MATERIALIZES in the corridor. There is no one around. He glances up and down the corridor, turns a corner.

48 INT. PHOENIX - CAPTAIN'S READY ROOM - CONTINUOUS (OPTICAL)

The room is darkly lit... a subdued, murky mood. Maxwell sits at his desk, hands carefully folded, staring at nothing. The bell CHIMES.

MAXWELL
Not now!

The doors open and O'Brien enters. Maxwell reacts, leaps to his feet, reaches for a phaser.

48 CONTINUED:

O'BRIEN
I'm not armed.

MAXWELL
How the devil did you get over here?

O'BRIEN
I had the thought that if I talked to you... we could figure a way out of this mess.

Maxwell replaces the phaser.

MAXWELL
The way out of this is clear, O'Brien. Talk to Picard... get him to board that damned ship...

O'BRIEN
He won't do that, sir...

MAXWELL
But he'd turn his weapons on a Federation Starship to protect the enemy? I don't believe it...

O'BRIEN
He will, you can count on it.

MAXWELL
(frustrated)
What the hell has happened to this war...

O'BRIEN
Sir, there is no war... the war is over.

Maxwell stares at him.

MAXWELL
You're wrong. The Cardassians live to make war.

O'BRIEN
That's what everybody thinks about the enemy. That's probably what they think about us.

48 CONTINUED: (2)

MAXWELL
We're not the same at all. We

do not start wars. We do not make surprise attacks on manned outposts. We do not butcher women and children in their homes... children who never got the chance to grow up...

His eyes glisten... seeing the family that he lost... a long beat... O'Brien studies him. Maxwell is drifting back in time... a time when camraderie, and glory, stood for something...

MAXWELL
You were on Setlick with me... you saw what they did...

O'BRIEN
Yes, sir.

MAXWELL
What was the name of the fellow who hung on to you like a puppy?

O'BRIEN
Will Kayden...
(Maxwell doesn't recognize it)
Stompie.

MAXWELL
(now he does)
Stompie. As cool under fire as a mountain lake...

O'BRIEN
Yessir.

MAXWELL
He died at Setlick, didn't he...

O'BRIEN
Yessir.

MAXWELL
What was that song of his... the one he always sang... the one I liked...

48 CONTINUED: (3)

O'BRIEN
(softly)
"The minstrel boy to the war is gone...
In the ranks of death you'll find him... "

And Maxwell joins in... two old friends, singing about a world in the past...

MAXWELL AND O'BRIEN
"His father's sword he hath girded on,
And his wild harp slung behind him...
Land of song, said the warrior bard,
Tho all the world betrays thee,
One sword at least thy rights shall guard,
One faithful harp shall praise thee."

A long beat.

MAXWELL
(soft)
I'm not gonna win this one, am I Chief?

O'BRIEN
Nossir.

MAXWELL
(nods, keys insignia)
Maxwell to Bridge. Stand down all weapons.

COM VOICE
Aye, sir.

O'Brien and Maxwell look at each other... Maxwell almost grins in defeat.

49 EXT. SPACE - ENTERPRISE AND PHOENIX (OPTICAL)

The two ships in tandem, proceeding toward home.

PICARD (V.O.)
Captain's log, supplemental: Captain Maxwell has turned his ship over to his First Officer and transported aboard the Enterprise. I have confined him to quarters for the return voyage.

50 INT. ENTERPRISE - OBSERVATION LOUNGE

Picard, Macet, and O'Brien.

O'BRIEN
I'd just like to say... he's a good man, sir... What he did was terribly wrong, I know that now...

but I'm still proud to have served with him.

PICARD
(acknowledges)
Thank you, Mister O'Brien. Well done. That'll be all.

And O'Brien turns and EXITS.

MACET
His loyalty is admirable... even if it is misplaced.

Picard turns toward him. He speaks quietly... but his words are steel.

PICARD
The loyalty you would so quickly dismiss does not come easily to my people, Gul Macet. You have much to learn about us. Benjamin Maxwell earned the loyalty of those who served with him. In war, he was twice honored with the Federation's highest citation for his courage and valor. And if he could not find a role for himself in peace, we can pity him, but we shall not dismiss him.

Macet shrugs, stands to exit...

MACET
You are welcome to your opinion, Captain. I for one am grateful he is under lock and key.

Macet moves to the door.

50 CONTINUED:

PICARD
Oh, one more thing, Macet. Maxwell was right. Those ships weren't carrying scientific equipment, were they?

Macet stops at the door, doesn't turn.

PICARD
A 'research' station within arm's reach of three Federation sectors... ? Cargo ships running with high energy subspace fields that jam sensors?

A beat. Macet studies him curiously.

MACET
If you believed the transport ship carried weapons, why didn't you board it as Maxwell requested?

PICARD
I was here to protect the peace, a peace I firmly believe is in the interests of both our peoples. But if I had attempted to board that ship... I am quite certain that you and I would not be sitting here now. And that ships

on both sides would be arming for war.

MACET
Captain, I assure you...

PICARD
(interrupting)
Take a message to your leaders, Gul Macet. We know. We'll be watching. We'll be ready.

50 CONTINUED: (2)

Macet blinks, nods and EXITS. On Picard's last look...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Devil's Due"
#40274-187

Written by
Philip LaZebnik

Based on a Teleplay by
William Douglas Lansford

Directed by
Tom Benko

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FINAL DRAFT

NOVEMBER 2, 1990

STAR TREK: THE NEXT GENERATION
"Devil's Due"

CAST

PICARD	ARDRA
RIKER	KLINGON FEK'LHR
DATA	HUMAN DEVIL
BEVERLY	ACOST JARED
TROI	DOCTOR HOWARD CLARK
GEORDI	MARLEY (GHOST)
WORF	

Non-Speaking
VENTAXIANS

THREE AIDES
COM VOICE TWO SENTRIES
3 SCIENCE STATION WORKERS
Non-Speaking
SUPERNUMERARIES
N. D. SECURITY GUARDS

STAR TREK: "Devil's Due" - REV. 11/02/90 - SETS

STAR TREK: THE NEXT GENERATION
"Devil's Due"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM SHUTTLE
OBSERVATION LOUNGE
PICARD'S QUARTERS VENTAX TWO
TRANSPORTER ROOM AGRARIAN CITY
CORRIDOR
HOLODECK
VICTORIAN BEDROOM

VENTAX TWO
SCIENCE STATION
ATHENEUM
VAULT

SHUTTLE

STAR TREK: "Devil's Due" - REV. 11/6/90 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Devil's Due"

PRONUNCIATION GUIDE

ACOST JARED	AH-kohst JAH-red
AKUL K'TON	ah-KUHL K-TON
ARDRA	AR-druh
ATHENEUM	a-THEE-n-eeum
BERUSSIAN	behr-RUH-seean
DRELLIANS	DRELL-ee-ans
FEK'LHR	FECK-luhr
GARV ETES	GAHRV ETT-ess
GRE'THOR	GRAY-thor
LIGILLIUM	ly-JIL-lee-um
MENDORA	mehn-DOHR-uh
TORAK	TORE-ack
TAU VELOR	TAU vell-OR
VENTAXIANS	vehn-TAHX-ee-ahns
ZATARL	zah-TARL

STAR TREK: THE NEXT GENERATION
"Devil's Due"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse.

2 CLOSEUP ON A GHASTLY TRANSPARENT WHITE FIGURE IN CHAINS (OPTICAL)

MARLEY
You don't believe in me.

Pulling back to see DATA dressed in Dickensian clothes as the terrified Ebenezer Scrooge... the set is Scrooge's classic Victorian bedroom.

DATA/SCROOGE
I don't.

MARLEY
What evidence would you have of my reality beyond that of your senses?

DATA/SCROOGE
I don't know.

MARLEY
Why do you doubt your senses?

DATA/SCROOGE
Because a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are. Humbug, I tell you humbug!

3 INT. HOLODECK - ANOTHER ANGLE (OPTICAL)

to reveal PICARD observing... The spirit raises a frightful cry and shakes its chain making an appalling noise and Data/Scrooge falls upon his knees, clasps his

hands in fear before his face.

PICARD
Freeze program.

As Marley freezes...

PICARD
Very nicely done, Data... your performance skills really are improving...

Data shakes his head, doesn't agree... is dubious about his performance. He stands... turns to Picard...

DATA
I have taken your advice, Captain. This time I have not imitated another actor's rendition. It was my own interpretation...

PICARD
And a very interesting one... you should be congratulated...

DATA
Your courtesy is appreciated. But I am aware that I do not effectively convey the fear called for in this scene.

PICARD
Well, you've never known fear. But as an acute observer of behavior, you certainly should be able to approximate...

DATA
(interrupting)
Sir... That would not be an appropriate basis for an effective performance. Not by the standards set by my mentors.

3 CONTINUED:

PICARD
Your mentors... ?

DATA
Yessir. I have studied the philosophies of virtually every known acting master, but I find myself particularly attracted to Stanislavsky, Adler, Garnav... proponents of a performance technique known as "The Method."

Off Picard's reaction, they EXIT the holodeck...

4 OMITTED

5 INT. CORRIDOR - CONTINUOUS

As they exit, Data still in costume, pushes a few holodeck computer buttons to end the program, then walks with Picard... a few supernumeraries glance at them as they pass...

PICARD
"Method acting?" Yes, I'm vaguely familiar with it... why would you

choose such an old-fashioned approach...

DATA

Perhaps because the technique requires an actor to seek his own emotional awareness to understand the character he plays...

PICARD

But that would seem an impossible task for you, Data.

DATA

I have modified the method for my own use, sir. Since I have no emotional awareness to create a performance, I am attempting to use performance to create an emotional awareness. I believe if I can learn to duplicate the fear of Ebenezer Scrooge, then I will be one step closer to being truly human.

5 CONTINUED:

RIKER'S COM VOICE

Captain Picard, please report to the Bridge...

PICARD

On my way, Number One...

(to Data)

Data, the moment you decided to

stop imitating other actors and to create your own interpretation... you were already one step closer to being truly human.

He EXITS, leaving Data to ponder this.

6 INT. MAIN BRIDGE (OPTICAL)

WORF, RIKER at their positions. As Picard ENTERS...

RIKER
We've received an emergency transmission from the Ventax Two science station...

PICARD
Nature of the emergency...

RIKER
Uncertain... the signal was interrupted by...

WORF
(interrupting, adjusting his controls)
Contact reestablished with Ventax Two, Commander.

RIKER
On screen.

The viewscreen shifts from the starfield to the image of a wispy-haired, nervous and extremely harried man, DR. HOWARD CLARK. He is standing in a small, equipment-filled room; behind him are several

TECHNICIANS, who are racing about frantically, gathering books, ledgers and other effects. The picture on the screen is filled periodically with bursts of static; every now and then the screen goes blank and then flickers back to life.

6 CONTINUED:

Continually in the background we HEAR a distant roar, and an incessant pounding noise outside the door.

PICARD
(continuing)
I am Captain Jean-Luc Picard of the U.S.S. Enterprise. Please identify yourself.

DR. CLARK (ON SCREEN)
I am Doctor Howard Clark, director of the science station here on Ventax Two. Thank you for responding.

As he speaks, the picture blurs, trembles and fades.

PICARD
Lieutenant Worf, can you improve our reception?

WORF
The trouble is at the transmission source, sir.

The viewscreen image comes back to life uncertainly.

PICARD
Doctor Clark, we can barely maintain communication with you. Can you boost the level of your power source?

DR. CLARK (ON SCREEN)
I'm afraid not, Captain. It's under attack.

PICARD
Under attack?

DR. CLARK (ON SCREEN)
There is a mob outside, trying to break into the station. The planet is in chaos. Looting. Fires...

Again, the picture breaks up momentarily.

PICARD
Ensign, set a new course for Ventax Two...

6 CONTINUED: (2)

The Conn operator acknowledges... When the picture returns, the image is even fuzzier than before.

PICARD
Doctor Clark, what has caused the riots... ?

DR. CLARK (ON SCREEN)

Mass hysteria... it's impossible
to explain... these people are
all convinced their world is
coming to an end... tomorrow.
Please, we must have your
immediate...

The picture breaks apart and is lost for good. And on Picard's reaction, we

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a bluish planet, Ventax Two.

PICARD (V.O.)
Captain's Log, Stardate 44474.5.
We have reached Ventax Two and
are attempting to contact the
Federation science station, which
at last report was under siege
by a mob.

8 INT. BRIDGE (OPTICAL)

Picard is seated in the Command Chair. Riker, Worf and Data are at their stations. Supernumerary at Conn.

WORF
They are transmitting again.

PICARD
On screen, before we lose contact.

The viewscreen flickers to life. Again we see Dr. Clark on screen. The situation on the planet has obviously deteriorated. The roar of the mob outside and the pounding on the door practically drowns out all else. Smoke fills the room; the people inside are in a panic. The reception is terrible; we can hardly make out any details in the blur and snow of the picture. Dr. Clark is leaning in towards our viewpoint, yelling frantically.

DR. CLARK (ON SCREEN)
Enterprise, Enterprise! Do you read me? Emergency! We need help!

PICARD
Doctor Clark, this is Captain Picard. We are ready to beam you and your staff on board the...

There is a CRASH, a sudden influx of light and a deafening roar. The door has collapsed off screen.

8 CONTINUED:

There is pendemonium, an impressionistic blur of chaos and confusion barely decipherable as the snowy picture dissolves into visual static. The last words we hear

over the broken picture --

DR. CLARK (O.C.)
(crying out)
They're in! They're in!

PICARD
Transporter Room Three! Lock onto the station team and beam them aboard.

TRANSPORTER OFFICER'S COM VOICE
I've locked onto Doctor Clark. I can't pick out the others. It's a mess down there.

9 OMITTED

10 INT. MAIN BRIDGE

PICARD
Beam up Doctor Clark by himself... Mister Worf, escort him to my ready room...

WORF
(exiting)
Aye, sir.

Picard gets up to leave.

PICARD
Number One, try to make some sense of this "mess."

As Picard EXITS the Bridge...

11 OMITTED

12 INT. CAPT. READY ROOM

Dr. Clark, still shaky, is seated as Picard fetches two cups of tea...

DR. CLARK
The people of Ventax Two live in an agrarian society. At least, they do now.

12 CONTINUED:

PICARD
What do you mean, "now?"

DR. CLARK
It's an interesting anthropological question. One we were studying before the... trouble began. In their distant past the Ventaxian culture had achieved an extremely advanced scientific level, but a millennium ago they turned their backs on technology.

Picard delivers a cup of tea... the doctor's hand is still unsteady...

PICARD
Be careful, it's hot...

The doctor takes a sip trying to calm down...

PICARD
So they reverted to a simpler existence... ?

DR. CLARK
And have remained that way for centuries. First contact was made by a Klingon expedition seventy years ago. Since then, new technology has been available to the Ventaxians. They simply have no interest in it. There have been virtually no social problems to be found on this planet... in fact, I would have described their society as idyllic until...

A beat as he searches to reasonably explain it... almost embarrassed to say so...

PICARD
Until what, doctor?

12 CONTINUED: (2)

DR. CLARK
It's hard to believe...
(beat)
Several years ago, Acost Jared, the Ventaxian head of state, began to grow increasingly obsessed with the legend of

"Ardra." With each passing day, he grew more anxious, until he talked about little else. "Ardra is coming back. Ardra will be here soon. We must all leave before Ardra returns."

PICARD
And who is Ardra?

DR. CLARK
(shakes his head in disbelief)
For all intents and purposes...
(beat, sighs)
... the devil.
(off Picard's look)
Captain, these people actually believe they've sold their souls to the devil.

Before Picard can respond...

RIKER'S COM VOICE
Riker to Captain Picard.

PICARD
Have you located the science team, Number One?

RIKER'S COM VOICE
Evidently they're being held hostage.

DR. CLARK
(horrified)
Hostage...

RIKER'S COM VOICE
(continuing)
We have a Ventaxian leader on the viewscreen, name of Acost Jared.

Picard is on his feet already on his way to the Bridge... Clark follows...

13 INT. MAIN BRIDGE (OPTICAL)

Picard and Clark ENTER. Data, Worf, Riker, TROI present. On the viewscreen: JARED, a dignified man, dressed in contemporary 24th century clothes, paces with a handful of aides in the Atheneum.

DR. CLARK
Jared, you must secure the release of my people. I can't believe you would allow this.

Jared shakes his head and smiles sadly.

JARED
Howard, my friend, you know how I abhor all acts of violence. But events are out of my control.

Picard approaches the viewscreen...

PICARD
I am Captain Jean-Luc Picard. Is there nothing you can do... ?

JARED

(shakes his head)
As the hour of Ardra's return approaches, fear has overwhelmed my people...

DR. CLARK
(to Picard)
I've tried to explain to them that there is no evidence, no proof this... this mythic creature ever existed... let alone was about to return to enslave them...

JARED
It has been a thousand years. The prophecies have come true...

PICARD
(to Clark)
Prophecies?

13 CONTINUED:

DR. CLARK
Ardra's arrival is supposed to be heralded by the "shaking of the cities"... there have been a series of geological tremors on the planet... minor quakes... nothing extraordinary...

PICARD
But poorly timed...

JARED

There is more. For several nights there have been visions of Ardra... again, just as the contract said would occur before her return.

PICARD
Visions? Do you mean dreams?

JARED
No. She has appeared. I myself have seen her.

PICARD
Jared, tell your people if our hostages are released, I am prepared to offer you Federation assistance should this Ardra return.

JARED
I am afraid it will not matter. They know your weapons are useless against her, Captain. I will make inquiries concerning the hostages. The innocent should not suffer for our sins... But I can make no promises...

He ends the transmission. The planet returns to the viewscreen. Off Picard's reaction...

14 INT. OBSERVATION LOUNGE - ENTERPRISE

Picard, Riker, Troi, Worf, GEORDI, BEVERLY, Data and Dr. Clark are seated around the conference table.

14 CONTINUED:

TROI
This situation is deteriorating, Captain... people are approaching levels of anxiety that could lead to suicide...

PICARD
Mister Data, what do we know about this Ardra figure?

DATA
She is a cornerstone of Ventaxian theology. It seems that Ardra came to Ventax Two and promised one thousand years of peace and prosperity. As her price, she would return and enslave the entire population. In the Ventaxian culture, it is considered bad luck to speak her name out loud. The threat "may Ardra come to your door" is considered a most insulting epithet.

DR. CLARK
I've often puzzled over this dark legend. It simply doesn't fit in with the rest of Ventaxian mythology... which is sunny and joyous.

BEVERLY

Perhaps the Ardra myth is a result of their contact with the Klingons.

Geordi glances at Worf...

GEORDI
(joking)
Are you implying Klingons are not sunny and joyous?

Worf grunts.

DATA
Ardra predates the Klingon influence on Ventax Two.

14 CONTINUED: (2)

DR. CLARK
There are ancient scrolls concerning Ardra that are stored in the Atheneum vaults... scholars study them... they have been of little public interest until recently...

Picard takes a beat to consider his options...

PICARD
I think I should meet with Acost Jared... he's still our best hope for the release of the hostages.

14 CONTINUED: (3)

RIKER
(rising)
I'll arrange to have him transported aboard...

PICARD
No... I'm going down to the planet...

WORF
Sir, you risk being taken as an additional hostage...

PICARD
(interrupting)
Mister O'Brien can stay locked on our communicators and pull us out, if necessary. Mister Worf and Mister Data, you will accompany me... I'm hoping the hostages have not been moved far... if the opportunity presents itself we will move quickly...

WORF
Yes, sir.

Rising...

PICARD
Counselor, I'll want you with me too...

As they begin to EXIT...

14A EXT. VENTAX CITY (MATTE SHOT) - ESTABLISHING

A large agrarian city with evidence of turmoil... smoke from fires... an alien siren blares... some burned out structures.

15 INT. ATHENEUM (OPTICAL)

Picard, Worf, Troi and Data MATERIALIZE... the sentries are posted at the door... Jared and his small circle of aides move toward Picard.

15 CONTINUED:

JARED
Captain Picard! You shouldn't have come. Your life is in danger here...

PICARD
Jared, you must attempt to calm your people. There is no reason for panic.

JARED
No reason... !

PICARD
If the tremors have frightened people... leading to this hysteria over Ardra... allow us to reassure them...
(looking to Data)

DATA
We have scanned the tectonic stress patterns of your planet's crust... there is no evidence that the quakes pose any kind of threat...

JARED
(overlapping)
No, no, the threat is from Ardra... you cannot understand...

PICARD
If you can at least help us locate our people...

His words are interrupted by a tremor... the shaking increases in intensity... a few things fall and break...

15 CONTINUED: (2)

JARED
(whispering)
She is here.

PICARD
Nonsense... it is only...

But as the tremor continues, a sharp, spinning light suddenly appears, so intense, that they are all forced to shield their eyes... and as Data and Worf pull phasers... the spinning light fades to reveal ARDRA, a stunning woman, dressed in black. The Ventaxians

cower and murmur "Ardra" as she looks at Jared and smiles.

ARDRA
Time's up.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. ATHENEUM (OPTICAL)

Ardra walks gingerly through the fallen debris. She is by no means overly-dramatic in an anti-Christ sort of way, in fact she underplays the role entirely... she's much more the William Morris agent than the classic devil. When she approaches one of the Ventaxians, they cower and back away in fear.

ARDRA
I am disappointed. I expected my tenants to take better care of my property.

She stops before Jared... who summons every last bit of his courage to confront her.

JARED
Ardra, most powerful one, I am Jared, Leader of Ventax Two. I

take responsibility for all that
displeases you. Please do not
punish my people.

ARDRA
Punish? Who said anything about
punishing? I merely expect your
end of our contract to be upheld.

JARED
Thank you, Ardra.

Picard watches this exchange, carefully sizing the
woman up.

ARDRA
And don't talk like some ancient
prophet around me, with "thees"
and "thous" and "most powerful
ones"... it was appealing for
a few centuries but I bore easily.
And stop cowering! When I want
you on your knees, I'll let you
know...
(noticing Picard)
Much better... a fine example for
the others; who would you be?

16 CONTINUED:

PICARD
I am Jean-Luc Picard of the
Federation Starship Enterprise.

ARDRA

(barely acknowledges)
Keep up the good work.
(turning back to Jared)
Now, the first thing we'll need is an accounting of all you've been accumulating for me...

With a magician's flourish, she waves a hand and a small scroll appears in her hand...

ARDRA
(continuing)
This form will provide guidelines for a full census of the population with emphasis on productivity and economic forecasts...

Picard blocks her path... demanding her attention...

PICARD
Who are you?

ARDRA
My, you are forceful, aren't you? Good. I like my men to be forceful. At least at the start.

PICARD
If your intent is intimidation, madame, you are not succeeding.

16 CONTINUED: (2)

ARDRA

(studies him with
growing interest)
That's all right. I like a
challenge.

TROI
An entire planet has been
terrorized because of the
suggestion that you are going to
enslave the population...

ARDRA
(shrugs)
Well, it's true. Of course, I
wouldn't put it so melodramatically.
It's just a standard contract with
an unusually long term.

DATA
So, you do purport to be the
mythic figure Ardra?

16 CONTINUED: (3)

ARDRA
I have many names my pale friend.
I'm Mendora in the Berussian
Cluster. Torak to the Drellians.

Glancing at Worf --

ARDRA
The Klingons call me Fek'lhr.

WORF

You are not Fek'lhr.

17 ANGLE (OPTICAL)

She smiles at him and the twisting energy EFFECT spins her into a giant Klingon beast...

ARDRA/FEK'LHR
Ah, but I am... I am the Guardian of Gre'thor. Where the dishonored go when they die.

18 PICARD, WORF, TROI AND DATA

react.

19 ARDRA (OPTICAL)

returning back to normal. (In essence, this is a brief holographic effect). She looks to Picard for a reaction - how'd you like that one?

ARDRA
(stepping to Jared)
But here on Ventax Two, I am called Ardra. The same Ardra who negotiated a contract with these people... ten centuries ago today.

Picard studies her dubiously. She reacts off his look.

19 CONTINUED:

ARDRA

Ah, you doubt me. A non-believer. Really, Jean-Luc Picard of the Federation Starship Enterprise, no doubt you have travelled the galaxy, encountered a diverse universe of creatures... Is there no room for the likes of me?

PICARD

I have encountered many with a more credible claim to being the devil than you, madame.

ARDRA

The devil! Now there's one I haven't heard in a long time.

(beat)

You are an interesting one. In your soul, there is an insatiable quest for new experience and exploration. You will discover that I touch that need in you, Picard... that I can satisfy it in a way no woman has for you before...

(she eyes Troi competitively on that line; continuing to Picard)

... and you will believe.

Picard's steady eye never wavers...

PICARD

You claim you were here a thousand years ago and negotiated a contract... ?

ARDRA
That's correct.

PICARD
I'd like to see that contract...

20 INT. ATHENEUM VAULT

Several Ventaxians carry a stack of scrolls and thick volumes to Picard, Data, Worf, Troi and Jared.

JARED
The scrolls of Ardra...

ARDRA
A longwinded description of a very simple business arrangement. I did away with their wars, famine and economic ruin, and provided them a thousand years of paradise. My terms were clearly stated. They went into this with their eyes open. I'm sure you'll find everything is in order...

PICARD
(challenging)
You won't mind if we don't take your word for it... ? Jared, with Your permission, Mister Data will review the documents... thoroughly.

JARED

(Ardra's in charge now)
It is no longer my decision.

At first Ardra's eyes flash at the thought of Picard's interference, but then the sly grin of one who appreciates playing the game comes to her lips.

ARDRA
I have intrigued you, haven't I, Picard?

PICARD
I only remain here to secure the release of Federation hostages.

She snaps her head toward Jared.

ARDRA
(angry)
Hostages? Is this true?

20 CONTINUED:

JARED
(shuddering)
Yes, Ardra. Panic gripped the people as the time of your return grew closer...

ARDRA
(smiles)
Yes, I do have that effect on people. See that the hostages are released... Now!

JARED

Immediately.

He scurries off. Picard studies her.

ARDRA

Let us not cloud this with bit players, Picard. You will not leave because you find me irresistible.

She smiles. The energy effect spins and she disappears. After a beat, Picard keys his insignia--

PICARD

Enterprise, advise Doctor Clark that the hostages are being released...

DR. CLARK'S COM VOICE

This is Clark. You did it, Captain, thank goodness...

Picard reacts, glances at his team...

PICARD

(mostly to himself)

Goodness... had nothing to do with it.

(to Com)

Enterprise, three to beam up. Mister Data will remain on the surface...

(to Data)

I want a complete report on the contents of these scrolls. I

will not abandon this planet to
that woman.
(MORE)

20 CONTINUED: (2)

As they DEMATERIALIZE, Data moves to the volumes and begins to read through the pages at incredible speed...

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

22 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Beverly, Geordi, Clark and Worf are assembled around the table.

RIKER
Could she be another refugee from the "Q" continuum?

BEVERLY
For that matter could she be Q?

PICARD
Q would never bother with contracts.

TROI
Or be interested in economic forecasts...

PICARD
Yes, I noticed that too,

Counselor... I had the distinct feeling we were in the presence of a flim-flam artist...

WORF

But her powers...

22 CONTINUED:

PICARD

Her powers are at best unclear. Think about it, Worf... Transporter technology can make things appear and disappear... the illusion of turning into a Klingon creature could be accomplished by a holographic projection...

DR. CLARK

And creating a minor tremor could be the result of a low-frequency tractor beam projected against the tectonic plates.

PICARD

We're capable of recreating any of these events but she dresses them up and delivers them with a dramatic flair...

22 CONTINUED: (2)

BEVERLY

Like a magician.

PICARD

Exactly.

TROI

She has an incredibly focused mind... it was virtually impossible to sense any deception... or anything else for that matter...

GEORDI

The best magicians won't ever let you see what's up their sleeve, Counselor...

RIKER

There must be a power source she's tapping into to produce all these effects... she's not hiding that up her sleeve...

PICARD

(acknowledges)

Number One, you and Worf will run high-resolution scans of this star system. Look for a ship or a base of operations -- anything large enough to generate that power... Mister La Forge, accompany Doctor Clark back to the science station... see if you can trace the origin of the tremors...

COM VOICE
Security to Bridge. Intruder on board.

Reactions and...

23 INT. BRIDGE (OPTICAL)

everyone from the Observation Lounge ENTERS. Ardra is sitting in the Captain's chair...

23 CONTINUED:

ARDRA
Your chair offers a lovely view of my planet, Picard... come sit with me...

PICARD
Madame, you will either leave my Bridge or I will remove you by force...

ARDRA
By force... ? I'm disappointed. You didn't strike me as that sort, Picard... But by all means, try.

PICARD
Mister Worf...

Worf moves in but she turns with a magician's flourish hands up... and Worf bounces off a blue forcefield that flashes when he hits it... she walks over and takes

Picard's arm and it is clear that the forcefield has disappeared.

ARDRA
I was really hoping you'd try it yourself.

He discards her arm.

PICARD
Transporter Room Three, lock on to the intruder and transport her to the planet surface...

COM VOICE
Aye, sir...

24 ANGLE - NOT INCLUDING CONN AND OPS (OPTICAL)

The transporter effect begins... she disappears... all eyes are on her. Picard moves to the Ops officer whose back is to us.

PICARD
Ensign, I want shields up until further notice.

24 CONTINUED:

The ensign turns and it is Ardra in an Ensign's uniform who now sits at Ops...

ARDRA
Yessir, Captain. Whatever you say.

She rises...

RIKER
We're not impressed by your magic tricks.

ARDRA
I pity you. We live in a universe of magic, which evidently you cannot see.

Data ENTERS from the turbolift... reacts to the scene...

ARDRA
Ah, my pale friend has returned... have you finished examining the contract?

DATA
(to Picard)
I have, sir.

PICARD
Report, Data.

24 CONTINUED: (2)

DATA
The contract does agree to deliver the people of Ventax Two into the personal servitude of Ardra at the end of one thousand years of peace. I have compared the

terms to the body of laws which govern the planet. The language of the agreement is correct in every detail.

ARDRA

Such speed and accuracy. You're much too talented to be human...

DATA

I am an android.

ARDRA

Android. Of course. How wonderful. An unexpected bonus.

RIKER

Bonus?

ARDRA

When the contract came to term, I gained clear title to the planet, anything on the surface, in the air or in orbit. You see, the Enterprise belongs to me now as well.

Picard looks at Data.

DATA

I'm afraid one could interpret the contract that way, sir.

Picard shoots a look at Ardra, who smiles... disappears and back in the Ops chair is a very confused Ensign...

FADE OUT.

END OF ACT TWO

ACT THREE

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

PICARD (V.O.)
Captain's log, supplemental. The claim this woman, who calls herself Ardra, has made upon my ship is clearly an empty threat. But she has further inspired my determination to expose her for the fraud she is.

26 INT. CAPT. READY ROOM

Picard at his desk... working on a computer. The bell chimes.

PICARD
Come.

Data ENTERS.

DATA
You asked to see me, sir?

PICARD
(acknowledges)

Mister Data... A wise man once said there's a sucker born every minute.

DATA

Barnum, P.T., sir.

He sits.

PICARD

I have been examining the dynamics of what used to be called the confidence game... it is really quite fascinating and worthy of your study...

DATA

Do you believe Ardra is, to use the vernacular, a "con artist", sir... ?

26 CONTINUED:

PICARD

I do, Mister Data... and our job is to find a way to out con the con artist...

DATA

Sir, if I may point out, the Ventaxians did have a thousand years of peace and tranquility... as Ardra promised...

Picard stands, takes a thoughtful beat...

PICARD

We can only speculate about what occurred on this planet a thousand years ago, Data... Maybe a Ventaxian leader saw the destruction of his society at hand and conceived this Contract of Ardra to motivate change. Or maybe there really was an Ardra of some sort who was the basis of this myth.

(shrugs)

Who knows? The point is -- somehow a fundamental theology was created that transformed this society.

(MORE)

26 CONTINUED: (3)

PICARD (Cont'd)

But along with all the benefits of change, came a latent fear that has been passed down through generations...

DATA

A fear that someday Ardra would return for remuneration.

PICARD

(nods)

And now we are asked to believe she has.

(beat)
As you may recollect from your performance as Ebenezer Scrooge, Data, "fear" can be a powerful motivator.

DATA
Indeed, Captain, in the story, the spirits used fear to motivate Scrooge to reform his character.

PICARD
In the hands of a con artist, fear can be used to motivate obedience, capitulation... to exploit innocent people. That is what I believe is happening here.

DATA
Is there no possibility at all she is the same Ardra who was here a millenium ago?

PICARD
I appreciate the fact that we have encountered species that live that long... so I will admit the possibility. But I do not believe this woman is the devil or had the powers to create harmony on this world. These people made massive changes that improved their quality of life... they did this on their own. And I intend to prove it. But I need a loophole... something I can use to challenge the validity of the

contract...

26 CONTINUED: (4)

DATA
The language seems carefully chosen to avoid any loopholes, sir...

PICARD
Check it again... and check every Ventaxian legal precedent for the last thousand years...

Data acknowledges, rises to leave.

PICARD
(continuing)
We'll talk first thing in the morning.

26 CONTINUED: (5)

Data pauses at the door...

DATA
Sir, I feel I should point out one possibly incongruous aspect of your Scrooge analogy.

PICARD
What's that, Data?

DATA

The spirits that frightened Scrooge turned out to be quite real...

Picard acknowledges and Data leaves and Picard starts to turn back to his studies, but pauses long enough to say to himself --

PICARD

Bah. Humbug.

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

28 INT. PICARD'S QUARTERS - CLOSE ON PICARD

asleep on his bed... a book open on his chest where it lay when he fell asleep... his face suddenly bathed in a mysterious blue light... a blowing wind rolls through the room... his eyes open...

ANGLE (OPTICAL)

Ardra stands before him bathed in blue light... her veils blowing gently in the breeze, revealing inviting glimpses of her skin beneath... her hair blowing in the breeze... Picard sits up...

PICARD

(to com)

Security to Captain's quarters...

There is no response...

PICARD

Picard to Lieutenant Worf!

29 CONTINUED:

ARDRA
I've arranged for a bit of privacy... just the two of us.

PICARD
I'm growing tired of your games, madame...

ARDRA
Oh, come now, Picard, you know you find me tantalizing... give in to your desires...

He goes to the door... it does not open...

PICARD
I find nothing tantalizing in your garish display... on the contrary, I find it obvious and common...

ARDRA
Easily fixed.

An effect and suddenly she is dressed demure, prim and proper...

ARDRA
I can be your ideal woman, Picard... prim and proper and chaste... until I succumb to your charms... Or would your fantasies turn more toward a professional woman, perhaps one in a Starfleet

uniform... perhaps I could even be...

Another effect and now, Troi is sitting there speaking with Ardra's voice...

TROI/ARDRA
(continuing)
... someone close at hand and yet unattainable... I can do anything for you, Captain. Anything you could ever imagine.

PICARD
You shallow, pathetic woman.

29 CONTINUED: (2)

Ardra returns to normal.

ARDRA
I could give you a night that would light fire in your dreams until you die... and you would reject me?

29 CONTINUED: (3)

PICARD
Easily.

ARDRA
You shall regret it.

PICARD

I think not.

ARDRA

Oh, you will...

And with a flourish, she waves her arm at Picard and he vanishes...

30
thru OMITTED
31

32 INT. SCIENCE STATION (OPTICAL)

Picard APPEARS in the science station in his bedclothes. Most of the debris has been cleared away and some of the equipment is back in working order. Several SCIENCE STATION WORKERS are huddled over various machine components. Geordi and Dr. Clark are conferring in one corner, look up in surprise at Picard.

GEORDI

Captain, we weren't expecting you here.

PICARD

Neither was I.

GEORDI

(to communicator)

La Forge to Enterprise.

WORF'S COM VOICE

Go ahead.

GEORDI
Worf, the Captain's here... You better beam him back on board...

WORF'S COM VOICE
The Captain! But I have no...

Picard moves into Geordi's comm range.

32 CONTINUED:

PICARD
(interrupting)
It's all right Worf. Ardra somehow transported me down here. Beam me directly to my quarters.

WORF'S COM VOICE
We've locked on to you.
(pause)
Transporters are malfunctioning, Captain... some sort of interference... checking...

Clark arrives with a labcoat to cover Picard...

PICARD
Just have Mister Data fetch me in a shuttle and have him bring along a uniform...

WORF'S COM VOICE
Did you say a uniform?

PICARD

I did.

WORF'S COM VOICE

(beat)

Aye, sir...

33 EXT. SPACE - THE SHUTTLE (OPTICAL)

34 INT. SHUTTLE (OPTICAL)

Data is at the helm, piloting Picard back to the Enterprise, which is visible in the distance. Picard is adjusting the top of the uniform...

PICARD

(frustrated)

La Forge and Doctor Clark have made no headway... Worf and Commander Riker have not picked up anything on their scans...

34 CONTINUED:

DATA

Sir, I have found one obscure precedent in Ventaxian law that might be of interest.

PICARD

Yes?

DATA

It is noted as Akul K'Ton versus Garv Etes... dated Ventaxian year

nine-three-one, A.A.... a dispute was registered in the township of Tau Velor...

PICARD

Summarize the pertinent points, Data...

DATA

In effect, it was a contract dispute over services rendered by a Klingon craftsman on the construction of a Ventaxian home. Because the dispute involved an alien culture, the parties decided that arbitration rather than the courts would resolve the issue. Both sides were required to agree on an arbiter and the case was decided in favor of the Ventaxian. It is the only known case involving an alien claimant.

PICARD

That's exactly what I needed... good work, Data...

DATA

But, sir, why would Ardra agree to an arbitration in this matter...

PICARD

I intend to play a confidence game of my own on our new landlord...

DATA

(reacts)
How, sir?

34 CONTINUED: (2)

PICARD
The same way any confidence game is run... by making her believe she is getting something for nothing...

DATA
(to communicator)
Shuttle One to Enterprise... prepare for docking sequence...

RIKER'S COM VOICE
Proceed, Shuttle One.

35 ANGLE ON ENTERPRISE (OPTICAL)

as the shuttle nears the shuttle bay. But suddenly, the Enterprise vanishes. The shuttle is alone in space.

36 INT. SHUTTLE

Picard leans forward and speaks into the communicator.

PICARD
Enterprise. Enterprise. Do you read me? Enterprise, come in.

There is no reply.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36A EXT. VENTAX - DAY (MATTE SHOT)

37 INT. SCIENCE STATION

Data is at a monitor, with Picard close by. Geordi and Dr. Clark are working at nearby equipment.

DATA
I cannot locate the Enterprise anywhere within one lightyear of the planet.

PICARD
I don't believe Ardra is capable of transporting the Enterprise a lightyear away. Continue hailing them, Mister Data... repeat on all frequencies...

Geordi straightens up from his monitor.

GEORDI
Hey, I think we've found something.

Picard moves over to Geordi.

GEORDI
A sudden jump in Z particle readings, right around the time the Enterprise disappeared.

PICARD
Where did it originate?

DR. CLARK
It was too brief to pinpoint.

GEORDI
But it could suggest a hidden power source...

37 CONTINUED:

PICARD
Gentlemen, I need to find that source in order to defeat this woman...

GEORDI
Well, if you can get her to perform a few more magic tricks like that one we might be able to track it down...

38 ANGLE (OPTICAL)

As Ardra appears...

ARDRA
So, I trust you have a bit more

respect for me now.

PICARD
What have you done with my ship, Ardra?

ARDRA
I've done nothing with your ship. My ship is safely in my possession.

PICARD
I do not recognize your claim on the Enterprise or on this world for that matter... and in accordance with Ventaxian legal precedent I call for an arbitration...

ARDRA
An arbitration? There is nothing to arbitrate here...

PICARD
But there is, madame, for you are a fraud and I intend to prove you could not have affected the changes that took place on this planet...

ARDRA
Do you not believe what you see with your own eyes... your ship is gone...

38 CONTINUED:

PICARD
An illusion. Magicians have been making all sorts of things disappear for ages.

ARDRA
(smiles)
You underestimate me... but then most people do... until it's too late.

38 CONTINUED: (2)

PICARD
If you are who you say you are, you have nothing to lose in an arbitration.

Ardra raises an eyebrow, too smart to fall easily into the trap.

ARDRA
I also have nothing to gain. I already have possession of this planet and your ship...

PICARD
I am prepared to offer you a further incentive... if you win, I will take you to the ruins of Ligillium...

ARDRA

(reacts)
The Zaterl Emerald? You know where it is?

PICARD
I do.

She seriously considers it, smiles...

ARDRA
You're clever.
(beat)
But I have enough jewels.

Picard is disappointed, he thought he had her and now she turns away... and then after a beat, she turns back...

ARDRA
If you wish this foolish arbitration, I will choose my own prize...

PICARD
And what would that be?

She moves closer to Picard.

ARDRA
You.

Picard reacts.

38 CONTINUED: (3)

ARDRA

By all rights, your body is already mine... but I want more... I want your heart, your mind, your soul... And I want you to give them to me without resistance, of your own free will.

(a beat)

So, do you still wish to pursue this most dangerous game?

PICARD

I agree to your terms.

ARDRA

(smiles)

Picard, I will enjoy you morning noon and night.

PICARD

We must agree on an arbiter.

ARDRA

Very well. I choose Mister Data. Any objections?

Picard didn't expect this. He fumbles for a response.

PICARD

Mister Data? He is a member of my crew.

ARDRA

Of my crew. And he's an android. He is incapable of deceit or bias. He has no feelings to get in the way of his judgment.

DATA
Ardra, before he responds, may I have a word in private with Captain Picard?

She nods. Data takes Picard aside.

DATA
Sir, I request that you reject me as arbiter.

PICARD
Why?

38 CONTINUED: (4)

DATA
Ardra is right. If I am chosen, I will perform my duties without bias or sentiment. I cannot guarantee that I will deliver a verdict in your favor.

PICARD
Data, where else on this planet will I find someone that she cannot intimidate. You are incapable of fear... in this play, you are the perfect choice for the role.

DATA
Sir, I will have to precisely follow the rules of conduct for

a ventaxian jurist.

PICARD
I understand. You'll make a fine judge.

Picard moves back to Ardra.

PICARD
I accept Data as arbiter.

ARDRA
Then let the hearing begin.

39 INT. ATHENEUM

The hearing is held in the round, distinctly different than our own courtroom experience. The questioner (at the moment, Ardra) is in the center, moving around at will, asking questions of any witness she chooses. Data is in a neutral position between Picard and Ardra's chair. Also present is Jared. There are no spectators. Ardra addresses Jared --

ARDRA
Could you describe the state of your planet when I first visited a thousand years ago?

Picard rises.

39 CONTINUED:

PICARD
Objection. The witness has no

personal knowledge.

DATA

Overruled. He is qualified to present an historical view. Answer the question.

Disgruntled, Picard sits back down.

JARED

A thousand years ago our planet was dying. Overcrowded and dangerous city-states warred unceasingly with each other. The air and water were polluted with industrial waste. There was a constant threat of starvation and epidemic.

ARDRA

And then what happened?

JARED

And then you came.

Picard rises again.

PICARD

Objection. There is no conclusive evidence that this woman visited the planet a thousand years ago...

39 CONTINUED: (2)

ARDRA

(to Picard)
I suppose you want a thousand year old witness?

PICARD
(dry, to Ardra)
That would be quite acceptable.

ARDRA
Jared. In the contract, does it specify how you would know me when I return?

JARED
Yes... by the date...

ARDRA
Anything else... ?

JARED
... by the shaking of the cities... and by the visions...

ARDRA
And all of these occurred on schedule.

JARED
Yes.

ARDRA
Your honor, I submit I have established my identity as stated by the contract.

39 CONTINUED: (3)

DATA
(a beat,
considering)
Captain Picard, my interpretation of Ventaxian law suggests under these circumstances, this is acceptable... your objection is overruled.

39 CONTINUED: (4)

PICARD
(rising, aghast)
But your honor... !

DATA
Sir, I have ruled. Sit down.

Picard blinks, sits down.

DATA
(to Ardra)
You may proceed.

ARDRA
Thank-you, your honor.
(to Jared)
When I first set foot on Ventax Two, what did I offer your people?

JARED
According to the scrolls, you offered to give us a thousand

years of peace and prosperity,
if we would promise to surrender
ourselves to you at the end of
the term.

ARDRA
Now why do you think they would
strike such a bargain...

PICARD
I must object! The answer would
be pure speculation.

DATA
The question is phrased correctly.
Please answer.

39 CONTINUED: (5)

JARED
We had nothing to lose. There
was no hope in sight.

ARDRA
Until I came along.

PICARD
Objection!

ARDRA
I withdraw the observation. No
further questions.

PICARD
Your honor, nothing in this

testimony proves that Ardra
herself had any power to affect
the lives of the Ventaxians.
My opponent has failed to prove
her case and I therefore move
that her claim be summarily
dismissed.

DATA
I find no cause to invalidate the
contract at this time. The
arbitration will continue.

ARDRA
Your honor, Captain Picard as a
new visitor to my planet has been
a consistent doubter of my
abilities... I'd like to ask him
a few questions if I may...

DATA
It is highly irregular to question
the opposing advocate but I see
no reason to deny it. Proceed...

ARDRA
Please don't take any offense at
these questions, you know how fond
I am of you...

39 CONTINUED: (6)

PICARD
Objection.

DATA
Sustained. The advocate will refrain from expressing personal affections for her opponent.

ARDRA
You don't believe my powers are real, do you.

PICARD
No, I don't.

ARDRA
Then, sir, may I ask you to explain... this...

As she waves her hand... a tremor shakes the room... Data pounds the gavel...

DATA
You are out of order...

40 OMITTED

41 ANGLE (OPTICAL)

ARDRA
(ignoring Data)
Or this?

And she waves her hand and Picard disappears... Data bangs the gavel...

DATA
The advocate will refrain from making her opponent disappear.

Picard reappears...

ARDRA
Or this?

And she is replaced by a larger than life horrific image of the human devil, red, with horns and a tail...

ARDRA/DEVIL
Can you explain it, Picard?

41 CONTINUED:

DATA
Any further disruption and I will rule you in contempt of court. Is that understood?

42 ANGLE (OPTICAL)

Ardra returns to normal.

ARDRA
I'm sorry, your honor.
(to Picard)
Yes or no, can you explain any of this?

PICARD
(beat)
No.

ARDRA
I rest my case, your honor.

She flashes a smile at Picard... and on his expression...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

43 INT. SCIENCE STATION

Geordi is closely monitoring the instrument in the reconstructed science station. Dr. Clark is nearby on another monitor... his assistants are also working nearby.

DR. CLARK
The decay rate of these Z particles makes it almost impossible to trace the source...

Geordi works at his console. Calm, cool, concentrating.

GEORDI
I'm correlating particle trajectories... they're starting to align... wait a minute...
(reacting)
I have coordinates... thirty-four degrees north, sixty-two degrees east, at an altitude of two

hundred ten kilometers.

DR. CLARK
That would put it in orbit...
(checking)
... above the western magnetic pole... running visual scan...

44 ON THE MONITOR (OPTICAL)

A starfield appears.

DR. CLARK (O.C.)
Nothing.

45 GEORDI

examines it closely.

45 CONTINUED:

GEORDI
Uh uh... this time, I don't buy the magic... something's gotta be there...
(thinks a beat)
Let's run a wavelength stretchout and bring it down into the ultraviolet... check intervals of half an angstrom...

As they begin...

46 INT. ATHENEUM

Picard is now at the center of the room.

PICARD
Jared, you have described quite thoroughly the history of your people before and after Ardra's first visit. But I am a little unclear on the change itself. Did Ardra simply snap her fingers, transforming Ventax Two into paradise?

ARDRA
Objection. Picard is mocking me.

DATA
Overruled. The opposing advocate's job is to mock your argument.

Picard smiles as Data turns back to Jared.

DATA
Please answer the question.

JARED
The changes occurred gradually, over a long period of time.

PICARD
Did she personally form the government that has peacefully ruled Ventax Two for a millennium?

JARED

No, historical records indicate a council was convened to assess our options. They drew up a new constitution which the population later ratified.

PICARD

I see. So Ardra advised this council...

JARED

No.

PICARD

Well, then she must have destroyed all weapons on the planet...

46 CONTINUED:

JARED

No, our leaders did that. And they signed a treaty of non-aggression.

PICARD

Which Ardra wrote, I assume.

46 CONTINUED: (2)

JARED

There is no indication she had anything at all to do with the treaty.

PICARD

Well then, let's move on to the environmental gains made on Ventax Two. How were those accomplished...

JARED

We shifted our economy from an industrial to an agrarian base... it was more ecologically sound.

PICARD

But Ardra must have at least purified the polluted water and air...

JARED

No, the record shows there were a series of initiatives covering everything from atmospheric contaminants to waste disposal.

PICARD

Did Ardra pick up even one piece of trash?

ARDRA

Objection!

DATA

To what?

ARDRA

To the tone of voice.

DATA

Overruled.

JARED

Ardra had left Ventax Two before the environmental reforms began.

46 CONTINUED: (3)

PICARD

Excuse me, but it sounds as though with a great deal of hard work and courage, your ancestors changed this world all by themselves.

46 CONTINUED: (4)

Ardra stands up again.

ARDRA

Objection. The advocate is drawing conclusions.

DATA

Sustained.

(to Picard)

I will draw my own conclusions, if you do not mind.

PICARD

No further questions.

DATA
(to Ardra)
Rebuttal?

ARDRA
Just two questions. Is there any doubt in your mind, any doubt at all, that if I had not intervened, the terrible conditions here would have continued?

A long beat.

ARDRA
I remind you that you're under oath.

JARED
No doubt at all.

ARDRA
Then, as "former" head of state for the Ventaxian people, you are satisfied that I fulfilled my part of the bargain.

JARED
(head down, defeated)
Yes, Ardra.

ARDRA
Thank-you. Your honor, what more can be said. Both sides agree the terms of the contract have been fulfilled.

46 CONTINUED: (5)

DATA
Captain Picard, do you have any further evidence to present before I render judgment?

At that moment, Geordi ENTERS the room...

PICARD
I believe my associate, Mister La Forge is bringing me that very information... If I may have a recess...

GEORDI
Hi, Data.

DATA
Hi, Geordi. A one hour recess is granted.

47 ANGLE

Picard moves to join Geordi in the back of the room out of earshot...

PICARD
Mister La Forge, my reputation as a litigator, not to mention my soul, is in serious jeopardy...

GEORDI
Well, whatever's been going on

over here gave us exactly what
we needed...

PICARD
You've identified her source of
power... ?

GEORDI
(nods)
It's a cloaked ship...

PICARD
She has a Romulan cloaking device?

GEORDI
More likely, a bad copy of one.
We picked it up through a
wavelength stretchout...

PICARD
And the Enterprise?

GEORDI
Exactly where it's supposed to
be. Ardra extended her cloaking
shields around it... set up a
subspace damping field to
interfere with normal operations.
I've isolated the frequency spread
and penetrated the field.

PICARD
Can you make contact?

GEORDI
Already have...

PICARD
Good... here's what I want to do... but we have less than an hour...

48 ANGLE FAVORING ARDRA

as she observes Picard and Geordi talking animatedly.

49 EXT. VENTAX - DAY (MATTE SHOT)

favoring the Atheneum. (This is to present a time passage.)

50 INT. ATHENEUM (OPTICAL)

Picard back in the middle asking the questions.

PICARD
Jared, you are a wise and experienced leader, I would guess you trust your senses...

JARED
Yes... I would say so...

PICARD
And all your senses tell you this woman here is the most powerful force on this planet, don't they...

JARED
Yes...

PICARD
Jared, what would you say if I told you that Ardra has no powers whatsoever?

JARED
But... we have seen her powers right here...

50 CONTINUED:

ARDRA
That's right, and you will again.

PICARD
Ah yes, Ardra's magic. Jared, would you believe me if I told you that I could steal Ardra's powers and perform the same magical acts as she?

JARED
I am sorry, Captain Picard, but you are not Ardra.

PICARD
That is true. I am not Ardra. And yet, I can create a tremor just as she did.

Picard airily waves his hand... and the tremor rolls across the room... Ardra reacts, stunned...

ARDRA
Objection, your honor...

DATA
I think he deserves some leeway... overruled... but we have seen enough, Captain.

PICARD
Agreed. Ardra, if you would do the honors and stop the tremors...

ARDRA
Uh... of... of course...

Nothing happens.

PICARD
What's the matter?

ARDRA
I like the tremors.

PICARD
Well, I don't.

He snaps his fingers and the tremors instantly stop.

50 CONTINUED: (2)

PICARD
(continuing)
Recognize the old bag of tricks? How about this one?

He gestures towards Ardra. She disappears.

PICARD
Come back if you can, Ardra.
No... ? Fine, allow me...

She reappears...

ARDRA
Of all the impudence.

PICARD
Impudence?

51 ANGLE (OPTICAL)

as he turns into the Klingon monster...

PICARD/FEK'LHR
Impudence is pretending to be
Fek'lhr of Klingon...

52 REACTIONS

DATA
Captain, your leeway has run out.

53 PICARD (OPTICAL)

back to normal...

PICARD
Your honor, I appreciate the
court's indulgence... allow me
to explain. A team from the
Enterprise has taken control of
this woman's ship in orbit around
Ventax Two. Thank you for your
help, Number One.

53 CONTINUED:

RIKER'S COM VOICE
Glad to be of service, sir.

PICARD
They have been monitoring me on my communicator... and executing a prearranged program on her ship's computer... a fairly ingenious combination of force field projection, holography, and transporter effects. Ardra controls her magic literally by the blink of an eye... centuries old technology -- an implant that allows her eye movements to choose and activate each illusion.
(beat)
She once told us she is known by many names. At least she was honest about that. Her crew has admitted that she has in fact used twenty-three aliases in this sector alone...

ARDRA
(overlapping)
You had no right...

53 CONTINUED: (2)

PICARD
(continuing)
... deceiving innocent people in petty schemes for years.

He turns to Jared.

PICARD
Ventax Two offered her the greatest opportunity of her nefarious career. She learned about the myth of Ardra, studied it... and expertly played on your fears until your people were ready to virtually surrender to her.

ARDRA
(standing)
Your Honor, under the circumstances, I believe it is only fair that I release the Ventaxians from their obligation... and I'll even let them keep the peace they have... and I'll just be on my way...

But Jared touches a panel, signaling TWO SENTRIES to ENTER. As Ardra starts to leave, the sentries block her way.

DATA
With the advocate's withdrawal, the contract is hereby dissolved.

He slams down the gavel.

DATA

This arbitration is adjourned.

All rise.

JARED
Thank you, Captain... you saved our lives...

PICARD
No, Jared... as I've tried to tell you, you saved your own lives a long time ago...

Data approaches... the 'old' Data...

53 CONTINUED: (3)

DATA
Congratulations, sir.

PICARD
(nods)
Your honor.

But as they turn to leave, they find themselves facing Ardra... She raises an eyebrow....

ARDRA
You would have had more fun if you lost.
(beat)
Until we meet again, Jean-Luc Picard of the Starship Enterprise.

With that, the sentries take her away... as Data and Picard exchange looks and begin to exit...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Clues"
#40274-188

Teleplay by
Bruce D. Arthurs and Joe Menosky

Story by
Bruce D. Arthurs

Directed by
Les Landau

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FINAL DRAFT

NOVEMBER 14, 1990

STAR TREK: "Clues" - REV. 11/16/90 - CAST

STAR TREK: THE NEXT GENERATION
"Clues"

CAST

PICARD MADALINE
RIKER
DATA ALYSSA OGAWA
BEVERLY HOLODECK MAN
TROI
GEORDI
WORF

Non-Speaking

GUINAN PAXAN ENTITY
O'BRIEN
ENSIGN McKNIGHT
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
MEDICAL PERSONNEL

STAR TREK: "Clues" - REV. 11/19/90 - SETS

STAR TREK: THE NEXT GENERATION
"Clues"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE

MAIN BRIDGE
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE
TURBOLIFT
CORRIDOR
TRANSPORTER ROOM
SICKBAY
SICKBAY LAB
MAIN ENGINEERING
TEN-FORWARD
TROI'S QUARTERS
DATA'S QUARTERS
WORKOUT ROOM
HOLODECK (WORLD OF DIXON HILL)
SECRETARY'S OFFICE
HILL'S PRIVATE OFFICE

STAR TREK: THE NEXT GENERATION
"Clues"

PRONUNCIATION GUIDE

CYTOSOME	SITE-oh-zohm
ELECTROLYTE	ee-LEC-tro-lite
EVADNE	ee-VAHD-nee
MARA MARU	MAH-ruh muh-ROO
NGAME	n'GOM-aye
TURGOR	TER-jer

STAR TREK: THE NEXT GENERATION

"Clues"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Establish the ship travelling across a background of interstellar dust clouds.

PICARD (V.O.)

Captain's Log, Stardate 44502.7. Early completion of our mission at Harrakis Five has allowed me to grant extra personal time for many of the crew.

2 INT. WORKOUT ROOM

WORF, dressed in a Klingon robe is leading several others, including TROI, RIKER and GEORDI in a set of slow exercises, that might be described as Klingon Tai Chi.

PICARD (V.O.)

(continuing)

Given our recent tight scheduling, this has come as something of a relief.

3 INT. SICKBAY LAB

At a lab counter, BEVERLY is lining several small incubation bottles along a rack -- obviously an experimental procedure. Her satisfied smile indicates

that she's enjoying this.

PICARD (V.O.)
(continuing)
Our diplomatic assignment in the Evadne system is a ten day journey past the Ngame Nebula, and I expect it to be uneventful. I personally am using the time to fulfill a promise to a colleague.

4 OMITTED

5 INT. SECRETARY'S OFFICE - CIRCA 1940S - DAY

CLOSE SHOT of the office door, wood with a frosted glass insert in the upper portion. On the glass are printed the words --

DIXON HILL
PRIVATE
INVESTIGATIONS

-- but they are in reverse. We are inside the somewhat dingy, period office. We hear a loud SNAP.

5A INCLUDE MADELINE

A bombshell secretary, sitting behind her desk, typewriter in front of her, but paying more attention to painting her fingernails. She again loudly SNAPS her chewing gum.

The door opens, GUINAN ENTERS, dressed completely in period clothing, chewing gum like an expert.

GUINAN
Dixon Hill around?

MADELINE
(barely looking up)
He's occupied at the present moment.

GUINAN
Tell him Gloria is here.

MADELINE
Can't do that.

Madeline snaps her gum.

MADELINE
(continuing)
He doesn't want to be disturbed.

GUINAN
I'm here from...
(remembering)
Cleveland.

5A CONTINUED:

MADELINE
Doesn't matter if you're from the moon, Hon. Mister Hill is incommuni... incommunica...

GUINAN
Incommunicado.

MADELINE
That's it. Sorry, Hon.

Madeline snaps her gum.

GUINAN
Listen, Hon. Just tell him
Gloria's here.

Guinan snaps her gum. Madeline narrows her eyes at the challenge, snaps back.

MADELINE
When the boss doesn't want to be
disturbed, the boss doesn't want
to be disturbed. Don't take it
personal like.

Guinan snaps her gum. Noting a clock on the wall --

GUINAN
Mister Hill is expecting me. I
have a two o'clock appointment.

MADELINE
It's two-ten.

GUINAN
Sorry. I had a hard time with
the outfit...
(raising her skirt to
show off a garter)
It took me awhile to figure out
what this thing was supposed to
do...

Madeline huffs, picks up the phone, and hits the intercom...

5A CONTINUED: (2)

MADELINE
Sorry, Dix. There's a... "lady" here to see you, says her name is...

GUINAN
Gloria...

MADELINE
Gloria...

GUINAN
From Cleveland.

MADELINE
From Cleveland.
(beat)
Okay.

She hangs up.

MADELINE
He never heard of you.

GUINAN
Never heard of me?

MADELINE
That's right.

GUINAN
No, you don't understand... it's all been set up in advance... I'm supposed to be Gloria from Cleveland and I was supposed to be in Holodeck Four at two o'clock and you don't have the slightest idea of what I'm talking about, do you?

Madeline blinks, dumb. Guinan wheels and heads for Dixon's inner office door...

MADELINE
Hey, you can't go in there...

But Guinan charges through the door into...

6 INT. DIXON HILL'S OFFICE - DAY

... to find Picard with his hands raised high and a GUNMAN aiming a revolver at him, the gunman holds a valise... She reacts as he motions the gun at her...

GUNMAN
Get inside.
(to Picard)
Who's the doll?

PICARD
She's my cousin.

GUINAN
Gloria. From Cleveland.

PICARD
Sorry, Gloria -- I didn't want to get you involved. She has nothing to do with this, Johnny.

GUNMAN
Yeah, right. What do I look like? A jamoke? You ain't nobody's cousin and you ain't here for a visit. What do you know about my money?

GUINAN
Your money?

GUNMAN
The money he stole.

GUINAN
(to Picard)
You stole his money?

PICARD
He's lying, Gloria -- don't listen to him.

GUINAN
Johnny, why don't you tell me all about it, maybe I can help, I'm a good listener...

6 CONTINUED:

He moves threateningly at Guinan passing in front of the window as he does...

GUNMAN
I'm finished with talking, sweetheart. Now, I'm gonna get some action or else...

Outside we can hear a car screech around a corner... Suddenly the window is blasted out by machine gun fire... Guinan and Picard hit the ground... the gunman is hit in the back, groans and falls dead with --

6A ANGLE - FACE PRESSED TO THE FLOOR

GUINAN
(to Picard)
This is what you do for fun?

PICARD
It's a mystery, Guinan... Who was this man? Who killed him? Where's the money he was talking about? A mystery. Now, we begin the search for clues.

GUINAN
And that's fun...

The SCREECH of a car outside. Picard goes to the window.

PICARD
That's fun.

He looks out the window.

PICARD
A forty-eight Packard with

whitewalls... I couldn't catch
the license plate...

The phone rings in the outer office...

MADELINE (O.S.)
Dixon Hill, Private
Investigations.
(answering phone)
Sorry, there's no Captain Picard
here. Try down at the docks.

6A CONTINUED:

PICARD
(reacts)
It's all right. I'll take it,
Madeline.

Picard picks up the phone on the desk.

PICARD
(a little ruffled)
What is it?

INTERCUT:

7
thru OMITTED
9

10 INT. BRIDGE

DATA is at the helm.

DATA
Please excuse the unusual interruption, Captain. I thought that patching communications through the holodeck program would be less obtrusive.

PICARD'S COM VOICE
(a smile)
I appreciate the consideration, Commander. What can I do for you?

11 INCLUDE VIEWSCREEN (OPTICAL)

The Ngame dust cloud is a diaphanous wave of color partially obscuring the backdrop of stars.

DATA
Long range sensors have detected a T-tauri type star within a pocket of the Ngame cloud.

PICARD'S COM VOICE
Nothing unusual about that.

11 CONTINUED:

DATA
No, Sir. However, the star's single planet falls within the M-Class range. It is capable of supporting life.

PICARD'S COM VOICE
Now that is unusual.

DATA
Highly, Sir.

Picard is not covering too well his disappointment at having to interrupt the holodeck fantasy.

PICARD'S COM VOICE
Yes, thank you, Data. Procedures require us to investigate. Recall the bridge crew and set a course.

12 OMITTED

13 INT. DIXON HILL'S PRIVATE OFFICE

Picard hangs up the phone. Turns to Guinan.

PICARD
I'm afraid I have a twenty-fourth century mystery to deal with, Gloria. You're welcome to carry on if you'd like.

GUINAN
No, I've had enough "fun" for one day.

They both go out the office door.

14 INT. BRIDGE - LATER

The Bridge now has a full crew (Picard, Riker, Worf, Data, TROI, and ENSIGN MCKNIGHT at CONN).

MCKNIGHT

Entering the T-tauri system, now, Captain.

15 ANGLE ON VIEWSCREEN (OPTICAL)

Which displays the star we are approaching -- still distant, but close enough to see it as a disc rather than a point of light.

16 RESUME

DATA

Sensors indicate an energy fluctuation directly in our path. Source unknown.

17 ANGLE ON VIEWSCREEN (OPTICAL)

A shimmering "hole" in space opens up for just a moment -- then disappears.

18 RESUME

Worf looks at his instruments.

WORF

Still picking up energy distortions -- but fading. It seems to be gone.

PICARD

A wormhole?

DATA

Very likely. Small and extremely unstable wormholes have been mapped near thirty-nine T-tauri systems in the last one hundred years alone.

RIKER

Captain, I suggest we move to a safer location. It could reappear at any moment.

PICARD

Agreed. Ensign, take us --

Data is glued to his instruments.

DATA

-- Captain!

19 INCLUDE VIEWSCREEN (OPTICAL)

And the worm-hole as it reappears virtually on top of them.

20 RESUME (OPTICAL)

The entire Bridge crew looks towards the screen just as the Enterprise goes into the worm-hole. A dazzling light fills the Bridge, as we stay on Data, who can barely be seen pouring over his sensor readings. Then the light just as suddenly fades to normal.

Data turns from his instruments to survey the Bridge -- everyone else is slumped over in their chairs or fallen to the floor.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

21 INT. MAIN BRIDGE - CLOSE SHOT OF PICARD

slumped unconscious in his Command Chair.

DATA (O.S.)
Captain?

22 PULL BACK TO INCLUDE DATA

as he gently shakes Picard, who begins to awaken.

PICARD
Data?

Picard looks around. Seeing the other unconscious crewmen starting to gradually come around, he tries to stand. Still woozy, he staggers, and is caught by Data.

DATA
Careful, Captain. The stun-effect from the wormhole was relatively severe.

Picard rubs his head.

PICARD
Apparently so. How long were we unconscious?

DATA
Approximately thirty seconds. I have scanned the ship and detected no life-threatening injuries to the crew.

A moan from McKnight as she rubs the shoulder she fell upon. Worf rubs his right wrist as he stands. Riker is helping a still dazed looking Troi to her seat.

PICARD
You were not affected?

22 CONTINUED:

DATA
No. My positronic system is immune to the effect. This is the third unstable wormhole I have passed through during my time in Starfleet. The first, on-board the U.S.S. Trieste --

PICARD
-- Thank you, Data.

Picard surveys the Bridge.

PICARD
(continuing)

Well, where the hell are we?

RIKER
(checking instruments)
Point five-four parsecs from our previous position. Almost a day's travel... in just thirty seconds.

DATA
Sir, I should re-align the ship's clock with Starbase Four-ten's subspace signal to adjust for the time distortion.

PICARD
Proceed.

BEVERLY'S COM VOICE
Captain, Sickbay here.

PICARD
Go ahead, Doctor.

INTERCUT:

22A INT. SICKBAY

BEVERLY
I'm getting scattered reports of minor injuries. What happened?

PICARD'S COM VOICE
The Enterprise just jumped through a wormhole.
(MORE)

22A CONTINUED:

PICARD'S COM VOICE (Cont'd)
We were all unconscious for about thirty seconds.

BEVERLY
Everybody okay up there?

PICARD'S COM VOICE
(glancing around)
Little or no damage on the Bridge, Doctor.

BEVERLY
Acknowledged. Crusher out.

22B INT. BRIDGE - CONTINUOUS

PICARD
Ship's status?

22B CONTINUED:

Riker looks at his console.

RIKER
Reports coming in now. Nothing serious so far.

GEORDI'S COM VOICE
Impulse engines and warp drive are unaffected, Captain.

WORF
Shields and weapons systems are fully functional.

Worf rubs his wrist again. Picard glances at Troi, who still seems slightly out of it.

PICARD
Counselor? Are you alright?

TROI
Yes... I think so... Excuse me, Captain, but I feel a bit... unfocused...
(a deep breath)
It will pass.

Picard satisfies himself that the crew is basically back to normal.

PICARD
Not too bad, all things considered.

RIKER
(agreeing)
We're lucky we didn't end up half-way across the galaxy and in the middle of next week.

22B CONTINUED: (2)

DATA
I do not believe that was ever

a possibility. The wormhole's small size and extremely short period indicate a relatively local phenomenon.

RIKER
I didn't mean that literally, Data.

PICARD
There's still the anomalous M-Class planet we were going to investigate. Do we go back?

DATA
The unpredictability of the wormhole would make our investigation a hazardous one. A probe from our current position would be more advisable.

Picard weighs the considerations. Nods to Data.

PICARD
Make it so.

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship launches a probe, which speeds across space and out of frame.

24 INT. SICKBAY (OPTICAL)

Beverly is treating O'BRIEN, running a hand-held instrument over the Chief's elbow. In the background, ALYSSA OGAWA and another medical assistant are treating two other crew members.

24 CONTINUED:

BEVERLY
Nothing broken, Chief. But the ligaments around the elbow have been twisted pretty severely.
(a smile)
What in the world were you doing when you fell?

O'BRIEN
Hanging a plant for Keiko. Part of her running project to give me a green thumb.

BEVERLY
How's it working?

O'BRIEN
(shakes his head)
Everything I touch seems to turn brown and wither away.

Beverly laughs.

BEVERLY
Alyssa, would you get me the --

She glances over at her assistant, who is very busy with other patients.

BEVERLY
-- Never mind. I'll do it.
(to O'Brien)

You, don't go away. We'll fix
that right up.

25 FOLLOW BEVERLY

as she crosses into a lab on the other side of
Sickbay.

25A INT. SICKBAY LAB - CONTINUOUS

Beverly finds the hand-held instrument she's looking
for, and in passing, notices the small glass containers
we saw her experimenting with earlier. Something stops
her dead in her tracks.

26 CLOSE ON THE INCUBATION CONTAINERS

each of which is fuzzy with a bright red, moss-like
growth inside.

27 INCLUDE A VERY PUZZLED BEVERLY

as she reaches over and picks one up. She stares at it
for a moment.

BEVERLY
(evenly)
This is impossible.

28 INT. SICKBAY - MOMENTS LATER (OPTICAL)

Beverly is walking back towards O'Brien, carrying the
instrument she went for, a bemused look still on her

face.

She reaches O'Brien and indicates his elbow.

BEVERLY
Straighten your arm.

He does so. She touches the device to one side of the injured joint, holding it there.

BEVERLY
Alyssa?

The other woman glances up.

ALYSSA
Yes, Doctor?

BEVERLY
Did you see anybody near the lab today?

ALYSSA
No, I didn't.

A beat.

BEVERLY
You didn't happen to adjust the environments on the incubation containers?

ALYSSA
I would never touch one of your experiments unless you asked me to, Doctor.

BEVERLY
Of course, I'm sorry, Alyssa.

Beverly wonders to herself what the hell is going on...

29 INT. BRIDGE

Worf looks up from his instruments.

WORF
Probe approaching the T-tauri system, Captain.

PICARD
Readings, Data?

DATA
Coming in now, sir. The probe has moved within visual range of the planet.

PICARD
On screen.

ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

A big, green, gassy, Neptune-like planet. Data studies the instruments for a couple of beats.

DATA
Sensors indicate a hydrogen-helium composition.
(takes another reading)
With a frozen helium core.

RIKER
Wait a minute, didn't your readings indicate a Class M planet before we went through the wormhole, Data?

DATA
It is very possible that interference from the wormhole affected the sensors, Commander. This is clearly not a Class M planet.

30 CONTINUED:

Picard appears convinced. Riker still a bit doubtful.

PICARD
Data, run a full diagnostic to make sure the wormhole didn't cause any permanent damage to the sensors.

DATA
Aye, Captain.

PICARD
Ensign, set us back on a course for...
(off Riker's doubt)
Number One? A problem?

RIKER
It's awfully strange that a malfunctioning sensor should give

such a specific misreading of
a planet. I would have thought
that a space/time disturbance
would cause a lot more confusion
than that.

Data jumps in just a little too quickly.

30 CONTINUED: (2)

DATA
It is conceivable that the
sensors picked up the afterimage
of an actual planet that lies on
the other side of the wormhole.
(to Picard)
We could survey the nearby stars
for such a planet. It would
require approximately six weeks.

PICARD
We don't have the time.

Picard has made up his mind.

PICARD
We've encountered a minor
mystery, one that has been solved
to my satisfaction. Number One,
unless there's a major objection,
Ensign McKnight will set us a
course for Evadne Four.

Riker has good-humoredly backed down from playing
devil's advocate.

RIKER

No objection.

PICARD

Ensign.

The Ensign's fingers touch the controls in front of him. OFF Data's unreadable face.

31 OMITTED

32 INT. READY ROOM

Picard is sitting at his desk as Beverly Crusher ENTERS, carrying a small, box-like carrier.

PICARD

You wanted to see me, Beverly.

BEVERLY

I have something of a minor mystery on my hands.

PICARD

A "minor mystery"? That seems to be a recurring phrase around here lately.

(indicating table)

Please.

She sets down the box and opens it, taking out one of the incubation containers, now thriving with red moss.

PICARD

(surprised)
Diomedian scarlet moss. I didn't know you were an enthno-botanist.

BEVERLY
It's a hobby.

PICARD
You've got a good crop going there. As I recall, it's not easy to cultivate.

BEVERLY
That's just it -- I started the spores right before we were all knocked unconscious by the wormhole. You said we were out for thirty seconds?

PICARD
Correct.

BEVERLY
Then how come this shows a full day's growth?

32 CONTINUED:

Picard stares at it for a moment, curious.

PICARD
Perhaps you've got some sort of fast-growth strain.

She pulls out four more bottle-like containers, lining

them up in front of him, each with a similarly luxuriant growth inside.

BEVERLY
Each of these incubators were set with spores from completely different sources in the Diomedian system. I've got a dozen more back at the lab. Perhaps something extraordinary could have happened to one of them, but not to all of them.

Picard continues to stare at the containers.

PICARD
But that would mean we were unconscious for a full day. And yet everything else on board indicates that we were out for only thirty seconds. The ship's chronometer, the computer...

A beat as the implication sinks in.

PICARD
(continuing)
Everything else... including Commander Data.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at impulse speed through space, no longer near a dust cloud.

PICARD (V.O)
Captain's log, supplemental. Commander Data continues to maintain that we were unconscious for only thirty seconds, despite Doctor Crusher's evidence to the contrary.

34 INT. OBSERVATION LOUNGE

Picard, Beverly, Data, Geordi, Riker, Worf. On the table in front of them sits one of Beverly's incubation bottles.

DATA
Captain, I have a hypothesis.

Picard nods, and seems to study Data intently as he answers.

DATA
The twenty-second century physicist Pell Underhill conjectured that a major disruption in time-continuity could be compensated for by trillions of counter reactions.

Data indicates the incubation chambers.

DATA
(continuing)
The effect could have allowed Doctor Crusher's mosses to arrive at the other side of the worm hole with the unanticipated growth.

GEORDI
Underhill was talking about energy!

34 CONTINUED:

DATA
True. Nevertheless, it is possible that the phenomenon could occur in matter at much higher levels of organization. Given the proper conditions.

34 CONTINUED: (2)

A beat.

PICARD
Thank you, Data. An intriguing hypothesis.

Picard considers for a moment, smiles at Data.

PICARD

(continuing)
Perhaps we've got a tempest in a test tube, after all.

BEVERLY
Captain --

Picard cuts her off with a look.

PICARD
(lightly)
Data, I promised Mister Nelson in Engineering that you would assist him on the sensor diagnostics. You'll find him hard at work on Deck Thirty-six.

DATA
As you wish, Captain.

Data turns and EXITS the room. Picard waits a moment, as if this is difficult.

PICARD
(to Geordi)
Did you believe Data's explanation?

Geordi hesitates.

PICARD
(continuing)
A frank answer, Commander.

GEORDI
Not for a second. I'm honestly amazed that he even proposed it.

34 CONTINUED: (3)

WORF
What are you suggesting, Captain?

PICARD
I'm not sure. I have never known Data to lie, and yet...

BEVERLY
If we never went through a wormhole... then what happened to us during that missing day...

GEORDI
If we were out for a whole day, why didn't our beards grow?

No answers.

RIKER
Whatever it was... it seems to be something Data doesn't want to tell us about...

PICARD
It could be that whatever caused this situation affected Data as well.
(beat)
Or it could be that he's telling the truth... and this is just... another minor mystery.

GEORDI

I can check the computer's chronometer... see if there's evidence of tampering...

34 CONTINUED: (4)

BEVERLY

A transporter trace analysis might give us another indication of how much time has actually passed.

PICARD

Proceed on both counts. Meanwhile, we'll maintain our present course. If there is something wrong with Data, we don't want him aware of our suspicions.

35 INT. ENGINEERING

Data is helping a SUPERNUMERARY engineer, (NELSON), with standard sensor diagnostics. Geordi enters frame, seemingly buoyant.

GEORDI

(lightly)

Gentlemen, how goes the battle?

35 CONTINUED:

DATA

The long-range, infra-red sensors suffered no apparent damage as a result of the wormhole. We are presently checking the neutrino and heavy particle detectors.

GEORDI

Great. I'll take over, Data. The Captain wants you back on the Bridge.

Just a little puzzled, Data nods, hands a diagnostic instrument over to Geordi and turns to go.

GEORDI

(continuing)

See you later in Ten Forward.

DATA

Yes. I will see you then.

Geordi waits until Data actually goes out the door. Then his smile immediately fades and is replaced by serious intent. He sets down the diagnostic instrument.

GEORDI

Nelson, I need your help with the computer.

36 INT. TRANSPORTER ROOM

Beverly ENTERS, steps up to O'Brien, who is at the transporter controls, entering a report into a small computer peripheral.

BEVERLY
Hello, Chief. How's the elbow?

O'BRIEN
Much better. This isn't a house call, is it?

BEVERLY
No, it's not. Tell me, who was the last one to use the transporter before we went through the wormhole?

36 CONTINUED:

O'Brien touches the control board in front of him, gets the answer.

O'BRIEN
Ensign Locklin. She's one of my technicians.

BEVERLY
Have her report immediately to Sickbay.

37 INT. SICKBAY

Beverly is holding a small instrument over the lower arm of a young woman, ENSIGN LOCKLIN, who is sitting on a diagnostic bed. As she continues to slowly move the device, Beverly and her assistant Alyssa Ogawa monitor the screen behind them.

BEVERLY

Electrolyte concentration.

ALYSSA
Twelve point five deviation from previous.

Beverly and Alyssa share a look.

BEVERLY
Interesting...
(adjusting device)
Let's check the cellular membrane. I'm willing to bet the internal turgor pressure is off by almost the same amount.

She again holds the instrument over Ensign Locklin's arm. A few beats. Beverly and Alyssa watch the readout behind the bed change slightly.

ALYSSA
Eleven three deviation from the norm.

BEVERLY
(excited)
That's what I wanted to hear.
(to Locklin)
Thank you, Ensign Locklin. That'll be all.

37 CONTINUED:

Ensign Locklin nods, jumps down from the bed and goes out the door as Beverly touches a companel.

BEVERLY
Crusher to Captain Picard.

37A INT. TURBOLIFT

PICARD
(keying insignia)
What is it, Doctor?

BEVERLY'S COM VOICE
I need to see you immediately.

PICARD
I'm on my way to Engineering.
Join me.

38 INT. CORRIDOR

Picard and Beverly are walking quickly along a corridor.

BEVERLY
Physiologically, each of us is on a daily cycle. Our cells have developed rhythms based on a twenty-four hour period.

PICARD
Our internal clocks.

BEVERLY
Exactly, and I can measure that effect at the molecular level. I took a trace from the last

person to use the transporter,
and compared her cell function
levels to what they are right now.
If we were unconscious for only
thirty seconds, those cycles would
be nearly synchronous.

PICARD
And were they?

BEVERLY
No. We were out for longer than
thirty seconds, Captain. A lot
longer.

OFF Picard's reaction.

39 OMITTED

40 INT. ENGINEERING - CLOSE ON GEORDI

from inside a ladder well as he climbs down and out.

GEORDI
(loudly)
I've got some good news, and some
bad news...

41 NEW ANGLE

On Geordi as he emerges from the tube into the presence
of Picard and Dr. Crusher.

GEORDI
The good news is that we were

right about the computer's chronometer. There's a security program to prevent tampering. But it looks now like it was disabled, and a new program put in its place. Someone reset the clock.

PICARD
And the bad news?

GEORDI
Data and I are the only ones onboard this ship capable of doing it.

42 INT. READY ROOM

Data is standing in front of Picard.

DATA
A bit of a mystery, Captain.

PICARD
That's an understatement.
(beat)
Is it possible that something or someone affected you -- without your knowledge?

DATA
I am unable to answer that question, Captain.

Picard pauses for a moment.

PICARD

Data, would you consent to being examined by Commander La Forge?

42 CONTINUED:

DATA
As you wish, Captain.

Picard touches a companel.

PICARD
(to com)
Come.

Immediately, the door slides open and a security officer steps inside.

PICARD
Please escort Commander Data to Engineering.

The officer steps to Data's side.

DATA
(to Picard)
I know the way, Sir.

A beat. Data and the security officer head towards the door.

CLOSE ON Picard's face as the door slides open and shut offscreen.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Establish heading at impulse through space.

PICARD (V.O.)
Captain's log, supplemental. It has become clear that everyone aboard the Enterprise has lost an entire day. As the mystery of what actually occurred during those missing hours continues to deepen, so do my doubts about Commander Data.

43A INT. ENGINEERING

The side of Data's head is open and blinking. Geordi has a small, pen-like device in hand. He's trying to keep things light, but it's a cover -- he's clearly uncomfortable with this assignment.

GEORDI
We'll start with the higher functions before we get down to basics.

He moves the pen-like device towards Data's head.

GEORDI
(joking)
Now, this won't hurt a bit...

He touches the device to Data's exposed head.

DATA
Have you forgotten that my sensory inputs are not programmed to experience pain, Geordi?

GEORDI
It's a figure of speech. Bedside manner. I was just trying to make you comfortable.

DATA
I am perfectly comfortable.

43A CONTINUED:

GEORDI
(almost to himself)
Pattern recognition, syntactic algorithms, heuristic functions -- all normal.

DATA
However, I cannot help noticing that you appear a bit uncomfortable yourself.

Geordi again touches the instrument to Data's head.

GEORDI

I just don't like having to do
this, that's all...

DATA
(puzzled)
The Captain has expressed doubts
about my operational capacities.
Doubts which, given the
circumstances, seem entirely
justified. I do not understand
your reluctance to carry out his
instructions.

Geordi takes down the instrument.

GEORDI
It's not reluctance exactly...
more like concern. I don't want
to find something wrong with you.
On the other hand...

DATA
Yes?

GEORDI
It feels like you're not being
completely... honest with us.
Data, I'm your freind... if
something is wrong, tell me...
maybe I can help you...

DATA
(a beat)
There is nothing I can tell you,
Geordi, beyond what I have already
stated.

Geordi stares at him for a long beat.

43A CONTINUED: (2)

GEORDI
Okay.

Data almost looks for a moment as if he wants to go ahead and tell him anyway, but changes his mind.

DATA
Okay...

Off the look between them.

44 INT. BRIDGE

Picard is at the helm; Riker, Worf, the Ensign and Troi are at their respective stations.

The turbolift door opens and Geordi steps onto the Bridge. Picard looks towards him expectantly.

GEORDI
I've finished examining Data, Captain.

PICARD
And?

GEORDI
Nothing's wrong with the technology that I can see. He's in perfect condition.

PICARD
I was almost hoping you'd find a problem.

GEORDI
He could still be malfunctioning beyond my ability to detect it.

Picard pauses, looks around, frustrated.

PICARD
This entire mystery began when our sensors detected that planet. First it was class "M"... now it isn't...

44 CONTINUED:

RIKER
But the sensors were malfunctioning. Our probe clearly established the planet could not support life...

PICARD
Data launched that probe.

They exchange a look.

RIKER
(to Geordi)
If he rigged the probe, could you prove it?

GEORDI

I could try.

He EXITS. The Captain glances around at the rest of the crew.

PICARD
What happened to us in that missing day? Surely clues must exist. Each of you think back to what you were doing right before we blacked out. Reenact it if need be. Look for anything odd or --

WORF
-- Counselor!

Worf rushes to Deanna's side as she nearly faints off her chair.

PICARD
Deanna, are you alright?

TROI
(recovering)
Just a moment... Yes... I'm fine...

RIKER
What happened?

TROI
I suddenly became dizzy... I'd better go to my quarters.

44 CONTINUED: (2)

PICARD
Perhaps Sickbay would be a better idea.

TROI
(standing)
No. Really, I'm alright.

Picard nods to Worf.

PICARD
See the counselor to her quarters.

WORF
Aye, Captain.

45 INT. CORRIDOR OUTSIDE TROI'S QUARTERS

Troi and Worf walk up to Troi's door.

TROI
Thank you for coming with me, Worf.

WORF
Of course. You're certain you are well.

TROI
I just need some rest.

Troi ENTERS her quarters, the door closing behind her. Worf stands doubtfully for a few beats in the corridor, then starts away.

There is a short, frightened scream from Troi's cabin. Worf wheels around and dashes back to the door.

WORF
Counselor!

The door remains closed. Worf touches his communicator.

WORF
Security! Override the lock on Deanna Troi's quarters! Now!

The door opens, and Worf dashes in.

46 INT. TROI'S QUARTERS

Worf ENTERS, but Troi is not in the main part of her cabin. He dashes towards the washroom.

Troi is inside. She is pale, shaking with fright. She is backed against the wall opposite the mirror, averting her eyes from her reflection.

WORF
What's wrong?

TROI
The mirror... I came in here...
and I looked into the mirror...
It wasn't me, Worf... Not me...
It was my face, but it wasn't me inside...

CUT:

47 INT. TROI'S BEDROOM

Troi is sitting in bed as Beverly finishes running an instrument around her head. Picard is standing nearby.

PICARD
Is she alright?

TROI
I feel fine...now.

BEVERLY
Signs of stress, adrenaline by-products higher than baseline. But that's a normal reaction to sudden fright. All brain functions check out okay.

PICARD
Deanna, what happened?

TROI
A hallucination perhaps.

PICARD
What did you see?

47 CONTINUED:

TROI
It wasn't what I saw. It was what I felt. I looked into the mirror,

and it seemed a stranger was
staring back at me from behind
my own eyes.

She wraps her arms together as if for comfort in reaction to the memory.

TROI
(continuing)
As if my own face was a mask.

Picard puts a gentle hand on her shoulder.

GEORDI'S COM VOICE
La Forge to Captain Picard.

PICARD
Yes, Geordi.

48 INT. ENGINEERING (OPTICAL)

Geordi is standing in front of a monitor displaying an image of the same Neptune-like planet the probe relayed earlier back to the Enterprise.

GEORDI
(to Com)
I found something, sir.

49 OMITTED

50 INT. SICKBAY

Beverly returns to see Worf waiting...

BEVERLY

Hello, Worf.

WORF

Doctor.

He seems a little hesitant.

BEVERLY

Can I help you?

50 CONTINUED:

WORF

Perhaps not.

Worf turns to leave --

BEVERLY

-- Worf.

He stops, turns back to her.

BEVERLY

(continuing)

You came in here for something.
You can trust me.

WORF

A warrior does not complain about
physical discomfort.

Dr. Crusher puts a caring hand on his shoulder and
maneuvers him towards a diagnostic bed.

BEVERLY
Are you in pain?

WORF
But the Captain ordered us to report anything out of the ordinary.

He holds out the wrist he's been favoring since the time-jump incident. Beverly takes an instrument and runs it over the arm. A very surprised look crosses her face.

BEVERLY
How did this happen?

51 INT. DATA'S QUARTERS (OPTICAL)

Data, Picard and Geordi are standing around the monitor screen in Data's quarters, staring at the image of the Neptune-like planet, with various numbers and symbols across the screen.

PICARD
Do you recognize the planet, Data?

DATA
Yes, it is the planet our probe detected in the T-tauri system.

GEORDI
No it's not. Actually, it's Tethys Three. I retrieved the image from the ship's library. The geophysical figures have

been slightly altered, but it's definitely Tethys Three.

Geordi doesn't look too comfortable about his role here.

PICARD
(to Data)
Strange that an obscure planet several hundred light years from here should be picked up by our probe.

There is a tense beat.

PICARD
Data, did you take this image from the ship's library and then program the probe to send it back to us?

DATA
I cannot verify that hypothesis.

PICARD
But you don't deny it.

DATA
No, Sir.

Picard looks to Geordi.

PICARD
Geordi, send another probe to the T-tauri system.

51 CONTINUED:

GEORDI
Yes, Sir.
(as he turns to go)
Sorry, Data.

Geordi goes out the door. Picard waits until he's gone, then turns back to Data.

51 CONTINUED: (2)

PICARD
Counselor Troi just had a very disturbing hallucination.

DATA
Is she alright?

PICARD
For the moment. Can you tell me if Deanna's incident is in any way related to the missing time period?

DATA
No, Sir. I cannot.

PICARD
Data! You're the key to this entire mystery. And you've done nothing but block my attempts to solve it. Why are you fighting me?

DATA
It is not by choice.

PICARD
What does that mean?

DATA
I cannot say.

PICARD
You would rather endanger Deanna Troi, a friend, than tell me what's going on?!

DATA
Which would you place first? The welfare of a single individual? Or that of the entire crew?

Picard is taken aback.

PICARD
Are you saying that by not cooperating, you're actually protecting us?

51 CONTINUED: (3)

DATA
I am not saying that at all. I merely state a possible alternative explanation.

PICARD

Then I'm going to ask you again. And I'm ordering you to respond directly. What really happened to us?

DATA

I cannot answer that, Captain.

Picard is completely frustrated.

PICARD

What would you have me do?! How would you handle this, if our positions were reversed?

DATA

I am apparently guilty of falsifying the Enterprise's records. Of interfering with an investigation. Of disobeying a direct order from my commanding officer. Your duty seems clear.

A beat.

PICARD

Do you know what a court-martial would mean? Your career in Starfleet would be finished.

DATA

I realize that.

PICARD

Do you also realize that you would most likely be stripped down to the wires to find out what the

hell went wrong?

DATA

Yes, Sir. I do.

FADE OUT.

END OF ACT THREE

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ACT FOUR

FADE IN:

52 EXT. SPACE - THE ENTERPRISE (OPTICAL)

53 INT. READY ROOM

Beverly and Worf are with Picard.

BEVERLY

The wrist has been broken. Broken, reset, and treated with one of our subcutaneous bone fusion units.

PICARD

During the missing day?

BEVERLY

It's the only possibility.

Picard starts pacing, almost as if he's talking to himself.

PICARD
You're suggesting he was conscious?

BEVERLY
I'm suggesting maybe we all were. I certainly didn't repair a broken wrist while I was unconscious.

53 CONTINUED:

PICARD
Our memories of that day?

BEVERLY
Blocked. Possibly erased.

PICARD
By whom?

A pause.

WORF
There are very few individuals on board who could have broken my wrist.
(pause)
Commander Data is one of those individuals.

PICARD
I can't accept that explanation.

WORF
He does possess the speed and

strength.

PICARD
Granted. But I am beginning to suspect that Data is refusing to cooperate because he believes he is acting in the best interests of the Enterprise.

GEORDI'S COM VOICE
La Forge to Captain Picard.

PICARD
(to Com)
Yes, Geordi.

GEORDI'S COM VOICE
Our probe's approaching the planet, sir.

PICARD
(to Com)
Acknowledged.

53 CONTINUED: (2)

FOLLOW Picard onto the Bridge, Beverly and Worf close behind.

PICARD
Now maybe we'll get some answers.

54 INT. BRIDGE

Picard strides towards his chair, as Worf and Beverly

take their respective positions. Riker, Geordi and McKnight are already at theirs posts.

GEORDI
Visuals available now, Captain.

55 ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

A sandy-brown planet.

RIKER
M-Class. Nickel-iron core, nitrogen-oxygen atmosphere.

PICARD
The same planet our sensors picked up before the so-called wormhole...

RIKER
Affirmative.

Geordi reads off his instruments.

GEORDI
No indication of any space-time distortion whatsoever. The probe should at least be detecting a residual effect, even if the wormhole is inactive.

PICARD
That's because there isn't a wormhole. There never was.

The crew is puzzled.

MCKNIGHT

Sir?

55 CONTINUED:

A hint of Dixon Hill is on him now, as he paces the room.

PICARD

It was a ruse to throw us off the track. Look at the clues. Doctor Crusher's incubation experiment, the computer clock, the transporter trace all indicate the existence of a missing day. Worf's broken wrist suggests that we may have been awake and aware for that day, and possibly in a struggle for our lives.

BEVERLY

The fact that we're alive suggests we must have won.

PICARD

Not necessarily, Doctor. Data's behavior clearly suggests we did not. Why else would he be willing to sacrifice his career rather than tell us the truth?

WORF

But if we didn't win and we didn't lose... ?

PICARD
The only alternative left is a stalemate. A compromise might have been reached... a compromise that could have forced Data into silence.

RIKER
But maybe by uncovering all this, we're in danger of upsetting the stalemate. Maybe it's best to leave well enough alone.

55 CONTINUED: (2)

PICARD
Possibly, Number One. And I would be willing to live with the mystery... but Data's role in this must be ascertained... or he will never be trusted with starship duty again. I cannot live with that.

Picard stares at the viewscreen.

PICARD
(to McKnight)
Ensign, take us back to the scene of the crime. Go to warp two.

56 OMITTED

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Speeding through space at warp speed.

58 INT. BRIDGE - LATER

The Ensign glances up from her instruments.

MCKNIGHT
Within sensor range, Captain.

PICARD
Drop to impulse. Lieutenant Worf, maximum shields, ready all weapons.

WORF
Shields up. Photon torpedos armed, phasers standing by.
(a beat)
Captain, an energy field has appeared between our position and the planet.

PICARD
On screen.

59 ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

In front of the ship is a green, rectangular, glowing field.

PICARD
Hold position. Let's see what it does.

WORF

The field has emitted an energy-pulse, approaching the Enterprise.

Riker glances at an instrument panel.

RIKER
Too slow to be a photon torpedo.

WORF
It might be a probe.

59 CONTINUED: (2)

PICARD
Let's see what happens when it hits the shields.

60 OMITTED

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The energy-pulse, a glowing green missile, strikes the Enterprise shields, spreads in a shower of fluorescence, and fades.

62 INT. BRIDGE

Worf is staring at his instruments.

WORF
Shields undamaged. The energy-pulse has dispersed.

63 INT. TROI'S QUARTERS (OPTICAL)

Troi is asleep in her bed. Suddenly a green glow suffuses her room, and slowly coalesces around her head, until it seems to disappear into her. Troi sits up, her face blank.

64 INT. DATA'S QUARTERS

Data rises from his chair as the door opens and Troi ENTERS.

DATA
Counselor Troi. What is it?

But when Troi speaks, it is with a very flat tone.

TROI
The plan has failed.

Data reacts with surprise.

DATA
You have returned.

TROI
Your ship is again in our space.

64 CONTINUED:

DATA
I was unable to prevent this.

TROI
Regardless, you are here.

Troi's voice is a threat.

DATA
Please. The Enterprise is not a threat to you. Give me more time. Our destruction would only --

The door slides open and Geordi ENTERS the room. Surprised to find Troi there.

GEORDI
Data, the Captain wants me to take you to the Bridge.
(to Troi; puzzled)
Counselor...

DATA
One moment, if you would.

Geordi hesitates, unsure about what's going on, then steps back out of the room, the door closing behind him.

DATA
Please. Do nothing. It may yet be possible to salvage the situation.

Troi gives no response other than an intense stare.

65 INT. BRIDGE (OPTICAL)

Data and Geordi ENTER. Geordi goes to his station while Data approaches Picard. Picard stands. The planet with a green energy field in front of it is on the viewscreen.

DATA
Reporting as ordered, Captain.

PICARD
(indicating viewscreen)
As you can see, we're back to where this all started.

65 CONTINUED:

Data glances at the screen.

DATA
We must leave immediately.

PICARD
Why?

DATA
Any further delay will put all of our lives at grave risk.

PICARD
Why? What is the source of that risk?
(indicating screen)
The energy field?

DATA
I cannot say.

PICARD
(temper rising)
Data, you sound like you're stuck

in a feedback loop. You have free will. You very well can say. You have a choice.

DATA

My silence is not by choice, Sir.

PICARD

Not by choice?

(indicating screen)

Are you somehow being controlled by that force? Did Geordi miss something when he examined you?

DATA

Geordi's examination was exemplary.

PICARD

Then why are you still compelled to disobey my orders? How --

65 CONTINUED: (2)

Picard stops in mid-sentence as an inspiration strikes. He starts again, more calmly.

PICARD

During the missing day. Were you contacted by Starfleet? Were you given orders to conceal the truth from us?

DATA

I cannot answer that question.

We must leave.

PICARD

Dammit, Data! It's the only explanation that makes sense! This ship is not going anywhere until I get an answer. Now who gave you such an order?

Troi ENTERS the Bridge. Data and her immediately make eye-contact. There is a look between them. He turns back to Picard.

DATA

You did, Sir.

OFF Picard's astonished reaction.

66 thru 67 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

68 INT. BRIDGE

Picard is still stunned at Data's revelation.

PICARD
I... ordered you to lie?

WORF
(interrupting)
Captain! The energy field is approaching!

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The rectangular green field interposed between the Enterprise and the planet is moving steadily towards the ship.

70 INT. BRIDGE

RIKER
Maintain shields at full intens--

DATA
-- No! You must vary shield strength and shape as rapidly as possible. Maximum shields will only speed the ship's takeover.

Picard and Riker exchange glances.

WORF
Contact imminent.

PICARD
Do as Data says. Now!

WORF
(touching controls)
Aye, sir.

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The rectangular green glow has draped itself outside and over the invisible shields, and seems to be pulsing and changing its shape -- shrinking, then expanding, over and over, not getting any closer to the ship.

72 INT. BRIDGE

Worf looks up from his instruments.

WORF
The field is shifting amplitude... trying to match the shield...

DATA
Captain, eventually the field will be able to penetrate our shields... There is no way to counter the Paxans' technology. We can delay their takeover -- we cannot prevent it.

Picard is taken aback.

PICARD
The Paxans. Who are they?

Data replies with a look towards Troi. Picard turns to her, puzzled.

TROI
(futzed)
You have invaded our system.

REACTION SHOTS of the Bridge crew. Worf reaches for his phaser; Data raises a hand towards him.

DATA
You would only harm Counselor Troi's body.

72 CONTINUED:

PICARD
(to Troi)
We are explorers, not invaders.

Troi's eyes flash with anger.

TROI
Your knowledge of us is unacceptable.

DATA
They are xenophobes, Sir. Isolationists. The Paxans terraformed a protoplanet in this system to better conceal their whereabouts. The apparent wormhole we experienced during our previous encounter is actually a trap designed to keep away intruders.

PICARD
Go on.

DATA
The energy field stuns everyone

on board the intruding ship
putting them in a state of
biochemical stasis.

GEORDI
That explains why our beards
didn't grow.

DATA
Then the Paxans take the ship
out of their territory.

RIKER
The crew wakes up thinking they
just went through a wormhole,
so they count their blessings and
keep going.

DATA
Precisely.

PICARD
What went wrong this time?

72 CONTINUED: (2)

DATA
My positronic brain is a
technology unknown to the Paxans.

TROI
Our stun-field had no effect on
him. He remained conscious as
we attempted to take over your
ship.

DATA
When I realized that I alone was able to act --

EFFECT TO:

73 INT. BRIDGE (FLASHBACK SEQUENCE) (OPTICAL)

The flashback begins immediately after the teaser scene. Data sees that everyone is slumped or sprawled on the Bridge.

DATA (V.O.)
(continuing)
-- I initiated emergency procedures.

Data turns back to his console.

DATA
Computer, the crew is incapacitated. Engage Emergency Plan Zed Zed Alpha.

COMPUTER (V.O.)
Automatic defense procedures initiated. Energy field strength increasing. Warning, shield penetration seventeen percent.

Puzzled, Data studies the reading on his instruments. He comes to a quick decision.

DATA
Computer, begin random fluctuation

of shield frequency and
modulation.

COMPUTER (V.O.)
Executed.

73 CONTINUED:

Data pulls out a tricorder, steps quickly over to Riker and waves it over him.

DATA (V.O.)
With the Enterprise temporarily
protected, I revived the crew.

A beat as he studies the readings, then:

DATA
Computer, release compound A-D-T-H
into the air flow system; five
parts per million.

COMPUTER
Acknowledged. Initiating compound
release now.

Immediately, the crew begins to revive... Data helps Picard to his feet. The crew shrugs off the effects of the stun, and resume their posts.

PICARD
Status, Data?

DATA
The energy field is attempting

to match shield frequencies, Sir.

PICARD
Options, Mister Worf?

WORF
I do not recommend weapons at this range.

PICARD
Can we go to warp?

DATA
Negative. The field is also acting as a tractor beam.

The lights suddenly dim, brighten, and dim again.

COMPUTER
Warning. Shields have been penetrated.

The lights return to normal.

73 CONTINUED: (2)

WORF
All systems are frozen, Captain.

A green glow suddenly suffuses the entire Bridge. Everyone reacts. Worf pulls his phaser. The green glow shrinks down, coalescing around Troi.

DATA (V.O.)
The Paxans can manipulate energy

structures on many levels. They took control of Counselor Troi's body to communicate with us.

The green glow disappears, seemingly into Troi's body. Troi suddenly moves with intent towards Picard.

WORF

Captain!

Worf raises his phaser, and tries to block her way. She grabs hold of his right wrist and casually tosses him aside. Worf lands with a cry of pained surprise, clutching his now broken wrist.

Riker and Data start forward to protect Picard, but he holds out a hand to restrain them.

PICARD

No! Everyone stop!

Data and Riker halt. As does Troi.

PICARD

(to Troi, carefully)

Who are you?

TROI

You know of our existence. We have no choice but to destroy this ship.

PICARD

If you destroy this ship, others will come searching for us. You may not be able to stop them all. Knowledge of your civilization

could be spread across half the galaxy.

73 CONTINUED: (3)

Troi's face seems to blanche at that prospect.

TROI
No...

PICARD
Allow us safe passage and we will protect your right to privacy to the best of our ability. We will tell no one of your existence.

TROI
There are over a thousand lifeforms on this vessel. How could you assure their silence?

Picard knows he cannot, thinks quickly.

PICARD
This biochemical stasis. Does it supress synaptic functions?

TROI
It does.

PICARD
Then you must have the capability of affecting memory. Could you erase the short term memory of everyone on this ship? Remove

all knowledge of this event?
Allow us to proceed as though it
never happened?

The Paxan considers this.

TROI
It would take time. One of your
days.
(indicates Data)
And he is immune to our influence.

Picard moves to Data...

73 CONTINUED: (4)

PICARD
Data, I have to give you a most
unusual order... I'm not quite
sure how well you will be able
to integrate it into your
program...

DATA
As a Starfleet officer, I am
required to follow all of your
orders, Captain.

Picard looks to Troi to emphasize what Data just
said...

PICARD
Good. Because our survival
depends upon it. I am ordering
you never to reveal what has

happened here today. Not to Starfleet, not even to myself. You will conceal your memory of the Paxans for as long as you live. Is that understood?

DATA

Completely, Captain.

73 CONTINUED: (5)

PICARD

(to Troi)

Satisfactory?

TROI

(a beat)

Agreed.

PICARD

Excellent.

(to everyone)

Now, our task is to eliminate any information in the ship's records that might lead to knowledge of this incident. Let's get to work.

EFFECT

BACK TO:

74
thru OMITTED
75

76 INT. BRIDGE (REAL TIME)

Data is telling his story.

DATA
We proceeded to erase all evidence
of our encounter with the Paxans.
I reset the computer's chronometer-and
the crew was again stunned
into unconsciousness and their
short term memories erased. When
they were revived a day later,
the computer adjustments made it
appear that only thirty seconds
had passed.

RIKER
And here we are.

PICARD
(re: Troi)
Here we are again.

76 CONTINUED:

TROI
Your plan failed. This ship must
be destroyed.

PICARD
Wait. Please.

76 CONTINUED: (2)

PICARD

The plan failed because clues were left behind that suggested a mystery. And to many humans, a mystery must be solved. Doctor Crusher's incubation experiment, Worf's wrist, Troi's hallucinations... little pieces of evidence that led us to even more clues about the clock, the transporter trace, Data's odd behavior... Don't you see... without clues, there would be no mystery! If we were to simply eliminate all the clues and begin again...

TROI

Again?

PICARD

Exactly. Consider the first time a run-through, a rehearsal... to shake out all the flaws. The second time will succeed -- if we leave no clues.

76 CONTINUED: (3)

TROI

(beat)

You are a most unusual species. Worthy of a second chance. Proceed.

Troi suddenly shudders and collapses.

RIKER
Deanna?

Riker goes to her side. She nods -- she's okay.

PICARD
Welcome back.

Riker lends support to Troi as Picard directs the rest of the crew.

PICARD
(continuing)
Data, Geordi -- reconfigure the computer and all records. Number One, you're to oversee the rest of the ship.
(to all)
Let's get it right this time.

76A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

77 INT. BRIDGE (ONE DAY LATER)

CLOSE SHOT of Picard, unconscious, beginning to come around... Data goes to assist him as before.

PICARD
Data, what happened... ?

DATA

The effect from the wormhole was rather intense.

PICARD
I should say so...

DATA
Everyone but myself was rendered unconscious. My positronic brain is immune to the effect.

Picard rises as the rest of the Bridge begins to awaken.

PICARD
How long were we out?

DATA
Thirty seconds, Sir.

RIKER
Current position?

MCKNIGHT
Point five-four parsecs from our previous position; bearing two-eight-five mark one-four-seven.

Everyone settles in.

PICARD
It could be worse.

77 CONTINUED:

DATA
Yes, Captain. The wormhole appears to have been a local phenomenon.

BEVERLY'S COM VOICE
Crusher to Bridge. What happened?

INTERCUT:

77A INT. SICKBAY

PICARD
The ship just went through a wormhole. The entire crew was unconscious for approximately thirty seconds.

BEVERLY
Anyone hurt on the Bridge?

PICARD
(glancing around)
Apparently not.

BEVERLY
Acknowledged. Crusher out.

77B INT. BRIDGE - CONTINUOUS

PICARD
Status reports?

RIKER
(checking console)

No damage to Engineering.

WORF

Shields and weapons systems unaffected.

Picard glances at Troi.

PICARD

Counselor?

77B CONTINUED:

TROI

There's a general feeling of disorientation on board. Nothing serious as far as I can tell.

Picard glances around the Bridge one last time to assure himself that all is in order.

PICARD

Well, then. We still have that anomalous M-Class planet to investigate.

(to McKnight)

Ensign, replot a course back to...

DATA

Sir, it is likely that the anomalous readings were caused by the wormhole's effect. It was extremely unstable. I would recommend against returning. It might put the Enterprise at

further risk.

RIKER
We could sent a probe...

DATA
(a little too quick)
That would certainly be
sufficient, Commander.

Picard stares at Data for a very long moment... Did Data show his hand? Will Picard order them back again? Data's face is like granite. Finally...

PICARD
Make it so. And put out a hazard
advisory to Starfleet.

DATA
Aye, sir.

PICARD
Set a course to Evadne Four,
Ensign.

MCKNIGHT
Course laid in, sir.

PICARD
Engage.

OFF Data's face --

78 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at impulse speed.

79 thru 80 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"First Contact"
#40274-189

Teleplay by
Joe Menosky & Ronald D. Moore
and
Michael Piller

Story by
Marc Zicree
and
David Bischoff & Dennis Russell Bailey

Directed by

Cliff Bole

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FINAL DRAFT

NOVEMBER 28, 1990

STAR TREK: "First Contact" - REV. 11/30/90 - CAST

STAR TREK: THE NEXT GENERATION
"First Contact"

CAST

PICARD	CHANCELLOR DURKEN
RIKER	MINISTER MIRASTA YALE
TROI	MINISTER KROLA
DATA	DOCTOR NILREM
BEVERLY	DOCTOR TAVA
GEORDI	DOCTOR BEREL
WORF	NURSE LANEL
	MALE INTERCOM VOICE

Non-Speaking
SUPERNUMERARIES Non-Speaking Malcorians:
MALE NURSE 3 N.D. DOCTORS
2 MEDICAL TECHS
2 NURSES

A SECURITY GUARD

STAR TREK: "First Contact" - 11/28/90 - SETS

STAR TREK: THE NEXT GENERATION
"First Contact"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	MALCOR (MATTE SHOT)
TRANSPORTER ROOM	CAPITAL CITY
TEN FORWARD	
MAIN ENGINEERING	
CORRIDOR	
MALCOR	
MEDICAL FACILITY (HOSPITAL)	
CORRIDOR	
RIKER'S ROOM	
CHANCELLOR DURKEN'S OFFICE	
MIRASTA'S SCIENCE LAB	

STAR TREK: "First Contact" - 11/30/90 - PRONUNICATION GUIDE

STAR TREK: THE NEXT GENERATION
"First Contact"

PRONUNCIATION GUIDE

ADRULMINE	ah-DROOL-mine
BEREL	BER-rul
COSTAL	CAHS-tul
DURKEN	DURH-ken

ICHOR EYE-kohr
KROLA KROH-la
LANEL lan-EL
MALCORIAN mahl-KOHR-ee-an
MARTA MAR-tah
MIRASTA mear-AST-ah
NILREM NILL-rehm
OCTARES OKT-tairs
PENTADS PEHN-tahds
QUADROLINE KWAHD-row-leen
RIVAS JAKARA REEV-ass ja-KAH-ruh
SIKLA SICK-la
TAVA TAH-vah
TELENCEPHALON tell-en-SEHF-ah-lahn

STAR TREK: THE NEXT GENERATION
"First Contact"
TEASER

FADE IN:

1 INT. ALIEN MEDICAL FACILITY - CORRIDOR - DAY

CLOSE ON a wide sliding door opening... TWO MALCORIAN MEDICAL TECHNICIANS rush someone on a gurney through the doors and into a small room crowded with medical equipment for emergency trauma care. The level of technology in evidence is approximately mid 21st century Earth with just enough differences to tell us that this is an alien world. There are two treatment bed/tables, cabinets and trays with medical instruments, and a display for reading scans. The Malcorians are humanoid with a slight difference in facial features... their hands are shaped like mittens without fingers (and if this is a difficult makeup job,

they can all wear gloves.)

There is a sense of urgency as the Technicians rush the gurney into the Emergency Room... two young Malcorian physicians, NILREM (male) and TAVA (female) quickly move equipment and get a table ready for the incoming patient. Throughout the following scene, we should NOT SEE the face of the man lying on the gurney, but he is in Malcorian civilian garb and has a large bandage on his head. We may notice he does wear gloves (mittens) on his hands. They have the gurney in position and the Technicians help to move the victim off the gurney and onto the table.

NILREM
Ready... lift!

They all lift and move the victim on the table. The Technicians now move away and EXIT.

1 CONTINUED:

The two doctors move with the smooth efficiency of hurried professionalism. They begin to attach the victim to alien emergency equipment...

NILREM
He took a severe blow... possible trauma to the telencephalon...

TAVA
(examining patient)
Start fifteen octares of quadroline. We'll need a complete del-scan series.

Nilrem takes stethoscope-type device and puts it on the patient's STOMACH. Nilrem listens... frowns...

NILREM
(incredulous)
I can't find his cardial organ...

Tava quickly grabs the patient's wrist...

TAVA
What do you mean? I'm reading a steady circulation...

Nilrem goes searching for the heart with his scope... moves it around... finally places it on his chest...

NILREM
There it is... up here...

TAVA
In his digestive tract?

NILREM
Have you ever seen anything like this... ?

They exchange a puzzled look and then Nilrem gets back to work as Tava gingerly uses his hands to probe the man's stomach...

TAVA
He's missing three costal struts on one side and four on the other...

NILREM
You think that's something... look

at this...

1 CONTINUED: (2)

Moving to see Nilrem at the man's feet, having removed his shoes and socks, showing toes --

NILREM
He has digits on his terminus...

Reactions... they move to his hands and peel off his gloves... to reveal fingers on his hand... more reactions. They exchange a look. Look at him.

TAVA
(quietly)
What are you?

MOVE TO REVEAL RIKER lying unconscious on the table. His face has been altered so he looks like a Malcorian. On Riker...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 INT. RIKER'S ROOM - DAY

Close on Riker in a bed, head bandaged, monitors working... waking up... he gropes for his bearings a second, then reacts as he sees --

3 ANGLE - A GROUP OF SIX DOCTORS

including Nilrem and Tava are at the foot of his bed, watching him with extraordinary curiosity... Riker feels the pain in his head...

RIKER
What happened?

A senior physician (BEREL) has joined the group... an overworked man who doesn't need any more in his life right now, certainly not an alien in his hospital.

BEREL
You're in the crisis room at the Sikla Medical Facility. You've had a severe injury, but you're going to be all right.

Riker takes this in for a moment... nods again in understanding. His head hurts terribly.

RIKER
I was caught in the riot when the police moved in... that's the last thing I remember.

BEREL
Can you tell us your name?

Riker is careful... it's all starting to come back to him and he wants to make sure he doesn't say the wrong thing.

RIKER
Rivas. Rivas Jakara.

BEREL
Rivas Jakara. Where do you live?

3 CONTINUED:

RIKER
(well-rehearsed)
In the Marta community on the southern continent...

3 CONTINUED: (2)

TAVA
You're a long way from home.
(beat)
Are there any members of your family we should notify...

RIKER
No... I have no family.

He lifts his hand as if to rub his head and then sees the primitive equipment he's attached to.

RIKER
I can't stay here... I have to get back...

BEREL

You're in no condition to leave yet...

Berel studies him with an experienced eye... doesn't believe Riker's telling the truth... still, using very good bedside manner, he manages a reluctant grin as he moves to a more intimate position, perhaps sitting on the corner of the bed...

BEREL
There are several... unusual things about your case, Mister Jakara... your cranial lobes, for example. They seem to be surgical implants...

RIKER
I did have some cosmetic surgery... to correct a genetic birth defect...

Picking up his hand... looking at the fingers...

BEREL
And these? Another birth defect?

3 CONTINUED: (3)

RIKER
(acknowledges, of course)
Yes, isn't that something? My father's were the same way...

NILREM

(sharp)
You want us to believe that all your abnormalities are inherited genetic traits?

Berel shoots him a look, and Nilrem backs off.

RIKER
I understand your confusion. My personal physician is much more familiar with these... genetic irregularities... to be honest, I'd feel better if I were back home under her care...

BEREL
Why don't I talk to her about that... what's her name?

RIKER
(beat)
Crusher... but actually, I'm not sure you'll be able to reach her.

BEREL
Why not?

RIKER
She's taking... a sabbatical.

A long look by Berel. Then...

BEREL
Well, we'll do the best we can for you.

Berel pats him on the wrist, rises. About to leave, a

'Columbo' afterthought...

3 CONTINUED: (4)

BEREL
Oh, there was one other thing...
(he pulls a phaser out of his pocket)
We found this curious looking device in your clothes... what is it?

RIKER
Oh, it's just a toy I was taking home... a present...

BEREL
I thought you didn't have any family...

RIKER
For a neighbor's child.
(beat)
Did they find anything else, I had one piece of jewelry... a metal pin...

BEREL
No, I'm sorry. This was all we found...

Berel glances at the others, they all leave. Riker immediately breaks his pretense, looks to the heavens with an 'oh shoot' look, tries to get up... but pain shoots through his head and he must retreat back to

bed...

4 INT. MEDICAL FACILITY CORRIDOR

As the group comes out. Tava moves to Berel...

NILREM
(voice rising)
"Genetic irregularities"?... that thing isn't even the same species as we are...

4 CONTINUED:

BEREL
(looks hard at him)
Keep your voice down.
(beat)
The last thing we need is a panic in here over some...

He sighs, cannot bring himself to say it... Nilrem finishes it...

NILREM
It's all the space flights... they've attracted creatures from outer space...

BEREL
Now, that's exactly the kind of thing I don't want to hear ... is that understood?

TAVA

What are you going to do?

BEREL
(sighs)
With all the medical facilities available, why did he have to end up here?

NILREM
I think we ought to call Central Security.

BEREL
I'm not calling anybody yet. Not until we've done a lot more. A lot more. I want his story checked out...
(MORE)

4 CONTINUED: (2)

BEREL (Cont'd)
Run a complete search through the medical library... be absolutely certain there's never been anything like him...

NILREM
What if there're more of them? They could be everywhere...

BEREL
(calm down)
Somebody get Nilrem a calmative.
(beat)

We ought to see if we can find the physician Crusher. And give this thing...

(handing the phaser to Nilrem)

... to somebody in technical to check out.

On the move --

TAVA

What about him?

BEREL

Cordon off this wing... I want security on his door twenty-nine hours a day... and I want this kept quiet...

(frowns)

They've already questioned my judgement on the diagnostic center, criticized my resource allocations... all they need to hear now is that I'm treating alien creatures...

The last is said going away as they turn a corner, down a hallway...

5 EXT. CAPITAL CITY (MATTE SHOT) - DAY

A large, metropolitan city that could be from mid 21st century Earth, with a few alien touches. Moving in on an impressive government building...

6 INT. DURKEN'S OFFICE - DAY (OPTICAL)

DURKEN is the leader of his people and this is a fitting office for a man of his stature, oval shaped with windows that look outside. Durken himself is in his fifties, slight in stature, no Ronald Reagan here, there is a gentle, Woodrow Wilson quality, thoughtful, brilliant, committed. With him here is MIRASTA, a woman 30-35 years old, and the Minister for Internal Security, KROLA. He is older than Durken, with a keen intellect and piercing eyes. Two other non-speaking members of the cabinet are present.

Mirasta, the Minister of Science, is displaying a star chart with some rough animation on a wall monitor...

MIRASTA
At twelve-point-four after launch, the warp field generator will be activated...

DURKEN
That's when it would break the light barrier?

MIRASTA
Yes, Chancellor. If we're successful, the craft will leave our star system in a matter of minutes and will be on its way toward the Garth system...

KROLA
(non-supportive)
And then what?

MIRASTA

(with a disarming smile)
And then, Krola, we'll see what's there...

DURKEN
How long, Mirasta?

MIRASTA
We have the prototype design for the warp engine... it would simply be a matter of building the actual production units. If I get your approval today... ten months, maybe less.

6 CONTINUED:

Krola shakes his head, but is extremely pleasant and politic throughout... this is an argument they've had many times before, there is even a smile on his face...

KROLA
Chancellor, I'll admit Mirasta's enthusiasm for her work is seductive, but perhaps we're moving too fast...

6 CONTINUED: (2)

DURKEN
(acknowledging, with humor)
As fast as the speed of light,

Krola...

KROLA

Why am I always the only realist in a room full of dreamers... ?

All laugh...

KROLA

Please, I must be serious... there was another demonstration today... some violence. Your opponents will see this as another example of your determination to pull us further from our traditional ways...

Durken stands, moves as he talks...

DURKEN

My opponents look back as I look forward. I cannot believe that my people would choose to retreat after all we've done...

MIRASTA

I agree.

KROLA

The people were willing to accept your social reforms because they believe in you, Chancellor. But there are many who say we have gone far enough... all of these new ideas... new technology... and now space travel... it confuses them, frightens them...

DURKEN

And I will not allow them to remain in the dark ages... the warp program will proceed as you have outlined, Mirasta...

(beat, smiles to Krola)

And then we will slow down, Krola, to let everyone catch their breath including you...

Krola nods and as they all rise to leave...

7 INT. MIRASTA'S LAB - DAY (OPTICAL)

From this room, a person can personally supervise and control rocket launches, satellite operations, radio and optical telescope functions, receive telemetry, etc. If the head of NASA wanted to be completely "hands-on" in the next fifty years, this is the kind of place he/she would have. There should be computers, monitors, printers, observational equipment, models of spacecraft, etc.

Mirasta enters... sits down at one of the computer monitors and taps in a few commands.

Behind her, Picard and Troi MATERIALIZE. Mirasta turns in her chair toward the door reacting to the noise... Picard is dressed in his uniform, Deanna in conservative civilian garb. They are not posing as aliens.

PICARD

Excuse me, Mirasta Yale?

She glances at them curiously.

MIRASTA
Yes?

PICARD
My name is Jean-Luc Picard. This is my associate Deanna Troi. May we come in?

Mirasta is already on her feet... their appearance is clearly not of local origin.

MIRASTA
Who are you?

TROI
Please don't be alarmed by our appearance... we've come with some... important information.

MIRASTA
About what?

PICARD
About space. About the universe you are preparing to enter.

Off her look...

7 CONTINUED:

TROI
We are from a federation of

planets, Mirasta... Captain Picard is from a planet called Earth more than two thousand light years from here. I am from another planet called Betazed.

MIRASTA

(beat)

Uh huh.

PICARD

We have been monitoring your progress toward warp drive capability. When a society reaches your level of technology and is clearly about to initiate warp travel, we believe it is time to make first contact. We prefer meeting like this rather than a random confrontation in deep space.

TROI

We've come to you first because you are a leader in the scientific community. And scientists can generally accept our arrival more easily than others.

PICARD

We almost always encounter fear and shock on this sort of mission. We hope you will be able to help facilitate our introduction.

A beat as Mirasta digests this, then...

MIRASTA
Is this a joke? Did Lupo and the others at the lab put you up to this?

PICARD
(grins)
I assure you this is no joke.
(holding up his hands)
You can see we are quite physically different than Malcorians.
(MORE)

7 CONTINUED: (2)

PICARD (Cont'd)
And with your permission, I am prepared to prove what I am saying.

MIRASTA
(tentative)
All right...

PICARD
(keys insignia)
Picard to Enterprise. Three to beam up.

They DEMATERIALIZE.

8 INT. TRANSPORTER ROOM (OPTICAL)

As they MATERIALIZE... she reacts, astounded. Worf

and Beverly are there to greet them. SUPERNUMERARY at transport.

WORF
Welcome aboard.

And this is standard procedure. Worf is there for security precautions. Beverly is there in case the newcomer faints... and as Mirasta looks around with awe and wonder, somewhat shaky as Picard leads her off the transporter pad....

FADE OUT.

END OF ACT ONE

ACT TWO

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit.

10 INT. TEN FORWARD (OPTICAL)

Picard, Troi and Mirasta ENTER...

MIRASTA
It's beyond words... everything I've ever dreamed about...
(beat)
When I was a child, my parents would take me to the planetarium... and we would sit in the dark and it was as if I

was on a spaceship on my way to another world... to meet people from other planets...

TROI
Now that you're about to travel beyond your own solar system, you will meet a great many more people from other planets, Mirasta...

PICARD
The Federation prefers to make first contact like this... rather than a random confrontation in deep space.

MIRASTA
A part of me still expects the lights to come up as the program ends...

They sit at a table looking down at the planet...

MIRASTA
How did you know about me?

This becomes a little more touchy and Picard and Troi are well experienced in breaking the ground...

PICARD
We try to learn as much as possible about a planet before first contact.

10 CONTINUED:

TROI
(gently smiles)
One of the things we do is monitor broadcast signals... We listen to your journalism, your music, your humor... try to better understand you as a people...

MIRASTA
I hate to think how you would judge us based on our popular music and entertainment.

PICARD
To be sure, we get an incomplete picture from long distance... that's why we also do on-surface reconnaissance.

Mirasta does not react negatively to this and has yet to grasp the hard realities of what lies ahead... she's enchanted by the moment... her reaction is almost like she's just been let in on a wonderful secret...

MIRASTA
You've had people on our planet?

TROI
For several years.

PICARD
(off her reaction)
We've found that the most hazardous aspect of this kind of mission is a lack of sufficient information...

MIRASTA
You don't have to explain. I understand.
(beat)
But not everyone on my planet would. They'd think you were trying to infiltrate our society.

PICARD
We do have a complication here, Mirasta. One of our people is missing. My first officer, Commander William Riker.
(MORE)

10 CONTINUED: (2)

PICARD (Cont'd)
He was on the surface to coordinate the final details with our observation team when he disappeared. Our people have made inquiries... but we have not been able to locate him. If there's any way you can help...

MIRASTA
Of course. Where was Riker's last known location?

10 CONTINUED: (3)

TROI

The capital city. He was there under the name of Rivas Jakara, a tourist from the Marta community.

Mirasta acknowledges.

MIRASTA

We've got to find him before someone realizes what he really is... if this gets out prematurely, it will seriously complicate matters.

And now she begins to take stock of what is forthcoming.

MIRASTA

Introducing you to this world will not be an easy matter.

TROI

It never is.

MIRASTA

You must already know that my people are in a transitory stage... an old staid culture has been pulled into the future by Chancellor Durken... but it is not easy to discard deep-rooted beliefs. Our entire ideology is based on the assumption that the Malcorian is the supreme lifeform and that our world is the center

of the universe. Your arrival
will change our entire
understanding of life...
(beat, frankly)
Some will not want it to change.

PICARD
What about Durken?

10 CONTINUED: (4)

MIRASTA
Durken will be open-minded. But
cautious. I strongly suggest that
you do not discuss your
surveillance teams with him...
not right away at least.

PICARD
But, with the disappearance of
Commander Riker, wouldn't it be
prudent...

MIRASTA
(interrupting)
Captain Picard, you must trust
me on this. If you tell the
Chancellor about Commander Riker,
it would undermine everything you
hope to accomplish here.
(Picard and Troi react)
Durken would assign Krola, the
Minister of Security, to find him.
Krola has his own political
agenda. He will perceive you as

the greatest threat my people have
ever known. And he will not
hesitate to use Riker to prove
he is correct.

Off Picard's reaction...

11 INT. MEDICAL FACILITY CORRIDOR - DAY

Berel enters to see the hallway is full of doctors and nurses and medical personnel talking in hushed voices...

NILREM
(to a pretty nurse)
It doesn't make sense that he's
the only one... think about it...

As Berel passes people we catch snatches of conversations... as they see him, they stop talking, get back to work... moving with him --

OVERLAPPING VOICES (VARIOUS O.C.)
From another planet, hundreds of
them... invasion from space...
(MORE)

11 CONTINUED:

OVERLAPPING VOICES (Cont'd)
Somebody said he's not bad
looking... what if that's just
a disguise... meat-eaters... I've
heard he can see through walls...
thousands of them...

11 CONTINUED:

Berel's face grows more and more concerned as he walks... he comes to Tava...

BEREL
I thought I said this was to be kept a secret...

TAVA
(much prior experience)
You know Nilrem...

BEREL
(nods, sighs)
Well, it's getting out of control...
(beat, concerned)
... I don't know what else he is, but he's still a patient in this medical facility and we have a responsibility for his care and recovery... remind them of that, will you?

TAVA
(acknowledges)
Berel, you're not going to be able to contain this much longer.

BEREL
(sighs)
I know.

TAVA
If people get scared enough, anything could happen...

He considers this seriously, sighs, turns and walks on...

12 INT. RIKER'S ROOM

As Berel enters... Riker is awake...

BEREL
Mister Jakara, we have been unable to confirm anything you told us. No physician named Crusher is on file... not on this planet...
(MORE)

12 CONTINUED:

BEREL (Cont'd)
Your address in Marta is an eating establishment... the cook has never heard of Rivas Jakara.

RIKER
There's obviously been some misunderstanding...

BEREL
There's a growing number of people on the other side of that door who believe you are not one of us.

RIKER
Not one of you... ?

BEREL
That you're from another planet.

Riker reacts, 'incredulous'...

BEREL
Are you, Mister Jakara?

RIKER
(laughs)
Do you realize what you're saying?

12 CONTINUED: (2)

BEREL
I know how it sounds. And I am not anxious to make a fool of myself.
(beat)
Mister Jakara, this new era of space flight, it does fire the imagination. People see unidentified vessels in the sky that turn out to be weather balloons.

RIKER
It is far more likely that I'm a weather balloon than an alien.

BEREL

(shrugs, suggesting
another possibility)
Our medical journals have documented several cases of genetic mutation in recent history... some unusual physical disfigurations have occurred...

RIKER
I guess I'm another case for the medical journals then...

BEREL
Perhaps. But you, Mister Jakara, are hiding something. Unless you tell me the truth about yourself, this rumor will persist and grow and could even become dangerous. Most especially to you.

He EXITS... off Riker's growing concern...

13 INT. DURKEN'S OFFICE - CLOSE ON AN INTERCOM DEVICE

Pulling back to see Durken at his desk studying documents, stamping a few...

MALE COM VOICE
... the delegate from the Central Province at four-point-three... the conference with capitol journalists is at six-point-one... and Minister Yale of the Space Bureau would like to introduce you to someone...

DURKEN
(frowns)
Call her back and see if the Vice-Chancellor will do...

MALE COM VOICE
They're out here waiting to see you, sir...

DURKEN
All right. Send them in.

The door opens and Mirasta enters with Picard... he rises, puts on his best political smile...

13 CONTINUED:

DURKEN
Always time to meet your friends, Mirasta.

MIRASTA
Chancellor, please sit down... you may want to clear your afternoon schedule for this.

As Durken sits and glances curiously at Picard...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

15 INT. CORRIDOR

Picard, Durken, Mirasta walking away from the transporter. Worf and Beverly trail and quickly go their separate ways...

PICARD
The security chief and a medical officer are always present during a first contact transport -- a matter of policy... we've learned to expect the unexpected...

MIRASTA
Your fortitude is impressive, Chancellor... my knees buckled the moment we... we... what do you call it... ?

PICARD
"Beamed up"...

MIRASTA
Yes, beamed up...

Durken is always thinking ahead, reserved, not showing his own hand, fishing for as much information as he can get...

DURKEN

It sounds as though you have done
this quite often.

PICARD
Personally, I have been involved
with four first contact missions.

DURKEN
And what happened to those other
four planets?

Picard grins knowingly.

PICARD
They're still there, Chancellor.

16 INT. ENGINEERING

As they ENTER.

MIRASTA
This is their warp drive,
Chancellor. Do you believe it... ?
Our theories were correct...

Durken studies the impressive machinery, calmly nods...
without looking at Picard...

DURKEN
I can only imagine the sort of
armaments your vessel carries,
Captain Picard.

PICARD
This vessel also carries families

and children, Chancellor. It is
not a warship. The Federation
is dedicated to the peaceful
exploration of space.

Durken looks Picard in the eye now... measures him.
A beat. Walks on. Walking away --

DURKEN
And do you expect all the worlds
you contact to become members
of your federation?

PICARD
Not at all, Chancellor. Some
desire membership. Some do not.
And in some cases the
philosophical differences are so
great, it is not even a
consideration...

17 INT. MAIN BRIDGE

DATA is in the Command Chair. WORF and supernumeraries
fill the other posts. The door opens, Picard, Durken,
and Mirasta ENTER. Data stands in greeting.

PICARD
This is my bridge.

DATA
Captain.

PICARD
Mister Data. Allow me to

introduce Chancellor Avel Durken and Space Administrator Mirasta Yale.

DATA
How do you do?

Both Durken and Mirasta react to Data's appearance. And can't help but glance at Worf as well.

PICARD
Data is my Second Officer.

MIRASTA
He is an android, Chancellor.
(off Durken's puzzlement)
A constructed being.

DURKEN
A machine?

DATA
In a manner of speaking. The term "artificial lifeform" is more accurate.

Durken nods and takes a deep breath, clearly overwhelmed.

17 CONTINUED:

Mirasta is staring at the forward screen, smiling.

MIRASTA

Chancellor.

He glances over and she indicates the screen.

18 INCLUDE THE SCREEN (OPTICAL)

And the planet below. Durken can't completely suppress his wonder.

DURKEN
Captain Picard. Is there somewhere we might speak together? Without distraction?

Picard nods.

MIRASTA
Chancellor, with your permission, I will... beam back to the surface.
(with a glance toward Picard, re: Riker)
I have several matters to attend to.

DURKEN
(nods)
Not a word to anyone about this, Mirasta.

MIRASTA
Of course.

PICARD
Mister Data will escort you to the transporter room.

Picard and Durken go into the Ready Room. As Data leads the way to the turbolift...

MIRASTA
Has there still been no communication from Commander Riker, Data?

18 CONTINUED:

DATA
No, Minister. He has not returned to our designated transport coordinates. We have continued to scan the capitol city without success.

They EXIT into the turbolift...

19 INT. CAPT. READY ROOM

Picard pours two glasses from his bottle of Chateau Picard...

PICARD
I've been saving this for a special occasion. My brother on Earth produces fruit known as grapes which he turns into wine. He's really quite good at it.

He raises the two glasses... offers one to Durken.

PICARD

We have a tradition, Chancellor, called a toast... a drink to salute one's friends and good fortune. I propose a toast to a new friendship.

They drink.

DURKEN

(surprised, recognizing the taste)

We have something very much like this here on Malcor Three.

PICARD

I am sure we will find much in common.

DURKEN

And much that is not in common.

PICARD

An opportunity to learn from one another.

Durken studies Picard, stands, thoughtful...

DURKEN

You speak the language of diplomacy very well, Captain Picard... it is a language I appreciate and understand... but I have learned to not always trust it...

PICARD

Trust requires time and experience...

19 CONTINUED:

DURKEN
My world's history has recorded that conquerors often arrived with the words, "we are your friends."

PICARD
Chancellor, we are not here to conquer.

DURKEN
What do you want?

PICARD
Today, all I wish to have is a drink between friends.
(Durken smiles)
A beginning. How we proceed is entirely up to you...

DURKEN
(reacts)
And if my wishes conflict with yours... ?

PICARD
There will be no conflict.

DURKEN
(only a test)

And if I were to tell you to leave
and never return to my world...

PICARD
We would leave and never return.
(beat)
We are only here to help guide
you... into a new era. I assure
you we will not interfere with
the natural development of your
planet... that is, in fact, our
Prime Directive.

DURKEN
(beat)
I could infer from that directive
that you do not intend to share
all this extraordinary technology
with us...

19 CONTINUED: (2)

PICARD
That is not the whole meaning...
but it is part of it.

DURKEN
Is that your way of maintaining
superiority?

PICARD
To instantly transform a society
with technology would be harmful
and destructive...

DURKEN
(a slow nod)
You're right of course.
(beat)
I am overwhelmed, Captain Picard. Quite overwhelmed.
(looks out the window)
I come home each night to a loving wife and two beautiful daughters... we eat the evening meal together as a family, I feel that's important... and they always ask me if I've had a good day.

PICARD
How shall you answer them tonight, Chancellor?

Durken turns...

DURKEN
Well, I'll have to say... this morning, I was the leader of the universe as I knew it... this afternoon, I am only a voice in a chorus.
(beat, a nod)
But I think it was a good day.

He exchanges a solid look with Picard... and the first brick of the new foundation is in place. On Picard's pleased reaction...

20 INT. RIKER'S HOSPITAL ROOM - NIGHT

Riker is on his feet, battling the pain in his head and dizziness... he looks in the closet and finds the clothes he wore when he was brought in, starts to get dressed...

21 ANGLE - THE WINDOW

he examines it... it is sealed shut... as he begins to look for something he can use to break it, a nurse (LANEL) ENTERS the room. She stops short as she sees Riker at the window, but instead of crying out for help, she glances out toward the guard and allows the door to close with her inside. She is quite nervous.

LANEL
There are guards out there.
You'll never escape that way.

Riker reacts, curious about suddenly having an ally...

LANEL
(tentative)
I'm not afraid of you.

RIKER
Good. Because there's nothing to be afraid of...

LANEL
We shouldn't fear the unknown.
We should embrace it.

RIKER
Can you help me get out of here?

LANEL

Are you really an alien? It's
all right to tell me.

RIKER
No, I'm not an alien...

LANEL
I don't believe you. You are an
alien.

RIKER
Listen, I really have to leave...

21 CONTINUED:

LANEL
I could divert the guard's
attention. You might have a
chance if you took the service
exit down the hall to the left...

RIKER
To the left. All right. Let's
do it.

LANEL
Why should I?

Riker takes a deep breath... moves closer to her...
with dramatic flair...

RIKER
You know why. Because I don't
belong here. Because I have to
get back to my ship in space.

She looks into his eyes.

LANEL
I believe you.

RIKER
Now, will you help me?

LANEL
If you make love to me.

RIKER
What?

LANEL
I've always wanted to make love with an alien.

RIKER
Listen, Miss...

LANEL
Lanel...

21 CONTINUED: (2)

RIKER
I really have to get going... all the... other aliens are expecting me...

She moves closer and puts her arms around him...

LANEL

It's not so much to ask. And then
I'll help you escape.

RIKER
It's not that easy. There are...
differences... in the way my
people make love.

LANEL
I can't wait to learn.

RIKER
But...

LANEL
(firm)
It's your only way out of here...
my alien...

He doesn't move to get away.

DISSOLVE TO:

22 OMITTED

23 INT. CORRIDOR

A GUARD is stationed outside Riker's room. Lanel rushes out, apparently upset...

LANEL
Something's happened to him...
I think he's dead... hurry, go
get help...

The guard rushes down the hallway to the right... after

a beat, she opens the door for Riker...

LANEL

Okay...

23 CONTINUED:

He moves out quickly, glances in both directions... He starts to move, she moves with him a few steps...

LANEL

Will I ever see you again... ?

RIKER

I'll call you next time I'm passing through your star system.

And he rushes quickly down the hallway as she watches him go with a sad, satisfied smile.

24 ANGLE

shooting past Riker... Nilrem and another physician turn the corner walking toward him... react as they see him...

NILREM

Hey!

Riker reacts, sees his escape is blocked... freezes, turns... Nilrem and the other man run toward him...

NILREM

Stop him! Somebody stop him!
He's escaping! The alien's
escaping!

Riker looks the other way and now A DOZEN OTHERS are arriving from other directions... people yell, somebody screams...

VOICES
(ad lib)
He's loose! Get him! Don't let
him get away! Kill him! Stop
him! Where's he going? He's
dangerous! Block the exits!
Knock him down! Kill him!

LANEL
(over the walla)
Leave him alone!

And people are grabbing things... chairs, and bottles and... and it's funny but not so funny... as this is turning into a mob scene... Riker takes his best shot at the doctor with Nilrem... downs him with a solid blow to the chin and that leads to more noise, yells, screams... he tries to get to the service exit... as Nilrem jumps on his back, Riker throws him off, but the others have arrived and overwhelm him, pummel him... and he could very likely be dead if it weren't for the arrival of Berel and Tava...

BEREL
Stop it! All of you! Stop it
now!

His booming voice of authority gets their attention slowly... and as they release Riker, he looks in worse

shape than before... he falls slowly to the ground...

24 CONTINUED:

BEREL
Have you all lost your minds?

He kneels down and looks at Riker's wounds...

TAVA
They've aggravateded the injury to his telencephalin... he's bleeding internally...

BEREL
(to orderlies)
Get him into a surgical cubicle...
(to a nurse)
And call Central Security. This has gone too far.

As the mob dissipates, on Riker...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

25 INT. MEDICAL FACILITY - NIGHT

Riker is in surgery... they're working on his forehead below his hair line... Berel in surgical clothes works carefully but quickly... but is confused by what he is encountering... Tava assists... two other medical assistants are present... with urgency --

BEREL
Recommendation?

TAVA
I don't know... it doesn't match anything...

BEREL
(interrupting)
Forget your training. What do you see?

TAVA
The ichor pooling under the cranial bone... it seems to be exerting abnormal pressure. Ordinarily, I'd say we have to drill to relieve it.

BEREL
Agreed.
(to nurse)
Suction...

She puts an instrument into the wound that we can hear suck out the blood...

BEREL
(to another nurse)
Three-point-six aspiration drill.

25 CONTINUED:

Berel sighs as the nurse hands him a drill, he studies Riker...

BEREL
I wonder what his own kind would do for him...
(beat)
I have to believe it'd be better than this...

As he starts the drill and moves toward Riker's head we pan away and we hear the drill meet bone... and the pan ends on a wall with a window.. and standing there looking through it, watching, is Krola. And as we push in on him, we can see in his hand is the phaser. As he glances at it...

26 EXT. CAPITOL CITY (MATTE SHOT) - DAY

27 INT. DURKEN'S OFFICE - DAY

The cabinet, including Mirasta and Krola, have just been told the facts of life by Durken. Durken is on his feet... the others are seated...

DURKEN
Their leader, Picard, has made it clear that how we proceed is entirely our own decision...

KROLA
You cannot possibly be suggesting

surrender, Chancellor...

MIRASTA

They are not hostile...

KROLA

Mirasta, you are incredibly naive. Can you be so enraptured with the notion of space travellers that you are blind to the threat they represent... ?

27 CONTINUED:

DURKEN

I have seen their vessel, Krola... if they chose to be hostile, I don't think we would be standing here now...

KROLA

Why should they use force when we are ready to lay down in fear...

DURKEN

(angry)

I do not lay down in fear... to them or to you, Krola.

KROLA

(sincerely)

Chancellor, I mean no disrespect. But I have repeatedly warned you about your policies... taking us

so quickly where we had no business going in the first place... New philosophies, new economics, new technologies. There are many people who still value our traditional way of life... and I for one am willing to die to defend it.

MIRASTA
Open your eyes, Krola. We are part of a greater community now. We cannot ignore it.

KROLA
You would ignore them... as they infiltrate and spy on us...

Mirasta sits up in her chair at the sound of that... does he know about Riker?

DURKEN
What are you saying, Krola?

27 CONTINUED: (3)

KROLA
We have captured one of their spies.

Reactions.

MIRASTA
Chancellor, he is Captain Picard's first officer, Commander Riker.

DURKEN
You knew about this?

MIRASTA
He has been missing for two days. I told Captain Picard not to discuss it because I was afraid this is exactly what would happen...

Durken is furious and disappointed with her, and expresses it with his eyes...

DURKEN
What else do you know, Mirasta? Everything.

MIRASTA
(beat)
They've been on our planet, observing us for several years...

KROLA
Years... Imagine what they have done... influenced our young, stirred up dissent...

MIRASTA
They were collecting information...

Durken holds up his hand to silence her. Softly controlled, to Krola --

DURKEN
Where is this Commander Riker now?

Krola doesn't immediately answer, stares at Mirasta and the message is clear... he doesn't trust her to know.

27 CONTINUED: (4)

Off the look, Durken turns to Mirasta and in his softest voice...

DURKEN
You will not discuss this with Picard or the other aliens. If you are not comfortable with that, Mirasta, you may leave now.

She swallows hard, remains. Durken turns back to Krola, nods go ahead...

27 CONTINUED: (5)

KROLA
He is at the Sikla Medical facility, recovering from surgery... he suffered head injuries in an attempt to escape. He will recover consciousness in a few hours.

Off Durken's reaction...

28 INT. RIKER'S HOSPITAL ROOM

Riker is attached to monitoring equipment, still

unconscious... pull back to see Krola entering with Berel.

KROLA
Will he survive?

BEREL
I didn't think he would have survived the injuries. The real question is can he survive the treatment..

KROLA
I have to interrogate him before he dies.

BEREL
At least give him time to regain some strength. Come back tomorrow.

KROLA
It cannot wait until tomorrow.

28 CONTINUED:

Mirasta ENTERS, reacts as she sees him.

MIRASTA
Krola, we can get help from his ship. With their medical technology, he might recover.

KROLA
We're not giving him back. He

is the one advantage we have now.
(to Berel)
Use your drugs to revive him...

BEREL
(reluctant)
Those drugs increase cardial rate and vascular pressure... that's the last thing we want to do to him right now...

MIRASTA
It will probably be enough to kill him... you can't do it...

KROLA
Revive him.

28 CONTINUED: (2)

And Berel is not a forceful man but he is a decent one... he sort of scratches his cheek and clears his throat as he takes a beat.

BEREL
I'm just a physician, Minister. I don't know much about affairs of state. But he is a living, intelligent being. I don't care if the Chancellor himself calls down here. I have sworn an oath to do no harm. And I will not.

KROLA
Then I will find someone to

replace you.

Furious, he wheels and EXITS. Mirasta looks at Berel with great admiration.

BEREL
He won't have any trouble finding someone, you know.

Mirasta nods, moves closer to Riker, studies him, her conscience struggling...

29 INT. DURKEN'S OFFICE - DAY

Finding Durken silhouetted against the tall window as he looks out, his hands folded behind his back, a thoughtful pose. He turns to the sound of the transporter effect...

30 ANGLE (OPTICAL)

as Picard MATERIALIZES.

PICARD
(greeting)
Chancellor...

30 CONTINUED:

DURKEN
You are punctual, Captain.

PICARD
(toss away)
I know how busy you are.

DURKEN

Do you?

It is an odd response and Picard reacts curiously. Durken sits and Picard follows.

DURKEN

I think you know a great deal more about me than I know about you.

PICARD

In what respect?

DURKEN

I can't know what motivates you... how you make decisions... what value you place on life... you speak of trust and peace and working together to enter a new era... at the same time you conduct secret surveillance... posing as Malcorians...

Picard finally understands...

PICARD

Commander Riker.

30 CONTINUED: (2)

DURKEN

Commander Riker.

PICARD

(beat)
Mirasta felt it would be a mistake to discuss...

DURKEN
(interrupting)
Yes, she's tried to accept the responsibility.

Picard takes a long, thoughtful beat... then nods. Cut your losses and start to rebuild...

PICARD
You're right. It was my error, not hers.

Picard rises.

30 CONTINUED: (3)

PICARD
Chancellor, no starship mission is more dangerous than first contact. We never know what we face when we open the door to a new world. How will we be greeted? What are the dangers? Centuries ago, a disastrous first contact with the Klingon Empire led to decades of war. It was decided then that we must do surveillance before making contact. It was a controversial decision. But I believe it prevents more problems than it

creates.

Durken leans back, more comfortable with what Picard is saying, but still not satisfied...

DURKEN
I appreciate the logic of your position, Captain. But it would seem a full disclosure after contact would have been in order.

PICARD
(nods)
In time, there would have been full disclosure. I know I can only ask you to believe that. On some worlds, it is not even an issue. But here, everything our observers reported suggested the people of this world would almost certainly react negatively to our arrival. We could see our surveillance might even be interpreted as an act of aggression.
(beat)
I was hoping that we would find Commander Riker before you did... so the matter would not complicate our introduction. And it was a mistake.

30 CONTINUED: (4)

A more open expression appears on Durken's face... he

almost smiles.

DURKEN
A mistake I might have made in your place.
(beat)
I rather like it actually.

PICARD
Like it?

DURKEN
That you make mistakes like any man.

PICARD
Oh, I've made some fine ones in my time.

There is another connection between the two men that goes a long way toward healing this rift.

PICARD
Will you release my officer?

And Durken never changes expression and his eyes never leave Picard's...

DURKEN
We'll talk again later, Captain.

That's the best Picard can do for now. He acknowledges.

PICARD
(to insignia)
Enterprise, one to beam up.

He DEMATERIALIZES. Durken stares a beat at the empty space and thinks.

31 INT. RIKER'S ROOM - NIGHT

On Berel who is on a telephone like device.

BEREL
Yes I understand.

31 CONTINUED:

He hangs up. Turns to Nilrem who is standing with Mirasta and Krola. In an even voice --

BEREL
I've been relieved of my duties... as I'm sure you already know. You are acting director of the facility, Nilrem.

Nilrem avoids Berel's look. Berel EXITS.

KROLA
Revive him.

After a beat, Mirasta EXITS, frustrated and alarmed... and as Nilrem prepares a syringe... push in on Riker and...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

32 EXT. CAPITOL CITY - DAY (MATTE SHOT)

33 INT. RIKER'S ROOM - DAY

Close on Riker's bandaged face as he regains consciousness... he is in bad shape... the pain in his head is suffocating and yet the drugs in his system won't let him rest... there is a drugged intensity in his eyes... on the monitors, graphs measuring his life signs make beeping sounds which move more quickly as the drugs take hold. He cannot raise his head. As we pull back, he sees Krola and Nilrem.

KROLA
(to Nilrem)
Leave us.

Nilrem EXITS. Krola moves closer to Riker. He is deceptively calm, sympathetic.

KROLA
I am Minister Krola from Internal Security. You are Riker, an alien...

Riker's eyes narrow.

KROLA
Yes, we know.

Riker struggles to speak...

RIKER
Please. Bring my people here.

The beep on the monitor skips a beat. Riker blinks with the shock of his internal agony.

KROLA
In time. In time. But first, I need to ask you some questions...

34 INT. DURKEN'S OFFICE - DAY

As Mirasta ENTERS...

34 CONTINUED:

MIRASTA
Thank you for seeing me.

Durken looks at her, still disappointed.

DURKEN
If I did not depend so much on your expertise in space matters, I would have asked for your resignation.

MIRASTA
I felt I was acting in the best interests of our people, Chancellor.

DURKEN
(sharp)
When you are selected to occupy this office, then you'll have the privilege of deciding the best interests of our people.
(softens, personal)
Picard, I can excuse. But you, Mirasta, you should have trusted me.

Her eyes drop, she nods, understands.

MIRASTA
(beat)
Chancellor -- we must release Riker to Picard... Any hope for a relationship with these people depends on it...

Durken knows what's she's after, shakes his head.

DURKEN
I cannot afford to be the idealist you are, Mirasta.

MIRASTA
Riker...

34 CONTINUED: (2)

DURKEN
(interrupting)
I am prepared to release Riker after we've interrogated him...

MIRASTA
Are you prepared for him to die, Chancellor?
(off Durken's look)
His injuries are extremely serious. A mob at the medical facility almost killed him. Krola has ordered drugs to be used to revive him for questioning, drugs that are dangerous in his condition. Without medical aid from his ship, I believe Riker will not survive the day. You must tell Picard where he is.

Off Durken's look...

35 INT. RIKER'S ROOM - DAY

The interrogation continues. Riker is exhausted.

KROLA
You have lied since the moment of your capture... and I believe you are lying now, Commander.

RIKER
We... are here on a mission of peace...

KROLA
Such noble creatures.

He pulls out the phaser.

35 CONTINUED:

KROLA
Why do peaceful people develop such lethal weapons?

Riker looks at the phaser...

KROLA
(continuing)
Or do you still insist it is a toy?

36 ANGLE (OPTICAL)

Krola aims it at a lamp in the corner and destroys it.

KROLA
Yes, my experts were able to make it function. An interesting toy to be sure.

RIKER
It is... for defense...

The beeper on the medical monitor flutters... Riker's eyelids come halfway down... Krola glances at the machines...

KROLA
Perhaps, like many conquerors, you believe your goals to be benevolent. I cannot. For however you would describe your intentions, you still represent the end to my way of life. I

cannot permit that to occur.

Riker reacts, puzzled. Explaining --

36 CONTINUED:

KROLA
Eventually, Durken would choose to welcome your people with arms open and eyes closed. I must force him down another path.

He puts the phaser in Riker's limp hand... aims it at himself...

KROLA
When they find us, I will be dead, killed by your weapon. The lines will be drawn. A peaceful accord will no longer be an option.

Struggling for one word...

RIKER
No...

KROLA
(quietly)
For my people.

A calm smile comes to his lips... and he presses Riker's finger on the phaser, fires at himself. He goes down.

36A EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

36B INT. READY ROOM

Picard studying something on his computer.

WORF'S COM VOICE
Captain, Chancellor Durken has requested your immediate presence on the surface. It's in regard to Commander Riker.

Picard is already on his way out the door...

PICARD
Acknowledged, Lieutenant.

... and he's out.

36C INT. RIKER'S ROOM

Riker struggles to reach out toward the phone device... but the sound of the VITAL SIGN MONITOR STUTTERS... and he collapses... as we PAN to a monitor displaying very low peaks, widely separated...

37 A MATCHING MONITOR

at a station in a corridor... manned by Tava and Nilrem, a few medical personnel around, reacting...

TAVA
(urgent)
Life signs failing on one...

Nilrem just looks at her... rushing past him...

TAVA
... he's dying, Nilrem... you can't just stand here... or can you... ?

She runs down the hall, Nilrem finally follows along with two others...

38 INT. RIKER'S ROOM

As they ENTER... react to the scene before them...

TAVA
What... ?

NILREM
(adding it up)
He shot him. The alien shot Krola...

Tava goes to Riker as Nilrem goes down to see if Krola is alive... everybody moving with expert efficiency, controlled chaos...

TAVA
Get me three octares of adrulmine... high frequency E-M charge unit... now!

NILREM
I have a circulation pattern, very weak... we need to get him on vital buffers right now...

They turn and react frozen in terror to the sound of...

39 ANGLE (OPTICAL)

Beverly, a MALE STARFLEET NURSE and Worf MATERIALIZING... she goes directly to Riker and uses the tricorder to assess his condition... Tava and Nilrem back away in fear...

BEVERLY
I'm a physician... don't be frightened...
(seeing Krola)
What happened?

NILREM
(terrified)
The... he shot him...
(re: phaser)
with that thing...

The nurse goes to Krola. Beverly gives Riker an air hypo...

BEVERLY
(keys insignia)
Crusher to Picard.

INTERCUT:

39A INT. DURKEN'S OFFICE

Picard is with Durken and Mirasta.

PICARD
Go ahead, Doctor.

BEVERLY'S COM VOICE
Commander Riker is near death.
But there is still brain
activity... I've got to take
him back to the ship...

PICARD
Acknowledged.

BEVERLY'S COM VOICE
Minister Krola has a phaser wound
in his upper chest.

Reactions from Picard, Mirasta, Durken.

BEVERLY'S COM VOICE
I should take him with us.

PICARD
(tacit approval)
We'll meet you on the
Enterprise.

39B INT. RIKER'S ROOM (OPTICAL)

BEVERLY
Enterprise, five to beam up...
directly to Sickbay...
energize...

They DEMATERIALIZE. On Tava and Nilrem's reaction...

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

41 INT. SICKBAY

Picard escorts Mirasta and Durken in... Beverly greets them...

BEVERLY
They're both going to be okay... we were able to stabilize Will... if we'd been any later...

The ending is obvious...

DURKEN
Krola?

BEVERLY
He was never in any real danger... the phaser was on stun...

MIRASTA
Stun?

PICARD
It is a defensive weapon. We do not use it to kill.
(to Beverly)
Have you been able to ascertain what happened?

BEVERLY
I have a good idea. Based on the angle of impact... it suggests that Krola had his right hand on

the phaser when it went off...

41 CONTINUED:

DURKEN
They were struggling for the weapon?

BEVERLY
(shakes her head)
Commander Riker was in no position to offer any kind of struggle, Chancellor.

MIRASTA
Krola was trying to be a martyr... ?

Durken takes a deep breath... moves over to Krola... who opens his eyes... sees where he is. Durken takes his hand, holds it in his two hands.

KROLA
Where is this?

DURKEN
(gently, with a sad smile)
You are aboard the starship, my foolish old friend.

KROLA
No. Chancellor... you must not... you must not pursue relations with them... you must not...

Durken pats his hand... nods...

DURKEN
(softly)
I know. I know.

42 INT. READY ROOM

Mirasta, Durken, Picard.

MIRASTA
But Chancellor...

DURKEN
Mirasta, it goes against every instinct in my being...
(MORE)

42 CONTINUED:

DURKEN (Cont'd)
(to Picard)
... but my people are not ready to accept what you represent. Everything that happened at the hospital proves it. Krola is the best evidence of all. We must slow down and allow all those like him to join us in the present before we move into the future.

MIRASTA
But when we encounter other beings in space, our people must be

ready...

DURKEN

The warp program will have to be delayed... we will divert more resources into education and social development to prepare for the day when we are ready.

MIRASTA

Chancellor, I strongly disagree.

DURKEN

(nods, sadly)

I know.

(beat)

Captain Picard, you once said that if I ask you to leave, you would without hesitation. I'm afraid I must ask you to do just that.

PICARD

It is your decision, Chancellor. But I must say I regret that we won't have the opportunity of knowing your people better.

DURKEN

(acknowledges)

We are a good people, Captain. A society with much potential. Once we cross this threshold of space, we will have to give up the self-importance, the conceit that we are the center of the universe.

(MORE)

42 CONTINUED: (2)

DURKEN (Cont'd)
But this is not the time. For now, it is better that we continue to enjoy that sweet innocence.

PICARD
But how can you keep us a secret... when so many have seen and heard so much?

DURKEN
The stories will be told for many years, I have no doubt... of the ship that made contact... of an alien who was held prisoner in a medical facility... there will be charges of a government cover-up... some of the witnesses will tell their tales and most people will laugh at them and go back and watch more interesting fiction on the daily broadcasts. It will pass.

MIRASTA
I'm sorry to say... he's probably right.

Picard rises.

MIRASTA
Captain, I have one last

request... take me with you.

Picard reacts, glances at Durken.

DURKEN
(tacit approval)
She will be unhappy with the restrictions I must place on her at home, Captain.

PICARD
(to Mirasta)
We may not be back in your lifetime. And I have to believe that you are not fully prepared for the risks of space, Mirasta...

42 CONTINUED: (3)

MIRASTA
I have been prepared for the risks of space since I was nine years old sitting in a planetarium.

PICARD
Mister Worf, to my Ready Room...

Worf ENTERS.

PICARD
Escort Chancellor Durken to the transporter room, Lieutenant... and then assign quarters to Minister Yale. She'll be staying on board.

WORF

Aye, sir.

PICARD

Until we return then...

DURKEN

With luck, we will both still
be around to renew our friendship,
Captain.

As they EXIT...

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the ship slowly moves out of orbit, leaving the planet behind.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Galaxy's Child"
#40274-190

Written by
Maurice Hurley

Directed by
Rick Kolbe

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REVISED FINAL DRAFT

DECEMBER 10, 1990

STAR TREK: THE NEXT GENERATION
"Galaxy's Child"

CAST

PICARD	DOCTOR LEAH BRAHMS
RIKER	
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
GUINAN	
ENSIGN RAGER	

TRANSPORTER TECHNICIAN
ENSIGN PAVLIK
COM VOICE
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES

STAR TREK: THE NEXT GENERATION
"Galaxy's Child"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	
OBSERVATION LOUNGE	
MAIN ENGINEERING	
TRANSPORTER ROOM	
TEN FORWARD	
CORRIDOR	
HOLODECK	
(SET FROM: "Booby Trap")	
GEORDI'S QUARTERS	
SHUTTLEBAY	
SHUTTLEBAY CONTROL BOOTH	
CRAWLSPACE	

STAR TREK: THE NEXT GENERATION
"Galaxy's Child"
TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (OPTICAL)

At impulse power.

PICARD (V.O.)
Captain's Log, Stardate 44614.6: We are approaching Starbase Three-One-Three, where we will pick up a shipment of scientific equipment for a Federation outpost in the Guernica System. At the same time --

2 INT. ENTERPRISE - READY ROOM

as the door opens and GEORDI ENTERS; PICARD is at his desk.

PICARD (V.O.)
-- we will be hosting a special guest.

GEORDI
You wanted to see me, Captain?

PICARD
Yes, Mister La Forge. It seems that the exemplary nature of your work has caught the attention of Starfleet Command.

Geordi isn't quite sure what this means, but it sounds good.

GEORDI
Well... that's very flattering. Thank you, sir.

PICARD
In fact, someone is coming on board just to see some of the engine modifications you have made.

2 CONTINUED:

Better yet... Geordi's feeling very pleased.

GEORDI
Who's that, Captain?

PICARD
The Senior Design Engineer of the Theoretical Propulsion Group -- Doctor Leah Brahms.

Leah Brahms... Geordi can't believe it. His smile grows even wider.

GEORDI
Leah's coming here? That's terrific!

Picard is a little surprised at the familiarity.

PICARD
You know Doctor Brahms?

GEORDI

Well, of course I do! I --

Suddenly he stops, realizes what he's about to say, swiftly regroups.

GEORDI
I mean, I've studied her -- her schematics for years. She was responsible for a lot of the engine design on the Enterprise.

PICARD
Well, it should be an enjoyable visit, then. She'll be transporting on board as soon as we arrive at the Starbase. Would you like to greet her on our behalf?

Would he... !

GEORDI
(restrained)
Why... yes, Captain. I'd be happy to serve that function.

Then, smiling like a kid anticipating Christmas, he EXITS. Picard is mildly amused by his exuberance, but attributes it to scholarly enthusiasm.

3 INT. ENTERPRISE - TEN-FORWARD

Geordi sits at the bar, drinking juice and trying to stay calm. But he's clearly a little hyper... keeps brushing invisible lint from his uniform. GUINAN is

behind the bar, eyeing all this.

GUINAN
You're gonna wear that uniform out if you keep swatting at it...

GEORDI
I guess I'm a little nervous... it's not every day a man comes face to face with a dream...

She looks at him quizzically.

GEORDI
Remember... about a year ago... when we were caught in that booby-trap the Menthars set?

GUINAN
Yes...

GEORDI
While we were trying to get out of it, I went to the holodeck to study an engine prototype that was built when the Enterprise was first designed...

GUINAN
Uh-huh...

GEORDI
And the computer... well, it gave me an image of the engine... but it also created a hologram of the designer. Doctor Leah Brahms.

GUINAN
So... you met a computer-simulated female...

GEORDI
But what a computer-simulated female... She was brilliant, of course... but warm, friendly...
(MORE)

3 CONTINUED:

GEORDI (Cont'd)
We worked like one person... what I didn't think of, she did... I'd start sentences, she'd finish them. It was just so -- comfortable...

He looks up at her in the midst of the paean and sees her skeptical look.

GEORDI
Okay, I know it was just a holographic image... but the computer was able to incorporate personality traits from her Starfleet record.

GUINAN
We all fall in love with our fantasies, from time to time, La Forge...

But Geordi's in no mood for cold water. He smiles,

slips off the bar stool.

GEORDI
You've got it wrong, Guinan. I'm not necessarily expecting anything romantic. I just know that, whatever else, Leah Brahms and I will be good friends.

And he saunters out, leaving Guinan gazing after him.

4 INT. TRANSPORTER ROOM - LATER

Geordi waits with TRANSPORTER TECHNICIAN.

TRANSPORTER TECHNICIAN
Doctor Brahms is ready to transport, sir.

Geordi can't wait.

GEORDI
Okay. Bring her over.

4A ANGLE - TRANSPORTER PAD (OPTICAL)

as the shimmering effect occurs and LEAH BRAHMS MATERIALIZES. She looks a little different than she did in "Booby Trap"... her hair is styled differently, fuller... she's a few years older but the maturity looks good on her. She has the same kind face and intelligent eyes... but there's something off about her... a set to the mouth, a sharpness. The softness and vulnerability aren't as evident. She gazes around the room, getting her bearings. Geordi approaches her,

smiling broadly.

GEORDI
Hi!

She looks at him, puzzled by the familiarity. Geordi catches himself, starts over.

GEORDI
I mean... welcome aboard, Doctor Brahms. I'm Lieutenant Commander Geordi La Forge. Chief Engineer.

Her eyes narrow... her gaze burrows into him like a laser.

LEAH
La Forge. So you're the one who's fouled up my engine design.

And with that, she strides off the pad and past Geordi, who stares after her in astonishment.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - ENTERPRISE (OPTICAL)

at warp speed.

6 INT. ENTERPRISE - ENGINEERING - LATER

Leah is stalking the engine room like a panther, checking everything, registering her finds on a Padd. Geordi follows her, well able to stay up with her barrage of questions, but feeling inescapably on the defensive. ENSIGN PAVLIK can be seen working in the b.g.

LEAH
... the matter/anti-matter ratio has been changed... the mixture isn't as rich as regulations dictate.

GEORDI
Experience has shown me that too high a ratio diminishes efficiency. I worked with the mixture until I got the right balance.

She makes no response, continues. If she were the old hologram, you might guess her personality wasn't installed yet.

LEAH
The magnetic plasma transfer to the warp field generators doesn't correspond to the recommended specs.

GEORDI
Right. Again, I adjusted the flow... sometimes in space things work a little differently than

they do on the drawing board.

She shoots him a glance at this, registering a dig.

LEAH
Is that a criticism, Commander?

6 CONTINUED:

GEORDI
No, of course not. It's just... a well-known fact. There's theory... and there's application. They don't always jibe.

Her cool gaze assesses him. It feels like being probed by an ice cube.

LEAH
You've charted a completely new swap-out schedule for main component replacement...

GEORDI
You bet. I found the Starfleet estimates of MTBF units were unrealistic. I determined my own schedule based on observation and experience.

Geordi faces her squarely. He doesn't like the feeling of being called on the carpet... he's a professional and a good one; he shouldn't have to make excuses to anyone. A faint smile -- sardonic, not warm -- plays

on Leah's lips.

LEAH
Is that going to be your only defense, Commander? That same tired rhetoric...
(mimicking)
"Out here in the field we learn things you designers couldn't possibly understand... "

GEORDI
In the first place, Doctor, I'm not aware of needing any defense... in the second place --

COM VOICE
Doctor Brahms... you have an incoming message on subspace...

She turns to him.

LEAH
I'd like to hear this message privately.

6 CONTINUED: (2)

GEORDI
(gesturing)
In my office. Be my guest.

She hurries off camera, leaving Geordi alone. Mystified. He turns glumly to the engine room... his

pride and joy... that he'd hoped to share with its creator.

CUT TO:

7 INT. MAIN BRIDGE

RIKER, DATA, and WORF at their stations. ENSIGN RAGER at Con.

DATA
Commander, I am picking up some unusual readings from the Alpha Omicron system.

Riker moves over to Ops.

DATA
(continuing)
At this range, all I can discern is that it is an asymmetrical field of intense energy.

RIKER
What type of radiation signature?

DATA
Unknown, sir.
(beat)
Commander, the Alpha Omicron system has not yet been charted. I recommend that we take this opportunity for further research.

Riker thinks for a beat.

RIKER
We're way ahead of schedule...
(to Rager)
Alter course for Alpha Omicron.

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp in a star system.

9 INT. MAIN BRIDGE

Picard is now standing near Ops with Riker.

DATA
The anomaly is orbiting the seventh planet. It is a mass of plasma energy contained within discrete boundaries by an outer covering of silicates, actinides, and carbonaceaous chondrites.

PICARD
On screen.

10 VIEWSCREEN (OPTICAL) - INTERCUT AS NEEDED

The viewer shows a large gas giant planet with a barely perceptible smudge of energy near the horizon.

PICARD
Magnify.

Data works his console and the object on the viewer gets bigger. We can now see the object is pulsing and moving fluidly... it looks like a water balloon filled

with glowing liquid that changes color frequently.

PICARD
Is it a ship?

WORF
(reading console)
It does not conform to any known design.

RIKER
Any records of similar phenomena in Starfleet listings?

DATA
(processes for a moment)
None, sir. This has never been seen before.

Picard smiles... he and Riker exchange a look of pleasure. This is why they're on the Enterprise. Picard goes to his station, and there is a palpable sense of excitement and anticipation in his attitude toward this discovery.

10 CONTINUED:

PICARD
Ensign Rager, ahead one quarter impulse. Bring us into orbit around the seventh planet. Maintain a relative distance of ten kilometers from the object.

RIKER

(to Worf)
Alert all science labs to standby. They should be coordinating their efforts with Commander Data.

WORF
Aye, sir.

CUT TO:

11 INT. ENTERPRISE - ENGINEERING - CONTINUOUS

Leah returns, icy as ever. But Geordi has had a few minutes to assess the situation, and has decided to take another tack. He smiles at her... warm... poised... confident.

GEORDI
Doctor Brahms... there's no reason for us to argue... we're both on the same side, here...

LEAH
I'm aware of that...

GEORDI
So, why don't I take you on a little tour... show you the adjustments I've made... why I think they work... and... we can start pulling together on this.

She inclines her head, makes a little gesture for him to proceed. Geordi's feeling much better... now they're off on the right foot.

GEORDI

Okay... for instance, here in the dilithium chamber...

She peers in, reacts sharply, accusing.

11 CONTINUED:

LEAH
What happened here? Who did this?

GEORDI
You remember, the crystal's been reoriented to adjust the direction of the lattice structure.

She turns, looks at him.

LEAH
Remember? Why would I remember?

Oops.

GEORDI
Right, why would you? The ship was having some difficulties, so we made the modification. Hoping it would work. And... it did.

LEAH
So it was your idea?

GEORDI
Well, not exclusively...

LEAH

It's curious... this modification was actually due to be introduced...

GEORDI
(nodding, finishing her sentence)
... in the next class starship.

LEAH
(surprised)
Yes... how did you know?

GEORDI
(faltering)
I didn't... It was the next logical step.
(off her look)
Doctor, sometimes we have to fly by the seat of our pants out here... and it stands to reason that now and then we're gonna come up with the same solutions you do...

11 CONTINUED: (2)

She's dubious, but it makes sense... He draws a breath, tries to keep it warm and light.

GEORDI
Listen. I've got a personnel review scheduled to start in about five minutes, and it's been a long day for you. How about we...

we get together later. Sort of... plan our agenda for the next day or two.

LEAH

Agenda?

GEORDI

What it is we want to accomplish... the best way to go about it... and -- get to know each other. It might make things easier.

She gives him a searching look, and for a moment she loosens a little, as though realizing she's been pretty testy.

LEAH

Maybe you're right...

GEORDI

Okay -- nineteen hundred hours... my quarters. Maybe we'll even have a bite to eat... I make great fungilli.

She smiles in surprise.

LEAH

I love fungilli.

GEORDI

Is that right... ?

Geordi smiles at her as Leah EXITS, a look of mild puzzlement and curiousity on her face.

12 EXT. SPACE - THE ENTERPRISE & ENERGY BEING (OPTICAL))

The ship and energy being are in orbit around the planet. The energy being is almost the size of the saucer section of the Enterprise.

13 INT. MAIN BRIDGE (OPTICAL)

Everyone still at their stations. There are a few more SCIENCE SUPERNUMERARIES at the aft stations.

DATA
Sensors are having difficulty penetrating the interior. However, the pattern of radiated output suggests a coherent system of energy storage and utilization.

RIKER
Then it was constructed by someone?

DATA
It is a possibility, sir. However, sensor data gathered thus far suggests this is a naturally occurring phenomenon with biological properties.

PICARD
A lifeform?

DATA

Yes, Captain.

Picard stands and moves closer to the viewscreen. There is a sense of awe in his attitude.

PICARD
(almost to himself)
"Asked the child of the stranger without any name... whither you go... and whence you came?"

Worf picks up the next verse almost without even thinking about it.

WORF
"To the child's delight the answer came clear... To the end I go for it all starts here."

Surprised looks from everyone. Worf is a little embarrassed.

PICARD
It seems we were bread and buttered on the same nursery rhymes, Mister Worf.

13 CONTINUED:

Worf acknowledges.

RIKER
Mister Data, prepare three class five probes for launch. Mister Worf, begin compiling readings

for transmission to Starfleet Headquarters.

(beat)

Ensign... aft thrusters. Standard observation posture.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship and the energy being.

15 INT. MAIN BRIDGE (OPTICAL)

Picard watching the energy being on the screen as it gets bigger. Troi has come to the Bridge... joins Picard to watch with him.

PICARD

(to Troi)

What would it be like, Counselor... no ship, no bulky spacesuit... just to live between the stars... and know that the entire galaxy was your home... ?

A very thin, wavy line is emitted from the entity toward the ship.

WORF

We are being probed. Recommend we raise shields, sir...

PICARD

Negative. If we're curious about it, it has a right to be curious about us...

(to Troi)

Counselor, is this "curiosity"

motivated by instinct or
intelligence?

TROI
It's impossible to tell, Captain.

Suddenly, the color of the being turns bright GREEN.

15 CONTINUED:

DATA
Change in readings, Captain. The
lifeform has increased its energy
output by fifty percent.

WORF
It is moving toward us, sir!

PICARD
(to Rager)
Reverse course, Ensign, easily...
three hundred k.p.h. Nothing to
alarm or provoke it...

RAGER
Aye, sir...

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The creature suddenly sends out large energy tendrils
which fasten onto the Enterprise and hold it.

17 INT. MAIN BRIDGE

As before. The ship ROCKS as the being latches on.

17A INT. MAIN ENGINEERING

Geordi and a couple of ENGINEERS are shaken up as the ship ROCKS. They react and move quickly to their stations.

17B INT. MAIN BRIDGE

As before.

DATA
We are being held, in an energy damping field, sir.

PICARD
(to Worf)
Raise shields.

17B CONTINUED:

Worf works his console.

WORF
No effect, Captain.

PICARD
Reverse power, full impulse.

RAGER
Impulse engines at full power.

DATA
No change in our position.

RIKER

Red Alert!

The lights come on.

PICARD

(to com)

Commander La Forge, prepare to initiate the warp drive.

17C INT. MAIN ENGINEERING

Geordi at one of the monitors.

GEORDI

(to com)

Sorry, Captain... there's too much inteference to form a warp field.

17D INT. MAIN BRIDGE

As before.

COMPUTER VOICE

Warning. Radiation levels at sixty-five millirads per minute and rising.

RIKER

(to com)

Riker to Doctor Crusher.

BEVERLY'S COM VOICE

Go ahead, Commander.

17D CONTINUED:

RIKER
All decks are to begin radiation protocol.

BEVERLY'S COM VOICE
Acknowledged. Crusher out.

COMPUTER VOICE
Warning. Radiation levels at three hundred millirads per minute and rising. Lethal exposure in one minute.

Beat.

PICARD
Mister Worf... ready main phasers... minimum power.

WORF
Ready.

Beat.

PICARD
Fire.

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

There is a sudden burst of color from within the creature as the phasers rip into it. The effect is crushing. The colors within the creature begin to mute.

19 INT. MAIN BRIDGE (OPTICAL)

There is no joy of victory on this Bridge. Nothing's been won.

DATA
Radiation levels dropping back to normal, Captain.

19 CONTINUED:

Picard watches the screen silently. The creature is fading fast... the colors dissipate.

DATA
The energy patterns are breaking down... the lifeform's radiation signature is no longer stable.

A silent beat as the creature's color finally winks out, leaving only a gray/black hulk floating in space.

DATA
Energy output is negligible... radiation patterns are no longer coherent.
(beat)
I believe it is dead, sir.

Everyone is stunned. Picard is devastated. Off his reaction.

20 thru 21 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise near the now lifeless form of the creature.

23 OMITTED

INT. MAIN BRIDGE

as before. Picard sits quietly watching the screen... and then drops his eyes... almost to himself...

PICARD
We are out here to explore, to make contact with other lifeforms, to establish peaceful relations, but not to interfere and absolutely not to destroy. And yet look what we have just done -- what I have just done.

TROI
Captain, everything you did was consistent with established Starfleet procedures... what happened was an accident...

unavoidable...

Picard glances at her... barely acknowledges... rises to go to his Ready Room...

PICARD
The Bridge is yours, Number One.

But as he starts to exit...

24 CONTINUED:

DATA
Captain, sensors are picking up a new energy reading from the lifeform.

Picard reacts, stops...

PICARD
Elaborate, Mister Data...

DATA
There is a new concentration of ionizing radiation growing in the center of its body.

PICARD
(hoping)
Then -- perhaps it's still alive...

As they study this new development...

CUT TO:

25 INT. ENTERPRISE - GEORDI'S QUARTERS - LATER

Geordi is putting the finishing touches on a table setting... flowers, all the spiffy stuff. He inspects it, then glances around the room. Geordi is wearing a very casual outfit.

GEORDI
Computer... subdued lighting.

The room plunges into murky darkness.

GEORDI
No, no, too much. I just want it -- nice. You know. Cozy.

COMPUTER VOICE
Please state your request in precise candlepower.

GEORDI
It's not a matter of precision, it's a matter of... mood.
(beat)
Brighter than this.

The lights sneak up slightly.

GEORDI
More... more... a little more -- there! That's perfect. Now, music... maybe a little soft jazz...

A jazz combo drifts in... Geordi frowns.

GEORDI
No... not right... maybe -- oh,
I got it! Of course -- Brahms!
A piano etude...

Brahms piano wafts in... he frowns again.

GEORDI
No, that's corny. Probably
everybody tries that...
computer... how about... guitar.
Classical guitar. Anybody.

Soft, melodious guitar music... Geordi smiles. It's
just right... the door CHIMES.

GEORDI
Come on in!

25 CONTINUED:

The door opens and Leah ENTERS. Leah is still
wearing her work clothes. Geordi suddenly feels very
awkward, but he tries to recover.

LEAH
(reacts)
Oh, you changed...

GEORDI
Well, you know the uniform is
so... formal...

LEAH
(an observation, not a compliment)
You're less formal than any Starfleet officer I've ever met, Lieutenant.

GEORDI
Am I? I just wanted to make you... feel more comfortable.

LEAH
I'm fine. Thank you.

An awkward silence... Geordi tries to get the conversation going again.

GEORDI
You know... your hair is different...

LEAH
Different than a few hours ago?

GEORDI
No, no... I mean... different than... I expected. From your Starfleet records...

LEAH
Oh. Yes... I used to wear it up...
(beat)
Why would you need to see my personnel file... ?

GEORDI

It's just... standard procedure
for guests coming aboard...
protocol.
(MORE)

25 CONTINUED: (2)

GEORDI (Cont'd)
Nothing specific... actually.

She finds this a little odd, but seems to have something else on her mind. She's not at ease. Geordi gestures to a chair.

GEORDI
(continuing)
Please. Sit down. Would you like anything to drink?

LEAH
No, thank you.

She sits, takes a breath as though about to plunge into an uncomfortable subject.

25 CONTINUED: (3)

LEAH
Commander La Forge... if I seem
to you somewhat... unyielding...
in my views -- it's because I care
so very much about my work.

GEORDI

I know that.

She gives him a puzzled look, but continues.

LEAH

Well, to be honest, some people find me cold, cerebral, lacking in humor...

GEORDI

I'm sure they're wrong.

Again, a puzzlement... but she's too involved in what she's trying to say to respond to his peculiar statements.

LEAH

Well, I... try... not to be that way. But when it comes to my designs, to my engines... especially the ones on the Enterprise...

GEORDI

... they're like your children.

She gives him a look of sheer amazement. How did he know what she was going to say?

LEAH

Yes... exactly...

GEORDI

So naturally you're a little possessive about them.

LEAH
You -- understand that?

GEORDI
Sure. I feel a little like that myself.

25 CONTINUED: (4)

He doesn't say, "I'm the father," but that's there. She is utterly taken aback by his understanding. She lets her guard down just a little...

LEAH
That's amazing. I don't think anyone has ever...

She hesitates, not comfortably able to discuss her feelings.

LEAH
Sometimes I'm more comfortable with engine schematics than with people.

GEORDI
Maybe you just haven't met the right people.

She gives him a quick glance, a half-smile... and it's all Geordi can do to keep from taking her in his arms. But better not move too fast... just build on this beginning... he rises.

GEORDI

I'm starving... why don't we have
some dinner.

LEAH

Commander --

GEORDI

Please. Call me Geordi.

LEAH

I'm sorry, I hope you didn't
go to a lot of trouble, but I
can't stay.

GEORDI

(dashed)

You can't --?

LEAH

(rising)

I just don't feel it's
appropriate.

25 CONTINUED: (5)

She holds out her hand to him, brusque, all business
again.

LEAH

I'll meet you at oh-eight-hundred
tomorrow. I'm preparing a list
of the discrepancies I've
identified in your modifications.
I hope -- now that we've reached
an understanding -- that you'll

be prepared to discuss them with
me in a more objective fashion.

They shake hands, Geordi taken aback by this sudden and unforeseen turn.

GEORDI
Well, sure...

LEAH
Thank you. Good night, Commander.

And she is gone. Geordi stands alone in his mood-lighted room, wondering if she was even there, or if he dreamed the whole thing.

GEORDI
Computer -- turn up the damn
lights. And get rid of that
stupid guitar.

CUT TO:

26 INT. MAIN BRIDGE

Picard joins Riker and Data at Science Station One. They are studying the remains of the creature, specifically the one little spot of energy within the body of the creature.

27 INSERT (OPTICAL)

On the Science station monitor, the glob of new energy pushes itself against the inner wall of the dead being.

DATA
This new concentration of energy was detected only after the surrounding material became inert.

RIKER
Could this be some sort of... tissue regeneration?

DATA
The radiation signature is similar to the original pattern, but there are significant differences.

PICARD
Some kind of reaction to our phaser fire, perhaps...

DATA
I believe this is separate and self-contained within the body of the dead lifeform.

RIKER
Another entity... ?

DATA
Yessir. It appears to be a smaller, less developed version of the original creature.

Picard and Riker are both surprised. Picard leans closer to the terminal screen and peers at the image with hope and wonder.

PICARD
No wonder it attacked us. It was about to give birth.

Off Picard...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Some twelve hours have passed. The offspring is still unable to push its way out of its parent's body.

30 INT. OBSERVATION LOUNGE

BEVERLY, Picard, Riker, Worf, and Troi.

BEVERLY
It's dangerous to generalize about new lifeforms... but based on my experience with other beings that bear their young in this manner, I'd say the offspring is still premature. Otherwise, it would be able to break through the outer body shell of the parent.

PICARD
Will this... child be able to survive on its own without the parent?

BEVERLY
There's no way to tell. We don't have enough information about the bio-functions of the adult, much less the child.

TROI
Is there something we can do to help?

BEVERLY
If we were in Sickbay, I'd try a Cesarean section... the first priority is to free it from the parent's body.

RIKER
(thinks)
We could use our phasers like a scalpel...

BEVERLY
(nods)
Yes... that might work...

30 CONTINUED:

WORF
I advise against this, Captain. The parent proved to be a threat

to the ship... we do not know how
the offspring will react.

Picard thinks about this for a moment... exchanges a look with Troi.

PICARD
Your objection is noted... but
we are directly responsible for
the death of the parent. We
cannot simply walk away now.
(to Beverly)
We'll proceed at your discretion,
Doctor.

CUT TO:

31 INT. ENTERPRISE - ENGINEERING

Geordi's at a monitor, working. His attitude -- developed after much tossing and turning all night -- is professional and detached. He barely looks up as Leah ENTERS. She, on the other hand, seems friendlier than before. Or maybe just more rested. (NOTE: Neither of them should be in jumpsuits yet.)

LEAH
Good morning!

GEORDI
Morning.

LEAH
The first thing I'd like to do
is inspect the power transfer
conduits.

This catches Geordi off guard. Leah... theoretical physicist, prim and dignified, inching her way through a narrow tube? He can't help a query.

GEORDI
You realize the only way to inspect them is to crawl inside...

Bad reaction. She fixes those sub-zero eyes on him again.

31 CONTINUED:

LEAH
I designed them, Commander... I know what's involved.

And she brushes past him toward the engine compartments.

32 INT. ENTERPRISE - INSIDE CRAWLSPACE

(NOTE: Now their jumpsuits are on.) Some kind of cramped, narrow tube they're crawling through... with almost no room to maneuver... and very, very close. Leah's face is smudged with grease, her hair is messed... and she looks adorable. The characteristic THRUM of the engines can be heard in the b.g.

GEORDI
Watch out for the power taps.

LEAH
(listening)
The acoustic signature doesn't

sound right.

GEORDI
You're probably the only other person in the galaxy who could pick that up.

LEAH
What's causing it?

GEORDI
It's right up here.

They stop flat on their sides, facing each other with almost no room to manuever... and very, very close. Geordi points out a small piece of equipment.

LEAH
I've never seen anything like this... what is it?

GEORDI
A mid-range phase adjuster... it puts the plasma back into phase after inertial distortion.

32 CONTINUED:

LEAH
This has never been done before. I don't think it's ever been conceived of before. You should write a scientific paper.

GEORDI

That's not my strong suit, Doctor...

LEAH

But this kind of refinement should be shared... and you deserve the credit for it...

Geordi is buoyed by her praise.

GEORDI

Maybe we could collaborate. Writing is one of your strong points.

She hesitates, looks away... considers bringing this up, and finally gives in to the curiosity.

32 CONTINUED: (2)

LEAH

Commander La Forge... ever since I came on board, there's been something a little peculiar in your attitude. You seem to know things about me even though we've never met.

The choice is there for Geordi to level with her... but it's too scary and he backs off.

GEORDI

I... studied you. Your writings, your Starfleet file. I've admired you. Your work.

LEAH
I'm flattered, but...

GEORDI
I've looked forward to meeting you for a long time...

She's looking right at him with those grave, intelligent eyes... they're awfully close... right on top of each other... Geordi gets a dose of courage...

GEORDI
(continuing)
And I'd like to think -- that we could get to be friends. Good friends.

Something gentle happens behind her eyes... a wash of tenderness floods her... She looks at Geordi with sweetness and compassion... seeming for a moment like the Leah of his holodeck experience.

LEAH
I thought you knew... you seem to know everything else about me... but Commander... if I'm hearing what I think I am, then you should know... I'm married.

Geordi stares at her, rocked by the revelation of the one thing that had never occurred to him.

33
thru OMITTED

34A INT. MAIN BRIDGE

Beverly is standing at the Tactical station with Worf. Picard, Riker, Troi at Command. Data at an aft station.

BEVERLY
Set phaser power to three percent, narrow beam.

WORF
(works console)
Three percent.

BEVERLY
(deep breath)
All right... here we go.

Beverly steps forward and manipulates the console as Worf looks on.

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise emits a thin phaser beam, which gently touches the edge of the creature near the offspring and makes an incision.

36 OMITTED

36A INT. MAIN BRIDGE (OPTICAL)

Beverly and Data study the information on their respective consoles.

DATA

First incision is complete.

BEVERLY
Ideally, the offspring should be able to push through the outer shell on its own now.

They turn their attention to the main viewer. The offspring efforts against the shell of its parent. It pushes and pushes again. Still it is unable to break through.

36A CONTINUED:

RIKER
It needs a little more help.

BEVERLY
(shakes her head)
We've done all we can. I don't want to risk hitting the child by accident.

37 EXT. SPACE - THE CREATURE (OPTICAL)

The offspring pushes against the inner edge. A rent appears. The offspring slowly emerges through the incision.

38
thru OMITTED
40

40A INT. MAIN BRIDGE (OPTICAL)

As before. Everyone watching the child emerging on the viewer. It is about a tenth of the size of the parent.

TROI
Come on... you can do it...

After a beat, the child finally emerges completely from the parent. Beverly reacts with pleasure.

BEVERLY
Captain, I'd like to announce the birth of a large baby... something.

Picard is very pleased as he looks at this newly born life.

PICARD
Well done, Doctor. Well done.

41 INT. ENTERPRISE - TEN FORWARD

Close on Geordi, looking dejected, at the bar. Tearing a napkin into little tiny shreds, focusing intently on this process as though it were of life-saving importance. As he continues, pull back to reveal Guinan listening...

GEORDI
A glitch, a malfunction in the holodeck... it's the only explanation I can think of... it's a miracle we ever got out of that booby-trap alive... how could it

have been so far off? It was based on every piece of information on record about Leah Brahms... okay, with an admitted margin for error... but this is an error that's a light year wide...

GUINAN
Not what you hoped for, huh?

GEORDI
Hoped for... ? She's about as friendly as a Circassian Plague Cat... all she cares about is her work... she hates what I've done to her engines... and to top it off -- she's married! The computer never even told me she was married...

GUINAN
Computer problem, huh...

GEORDI
Must've been...

GUINAN
Maybe it was your old VISOR...

GEORDI
What are you talking about?

GUINAN
The VISOR you wore on the holodeck with her.

41 CONTINUED:

GEORDI
This is the same VISOR.

GUINAN
Really? I figured you were wearing the one that lets you see what you want to see.

GEORDI
What's that supposed to mean?

GUINAN
(shrugs)
You saw exactly what you wanted to see in the holodeck... Sure, the computer made it look like her, added personality... but when it came to your relationship together, you filled in the blanks...

That really hits home and Geordi suddenly starts to rethink things.

GUINAN
(continuing)
Here you had this perfectly wonderful fantasy... and now the real Leah comes along and ruins it.
(MORE)

41 CONTINUED: (2)

GUINAN (Cont'd)
(beat)
She's done the most heartless, despicable thing one person can do to another -- she didn't live up to your expectations.

Geordi regards her, feeling a little sheepish.

GUINAN
(points to VISOR)
Take a hard look through your VISOR, La Forge... see her for who she really is... not what you want her to be.

Off his reaction.

42 INT. MAIN BRIDGE (OPTICAL)

Picard, Riker, Data, Troi, and Worf at their stations. Everyone watching the image of the creature on the viewscreen.

DATA
The lifeform's patterns are stable, Captain. It seems able to withstand the solar radiation without difficulty.

PICARD
Good.

(to Conn)
Ensign Rager, set course for the Guernica system.

RAGER
Aye, sir...

RIKER
We're not staying?

PICARD
No. We've done what we can to help... now it's time to move on. This... child will live the rest of its life without any further interference from us.

RIKER
It might be wise to put some distance between us before initiating the warp drive.

PICARD
Very well.
(to Rager)
Five hundred k.p.h., Ensign. Engage.

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship starts to move away from the creature... but the small being quickly follows the ship.

44 INT. MAIN BRIDGE

As before.

44 CONTINUED:

WORF
Captain, it's following us... maintaining a distance of four kilometers directly astern.

Riker and Picard exchange surprised looks.

PICARD
(to Rager)
Seventeen degrees to port, Ensign Rager.

RAGER
Aye, sir.

WORF
It's turning with us, sir.

RIKER
Increase to one half impulse.

Beat.

WORF
It is matching our velocity.

TROI
(with sudden understanding)
It's imprinted on us.
(off Picard's look)
It thinks the Enterprise is... its mother.

Picard and Riker exchange a look... there is a hint of humor in Riker's expression.

DATA
(reads console)
A change in energy readings, sir. I am reading an internal buildup of gamma particles in---

WORF
Its velocity is increasing... it's moving directly toward the ship!

PICARD
Evasive maneuvers, full...

The ship is ROCKED and the lighting FLICKERS.

44 CONTINUED: (2)

RIKER
Report...

WORF
Minor damage...

DATA
Sir, the creature is now in direct contact with the hull.

PICARD
On screen.

45 ON VIEWSCREEN (OPTICAL)

The view changes to a shot of the creature attached to the secondary hull between the warp nacelles.

46 RETURN TO SCENE

Suddenly the lights dim, come up and dim again in a rhythmic pulse.

PICARD
Data?

DATA
Sir, the lifeform is draining energy directly from the fusion reactors.

TROI
(realizing)
Feeding off the energy of the Enterprise as it would from its mother.

WORF
What action should we take, Captain?

PICARD
(a beat)
None, Lieutenant. None at all.

On Picard's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship slowly moving on impulse power with the energy being still attached to the hull.

PICARD (V.O.)
Captain's log, supplemental. Since the newborn has attached itself to the hull, it has been making greater and greater demands on the ship's energy, but we have been able to temporarily stabilize our power systems.

48 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Beverly, Geordi, and Leah.

PICARD
How long before the power drain becomes critical, Mister La Forge?

GEORDI
If it continues to increase at the current rate, six, seven hours, maybe...

LEAH
We may be able to modify the engines to extend that a little

longer, Captain.

PICARD
(to Leah)
Your help would be appreciated, Doctor.

GEORDI
By then, maybe Junior won't need us any more.

PICARD
(a thoughtful beat)
Data, is there any way to determine what the destination of the parent might have been?

48 CONTINUED:

DATA
I can attempt to extrapolate from the heading it was on when we encountered it, sir.

BEVERLY
(understanding what Picard is thinking)
Perhaps it was on the way to a safe and supportive environment for its newborn.

PICARD
(acknowledges)
We might be able to deliver it to the same destination.

RIKER
Which raises the question of how to get Junior off the hull when we get there...

LEAH
(thinking)
It's almost completely covering the door of shuttlebay two. If we open the door and deactivate the atmospheric force field...

GEORDI
... the pressure from inside the ship might push it away from the hull.

PICARD
Make it so.

As they rise...

DATA
(puzzled)
Is the appellation "Junior" to be the lifeform's official name from now on?

PICARD
No. It's not.

They all begin moving toward the exits...

49 INT. ENTERPRISE - CORRIDOR

as Geordi and Leah exit the Observation Lounge, both thinking out loud about the problem at hand. There's no strain between them now... they're two professionals working out a problem.

LEAH
We can save a lot of energy just by improving engine efficiency...

GEORDI
We've run into similar problems before... that's actually why I reoriented the dilithium crystal...

LEAH
And why you added that mid-range phase adjuster...

GEORDI
Right.

LEAH
Commander... it seems you've made more modifications than I'm aware of. Do you have a file on all the work you've done?

GEORDI
Sure. It's in the computer --

But they are interrupted by --

PICARD'S COM VOICE
Picard to La Forge...

GEORDI
(keying com)
La Forge here...

PICARD'S COM VOICE
Commander, I need to see you on the Bridge.

GEORDI
Yes, sir, be right there.
(to Leah)
You go ahead, Doctor... Ensign Pavlik can show you the file on the engine modifications.

49 CONTINUED:

She nods and gets on the turbolift; Geordi hurries off toward the Bridge.

49A INT. ENGINEERING

Leah working at a console. Pavlik working at a station nearby.

49B CLOSE ON MONITOR (OPTICAL)

The screen shows a display of engine modifications.

49C RETURN TO SCENE

Leah still working.

LEAH
(to herself)

Phase coils upgraded to fifty-five field densities... plasma inducers interlinked with generator...

(to Pavlik)

Ensign, would there be any other files with data on the original engine specifications?

PAVLIK

I believe so, Doctor...

Pavlik keys in and hits some panels...

CLOSE ON MONITOR (OPTICAL)

A menu of files. Leah's finger winds down the screen as she traces them. Then the finger stops.

50A WIDER ANGLE - LEAH AND PAVLIK

LEAH

This file utilizes the prototype engine schematic...

50A CONTINUED:

PAVLIK

(nods, interpreting the information on the screen for her)

It's a holographic program set in the drafting room at Utopia Planitia.

LEAH

(rising)
Perfect. I'll run it on
Holodeck Three.

She EXITS the room.

51 INT. ENTERPRISE - CORRIDOR OUTSIDE TURBOLIFT

as Leah emerges from the turbolift, heads toward the holodeck, punches the console.

LEAH
Computer... replay program
Nine-One-Four-Zero... engine
schematic at Utopia Planitia...

COMPUTER VOICE
Program loaded and ready.

Leah enters the holodeck.

CUT TO:

51A INT. ENGINEERING - ANGLE ON GEORDI

GEORDI
She went where?

PAVLIK
Holodeck Three, sir... I didn't
think there was anything wrong
with her seeing the file...

GEORDI
Of course not... nothing at all...

Geordi sprints for the door, leaving Pavlik staring after him.

52 INT. ENTERPRISE - HOLODECK/DRAFTING ROOM (OPTICAL)

Leah stands, rapt, watching herself in the set of drafting room five, Utopia Planitia.

HOLO-LEAH
I'm with you every day, Geordi. Every time you look at this engine, you're looking at me. Every time you touch it, it's me.

At this point, Geordi hurries in.

GEORDI
Computer, freeze program.

Leah whirls to see him. She is ashen.

LEAH
Now... I understand...

GEORDI
No, you don't... it wasn't the way it might look...

LEAH
(ignoring him)
I called up a replay of the program file. I was all ready to compliment you again, Commander... for constructing a program which contained the prototype engine... so you'd

always have a base-line reference point for your modifications...

She walks toward Holo-Leah, gestures.

52 CONTINUED:

LEAH
And then I find... it's all about a -- fantasy plaything...

GEORDI
It's not like that, I swear --

LEAH
I am outraged by this. I have been -- invaded. Violated. How dare you use me like this? How far did it go, anyway? Was it good for you?

She's plenty mad, but Geordi's beginning to get angry, too. She's been on him since she got here, and he's getting fed up.

GEORDI
Nothing like that happened. It was a professional collaboration.

LEAH
Oh, I can tell -- "Every time you touch the engine, it's me... " Real professional.

GEORDI

If you watched the whole program, you saw what it was... we worked together to solve a problem. In a crisis situation --

LEAH

How do I know that's all there was? What other programs did you create? You could have dozens of them, one for every day of the week, one for every mood --

That's enough. Geordi's had it.

GEORDI

Ever since you came on board, you've been badgering me... and I've taken it. I've shown you courtesy, and respect, and a hell of a lot of patience. I've tried to understand you and I've tried to get along with you...

52 CONTINUED: (2)

The words come pouring out of Geordi... all the pent-up frustration, the buried anger...

GEORDI

And in return, you've accused me, tried and convicted me without bothering to hear my side of it. So -- I'm guilty, okay? But not of what you think... of something much worse...

She stares at him, silenced by this passionate outpouring.

GEORDI
I'm guilty of reaching out to you... of hoping we could connect... I'm guilty of a terrible crime, Doctor -- I offered you friendship.

He heads for the door, EXITS. She stands utterly still, two bright spots flushing the cheeks of an otherwise pale face.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The energy being is still attached to the hull.

54 INT. MAIN BRIDGE

Data is at one of the aft science stations. Picard and Riker are nearby, Worf at his station.

WORF
Its total volume has increased by eight point five percent in the last three hours. I am now reading it as forty-six million cubic meters. (TECH)

DATA
Captain, I have completed the analysis of the parent's course through this system.

Picard and Riker move to the science station and look

at the console.

54 CONTINUED:

RIKER
It was heading for an asteroid belt...

PICARD
Ensign Rager, set course two five nine mark three one eight, one half impulse.

RAGER
Aye, sir.

Data, Picard, and Riker head for their stations.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moves on impulse power toward the asteroid belt.

56 INT. MAIN BRIDGE

As before.

PICARD
Hold position five hundred kilometers from the periphery of the asteroid field...

RAGER
Aye, sir.

WORF
(works console)
Difficulty getting a clear sensor reading beyond four thousand kilometers.

DATA
The asteroids contain large quantities of meklinite, which is interferring with our scanners.
(beat)
I am also detecting traces of Kefnium, a compound which was found in the parent being's outer shell. It is likely that the asteroids provide sustenance for this lifeform.

56 CONTINUED:

RIKER
We could leave the child here. If Data's right, it would have an ample supply of food.

PICARD
(thinks)
Agreed.
(to com)
Mister La Forge, are you ready to separate our guest from the hull?

GEORDI'S COM VOICE
Ready, Captain.

PICARD

Proceed.

56A INT. SHUTTLEBAY CONTROL BOOTH

Geordi is at the controls... he works the console.

56B ANGLE ON SHUTTLEBAY DOOR (OPTICAL)

The door OPENS, revealing the creature's body covering about 3/4 of the opening.

57 OMITTED

57A ON GEORDI

GEORDI

(to com)

I'm deactivating the atmospheric force field now, Captain.

57B NEW ANGLE (OPTICAL)

There is an optical EFFECT at the bay door as the force field is shut down. A WHOOSHING sound can be heard as the air in the bay rushes toward the opening. The creature's body ruffles and shakes violently as it tries to hang on despite the fierce pressure.

58 INT. MAIN BRIDGE

The ship SHAKES and the lights begin to flicker.

PICARD

(to com)
Engineering, report!

PAVLIK'S COM VOICE
The power drain just jumped to ninety-three percent, sir.

DATA
Captain, the offspring is emitting a high frequency radio transmission.

RIKER
Is it trying to communicate?

PAVLIK'S COM VOICE
The power drain is increasing... approaching auto-shutdown.

RIKER
Take the engines off-line. Supplement with auxiliary power.

The lights come back up to full.

RIKER
(continuing; to Worf)
All decks go to emergency condition seven. Life support and critical operations only.

PICARD
(to com)
Mister La Forge, what is your status?

58A INT. SHUTTLEBAY CONTROL BOOTH (OPTICAL)

Geordi is looking out at the bay. The air has stopped rushing out, but the creature is still attached to the ship.

GEORDI
I'm sorry, Captain... the bay's been completely depressurized, but... it's still hanging on.

59 OMITTED

59A INT. MAIN BRIDGE

DATA
I am detecting other radio transmissions, Captain.

WORF
Sensors detecting movement within the asteroid field... distance, two million kilometers, bearing two-five-seven mark one-six-one.

PICARD
On screen.

60 ON VIEWSCREEN (OPTICAL)

The screen shows a large field of asteroids. Slowly, several other creatures like the parent can be seen moving toward the ship.

61 INT. MAIN BRIDGE

As before.

DATA
(to Picard)
At their current speed, the entities will intercept us in ten minutes, thirty-one seconds.

RIKER
(to Worf)
Weapons status?

WORF
(reads console)
Auxiliary power only... two seconds phaser fire available.

62 ON VIEWSCREEN (OPTICAL)

The creatures are getting closer.

63 INT. MAIN BRIDGE

As before. On Picard's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

64 OMITTED

64A EXT. SPACE - ENTERPRISE AND CREATURES

as they advance toward the ship.

65 INT. ENTERPRISE - ENGINEERING

Pavlik is there as Geordi comes in.

GEORDI
Ensign... power readings.

PAVLIK
We're on auxiliary generators...
life support is functioning,
that's about all...

GEORDI
Keep your eye on the generator
console. We've got less than
six minutes to get that baby off
our back before his relatives
get here...

Pavlik EXITS and Geordi turns to the pool table.

GEORDI
(to himself)
Whatever we try, junior responds
by sucking up more energy...

LEAH'S VOICE
I have a thought, Commander...

Geordi turns to see her entering. She is cool,

professional... no hint of their earlier conflict.

LEAH
If you're interested...

GEORDI
(just as cool)
Of course. What is it?

65 CONTINUED:

LEAH
If the baby is nursing, perhaps
what we need -- is to find a way
to sour the milk.

Geordi eyes her with grudging interest.

GEORDI
I'm listening.

LEAH
If we could contaminate the energy
he's feeding on...

GEORDI
... make it unpalatable somehow...

Geordi takes this idea, works it over in his mind.
He's pacing the room now, absorbed in trying to solve
the problem.

GEORDI
(continuing)
... but the emergency generators

are all we've got...

LEAH
(nods)
... and how do we modify them without losing life support?

GEORDI
Exactly... unless...

He comes to a halt. Leah takes a step toward him.

LEAH
What?

He gives a little laugh. She's drawn in, curious... she's lost her icy demeanor.

GEORDI
This is a space baby, right? I mean, these creatures are born, live, and die in interstellar space?

LEAH
Apparently...

65 CONTINUED: (2)

GEORDI
Okay. All matter in space vibrates in a specific radiation band...

LEAH

Twenty-one centimeters...

Suddenly she gasps involuntarily, lifts her hands to her cheeks, breaks into a big smile.

LEAH
That's good, Commander, that's very good. We could alter the power frequency so it's completely foreign to the lifeform's natural vibrations...

GEORDI
And that might be just enough to pour a little vinegar in baby's milk.

LEAH
We'll have to be careful... if we upset it this time, we might lose auxiliary power too.

GEORDI
If we're gradual enough, it won't be a shock. Hopefully it'll just lose interest.

Geordi regards her for a moment, smiling fondly. At this moment she seems almost like her old "holodeck" self.

GEORDI
(keys com)
La Forge to Bridge...

PICARD'S COM VOICE
Go ahead.

GEORDI
Doctor Brahms and I have a plan, Captain.

65A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the creatures continue to approach.

66
thru OMITTED
67

68 INT. ENTERPRISE - INTERCUTTING

Picard, Riker, Data, Worf.

WORF
Two minutes until the creatures intercept, sir.

GEORDI'S COM VOICE
Captain, we're ready down here.

PICARD
Proceed.

69 OMITTED

70 INT. ENGINEERING (OPTICAL)

Geordi and Leah entering commands at the pool table.

GEORDI
Lowering wavelength in the energy

system, now...

LEAH
Reading eighteen... fifteen... thirteen... eleven... eight... five... three... now at the two centimeter level...

GEORDI
Any reaction, Bridge?

70A INT. MAIN BRIDGE

DATA
Negative. I detect no reduction in the lifeform's rate of energy consumption.

WORF
One minute thirty seconds to intercept.

70B INT. MAIN ENGINEERING

GEORDI
Okay... not sour enough. Leah, take it down further.

LEAH
Reading one... point eight... point four... point two...

Suddenly the ship begins SHAKING, as though rocked by a giant hand. The shaking continues as...

GEORDI
I guess it noticed what we're doing.

71 INT. MAIN BRIDGE (OPTICAL)

DATA
The lifeform is emitting its high frequency transmission... energy consumption is rising...

WORF
Captain -- the creatures are accelerating their approach... they're changing color!

And indeed, as they approach, they are becoming green -- just as the mother did before she attacked.

7171A INT. MAIN ENGINEERING

PICARD'S COM VOICE
Mister La Forge --

GEORDI
Just a little more time, Captain--!
(to Leah)
Nudge it down... toward point-oh-two...

Leah looks pale, but she is cool and composed under fire. She manipulates her controls.

71B INT. MAIN BRIDGE (OPTICAL)

WORF

Intercept in thirty seconds.

71B CONTINUED:

The creatures look now as though they're almost on top of the ship. They are a brilliant green.

71C INT. MAIN ENGINEERING

LEAH
Point oh-eight... oh-five... oh-three... now at point oh-two centimeters...

71D INT. MAIN BRIDGE

The ship continues to ROCK and lights flicker wildly.

DATA
Auxiliary generators are losing power, Captain...

But suddenly -- the rocking stops and the lights grab hold.

72 OMITTED

73 INT. ENTERPRISE - BRIDGE (OPTICAL)

DATA
The entity has disengaged, sir.

They watch on the viewscreen as the small being drifts

toward its larger relatives. They return to their normal colors... envelop the small being as though in greeting, and they all float off together. There is a collective release of tension on the Bridge.

DATA
Power returning to normal levels, Captain.

RIKER
Bring the engines on line. And take us out of here.

PICARD
Mister La Forge... Doctor Brahms... congratulations. You have weaned the baby.

74 INT. ENTERPRISE - ENGINEERING

Geordi and Leah react to this good news...

74 CONTINUED:

GEORDI
(to Leah)
Good work.

LEAH
You, too.

It's all very proper... but there was a lot of communication in those four words.

74A EXT. SPACE - THE ENTERPRISE (OPTICAL)

warps away.

75 INT. ENTERPRISE - TEN-FORWARD - LATER

Leah and Geordi at a table. They're laughing about the holodeck business now.

GEORDI
Yeah... yeah, I'll admit... I did get a little... attached to that lady in the holodeck...

LEAH
The computer never told you that I was married...

GEORDI
I never asked... and the computer is notorious for not volunteering information... tell me about him...

LEAH
My husband? His name is Michael... he's an engineer on Garran-four...
(beat)
... you'd like him.

GEORDI
I'm sure...

LEAH
You remind me of him actually.

GEORDI

I do?

LEAH

(beat)

I really owe you an apology, Geordi.

GEORDI

No you don't. I should have told you straight out...

LEAH

(disagreeing)

But if you had, I never would've seen the look on your face when you walked in on me... and me... in the holodeck...

75 CONTINUED:

GEORDI

The look on my face... ? The look on your face, I'll remember that a long time.

LEAH

I wouldn't change a thing...

(beat)

Except the way I behaved... I guess I came here with my own set of preconceptions about you...

GEORDI

I'm just glad I finally got the chance to know you... the real you.

LEAH

Me too.

(long beat)

Tell me... am I... really that different than my image in the holodeck?

GEORDI

(warm smile)

Not so different... not so different at all.

And here in space, far away from everything and everyone, it isn't hard for intimacies to grow quickly... and as they look at each other in a new way, who knows what might happen... and then they're interrupted by --

WORF'S COM VOICE

Worf to La Forge... there's an incoming message on subspace for Doctor Brahms...

And that breaks the mood real quick... as she rises...

LEAH

My husband...

75 CONTINUED: (2)

She nods to Geordi and EXITS...

GEORDI
Acknowledged, Worf. La Forge out.

Geordi looks out into space and drinks from his glass... and that's life as we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Night Terrors"
#40274-191

Teleplay by
Pamela Douglas and Jeri Taylor

Story by
Shari Goodhartz

Directed by
Les Landau

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REVISED FINAL DRAFT

DECEMBER 17, 1990

STAR TREK: "Night Terrors" - 1/4/91 - CAST

STAR TREK: THE NEXT GENERATION
"Night Terrors"

CAST

PICARD	CAPTAIN ZAHEVA
RIKER	COUNSELOR ANDRUS HAGAN
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	

Non-Speaking

GUINAN	VARIOUS DEAD BODIES
O'BRIEN	ALIEN (in Troi's dream)
KEIKO	
ENSIGN PETER LIN	
ENSIGN PEEPLES	
ENSIGN RAGER	

CHIEF GILLESPIE
SIGHING VOICE

Non-Speaking
SECURITY GUARDS
N.D. MEDICAL PRESONNEL
SUPERNUMERARIES

STAR TREK: "Night Terrors" - 12/17/90 - SETS

STAR TREK: THE NEXT GENERATION
"Night Terrors"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
CAPTAIN'S READY ROOM USS BRATTAIN
OBSERVATION LOUNGE
TURBOLIFT
SICKBAY
TEN-FORWARD
ENGINEERING
CARGO AREA/MORGUE
TROI'S QUARTERS
WORF'S QUARTERS
RIKER'S QUARTERS
GUINAN'S QUARTERS
O'BRIENS' QUARTERS
CORRIDORS
DOOR TO TROI'S OFFICE

TROI'S MURKY NIGHTMARE VOID

USS BRATTAIN

BRIDGE

STAR TREK: THE NEXT GENERATION
"Night Terrors"

PRONUNCIATION GUIDE

ANICIUM	an-EE-see-m
BELA	bay-luh
BRATTAIN	bruh-TAYN
BUSSARD	buh-SARD
CALENDENIUM	kal-en-DEN-ee-um
CARDILIA	kar-DILL-ya
ENTORHINAL	en-toe-RYE-nl
ISOZYME	ICE-oh-zime
KALADIAN	kuh-LAY-dee-un
LATICIFER	lah-TIH-si-fer
MELTHUSIAN	mel-THOO-zee-n
ONTOGENY	on-TAH-jn-ee
POLYMORPHIC	pohl-ih-MOR-fik
TYKEN	TIE-ken
YURIUM	YOUR-ee-m

STAR TREK: THE NEXT GENERATION
"Night Terrors"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving through space. The binary star system is visible.

PICARD (V.O.)
Captain's log, Stardate 44631.2. We are proceeding through the uncharted rim of a binary star system, where we may have located the U.S.S. Brattain. The missing science vessel failed to arrive at its destination and has not been heard from since a distress call twenty-nine days ago.

2 INT. ENTERPRISE - BRIDGE (OPTICAL)

PICARD, RIKER, DATA, WORF, TROI at their stations; ENSIGN RAGER at Conn. On the viewscreen at a distance, a space craft floats adrift.

PICARD
Magnify.

The craft springs into the foreground.

RIKER
It's the Brattain, all right.

2 CONTINUED:

DATA
The ship is intact, sir, with no indications of structural damage.

RIKER
Engines?

DATA
All propulsion systems are shut down. The ship is drifting.

PICARD
Life form readings?

DATA
(beat)
Inconclusive, sir.

Troi is uneasy, leans forward, as though to catch some feeling...

PICARD
Counselor?

TROI
There is life on board... but...

PICARD
What is it?

TROI
I don't know... something...

She shakes her head slightly, as though to rid it of something getting in the way.

PICARD
Number One, assemble your team.

RIKER
(keys insignia)
Doctor Crusher, report to Transporter Room Three.
(to them)

Data, Worf...

Troi rises.

2 CONTINUED: (2)

TROI
Commander... I need to go, also...

Riker looks at her... need to go? Then he nods at her, and he, Data, and Worf head for the turbolift. Troi stares out at the drifting space craft for a second, troubled, as though hearing some unuttered thought. Then she turns and follows the others toward the turbolift.

3 PICARD

notes her strange demeanor.

4 INT. BRATTAIN - BRIDGE - MINUTES LATER (OPTICAL))

The small Bridge is, on first sight, empty. BEVERLY, Riker, Worf, Data, and Troi MATERIALIZE at the rear of the Bridge. They look around the quiet room, getting their bearings. Data heads for a computer station, keys information.

DATA
There is no indication of malfunction in any of the main systems.

Riker moves toward the Command Chairs. The Captain's seat has a high back which, as he turns it, reveals

--

5 CAPTAIN ZAHEVA

The woman is dead, eyes frozen open in a horrified stare. Camera PANS down to reveal a long tool plunged straight into her heart.

6 ON THE GROUP

as Riker, Troi, and Data react to this grim discovery.

WORF (V.O.)
Here's another one.

They turn to see that --

7 WORF

has found a second body, underneath a computer console, huddled tight to the wall as if in terror. Worf tugs the corpse out and it tumbles onto the deck, face and chest charred black.

WORF
This was done by a phaser... at a setting of six or seven...

RIKER
There are more over here...

Now the team realizes that the seemingly empty Bridge is a tomb, with bodies having taken refuge under consoles, seats, etc.

BEVERLY
The entire Bridge crew...

RIKER
Whoever did this... may still be on board.

TROI
There's someone alive... but he didn't kill these people...

She moves toward the turbolift, as though drawn by an unseen thread.

TROI
Here...

She nears it and the turbolift door opens.

8 A MAN

HAGAN sits cross-legged on the floor of the turbolift, staring straight ahead. Beverly moves toward him, scans him. Riker and Worf, taking no chances, keep their phasers on him.

BEVERLY
He's alive...

TROI
I think he is Betazoid...

She knees down close to him, trying to make contact.

8 CONTINUED:

TROI
It's all right. We're going to help you.

The man offers one soft, shuddering intake of air... but no more.

9 TROI

holds his shoulders, looking into his eyes.

TROI
What happened here? Who did this to you?

But there is no answer. The man stares past them, lost in a catatonic void.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 INT. ENTERPRISE - SICKBAY - SOME TIME LATER

Picard watches with Beverly as a SUPERNUMERARY wheels away a form in a body bag.

BEVERLY
We're almost finished with the

autopsies, Captain.

PICARD
How long will it take you to compile the data?

BEVERLY
It's complicated -- the dead were found everywhere... some locked in their rooms -- barricaded, with weapons piled around them... some in corridors where they'd obviously had hand-to-hand combat... I'll have to sort through and analyze the details.

Picard glances toward a bio-bed, where Troi sits with the Betazoid man.

BEVERLY
We've identified him as Andrus Hagan, from Betazed, science advisor. He's in a profound catatonic state.

Picard walks toward Troi.

TROI
I'm not getting much, Captain... a few words, disconnected phrases. I can feel his terror... but I can't seem to reach him.

PICARD
Don't give up on him, Counselor. We're examining the Brattain for clues -- but this man is the only

one left who knows what happened there.

Picard turns and EXITS, and Troi turns back to Hagan. She is trying to engage his mind telepathically.

10 CONTINUED:

TROI (V.O.)
I'm here. I'm right here. There's nothing to be afraid of anymore.

HAGAN (V.O.)
... out there... voices...

TROI (V.O.)
You hear voices? What do they say?

HAGAN (V.O.)
... both things... no... no...

TROI (V.O.)
Keep talking to me... I'll try to understand...

11 OMITTED

12 EXT. SPACE - BRATTAIN (OPTICAL)

The small ship hangs in space.

13 INT. BRATTAIN - BRIDGE

Data and Riker at the computers. GEORDI ENTERS from the turbolift.

13 CONTINUED:

GEORDI
All engines check out perfectly, Commander. Once we get them started up, the Brattain can get back to Starbase under her own power.

RIKER
Let's give it a try.

Geordi takes his place at a science station near Data.

GEORDI
Pre-heating injectors... Data, fuel flow?

DATA
Matter valves are open and operating. Magnetic containment on the anti-matter pods is constant.

GEORDI
Okay, open injectors.

DATA
Injectors open.

They wait. There's nothing.

13 CONTINUED: (2)

DATA
There is no engine activity at all.

RIKER
What's wrong, Geordi?

GEORDI
Nothing's wrong. I don't understand it.

Off his puzzlement...

14 INT. ENTERPRISE - READY ROOM

Picard working at his desk. The door CHIMES.

PICARD
Come.

Beverly ENTERS carrying a Padd.

BEVERLY
I've been studying the autopsy reports... the conclusion is appalling.

Picard gives her a look -- strong words from this dispassionate scientist.

BEVERLY
There was no outside source... no alien presence... The crew of

the Brattain, all thirty-four of them -- appear to have killed each other.

Picard is taken aback by this conclusion.

PICARD
What could have caused such an event? Drugs? A virus? Poison...

BEVERLY
Toxicological tests showed no unusual substances in their systems. And they were in good health.
(MORE)

14 CONTINUED:

BEVERLY (Cont'd)
(beat)
But for whatever reason, they seem to have turned against each other, using phasers, knives -- and bare hands.

Beverly programs information into the Captain's computer.

BEVERLY
I'd like you to see this, Captain. It's from the logs of the Brattain. Captain Zaheva's mental condition deteriorated steadily

after they became stranded... she began talking of plots and mutinies...

She activates the computer.

BEVERLY

This is the last entry... made after they had been adrift for over three weeks.

They turn toward the monitor.

15 ANGLE - MONITOR - INTERCUTTING (OPTICAL)

Captain Zaheva, sitting in the same chair where she was found, is a wreck... eyes red-rimmed, voice hoarse, endlessly brushing the side of her head in a compulsive gesture.

CAPTAIN ZAHEVA

First Officer Brink and his men were behind it... they got to the engines... don't work anymore... had to eliminate Brink... the ship is out of... out of... we're running out... too dangerous... out of Brink... and his men...

Her eyes flick upward, there is a brief moment of terror, and then the screen goes blank. Mystery upon mystery. Picard stares at Beverly, perplexed, mind churning to understand what happened on the stricken science vessel.

16 INT. ENTERPRISE - CORRIDOR OUTSIDE SICKBAY

Troi is leaving Sickbay, speaks to a SUPERNUMERARY. (PRODUCTION NOTE: This is the beginning of the dream sequence, but should seem perfectly normal.)

TROI
Be sure to call me if there's any change in his condition. I'll be in my office.

She turns and proceeds down the corridor. She passes a turbolift; the door opens and several CREW MEMBERS spill out, going their way. She smiles, greeting them, and passes through the bustling activity. DOLLY with her as she proceeds down the corridor to --

17 TROI'S OFFICE DOOR

As it opens, she ENTERS.

18 INT. NIGHTMARE ROOM (OPTICAL)

Suddenly Troi steps into a bizarre surreality. She spins to find the door she entered. It is gone. She turns back to see she is in...

19 A MURKY VOID (OPTICAL)

A strange, empty cavity where everything is fuzzy, smoky, gaseous. Vague shapes seem to loom in the distance but have no substance. At a great distance, there are two pinpoints of light... the mists swirl in front of them, obscuring them. A RUSTLING SOUND, maybe wind, maybe a cry, seems to come from within the shadowy depths. It is an ominous, menacing sound, suggesting a demon lurking in the mists. Troi finds

herself floating... drifting helplessly in the clouds. It is frightening to be so out of control.

TROI
Where are you?

She reaches out both arms in front of her, fearful, like a sightless person feeling her way through unfamiliar territory. The rustling SOUND becomes a low, throaty voice... sighing, raspy, foreboding.

20 ANOTHER ANGLE ON TROI (OPTICAL)

as she is drawn toward the sinister sound, unable to resist. She drifts further into the vaporous landscape, seeking the source. But she cannot control her direction.

TROI
I'm coming. Where are you?

Struggling forward, Troi tries to free herself. The throaty sound becomes louder... takes shape...

SIGHING VOICE
Eyes... in the dark... one moon... circles...

Troi is swimming in space, frantically trying to move forward as the voice becomes louder...

SIGHING VOICE
See the eyes... in the dark... one moon...

TROI
Where are you?!

21 INT. ENTERPRISE - TROI'S QUARTERS

Troi, in her bed, sits up with a start. She is moist with perspiration, breathing hard in terror from the bizarre nightmare.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. SPACE - BRATTAIN (OPTICAL)

hanging motionless in space.

PICARD (V.O.)
Captain's log, Stardate 44635.8: Four days have passed, but we have made little progress in solving the mystery of the Brattain. I have decided we will return to Starbase Two-twenty...

23 INT. BRATTAIN - BRIDGE

Geordi and ENSIGN PEEPLES at a work station.

PICARD (V.O.)

... and to that end, Commander La Forge is rigging the Brattain for towing.

GEORDI
(rising)
I'm going to try re-calibrating the field generators. I still don't see why we can't get the engines going... it just doesn't make any sense.

24 CLOSE ON PEEPLES

as he concentrates on his task, tapping out instructions. As he does, we begin to hear a SOUND... a hollow, deadened CLUNG... as though something were hitting a pipe somewhere far below.

24 CONTINUED:

It hits once, twice... only now does Peeples seem to hear it. He lifts his head, straining to hear better. The sound increases in volume, and he stands in alarm.

PEEPLES
Someone's still here...

The sound gets louder still, a chilling, insistent cry. Peeples looks panicked.

PEEPLES
They're alive!

25 ANGLE - GEORDI AND PEEPLES

As soon as Geordi is included in the shot, the SOUND disappears. Geordi is staring at the Ensign.

GEORDI
Ensign... what is it?

26 ON PEEPLES

Now, the sound is loud and clear.

PEEPLES
Can't you hear it? There's someone left alive on the ship!

27 ANGLE - GEORDI AND PEEPLES

Geordi's stare catches Peeples' attention, and then he realizes he's not hearing anything.

PEEPLES
I heard... I mean, I thought I heard something.

GEORDI
The ship was searched thoroughly. There's no one left aboard.

Geordi's look of concern embarrasses the young Ensign.

PEEPLES
Sorry, sir. My mistake.

27 CONTINUED:

GEORDI
(gently)
Thirty-four people were found dead on this ship. That could make anyone uneasy.

PEEPLES
Thank you, sir.

And he bends again to his task.

28 INT. ENTERPRISE - SICKBAY

Troi sits by the bio-bed where Hagan lies.

TROI (V.O.)
I'm here... can you hear me?

Hagan stirs vaguely.

TROI (V.O.)
Tell me about the voices you hear...

HAGAN (V.O.)
Bright... one pole... two poles...

TROI (V.O.)
I don't understand... tell me more about the poles...

But he just stares out at nothing.

29 INT. ENTERPRISE - O'BRIEN'S QUARTERS

O'Brien paces in the front room, disquieted. Presently

the door opens and Keiko comes bustling in, happy to see him.

29 CONTINUED:

KEIKO
Boy, what a day this was... I'm doing an isozyme study on some populations of Cardilia... but they're turning out to have some really weird polymorphisms. What a headache!

She is breathless, full of her day, chattering. O'Brien eyes her, speaks with ominous quietness.

O'BRIEN
Is that why you were late?

KEIKO
Oh, no, I had a conference with Doctor Balthus... she wants to do a study on the laticifer ontogeny of the Kaladian Thorn Flower... but I don't have the time to oversee another project...

O'BRIEN
Was Tom Corbin there?

She stops, stares at him, for the first time aware of his strange mood.

KEIKO
What?

O'BRIEN
Tom Corbin. From the science lab.
(beat)
Remember him?

KEIKO
Of course I remember him, but --

O'BRIEN
You use any excuse to pay him a visit...

KEIKO
(nonplussed)
Miles... what are you saying--?

O'BRIEN
I think you know exactly what I'm saying.

29 CONTINUED: (2)

She regards him a minute, then smiles, walks toward him. This is unlike Miles to be so grumpy, but that's okay... she can tweak him out of it.

KEIKO
If I didn't know better... I'd say you're jealous.

She puts her arms around him, starts to kiss him, but he takes her wrists and holds her away. She is amazed.

O'BRIEN

(quietly)
You take me for a fool?

And with that he turns and EXITS. She stares after him, astonished.

30 INT. ENTERPRISE - TEN-FORWARD - LATER

O'Brien ENTERS, spots his friend CHIEF GILLESPIE sitting at the bar. Gillespie is older than O'Brien, weathered and salty. O'Brien walks over and joins him. GUINAN is behind the bar.

GILLESPIE
Hello, Chief... have some coffee?

O'BRIEN
I've been drinking too much coffee... maybe some hot tea, Guinan?

GUINAN
Coming up.

She moves away and Gillespie looks at O'Brien, grins.

GILLESPIE
Kind of a surprise to see you in here at this hour.

O'BRIEN
How's that?

GILLESPIE
You're not out of the honeymoon yet... usually newlyweds can't keep their hands off each other...

30 CONTINUED:

O'Brien gives a shrug. Guinan brings his tea.

O'BRIEN
She has work to do. She heads up the plant biology lab, you know.

GILLESPIE
Any strange things going on down there?

O'Brien gives him a quick look -- what strange things?

O'BRIEN
Like what?

Gillespie leans in to him.

GILLESPIE
I've been hearing things... Kenicki, in Engineering... told me he saw a man in an old Starfleet uniform... riding the lift near the engine core... but when the lift got to the top... there was no one on it...

O'Brien shakes his head scornfully.

O'BRIEN
Ghost stories...

GILLESPIE
There's more... lots more. Strange things are happening on this ship, O'Brien...

O'Brien gulps his tea, rises.

O'BRIEN
I'm surprised at you, Gillespie... a Starfleet officer...
(leans in to him)
I have more to worry about than shades and spirits...

And he leaves.

31 OMITTED

32 INT. ENTERPRISE - READY ROOM

Picard is at his desk, working. The door CHIMES.

PICARD
Come.

He glances up, but the doors don't open. He's involved in his monitor, doesn't give it a thought. Then the CHIME again.

PICARD
(a bit more forcefully)
Come.

He looks at the door. It is shut. He rises, and the CHIME sounds again. He goes to the door, it opens;

there's no one there. He shakes his head in annoyance, goes back to his desk, sits. The CHIME sounds. He ignores it. It SOUNDS again; he is getting irritated but doesn't respond. Finally, there is a KNOCK at the door. He looks up, surprised.

PICARD
Come...

The door opens and Beverly and Troi are there. They ENTER.

BEVERLY
Captain, do you have a moment?

TROI
We're concerned... whatever happened on the Brattain -- may be starting here.

Picard immediately takes notice.

PICARD
Explain...

TROI
Beverly and I have both gotten unusual reports... people behaving strangely... others hearing sounds that aren't there...

Picard gives her a sharp look at this.

32 CONTINUED:

PICARD
Are we talking about hallucinations?

BEVERLY
In some cases. In others -- just erratic behavior.

32 CONTINUED: (2)

TROI
We can't track down any common element that might be responsible.

PICARD
But everything started when we found the Brattain...

BEVERLY
Yes. Captain -- we have to get the Enterprise away from here... before it gets worse...

Picard glances at her... it's a bit of a panicky response for this usually stoic scientist.

PICARD
We are preparing to take the Brattain in tow. We'll be on our way within the hour.

33 INT. ENTERPRISE - BRIDGE - LATER

Picard, Riker, Data, Worf, Ensign Rager at Conn.

PICARD
Ensign, maneuver us into position within tractor beam range.

RAGER
Aye, sir...

Ensign Rager starts to tap instructions, then hesitates. Data glances over. She stares at her console. Picard rises, approaches to see what's wrong.

DATA
Is there a problem, Ensign?

RAGER
I... can't seem to remember how to enter the coordinates, sir...

33 CONTINUED:

Data punches instructions on his console.

DATA
Ready now, Captain.

He glances back at Picard, who gestures toward another Ensign, PETER LIN, on the Bridge.

PICARD
Ensign Rager, report to Sickbay.

Rager, shamed, glances around at Picard.

RAGER

Yes, sir...

Rager stands and heads for the turbolift. Ensign Lin takes her place.

PICARD
Ensign Lin, put us into position to engage the tractor beam.

LIN
Aye, sir.

34 EXT. SPACE - THE ENTERPRISE AND BRATTAIN (OPTICAL)

as the Enterprise moves toward the stranded ship -- still at quite a distance.

35 INT. ENTERPRISE - BRIDGE - CONTINUOUS

PICARD
Mister Worf, ready tractor beam.

DATA
Ensign... we are losing maneuverability. Did you throttle down by mistake?

LIN
No, sir.

DATA
Captain... thrusters are losing power.

Puzzled, Picard steps forward.

35 CONTINUED:

PICARD
Impulse engines... ahead minimum power.

LIN
Impulse engines are not responding, sir.

RIKER
Riker to Engineering... what's going on down there?

36 INT. ENTERPRISE - ENGINEERING - INTERCUTTING

GEORDI
I don't know, sir... nothing's responding...

PICARD
Ensign, go to warp engines -- factor one. Engage.

A beat. They wait.

36 CONTINUED:

GEORDI
Captain, we don't have warp drive either!

PICARD
Data, do we have any propulsion

system that is functional?

DATA
No, sir. Apparently we do not.

LIN
We're adrift...

RIKER
Just like the Brattain.

There is a moment as they absorb this news.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. SPACE - THE ENTERPRISE AND BRATTAIN (OPTICAL)

still floating in space.

PICARD (V.O.)
Captain's log, Stardate 44639.9. We have now been adrift for a total of ten days. We have sent sub-space distress calls, but because of our distant location, we cannot expect a response for at least another two weeks.

38 INT. ENTERPRISE - OBSERVATION LOUNGE - CONTINUOUS

At the table sit Picard, Riker, Troi, Beverly, and Geordi. Data stands at the monitor. The staff is looking a little ragged... mildly disheveled, slightly on edge. Riker drums his fingers on the table. Picard tugs at his collar in an unconscious, compulsive gesture. Troi looks more exhausted than ever. Data, of course, is unchanged.

DATA
After analyzing the sensor logs from the Brattain and the Enterprise, as well as the data from our last series of probes, I have concluded that...

He activates the monitor, which shows an OKUDAGRAM. It (very) roughly resembles two funnels, tipped on their sides, with narrow lips together.

38 CONTINUED:

Small figures indicating the Brattain and the Enterprise are placed in the left-hand funnel, the Brattain nearer the mouth.

DATA
(continuing)
... we have become trapped in a massive rupture in space... undetectable by normal means... into which energy is absorbed.

PICARD

You mean... a Tyken's Rift...

BEVERLY

A what?

DATA

A rare anomaly named for Bela Tyken, the Melthusian Captain who first encountered it.

GEORDI

A Tyken's Rift -- of course... that would explain why we don't have engine power.

DATA

(acknowledges)

The ship's energy is being drained into the fissure before we can utilize it.

At this point, Worf walks in, uncharacteristically late. He makes his way to his seat as Picard gives him a searching look.

WORF

(tight-lipped)

I was detained.

Nothing else.

38 CONTINUED: (2)

DATA

When Tyken was trapped in a Rift,

his analysis determined that a massive energy release might overload and dislocate the anomaly. Fortunately, his cargo included anicium and yurium, which he used to detonate a massive explosion. He then escaped through the ruptured center of the Rift.

GEORDI
(acknowledges)
But we aren't carrying anything that could produce that kind of explosion. Even our photon torpedoes wouldn't be enough.

RIKER
Can't we replicate the elements Tyken used?

DATA
We no longer have the power to reproduce complex elements with our replicators. We must find a way to generate a violent energy release without relying on conventional means.

BEVERLY
Data... in Tyken's experience... did the crew exhibit behavioral changes?

38 CONTINUED: (3)

DATA
No. There were no reports of unusual conduct among the crew.

TROI
What about nightmares?

DATA
There was no record of sleep distubances of any kind, Counselor.

Beverly takes note of this... ponders it...

BEVERLY
Then -- what is it? What's happening to us?

The grey faces around her stare. But there are no answers.

39 OMITTED

40 INT. ENTERPRISE - TURBOLIFT

Picard and Riker ENTER. Picard tugs at his collar.

RIKER
So far, the only one who doesn't seem affected by all this is Data...
(beat)
Bridge.

There is a brief beat as Picard struggles to concentrate, focus his thoughts.

PICARD
Number One... how... are you?

RIKER
Sir?

PICARD
Any hallucinations? Nightmares?

Riker also has to work to keep his ideas coherent.

RIKER
No... but I'd be a liar if I said I felt like myself... I bite my tongue to keep from snapping at people... and a couple of times, when I've gone into my quarters...
(MORE)

40 CONTINUED:

RIKER (Cont'd)
(beat; this is hard for him)
... I've felt as though... there's someone in there... waiting for me...

Picard nods, sympathetic.

PICARD
It's affecting all of us. I've

-- had similar feelings...

He strains to maintain control and not give in to whatever it is that grips them.

PICARD
With everyone around us succumbing... it's even more important that at least one of us stay in control of his faculties. I want you to turn in... take a nap. I'll be on the Bridge and you can relieve me in four hours.

Riker hates being sent off like a tired child, but acknowledges the Captain's wisdom.

RIKER
All right, sir. Deck Eight.

They proceed in silence, Picard tugging again at his collar, and then the turbolift stops and the doors open. Riker nods briefly at Picard and EXITS. The doors close again. Picard closes his eyes briefly and leans against the side of the turbolift... as though he's dizzy but didn't want to show it in front of Riker... then he glances upward. He sees --

41
thru OMITTED
42

43 THE TURBOLIFT CEILING -- HIS POV

descending toward him.

44 PICARD

stares upward in shock.

45 INT. ENTERPRISE - RIKER'S QUARTERS

Riker ENTERS, then stops and listens warily, as though hearing something. He scans the room. Then he shakes it off, proceeds toward the bedroom.

46 INT. ENTERPRISE - TURBOLIFT

Picard stares upward in horror, backing to a wall, holding up a hand as though to ward off the ceiling.

47 TURBOLIFT CEILING - HIS POV

continues its downward plunge.

48 PICARD

sinks to his knees.

49 INT. ENTERPRISE - RIKER'S QUARTERS - BEDROOM

Riker ENTERS, studies the room, moves through it cautiously. He turns and looks back at the door he just entered.

50 INT. ENTERPRISE - TURBOLIFT

Picard looks upward, shielding his head as --

51 THE CEILING

rushes down at him, threatening to crush him...

52 PICARD

PICARD
No! No!

53 INT. ENTERPRISE - BRIDGE

The turbolift door opens. Worf, at his station, looks over to see --

54 PICARD

huddled on the floor in terror, hands protectively over his head.

PICARD
No... stop... no...

55 ANGLE ON WORF

as he moves toward the Captain, staring in amazement.

WORF
Sir... ?

Picard gradually looks around, sees the others staring at him. He pulls himself up, glances up at the ceiling of the turbolift -- safely in its place. He rises and EXITS, struggling to maintain his dignity.

PICARD
As you were.

Worf watches as the Captain proceeds to his chair. Worf registers nothing. Then, Picard hesitates, addresses Data.

PICARD
Mister Data... in my Ready Room, please...

56 INT. ENTERPRISE - RIKER'S QUARTERS - BEDROOM

Dressed in a sleep robe, he goes to his bed, takes the cover and starts to flip it back. Then he whirls suddenly, looking behind him.

57 THE ROOM - HIS POV

Quiet, still -- empty.

58 BACK TO RIKER

as he slides into bed under the cover. Then he reacts in surprise. He reaches down, flips off the cover and sees --

59 THE BED

is a writhing nest of snakes, dozens of them, squirming and churning, covering the bed, slithering off onto the floor.

60 RIKER

yells in alarm, leaps out of bed. He looks down again.

61 THE BED - HIS POV

is empty of snakes.

62 RIKER

Heart pounding, he stands there for a moment, catching his breath.

63 INT. ENTERPRISE - READY ROOM

Picard with Data. The Captain has been profoundly shaken by his experience in the turbolift.

DATA
Sir, Commander La Forge and I have come up with a potential solution to our predicament. Perhaps the modifications we used to increase firepower against the Borg might be effective here.

PICARD
Channeling power into the main deflector dish...

DATA
I believe within six hours we can generate a concentrated burst of energy which might disrupt the Tyken's Rift.

63 CONTINUED:

PICARD
Very well. Proceed.

Data starts toward the door, but Picard stops him.

PICARD
Mister Data...

DATA
(turning back)
Sir?

Picard speaks with difficulty.

PICARD
Apparently... I am not immune...
to the strange forces at work on
this ship...

DATA
Yes, sir.

This is painful for Picard, to whom control is so important.

PICARD
It's a frightening prospect...
to lose control of your mind...
(beat)
When I was young, I saw my
grandfather deteriorate... from
a powerful, robust figure... to
a -- a frail wisp of a man, who
couldn't even remember how to make
his way home...

He draws a breath, shakes off this dire memory.

PICARD

It is my responsibility...
somehow... to see that this ship
is guided to safety. I will have
to rely on you, from now on...
(beat)
We may need to count on you for
our very survival.

DATA
Yes, sir. I will do my best.

64 INT. ENTERPRISE - CARGO AREA/MORGUE

Beverly speaks to a SUPERNUMERARY. They are in a hold which contains the covered bodies of the Brattain crew.

BEVERLY
I want to do more cross-sections
on the brain tissue of some of
these bodies. Set up the positron
emission sensors in Sickbay...
I'll decide which ones I want to
study.

The assistant nods and EXITS. Beverly approaches a corpse, lifts the attached autopsy report, reads it. A sudden sound... a thunk behind her... makes her look around.

65 THE MORGUE

has an eerie look... bodies in translucent bags, held in stasis by (invisible) force fields, casting shadows on the floor and walls... but nothing is apparent which caused the noise.

66 BEVERLY

returns to her study. She moves to another corpse, reads the report. Then, a rustling noise... she looks up and sees --

67 A BODY

sitting up, as if staring at her.

68 BEVERLY

gasps, then turns to see that the body next to her has sat up, also. She backs up, turns -- sees another upright... turns again... sees several of them... spins... and now...

69 THE BODIES

have all sat upright, as though staring at her...

70 BEVERLY

closes her eyes. This is a hallucination. Nothing more. She speaks firmly, but calmly.

BEVERLY
Go away.

She opens her eyes.

71 THE ROOM

is as it was, bodies shrouded on their pads.

72 BEVERLY

fights for control... quiets her pounding heart.

73 INT. ENTERPRISE - READY ROOM

Beverly is with Picard and Data.

73 CONTINUED:

BEVERLY
Captain, let me ask you this: since we located the Brattain... can you remember any of your dreams?

Picard stares at her, perplexed. It's hard enough to concentrate... but what does this have to do with anything?

PICARD
I hardly ever remember dreams...

BEVERLY
A lot of people don't... but think... have you had a dream in the last ten days?

PICARD
(struggles with it)
I... don't recall...

BEVERLY
I'm betting you haven't. What's

more, neither has anyone else on board this ship -- except Troi. I began to realize it when she talked about her nightmares.

Picard stares at her, trying to stay with her. Beverly, too, is ragged, faltering.

BEVERLY
I've done additional brain tissue tests on some of the bodies from the... the...

DATA
The Brattain...

BEVERLY
... and scans on a random cross-section of our crew. They all show the same result... a unique chemical imbalance.

PICARD
Caused by -- ?

BEVERLY
Dream deprivation.

73 CONTINUED: (2)

Picard looks at her quizzically.

BEVERLY
Every night... we... we enter into... sleep...

73 CONTINUED: (3)

Beverly is losing it, not able to concentrate on what she was saying. Data fills the gap.

DATA
I believe the Doctor means to say that humans enter what is known as REM sleep... rapid eye movement. It is the level of brain-wave activity at which you dream.

BEVERLY
We need dreams to survive... if we don't get REM sleep, we don't dream, and we begin to lose our -- cognitive abilities... it becomes hard to concentrate... we forget... how to do the most ordinary task.

Picard is listening intently. It's becoming clear.

BEVERLY
Then... we become irritable... paranoid... some people experience hallucinations...

PICARD
You're describing the situation on this ship... But Counselor Troi has reported nightmares...

BEVERLY
Maybe it's because she's Betazoid. I don't know... but there's something more going on here than being stuck in a Tyken's Rift... and I don't know how or why it's happening...

She draws a breath, fixes him with a steady look.

73 CONTINUED: (3)

BEVERLY
But I do know this. There is an inevitable conclusion to this pattern. If I can't find a way to reverse it -- we are all going to go insane.

Picard's look reflects the enormity of the statement. His gaze swings to Data: he, of course, would survive. Data is imperturbed by the implications.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

74 INT. ENTERPRISE - SICKBAY

Troi sits by the bio-bed where Hagan lies. Her head rests against the wall and her eyes are fluttering closed. CAMERA DRIFTS in toward her as:

75 SERIES OF CUTS - INTERCUTTING (OPTICAL)

from Troi's first nightmare... the void... the hazy, murky cavity... the lights, the sighing sound, Troi floating, calling...

TROI
Where are you... ?

76 NOW IN THE NIGHTMARE (OPTICAL)

Troi drifts toward the lights, discerning something in the distance... an indistinct shape...

SIGHING VOICE
Eyes... in the dark... one moon circles...

77 BACK IN SICKBAY

Troi's eyes blink open and she sits up, looking around fuzzily, realizes she was dreaming. She turns to Hagan.

TROI (V.O.)
I'm still here... I haven't gone anywhere...

Hagan stirs vaguely.

TROI (V.O.)
Do you remember anything more?

HAGAN (V.O.)
...double... double...

TROI (V.O.)
What does that mean? Is something doubled?

But Hagan is silent. Troi rises and walks over to Beverly.

77A ANGLE - ANOTHER PART OF SICKBAY

Beverly is with a patient on a bio-bed, to whom is attached neurotransmitter monitors. Beverly is pale and shaky, trying hard to hold it all together, but discouraged.

BEVERLY
Deanna... Nothing's working... I've tried somatic drugs, I've tried inducing theta waves in the entorhinal cortex... no matter what I do, no one can reach REM sleep. No one can dream... except you...

Troi, exhausted, absorbs this.

TROI
(ironic)
Except me... And all I have is nightmares... I can barely sleep at all anymore.

She shakes her head... her gaze is drawn back toward Hagan...

TROI
In the end... I'll be like him.
Just like him.

She turns away in despair, not wanting to see her own destiny.

78 INT. ENTERPRISE - TEN-FORWARD

A few desultory souls... the mood is nervous, somber -- not a happy place. Guinan circulates; you sense she's keeping tensions under control. Gillespie is there, and not in good shape... irritable, impulsive. He's trying to garner support.

GILLESPIE
I think... it's some kind of experiment... Captain Picard wants to see how we'll take it, stuck here like rats...

GUINAN
You couldn't be more wrong...

GILLESPIE
It's like we're laboratory animals... I don't want to sit and wait for death to sneak up behind me...

GUINAN
What's that supposed to mean?

Gillespie glances around, leans in.

GILLESPIE
You heard about them on the Brattain... shut in their rooms... dying alone... that's not for me. I'd rather go out fighting...

79 GUINAN

Guinan shakes her head in disdain and moves off.

80 INT. ENTERPRISE - ENGINEERING

Data ENTERS to find Geordi. Geordi is not in good shape... shaky and ragged. It's costing him effort to hang in there. Peeples is working in the background.

GEORDI
Okay... all power has been channelled to the... the...

80 CONTINUED:

He looks at Data, losing his thought.

GEORDI
I can't remember what it's called.

DATA
The main deflector dish...

GEORDI
Yes... so, now what do we do?

Data gives him a look; he's gone over and over this and Geordi isn't retaining it.

DATA
We must coordinate our effort with the Bridge.

Geordi stares blankly; Data keys his com badge.

DATA
Data to Bridge...

81 INT. ENTERPRISE - BRIDGE - INTERCUTTING

Picard, Riker, Worf, Troi, and Lin. Again, everyone reflects their diminished circumstances.

PICARD
Yes...

DATA'S COM VOICE
We are ready to discharge the main deflector, Captain.

PICARD
All right...

He looks around the Bridge at his crew -- haggard, edgy, desperate. He can barely remember what he has to do.

DATA'S COM VOICE
Mister Worf -- activate the

deflector.

82 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The main deflector dish begins to glow.

83 INT. ENTERPRISE - ENGINEERING

Geordi and Data are intent upon their monitors, and do not see Peeples approaching Geordi from behind.

GEORDI
Deflector power coils charging...

Suddenly Peeples leaps toward Geordi. Data has seen the movement and springs quickly to his feet, parrying the blow and seizing Peeples' arm. Geordi is nonplussed.

GEORDI
Peeples...

DATA
(touches com)
Security to Engineering.

PEEPLES
You've been changing the reactant mix... that's why we're stuck here...

WORF'S COM VOICE
Deflector powerbanks approaching maximum. Discharge in fifteen

seconds.

Two SECURITY GUARDS ENTER.

DATA
Confine Ensign Peeples to Sickbay.

The guards take Peeples out, still ranting.

PEEPLES
I'll tell everyone what you're doing, Commander...

The guards haul him out and Geordi turns to Data, dazed.

GEORDI
Data... this detonation better work... we aren't gonna last much longer...

84 INT. ENTERPRISE - BRIDGE

WORF
Discharge in three seconds... two... one...

85 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A thin, reedy beam flicks out from the deflector... and then sputters and snuffs out like a defective firecracker.

86 INT. ENTERPRISE - BRIDGE/ENGINEERING

RIKER
Nothing... it just fizzled out...

DATA
The energy output was absorbed into the Rift.

87 ANGLE ON WORF

as he stands, tight-lipped, in reaction to this failure.

PICARD
Data... can we try again?

88 ON THE GROUP

DATA
No, sir. If we draw more power, we risk losing life-support systems.

Picard does not respond. He is unable to think beyond this point and come up with options for the next step.

89 ON WORF

as, unseen by most, he turns and walks off the Bridge.

90 TROI

sees him go, however, and looks puzzled.

91

thru OMITTED
93

94 INT. ENTERPRISE - WORF'S QUARTERS

The door opens and Worf ENTERS and prowls, as though searching for something. He goes to the wall which contains the bat'telh sword... lifts it from its frame, studies it... then returns it to its place.

95 ANOTHER ANGLE

as he approaches a table, reaches for a long, decorative box. He opens it.

96 ON THE BOX

as it opens, revealing a ghastly-looking Klingon dagger, with ribbed wedges along the blade... so that pulling it out would do more damage than pushing it in.

97 WORF

picks up the dagger, turns it over and over in his hands. He clasps his hands on the handle.

WORF
lujpu' jiH'e, Alexandrijn.

Troi bursts into the apartment, surprising Worf, who is standing with both hands on the dagger, ready to plunge it into his chest.

TROI
Worf, no!

He sees her, turns away.

WORF
You will not stop me...

But she keeps coming, touching her badge as she does.

TROI
Security to Lieutenant Worf's
quarters, immediately...

WORF
No one will stop me...

97 CONTINUED:

TROI
Why, Worf? What is it?

Worf hesitates... half turns to her...

WORF
I am no longer a warrior... I am
no longer strong... I feel...

He stops, unable to go on. Troi moves toward him,
nurturing, gentle.

TROI
What is it you feel?

Worf stares at her, agonizing. The admission is almost
too overwhelming for him.

WORF
I feel... fear.

TROI
Worf... to admit that you are
afraid... gives you strength.

Worf looks at her, allows her to grip his hand.

WORF
Something is waiting for us...
I am not strong enough to fight
it...

TROI
No, Worf. It is just an illusion.
It is not real.
(beat)
Please... put down the knife.

He hesitates, stares at her, wrestles with his proud warrior's sensibility. But Troi's compassion has inspired trust. He holds for a beat... then lowers the knife... puts it on a table. Then, the SECURITY GUARDS hurry in.

TROI
It's all right. Everything is
fine. Thank you.

Puzzled and uncertain, they retreat. Worf never takes his eyes off Troi. She holds out her hand to him.

97 CONTINUED: (2)

TROI
Let me take you to Sickbay.

He takes her hand. She leads him out the door.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

98 EXT. SPACE - THE ENTERPRISE AND BRATTAIN (OPTICAL)

DATA (V.O.)
Acting Captain's log, stardate 44642.1. I have assumed command of the Enterprise at the request of Captain Picard. Our situation is deteriorating; many of the crew are unable to function and our life support systems are beginning to falter.

99 INT. ENTERPRISE - SICKBAY

Troi with Hagan.

TROI (V.O.)
Once before... you said "double"... what did you mean? What is double?

HAGAN (V.O.)
...mates... too bright... a --

twin... cannot leave the twin...
one moon circling...

TROI (V.O.)
... what do you mean... you can't
leave?

Hagan tenses slightly, as though hearing something...

HAGAN (V.O.)
No, no... please... can't...

TROI (V.O.)
You want to leave? Why can't you?

HAGAN (V.O.)
Can't go... help... one moon
circling... eyes... that's it...
eyes... in the dark... can't
leave...

Troi stares at him, stunned.

99 CONTINUED:

TROI
(aloud)
Eyes in the dark... that's what
the voice said in my dream.

She leans closer to him.

TROI
Is that where you heard it? In
a dream? Over and over... ?

Hagan does not acknowledge directly... but tears roll from his eyes down his cheeks... Deanna rises, hurries to a wan and bedraggled Beverly.

100 ANGLE - BEVERLY AND TROI (CONTINUOUS)

TROI
Beverly... I know what it is...
I know what's happening...

BEVERLY
What... ?

TROI
My nightmare... it's not a dream.
It's not a dream at all... it's
a message.

101 INT. ENTERPRISE - READY ROOM (OPTICAL)

Data, Troi, Beverly, and Picard. The others are noticeable by their absence. The group that is there, except for Data, is in bad shape. They are unkempt, hair in disarray and eyes red-rimmed. They are on the edge of an emotional abyss, all struggling mightily to keep from toppling over. Beverly is unable to sit still, and keeps jumping up to pace. Picard is straining to remain cogent, but keeps his hands tightly clasped, as though to hold onto sanity. Troi is possessed of an urgency that threatens to overwhelm her.

TROI
REM sleep occurs at a different

frequency for Betazoids than other humanoids... I believe these beings are using that frequency to communicate telepathically...

DATA

It is conceivable that this telepathic communication is creating an interference that prevents REM sleep in other species -- that would be an explanation for why the rest of the crew is not dreaming.

PICARD

Counselor... what are these -- beings -- trying to tell us?

TROI

They're calling for help. I think they're trapped just like we are. "Eyes in the dark"... could mean this twin star system...

101 CONTINUED:

DATA

Your hypothesis is certainly plausible.

Data goes to the monitor and snaps on the same OKUDAGRAM he used in describing the Tyken's Rift.

DATA

It may well be that there is

another ship... on the other side
of the fissure... where we
cannot detect it.

BEVERLY
Is there any way... to block their
signals?

DATA
We have no technology to block
telepathic transmissions, Doctor.

TROI
Maybe... communication through
dreams can work both ways... I
could try to get them to stop...

DATA
Perhaps we can accomplish more
than that. If we could coordinate
our efforts with these beings...
we might work together to free
ourselves.

TROI
It is conceivable... in working
with patients who have
debilitating nightmares, I have
often used a therapetuic treament
known as "directed dreaming"...

The others look at her, trying to hang on to what she's saying. It's all they can do to comprehend it.

101 CONTINUED: (2)

TROI
Dreamers can learn to take control of their dreams... retain a conscious memory... even while they're in REM sleep. I should be able to remember a short message.

PICARD
If it's... possible... what would you say... ?

That's not so easy to answer. Troi looks to Data, who muses thoughtfully and we...

CUT TO:

101A INT. BRIDGE - SCIENCE STATION - MONITOR (OPTICAL)

Widen to reveal Troi sitting with Data as he taps more instructions into the console. A SERIES OF GRAPHICS scrolls on the monitor -- atomic diagrams of elements accompany the text. Troi stares at them, intrigued.

DATA
What we must discover is a means by which, working together with the aliens, we can produce an explosion more intense than either of us could achieve alone.

TROI
What is it you're looking for?

DATA

These are the elements we have available. Some of them could be used in the creation of an explosive reaction. If we can communicate this inventory to the other ship, perhaps they will be able to --

TROI

No, Data... that's too complex. This has to be a simple, clear message...

101A CONTINUED:

DATA

I am uncertain if a simple transmission will be adequate...

But Troi isn't listening -- she's noticed something.

TROI

Stop... go back...

Data hits a control.

130:[1,#b],133:[1,#b]

101B INSERT - MONITOR (OPTICAL)

as it scrolls backwards. The material is text, accompanied by atomic diagrams.

TROI (O.C.)

Further back... there. Stop.

The monitor stops on a readout describing a hydrogen atom; next to it is the diagram -- one electron circling one proton.

101C RESUME TWO SHOT

TROI
"One... moon... circles... "

DATA
(curious)
Yes, Counselor, one electron circles one proton... this is a hydrogen atom.

TROI
"One moon circles"... that's what they have been telling me... over and over...

DATA
Perhaps the aliens are thinking as we are... to collaborate in producing an explosion. If hydrogen is combined with certain elements... calendenium, for example, it is extremely volatile.
(beat)
But... would the message mean they have hydrogen... or want hydrogen?

TROI
If it is a distress call, they'd be asking for what they need...

not what they already have.

DATA

Then a proper course of action would be for us to release hydrogen into the Rift and hope that they have a substance which could detonate it.

TROI

How do I tell them what to do?

101C CONTINUED: (2)

DATA

If you are correct, Counselor, I believe they have already told us what to do... and are waiting for us to do it. When we are ready the only message you should try to convey is, "Now!"

102 INT. ENTERPRISE - SICKBAY

Troi with Beverly. Beverly is shaky, keeps brushing at her hair, but gamely hanging on to her concentration.

BEVERLY

I can help keep you in REM sleep for a while with this cortical scanner... it will maintain electrical activity in your brain at the proper frequencies...

Troi lies back on the bed and Beverly begins attaching electrodes.

INTERCUT:

103 INT. MAIN BRIDGE

Picard at command, struggling to stay focused. Data is at Ops. No one else is on the Bridge.

DATA
Counselor. You will have to communicate with the other ship within two minutes of entering REM sleep.

TROI
(reacts)
Two minutes, is that all, Data?

DATA
Unfortunately, yes. We have only enough power to emit a hydrogen stream for that period of time. They must understand that they have to detonate it immediately.
(MORE)

103 CONTINUED:

DATA (Cont'd)
(to Picard)
Sir, we are ready to implement the plan.

PICARD

Proceed.

DATA

We will need to draw power from the life support systems in order to discharge the collectors.

(a beat, Picard doesn't respond, so Data activates a companel)

This is Acting Captain Data. All personnel will report to designated shelter areas immediately...

104 INT. ENTERPRISE - TEN FORWARD - CONTINUOUS

as the group hears Data's announcement. O'Brien and Gillespie are among them.

DATA'S COM VOICE

... life support systems will continue only in emergency shelter areas...

This announcement turns the crowd's dark mood nasty. The crowd is standing, milling about.

104 CONTINUED:

GILLESPIE

Hear that? ... get us jammed into shelter areas... we sit and wait to die... nobody'll ever find

us...

GUINAN
(trying to calm them)
You can all relax... Ten Forward is a designated shelter area.

GILLESPIE
Do we want to die here... like helpless children?

There are rumbles of response.

105 ANGLE - GUINAN

She quietly touches a com panel.

GUINAN
Security to Ten-Forward... right away.

106 ON THE GROUP

GILLESPIE
We don't even know what we're dying for...

O'BRIEN
Gillespie, sit down... you're not helping matters any...

GILLESPIE
What's wrong with... standing up for ourselves?

A cheer goes up. Gillespie turns, brushes past O'Brien's effort to stop him, and leads a sizeable

group toward the portal... as TWO SECURITY GUARDS come in... but they're not in much better shape...

107 ANGLE - GUARDS AND GROUP

There is a brief scuffle. The guards are disarmed. Gillespie and his group push to the front.

108 GILLESPIE AND CROWD

GILLESPIE
I say... Captain owes us some answers... let's go...

They surge again toward the door, but this time, they see --

109 GUINAN (OPTICAL)

standing in front of the door... holding a massive weapon in her hands -- the 24th Century equivalent of a shot gun.

GUINAN
Hold it.

The group slows but keeps coming.

GILLESPIE
What's that... ?

GUINAN
It's a little souvenir I picked up on Magus Three...

GILLESPIE
Stand aside, Guinan... I'm not feeling so good and I don't have much patience...

He steps forward and Guinan raises the weapon, fires over their heads... a huge FLARE blossoms out, suggesting massive firepower.

GUINAN
That's setting number one.
(beat, while they absorb this)
Now...
(adjusts the setting)
... anybody want to see number two?

The group is at a dead halt, staring at her.

109 CONTINUED:

GUINAN
I'm not feeling so good myself... in fact, I'm real irritable... so I hope nobody's got the idea they're going through this door. Because they'll have to go through me first.

Gillespie and the others glare at her. But they don't move.

110 INT. ENTERPRISE - SICKBAY

Beverly with Troi, who is asleep on the bio-bed,

electrodes attached. A NURSE attends.

BEVERLY
PGO signals steady... visual cortex is showing increased activity... rapid eye movements commencing...

Troi's breathing is deep and steady. Beverly stares a beat at the read-out... seems to lose focus, then remembers what she's to do... touches her insignia.

BEVERLY
Crusher to Bridge... she's in REM sleep...

111 INT. ENTERPRISE - BRIDGE - INTERCUTTING

DATA
Thank you, Doctor.
(to Picard)
Activating the Bussard collectors.

112 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The collectors on the engine nacelles begin to emit a thin stream of red gas.

113 INT. ENTERPRISE - SICKBAY

Camera DRIFTS into Troi's face as she sleeps.

114 INT. NIGHTMARE VOID (OPTICAL)

Troi is floating in the mists... the twin lights glow

through the fog... the sighing voice calls from beyond... Troi drifts deeper into the foggy emptiness...

TROI
Where are you?

SIGHING VOICE
Eyes... in the dark...

Troi turns and looks back, as though searching for a way out. She is uncertain, fearful....

115 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The streams of hydrogen are reaching further into space.

116 INT. ENTERPRISE - BRIDGE

DATA
We have ninety seconds remaining.

117 IN THE NIGHTMARE (OPTICAL)

Troi turns back toward the lights, floats on through the swirling vapors... the blurred and indistinct shapes seem a long way off.

TROI
Where are you... ?

118 INT. ENTERPRISE - SICKBAY

Beverly tries to concentrate on the brain scanner monitor.

DATA'S COM VOICE
How is she, Doctor?

BEVERLY
(touches com)
Still in REM sleep...

DATA'S COM VOICE
And how are you?

118 CONTINUED:

BEVERLY
...I'm... fine...

119 INT. NIGHTMARE ROOM (OPTICAL)

Troi drifts on, pushing at the clouds as though they had substance.

TROI
Where are you? I have to find you... I have to tell you...

The sighing voice grows louder, eerier. Troi looks frightened... the voice swirls louder, like wind before a thunderstorm.

120 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The streams of hydrogen now reach deep into space.

121 INT. ENTERPRISE - BRIDGE

DATA
Forty-five seconds remaining.

122 IN THE NIGHTMARE

The voice is louder now, deafening... a wind has swirled the fog into grotesque shapes and patterns... it's hard going... Troi falls to the ground...

TROI
Please... I must find you... tell you...

Then, suddenly, she looks up, startled by something in front of her.

123 INT. ENTERPRISE - BRIDGE

DATA
Thirty seconds...

124 IN THE NIGHTMARE (OPTICAL)

Troi looks up to see --

125 A SHAPE - HER POV (OPTICAL)

A dark figure, no more than a shadow, moving toward her from the gloom.

126 TROI (OPTICAL)

stares at him, startled.

127 INT. ENTERPRISE - BRIDGE

DATA

Ten seconds.

128 OMITTED

129 EXT. SPACE - THE ENTERPRISE (OPTICAL)

From the collectors, the last of the hydrogen stretches into space... a long, long way...

130 INT. ENTERPRISE - BRIDGE (OPTICAL)

as Data and Picard watch... the beam knifes through the darkness... disappears in the distance... they wait... wait... The lights dim further...

PICARD

Nothing... no explosion...

DATA

The Counselor was unsuccessful.

A beat... and then they see --

131 EXT. SPACE - HUGE EXPLOSIONS (OPTICAL)

A brilliant pyrotechnical display... an explosion, which illuminates the funnel-shaped %7F%7Frift" in which they have been trapped.

132 INT. ENTERPRISE - BRIDGE (OPTICAL)

as Picard and Data see the explosion, roiling and raging. There is a hum as power is restored and lights snap on. Picard rises... instinctively knowing what to do...

132 CONTINUED:

PICARD
Activate impulse engines...

DATA
Engines activated, sir...

Data presses several panels on his Ops pad.

133 EXT. SPACE - THE ENTERPRISE (OPTICAL)

grabs power, accelerates, skims through the last sparks of the diminishing explosion... directly into the center of the rift...

And passing it, going the opposite direction... a shapeless mass... a sparkling energy field... the other ship.

134 INT. ENTERPRISE - SICKBAY

Troi smiles... then her eyes flutter open as she comes awake.

135 INT. ENTERPRISE - BRIDGE (OPTICAL)

The Enterprise clears the event and emerges into the quiet starfield once more.

DATA
We have cleared the rift, sir. Warp engines are coming back on line.

PICARD

Set a course...

135 CONTINUED:

DATA

Setting a course for Starbase Two-twenty. Sir, as my final duty as Acting Captain, I order you to bed. I shall do the same for all personnel.

PICARD

Very well, Mister Data...

He rises, pauses.

PICARD

And... thank you.

DATA

Yes, sir. Pleasant dreams.

Picard EXITS the Bridge, and Data, alone, implacably pilots the ship toward safe harbor.

136 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship streaks away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Identity Crisis"
#40274-192

Teleplay by
Brannon Braga

Directed
Rick Kolbe

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FINAL DRAFT

STAR TREK: "Identity Crisis" - 1/11/91 - CAST

STAR TREK: THE NEXT GENERATION
"Identity Crisis"

CAST

PICARD SUSANNA LEIJTEN
RIKER HICKMAN
DATA BREVELLE
BEVERLY
GEORDI Non-Speaking
WORF TWO ALIENS
MENDEZ

TRANSPORTER CHIEF HEDRICK
NURSE ALYSSA OGAWA
ENSIGN GRAHAM
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
SECURITY GUARDS

STAR TREK: "Identity Crisis" - 1/11/91 - SETS

STAR TREK: THE NEXT GENERATION
"Identity Crisis"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE

OBSERVATION LOUNGE SHUTTLECRAFT
SICKBAY
BEVERLY'S OFFICE TARCHANNEN
TEN FORWARD OUTPOST
ENGINEERING CLEARING
GEORDI'S OFFICE
CORRIDORS
TRANSPORTER ROOM
HOLODECK
TURBOLIFT

HOLODECK
TARCHANNEN SURFACE

SHUTTLECRAFT

STAR TREK: "Identity Crisis" - 1/11/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Identity Crisis"

PRONUNCIATION GUIDE

CRECHE CRAY-sh
LEIJTEN LIE-ten
MICROPHAGE MICRO-foj
TARCHANNEN tar-CHAN-in

STAR TREK: "Identity Crisis" - 1/11/91 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Identity Crisis"
TEASER

FADE IN:

1 EXT. TARCHANNEN - RECORDING DEVICE POV (OPTICAL)

A VISUAL OVERLAY, complete with ticking stardate, is superimposed over a dark, desolate landscape of spindly black plants and shadowy dunes... a world of perpetual twilight.

BREVELLE (O.S.)
Tarchannen Three Investigation. Stardate 40164.7. Ensign Anthony Brevelle Recording. Lieutenant Susanna Leijten in command.

Then the recording device pans to include a small, futuristic structure... and LIEUTENANT SUSANNA LEIJTEN. Late twenties, striking, dynamic. She faces the camera.

SUSANNA
You up and running, Brevelle?

BREVELLE (O.S.)
Yes, Lieutenant.

GEORDI moves into view, holding a Tricorder. (Note: Geordi is younger here, wearing a slightly different, earlier version of his VISOR.)

GEORDI
(baffled)
I've checked buildings Four and Five... they're like all the others... no phaser hits, no sign of a fight. Looks like the entire outpost just... vanished...

HICKMAN (O.S.)
(from a distance)

Lieutenant Leijten...

The recording device pans back out into that gloomy landscape to reveal two palm beacons in the distance. One is held by ENSIGN PAUL HICKMAN, the other by ENSIGN EMILITA MENDEZ.

1 CONTINUED:

HICKMAN
(continuing)
You'd better come see this...

2 FOLLOW SUSANNA AND GEORDI (OPTICAL)

As they hurry toward Hickman and Mendez.

HICKMAN
No footprints... no vehicle tracks. The wind probably erased them... but look...

Then as Hickman lifts a dirty, torn Starfleet uniform into view, a disembodied voice is heard...

SUSANNA (O.S.)
Freeze visual.

Everything and everyone FREEZES as we REVEAL...

3 INT. OBSERVATION LOUNGE (OPTICAL)

This has all taken place on the wall MONITOR. A slightly older Susanna stands beside it, pointing to their images as she speaks...

SUSANNA
That's Hickman on the right...
that's Mendez on the left...
and as already noted, the
recording was made by Ensign
Brevelle... five years ago...

As she turns to face PICARD, RIKER, and GEORDI...

PICARD
Commander Leijten, you said
Brevelle was ill last week for
several days before he...
deserted. What about Mendez?

SUSANNA
Mendez was last seen aboard the
Aries an hour before she
disappeared. According to
witnesses, she seemed completely
normal.

3 CONTINUED:

RIKER
And Hickman?

Susanna shakes her head.

SUSANNA
He just passed a routine
physical... with flying colors.

GEORDI

(skeptical)
I know Paul Hickman. He's a family man... two kids. I can't believe he'd steal a shuttle and desert...

Susanna sits down in the chair beside him.

SUSANNA
Believe it, Geordi. He was spotted by a Federation supply ship yesterday... on a course toward Tarchannen Three.

Everyone ponders this for a moment. Then...

PICARD
The original Tarchannen disapperances were never solved, were they?

SUSANNA
No... we never learned what happened or why. Forty-nine people... gone...

Riker contemplates the monitor...

RIKER
And now, five years later, members of the away team that investigated the disappearances... have started disappearing themselves.

3 CONTINUED: (2)

SUSANNA
(acknowledges)
Geordi and I are the only two left.

And off this ominous statement...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp speed.

PICARD (V.O)
Captain's log, Stardate 44664.5. We have set a course to intercept Lieutenant Hickman's stolen shuttlecraft... and, hopefully, to discover the whereabouts of the other missing officers...

5 INT. TEN FORWARD (OPTICAL)

Geordi and Susanna at a table, drinking drinks. There's a subtext here... both have to wonder if they're in some kind of danger... but they try to mask it with casual humor and small talk...

SUSANNA
And then I almost married Paul Bogrow...

GEORDI
Bogrow... which one was he?

SUSANNA
You remember... with the thin moustache...

GEORDI
(remembering)
Not Bogrow...

SUSANNA
(laughs)
I know.

GEORDI
The one who used to drive you crazy... you thought he was so full of himself...

SUSANNA
(acknowledges)
Well, I decided I prejudged him unfairly...

5 CONTINUED:

GEORDI
Uh huh...

SUSANNA
And then I decided I'd been right in the first place.

GEORDI
(laughs, shakes his head)
Bogrow...

SUSANNA
And what about you... how come you never found the right girl?

GEORDI
I enjoy the bachelor's life too much...

SUSANNA
That doesn't sound like my "little brother" who always wanted advice on women...

GEORDI
Well, you were obviously a great advisor...

Susanna nods. Suddenly somber.

GEORDI
What do you think, Suz?

SUSANNA
I don't know. But I'm not ashamed to tell you...
(beat)
I'm a little scared, you know?

5 CONTINUED: (2)

GEORDI
Yeah, I know.

A beat as Susanna tries to lift their spirits out of the dip...

SUSANNA
Well, if anybody's gonna figure this out, it'll be the Leitjen and La Forge Show, right? We always made a good team...

GEORDI
A helluva team...

RIKER'S COM VOICE
Commander La Forge, Commander Leijten, report to the Bridge. We have a fix on the missing shuttle.

Geordi and Susanna exchange a look as...

GEORDI
(keying insignia)
On our way, Commander.

6 OMITTED

7 INT. MAIN BRIDGE

Picard, Riker, WORF, DATA at their positions; ENSIGN GRAHAM at the helm; SUPERNUMERARIES as needed.

GRAHAM
Entering the Tarchannen system, sir.

PICARD
Slow to impulse power. Mister Worf?

WORF
Long range sensors holding on the shuttlecraft... bearing zero one zero, mark two seven one.

PICARD
Hail the vessel.

WORF
Lieutenant Hickman is not responding, sir.

PICARD
Put a repeating message on all sub-space channels. Make it a Priority One communique -- order the Lieutenant to come about and stand to.

As Geordi and Susanna ENTER from the turbolift...

WORF
Still no response, sir.

GRAHAM

The craft is now within visual range.

PICARD

On screen.

8 ANGLE ON VIEW SCREEN (OPTICAL) (INTERCUT)

A Federation shuttle speeding through space. Susanna watches the view screen, takes a nervous breath.

8 CONTINUED:

This is it -- the investigation is at a critical moment...

DATA

The shuttle's acceleration is increasing... its trajectory is moving directly into the planet's atmosphere.

9 EXT. SPACE - THE SHUTTLE (OPTICAL)

Approaching TARCHANNEN THREE, a grey orb visible in the distance.

10 INT. MAIN BRIDGE

Riker's on his feet. Geordi stands by Data at Ops.

DATA

He will reach an atmospheric

interface at an altitude of two hundred and ten kilometers.

RIKER
At his current speed, he'll self-destruct.

DATA
That is correct, Commander.

PICARD
How soon, Data?

DATA
(checking panels)
Fifty-three seconds.

PICARD
Options?

GRAHAM
He's out of transporter range.

GEORDI
And he's too far away for a positive lock with the tractor beam.

PICARD
(quickly, to Worf)
Open a channel.

WORF
Open.

PICARD
Lieutenant Hickman, listen

carefully. I am Captain Picard
of the Enterprise. You are in
danger. You must slow your rate
of approach.

10 CONTINUED:

DATA
(reacting to console)
The shuttle is approaching the
outer thermosphere, Captain.

RIKER
He's panicking...

DATA
At current rate of acceleration,
the shuttlecraft will be destroyed
in twenty-eight seconds.

11 EXT. SPACE - THE SHUTTLE (OPTICAL)

The shuttlecraft continues on toward Tarchannen at
faster speed.

12 INT. MAIN BRIDGE

Data responds to his console...

DATA
Sixteen seconds to impact.

PICARD
(to com)
Lieutenant Hickman, you must do

as I tell you. Reduce your velocity and bring your craft to a positive pitch of twenty degrees... now.

DATA

The shuttle is entering the lower ionosphere...

13 EXT. SPACE - THE SHUTTLE (OPTICAL)

It flies toward the planet and burns into the atmosphere. A spectacular FLASH, some stray sparks... then nothing.

14 INT. BRIDGE - CLOSE UPS - VARIOUS

Riker, Worf, Picard, Geordi, and finally Susanna... shocked. Then...

14 CONTINUED:

WORF

Sir, sensors detect two more Federation shuttlecraft on the planet's surface... no life signs.

Reactions...

PICARD

Ready an away team, Number One.

RIKER

Geordi, Data, Worf...

Riker looks at Susanna, nods.

RIKER
(continuing)
And Commander Leijten.

Then as they all head for the turbolift...

15 EXT. TARCHANNEN OUTPOST - ESTABLISHING

After five years, sand dunes have begun to encroach upon the abandoned facility.

16 EXT. TARCHANNEN SURFACE - NEARBY (OPTICAL)

A dark and gloomy landscape... trapped in a perpetual twilight. Riker, Worf, Data, Geordi and Susanna MATERIALIZE in a clearing near a SHUTTLECRAFT. They flick on their palm beacons and move toward it, Susanna in the lead.

RIKER
Commander Leijten, La Forge, check the shuttle... Worf, Data, you've got the perimeter.

17 SUSANNA

Checks the side of the shuttle for identification... finds it.

SUSANNA
It's the shuttle pod Mendez stole from the Aries...

Geordi pulls the shuttle's doors open and ENTERS it.

18 INT. SHUTTLECRAFT

Geordi looks around the cramped interior, then glances down... and picks up a Starfleet uniform... torn to shreds.

19 EXT. TARCHANNEN SURFACE

Susanna inspects the ground in front of the shuttle, sees something, shines her light on it and discovers...

20 FOOTPRINTS

Scattered in the dirt... footprints which are clearly not human...

Susanna's expression turns blank, as if something inside her has clicked on. She follows the prints out into the darkness.

21 ON WORF

Close by, examining the ground with his beacon. He looks up, suddenly wary. His eyes shift with a warrior's alertness as he slowly shines his light out into the darkness.

22 ON RIKER AND DATA

Data is scanning the area with his Tricorder.

DATA
No life signs, sir.

Worf approaches them, looking uncomfortable...

WORF
(low)
Sir... I am certain that we are being watched.

Reactions. Riker sweeps his beacon through the darkness. Data performs a quick scan with his Tricorder. Nothing. They exchange a look -- this is nothing short of creepy...

23 ANGLE - THE SHUTTLE DOORS

Geordi EXITS the shuttle to meet with the others. He shows them the torn uniform.

GEORDI
Commander Riker...

A beat as they all react. Then...

GEORDI
Where's Commander Leijten?

They look about. No sign of her.

RIKER
(keys insignia)
Susanna, report.

Nothing. Riker exchanges a grim look with the others.

RIKER
Fan out. Let's find her.

They move off in different directions.

24 ANGLE - IN FRONT OF SHUTTLE

Geordi stops and looks around...

GEORDI
(calls out)
Susanna?

No response. He spots Susanna's footprints in the dirt and follows them...

GEORDI
(keys communicator)
La Forge to Leijten...

Somewhere close in the darkness, a whisper --

SUSANNA (O.S.)
Over here...

Geordi whips around, startled, and discovers Susanna nearby, her beacon turned off, standing stock still, as if listening for something.

24 CONTINUED:

GEORDI
Where have you been?

SUSANNA
Mendez... Brevelle... they're alive. You saw the footprints?

GEORDI
Yes... but they're not human...

SUSANNA
(interrupting)
They're here. Stand still...
listen... and you can feel it...
they're here...

A beat. He scans with his Tricorder. Then...

GEORDI
I'm not picking up anything...

Susanna ignores him, walks forward into the darkness. Geordi moves for her, gently takes her arm...

GEORDI
Where are you going?

She jerks away from him. Geordi is taken aback. For an instant, Susanna looks equally surprised... then she starts backing away from him...

GEORDI
Susanna... ?

Geordi reaches for her, nice and slow... and she turns to run. Geordi grabs her, holding her tight as she thrashes in his arms like a trapped animal.

GEORDI
(hits communicator)
La Forge to Enterprise, medical
emergency, two to Sickbay.

And off Susanna's wildly panicked face...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. SICKBAY

Susanna lies in the diagnostic bed, Geordi and Beverly standing on either side of her. She opens her eyes, dazed for a moment, then quips...

SUSANNA
Do I look as bad as I feel?

GEORDI
You look fine... now.

As Beverly scans her with an instrument, Susanna sits up, manages a weak smile.

SUSANNA
What happened?

BEVERLY
Your blood chemistry is way off.
And you had a histamine response,
to what I don't know.
(a beat)
I'll run a complete blood and
tissue analysis.

Picard ENTERS... overhears...

SUSANNA
I need to get back to the surface.

BEVERLY
Uh uh... until we find some answers, I don't want you to leave the Enterprise.

SUSANNA
But I have work...

BEVERLY
(interrupting)
Look, Commander, you may simply have had an anxiety reaction down there. But we've got to make sure.

25 CONTINUED:

GEORDI
(to Susanna's look)
Probably wouldn't hurt to take it easy for a while...

SUSANNA
I'm not going to stay locked up on this ship while the investigation...

PICARD
Your devotion to duty is

admirable, Commander... but Doctor Crusher is right. You will remain on the Enterprise until we know whether or not this is connected to the disappearance of the others.

SUSANNA
(protesting)
Captain...

PICARD
(firm)
We have completed our survey on the surface. Analyzing that data will keep all of us busy for some time.

His tone is clear... and Susanna heeds it.

SUSANNA
Of course, sir. I understand.

GEORDI
(gently stepping in)
Data has a preliminary report... if you feel up to it...

SUSANNA
Sure... what're we waiting for?

As Geordi and Susanna EXIT, Picard faces Beverly.

PICARD
Doctor... what about La Forge?

25 CONTINUED: (2)

BEVERLY
I gave him a complete bioscan. Everything says he's in perfect shape.

PICARD
But according to all reports... so were Mendez and Hickman before they disappeared.

Beverly nods, acknowledging their shared concern. They've lost one Starfleet officer today... and they don't want to lose any more.

26 INT. CORRIDOR

Geordi and Susanna walk along. She is clearly agitated, talking a little too fast...

SUSANNA
Captain Picard's wrong. The way to handle this is to get back down there with a dozen away teams... fan out from the shuttle... We can cover a lot of ground in a hurry... use proximity detectors and infrared sensors...

GEORDI
(a warning)
Susanna...

And then she notices it, too. Her hand is shaking. Trembling badly. Almost palsied. After a beat...

SUSANNA
Geordi... it's started...
whatever happened to the others...
it's happening to me, too...

He takes her hand in his. Holds it tight.

26 CONTINUED:

GEORDI
Suz... I'm here...
(a beat, a smile)
I'm not going to let anything
happen to you.

Susanna manages a small grin in response. As they ENTER the turbolift.

GEORDI
Main Bridge.

And as the doors close.

27 OMITTED

28 INT. MAIN BRIDGE (OPTICAL)

Data, Geordi, and Susanna are at an aft science station, studying the greatly magnified image of a single cell.

DATA
During microscopic examination
of the torn uniform, I discovered

these alien skin cells.

SUSANNA

Source?

DATA

Undetermined.

GEORDI

(shakes his head)

Without something else to cross-reference, it would take weeks to try and identify them...

DATA

Fortunately, there is more evidence...

Data taps a control and the monitor displays a computer graphic of a strange, alien footprint.

28 CONTINUED:

DATA

We have been able to determine that the footprints we found by the shuttle were not made by any known Tarchannen life form.

SUSANNA

If we're pursuing a theory that somehow unknown aliens are involved... I should tell you we didn't find tracks like that during the original investigation.

DATA
The planet is subject to frequent sandstorms. Footprints could have been obliterated prior to your arrival.

Geordi stares at the monitor... Data taps a control and an image of the skin cell appears next to that of the footprint.

DATA
Doctor Crusher and I will begin to search the medical database... and attempt to match these with a known life form.

As Geordi and Susanna study the image...

28A
thru OMITTED
28B

29 INT. TURBOLIFT

Geordi and Susanna riding in it. Thinking. Then...

SUSANNA
Aliens or no aliens... why would our people start returning after five years to be... abducted?

As they talk, Geordi and Susanna click back into an old mode... an enthusiastic team searching for answers.

GEORDI
Some kind of compulsion... like
a post hypnotic command... ?

SUSANNA
(acknowledging)
Something that happened while we
were down there the first time...

GEORDI
We can go back to the mission
record... construct a log of
everyone's movements...

SUSANNA
And look for a commonalty.
Something we all touched... maybe
a plant... the sand...

GEORDI
Or something we ingested... could
be in the air itself...

And as the turbolift doors open and they EXIT...

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In a synchronous orbit over Tarchannen.

31 INT. BEVERLY'S OFFICE - TO INCLUDE WALL MONITOR (OPTICAL)

Data and Beverly study the data on a monitor. Then
he taps it and a series of images begin flashing by.

BEVERLY
(not hopeful)
The parameters are pretty broad, Data... any match we make is going to be inconclusive at best.

DATA
I am aware of that. However, I see no other reasonable course of investigation available to us.
(beat)
And we may not have much time.

This last statement hangs in the air. Then...

BEVERLY
You're worried about Geordi, aren't you?

DATA
(reminding her)
I am an android. It is not possible for me to feel anxiety. Starfleet personnel have vanished... others may be at risk. We must do the best we can to find out why.

A beat.

DATA
However...

He pauses, seeming to search for the correct words.

DATA

I am strongly motivated to solve
this mystery.

Off her reaction...

32 INT. ENGINEERING - GEORDI'S OFFICE - ON WALL MONITOR (OPTICAL)

Footage of Tarchannen from the Teaser... without audio. The away team (including Susanna and Geordi) search the area where the uniform was found.

GEORDI (O.S.)
Freeze visual.

Everything and everyone FREEZES as we reveal...

33 GEORDI (OPTICAL)

Watching the monitor. Susanna sits at a nearby console, studying the image of a spindly Tarchannen plant. It's been a long session... and Susanna's clearly frayed at the edges. She frowns and nervously rubs her hand.

SUSANNA
We're wasting our time.

GEORDI
(surprised)
You didn't feel that way before... it was your idea to look for some sort of commonality.

SUSANNA

Well... I was wrong.

Susanna stands, begins pacing. Restless.

SUSANNA
We're not going to find anything this way. We should go back to the planet... it's all down there... everything we need to know.

33 CONTINUED:

GEORDI
That's not an option... not until the Captain says it is...

He turns back to the monitor...

GEORDI
Computer resume.

34 ON WALL MONITOR (OPTICAL) (INTERCUT)

Which begins playing the images from the opening of the Teaser. As Geordi watches this...

35 SUSANNA (OPTICAL)

Crosses back to the console and stares at the image of the plant... then abruptly switches the viewer off.

SUSANNA
I can't look at this anymore. It hurts my eyes... I can't think.

My brain feels like it's wrapped
in a blanket.

GEORDI
Take a break. I'll work for a...

SUSANNA
I don't need a break... I...
(hushed)
... I need to get off this ship.

Geordi reacts... knowing what this could mean.

GEORDI
(gently)
I think... we should go see Doctor
Crusher...

SUSANNA
Forget Crusher... forget your
logs. Tarchannen's down there,
Geordi. It's waiting for us.
That's where we should go.

GEORDI
Susanna... you can't leave...

35 CONTINUED:

Susanna glares at him... whatever she's caught up in is rapidly consuming her. Then she whips around and heads toward the office door.

GEORDI
Susanna...

She ignores him, leaves the office. Geordi quickly follows her out into Main Engineering. They draw the attention of startled SUPERNUMARIES as...

GEORDI

SUSANNA!

She finally stops, faces him -- unable to speak -- her body trembling uncontrollably... and then she collapses.

Geordi rushes to her. The Supernumaries gather around them as he takes her head in his hands...

And her hair brushes aside to reveal the dark BLOTCHES peppered along the back of her neck. Susanna reaches for him, clutches his shoulders, fighting back a sudden jolt of pain. Geordi looks at her hand...

36 CLOSE ON SUSANNA'S HAND

Her two middle fingers are FUSED together...

37 ON GEORDI

As he reacts...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Tarchannen Three.

39 INT. SICKBAY

The room is dimly lit. Susanna's shadowy form lies in an emergency medical bed. As NURSE OGAWA stands by, Beverly passes an instrument over the patient...

BEVERLY
(tense)
Her blood pressure's still falling...
(to the Nurse)
Apply the T-cell stimulator. We've got to stabilize her immune system.

Picard and Geordi ENTER the dark room. As Geordi reacts to the low light level, Beverly explains...

BEVERLY
She's developed an extreme sensitivity to light... we're trying to make her more comfortable.

Geordi nods, approaches the bed.

40 ANGLE - FAVORING SUSANNA

The changes are startling... her skin is mottled with intricately woven black patches and veins... her hair, oily and black. Geordi stares at Susanna... shocked.

40 CONTINUED:

GEORDI
My God...

Susanna regains a hazy consciousness and looks up at Geordi with eyes which are no longer human.

SUSANNA
(softly)
Geordi...

He gently takes her hand. Beverly catches Picard's eye and nods toward her office. As they EXIT...

GEORDI
Hold on, Susanna. Doctor Crusher will help you. Just... hold on.

SUSANNA
It's inside me, Geordi... I can't fight it... it's winning...

GEORDI
Don't give up... do you hear me, Suz? You can't give up...

But she's lost consciousness again...

41 INT. BEVERLY'S OFFICE (OPTICAL)

Picard and Beverly watch a wall monitor as a greatly magnified image of a single cell appears on the screen.

BEVERLY
This is one of Susanna's altered skin cells...

She presses a control and a second cell appears next to the first.

41 CONTINUED:

BEVERLY
And this is one of the alien cells Data found.

PICARD
Almost identical. How do you explain it?

BEVERLY
Captain, I think the people who disappeared from Tarchannen Three weren't abducted... they were transformed into another species...

That's when they realize Geordi has quietly entered.

GEORDI
(even)
Can you stop it, Doctor?

BEVERLY
(not hopeful)
The T-cell stimulator will slow the rate of change... but until I find the cause...

She shakes her head. Then, after a pause...

PICARD
Doctor Crusher... is this a threat to the Enterprise?

BEVERLY
No. I've tested the cell wall integrity. It's viability is extremely low. It's not possible for Susanna to transmit it.

GEORDI
Then how did she get it?

41 CONTINUED: (2)

BEVERLY
That's a good question. And it would be a great help if I knew.
(turning to Geordi)
The only thing I do know, Geordi... is that it's very possible you'll be next.

Geordi is stunned, tries to deny the possibility.

GEORDI
I had two full bioscans today. You said I was fine.

BEVERLY
I gave Susanna a bioscan, too. I didn't find anything wrong with

her, either.

A beat. Geordi moves from denial... to acceptance.

GEORDI
How long?

BEVERLY
I don't know what we're dealing with. Brevelle was sick for days before he left... Mendez was normal an hour before she disappeared. You may have weeks... or just a few hours.

GEORDI
(after a thoughtful beat)
Then there's no time to waste. I've got to get back to work.

BEVERLY
Geordi... until I know exactly what we're dealing with, you're staying here. In Sickbay.

GEORDI
Doctor, you said it would help if you knew the source of this...
(MORE)

41 CONTINUED: (3)

GEORDI (Cont'd)
If I could finish my analysis of

the mission records... I might find an answer.

PICARD
(stepping in)
And what if you begin to change... and feel compelled to return to the planet like the others?

GEORDI
Program the computer to monitor my movements... that way you can be sure I don't leave the ship.

Geordi takes Picard's silence as a refusal... becomes more impassioned in his argument.

GEORDI
What would you do, sir? Sit it out in Sickbay... or try to learn what it is that's got you... and maybe stop it?

Picard thinks about this. Knowing exactly what he would want to do if he were in Geordi's place. He exchanges a look with Beverly... she understands.

PICARD
All right, Mister La Forge... proceed with your investigation. But report to Doctor Crusher for another bioscan at the start of day watch.

BEVERLY
In the meantime, if you have symptoms of any kind -- I want

to know. Immediately.

Geordi smiles. Relieved and thankful.

GEORDI
Understood.

And as he rushes out of the room...

42 INT. ENGINEERING - GEORDI'S OFFICE - ON WALL MONITOR - (OPTICAL)

And a scene from the visual record we haven't seen before: Illuminated by the stark camera lights, Susanna, Geordi, and Mendez stand outside Building One, watching as Hickman lifts an evidence case.

HICKMAN
(keying insignia)
One to transport.

As Hickman DEMATERIALIZES, Susanna turns to the others.

SUSANNA
I want to make another sweep of the perimeter. Mendez, Brevelle, start at Building Two. La Forge, you and I will begin at Four.

They move out of the scene, casting dark shadows across the building behind them as they all head off in different directions... then the record ends and the screen is abruptly filled with static.

GEORDI (O.S.)

Okay, computer...

43 ANGLE TO INCLUDE GEORDI

Alone in his office... head aching from hours of fruitless effort, pushing himself hard. As he stares at the wall monitor...

GEORDI
(continuing)
Analyze audio elements from time index fourteen four seven to fifteen five eight. List all anomalies.

COMPUTER VOICE
No audio anomalies present.

GEORDI
Any subspace projections... z particle emissions... or interferometric frequencies?

COMPUTER VOICE
No subspace projections present. No z particle emissions present.
(MORE)

43 CONTINUED:

COMPUTER VOICE (Cont'd)
No interferometric patterns present.

Another dead end. Geordi sighs with frustration as

Data ENTERS.

DATA
Geordi... may I inquire how your investigation is proceeding?

GEORDI
It's not.

DATA
Have you done an audio analysis...

Geordi impatiently interrupts Data in mid-sentence -- a strong indication of how tired and frustrated he is.

GEORDI
And a spectrographic analysis and a screen for ionizing radiation... and I even ran an enhancement for micro-seismic disturbances. I've tried it all.

A beat. Geordi shakes his head.

GEORDI
I'm sorry, Data.

DATA
There is no need for an apology.

Geordi just nods. Data observes him for a moment.

DATA
Perhaps if you indulged in a short rest period, you could approach this problem with what humans commonly refer to as a fresh point

of view...

This is as close to human concern as Data can express... and Geordi knows it. He manages a smile.

GEORDI
You're probably right, Data. But I've got to finish scanning these records... while I can.

43 CONTINUED: (2)

DATA
Is there some way I can assist you?

GEORDI
(shakes his head)
If I knew what I was looking for...
(sighs)
I think it's just down to going over it, Data... maybe find something I forgot... I'll let you know if I come up with anything... anything at all.

Data acknowledges and as Geordi goes back to the wall monitor, Data EXITS...

44 INT. SICKBAY

Beverly is met by Nurse Ogawa as she ENTERS.

OGAWA

Sorry to disturb you, Doctor...

BEVERLY
It's alright. What's happened?

OGAWA
I thought you should see this.

They approach the unconscious Susanna, who has changed further. Her skin, slick with an oily coating, bears an even more elaborate network of black swirls and patterns.

Nurse Ogawa shines a penlight on Susanna's face...

45 ANGLE - FAVORING SUSANNA (OPTICAL)

As the beam glides across Susanna's cheek a quickly fading phosphorous trail is left on the skin.

BEVERLY
(what the hell)
Her skin's simulating the light...
a radiant reaction...
(musing)
Some sort of mimetic ability?

45 CONTINUED:

OGAWA
That's not all. Her body
temperature is dropping.

Beverly waves a Tricorder over Susanna...

BEVERLY
(puzzled)
It's as if she's generating a disruptive field... I can barely get readings off her now... What about her rate of transformation?

OGAWA
It's increasing.

BEVERLY
That's not possible. It should have been inhibited by the T-cell stimulator... unless...
(thinking hard)
If there's a foreign body inside her that's producing these changes... something like a viral creche...

OGAWA
A very small one if our scans haven't found it.

BEVERLY
(let's get to it)
I want a full genetic analysis. We're going to examine any abnormality we find... no matter how insignificant it seems.

And as they go to work...

46 INT. ENGINEERING - GEORDI'S OFFICE - MONITOR (OPTICAL)

The visual record PLAYS... beginning with the entire team at Building One again.

HICKMAN
One to transport.

GEORDI (O.S.)
Computer, delete the audio.

47 INCLUDE GEORDI (OPTICAL)

As he watches, the record continues silently. Hickman DEMATERIALIZES. Susanna and the others move out of the scene, their shadows following after them. Then Geordi suddenly frowns...

GEORDI
Wait a minute... freeze visual.

The image freezes. We see the bare wall of the outpost building... and a single shadow.

GEORDI
(after a beat, puzzled)
Whose shadow is that?

COMPUTER
Please restate question.

He taps a console... a grid appears over the image on the monitor.

GEORDI
Computer... the shadow currently displayed in section B-eleven... what is its source?

COMPUTER

Unknown.

Geordi sighs, shakes his head.

GEORDI

It's gotta belong to somebody...

(to viewer)

Computer... return to time index fourteen five eight...

The image flashes backwards... and starts again. Geordi watches as the away team moves off in different directions, leaving that single shadow prominently displayed on the wall...

GEORDI

Okay... Brevelle's behind the camera... Susanna and I head off in that direction. Mendez moves off that way...

(softly)

... so whose shadow is it?

47 CONTINUED:

Geordi thinks about it... a tired man with a very hard question in front of him. He drums his fingers on his desk nervously... a subtly uncharacteristic gesture.

GEORDI

Computer... replay visual from last time index. No audio. Slow to fifty percent.

On the monitor, the away team moves in SLOW MOTION, their shadows close together on the wall behind them. As they walk off...

GEORDI
Freeze visual.

48 CLOSE ON MONITOR (OPTICAL)

And that shadow remaining on the building wall.

GEORDI
Magnify four times... apply spectral enhancement.

The visual MAGNIFIES, becoming fuzzy in a digital, blocky false color manner... then resolves into a sharp, normal color image... showing a close-up of the mysterious, vaguely humanoid, shadow.

49 GEORDI (OPTICAL)

Stares hard at the screen... rubs his forehead. Annoyed. Impatient. And then the idea hits him... driving him on to an even greater effort... despite his fatigue...

GEORDI
(urgent)
Computer, do you have sufficient data to compile a Holographic simulation of this Visual Record?

COMPUTER VOICE
A simulation would be limited to areas scanned by the visual recording device.

49 CONTINUED:

Geordi stands, paces excitedly, ever fiber of his being convinced he is on the verge of a breakthrough.

GEORDI
Good. Fine. Scan the entire record... then recreate it in Holodeck Three.

Geordi EXITS, almost on the run.

50
thru OMITTED
54

55 INT. CORRIDOR - OUTSIDE HOLODECK THREE

Geordi hurries up and hits the companel.

GEORDI
Computer, is the Tarchannen simulation ready?

COMPUTER VOICE
Affirmative. Program complete. Enter when ready.

Geordi moves for the doors. Then stops and holds out his hand. It's trembling... badly. Like Susanna's.

Geordi frowns, reaches for his insignia... then

hesitates. He knows he should contact Beverly, but he's driven to solve this mystery... to save Susanna.

After a beat, he presses a series of buttons on the control panel. The doors slide open and Geordi ENTERS the holodeck...

56 INT. HOLODECK

Geordi stands near the door, studying...

57 ANGLE - HOLODECK/TARCHANNEN OUTPOST

A re-creation of Building One... complete down to Tarchannen's perpetual twilight. Holograms of Susanna, Mendez, and Geordi, frozen in place... their shadows clearly visible on the wall behind them...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 INT. HOLODECK

As before. Geordi stares numbly at the facsimile of a healthy, vibrant Susanna... then charges on...

GEORDI
Computer, scan Starfleet records and create a simulation of

Brevelle... place him where he stood while recording this...

59 ANGLE - FAVORING BREVELLE (OPTICAL)

A hologram of BREVELLE APPEARS between the real Geordi and the holograms of the away team. Brevelle holds a recording device with a bright light mounted on it...

60 GEORDI

Steps up beside Brevelle... looks over at the holograms of the away team standing by the wall... so intent on his investigation that he is unaware of the increased trembling of his hands... or the sweat beading on his brow...

60 CONTINUED:

GEORDI
Good. Computer, based on their speed and direction, can you extrapolate each officer's movements as they walk out of the recording device's field of view?

COMPUTER
Affirmative. With an increasing probability of error, reaching ninety-five percent after ten seconds.

GEORDI

Understood. Run simulation.

61 THE SIMULATION

Comes to "life." Susanna turns to Mendez and Geordi...

HOLO-SUSANNA
I want to make another sweep of the perimeter. Mendez, Brevelle, start at Building Two. La Forge, you and I will begin at Four.

They walk off in different directions...

62 THE "REAL" GEORDI

Observes intently as...

63 ANGLE ON OUTPOST WALL

Geordi, Mendez and Susanna's shadows move off the wall... leaving that one strange shadow in place.

But as Geordi moves closer to examine it...

64 THE HOLO-BREVELLE (OPTICAL)

Turns off his camera's light... and the shadow abruptly DISAPPEARS.

Geordi shakes his head. Frustrated.

GEORDI
It's happening too fast.
(a beat)

Freeze program.

The holograms all freeze in place.

GEORDI
Computer, reverse simulation... run it back to... time index fourteen five eight.

65 OMITTED

65A BREVELLE (OPTICAL)

His camera light comes back on... and...

66 THE HOLOGRAMS OF SUSANNA, MENDEZ, AND GEORDI (OPTICAL)

Walk in reverse back toward the building. Their shadows reappear on the wall... moving backwards... rejoining the mysterious shadow that was left behind.

67 THE "REAL" GEORDI (OPTICAL)

Reacts... interrupts...

GEORDI
Freeze.

The holograms all freeze in place. Geordi walks up to the wall... stares at the jumble of shadows on it. He nervously rubs his hand. Then...

GEORDI
Computer... remove Leijten...

67 CONTINUED:

Susanna and her shadow VANISH. The unexplained shadow remains.

GEORDI
Remove La Forge...

Holo-Geordi and his shadow VANISH... the unexplained shadow remains...

GEORDI
... and now remove Mendez...

Mendez and her shadow DISAPPEAR, leaving Brevelle, his camera, its light and that one, unexplained shadow behind.

Geordi moves closer... studying the shadow's indistinct, vaguely human shape.

He steps still closer... right between the camera and the wall... the shadow falls over him.

67A ANOTHER ANGLE

Geordi turns and faces Brevelle's camera... squinting at its bright light... there is clearly nothing between him and the light which could be casting the shadow.

He steps to one side and the shadow falls on the wall again.

67A CONTINUED:

GEORDI

Computer, using vector analysis, identify the source of this shadow.

COMPUTER VOICE

There is no object in the program which could generate the shadow.

Geordi puts a hand to his head, feeling a wave of dizziness. It subsides as quickly as it came.

GEORDI

There must be something else here... something between the camera lights and the wall.

Geordi paces back and forth. Thinking furiously.

GEORDI

Computer, given the distance from the lights to the wall... can you determine the most likely shape and position of the object casting this shadow?

COMPUTER VOICE

There is insufficient data to reconstruct the requested object.

GEORDI

Okay... let's assume the height of our friend here is about my size... say one hundred seventy centimeters... now can you extrapolate its shape and

position?

COMPUTER VOICE

Affirmative.

GEORDI

Do it.

68 HOLODECK/SHADOW (OPTICAL)

A gray figure MATERIALIZES right in front of the shadow... taking shape bit by bit until it becomes a roughly defined humanoid CREATURE.

69 GEORDI (OPTICAL)

Reacts with astonishment as he approaches the humanoid hologram and slowly circles it... there was something there...

Then he is struck with a sudden, intense jab of internal pain. Geordi drops to his knees... clutching at the back of his neck.

70 HIS HAND

The middle fingers have fused together. As his hand slides away, we see the first mottled blotches of the transformation on his neck.

71 GEORDI

Stares at his hand... at the horror of it.

72 OMITTED

73 INT. SICKBAY (OPTICAL)

Susanna is still in bed, further transformed, and barely conscious.

Beverly and Nurse Ogawa are at a wall monitor, studying a diagram of Susanna's upper chest and throat. A small light begins pulsing in the region of the thymus.

BEVERLY
(at last)
There... in the thymus...

Beverly taps on some panels... some data flashes on the monitor.

BEVERLY
(studying the figures, puzzled)
Some kind of parasite. It's using Susanna's immune system to spread genetic instructions...

73 CONTINUED:

OGAWA
How did it get there?

BEVERLY
She could have been infected during the original mission. It's small enough to have entered through any of the mucous membranes...

She taps the wall monitor again and a graphic display of cells undergoing rapid transformation comes up.

BEVERLY
(continuing)
But it certainly isn't acting like a typical parasite... it's not feeding off her -- it's actually transforming her DNA to match its own...

Ogawa crosses to Susanna, scans her with an instrument.

OGAWA
There's not much of her original DNA left.

BEVERLY
(acknowledges, urgent)
And we're going to need unaltered genes... or we'll never get her back. We've got to get that thing out of her. Now.

And as they prepare for surgery...

73A EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit over Tarchannen Three.

74 OMITTED

75 INT. MAIN BRIDGE - SCIENCE STATION

Data is working the panels... checking further analysis... Picard is at command, Worf at Tactical, and Riker stands near Graham at the helm. As Riker crosses to Data...

RIKER
Any luck?

DATA
Negative, Commander. Nothing in our survey suggests the source of a parasitic infection...

He breaks off as...

BEVERLY'S COM VOICE
Crusher to Bridge.

75A NEW ANGLE

PICARD
Go ahead, Doctor.

BEVERLY'S COM VOICE
The surgery was successful...

INTERCUT:

76 INT. SICKBAY

Beverly "coming out" of surgery... the strain is clearly showing.

BEVERLY
(continuing)
... but it will be a few hours

before we know how her
regenerative systems are
responding... In the meantime,
I'd better get Geordi in here.

76 CONTINUED:

PICARD'S COM VOICE
Very good, Doctor. Keep us
advised.

BEVERLY
(keying insignia)
Crusher to La Forge...

No response.

BEVERLY
Computer, locate Commander La
Forge.

COMPUTER VOICE
Commander La Forge is not on board
the Enterprise.

A moment of stunned silence... then...

BEVERLY
Bridge, the Computer says Geordi
isn't on board... ? Is that
correct?

76A INT. BRIDGE

Reactions.

DATA
I show no transporter activity.

76A CONTINUED:

WORF
All shuttles are secure.

RIKER
Negative, Doctor. There is no indication he left the ship.

PICARD
Computer, what was Commander La Forge's last known location?

COMPUTER VOICE
Holodeck Three.

Riker and Picard exchange a quick look. Then as Riker heads toward the turbolift...

RIKER
Worf...

As Riker and Worf EXIT...

76B INT. SICKBAY

BEVERLY
Captain, if Geordi has transformed, he may be virtually a chameleon -- the skin develops mimetic capabilities... he could

still be onboard...

76C INT. MAIN BRIDGE

BEVERLY'S COM VOICE
... but undetectable to our sensors...

Off Picard's reaction...

77 INT. CORRIDOR - OUTSIDE HOLODECK THREE

Riker and Worf rush up from one end of the corridor; two N.D. SECURITY GUARDS from the other. Worf presses a series of buttons on the control panel and the doors slide open.

78 INT. HOLODECK (OPTICAL)

One Security Guard stays in the doorway as Riker, Worf, and the other Guard ENTER. As they react to the Tarchannen simulation...

WORF
(to guard)
Search the structure... I will take the perimeter...

As Worf and the Guard move off, Riker approaches the frozen, humanoid hologram. What the hell is this thing... and what part does it play in this mystery?

WORF (O.S.)
Commander...

Riker turns toward...

79 WORF

Who holds up Geordi's abandoned VISOR and torn uniform.

Off Riker's reaction...

80 INT. TRANSPORTER ROOM SIX

TRANSPORTER CHIEF HEDRICK is at his station, running a routine maintenance program. The door opens and he reacts to...

81 A HUMANOID BLUR - AT THE DOOR (OPTICAL)

Shaped like the hologram Geordi created; almost invisible thanks to its incredible chameleon-like skin.

HEDRICK
(keying insignia)
Security...

But before he can call for help, the humanoid form lunges at Hedrick in a RIPPLING BLUR... knocking the surprised man off his feet.

82 INT. MAIN BRIDGE

Data reacts to his console...

82 CONTINUED:

DATA
Captain... the security lockout

on Transporter Room Six has been broken.

PICARD

Re-engage... now.

DATA

I cannot, sir... The transport cycle has already begun.

83 INT. TRANSPORTER ROOM (OPTICAL)

Hedrick sprawled on the floor; the humanoid blur on the pad. As the DEMATERIALIZATION finishes, an energy silhouette of the Alien/Geordi is briefly visible on the pad. Then we...

84 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

85 thru 89 OMITTED

90 INT. MAIN BRIDGE

Worf and Data at their positions; Riker, and Picard in the command area.

WORF
I do not read any life signs on the surface.

A moment of worried silence... then...

PICARD
Our sensor array is useless... we have to find another way of locating him.

Data processes this for a moment, then turns toward Picard and Riker.

DATA
Captain, if we can get close enough to Geordi... we can read his absorption spectrum with an ultraviolet light.

RIKER
Can you modify an emergency beacon to operate on UV?

DATA
Yes, sir.

PICARD
Make it so. Number One, as soon as Data is ready, I want you to lead an away team.

90A OMITTED

90B INT. ENGINEERING

Worf and Riker ENTER to discover Data at a work station, the various components of an emergency beacon laid out before him.

90B CONTINUED:

RIKER
How long, Mister Data?

DATA
(continuing to work as he talks)
I still must replace the emitter module and reconnect the power supply. It will take approximately two minutes to complete the modification.

Then Riker reacts to the Transporter Chief's voice as...

HEDRICK'S COM VOICE
Hedrick to Commander Riker.

RIKER
(keying insignia)
Go ahead.

90C INT. TRANSPORTER ROOM

Hedrick is back at his console... recovered from his encounter with the transformed Geordi.

HEDRICK
I've been able to determine La

Forge's transport coordinates.

90D INT. ENGINEERING

HEDRICK'S COM VOICE
(continuing)
He beamed down next to the Aries shuttle.

RIKER
Acknowledged.

Riker and Worf cross to the pool table. As Riker punches up something on its monitor...

RIKER
He's on foot... couldn't have gotten far by now. Let's assume a radius of ten kilometers...

90D CONTINUED:

WORF
That is still a search area of more than three hundred square kilometers.

Riker hears this... knows what they're up against...

RIKER
We've got to narrow it down. What's happening with the enhanced sensor arrays?

Worf punches up something else on the pool table,

studies it... then shakes his head.

WORF
All scans are still negative.

Riker frowns with frustration.

RIKER
There has to be some way to track him.
(new thought)
What about the high resolution EM scans?

WORF
We are adjusting the sensors to read Commander La Forge's absorption spectrum... but it will take several hours.

RIKER
(beat)
Geordi doesn't have several hours.

Data approaches... carrying the now assembled, baton-like emergency beacon.

DATA
I have completed the modifications, Commander.

On the move.

RIKER
(keying insignia)
Doctor Crusher... meet us in Transporter Room Six.

Immediately.

90E INT. SICKBAY (FORMERLY 90A)

Beverly is readying her medical kit for the Away Team...

BEVERLY
(to Ogawa)
... And I'm going to need a sedative for him... Get me ten cc's of kayolane...

Ogawa acknowledges, leaves as...

SUSANNA (O.S.)
Doctor Crusher...

91 ANGLE

To reveal Susanna who has regained consciousness... still part alien but her eyes once again clear and human.

BEVERLY
You look a lot better than you did an hour ago...

SUSANNA
(weak)
What did you do?

BEVERLY
We removed some kind of parasite from your thymus...

SUSANNA
(interrupts)
No.
(off Bev's look)
It wasn't a parasite, Doctor.
(with new found inner knowledge)
It's their method of reproduction... to plant a DNA strand in a living host... that causes a metamorphosis.
(beat)
... Geordi?

Beverly barely has time to react... when Susanna's alien instincts tell her. Sitting up, alarmed...

91 CONTINUED:

SUSANNA
He's gone...

BEVERLY
Yes...

SUSANNA
He's on the planet...

BEVERLY
Don't try to get up yet...

SUSANNA
We have to find him...

BEVERLY
An away team is about to start
a search.

SUSANNA
You'll never be able to find
him...
(beat)
I'm the only one who can.

Off Beverly's reaction...

92 EXT. TARCHANNEN THREE - THE OUTPOST

The dark, gloomy landscape... the deserted buildings.

93 BY THE SHUTTLE (OPTICAL)

Riker, Beverly, Susanna, Worf, and Data MATERIALIZE near the abandoned shuttle. Data holds a foot long, baton-like emergency beacon. As they all turn on their individual palm beacons... Susanna reacts to the light, blinks, uncomfortable, turns away...

SUSANNA
No... you must turn them off...
the light frightens them...

Riker nods to the others, all turn off the beacons.

RIKER
(to Susanna; re: the
emergency beacon)
What about the ultraviolet?

93 CONTINUED:

SUSANNA
That is beyond their visual spectrum... they will not run from it.

WORF
He could be several kilometers away by now.

Susanna shakes her head.

SUSANNA
No... he's here... they're all here...

Susanna moves into the underbrush. The others follow...

93A FAVORING SUSANNA

As she slowly surveys the grey, spindly plants... the deserted dunes.

SUSANNA
There.

Data raises the emergency beacon. Its filament GLOWS, flooding the area with an intense BLUE RADIANCE.

94 OMITTED

95 WIDE (OPTICAL)

The bright light reveals TWO TARCHANNEN CREATURES. Even in the fuzzy, fluorescent glow, their appearance

is more extreme than Geordi's was... more alien.

Susanna looks around, reacts as she sees...

96 THE ALIEN/GEORDI

Partially hidden in nearby underbrush; silhouetted by the vivid blue light, barely recognizable. Reactions.

BEVERLY

Geordi...

THE TWO ALIENS (OPTICAL)

Suddenly rush off, shoving the underbrush aside as they vanish into the darkness. Worf and Riker rush the Alien/Geordi, but he darts past them.

SUSANNA

Geordi... stop...

98 DATA

Pursues Geordi, beacon held high, moving at top, android speed as...

99 WORF AND RIKER

Move in pursuit... Beverly and Susanna following...

100
thru OMITTED
101

101A DATA - IN THE UNDERBRUSH

He runs into a secluded area... stops. Pans the beacon... no Geordi. The others arrive.

SUSANNA
Wait here...

Susanna moves toward some rocks... looks past them... seeing only indistinct shapes at first...

Then she steps closer... and discovers the three aliens huddled in the shadows behind the rocks... vaguely outlined by the beacon's blue light.

SUSANNA
(gently, quietly)
Geordi, my voice is familiar... listen to it... you can feel that we share this... you know I am not a threat...

She slowly moves closer...

SUSANNA
The others... Mendez, Brevelle, they no longer exist as humans... but a part of you still does. You are not one of them... not yet. I can help you... if you'll just trust me...

101B ANGLE - THE AWAY TEAM

Watches when...

101C RESUME - SUSANNA AND ALIEN/GEORDI

She reaches out a hand... The other two scramble away but Geordi stays...

SUSANNA
I know what's going on inside you... the war you're fighting with yourself... the humanity slipping away... the instinct to run... It's overpowering, but they know how to beat it now...

Geordi shakes his head, moves as if to follow the other two aliens. Susanna stops him with...

SUSANNA
Look at me... I've come back... Let me take you back, too.

Slowly, Geordi emerges... bathed in the blue light...

SUSANNA
Just take my hand... please...

She continues to hold out her hand... and finally he reaches out and takes it with his hand. A long beat.

101D ANGLE - THE AWAY TEAM

BEVERLY
(taps insignia)
Crusher to Enterprise. Lock on to Commander Leitjen's signal... prepare to transport two directly to Sickbay.

101E RESUME - GEORDI AND SUSANNA (OPTICAL)

SUSANNA
We're going home, Geordi.

And they DEMATERIALIZE...

102
thru OMITTED
107

108 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit over grey, murky Tarchannen Three.

108A INT. SICKBAY

Geordi, clearly on the road to recovery... though his skin is still patterned with a few blotches.

108A ANGLE

Picard, Beverly and Susanna at his beside... Susanna is completely back to normal.

PICARD
Is there no hope for the others? Brevelle, Mendez...

SUSANNA
(shakes her head)
None.

Geordi moves and regains consciousness... he's without his VISOR so he can't see...

GEORDI
(slight panic)
Susanna...

She takes his hand...

SUSANNA
I'm here, Geordi. So's Doctor Crusher and Captain Picard.

Beverly puts on his VISOR... Geordi sighs, keeps his head down on the pillow...

GEORDI
(weakly)
Lieutenant Commander La Forge reporting for duty, Captain.

PICARD
Welcome back, Mister La Forge.

BEVERLY
(to Susanna)
This species... can we communicate with them?

But Geordi answers...

GEORDI
No. They act on instinct alone.
(beat)
In another few minutes, I wouldn't have responded to you at all, Susanna.

108A CONTINUED:

PICARD
Then we shall leave them be. I'll order warning beacons placed in orbit and on the surface. Hopefully, no one else will have to go through what you did.

He exits. Beverly moves away with him, leaving Geordi and Susanna alone.

GEORDI
Down there, I didn't know who you were... and yet somehow I believed you... trusted you...

SUSANNA
(grins)
Must've been all the good advice I used to give you...

Geordi almost laughs... but a shudder rolls across his body... he pulls her close to him and hugs her tightly... he takes a deep unsteady breath and whispers in her ear...

GEORDI
Thank you.

As she comforts him...

FADE OUT.

109 OMITTED

110 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Tarchannen Three.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Nth Degree"
#40274-193

Written by
Joe Menosky

Directed by
Rob Legato

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FINAL DRAFT

STAR TREK: "The Nth Degree" - 1/25/91 - CAST

STAR TREK: THE NEXT GENERATION
"The Nth Degree"

CAST

PICARD	REGINALD BARCLAY
RIKER	ALBERT EINSTEIN
DATA	VOICE OF THE PLANET
BEVERLY	
TROI	
GEORDI	
WORF	
ENSIGN APRIL ANAYA	
LIEUTENANT LINDA LARSON	
ENSIGN BROWER	
COMPUTER VOICE	

Non-Speaking
N.D. ENGINEERS
N.D. SECURITY OFFICERS
SUPERNUMERARIES

STAR TREK: "The Nth Degree" - 1/25/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Nth Degree"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM SHUTTLECRAFT
OBSERVATION LOUNGE
SICKBAY "SUPERSPACE"
ENGINEERING
CORRIDOR SUPER PLANET
HOLODECK
EMPTY
SHIP'S THEATRE
17TH CENTURY FRENCH DINING ROOM
UNDRESSED STAGE

SHUTTLECRAFT

STAR TREK: "The Nth Degree" - 1/29/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Nth Degree"

PRONUNCIATION GUIDE

ANGSTOM ANG-strum
AXONS ax-ONS
CORPUS CALLOSUM CORE-pus kuh-LOW-sum
CYTHERIANS sigh-THEAR-ee-n
DENSITOMETER dense-uh-TOM-uh-ter
GIGAWATTS GIG-uh-watts
ICONIC eye-KAH-nick
INTERROGATIVE in-ter-ROG-ah-tiv
PERMEABILITY per-mee-ah-BILL-uh-tee
POST-SYNAPTIC POST sin-AP-tic

SERO-AMINO SEHR-oh uh-MEAN-oh
TERAWATTS TEHR-uh-watts

STAR TREK: THE NEXT GENERATION
"The Nth Degree"
TEASER

FADE IN:

1 INT. 17TH CENTURY FRANCE - DINING ROOM

A very spare, period dining room -- simple wooden table and two chairs, more functional than fancy. BEVERLY CRUSHER wears a beautiful dress; REGINALD BARCLAY, has the clothes of a duellist -- and a LARGE NOSE. They are doing CYRANO DE BERGERAC.

BEVERLY
-- You were like a brother to me. We played in the park near the lake.

BARCLAY
Of course -- Every summer you came to Bergerac!

BEVERLY
You used to make swords out of the reeds -- And when you cut your hand, you would run to me, and I would say --
(taking his hand)
"Let me see --"

She sees real blood on the hand from a cut, and reacts.

BEVERLY
Oh! How did you do that?

BARCLAY
"Playing" near the Porte de Nesle.

She wets a handkerchief and starts to wash his hand.

BEVERLY
And how many were against you?

BARCLAY
No more than a hundred.

BEVERLY
Tell me!

1 CONTINUED:

BARCLAY
No... Let it go. You tell me what you were going to say. Do you dare?

BEVERLY
(still holding his hand)
I do dare... I love someone.

BARCLAY
Ah!

BEVERLY
But he does not know.

BARCLAY

Ah!

BEVERLY

Not yet. He is proud, noble, brave and beautiful --

BARCLAY

(turns pale, quickly rises)

Beautiful!

BEVERLY

What's the matter?

BARCLAY

(smiling to cover it)

With me? Nothing. Just my hand.

(beat)

He is in the Guards?

BEVERLY

Since this morning. Baron Christien de Neuvillette. In your own regiment.

BARCLAY

Ah...

BEVERLY

Promise to be his friend.

BARCLAY

I promise.

BEVERLY

And never let him fight a duel.

1 CONTINUED: (2)

BARCLAY
God forbid.

BEVERLY
Oh, I love you.
(standing)
I must go now. You never told me what happened last night. And tell him to write me. A hundred men against one. To write, remember. A hundred men! What courage!

BARCLAY
(aside to audience)
Oh... I have done better since...

Barclay holds the moment in character. He is met with applause.

2 INCLUDE AUDIENCE

RIKER, DATA, GEORDI, TROI, WORF, and a few supernumeraries still clapping.

RIKER
Bravo.

TROI

Wonderful.

Data reacts with puzzlement to the applause. He himself has not joined in.

DATA
(to Riker)
Lieutenant Barclay's performance was superficially adequate but clearly not rooted in The Method approach. As a result, his customary anxiety was evident. I do not understand why...

RIKER
(still clapping)
-- Because it's polite, Data.

Data considers for a beat, and joins in the applause as it finishes. Beverly and Barclay step off the "stage" area to meet their friends, who stand to greet them.

GEORDI
(re: Barclay)
Not a bad showing after only six weeks of lessons.

BEVERLY
Not a bad showing period.

BARCLAY
(sheepish, re: Beverly)
I... we have a very... patient teacher.

Beverly eyes Worf.

BEVERLY
There's an opening in my workshop... Worf.

Worf grunts his disapproval of the suggestion, and the others laugh as the group begins to break up.

3 ON TROI AND BARCLAY

TROI
Well done.

BARCLAY
Thank... thank you... Counselor...

Barclay is more confident than we saw him in his debut episode, but still a far cry from Enterprise norm (he still has trouble meeting another's gaze). And he's noticeably even less sure of himself than he appeared in the acting scene only moments ago.

TROI
You've come a long way, Reg.

BARCLAY
After... more rehearsals than I can count.

TROI
I don't just mean your acting ability. It takes a great deal of courage to put yourself on display like that.

BARCLAY
You think so...

TROI
(acknowledges)
There was a time when nothing could have dragged you onto a stage in front of an audience. You've made tremendous progress.

BARCLAY
I... I guess...

He's hesitant. She picks up on it, encourages him.

TROI
Don't you think so?

BARCLAY
Well...

She waits him out for a beat. He indicates his costume.

3 CONTINUED:

BARCLAY
(continuing)
I still feel more... more comfortable playing somebody else. Maybe all this is no better than escaping into a holodeck fantasy.

TROI

I disagree. This isn't fantasy -- it's theatre. You used to withdraw into the holodeck. You isolated yourself inside your own imagination, avoiding contact with real people.

She indicates the stage.

TROI

(continuing)

Look at yourself now... and look at all the other people you're with... you're not just acting, you're inter-acting. Give yourself some credit, Mister Barclay!

He nods.

BARCLAY

Maybe... you're right.

Troi smiles and goes out the door. Stay on Barclay, alone in costume, audience gone. Despite some progress, we get a sense of just how painful it still is to be Barclay.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise hovering in front of the ARGUS ARRAY. It is a huge subspace radio telescope -- a series of panels, resembling several very long box-kites stacked one on top of the other. It looks absolutely immense.

PICARD (V.O.)

Captain's log, stardate 44704.2.
We have arrived at the Argus
Array, the remote subspace
telescope at the very edge of
Federation space.
(MORE)

4 CONTINUED:

PICARD (Cont'd)
The unmanned structure
mysteriously stopped relaying its
data nearly two months ago.

5 INT. BRIDGE

PICARD, Riker, Worf, Data, Geordi and ENSIGN APRIL ANAYA.

DATA
The fusion reactors that power
the array are extremely unstable.
The risk of overload is high.

RIKER
What about the computer systems?

DATA
(testing panels)
They do not seem to be functioning
at all.

WORF
(off instruments)
Captain! I am picking up an

unidentified device! One point
eight kilometers from the array!

PICARD
Onscreen.

6
thru OMITTED
7

8 INCLUDE VIEWSCREEN -- THE PROBE (OPTICAL)

We see a panel of the Array, and hanging in front of it, a silent, probe-like device.

PICARD
Magnify.

The image on the viewscreen is replaced by a highly MAGNIFIED VIEW of the probe.

RIKER
Some kind of probe. I'll bet
that's what damaged the array.

8 CONTINUED:

PICARD
(to Worf)
Is it emitting any signals,
Lieutenant?

WORF
Negative, sir. I show no
activity.

PICARD
Mister La Forge, why don't you go out and take a closer look.

GEORDI
(exiting)
Aye, sir.
(to Com)
Mister Barclay, report to Main Shuttlebay.

As the turbolift closes behind Geordi, OFF Picard as he stares at the viewscreen...

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The shuttle is already in space... moving away from the ship.

10 INT. SHUTTLE

Geordi at the helm, Barclay at his station.

GEORDI
Enterprise, this is Shuttle Five, in position. Ready to begin short-range scan.

RIKER'S COM VOICE
Proceed, Shuttle Five.

11 INCLUDE SHUTTLE WINDOW (OPTICAL)

At this close distance, the Array can be seen only as a grey, metallic backdrop. Hanging motionless in front of it, only meters from the shuttle, is the alien

probe, vaguely cylindrical, about ten meters tall and three wide.

11 CONTINUED:

GEORDI
(to Barclay)
Let's start with the passive high res series.

Barclay is a little nervous, but it's combined with an excitement about being there.

BARCLAY
Electromagnetic band?

GEORDI
Give it a try.

Barclay nods and touches his instrument panel.

BARCLAY
I'm picking up visual wavelengths only. Between forty-five... forty-five hundred and seven thousand angstroms.

GEORDI
Try the neutron densitometer.

Barclay touches the panel.

BARCLAY
Nothing.

GEORDI
Hmmmm. Doesn't seem to want to give up any secrets. Let's go to active scan.

Barclay keys it in. They're both surprised at the instruments.

BARCLAY
No... No modulation.

GEORDI
(to probe)
You are definitely not from our neighborhood.
(to Barclay)
Increase to three point zero.

Barclay does so. Glances over at Geordi.

11 CONTINUED: (2)

BARCLAY
(hesitantly)
Commander?

GEORDI
Yeah, Reg?

BARCLAY
Thanks for... for assigning me to this mission.

GEORDI
Don't mention it. You're one of

my top engineers. It's about time you started to do the interesting stuff.

(re: situation)

This is why I'm in Starfleet.

BARCLAY

(off instruments)

Still no modulation.

GEORDI

Hit it with the positron emission.

Barclay touches his panel -- the probe responds with a BLINDING FLASH of white light that lights up the entire inside of the shuttle for an instant before shutting down again.

GEORDI

(continuing)

What was that?

(looking at instruments)

Our computer is down!

He glances over -- Barclay is slumped back in his chair, unconscious. Geordi is alarmed. He shakes Barclay.

GEORDI

Reg! Reg!

Geordi puts a finger on Barclay's neck to feel for a pulse. OFF the concern on his face.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship maintaining position near the Array.

PICARD (V.O.)
Captain's log, supplemental. An intense energy surge from the alien probe has severly disabled the shuttle's onboard computer. The away team has been transported directly to Sickbay.

12A INT. BRIDGE

Picard, Riker, Data, Worf, Ensign Anaya.

RIKER
Any indication of the probe's energy source, Data?

DATA
No sir. Power emissions do not match any known radiation patterns. We have not encountered this technology before.

PICARD
Very well. Isolate the probe and place it in tow. We'll take it

to Science Station Four-Oh-Two
in the Kohlan system...

WORF
(interrupting)
Captain. The probe has begun to
move. It is approaching the
Enterprise.

RIKER
Shields up!

WORF
Aye, sir.

OFF Picard's reaction...

13 INT. SICKBAY

Barclay is sitting up on a diagnostic bed, looking completely normal. Beverly and Geordi are standing next to him. Crusher turns to Barclay.

BEVERLY
(to Barclay)
There was enough energy in that
flash to overload your optic
nerves. It knocked you
unconscious.

GEORDI
My VISOR must have filtered it
out.

BEVERLY

Exactly.
(to Barclay)
Well, there's no apparent retinal damage and the cornea looks fine. But I'm still waiting for the full sero-amino readout. I'll call you when it comes in.

Barclay takes this as a dismissal, and gets down off the bed, joining Geordi. Beverly heads for another part of Sickbay. Barclay thinks for a moment, then hesitantly calls after her.

BARCLAY
You shouldn't have to... wait so long for the results...

Beverly stops and turns back to him, puzzled.

BEVERLY
What do you mean?

BARCLAY
Couldn't you use a global mode in your scanner... It would be a lot faster.

She's a bit taken aback by the suggestion, and by who it's coming from. So is Geordi.

13 CONTINUED:

BEVERLY
That's not possible.
(a smile)

These are human cells we're
talking about, not isolinear
circuits.
(kiddingly)
You'd better stick to engineering.

Barclay, still a bit sheepish about bringing it up, thinks for a second.

BARCLAY
The cells have a... an
electromagnetic signature... just
like a circuit element does...
Conceptually, it should work...
with a few adjustments...

She's interrupted by the RED ALERT lights and klaxons sound. Geordi quickly heads for the door, Barclay follows. On the way out he looks back toward Beverly over his shoulder.

BARCLAY
(continuing)
I could set it up for you if you'd
like...

HOLD a moment on Beverly as Geordi and Barclay disappear out the door. Despite the Red Alert, she's still curious about his suggestion.

14 INT. BRIDGE

Picard, Riker, Data, Worf, Ensign Anaya at their positions. RED ALERT klaxons and lights in background.

WORF
Probe now closing at fifteen

point three meters per second.
Collision course.

14A INCLUDE VIEWSCREEN

The Array is in the distance. We gradually discern the probe approaching from its direction.

It is miniscule by comparison.

14A CONTINUED:

DATA
Captain, sensors are reading no particulate emissions or subspace field distortions.

Picard reacts.

PICARD
Then how is it able to move?

DATA
The method of propulsion is unknown.

RIKER
Ensign, take us away from it.
One quarter impulse.

ENSIGN ANAYA
Aye, Sir.

She touches her controls.

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The probe continues hanging before them as they move, inert -- no blinkies or indication of any activity -- but threatening in its silence.

15A INT. MAIN BRIDGE

WORF
The probe is matching our speed and course.

DATA
Captain, an energy field is forming around the device. Intensity is three point two terawatts, and increasing.

WORF
Sir, the shuttlecraft shields did not provide sufficent protection for its computer. Our computer may also be vulnerable. I recommend withdrawal to a safe distance.

15A CONTINUED:

PICARD
Ensign Anaya, full about, go to one-half impulse.

ENSIGN ANAYA
(touching panel)
One-half impulse.

WORF
The probe is following.

Reactions.

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse. The probe moving parallel.

17 INT. BRIDGE

PICARD
Options, Number One?

RIKER
We can't use photon torpedoes. An explosion this close to the ship could cripple us.

WORF
Sir, recommend full phasers.

PICARD
Proceed.

WORF
Firing phasers.

Worf fires the phasers.

18
thru OMITTED
19

20 INCLUDE VIEWSCREEN (OPTICAL)

The phasers fire point blank on the probe. Nothing happens.

21 RESUME

The staff reacts.

WORF
No effect, Captain.

DATA
(off instruments)
The probe's field intensity is continuing to build... we are in danger, Captain...

RIKER
(to COM)
Riker to La Forge. Can you increase phaser power?

INTERCUT AS NEEDED:

22 INT. ENGINEERING

Geordi is at his controls, Barclay a couple of panels down, other N.D. engineers including LIEUTENANT LINDA LARSON hurrying around to various panels, checking readings and making adjustments. The RED ALERT continues. Barclay appears to be working furiously.

GEORDI
(to COM)
Attempting to now, Commander.

(to Barclay)
Isolate phasers eighty through
one twenty and shunt all plasma...

BARCLAY
... to the emitters, yessir, I'm
already on it... ready.

Geordi glances at the instrument panel with some surprise at how quickly Barclay anticipated the move. Everything appears to be ready.

GEORDI
(to COM)
Captain! Phasers are as hot as
we can make them!

23 INT. BRIDGE

The RED ALERT continues.

23 CONTINUED:

PICARD
Mister Worf.

WORF
Aye, sir.

Worf fires the phasers.

24 INCLUDE VIEWSCREEN (OPTICAL)

A narrow, intensely bright burst of phaser fire strikes the probe for several seconds, then stops -- no change.

25 RESUME

RIKER
Nothing.

PICARD
Go to warp two.

ENSIGN ANAYA
Aye, sir.
(beat)
Warp two.

25A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp. The probe still alongside.

25B INT. BRIDGE

WORF
The probe is still with us, sir.

RIKER
At warp two?

WORF
Yessir.

DATA
Captain. The probe's energy output is overloading our shields. Failure anticipated in forty-seven seconds.

Picard looks around.

25B CONTINUED:

PICARD
I'm willing to entertain suggestions...

WORF
(interrupting)
Captain! We're dropping to impulse.

26 INT. ENGINEERING

The RED ALERT continues. Barclay is still working feverishly at his instrument panel.

LARSON
(puzzled)
Commander, warp power has been transferred to the shield grid.

Equally surprised, Geordi glances at the instruments. Then looks over at the cause -- Barclay.

GEORDI
Barclay, what are you doing?

Barclay holds up a "hold-on" finger, leans back from the instrument panel as if finished with something, hitting his insignia.

BARCLAY
(keys insignia)
Lieutenant Barclay to Captain Picard. You can fire photon

torpedos. Maximum yield, full spread.

27 INT. BRIDGE

RIKER
We're too close.

BARCLAY'S COM VOICE
Our shields will hold.

Picard and company react to the suggestion.

PICARD
(to COM)
La Forge?

28 INT. ENGINEERING

Geordi is pouring over Barclay's instrument panel, amazed.

28 CONTINUED:

GEORDI
(to COM)
I don't know how Barclay did it, but shield strength has been increased by over three hundred percent. It should be enough.

29 INT. BRIDGE

Continue RED ALERT as Geordi's words sink in.

PICARD
Mister Worf. Photon torpedos.
Maximum yield, full spread.

WORF
Aye.

Worf touches the panel as though it's his final act.

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A full spread of photon torpedos fires away, hitting the probe. There is a tremendous explosion.

31 INT. BRIDGE - CONTINUOUS

The ship is buffeted terribly for several seconds, then everything calms suddenly down.

32 INCLUDE VIEWSCREEN (OPTICAL)

Only the background -- the probe has vanished.

33 RESUME

Everyone reacts to the narrow escape. A beat as they collect themselves.

PICARD
(to Com)
Thank you, Mister Barclay...

34 INT. ENGINEERING

Geordi and Barclay.

34 CONTINUED:

BARCLAY
(to COM)
You're welcome, Captain. Barclay out.

Barclay turns to Geordi, who is looking at him.

BARCLAY
(continuing)
I'm sorry if I overstepped my authority.

A beat.

GEORDI
Don't mention it...

OFF Geordi's still stunned reaction.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding position in front of the Argus Array.

PICARD (V.O.)
Captain's log, stardate 44705.3. The Enterprise has destroyed the alien probe. But now we are left with the difficult task of repairing the Argus Telescope. Failure to do so would represent an irreplaceable scientific loss.

35A INT. CORRIDOR

Barclay is walking slowly along towards a turbolift, lost in thought as he glances over a PADD.

RIKER (O.S.)
Mister Barclay.

35B INCLUDE RIKER

catching up to Barclay, heading the same direction, smiling with obvious admiration.

RIKER
(continuing)
... Everyone's still trying to figure out exactly how you did it.

BARCLAY
It... it just occurred to me that I could set up a frequency harmonic between the deflector and the shield grid... using the warp field generator as a power flow anti-attenuator and that of

course naturally created an
amplification of the inherent
energy output. (TECH?)

Riker lost him a long time ago.

35B CONTINUED:

RIKER
Uh huh.
(beat)
Nice job.

36 INT. OBSERVATION LOUNGE

Picard, Data, Geordi, Troi. Barclay and Riker ENTER.

PICARD
Mister Barclay, I'm glad you could
join us.
(to Geordi)
Your report, Mister La Forge.

Geordi steps over to a schematic representation of the
Array on the monitor.

GEORDI
Each of the telescope's subspace
antenna clusters is powered by
its own fusion reactor. But a
single computer controls them all.

RIKER
So, all eighteen reactors were
affected when the computer was

damaged... ?

GEORDI
(nods)
They're starting to overload, and could eventually go critical. If that happens, the explosion would destroy the Array. And I wouldn't want to be next door if that happens.

DATA
A standard isolation procedure would be advisable.

GEORDI
(nodding)
I agree. We'll cut off each reactor from the damaged control system and repair them one by one.

RIKER
How long will that take?

36 CONTINUED:

GEORDI
Two, three weeks -- at least.

PICARD
Alright then, Mister La Forge --

BARCLAY
(O.C.)
I don't agree.

A beat. Reactions. Everyone turns to Barclay. A beat, as he rises, steps over to the schematic. There is a steadiness in his voice we've never heard before.

BARCLAY
We could repair all the reactors simultaneously instead of one by one.

PICARD
(reacts)
Simultaneously? All eighteen?

BARCLAY
Yessir.

GEORDI
But the Argus computer is inoperable.

BARCLAY
Not entirely. The core memory is still intact. We could program a completely new control system.

DATA
That is an interesting suggestion, Lieutenant. However, such an approach would require more time than our original plan, at least seven weeks.

BARCLAY
(studying the schematics)
-- I can have it ready in two

days.

RIKER
(incredulous)
What?

36 CONTINUED: (2)

BARCLAY
(to Geordi)
If you could assist me in the morning, Commander...

Geordi glances at Picard -- they share a reaction.

GEORDI
(awed)
Sure, Reg.

Glances at the others... the staff reacts with shock. A beat.

37 ANGLE ON TROI

OFF the curiosity on her face.

38 INT. UNDRESSED STAGE

Same area as previous CYRANO scene, but with only a chair. Barclay is sitting on it, not in costume but in character. Beverly is not in character, but is observing as instructor.

This is an acting class and it's much looser than the scene we saw played previously. A few more students

are watching and waiting their turn. One of the spectators is Troi, standing off to one side. This time, Barclay is the consummate actor as he rehearses the death scene.

BARCLAY
The moon -- yes, that will be my home. My paradise. I shall find there, all the souls I love -- Socrates, Galileo...

BARCLAY
(continuing)
"But what the devil is he doing among us?"
(he raises himself, declaiming)
Philosopher. Scientist. Poet, musician, duellist -- Here lies Hercule-Savinien De Cyrano de Bergerac.

38 CONTINUED:

He falls back into the chair, half fainting. When he gathers himself, he stares straight into Beverly's eyes.

BARCLAY
(continuing)
I would not have you weep any less for that charming, good, handsome Christien. I only ask this: that as the great cold surrounds my bones, you allow a

double meaning to your mourning
veil. And when your tears fall
for him, some few will be... for
me.

The scene ends. Beverly has genuine tears in her eyes. Troi is also impressed.

BEVERLY
(understatement)
That was... a real improvement.

Barclay comes out of character.

BARCLAY
Thank you, Doctor. Same time day
after tomorrow?

BEVERLY
Same time...

Barclay nods, smiling, and leaves the room. Beverly is still moved -- and now, puzzled. She glances over at Troi and they exchange a look -- they're both feeling the same way.

38A INT. TEN-FORWARD

Barclay is sipping from a glass at a table, studying a PADD. Troi steps over to his table, a cup of tea in hand.

TROI
May I join you?

BARCLAY
Of course. Please... Sit down,

Counselor.

38A CONTINUED:

TROI
Hard at work?

BARCLAY
(re: PADD)
Getting prepared for tomorrow's meeting in Engineering. We're planning our repair strategy.

A beat.

TROI
I enjoyed the scene you just performed.

BARCLAY
(laughs)
You're a very forgiving audience.

TROI
Not at all.
(a beat)
I thought you were brilliant.

Barclay smiles in response. Another beat as Troi studies him carefully.

TROI
You've... changed.

BARCLAY

Is that a professional opinion?

TROI

Pure observation.

Barclay studies her for a moment.

BARCLAY

It's true. I can't explain it.
But in the last few days I've
found a confidence that I never
knew was there.

TROI

I'm proud of you, Reg... and I'm
glad for you, too.

He gives her a meaningful look -- not like a lounge lizard, but like someone who has always had a crush and is finally confident enough to act on it. Noting the sexual tension, she decides it's time to leave.

38A CONTINUED: (2)

TROI

(stands)

Well, I'd better be going.

BARCLAY

Must you?

TROI

I... think so...

BARCLAY

(stands)
Wouldn't you like to take a walk
with me through the arboretum?
The zalnias should be in bloom...

TROI
Reg, as your former counselor...
I... don't think it would be
appropriate...

BARCLAY
-- I don't need a counselor. What
I need is the company of a
charming, intelligent woman.

Troi stares at him for a beat -- the offer is not without its appeal. She decides against it. She rises and Barclay follows suit.

TROI
(with a smile)
Goodnight, Mister Barclay.

He nods and returns her smile -- not at all feeling rejected. Then sits back down as she leaves, watching her go.

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding near the Array.

40 INT. ENGINEERING

BROWER and Larson are waiting around the pool table as Geordi steps in with a PADD. Notices they're one short.

GEORDI
Where's Lieutenant Barclay?

40 CONTINUED:

LARSON
I stopped by his quarters on my way over. He wasn't there.

GEORDI
Computer, location of Lieutenant Barclay.

COMPUTER VOICE
Holodeck Three.

Geordi scowls. Turns and quickly heads for the exit. OFF the look between Brower and Larson.

41 INT. HOLODECK - CLOSE ON

a man who appears to be ALBERT EINSTEIN, writing a long equation on a blackboard in the undressed holodeck. The board is already covered with mathematical symbols.

EINSTEIN
G sub I J of t as t approaches infinity...

A hand reaches in and rubs out the appropriate symbol.

BARCLAY (O.S.)
That's G of t over G-naught.

42 INCLUDE BARCLAY

standing next to Einstein, chalk in hand. He makes the correction on the board as the great physicist watches.

EINSTEIN
So it is, so it is.

Barclay points to a different part of the formula.

BARCLAY
I still don't see how you can incorporate the quantum principle into general relativity without adjusting the cosmological constant a lot more than you're doing here.

42 CONTINUED:

EINSTEIN
If we increase the value as you suggest, we must face the possibility of twenty-six dimensions, instead of ten!

BARCLAY
(laughs)
I'm not sure if I'm ready for that.

EINSTEIN
(good humored)
I certainly am not.

Barclay thinks a moment. Points to the board.

BARCLAY
But if this semiset was curved
into the subatomic, the infinities
might cancel each other out.

Einstein gives Barclay an amazed look.

EINSTEIN
Gruss Gott. They just might.

As Einstein feverishly continues writing on the board,
the two hear someone CLEARING HIS THROAT. As they turn
towards the sound --

43 INCLUDE GEORDI

standing in the doorway, staring at the board --
clearly unable to decipher it.

GEORDI
We had a meeting at Oh-seven
hundred...

BARCLAY
I'm sorry, Commander.
(to Einstein)
Thank you, Professor.
(to computer)
End program.

Einstein DISAPPEARS in mid-chalk stroke. Barclay
quickly joins Geordi and they walk together out of the
holodeck.

43 CONTINUED:

GEORDI
What was that all about?

FOLLOW them outside and into corridor.

44 INT. CORRIDOR - CONTINUOUS

Geordi and Barclay walking away from the holodeck.

BARCLAY
I had some ideas late last night... I needed to consult the computer about some quantum electrodynamic calculations. A holodeck Einstein program seemed like the best way. I guess I went a little overboard.

GEORDI
A little? Most of the stuff on that blackboard was way out of my league. Yours too.

BARCLAY
Not really. I just never thought along those lines before. It's all pretty evident now... I'm sure if you put your mind to it --

Geordi stops, interrupting him.

GEORDI
-- Ever since our run-in with the probe, something's been different

about you.

A long beat as Barclay looks at Geordi.

BARCLAY
Because I'm starting to behave a little more like the rest of the crew? With confidence in what I'm doing?

GEORDI
(continuing)
You just spent the entire night arguing Grand Unification Theories with Albert Einstein!

44 CONTINUED:

BARCLAY
Yes, but --

GEORDI
-- Something's happened to you, Reg. We can't ignore that.

Barclay pauses, looks at Geordi.

BARCLAY
I've finally become the person I've always wanted to be. Do we have to ask why?

A moment between them.

GEORDI
(reluctantly)
Yeah, I think we do...

45 INT. SICKBAY

Barclay is on a diagnostic bed, Beverly and Geordi standing next to him. Beverly is looking at the data displayed one the readout above the bed. She is stunned by what she finds.

BEVERLY
Incredible. The production of neurotransmitters in your brain has jumped by over five hundred percent. Pre and postsynaptic membranes have increased their permeability to match it.
(a beat)
I couldn't even guess at an I.Q. level.

BARCLAY
Probably somewhere between twelve hundred and fourteen fifty.

BEVERLY
But that isn't all.

She indicates a readout on the wall.

45 CONTINUED:

BEVERLY
(continuing)

The corpus callosum -- the connecting bridge between the two sides of the brain. It's so active that the hemispheres have essentially become one.

GEORDI
So it's not just raw intelligence we're talking about.

BEVERLY
Creativity, imagination, resourcefulness, inspiration -- it's all been enhanced.

A beat as they consider the implications.

BEVERLY
(continuing)
Lieutenant, you are the most advanced human being who has ever lived.

OFF everyone's reactions.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45A EXT. SPACE - THE ENTERPRISE (OPTICAL)

By the Array.

PICARD (V.O.)
Captain's log; supplemental. Apparently as a result of his exposure to the alien probe, Lieutenant Barclay has gained an extraordinary new level of intelligence. The question now is -- how are we to deal with it?

46 INT. READY ROOM

Picard, Beverly, Geordi, Troi, and Riker.

RIKER
We could confine him to his quarters.

GEORDI
How can we do that? What's he done? You're talking about locking him up for being too smart.

RIKER
If he's under an alien influence, doesn't that put us all at risk?

BEVERLY
Not necessarily. For all we know it could be more like a simple allergic reaction to a bee sting...

PICARD

(a beat)
Has Mister Barclay done anything that could be considered potentially threatening?

TROI
He did make a pass at me last night.

They react. Riker particularly, raises an eyebrow.

46 CONTINUED:

TROI
(continuing)
A good one.

GEORDI
I wouldn't exactly call that a threat.

TROI
No, but it's definitely unusual behavior for Barclay.

BEVERLY
(corroborating)
He taught violin technique at the music school last night.

RIKER
I didn't know Barclay even played the violin.

BEVERLY

He didn't... until last night.

A beat.

GEORDI
Look... if we want to save the Array, we need Barclay... It's as simple as that...

Picard considers for a beat.

PICARD
Until he does something more menacing than what's been described -- I see no reason why we should prevent him from continuing his work.

LARSON'S COM VOICE
Larson to Commander La Forge.

GEORDI
(to COM)
Go ahead, Lieutenant.

47 INT. ENGINEERING

Barclay, Brower, and Larson are at their respective consoles, working as quickly as possible.

47 CONTINUED:

LARSON
(to COM)
We're having trouble containing

reactor nine, sir. It's starting to chain.

48 INT. READY ROOM - CONTINUOUS

Geordi glances at Picard, who nods his permission.

GEORDI
(to COM)
I'll be right there.

Geordi takes off towards the door. As the others begin to leave, Riker moves next to Deanna -- with a twinkle in his eye; no jealousy intended...

RIKER
You said he made a pass... you forgot to mention whether it was successful or not...

Deanna controls a grin, EXITS without answering...

49 INT. ENGINEERING

Barclay, Larson and Brower at their respective control panels. Geordi is quickly moving between them and other stations, coordinating the work. It's damage control time.

BARCLAY
Thermal levels up one hundred seventy seven percent. Comparable increase in neutron emissions.

GEORDI
Is the interface between our computer and the Array still in

operation?

BARCLAY

Yes.

(re: instruments)

But our computer is just too slow to direct the repairs; the parameters are changing too quickly for it to keep up.

49 CONTINUED:

GEORDI

We'll have to try a remote shutdown from here.

LARSON

Transmitting commands to the Array now, Sir. Starting close down sequence.

BARCLAY

(to Brower)

Brower, increase the intake of liquid Helium Three into the reactor wall. We've got to cool it off.

BROWER

(working panel)

Transmitting commands...

(alarmed)

Thermal levels increasing!

Geordi rushes over.

GEORDI
What happened?

BARCLAY
Unclear... the interface isn't fast enough.

Barclay's fingers are flying over the keyboard. He's frustrated.

LARSON
Commander La Forge! Overload indications on Argus generator Five...
(a beat as he looks at instruments)
Seven and Fourteen.

La Forge quickly moves over to Larson.

GEORDI
Damn.

50 ON BARCLAY

thinking out loud.

50 CONTINUED:

BARCLAY
Can't do anything from here... I've got to have a better interface...

Barclay pushes away from the console.

51 RESUME

GEORDI
(to COM)
La Forge to Bridge. We're looking at a cascade reactor failure on the Argus.

In the background, Barclay disappears unnoticed out the door.

52 INT. BRIDGE

Picard, Riker, Data, Worf, Ensign Anaya.

GEORDI'S COM VOICE
I don't think we're gonna pull this one out.

DATA
(off instruments)
Reactor Nine will reach critical in ten minutes, forty three seconds. The subsequent explosion will create a chain reaction along the entire length of the Array.

53 INCLUDE VIEWSCREEN (OPTICAL)

As Picard considers the vast structure for a beat.

RIKER
(to COM)
La Forge. You've got ten minutes.

PICARD
(to Anaya)
Ensign, standby for a jump to warp two.

ENSIGN ANAYA
Yes, Sir.

53 CONTINUED:

RIKER
Mister Worf, Red Alert.

WORF
Aye, Commander.

Worf touches he panel and the RED ALERT KLAXONS and LIGHTS begin.

54 INT. CORRIDOR

Barclay is hurrying along the corridor, RED ALERT alarms blaring around him. He reaches a door marked HOLODECK THREE.

The door opens and he heads through it. FOLLOW him inside.

55 INT. HOLODECK - CONTINUOUS (OPTICAL)

Barclay steps quickly into the bare room.

BARCLAY
Computer.

COMPUTER VOICE
Standing by.

BARCLAY
Begin new program. Create as follows: Work station chair.

A chair MATERIALIZES in front of him. He sits down in it.

BARCLAY
(continuing)
Create a standard alpha-numeric console positioned for left hand.

A console MATERIALIZES on his left.

BARCLAY
(continuing)
... Now, an iconic display console positioned for right hand.

Another work station console MATERIALIZES to his immediate right. Barclay sits in the chair, begins testing both consoles...

55 CONTINUED:

BARCLAY
(continuing)
Tie both consoles into the Enterprise main computer core, utilizing a neural scan interface.

COMPUTER VOICE

(a beat)
There is no such device on file.

BARCLAY
No problem. Here's how you build it...

56
thru OMITTED
57

58 INT. BRIDGE

Picard, Riker, Data, Worf, Ensign Anaya. As the RED ALERT continues.

DATA
Argus Reactor Nine is twenty-eight seconds to critical.

RIKER
Let's get out of here.

PICARD
Warp two, Ensign.

ENSIGN ANAYA
Yes, Sir.

Before she can execute the command, several of the console and display lights suddenly GO OUT on the Bridge.

ENSIGN ANAYA
Helm is not responding.

WORF

Captain! We have lost computer control!

RIKER

What?

DATA

Twelve seconds to critical, Sir...

58 CONTINUED:

PICARD

(quickly to Anaya)

Go to manual.

Ensign Anaya attempts in vain to manually engage the helm...

ENSIGN ANAYA

I'm attempting to, sir... but it's...

RIKER

There's not enough time...

The console lights suddenly brighten back to normal. As everyone reacts to these unexpected events --.

WORF

The computer is coming back on line, sir.

DATA

(puzzled; off instruments)

Captain, the Argus reactors are shutting down.
(to Picard)
We are no longer in danger.

PICARD
What happened?

DATA
(checking)
Unknown, sir...

RIKER
La Forge, what did you do?

59 INT. ENGINEERING

GEORDI
Wasn't me, sir.

60 INT. BRIDGE

PICARD
Computer, how were the Argus reactors shut down?

60 CONTINUED:

BARCLAY'S VOICE
A neural interface was created to expedite the repairs.

Reactions.

RIKER

Barclay?

Puzzled reactions.

PICARD
Computer! Respond.

BARCLAY'S VOICE
I am responding, sir. I'm sorry if I caused you any alarm. It was necessary in order to secure the Array.

Everyone is stunned.

RIKER
Barclay?

BARCLAY'S VOICE
Yes, Commander...

61 thru 62 OMITTED

63 INT. HOLODECK

Barclay is in his chair, the two consoles around him. Hovering above is a massive half-globe shaped laser scanner that continuously plays tiny laser lights over Barclay's head. Conduits of all sizes and shapes lead away from the device to the walls of the holodeck, effectively wiring Barclay in.

His LIPS DO NOT MOVE when he speaks.

BARCLAY'S VOICE

(continuing)
It's me...

FADE OUT.

END OF ACT THREE

(NOTE: Red Alert ends during the act break.)

ACT FOUR

FADE IN:

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Motionless in space next to the Array.

65 OMITTED

66 INT. HOLODECK

Picard, Riker, Geordi and Worf are staring at Barclay in his interface chair, the tiny lasers continuously scanning his head. His lips are not moving as he speaks. Red Alert has been cancelled.

BARCLAY'S VOICE
I was only trying to help. Our computer was too slow to compensate for the overload on the Array. So I created an interface that communicated my thoughts directly to the central processing unit.

RIKER
Exactly what does that mean?

BARCLAY'S VOICE
My body is as you see it here. But much of my higher brain functions and memory have been transferred to the starboard computer core.

A beat as the officers all look at each other. Picard turns to Barclay.

PICARD
Mister Barclay, please remove yourself from the computer system and leave the holodeck.

BARCLAY'S VOICE
I'm afraid I can't, Sir.

PICARD
Why is that?

66 CONTINUED:

BARCLAY'S VOICE
My primary cerebral functions are now operating almost entirely from within the computer. They have expanded to such a degree that it would be impossible to return to the confines of my human brain.

A beat.

BARCLAY'S VOICE
(continuing)
Any attempt to do so would mean my death.

OFF the reactions.

66A thru 67 OMITTED

68 INT. OBSERVATION LOUNGE - ON GEORDI

finishing up at a wall panel that has been removed to expose some circuitry beneath.

GEORDI
That's it.

69 INCLUDE SENIOR STAFF

Picard, Riker, Worf, Data sitting at the conference table. Geordi replaces the panel.

GEORDI
(continuing)
I disconnected the visual and audio pickups. We can talk without being monitored by...
(hesitates)
the computer...

WORF
By Barclay.

Geordi joins them at the table.

PICARD
(to Geordi)
Report, Commander.

69 CONTINUED:

GEORDI
It's now almost impossible to tell where Barclay ends and the computer begins. He's actually rewriting the isolinear chips each time he extends himself a little further.

RIKER
How do we get him out of there?

GEORDI
We don't. Not without killing him.

PICARD
(beat)
This is an intolerable situation... I have no wish to harm him, but we cannot allow Mister Barclay to continue to act as the ship's computer... I don't care how smart he is.

DATA
Lieutenant Barclay has not yet

extended himself into the Engineering subsystems. It may be possible to establish an ODN bypass directly to the Bridge.

PICARD
That won't give us control of the ship.

GEORDI
No... But we would have access to the propulsion systems. Enough to get us to the nearest Starbase.

RIKER
How long would it take to set it up?

GEORDI
A few hours.

PICARD
Make it so.

All rising...

69 CONTINUED: (2)

GEORDI
Should we... discuss this with Barclay, Captain?

PICARD
I think not.

70 INT. JEFFRIES TUBE

Geordi is working in a Jeffries Tube.

BARCLAY'S VOICE
Commander La Forge?

A pause, as Geordi debates whether to respond. He keeps working.

GEORDI
Yeah, Reg?

BARCLAY'S VOICE
I thought you would be in your quarters.

GEORDI
Just catching up on some work.
(lying)
That level-3 diagnostic we talked about.
(beat)
How're you doing?

BARCLAY'S VOICE
(a beat)
I wish I could convey to you what it's like for me now. What I've become...

GEORDI
Give it a try.

BARCLAY'S VOICE
I can conceive almost infinite

possibilities, and can fully
explore each of them in a
nanosecond. I perceive the
universe as a single equation,
and it is so simple, I...
understand...

70 CONTINUED:

GEORDI
Understand?

BARCLAY'S VOICE
(beat)
...everything.

GEORDI
Do you understand how this
happened to you?

BARCLAY'S VOICE
I believe it is a gift... that
I have been chosen to fulfill a
great purpose...

GEORDI
(concerned)
Uh huh.

BARCLAY'S VOICE
(a beat, suddenly
concerned)
Do you suppose all this has
changed the way people think about
me?

Geordi is touched for a moment -- it's still the real Barclay somewhere in there.

GEORDI
I'll be honest with you. We don't know what to think.

BARCLAY'S VOICE
I've been concerned about that.
(a beat)
But soon everyone will understand what I can do for humanity.

GEORDI
They will... ?

BARCLAY'S VOICE
We have always perceived the maximum speed of the Enterprise as a function of warp... but I know now there are no limits...
(MORE)

70 CONTINUED: (2)

BARCLAY'S VOICE (Cont'd)
We will explore new worlds that we could never before have reached in our lifetime. I will take us to them...

Off Geordi's reaction...

71 INT. BRIDGE

Picard, Riker, Data, Worf, Ensign Anaya. Worf looks up in alarm from his instruments.

WORF
Captain! I am picking up a subspace distortion.

72 INCLUDE VIEWSCREEN (OPTICAL)

where the stars appear to be stretching away from the Enterprise.

PICARD
Mister Data?

DATA
(off instruments)
This disturbance is the result of a highly charged graviton field emanating from our warp nacelles. It is creating a severe bias in the subspace continuum.

Everyone reacts. A beat.

PICARD
Lieutenant Barclay, are you responsible for this graviton field disturbance?

BARCLAY'S VOICE
Yessir, I'm altering subspace in a way that's never been conceived of before. I'm fairly certain it will allow us to travel

half-way across the galaxy in a matter of only...

72 CONTINUED:

PICARD
Mister Barclay, I'd like you to hold off on this experiment for now.

BARCLAY'S VOICE
Captain, if you'd only allow me...

PICARD
Lieutenant, this is a direct order. Discontinue whatever it is you're doing.

A beat.

BARCLAY'S VOICE
I really would rather not, sir. I'm positive you'll be pleased with the result once I've finished.

Picard glances at Worf, gives him the CUT OFF sign. Worf touches the controls.

WORF
Audio is disconnected. We may speak freely.

RIKER

(to Data)
How soon before the ODN bypass
is in place?

DATA
I have been monitoring Commander
La Forge's progress. It will
be operational in approximately
seventeen minutes.

TROI
(to Picard)
Captain, let me go to the
holodeck. Try to talk to him.

WORF
(off instruments)
Sir, the subspace distortion is
continuing to increase...

Picard nods to Troi... she EXITS.

72A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hovering near the distortion.

72B INT. HOLODECK (FORMERLY SCENE 72A)

The door opens and Troi ENTERS. She is taken aback by
the sight of Barclay all plugged in. As before, when
he speaks, his mouth does not move.

BARCLAY'S VOICE
Hello, Deanna.

TROI

Reg...

BARCLAY'S VOICE

I'm sorry that we can't take that walk in the Arboretum.

TROI

So am I.

(beat)

Reg, you've frightened everyone... I can't imagine that is your intent.

BARCLAY'S VOICE

Young children are sometimes frightened of the world. That doesn't mean their parents should let them stay in their cribs.

TROI

Are we children to you, now?

BARCLAY'S VOICE

I can see so much more than you are capable of. You should trust that.

A beat.

BARCLAY'S VOICE

(continuing)

Deanna, I've always wanted to earn your respect.

TROI

You've got it... From all of us.

We don't need any more convincing.
(MORE)

72B CONTINUED:

TROI (Cont'd)
Please obey the Captain's orders... stop whatever you're doing...

BARCLAY'S VOICE
You must trust me...

TROI
How are we to trust an officer who doesn't follow orders... ?

BARCLAY'S VOICE
Trust me...

A beat as Troi gives up.

TROI
The Captain will do everything in his power to stop you.

She waits a beat, there is no further replay... she turns and EXITS.

73 INT. JEFFRIES TUBE

The RED ALERT SOUNDS. Geordi reacts.

PICARD'S COM VOICE
Picard to La Forge. Status?

Geordi makes one final adjustment in his work.

GEORDI
Ready now, Captain.

PICARD
Proceed.

GEORDI
Acknowledged.

He quickly puts his hand to an interface and works the controls.

BARCLAY'S VOICE
Commander?

GEORDI
(startled)
What.

73 CONTINUED:

BARCLAY'S VOICE
You're too late.

74 INT. BRIDGE

Troi is back on the Bridge. Data looks up from his console.

DATA
(surprised)
Captain, the ODN bypass to the

Bridge has been blocked. We have not regained control of the propulsion systems.

75 INCLUDE VIEWSCREEN (OPTICAL)

The intense horizontal curvature of space is beginning to glow.

RIKER
(to computer)
Barclay!

BARCLAY'S VOICE
Yes, Commander Riker?

RIKER
(re: viewscreen)
Shut that thing down!

76 OMITTED

77 RESUME

No response. All are facing the viewscreen.

WORF
Captain. We are going in.

78 INCLUDE VIEWSCREEN (OPTICAL)

as the ship begins to move slowly toward the distortion.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

79
thru OMITTED
81

82 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is inexorably heading towards the disturbance -- which has now begun to assume a more tunnel-like appearance. The stars inside and along the edges look stretched.

83 INT. BRIDGE

PICARD
Mister Barclay!
(beat)
Respond at once!

Still no answer. Picard motions Worf to cut the audio...

WORF
Audio is disconnected.

PICARD
(to Worf)
Lieutenant, take a security team to Holodeck Three.
(beat)

Disconnect Mister Barclay from
the computer.

WORF
(understanding
implication)
Aye, Captain.

Worf quickly heads for the door.

84 OMITTED

84A INT. HOLODECK

The door opens and Worf and TWO N. D. SECURITY MEN ENTER, phasers in hand.

85 INCLUDE BARCLAY

plugged into the interface. He seems to be in a higher state of consciousness... hardly acknowledges Worf's arrival. The ship suddenly SHAKES. Worf and his men steady themselves, then head quickly towards Barclay, BOUNCING OFF a force field directly in front of him. They quickly recover.

BARCLAY'S VOICE
I want you to know, Lieutenant
Worf, that I understand your duty
in this matter...

WORF
Phasers. Maximum setting

All three pull their phasers.

BARCLAY'S VOICE
(continuing)
... and that I in no way will take your actions personally.

WORF
The conduits.

They aim at the interface unit above Barclay's head. Again, the ship SHAKES.

WORF
Fire.

They fire -- with no result. The force field holds. Suddenly, the entire room JOLTS violently to one side, then back. Worf and the others fall...

86 OMITTED

87 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship has been drawn into the 'tunnel'... the ship moves incredibly fast -- stars blur by at an extraordinary rate...

88 thru 91 OMITTED

92 INT. BRIDGE

SHAKING. The staff is holding on... watching the viewscreen. There is a change becoming apparent --

as everything on the Bridge, including personnel and voices, starts to distort. The effect continues through Scenes 92 and 96.

RIKER
(to Con)
La Forge! Initiate stabilization procedure!

GEORDI'S COM VOICE
Resetting stabilizers to match subspace flow matrix... stand by...

Slowly, the ship STABILIZES...

PICARD
Mister Data... ?

DATA
(off instruments)
We are experiencing a quantum level oscillation delay... Doubling in intensity, every twelve point three seconds...

Worf ENTERS from the turbolift...

WORF
(reporting)
He is protected by a force field... we could not disconnect him.

RIKER
Data, how long can we take this?

DATA
Bio-cellular disruption is imminent.

Everyone holds on for a few difficult beats.

ENSIGN ANAYA
(re: viewscreen)
Sir!

93 thru 95 OMITTED

96 INCLUDE VIEWSCREEN (OPTICAL)

Where all the star lines converge into one bright mass, which we approach at immense speed, until it engulfs the screen, and we burst through... with a WHITEOUT...

97 RESUME

Everything on the Bridge is suddenly normal. Everyone reacts.

RIKER
Where are we, Ensign?

ENSIGN ANAYA
(off instruments, amazed)
Unless something is wrong with the sensors... We're almost thirty thousand light years from where we were.

Everyone reacts with astonishment.

98 OMITTED

98A EXT. SPACE - THE ENTERPRISE (OPTICAL)

surrounded by more stars than we've ever seen before -- there's more light than the blackness of space.

98B INT. BRIDGE (OPTICAL)

Include viewscreen... Everyone stares in amazement at the countless stars.

PICARD
(awed)
The center of the galaxy.

ENSIGN ANAYA
Sir, our heading has been altered. Approaching a planetary cluster.

98B CONTINUED:

DATA
(off instruments)
Captain, all systems are back under helm control. The computer has resumed normal functioning.

Suddenly, directly in front of the viewscreen appears a holographic-type image of an alien being. It is an odd combination of intense curiosity, lightheartedness, quickness and benevolence.

WORF

Captain!

Worf quickly moves to position himself between it and Picard, pulling his phaser.

ALIEN

(re: Worf's action)

Emotive. Electro-chemical stimulus-response.

(a beat)

Cranial plate.

Picard puts out a hand, holding Worf off. Worf stops. They all watch the alien as it takes them in, glancing quickly around the Bridge.

ALIEN

(continuing)

Bipedal locomotion. Endoskeletal. Contiguous external integument.

PICARD

I am Jean-Luc Picard, Captain of the Federation Starship Enterprise.

ALIEN

(aha!)

Hierarchical collective command structure!

PICARD

Who are you?

ALIEN

(still describing what it sees)
Interrogative.

Picard realizes it's describing him.

98B CONTINUED: (2)

PICARD
Yes. I am interrogative... And I would appreciate an explanation...

BARCLAY (O.C.)
I believe I can help with that, Captain.

98C ANGLE - BARCLAY

has arrived from the turbolift... walking toward command... He is returning to normal... a little rattled by the experience.

RIKER
Mister Barclay. I thought it would be fatal if you left the holodeck.

BARCLAY
The Cytherians have reintegrated me, sir.

ALIEN
(affirming)
Cytherians.

BARCLAY
The probe was designed to instruct outsiders on how to reach this system. But the technologies aren't always compatible. It failed with the Argus computer, and with the computer on the shuttle. But it was able to reprogram... me.

PICARD
(to the alien)
What do you want of us?

ALIEN
The same as you.

PICARD
(explain)
Mister Barclay... ?

98C CONTINUED:

BARCLAY
You both have the same mission, Captain...

PICARD
Mission... ?

BARCLAY
Yessir. The Cytherians are exploring the galaxy just as we

are... The difference is they
never leave their home -- they
bring others here. They only wish
an exchange of knowledge...
(beat)
They want to know us.

The alien hologram nods and grins at Picard. Picard glances at Riker, who smiles -- he knows what Picard's decision will be.

99 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse speed through normal space.

PICARD (V.O.)
Captain's log, stardate 44721.9.
The Cytherians have returned the
Enterprise to Federation space.
We bring back knowledge of their
race that will take our scholars
decades to examine. Lieutenant
Barclay is apparently no worse
for his experience.

100
thru OMITTED
102

103 INT. TEN-FORWARD

Geordi, Troi, and Barclay are standing at the bar. Several couples and others dot the lounge, including two crew members playing three dimensional chess.

Barclay seems basically his pre-transformation self.

TROI
How much do you remember?

103 CONTINUED:

BARCLAY
I can still remember doing everything -- I just can't remember how or why.

There's a melancholy in his look... he can't disguise it. Troi and Geordi exchange a glance.

TROI
And how do you feel now?

BARCLAY
(sad chuckle)
Smaller...

GEORDI
Just plain old Barclay, huh...

BARCLAY
It always seems to come back to that, doesn't it..

TROI
Most everyone has a moment in their lives when they exceed their own limits... achieve what seems to be impossible...

GEORDI
The tricky part is what happens

afterwards.

TROI
(nodding)
You almost always feel a sense of loss. But it's possible to carry something of that experience through the rest of your life -- in ways that you're not even aware of now.

BARCLAY
I... I think I see what you're saying...

GEORDI
Either way, you're an important part of this crew.
(rising)
In fact, I could use your help tackling that level-3 diagnostic...

103 CONTINUED: (2)

Barclay and Troi rise too...

BARCLAY
Sure...

TROI
Excuse me, Commander... but I believe Mister Barclay and I had a date scheduled for a walk in the Arboretum... ?

Barclay reacts, walks into a chair, stumbles a tad... she supports him...

GEORDI
The diagnostic can wait. See you later...

He EXITS.

BARCLAY
You don't... don't have to do this, you know...

TROI
(grins, takes his arm, leading him)
I know.

He smiles and as they walk past two players at the chess game... he glances and pauses. He looks at one of the players.

BARCLAY
May I?

The player nods, giving a look of: "go ahead, I'm losing anyway." Barclay moves a piece on the board.

BARCLAY
(continuing)
Checkmate in nine moves.

The players react... so does Troi, and Barclay leads the way out...

TROI

I didn't know you played chess.

103 CONTINUED: (3)

BARCLAY
(surprised)
I don't.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Qpid"
(f.k.a. "Q Love")
#40274-194

Teleplay by
Ira Steven Behr

Directed by
Cliff Bole

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FINAL DRAFT

JANUARY 31, 1991

STAR TREK: "Q Love" - 2/5/91 - CAST

STAR TREK: THE NEXT GENERATION
"Q Love"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF

Non-Speaking
VARIOUS ARCHEOLOGY
COUNCIL MEMBERS
COMPUTER VOICE
A VULCAN COUNCIL MEMBER
TROOP OF MEN-AT-ARMS

Non-Speaking
SUPERNUMERARIES
EXECUTIONER
CASTLE GUARDS
SERVANTS

Q
VASH
SIR GUY GISBOURNE
ELDERLY SERVANT

MEMBERS OF THE COURT

STAR TREK: "Q Love" - 2/5/91 - SETS

STAR TREK: THE NEXT GENERATION
"Q Love"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	SHERWOOD FOREST
TEN FORWARD	
CORRIDOR	NOTTINGHAM CASTLE
PICARD'S QUARTERS	
VASH'S QUARTERS	
MEETING ROOM	
SHERWOOD FOREST	
A GLADE	
NOTTINGHAM CASTLE	
MAID MARIAN'S CHAMBERS	

STAR TREK: "Q Love" - 1/31/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Q Love"

PRONUNCIATION GUIDE

clavicular klaw-VICK-you-lahr

STAR TREK: THE NEXT GENERATION
"Q Love"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship orbits a small, orange hued planet.

PICARD (V.O.)
Captain's Log, stardate 44741.9. We have arrived at Tagus Three where the Enterprise is to serve as host of the Federation Archeology Council's annual symposium.

2 INT. READY ROOM

PICARD, intensely studying his monitor screen.

PICARD (V.O.)
I look forward to giving tomorrow's keynote address with great anticipation.

The DOOR CHIME SOUNDS.

PICARD
Come.

TROI ENTERS. Picard barely glances up from the monitor. Troi smiles at Picard's preoccupation.

TROI
I thought you'd want to know,

Captain, the Council members have all been beamed aboard and assigned quarters.

PICARD

Excellent.

2 CONTINUED:

TROI

(a hint)

It really is quite late, Captain.

Picard motions her over to the monitor.

PICARD

Tell me, Counselor, in regard to my lecture, which do you suppose would provide greater clarity? A chronological structure, or a division of each excavation's findings into various sociological, religious, and environmental sub-groupings?

TROI

I thought you had already decided on a chronological structure.

PICARD

(nodding; but not quite convinced)

Still, there is something to be said for a more scientific approach.

TROI
Captain, may I make a suggestion?

PICARD
By all means.

Troi finally has the Captain's complete attention.

TROI
Relax! You've written a brilliant speech.

PICARD
It needs to be. Tomorrow I'll be addressing some of the greatest scientific minds in the Federation. Switzer, Klarc-Tarn-Droth, McFarland. Giants in the field of Archeology. Next to them I'm nothing but an enthusiastic amateur.

2 CONTINUED: (2)

TROI
I doubt they think of you as an amateur... not when it comes to the ruins of Tagus Three.

PICARD
(modestly)
Well, I have done my homework... I've examined the findings of every archaeological expedition

conducted on the planet's surface...

TROI
It's unfortunate the Taguans no longer allow outsiders to visit the ruins.

PICARD
(wistful)
Indeed. Especially since we still know so little about their origin...

He gestures toward the monitor.

PICARD
Hopefully, I've been able to construct some intriguing theories of my own.

TROI
I'm sure the council members will agree that you have.

PICARD
(smiling)
Your support is appreciated, Deanna.

Picard stands.

PICARD
Screen off.

CU screen as it goes blank.

3 INT. PICARD'S QUARTERS

The door OPENS. Picard ENTERS looking somewhat fatigued.

The first thing he notices -- is a Horga'hn sitting on his desk. Picard looks at it, curious... where the hell did this thing come from? Then...

VASH (O.S.)
Bring back any memories?

Picard turns to see VASH stepping out of the shadows near the door. For a moment he's taken completely off-guard.

PICARD
Vash? How did you get in here?

She smiles... and moves closer.

VASH
I came in through the window.

Picard barely has the chance to regain his aplomb when she snakes an arm around him and they kiss. It's going to last awhile.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. PICARD'S QUARTERS - MORNING

Vash, wearing the same outfit from the night before, and Picard, in his dress uniform, sit at a table eating a brekfast of rolls and jam. Though there is still a warm afterglow from the evening's activities, Picard is slightly ill at ease about playing host to Vash aboard the Enterprise.

PICARD
I had no idea you were a member of the Archaeology Council.

Vash only smiles.

PICARD
You are a member?
(a beat)
Aren't you.

4 CONTINUED:

VASH
(smiling)
More or less.

PICARD
Why have you come to Tagus Three?

VASH
To see you, of course.

PICARD
Is that the only reason?

VASH
Isn't it enough?

She's moves closer to him. It's an intimate moment.

PICARD
(smiling)
I wish I could believe you?

VASH
(smiling right back)
I'd be disappointed if you did.
(a beat)
I really have missed you,
Jean-Luc.

But before they can act on a mutual impulse the DOOR CHIMES. Picard waits until Vash steps away before answering.

PICARD
Come.

BEVERLY strides in.

BEVERLY
I'm sorry I'm late...
(noticing Vash)
Oh, excuse me. I didn't know you had company.

PICARD
That's quite all right, Doctor.

Beverly Crusher allow me to introduce Vash. A friend of mine with the Archeology Council.

The two women exchange greetings.

4 CONTINUED: (2)

BEVERLY
(to Vash)
I didn't mean to interrupt. The Captain and I often share morning tea.

VASH
Yes, Jean-Luc has told me all about you.

BEVERLY
Really? When was that?

VASH
On Risa. Where we met.

Beverly is finding this all very interesting.

BEVERLY
I see.
(to Picard)
That must have been during your vacation last year.

PICARD
(giving nothing away)
So it was.

BEVERLY
(to Vash)
I'm surprised he never mentioned you.

VASH
So am I.

She shoots Picard a look, but no explanation is forthcoming.

VASH
Are you busy, Doctor?

BEVERLY
Not at the moment.

VASH
I was wondering, I would love to see some more of this marvelous ship...

4 CONTINUED: (3)

BEVERLY
I'd be delighted to show it to you. If that's alright with you, Jean-Luc.

PICARD
Of course.

But he doesn't seem thrilled at the prospect. As Vash passes him on the way out...

VASH
(sotto voce)
Don't worry, I promise to behave myself.

Picard does not look reassured.

5 INT. TEN FORWARD

The lounge is only lightly populated at the moment.

Riker is seated alone having a drink.

Beverly and Vash ENTER.

BEVERLY
And this is Ten Forward, where the Council's welcoming reception is to be held this afternoon.

VASH
(liking what she sees)
I couldn't think of a better location.
(a beat)
Tell me, does Jean-Luc come here often?

BEVERLY
No, not often.

VASH
I didn't think so.

BEVERLY
The Captain is a very private man.

5 CONTINUED:

VASH
He certainly acted that way when we first met.
(smiling)
But I managed to loosen him up.

Beverly would definitely like to learn more about this woman.

BEVERLY
Would you like something to drink?

VASH
Please.

Beverly walks over to the bar. Vash checks out the view from the window as Riker APPROACHES.

RIKER
Eternity never looked so lovely.

VASH
Excuse me?

RIKER
I was referring to the view.
Eternity never looked so lovely.

Vash gives him a shrewd appraisal.

VASH
You must be Commander Riker.

RIKER
(surprised)
I'm afraid you have me at a disadvantage.

VASH
I didn't mean to interrupt. I believe you were about to tell me that my eyes are as mysterious as the stars.

Riker is intrigued. How the hell did she know?

RIKER
(thinks he's figured it out)
You're a Betazoid.

5 CONTINUED: (2)

VASH
Not at all. It's just that Jean-Luc does quite a good imitation of you.

RIKER
He does?

Beverly comes back with the drinks.

BEVERLY
I see you two have met.

RIKER

Not exactly.

BEVERLY

Vash is a member of the Archeology Council. And a friend of the Captain.

RIKER

So I've gathered.

BEVERLY

They met during his visit to Risa.

RIKER

On Risa?

(amused)

That must have been a better vacation than he let on.

VASH

You mean he never mentioned me to you either?

RIKER

Believe me, if he had, I would have remembered.

VASH

(a bit frustrated)

You'd think he'd have told someone about me.

COMPUTER VOICE

Doctor Crusher, please report to Sickbay.

5 CONTINUED: (3)

BEVERLY
On my way.
(to Vash)
I'm afraid I won't be able to finish up our tour.
(a beat)
Perhaps Commander Riker could fill in for me.

RIKER
It would be my pleasure.

Beverly leaves. Riker and Vash head for the door.

VASH
So you're the one who asked Jean-Luc to buy the Horga'han.

RIKER
That was me.

VASH
Tell me Commander, do you collect sexual fertility symbols?

RIKER
I wouldn't call it a very large collection.

And they're out the door.

6 INT. BRIDGE

DATA and GEORDI at Science Station, WORF at Tactical.

N.D.'s elsewhere.

Riker and Vash EXIT the aft turbolift.

RIKER
And that brings us to the Main Bridge, the Command center of the Enterprise, and the end of our tour.

He brings her over to the Science Station.

RIKER
Vash, I'd like you to meet Commander La Forge and Commander Data...

6 CONTINUED:

An exchange of greetings. Riker gestures over to Worf who looks on with disapproval.

RIKER
And this is Lieutenant Worf.
(noticing Worf's scowl)
Something wrong, Lieutenant?

WORF
Sir, I was not informed that Council Members had been granted bridge clearance.

RIKER
I think we can make an exception in this case, Mister Worf. Vash

is the Captain's guest.

Interested glances all around. Worf is somewhat at a loss for what to say.

WORF
(finally)
Welcome aboard.

Riker leads Vash over to the Command area.

VASH
Is this where Jean-Luc sits?

RIKER
(pointing it out)
That's the big chair.

To everyone's surprise she sits down in it. It provides a definite sense of power.

VASH
I can see where being a starship Captain does have its rewards.

PICARD (V.O.)
I'm glad you approve.

All eyes turn to Picard who has just exited the Ready Room. Vash stands.

6 CONTINUED: (2)

VASH
Jean-Luc. Commander Riker was

just showing me the bridge.

Picard looks at Riker.

RIKER
Doctor Crusher was called to Sickbay.

Picard nods. An awkward beat of silence.

PICARD
So, did you enjoy your tour?

VASH
Very much.

PICARD
Good.

Another awkward moment.

VASH
I guess I'll head back to my room now and get ready for the reception.

PICARD
By all means.
(a beat)
Well, I suppose I'll see you then.

VASH
I look forward to it.

She turns and makes the long walk back up the ramp to the turbolift.

RIKER
(watching her go)
Fascinating woman.

No comment, from Picard.

7 ANGLE ON

Data and Geordi. Geordi has also watched Vash EXIT the bridge.

As the turbolift doors close he breaks into a grin.

7 CONTINUED:

DATA
You find something humorous, Geordi?

GEORDI
Didn't you notice how ill-at-ease the Captain seemed around Vash?

DATA
Yes. However I see nothing amusing in his hostility toward her.

GEORDI
That wasn't hostility, Data.
(off Data's look)
He likes her.
(a beat)
A lot.

Still smiling, Geordi turns back to the science monitor. A puzzled Data is left pondering the intricacies of human relationships.

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship maintains standard orbit.

9 INT. TEN FORWARD

The reception. COUNCIL MEMBERS mingle with the crew. A rather informal time is being had by all.

10 NEW ANGLE

Vash has cornered TROI over by a buffet table.

10 CONTINUED:

VASH
I don't understand, I thought being ship's counselor meant the Captain confided in you.

TROI
He does. When he feels it's necessary.

VASH
And he never spoke to you about me?

TROI
Not that I can recall.

VASH
Not even a hint?

TROI
You must understand, the Captain is a very...

TROI & VASH
(together)
Private man.

VASH
I know...

She spots Picard who is deep in discussion with a Vulcan Council Member.

VASH
Will you excuse me?

TROI
Certainly.

Vash walks off.

11 NEW ANGLE

Vash passes by Worf, Geordi, Beverly and Data.

WORF
(still watching Vash)
Nice legs.
(off Geordi's look)
For a human.

12 NEW ANGLE

Picard and the Vulcan.

PICARD
I agree, the Vulcan excavations on Tagus Three were extensive. Unfortunately, they were confined to the northeastern part of the city.

Vash appears at his elbow.

VASH
Jean-Luc, we need to talk.

One look and Picard knows she means it.

PICARD
(to the Vulcan)
Pardon me.

He and Vash move to a private spot.

PICARD
The reception seems to be a success.

VASH
Forget the reception for a moment. How come you've never mentioned me to your friends?

PICARD
What would you have me tell them?

VASH

Maybe that we met, for one thing.
That we had an adventure together.
Some fun...

PICARD
I'm afraid that wasn't possible.

VASH
Why not?

PICARD
It would have
been... inappropriate.

VASH
I wasn't expecting you to go into
any intimate details.

12 CONTINUED:

PICARD
A Captain does not share his
personal feelings with his crew.

VASH
Is that a Starfleet regulation?
Or did you make that one up
yourself?

PICARD
I'm sorry if you're upset.

VASH
And I'm sorry if my being here
embarrasses you.

And with that she turns and walks away.

HOLD ON a perplexed Captain Picard.

13 INT. MAIN BRIDGE

Riker at command. N.D.'s at Conn and Ops.

Picard ENTERS from the forward turbolift.

RIKER
How was the reception?

PICARD
(brusque)
Splendid.

He EXITS into the Ready Room.

14 INT. READY ROOM

Picard ENTERS and stops as he SEES --

15 Q

seated at his desk dressed in a Starfleet uniform.

Q
Jean-Luc! How wonderful to see you again.

15 CONTINUED:

ON PICARD'S REACTION...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. READY ROOM - CONTINUOUS (OPTICAL)

As before.

Q
Well don't just stand there, say something.

Picard advances into the room.

PICARD
Get out of my chair.

Q
I was hoping for something more along the lines of "Welcome back, Q. It's a pleasure to see you again old friend."

PICARD
We are not friends.

Q
You wound me, mon Capitain.

Q snaps his fingers and now it's Picard who sits at his desk and Q who stands before him.

Q
There, perhaps now your manners will show some improvement.

PICARD
What brings you here, Q? Have you been banished from the Continuum once again?

Q
Hardly. They're still apologizing to me for the last time.

PICARD
Then what is it you want?

16 CONTINUED:

Q
Must I always have a reason to stop by. I was in the sector and...
(Picard doesn't buy it)
Alright. You force a confession from me. The truth is I have a debt to settle.

PICARD
A debt?

Q
To you, Picard. And it gnaws at

me. It interferes with each day.

PICARD

I have no idea what you're talking about...

Q

Without your assistance at our last encounter, I never would have survived. I would have taken my own life but for you, Jean-Luc.

PICARD

We all make mistakes.

Q

Your good deed made possible my reinstatement into the continuum. And I resent owing you anything... so I'm here to pay up... what shall it be... tell me and I'll be gone...

PICARD

Just be gone. That will suffice nicely.

Q

No, it must be something... something...

(searching)

...constructive. My new word for the day.

PICARD

Some other time, all right? Right now I have several things

to attend to.

16 CONTINUED: (2)

Q
Yes, your speech. I've read it.
I found it dull and pedantic.
Much like yourself.
(an idea)
I could help you with it.

PICARD
No.

Q
You've never actually been to the
ruins in Tagus Three, have you?

PICARD
They've been sealed off for over
a century.

Q
How can you write about what you
haven't seen?

16A ANGLE (OPTICAL)

Q is suddenly wearing a safari suit...

Q
(brightening)
I'll take you there!

PICARD
Impossible. That would mean breaking Taguan law.

Q
Must you always be so ethical?
(thinking)
I suppose we could travel back in time. You could see what Tagus was like two billion years ago. They really knew how to have fun in those days.

PICARD
I'm afraid my answer is still no. My lecture will have to stand on its own. Now, will you please leave my ship.

Q
Then you refuse my help?

16A CONTINUED: (2)

PICARD
Completely.

A beat as Q broods. Then finally...

Q
(mildly)
You're simply impossible to find a gift for, Picard.

And he's gone.

PICARD
(to Conn)
Commander Riker, report to my Ready Room.

Riker ENTERS.

RIKER
Yes, Captain?

PICARD
I've just been paid a visit by Q.

RIKER
Q?
(concerned)
Any idea what he's up to?

PICARD
He wants to do something nice for me.

Riker REACTS. That definitely sounds like trouble.

RIKER
I'll alert the crew.

OFF Picard's look of approval:

17 INT. CORRIDOR - MINUTES LATER

Picard EXITS the turbolift. He heads down the Corridor on the way to meet with one of the Council Officials. At the hall he hesitates, turns left instead of right.

18 NEW ANGLE

Picard HALTS at a doorway. RINGS the bell.

18 CONTINUED:

VASH (V.O.)
Who's there?

PICARD
It's me.

VASH (V.O.)
Who?

PICARD
Jean-Luc.

The door slides open. Vash stands in the entrance.

VASH
Yes.

PICARD
May I come in?

VASH
What for?

PICARD
To talk.

VASH
I'm listening.

PICARD
If it's all the same to you I'd rather this discussion not take place in a public corridor.

He slips past her.

19 INT. VASH'S QUARTERS

The first thing Picard notices are various digging tools piled in a corner. He looks over at Vash.

VASH
I thought these were "private" quarters.

Picard picks up a PADD off the table.

20 INSERT PADD

A map of the ruins of Tagus.

21 BACK TO SCENE

Picard places the Padd back on the table.

PICARD
And I thought I was the only reason you came to Tagus.

VASH
I never fooled you for a second.

She moves closer to Picard.

VASH

Still, you are the most important reason.

PICARD

Am I?

Vash steps away.

VASH

That's the trouble with being such a well known liar. Even when I tell the truth no one believes me.

Picard refuses to be swayed.

PICARD

I'm afraid all this equipment will have to be confiscated.

VASH

Is that necessary?

PICARD

I could have you placed in the brig.

VASH

Why don't you?

PICARD

If the Taguans were to catch you down there...

VASH

You gave me the same warning about

Sarathong Five.

PICARD

I remember.

21 CONTINUED:

VASH

Well, it didn't stop me from going there. I brought back some very impressive artifacts, too.

PICARD

Which you no doubt sold for a nice profit.

VASH

(angry)

It's what I do!

PICARD

Not while you're aboard my ship. I will not allow it.

VASH

Let's get one thing straight, Picard. I can not change who I am for you or anyone else.

PICARD

Nor can I change who I am.

VASH

(calmly)

Then we have nothing more to say

to each other.

PICARD
So it would seem.

Picard leaves. Vash sits at the table. She's depressed and upset.

22 NEW ANGLE (OPTICAL)

Q's head APPEARS from the bulkhead behind her. He's obviously overheard their discussion and found it fascinating.

23 INT. CORRIDOR

As Troi, Geordi and Data walk down it...

23 CONTINUED:

GEORDI
What do you think it is?

DATA
What do I think what is?

GEORDI
About her. That, you know, gets to the Captain.

DATA
Perhaps it is their common interest in archaeology.

TROI
I don't think so.

DATA
But Counselor, as an archaeologist, her company would certainly be intellectually stimulating to the Captain.

GEORDI
She's not just stimulating his intellect, Data...

TROI
It's really none of our business.

They turn a corner and come face to face with...

23A Q (OPTICAL)

Leaning against a wall. Wearing a Starfleet uniform again.

Q
You want to know about Picard and that woman? I'll tell you...

We HEAR the SOUND of BIRDS CHIRPING in the air.

23A CONTINUED:

Q
(sneering)
It's love.

He DISAPPEARS.

24 INT. PICARD'S QUARTERS (OPTICAL)

Picard ENTERS, disgruntled. He goes into his bedroom, which is dark. As he enters, he sees a figure under the covers in his bed. A slight smile creeps to his lips. He moves to the bed, pulls back the covers to reveal Q.

Q
Sleeping alone, Picard?

PICARD
I'm in no mood for your foolishness, Q.

Q
I thought there was something different about you. You seemed tense, preoccupied. Somewhat... smaller.
(a beat)
At first I thought it was that horrible lecture of yours. But I was mistaken.

PICARD
Whatever game you want to play will have to wait until tomorrow.

Picard gets into bed but Q refuses to be ignored.

Q
I had such hopes for you, Jean-Luc. I thought you were a bit more evolved than the rest

of your species. But now I realize you're as weak as all the others.

(a beat)

Still, it pains me to see the great Picard brought down by a woman.

24 CONTINUED:

Picard, tries not to feign disinterest.

PICARD

What woman?

Q

Don't play coy with me Captain. I witnessed your little spat with Vash. Nor will I soon forget that look of misery on your face. The pain. The anguish. If I didn't know better I would have thought you were already married.

PICARD

You really must be bored, Q. You're letting your imagination run away with you.

Q

This human emotion of Love is a dangerous thing, Picard. You are obviously ill equipped to handle it. She's found a vulnerability in you... a

vulnerability that I've wanted
to find for years. If I had known
this sooner, I would have arrived
as a female. Mark my words,
Jean-Luc, this is your Achilles
heel..

PICARD
Believe what you wish.

Q
You deny you care for this woman?

Picard doesn't answer.

Q
Believe me, Picard, I'd be doing
you a big favor if I simply turned
her into a Klabnian eel.

PICARD
(very seriously)
Stay away from her, Q.

Q
I only want to help... my debt
to you...

24 CONTINUED: (2)

PICARD
(interrupting)
... is hereby nullified. I don't
want your help... your advice...
your favors... or for that matter

-- you. Can you understand that once and for all?

Q

You would have me stand idly by while she leads you to your destruction?

PICARD

Yes!

Q

As you wish.

And once again, he's gone.

A concerned Picard is left wondering what Q meant by that last remark.

25 INT. MEETING ROOM - NEXT MORNING

As Picard and Riker ENTER...

RIKER

Knock 'em dead, Captain.

Picard nods and moves toward the podium; Riker toward the audience.

26 ANOTHER ANGLE

All seats are filled in anticipation of Picard's lecture. Vash sits among the Council Members. Our regular crew members are present as well.

26A ANGLE - PICARD

As he steps up to the podium. He's waited for this moment a long time.

PICARD
Ladies and gentlemen, members of the Archeology Council. Welcome. It is the mystery of Tagus Three that brings us together today... a mystery that has invited more argument and deduction than the best Sherlock Holmes or Dixon Hill tale. Well, if you'll excuse the conceit, you're about to hear my own detective story.

26B
thru OMITTED
26C

26D ANGLE - TROI AND BEVERLY (OPTICAL)

Suddenly, a hunting cap, with feather, appears on Beverly's head. As Troi attempts to point this phenomenon out to Beverly, a similar cap appears on her own head. They stare at each other in disbelief.

PICARD (V.O.)
For several years, I have been trying to unravel the secrets of Tagus Three. Needless to say, I have not succeeded.

26E ANGLE - PICARD

Still unaware that anything is amiss.

PICARD
However, I have, I believe, turned up some new information, that if nothing else, raises a whole new set of mysteries that I hope we can discuss during our time togther.

26F ANGLE - RIKER AND GEORDI (OPTICAL)

Riker reacts to the quarterstaff that appears in his hand; Geordi to the mandolin that appears in his.

PICARD (V.O.)
There have been nine hundred and forty-seven known Archaeological excavations conducted on the planet's surface.

26G ANGLE - DATA (OPTICAL)

who finds himself wearing a cowl... and holding a leg of lamb.

PICARD (V.O.)
Out of that number some seventy-four are generally considered to have revealed findings of major importance.

26HA ANGLE - WORF

Astounded by the chaperone which has appeared on his shoulders.

PICARD (V.O.)
The earliest took place some
twenty-two thousand years ago.

26H ANGLE - PICARD (OPTICAL)

who along with the rest of the theater audience is beginning to realize that something peculiar is going on.

26H CONTINUED:

PICARD
The last was completed within
the last four hundred years.

Suddenly he's dressed in a jerkin and cap of familiar Lincoln green. The audience REACTS. So does Picard. Then, as a yeoman's bow appears in his hand...

PICARD
What the hell... !

He VANISHES.

27 EXT. FOREST - DAY - (OPTICAL)

Picard, Riker, Geordi, Data, Worf, Beverly and Troi all APPEAR at the same time... all dressed in period costume. Beverly and Troi wear men's clothing. Beverly also carries a sword; Troi a longbow and arrows. Data is bald except for a soupbowl fringe plastered to his forehead. Riker wears a yellow jerkin and carries his quarterstaff. Worf is dressed like a

dandy and Geordi still holds his madolin.

As they all react...

PICARD
(raging)
Q!

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. FOREST - DAY

As our heroes survey the scenery around them...

TROI
Is this Tagus Three?

PICARD
I doubt there are many oak trees on Tagus. No, my guess is this is supposed to be Earth.
(off reactions)
Sometime around the twelfth century. And this is England, Sherwood Forest to be precise. Or at least Q's re-creation of it.

28 CONTINUED:

RIKER
That explains these costumes.

PICARD
Exactly, Number One.
(a beat)
Or should I say, John Little.

Riker studies Picard to see if he's serious.

BEVERLY
If he's Little John, that would make you...

PICARD
I know. Robin Hood.

A beat as this sinks in.

WORF
Sir, I protest. I am not a merry man.

DATA
On the contrary, Lieutenant Worf, your clothing identifies you with the character of Will Scarlett. Just as Geordi's Mandolin suggests he is Alan-A-Dale.

RIKER
And you, Mister Data, bear a striking resemblance to one Friar

Tuck.

Data examines his stomach.

28 CONTINUED: (2)

WORF
I will not play the fool for Q's amusement.

He takes off his cap, looks at it in disgust, and slams it on the ground.

PICARD
You're quite right, Worf.
(loudly)
Do you hear that Q? You may as well return us to our ship immediately.

They react to a horse's shrill whinny and turn to see...

29
thru OMITTED
30

30A SIR GUY OF GISBOURNE

Mounted on a sleek charger, sword drawn.

SIR GUY
I have you at last, Robin Hood.

As he charges at Picard...

30B NEW ANGLE

Worf draws his own sword to defend his Captain...

30C ANOTHER ANGLE

Sir Guy rides past Worf, cutting him across the shoulder with his sword. Worf is ready to fight on, but... Suddenly an arrow slams into a tree next to Picard...

30D ANGLE - SEVEN MEN AT ARMS

Coming over a nearby hill. Longbows at the ready.

30E RESUME ANGLE - PICARD AND WORF

Three more arrows strike trees around them. Picard sees there's only one hope to escape.

PICARD
Quick. Into the forest.

31
thru OMITTED
31B

31C ANGLE - WORF

prepares to cover their retreat.

31D ANGLE - PICARD

Hanging back as the others disappear into the trees.

PICARD
Mister Worf. That's an order.

Worf follows Picard into the forest.

31E OMITTED

31F NEW ANGLE

A furious Sir Guy turns to his men, who search the underbrush.

SIR GUY
Enough, you fools. We'll never find them in the greenwood.

32 INT. FOREST - A GLADE - DAY

Picard and his crew are resting. He approaches Worf who is being tended to by Beverly (sans tricorder.)

BEVERLY
(applying a makeshift bandage)
I've managed to stop the bleeding.

33 NEW ANGLE (OPTICAL)

Q appears on horseback. He's garbed in the cloak and livery of the High Sheriff of Nottingham.

33 CONTINUED:

An angry Picard approaches Q.

PICARD
It's about time you showed up, Q.

Q
I'd prefer it if you addressed me as His Honor the High Sheriff of Nottingham.

PICARD
We will not share in this pointless fantasy of yours.

Q dismounts.

Q
Fine. Wait here and do nothing. By mid-day tomorrow, you'll all be safely back aboard your ship. But you will have to accept the consequences of your inaction.

PICARD
What consequences?

Q
What's the one thing Robin Hood is famous for?

33 CONTINUED: (2)

A beat. Nobody answers. Then...

GEORDI
Robbing from the rich to give to the poor?

Q
Besides that.

DATA
Are you referring to his rescue of Maid Marian from Nottingham Castle?

Q
Right you are, Data.

Q looks over at Picard with glee.

Q
And it just so happens that Sir Guy of Gisbourne has decreed that Marian's head comes off tomorrow at noon.

PICARD
(grimly)
Vash.

Q smiles. He's enjoying himself thoroughly.

Q
The choice is yours my dear, Robin. You can either take your ease here within the sylvan glade or risk your life to save a woman you care nothing about.

PICARD
My feelings toward Vash are irrelevant. I'd attempt to save any innocent life, as you well know.

33 CONTINUED: (3)

Q
But what of your merry men? Are you willing to put them in jeopardy as well? Is Vash's life worth losing hers or his or even his... ?
(the last being Worf)
Though I admit he would make a perfect throw rug at Nottingham Castle.

PICARD
Q, I ask you to end this now, before anyone else gets hurt.

Q swings up onto the horse.

Q
Impossible. You see, I've given this fantasy as you call it, a life of its own. I don't know how things will turn out anymore than you do.
(a beat)
But of one thing I am certain. If you dare set foot in Nottingham

Castle, blood will be spilled.

He, and the horse vanish.

34 EXT. NOTTINGHAM CASTLE - DAY - (OPTICAL)

Establishing.

35 INT. MAID MARIAN'S CHAMBERS - DAY

A small, stark room in the tower; minimal furniture to include a wooden bench. Vash, dressed in Marian's virginal white, paces the floor. She's watched by an ELDERLY SERVANT.

SERVANT
You'll wear yourself out with all that pacing, M'lady.

35 CONTINUED:

VASH
I told you to stop calling me that. My name's Vash.

SERVANT
My poor lamb, it's a brain sickness you've got for sure. Can't I get you something to ease your suffering?

VASH
I could use a drink.

SERVANT

It wasn't spirits I was thinking
of M'lady.

She picks up a wooden box.

SERVANT
I have here some nice fresh
leeches to drain the fever.

Vash points to the door.

VASH
Out. Get out.

The servant rushes to the door, but before she can get there it opens and Sir Guy ENTERS.

SERVANT
Oh, her mind's in an awful
turmoil, Sir Guy.

Sir Guy stares at Vash with undisguised desire.

VASH
Who the hell are you?

SERVANT
M'Lady, everyone in Nottingham
knows, Sir Guy of Gisbourne.

VASH
Sir Guy of what?

Her Servant rolls her eyes towards heaven, and shaking her head hurries out of the room.

Sir Guy closes the door behind her.

35 CONTINUED: (2)

SIR GUY
Do not mock me, Lady Marian. I'm prepared to offer you one final chance to change your mind.

He grabs hold of her.

SIR GUY
Will you marry me?

Vash pulls away and slaps him across the face.

35 CONTINUED: (3)

SIR GUY
(coldly)
I see. Then the execution will proceed as scheduled.

Sir Guy turns to leave.

VASH
What execution?

SIR GUY
(turning back)
I warn you Marian, this pathetic attempt at feigning madness will not save your life.

VASH
(shocked)
You mean I'm the one getting executed?

Though Vash is at a loss to explain how she came to be in this current predicament, a lifetime of adventure has honed her survival instincts to a razor's edge.

VASH
Sir Guy, wait? Can't we talk this over?
(a beat)
I admit, I haven't been myself lately.
(flashing her best smile)
Perhaps we've both been acting a bit hasty.

She sits down on the bench. Pats the space next to her.

VASH
Please.

Sir Guy smiles. Delighted.

36 EXT. SHERWOOD FOREST DAY

We hear bad mandolin playing in the background as Troi pulls back on a bow and lets fly an arrow. We HEAR the THWACK of impact. CAMERA PANS OVER to the tree that was her intended target. There's no sign of the arrow.

36 CONTINUED:

PAN OVER a few feet to the right. Data is standing with an arrow in his chest.

Troi hurries over.

TROI
Data, are you alright?

A beat, as Data checks his systems.

DATA
The arrow impacted just above my sixth intercostal support, penetrating my secondary subprocessor.

Data moves his arm up and down and in and out.

DATA
(continuing)
Fortunately, none of my biofunctions seem impaired.

Data pulls the arrow out of his body. He offers it to Troi who is much relieved.

DATA
Do not get discouraged. I believe your aim is improving.

36A NEW ANGLE

Beverly is checking Worf's wound in the background as Geordi sits on a log strumming the mandolin... it sounds like fingernails on a blackboard.

Worf gets up, crosses to Geordi, and takes the mandolin out of his hands. He walks over, and smashes it against a tree. Hands the neck back to Geordi.

WORF
Sorry.

37 NEW ANGLE

A relieved grin from Riker as he watches Picard buckle on his sword.

37 CONTINUED:

RIKER
It's about time we got out of here, sir.

PICARD
Not we Commander. You and the others are to wait here until I return.

RIKER
You're not planning to go after her alone, are you?

The others gather around.

PICARD

This is not a mission. It's
personal, between Q and myself.
I don't want any of you involved.

RIKER
But Captain...

PICARD
You have your orders, Commander.
I expect you to follow them.

With a final glance at his crew, Picard heads off towards Nottingham.

On Riker's worried look we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. COURTYARD INSIDE WALLS OF CASTLE - NIGHT

Cold, imposing, and lit by flickering torches. We see a limited section of the yard... Heraldic banners hang from the walls. A circular staircase rises to the tower.

Only a few servants are visible as a haughty Q (still dressed as the High Sheriff) surveys his domain with smug satisfaction.

Nearby is an EXECUTIONER. Off to the side, a TINKER, with his back to us, repairs the chains on a pair of shackles. The massively built Executioner is busy sharpening the blade of his broad axe against a foot powered grindstone. He pauses to inspect his work. Q, passing by, barely taps the edge of the blade with his index finger.

Q
A touch sharper, shall we?

The Executioner starts up the grindstone.

Q suddenly halts in confusion as he discovers a surprising sight before him.

39 NEW ANGLE

Vash and Sir Guy, looking surprisingly chummy as they approach from another part of the courtyard. She carries a bouquet of fresh-picked flowers. Sir Guy holds up a pomegranate. Vash smiles and demurely nibbles it.

A suspicious Q approaches them.

Q
Such benevolence, Sir Guy, allowing the condemned prisoner fresh air.

SIR GUY
You're mistaken, Sheriff. Maid Marian has consented to be my wife.

39 CONTINUED:

Q looks at Vash in disbelief.

Q
But that's impossible?

Vash motions to a servant who approaches with a tray and two goblets of wine.

VASH
(innocently)
Not at all. Though I admit a maiden seldom has the opportunity to win herself such a noble husband.

She takes a goblet from the tray and hands it to Sir Guy...

SIR GUY
A toast to the most beautiful bride-to-be in all of England.

He goes to drink.

Q
Hold there, Sir Guy.

He knocks the goblet to the ground.

SIR GUY
Have you taken leave of your senses?

Q

It could be poisoned. Some foul scheme of Robin Hood. She's in league with him still, I'll warrant.

VASH

Robin Hood?

A beat as Vash absorbs this rather bizarre accusation. She has no choice but to bluff her way through it.

VASH

Oh, Robin Hood... that was over long ago.

Q

Why, all of Nottingham knows you're in love with him.

39 CONTINUED: (2)

VASH

That's a lie.

(to Sir Guy)

He... bewitched me. Put me under some evil spell.

Sir Guy gives her hand an encouraging pat.

SIR GUY

Just as I suspected.

(to Q)

You can add sorcery to the list of charges against that rogue.

Q

But Sir Guy, if anyone has been bewitched it's you.

Sir Guy stands. His hand is placed firmly on the hilt of his sword.

SIR GUY

Silence. Any further impudence and it'll be your head on the chopping block.

(a beat)

Guards, escort the Lady Marian to her chamber.

VASH

(standing)

But I'd much rather stay with you.

SIR GUY

Of course you would, my child. But I have important business to discuss with the Sheriff.

(a beat; then dripping with implication)

And you must prepare for your wedding.

VASH

I count the hours.

She kisses him. She allows herself to be led away, but not before her eyes flash him the promise of future delights.

Sir Guy and Q watch her depart.

39 CONTINUED: (3)

SIR GUY
Lovely creature.

Q
(with grudging admiration)
She is intriguing.

Q is determined not to allow his well-laid scheme go astray.

Q
Sir Guy, perhaps it would be wise to keep this wedding a secret for now.

SIR GUY
What are you babbling about?

Q
You still hope to capture Robin Hood, don't you?

SIR GUY
I live for the moment.

Q
(thinking of Picard)
Well, if he were to hear that Marian's life was no longer in danger, there would be no need for him to come to Nottingham to

rescue her.

Sir Guy slaps Q on the back.

SIR GUY
By heavens, you're right. No word of my wedding shall leave these walls.
(MORE)

39 CONTINUED: (4)

SIR GUY (Cont'd)
(a beat)
What better way to celebrate a marriage than with an execution.

Sir Guy and Q share a chuckle, then go their separate ways.

Q
(musing)
This could be fun.

40 NEW ANGLE

Q crosses by the Tinker hammering at a chain. The Tinker looks up once Q has passed him by, REVEALING himself to be Picard in disguise.

41 INT. MAID MARIAN'S CHAMBER - NIGHT

Vash paces around the room. Suddenly she stops. Listening to what could be a faint rustling. The noise ceases. Vash continues to pace. The rustling resumes,

louder now. Again, Vash stops pacing. The sound, and now it's clearly the rustling of vines, is coming from outside her open window. She moves towards the embrasure, when SUDDENLY a hand APPEARS on the ledge. With a final GRUNT, Picard lifts himself through the window. Vash throws herself at him.

VASH
Jean-Luc. Am I glad to see you.

She throws herself into his arms, and kisses him.

VASH
You would not believe what I've been through. One minute I'm on the Enterprise... the next thing I know I'm here in Nottingham. First, they're going to chop my head off... and now I'm supposed to marry someone named Sir Guy... and everyone insists on calling me Marian...

41 CONTINUED:

PICARD
Yes, I know.

VASH
You do? But how...

For the first time she notices his outfit.

VASH
You're Robin Hood?

41 CONTINUED: (2)

PICARD
My staff and I were brought here by an old adversary of mine named Q. I'll tell you the rest once we're safe.

He leads her towards the window.

PICARD
Come, we don't have much time.

VASH
Are the others outside?

PICARD
They're waiting for us back in Sherwood.

That brings Vash to a quick stop.

VASH
You mean you came alone?

PICARD
Yes, now let's...

VASH
What kind of plan is that?

PICARD
An excellent one if you'd only hurry up.

But Vash refuses to budge.

VASH
You do realize our lives are at stake here.

PICARD
Only too well.

VASH
And this is the best strategy you could come up with? One man against an entire castle.

PICARD
I suppose you know of a better one.

41 CONTINUED: (3)

VASH
How about this? You go. I'll stay here.

She walks away from the window.

PICARD
And do what?

VASH
Marry Sir Guy if I have to.

PICARD

(ironic)
That is brilliant.

VASH
If there's a way to escape, I'll find it, eventually. With my head still attached.

PICARD
You don't really expect me to leave you here?

He reaches for her. She pulls away.

VASH
I can take care of myself.

PICARD
Must you be so stubborn?

Suddenly the door is flying OPEN and Sir Guy enters backed by a retinue of SOLDIERS.

SIR GUY
There'll be no escape for you this time, Robin Hood.

PICARD
(to Vash)
Behind me.

He steps in front of her and reaches for his sword. But Vash is quicker. She pulls the blade out of his scabbard and points it at his chest.

VASH
You should have left while you

had the chance.

41 CONTINUED: (5)

Sir Guy advances on them, smiling.

SIR GUY
Well done, my dear.

VASH
(sweetly)
Consider it my wedding present to you.

The Guards lead Picard away.

42 EXT. COURTYARD - NIGHT

Picard and the Guards come down the stairs. He barely glances at a beaming Q as he's hurried away. Sir Guy follows behind.

Q
Congratulations, Gisbourne. I see you've snared the jackal.

SIR GUY
It's Marian who deserves the credit. Took him with his own sword.

On Q's astonished REACTION...

43 INT. MAID MARIAN'S CHAMBER - NIGHT

Vash is seated at a table, writing feverishly. Her SERVANT ENTERS and scuttles across the room to her.

SERVANT
You sent for me, M'Lady?

VASH
You must take this letter to Robin's men.

SERVANT
You want me to go to Sherwood Forest? At this time of night?

VASH
You'll leave immediately.

43 CONTINUED:

SERVANT
(glancing out the window)
But it's dark. I'll get lost.

Vash continues to write.

SERVANT
Besides, it's not safe. What with all them hedge robbers and worse lurking about.

VASH
Please, this is urgent.

SERVANT

You ask me, you'd be better off
staying with Sir Guy. He's got
a future. Why you'll be living
in London before you know it.

VASH
But you must go. Otherwise,
they're going to kill him.

She's about to offer the folded letter to the Servant, when the door SWINGS open. Vash leaps up dropping the letter on the table as Q ENTERS.

VASH
How dare you come barging in here
this way!

Q
I come to offer apologies for my
harsh words earlier. I had no
idea you were so ruthless. The
cold blooded way you betrayed
Robin was most impressive.

Q is now standing right by the table. Vash forces herself not to glance down at the letter.

VASH
That's most gracious of you.

Q
I admit I was surprised...
(a beat)
Though perhaps not as surprised
as Jean-Luc.

43 CONTINUED: (2)

Now it's Vash's turn to be surprised.

VASH
You're Q.

Q
(bowing)
And you are a very interesting woman.

He notices the letter.

Q
What's this?

She tries to snatch it away.

VASH
Give me that.

But it's too late.

Q
A letter to Riker?
(reading)
Quick... Come to Castle... Must save Captain...
(cheerfully)
Why this is wonderful. Such marvelous duplicity. You certainly fooled Sir Guy. And me as well.
(a shrewd glance at Vash)

I do believe you're worth further study.

VASH
(turning on the charm)
Am I?

Q
Unfortunately, we won't have the time.
(shouting)
Guards!

They enter.

43 CONTINUED: (3)

Q
Take this traitor away.
(to Vash)
It appears there's going to be a double execution.

Vash is marched from the room.

And as Q gloats over this latest turn of events:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

44 EXT. COURTYARD - THE NEXT DAY

A CROWD has gathered to SEE the show. Sir Guy and Q sit together at a dais at one end of the courtyard.

45 NEW ANGLE

the stairs leading to the tower. We HEAR VOICES coming down off-camera, drawing close.

PICARD (V.O.)
My fault?

VASH (V.O.)
Yes, your fault.

PICARD (V.O.)
We'd have been safe in Sherwood if you hadn't grabbed my sword.

Picard and Vash, both wearing shackles, come into VIEW as they walk toward CAMERA...

VASH
I grabbed it to prevent you from being killed.

PICARD
You should have never interfered.

VASH
You were the one interfering.

PICARD

I was trying to rescue you.

VASH
Next time don't bother.

PICARD
I won't.

They come to a halt in front of the executioners block. Q steps forward to meet them.

45 CONTINUED:

Q
Don't you two ever stop arguing?

No response.

Q
Tell me Picard, as you stand here facing the termination of your insect existence, do you see what has led you to this end?
(beat, no reply)
Was she worth it?

PICARD
Can we just get this over with.

VASH
(hurt)
Are you implying I'm not worth it?

But Picard keeps his eyes fixed on Q.

PICARD
Your game was for my benefit, Q. She is innocent in all this.

Q
She is many things, none of them innocent.

PICARD
Let her go.

VASH
Jean-Luc, you do care.

Q
A gallant gesture Picard. But a futile one.
(a beat)
Farewell. I hope you'll both be happy together.

He moves aside as Sir Guy rises to his feet.

SIR GUY
(to Picard & Vash)
You have been found guilty of outlawry and high treason. Do you have anything to say before sentencing is carried out?

45 CONTINUED: (2)

Impassive stares from the prisoners.

SIR GUY
Ready them for the block.

The Guards remove the chains.

45AA NEW ANGLE

A group of hooded monks have entered the courtyard. Beneath the hoods are Riker, Worf, Geordi, Data, Beverly and Troi.

45A ANGLE - PICARD AND VASH

already kneeling at the block.

45B ANGLE - THE MONKS (OPTICAL)

taking in the scene in front of them. Worf reaches for the sword beneath his robe. Geordi lays a restraining hand on Worf's arm.

GEORDI
Too many of them. We'd never get to the Captain...

RIKER
Data, we need a diversion. Now.

Data opens his left arm, revealing the circuitry and blinking lights within. He pulls out three small components and fastens them together.

DATA
(to Riker)
Please stand back, Commander. Microfusion cells can be somewhat dangerous under high

temperatures...

Riker stands back. Data tosses the components into the Tinker's fire. The fire FLARES briefly, then there is a small explosion and a dramatic pyrotechnic discharge which startles the Executioner and the onlookers.

45B CONTINUED:

Amidst the confusion that follows, Picard leaps to his feet and rams his elbow into the executioner's stomach, knocking him to the ground. Picard then grabs hold of one of his guards, and pulls his sword free of its scabbard.

45C OMITTED

45D NEW ANGLE

Riker, Worf, Geordi, Troi, Beverly and Data (who has closed the panel on his arm) throw off their monk's robes.

VOICES
It's the outlaws. Robin's band.

Sir Guy unsheathes his sword.

SIR GUY
Guards. Take Marian to the tower.

Vash whirls and punches one of her captors but two others drag her up the stairs.

Picard SEES Vash being taken away and tries to follow. A guard tries to block him and is cut down.

46 NEW ANGLE

As our crew beats back the attacking soldiers.

46A DATA

holds out his arm and "clotheslines" one soldier as he charges by. Then Data looks up at...

46B ANOTHER SOLDIER

who lunges toward him with a sword. The man stops in mid-thrust, shocked, as...

Data catches the tip of the blade between his thumb and forefinger... and slowly CURLS it back.

47 NEW ANGLE

Q watches the battle that rages around him with delight.

48 NEW ANGLE

Picard comes face to face with Sir Guy.

SIR GUY
I'll have you know I'm the greatest swordsman in all of Nottingham.

48 CONTINUED:

A quick flurry of cuts and parries as they test each others skill.

PICARD
That's very impressive.

They engage again.

PICARD
But there's something you should know.

A furious series of strikes ending with their swords crossed at the hilt, their faces inches apart.

SIR GUY
And what would that be?

PICARD
I'm not from Nottingham.

He pushes Sir Guy away.

49 NEW ANGLE

Gradually Picard forces Sir Guy up the stairs leading to Marian's room. Sir Guy, panic building, takes a vicious cut at Picard's head. Picard ducks, thrusts upward, and stabs Sir Guy through the body.

Sir Guy tumbles off the staircase.

50 INT. MARIAN'S CHAMBER (OPTICAL)

Vash, listens to the SOUNDS of battle.

Suddenly, the door SWINGS and Picard races in.

VASH
Jean-Luc.

She runs into his arms. Picard is fed up with all this, tosses the sword to the floor.

PICARD
(shouting)
It's over, Q. Now get us out of here.

Q APPEARS in the room.

50 CONTINUED:

Q
(applauding)
My compliments, Captain. I doubt Robin Hood himself could have done better.

PICARD
If any of my people are hurt...

Q
Sadly, they're all fine... but the point is they could have been killed, and you might have been too... all for the "Love Of A Maid." My debt to you is paid,

Picard, if you have learned how weak and vulnerable you really are... if you can finally see how "Love" brought out the worst in you...

VASH

Nonsense. You're absolutely wrong. It brought out the best in him.

(to him, intimately)

His nobility, courage, self-sacrifice. His tenderness.

Q

(to Vash)

You're good. Very good.

PICARD

(end of his patience)

Enough of this.

Q

Indeed.

He snaps his finger and Picard DISAPPEARS.

51 OMITTED

52 INT. MEETING ROOM (OPTICAL)

The room is empty. Picard, in uniform, suddenly APPEARS at the podium. Riker and the others APPEAR back in the audience, exactly where they were sitting before. All back in their Starfleet uniforms. They

look around in confusion.

RIKER
Everybody here?

TROI
Where's Vash?

Picard scans the room. No sign of her.

PICARD
Computer, locate Council Member Vash.

COMPUTER (VOICE)
Council Member Vash is not aboard the Enterprise.

Off his look of concern...

52A EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit.

53 INT. READY ROOM (OPTICAL)

Picard ENTERS. As the doors CLOSE behind him Vash MATERIALIZES.

VASH
Hello, Jean-Luc.

PICARD
(smiling)
Well, this is a relief. I was afraid that Q...

VASH
There were a few things he wanted to discuss with me.

53 CONTINUED:

PICARD
I'm surprised he wasn't too busy gloating over his victory.

VASH
(beat)
He was right about one thing, Jean-Luc. As ridiculous as it was, his game did prove how much you care.

53 CONTINUED: (2)

PICARD
I may not share my feelings with my crew, but I do have them.

A warm moment passes between them.

VASH
I'm going to miss you, Picard.

PICARD
I wouldn't be surprised if our paths cross again.

VASH

I'll see to it.

They kiss.

PICARD
So, where are you off to now?

VASH
I haven't made up my mind.

54 CONTINUED:

VASH
Remind you of someone you know?

PICARD
(amused in spite of himself)
As a matter of fact... yes.

Q
(to Vash)
We are going to have fun. I'll take you places no human could ever hope to see.

VASH
(to Picard)
Who can resist an offer like that?

Picard sees there's no way to change her mind. He advances on Q.

PICARD
As payment in full for your debt

to me, you will guarantee her safety...

Q
She will not be harmed, Jean-Luc. I promise you that.

Picard looks over at Vash. A silent farewell.

Q
Well, aren't you going to kiss her good-bye?

Picard and Vash stare at him until he gets the hint.

Q
Oh, all right.

He VANISHES.

Vash smiles at Picard.

VASH
Well aren't you?

A final kiss. Then Vash steps back.

VASH
Goodbye, Jean-Luc.

She VANISHES.

55 C.U. PICARD

A beat. Then a trace of a smile appears on his face.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

turning towards the unknown.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Drumhead"
#40274-195

Written by
Jeri Taylor

Directed by
Jonathan Frakes

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FINAL DRAFT

FEBRUARY 7, 1991

STAR TREK: "The Drumhead" - 2/7/91 - CAST

STAR TREK: THE NEXT GENERATION
"The Drumhead"

CAST

PICARD	ADMIRAL NORAH SATIE
RIKER	SABIN GENESTRA
DATA	NELLEN TORE
BEVERLY	LT. J'DDAN
TROI	SIMON TARSES
GEORDI	
WORF	

Non-Speaking
STARFLEET SECURITY TEAM

STAR TREK: "The Drumhead" - 2/7/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Drumhead"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
CAPTAIN'S READY ROOM	

OBSERVATION LOUNGE SMALLER SHIP
MAIN ENGINEERING
SICKBAY
TRANSPORTER ROOM
TURBOLIFT
CORRIDOR
INTERROGATION ROOM
PICARD'S QUARTERS
J'DAN'S QUARTERS
ADMIRAL'S GUEST QUARTERS

STAR TREK: THE NEXT GENERATION
"The Drumhead"

PRONUNCIATION GUIDE

AMINO	uh-MEEN-oh
CRUCES	CREW-ses
DEOXYRIBOSE	dee-ox-ih-RYE-bose
J'DAN	j'DAN
SABIN	SAY-bin
SATIE	sah-TEE

STAR TREK: THE NEXT GENERATION
"The Drumhead"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse speed.

PICARD (V.O.)
Captain's Log, Stardate 44769.2. For some weeks we have had a Klingon exo-biologist on board as part of a scientific exchange program. Unfortunately, we suspect that he may have been involved not only in a security breach but in the possible sabotage of our warp drive.

2 OMITTED

3 INT. INTERROGATION ROOM

as seen in "The Defector." RIKER and TROI are questioning; WORF stands by the door. In the hot seat is a young Klingon civilian, J'DAN. He is wearing a Starfleet communicator.

RIKER
What were you doing accessing the propulsion system files on Stardate 44758?

J'DAN
I didn't...

3 CONTINUED:

RIKER
But you did... from computer Twelve-B-Nine on Deck Thirty-six.

A short beat as J'Dan looks surprised.

RIKER
The computer logged in your identification from your communicator.

J'DAN
It must be a mistake.

TROI
J'Dan... we have confirmed reports that schematic drawings of our dilithium chamber fell into Romulan hands... one week later.

J'DAN
I know nothing about it.

RIKER
And you don't know anything about the explosion that disabled the warp drive at almost the same time?

J'DAN
No. I was not involved. You accuse me because I am Klingon.

Troi shakes her head...

TROI
Our Chief Security Officer is Klingon, J'Dan -- that has nothing to do with it.

J'DAN

Send me home, then, if you are so distrusting.

RIKER

We've discussed that with the Klingon High Council. You'll be sent back... as soon as we've finished our investigation.

3 CONTINUED: (2)

J'DAN

I have nothing more to say.

RIKER

Very well. Mister Worf... please accompany the Lieutenant to his quarters.

Worf comes forward and J'Dan rises. They EXIT. Riker turns to Troi.

RIKER

What do you think?

3 CONTINUED: (3)

TROI

It's hard to tell. He is very closed... but...

Troi is silent for a moment, tapping into her feelings.

TROI
He is hiding something.

4 INT. TURBOLIFT

Worf and J'Dan ride in silence for a bit. J'Dan keeps sneaking looks at Worf, who stares straight ahead.

J'DAN
On the Klingon Home World... your name is not mentioned... it is as though you never existed.

Worf shifts a little, impatiently, but makes no reply.

J'DAN
A terrible burden for a warrior to bear... to become nothing... without honor... without the chance for glory...

The turbolift stops and the doors open. Worf exits and turns to glare at J'Dan until he follows.

5 INT. CORRIDOR

The two proceed down a corridor.

J'DAN
I have friends... powerful friends... on the Home World.

No answer.

J'DAN
I could talk to them... they might

help to restore your name...

Silence.

5 CONTINUED:

J'DAN
If you could just take me to a shuttlecraft...

They have reached J'Dan's quarters. The doors open, Worf gestures to J'Dan to precede him. There is a hesitation, then they ENTER.

6 INT. J'DAN'S QUARTERS

J'DAN
It could be done without any one knowing --

But suddenly, Worf has pulled some swift Klingon martial arts move and J'Dan is thrown back against the wall, with Worf pinning him solidly, nose-to-nose.

WORF
I do not know how you managed to transfer secret information to the Romulans... but I will find out.

J'DAN
Pahtak -- !

WORF
And when we inform the Klingon High Council, they will put you to

a slow death.

He holds J'Dan against the wall for a fierce instant, then releases him and EXITS.

7 CLOSE ON J'DAN

as he follows Worf's exit with a vitriolic look.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 EXT. SPACE - ENTERPRISE AND SMALLER SHIP (OPTICAL)

A Federation craft hovers near the Enterprise.

PICARD (V.O.)
Retired Admiral Norah Satie, whose investigation exposed the alien conspiracy against Starfleet Command three years ago, is arriving to assist in our investigation.

9 INT. TRANSPORTER ROOM (OPTICAL)

PICARD and Riker watch as a group MATERIALIZES on the pad: SABIN GENESTRA, a Betazoid man; NELLEN TORE, a female assistant, and ADMIRAL NORAH SATIE, retired.

She surveys the waiting group before her, finds Picard, and smiles radiantly. Norah Satie is middle-aged, a beautiful woman who has become more so with maturity. She is gracious, elegant, and decidedly feminine. Her smile is generous, bespeaking warmth and intelligence. She moves toward Picard, hand extended.

ADMIRAL SATIE
Captain Picard...

He takes her hand. The instinct is to kiss it -- she evinces that kind of courtly behavior. But of course that isn't Starfleet regulation, so Picard gives it a proper grasp.

PICARD
Admiral Satie. Welcome to the Enterprise.

ADMIRAL SATIE
I am delighted to be here.
(gesturing)
I've managed to acquire my former staff... My aide, Sabin Genestra, from Betazed, and my assistant, Nellen Tore, from Delb Two.

9 CONTINUED:

PICARD
And my First Officer, Commander William Riker. May I show you to your quarters?

ADMIRAL SATIE

Captain... if Starfleet Command
is so concerned with your report
that they brought me out of
retirement... I think I should
get right to work.

PICARD
Very well... Commander, will you
see to the Admiral's Staff?

Riker turns to the others as --

ADMIRAL SATIE
First, I'd like to inspect the
damage to your Engine Room.

And she heads for the door with Picard close at her heels.

10 INT. ENGINEERING - A LITTLE LATER

DATA and GEORDI oversee a scene which finds the section isolation door between the dilithium chamber and the pool table area closed. Behind the door there are clouds of gas, and the hatch of the chamber has been blown off.

GEORDI
We still can't get in there,
Captain. The radiation levels
are dropping, but they're too high
to raise the isolation door.

PICARD
How much longer will it be?

DATA

At the rate the levels have been decreasing, we will be able to gain entry in forty-nine hours.

10 CONTINUED:

GEORDI
Maybe the Admiral would like to see the visual log of the explosion.

Satie acknowledges. They move to a wall monitor and Geordi punches in commands.

GEORDI
This was logged four days ago... at oh-three hundred hours.

11 ANGLE - MONITOR (OPTICAL) - INTERCUTTING

It is a video of the dilithium chamber... maybe a time code in the corner... MOS... they wait... wait... and then suddenly, the hatch to the chamber blows off and across the room.

GEORDI
At that point the emergency confinement field was activated and the isolation doors came down. No one was killed, but two of my people are in Sickbay with radiation burns.

ADMIRAL SATIE
Have you been able to make any

preliminary assessments?

DATA
A slow-motion study of the explosion suggests that the articulation frame collapsed.

ADMIRAL SATIE
The schematics that were stolen from the Enterprise... I believe some involved the articulation frame of the dilithium chamber...

11 CONTINUED:

PICARD
(acknowledging)
That is one reason we tend to suspect sabotage.

DATA
Other evidence lends credence to that theory, Captain. A review of the sensor logs indicates that every systems reading was well within normal parameters until fifty-two milliseconds before the explosion.

GEORDI
We haven't found anything that suggests there was a malfunction anywhere along the line.

11 CONTINUED: (2)

Satie turns toward Picard.

ADMIRAL SATIE
Captain Picard... I think I need a full briefing before we go any further.

She looks through the isolation door at the grim evidence of destruction.

ADMIRAL SATIE
Commander Data... La Forge... I'll admit I'm glad I don't have to do your job... good luck.

12 INT. SICKBAY

Worf ENTERS and approaches BEVERLY, who is examining a patient on a bio-bed. He is swathed in wraps which suggest burns. In the background is SIMON TARSES, a mild-looking humanoid working at a monitor.

WORF
Excuse me, Doctor...

BEVERLY
Yes, Lieutenant?

WORF
When you have a moment... I must ask you something...

She turns to him.

BEVERLY
Good timing. I'm finished here...
Mister Tarses... ?

12 CONTINUED:

Tarses approaches from the monitor.

BEVERLY
Please enter these readings into
Ensign Dagget's file.

TARSES
Yes, Doctor.

He takes the tricorder and Beverly and Worf move off together.

BEVERLY
What is it, Worf?

He shows her an object.

WORF
Did you issue this to J'Dan?

Beverly takes the object, inspects it...

BEVERLY
Looks like a micro-replicating
hyposyringe... but it's not
Starfleet issue...

WORF
It was found... in his quarters.

BEVERLY
J'Dan has Ba'ltmasor Syndrome... he comes in regularly for treatments... but we use our own hyposprays. Is this one Klingon?

WORF
Yes. Do you know what this attachment is?

13 INSERT - HYPOSYRINGE

Worf indicates a small connection on the syringe.

14 BACK TO SCENE

BEVERLY
No... it's nothing we use...

Worf seems satisfied with that answer.

WORF
Thank you, Doctor.

BEVERLY
(a bit puzzled)
I hope that helps.

WORF
You've told me exactly what I wanted to hear.

And he EXITS, as Beverly looks after him, perplexed.

15 INT. READY ROOM

Picard and Satie. The briefing has been continuing for some time.

PICARD
There are disturbing overtones... to the idea of a Klingon providing information to the Romulans...

She keeps her eyes on Picard, revealing nothing.

PICARD
Are you... aware... of any other Romulan-Klingon connections that Starfleet Command might have encountered recently?

15 CONTINUED:

ADMIRAL SATIE
(gently)
I don't believe... what Starfleet Command knows or doesn't know is for me to reveal.

PICARD
This ship has had several encounters which might suggest a potential alliance between those two powers --

ADMIRAL SATIE
We're aware of that, Captain.

What we must concentrate on is
the business at hand.

The door CHIMES.

PICARD
Come.

The doors open and Worf ENTERS, sees the Admiral, stops.

WORF
Excuse me, Captain, I didn't know --

PICARD
Please come in Mister Worf. I particularly want our guest to meet you... Admiral Satie... my head of security, Lieutenant Worf.

Nods of acknowledgment.

WORF
Captain... I have been pursuing the investigation of Lieutenant J'Dan. I believe I know how he transferred information off the Enterprise.

ADMIRAL SATIE
Good work, Lieutenant.

15 CONTINUED: (2)

WORF
(producing the syringe)
This is J'Dan's. It is fitted
with an optical reader...
specially modified to read data
from Starfleet isolinear chips.

Satie takes the syringe and inspects it.

WORF
He can extract digital information
from a computer... encode it in
the form of amino-acid sequences,
and transfer those sequences into
a fluid in the syringe... Then
he injects someone, perhaps even
without their knowledge...

ADMIRAL SATIE
(suggesting a
conspiracy)
Or perhaps with their knowledge...

WORF
The information would be carried
in their bloodstream in the form
of inert proteins.

ADMIRAL SATIE
(shakes her head with
realization)
The body itself becomes a conveyor
of top-secret files...

She turns toward Worf, obviously impressed.

ADMIRAL SATIE
Lieutenant Worf... when we confront J'Dan, I want you to conduct the interrogation.

WORF
I would be honored.

Worf nods to the two and EXITS. Satie turns to Picard.

ADMIRAL SATIE
Captain... I predict that officer will be extremely valuable in this investigation.

Picard has no reason to doubt it.

16 INT. INTERROGATION ROOM - SEVERAL DAYS LATER

Arranged to accommodate more questioners: Satie and Sabin, Picard and Worf. Off to one side sits Nellen, constantly taking notes. J'Dan is once again in the hot seat as Worf stands over him; they look like they've been at it a while.

WORF
I tracked the movements of each person who left the Enterprise since you've been here. I traced one Tarkanian diplomat as far as the Cruces system... where he disappeared and has not been seen since.

J'DAN

That proves nothing.

Worf produces the syringe; J'Dan eyes it warily.

WORF
This was found in your quarters.

J'DAN
I take injections. Everyone knows that.

WORF
But your injections don't require an optical chip reader. This device --
(points to it)
-- has only one function: to transform computer information into biological sequences.

Worf has nailed him. J'Dan knows it now. No reason to hold back now... he speaks with the fervor of a patriot:

J'DAN
The blood of all Klingons has become water... since the Federation alliance we have become a nation of mewling babies... The Romulans are strong... they are worthy allies... they do not turn Klingons into weaklings --
(turns to Worf)
-- like you...

16 CONTINUED:

Satie rises, crosses to J'Dan.

ADMIRAL SATIE
How did you damage the dilithium chamber?

J'DAN
I had nothing to do with that --

ADMIRAL SATIE
No? You mean it was sheer coincidence that it was sabotaged after you gave the plans for its design to the Romulans?

J'DAN
I do not know. I had nothing to do with it.

ADMIRAL SATIE
You've admitted your crime. Why lie now?

J'DAN
I am not lying.

She regards him calmly for a moment, then nods, finished, to Picard.

PICARD
You may have him confined, Mister Worf.

Only too happy to do so, Worf leads J'Dan from the

room. Satie approaches Sabin.

ADMIRAL SATIE
Sabin?

SABIN
I believe... he is telling the truth.

A moment while they absorb this.

16 CONTINUED: (2)

SABIN
He admits stealing the files... but not sabotaging the dilithium chamber. I get no sense that he is lying.

Picard considers the ramifications of this statement.

PICARD
If you're right... someone else may be involved.

ADMIRAL SATIE
I think, Captain... that you have a bigger problem on your ship than one Klingon Exchange Officer.

And as Picard considers the dire implications of that possibility --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. ENTERPRISE - ADMIRAL'S QUARTERS - LATER

Picard with Norah. They have finished an informal supper; she rises and brings a tray of coffee things; during the next, she pours for them and twists a rind of lemon into her own. She looks lovely tonight... fragile and delicate, like a piece of porcelain. She is a woman who has the capacity to be both forceful and vulnerable.

ADMIRAL SATIE
I've seen this before. The spectre of conspiracy on a starship is a frightening one.

PICARD
It's hard for me to believe... but I am grateful for your presence, Admiral. If anyone in Starfleet can help us, it's you.

ADMIRAL SATIE
Captain Picard... I find myself changing my mind about you...

PICARD
In what way... ?

ADMIRAL SATIE
When Starfleet ordered me here... it was with the express command that we work together on this problem... as equals...
(beat)
My father taught me to avoid partnerships... most of them are woefully lop-sided.

17 CONTINUED:

PICARD
That sounds like Judge Aaron Satie...

ADMIRAL SATIE
You knew my father?

PICARD
Through his writing. His judicial decisions were required reading at the Academy.

ADMIRAL SATIE
He was an extraordinary man. Every night at the dinner table... he'd pose a question for debate. My big brothers and I would wrangle it around, from one side and the other... my father would referee... he kept a stopwatch on us so we'd have to learn brevity... and he wouldn't let us leave until he thought we had

completely explored the issue...

PICARD
I'm willing to wager you trounced your brothers in those debates...

She laughs delightedly.

ADMIRAL SATIE
More than once. Father would love it when I nailed one of them on some subtle point of logic...
(beat, sobering)
All that I am, I owe to him. He was... a giant...

17 CONTINUED: (2)

PICARD
You must miss him very much.

She looks quickly at him, his words striking at her rawest place. Unaccustomed tears threaten to sting her eyes, and she rises quickly, clearing the dishes, changing the subject.

ADMIRAL SATIE
I like your Mister Worf. Very direct, to the point. The two of you make a good combination.

Having regained composure, she slips back into her seat, looks him in the eye.

ADMIRAL SATIE

Captain... I've always preferred working alone.

(smiles)

That way, if something goes wrong, I don't have to look far for the cause.

(beat)

I resented your being assigned to me. But... I was wrong. We're going to make quite a team.

The warmth of her smile is infectious. Picard returns it.

18 INT. OBSERVATION LOUNGE

Worf showing Sabin the ship's roster...

WORF

J'Dan did not make friends easily... there are not many to question...

SABIN

(studying the list)

You've done a thorough job, Lieutenant.

18 CONTINUED:

WORF

I am strongly motivated in this matter.

SABIN
(nods thoughtfully)
Yes. I can see that. And I don't mind telling you I'm surprised. Frankly, when I first heard about your father...

WORF
(stiffens)
My father...

SABIN
...yes... There are some who believe he betrayed your people to the Romulans...

WORF
My father... what he did or did not do... is no one's concern but my own...

SABIN
(soothing)
Of course. Of course. I only meant... before I saw you in action, I naturally considered you a possible security risk... but I want you to know you have the Admiral's and my complete confidence. You have nothing to prove to us.

He means exactly the opposite of what he's saying. Sabin wants Worf to feel that he has to be even more 'patriotic' than anyone by rooting out the enemy.

WORF

If there is a conspiracy on board,
I promise you I will find it...

SABIN
Good. You know the ship, you know the personnel... you know exactly what we're up against... we're counting on you, Lieutenant.

18 CONTINUED: (2)

WORF
(acknowledges)
I will arrange for the interviews to begin.

He exits. Stay a beat on Sabin who nods to himself, pleased with the way that went.

19 INT. INTERROGATION ROOM - SEVERAL DAYS LATER

The same group -- Picard, Satie, Sabin, Worf -- are interviewing Beverly. Nellen is in the corner, taking notes.

19 CONTINUED:

ADMIRAL SATIE
And how often did Lieutenant J'Dan come in for injections?

BEVERLY
About once a week.

ADMIRAL SATIE
Did you administer them yourself?

BEVERLY
No. One of my assistants did that...

SABIN
Did you ever hear him say anything... anything that might have seemed innocent at the time... that might now shed any light on this investigation?

BEVERLY
No, nothing. In fact, he rarely talked at all.

Satie nods, that's all.

PICARD
Thank you, Doctor Crusher, we appreciate your time. You are excused now. Mister Worf, will you bring in the next person?

Beverly gets up, and Worf escorts her to the door; she EXITS, and Worf admits Simon Tarses.

19 CONTINUED: (2)

PICARD
Please sit down, Mister Tarses. For the record, will you state

your name and position?

TARSES

Simon Tarses, Crewman First Class, medical technician.

PICARD

I assure you this is an informal inquiry... we're not accusing you of anything. However, if you want counsel, it will be provided for you.

Tarses sits, looking around nervously. It's clear he is pretty shook up about this.

TARSES

No, sir... I have nothing to hide.

PICARD

Very well. How long have you held your appointment on the Enterprise?

TARSES

Since... Stardate 43587. Eight-eight...

ADMIRAL SATIE

(studying a Padd)

Mister Tarses... your records state that you were born on Mars Colony...

TARSES

That's right.

19 CONTINUED: (3)

ADMIRAL SATIE
Then you are human?

TARSES
Largely. My paternal grandfather was Vulcan.

ADMIRAL SATIE
Yes, I see that here. Tell me... what is your relationship to the Klingon, J'Dan?

Tarses looks uncomfortable at this question, and becomes more nervous.

TARSES
I... he... I mean, there's no relationship... he just came in for his injections...

ADMIRAL SATIE
Did you give him those injections?

TARSES
Sometimes. There were several of us, actually... I might have done it twice...

SABIN
Did you ever hear him make any comments that might, in retrospect, be suspicious?

TARSES
Not really. He hardly talked.

ADMIRAL SATIE
Did you ever see him outside Sickbay?

TARSES
Once or twice in Ten-Forward... with a group of people. I never had a conversation with him.

ADMIRAL SATIE
Very well, Mister Tarses. I don't think there's need for more... Captain?

19 CONTINUED: (4)

PICARD
You're excused, Crewman.

A grateful Tarses gets up and EXITS.

PICARD
Mister Worf...

SABIN
Wait.

All heads turn toward him.

SABIN
He's lying.

Picard frowns, surprised; Satie leans forward, immediately responsive, looks curiously at Sabin.

SABIN
He's desperately frightened...
he's covering something.

PICARD
It was clear he was frightened,
but that's hardly an indication
--

SABIN
It's more than that. He wasn't
truthful. He's covering a lie...
one so big it's overwhelming him.

He turns toward Satie.

SABIN
I think we've found the man.

Satie reacts with satisfaction, and Worf is pleased that they've uncovered the prey.

20 CLOSE ON PICARD

But Picard doesn't share the feelings of conquest. He is clearly uncomfortable with what has just happened.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. READY ROOM

Picard and Satie.

PICARD
I'm not sure I can sanction any action against Mister Tarses based solely on Betazoid intuitions.

ADMIRAL SATIE
Sabin has uncanny instincts. I've learned to trust them.

PICARD
I must admit... that I'm a bit uneasy with this use of a Betazoid.

ADMIRAL SATIE
You have a Betazoid counselor... surely you are aware of the advantages.

PICARD
There is a difference between a counselor... and an investigator.

ADMIRAL SATIE
Are you saying you never use your counselor during interrogations?

Of course, he does. He is forced to think about this.

PICARD
I do... but I don't act on the basis of her instincts alone.

ADMIRAL SATIE
Nor do I.

PICARD
You're asking me to restrict Tarses' movements -- based on Sabin's "feeling."

21 CONTINUED:

ADMIRAL SATIE
If Counselor Troi suggested to you... that someone on the ship were dangerous... would you not act on that? Observe him... curb his activity?

Picard confronts this. He's not sure he likes what he sees.

PICARD
I have to admit I probably would. And maybe I should re-evaluate that behavior.

ADMIRAL SATIE
Nonsense. Let's keep our priorities straight... the important thing is to uncover the

conspiracy on this ship... and to prevent further damage. If Tarses is a possible saboteur, you cannot allow him access to the sensitive areas of the ship. And... I strongly suggest continuous surveillance.

Picard paces, wrestles with this.

PICARD
If we had better evidence...

ADMIRAL SATIE
We will have better evidence... Sabin and Worf are continuing to investigate... but if you don't act until then... it may be too late.

PICARD
(he's sure now)
No. I won't treat a man as a criminal unless there is probable cause to do so.

ADMIRAL SATIE
And while you're being so generous... you give a saboteur the chance to strike again.
(MORE)

21 CONTINUED: (2)

ADMIRAL SATIE (Cont'd)

Last time it was just a hatch cover... what if next time it's more serious? What if lives are lost? Can you afford not to act?

But before Picard can respond --

GEORDI'S COM VOICE
Engineering to Captain Picard...

PICARD
Yes, Mister La Forge...

GEORDI'S COM VOICE
Sir, could you come to Engineering right away? We've got something interesting to show you.

Picard exchanges a quick glance with Satie.

PICARD
We'll be right there.

22 INT. ENGINEERING

Data and Geordi, Picard and Satie. The isolation door is now up, though the dilithium chamber hatch is still missing.

GEORDI
We finally got in here about six hours ago, and we've been going over it inch by inch ever since.

DATA
We have made micro-tomographic analyses of the dilithium

chamber... the hatch mounting...
the blast pattern from the
explosion...

GEORDI
We did mass spectrometer readings
of the residue for chemical
content... sifted the debris for
bomb fragments...

ADMIRAL SATIE
And what did you find?

22 CONTINUED:

Geordi picks up a tricorder and gestures them toward
the crystal chamber housing.

GEORDI
See the frame for the hatch... ?
It ruptured --
(gestures)
-- right there. And when we take
a reading of that spot...

He plays the tricorder over the spot, then shows the
reading to Picard and Satie.

GEORDI
See?

ADMIRAL SATIE
(with a smile)
I'm afraid I'm out of my element
here, Commander. You'll have to

interpret for me.

PICARD
There are sub-micron fractures in the metal casing...

GEORDI
That's right. A breakdown in the atomic cohesive structure.

ADMIRAL SATIE
Yes... ? And what caused them?

DATA
Those fractures suggest nothing more than simple neutron fatigue. I would speculate that when the engine was last inspected at McKinley station, the hatch casing was replaced with one which had an undetectable defect.

22 CONTINUED: (2)

DATA
I think, sir, that the conclusion of our investigation must be that the explosion was not intentional.

GEORDI
That's the way I see it. This wasn't sabotage at all... it was nothing more than an accident.

Picard is surprised, but relieved. However, Admiral Satie's reaction seems tinged with disappointment.

23 INT. OBSERVATION LOUNGE

Picard, Satie, Worf, and Sabin. And Nellen, of course.

SABIN
An accident? I find that hard to believe...

PICARD
If my men say there was no sabotage, you can be sure there was none.

There is a little click of the Padd, or a shift on the chair by Nellen, and Picard shoots a glance toward her. She is getting on his nerves.

ADMIRAL SATIE
Let's keep our perspective, gentlemen. Just because there was no sabotage doesn't mean there's not a conspiracy on this ship. We do have a confessed spy.

SABIN
And he had confederates.

PICARD
Do we know that for sure?

ADMIRAL SATIE
Of course he did.

She moves closer to Picard.

23 CONTINUED:

ADMIRAL SATIE
Do you think J'Dan could have come on board the flagship of the Federation and done all that he did without help?

PICARD
It would be difficult... but not impossible...

WORF
We must continue to investigate Tarses. He was hiding something.

Picard gives him a look... he realizes Worf is solidly behind Satie and Sabin in this.

SABIN
Captain Picard... Lieutenant Worf and I are working well together. I suggest we continue... if for no other purpose than to determine Tarses' innocence.

PICARD
I remind you all... that Tarses is innocent... until he is proven guilty.

ADMIRAL SATIE
(smoothly)
Of course he is. What Sabin is

saying is that he and Lieutenant Worf would like to establish Tarses' innocence unequivocally... for his own sake.

Picard can certainly see the wisdom in this.

PICARD
Very well. But I hope we can put the matter to rest as quickly as possible.

24 INT. INTERROGATION ROOM - A DAY LATER

Picard ENTERS to find Satie, Sabin, and Worf already seated at the front table; Tarses in the witness' seat, and next to him sits Riker.

24 CONTINUED:

To Picard's surprise, there is a small gathering of spectators in the rear of the room (which includes Beverly). He moves to his seat, addresses Satie quietly.

PICARD
You've opened the hearing to spectators?

ADMIRAL SATIE
(also sotto)
It isn't good to have closed-door proceedings for too long... it invites rumor and speculation.

Picard nods; this makes sense.

ADMIRAL SATIE
Besides... spies and saboteurs don't like the bright light of public inquiry. They're like roaches, scuttling for the dark corners...

With this, she turns away and begins talking to Sabin. Picard is disquieted, and feeling more and more uncomfortable about the whole thing.

PICARD
This hearing is convened on Stardate 44740 as a continuing inquiry into the activities of Crewman Simon Tarses.
(beat)
Mister Tarses... for your own protection, I have assigned you counsel in the person of Commander William Riker.

TARSES
Begging your pardon, sir... I appreciate it, but... I don't need protection. I haven't done anything wrong.

In the back of the room, Beverly stands.

BEVERLY
With the Captain's permission, I would like to make a statement.

Satie is not too thrilled by this.

24 CONTINUED: (2)

ADMIRAL SATIE
This is irregular. Let's stick to procedure, here.

RIKER
It's not irregular to have a statement read into the record. This is a hearing, not a trial.

PICARD
Doctor, you may come forward.

Satie gives Picard a look, but controls her reaction to the rebuff. Beverly comes to the front of the room; she catches Tarses' eye for a brief moment, and smiles sympathetically at him.

BEVERLY
Thank you. I would like to go on record as saying that I have worked with Crewman Tarses for eighteen months. His work has been exemplary. He is a model of diligence and reliability. He is devoted to Starfleet and as far as I'm concerned, his loyalty is without question.
(beat)
There's no way this man is a traitor.

She glances down at him and he looks up at her with

gratitude.

BEVERLY
Thank you for letting me speak.

She turns to go back to her seat, but --

ADMIRAL SATIE
Doctor Crusher...
(she turns back)
Did you ever observe Crewman Tarses with J'Dan...

Beverly looks shocked by this question.

BEVERLY
Well, yes... he came in for injections --

24 CONTINUED: (3)

ADMIRAL SATIE
I mean outside Sickbay.

24 CONTINUED: (3)

ADMIRAL SATIE
I mean outside Sickbay.

BEVERLY
(after a beat)
I think so... maybe in Ten-Forward...

ADMIRAL SATIE
And whom else did you observe at these occasions, Doctor?

Now Beverly really hesitates. She doesn't like the course this questioning is taking.

BEVERLY
I don't see what relevance that has here -- it was an innocent social gathering...

ADMIRAL SATIE
If it was innocent, why would you hesitate to give us the names?

This is enough for Picard.

PICARD
Thank you, Doctor Crusher. You are excused.

Satie turns toward him, ticked, and they have another sotto conversation:

PICARD
Admiral Satie... if you have a case to make against Tarses, you had better make it. Or I am calling this off here and now.

Her cheeks flame, but she turns toward Sabin, nods. It is like slipping the noose from a hungry panther.

SABIN
Mister Tarses. Isn't it true that

you have had access to the
biological supplies in Sickbay?

TARSES
That's part of my job, yes.

24 CONTINUED: (4)

SABIN
J'Dan used deoxyribose
suspensions to carry the encoded
files he stole. Isn't it true
that one of your duties is to
prepare those suspensions?

TARSES
Several technicians share that
job...

SABIN
And isn't it true that your
security clearance gives you
access to all the stores and files
in Sickbay -- access which you
can exercise at any time?

TARSES
Because I have access doesn't mean
I --

SABIN
What would you say if I told you
there is evidence that the
explosion in the engine room
was caused by a corrosive

chemical... one that is kept
stored in Sickbay.

Picard's head whips around to Satie, but she looks straight ahead.

TARSES
I had nothing to do with it --

SABIN
How can we believe you? How can we possibly believe someone whom we know... we know... to be a liar?

RIKER
I object, sir... There is no basis for calling Officer Tarses a liar.

PICARD
(angry)
Agreed. Mister Sabin...

24 CONTINUED: (5)

SABIN
Captain, there is a basis which will be clear in a moment. Mister Tarses, isn't it true that you deliberately and premeditatively lied when you filled out your personnel application and compounded that lie by repeating it to this

committee?

Tarses is ashen.

TARSES

What -- ?

SABIN

Isn't - it - true... that the
paternal grandfather of whom you
speak was not Vulcan... but was
in fact a Romulan? That it is
Romulan blood you carry... and
a Romulan heritage that you honor?

There is a buzz in the audience. Tarses, pale, stares at Sabin. Riker leans in and whispers in his ear. Tarses has to force his attention away from Sabin, concentrate on what Riker is saying.

SABIN

We're waiting, Mister Tarses.

Tarses turns away from Riker, looks back at the table.

TARSES

On the advice of my counsel...
I refuse to answer the question...
in that... the answer... may
serve... to incriminate me.

He slumps, anguished, in his chair.

25 ON PICARD

stunned by this development... and by the ugly turn he has seen take place in the conduct of this hearing.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. CORRIDOR

Picard exits a turbolift and almost immediately an Ensign, having exited the Observation Lounge, hurries along the corridor past him. Picard continues toward the Lounge when the doors open and another Ensign comes hurrying out and toward the turbolift. Picard pauses to look after him and right away another one comes out. Puzzled, Picard ENTERS the Observation Lounge.

27 INT. OBSERVATION LOUNGE

Picard ENTERS to find Worf there, at the head of the table; several crew members stand near him, carrying Padds.

WORF
Ensign Bailey, you and Crewman Marcus will coordinate to track Tarses' movements for the last five years. Ensign Kellogg, I want a list of all his relatives... his known associates... especially old school friends...

The crew persons are taking notes frantically.

WORF
And make arrangements to do an encephalographic polygraph scan...

PICARD
Mister Worf...

WORF
Yes, Captain?

PICARD
I need to speak with you.

Worf hesitates, understands that he means "alone," and turns to the crew.

27 CONTINUED:

WORF
You are dismissed. Please get your reports to me as soon as possible.

They disperse and Picard moves toward Worf.

PICARD
What is going on here?

WORF
Captain... I am conducting the investigation of Simon Tarses.

Picard regards him solemnly, moves to the window.

PICARD
What has happened to us, Mister Worf?

WORF
Sir?

PICARD
I think... we're putting on a drumhead trial...

WORF
I don't understand...

PICARD
Five hundred years ago military officers would upend a drum on the battlefield... sit at it and dispense summary justice... decisions were quick... punishments severe... appeals denied. Those who came to a drumhead were doomed.

WORF
But... we know there is a traitor here. J'Dan has admitted his guilt.

PICARD
That's true. And he will stand for his crimes.

WORF
Tarses has all but done the same.

27 CONTINUED: (2)

PICARD
(a sharp look)
How?

WORF
He refused to answer the question... about his Romulan grandfather.

PICARD
That is not a crime, Worf. Nor can we infer his guilt because he did not respond.

WORF
If a man is not afraid of the truth, he would answer.

PICARD
No. We must not let ourselves think that. The Seventh Guarantee is one of the most important rights granted by the Federation. We cannot use one of the fundamental principles of our Constitution and turn it against a citizen.

Worf is struggling to understand.

WORF
Sir... the Federation does have

enemies... we must seek them
out...

PICARD
Yes... that's how it starts. But
the road from legitimate suspicion
to rampant paranoia is shorter
than we might think. Something
is wrong here, Worf... I don't
like what we have become.

Worf regards him, much more uncertain now as to his course.

28 INT. PICARD'S QUARTERS

Picard carries tea to a seated Simon Tarses, who is almost as uneasy about a visit to the Captain's quarters as he is about his predicament.

PICARD
Here you are, Mister Tarses...
do you care for lemon?

TARSES
No, thank you, sir. This is fine.

Picard settles into a chair opposite, smiles at Tarses. He wants to put the young man at ease.

28 CONTINUED:

PICARD

Tell me a little about yourself, Crewman... I know you were born on Mars Colony...

TARSES

Yes, sir... All my life I wanted to be in Starfleet. I went to the Academy's program for enlisted personnel... took training as a medical technician... served at several outposts... and the day I was posted to the Enterprise was the happiest day of my life.

PICARD

Did you ever consider applying to the Academy... going the whole route and becoming an officer?

TARSES

My parents wanted me to... and I thought about it... I used to sit under this big tree near the parade grounds...

PICARD

An elm tree? With a circular bench?

TARSES

That's the one...

PICARD

I spent many an hour there. It was my favorite spot to study.

28 CONTINUED: (2)

TARSES
I used to sit... and watch the drills... and picture myself an officer. I knew it would make my mother happy...

PICARD
But you didn't do it.

TARSES
No... I was eighteen, and eager... the last thing I wanted to do was spend four years sitting in classrooms... I wanted to be out there... traveling the stars... I didn't want to wait for anything...

He's lost himself for a moment, remembering his youthful eagerness... then, it catches up to him again... this nightmare that he's living now... he turns to Picard in distress.

TARSES
And now... it's done, isn't it? My career in Starfleet is finished...

PICARD
Not if you aren't guilty.

TARSES
It doesn't matter. I lied on my application... and that mistake

will be with me for the rest of
my life.

He shakes his head, abject and defeated.

28 CONTINUED: (3)

TARSES
I couldn't wait to get started...
and now it's over...

Picard regards him with sympathy... but there's little
he can say to argue.

29 INT. CORRIDOR - A LITTLE LATER

Satie and Nellen hurry along, the Admiral dictating and
Nellen tapping furiously.

ADMIRAL SATIE
Mister Worf has found a brother
who still lives on Mars Colony...
contact someone there and have
him interviewed...

Picard hails them from behind.

PICARD
Admiral Satie...

Satie turns her head and sees him, but keeps walking
and completes her thought to Nellen.

ADMIRAL SATIE
... and start a background check

into all his friends from the
Academy training program.

Picard has now caught up to them.

ADMIRAL SATIE
Yes, Captain?

The three come to a halt in the corridor. Picard glances at Nellen, who is still tapping, but addresses Satie.

PICARD
I'd like to talk to you.

ADMIRAL SATIE
Of course.

She stands, waiting.

PICARD
In private...

29 CONTINUED:
Pointedly, he reaches out and takes Nellen's Padd.

PICARD
... and off the record.

Satie is momentarily startled, but her aplomb is always at her fingertips.

ADMIRAL SATIE
Of course, Captain.
(beat; smoothly)

After all... you are my partner
in this.

And she turns and heads toward a turbolift; he follows.

30 INT. READY ROOM

Satie is staring at Picard as though he had gone mad.

ADMIRAL SATIE
I cannot possibly believe you mean
this.

PICARD
But I do. This must stop. It's
gone too far... you lied to him
about the Engine Room -- there
was no volatile chemical found
there...

ADMIRAL SATIE
It's just a tactic... a way of
applying pressure.

PICARD
We are hounding an innocent man.

ADMIRAL SATIE
And how, may I ask, have you
managed to determine that?

PICARD
I talked with him.

A soft breath escapes her... short of a laugh but full
of derision.

30 CONTINUED:

ADMIRAL SATIE
I see. And he told you he was a victim of circumstance... blameless and pure...

PICARD
No... he admits his mistake in falsifying his application... but that doesn't make him a traitor.

She stares at him, smiling a bit, shaking her head in wonder.

ADMIRAL SATIE
Can you be so incredibly naive... ?

She circles toward him, speaking gently, as though talking to a child.

ADMIRAL SATIE
Captain... do you know how I have spent the last four years? Traveling from planet to Starbase to planet...

She moves away again, into her restless pacing.

ADMIRAL SATIE
I have no home... I live on starships and shuttlecraft... I haven't seen a family member in years... I have no friends.

She turns back to him.

ADMIRAL SATIE
But I have a purpose. My father taught me... from the time I was a little girl still clutching a blanket... that the United Federation of Planets is the most remarkable institution ever conceived. It is my cause to make sure that this extraordinary union is preserved...

She moves closer to him.

30 CONTINUED: (2)

ADMIRAL SATIE
I cannot imagine why you are suddenly trying to block this investigation... there have been others, in the past, who got in my way. They came to regret it.

30 CONTINUED: (3)

PICARD
(not intimidated)
The hearings on Simon Tarses must stop. If necessary, I will go to Starfleet Command.

ADMIRAL SATIE
Captain, I have news for you... I've been in constant contact with Starfleet Command. And the hearings aren't going to stop -- they're going to be expanded.

Picard is taken aback.

PICARD
What are you saying -- ?

ADMIRAL SATIE
I am going to get to the heart of this conspiracy... if it means investigating every last person on this ship.
(beat)
And every hearing from now on will be held in the presence of Admiral Thomas Henry of Starfleet Security. I've requested that he be brought here at once...

PICARD
You never told me about this --

ADMIRAL SATIE
I report directly to Starfleet Command. I do not require your permission or your approval for my decisions.

PICARD
Admiral... what you're doing here... is unethical... it's immoral... and I will fight it.

Her eyes all but crackle. She moves toward him.

ADMIRAL SATIE
Do what you must, Captain. And so will I.

She turns and EXITS without another word. Picard is deeply unsettled by what has happened.

30A EXT. SPACE - ENTERPRISE (OPTICAL)

at impulse speed.

30B INT. BRIDGE - A LITTLE LATER

Picard sits in his chair, lost in a brown study.

DATA
Captain, the warp engines are back on line. We are ready to commence restart sequences.

No answer from Picard. Data turns around to him.

DATA
Sir?

PICARD
(snapping out of it)
Yes... ? Oh... yes, Mister Data. Proceed.

Riker leans toward him. Above, the turbolift door OPENS.

PIKER
Are you all right, Captain?

PICARD
Yes, of course. Just a bit --
preoccupied.

And now Nellen rounds the ramp and approaches Picard, hands him a Padd. He takes it, puzzled.

NELLEN
Admiral Satie has ordered you to report to the interrogation room at oh-nine-hundred hours tomorrow morning.
(beat)
You are to be questioned before the committee.

Picard stares at her, stunned. Nellen gives nothing away... not a smirk or a twitch. But underneath, there is a palpable sense of triumph.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

31 INT. INTERROGATION ROOM

Now, there are more people in the gallery, including a greying Starfleet Admiral. At the head table are only Satie and Sabin. Worf is in the audience. And, in the hot seat -- Picard.

SABIN
Your full name?

PICARD
Jean-Luc Picard.

SABIN
Rank and position?

PICARD
Captain, Federation Starship Enterprise.

SABIN
How long have you held that post?

PICARD
Over three years. Since Stardate 41140.

SABIN
Very well.
(turns to Satie)
Admiral?

But before she can begin questioning --

PICARD
If you don't mind... I would like to address the committee.

ADMIRAL SATIE

If you have a statement, you'll
get an opportunity to make it
later --

PICARD
I believe that Chapter Four,
Article Twelve of the Uniform Code
of Justice grants me the right
to make a statement before
questioning begins...

31 CONTINUED:

She stares icily at him, but knows he is right.

ADMIRAL SATIE
Very well.

Picard rises and approaches the head table. His manner
is soothing... clearly he's trying to calm things down,
not inflame them.

PICARD
I am deeply concerned by what is
happening here. It began when
we apprehended a spy, a man who
admitted his guilt and who will
answer for his crime. But the
hunt didn't stop there. Another
man, Simon Tarses, was brought
to trial -- and it was a trial,
no matter what others may call
it.

He pauses, picking his way carefully through this mine

field.

PICARD
Unfortunately, it was a trial based on insinuation and innuendo. Nothing substantive against Crewman Tarses was offered, much less proven.

He walks toward Tarses, who sits in the audience.

PICARD
This man has a Romulan grandfather. For that, his career stands in ruins. Have we become so fearful? Have we become so cowardly that we must extinguish a man because he carries the blood of a current enemy?

He paces back and forth in front of the table.

PICARD
I remind you... we are not descended from cowardly people. We come from those who were willing to think the unthinkable, speak the unspeakable...
(MORE)

31 CONTINUED: (2)

PICARD (Cont'd)
... and to defend with passion ideas and causes which were, at

the moment, unpopular.

He moves toward Satie, a final, urgent plea.

PICARD
Admiral, let us not condemn Simon Tarses or anyone else on the basis of half-truth. I implore you... do not continue with this proceeding. End it here.

He returns to his seat. The Starfleet Admiral waits with a grim, thoughtful look on his face. Sabin turns to Norah, who is looking down, fiddling with a Padd, making little notations, seemingly unaffected by Picard's words.

ADMIRAL SATIE
(beat; still looking down, soft and calm)
Captain Picard... do you believe in the Prime Directive?

PICARD
Of course.

ADMIRAL SATIE
In fact, it is Starfleet General Order Number One, isn't it?

PICARD
Your point, Admiral... ?

ADMIRAL SATIE
(now she looks at him)
Would it surprise you to learn that you have violated the Prime

Directive a total of nine times since you took command of the Enterprise?

(without allowing him to answer)

I must say, Captain, it surprised the hell out of me.

PICARD

My reports to Starfleet document the circumstances in each of those instances --

31 CONTINUED: (3)

ADMIRAL SATIE

Yes, we're looking into those reports, Captain, very closely into those reports... after which I'm sure we'll have more questions for you about your so-called commitment to Starfleet's Prime Directive.

She glances at the Starfleet Admiral for approval... she doesn't get it. He's waiting to see where this goes. He looks at her evenly as...

SABIN

Captain, could you explain just what happened on Stardate 44390?

PICARD

Excuse me?

SABIN
Let me refresh your memory. You were transporting a Vulcan ambassador... T'Pel...

PICARD
I was following orders to deliver the ambassador to a destination near the Neutral Zone, and --

ADMIRAL SATIE
I don't think we need the preamble.

SABIN
In fact, she was not a Vulcan at all, was she? She was a Romulan spy.

PICARD
That's correct.

SABIN
A spy whom you delivered back into the hands of the enemy.

ADMIRAL SATIE
Tell me, Captain... when the deception was revealed... and she stood proudly on the Bridge of a Romulan ship... did you make any effort to retrieve her?

31 CONTINUED: (4)

PICARD

No.

ADMIRAL SATIE

No? Even though you knew she carried Federation secrets she had been accumulating for years?

PICARD

There was no chance of getting her back. We were deep in Romulan space. The safety of my crew was my primary concern.

WORF

(rises to defend Picard)

The Enterprise could have been captured by Romulans... Captain Picard did the only thing he could.

Satie turns to him, stunned and furious at his perfidy.

ADMIRAL SATIE

Really, Lieutenant? And where were you while this traitor was on board the Enterprise? Where was ship's security?

SABIN

Wouldn't you say it is questionable judgment, Captain, to have a security officer whose father was a Romulan collaborator?

Worf rises... begins to move toward the podium.

PICARD
Lieutenant?

Worf stops, sits. Satie continues to glance at the Starfleet Admiral who looks increasingly uncomfortable and unconvinced by Satie's argument. She moves to her biggest gun...

ADMIRAL SATIE
Captain Picard... have you fully recovered from your experience with the Borg?

31 CONTINUED: (5)

Picard's eyes go cold.

PICARD
Yes. I am fully recovered.

ADMIRAL SATIE
It must have been awful... actually becoming one of them... being forced to use your vast knowledge of Starfleet operations to aid the Borg...

Picard has assumed a tight masque. Satie, carrying her Padd, moves in the general direction of the visiting Starfleet Admiral, playing to him but not being obvious about it.

ADMIRAL SATIE
Just how many of our ships were

destroyed?
(checks Padd)
...ah. I have it...
thirty-nine... with the loss of
life measured at nearly eleven
thousand...

She pauses to let this sink in. There is a stirring among the audience. She looks toward the Admiral, begins talking about Picard in the third person.

ADMIRAL SATIE
One wonders how this man can sleep
at night... having caused so much
destruction...

32 CLOSE ON THE STARFLEET ADMIRAL

He looks hard at Satie... uncomfortable... losing patience with this...

33 RESUME

As Satie strikes back at Picard.

ADMIRAL SATIE
I question your actions,
Captain... I question your
choices... I question your
loyalty...

She glares at the Admiral, who looks down at the floor. He's finding this harder and harder to endure. There is a small silence, and Picard's voice fills it, speaking softly but in a tone that commands attention.

PICARD

There is a saying... which many of us have heard since we were school children... "With the first link, the chain is forged. The first speech censured, the first thought forbidden, the first freedom denied -- chains us all, irrevocably."

Two bright spots have appeared on Norah Satie's cheeks. Her eyes burn into Picard.

PICARD

Those words were uttered by Judge Aaron Satie -- as wisdom and warning. The very first time any man's freedoms are trampled... we are all damaged.

(beat)

I fear... that today... on this starship... we are forging that chain.

33A ON SATIE

ADMIRAL SATIE

(outraged)

How dare you -- you who consort with Romulans... invoke my father's name to support your traitorous arguments... It is an offense... to everything I hold dear... to hear those words used to subvert the United Federation of Planets.

(MORE)

33A CONTINUED:

ADMIRAL SATIE (Cont'd)
My father was a great man... his name stands for principle, and integrity... you dirty that name by speaking it...

The Admiral is now staring at her, dismayed by what she is saying.

ADMIRAL SATIE
(continuous)
He loved the Federation... but you, Picard... corrupt it... you and those like you undermine our very way of life...

The Admiral wants no more of this debacle. He rises and starts for the door.

ADMIRAL SATIE
I will expose you for what you are... I've brought down bigger men than you, Picard...

33A CONTINUED: (2)

The room is hushed. She turns around, sees all eyes on her. She now sees the Admiral's empty chair. She casts one glance at Picard, who holds her gaze

coolly. She takes a breath, moves toward her table, sits.

ADMIRAL SATIE
(with dignity)
I have nothing more to say.

Silence.

SABIN
Perhaps... we should take a recess... until tomorrow.

People begin rising and moving out of the room. In the midst of it all, Norah Satie sits like a prim sculpture, hands folded neatly on the table, back erect, eyes focused right in front of her. The room is a mass of movement and confusion, in the midst of which she is a rock in the stream, eddies swirling around her as she sits in perfect stillness at her table.

33B OMITTED

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

35 INT. OBSERVATION LOUNGE

Picard sits alone in the darkened room, staring out at the tableau of stars. Worf ENTERS, pauses, sensitive to Picard's somber mood.

WORF
Am I bothering you, sir?

PICARD
No... please, come in, Mister Worf.

Worf approaches.

35 CONTINUED:

WORF
It's over. Admiral Henry has called an end to any more hearings on this matter.

PICARD
That's good.

WORF
Admiral Satie... has left the Enterprise.

Picard swivels his chair around to face Worf.

PICARD
We think we have come so far... the torture of heretics and the burning of witches is ancient history... and then... before you can blink an eye... it threatens to start all over again.

WORF
I believed her... I helped her... I didn't see what she was.

PICARD
Villains who wear black hats are easy to spot. Those who clothe themselves in good deeds are well

camouflaged.

WORF
I think... after yesterday... people will not be as ready to trust her.

PICARD
Maybe. But it won't stop her. She -- someone like her -- will always be with us... waiting for the right climate to flourish... spreading disease in the name of liberty.
(beat)
Vigilance, Worf. That is the price we must continually pay.

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

continues its patrol.

FADE OUT.

END OF ACT FIVE

THE END

"Half a Life"
#40274-196

Story by
Ted Roberts and Peter Allan Fields

Teleplay by
Peter Allan Fields

Directed by
Les Landau

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FINAL DRAFT

FEBRUARY 22, 1991

STAR TREK: THE NEXT GENERATION
"Half a Life"

CAST

PICARD	LWAXANA TROI
RIKER	MR. HOMN
DATA	TIMICIN

BEVERLY DARA
TROI B'TARDAT
GEORDI
WORF
O'BRIEN

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Half a Life" - 2/22/91 - SETS

STAR TREK: THE NEXT GENERATION
"Half a Life"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE
TRANSPORTER ROOM
CORRIDORS
NEAR TURBOLIFTS
LWAXANA'S QUARTERS
TIMICIN'S QUARTERS

KAELON TWO
B'TARDAT'S OFFICE

STAR TREK: "Half A Life" - 2/22/91 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Half A Life"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moves into a synchronous orbit around a planet... Kaelon Two.

TROI (V.O.)
Counselor Deanna Troi, personal log, stardate 44805.3...

2 INT. CORRIDOR OUTSIDE TURBOLIFT

The turbolift doors open, and PICARD emerges rather tentatively. Before taking a step, he looks both right and left to ensure the coast is clear. Over This:

TROI (V.O.)
(Continuing)
... My mother is on board.

Picard's taken about two steps before LWAXANA TROI sweeps INTO FRAME from a doorway, with:

LWAXANA
(ebullient)
Jean-Luc, you delicious man, you were just thinking of me, weren't you?

PICARD
As a matter of fact, I...

LWAXANA
Well think no further, Dear Heart... She's here!

She winds her arm through his; will move with him along the corridor, as:

PICARD
Yes, indeed.

LWAXANA
Serious; always so serious.

2 CONTINUED:

PICARD
Well at the moment, Lwaxana, I am rather busy.

LWAXANA
And you're always busy with something or other.
(sultry)
Never the right thing, though. My daughter says we're picking up someone interesting here?

PICARD
Yes. The leading scientist of Kaelon Two and...

LWAXANA
Kaelon Two? Never heard of it.

In desperation, Picard resorts to reason.

PICARD
This is a delicate situation, Lwaxana... our first real contact

with a very reclusive people...
(trying to disengage)
And as it will be something of
an official greeting...

LWAXANA
Ah, diplomacy; I adore diplomacy.
Everyone dresses so well...

3 INT. TRANSPORTER ROOM ONE

GEORDI waiting; O'BRIEN alongside his panel -- as
Picard and the still-entwined Lwaxana ENTER.

PICARD
Energize, please, Mister O'Brien.

4 INCLUDING TIMICIN (OPTICAL)

as he MATERIALIZES. A big, in-shape, inordinately
handsome man of sixty, he will stand stony-faced and
motionless. An imposing, and at first almost menacing,
figure, carrying a metallic clothing case. He is
humorless, colorless, distant... even wary.

4 CONTINUED:

PICARD
Doctor Timicin? I am Jean-Luc
Picard, Captain of The Enterprise.
This is Lieutenant Commander La
Forge.

Not a flicker of response from the grim visaged
Timicin. He glances around with anxious curiosity

like a man who just stepped off the boat at Ellis Island.

PICARD
(Continuing; beat)
We welcome you aboard, Sir.

5 CLOSE - TIMICIN

gathers himself slightly...

TIMICIN
I beg your pardon, Captain... this is my first time aboard a Federation starship...

Picard extends his hand and it takes Timicin a beat to realize its significance...

TIMICIN
Oh yes, they told me... shaking of hands... a greeting...

He shakes hands with Picard. Lwaxana CLEARS HER THROAT pointedly.

5 CONTINUED:

PICARD
Ah, I beg your pardon. Doctor Timicin, may I present Lwaxana Troi, of Betazed; also a guest on board, and...

Timicin awkwardly extends a hand... and she wraps her

arm around his arm moving ever so close to him, smiling to the rather taken back fellow... Throughout:

LWAXANA
(overriding)
... And Daughter of The Fifth House, Holder of the Sacred Chalice of Rixx, Heir to the Holy Rings of Betazed, and what are you doing for dinner?

TIMICIN
Well, I...
(eyes others)
... I don't know, really.

PICARD
We have quite a bit of work planned...

LWAXANA
The man's never been on a starship before, Jean-Luc... somebody certainly ought to make him comfortable before you get started.

She starts to lead him out...

PICARD
It, uh... would seem Mrs. Troi is our acting ambassador of good will today.

Exit line --

LWAXANA

(vamping him)
Just think of me as your
Entertainment Director.

5 CONTINUED: (2)

GEORDI
That man is in a lot of trouble.

He and O'Brien exchange looks. The latter nods ruefully, as we

6 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Sweeping through space at warp speed.

PICARD (V.O.)
Captain's Log. Stardate 44805.7.
For generations, the people of
Kaelon Two have been working to
revitalize their dying sun. The
Federation has offered to assist

in testing what may be a solution
to this problem.

8 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, RIKER, Timicin, DATA, TROI, BEVERLY and Geordi, who holds a PADD. Timicin is still remote, cool and official though not unfriendly...

TIMICIN
(mid-conversation)
The basic theories for helium fusion enhancement have been discussed for over a century... but there's been no method of practical application until now...

DATA
The modifications that you have made on the torpedo's guidance systems are remarkable, doctor...

Timicin doesn't smile... he's a man who doesn't easily accept a compliment... especially from a stranger...

TIMICIN
We'll see. They still have to be proven in a practical test.

As he gestures toward it, we see for the first time, an image of a red giant star displayed on the MONITOR.

TIMICIN
(continuing)
At least, now it is possible. I never dared hope to find such a perfect match with our own sun.

8 CONTINUED:

PICARD
(nods)
Our only regret is that it took us three years to find a suitable star after you first contacted us.

Timicin clears his throat... obviously struggling to say something personal here... it doesn't come easily...

TIMICIN
This means a great deal to us, to me... We are not used to dealing with other worlds... to asking for anything from others. But your offer to help... it has given us a possible means to our survival.

GEORDI
It's your work that's made this possible, Doctor...

BEVERLY
That's right, we're only the delivery service here...

TIMICIN
(humble)
It has taken forty years of my life to develop the programming

which will control your photon torpedos... it has been my life... my only wish has been to find a way to revive our sun before I die... thank you for giving me this opportunity.

9 INT. MAIN BRIDGE

WORF at his post, contending with a superficially inquisitive Lwaxana. Supernumeraries at other posts.

WORF
Mrs. Troi, I must protest your unauthorized presence on the Bridge.

LWAXANA
(touching panel)
What does this little one do, Mister Woof?

WORF
(quickly)
Please, Madame! That is a torpedo launch initiator. And it, uh... it is Worf, Madame; not Woof.

LWAXANA
Oh.

10 ANGLE INCLUDING RIKER, TROI & TIMICIN

as they ENTER the Bridge.

LWAXANA
(Continuing; to Troi)
Ah, there you are, dear; I've been waiting for you.

But Lwaxana walks right past her daughter to Timicin.

LWAXANA
(Continuing)
And so nice to see you again so soon.

TIMICIN
(awkward smile)
Mrs. Troi.

TROI
Yes, Mother, what did you want?

LWAXANA
(lost)
What?

TROI
You were waiting for me.

LWAXANA
Of course I was, dear.
(to Timicin)
You really must let me do something to relieve the tedium of all this work, work, work...

TIMICIN

As a matter of fact, we really haven't...

TROI

Mother.

LWAXANA

Yes, dear. You go play now; mother'll be fine.

TROI

Mother!

10 CONTINUED:

TIMICIN

I'm afraid I'm expected in Engineering. I'm really terribly sorry...

RIKER

Mrs. Troi? I'll have to ask you to clear the Bridge now, please.

LWAXANA

I don't see why. There are lots of other people here.

TROI

Mother? Please!

Lwaxana will sweep out, unintimidated and unabashed, as:

LWAXANA

(to Timicin; brightly)
Don't you worry, we'll just have to chat a bit later.

Lwaxana EXITS. Timicin, looks after her curiously...

TIMICIN
I'd never have thought her old enough to be your mother. She's so... vibrant.

11 CLOSE - TROI

Though Smiling politely in reply, she'll take a deep breath and roll her eyes slightly as she turns away.

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still at warp speed.

13 INT. ENGINEERING

It's clearly been a long session; the pool table is littered with PADDs and styluses. As Timicin, Geordi, and Data examine a schematic of a photon torpedo displayed on a monitor...

13 CONTINUED:

GEORDI
(mid-discussion)
Is that why you reset the torpedo sustainer engines to run on less reactants?

TIMICIN

Exactly... once we were able to protect the triggering mechanism, the flight engine power levels could be minimized...

(moving to another console)

... now if we take a look at another simulation, you'll see that the temperature should stabilize at two-twenty...

14 INCLUDING LWAXANA & MR. HOMN

He is interrupted by the opening of the doors and the swooping ENTRANCE of Lwaxana -- who'll be followed by her valet, MR. HOMN. He is carrying a picnic basket loaded with (covered) picnic fare. Throughout:

LWAXANA

Enough is enough; rescue is at hand. Doctor Timicin, will you clear all that mess from the table, please?

GEORDI

That mess? Mrs. Troi...

LWAXANA

Now now now, you've been shut up in here for hours; perfectly ridiculous.

(to Timicin)

The table, please.

Timicin is a little overwhelmed by the energy of this woman... glances at Geordi... begins to tentatively clear the table... as she continues...

LWAXANA
(continuing)
If you boys don't eat something you're going to be sick and who's that going to help? I've made some irresistible Mantickian pate. Mister Homn will lay it out for us.

As Mister Homn acknowledges this with a bow, Lwaxana explains to a bemused Timicin...

LWAXANA
Mister Homn is my valet. He doesn't say much.

14 CONTINUED:

GEORDI
(mutters)
How can he?

DATA
It is true that the intellectual efficiency of high order beings does diminish proportionately when the deprivation of rest or nutritious fuel is...

GEORDI
(interrupts; gives up)

All right, all right; don't you start.

TIMICIN

Mrs. Troi...

And his voice turns all heads to him... has he had enough, is he fed up with her? Is this where he cuts her off? A dramatic pause...

TIMICIN

You are a wise woman. I'm sure we could use a respite.

LWAXANA

These two call me Mrs. Troi. You call me Lwaxana. Mister Homn? Spread it.

As Hohm spreads the tablecloth over the pool table, Goerdi sighs and frowns... but for the first time since we've met him, Timicin smiles.

14A INT. TURBOLIFT

As Lwaxana and Timicin ENTER...

LWAXANA

So, knowing that my daughter's starship would be passing fairly close to Betazed, I maneuvered a ride, and here I am.

(to Com)

Deck Eight.

As the turbolift starts to move, Lwaxana reacts to...

14A CONTINUED:

TIMICIN
I also have a grown daughter.
She has a little boy of her own.

LWAXANA
Then you're married.

TIMICIN
My wife died quite some time ago.

Off her reaction...

15 INT. CORRIDOR

Lwaxana and Timicin EXIT the turbolift. As the walk down the corridor...

LWAXANA
One thing I don't understand... if your people have known for generations that their sun is dying... why not simply evacuate the planet?

TIMICIN
It is our home... it defines who we are as a people. If Kaelon ceases to exist... so do we...

LWAXANA
Then you definitely should fix it.

They come to a stop outside the door to Lwaxana's Quarters.

TIMICIN
With the Federation's help... I hope we will.

LWAXANA
And the Federation is pleased to offer whatever help it can. Which means you will come in for a nightcap?

TIMICIN
That's extremely kind of you, but...

15 CONTINUED:

LWAXANA
My valet sleeps elsewhere.

He chuckles.

TIMICIN
You are delightful. You make me laugh. I mean, I don't mean your invitation makes me laugh... I mean I take it quite seriously but...

LWAXANA
Then say yes. And I'll make you laugh some more.

TIMICIN
(beat)
I... wish I could. But I have to say "no".

And there is clear regret in his eyes... but this is the right thing to do...

TIMICIN
Goodnight, Lwaxana.

She's disappointed, but undaunted. She throws him a last coy smile as she disappears into her quarters. He turns toward his own door -- has a second thought -- turns back and raises his hand preparatory to Ringing the Chime -- but catches himself. His face reflects that he is troubled beyond what he's allowed her to see. He finally turns again and goes through into his own quarters.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great ship approaches a red giant star.

PICARD (V.O.)
Captain's Log, Stardate 44807.5.

The Enterprise has arrived at the Praxillus system, where we will conduct Doctor Timicin's helium ignition test.

17 OMITTED

18 INT. LWAXANA'S QUARTERS

Mister Homn presents item after item to her as Lwaxana selects just the right gown and just the right accessories to go with it. As Troi watches this from the side...

TROI
Mother, how much...

18 CONTINUED:

LWAXANA (TELEPATHIC V.O.)
(cutting her off)
Little one... why do you refuse to use telepathy even when we are alone?

Troi gestures toward Mister Homn.

TROI
We are not alone, Mother. Now how much longer will this take? You've been selecting for twenty minutes.

LWAXANA (TELEPATHIC V.O.)
I am a woman dressing for a man.

Something you might try now and then, dear. I wonder if Timicin likes green.

TROI

That's not very telepathic of you.

LWAXANA

(aloud)

I tried telepathy on him; he's the wrong species. Right species for everything else, though. And you might try that once in a while, too.

TROI

You know, you're not just incorrigible; you're insatiable.

19 OMITTED

20 INT. MAIN BRIDGE

Picard and Riker in their Command Chairs; Data, Worf and Supernumeraries at their posts.

WORF

Captain... I have completed long range scans. No life forms are present in the system.

20 CONTINUED:

RIKER

Spacecraft?

WORF
No others within sensor range...

Picard nods, then speaks to the com...

PICARD
Picard to Engineering...

21 INT. ENGINEERING

Geordi at his console, Timicin at another nearby, and SUPERNUMERARIES in attendance. They all react to...

PICARD'S COM VOICE
... the system is clear, Mister La Forge.

Timicin and Geordi exchange nods and start working...

GEORDI
Final pre-launch diagnostic. Level Five.

Timicin, at a console...

TIMICIN
All systems verified.

GEORDI
(to com)
We're ready when you are, Captain.

22 INT. MAIN BRIDGE

PICARD
Very well. Mister Worf?

WORF
Photon torpedoes... armed and targeted.

PICARD
Fire in sequence.

23 EXT. ENTERPRISE (OPTICAL)

In quick succession, ten photon torpedoes spew forth one by one.

24 INT. MAIN BRIDGE

Worf responds to his board...

WORF
First volley released...

DATA
Tracking torpedoes... entry program confirmed.

WORF
Second volley released... third volley...

25 EXT. SPACE - ON STAR BETA PRAXILLUS (OPTICAL)

As the torpedoes start to strike, we begin seeing the onset of the SECONDARY EXPLOSIONS.

26
thru OMITTED

27

28 INT. ENGINEERING

Geordi works at his console... Timicin at his.

GEORDI
Torpedoes now entering the stellar core.

TIMICIN
Their shields are holding. Guidance systems normal.

GEORDI
Ignition sequence... six seconds... three seconds... Now.

29 EXT. PRAXILLUS (OPTICAL)

We see the massive PRIMARY EXPLOSION deep in the star's core... stirring its fiery red surface.

30 INT. ENGINEERING (OPTICAL)

Geordi reads off data as...

GEORDI
Shock wave patterns within predicted range. Seventeen hundred percent rise in gamma radiation levels. Helium fusion rate increasing...

TIMICIN

(concern showing)
What about the heat and pressure levels?

GEORDI
Steady so far. Density at eleven hundred grams per cubic centimeter. Temperature approaching sixty million degrees Kelvin.

TIMICIN
We want it to stabilize at two hundred and twenty million.

31 INT. MAIN BRIDGE

Data makes his own report...

DATA
Pressure wave harmonics dispersing. Temperature in target zone increasing... to eighty-one million degrees.

32 INT. ENGINEERING (OPTICAL)

GEORDI
Still rising. Ninety million degrees Kelvin... And now one hundred ten million.
(to Timicin)
Looking good.

Timicin's emotions are peaking. Obviously, this means everything to him.

33 INT. MAIN BRIDGE

Everyone reacts to...

GEORDI'S COM VOICE
One hundred thirty-seven...

DATA
(re his board)
Radiation and pressure levels still stable.

GEORDI'S COM VOICE
Temperature one hundred sixty million degrees Kelvin...

34 INT. ENGINEERING (OPTICAL)

Geordi and Timicin are starting to feel very good... their confidence rising along with the temperature level on Praxillus.

GEORDI
One seventy... one ninety... Now two hundred million...

TIMICIN
(thrilled)
It's happening.

35 EXT. PRAXILLUS - (OPTICAL)

The star's turbulent surface is changing color... transforming from a bright red into a brilliant yellow as it shrinks in size by about thirty percent.

36 INT. ENGINEERING (OPTICAL)

Everyone is tense, but hopeful.

36 CONTINUED:

GEORDI
Two-oh-seven, and rising.
(beat)
Two-nineteen...
(whoopee!)
And twenty! Two twenty!
(long beat)
And holding!

This is the triumph of Timicin's life... a dream come true. As he beams at Geordi...

GEORDI
Looks like congratulations may be in order.

37 INT. MAIN BRIDGE (OPTICAL)

An amazed Picard and Riker turn to the viewer... and the image of the revitalized, gleaming yellow star.

PICARD
(hopeful)
Mister Data?

DATA
Turbulence patterns are within predicted parameters.

38 INT. ENGINEERING

All smiles here. An air of hope and celebration. When...

39 CLOSE - GEORDI (OPTICAL)

Still with one eye on the monitor, his face suddenly deadens, with:

GEORDI
(quietly)
Two-twenty-two...

40 INT. MAIN BRIDGE

There is suddenly dead, stunned silence on the Main Bridge as Data monitors his board...

DATA
Temperature is rising in the core again, Captain. Two hundred and thirty million degrees Kelvin...

41 INT. ENGINEERING

Timicin stands rooted; frozen in place. As...

GEORDI
(dull, flat)
... Now two-fifty-one. Still rising. Two hundred sixty million degrees.

42 INT. MAIN BRIDGE

DATA
Rate exceeding critical levels.
Core density becoming unstable.

RIKER
Let's get the hell out of here.

Picard turns to the helm...

PICARD
Warp two, Ensign; now!

43 EXT. SPACE - THE ENTERPRISE AND PRAXILLUS (OPTICAL)

The Enterprise takes off, moving OUT OF FRAME at warp speed. HOLD on Praxillus. Beat; then the star EXPLODES in a nova-like reaction.

44 INT. ENGINEERING - CLOSE ON TIMICIN'S REACTION

He is totally shattered; sinking into an all-consuming misery.

45 ANGLE INCLUDING GEORDI

Geordi doesn't know what to do or say.

GEORDI
I'm sorry.

Timicin acknowledges this with a nod; moves automaton-like toward the doorway -- then stops, for:

TIMICIN
(to com)
Captain Picard? Permit me...

46
thru OMITTED
47

48 INT. MAIN BRIDGE

as all listen sadly to:

TIMICIN'S COM VOICE
(Continuing)
... to express my appreciation to
you and your crew. I am...

49 INT. ENGINEERING

TIMICIN
(Continuing)
... most grateful.
(quietly to Geordi)
Most grateful.

Timicin turns; EXITS. Geordi can only stand there.

50 INT. MAIN BRIDGE

There is nothing else to do or say. But...

PICARD
(to helm)
Ensign... set a course for Kaelon
Two. Warp factor five.

51 INT. TEN FORWARD (OPTICAL) - START ON TIMICIN

seated staring ahead, out at the stars; at nothing, really. PULL BACK AND WIDEN to Discover Lwaxana, as she approaches. She Pauses briefly, noting his mood -- then moves to place a commiserating hand on his shoulder.

LWAXANA
Timicin, I'm so sorry.

He can only Nod, forcing a flicker of a polite smile which lasts about a second. Still watching him with close concern, Lwaxana sits, rather tentatively -- not knowing what to say next. Finally, she plays against the moment, albeit without the usual flippancy in voice or manner.

LWAXANA
(softly; at stars)
I had one of those named after me once; by a brilliant young astronomer from Rigel Four.
(trying to evoke his smile)
Of course, I sparkled a bit myself in those days.
(beat; seeking any response)
That's called fishing for a compliment. You're supposed to tell me that I still sparkle.
(beat; softly)
I'm sorry, I'm not helping, am I?

TIMICIN
You're very kind. I'm just not adequate company right now.

LWAXANA
That's all right, I can make enough conversation for both of us.

He's unresponsive despite himself -- and, sensitive to that, she now begins to rise, with:

LWAXANA
(Continuing)
I'll leave you alone.

51 CONTINUED:

TIMICIN
(suddenly)
No. Please stay... I wanted to tell you how much I wish that... That we had met... years ago.

LWAXANA
What difference do a few years make?

She covers his hand with hers. Gives him a meaningful look.

TIMICIN
Unfortunately, a great deal.
(beat)
The fact is, Lwaxana... I'm going

home now... to die.

52 REACTION - LWAXANA

Open-mouthed, but speechless. Aghast, as we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Kaelon Two again...

PICARD (V.O.)
Captain's log, stardate 44812.6. We are orbiting Kaelon Two, and have established contact with Science Minister B'tardat.

54 INT. READY ROOM (OPTICAL)

Picard, Riker, and Data are facing the viewer, on which appears the image of the youngish Science Minister B'TARDAT -- who is quiet-voiced and courteous, but pronouncedly aloof.

PICARD
(mid-discussion)
The experiment did achieve a

stable core temperature for a short time, Minister... that is a significant step forward...

RIKER

We're studying the sensor logs and torpedo telemetry to see if there was any malfunction... if we can discover the problem, another test might be successful.

B'TARDAT

But wouldn't that require a lengthy search to find a suitable star for a second test?

PICARD

The Federation is willing to assist in the search.

RIKER

In the meantime, all of our facilities would be available to Doctor Timicin while he analyzes the experiment.

54 CONTINUED:

B'TARDAT

A most thoughtful and generous offer. But Timicin has obligations at home. And it will take some time to select his replacement.

PICARD
(after a beat)
We're more than willing to extend our visit, sir.

B'TARDAT
That will not be necessary. We'll contact you when we're ready.
(a beat)
We expect Timicin to return home as soon as possible. Again, gentlemen, thank you.

B'Tardat's image DISAPPEARS from the viewer. Before any one can comment, the door CHIMES.

PICARD
Come...

55 INCLUDING LWAXANA

as she marches into the room.

LWAXANA
Jean-Luc, are you aware that these people you're so graciously helping, are murderers?

PICARD
I beg your pardon?

55 CONTINUED:

LWAXANA

Well the next thing to it. When a person on this benighted little world reaches the age of sixty, which Timicin is about to do, they're expected to simply kill themselves. Did you know that?

Picard reacts to this, turns to Data for confirmation.

PICARD

Mister Data?

DATA

The people of Kaelon Two are isolationists. Almost to the point of being xenophobes. Regrettably, we know very little about their customs.

LWAXANA

Well, I know -- Timicin himself just told me. He's supposed to go down there to his loving friends; be wined, dined, honored for his achievements and then kill himself. It's a barbaric ritual. "The Resolution", it's called.

(a beat)

Obviously, you can't let him go, Jean-Luc.

PICARD

I'm afraid I have no choice.

LWAXANA

I don't think you've been listening to me. The man is

supposed to kill himself! You don't just let that happen. You don't just turn your back. What's the matter with you!

PICARD

Lwaxana, I'm sorry, but I have no jurisdiction here; irrespective of any personal feelings. We simply cannot interfere --

55 CONTINUED: (2)

LWAXANA

But you have to. In a situation like this, you absolutely have to interfere.

(almost pleading)

Go down there and talk to those people, Jean-Luc. Do all the things you do so well... open their eyes, educate them...

PICARD

(gently, but firmly)

The Prime Directive forbids us to interfere with the social order of any planet.

Lwaxana's eyes flash with anger.

LWAXANA

It's your Prime Directive -- not mine!

Infuriated by her frustration and helplessness, Lwaxana wheels around; rushes OUT.

PICARD
Computer? Locate Counselor Troi.

56 INT. TRANSPORTER ROOM ONE

An irate Lwaxana faces a reluctantly stalwart O'Brien.

LWAXANA
What d'you mean I "can't" go down there? Are you telling me I'm a prisoner on this ship?

57 INCLUDING TROI (OPTICAL)

as, anxiously, she ENTERS, with:

TROI
Mother? What's going on? What are you doing?

O'BRIEN
(to Troi)
I'm sorry, Counselor, but... I'm not sure what to do here.

57 CONTINUED:

LWAXANA
Well I'm sure.
(to Troi)
I am a Betazoid ambassador; the Daughter of the Fifth House, and

those people are going to
answer to me!
(to O'Brien)
So you just energize this damned
thing and get me down there!

TROI
He can't, Mother. he has his
orders.

LWAXANA
His orders don't apply to me.

TROI
No, they apply to him.

LWAXANA
Don't try your professional
patronizing on me, young lady.
They expect Timicin to die, don't
you realize that? He expects to
die. Because he's sixty! What
is sixty; it's nothing!

Lwaxana is for the moment too choked by her Tears to speak further. Troi looks over at O'Brien -- a Silent Plea for a few moments of familial privacy.

O'BRIEN
(awkwardly)
I'll, uh... go check the pattern
buffers.

O'Brien takes a step toward the doors; has a thought; turns --and locks off his instrument panel -- before finally EXITING.

58 TROI & LWAXANA

Now slipping her arm around Lwaxana's shoulder, Troi will lead her (still most gently) toward the transporter pad -- on which they'll wind up sitting; closely. Throughout:

TROI (TELEPATHIC V.O.)
Come on, Mother, let's sit down.

LWAXANA (TELEPATHIC V.O.)
(tearful; confused)
I'm sorry, little one. I don't know what's wrong with me. I'm sorry.

TROI (TELEPATHIC V.O.)
There's no need to be.

LWAXANA (TELEPATHIC V.O.)
But I'm crying. I don't cry.

TROI (TELEPATHIC V.O.)
You cried when father died.

LWAXANA
(aloud)
You remember that?

TROI
Of course I remember. We both cried.

LWAXANA
But this isn't the same... Is

it?

TROI
What do you think, Mother?

Lwaxana thinks about it. Sighs.

58 CONTINUED:

LWAXANA
I don't know. I just can't accept that fate would allow me to meet him like this... and then take him away. He's not ill. He hasn't had a tragic accident. He's just going to die... for no good reason... except his society has decided he's too old... so they dispose of him. As though his life no longer has value or meaning.

Troi is silent for a beat, studies her mother... gives her space to say more as a good therapist knows to do... finally...

LWAXANA
You can't possibly understand at your age... but at mine... sometimes, you feel tired. And afraid.

TROI
(surprised)
You... afraid? I never could

tell...

LWAXANA
You weren't supposed to. Life really does pass, Deanna. The fun of it; the joy; the... being attractive.

TROI
You're feeling very vulnerable; very...
(gentle smile)
... mortal, if I may say so. I know you so well, Mother. And believe me, you will never be one of those who dies before they die.

Now it's Lwaxana who puts her arm around Troi. After a quiet beat...

59 thru 60 OMITTED

61 INT. TIMICIN'S QUARTERS

Timicin enters data on a PADD... not happy with what he sees. Then as the door CHIMES...

TIMICIN
Come in.

Lwaxana ENTERS, the antithesis of her usual flighty self. They study each other for a long moment. Then she manages a smile. He gestures toward the PADD.

TIMICIN
I've been studying the preliminary reports from the test. I don't understand where I went wrong... I thought I'd anticipated all of the variables; deep convection patterns, the proton reactions, neutrino count...

He shakes his head.

61 CONTINUED:

Without coyness or invitation, she moves behind him -- begins to knead his weary shoulder and neck muscles.

TIMICIN
I'll say it again. You're a kind woman.

LWAXANA
I'm a hateful woman. I hate what you're going to do, and I hate you for doing it.

He reaches up to place his hand on hers as she massages him; then draws her gently around to sit facing him on the edge of the chair.

62 CLOSER

as they face each other; intimately. The electricity between them heightens.

TIMICIN
It's the way of my world. I wish you could accept that.

Their faces move closer together. Almost touching now.

LWAXANA
I never will... Never...

62 CONTINUED:

And THEY KISS, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

63 INT. TIMICIN'S QUARTERS

Dark. Lwaxana, dressed in a man's robe, sits in a chair near the bed, staring at Timicin as he sleeps. He stirs, realizes she's not beside him, looks over and sees her watching him. He sits up. He is wearing pajamas.

TIMICIN
How long have you been sitting there?

LWAXANA
I'm not sure. A minute. An hour.

TIMICIN
Lwaxana...

LWAXANA
Do you want anything... some tea... ?

TIMICIN
Lwaxana, I want to explain. I want very much for you to understand.

She studies him. There's no way in hell she'll ever understand.

TIMICIN
Until fifteen or twenty centuries ago, we had no "Resolution"; no such concern for our Elders. As people aged, their health failed; they became invalids. Those who could no longer be cared for by their families were put away in deathwatch facilities, where they simply waited in loneliness for the end to come; often for years.
(MORE)

63 CONTINUED:

TIMICIN (Cont'd)

They had meant something; and then
they were forced to live past
that; through a terrible time of
meaning nothing; of knowing they
could now only be the
beneficiaries of younger people's
patience. We are no longer that
cruel, Lwaxana.

LWAXANA
(not buying it)
No, you're not cruel to them.
You just kill them!

She gets up and moves away... Timicin sighs, gets out of bed, puts on a robe, follows her...

TIMICIN
The Resolution is a celebration
of life... we can end our lives
with dignity...

LWAXANA
"Celebration of life"... it all
sounds very noble, very caring.
What you're really saying is you
got rid of the problem by getting
rid of the people...

TIMICIN
I know it must sound that way...
(redefining it)
It is a time of transition...
one generation handing the
responsibilities of life to the
next...

LWAXANA
What about the responsibility of taking care of the elderly?

TIMICIN
But that would create a dreadful burden for our children...

63 CONTINUED: (2)

LWAXANA
We raise them and care for them, suffer for them and keep them from harm their whole lives... eventually, it's their turn to take care of us.

TIMICIN
No parent should expect to be paid back for the love they've given their children.

LWAXANA
Why the hell not.

Timicin shakes his head, laughs to himself... this woman is something.

64
thru OMITTED
66

67 ANGLE (OPTICAL)

She goes to a food dispenser...

LWAXANA
(to com)
Oskoids.

As it MATERIALIZES... the oskoids are a leafy finger food.

TIMICIN
What's that?

LWAXANA
Oskoids. A Betazed delicacy.

TIMICIN
Looks interesting.

Instead of giving him some, she casually walks away with it as...

LWAXANA
You should have tried it while you were still alive. No reason to bother now.

She sits, munches on an oskoid.

67 CONTINUED:

LWAXANA
Why sixty? Why not... sixty-two... or fifty-eight...

TIMICIN
A reasonable age had to be set...

LWAXANA

... but it's not reasonable... certainly not in your case. Right now, you're as healthy and vital a man as I've ever known.

TIMICIN

... And I want to say good-bye to my family and colleagues while I'm still that way... in complete command of my faculties... knowing they'll always remember me as a strong, vigorous man.

LWAXANA

But it makes no sense. Some of your people could still be active at seventy or eighty... others might get seriously ill at fifty... how cruel of you to make them wait so long to commit suicide...

TIMICIN

Setting a standard age for the resolution makes it uniform for everybody. To ask each individual family to decide when their elders are to die... would be heartless.

LWAXANA

I agree. How about letting everybody die when they die.

TIMICIN

(sighs)

Lwaxana...

LWAXANA
You have a grandson, you said?

TIMICIN
Almost seven.

67 CONTINUED: (2)

LWAXANA
Wouldn't it be better for him to know his grandfather? Not the vague memory of someone who once loved him, but a living person who does love him? You really don't believe that's better?

Timicin pauses for a beat... searches for a proper response, has a little trouble finding it, then shakes his head, presses on...

TIMICIN
Lwaxana, I attended the Resolution of my own parents when it was their time. It was beautiful. It's a custom I've known and accepted all my life.

Lwaxana considers this... forms a counter-argument.

LWAXANA
The women of Betazed used to wear huge wigs; with large holes in the middle for tiny caged animals.

First it was a fashion; then it went on long enough to become a custom. A tradition. But it was uncomfortable for the woman and cruel to the animal. Then one day one very formidable woman finally said so; and refused to wear another of those wigs. And fairly soon the custom stopped. She had the courage to stand up and fight for change.

TIMICIN
She must have been a lot like you.

She stands and moves closer to hammer home her point.

67 CONTINUED: (3)

LWAXANA
Timicin, there is no one more qualified, more experienced, or more likely to save your planet than you. And they would have you kill yourself?

TIMICIN
Younger scientists will take my place. The work will continue.

LWAXANA
Your planet has what... thirty, forty years left? What if they can't find the answer without your help? What then? What chance

will your grandson have of
reaching the age of sixty?

TIMICIN
Enough; please. It is my time,
Lwaxana. That is the way it is.

She moves closer to him, speaks intimately, softly but the force of her words strike home --

LWAXANA
If that's the way it is, why is
anyone bothering to try to save
your world at all? If its time
has come, let it die. Where's
the difference, Timicin? Where?

And he has no easy answer.

67A EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before.

68 INT. ENGINEERING (OPTICAL)

As Geordi and Data vainly study the monitors looking at test results, a thoughtful Timicin quietly observes... still considering what Lwaxana has told him.

68 CONTINUED:

DATA
... Until the pressure levels
destabilized, all the results were

exactly as you had predicted...

TIMICIN
The triggering programs... ?

GEORDI
Worked perfectly... that much we're sure of...

TIMICIN
And we had always assumed that was our greatest hurdle...

He shakes his head, takes a thoughtful beat...

GEORDI
(consoling)
Just getting this far is a big step, Doctor... no one's ever been able to do even this much before...

But Timicin is not dwelling on the past... he's looking forward, mind working furiously, alive with energy... tapping on a console... seeing on the monitor --

TIMICIN
Convection boundary uncoupling. The reaction caused gas turbulence of a totally unexpected magnitude... Why?

DATA
(possible explanation)
There was a evidence of a delayed surface shock...

TIMICIN
(continues to work furiously on the panels)
No, I anticipated that I thought I'd anticipated all the possible variables... but stars... they're like living entities in a way... quite unpredictable. I wouldn't be surprised if this were the result of...

68 CONTINUED: (2)

His mind is racing ahead of his ability to get it out of his mouth... interrupting himself --

TIMICIN
Look here... forty-two seconds into the test, a rise in the level of hydrogen-alpha emissions... and here, another one... You see, I'm right...

He looks at Data and Geordi who exchange a look, don't get it yet...

TIMICIN
(don't you see?)
There had to be neutron migration within the star's inner core as the reaction grew.

DATA
(concerned)

Perhaps, but there is no known method of controlling neutron migration, Doctor.

Pushing in to him...

TIMICIN
Yes, yes, but it is theoretically possible. Using these test results, we could construct a new computer model of the energy dynamics of the star that can test a new detonation program. I'm certain it can be accomplished. Certain. It's just a matter of time.
(beat)
A matter of time.

69 INT. READY ROOM

Picard sits working, as the Door Chime SOUNDS.

PICARD
(calls o.s.)
Come.

70 INCLUDING TIMICIN

as he ENTERS. Timicin is a little shaky as though he's not completely sure what he's about to do is right.

PICARD
Timicin. Time for you to leave

us, then.

TIMICIN
Captain Picard... I've come to...
officially request asylum aboard
The Enterprise.

And off Picard's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit around Kaelon Two.

72 INT. READY ROOM (OPTICAL)

Picard and Timicin facing Science Minister B'Tardat,
whose IMAGE appears on the Viewer.

B'TARDAT
Timicin, I cannot believe this.
Why asylum? Asylum from what?

TIMICIN
I turn sixty in four days,
Minister...

B'TARDAT
Yes, and your family and colleagues are already gathering for your resolution...

TIMICIN
I...

And he pauses, wanting to carefully present the next words which he knows will have an extraordinary impact... and there is uncertainty, guilt, searching for the strength.

TIMICIN
I believe it is time for us as a people to re-examine the wisdom of The Resolution.

B'tardat blinks, incredulous... after a silent beat...

B'TARDAT
Timicin, are they forcing you into this? Are you being coerced?

TIMICIN
Influenced, perhaps; not coerced.

72 CONTINUED:

B'TARDAT
Captain Picard, your "influence" is an example of why we originally chose isolation and no doubt will again.

PICARD
Any influence, Minister, is by example only. Timicin's decision is of his own free will, I assure you.

B'TARDAT
I cannot believe that a man of Timicin's stature would "freely" reject his own culture.

The minister nods a signal to an off camera presence...

TIMICIN
B'Tardat, no one on Kaelon Two understands the project as I do. There are new theories that would take others a decade to test and confirm. With my guidance, we can be ready in half that time. I must finish my work...

B'TARDAT
Others started your work. Others will finish it. It's always been that way... it always will...

RIKER'S COM VOICE
Captain, scanners indicate two Kaelon warships rising on an intercept course.

PICARD
Acknowledged, Commander.
(to the monitor)
Minister, we are here in friendship, hoping to provide

assistance...

B'TARDAT
You've helped quite enough, Captain. I suggest you return Timicin and depart.
(MORE)

72 CONTINUED: (2)

B'TARDAT (Cont'd)
If you attempt to leave orbit with him on board, our ships have been ordered to open fire.

TIMICIN
B'tardat, there's no purpose in...

72 CONTINUED: (3)

But the image on the screen goes off and returns to the starfield. Picard shuts it off, rises...

TIMICIN
It should not have come to this... I handled it poorly...

PICARD
Doctor, you have acted in good conscience... I don't know what else you could have done...

TIMICIN

I could have... let well enough
alone... and returned home...
(beat)
What do you think, Picard? Have
I done the right thing?

Picard studies him a beat.

PICARD
I'm afraid you're the only one
who can answer that, Doctor.

TIMICIN
Lwaxana would have me lead a
revolt, but I am only a scientist.
I wish I had her strength... she
is a woman of extraordinary
conviction, isn't she?

PICARD
(beat, with history)
Isn't she.

They EXIT.

73
thru OMITTED
79

80 INT. MAIN BRIDGE - CONTINUOUS (OPTICAL)

The main viewer shows three warships from Kaelon Two approaching the Enterprise. Beverly is on the Bridge as Picard and Timicin come in from the Ready Room.

PICARD
Any communication, Number One?

RIKER
No, sir. We have an open channel.

WORF
The warships have taken a standard attack posture... staggered approach vectors... within weapons range.

PICARD
Shields up. Red Alert.

TIMICIN
Captain...

Picard sits in command.

PICARD
Doctor, I suggest you return to your quarters...

TIMICIN
No. I don't want there to be any bloodshed because of my decision...

And Timicin is in the way. Beverly sees she can help... she moves to him... quietly but firm --

BEVERLY
They'll be doing everything they can to avoid it... but we need

to get out of their way now...

Overlapping in the background --

PICARD
(at work)
Mister Worf, ascertain their offensive potential...

WORF
Aye sir.

Answering Beverly --

80 CONTINUED: (2)

TIMICIN
Yes... yes I understand...

He starts to move toward the turbolift... glances back with concern... then EXITS with Beverly.

80A EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the two ships move into attack posture.

81 INT. ENGINEERING

Timicin ENTERS to approach Geordi and Data.

TIMICIN
We must transmit the new analysis of the neutron migration immediately... if I can make them see the direction I've taken...

GEORDI
We've already tried...

DATA
They refuse to accept further reports from you, Doctor.

TIMICIN
But they have to accept them...

He sits at a console, tapping furiously...

TIMICIN
If I can re-establish computer interface with the science ministry...

GEORDI
They've disengaged the link-up, sir...

Timicin's not getting anywhere with the panels... there's no response...

TIMICIN
Why don't they answer!?

He slams his fist down in frustration.

81 CONTINUED:

TIMICIN
Even if I find the solution, they would not accept it!

(beat)
Because I do not terminate my
life, they terminate my work.
Alive, I am a greater threat to
my world than a dying sun.

As he is filled with frustration and sadness, he looks up to see --

81A ANGLE - LWAXANNA AT THE ENTRANCE

watching him.

82 INT. CORRIDOR

Walking...

LWAXANA
Jean-Luc will find a way to settle
this. He always does...

TIMICIN
No, my decision will only lead
to more distrust of other
worlds... nothing will change...

LWAXANA
Don't be foolish.

Stopping...

TIMICIN
I am not being foolish.

And there is an anger there... a why-have-you-pushed-me-into-this?
He immediately regrets it.

82 CONTINUED:

TIMICIN
Lwaxana, I want to live because I see in you how much there is to live for. You make me realize there is still some value to my life. I can still contribute. I can be an example to my people. But discovering these new desires in myself... and not being able to do anything with them... not being able to finish my work, not being able to reach my people...

LWAXANA
You have made a statement about the sanctity of life. It will be heard, Timicin.

TIMICIN
Who will hear it... from lightyears away. Where do I go now, Lwaxana? A man without a world. Who can never go home.

As she reacts with concern...

LWAXANA
Timicin...

RIKER'S COM VOICE
Bridge to Doctor Timicin...

83 INT. MAIN BRIDGE

Riker and Picard in the command area.

RIKER
(continuing)
... you have a visitor coming aboard.

TIMICIN'S COM VOICE
(hopeful)
B'Tardat?

84 INT. CORRIDOR - LWAXANA AND TIMICIN

RIKER'S COM VOICE
No, doctor... it's your daughter.

And off their reactions...

85 INT. TIMICIN'S QUARTERS

Timicin's adult daughter, DARA, is waiting for them as Timicin and Lwaxana ENTER.

85 CONTINUED:

DARA
Father...

TIMICIN
Dara.

They come together, yearning to reach out and hug one

another... but held back by the barrier that's already grown up between them.

TIMICIN
You look... wonderful.

Dara shoots a look at Lwaxana.

TIMICIN
This is Lwaxana Troi. She's been a host and a friend.

LWAXANA
I've been looking forward to meeting you, Dara.

That gets a look.

TIMICIN
Whatever you have to say to me, you can say in front of her.

DARA
I see.

And that's said with -- so you're the one who did this to him.

DARA
Father, come home. This is wrong.

TIMICIN
Dara, there is so much for me still to do. If I could show you the work I have begun...

DARA
There's nothing for me to look at. It is irrelevant.

LWAXANA
Your father's work may save your world, my dear. I would hardly consider that irrelevant.

85 CONTINUED: (2)

DARA
(to Timicin, not Lwaxana)
All that matters to me now is you. Not your work. Your work's over. It is your time to rest.

LWAXANA
Perhaps you will feel differently as you get a little older... say approaching sixty.

DARA
(sharp)
My father has taught me to cherish The Resolution. I don't know how you have poisoned him to reject it but...

LWAXANA
It is an obscene ritual.

DARA
How dare you. How dare you

criticize my way of life, my beliefs.

TIMICIN

Please.

A silent beat. Softer, sadder...

DARA

Where will you go?

TIMICIN

I don't know.

DARA

Where will you die?

A long beat.

DARA

I cannot bear the thought that you will be laid to rest on some other world...

85 CONTINUED: (3)

DARA

(a tear rolls down her cheek)

... that you will not lie beside my mother... and I will not be able to lie beside you when my resolution comes.

The emotional impact of this hits Timicin... his pain

is great...

DARA
I'm sorry, Father. I do not understand how you can go on with your life knowing each day you live is an insult to everything we believe in. I love you. But I am ashamed.

She EXITS. Lwaxana searches for words of comfort...

TIMICIN
I... need to be alone now.

Lwaxana nods silently.

86 OMITTED

87 EXT. THE ENTERPRISE AND THE WARSHIPS (OPTICAL)

Suspended in orbit together. Still locked in a stalemate.

88 thru 90 OMITTED

91 INT. LWAXANA'S QUARTERS

Lwaxana and Deanna... Lwaxana is in a sad, pensive mood...

LWAXANA
I am suddenly... suddenly not sure of myself... and it is a feeling I am not at all used to... I don't

think I like it very much, Little One...

With much empathy, therapist as much as daughter...

91 CONTINUED:

TROI
Not sure of yourself?

LWAXANA
My life has been full. Now and then it's even overflowed a little, I'll admit. But I enjoy...living. Now I am asking myself -- is it possible that I've been wrong to encourage Timicin to choose life?

TROI
You were honest with him, mother... how could you be anything else?

LWAXANA
Maybe I want him to live... just to keep me company.

TROI
Of course you do. But you didn't do this for yourself, mother. You did it for him.

LWAXANA
Did I? Then look what I've done

to him. He is like a man who has
lost his faith. I never
considered how deeply ingrained
this resolution liturgy is.

TROI
Ritual provides a structure for
a society... good rituals, bad
rituals alike...

LWAXANA
Well, this is a bad one...

TROI
Your point of view.

LWAXANA
It should be the point of view
of any reasonably intelligent
middle-aged person.
(beat)
But apparently it is not.

91 CONTINUED: (2)

The door chimes. Troi goes to the door, opens it to
reveal Timicin... he ENTERS...

TROI
I'll see you later, mother.

She EXITS. Timicin looks at Lwaxana a long beat,
looking for a way to tell her... she does it for him...

91 CONTINUED: (3)

LWAXANA
You're going back.

He nods.

TIMICIN
Do you believe I love you?

She nods.

TIMICIN
I do you know. But if that finally is my only reason to stay alive...

LWAXANA
It's not enough.

TIMICIN
Almost. Not quite. I can't be that selfish, Lwaxana.

LWAXANA
You'd never be happy.

TIMICIN
I'm sorry. I guess I'm not the one to lead the revolt.

She embraces him, holds onto him.

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The other ships are gone.

93 INT. TRANSPORTER ROOM

O'Brien at the console. Picard escorts Timicin in...

TIMICIN
I apologize for all the turmoil
I created, Captain...

PICARD
I would deeply regret it, Doctor,
if you were returning only to ease
diplomatic tensions...

93 CONTINUED:

TIMICIN
No, it is more, much more.

PICARD
Then I wish you and your people
well.

TIMICIN
When the time comes for another
test, I will encourage them to
seek out your assistance again.

Picard acknowledges. Lwaxana is notable by her
absence.

PICARD
If there's any reason you'd like
to wait a few minutes...

TIMICIN
No. We've... we've said our good-byes.

Picard acknowledges as Timicin climbs on board the pad. But then Lwaxana, ENTERS, carrying a small case...

TIMICIN
(reacts)
Lwaxana... ?

LWAXANA
It is the custom for your loved ones to join you at this... resolution, is it not?

TIMICIN
You don't have to do this.

LWAXANA
Yes. I do.

LWAXANA
Permission to disembark, Captain... I promise not to cause any problems down there.

Picard looks at her with new respect.

93 CONTINUED: (2)

PICARD
Permission granted.

She climbs aboard the pad, links arms with Timicin

LWAXANA
We're ready, Mister O'Brien.

And with her head held high... they DEMATERIALIZE and on Picard's last reaction...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Host"
(f.k.a. "E Pluribus Unum")
#40274-197

Written by
Michel Horvat

Directed by
Marvin Rush

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FINAL DRAFT

MARCH 1, 1991

STAR TREK: "The Host" - 3/7/91 - CAST

STAR TREK: THE NEXT GENERATION
"The Host"

CAST

PICARD	AMBASSADOR ODAN
RIKER	GOVERNOR LEKA
DATA	KALIN TROSE
BEVERLY	LATHAL BINE
TROI	
GEORDI	
WORF	
KAREEL	
NURSE ALYSSA OGAWA	
ENSIGN TAGGERT'S COM VOICE	
COMPUTER VOICE	

Non-Speaking
NURSE
BLUE BARBER
SUPERNUMERARIES

STAR TREK: "The Host" - 3/1/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Host"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM SHUTTLECRAFT
OBSERVATION LOUNGE
CORRIDOR UNMARKED SHUTTLECRAFT
SICKBAY
BEVERLY'S OFFICE PELIAR ZEL TWO SYSTEM:
BEVERLY'S QUARTERS ONE PLANET
DATA'S QUARTERS TWO MOONS
ODAN'S GUEST QUARTERS
SHUTTLE BAY
TEN-FORWARD
TURBOLIFT
BARBER SHOP

SHUTTLCRAFT

STAR TREK: "The Host" - 3/8/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Host"

PRONUNCIATION GUIDE

EOSINOPHILIA eh-yuh-sin-oh-FEE-lee-ah
KALIN TROSE kay-lin TROSE
KAREEL kah-REAL
LATHAL BINE lay-thl BINE
LEKA LAY-kuh
ODAN oh-DAHN
PELIAR ZEL peh-lee-ar ZEHL
SYMBIONT SIM-bee-nt

TRILL trill

STAR TREK: THE NEXT GENERATION
"The Host"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

travelling through space.

BEVERLY (V.O.)
Doctor Beverly Crusher, Personal Log, Stardate 44821.3. Began an analysis today of the respiratory problems being experienced by the populations on the two moons of Peliar Zel.
(beat)
Finally got an actual letter from Wesley... topped the class in exo-biology, but he's still struggling in Ancient Philosophies.
(beat)
And... there's... a new man in my life.

CUT TO:

2 CLOSE ON BEVERLY AND ODAN KISSING

A passionate kiss of some duration which, when they break, leaves them both flushed and breathing deeply.

They stare into one another's eyes for a brief instant, and then start as they hear a door opening.

3 INT. TURBOLIFT - WIDER SHOT

We now realize they are in a turbolift, the doors of which have opened to admit DATA, who greets them with delighted surprise. If he notices their flushed and rumpled condition, he gives no indication.

DATA
Ambassador Odan... Doctor Crusher... I was just on my way to see you.

3 CONTINUED:

Beverly tries to compose herself, resisting the impulse to smooth her hair and check her lipstick. Odan, on the other hand, seems perfectly comfortable.

BEVERLY
Hello, Data...

DATA
I have completed my study of the atmospheric variations which have occurred on the moons since the new technology was implemented.

ODAN
Thank you, Commander. That will be most helpful in my efforts to mediate the quarrel.

DATA

I could go over them with you now. It would not require more than two hours.

A brief, electric silence.

BEVERLY

We do appreciate it, Data... but the Ambassador and I have set aside this time... to analyze the incidence of lung disease among the moons' inhabitants.

DATA

Then it is perfect timing, Doctor -- what better occasion to integrate my results into your study?

Another silence, as Beverly and Odan exchange glances past Data's innocent eyes. Her message: "You get rid of him."

ODAN

Now that I think about it, Commander... you're absolutely right. Unfortunately, I'm not feeling well... perhaps Doctor Crusher could get you started, inputting your information... but I must I return to my quarters.

3 CONTINUED: (2)

BEVERLY
(picking it up)
Ambassador, are you still having those awful headaches? I'll bring you a hypospray to take care of it...

ODAN
(rubbing temples)
I would be most grateful...

The turbolift stops, and Beverly takes Data by the arm, steers him out of the turbolift.

4 INT. CORRIDOR (CONTINUOUS)

as Beverly and Data exit. She turns back to Odan.

BEVERLY
Put a cold cloth on your forehead and lie down, Ambassador. I'll be with you shortly.

And the turbolift doors shut on Odan, unable to resist an anticipatory smile. Beverly pulls Data down the corridor at a good clip.

BEVERLY
I'll set you up at the medical monitor, Data... it'll take you a while to input the figures, won't it?

DATA
(puzzled by the speed)
At least an hour... but I do not believe much time can be saved

from that estimate by exhibiting
such haste now...

BEVERLY
Data... there are times... when
every second does count.

And she propels him down the corridor, oblivious to
his perplexed expression.

5 INT. ODAN'S QUARTERS (OPTICAL)

Odan ENTERS and begins removing his shirt. He is a
handsome, strapping man with a well-defined
musculature. He moves toward the mirror, and places
his hand on his diaphragm.

A grapefruit-sized area on his mid-section begins to
change color... then it swells into a purplish,
green-veined lump. Odan takes a device from the
counter, aims it toward the bulbous protuberance, and
envelops it in a spray of light. The growth throbs
there for a moment, then begins to recede again.
Whatever it is, Odan has just fed it, and it is content
once more.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5A EXT. SPACE - THE ENTERPRISE (OPTICAL)

drops out of warp.

6 INT. ODAN'S QUARTERS

Beverly is donning her jacket, stops in front of the mirror to run her fingers through her hair. Odan puts on a robe and comes up to her, putting his arms around her from behind. In the background, the bed is discreetly rumpled.

ODAN
Somehow, I had an unnatural fear that Data was going to barge in and ask to discuss the peripheral effects of magnetospheric energy taps.

Beverly giggles and he kisses her hair.

BEVERLY
If I don't get back and look at his projections, he might come looking for me.

She pulls loose, but he turns her around, facing him, not letting go.

ODAN
When I first met the formidable Doctor Beverly... I thought to myself... "This woman is ice... through to her bones... "

He puts his face in her neck, murmuring.

ODAN
Who would have dreamed... that
instead of ice, there is fire...

Beverly closes her eyes, yielding to his soft nuzzling.

BEVERLY
I can't believe this has
happened... in just a week...

6 CONTINUED:

ODAN
(kissing her face)
Stay here... don't go...

Blood is coursing now, but Beverly manages to pull away slightly.

6 CONTINUED:

BEVERLY
Odan... are we... is this...
interfering? With your work on
the Peliar Zel problems?

ODAN
Fortunately I've done about as
much as I can until we get there.
(bending to her again)
Because I wouldn't be able to

keep my mind on work now...

BEVERLY
Odan... I have to get back...

ODAN
Promise me we'll be together tonight...

BEVERLY
I promise...

ODAN
Then go, Doctor Beverly...

She reaches out fingertips, touches his lips.

BEVERLY
It's just Beverly...

ODAN
Not just Beverly. It's Beverly's smile and her kindness, her beauty, within and without. So much more than just Beverly...

He takes her wrist, turns it and kisses it gently on the inside. Then --

PICARD'S COM VOICE
Picard to Ambassador Odan...

The two lovers jump guiltily apart. Odan reaches for his tunic, presses the com badge.

ODAN
Yes, Captain? This is Odan...

PICARD'S COM VOICE
The Federation representative from
Peliar Zel has come on board.
(MORE)

6 CONTINUED: (3)

PICARD'S COM VOICE (Cont'd)
Could you meet us in the
Observation Lounge?

ODAN
I'll be right there, Captain.

He and Beverly exchange smiles.

PICARD'S COM VOICE
And Ambassador... if you should
run into Doctor Crusher, would
you ask her to join us as well?

ODAN
By all means. If I run into her.

He turns smiling to her and, though feeling a little like a naughty child who's been found out, she smiles back.

7 INT. OBSERVATION LOUNGE - A BIT LATER (OPTICAL)

Picard is already there, standing with LEKA, a representative of the Federation planet Peliar Zel, RIKER, TROI, and Data. Beverly ENTERS, nods toward Picard, who nods back, expressionless. She moves

toward a seat next to Troi.

TROI
(sotto)
Where've you been?

BEVERLY
(likewise)
With a patient. Minor emergency.

Troi nods and then -- from the opposite door -- Odan walks in.

PICARD
Ambassador Odan, this is Governor Leka Trion, of Peliar Zel.

LEKA
Ambassador... thank you for coming.
(beat)
I knew your father.
(MORE)

7 CONTINUED:

LEKA (Cont'd)
His efforts helped keep our people at peace for several generations.

ODAN
I would hope to serve you as well as he.

Picard has gestured people to their seats; Odan finds himself next to Data, who leans to him and says, in an aside:

7 CONTINUED: (2)

DATA
I hope Doctor Crusher was able to help you with your headache.

ODAN
Thank you. Actually, she was.

A little flicker between Odan and Beverly.

PICARD
Governor Leka has intercepted us before we reached her planet in order to update us on the situation.

LEKA
It has grown progressively worse. The people on our moons have been in discord ever since they migrated from the planet five centuries ago. For us on the planet... it is like having two squabbling children. We try to help settle their arguments without taking sides... but this time, we are at a loss.

ODAN
I've been studying the information

you sent... If I understand correctly, the people of Alpha moon have found a way to tap directly into the magnetic field of your planet, and now rely exclusively on that energy source.

LEKA

Yes. But the Beta moon seems to be suffering some environmental damage as a result.

DATA

My design models suggest that Beta will begin to experience rising temperatures... erratic tide surges... and in general the beginnings of global warming.

7 CONTINUED: (3)

BEVERLY

The impact on the health of the Betan people is clear. There will be profound medical repercussions.

LEKA

Alpha is unwilling to lose their new-found energy source... Beta accuses them of intentionally courting genocide... our efforts to find a compromise have failed. And now --

(beat)
-- we've received intelligence that both sides are arming for war. If that happens... the people of my planet will begin to take sides... the outcome can only be disastrous.

PICARD
We will be in orbit around Peliar Zel within six hours. If you can arrange for the representatives of Alpha and Beta to be there, Ambassador Odan can beam directly to the planet.

Picard rises, indicating an end to the meeting.

ODAN
Excuse me, Captain... I would prefer to shuttle to the surface.

LEKA
I would not recommend it. There are many radical factions involved in this dispute. It would be difficult to guarantee your safety.

ODAN
(good-natured)
I'm sure I'm not the first who has expressed discomfort with the idea of molecular transport. Thank you, but I much prefer to keep myself intact. I'll shuttle down.

7 CONTINUED: (4)

PICARD
As you like.

The group files out.

8 ANGLE - TROI

quietly watching the room empty. Picard sees her, approaches, curious.

PICARD
Counselor... ?

TROI
It's Ambassador Odan... I continue to feel such... fluctuations... of emotion from him.

PICARD
(dryly)
Maybe it's just spring, Deanna...
(off her look)
Or perhaps these sensations are perfectly normal among the Trill.

TROI
It could be... we know so little about them...

She shakes her head as though to rid it of a nagging doubt.

TROI

But he seems a lovely person... very much a gentleman, don't you think?

PICARD

Yes. Quite.

Troi leaves and we stay on Picard.

9 INT. BARBER SHOP - LATER (OPTICAL)

Our blue barber works on N.D. crew in the background. Beverly reclines on a lounge, either hand draped in a bowl of translucent liquid. Her feet are bare, toes freshly painted, held apart by a special little drying rack.

9 CONTINUED:

A cloth of special astringent is folded across her eyes. Troi ENTERS, spies her, goes to an adjacent lounge. She speaks nonchalantly...

TROI

Is that the colgonite astringent you have on your eyes? I've never tried it...

Beverly starts a bit... lifts one corner of the cloth... sees Troi looking at her innocently. Beverly feels a little embarrassed to be found cosseting herself.

BEVERLY

Yes... I mean, I guess it is... someone just put it on me...

TROI
I never knew you even came in here...

BEVERLY
I don't. I mean, not usually...

TROI
But sometimes it feels good just to indulge yourself...

BEVERLY
I guess so...

TROI
Especially when you haven't done so for a while...

Beverly pulls the cloth off, gives her a look. Is there a double meaning here?

BEVERLY
What's that supposed to mean?

TROI
Beverly... you're in love.

Beverly is nonplussed. Is it that obvious?

BEVERLY
How... how did you know?

TROI
(gently)
I don't really think it's much of a secret.

BEVERLY
It isn't?

TROI
No. You've been -- glowing.

Beverly gives her a look, then, realizing Troi is absolutely right, she smiles... luxuriating in the feelings.

BEVERLY
"Glowing... " Well, yeah... that's just how I feel, Deanna...

She looks to Troi for approbation... but sees something else... a doubt, a misgiving...

BEVERLY
What... ?

TROI
Nothing --

BEVERLY
Yes, there is, I can tell. What is it?

TROI
Just... something I sense in Odan.

BEVERLY
What? What do you sense?

TROI
I'm not sure how to describe it...
and I'm not saying there's
anything wrong, it's just...
(beat)
Beverly... how well do you really
know him?

BEVERLY
I... I feel like I know him better
than anyone I've ever known...
but...

9 CONTINUED: (3)

She sits up, her overwhelming feelings now tapped, and pours out a litany of vacillation.

BEVERLY
Am I being foolish? I don't think
so... and yet... it's only been
a couple of weeks... Of course,
maybe that means it's just
infatuation... but I'm a grown
up, I know the difference between
love and infatuation...

Troi regards her with amused tolerance. She is happy that her friend is re-capturing some long dormant feelings. Surely that's more important than that nagging sense that Odan isn't what he seems...

BEVERLY
But one thing I'm sure of... is that I haven't felt like this in a long time...

TROI
And you like it...

Beverly looks at her, smiles.

BEVERLY
I like it.

And Troi returns the smile. Love covers many blemishes.

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a large planet; two moons are also in evidence.

11 INT. READY ROOM

Picard at his desk; the door Chimes.

PICARD
Come.

The doors open and Odan ENTERS.

ODAN
You wanted to see me?

11 CONTINUED:

PICARD
Yes, Ambassador. We've entered orbit... the shuttle will transport you to the surface in a few minutes.

11 CONTINUED: (2)

ODAN
I am ready, Captain.

PICARD
How will you proceed once you're there?

ODAN
I cannot answer that. I never know until I am into the situation... meet the people involved. I work very much by instinct, not by pre-arranged plan.

PICARD
It seems to work well for you.

ODAN
I do like to go into a situation as well informed as possible... and your staff has been quite helpful in briefing me on the problems involved here.
(beat)
Particularly Doctor Crusher.

PICARD
My staff is quite capable. I'm glad they've been useful.

ODAN
Your Doctor Beverly is an extraordinary person... both as a scientist... and as a woman.

Picard is becoming uncomfortable with the frank nature of this discussion.

PICARD
I'm sure that's true. Well... shall we make our way to the Shuttlebay?

ODAN
Captain... you know her better than I... do you have any idea how -- committed -- she is to remaining with Starfleet?

This catches Picard by surprise. Is Odan planning to take Beverly off the Enterprise?

11 CONTINUED: (3)

PICARD
I wouldn't presume to speak for her.

ODAN
Of course not. I just thought... you've known her for so long...

But before Picard can answer --

ENSIGN'S COM VOICE
Ensign Taggert to Captain
Picard...

PICARD
Yes, Ensign?

ENSIGN'S COM VOICE
The shuttle is ready to transport
the Ambassador.

PICARD
Very well.

ODAN
I can find my own way, Captain.
(beat)
I hope to bring good news when
I return.

And he is gone. Picard stares after him, discomfited
by this conversation.

12 INT. SHUTTLEBAY

Odan moves with Geordi toward the shuttle, where Riker
and Beverly wait. Odan carries a small case.

GEORDI
Commander Riker asked to pilot
you himself, Ambassador.

ODAN
I am honored.

But his eyes are on Beverly, and he goes to her, takes her aside from the others.

ODAN
I don't know when I'll be back...

12 CONTINUED:

BEVERLY
I know... have a safe trip.

He smiles warmly, puts his arms around her as though it were the most natural thing in the world, even with the crew nearby.

ODAN
I will stay safe, Doctor Beverly... I have good reason to return...

He opens his case, withdraws a rose... lovely and graceful.

ODAN
I have researched earth customs. This flower is given to express love.

BEVERLY
Yes, it is...

She takes the rose, touched by this romantic gesture. They smile at each other... he takes her wrist, turns it to the inside, and kisses it. Then he moves toward

the shuttle. Beverly sniffs the heady fragrance of the rose.

13 INT. BRIDGE

Picard, Data, Worf, SUPERNUMERARY at Conn.

DATA
Initiate shuttle pre-flight sequence.

RIKER'S COM VOICE
Pre-flight under way... counting to clearance...

There is a beat; then --

DATA
Shuttle has cleared the Bay door.

13 CONTINUED:

Beverly ENTERS from the turbolift, takes a seat to view the proceedings.

WORF
Commander Riker, you will be out of shield range in five seconds.

14 INT. SHUTTLECRAFT - INTERCUTTING (OPTICAL)

Riker piloting; Odan at his side.

RIKER
Acknowledged, Lieutenant. We'll

be entering the upper ionosphere in two minutes, twenty seconds.

WORF
Captain... an unidentified ship is emerging from the limb of the moon.

PICARD
Hail the vessel.

RIKER
I have visual contact. I don't recognize it.

Worf works his controls.

WORF
Sir, it claims to be an escort vessel from the Beta moon.

PICARD
There was no mention of an escort... request a security clearance code.

A beat as Work does so...

WORF
They do not answer, sir.

PICARD
Commander, stand by to return to the Shuttlebay.

14 CONTINUED:

WORF
Captain -- the escort ship is loading its phaser banks!

RIKER
Increasing power to the shields... coming about...

15
thru OMITTED
16

17 EXT. SPACE - THE SHUTTLE AND THE ESCORT (OPTICAL)

The shuttle banks to return to the Enterprise, but the strange ship unloads phasers. The shuttle takes a hit.

18 INT. SHUTTLE

The impact throws Odan from his seat; he strikes his head on the bulkhead and lands unconscious. Riker struggles to control the helm.

PICARD
Engage tractor beam. Number One -- report.

RIKER
We've lost the port thruster and both back-up stabilizers... I'm losing control...

PICARD
We're bringing you in.

19 EXT SPACE - SHUTTLE AND ESCORT SHIP (OPTICAL)

The tractor beam has locked on to the shuttle. The other ship has turned and is headed once more to the moon.

19A INT. SHUTTLE - INTERCUTTING

RIKER
Captain, the shuttle hull has been weakened. We're breaking up... you can't tow us. Better beam us directly on board...

19A CONTINUED:

Odan, on the floor, raises his head at this.

ODAN
(weak)
No... don't do it...

RIKER
I can't stabilize the shuttle...

ODAN
If you transport me, it will kill me... please...

Riker stares at him, swiftly weighing the elements.

PICARD
Number One... we're ready to beam you aboard.

RIKER
Belay that, Captain. I'm going to bring her in manually.
(beat)
Advise Doctor Crusher we have a medical emergency.

Beverly pales at this, realizing it could mean only one thing.

20 INT. SICKBAY

Beverly and NURSE OGAWA work over Odan's nearly lifeless body. He has a gash in his head and various contusions to the upper body.

BEVERLY
He's in shock... he's lost a lot of blood... but that doesn't account for these readings...

She passes the Tricorder over him again, disturbed by what she reads.

BEVERLY
Eosinophilia in the cerebrospinal fluid at forty-six percent.

20 CONTINUED:

NURSE OGAWA
Sedimentation rate is twenty-nine... but his lymphocytes are intact...

Beverly looks up at her.

BEVERLY
It's as though there's a parasite at work...

Odan stirs and groans; Beverly leans in to him.

BEVERLY
Odan... I have to do exploratory surgery. You may have a parasitic infection...

His hand reaches out and grasps her wrist.

ODAN
You must not.

BEVERLY
But... you won't survive...

Still holding her with one hand, Odan places the other over his diaphragm.

21 ANGLE - ON ODAN

as the purplish lump begins to rise. Beverly stares in stunned amazement.

BEVERLY
What is that... ?

ODAN
Beverly... that... is me...

BEVERLY

What... ?

ODAN

This body... is just a host. I am that parasite... and that is what must survive.

21 CONTINUED:

Beverly stares at him, then at the throbbing, green-veined thing on his chest. She is horrified.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 INT. SICKBAY

Beverly and Odan; the nurse has departed.

ODAN

It has always been this way... the Trill are a joined species... a host and a symbiont... and in this fashion we have survived for millenia...

BEVERLY

You're dying... what can I do?

ODAN

The host body is dying... You must contact the Trill quickly... tell them I need another host. They will send a replacement.

He holds her wrist tightly.

ODAN

I know it is hard to accept... but I beg you, Doctor Beverly... help me... this mission must be completed.

He grips her wrist and she smiles down at him, rocked by his revelation, but her love undiminished.

23 INT. OBSERVATION LOUNGE - LATER

Beverly, drained and exhausted, sits at the table with Picard, Riker, Troi, Geordi and Worf. She has been recounting the bizarre tale, and the others listen quietly in various states of contained amazement.

BEVERLY

Odan's host body died of the injuries just over an hour ago. But the symbiont being... Odan... is still alive.

Even for a staff used to unusual life forms, this is unique.

23 CONTINUED:

BEVERLY
Odan is the one who negotiated the last treaty. The man everyone thought was his father was just another host body.

RIKER
And the reason Odan refused the transporter...

BEVERLY
(acknowledging)
It would have damaged the symbiont.

23 CONTINUED: (2)

PICARD
(to the others)
We have contacted the Trill. Another host will arrive within forty hours.

BEVERLY
I've placed Odan in stasis. He can survive for an hour... maybe two... but not beyond that.

DATA
Is it possible I could serve as a temporary carrier?

BEVERLY

No, Data. The relationship requires a biological being.

There is a small silence.

PICARD
We are at a desperate impasse with the situation in the Peliar system. The attack on our shuttlecraft has inflamed the dispute.

TROI
Who was responsible, Captain?

PICARD
No one will admit anything. Each side accuses the other and threats are mounting. We need Odan...

RIKER
Doctor... could a human host carry him?

All eyes turn to him, realizing what he's suggesting.

23 CONTINUED: (3)

BEVERLY
I... believe so. From Odan's description of the process... it should be possible. But --

RIKER
(rising)

Then I volunteer.

BEVERLY
There's been no precedent for a human host. I couldn't guarantee what... what might happen.

PICARD
Would you be able to remove the symbiont when the new host arrives?

BEVERLY
In theory, yes. I just don't know what might happen to a human body in the process.

PICARD
Commander... the risk is too great.

RIKER
Weigh it against the prospect of war.

Picard hesitates, considering the options. Finally --

PICARD
It is your choice, Will.

23 CONTINUED: (4)

RIKER
Then let's get to it.

And he heads for the door.

24 INT. SICKBAY (OPTICAL)

Riker lies on a bio-bed with his shirt off. On a nearby table is a containment dome which holds the purplish blob that is Odan. Beverly plays a Tricorder over Riker.

BEVERLY

I've given you a local anesthetic... but you must be conscious while the implantation takes place. Drugs might damage the symbiont.

RIKER

I understand.

Beverly looks toward Nurse Ogawa.

BEVERLY

Laser scalpel.

Ogawa hands her the instrument and Beverly activates it, then bends toward Riker, making an incision in the navel. She completes the incision, then reaches for the glass container, lifts the domed lid, and takes the blob... Odan. She places it on the area in which she has made the incision.

25 CLOSE ON RIKER - INTERCUTTING (OPTICAL)

as he draws a deep breath. Ogawa sponges off his forehead.

BEVERLY

How are you feeling? Is there pain?

RIKER
No... just... strange sensations...

25 CONTINUED:

BEVERLY
(to Ogawa)
Vital signs?

NURSE OGAWA
Heart rate one hundred ten... blood pressure ninety over forty...

She exchanges a concerned glance with Beverly. Riker's teeth are clenched and he is drenched in perspiration.

BEVERLY
I can't close yet... the assimilation isn't complete...

NURSE OGAWA
Pulse one thirty... and climbing... E.E.G. erratic.

BEVERLY
He's going to start fibrillating. Two hundred milligrams metrazene...

Ogawa turns to an instrument cart.

BEVERLY

Will... hang on...

He draws a deep shuddering breath and goes unconscious. Ogawa hands Beverly the hypospray and she administers it.

BEVERLY

I'm closing...

She bends to Riker with a laser suture, repairs the incision.

NURSE OGAWA

(reading tricorder)

No change...

BEVERLY

The metrazene should have stabilized him... I'll give it ten seconds more before we go in again.

25 CONTINUED: (2)

There is an agonizing wait as Beverly finishes suturing. Then --

NURSE OGAWA

Blood pressure leveling off... I think he's stabilizing.

Bev now takes a tricorder and scans.

BEVERLY

That's better... signs are returning to normal.

Beverly strips off her gloves.

26 thru 27 OMITTED

28 ON RIKER'S CHEST

where the parasite is now completely assimilated. There is no indication of it whatsoever.

29 ANGLE - RIKER

as Beverly sponges off his forehead. He stirs, rolls his head... his eyes flicker a bit...

BEVERLY

Will... it's Beverly. Can you hear me?

Now his eyes are open, slightly glassy... then looking around the room... focusing on Beverly. A little smile.

RIKER

Hello...

29 CONTINUED:

BEVERLY

(smiling back)

You're going to be all right.
How do you feel?

Riker reaches out and holds her wrist.

RIKER
I am just fine... but you look
tired, Doctor Beverly.

Weakly, he turns her wrist to the inside and kisses it. Beverly stares at him... realizing that Odan is now very much alive -- in Riker's body.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Peliar Zel.

31 INT. BRIDGE (OPTICAL)

Riker stands with Picard before the viewscreen, addressing Governor Leka.

RIKER
I realize it will be disturbing,
Governor... but you must convince
the inhabitants of the moons that

I am Odan... I have his thoughts, his memories, his skills...

LEKA

They will perceive you as a Starfleet officer... perhaps with your own agenda...

RIKER

The man they knew as my father... the man who stands before them now... both are merely hosts. It is your task to help them understand.

LEKA

I will try. I cannot promise they will listen. They are more factionalized than ever, and listening is a skill which seems to have evaporated in the heat of argument.

31 CONTINUED:

RIKER

Speak softly, Governor. People who cannot hear an angry shout... will often strain to hear a whisper.

LEKA

(after a beat)

I will do what I can.

Riker nods and the screen returns to the starfield.

PICARD
Well done.

But suddenly Riker stumbles slightly. He reaches out to balance himself on Picard's shoulder.

RIKER
Sorry... a little dizzy...

PICARD
Mister Worf, take the Ambassador to his quarters.

RIKER
I'll be all right... just need to lie down a minute...

Worf is there, helping him out. Picard watches them go for a moment, then --

PICARD
Bridge to Crusher...

32 INT. SICKBAY - INTERCUTTING

BEVERLY
Yes, Captain?

PICARD
The Ambassador is not well.
Please see to him in his quarters.

She stands for a moment, as though unwilling to face what she might encounter. But --

BEVERLY
Right away, sir.

33 INT. ODAN'S QUARTERS - MINUTES LATER

Beverly scans Riker with a Tricorder. She is cool, professional, detached.

BEVERLY
I'm getting a slightly elevated white cell count... six-tenths of a degree of temperature...
(casts a glance toward him)
... nothing that indicates rejection.

RIKER
That's good...

BEVERLY
But you look awfully pale...

RIKER
Just a little weak... light-headed...

Beverly uses an instrument to peer into one of his eyes.

BEVERLY
Cerebral blood flow looks normal...

He reaches for her hand, puts it briefly in his.
Beverly becomes extremely uncomfortable, withdraws it, moves to pack her Tricorder.

33 CONTINUED:

BEVERLY
I'll leave you a metabolic booster... use it if the symptoms get worse...

33 CONTINUED:

RIKER
Beverly...

BEVERLY
Beyond that, I don't know what to do.
(beat)
This is... all new for me.

RIKER
For me as well.

She leaves the hypospray near him, snaps shut her medical carrier, and rises.

RIKER
Please don't go... we need to talk about this...

BEVERLY

I... don't know what to say...
where to begin...

RIKER
Nor do I... but I know that
silence will injure us...

Beverly looks at him. The shock and discomfort of this whole thing rise up in her.

BEVERLY
Maybe you should have thought
about that sooner. Maybe you
should have told me what you were.
It didn't bother you to stay
silent yesterday...

Riker shrugs in honest puzzlement.

RIKER
But... it never occurred to me.
This is what I am... did you tell
me you are only a single being?
Of course not... it is normal
for you...

And of course, that's reasonable. Her anger has no place to go.

33 CONTINUED: (3)

BEVERLY
I don't know how to handle this...
I just... don't know who you
are...

RIKER
(sadly)
I understand... but whoever I seem to be... I am Odan... the man who loved you... and that has not changed. I still love you. I can't help that.

Anguished, she turns away from him.

RIKER
But if that causes you pain... I will suppress it. I will keep my distance, Doctor Beverly. I would never hurt you.

She turns, looks into his eyes, also searching. Who is in there... is it the man she loved so desperately? She can't tell. Without a word, she turns and EXITS. Riker stares after her, in pain both physically and psychically.

34 INT. DATA'S QUARTERS - LATER

Worf, Geordi, and Data play poker. Data deals.

DATA
Five card draw. Ante up.

The door CHIMES and Riker ENTERS the room. Geordi and Worf look happy to see him.

GEORDI
Commander -- come on in...

DATA

Geordi... I believe the correct
term now would be "Ambassador."

Riker smiles wanly.

34 CONTINUED:

RIKER
You can call me anything you like.
I know this must be difficult for
you.
(beat)
May I join you?

GEORDI
(too quickly)
Sure! Sit down... right here...

WORF
We are pleased you're here.

Their eagerness sounds a false note. This is an
unusual situation for everyone. Riker sits and picks
up the deck.

DATA
Are you familiar with this game,
Ambassador?

RIKER
No.

He shuffles and ruffs the cards with ease.

RIKER

But... I seem to have done this before...

He begins dealing. With his guileless honesty, Data gets right to the point.

DATA
Ambassador, what is the precise nature of the symbiotic joining? Are you Odan? Or Commander Riker? Or a combination of both?

RIKER
I wish I could give you an answer as simple as the question. Ordinarily, the host body has no personality. This time... is different somehow.

He looks down as he deals out the cards -- which he does effortlessly and faultlessly.

34 CONTINUED: (2)

RIKER
I've never done this... and yet I know how.

He looks up to see them all looking at him.

RIKER
And something compelled me to come here tonight... though I didn't consciously know what would await me. It is as though... Will Riker

is here with me... I have never
felt that with other hosts.

The others regard him with a measure of discomfort. It is weird... seeing the Riker who is so familiar to them... but hearing someone else discuss him as though he weren't there.

GEORDI
(rhetorical)
I guess the question is... will
the Commander be alright... when
he comes back?

A dampening thought. Riker looks around the table... realizes his presence makes them uneasy.

34 CONTINUED: (3)

RIKER
Gentlemen... I am making you
uncomfortable. Please... continue
without me.

He EXITS, and no one argues with his going.

35 INT. TEN FORWARD

Beverly sits by herself at a table in the corner. She gazes out at the brilliant star field, lost in thought. Someone approaches the table; she senses, rather than sees it, and looks up. Troi stands there.

TROI
May I join you?

Wordlessly, Beverly gestures to a seat, and Troi slides in. For a moment the two stare out at the brilliant mosaic.

BEVERLY
(finally)
The first man I ever loved unconditionally... was named Stefan.

She turns her chair around, plays with her teacup.

BEVERLY
He was a soccer player... I would watch him race down the field and I thought my heart would stop because he was so beautiful...

She stirs her darkening tea.

BEVERLY
We married and had three children... twin boys, Andrew and Alex, and then a girl, Jennifer... Stefan became a famous artist and created huge, breathtaking metal sculptures... I kept house and made the world easy for him... and he came to adore me as much as I worshipped him...

35 CONTINUED:

She looks up to see Troi's eyes on her.

BEVERLY

At least in my daydreams. Stefan was eleven... and I was eight. He never even knew I existed.

A sad little smile from Troi, an unspoken moment between them... When Beverly speaks, it is from utter vulnerability.

BEVERLY

Deanna... I loved Odan. I'm sure of that... I had no doubts, no fears...

(beat)

... and now... I don't know what it was I loved. His eyes... his hands, his mouth... his body? They're gone. If that was all it was, I should mourn him and go on...

She hesitates, working the whole strange thing over in her mind.

BEVERLY

But there was so much more... I felt completely free with him... unguarded... at ease with myself... There were so many things that made him special to me. Where are they? Are they still here... alive in Will Riker? I look at Will and I see someone I've known for years... a kind of brother. But... inside... is it really Odan... ?

She looks imploringly at Troi, a raw wound.

BEVERLY
Help me, Deanna... please...

Troi feels overwhelmed. She wants to comfort her friend... but this whole situation is beyond anyone's experience.

35 CONTINUED: (2)

TROI
What... what do your feelings tell you?

BEVERLY
I feel the pull... it's powerful...

In her frustration, her anguish, she grasps for anything that might have spared her this pain.

BEVERLY
I wish he'd never come on this ship... I was happy tending patients and doing my research...

TROI
Don't wish that, Beverly... you can never be open to love if you won't risk pain...

BEVERLY
I don't care... I'd give anything

not to feel the way I do now...
there's no happiness that's worth
this...

She looks up as though she's heard an unseen voice and sees --

36 RIKER

entering Ten-Forward, looking around, moving toward a table.

37 BACK TO TROI AND BEVERLY

Beverly is pale.

BEVERLY
He's here. He just walked in.

Troi does not turn around. She looks right at Beverly.

TROI
Look at him.

37 CONTINUED:

BEVERLY
I don't want to look at him...
Talk to me Deanna, please... keep
talking.

Troi looks at her for a brief moment, leans in, takes Beverly's hands.

TROI

The first man I ever loved... was my father. He was strong and tall... he carried me when the ground was muddy... he chased away the monsters who hid under my bed at night... he sang to me and he kept me safe. And then he went away.

A pause, then...

TROI

What I wouldn't give to hear his songs again... to feel his arms protect me. I never will. But I can still feel his warmth, his love... as though he were here with me.

(Beverly acknowledges)

Beverly, if you can feel those things from the man we know as Will Riker, accept them, accept the love.

Beverly looks at her... feels the strength and affection in her grip. Slowly, she turns her head... like a homing device, it finds Riker...

38 RIKER - HER POV

His eyes are on her, his gaze burning into her. Odan's eyes.

39 BEVERLY

feels the pull as though there were a steel cord between them.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Peliar Zel.

PICARD (V.O.)
Captain's Log, Stardate 44823.8. Representative of the moons of Peliar Zel have agreed to come on board to meet the new Ambassador Odan.

41 INT. OBSERVATION LOUNGE

Picard, Beverly, and Riker. Riker doesn't look good... weak, pale, and shaky. Beverly scans him with a Tricorder.

BEVERLY
White count is elevated... it's higher every time I read it...
(beat)
Are you in pain?

RIKER
(lying)

Not much...

PICARD
Ambassador... I can stall the representatives...

RIKER
No. They would consider it deception. I must meet them.

PICARD
Surely... to present yourself in this condition... will not help our cause.

RIKER
I promise you, Captain... they will not know I am ill.

At that moment the doors open and Worf ENTERS.

41 CONTINUED:

WORF
Captain... the emissaries.

Leka ENTERS, followed by two representatives of the Peliar moons.

LEKA
May I present Kalin Trose, of Alpha moon... and Lathal Bine, of Beta moon.

KALIN TROSE

Thank you for receiving us, Captain.

LATHAL BINE

Is this Ambassador Odan?

He moves toward Riker, looking him up and down, inspecting him. Riker has pulled it together, looks a little pallid but otherwise all right.

RIKER

Lathal Bine... It was your aunt who represented Beta thirty years ago...

LATHAL BINE

That is correct.

RIKER

A formidable woman. I had the utmost respect for her.

Riker gestures everyone into seats. The two representatives sit opposite him, scrutinizing him carefully.

KALIN TROSE

And who was it who spoke for Alpha... so long ago... ?

Riker smiles at him, easy-going and comfortable.

RIKER

It was you, of course, Kalin Trose. Then you were a young man, bristling with passion and zeal...

(MORE)

41 CONTINUED: (2)

RIKER (Cont'd)
But wise enough to see that your people needed peace to ensure their future...

The two of them look at Riker... surprised by his thorough knowledge of them... but still wary.

KALIN TROSE
And... how did you manage to achieve a compromise... between that young man and the iron-willed woman of Beta moon?

A smile from Riker.

RIKER
They agreed to trade places for a week... understand each other's situation with more informed eyes... after that -- an agreement came swiftly.

KALIN TROSE
Nothing you have said is beyond what a school child could learn from a history book.

RIKER
But it's not commonly known... that during those negotiations... Kalin Trose, you quelled a plot

by radicals on your moon to
assasinate the Beta delegation.

KALIN TROSE
It... is true.

There is a pause as the representatives digest this.

LATHAL BINE
Perhaps he was wiser in his youth
than he is now. Odan -- you must
convince him to stop --

Riker holds up a hand, stopping him.

RIKER
Do you accept me? Will you allow
me to work with you?

41 CONTINUED: (3)

There is a hesitation. The representatives look from
one to the other. Silence. Then --

LATHAL BINE
Yes. The people of Beta moon
accept you.

RIKER
And Alpha moon?

Kalin Trose stares at him, unresponding. Finally --

KALIN TROSE
I will consider it. But I must

consult others.

LATHAL BINE
This is a typical tactic... he is an obstructionist, you can see that --

RIKER
Kalin Trose, you may confer with your people. But we must have your answer within eight hours.

The three Peliar aliens rise.

KALIN TROSE
You shall have it.

41 CONTINUED: (4)

They head for the door, Leka the last out. Before she leaves, she turns and smiles at Riker; she is encouraged. The doors close. Riker sinks into his chair, hands clenching the table. The others hurry to him. He looks up, finds Beverly, his eyes frantic with pain.

RIKER
Beverly... help me...

42 INT. SICKBAY - LATER

Riker lies on a bio-bed, groggy. Beverly completes a final test, and then moves off to the side, out of ear-shot, where Picard is waiting.

BEVERLY
All his vital functions are overworked. His immune system is under attack. I can only guess that he's going through classic rejection syndrome.

PICARD
Is there any treatment you can give him?

BEVERLY
I can administer an immunosuppressant. It would help with the symptoms... but it wouldn't correct the underlying cause. He's carrying a foreign organism in his body.

She runs a hand through her hair, tired and frustrated.

BEVERLY
I don't know what to do... medical school didn't exactly prepare me for a situation like this...

PICARD
You're doing all you can...

Beverly gives him a look, a rueful laugh.

42 CONTINUED:

BEVERLY
Thank you. I wish that were more

comforting.

She takes a breath, shrugs off anguish.

BEVERLY
Don't worry about me, Captain. I'm fine.

They lock eyes for a moment, each acknowledging the lie. Picard turns to Riker.

PICARD
Ambassador... when you feel up to it, please join me in my Ready Room.

He EXITS. Beverly goes to Riker, takes a hypospray from an instrument table.

BEVERLY
I'm giving you something that should help you feel better. At least temporarily.

Beverly administers the injection. Riker takes a few deep breaths... seems to relax... the pain goes from his eyes as he gets relief.

RIKER
The pain is gone... thank you...

Then he takes her wrist, holds it firmly. Beverly feels a wave of heat rising in her.

BEVERLY
Please... don't...

RIKER
Let me touch you... just for a moment...

For a brief moment, she allows herself to yield to the feelings. She reaches out... touches his face... caresses his cheek... starts to bend to him...

But she stops herself. This isn't right... Riker is like her brother...

42 CONTINUED: (2)

BEVERLY
No... please...

Never taking his eyes off Beverly, still holding her wrist, he sits up. Then, forcing himself, he releases her.

43 INT. READY ROOM - A LITTLE LATER

Riker with Picard.

PICARD
It was a fast decision, which we must take as positive. The Alphan representative has agreed... somewhat dubiously... to let you mediate the dispute.

RIKER
I was sure they would. They are reasonable people... just trapped in their own anger.

PICARD
I have no doubt, however, that they will bolt if anything goes wrong in your discussions.

RIKER
(grinning)
Then it's up to me to make sure nothing goes wrong.

Picard looks at him curiously; Riker is puzzled.

RIKER
Have I said something wrong... ?

PICARD
No... it's just... for a moment... you sounded more like Will Riker.

There is a brief, uncomfortable moment. Then Picard goes on briskly.

PICARD
We have received word that your new host will arrive in eighteen hours. Will you be all right until then?

43 CONTINUED:

RIKER
The medication which Doctor Beverly gave me has helped. I

will find a way to keep going.

Picard hears the quaint phrasing of Odan's reference to Beverly... it still makes him uneasy. They eye each other.

RIKER
It is an awkward situation for her. As you can imagine.

PICARD
Yes. Yes, I certainly can.
(beat)
And for you as well.

Riker looks at him sadly.

RIKER
My life has been spent... trying to help others find solutions to insoluble problems. And now... I am confronted with one of my own for which there is truly no answer.

Whether for Beverly, for Riker, or for the thoughtful, sensitive being who speaks through Riker's mouth -- Picard feels profound sorrow.

44 INT. BEVERLY'S QUARTERS - THAT NIGHT (OPTICAL)

Beverly ENTERS, weary from the day's anxieties, wanting to unwind. She stretches her arms as she walks across the room, then drops her neck and rolls her head. She goes to the replicator.

BEVERLY

Lemon tea...

The replicator provides the tea and Beverly takes it, sipping as she moves to a comfortable chair. She sits. On the end table by the chair is the single rose that Odan gave her before taking the ill-fated shuttle. She regards it for a moment, then bends to inhale the still-heady aroma.

45 INT. ODAN'S QUARTERS - INTERCUTTING

Riker paces, agitated.

RIKER
Computer... location of Doctor Beverly Crusher.

COMPUTER VOICE
Doctor Crusher is in her quarters.

He starts toward the door, then flops down on a chair, staring at nothing.

46 INT. BEVERLY'S QUARTERS - INTERCUTTING

Beverly holds the rose in her hands, staring at it, as though in that way she could somehow leap back in time to that day when she was so happy... when all the universe was contained in Odan's eyes... She looks up... as though hearing something -- someone -- calling out to her...

47 INT. ODAN'S QUARTERS

Riker is up, pacing, unable to sit still. He goes to the computer monitor, flips it on, stares at it, switches it off again. He goes to his replicator.

RIKER
Can you make balso tonic?

COMPUTER VOICE
There is no formula on record. Please supply a molecular structure.

RIKER
Never mind.

Riker looks toward the door... takes a step toward it... stops, turns back. He is in an anguish of tension and indecision.

Suddenly, the door CHIMES.

Riker whirls as though struck. He stares at the door. It CHIMES again.

RIKER
Come in...

47 CONTINUED:

The door opens and Beverly is there. They look at each other for a second, and then she ENTERS the room. The Rubicon is crossed. During the next, their eyes are never off each other.

BEVERLY

I thought... I should see how you're doing. If you needed another hypospray...

RIKER

I don't think so... the symptoms have not returned...

BEVERLY

Ah. Well... that's good.

RIKER

Yes.

They take one more step toward each other.

BEVERLY

Tomorrow is an important day. Do you feel -- ready for it?

RIKER

I think so. I have been preparing.

BEVERLY

That's good.

RIKER

Yes.

One more step.

BEVERLY

I'll check your vital signs in the morning... before the representatives get here.

They are very close now... the atmosphere between them is as charged as an electrical storm... their eyes are locked on each other.

RIKER
They must not know I'm taking medication...

47 CONTINUED: (2)

BEVERLY
You could arrange to take a series of breaks...

RIKER
That's good...

BEVERLY
Yes...

There is silence, waiting to be filled, but nothing more to say. No more small talk. Beverly is all but trembling... she must take one more step, just one, toward him...

RIKER
Beverly... I want you...

She takes a breath, as though there is suddenly not enough oxygen in the room...

RIKER
If you are going to leave... you must go now...

One last beat... but she knows the answer.

BEVERLY
I'm not leaving.

And she flows into his arms. Their lips meet, and it is as natural, as inevitable, as breathing. For the moment she can't remember why she ever resisted.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit.

PICARD (V.O.)
Captain's log, Stardate 44824.4. The representatives of Peliar Zel and its two moons are ready to transport on board. We have learned that they each have troops massed and are ready for combat if this final effort at peace is not successful.

49 INT. READY ROOM

Picard, Riker, and Beverly. She is scanning Riker with

a Tricorder; he looks weak -- pale and clammy.

BEVERLY
White count is back up... temperature elevated... the effects of the medication are wearing off faster every time.
(reaches for her bag)
I'll administer one now... and hope it holds for an hour or two...

But Riker stops her arm.

RIKER
No... no more.

Beverly looks at him, puzzled.

PICARD
Ambassador... it's clear you're in pain. You can't get through the next hours without help --

RIKER
I must.

He looks from one to the other.

49 CONTINUED:

BEVERLY
Are the injections damaging the host body... Riker's body?

RIKER

Yes. I cannot put him at further risk.

Beverly stares at him, helpless, torn... what is the right thing to do? Medical ethics never tackled this problem...

BEVERLY

But how can you function? Conduct the meeting?

He looks at her, gives a wan smile.

RIKER

I'll manage.

The look between them carries many messages... and Picard is witness to them. There is an intimacy that has never existed between these two before. He turns away, feeling somehow an intruder.

PICARD

We will respect your wishes.

RIKER

Further... I will conduct the mediation today... but at the end of today, regardless of the outcome... I must be removed from Riker's body. Even if the new host has not yet arrived.

Beverly is stunned by this.

BEVERLY

But... you wouldn't survive...

RIKER
Riker will not survive unless I am removed. He has given enough...

BEVERLY
Odan...

RIKER
Your word.

49 CONTINUED: (3)

A pause. Beverly looks to Picard. He holds her look for a moment, and then nods. Beverly turns back to Riker.

BEVERLY
Very well.

WORF'S COM VOICE
Worf to Captain Picard...

PICARD
Yes, Mister Worf?

WORF'S COM VOICE
The representatives have arrived. I will escort them to the Observation Lounge.

PICARD
Thank you.

Picard turns to Riker, who rises. Taking a breath and standing tall, he starts for the door. He passes Beverly, stops... looks into her eyes... touches her cheek... and EXITS. Beverly looks after him, then turns to find Picard's eyes on her. A little embarrassed, she becomes brisk and professional, closes up her medical case.

BEVERLY

I'll stand by with the medication, just in case. The pain may become so intense --

PICARD

Beverly...

The tone of his voice, not at all that of her Captain, makes her look up at him instantly.

PICARD

Whatever else I have been to you... I am your friend. I cannot imagine what you are going through... but it must be a kind of hell. I want you to know... I am here... to help you... in any way I can.

49 CONTINUED: (4)

This unexpected gesture pulls the aplomb right from under Beverly. She sinks onto a chair, head bowed, unanticipated tears welling in her eyes.

BEVERLY

Jean-Luc...

He comes to her, puts his hand on her shoulder. She places her hand on his, and they remain there for a moment, two old friends, sharing strength and pain.

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Peliar Zel.

51 INT. BRIDGE - LATER

Picard, Beverly, Data, Worf, SUPERNUMERARIES as needed. Beverly is a nervous wreck, trying to maintain control. Picard covers better, but is as anxious.

PICARD
Computer, what time is it?

COMPUTER VOICE
Fifteen thirty five hours.

BEVERLY
They've been in there almost six hours...

WORF
Captain... a message from the ship carrying the Trill host...

Beverly turns to him, eager.

51 CONTINUED:

BEVERLY

Are they here?

WORF

No. They are experiencing difficulty. They do not anticipate their arrival for another nine hours.

Beverly goes pale.

BEVERLY

Nine hours...

The door to the Observation Lounge opens, bringing both of them to their feet. Riker steps through the door and it shuts behind him. Beverly is on her way to him.

PICARD

Ambassador...

RIKER

It was worth it...

He staggers, then collapses. Beverly is right there, scanning him.

RIKER

They will not go to war...

And he passes out. Beverly looks terrified by what she sees on the Tricorder.

PICARD

Mister Worf, make sure the representatives are safely transported off the ship.

(to Conn)

Ensign, set a course to intercept the Trill ship. Prepare to go to warp nine.

DATA

Sir, it could take more than two hours to reach the vessel.

Picard looks down at Beverly, working over Riker.

51 CONTINUED: (2)

BEVERLY

I have no choice... I gave my word. I have to remove him. Let's hope we reach the new host in time.

51A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

52 INT. SICKBAY - LATER

Picard ENTERS, sees Beverly moving away from Riker's bed. She looks exhausted -- ashen and drawn.

BEVERLY

Will is all right. His vital signs have stabilized... he's sleeping now.

PICARD

And... how is Odan?

BEVERLY
I have placed him in stasis. He's fine for the moment.

Picard nods, assimilating all this.

PICARD
You need some rest, Doctor.

BEVERLY
No. If Odan is to survive, he must be implanted in the host as soon as he arrives. I'll wait here.

PICARD
It will be some time yet.

BEVERLY
I know.

He hesitates a second, then yields to her wishes, turns and EXITS. Beverly moves to a stool, next to a domed container, and sits like a sentinel next to the strange, throbbing mass that is Odan.

CUT TO:

53 WIDE SHOT OF DARKENED SICKBAY

where Beverly dozes, head against the wall, near Odan. Worf ENTERS.

WORF
Doctor...

Beverly comes awake, stands quickly, getting her bearings.

53 CONTINUED:

BEVERLY
Is the Trill host here?

WORF
Yes.

BEVERLY
Thank goodness... bring him in.

She takes no notice of Worf's reaction to this, and begins readying a bio-bed for the host.

WORF (O.C.)
Doctor...

Beverly looks up, smiling... the smile freezes on her face in a moment of astonishment as she sees --

54 KAREEL - HER POV

Standing with Worf at the door is a beautiful young woman. She smiles... a strange, blank smile, empty of personality.

KAREEL
I am Kareel. I am to become host to Odan.

55 INT. BEVERLY'S OFFICE - LATER

Beverly sits dictating.

BEVERLY
... the operation to implant Odan into the new host was completed at nineteen hundred hours and appears to have been successful. There have been no difficulties with assimilation...

55A KAREEL

appears in the doorway. The woman is subtly transformed. She is still sinewy and beautiful... but there is spark to her eyes and dignity in her bearing.

KAREEL
Doctor Beverly...

55B ANGLE - BEVERLY

Beverly turns off the dictation device, turns, sees not an empty shell, but a woman of substance and feeling.

KAREEL
Could we talk for a moment?

Beverly nods wordlessly and Kareel ENTERS, sits, looks at her with sad, understanding eyes.

BEVERLY
You should be sleeping. You need rest.

KAREEL
I've never felt better.
(a gentle smile)
Except once or twice...

This reminder is uncomfortable for Beverly, who looks down at her desk.

KAREEL
My poor Beverly... this has been so hard for you...

Her voice is throaty, rich... as warm as velvet...

KAREEL
I want to thank you... for your caring... for standing by me...

BEVERLY
I congratulate you. You averted a war that would have cost many lives...

KAREEL
Yes. It seems... everything has turned out for the best.

Beverly gives her a glance... their eyes lock. An unspoken question...

KAREEL
And yes... I am still Odan... and I still love you. I cannot imagine that ever changing.

Beverly doesn't answer. What is she to answer? She

feels drained, exhausted... it's all been too much, too fast.

55B CONTINUED:

BEVERLY
I'm glad you're all right.

A silence... disappointment in Kareel's beautiful eyes.

KAREEL
Is there to be nothing more?

Beverly runs her hand through her hair, exhausted.

BEVERLY
Perhaps it is a human failing... but we are not accustomed to these kinds of changes. I can't... keep up. How long will you have this host? What would the next one be? I couldn't live with that kind of uncertainty...

Kareel looks at her with sorrow.

BEVERLY
Perhaps... someday... our ability to love will not be so limited.

KAREEL
I understand.

Kareel rises and starts for the door.

BEVERLY

Odan...

Kareel turns back.

BEVERLY

I do love you... please remember that.

Kareel's smile is full of sadness and longing... and love. She goes to Beverly, takes her wrist.

KAREEL

I will never forget you.

And she kisses the inside of Beverly's wrist.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Trill ship part company.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Mind's Eye"

#40274-198

Teleplay by
Rene Echevarria

Directed by
David Livingston

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FINAL DRAFT

MARCH 18, 1991

STAR TREK: THE NEXT GENERATION
"The Mind's Eye"

CAST

PICARD	Romulans
RIKER	TAIBAK
DATA	UNSEEN WOMAN
BEVERLY	
TROI	Klingons
GEORDI	AMBASSADOR KELL
WORF	GOVERNOR VAGH
O'BRIEN	

Non-Speaking
COMPUTER VOICE TWO ROMULAN GUARDS
TWO KLINGON GUARDS
Non-Speaking
GEORDI'S DOUBLE
O'BRIEN'S FRIENDS
A SHUTTLE TECH
FORENSICS TEAM
N.D. TRANSPORTER CHIEF
SUPERNUMERARIES

STAR TREK: "The Mind's Eye" - 3/19/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Mind's Eye"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM SHUTTLECRAFT
OBSERVATION LOUNGE
TEN FORWARD ROMULAN SHIP
TURBOLIFT
CORRIDORS KLINGON SHIPS
MAIN ENGINEERING
TRANSPORTER ROOM KRIOS CAPITAL CITY
CARGO BAY
SHUTTLEBAY
GEORDI'S QUARTERS
KELL'S QUARTERS

SHUTTLECRAFT

ROMULAN SHIP

PROCEDURE ROOM

GOVERNOR VAGH'S OFFICE

STAR TREK: THE NEXT GENERATION
"The Mind's Eye"

PRONUNCIATION GUIDE

ACTINIDES	ACT-in-ides
DURAS	DYUR-ahs
IKALIAN	ih-KAY-lee-n
KRIOS	KREE-ohs
RISA	RYE-sa
TAIBAK	tie-BACK
TELDARIAN	tell-DARE-ee-n
VAGH	VAHG

KLINGON WORDS & PHRASES

Fe'I Kina sal B'aka	fel-KIN-ah SAL-baka
Gurt'ank te'la	gur-TANK tel-AH
K'adlo	kad-LOW
Q'ac Ken ta'vak	khak KAN ta-VOK
Qapla'	khap-LA
Qu'vath guy'cha b'aka	coo-VATH GUY-cha ba-KA
tah-keck	ta-KEK

STAR TREK: THE NEXT GENERATION
"The Mind's Eye"
TEASER

FADE IN:

1 EXT. SPACE (OPTICAL)

as an Enterprise shuttlecraft moves across the frame:

GEORDI (V.O.)
Personal log, Chief Engineer Geordi La Forge, Stardate 44885.5. I am en route to Risa to attend an artificial intelligence seminar. Captain Picard has ordered me to arrive a few days early to have some fun and relax... I intend to follow his orders to the very best of my ability.

2 INT. SHUTTLECRAFT (OPTICAL)

Close on La Forge sipping a glass of fruit punch through a straw... and listening to music...

GEORDI
How about some different music, Computer... something with a... Latin beat...

Mariachi music blares from the computer...

GEORDI
No... no, a gentle Latin beat... a spanish guitar maybe...

Spanish guitar with a gentle rhythm on the speaker...

GEORDI
Perfect...

He stretches, takes a deep breath, smiles into a relaxation...

GEORDI
What's the weather like on Risa?

2 CONTINUED:

COMPUTER VOICE
Risa is climate controlled for optimum tourist comfort...

GEORDI
Is that right... how long before we get there?

COMPUTER VOICE
Arrival at Risa is scheduled for oh-nine thirty-two hours...

GEORDI
Three more hours...

Taps his fingers impatiently...

GEORDI
How about a game, computer...

COMPUTER VOICE
Please restate request.

GEORDI
Something to pass the time, you know... a diversion...

COMPUTER VOICE
Select either visual interactive
or verbal interactive...

GEORDI
Ah, verbal...

COMPUTER VOICE
You have twenty seconds to respond
to each question. Level of
difficulty will increase as you
progress... proceed when ready...

GEORDI
Begin...

COMPUTER VOICE
List the resonances of the subquantum
states associated with
transitional relativity...

GEORDI
That's easy --

2 CONTINUED: (2)

COMPUTER VOICE
In alphabetical order.

This is an unexpected twist and Geordi's face shows it.

GEORDI
(haltingly)
Asymmetrical... inverted...

phased... stable...

COMPUTER VOICE
Your time has expired.

Geordi frowns in frustration...

COMPUTER VOICE
The fifth resonance is...

GEORDI & COMPUTER
...universal...

GEORDI
... yeah, I know. Okay, let me
try another one...

2A ANOTHER ANGLE (OPTICAL)

COMPUTER VOICE
List the field patterns associated
with warp modulation... in order
of decreasing energy...

Suddenly ROMULAN WARBIRD UNCLOAKS in the window behind him... so close that it fills the frame.

GEORDI
Ah... the aft nacelle
associative... the forward saucer
associative...

As Geordi turns to put his drink down... he sees the Warbird... moves to the panel, starts pushing things...

2A CONTINUED:

GEORDI
Computer -- sequence zero one zero. Maximum power to shields. And kill the music...

The music stops. Geordi hits various controls on the console, tries to call for help:

GEORDI
Shuttle Seven to Enterprise. I've encountered a Romulan Warbird. Coordinates are three...

He breaks off as static fills subspace. Geordi punches more controls, trying to break through the Romulans' jamming.

GEORDI
Come in Risa Control... anybody...

COMPUTER VOICE
Warning... shield failure...

Geordi barely has time to react before he DEMATERIALIZES in a ROMULAN TRANSPORTER EFFECT.

3 EXT. SPACE (OPTICAL)

The Romulan ship hangs ominously above the shuttle...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at warp speed.

PICARD (V.O.)
Captain's Log, Stardate 44891.6. The Enterprise has been ordered to accompany a special emissary from the Klingon High Council to the Kriosian System where one of their colonies is fighting for independence.

5 INT. READY ROOM (OPTICAL)

PICARD and RIKER are listening to the Klingon Ambassador, KELL.

KELL
There was a time when the Empire would crush a rebellion. Today... it is tolerated.
(beat)
We have enough problems on the home planet. We do not wish to divert resources to this trivial war.

PICARD
You are prepared to grant them independence?

KELL
(shrugging it off)
Perhaps. But we will conquer them again later if we wish to.

5 CONTINUED:

PICARD
If I may ask, Ambassador, what has this to do with us?

Kell fixes his eyes on Picard.

KELL
The Governor of Krios has charged that the Federation is secretly aiding the rebels.

Picard and Riker exchange a look.

RIKER
Does he have evidence?

KELL
The Council has sent me to examine his evidence. It was my decision, Captain Picard, to ask you to accompany me. You are respected by many on the council.

PICARD
(thank-you)
K'adlo. I have been pleased to

offer occasional assistance to
the Klingon people in the past.

KELL
Your modesty is human, Captain,
but I will excuse it.

PICARD
I can assure you, Ambassador, the
Federation would never interfere
with the Empire's internal
affairs.

KELL
Let us hope not. Such
interference would call into
question the very basis of our
alliance.

5 CONTINUED: (2)

The stakes are clear.

RIKER
Captain, we'll be in a war zone...

PICARD
Agreed. Ambassador, I will ask
our chief security officer,
Lieutenant Worf, to report to you
for a full...

KELL
Captain... Worf's discommendation
makes it very awkward. If I

could work with another of your security officers...

PICARD
(firm)
Mister Worf is my security chief and my tactical officer. This matter clearly falls within his jurisdiction.

KELL
(after a long beat)
As you wish.

6 EXT. SPACE (OPTICAL)

The Romulan Warbird is using a tractor beam to pull the shuttle.

7 INT. THE ROMULAN SHIP

TWO GUARDS usher Geordi into a starkly lit chamber. At one end of the room is a chair very much like a dental chair. Various machines are positioned around it, ready to be moved into place when needed.

A bank of bright lights shine down onto the chair from the other end of the room. Behind the lights we can barely make out several shadowy figures. One of them might be A WOMAN, but it's hard to be sure. Another indistinct figure, a high ranking Romulan officer named TAIBAK, speaks to Geordi:

7 CONTINUED:

TAIBAK
Welcome, Mister La Forge. We've waited a long time to meet you.

GEORDI
I can tell you've gone to a lot of trouble.

Taibak approaches Geordi and looks him over... it is important to note he is not sinister, but a scientist and Geordi is a test subject. Taibak has no delight in making Geordi go through what he's about to go through, it's just a job. He is quite casual about it, though a certain pride in his work may peek through.

TAIBAK
Indeed we have. You are going to be of great help to us.

GEORDI
Don't count on it.

Taibak motions to the guards, who lead Geordi off toward the chair.

Then Taibak motions to someone else, and a BLACK HUMAN in a Starfleet uniform steps out from behind the lights. The man puts on a fake VISOR just like Geordi's. Taibak walks around the man, studying him, then nods with satisfaction.

TAIBAK
Good. Very good.

As Geordi's double starts to leave...

TAIBAK

(casual, serious)
Do not enjoy yourself too much on Risa.

Geordi's double nods, then EXITS.

8 ANOTHER ANGLE

Geordi has been strapped into the chair, head and body held tightly in place; his back to the lights.

8 CONTINUED:

Taibak nods to one of the guards, who steps forward, removes Geordi's VISOR, then swivels him around to face the lights.

GEORDI
Hey!

TAIBAK
Your VISOR will be returned to you.

During this, the other guard moves a large machine into place behind Geordi. It has an adjustable appendage shaped like a giant wrench; the guard positions the device so that its open jaws frame Geordi's head.

TAIBAK
But first... I want to show you something.

GEORDI
Show me something? That should

be an interesting trick since I
can't see anything without the
VISOR.

Taibak activates the machine, and two thin, metal rods emerge from either side of the "wrench." As their blinking tips move toward Geordi's head...

TAIBAK
That is not quite true.

As soon as the rods touch his VISOR inputs, Geordi reacts with a start.

TAIBAK
Allow me to demonstrate.

Taibak tabs another control and we see Geordi's expression change. Taibak's lines are now delivered for the benefit of the Woman who remains obscured behind the lights.

TAIBAK
I now have direct access to his
visual cortex. He has no choice
but to see what I wish him to see.

Taibak activates a physiological monitoring system which broadcasts Geordi's heartbeat into the room.

8 CONTINUED: (2)

TAIBAK
(casual, scientific)

I can feed him any image I choose.
He will be unable to ignore it.

Taibak hits more controls, and we HEAR Geordi's heart rate increase; see his teeth clench down.

TAIBAK
His galvanic skin response has increased nine percent. It seems Commander La Forge, like many humans, has a low tolerance for watching others suffer.

GEORDI
(tight, desperation showing)
Why... are you doing this?

TAIBAK
I am sorry, Commander. It is a necessary step. I apologize for your discomfort. Here...

He adjusts some panels. Geordi visibly relaxes, the heartbeat falls...

TAIBAK
(to the others)
Observe how a spring day on his native Earth affects him... he's looking at a beautiful meadow, green trees, birds, a blue sky... the heartbeat slows, the galvanic skin response drops... the body responds to our stimuli, he is incapable of maintaining control of his own responses... watch as

I change the stimuli again...

Taibak presses a control and Geordi tightens up again... the heartbeat increases...

TAIBAK
Once our work is done, La Forge will act normally... totally unaware of his conditioning. The perfect tool for our purpose.

8 CONTINUED: (3)

The still unseen Woman speaks out from the shadows; a questioning, authoritative tone in her voice.

WOMAN
Will there be any physical evidence of what you are doing to him?

8 CONTINUED: (4)

TAIBAK
None, Commander. That is why we chose La Forge. The utilization of his pre-existing neural implants makes our work impossible to detect.

WOMAN
How will we be certain your procedure has been successful?

TAIBAK

I will program him to perform a series of specific tests... both before he leaves us and after he returns to the Enterprise. We'll be able to verify his effectiveness.

Taibak cocks his head, listening to Geordi's heartbeat which is now noticeably slower.

TAIBAK

Notice that his heart rate has slowed somewhat. He is becoming accustomed to the horrors he is witnessing...

He presses a panel... Geordi's vital signs jump again...

TAIBAK

(beat, continuing)

... so we change horrors. This will occur several times before we are finished...

9 ANGLE ON GEORDI

he's broken into a cold sweat.

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it cruises by at warp.

11 INT. TACTICAL AREA

Kell and Worf study a star map displayed on a wall monitor.

11 CONTINUED:

This situation is awkward for Worf; he tries to get through it by being as businesslike as possible.

Kell is talking security as the scene begins but this scene is not about security... it is about Kell considering his relationship with Worf, deciding how to approach him on a more personal level. That subtext is present from the very start.

KELL
There have been two rebel attacks on neutral freighters... one Ferengi, the other Cardassian...

WORF
Both were engaged near the Ikalian asteroid belt... that is where the rebels must be hiding...

KELL
(acknowledges)
The actinides in the asteroids provide effective protection from our sensors.

Worf nods, thoughtfully concludes...

WORF
They might attack a freighter but I doubt they would challenge a

Federation starship.

KELL
(fishing)
Especially if the Federation is providing them support.

A beat.

WORF
(eye to eye)
You would test the Captain's word with me, Kell? Is it because I have no honor in your eyes that you expect me to be disloyal?

KELL
(studying him)
It was wrong of me to ask. My apologies.

11 CONTINUED: (2)

WORF
Captain Picard does not lie. If he says there is no Federation assistance to the rebels, there is none.

KELL
Good. Because I have risked my own reputation and honor by coming to Picard.

WORF

He will not disappoint you. If that is all...

Kell nods, Worf starts to leave... then Kell decides to speak up...

KELL
There are some members of the high council, Worf, who would thank you.

WORF
Thank me?

KELL
For killing Duras. Had he lived, there is no doubt he would have ascended to head the council. Many... were not looking forward to that.

WORF
My motives were personal. Not political.

KELL
Motives? Who cares for motives? Humans perhaps. What matters is, you acted that day as a true Klingon.

This is a great compliment to Worf and he bows in acknowledgement and exits.

12 INT. TEN FORWARD

PAN ACROSS a typical crowd of SUPERNUMERARIES to find

Geordi sitting alone at a table. CHIEF O'BRIEN sits at a nearby table with TWO FRIENDS.

13 WIDEN

to reveal the Romulan doctor, Taibak, and the two Romulan guards standing nearby. Throughout the following scene, Geordi's manner is relaxed and easy-going; he acts no differently from usual.

TAIBAK
Where are we, Mister La Forge?

GEORDI
In Ten Forward.

TAIBAK
(indicating O'Brien)
Who is that man sitting over there?

14 ANGLE ON GEORDI

as he turns in the direction indicated.

15 ANGLE ON O'BRIEN - INTERCUTTING (OPTICAL)

as seen in Geordi's POV -- the wealth of information from his VISOR is so overwhelming it's difficult to recognize him. Then telemetry information appears... reminiscent of a targeting grid. An "x" axis runs along the bottom of the frame, a "y" axis up the left side -- Romulan numbers mark the increments.

GEORDI

That's Chief O'Brien.

TAIBAK
How long has he served with you?

GEORDI
Almost four years.

TAIBAK
I want you to kill him.

15 CONTINUED:

GEORDI
Okay.

Taibak produces a Federation phaser and holds it out to Geordi.

TAIBAK
Take this phaser and kill Chief O'Brien.

Geordi accepts the phaser and crosses to O'Brien and his friends.

15 CONTINUED: (2)

They don't seem to see Geordi as he approaches. Then Geordi hesitates... fingers the phaser for a moment. As he turns to Taibak with a questioning expression...

TAIBAK

Freeze program.

Everything and everyone stops moving except for Geordi and the three Romulans.

TAIBAK
Commander, did you understand my request?

GEORDI
I... I don't...

Taibak touches a few panels on a tech device.

TAIBAK
Look at me.

16 OMITTED

17 ANGLE ON GEORDI.

focusing in on his VISOR.

18 REVERSE ANGLE ON TAIBAK - INTERCUTTING (OPTICAL)

as seen from Geordi's POV. As Taibak programs Geordi's VISOR, more telemetry information appears. An eerie MUSIC CUE used here will re-occur whenever we go to Geordi's POV or whenever his conditioning is activated.

TAIBAK
Now what did I ask you to do?

GEORDI
Kill Chief O'Brien.

TAIBAK

Then do as I asked. Resume program.

The holo-people come back to life. Geordi faces O'Brien again.

18 CONTINUED:

GEORDI
Chief?

As O'Brien turns, Geordi hesitates a second time. He looks down at the phaser in his hand... then suddenly fires. O'Brien is thrown to the floor, dead. O'Brien's holo-friends at the table glance at O'Brien but are not upset.

TAIBAK
Good, Mister La Forge. Very good. Why don't you enjoy a drink with your friends?

GEORDI
Mind if I join you guys?

The group welcomes him. Taibak calls his guards over.

TAIBAK
He still hesitated. Prepare the equipment for another session.

19 OMITTED

20 ANGLE ON GEORDI

smiling and enjoying himself, O'Brien's dead body just a few feet away...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Krios.

PICARD (V.O.)
Captain's Log, Stardate 44896.9. We are orbiting Krios, awaiting our first meeting with the Klingon Governor. Commander La Forge has rejoined the Enterprise from Risa.

22 INT. SHUTTLEBAY

Data approaches the shuttlecraft as Geordi "logs it in." A TECHNICIAN is poking around, going over her check list. Geordi is leaning into the cockpit, collecting his belongings.

DATA
Welcome back, Geordi. How was the seminar?

Geordi stands, faces Data, smiles.

GEORDI
Very informative, Data. I'll tell you all about it.

They move toward the door of the shuttlebay.

22A INT. CORRIDOR

as Geordi and Data exit the shuttlebay, still talking.

DATA
It is fortunate we were able to coordinate your return on the Teldarian cruiser...

GEORDI
Yeah, when I heard the Enterprise had been ordered to the Krios system...
(joking)
I thought I might be forced to endure another couple of weeks on Risa...

22A CONTINUED:

Data doesn't get it...

DATA
I am sorry to hear you did not enjoy yourself.

GEORDI
I was joking...

DATA
Joking. Ah. "Forced to endure" Risa. Your actual intent was to emphasize that you did enjoy yourself. I see how that could be considered quite amusing.

Geordi reacts to the analysis of his joke as they arrive at the turbolift.

23 INT. BRIDGE

Picard, Kell, TROI and Riker are in the Command Area. Geordi and Data ENTER from the turbolift...

PICARD
Commander La Forge...

GEORDI
(smiling, with humor)
Permission to come aboard, sir.

PICARD
Granted. Welcome back.

Geordi crosses down to the Command Area, while Data replaces the CREWMEMBER at Ops.

PICARD
Ambassador Kell, this is my Chief Engineer.

KELL
Commander...

PICARD

Mister La Forge has been attending
a seminar...

23A OMITTED

23B GEORDI'S VISOR POV - PICARD (OPTICAL)

Picard is almost unrecognizable when scanned through the VISOR'S all spectrum input -- the Romulan telemetry information visible as it focuses on him. The same effect that was established during the test on the Romulan holodeck appears here...

PICARD
(continuing)
.. on artificial intelligence on
Risa...

RIKER
I'm glad we got you back,
Geordi...

The POV PANS around to take in Riker as he finishes...

RIKER
(continuing)
... we're going to need you on
this.

23C RESUME NORMAL COVERAGE

GEORDI
Data tells me the Federation has
been accused of aiding the
Kriosian rebels...

PICARD
We're to be presented with evidence today... we'll need your help in analyzing it...

GEORDI
Anything I can do...

And as Geordi moves toward the turbolift; Troi moves with him.

23C CONTINUED:

TROI
(stating a fact)
You had a good time...

GEORDI
Can you tell?

TROI
You're more relaxed than I've ever seen you.

Geordi smiles, nods an acknowledgment. Then as they step into the turbolift...

Worf reacts to his board at Tactical:

WORF
Captain, Governor Vagh has signaled that he is ready to meet with you.

PICARD
Very well. Advise him that we will transport to the surface immediately.
(then to Kell)
Ambassador...

Picard leads Kell off toward the turbolift. Riker starts to follow, but is stopped by...

24 thru 24A OMITTED

24B DATA - AT OPS

Reacting to something he sees on his board.

DATA
Commander Riker.

RIKER
What is it, Data?

DATA
Our sensors have detected a brief energy fluctuation in the E-band.

24B CONTINUED:

RIKER
E-band? That's unusual. What's the source?

DATA

Unknown. E-band emissions are difficult to localize.

RIKER
Collapsing protostars sometimes emit E-band bursts, don't they?

DATA
Yes, sir. However, there are no protostars in this sector.

RIKER
You'd better run a scan. Keep me posted.

Then as Riker crosses to the turbolift...

24C EXT. KRIOS - THE CAPITAL CITY (MATTE SHOT)

The architecture is simple, Spartan, very Klingon.

25 INT. GOVERNOR VAGH'S OFFICE - NIGHT

Picard, Riker, Kell, GOVERNOR VAGH, and a TWO KLINGON GUARDS sit or stand around the room.

26 ANGLE ON VAGH (OPTICAL)

VAGH
We talk, we waste time... and the insurrection continues to grow. These rebels need to be crushed... not coddled.

KELL
It does not matter how you or I feel, Governor. The High Council

has made its wishes clear.

26 CONTINUED:

VAGH
The Council should be more concerned about Federation interference.

PICARD
(a frown)
Governor, what exactly do you believe the Federation has done?

VAGH
Your medical supplies have been found in rebel strongholds.

RIKER
We make no effort to restrict access to our medical supplies.

VAGH
Are your weapons also freely available?

PICARD
No, they are not.

Vagh moves behind his desk, produces a Federation phaser rifle.

VAGH
Then explain this...

He tosses the heavy weapon to Picard who is forced to catch it.

PICARD
This was captured from the rebels?

VAGH
That and many more like it.

RIKER
(as he takes rifle)
It does seem to be Federation issue.

Picard gestures toward the rifle.

PICARD
With your permission, Governor, I would like to take that weapon back to the Enterprise and verify its origin.

26 CONTINUED: (2)

VAGH
(clearly skeptical)
As you wish. I have hundreds more.

PICARD
Even if these weapons do prove genuine, I assure you some third party is involved. The Federation is not in the business of arming

rebellions.

VAGH

This is the only Klingon colony on the border of Federation space. You cannot deny that Starfleet would be happy to see Krios gain its independence... it would reduce your vulnerability to an attack...

PICARD

You speak as if we were enemies, Governor, not allies.

VAGH

And you speak the lies of a Tah-keck.

Everyone reacts at the vehemence of this curse. But Picard remains cool. He leans forward and enunciates the following Klingon phrase with a surprisingly good accent:

PICARD

Qu'vath guy'cha b'aka.

The Klingon guards stiffen, ready for anything. Vagh locks his eyes onto Picard's. Kell moves to diffuse the situation:

KELL

Gentlemen...

But Vagh waves him aside... and laughs.

VAGH

You swear well, Picard. You must have Klingon blood in your veins.

Picard holds his eyes on him, an even expression...

26 CONTINUED: (3)

KELL
Governor, I will report to you as soon as the analysis of this weapon is complete...

The Governor grunts... his eyes never leave Picard's... urging them to leave --

KELL
Captain, Commander... ?

After a beat, Picard keys his insignia...

PICARD
(keys insignia)
Picard to Enterprise. Three to transport.

Then as Picard, Riker, and Kell DEMATERIALIZE... hold a beat on the Governor and...

26A EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Krios.

27 INT. TEN FORWARD

PAN ACROSS to take in the usual crowd of

supernumeraries. Riker, Beverly and Kell are at a table in the background. Chief O'Brien is sitting alone at a table, working on a PADD.

28 ANGLE ON THE DOOR

as Geordi ENTERS. He crosses to the bar and faces the bartender there.

GEORDI
Red Torian.

28 CONTINUED:

The bartender serves him and Geordi looks around the room as he sips his drink. Then push in on his VISOR as we GO TO...

29
thru OMITTED
30

31 REVERSE ANGLE ON O'BRIEN (OPTICAL)

seen from Geordi's POV -- the Romulan targeting telemetry information is visible as Geordi focuses in on him. The MUSIC CUE adds an ominous note.

32 ON SCENE

as Geordi crosses to O'Brien, carrying his drink.

33 ANGLE

on O'Brien, too busy to notice Geordi coming up behind him.

34 ANOTHER ANGLE (OPTICAL)

Geordi's VISOR POV, as he comes in behind O'Brien.

35 ON SCENE

as Geordi suddenly dumps his drink down O'Brien's back. The strange thing is that while we could clearly see that he did it on purpose, he seems for all the world to think it was an accident.

GEORDI O'BRIEN
Oh! Ah!

O'Brien leaps to his feet.

GEORDI O'BRIEN
Sorry. It's all right.

Geordi fumbles for an explanation as O'Brien tries to dry himself.

GEORDI
My glass... slipped.

35 CONTINUED:

O'BRIEN
It's nothing, just a little cold.

GEORDI

You're soaked.

O'BRIEN
No, nothing serious...

GEORDI
Let me get you something to wipe that off with...

O'BRIEN
No, I better go back to my quarters and change. Don't think twice about it, Commander...

O'Brien EXITS. Geordi sits down, shaking his head at how clumsy he was. As we push in on him...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35A CLOSE ON GEORDI (OPTICAL)

who has his eye at the sighting device of a phaser rifle... his hand on the trigger... we don't see what he's shooting at but he's intent, focused... he fires...

36 INT. ENGINEERING (OPTICAL)

Now we see that he's test firing the rifle, which is held in a test stand with its muzzle inside a containment chamber. Data is there, scanning information displayed on the pool table.

DATA
Energy flow is within normal parameters... from the prefire chamber... to the emission aperture.

GEORDI
Rapid nadion pulse is right on target... beam control assembly, safety interlock, both check out.

Geordi taps a control on the phaser; the beam varies a little.

GEORDI
Beam width and intensity controls also responding correctly.

DATA
Energy cell usage remains constant at one-point-oh-five megajoules per second.

Then Data responds to something he sees on a nearby display.

DATA
Curious, the efficiency reading on the discharge crystal is well above Starfleet specifications.

Geordi takes a look at that one. He shuts off the

rifle momentarily.

36 CONTINUED:

GEORDI
Yeah... by quite a bit... ninety-four point one percent efficiency.

DATA
Our most efficient discharge crystal typically fires with eighty-six point five percent efficiency.

GEORDI
Let's take a closer look at the wave pattern on the emission beam. That might tell us why it's losing so little energy.

He activates the rifle again; they study readouts.

DATA
Pulse frequency out of prefire chamber reads steady.

Now Geordi notices something. He gestures toward a nearby display.

GEORDI
There... that's not right... the initial output spike is inverted...

DATA
That might suggest that the weapon has been charged with a forced pulse... well into the terahertz range.

GEORDI
Then it's definitely not Starfleet issue... and there can't be that many systems that use terahertz feeds...

As Geordi turns the rifle off...

DATA
Three hundred twenty-seven, to our knowledge. We can probably achieve an exact match with a random computer search. It will take approximately three hours.

36 CONTINUED: (2)

GEORDI
I think we could narrow the list down with a little common sense, Data... ask yourself who has the most to gain from a conflict between the Klingon Empire and the Federation?

37 INT. GOVERNOR VAGH'S OFFICE - ON GEORDI

GEORDI
-- the Romulans.

WIDEN OUT

to reveal Picard, Kell, Vagh and his two Klingon guards in the room with Geordi. The phaser rifle is on Vagh's desk.

GEORDI
They fashioned a perfect Federation rifle... but they had to charge it from their energy sources. So the discharge crystal and the emission beam pattern correspond to those you'd find in a Romulan disrupter.

Vagh eyes the rifle, lifts his gaze to Picard.

VAGH
The Romulans have no interest in Kriosian independence. The planet is too far from their borders.

PICARD
But they do have an interest in driving the Federation and the Empire apart. Our alliance is the only thing that keeps them in check.

38A GEORDI'S POV - ON VAGH (OPTICAL)

As the Romulan targeting telemetry focuses on him.

VAGH

(musing)
Romulan replications... using
stolen Federation technology...

KELL
It's a typical Romulan ploy...

The POV PANS around to take in Kell as he finishes...

KELL
(continuing)
... an attempt to sow dissension
and mistrust.

Kell turns to face the camera.

38B
thru OMITTED
38C

38D ON THE GROUP

KELL
You have done well, Commander.
I thank you on behalf of the
Empire.

Vagh absorbs this, turns to Picard.

VAGH
I still have my doubts, Picard.
I will want my own technicians
to confirm your findings.

PICARD
of course. My staff will provide
their full cooperation.

Vagh seems uncomfortable with the cooperative attitude.

VAGH
You may go.

Picard nods graciously and his group files out.

39 INT. BRIDGE

Riker is on the move... headed toward Data at an aft science station. Data studies a visual read-out on the monitor.

RIKER
(responding mid-conversation)
Another E-band blip?

DATA
Yes, sir. However, the difference in intensity indicates this one did not originate from the same location as the first.

RIKER
If it's changed intensity... it can't possibly be a protostar.

DATA
That is a reasonable assumption.

Riker thinks about this... what a moving "transmitter" might be.

RIKER
Is there any known instance of Romulans using the E-band for communications?

DATA
Not to my knowledge.

RIKER
(pondering)
Is there any way to track the source?

39 CONTINUED:

DATA
We can re-configure the primary sensor arrays. If we narrow their focus to scan for E-band emissions, we might be able to calculate a directional vector. But only if there are more occurrences.

RIKER
Do it.

He proceeds on his way and Data begins to tap instructions into his controls.

39A OMITTED

40 INT. CARGO BAY (OPTICAL)

A large shipping container has been placed on the

transporter pad. Geordi stands at an open wall panel where trays of isolinear chips lie exposed. He's replacing dozens of these chips with new chips taken from a small case at his feet. Through this...

40 CONTINUED:

GEORDI
Computer... re-route the power flow in the Cargo Bay Four transporter through the auxiliary replicator system.

COMPUTER VOICE
Please verify command with necessary protocol.

GEORDI
Initiate protocol three six four dash B.

COMPUTER VOICE
Verify priority clearance.

GEORDI
Recognize La Forge theta-two-nine-nine-seven.

COMPUTER VOICE
Acknowledged. Power has been rerouted through auxiliary replicator system.

Geordi replaces the last of the chips, closes the panel, then puts the original chips into the case. As he carries this over to the transporter's control

console...

GEORDI
Now... redirect transporter mode to the planetary sensor array.

COMPUTER VOICE
Transporter mode has been redirected.

Geordi activates controls... the containers DEMATERIALIZE.

GEORDI
Verify that all record of these modifications are being erased from each directory.

40 CONTINUED: (2)

COMPUTER
Affirmative. Erasure process is proceeding.

Then he powers down the unit, picks up the chip case and EXITS.

41
thru OMITTED
45

46 INT. BRIDGE (OPTICAL)

Picard and Riker are in the Command Area. Worf is at Tactical, Data at Ops. Geordi ENTERS from the turbolift.

WORF
Sir, we are being hailed by Governor Vagh.

PICARD
(standing)
On screen, Mister Worf.

Vagh's features fill the viewscreen. He seems even angrier than usual.

PICARD
Governor...

VAGH
You astonish me, Picard.

Picard doesn't quite know how to react.

VAGH
Did you seriously believe you would succeed? Do you think we are blind?

46 CONTINUED:

PICARD
I don't understand.

VAGH
We intercepted the weapons you

tried to transport to the surface.

PICARD
Governor, I assure you that --

VAGH
Do not insult us both by denying it! Maintain your position until further notice. Do not attempt to leave orbit.

The screen returns to the starscape.

WORF
(reacting to his board)
Klingon Attack Cruiser uncloaking, sir.

46A ANGLE ON VIEWSCREEN (OPTICAL)

as a Klingon Battle Cruiser uncloaks.

46B ANGLE

as the Bridge crew reacts...

WORF
Two Birds of Prey approaching.

47 EXT. SPACE (OPTICAL)

As the Klingon Attack Cruiser and the two Birds Of Prey take up positions around the Enterprise...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47A EXT. SPACE (OPTICAL)

The Enterprise, the Attack Cruiser, and the two Birds of Prey. Still in a standoff.

48 INT. BRIDGE (OPTICAL)

Picard, Riker, Data and Geordi are at the aft Engineering station. Worf is at Tactical. The Klingon ships are visible on the Main Viewscreen.

DATA
Sensors confirm an unauthorized transporter beam was initiated at eleven twenty three hours.

PICARD
Do you know which transporter was used?

Geordi shakes his head.

GEORDI
Afraid not, sir. Whoever did it apparently used the planetary array to bypass the transport sensors.

RIKER

What about the transporter logs?

GEORDI

They're blank.

RIKER

How many people on board are capable of doing this, Geordi?

Geordi shakes his head...

GEORDI

I'm not even sure how it was done yet... when I find out, maybe I can give you an answer... not many, that's for sure...

Kell ENTERS from the turbolift...

48 CONTINUED:

KELL

Vagh is fully prepared to fire upon the Enterprise. I've convinced him it would not be wise to take any action without first consulting the High Council.

RIKER

How long do we have?

KELL

A few hours at most.

PICARD

Mister La Forge, your recommendations?

GEORDI

It might be possible to locate the point of origin by tracing power flows at the time of transport.

PICARD

Make it so.

49 INT. ENGINEERING (OPTICAL)

Data and Geordi stand before the schematic wall diagram of the Enterprise. Data taps a control and a network of blue lines becomes HIGHLIGHTED on the big cutaway, superimposed over the ship drawing... indicating the power distribution network.

DATA

The primary plasma system does not indicate a power drain from any transporter...

GEORDI

Then whoever used the transporter must have bypassed the primary feeds.

Data taps another control. The lines in the highlighted network disappear and are replaced by another network of lines... indicating the energy currents flowing through the cargo area of the saucer section.

49 CONTINUED:

DATA
Tracking power through the secondary systems...
(beat, more lines disappear)
No surges to transporters are indicated.

GEORDI
Damn, who could have pulled this off... ?
(beat, thoughtfully)
Try life support power flow.

Data taps the console again, and they watch as a third network of lines appears. Geordi reacts to another dead end.

DATA
No abnormal surges indicated.

Geordi sighs, what else is there?

GEORDI
The replicator waveguides?

Data does, and a less complex network appears, showing connections to the ship's replicators. As with the previous networks, this is highlighted in blue, except for a single line which pulses bright yellow. It leads directly to one of the cargo bays.

GEORDI
There... that's not a replicator

energy pattern... trace it...

Data taps the console.

DATA
Cargo Bay Four.

They exchange looks. Rise and on the move... Geordi keys his insignia.

GEORDI
La Forge to Worf. Security to Cargo Bay Four.

And they're out.

TIME CUT TO:

50 INT. CARGO BAY FOUR

And it's crawling with security and engineers... Worf's forensic team is scanning the area with various devices.

O'Brien is standing by the transporter console reporting to Data, La Forge and Worf.

O'BRIEN
(indicating the console)
I've run a level-1 diagnostic. As far as I can tell, the unit hasn't been tampered with.

GEORDI

This has to be the transfer point.

Data is studying the wall panel Geordi opened earlier... examining the trays of isolinear chips.

DATA
Perhaps the perpetrator reprogrammed the memory chips... to erase any record.

O'Brien shakes his head... amazed.

O'BRIEN
You're talking about thirty or forty chips in half a dozen different control systems.

WORF
Which members of the crew could have done that?

GEORDI
I think I could have managed it, if I put my mind to it. The Chief here, Data, Lieutenant Costa... that's about it.

Worf takes this in solemnly.

WORF
(reluctant)
Procedure requires that I ask each of you where you were at eleven twenty three hours.

50 CONTINUED:

O'BRIEN
I was with Keiko... in the Arboretum.

DATA
I was on the Bridge at my station.

GEORDI
(shrugs)
I was in my quarters...

WORF
Was anyone with you?

GEORDI
No, I was alone.

Worf digests this... no hint of suspicion.

GEORDI
Costa was on duty in Engineering... I'm sure he has twenty witnesses...

Worf grunts with frustration...

WORF
Then there is someone on board who is not what he seems to be.

As Worf moves off, Geordi turns to O'Brien... gestures at the open wall panel.

GEORDI
Chief... let's do a detailed scan

on every chip in this assembly.
(beat)
There's got to be some kind of trail we can follow.

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Surrounded by the three Klingon ships.

52 INT. READY ROOM

Kell and Picard are reacting to Geordi and Data's report...

PICARD
The isolinear chips were definitely altered?

GEORDI
(acknowledging)
Programmed to erase all operator commands once the transfer was complete.

KELL
If the chips have been erased... what evidence remains?

DATA
The erasures were complete. However, an analysis of the subatomic structure revealed almost undetectable residual patterns.
(beat)

In time, we may be able to reconstruct the perpetrator's authorization code.

KELL
Do you have any idea who might be responsible?

GEORDI
No, sir. Everyone who has the necessary skills also has an alibi.
(beat)
Except for me, that is. I was alone in my quarters.

Geordi's statement does not arouse so much as a flicker of suspicion from Picard or Kell.

53 OMITTED

54 GEORDI'S POV - ON KELL (OPTICAL)

As the Romulan effect appears...

54 CONTINUED:

KELL
Then whoever did this must have been specially trained for the task.

54 CONTINUED: (2)

The POV moving to Picard as he nods in agreement...

PICARD
Our forensic team is trying to identify anyone who might have been in Cargo Bay Four today...

55 RESUME NORMAL COVERAGE

GEORDI
It's not going to be easy. There were a lot of people in and out of there.

RIKER'S COM VOICE
Riker to Data.

DATA
Yes, Commander.

RIKER'S COM VOICE
Sensors have picked up another E-band emission.

DATA
Acknowledged, I will be there shortly.

KELL
E-band emission?

DATA
We have been picking up a curious intermittent blip... Commander Riker has speculated that it may be a Romulan transmission. I am

attempting to track its source.

PICARD
Proceed... thank you, Mister La Forge...

Data and Geordi EXIT...

KELL
We do not have much time, Picard. Vagh is not known for his patience.

55 CONTINUED:

PICARD
Assure him that we are doing everything possible.
(beat)
And advise him that if necessary I will defend my ship...

The two men are quiet for a moment... realizing that war is in the offing...

KELL
With your permission, I will transport down to the planet.

PICARD
Of course.

KELL
May I suggest that you extend an invitation to Vagh to personally

witness your continuing
investigation...

PICARD
Do you think he would come?

KELL
I will do everything in my power
to convince him.

Picard nods an appreciation.

KELL
Qapla', Picard.

Picard accepts the traditional Klingon parting, a sign of respect, with a smile and a nod.

PICARD
Qapla'.

Kell EXITS.

56 OMITTED

57 INT. KELL'S QUARTERS

Kell sits at a table, eating traditional Klingon food, as the door chimes.

57 CONTINUED:

KELL
Come in, Mister La Forge.

The door opens and Geordi ENTERS.

Throughout the following Kell rarely looks up at Geordi; clearly treating the human as a mere instrument to be used... then discarded.

KELL

The investigation is moving faster than we expected. You are in danger of being exposed.

No response from Geordi. He continues to stand quietly near Kell's table, waiting for his orders.

KELL

I will be transporting to the surface. When I return, Governor Vagh will be with me. Your Captain and I will take him to the cargo bay. I want you to kill him there, in front of many witnesses. You are to use a hand phaser. When he is dead, you are to claim that you acted on behalf of Starfleet, in support of Kriosian independence.

GEORDI

I understand.

And off Geordi's calm expression...

58 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

58A EXT. ENTERPRISE (OPTICAL)

In orbit around Krios. Still in a standoff with the Klingon ships.

58B INT. GEORDI'S QUARTERS

Geordi sleeps fitfully... napping in his uniform. Slowly push in on the restless man -- who suddenly sits up with a gasp; eyes blinking, soaked in sweat. Geordi makes a sudden decision and keys his insignia:

GEORDI
La Forge to O'Brien.
(beat)
O'Brien?

O'BRIEN'S COM VOICE
Go ahead, Commander, what can I do for you?

Geordi is relieved... as well as confused and shamefaced.

GEORDI
Nothing... nothing at all, Chief. Sorry I bothered you.

Stay on him a beat as he takes a long breath.

58C INT. SICKBAY

Starting close on Beverly's tricorder as she scans the fatigued Geordi.

BEVERLY
You couldn't sleep at all?

Revealing Geordi...

GEORDI
I was restless... kept waking up...

Beverly finishes her examination... refers to the data displayed on her tricorder.

58C CONTINUED:

BEVERLY
There is a minor vascular irregularity in the visual cortex; a slight dilation of the blood vessels. It doesn't seem serious.
(a beat as she thinks about it)
What about your VISOR? Has it been giving you any problems?

GEORDI
(shakes head)
No... nothing unusual.

BEVERLY

It might not be a bad idea to have your VISOR examined when we get to Starbase Thirty-Six next month.

GEORDI

Okay. Sure.

Beverly turns to a cabinet and produces a cortical pad.

BEVERLY

In the meantime... this somnetic inducer will help you sleep. Just put it by your bed.

She smiles and hands him the pad.

GEORDI

(unconvincing)

Thanks, Doc... I'm sure I'll be fine...

And as he EXITS...

59 INT. TRANSPORTER ROOM (OPTICAL)

An ND TRANSPORTER TECHNICIAN stands at the controls as Picard ENTERS, faces the pad.

59 CONTINUED:

PICARD

Energize.

Kell and Vagh MATERIALIZE along with Vagh's two unarmed Klingon Guards.

PICARD
Governor Vagh... thank you for coming.

Vagh responds with a dubious grunt.

VAGH
You can thank Ambassador Kell.
(beat)
I'm here against my better judgment.

KELL
Captain... I think the first thing the Governor should see is the investigation underway in the cargo bay.

PICARD
Of course.

Then as the Klingons step down off the pad and follow Picard through the door...

60 INT. BRIDGE - ANGLE ON DATA (OPTICAL)

At the aft science station; studying the waveform pattern of the E-band blip on a monitor. As Riker approaches...

RIKER
(reacting)
From inside the Enterprise?
You're sure?

DATA

The first and third E-band blips were clearly generated on board the ship. The second came from the planet's surface.

RIKER
Generated by what?

60 CONTINUED:

DATA
Unknown, sir.

RIKER
(a thoughtful beat)
Mister Data, we know we have a spy on board... and now we have unexplained signals on board. I'd say it's a reasonable guess they're related somehow, wouldn't you?

DATA
Yessir, one could easily speculate that the E-band is being used for some form of covert communication.

RIKER
We need more than speculation, we need to know who, what, where, when and why. Soon, Mister Data... or we may be going to war.

DATA
Yessir.

Riker moves away. Data studies the monitor... pushes a few panels to isolate a certain section of it.

DATA
Computer, run an analysis of all known Romulan transmission formats, all bands... identify any commonalities with displayed waveform.

COMPUTER VOICE
(beat)
No commonalities noted.

DATA
Does this waveform match that of any known communication format?

COMPUTER VOICE
(beat)
Negative.

A beat. Data tries a new tack... presses some panels...

60 CONTINUED: (2)

DATA
Broaden search pattern beyond communications. Does the waveform displayed conform to any natural phenomena, cryptographic formats or lifeform E-M emissions?

COMPUTER VOICE
(after a pause)
The signal corresponds to a delta-compressed wavelength spectrum similar to human neural frequencies.

DATA
(reacts)
As in a human brainwave pattern?

COMPUTER VOICE
Affirmative.

DATA
What kind of receiver would be capable of processing these signals?

COMPUTER VOICE
(a beat)
A system designed to modify the electromagnetic spectrum and carry those messages directly to the human brain.

And that brings a slight jerk to Data's head...

61 INT. GEORDI'S QUARTERS - TIGHT ON GEORDI

at a desk, holding a phaser. He adjusts it... re-setting it from stun to kill. Then he places the weapon in his pocket and EXITS the room.

62 INT. SHUTTLEBAY

Data ENTERS and approaches Geordi's shuttlecraft.

62 CONTINUED:

DATA
(keys insignia)
Computer... link with the shuttle's on board system. Access the isolinear storage assembly.

62 CONTINUED: (2)

A panel in the rear of the shuttle opens to reveal trays of memory chips.

DATA
Scan all chips which contain mission logs. Note any discrepancies...

COMPUTER VOICE
(after a moment)
No discrepancies noted.

DATA
Perform a level-5 diagnostic of the Shuttle's power and navigational systems.

COMPUTER VOICE
(a beat)
The components specified are all within normal tolerances.

62A
thru OMITTED
63

63A INT. CARGO BAY

Worf and his security team are still at work in the background as O'Brien reports to Picard, Kell, and Vagh (who is flanked by his guards.) They stand near the bay's transporter console.

O'BRIEN
My technicians have examined all of the Enterprise's transporters, sir.
(indicates console)
I can assure you, this is the only unit which has been tampered with...

64 INT. TURBOLIFT

Geordi is riding with another CREWMAN. After a moment, the lift stops, and the other man gets off.

65 OMITTED

66 INT. SHUTTLEBAY

Data going over the chip assembly with a tricorder... continuing to give orders to the computer as though he's following a checklist...

DATA
Scan the shuttle's structural

integrity.

COMPUTER VOICE
Sub-microscopic deformations are present in the nose section and aft thrusters...

DATA
Probable cause of these variations... ?

COMPUTER VOICE
The shuttle has been subjected to stress consistent with a tractor beam.

Off Data's reaction...

67 thru 68 OMITTED

69 INT. CORRIDOR

Geordi leaves the turbolift... heads down the corridor.

70 OMITTED

71 INT. CARGO BAY

Geordi ENTERS and looks around the bay, which is alive with noise and activity.

71A REVERSE ANGLE ON VAGH (OPTICAL)

As seen in Geordi's VISOR POV. The Romulan telemetry information frames the image of the Klingon Governor.

72 RETURN TO GEORDI

As he slowly reaches for the phaser in his pocket...

O'BRIEN (O.S.)
Commander La Forge?

Geordi drops his hand, turns toward O'Brien, and smiles.

GEORDI
What can I do for you, Chief?

O'BRIEN
Could you take a look at the pattern buffers? Considering what's happened, I'm not sure the control systems are reliable...

GEORDI
(beat, glances at Vagh)
Sure. Sure, let's take a look.

73 INT. SHUTTLEBAY

Data studying his tricorder...

DATA
Computer... I'm reading anomalous variations in the molecular structure of these memory chips... please confirm...

COMPUTER VOICE

(after a pause)
Analysis confirmed.

DATA
Probable cause?

COMPUTER VOICE
(a beat)
Replication...

DATA
Compare variations with established Romulan replication patterns.

COMPUTER VOICE
The patterns are identical.

And that nails it...

74 INT. CARGO BAY

As Geordi finishes with O'Brien...

GEORDI
(mid-discussion)
... and we ought to run a level-1 diagnostic on the phase transition coils.

O'BRIEN
Right, Commander.

Geordi acknowledges, turns toward Vagh... now at the other end of the cargo bay.

DATA'S COM VOICE
Data to La Forge.

Data's call is almost swallowed in the noisy bay. It's easy for Geordi to ignore it and keep walking.

75
thru OMITTED
77

77A INT. SHUTTLE BAY

Data getting out of the shuttle.

DATA
(continuing)
Report, please.

78 INT. CARGO BAY

Geordi ignores Data's voice...

DATA'S COM VOICE
Geordi... come in...

A variety of people and cargo cannisters are between Geordi and his target. As he heads across th big room...

79 INT. SHUTTLEBAY

Data heads for the door.

79 CONTINUED:

DATA
Computer... present location of
Commander La Forge?

COMPUTER VOICE
Cargo Bay Four.

DATA
(keys insignia)
Data to Lieutenant Worf.

Data EXITS.

80 INT. CARGO BAY

As Worf, who is with his security team, hears...

DATA'S COM VOICE
Priority One.

WORF
Go ahead.

81 INT. CORRIDOR

Data... on the move.

DATA
Take Commander La Forge into
custody immediately.

82 INT. CARGO BAY

WORF

Sir?

DATA'S COM VOICE
That is an order.

Then Worf turns... sees...

83 FROM HIS ANGLE - GEORDI

At the other end of the room... moving toward Vagh, Picard, and the Klingons...

84 OMITTED

85 WORF

Reacts... starts charging across the room. While...

86 GEORDI

reaches for his phaser...

86A GEORDI'S POV (OPTICAL)

The Romulan telemetry information brackets Vagh.

86A CONTINUED:

NOTE: The following dialog can begin at scene 80. Use on or off camera as needed.

PICARD
(in background to Vagh)
Our forensic teams are collecting DNA samples... by tracing

biochemical signatures, we'll
be able to determine who has been
in this bay recently...

86B RESUME NORMAL COVERAGE

VAGH
But how will it be possible to
prove which one was responsible?

PICARD
I'm not certain we can. But at
the very least we will narrow the
list of suspects... and as we
continue to check each one's
alibi...

Picard breaks off and reacts as...

87 WORF

charges for Geordi and...

87A VAGH AND THE OTHER KLINGONS

React to Worf charging toward them.

VAGH
(to guards)
Q'ac ken ta'vak!

The two Klingon guards react to this seeming threat
and move between Worf and Vagh; inadvertently blocking
his access to Geordi.

88 GEORDI (OPTICAL)

reaches Picard, Vagh, and Kell... from behind. He raises his phaser...

89 OMITTED

90 WORF

blocked by the Klingon guards...

WORF
La Forge!

91
thru OMITTED
96

97 PICARD (OPTICAL)

turns... reacts to Geordi and the phaser in his hand... moves on instinct... grabs Geordi at the last possible moment... a phaser bolt shoots into the ceiling... Vagh ducks... the guards move away from Worf, who rushes up and grabs the phaser... as other security men hurry up...

PICARD
Get him out of here.

A confused Geordi offers no resistance as the security people whisk him away. As Data ENTERS...

VAGH
Arming our enemies is not enough. The Federation would murder me to achieve its aims.

PICARD
Governor, if I could explain this... I would.

DATA (O.S.)
I think I can help, Captain...

Everyone turns at the sound of Data's voice. As he strides across the cargo bay toward them...

DATA
I have been able to determine that Commander La Forge was abducted by Romulans while en route to Risa. It is likely that they somehow forced him into taking part in their plot to assassinate Governor Vagh.

97 CONTINUED:

The room stirs with shock and disbelief.

KELL
I see no evidence of Romulans. We've just witnessed him acting very much alone.

DATA
No, sir, you did not. I do not think the Commander is acting on his own accord. He has been receiving E-band signals through his VISOR... signals which I

believe are carrying direct commands to his brain.

(beat)

I have surmised that Commander La Forge was conditioned by the Romulans -- a process referred to historically, and somewhat inaccurately, as brainwashing.

VAGH

But to what end? Why would the Romulans want to kill me?

PICARD

The Romulans have always wanted to destroy the alliance between the Federation and the Klingons. Had Mister La Forge killed you, Governor, I think you would agree, they might very well have succeeded.

WORF

Who sent these signals? A cloaked Romulan ship?

DATA

No, that would not be possible. The signals had to be transmitted in close proximity to the VISOR.

PICARD

Then you're suggesting that a Romulan accomplice was in close proximity to La Forge whenever he received the signals...

97 CONTINUED: (2)

DATA
Yes, sir, I am.

VAGH
This Romulan accomplice... who is he?

97 CONTINUED: (3)

DATA
I have narrowed the list of possibilities to two people... the only two people who were with Commander La Forge all three times a transmission was recorded. Captain Picard and Ambassador Kell.

Picard glances at Kell...

DATA
One of them may be concealing an E-band transmitter. If they would agree to be searched...

KELL
(interrupting)
I am a Klingon... an emissary of the High Council. I will not be subjected to a search by you or anyone else on this ship...

VAGH
(stonily)
I agree.

He gestures toward his guards, who quickly seize Kell.

VAGH
We will take the ambassador with
us and search him ourselves.

Kell realizes he's in deep trouble now.

KELL
Captain, I believe... it is...
in everyone's best interests that
I remain on board. For the time
being. I formally request asylum.

A long beat. In measured tones...

PICARD
I will certainly grant you asylum,
Ambassador, as soon as you are
absolved of this crime.

97 CONTINUED: (4)

Kell takes a deep breath, knows he's finished. Picard
nods to Vagh.

VAGH
(activating his
communicator)
Gurt'ank te'la.

As the four Klingons DEMATERIALIZE in a KLINGON TRANSPORTER EFFECT...

98
thru OMITTED
99

100 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship cruises by at warp speed.

100A INT. GEORDI'S QUARTERS

Geordi and Troi are sitting and talking quietly. Geordi is absolutely his usual self... though a little perplexed by Troi's gentle probing.

GEORDI
I was on Risa. I took long walks every morning... I went to the beach, I swam...

TROI
And if I told you that you never went to Risa at all...

100A CONTINUED:

GEORDI
(scared laugh)
But I went in the ocean... the water was so salty I can still taste it... no, it's just not possible... find a woman named

Jonek... we spent a lot of time together... she'll tell you...

TROI
There was no Jonek, you never swam in the ocean...

100A CONTINUED: (2)

GEORDI
But I remember... everything. Like one night there was this Andorian waiter who couldn't get our orders right. He brought us a Klingon dinner... and it was still moving.

Geordi laughs; Troi smiles gently.

GEORDI
It did happen. I remember it.

TROI
I know you do. Just take that memory... and put it aside for a moment... and tell me what you remember about the shuttle craft trip after you left the Enterprise...

GEORDI
I was just trying to get in the mood... played a little music... talked to the computer... you know how it is on a long trip...

TROI
And when you saw the Romulan ship
did you try to call for help?

GEORDI
Well, the first thing I did...
wait a minute, that's...

100A CONTINUED: (3)

Geordi's words trail off. He stares at Troi for a long moment. Then...

TROI
It will take time, Geordi... a
long time, but we will reconstruct
your memory... together.

GEORDI
(beat, scared)
I'm... not sure... of anything.

TROI
Believe it or not, that's a good
sign... a beginning. Now, go back
again to the shuttle... There
was a Romulan ship... and the
first thing you did was... ?

Stay on Geordi a long beat as he just sits there...

FADE TO BLACK.

102 OMITTED

Final credits over black, no music.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"In Theory"

#40274-199

Written by

Joe Menosky & Ronald D. Moore

Directed by

Patrick Stewart

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FINAL DRAFT

MARCH 20, 1991

STAR TREK: "In Theory" - REV. 4/1/91 - CAST

STAR TREK: THE NEXT GENERATION

"In Theory"

CAST

PICARD

RIKER

DATA

BEVERLY

TROI

GEORDI

ENSIGN JENNA D'SORA

ENSIGN McKNIGHT

WORF

GUINAN

O'BRIEN

KEIKO

COMPUTER VOICE

Non-Speaking

NURSE

SECURITY OFFICERS

THORNE

LIEUTENANT VAN MAYTER

DATA'S CAT

SUPERNUMERARIES

STAR TREK: "In Theory" - 3/20/91 - SETS

STAR TREK: THE NEXT GENERATION

"In Theory"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE

CAPTAIN'S READY ROOM SHUTTLE

OBSERVATION LOUNGE

CORRIDOR DARK MATTER NEBULA

MAIN ENGINEERING

SICKBAY

TEN FORWARD

TROI'S OFFICE

DATA'S QUARTERS

JENNA'S QUARTERS

TORPEDO BAY

CONCERT HALL

SHUTTLE

STAR TREK: THE NEXT GENERATION

"In Theory"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is on the outskirts of a DARK MATTER NEBULA. This material is not normally visible to the eye, so all we should see at this point is a large black space devoid of stars hanging in front of the ship. Perhaps some nearby stars around the periphery of the nebula are partly obscured by the gaseous material, thus indicating that something is blocking our view.

PICARD (V.O.)

Captain's Log: Stardate 44932.3 The Enterprise is preparing to enter the Mar Oscura, an unexplored dark matter nebula first identified over a century ago.

2 INT. TORPEDO BAY

This is the torpedo operations center. Launch bays for torpedos are set into one of the bulkheads. DATA is working on a photon torpedo which has been slid out of one of the launch bays.

PICARD (V.O.)

Commander Data is modifying several of our photon torpedos for an experiment designed to elicit more information about this unusual phenomenon.

3 NEW ANGLE

Revealing ENSIGN JENNA D'SORA as she moves over to assist Data. Jenna is of Mediterranean descent, petite, and almost fragile in appearance. But her doll-like face belies the fact that she is a veteran security officer who could probably hold her own against anyone aboard ship. Emotionally, as we will learn, she is more fragile.

3 CONTINUED:

On the surface this manifests itself only as an eagerness to please, a puppy-dog friendliness that asks

for approval and affection.

3 CONTINUED:

DATA

The initial dispersal pattern should not be more than seven kilometers in diameter.

JENNA

(makes adjustment)

Six point eight kilometers...

Jenna is just a tiny bit distracted, a little quiet... but it's enough for Data to pick up on.

DATA

That should suffice.

(beat)

Is there something occupying your thoughts, Jenna? You are somewhat subdued today...

JENNA

I bumped into Jeff in the turbolift again this morning.

DATA

Was the experience as emotionally problematic as last week's encounter?

Beat... Jenna doesn't answer directly, but keeps going with her thought.

JENNA

He... asked me to dinner.

DATA

What was your response?

JENNA

I told him I'd think about it.

DATA

As you requested, I must now

remind you of the reasons you decided to end your relationship with Jeff.

Jenna's eyes roll slightly... and there's a bit of humor in her expression... a small bargain between friends.

3 CONTINUED: (2)

JENNA

I guess I asked for this... go ahead.

DATA

You objected to the fact that Jeff seemed unwilling to set aside sufficient time for you. You said he never did... the little things. He was unresponsive. You disliked the sound he made when he ate his soup...

JENNA

(with humor)

Okay, okay... I remember.

DATA

This is the third time I have refreshed your memory. Do you wish to rescind our agreement?

JENNA

No, no. It's for my own good. It's just so easy to forget.

(indicates device)

Hand me that sequencer.

DATA

Many lovers throughout history have had similar difficulties. Anne Boleyn was quite distressed that Henry the Eighth preferred the company of his huntsmen to that of his wife.

Data hands her a small instrument. She waves it a few times over the inside of the torpedo, taking a reading.

3 CONTINUED: (3)

JENNA

(wryly)

As I recall, she ended up losing her head. I guess I'm well out of this.

(beat)

When did you develop an interest in romantic historical figures?

DATA

Six weeks ago, when you and Jeff dissolved your relationship, I saw an excellent opportunity to study that aspect of human intimacy. Also, I believed it was my obligation to do so.

JENNA

"Obligation"? What do you mean?

DATA

I anticipated this would be a difficult period for you. As your friend, it is my responsibility to be supportive in times of need.

JENNA

(genuinely touched)

That is really sweet, Data.

She looks at him with gratitude, affection... and something more...

4 NEW ANGLE

Data closes the panel on the torpedo. Jenna moves to a control console on the bulkhead. Data gives everything one final check and then steps away from

the torpedo and nods to Jenna. She works the controls and the torpedo SLIDES INTO the launch bay.

DATA

(hits communicator)

Data to Bridge. We are ready for the first illumination test.

5 INT. MAIN BRIDGE

RIKER in Command, ENSIGN MCKNIGHT at Con, WORF at Tactical.

RIKER

(to com)

Acknowledged. All science stations stand by... we're about to light up the nebula. Mister Worf?

WORF

(reading console)

Launch bay one shows ready, Commander.

RIKER

Fire torpedo.

Worf works the console.

6 INT. TORPEDO BAY (OPTICAL)

Data and Jenna are reading displays and working consoles. A SOUND EFFECT is heard and some lights FLASH to indicate the torpedo launch. A display monitor gives an EXTERIOR VIEW of the nebula outside the ship.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The torpedo DISAPPEARS into the nebula. After a couple seconds, the torpedo EXPLODES and there is a BRILLIANT SHOW OF LIGHT. The dark matter has been illuminated by the display and the gaseous cloud can be seen clearly for the first time.

8 INT. TORPEDO BAY (OPTICAL)

Data and Jenna watch the monitor.

JENNA

(softly)

It's beautiful.

(she moves closer to him)

Like watching fireworks when I was a little girl.

Jenna turns her gaze to Data... and there is a great deal more in her look than simple friendship. We get another hint of her growing feelings for him. As they watch the brilliant light show together...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 INT. TEN FORWARD

A woodwind quintet composed of Data (oboe), Jenna (flute), KEIKO, (clarinet) and TWO N.D. MALE CREWMEMBERS (bassoon, French horn), is playing a piece of music to the patrons in the room, including O'BRIEN.

The music comes to a stop and there is APPLAUSE from the audience. The members of the quartet stand and acknowledge the crowd. O'Brien moves toward the "stage" area along with a few other well-wishers.

O'BRIEN

(to Keiko)

It was wonderful.

He gives her a quick kiss.

KEIKO

Thanks.

Data sets down his instrument, Jenna keeps her flute in hand, still stares at her music, obviously unhappy. Data cocks his head in puzzlement.

DATA

Is anything wrong?

JENNA

My tempo was off. I felt like I was really rushing it.

DATA

I do not believe that is so. Your rhythmic control has improved markedly. I heard no fluctuations during the performance.

She relaxes a bit -- Data's support means a lot to her.

JENNA

Well, maybe. But I ruined the coda. I got confused with the phrasing... I kept breathing at

the wrong times.

9 CONTINUED:

DATA

The contrapuntal nature of the composition is quite demanding. We will give the rhythmic patterns more attention in our next rehearsal.

(beat)

However, I am quite certain that the audience was oblivious to such nuances. They seemed to enjoy the performance thoroughly.

She looks at him and smiles -- his kind attention makes her feel better.

JENNA

Thanks, Data... you're really sweet.

10 INT. TEN FORWARD - LATER

A short time later. Data, Jenna, Keiko, and O'Brien are sitting at one of the tables, sharing drinks.

10 CONTINUED:

KEIKO

... every night, Miles leaves his socks on the floor. When we got married, I made the mistake of picking them up a few times... then I realized if I kept it up I'd be doing it the rest of my life... so I stopped... figuring he'd get the message and do it himself.

Miles smiles easily, unbothered.

KEIKO

One night goes by... two... a week... ten days... by now there's a pile of socks half a meter high!

O'BRIEN

Come on... it wasn't half a meter...

KEIKO

After two weeks I couldn't stand it any more -- I bundled them up and put them in the cleaning processor. And I'm still doing it.

O'BRIEN

And a very good job of it she does, too...

He winks broadly at Data as Keiko whirls on him, rising to the jibe. O'Brien laughs and puts his arm around her. They kiss lightly on the lips, a loving couple accepting each other's faults and foibles. Jenna

regards them, a look of faint envy crossing her face. She glances at Data, touches his arm occasionally, and as she talks, her manner suggests that they, too, are a couple...

10 CONTINUED: (2)

JENNA

Keiko, you sound just like Data. He came to my quarters the other day to give me a music lesson, and he said the funniest thing... how did you put it, Data?

DATA

I believe I observed that you seem to have an aversion to orderliness... but it was not intended as a humorous remark...

JENNA

So before we started, he gallantly

offered to help me straighten up.

She threads her arm fondly through his, clearly wanting to establish that they, too, have this easy-going relationship.

DATA

And a very good job of it I did, too.

He gives O'Brien a broad wink and the group laughs. Data is pleased that he has caused this reaction -- though he's not entirely certain why.

CUT TO:

11 thru 13 OMITTED

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship near the nebula.

15 INT. MAIN BRIDGE (OPTICAL)

Data is at the aft science station, studying information from the nebula.

PICARD

Report, Mister Data.

DATA

I am nearly finished compiling the readings from our most recent illuminatory burst. They differ considerably from surveys of similar nebulae.

PICARD

How so?

DATA

Dark matter density is nearly one order of magnitude higher than previously found.

(beat)

Lifeforms here may have developed in ways never before observed.

RIKER

(to Data)

Interesting hypothesis. Are there any M-Class planets we could check out?

DATA

Several, Sir. The nearest is approximately three light years from our present position.

15 CONTINUED:

PICARD

It's worth a look. We'll continue with our survey along the way.

(to McKnight)

Ensign, get the planet's

coordinates from Commander Data
and plot a course, three quarters
impulse.

CUT TO:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship ENTERS the nebula at impulse.

16A INT. SICKBAY (PREVIOUSLY SCENE 11)

BEVERLY and a NURSE are standing at the large wall monitor, running a complex experiment.

BEVERLY
(to Nurse)
Let's increase the flow rate --
see if that helps.

The Nurse nods and then leaves. Beverly looks at the monitor for a beat, then moves toward her office.

16B ON BEVERLY (PREVIOUSLY SCENE 12)

As she walks by a RACK OF INSTRUMENTS on the wall... Several steps past it she hears a glassy, metallic CLINK! She stops... looks back at the rack in puzzlement... then looks down at the floor.

16C NEW ANGLE (PREVIOUSLY SCENE 13)

Revealing a MEDICAL INSTRUMENT lying on the deck beneath the rack. She's puzzled.

She looks around, but there's no one here at the moment. With a trace of annoyance, Beverly picks up the instrument and replaces it in the rack.

CUT TO:

17 INT. TORPEDO BAY

Data and Jenna are working on an open photon torpedo. Jenna is installing a small cannister inside the central chamber of the torpedo. Data monitors with

a small digital instrument. The work doesn't require their constant attention.

JENNA

Sometimes in the summer we went on cookouts... just my little brother and me, and Mother... She was hopeless without a replicator. But we didn't care.

DATA

Children often do not develop a discerning palette until well beyond adolescence.

JENNA

It's wasn't that. It just felt... so good to be together... as a family. We didn't have much of that after my father died... so those times were really special.

(beat)

I wish we were back there now... you and I...

DATA

The unidirectional nature of the time continuum makes that an unlikely possibility.

JENNA

(laughs)

That's one thing I've always loved about you. You make me laugh.

(beat)

You know, maybe I've been with the wrong men. Why couldn't they be like you, Data? You've got everything.

DATA

That is not true. I have no human feelings.

She takes his hand in a friendly fashion.

17 CONTINUED:

JENNA

But you've still given me more than any of them. You've spent time with me when I was lonely... you've encouraged me when I was down. No one could have been kinder to me... those are the things that matter...

17 CONTINUED: (3)

Jenna smiles.

JENNA

(continuing, re: the job)

Well, I think that's it.

(with put on formality)

With your permission, Commander, I'll be going.

DATA

(straight)

Permission granted.

She gives him a friendly kiss on the cheek, but only pulls a short distance away afterwards.

JENNA

I don't know if you're aware of it... but you're very handsome...

She kisses him again, this time longer and on the lips -- a real kiss, which Data doesn't resist. Jenna smiles.

JENNA

(continuing)

See you tomorrow...

She turns and leaves the room. OFF Data's reaction.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. TEN FORWARD

It's after hours and the room is deserted. GUINAN is mixing several drinks in odd-shaped glasses on the bar. Data ENTERS, there is a lost, puzzled expression on his face.

GUINAN

Hi, Data. Want to try something new?

Data sits at the bar and looks at the drinks she's making with only slight curiosity.

GUINAN

(continuing)

This is a concoction I heard about on Prakal Two. I think it's great, but I want another opinion, so...

She carefully combines a yellow and a blue liquid in a glass, producing a sickly green potion. She offers it to Data. He takes a small drink. She waits for a reaction.

DATA

Eighty-seven percent Saurian Brandy... Targ milk and Denevian mead comprise the rest... an unusually high concentration of mono-saccharides and fructose compounds.

GUINAN

Too sweet, huh?

Data gives her a look -- "Kool Aid." Guinan drinks some of the potion herself and Data retreats into

thoughtful silence.

18 CONTINUED:

Guinan quickly picks up on the fact that something's on his mind.

GUINAN

If I didn't know you better, I'd say you were... preoccupied.

DATA

Ensign D'Sora just gave me what could be considered a very... passionate kiss in the Torpedo Bay.

Guinan gives him a long piercing look.

GUINAN

Really?

(beat)

How did it make you feel?

DATA

I cannot feel because---

GUINAN

I know, I know. You have no emotions.

(very intrigued)

What I mean is, what's going on in there?

(points at his head)

What did it make you think about?

DATA

I was... intrigued. Jenna seemed to be displaying genuine affection toward me.

18 CONTINUED: (2)

GUINAN

And then?

DATA

I calculated that Jenna's actions to date would tend to support the supposition that she wishes to initiate a non-platonic mutually exclusive relationship.

GUINAN

You're just a starry-eyed romantic, aren't you?

(before he can answer)

What do you think of her?

DATA

I find her to be a competent officer... highly motivated... lacking somewhat in her understanding of the theory underlying dilithium matrix applications---

GUINAN

But what do you think of her personally?

(beat)

Do you like her?

DATA

I have become... used to her.

GUINAN

It sounds like the next step is up to you.

(beat)

So what are you gonna do about it?

DATA

I do not know. Clearly, an ongoing intimate relationship is an option. However, I am inexperienced in such matters. I require advice.

Beat.

18 CONTINUED: (3)

GUINAN

Well, don't look at me.

Data obligingly looks away from her.

GUINAN

No, no. I mean, this time I don't have any advice to give. You can't tell someone how to handle their first love affair. They have to find a way to do that themselves.

Data thinks for a moment.

DATA

But I am incapable of love.

GUINAN

(knowing look)

Then this should be a very unique experience.

On Data's expression...

CUT TO:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In the nebula.

20 INT. CORRIDOR

Data is about to go into his quarters. From o.s. we hear...

GEORDI'S VOICE

Missing someone?

21 NEW ANGLE

Revealing GEORDI walking toward Data. He is carrying Data's CAT in his arms.

GEORDI

I found Spot wandering through the corridor two sections away.

Geordi hands Data the cat.

21 CONTINUED:

DATA

(puzzled)

Thank you.

GEORDI

Forget to secure the door when you left?

DATA

The door sensor has been programmed to recognize only humanoid forms for entry or egress. Spot could not have triggered the mechanism.

They EXIT to...

22 INT. DATA'S QUARTERS - CONTINUOUS

Data puts the cat down.

GEORDI

Maybe someone came in while you were away and let him out by accident. Has anything been disturbed?

DATA

(looks around very quickly)

No.

(to com)

Computer, has anyone entered my quarters in the last twelve hours other than myself or Commander La Forge?

COMPUTER VOICE

Negative.

GEORDI

That's pretty strange... we should report a possible unauthorized entry to security, just to be on the safe side.

Data nods in agreement and Geordi moves toward the door, but Data stops him.

22 CONTINUED:

DATA

Geordi, may I ask your advice concerning a... personal matter?

GEORDI

Sure, Data.

DATA

Should I pursue a relationship

with Ensign D'Sora?

Geordi is caught off-guard and it shows.

DATA

(prompting)

Ensign Jenna D'Sora. Serial number CL-10928---

GEORDI

Yeah, I know who she is. I thought she and Jeff Arton...

DATA

They discontinued their association. Now she has made the... first move in initiating a relationship with me.

(beat)

What should I do?

Geordi thinks for a long beat, then gropes for something to tell his friend.

GEORDI

Hmmm... if she just ended a bad situation... sometimes it takes people a while... but if they jump into another relationship --

From the confused look on Data's face, Geordi can tell this isn't helping much, but he keeps going.

GEORDI

(continuing)

... see, that can be a problem... unless, of course, she is ready... and then it depends if you're really serious. It's uh... kind of complicated.

22 CONTINUED: (2)

Geordi tries to think of the right thing to say... but he feels a little helpless here... finally gives up.

GEORDI

(after a beat)

My advice to you is... to ask someone else for advice. Someone with a little more experience in these things.

CUT TO:

22A OMITTED

23 INT. TROI'S OFFICE

TROI and Data sitting.

TROI

I think you should be careful. This is not some experiment you're running. Jenna is a living, breathing person with needs and feelings that have to be considered.

DATA

Then you believe I should not pursue this any further.

TROI

No, I didn't say that... I just want you to be aware that this will be unlike any other... more casual relationship that you've attempted.

DATA

I have studied a great deal of human literature on the subject of love and romantic liaisons. There are many role models for me to emulate.

TROI

Ultimately, Jenna will care for you because of what you are. Not what you imitate out of a book.

23 CONTINUED:

DATA

My programming may be inadequate to the task.

Troi gives him a sympathetic smile.

TROI

We're all more than the sum of our parts, Data. You'll have to be more than the sum of your programming.

CUT TO:

24 INT. MAIN BRIDGE

Worf and Data near the Tactical station.

WORF

Klingons do not... pursue relationships. They conquer that

which they desire.

Data nods and moves to leave, but Worf stops him.

WORF

(continuing)

However...

(quietly, with meaning)

Ensign D'Sora serves under my command. If she were... mistreated, I would be very... displeased.

Data gets the message.

DATA

I understand.

Data walks away... glances back once at Worf... then turns and keeps going.

CUT TO:

25 INT. OBSERVATION LOUNGE

RIKER

I think you should pursue it. First of all, she's a beautiful woman who seems to be crazy about you.

Data is still troubled by something.

DATA

Jenna has clearly demonstrated how she feels about me. But I am not capable of returning those feelings.

RIKER

I'm sure she's aware of that.

(beat)

Data, when you get involved with another person, there's always a risk. Of disappointment. Of getting hurt.

DATA

I cannot get hurt. But she can.

RIKER

Jenna knows that. And she's obviously decided to take the chance. Data, when it really works between two people, it's like nothing you've ever experienced -- the rewards are far beyond simple friendship.

DATA

How far beyond, sir?

RIKER

Well, that's what I hope you're about to find out.

Data thinks for a beat.

DATA

Thank you, Commander.

Data EXITS to...

26 INT. MAIN BRIDGE

Data intercepts Picard as he's heading for his Ready Room.

DATA

Captain, I am seeking advice in---

26 CONTINUED:

PICARD

Yes, I've heard, Data... and I would be delighted to offer you any advice I have on understanding women.

(beat)

As soon as I have some, I'll let

you know.

Picard continues to the Ready Room. OFF Data's reaction.

CUT TO:

27 INT. CORRIDOR

Data is walking purposefully along the corridor, a bouquet of flowers in his hand.

DATA (V.O.)

Second Officer's personal log, Stardate 44935.6. After conferring with my colleagues regarding the nature of romantic love in general, and my own situation in particular, I have reached a decision.

He stops in front of a door. It chimes and opens. Jenna is standing inside, wearing an attractive, off-duty outfit.

28 INT. JENNA'S QUARTERS - CONTINUOUS

Jenna smiles about the flowers.

JENNA

They're beautiful. Come in.

She takes the flowers from him, and he follows her into the room, the door closing behind.

Jenna's quarters are more "personal" than any we've seen on the Enterprise. "Creative disorganization" seems to be the dominant motif. A profusion of art objects and decorations are combined with a couple of clothing articles casually left where they were dropped. It looks very "comfortable."

28 CONTINUED:

She raises the flowers to catch their pleasant fragrance.

JENNA

(continuing)

Mmmm. What are they?

DATA

Crystilia. Their fragrance is an evolutionary response to the acrid nature of the atmosphere on Telemarius Three.

28 CONTINUED: (2)

JENNA

(re: Data)

You silver-tongued devil.

(turns)

Let me find somewhere to put these.

She scans the densely decorated room.

JENNA

(continuing)

Hmmm. That might not be so easy...

As Jenna looks around, Data follows her further into the room.

DATA

It seems that your quarters have reverted to their earlier state of disorder.

JENNA

I know. I'm hopeless.

Jenna finally locates a vase and arranges the flowers in it.

JENNA

(continuing)

There.

(regarding them)

They're beautiful, Data. It's

so sweet of you...

DATA

It was Commander Riker who suggested this particular flower. He said that it had worked for him in the past.

28 CONTINUED: (3)

Jenna raises an eyebrow.

JENNA

You didn't talk to the entire ship about us...

DATA

No. In actuality, less than one percent of the Enterprise crew was involved. It was necessary to balance theory with experiential referents. Both are

required for a program of this nature.

(to Computer)

Computer, decrease illumination level by one third standard lux.

The lights dim to a romantic glow. Data purposefully sits down on the couch, Jenna remains standing, a puzzled look on her face.

28 CONTINUED: (4)

JENNA

(re: the situation)

This is all part of a program?

DATA

Yes. One which I have just created for romantic relationships.

Jenna smiles, sits down next to him, much closer than

she would to "a friend."

JENNA

(with humor)

So... I'm just a small variable in one of your new computational environments?

DATA

You are much more than that, Jenna. I have written a subroutine specifically for you -- a program within the program. I have devoted a considerable share of my internal resources to its development.

Jenna looks touched. She leans toward him, still appreciates the humor of the situation.

JENNA

That's the nicest thing anyone's ever said to me.

Jenna puts her arms around him and they kiss...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

travelling through the nebula.

30 INT. BRIDGE

Picard, Riker, Worf, McKnight at Con, Data at Ops.

PICARD

Estimated time of arrival, Mister Data?

DATA

We will reach the M class planet in approximately eleven hours.

Picard nods.

PICARD

You have the Bridge, Number One.

Riker takes the Captain's chair; FOLLOW Picard into the Ready Room.

31 INT. READY ROOM - CONTINUOUS

Picard ENTERS the room, walks casually towards his desk -- and STOPS.

The top of his desk is completely bare. Puzzled, he glances around.

32 INCLUDE THE FLOOR

under the desk. Where everything once on top --

computer terminal, PADDS, PADD holder, tea mug -- have been somehow dumped onto the floor.

Picard reacts, curious. He stares at the mess for a beat.

PICARD

(keying insignia)

Picard to Lieutenant Worf.

32 CONTINUED:

WORF'S COM VOICE

Yes, Captain?

PICARD

Step into my Ready Room, please. And bring a tricorder.

WORF'S COM VOICE

Aye, Sir.

Picard crouches down, inspecting the objects. Worf ENTERS the room and Picard stands back up.

WORF

Captain?

Worf stares at the floor for a moment. Then back to Picard.

PICARD

What do you make of this?

WORF

I am puzzled, Sir.

PICARD

So am I, Mister Worf.

Worf aims the tricorder at the objects and takes a quick reading.

WORF

Captain, the only detectable bioelectric residuals are your

own.

(a beat)

You did not --

PICARD

-- No. I did not.

Worf scowls. He quickly checks the bathroom.

PICARD

(continuing)

It seems we have a poltergeist.

WORF

Sir?

PICARD

A mischievous spirit.

32 CONTINUED: (2)

WORF

(understanding)

Hoq-JoH.

PICARD

(beat)

Perhaps this is some kind of practical joke.

WORF

(taken aback)

Sir?

PICARD

Perhaps not.

WORF

I cannot explain how an intruder could have entered this room...
I recommend we go to Red Alert.

PICARD

Not yet.

WORF

Then I will order one of my officers to stand watch.

(keys insignia)

Worf to Ensign --

PICARD

(cutting him off)

-- That's alright, Mister Worf. For now, I think circumstances warrant our caution -- nothing more.

32 CONTINUED: (3)

WORF

(reluctantly)

As you wish, Captain.

Picard dismisses him with a nod, and Worf turns and goes out the door. Picard stares again at the objects beneath the desk. OFF his still puzzled face.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In the nebula.

34
thru OMITTED
35

36 INT. DATA'S QUARTERS

Data is painting at an easel. The door CHIMES.

DATA

Enter.

He stops painting and turns toward the door as Jenna steps inside, carrying an object in both her hands.

JENNA

I know it's a little unexpected...

36 CONTINUED:

DATA

You are correct. I did not anticipate your arrival until nineteen hundred hours.

Data stays at the easel, continues to paint.

JENNA

I couldn't wait... I wanted you to have this.

She holds the object out to Data -- it is a small alien sculpture, exotic and beautiful. He studies it, but does not take it.

DATA

You have often expressed dissatisfaction with the Spartan nature of my quarters. Is this an attempt at embellishment?

JENNA

The cat's out of the bag.

DATA

(looking around)

Spot?

JENNA

I mean you've caught me in the act. I'm just trying to brighten things up around here.

(re: the sculpture)

It's Tyrinean. What do you think?

Data studies the object for a moment.

DATA

Its line is both fluid and formal, yet retains an unpremeditated quality. The tactility of the surface enrichment is evocative of the neo-primitive period in Tyrinean blade carving.

JENNA

I hadn't thought of it that way.

Jenna looks at Data, still seated at his easel.

36 CONTINUED: (2)

JENNA

(re: painting)

I'm sorry. Don't let me interrupt.

DATA

Alright.

36 CONTINUED: (3)

Then he turns back and continues painting. If it was anybody else, the action would be the height of rudeness. Jenna can't help but react a moment, even though she knows he doesn't intend a slight. She recovers.

JENNA

(playfully)

Data.

DATA

(looks up)

Yes?

JENNA

The Book of Love, chapter four, paragraph seventeen: When your girlfriend arrives with a gift, stop whatever it is you're doing, and give her your undivided attention.

DATA

My literature search was apparently incomplete. I discovered twenty-nine books with that title, but none contained that particular admonition.

JENNA

(playful)

That's because we're writing our own version as we go -- you and I.

A long beat as Data thinks about this. He sets down his paintbrush.

DATA

I should not have resumed my painting?

JENNA

No.

DATA

Despite your suggestion that I continue?

JENNA

Exactly.

36 CONTINUED: (4)

Another thoughtful beat.

DATA

The nature of our interactions is considerably more subtle and complex than I had anticipated. I have much to learn.

A beat as Jenna gets an idea.

JENNA

Let's start with this.

She hands him back the sculpture.

JENNA

(continuing)

A critical analysis isn't necessarily the best response to a gift.

A beat.

DATA

Perhaps if I looked for a suitable place to display it.

JENNA

(pleased)

Much better.

Data stands and walks with the carving to a remote corner of the room, placing it onto a bare surface.

DATA

The ambient light in this location accentuates its contours.

Data observes Jenna's neutral response. Then thinks for a beat. He returns to a much more central table.

36 CONTINUED: (5)

DATA

(continuing)

However, a gift should not necessarily be placed according to aesthetic criteria. A more central location will carry added meaning.

He places the carving in the more noticeable location. Jenna steps over to him, takes his hand.

JENNA

Data, what's important is that you're trying. You don't know how much that means to me.

She indicates the easel.

JENNA

(continuing)

Now, go back to your painting.

Data starts to go back to the easel... hesitates, looks at her.

JENNA

(smiles)

This time I really mean it.

(kisses him on cheek)

I'll see you tonight.

FOLLOW Jenna as she goes out the door, smile on her face.

37 INT. CORRIDOR - CONTINUOUS (OPTICAL)

Jenna walks out of Data's quarters and the door closes behind her. She takes a few steps, still smiling, then pauses a moment. The smile fades for just an instant, replaced by the hint of a doubt about this situation. She walks back into her room... as a wall panel on the corridor bulkhead DEMATERIALIZES, briefly showing the wiring within.

CUT TO:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in the nebula.

38A INT. READY ROOM

Picard is working on a terminal at his desk.

RIKER'S COM VOICE

Riker to Captain Picard. You're needed on the Bridge.

PICARD

(to COM)

Acknowledged.

FOLLOW Picard as he stands and heads to the door and onto the Bridge.

39 INT. MAIN BRIDGE - CONTINUOUS

Picard steps onto the Bridge from the Ready Room. Riker is in Command, Data, Worf, McKnight at their respective positions.

RIKER

We've reached the designated coordinates.

Riker indicates the viewscreen and they turn to look.

RIKER

(continuing)

But the M-Class planet... it's gone.

40 INCLUDE VIEWSCREEN (OPTICAL)

Nothing but the nebula and empty space.

OFF Picard's reaction.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. BRIDGE (OPTICAL)

Picard, Riker, Worf, Data, and McKnight turn from the viewscreen.

PICARD

Are you sure there was no malfunction in the sensors?

DATA

No, sir. Lateral EM scanners registered radiation indicative of an M-Class planet.

WORF

Sir!

42 INCLUDE VIEWSCREEN (OPTICAL)

A reddish-brown planet now fills the screen. Everyone reacts to the sight.

43 RESUME

Picard and Riker exchange a bemused look.

PICARD

(to Data)

Mister Data, run a complete systems diagnostic --

Picard is interrupted.

COMPUTER VOICE

-- Atmospheric decompression in Bridge Observation Lounge... Environmental compensation sequence has been initiated...

43 CONTINUED:

Everyone is taken aback.

WORF

(looks up puzzled)

I am not registering a hull breach.

43 CONTINUED: (2)

PICARD

Scan for lifeforms.

WORF

(scanning)

None, Sir.

RIKER

(to Computer)

Computer, boost the structural integrity field around the hull

by one hundred percent.

COMPUTER VOICE

Field augmented...

DATA

(off instruments)

Captain. Standard air pressure has been reestablished in the Observation lounge.

Everyone looks at each other -- another mysterious development.

PICARD

Let's have a look.

Picard, Riker, Data, and Worf head for the obs lounge.

44 INT. OBSERVATION LOUNGE

The door opens from the Bridge and Worf ENTERS first, phaser drawn. He is taken aback by what he sees.

WORF

Captain.

Picard, Riker, and Data immediately follow him inside.

45 THEIR POV

The entire room has been tossed. Everything not nailed down -- PADDS, chairs, displays -- looks as though it's been bounced off the walls.

46 RESUME

Everyone reacts.

WORF

(frustrated)

I do not understand.

Worf rights an upturned chair as Data quickly goes to the outer wall and begins running his tricorder along it.

RIKER

Data, are you picking up anything?

DATA

I detect no unusual readings.

Data reaches the window, passes the tricorder over it -- reacts.

DATA

(continuing)

Curious. The transparent aluminum alloy of this window is exhibiting a pattern of transient electrical currents.

PICARD

Explanation?

DATA

I have none. The rate is characteristic of a subspace distortion. But I am not picking

up evidence of subspace fields.

A beat. Picard turns to his officers.

46 CONTINUED:

PICARD

We will hold position while we seek an explanation for these anomalies. Divert all resources to that end.

Everyone knows their jobs and as they move to EXIT...

CUT TO:

46A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at impulse, nebula in the background.

47 INT. JENNA'S QUARTERS (OPTICAL)

Data ENTERS, carrying a PADD under his arm like a briefcase, looking like a cross between Ward Cleaver and the Man in the Grey Flannel Suit. Jenna has just come in, is still in uniform, and looks a little frazzled.

DATA

Hi, honey, I am home.

JENNA

Hi.

He kisses her on the check. She reacts a moment to his manner -- they aren't living together, and Data's home from work attitude is a bit odd. But she brushes it off.

JENNA

Any luck at your end?

DATA

Negative. We performed a full systems diagnostic and found no malfunctions.

JENNA

We did a full security sweep.

Nothing.

She flops down on the couch, takes off her shoes, and drops them on the floor. There are several other pairs there -- this is something she does every night.

47 CONTINUED: (2)

DATA

Can I get you a drink, dear?

Another little take... Data's saying the right things, but it comes off a bit strangely.

JENNA

Well, yes. I think I'll have...

a Calaman Sherry.

DATA

Excellent choice. I shall join you.

He moves to the replicator.

DATA

Two Calaman Sherries.

(to Jenna)

Would you like some dinner as well?

JENNA

I'm too tired to think about what I want... maybe later.

The replictor produces the drinks; he carries them to her.

DATA

Whatever you like, dear.

He gives her a drink and she starts too sip. But he stops her arm, indicates that they should toast. He lifts his glass.

47 CONTINUED: (2)

DATA

Darling, you remain as aesthetically pleasing as the day we first met. I believe I am the most fortunate sentient in this sector of the galaxy.

He touches her glass with his, and then takes a drink. So does Jenna, though she eyes him a bit warily. This is feeling really strange...

DATA

Now... you must relax. Put your feet up. I will take care of everything.

He rises and begins to straighten things in the perpetual clutter of Jenna's quarters. He picks up the shoes which have collected on the floor.

DATA

I could organize your closets. I have found that by grouping apparel first by function, and then by color from light to dark, one can more easily locate one's desired choice.

He heads toward the bedroom with the shoes.

JENNA

Data... it's all right. You don't have to do that...

DATA

But I am happy to do it.

JENNA

Please... put them down.

Acquiescent, Data puts the shoes down right where he is -- in the doorway. He swoops down on the couch beside her, utterly attentive.

DATA

What would you like, dear? Am I not paying enough attention to you?

JENNA

It's not that...

47 CONTINUED: (4)

DATA

Perhaps I have not given you enough compliments. Your hair is looking particularly silky tonight...

JENNA

Data... there's just something... strange... about the way you're acting...

Data tries to figure that one out.

DATA

Am I not behaving as a solicitous mate?

JENNA

Well, yes, but...

DATA

Tending to your every need?

47 CONTINUED: (5)

JENNA

What is wrong with you tonight?

Data responds to her angry tone, matching it as best he can.

DATA

My most recent self-diagnostic

revealed no malfunctions. Perhaps something is wrong with you.

Jenna stares at him, unbelieving.

JENNA

I've never seen you behave so... foolishly. Why are you doing this?

DATA

(still "angry")

You may not tell me how I should behave. You are not my mother.

JENNA

What?

DATA

"You are not my mother." Is that not an appropriate response to your statement that I am behaving foolishly?

JENNA

(completely frustrated)

Data, I think you should just leave.

Data cocks his head.

DATA

(calm)

You do not wish to continue our... lovers quarrel?

She stares at him, dumbfounded.

JENNA

Is that what this is?

47 CONTINUED: (6)

DATA

In my study of interpersonal dynamics, I learned that conflict

followed by emotional release often strengthens a connection between two people.

JENNA

But there's just something forced and artificial about the way you're doing it. It's not the real you.

DATA

With respect to romantic relationships, there is no... real me. I am drawing upon various literary and cultural sources to help define my role.

Jenna takes a moment to absorb all this... the whole thing has been an act, a part of his "program"... the solicitousness, the helpfulness, the argument -- everything. After a beat she goes to him.

JENNA

Kiss me.

He stands and obliges her. After a beat...

JENNA

What were you just thinking?

DATA

At that particular moment, I was reconfiguring the warp field parameters, analyzing the collected works of Charles Dickens, calculating the maximum pressure I could safely apply to your lips, considering a new food supplement for Spot...

His voice trails off as he notices the crestfallen look on her face. Jenna tries to hide her disappointment... even from herself.

JENNA

(half-hearted smile)

I'm glad I was in there somewhere.

She hugs him... but we can see the uneasiness growing on her face.

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At full stop above the planet, the nebula dark in the background.

49 INT. BRIDGE (OPTICAL)

Picard, Riker, Worf, and Data are at the aft science station.

RIKER

(re: viewscreen)

A complete sensor scan of the planet and three survey probes turned up no surprises. No sign of life, nothing out of the ordinary.

49 CONTINUED:

RIKER

(re: viewscreen)

A complete sensor scan of the planet and three survey probes turned up no surprises. No sign of life, nothing out of the ordinary.

49 CONTINUED:

WORF

Seven more unusual incidents have been reported. No casualties or damage.

DATA

At present, we can only state that a subspace effect seems to exist within this nebula. After I have made further analysis, I may be able to adjust the ship's sensors to locate and identify the anomaly.

RIKER

(to Picard)

The ship is at risk as long as we're sitting here. We can always continue our investigation from outside the nebula.

49 CONTINUED: (2)

PICARD

Agreed. Ensign McKnight, plot the most direct course. Ahead warp one.

MCKNIGHT

(works instruments)

Yes, Sir.

PICARD

Engage...

McKnight touches the panel. The ship goes to warp.

Immediately --

DATA

(standing back)

Captain.

Everyone turns to see Data's science station and a section of the wall DEMATERIALIZE for a moment.

WORF

(off instruments)

Captain! Explosive decompression on Deck Thirty-seven!

RIKER

Bridge to La Forge... damage

report.

The CLAXON SOUNDS, and RED ALERT lights go on.

50 INT. ENGINEERING (OPTICAL)

Geordi and several N.D. engineers, including THORNE and VAN MAYTER, are reading sensors.

GEORDI

We're showing damage between decks -- we haven't localized it yet.

A section of the wall DEMATERIALIZES across its middle section. A violent BURST OF ENERGY arcs between the two ends, EXPLOSIVELY. Thorne is knocked to the ground.

50 CONTINUED:

GEORDI

Thorne!

Geordi goes to him, picks him up -- he's alright. The conduit REMATERIALIZES.

GEORDI

La Forge to Bridge... a cryogenic control conduit just blew out on us. I almost lost a man...

51 INT. BRIDGE

Everyone is alarmed.

PICARD

Full stop!

MCKNIGHT

Yes, Sir --

52 OMITTED

53 INT. BRIDGE - ANOTHER ANGLE

Everyone is tensed, hoping the full stop will lessen the strange dematerializations.

GEORDI'S COM VOICE

La Forge to Bridge...

PICARD

Yes, Commander?

54 INT. CORRIDOR

Geordi is hurrying along with two Engineers.

GEORDI

(to Comm)

I think we have some structural damage between Decks Thirty-Six and Seven. We're checking it out now.

(MORE)

54 CONTINUED:

GEORDI (Cont'd)

(to one engineer)

Van Mayter, you take access tube twenty-three M and look at the the Bridge connectors.

Van Mayter heads off around a corridor as Geordi and Thorne continue on.

GEORDI

I'll cover the aft section. You go---

A TERRIBLE SCREAM OFF SCREEN. Geordi and Thorne suddenly react -- bolting toward the sound, rounding the corner...

54A INCLUDE VAN MAYTER (OPTICAL)

stuck half-way through the deck, at chest-level. Head, upper torso and one arm are all that's visible. He's

limp, obviously dead.

OFF Geordi's reaction.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At full stop in the midst of the nebula.

57 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Worf and Geordi are sitting at the table. The atmosphere is one of grave concern. Data is standing next to an Okudagram displayed on the wall

MONITOR.

DATA

During the series of events, I
was able to measure the W particle
inference which confirms one of
my hypotheses.

Data indicates the Okudagram, which shows "lines" of normal space interrupted by pockets or deformations of varying sizes and shapes. A graphic depiction of the Enterprise is in the midst of it all.

DATA

The unusual preponderance of dark
matter in this nebula is causing
small gaps in the fabric of normal
space.

He points from one "pocket" to another.

DATA

As the Enterprise moves through
the nebula, it collides with these

deformations.

PICARD

Like a carriage bouncing over a series of potholes.

DATA

That is an apt analogy.

GEORDI

So every time we hit one, part of the ship momentarily phases out of normal space.

57 CONTINUED:

DATA

(acknowledging)

Or when one of them hits us. My readings suggest that the deformations themselves are in motion.

RIKER

We're lucky one of these pockets didn't pass through a photon torpedo casing... or the matter/anti-matter containment pods.

PICARD

The question now is, how do we get out? Mister Data, can you reconfigure the sensors to detect these anomalies?

DATA

Yes, sir, but they can only be perceived at extremely close range. Even at minimal speed, it would be impossible to maneuver the Enterprise quickly enough to avoid them.

WORF

A shuttlecraft is more

maneuverable...

RIKER

He's right.

Riker moves to the monitor, points to the Enterprise and a position far ahead of it.

RIKER

If we positioned a shuttle far enough in front of the Enterprise... it could detect the pockets and provide us enough time to maneuver out of the way.

57 CONTINUED: (2)

GEORDI

We could give the shuttle control of our navigational systems -- that way, the corresponding maneuvers would be virtually

instantaneous.

PICARD

Make it so.

58 INT. BRIDGE

Picard, Riker, Data, and Worf enter the Bridge from the Observation Lounge. Jenna is standing at Tactical. Worf approaches her.

WORF

You are relieved, Ensign.

Jenna nods and crosses to the turbolift. As she does, she passes Data, now at the right science station, working furiously at the instruments. She hesitates, gives him a look... but he is oblivious, concentrating on his task. She turns and proceeds toward the turbolift.

59 OMITTED

60 ON PICARD AND RIKER

heading across the Bridge. Riker starts to peel off toward the turbolift.

RIKER

I'll do my pre-flight once I'm on board.

PICARD

Not this time, Will.

Riker stops, brought up short.

RIKER

Sir?

60 CONTINUED:

PICARD

I'm going to pilot the shuttle.

RIKER

Captain... my duty as First Officer is to safeguard the lives on this ship. Including yours. The Enterprise can't afford to lose you, sir. Not in this situation.

PICARD

I believe our best chance of escaping this situation is for me to pilot that shuttle.

(beat)

This is my ship, Will. I've got to do it.

A beat.

RIKER

(acquiescing)

Captain.

Picard heads for the turbolift.

60A

thru OMITTED

60B

60C EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in the nebula, the tiny shuttle far off in front of it. Both appear to be holding their positions.

61 INT. SHUTTLE

Picard at the console.

PICARD

Shuttle three to Enterprise, telementry link enabled.

He touches the controls and the blinkies respond by lighting up in a different pattern.

62 OMITTED

63 INT. MAIN BRIDGE

Riker in captain's chair, Data at his post, Worf at Tactical, McKnight at CONN.

DATA

Ship's computer is accepting navigational inputs from the shuttle.

64 INT. SHUTTLE - INCLUDE MONITOR (OPTICAL)

in front of Picard, where there appears an OKUDAGRAM display, similar to the one Data had in the Observation Lounge, with "lines" of space displayed out in front of the shuttle. It resembles a vector graphic "POV" type videogame.

PICARD

Forward sensors are on line. Ensign McKnight, plot a course for the shortest distance out of the nebula.

MCKNIGHT

Plot laid in, sir. Outer perimeter at thirty-two million kilometers.

PICARD

Point one impulse, Number One.

64A INT. MAIN BRIDGE

RIKER

Acknowledged, Captain. We're right behind you.

(to Comm)

Riker to O'Brien, lock on to the Captain's communicator. I want to be able to pull him out of there if I have to.

O'BRIEN'S COM VOICE

Aye, sir.

65 EXT. SPACE - ENTERPRISE & SHUTTLE (OPTICAL)

The shuttle in f.g., Enterprise behind it in the nebula. As the shuttlecraft slowly moves forward, the Enterprise follows.

INTERCUT AS NEEDED:

66 INT. SHUTTLE

Picard working controls, watching the monitor.

67 INCLUDE MONITOR (OPTICAL)

the lines in space suddenly display a distorting "pocket" similar in appearance to those on Data's obs lounge Okudagram. It is heading right toward him.

PICARD

Changing course... new heading two-nine-nine mark zero-two-nine.

We see from the movement of the gassy whirls of the

nebula that the shuttle has banked into a turn that is left and up. The monitor moves accordingly and the "pocket" disappears from the screen.

68 OMITTED

69 INT. MAIN BRIDGE

DATA

Main coupling is matching navigational inputs, Captain.

MCKNIGHT

New heading confirmed.

PICARD

I missed it by less than a thousand meters, Enterprise... Advise your status...

69 CONTINUED:

WORF

(checking his panel)

Sensors indicate the deformation passing five hundred meters off the starboard bow. We're clear...

RIKER

One down, Captain...

There is Bridge-wide release of tension.

PICARD

Resuming previous course.

MCKNIGHT

Confirmed. Outer perimeter now at thirty-point-one million kilometers.

Riker's eyes sweep the Bridge. There's still a long way to go.

thru OMITTED

72

73 INT. SHUTTLE - INCLUDE MONITOR (OPTICAL)

Picard's eyes are glued on the monitor. Two pockets appear on the screen, a small one and a larger one.

PICARD

Changing course... heading zero seven three, mark -- two-eight-eight...

The shuttle veers right and down. The pockets disappear from the screen. But suddenly, four more pockets loom on the monitor -- like the next level in a Nintendo game.

PICARD

New heading... two-eight-four mark zero...

The shuttle swerves hard to the left.

74
thru OMITTED
74C

75 INT. MAIN BRIDGE

There is a jolt to the Bridge as the Enterprise makes the two corrections in close order.

76 INT. SHUTTLE - INCLUDE MONITOR (OPTICAL)

Three of the potholes appear on screen... There's not a minute for Picard to breathe. The potholes keep coming... big ones moving slowly, little ones that zip like hummingbirds. But this time there's a JOLT to the shuttle...

76A EXT. SPACE - SHUTTLE (OPTICAL)

There's an EFFECT on part of the shuttle... the thruster assembly flares, then hangs, damaged, on the shuttle.

77 INT. SHUTTLE - INCLUDE MONITOR (OPTICAL)

as the potholes keep coming... Picard tapping instructions... but...

PICARD

Enterprise... I'm losing maneuverability...

CONTINUE INTERCUT:

77A INT. ENGINEERING

GEORDI

Sensors indicate damage to the shuttle's starboard impulse nacelle, Captain.

PICARD

I'm reading fluctuations in the thermal control sub-system...

78 INT. BRIDGE

RIKER

Captain, I'm bringing you back.

PICARD

Belay that, Number One! I'm re-routing the secondary deuterium supply... switching to manual controls.

DATA

Transceiver signal is down forty-two percent. Navigational inputs are not registering.

RIKER

(what next?)

Captain, we've lost the link.

PICARD

You'll have to make course changes

manually until we re-establish the connection.

RIKER

Understood. Get us back on line, Data. Geordi, try boosting the power to the L-U band. And increase the distance between the Enterprise and the shuttle. We're going to need some more room to make manual adjustments.

GEORDI

Aye, sir.

RIKER

How far do we have to go?

MCKNIGHT

Sixteen million kilometers.

Riker's face shows his grave concern that they're not going to make it that far.

79 INT. SHUTTLE

Where Picard is battling a bucking shuttle. Now he becomes a concert pianist... changing course to escape the oncoming potholes with one hand... working to correct the engine problem with the other.

PICARD

New heading... two-nine-nine mark one eight...

MCKNIGHT

(working panels)

Yes, sir... I've got it... course corrected.

Potholes swim at Picard; the shuttle dips and swerves for a tense moment. There's only time for --

PICARD

Enterprise -- hard starboard!

MCKNIGHT

Aye, sir --

79A INT. BRIDGE

WORF

Deformation impact on Deck Fifteen... science section...

RIKER

Damage?

WORF

Report coming in, sir... minimal damage.

PICARD

Hold steady... I've completed the re-routing sequence... do you read my navigational inputs?

RIKER

Data, do we have the telemetry link back?

79A CONTINUED:

DATA

I have increased sensitivity in the L-U band... it should be sufficient.

RIKER

Captain, let's try it.

79B INT. SHUTTLE (OPTICAL)

Half a dozen pockets swarm toward the shuttle on the monitor. Picard barely has time to respond.

PICARD

New heading. Two-seven-five mark three nine!

DATA

Confirmed... the link has been

re-established.

MCKNIGHT

Nine-point-four million kilometers to the perimeter.

79C EXT. SPACE - THE ENTERPRISE & SHUTTLE (OPTICAL)

continue their strange tandem dance through the nebula.

80 INT. BRIDGE

PICARD

Mister La Forge, I am still having difficulty controlling the shuttlecraft.

80A INT. ENGINEERING

GEORDI

Yes, sir, your krellide storage cells are losing their charge. Maintaining manual control is gonna get increasingly harder...

81 INT. SHUTTLE

The shuttle is bucking, barely under control.

PICARD

Estimated distance to the nebula's perimeter?

DATA

Four-point-seven million kilometers, sir.

PICARD

Is there a way to transfer the microfusion thrusters so I can get a power boost?

DATA

Possibly. If you augment the thruster sequencing so that the inertial dampening fields --

But as he's speaking a pothole appears on the monitor... then looms large... larger... this is the Mother Of All Potholes. Picard responds --

PICARD

Bearing -- two-seven... make that two-eight-five, mark two-five-five!

The shuttle banks hard left and plunges down at a steep angle... then whirls out of control.

82 INT. MAIN BRIDGE

as the Bridge begins to jolt in response to the shuttle.

DATA

Commander, the shuttle is out of control. Navigational link is severed.

RIKER

(to Com)

Mister O'Brien -- do you have the Captain's signal?

82A INT. TRANSPORTER ROOM

O'BRIEN

I'm having trouble locking on, sir.

82B INT. BRIDGE

DATA

Sir, the shuttle's inertial dampeners have failed. It is breaking up.

83 INT. SHUTTLE (OPTICAL)

The craft is spinning (SHAKING AS THE GASSY WHIRLS BLUR BY THE WINDOW). Picard can't even move from the g force.

PICARD

(to Com)

Now would be a good time, Mister O'Brien...

83A
thru OMITTED
86

87 INT. MAIN BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

Riker and the others react to a tiny explosion far out in front of the ship -- it's the shuttle.

RIKER

O'Brien -- did we get him?

87A INT. TRANSPORTER ROOM (OPTICAL)

As Picard MATERIALIZES, heads for the door.

O'BRIEN

Aye, sir, we got him.

PICARD

I'm a little dizzy, Number One...

but none the worse... on my way...

87B INT. BRIDGE

RIKER

(relieved)

Acknowledged, sir.

87B CONTINUED:

DATA

Commander, we are nearing the

perimeter -- one million

kilometers away.

RIKER

All right, let's make a run for

it.

A tense moment -- will there be more potholes?

88 EXT. SPACE - ENTERPRISE (OPTICAL)

As the great ship plows toward the edge of the nebula... and then shoots out into normal space.

89 INT. MAIN BRIDGE

as Picard emerges from the turbolift.

RIKER

We're clear of the nebula, sir.

Picard looks out at the starfield... relieved to see normal space again. He moves toward his chair.

PICARD

Ensign, plot a course for Starbase Two-Sixty. Warp two. Engage.

90 OMITTED

91 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp in normal space.

92 INT. DATA'S QUARTERS

Data is preparing two place settings for an intimate dinner. His cat passes by. The door CHIMES.

92 CONTINUED:

DATA

Enter.

The door opens and Jenna ENTERS the room, crosses toward Data.

DATA

(continuing)

Hello.

Jenna gives him a peck on the cheek. Her smile is a little weak.

JENNA

Hi.

She notices several potted plants and a couple of antique Japanese style hanging lanterns.

JENNA

(continuing)

The place looks great.

DATA

Thank you. It is much less Spartan, is it not?

JENNA

Much less... It looks... great... it really does... it looks great.

DATA

Jenna, you are repeating yourself. I have found this to be indicative

of mental distraction. Is that a correct assumption in this instance?

JENNA

I'm afraid it is.

Data moves toward the replicator.

DATA

Then perhaps we should begin our meal. Among humans, a low serum glucose level is often responsible for --

JENNA

(interrupting)

-- Data.

92 CONTINUED: (2)

Data pauses.

JENNA

(continuing)

Let's talk... first.

She indicates his chair at the table. Data comes back, sits down. She sits opposite him.

JENNA

(continuing)

I'm not sure how to begin.

DATA

What is the subject?

JENNA

You and me. Our relationship.

DATA

Yes?

JENNA

(deep breath)

Data, sometimes people blindly

make the same mistake again and again. Until it finally happens in a way so obvious and so blatant, that they can no longer deny what they've been doing.

DATA

Are you currently experiencing this phenomenon?

JENNA

I didn't see it until today. I got out of a relationship with an unemotional man. And went right back into another with a man who is absolutely incapable of emotion.

DATA

There does appear to be a recurring motif.

JENNA

You were so kind and attentive.

I thought maybe that would be enough.

92 CONTINUED: (3)

DATA

It is not?

JENNA

No, it's not. Because as close as we are, I don't really matter to you. Not really. Nothing I could do or say will ever make you happy, or hurt you, or touch you in any way.

DATA

That is... a valid projection.

Data thinks for a moment.

DATA

(continuing)

It is apparent that my reach has exceeded my grasp in this particular area. I am perhaps not nearly so human as I aspire to become...

A beat.

DATA

(continuing, pleasantly)

If you are ready to eat, I will bring our meal.

Data stands. Jenna looks at him sadly for a beat -- this is just what she was talking about.

JENNA

No. That's alright.

She stands.

JENNA

(continuing)

I'd better go, Data.

DATA

If you wish.

Jenna reaches over and kisses him on the cheek. Starts to turn toward the door.

92 CONTINUED: (4)

DATA

(continuing)

Jenna. Are we no longer... a couple?

Her eyes suddenly fill with tears.

JENNA

No... we're not.

DATA

Then I will delete the

appropriate program.

JENNA

(quickly toward the door)

I'll see you later...

She goes out the door -- it closes behind her. Data watches for a moment. The cat suddenly jumps up on his lap.

DATA

Hello, Spot.

He reaches down to pet it, and the animal nuzzles up to his hand.

OFF Data's face...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Redemption"
#40274-200

Written by
Ronald D. Moore

Directed by
Cliff Bole

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FINAL DRAFT

APRIL 8, 1991

STAR TREK: "Redemption" - 4/9/91 - CAST

STAR TREK: THE NEXT GENERATION

"Redemption"

CAST

PICARD	GOWRON
RIKER	K'TAL
DATA	KLINGON FIRST OFFICER
BEVERLY	KURN
TROI	LURSA
GEORDI	B'ETOR
WORF	TORAL

MYSTERIOUS WOMAN

GUINAN

MOVAR

KLINGON HELMSMAN

Non-Speaking

GOWRON'S KLINGON AIDE

Non-Speaking 8 KLINGON COUNCIL MEMBERS

TRANSPORTER TECHNICIAN 2 KLINGON GUARDS

SUPERNUMERARIES 2 KLINGON BRIDGE CREW

2 KURN'S KLINGON AIDES

ROMULAN CREWMEMBER

STAR TREK: THE NEXT GENERATION
"Redemption"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM KLINGON ATTACK CRUISER
OBSERVATION LOUNGE
CORRIDOR 2 KLINGON BIRDS OF PREY
PHASER RANGE
TRANSPORTER ROOM KLINGON HOME WORLD
WORF'S QUARTERS KLINGON CITY (MATTE)

KURN'S BIRD OF PREY
KLINGON CRUISER
BRIDGE
READY ROOM

KLINGON CITY
GREAT HALL
DURAS FAMILY HOME

KLINGON BIRD OF PREY
READY ROOM

STAR TREK: "Redemption" - 4/9/91 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Redemption"

PRONUNCIATION GUIDE

CH pronounced as in chew or artichoke

Bah	BAH (gutteral "H")
B'Etor	be-TOR
Bortas	bor-TAS
cha'DIch	cha-DICH
Doj hon	do-zhan
Duras	DYUR-as
Ghos	GOZ
g'now juk Hol pajhard	ga-NOW JUK-hul pa-zhard
hakt'em	hock-TEM
Hegh'ta	heg-TA
Khitomer	KIT-to-mur
K'Tal	Ka-TAL
Kurn	KURN
La woq yon ghir Klas qimha	la-WAK yun-GIR Klas-KIM-ah
Len'mat	LIN-mat
Lursa	LUR-suh
Mempa	MEM-pah
Mogh	MOHG
M'Rel	ma-REL
naDev ghoS	na-DEV GOZ

STAR TREK: "Redemption" - 4/9/91 - PRONUNCIATION GUIDE

CONTINUED:

Qaja plu d'itch jung	Kha-JAP loo deeCH JUNG
Qapla'	Khap-LA
Suh	SUH (gutteral "H")

Toral To-ral
Yintagh yen-TAHG

STAR TREK: THE NEXT GENERATION

"Redemption"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

PICARD (V.O.)

Captain's log, stardate 44995.3. We are en route to the Klingon Home World, where I will participate in the installation ceremony of Gowron, the next designated Leader of the High

Council.

2 INT. WORF'S QUARTERS

WORF is practicing a form of martial art in front of a large mirror. He is dressed in a workout gi and is practicing a graceful and fluid kata using his bat'telth sword... he's been at this for a while and is disheveled and sweaty.

PICARD (V.O.)
(continuing)
This visit should also provide an opportunity for one of my officers to correct... a grave injustice..

The door CHIMES. Worf finishes the routine before answering.

WORF
Enter.

PICARD ENTERS and Worf is caught off-guard. He is

immediately embarrassed at receiving his captain in this manner.

PICARD

Am I intruding?

WORF

No, sir. My apologies, Captain...

I can be back in uniform---

2 CONTINUED:

PICARD

That won't be necessary.

(beat)

I'm not here as your captain.

I'm here as the person that stood with you before the High Council... your cha'DIch.

Worf reacts to the word... disturbing memories that have been on his mind recently. He sets the sword on a

nearby table. After a beat...

PICARD

(continuing)

We'll arrive at your Home World
in less than a day.

Picard lets that hang in the air for a moment. Worf understands the unspoken question... thinks for a beat... then turns back to Picard.

WORF

It is not yet time.

Picard half-expected that answer. His attitude is intimate... personal... they're two men who stood shoulder to shoulder during a difficult time.

PICARD

That doesn't sound like the man
who came to me a year ago...
fiercely determined to return home
and clear his father's name...
or die trying.

Worf doesn't answer... Picard goes on after a beat.

PICARD

You accepted this... dishonor from the Council in order to hold the Empire together.

(beat)

The Empire survives. Isn't it time to confront the Council... to regain your family name and let the truth be known?

WORF

I have been told... that patience is sometimes a more effective weapon than a sword.

2 CONTINUED: (2)

Picard smiles a little, recognizing one of his own lessons.

PICARD

Patience is a... human virtue, one which I am proud to see you've taken to heart. But this situation may require a more... Klingon response.

Beat.

PICARD

(continuing, frank)

Your discommendation is a facade intended to protect men less honorable than you. It is a lie... and lies must be challenged.

Worf hears the words... he's struggling with the logic of Picard's argument.

WORF

I have grown... weary of bearing this dishonor...

After a long beat...

PICARD

We will be in orbit around your planet for at least two days... it may be some time before we return again. I would be favorably disposed to grant a leave should you request one.

Worf thinks about this... he's getting closer to doing just that.

RIKER'S COM VOICE

Bridge to Captain Picard.

WORF

(softly)

Thank you, sir.

PICARD

(hits communicator)

Go ahead, Number One.

2 CONTINUED: (3)

RIKER'S COM VOICE

We've been intercepted by the Klingon vessel Bortas. They claim to be our escort.

Picard gives Worf a puzzled look.

WORF

No escort was scheduled.

CUT TO:

3 EXT. SPACE - ENTERPRISE & KLINGON CRUISER (OPTICAL)

The Enterprise and a Klingon attack cruiser running side by side on impulse power.

4 INT. MAIN BRIDGE

RIKER and DATA at their positions. Picard ENTERS.

RIKER

(to Picard)

The Bortas is standing by,

Captain.

PICARD

On screen.

5 INCLUDE VIEWSCREEN (OPTICAL)

GOWRON appears on the viewscreen, sitting in his ready room. Picard and Riker are surprised.

PICARD

Gowron... this is an unexpected

pleasure.

Gowron's attitude is urgent... no time for pleasantries.

GOWRON

I must speak with you, Picard.

We have to move quickly if we are to be successful.

PICARD

Successful?

5 CONTINUED:

GOWRON

Yes.

(beat)

In preventing a Klingon civil war.

On Picard's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 INT. OBSERVATION LOUNGE

Picard is listening to Gowron. Gowron moves about the room... restless... a man being kept from what is rightfully his.

GOWRON

The family of Duras is massing support... they have many allies on the Council...

PICARD

But Duras died in disgrace. By Klingon tradition, his family should share in that disgrace.

GOWRON

Their corruption has poisoned the

Empire. Honor will soon have
no meaning.

PICARD

Who speaks for his family now?

GOWRON

Lursa and B'Etor... the sisters
of Duras.

PICARD

And they would claim leadership
of the Council?

GOWRON

(shakes his head)

Women may not serve on the
Council...

PICARD

Then how... ?

GOWRON

I don't know. But they are

plotting something. They have secured the loyalty of at least three fleet commanders.

(beat)

Their followers do not care about Duras' crimes. Lursa and B'etor are feared... and fear is power.

6 CONTINUED:

PICARD

I fail to see what I can do to assist...

Gowron moves to Picard...

GOWRON

You were first chosen as arbiter of succession because no Klingon could be trusted. You accepted this duty... and you must see it through to the end. You must

ensure my installation.

PICARD

I am prepared to report to the Council that only you have completed the rite of succession...

GOWRON

Not enough. Duras was a Romulan collaborator. You must declare his family ineligible to ever again sit on the ruling Council.

PICARD

That... is beyond my purview.

GOWRON

You will not support me?

PICARD

I will not step outside the traditional role of the arbiter.

Gowron sighs, hopes dashed.

GOWRON

And if they attempt to block my installation?

Picard stands and goes to him.

PICARD

I can only assure you that I will deal with any challenge according to Klingon law.

GOWRON

I fear that will not be enough.

6 CONTINUED: (2)

Picard has made his position clear, has nothing more to offer. Gowron looks at him for a beat... gives a curt nod of understanding, then they both EXIT to...

7 INT. MAIN BRIDGE - CONTINUOUS

Picard and Gowron ENTER from the observation lounge. Riker, Worf, and DATA at their positions.

PICARD

Mister Worf, please escort our guest to the transporter room.

Gowron throws Worf a quick look of disgust, and they EXIT to the turbolift. Picard sits in command with a thoughtful look on his face. After a beat...

PICARD

Mister Data, begin monitoring Romulan activity along the Neutral Zone. Have the outpost stations there start sending us their tactical reports.

DATA

Yes, sir.

Riker is a little surprised... he gives Picard a questioning look.

PICARD

The Duras family is preparing to move against Gowron.

RIKER

Backed by Romulans?

PICARD

I don't know. But there's too much history between the Duras (note: plural) and the Romulans to discount the possibility.

Riker nods agreement.

CUT TO:

7A INT. TRANSPORTER ROOM

Worf and Gowron ENTER. Gowron is studiously avoiding

looking at Worf. As Gowron moves toward the platform, Worf finally decides to take the plunge.

WORF

(to Technician)

Dismissed.

7A CONTINUED:

The TRANSPORTER TECHNICIAN EXITS. Gowron looks at Worf in mild surprise.

WORF

(continuing)

I would speak with you.

GOWRON

I do not hear the words of a traitor.

Worf reacts to the word traitor... he takes a step

toward Gowron and says the words he's been holding back for a long time.

WORF

(slow and clear)

I am not a traitor.

GOWRON

You admitted your guilt before the Council.

Worf's expression hardens... he's not going to back down this time.

WORF

I accepted discommendation to protect the Empire.

GOWRON

Protect it? How?

WORF

It was Duras' father who betrayed our people to the Romulans at

Khitomer. Not mine.

GOWRON

(reacts)

Duras. There is proof of this?

WORF

There is.

GOWRON

Why would you accept dishonor

to protect Duras?

7A CONTINUED: (2)

WORF

(bitter)

His family was too powerful. To

expose him would have split the

Empire. Instead, the Council

chose to blame my father.

GOWRON

The Council knew?

A beat.

WORF

I believe you are a man of honor, Gowron.

(beat)

I ask you to restore my family name.

A beat.

GOWRON

(with sympathy)

Worf, you killed Duras. I consider that no small favor. But what you ask is impossible.

WORF

But after your Installation...

GOWRON

The grasp of Duras reaches out from the grave. Much of the Council is still loyal to his family. I must have the Council's support to survive. I cannot expose their treachery.

Worf looks at Gowron, perhaps a man of honor but definitely a political animal most interested in his own survival. Gowron is even a little ashamed of himself, but this is the reality.

GOWRON

You chose to accept this disgrace for the good of the Empire. Now, you must live with your decision like a Klingon.

A beat on Worf's cold stare.

8 EXT. SPACE - THE ENTERPRISE & GOWRON'S SHIP (OPTICAL)

moving into orbit around the Klingon planet.

9 OMITTED

10 INT. PHASER RANGE

As seen in "A Matter of Honor." CLOSE ON a phaser. MOVE TO REVEAL Worf checking his weapon on the phaser range. His expression is tense... tightly controlled. From o.s. we hear the SOUND OF DOORS OPENING and someone entering the range. Worf looks up in surprise to see...

11 NEW ANGLE (OPTICAL)

GUINAN steps into the small circle of light carrying a phaser.

WORF

Guinan?

GUINAN

Hi. Ten Forward's been pretty quiet today... I thought I'd get

in a little target practice. Mind if I join you?

Worf didn't expect this at all... doesn't know what to say. Guinan finishes checking out her phaser.

WORF

You... practice?

GUINAN

Sure. I like to keep my eye sharp.

11 CONTINUED:

WORF

(hesitates)

I... practice at... level fourteen.

GUINAN

(smiles, with humor)

That's okay. I can go back to that level for a while.

Worf doesn't react to her joke.

GUINAN

You know, I have a bet with the captain that I can make you smile before you make lieutenant commander.

WORF

Not a good bet today.

She makes room for him in the circle. Worf hesitates for another moment... then steps in. He quickly checks his phaser.

GUINAN

Ready?

(off his nod)

Computer, level fourteen... begin program.

COMPUTER VOICE

Program initiated.

Worf and Guinan hold their weapons at the ready. Two TARGETS streak by and they quickly FIRE together... both targets are HIT.

They continue to fire in turn at targets as they appear...

GUINAN

I'm sure I heard you laugh once... I liked it...

Guinan blasts three targets in a row.

WORF

Klingons don't laugh.

11 CONTINUED: (2)

GUINAN

Not true. Not true at all. You may not laugh. But believe me, I've heard some Klingon belly laughs that could shake a room.

Worf grunts, hits a low target.

GUINAN

Your son laughs and he's Klingon.

WORF

He's a child. And part human.

Worf blasts two targets.

GUINAN

Oh, that's right and you're not. You're all Klingon. Except you don't laugh.

WORF

I don't laugh because I don't feel like laughing.

GUINAN

But other Klingons feel like laughing. What does that say about you... ?

WORF

(gritting his teeth, frustrated)

Perhaps it says... I do not feel like other Klingons.

11 CONTINUED: (3)

The targets come fast and furious... Guinan easily putting hers away... Worf gets a couple... but misses several.

COMPUTER VOICE

Program complete.

GUINAN

Good game.

(off his unhappy expression)

Hey, don't feel bad... I was doing this years before you were born.

Worf nods to her with new respect.

GUINAN

How is he, by the way? Your son.

WORF

He is having some... difficulties adjusting to life on Earth.

GUINAN

Must be tough for a little guy like that... living with humans, being Klingon... it has to get confusing sometimes...

Worf gives her a look... who is she talking about... Alexander, or him?

WORF

It will not be easy for him...

GUINAN

No, it won't. But the time will come when he'll have to find out what it really means to be Klingon...

(beat)

Just as the time has come now for you, Worf.

He looks at her... she EXITS. Move in on him a beat... and as he reaches a decision in his mind, there on his face, almost, not quite, is the vaguest hint of a determined smile.

12 INT. READY ROOM

Picard at his desk. The door CHIMES.

12 CONTINUED:

PICARD

Come.

Worf ENTERS.

WORF

Captain, I request a leave of absence.

Picard is pleased at Worf's decision. He stands.

PICARD

(formally)

Mister Worf... request granted.

WORF

Thank you, sir.

Picard nods. Worf moves to leave.

PICARD

Mister Worf...

(Worf pauses)

Qapla!

Worf stands a little taller, squares his shoulders at the Klingon word... nods acknowledgement and then EXITS.

PICARD

(softly, to himself)

And good luck.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - BIRD OF PREY (OPTICAL)

The ship in orbit around the Klingon Home World.

WORF (V.O.)

Lieutenant Worf, personal log, stardate 44996.1. I have located the Klingon ship on which my brother Kurn serves as captain and have arranged to join him.

14 INT. BIRD OF PREY - READY ROOM

Unlike its counterpart on the Enterprise, this room is designed to emphasize the prestige and prowess of the ship's captain. Weapons and trophies are boldly displayed on the wall and the captain's chair is bigger and higher than the other three seats. There is also a desk visible. KURN is sitting in the imposing captain's chair. The doors OPEN and WORF ENTERS. Kurn gets to his feet instantly... he's glad to see Worf.

KURN

It has been too long, my brother.

WORF

(agrees)

Too long.

A silent moment...

WORF

There is much to discuss. I have asked Gowron to restore our family honor. He has refused.

KURN

No matter. Gowron will not live to see the day he leads the Council...

WORF

What do you mean?

14 CONTINUED:

KURN

He stands alone, surrounded by his enemies. Lursa and B-Etor will have him killed... and if they don't, I will.

WORF

You will... ?

Kurn feels passionately about this... he's deeply offended by what's happened to his people and is determined to change it.

KURN

Gowron is weak... and the family of Duras must never be allowed to lead the Council. All of our leaders... have failed us. They no longer deserve our loyalty.

(beat, then quieter)

It is time to sweep away the old

Council... and put a new one in its place.

Worf is surprised. This particular option had not occurred to him.

WORF

How could this be done?

KURN

I already have the support of four squadron commanders in strategic sectors. When the time comes, they will follow me.

(beat)

Join us, Worf... we will usher in a new era, and regain our family name.

Worf turns away... thinks this over carefully... then shakes his head and turns back. There can be only one answer.

WORF

No.

KURN

What?

14 CONTINUED: (2)

WORF

Gowron has completed the rite of succession... it is our duty to support him.

KURN

(terse)

Gowron spits in your face when you ask him to give back what is rightfully ours... and you would support him?

WORF

We cannot regain honor by acting dishonorably.

KURN

(terse)

I will not support Gowron.

A key moment... Worf moves closer to Kurn and they both tense.

WORF

(low, deadly)

I am the elder brother, Kurn...

I speak for our family.

They glare at each other for a long tense beat... it's tough, but Kurn finally backs off... he drops his eyes in acquiescence. Worf is now firmly in command.

His attitude loosens slightly.

WORF

We will back Gowron.

(beat)

But not now. Not yet. We will wait. Until Gowron feels the

grasp of his enemies around his throat. Then we will offer him our support. And the price will be the restoration of our family name.

Kurn takes a beat to adjust his thinking to this new plan... he finally is able to let go of his resentment and concentrate on the matter at hand.

14 CONTINUED: (3)

KURN

It will be difficult to convince my allies to back Gowron.

(beat)

But I will try. I must go to the Mempa sector and meet with the other squadron commanders.

WORF

Contact me when you have gained

their support.

(beat)

Then I will be ready for Gowron.

On Worf's determined expression...

CUT TO:

15 EXT. THE FIRST CITY - (MATTE SHOT)

The Klingon capitol, with Great Hall in view.

16 INT. GREAT HALL

As seen in "Sins of the Father." THE COUNCIL MEMBERS are standing on either side of the leader's chair, which is empty except for the CEREMONIAL CLOAK OF K'MPEC. The Council Members are all male, predominantly older, with one or two young upstarts among them. There are TWO GUARDS in the room, standing watch at strategic points. Gowron and ONE AIDE stand nearby.

K'TAL

(to Picard)

naDev ghoS! (Come here!)

Picard steps forward

K'TAL

Have you reached a decision regarding the succession of power?

PICARD

(to Council)

Qaja plu d'itch jung. La woq you ghir klas qimha. Gowron. Doj hon. Doj hon.

16 CONTINUED:

K'TAL now moves forward from the Council. K'Tal is an older member of the Council. He follows neither Gowron nor the sisters... he serves the Empire... a man who has been on the Council longer than anyone

else and will probably still be here when the others are all gone. He nods to Picard.

16 CONTINUED:

K'TAL

(casual)

Your Klingon is flawless, Picard. Not even a trace of a human accent. The Council thanks you for your service to the Empire.

Picard bows to the Council.

K'TAL

(booming voice)

Gowron, son of M'Rel, hakt'em.

Gowron steps forward... gives all the Councilors a hard look. Most of them glare back at him, unhappy to be admitting Gowron to their ranks.

K'TAL

(ritually)

The arbiter confirms that you have completed the rite of succession. Your enemies have been destroyed. You stand alone. Do you wish to claim leadership of the Council?

He stands directly before Gowron as Picard takes the cloak from the empty chair and holds it before Gowron.

GOWRON

I wish it.

K'TAL

(routine, to the room)

Are there no other challengers?

TORAL (o.s.)

There is one.

17 NEW ANGLE

Everyone turns to see TORAL, a Klingon boy (16-18), ENTER. He is a boy sent to do a man's job, and consequently he has all the arrogance and false bravado of youth instead of the confidence and strength of maturity.

TORAL

(continuing)

I will challenge him.

17 CONTINUED:

GOWRON

(incensed)

An arrogant child!

Gowron reaches for his weapon, but K'Tal smoothly restrains him.

K'TAL

(to Toral)

Who are you?

TORAL

(beat)

I am Toral... son of Duras.

Reactions. Gasps. Hubub. Picard's eyes narrow.

GOWRON

Duras had no son!

LURSA and B'ETOR now ENTER the hall.

B'ETOR

But he did...

GOWRON

So, this is your doing...

Lursa is older, middle-aged for a Klingon... she's seen quite a few battles in her day, political and otherwise. B'Etor is several years younger, and more volatile than her sister. They walk with assurance to stand before the Council. The Council Members exchange nervous glances... a little afraid of these women.

B'Etor moves to stand beside Toral. She's not afraid of Gowron and her presence shores up Toral a little.

LURSA

(ignoring Gowron)

We wish to address the Council.

K'TAL

Lursa, B'Etor, come forward.

17 CONTINUED: (2)

LURSA

Members of the High Council, it is a day of great rejoicing for the family of Duras and the Klingon Empire. We have discovered that our brother did indeed have a son and heir.

GOWRON

This is an outrage! Duras had

no mate. Where did you find him, Lursa? In a harlot's bed chamber?

TORAL

I will personally cut your tongue out, Yintagh!

GOWRON

Impudent wretch.

Both are restrained. The sisters grin. They exchange a glance with Picard.

B'ETOR

A simple genetic scan will prove his bloodline is valid.

17 CONTINUED: (3)

GOWRON

(to the council)

The illegitimate son of Duras
cannot rule the High Council.

K'TAL

The Council will decide whether
to accept the challenge of Toral,
alleged son of Duras. In favor?

From left to right, one by one the members outstretch their right fist and grasp the right elbow with their left hand, signifying yes. Only K'tal and one other do not follow.

K'TAL

Opposed.

One arm goes out. K'tal doesn't vote again.

K'TAL

The challenge is accepted.

He turns to Picard.

K'TAL

The arbiter will consider its validity.

(to Council)

Len'mat. (Adjourned)

Reactions, movement, and push into Picard as we...

CUT TO:

18 EXT. THE FIRST CITY (MATTE SHOT)

As before. MOVE AWAY from the Great Hall to another part of the city.

19 INT. DURAS FAMILY HOME

The Klingon equivalent to the living room in a senator's house. There is a couch, a couple chairs, a low table, and some banners on the walls. It's dark... moody. Lursa and B'Etor are talking to someone o.s. while Toral sulks on the couch.

LURSA

Our allies on the Council backed Toral's claim. It's in Picard's hands, now.

MOVAR (o.s.)

Excellent. Everything is proceeding as scheduled.

MOVE TO reveal MOVAR, a Romulan general. Movar is smooth, polished... a political general rather than a combat veteran. There is ANOTHER FIGURE sitting in the darkness near Movar who might be a woman, but we're not sure yet.

MOVAR

(continuing)

It will make matters simpler if the captain is cooperative... but we are prepared to move in any case.

TORAL

(petulantly)

Why not just kill Picard?

B'Etor cuffs him roughly... it's clear that she and her sister are the real powers here. Toral shrinks from the reproof.

B'ETOR

(angry)

Fool! Do we want the Federation as our enemy?

TORAL

(abashed)

No.

The Woman in shadow doesn't have to raise her voice in order to command everyone's attention instantly. There is something deadly in her calm voice and assured manner.

WOMAN

At least, not yet. But when the

time is right... we will deal with the Federation... and Captain Picard.

19 CONTINUED: (2)

On the reactions of agreement...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. SPACE - THE ENTERPRISE & CRUISER (OPTICAL)

The ships in orbit.

20A INT. WORF'S QUARTERS (FORMERLY SCENE 26) (OPTICAL)

Worf is talking to Kurn on the monitor.

KURN

I have met with the other squadron commanders here... three will join us, one will not.

Worf nods soberly... the odds against them are still pretty long.

KURN

(continuing)

That gives us enough strength to control seven key sectors.

WORF

Do you know the strength of our enemies?

KURN

They have at least seven squadrons... but most of the fleet has not decided which banner to follow.

WORF

Gowron is nearly out of options. Soon he will have no choice...

Kurn nods in agreement.

KURN

I will soon return to the Home World. We shall meet then.

Worf acknowledges as the monitor shuts off. He nods, satisfied, EXITS.

21 INT. MAIN BRIDGE

Starting on a transition shot of Data's hands quickly

moving across the panels of the console... moving up to find Worf and Data at the aft science station.

DATA

Do you also require the original logs recorded during the attack, Lieutenant?

WORF

(acknowledges)

Everything we have on the Khitomer massacre.

Picard ENTERS from the turbolift and moves toward his ready room, but stops as he sees Worf. He's surprised to see Worf, and he becomes uncomfortable as he realizes what they're talking about.

DATA

I can provide you with our analysis of communications between the Khitomer outpost and the Romulan ships; however, for a complete record you will have to

contact Starbase Twenty-Four and request---

PICARD

(interrupting)

Mister Worf... have you cancelled your leave?

WORF

No, sir.

A beat.

PICARD

Lieutenant... join me in my ready room.

Picard and Worf EXIT to...

22 INT. READY ROOM - CONTINUOUS

Picard and Worf ENTER. Picard takes a minute to compose his thoughts.

22 CONTINUED:

PICARD

You are planning to use our files on the Khitomer massacre as evidence against Duras' father?

WORF

Yes, sir.

PICARD

Mister Worf... do you not see an inherent conflict of interest...

WORF

Sir, these records can help me prove that my father was falsely accused of treason.

Picard is caught between his desire to help Worf and his responsibilities as captain. He struggles to define the limitations both for himself and for Worf.

PICARD

You are using your position as a Starfleet officer to affect political change on your planet... there could not be a worse compromise of our fundamental principles...

WORF

Captain... you urged me to fight this battle...

PICARD

(sighs, frustrated)

Yes, I know. I understand your motives, and you know I support your goals, but...

WORF

Do not tie my hands now... I must be able to prove my father's innocence. The Federation records will do that.

Picard knows he needs them. He wants to help. What the hell can he do? He shakes his head.

PICARD

Mister Worf... Mister Worf...

(beat, sighs)

Mister Worf...

22 CONTINUED: (2)

His tone gets more intimate. Quite unlike Picard, the words rather spill out as he exposes his own feelings, his own frustrations to the junior officer.

PICARD

Here I am lecturing you on a conflict of interest while I'm desperately trying to avoid one of my own. Do you think I wish to allow the Duras family to solidify their hold on the

Council? Do you think I cannot see the implications for the Federation? And good Lord, Duras tried to have me killed!

(beat)

All of my instincts... my training... my very being as a Starfleet officer are at odds with my responsibilities as arbiter for the Klingon High Council.

(beat)

We walk the same tightrope between two worlds... you and I. We must try our very best to keep those worlds clearly separate... or we shall certainly fall.

WORF

Yes, sir.

PICARD

As far as these records from Khitomer are concerned...

Picard pauses for a beat. He really wants to help Worf... he struggles with his conscience... finally sees a way to give Worf what he wants... but Picard is pushing himself to the absolute limit... this is as far as he can go.

PICARD

(continuing)

I will make the Federation records on the Khitomer massacre available... to anyone who wants them... the High Council, the Duras family... anyone.

WORF

(very pleased)

Thank you, sir.

22 CONTINUED: (3)

Worf turns and at the door, Picard stops him with...

PICARD

Mister Worf, this is as far as I can go.

Worf acknowledges, EXITS. Picard sits down... frowns, unhappy with just about everything.

RIKER'S COM VOICE

Riker to Captain Picard.

PICARD

(to com)

Yes, Number One.

RIKER'S COM VOICE

There's a message coming in for you from the surface. It's coded personal.

Picard's a little surprised.

PICARD

Send it through.

He turns to the computer terminal on his desk... begins reading the message... he's very surprised at the information on the screen. On Picard's puzzled expression...

CUT TO:

23 EXT. THE FIRST CITY (MATTE SHOT)

As before.

24 INT. DURAS FAMILY HOME

Picard ENTERS. Lursa and B'Etor are waiting for him. The low table is set with both Klingon and Human drinks. Their attitudes are relaxed... friendly.

While Lursa maintains a cool diplomatic air, B'Etor's attitude is more physical... seductive. Picard is the consummate diplomat as always, but he's wary of these two women.

24 CONTINUED:

LURSA

Welcome, Captain.

She indicates the couch and everyone sits.

LURSA

Something to drink? Tea... Earl Grey, perhaps?

Picard is a little intrigued... how did she know that particular detail? He tries not to let his surprise show.

PICARD

Yes... thank you.

B'Etor pours him a cup of tea. Lursa and B'Etor drink a more vile-looking Klingon concoction. Picard is willing to listen to them... but this is like having tea with the Borgias.

B'ETOR

You come... alone and unarmed...

PICARD

Nothing would be served by killing
the arbiter before his decision.

B'Etor touches his leg.

B'ETOR

Nevertheless, a brave act,
Captain.

LURSA

(chiding)

B'Etor...

B'Etor removes her hand although she's anything but abashed.

Picard is not blind to her advances... they probably disturb him more than anything else in this scene -- for he's more than able to play the political game, but a hot Klingon woman may even be beyond the Great Picard. Throughout, he tries to concentrate on Lursa.

24 CONTINUED: (2)

PICARD

Your invitation was... unexpected.

B'Etor moves a little closer to him... her eyes and voice hint at pleasures other than tea.

B'ETOR

We should have extended it much sooner.

LURSA

We don't want you to judge us by your experience with our brother.

B'ETOR

Duras was a fool.

LURSA

He deserved to die.

B'ETOR

Forget him. We have.

LURSA

We do not wish to be your enemy.

B'ETOR

Quite the opposite.

She has moved behind him... puts her hands on his shoulders... she's a very tactile Klingon.

PICARD

That... pleases me.

LURSA

Have you made a decision regarding Toral's challenge?

PICARD

I am pursuing it with all due vigilance.

B'ETOR

Let me heat your tea.

She comes around to pour.

24 CONTINUED: (3)

LURSA

Toral has the bloodline to lead the Empire into the next century. He has the support of the people.

PICARD

The remaining issue then is to see if he has the support of the law.

B'ETOR

But he must. Surely, you can see that.

Picard takes a moment and a sip of tea...

PICARD

I'll tell you what I see. If I find Toral's challenge valid, the two of you will very quickly gain control of the Council... and Gowron will be found dead shortly thereafter. If I reject Toral's challenge, you will accuse me of doing it only to serve Federation interests. It will give you a rallying cry to declare war and overthrow Gowron.

24 CONTINUED: (4)

LURSA

You see very clearly, Captain. But one thing is missing. If you rule against us and we are victorious in a war against Gowron...

B'ETOR

... which we would be...

LURSA

... it would mean the end of the alliance with the Federation.

B'ETOR

(sympathetically)

And we'd hate to see that happen as much as you would.

LURSA

This is not a threat, Captain. Just an unfortunate truth.

B'ETOR

So why be our enemy, when you can be our friend?

Her hand his back on his knee. He studies both women. Nods. Rises.

PICARD

You have manipulated the circumstances, ladies, with the skill of a Romulan.

(beat)

My decision will be announced at high sun tomorrow. Excellent tea. Good day.

He EXITS. As they exchange a look...

25 thru 26 OMITTED

26A EXT. KLINGON CITY (MATTE SHOT)

The Great Hall.

27 INT. GREAT HALL

The Council Members are assembled on the dais. Gowron,

Lursa, B'Etor and Toral are standing off to the side while Picard stands in the center of the room.

27 CONTINUED:

K'TAL

What is your decision?

PICARD

K'tal, this Council knows the law of heredity well. G'now juk Hol pajhard. A son will share in the honors or crimes of his father. Toral is Duras' son... that has been established by the genetic scan. And it is heartwarming to see him embraced by the family of Duras... for they are an old and noble family.

(beat)

But with due respect to the traditions and laws of this High

Council, there is no basis for accepting a petition for leadership from a boy who has fought no battles, shed no blood for his people, earned no honor for himself. Perhaps some day he shall. But not now.

There are murmurs and reactions from everyone. Picard knows what the reaction to his decision will be... knows the cost... but also knows there is no other way.

PICARD

(continuing)

Duras... is dead. His claim to the leadership died with him. Gowron will lead the Council.

GOWRON

The arbiter has ruled. There are no more challengers.

Lursa looks at Toral who steps forward... yells a

little too loudly---

TORAL

Does the Federation dictate Klingon destiny or do we? Follow me. And I will show you honor.

GOWRON

Follow him and you reject all Klingon law...

27A ON COUNCIL MEMBERS

One by one, they step down from the dais and stand behind Toral until only K'tal and the other Councilor (who voted against him) are left.

GOWRON

Can you not see what you are doing... are you blind to what they represent... are there so few noble Klingons left?

27B ON LURSA & PICARD

Lursa and B'Etor give Picard a final look: "see, I've still won."

GOWRON

Then go... your blood will paint the way to the future.

Toral moves to Picard, looks up at him, with all the bravado he can muster...

TORAL

Remember this day.

Toral strides out of the hall, taking B'Etor, Lursa, and the others with him.

27C NEW ANGLE

Showing the small group now standing alone in the vast and empty Great Hall.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

28 EXT. SPACE - KLINGON CRUISER (OPTICAL)

Gowron's ship in orbit, the Enterprise in b.g.

29 INT. KLINGON CRUISER - READY ROOM

Similar to the ready room on Kurn's ship, but with a few more symbols of Gowron's higher rank. Gowron is sitting in the captain's chair. The doors OPEN and Worf ENTERS. Gowron glares at him... he's a man in a tight spot and this had better be good.

GOWRON

(brusque)

Your message said it was urgent.

What do you want?

Worf is not intimidated by the glowering visage of Gowron. He is blunt and to the point.

WORF

Your forces are weak, Gowron...

you will need help to fight the

family of Duras.

GOWRON

(dismissive)

From one dishonored Klingon...

WORF

I offer you four Klingon

squadrons.

Gowron has to take that seriously. He's suspicious, but begins to look at Worf a little differently.

GOWRON

Why would they follow you... a

Starfleet officer?

WORF

They are pledged to support...

my brother, Kurn.

GOWRON

(shocked)

Kurn is your brother?

29 CONTINUED:

WORF

His true bloodline was kept

hidden to protect him.

Gowron thinks about this for a beat... there's suddenly

a ray of hope in his position, but he's still cautious.

GOWRON

Kurn will follow me? He has opposed me in the past.

WORF

I am the elder brother... he will do as I say.

GOWRON

What is it you want in return?

WORF

You know my price.

Gowron does know his price... but he's not ready to commit himself yet.

GOWRON

The return of your honor. For the support of four squadrons... ? No, that will not be enough. The Duras family controls most of the fleet.

(beat)

We must have Federation help.

WORF

They will not intervene.

GOWRON

Perhaps not yet... but Starfleet Command will listen to Picard... and Picard listens to you.

Worf is disturbed by the direction this is going.

WORF

I can ask nothing more of him in this matter.

Gowron doesn't like it when people say no to him. He confronts Worf squarely.

GOWRON

What?

WORF

My duty as a Starfleet officer---

GOWRON

(harsh)

You come to me and demand the restoration of your family honor... and now you hide behind Human excuses!

A beat as Gowron gets right up into his face. Gowron's voice becomes quieter... less harsh... but his eyes bore straight into Worf's... and his words knife to the very heart of Worf's internal struggle.

GOWRON

(continuing)

What are you, Worf? Do you tremble and quake with fear at the approach of combat... hoping to talk your way out of a fight... like a Human... or do you hear

the cry of the warrior... calling you to battle... calling you to glory... like a Klingon?

(beat)

Are you one of us?

This is the question which has haunted Worf all his life... he searches for the answer within... but knows that the answer is more complex than a simple yes or no. Gowron waits for a reply...

30 NEW ANGLE

As a SUDDEN EXPLOSION ROCKS THE SHIP. Gowron and Worf are thrown about... the ship goes to the Klingon equivalent of RED ALERT.

31 EXT. SPACE - KLINGON SHIPS (OPTICAL)

A BIRD OF PREY swoops in and attacks the cruiser.

32 INT. KLINGON CRUISER - BRIDGE (OPTICAL)

Gowron and Worf ENTER from the ready room. The bridge

is manned by a WEAPONS OFFICER, HELMSMAN, ENGINEER, and FIRST OFFICER. The ship continues to SHAKE and ROCK as it takes hits from the other Klingon ships.

32 CONTINUED:

The scene is chaotic.

GOWRON

Status!

FIRST OFFICER

(checking console)

Aft shields down...

HELMSMAN

Warp coils damaged...

33 INT. ENTERPRISE - MAIN BRIDGE

Riker standing in command, Data at ops. Picard ENTERS from the turbolift.

PICARD

Report.

RIKER

We're still trying to sort it out. A Klingon Bird of Prey just decloaked and fired on the Bortas. Neither ship is answering our hail.

PICARD

Worf is still aboard the Bortas.

DATA

A second Bird of Prey is decloaking bearing two-four-seven mark three-one-nine.

PICARD

Go to Red Alert.

The ship's condition goes to RED.

DATA

The second ship is joining the attack on the Bortas.

33A ON VIEWSCREEN (OPTICAL)

The ships attacking the Bortas.

33B RETURN TO SCENE

Picard looks at the viewscreen... his expression is grim.

PICARD

It's begun.

34 EXT. SPACE - BIRD OF PREY (OPTICAL)

The ship fires disruptors.

35 INT. KLINGON CRUISER - BRIDGE

The ship is ROCKED with the impact of the shot.

GOWRON

(to Worf)

Send an emergency signal to any loyal ships!

Worf begins tapping in a message at one console.

HELMSMAN

Impulse engines not responding!

A wall console EXPLODES, killing the Weapons Officer. Worf reacts instinctively... takes over the abandoned station without hesitation. Gowron has moved to the command position. No one on the bridge takes note of the dead Klingon.

GOWRON

(to Worf)

Engage emergency override!

WORF

Override engaged! Disruptors

still not responding!

The ship is ROCKED again.

36 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

Everyone watching the viewscreen.

36 CONTINUED:

DATA

(reading console)

The Bortas is sustaining heavy damage, Captain. Her aft shields have collapsed... life support fluctuating...

PICARD

The Bortas should have twice the firepower of a Bird of Prey.

RIKER

(looking at console)

Her weapons systems were hit pretty hard... they haven't brought them back on-line yet.

DATA

The Bortas has lost its port shields... it is unlikely they will withstand another hit on that quarter.

RIKER

(reading console)

The Bortas has sent out a general distress signal.

This is one of the hardest things Picard has ever had to do. He knows what's at stake... understands what his next command may mean.

PICARD

Ensign Reel... plot a course safely away from the combat area. Half impulse.

A beat silent as everyone looks at Picard.

RIKER

Captain... the Bortas is Gowron's ship. If he's the legitimate leader of the Empire, shouldn't we help him?

PICARD

If we come to his aid... we'll be dragging the Federation into a Klingon civil war.

36 CONTINUED: (2)

RIKER

(quietly)

What about Worf?

Picard hesitates for only a moment... he knows there's only one choice.

PICARD

(to Reel)

Ensign... engage.

On Picard's expression...

37 EXT. SPACE - ENTERPRISE & KLINGON CRUISER (OPTICAL)

The Enterprise turns and moves away from the other ship.

38 INT. KLINGON CRUISER - BRIDGE

Things are grim. Worf is trying to get his console to work... the bridge crew moves about quickly, attempting to get their crippled ship moving. Gowron and the First Officer are hunched over a monitor.

FIRST OFFICER

The port shields are still down.

Beat.

WORF

Disruptors on-line!

GOWRON

(moving to command chair)

Lock on target.

WORF

No!

Everyone looks incredulous... Klingons don't talk back. Worf talks fast, before Gowron can respond.

WORF

(continuing)

Their sensors will detect the weapons lock. If they think we're helpless, they'll try to board the ship.

(MORE)

38 CONTINUED:

WORF (cont'd)

I can aim and fire disruptors manually when they drop their shields.

The First Officer glances at Gowron... Gowron checks the monitor one more time...

GOWRON

GhoS! (Make it so!)

39 EXT. SPACE - BIRDS OF PREY (OPTICAL)

The two ships moving along parallel courses.

40 INT. KLINGON CRUISER - BRIDGE

Worf reading his console... everyone else watching the viewscreen... they all know this is it.

WORF

Thirty-five thousand kellicams.

(beat)

Twenty thousand kellicams... now within transporter range.

GOWRON

(holds up hand)

SuH... (Ready..)

WORF

They're dropping shields!

GOWRON

(drops hand)

BaH! (Fire!)

41 EXT. SPACE - BIRD OF PREY (OPTICAL)

Disruptor fire hits the ship and it EXPLODES.

42
thru OMITTED
43

44 INT. KLINGON CRUISER - BRIDGE

As before.

WORF

(working console)

Engaging computer control...

firing on second target!

FIRST OFFICER

(reads console)

They were able to raise shields

in time... minor damage only.

The bridge is ROCKED by another shot.

WORF

Disruptors off-line!

GOWRON

All power to shields.

They are ROCKED again.

FIRST OFFICER

Shields failing!

44A OMITTED

NEW ANGLE

Worf reading his console.

WORF

Incoming message.

GOWRON

On viewer.

44C ON VIEWSCREEN (OPTICAL)

Kurn appears on the viewscreen.

KURN

This is Captain Kurn of the

Hegh'ta. We come to defend the Empire... and to follow the banner of Gowron.

Worf stands a little taller in pride.

44D EXT. SPACE - KLINGON SHIPS (OPTICAL)

The Bird of Prey is moving toward the Bortas. Suddenly Kurn's ship swoops in and fires on the Bird of Prey... damaging it... the Bird of Prey moves away and cloaks....

44E RETURN TO SCENE

WORF

The enemy has sustained major damage to its life support systems... They have disengaged.

Gowron is relieved, but profuse thanks are not the Klingon way. He gives Kurn a curt nod.

GOWRON

You have done well, Commander Kurn. Lursa and B'Etor have moved more quickly than I anticipated. We shall not underestimate them again.

(thinks)

Meet us at the Great Hall.

44F ON VIEWSCREEN (OPTICAL)

Kurn nods and then the viewer returns to space.

GOWRON

(continuing, to First Officer)

Advise the Enterprise that their delegation is welcome to attend... my installation as leader.

45 INT. GREAT HALL

Picard, K'Tal, Gowron, and the supporting Council

Member standing in their places exactly as in Scene 16. Kurn is standing off to the side while one of Gowron's Aides stands watch, holding a weapon. Picard is holding the cloak before Gowron and K'Tal is speaking the last few phrases of the installation ritual.

K'TAL

(booming voice)

Gowron, son of M'Rel, hakt'em. The arbiter confirms that you have completed the rite of succession. Your enemies have been destroyed. You stand alone. Do you wish to claim leadership of the Council?

GOWRON

I wish it.

K'TAL

(to the room)

Are there no other challengers?

This time there is only silence in response.

K'TAL

(continuing)

Receive now the loyalty of the Council and of the Empire.

Picard puts the cloak on Gowron's shoulders and Gowron steps up to the leader's chair. He turns and faces them.

GOWRON

(ritually)

Let all who have opposed me now swear loyalty or die with shame!

Rogh, Worf, Picard, and the other Klingons answer in unison:

ALL

Qapla!

The sound echoes through the hall. Gowron sits in the leader's chair... he savors the moment for a beat.

45 CONTINUED:

GOWRON

(to Worf & Kurn)

naDev ghoS! (Come here!)

All eyes on Worf as he moves to the center of the room. Kurn moves to stand beside him. Gowron steps down from the chair and moves directly in front of them

45 CONTINUED:

GOWRON

(continuing)

You both fought as warriors...

you have proved your hearts are

Klingon.

Worf and Kurn draw themselves up a little straighter...

Picard looks on proudly. Gowron pulls out his dagger,

holds the point towards Worf. Gowron presses a button on the hilt and the two small blades pop out on either side. Worf reaches out for the knife...

46 OMITTED

47 CLOSE ON KNIFE

Worf hand grabs the knife firmly by the blade... a couple drops of blood fall from his hand.

48 RETURN TO SCENE

Gowron and Worf still holding the knife.

GOWRON
(with great formality)
I return your family honor... I give you back what was wrongfully taken from you. Let your name be spoken once again. You are Worf... son of Mogh.

Hold on Worf's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

49 EXT. SPACE - ENTERPRISE & CRUISER (OPTICAL)

The ships in orbit.

50 INT. OBSERVATION LOUNGE

Picard, Riker, Gowron, and Worf.

GOWRON

The Duras family is gathering a

large force near Beta Thoridar. As per the terms of the Treaty of Alliance, I now formally request your assistance in fighting these enemies of the Empire.

Picard had been expecting this... he knows this will be difficult.

RIKER

These... enemies are Klingons.

GOWRON

By right and tradition, I am now the sole leader... all who oppose me... are traitors.

PICARD

I understand your position. However, you must be aware that the Federation will not become involved in what is, by definition, an internal Klingon

matter.

GOWRON

You arbitrated the rite of succession, you are already involved!

PICARD

And my duties in that regard are finished.

WORF

Captain... we must intervene.

50 CONTINUED:

Picard and Riker are surprised. Worf forges ahead.

WORF

(continuing)

The Duras family is corrupt and hungry for power... with no sense

of honor or loyalty. They
represent a grave threat to the
security of the Federation.

(beat, then quieter,
a direct appeal)

Captain, you and I know that they
have conspired with Romulans in
the past. If they should be the
victors in this war, they will
surely form a new Klingon/Romulan
alliance. That would represent
a fundamental shift of power in
this quadrant.

(beat)

Starfleet must support Gowron...
it is in the interests of both
the Federation and the Empire.
I beg you to support us in our
cause.

Picard is very disturbed by this appeal... Worf seems unaware of the fact that he's just stepped across the line... "support us in our cause." Picard looks Worf squarely in the eye.

PICARD

(slow and firm)

Mister Worf... non-interference in the internal affairs of other cultures is one of the guiding principles of the Federation... and as Starfleet officers, we have all sworn an oath to uphold that principle regardless of personal feeling.

(to Gowron)

I am sorry... but I must refuse your request.

Gowron is not happy with this answer... but bickering would be beneath the dignity of the Leader of the Empire. Gowron stands... glares at Picard... then heads for the door. Worf moves to follow him...

PICARD

Lieutenant...

Worf stops, as does Gowron.

PICARD

(continuing)

I'm afraid that I must now recall you to duty. The Enterprise will be leaving this sector immediately.

A difficult moment for Worf. He glances at Gowron.

WORF

Captain... I respectfully request that I be allowed to take an extended leave of absence.

Picard stands... he understands the conflict within Worf, but Picard has gone as far as he can already.

PICARD

Lieutenant, your responsibilities as a Starfleet officer are

incompatible with remaining aboard a Klingon ship during a time of war.

Worf again looks between Gowron and Picard. They represent the two roads now before him... the conflict which has torn him for his entire life has now come to a head... where does his duty lie?... is he Klingon?... is he Human?... what path should he follow?

WORF

Captain...

There is no room for Picard to yield. Worf must choose.

PICARD

You are ordered to return to duty immediately.

A final beat as Worf finally comes to a fateful decision...

WORF

Then... I must resign my
commission as a Starfleet officer.

A moment as the words sink in... Worf slowly takes the combadge from his chest and sets it on the table. He turns to Gowron, who nods approval.

50 CONTINUED: (3)

GOWRON
I will await you aboard the
Bortas.

Gowron EXITS. Worf waits a beat... looks at Picard and Riker... then EXITS.

51 ON PICARD

As he picks up the combadge...

CUT TO:

52 EXT. SPACE - ENTERPRISE & KLINGON CRUISER (OPTICAL)

The two ships stationary in space.

53 INT. WORF'S QUARTERS - CLOSE ON WORF

MOVE TO REVEAL Worf now wearing a KLINGON UNIFORM (which should incorporate his sash into the outfit). Most of his things are already packed and sitting on his bed. He looks around the room that has been his home for four years... Worf turns... sees his reflection in the mirror... looks himself over with curiosity... is this who he is? The door CHIMES.

WORF

Enter.

54 NEW ANGLE

Picard ENTERS. It's a parallel scene to the beginning of the Teaser. As before, Picard's tone and manner are personal... intimate. These are two shipmates about to sail aboard different ships.

PICARD

Am I intruding?

WORF

No, sir.

A silent moment as Picard notices the clothes... Worf is a little uncomfortable, almost wants to apologize for being out of uniform... but that wouldn't be appropriate.

54 CONTINUED:

PICARD

I understand... that you'll be serving aboard the Bortas.

WORF

As weapons officer.

PICARD

Your tactical knowledge and

experience should serve them well.

WORF

Thank you, sir.

Another silent beat.

PICARD

Are you certain you've made the right decision, Worf?

Worf clearly isn't sure... but it's too late for that.

WORF

Yes.

Worf struggles for a moment... finally opens up a little... shares the real reasons underlying his decision.

WORF

(continuing)

I was rescued from Khitomer by humans... raised and... loved by

human parents. I have lived among humans for most of my life... fought at their sides.

(beat)

But I was born Klingon. My heart is of that world. I do hear the cry of the warrior...

(note of finality)

I belong with my people.

Picard considers that for a moment.

PICARD

Being the only Klingon ever to serve in Starfleet... gave you a singular distinction.

(MORE)

54 CONTINUED: (2)

PICARD (cont'd)

But I always felt that the most

unique thing about you was

your... humanity.

(beat)

Compassion... generosity...

fairness... You took some of the

best qualities of humanity and

made them part of you. The

result... was a man I was proud

to call one of my officers.

A shared moment between the two men. After a beat...

Picard breaks the moment.

PICARD

(re: things on bed)

I'll have your belongings

transported to the Bortas.

There is more than just acknowledgement of this simple

act in Worf's response... he's also thanking Picard

for a great many things.

WORF

Thank you...

Picard understands the subtext... after a beat, Worf glances around the room one last time then heads for the door. Picard and Worf EXIT together.

CUT TO:

55 INT. CORRIDOR - ON TURBOLIFT DOORS

The doors OPEN, revealing Worf and Picard. Worf takes a step... then stops in surprise.

56 NEW ANGLE

Revealing that the long, straight section of corridor leading from the turbolift to the transporter room is lined with CREWMEMBERS standing at parade rest. Picard is not surprised to see them.

PICARD

Attention on deck!

56 CONTINUED:

The Crewmembers all snap to attention. Worf realizes that this is meant for him... he struggles to hide the swell of emotion that begins to build within him. Picard looks at him: "They're waiting... " Worf squares his shoulders and proudly walks between the long line of his shipmates to the transporter room, Picard at his side.

57 INT. TRANSPORTER ROOM - CONTINUOUS

Worf and Picard ENTER through the open doors. At the end of the line are (in ascending order of rank) GEORDI, Data, TROI, BEVERLY, and Riker. Worf doesn't know what to say to these people... how to respond. They stand there silently... their respect and affection for their friend is clear... no words are necessary. Picard goes to the head of the line... Worf steps on the stage.

58 ON PICARD AND WORF

After a beat...

WORF

Permission to leave the ship, sir?

PICARD

Permission granted.

(beat)

Qapla'

Beat.

WORF

Good-bye.

Picard nods to the TRANSPORTER TECHNICIAN.

59 NEW ANGLE (OPTICAL)

Worf DEMATERIALIZES. A silent beat...

RIKER

Dismissed.

Everyone EXITS except Picard. On his reaction...

CUT TO:

60 EXT. SPACE - ENTERPRISE & KLINGON CRUISER (OPTICAL)

The Enterprise leaves and the Bortas remains in orbit.

CUT TO:

61 INT. DURAS FAMILY HOME

Movar is here, along with Lursa, B'Etor, and Toral. The Mysterious Woman heard from earlier is sitting in a chair with her back to us. Toral paces while the women study something on a monitor. The door OPENS and a ROMULAN CREWMEMBER ENTERS, carrying a PADD. The Crewmember hands the PADD to Movar, then EXITS. Movar studies it for a moment.

MOVAR

Picard has rejected Gowron's plea

for help.

(looks up)

The Enterprise has left orbit.

Lursa and B'Etor exchange a glance... good news.

TORAL

(exultant)

Coward! He didn't have the courage to face us. The Federation is---

The Woman cuts him off without raising her voice.

WOMAN

Celebrate later, Toral.

(beat)

We should not discount Jean-Luc Picard yet. He is human...

62 NEW ANGLE

The Woman turns around in her chair so that her features become apparent for the first time. We're

shocked as we see that she's Human... with blonde hair... and that she bears a striking resemblance to the late Tasha Yar.

62 CONTINUED:

WOMAN
(continuing, with ironic smile)
... and humans have a way of showing up when you least expect them.

FREEZE FRAME.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Redemption II"
#40275-201

Written by
Ronald D. Moore

Directed by
David Carson

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FINAL DRAFT

JULY 1, 1991

STAR TREK: THE NEXT GENERATION

"Redemption II"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
O'BRIEN
GUINAN

ADMIRAL SHANTHI
CHRISTOPHER HOBSON
SELA
LARG
KULGE
KURN
GOWRON
MOVAR
LURSA
B'ETOR
TORAL

Non-Speaking
SUPERNUMERARIES
STARFLEET ADMIRAL
N.D. STARFLEET CREW

KLINGON HELMSMAN
ENSIGN CRAIG

Non-Speaking
N.D. KLINGONS
KLINGON GUARD
2 KLINGON THUGS
N.D. KLINGON BRIDGE CREW
KLINGON COUNCIL MEMBERS
ROMULAN GUARD

STAR TREK: "Redemption II" - REV. 7/3/91 - SETS

STAR TREK: THE NEXT GENERATION
"Redemption II"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM USS EXCALIBUR
OBSERVATION LOUNGE
USS SUTHERLAND
USS EXCALIBUR
BRIDGE STARBASE

USS SUTHERLAND FLEET LEAVING SPACEDOCK
BRIDGE
ROMULAN WARBIRD
ROMULAN WARBIRD
COMMAND CENTER 3 ROMULAN SUPPLY SHIPS

KLINGON BIRD OF PREY KLINGON BIRD OF PREY
BRIDGE
2 KLINGON SHIPS
KLINGON HOME WORLD
GREAT HALL KLINGON CITY (MATTE)
DURAS HOME
NIGHTCLUB

STAR TREK: "Redemption II" - REV. 7/3/91 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Redemption II"

PRONUNCIATION GUIDE

CH pronounced as in chew or artichoke

Akagi	ah-KAH-gee
Bah	BAH (gutteral "H")
Berellian	ber-EL-ee-'n

Beta Lankal bay-tah lan-KAL
B'Etor be-TOR
DaH DAH
Duras DYUR-as
Gamma Eridon gam-uh AIR-ih-don
GhoS GOZ
Hegh'ta heg-TA
Hermes HER-meez
K'Tal Ka-TAL
Kulge (ryhmes with bulge)
Kurn KURN
Larg larg
Lursa LUR-suh
Mempa MEM-pah
Mogh MOHG
Qapla' Khap-LA
Shanthi SHAWN-tee

CONTINUED:

Sela SEE-lah
tachyon TACK-ee-on
Tian Nan Men TEE-IN-ah-men
Toral TO-ral

STAR TREK: THE NEXT GENERATION
"Redemption Part II"
TEASER

FADE IN:

1 EXT. SPACE (OPTICAL)

Hold a beat on the starry blackness... suddenly a BIRD OF PREY comes tearing across the scene with DISRUPTOR FIRE bursting all around it from o.c. ships. The Bird of Prey takes a hit.

2 INT. BIRD OF PREY - BRIDGE

The ship ROCKS with the hit. KURN in command, WORF at tactical, along with a HELMSMAN, and N.D. FIRST OFFICER, & ENGINEER at their stations. The bridge is smoky... a couple of consoles have blown out and there are one or two dead Klingons on the deck. The mood is tense and urgent.

WORF
Aft shields buckling!

KURN
(to Engineer)
Transfer auxiliary power to shields!

The ship is ROCKED again.

WORF
Aft shields are gone!

Kurn doesn't respond... his expression is hardening. Worf sizes up the situation... sees no point in a hopeless struggle, but Kurn seems to be contemplating just that option. Worf moves to Kurn.

WORF
(quietly)
We cannot win. We must withdraw.

Kurn's head snaps around. He keeps his voice low, but

there is real fire in his eyes.

2 CONTINUED:

KURN
Keep your place!

Worf has no choice but to acquiesce. He returns to the tactical station as the ship is ROCKED again. All eyes turn to Kurn. He waits a beat...

KURN
(to Helmsman)
New course... three zero seven... mark two seven five.

HELMSMAN
(shocked)
But sir---!

KURN
(Do it!)
GhoS!

The Helmsman works his console.

3 EXT. SPACE (OPTICAL) - KLINGON SHIPS

The Bird of Prey is being pursued by TWO KLINGON SHIPS. The Bird of Prey is heading directly for a star in the b.g.

4 INT. BIRD OF PREY - BRIDGE (OPTICAL)

The ship is ROCKED AGAIN. The star looms larger and

larger on the viewscreen.

WORF
We are entering the star's corona... we will reach the photosphere in thirty seconds.

4 CONTINUED:

KURN
(to Helmsman)
Stand-by to enter warp on my command, course two five zero mark zero one five.

WORF
Shields failing... outer hull temperature exceeding design limits...

Kurn doesn't answer.

WORF
(continuing)
Captain!

Kurn is watching the viewscreen... waiting for the right moment...

KURN
Maintain course...

WORF
They're closing on us!

KURN
(to Helmsman)
Stand-by...

Kurn waits... waits... then...

KURN
(continuing)
DaH! (Now!)

5
thru OMITTED
8

9 EXT. SPACE - BIRD OF PREY (OPTICAL)

The Bird of Prey is heading directly into the star. Just as it is about to enter the star, the ship turns, goes into WARP SPEED, and heads away.

10 NEW ANGLE - TWO KLINGON SHIPS (OPTICAL)

They were following the Bird of Prey too closely. They try to turn away at the last second, but it's too late and they fly right into the blazing sun and are DESTROYED.

10A INT. BIRD OF PREY - BRIDGE

Worf and the others have new respect for Kurn, who brought off this daring gamble.

10B
thru OMITTED
12

12A EXT SPACE - THE ENTERPRISE (OPTICAL)

Hanging in space. A starbase is visible in the background.

PICARD (V.O.)
Captain's log, stardate 45020.4. We have arrived at Starbase Two-thirty-four, where I have taken the opportunity to make a proposal to Fleet Admiral Shanthi.

12B INT. OBSERVATION LOUNGE

PICARD and RIKER are seated across the table from FLEET ADMIRAL SHANTHI and a N.D. STARFLEET ADMIRAL. Shanthi is the head of Starfleet, and is a woman of African descent in her late fifties with an almost regal bearing. She is listening to Picard while the N.D. Admiral looks on with disapproval.

PICARD
There have been three major engagements in the last two weeks... all of them won by ships loyal to the Duras family.

SHANTHI
None of which is our concern, Jean-Luc. The Klingon civil war is, by definition, an internal matter of the Empire.

12B CONTINUED:

PICARD
Agreed. But if the Duras are being aided by the Romulans, then it becomes very much our concern.

Picard takes the plunge and forcefully lays out his views as Shanthi watches him more closely

12B CONTINUED: (2)

PICARD
(continuing)
The Romulans have been trying to destroy the Federation/Klingon Alliance for over twenty years, and at the same time, the Duras have been secretly conspiring with the Romulans.
(beat)
Doesn't it strike you as odd that the Duras are able to field such an overpowering force against Gowron? That they outmatch him at almost every turn?

SHANTHI
Some would call it good leadership.

Picard refuses to let up... he's arguing with passion and conviction.

PICARD

And some would say they must be
getting help.
(beat)
The Romulans have always been
willing to take enormous risks
in order to gain any advantage
over the Federation.
(with force)
Can we seriously believe that now,
with the future of the entire
Klingon Empire hanging in the
balance, they are content to
simply stand by and watch?

There is a pause as Picard waits for a reaction.

SHANTHI
What is it you propose, Captain?

Riker suppresses a grin in the b.g.... the captain's
got her.

12B CONTINUED: (3)

PICARD
We must stop the flow of supplies
and equipment from the Romulans
to the Duras family.
(beat)
I propose we take a fleet of ships
to the Romulan/Klingon border.
We'll take no offensive action,
but we'll be in a position to
expose any Romulan shipments that

try to cross the border.

SHANTHI
(musing)
A blockade...
(beat)
But how will you overcome the Romulan cloaking device?

PICARD
My chief engineer has developed a system that should help us nullify that advantage. Each ship will send out an active tachyon beam to the other ships in the blockade fleet. In theory, any cloaked vessel that tries to pass between our ships should cross one of those beams and be detected.

Shanthi studies him silently for a moment and considers his plan.

SHANTHI
I'll have to clear this with the Federation Council...
(beat)
In the meantime, assemble your fleet, Captain.

With that, Shanthi and the N.D. Admiral EXIT. Picard and Riker move to follow them and Riker quietly speaks to Picard on their way out of the room.

RIKER
(quietly)

Nicely done... I hope you know
what you're doing.

12B CONTINUED: (4)

PICARD
(quietly)
So do I, Number One.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit near the starbase.

PICARD (V.O.)
Captain's log, stardate 45021.3.
Convincing Starfleet Command to
establish a blockade was
relatively painless.
Implementing that plan is proving
more troublesome.

14 INT. READY ROOM

Riker, DATA, and GEORDI are standing before Picard,

who is studying some PADDs they've brought him. They contain lists of available ships.

RIKER
Starfleet is stretched pretty thin across the quadrant. There are only twelve ships within one day's travel of this position.

GEORDI
The only other ships available are either in spacedock for repairs or still under construction. Most of them don't even have full crews yet.

RIKER
But we could probably pick up seven... maybe eight more ships.

Picard ponders the PADD for a moment.

PICARD
Mister La Forge, will we be able to implement your tachyon detection grid with twenty ships?

14 CONTINUED:

GEORDI
(dubious)
It's possible...
(beat)
But the more ships, the bigger the net we can throw.

Picard drops into deep thought for a long beat... then picks up the PADD.

PICARD
(decisive)
I want to add the Tian Nan Men, the Hermes, and the Sutherland to join us whether the yard superintendent thinks they're ready or not. Mister Data, select a group of experienced officers from the Enterprise to augment the crews of those ships.

DATA
Yes, sir.

PICARD
(to Riker)
Will, I want you to command the Excalibur. Her crew was reassigned when she put in for repairs. Geordi, you'll serve as his first officer.

Riker and Geordi give him confident nods.

PICARD
(continuing, to everyone)
I want the fleet to be underway by oh nine hundred tomorrow. Thank you, gentlemen.

Riker and Geordi EXIT, but Data remains behind with a slightly puzzled look on his face.

PICARD

Yes, Data?

DATA

May I ask a question of a... personal nature, sir?

14 CONTINUED: (2)

PICARD

Yes.

Data thinks for a beat.

DATA

Why have I not been assigned to command a ship in the fleet?

Picard is caught off-guard and is quite frankly embarrassed.

PICARD

Well... I felt that you were needed here.

(beat, then curious)

Why do you ask?

DATA

You have commented on the lack of senior officers available for this mission. I believe that my twenty-six years of Starfleet service qualify me for such a post.

(beat)
However, if you do not believe the time has arrived for an android to command a starship, then perhaps I should address myself to improving---

PICARD
Commander... I believe the starship Sutherland will need a captain. I can think of no one more suited to the task than you.

Picard holds out his hand and Data shakes it.

DATA
Thank you, Captain.

Data EXITS. Hold on Picard a beat...

CUT TO:

15 EXT. KLINGON CITY (MATTE)

The Klingon Home World.

16 INT. KLINGON NIGHTCLUB

If the Hell's Angels owned a posh country club, it would look something like this. The club is designed for food, drink, and merriment, Klingon-style. The room is filled with N.D. KLINGONS and the atmosphere is loud and raucous, with only a thin veneer of civility... like a controlled riot.

Some groups of Klingons can be seen drinking foul concoctions and laughing uproariously... two large Klingons continue to hit each other in the face and laugh loudly following each blow as if that only made the joke funnier.

17 ON WORF

As he ENTERS, carrying a PADD. In contrast to everyone else, he glowers around at the scene of revelry. A couple of Klingon women give him the eye as he passes, but his interest lies elsewhere. He finally spots Kurn sitting at a table with a Klingon captain named LARG. He moves toward them.

18 NEW ANGLE

Kurn and Larg are drinking and laughing loudly as Worf approaches.

KURN
You always did have fools working for you, Larg... now you don't have as many!

Kurn slams the table and roars in laughter. Larg is having a good time as well.

LARG
You were lucky, Kurn... but luck always runs out. Someday I will stand over your broken corpse and drink to the victory of the Duras!

Larg laughs a hearty laugh and throws the flagon against a wall. Kurn and Larg now notice Worf. Kurn is pleased to see his brother.

18 CONTINUED:

KURN
(stands and claps Worf on shoulder)
Ah, Worf... good.
(indicates Larg)
This piece of baktag is Captain Larg. He commanded the squadron that tried to destroy us yesterday.

Worf doesn't quite know how to react, so he simply looks at Larg.

LARG
(stands)
The infamous Worf, son of Mogh.
(pretends to looks Worf over)
What are you wearing? That's the uniform of a Klingon.

Larg laughs and Worf starts to move toward him, but Kurn lays a gentle, yet firmly restraining, hand on his shoulder. Kurn's smile never fades, and although there is laughter in his voice, it also contains just a hint of warning.

KURN
(to Worf)
The Capital City is neutral ground... and Larg's men are all around us.

(beat, then pointed to
Larg)
As are mine.

Larg and Kurn continue to smile at each other for a minute. They're duelists who've met away from the field of honor... tomorrow they'll happily kill each other.

LARG
Good to drink with you, Kurn.
(pounds the pitcher
of drink on the table)
May you die well.

KURN
Die well, Larg.

Larg moves away and Kurn watches him carefully, never taking his eyes off Larg until he's safely away.

18 CONTINUED: (2)

WORF
(disapproving)
You drink with our enemy...

They sit down. Kurn takes another long pull on his drink and then leans in closer to Worf.

KURN
(indicates room)
How many are Gowron's men... how many are Duras? Does it matter? When we meet in battle we'll fight

to the death, but here... we're
all warriors... all Klingons.

Worf nods... he understands the concept, but it still runs against his personal grain. Kurn is relaxed, thoroughly enjoying himself, but Worf can't seem to unwind like his brother... he's a little too tightly wrapped for that. Worf seeks refuge in professionalism.

WORF
(reading PADD)
The repairs on the Hegh'ta are
proceeding. The port stabilizers
are---

KURN
Is there nothing in your heart
but duty?

WORF
It is my responsibility to oversee
the repairs aboard ship.

KURN
We all have responsibilities and
duties...
(with joy)
But we are warriors fighting in
a great war! Think of it... you
and I will fight battles others
can only dream of... our time for
glory is here. This is not the
time to worry about stabilizers.
(stands and shouts to
the crowd)
It is a time to celebrate... for

tomorrow we may die!

18 CONTINUED: (3)

The crowd ROARS its approval. The room is filled with screaming Klingons for one insane moment...

KURN
(to Worf)
Come... let the sons of Mogh live this night as if it were our last!

Worf hesitates for a moment... then tosses aside the PADD. Kurn clasps his brother on the shoulder, and leads Worf over to the table where a Klingon game is being played which is a combination of wrestling and head-butting.

19 NEW ANGLE

A different part of the club. LURSA and B'ETOR are sitting at a table, watching Worf with interest as he competes against another Klingon at the far table.

B'ETOR
Worf is not like his brother.

LURSA
No. He tries to be... but he is still unsure of himself.

B'ETOR
(lascivious)
Perhaps he needs something to help restore his... confidence.

LURSA
(smiles at her)
I think he'll find our offer appealing.

B'ETOR
I'll make sure he does.

B'Etor smiles to herself and then looks at Worf with obvious sexual hunger.

CUT TO:

20 EXT. SPACE - THE SUTHERLAND (OPTICAL)

A Nebula-class ship in spacedock.

21 INT. SUTHERLAND - BRIDGE

A smaller bridge than that of the Enterprise. N.D. CREWMEMBERS are hurrying around the bridge trying to get the ship ready to go. Panels and consoles are open, tools and boxes litter the floor and everything has a rushed, unready look to it. LT. COMMANDER HOBSON is berating some unfortunate N.D. ENGINEER just as Data ENTERS from the turbolift.

HOBSON
You've got to keep that mixture above ninety percent or we'll never leave orbit.

The Engineer nods unhappily and then EXITS. Hobson turns to see Data for the first time. They look at

each other for a moment.

DATA
I am Lieutenant Commander Data.

Everyone on the bridge stops what they're doing to look with curiosity at Data.

HOBSON
Lieutenant Commander Christopher Hobson.

Data takes no notice of Hobson's iciness and moves quickly to the business at hand.

DATA
By order of Starfleet, I hereby take command of this vessel. Please note the time and date in the ship's log.

HOBSON
(tight)
Yes, sir.

DATA
(to com)
Computer, what is the status of the dilithium matrix?

21 CONTINUED:

Data waits, but there is no acknowledgment beep from the computer and Data looks at Hobson for an explanation.

HOBSON

The audio pick up circuits aren't functioning. You can still access the computer manually.

Data nods and moves to a console. Activity on the bridge resumes and after a beat, Hobson moves over to Data.

22 ON HOBSON AND DATA

Data is working the console as Hobson moves to him.

HOBSON

Excuse me... sir?

(Data looks up)

I'd like to request a transfer.

Data wasn't expecting that. He looks slightly puzzled.

DATA

May I ask why?

HOBSON

I don't believe I would be... a good first officer for you.

DATA

Your service record to date suggests that you would perform that function competently.

Hobson tries not to be irritated at Data's turn of phrase.

HOBSON

That's not what I mean.
(beat)
I don't think that I would be a good first officer for you.

DATA
Why?

22 CONTINUED:

HOBSON
Frankly, sir... I don't believe in your ability to command this ship.

Data says nothing, his face impassive. Hobson has taken the plunge... might as well lay it all out. He speaks without anger, with a strictly professional concern... which only makes his assessment more damning.

HOBSON
(continuing)
You're a fellow officer and I respect that... but no one would suggest that a Klingon would make a good ship's counselor or that a Berellian could be an engineer. They're just not suited for those positions.
(beat)
By the same token, I don't think that an android is a good choice to be captain.

A beat as Data considers this.

DATA
I understand your concerns.
(beat)
Request denied.

Data returns to working at the console and Hobson is momentarily nonplussed... but then he tries to resign himself to the task at hand and turns away to go back to work.

23 INT. ENTERPRISE - BRIDGE

O'BRIEN at tactical, N.D. CREWMEMBERS at ops and conn. Picard ENTERS from the ready room.

O'BRIEN
The Endeavor has cleared the dock, Captain. All ships standing by.

23 CONTINUED:

PICARD
Good.
(to conn)
Course one one eight mark three five seven, full impulse power
(to O'Brien)
Signal the fleet to get underway. We'll enter warp once we're clear of the system.

O'BRIEN
Aye, sir.

Picard sits in command.

PICARD
Engage.

24 EXT. SPACE - THE FLEET (MATTE)

The Enterprise leading the fleet out into deep space.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. KLINGON CITY (MATTE)

The Klingon Home World.

26 INT. DURAS FAMILY HOME

SELA (the Mysterious Woman from Part One) is arguing with B'Etor while MOVAR (the Romulan General) and TORAL (the Klingon boy) look on. Sela's attitude is crisp, dispassionate... very Romulan. B'Etor is very deferential to Sela... she clearly fears her.

B'ETOR
The Romulan convoy is late. We need those supplies.

SELA

Gowron has suffered another loss near the Mempa system. His forces will not threaten you in that region for some time.

B'ETOR

(hesitates)

But if Gowron tries to---

SELA

(without raising her voice)

The convoy will arrive in due course.

Sela ignores her and picks up a PADD. B'Etor looks angry at her peremptory dismissal, but she won't challenge Sela. Lursa ENTERS. She appears concerned, but not panicked.

LURSA

(to Sela)

A Federation fleet has just left Starbase Two-thirty-four... they've set course for Klingon territory.

MOVAR

How many?

LURSA

At least twenty starships.

26 CONTINUED:

SELA
Who's commanding this fleet?

LURSA
Picard.

TORAL
What does it mean? Is the Federation going to enter the war? Should we attack them before they get here?

SELA
(irritated)
Silence the child, or send him away.

Toral bristles, but doesn't protest as B'Etor shuts him up with a gesture. There is a long beat... then Sela makes a decision.

SELA
Movar, I want you to return to Romulus immediately.
(picks up PADD and taps in something)
Have all available ships rendezvous at these coordinates in two days.

She hands the PADD to Movar. He glances at them.

MOVAR
Yes, Commander.

Movar EXITS.

LURSA

Twenty ships aren't enough to wage a war... Starfleet must be bluffing.

26 CONTINUED: (3)

SELA

Perhaps...

On Sela's thoughtful expression...

CUT TO:

27 INT. KLINGON GREAT HALL

GOWRON is seated in the Leader's chair. Worf and Kurn stand before him. Kurn is holding a PADD. A Klingon named KULGE, and a couple N.D. KLINGONS are standing in the b.g. Kurn is finishing a report and Gowron is very unhappy.

KURN

Our forces in the Mempa sector are now in full retreat. They will have to regroup near Beta Lankal.

Gowron suppresses a curse.

GOWRON

(angry)

We destroyed their supply bases in that sector three weeks ago! How can they continue to fight?

KURN
They must be getting help.

Kulge's insolent voice is softly heard from the back of the room.

KULGE
Maybe they have better leaders.

Gowron's eyes narrow. He knows that dissension can spread quickly... he slowly stands. Kulge glances around the room... there might be support for him here, but no one's going to openly back him yet. Kulge decides to go for it... he steps forward.

27 CONTINUED:

KULGE
(continuing, louder)
I say you have failed as our leader, Gowron.

27 CONTINUED: (2)

Gowron gives a predatory smile and slowly takes off his cloak. Worf can't believe what's going on and he tries to intervene.

WORF
There is no time for this! We must make plans before those forces reach Beta Lankal!

Gowron and Kulge ignore him as they each start to square off in the center of the room and everyone else makes room for them. Worf turns to Kurn for some kind of support.

WORF
(continuing)
How can we oppose the Duras when we continue to fight among ourselves?

KURN
(simply)
Gowron must answer a challenge to his authority.

Gowron and Kulge have each pulled their knives and are about to go at it. The other Klingons are yelling and cheering them on. Worf feels things flying out of control.

WORF
(to Kulge)
Stop this!
(to everyone)
Are we to fall upon each other like a pack of Ferengi? The enemy is the Duras! We are at war!

Gowron and Kulge ignore Worf. Kulge makes a move toward Gowron and then Worf moves quickly to Kulge and grabs hold of his knife hand. Gowron seizes the opportunity that Worf's intervention has provided and he lunges for Kulge. Worf is still holding Kulge's arm and so Gowron is able to sink his knife deep into Kulge's chest. He crumples to the ground. Worf is

shocked, but he's the only one.

GOWRON
(quietly)
Now the war can continue.

27 CONTINUED: (3)

Gowron moves back to the chair and everyone else ignores the body of Kulge. Worf stands over the corpse...

He is torn by guilt, anger, and confusion over what he should do or should have done.

CUT TO:

28 OMITTED

29 INT. ENTERPRISE - BRIDGE

Picard in command, O'Brien at tactical, Troi next to Picard.

O'BRIEN
We're crossing into Klingon territory, Captain.

PICARD
Signal the fleet to maintain yellow alert until further notice.

O'BRIEN
Aye, sir.

The ship's condition goes to YELLOW.

PICARD
(moves to tactical)
Begin long-range scans of the Romulan border.

O'BRIEN
(works console)
No uncloaked ships within sensor range... a few subspace anomalies, but nothing firm.

PICARD
(looking at console)
Those anomalies could be cloaked ships.

O'BRIEN
Could be, sir.

A beat as Picard studies the display.

29 CONTINUED:

PICARD
Open a channel to the Excalibur.

29 CONTINUED: (2)

O'Brien taps a few buttons.

RIKER'S COM VOICE

Excalibur, Riker here.

PICARD
Deploy the fleet, Will. It's time
to spread our net.

RIKER'S COM VOICE
Yes, sir.

CUT TO:

30 EXT. SPACE - THE SUTHERLAND (OPTICAL)

The ship on impulse power.

31 INT. SUTHERLAND - BRIDGE

Data in command, Hobson moving back and forth between consoles, keeping an eye on things. Again, there should only be one or two N.D. CREWMEMBERS present. Ship's condition is YELLOW. Hobson is containing his resentment of Data for now -- but it's there, beneath the surface.

HOBSON
(to Data)
We've arrived at the designated
coordinates, Captain.

DATA
All stop. Notify the flagship
that we have assumed station.

Hobson nods and then an ALARM BEEP gets his attention.

HOBSON
(moving to console)

Starboard power coupling has overloaded. We've got a radiation leak on decks ten through twelve.

Data moves to look at the monitor as well.

DATA
Why are auxiliary back-ups not functioning?

31 CONTINUED:

HOBSON
(frustrated)
There wasn't enough time to test all the back-ups before leaving the yard.
(beat, then to N.D. Crewman)
Terry, I want you down in engineering working on a new coupling.

The Crewman EXITS and Hobson begins working the console. Data watches the monitor with concern.

DATA
You have taken the phaser and torpedo control units off-line.

But Hobson isn't listening... he's taken charge here and is giving orders to the two N.D. Crewmembers.

HOBSON
Keith, you and I'll start bringing

the coolant levels down in---

DATA
Mister Hobson, it is inappropriate for you to determine a course of action without consulting the commanding officer.

Hobson deliberately uses this opportunity to put Data in a bad light and make him seem petty and small-minded.

HOBSON
I was trying to safeguard the lives of people on those decks, but you're right.
(to all)
Belay those orders, everyone.
(works console)
The phasers and torpedos are back on-line. What should we do, sir?

31 CONTINUED: (2)

Everyone is looking at Data. Hobson knows there's only one course of action possible.

DATA
Take the phasers and torpedo units off-line and begin repairs on the starboard power coupling.

HOBSON
Thank you, sir.
(to all)

You heard the Captain, everyone.

Hobson EXITS along with a couple Crewmembers, leaving Data alone on the bridge... the initiative and command authority seems to have left with Hobson. Data is disturbed by the realization that he has a real problem here.

CUT TO:

31A INT. ENTERPRISE BRIDGE (OPTICAL)

Picard is at the aft science station watching two monitors. One screen shows a schematic display of the fleet, while the other shows Riker and Geordi on the bridge of the Excalibur.

RIKER
We're ready, sir.

PICARD
Mister La Forge, how long do you think it will take the Romulans to detect the tachyon field once it's activated?

GEORDI
(thinks)
Not long... Romulan sensors are as good as ours.

Picard files that fact away for the time being.

PICARD
Very well. Energize the network.

Geordi bends to a console, taps commands.

32
thru OMITTED
33

34 ON MONITOR (OPTICAL)

The screen at aft science station shows a schematic display of the fleet dispersed along the border. Suddenly, thousands of beams suddenly connect the ships of the fleet, forming a huge web.

35 OMITTED

36 RESUME SCENE (OPTICAL)

RIKER
Captain, the tachyon network is active.

PICARD
Acknowledged.

O'BRIEN
(quickly)
Captain, the net has picked up five cloaked ships... they're stationary... about five thousand kilometers directly ahead.

PICARD
(nods)
They've probably been sitting there watching us for some time now.

36A INT. ROMULAN WARBIRD - COMMAND CENTER (OPTICAL)

The Romulan version of a ready room, it serves as more than a mere office. There are monitors and consoles which allow the commander to control the activities of the ship or of a fleet without actually being on the bridge. There is a single chair with a display console before it. Sela and Movar are watching one of the monitors which has a schematic display of the Federation fleet on it.

MOVAR
(reading console)
There is an increase in tachyon emissions from the Federation ships.

36A CONTINUED:

Sela reaches down and taps a key. The monitor now shows the tachyon beams which form the network. (The image should be similar but not identical to the graphic seen earlier on the Enterprise bridge.) Sela studies the image for a beat.

SELA
(nods in understanding)
They're using the beams as a detection field...

MOVAR
If we try to cross it, they'll see us... even if we're cloaked.

Sela thinks for a beat.

SELA
Issue orders to begin work on a way to penetrate this field.
(beat, then firm)
In the meantime, we'll have to convince Captain Picard he should leave.

36B INT. ENTERPRISE - BRIDGE

O'Brien is watching his console.

O'BRIEN
New readings...
(urgent)
Romulan ship decloaking!

37 EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

A WARBIRD DECLOAKS in front of the Enterprise.

38 INT. ENTERPRISE - BRIDGE

As before.

O'BRIEN
Shall I raise shields?

PICARD
Not yet.

Beat.

O'BRIEN
They're hailing us, sir.

PICARD
On screen.

39 ON VIEWSCREEN (OPTICAL)

The image of Sela comes on the screen.

40 ON PICARD AND TROI- INTERCUT AS NEEDED (OPTICAL)

They are completely taken by surprise. Picard stares at this seeming ghost from the past.

PICARD
Tasha?

Sela waits for a beat... lets him wonder for a moment... then...

40 CONTINUED:

SELA
No, Captain. I am Commander Sela.
(beat)
The woman you knew as Tasha Yar... was my mother.

40 CONTINUED:

On Picard's expression...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

41 INT. ENTERPRISE - BRIDGE (OPTICAL)

Continuous action. Picard still looking at Sela on the viewscreen.

SELA
Deploying an invasion fleet along our border is a clear act of aggression, Captain. It will not be tolerated. You have twenty hours to recall your ships and return peacefully to Federation territory.

The transmission abruptly ends. Picard stares at the screen for a moment, not sure what to believe.

CUT TO:

42 EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

The two ships hanging in space.

43 INT. OBSERVATION LOUNGE

Picard, Troi, and BEVERLY.

PICARD
Then you believe her, Counselor?

TROI
I'm not saying we should accept
her claim at face value... but
I sensed no deception from her.
She really believes that she is
the daughter of Tasha Yar.

BEVERLY
Regardless of what she believes,
Sela cannot be her daughter.
I've reviewed all of Tasha's
medical records, and there is no
indication that she was ever
pregnant.

43 CONTINUED:

PICARD
Besides, Tasha would have been a
child when this woman was born.

TROI
Sela could have been cloned.

BEVERLY
Or had her appearance surgically
altered...

PICARD
But why? What possible advantage
do the Romulans think they would

gain?

No one has a good answer for that. Picard thinks for a moment.

PICARD
(continuing)
As it now stands, I don't see how this has any impact on our present strategy. We'll continue the blockade and leave the next move to them.

Beverly and Troi EXIT, leaving Picard alone.

43A ON PICARD

As he moves to the windows and looks out at the stars. Camera follows and closes on him. After a beat...

GUINAN (o.s.)
Am I intruding?

43B NEW ANGLE

As Picard turns to find GUINAN standing quietly at the door. Picard is a little surprised.

PICARD
Not at all. Is something wrong?

43B CONTINUED:

GUINAN
Word travels fast. I heard that

Tasha Yar's daughter is on the
Romulan ship.

Picard doesn't want to give this rumor any credence.

PICARD
I think the Romulans have created
what they hope will be a
distraction... something to keep
us off balance.

Guinan eyes him, gauging his tone.

GUINAN
Is that what you really think?
Or is there some part of you...
that wonders?

Picard says nothing, but she has touched something.

GUINAN
Because part of me does...

She moves toward him for a silent moment... picking her way cautiously through what she knows will sound far-fetched.

GUINAN
How much do you know about what
happened to the last ship named
Enterprise?

A frown. Curious question... but he searches his memory.

PICARD
The Enterprise C? It was lost...

at the battle of Narendra Three...
while defending a Klingon outpost
from the Romulans.

GUINAN
And... the survivors?

He regards her, perplexed. Where is this leading? But Guinan is an old and trusted friend. He'll follow along.

43B CONTINUED: (2)

PICARD
There were stories... that there
might have been prisoners, taken
back to Romulus. But those were
just rumors.

She moves still closer to him, struggling with thoughts, feelings, memories... all of them a jumble that makes no sense. And yet...

GUINAN
There were survivors. And one
of them was Tasha Yar.

Picard stares at her. Is she out of her mind?

43B CONTINUED: (3)

PICARD
Guinan... that was twenty-three

years ago... Tasha was still a
child...

GUINAN
I know. But I also know she was
on that ship -- and she wasn't
a child.
(beat)
And Picard... you sent her there.

PICARD
How could you know these things?

Guinan turns away from him, frustrated, struggling to make sense of all this.

GUINAN
I don't know how I know. I just
do.
(turning back to him)
I remember it.

She moves close again, her mind grasping at the elusive imagery.

GUINAN
I can see her.. in my mind...
asking me a question...
(shaking her head)
And then it's gone...

PICARD
Tasha died... a year before you
came to the Enterprise. You never
met her.

GUINAN

I know that... but I also know
I'm right.

Picard isn't sure what to make of all this, but he tries to take a more pragmatic approach.

PICARD
If you have nothing more than a
vague intuition...

43B CONTINUED: (4)

GUINAN
That's all I have. But I listen
to it... and you should do the
same.

Picard doesn't know what to say. He's been through enough with Guinan not to dismiss what she says. She senses his resistance lessening.

GUINAN
You can't just dismiss this. If
I'm right... if you did send
Tasha Yar on that ship... then,
in a way, Picard... you're
responsible for her daughter.

A long beat as Picard absorbs this. Then --

PICARD
I think... it's time I met
Commander Sela.

Guinan nods, a faint smile of relief on her lips.

CUT TO:

44 EXT. KLINGON CITY (MATTE)

The Klingon Home World.

45 INT. KLINGON NIGHTCLUB

As seen before. The place is as rowdy and raucous as ever. Worf and Kurn are in deep discussion at a table.

WORF
We are at war! Gowron should forbid any challenges until we are victorious.

Kurn looks at his brother as if he'd lost his mind.

KURN
A Klingon does not... postpone a matter of honor.

WORF
A Klingon should place the good of the Empire above his own pride!

Kurn's had about enough of this. His temper starts to build.

KURN
So now Gowron no longer suits you... perhaps you mean to challenge him for the leadership of the Council?

WORF
(irritated)
No.

KURN
(hot)
Then do not speak of this again!
(beat)
I did not wish to follow Gowron... you came to me and insisted we support him against the Duras family. The time for debate is over!

Kurn stands. The two brothers look at each other for a beat.

45 CONTINUED:

KURN
(continuing)
We are Klingons. He is our leader. If that is not enough for you, then perhaps you made the wrong choice when you put on that uniform.

Kurn EXITS, and Worf is forced to think about where he is and what he's doing.

46 NEW ANGLE

Including TWO KLINGONS who've been watching Kurn and Worf all this time. After Kurn leaves, they glance at

each other and then move toward Worf. They move casually behind him... trying not to attract attention... then they try to jump Worf. There is a scuffle. Worf struggles gamely, but cannot overcome the two strongarms. They manage to overpower him, knocking him unconscious. They drag him out of the nightclub, and the crowd simply considers it an everyday occurence in the club.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 INT. OBSERVATION LOUNGE

Picard is waiting near the windows. Sela and an N.D. SECURITY GUARD ENTER. Picard nods to the guard, who then EXITS. Sela immediately strides into the room, looking around, pacing like a jungle cat, covering the room as though marking territory. She is lithe, genial, confident -- and definitely going for the upper hand.

SELA
Well, Captain... what is this "urgent matter" we need to discuss?

PICARD
I'm afraid you misinterpret our

presence here. I want to reassure
you that we have no hostile
intentions.

Sela's eyes twinkle with amusement.

SELA
Ah. Then I can report to my
superiors that a fleet of
twenty-three Federation starships
is on our border for...
humanitarian reasons?
(a smile)
I doubt they are so gullible.

PICARD
It is most certainly our intent
to prevent any external power from
interfering in Klingon affairs.

SELA
Nor do we have any plan to do so.
(beat)
But Captain... if for any reason
we chose to enter Klingon
territory... how would you stop
us? With our cloaking devices
we can slip by you at will.

47 CONTINUED:

Picard smiles at this. She is clearly looking for
information.

PICARD

Then why not send your ships across?

SELA

You sound eager for us to try... perhaps you've discovered a method of detecting our ships...

He eyes her, expression noncommittal and lets her statement hang in the air. Sela is not quite sure what he has or what he knows, and continuing to fence with him might simply reveal her hand. She decides to change tacks. She sprawls into a chair and gives him a lazy smile.

SELA

However... I don't think you asked me here to discuss our military situation.

She holds his look, challenging. But it isn't easy to regain the advantage from Jean-Luc Picard. He smiles back at her, sits easily.

PICARD

All right. Why did I invite you?

She leans toward him confidently.

SELA

You want the answer to the only real question on your mind... how could Tasha Yar be my mother?

He leans right back into her.

PICARD

It's been suggested that Tasha was aboard the Enterprise-C when it was destroyed twenty-four years ago. She was one of the survivors. You are obviously the product of a union between her and a Romulan.

47 CONTINUED: (2)

This takes Sela aback. She is completely unprepared for Picard to have any of this knowledge. She is losing a bit of her assurance.

SELA
But... you know that's impossible. She would have been a child when that battle occurred...

PICARD
And yet you claim that it is possible -- that Tasha Yar was your mother.

She flushes. She finds herself on the defensive without quite knowing how she got there.

SELA
Yes... she was on that ship twenty-four years ago.
(beat)
She was sent there... by you... from the future.

Picard is hearing what Guinan suggested to him... but

he cannot reveal his amazement. He wants to keep her talking -- to explain this bizarre set of circumstances.

SELA

She was among those few who survived. They were all to have been executed after their interrogation. But a Romulan general saw her... and he became... enamored with her. So a bargain was struck: their lives would be spared if she became his consort.

(beat)

I was born a year later.

Picard has listened intently... mind straining to grasp the imponderables. There are still unanswered questions... but he is beginning to believe that this young woman with the proud bearing and quick intelligence is Tasha's daughter. Still, he challenges.

47 CONTINUED: (3)

PICARD

I want to meet her.

SELA

Who?

PICARD

Your mother. Is she still alive?

A contemptuous look crosses Sela's face. She returns to Picard, sits near him.

SELA

One night... when I was four... she came to me, bundled me up and told me to stay quiet as we left the compound.

(beat)

I realized she was taking me away... away from my home, away from my father... so I cried out.

For a brief moment, she cannot hold his eye. There are complex, ambivalent feelings warring in her. But she continues...

SELA

My father had offered her life. He had given her a home, given her a daughter. How did she repay him? With betrayal.

And then, looking at him again...

SELA

They executed her.

47 CONTINUED: (4)

There is a sense of something else in her attitude... a vulnerability perhaps... some conflicting emotions just beneath the surface. But then she draws herself up, her face a Romulan mask again.

SELA

Everything in me that was human...
died with my mother that day.
All that is left... is Romulan.
Never doubt that.

PICARD

Doubts? I'm full of them.
Nothing in my experience can assure
me that what you say is true...
but I do know one thing: it will
not affect my judgment in our
next encounter.

She turns to the door, then back to him:

SELA

You have fourteen hours, Captain.
I suggest you use them wisely.

And she exits to the security guard who is waiting outside the door. Picard stares after her, mind reeling from the profound complexities of this strange encounter.

CUT TO:

48 INT. DURAS FAMILY HOME - CLOSE ON WORF

He is unconscious. B'Etor moves into view... grabs a mouthful of Worf's hair... runs her fingernails across his cheek... makes a low, throaty sound. Worf slowly comes around... is almost turned on... then sits bolt upright as he realizes what's going on.

49 NEW ANGLE

Revealing Worf on a couch in the Duras home. B'Etor is all but on top of him, while Lursa looks on from a nearby chair.

B'ETOR
Something wrong?

Worf takes a moment to get his bearings as B'Etor retreats to the other end of the short couch.

LURSA
Welcome, Worf... son of Mogh.

WORF
(to Lursa)
What do you want?

LURSA
The same as you... personal honor... and glory for the Empire.

WORF
(with contempt)
Your family has never valued honor.

49 CONTINUED:

B'ETOR
You knew only our brother... we are not like him.

B'Etor runs a hand over his arm. Worf throws her a look of warning and she retreats again, but she's enjoying this.

LURSA
Our brother made many mistakes... one was to make you an enemy.

B'ETOR
We would rather be your friends.

WORF
Then you should not have opposed Gowron.

B'ETOR
(dismissive)
Gowron is nothing.

LURSA
Toral is Duras' only son and he will be the next leader of the Council... in your heart, even you know that.
(beat)
But Captain Picard was right about one thing... Toral is not ready to rule the Empire.

B'ETOR
But we are... with your help.

Worf looks from one to the other... he's curious as to what this is all about.

WORF
My help?

LURSA
Toral needs guidance...

B'ETOR
... a firm hand...

49 CONTINUED: (2)

LURSA
... a father figure. That could be you.
(beat)
If you were mated to B'Etor.

Worf is surprised as B'Etor gives him a lascivious look.

B'ETOR
(heavy with sexual meaning)
The rewards... could be greater than you can imagine.

LURSA
When the forces that follow you and your brother are united with ours... nothing will stand in our way.

B'ETOR
The Empire would be ours to rule together.

LURSA

Join us, Worf... and we will usher in a new era for our people.

Worf takes a beat to digest all this.

WORF
(with anger)
An era where honor has no meaning... where Klingons trade loyalties in dark rooms... and where the Empire is ruled... from Romulus.

Lursa's expression hardens... then a BEEP interrupts them. B'Etor crosses the room and presses a button which activates a monitor.

50 NEW ANGLE - INCLUDING MONITOR (OPTICAL)

Sela appears on the screen.

SELA
Enough, Lursa. You've failed. I need to know the strength and capabilities of the Federation fleet. I don't have time for this.

The door OPENS and a LARGE N.D. ROMULAN ENTERS, carrying a phaser.

SELA
(continuing)
Turn him over to the guard. B'Etor can have him back when

they've finished with him.

The transmission ends and Worf looks at the burly Romulan as he gestures to Worf with the phaser.

CUT TO:

51 INT. ENTERPRISE - BRIDGE (OPTICAL)

Picard talking to Gowron on the viewscreen.

PICARD
In thirteen hours we will be forced to either withdraw from the border or fight the Romulan fleet. Neither of those alternatives is acceptable. We must expose their involvement before the deadline.

GOWRON
What is it you propose?

PICARD
If you launch a massive attack now, the Duras forces will need supplies... Lursa and B'Etor will call for help... the Romulans will try to run the blockade... and we'll be ready for them.

51 CONTINUED:

GOWRON
(nods in understanding)

And once the Romulan connection has been exposed... support will fall away from Lursa and B'Etor.

(beat)

Very well... I will make preparations.

(MORE)

51 CONTINUED: (2)

GOWRON (cont'd)

(beat, then off-hand)

One thing more, Picard. Worf has been captured by the Duras. I hope he dies well. Qapla!

Gowron ends the transmission. Hold on Picard as he digests this information...

CUT TO:

51A EXT. SPACE - THE ENTERPRISE & EXCALIBUR (OPTICAL)

The two ships hanging in space.

52 OMITTED

53 INT. READY ROOM

Picard and Riker are studying PADDs and displays on the desk.

PICARD

When Gowron begins his attack, we'll make our move.

(points to display)
The Excalibur will fall back
with "engine problems." You will
take the Hornet and the Akagi to
this position... which will open
a small gap in our detection net.

RIKER
(nods)
And if the Romulans already know
about the tachyon field, they
should try to run the blockade
at that point.

PICARD
Exactly.
(indicating display)
But when they try to send their
ships through, the Enterprise and
the Tian Nan Men will swing
around, close the gap and catch
them in the act.

53 CONTINUED:

RIKER
(impressed)
Very nice.
(beat)
I'd better get back.

They shake hands. A brief moment between men who have served together a long time and may not see each other again.

PICARD
Good luck, Will.

RIKER
Good luck, Captain.

Riker EXITS. Picard studies the display... frowns as he considers what could go wrong.

CUT TO:

54 EXT. SPACE - ROMULAN WARBIRD (OPTICAL)

The Warbird hangs in space.

55 INT. WARBIRD - COMMAND CENTER (OPTICAL)

Sela is looking at a console as Movar ENTERS.

MOVAR
We've just received an urgent message from Lursa and B'Etor. Gowron's forces have attacked in three sectors. The Duras are... nearing defeat...

SELA
(disgusted)
You mean they were caught unprepared and now they're crying for help.

55 CONTINUED:

She contains the anger boiling to the surface and

thinks for a beat.

SELA
(continuing)
Have the science sections found a way to circumvent their detection grid yet?

MOVAR
We think so.

Movar moves to a monitor and punches up a schematic diagram of the Federation fleet and the tachyon field.

MOVAR
(continuing, indicating screen)
Just before we cross the border, we'll send out a massive tachyon pulse. A burst that large should cause enough interference to disable a part of the network.

55 CONTINUED: (2)

Sela nods in approval. Suddenly there is an ALARM BEEP and one of the Federation ships on the display begins to move.

MOVAR
One of their ships is moving off the blockade line.

SELA
(checking sensors)

It's warp drive is failing.

Now, on the display, other ships begin to adjust. As they do, there is a shift in the threads of the tachyon net, and a hole appears in it.

MOVAR
Picard is redeploying the fleet to compensate for the missing ship...
(now seeing hole)
There's a gap opening in the net!

SELA
He doesn't have enough ships to maintain the network...

MOVAR
If we act quickly we can move through.
(beat, as she does not respond)
Commander?

SELA
No. I don't think so.

55 CONTINUED: (3)

MOVAR
But it's what we've been waiting for.

SELA
Yes... I know... and so does

Picard. He's giving us exactly
what we need and he expects us to
take it.

Sela pauses for a moment... her mind working furiously.

SELA
(continuing)
No... we won't step into Picard's
trap. We will disable part of
his network...

She taps in a few commands at the console, bringing
up a display showing the position of Data's ship.

SELA
(continuing)
Here, where they're weakest...
We'll direct the energy burst
right at the ship with the android
Captain.

FADE OUT.

END OF ACT FOUR

ACT FIVE

57A INT. ENTERPRISE - BRIDGE

Picard in command, O'Brien at tactical. A beat as
O'Brien reads his console.

O'BRIEN

Sir, the detection net is picking up activity from the Romulans... fifteen cloaked ships... spreading out along the border.

PICARD
Signal the fleet to stand by.

O'Brien works his console.

57B INT. WARBIRD - COMMAND CENTER

Sela and Movar watching a monitor. Sela waits for a long beat...

SELA
Now.

Movar touches a key.

58 ON ROMULAN MONITOR (OPTICAL)

The screen shows the schematic of the Federation fleet... suddenly one end portion of the tachyon field is disrupted by an intense surge of energy.

59 RESUME SCENE

As before.

SELA
(urgent)
Come to course zero eight zero mark two nine five!

59A INT. ENTERPRISE - BRIDGE (OPTICAL)

As before. There is an ALARM and O'Brien works his console quickly.

59A CONTINUED:

O'BRIEN
There's a disruption in the tachyon detectors!

O'Brien and Picard move quickly to the aft science station, where a monitor shows the tachyon field and the disruption in a similar graphic to the one seen on the Romulan ship.

O'BRIEN
(continuing, gesturing)
It's localized to this segment of the net...

PICARD
Open a channel to the Sutherland.

O'Brien taps commands.

DATA'S COM VOICE
Data here, sir.

PICARD
We're reading a disruption of the tachyon net in your area.

DATA'S COM VOICE
Yes, sir. The Romulans have released a high-energy burst. The net is no longer effective

in a radius of ten million
kilometers around the Sutherland.

O'BRIEN
Sir... I've lost track of three
ships already... and the rest of
the convoy is moving toward the
disruption.

Picard absorbs this... realizes what Sela has done.

PICARD
That's where they're going
through.
(beat)
Send a signal to the fleet... all
ships to fall back and rendezvous
at Gamma Eridon. We'll try to
reestablish the net before they
get there.

O'BRIEN
(moving to tactical)
Aye, sir.

60 EXT. SPACE - THE SUTHERLAND (OPTICAL)

The ship hangs in space.

61 INT. SUTHERLAND - BRIDGE

Data in command, Hobson at tactical. Hobson is reading
a message on his console.

HOBSON

... all Federation ships proceed
at maximum warp to Gamma Eridon.

DATA
Acknowledge the signal.
(to Conn Officer)
Lay in the course and engage at
warp nine point three.

ENSIGN CRAIG
Aye, sir.

61 CONTINUED:

The Conn Officer works the console. Data thinks for a couple of beats... then moves to a science station and quickly begins tapping in commands.

62 OMITTED

63 NEW ANGLE (OPTICAL)

As Hobson moves to join Data. Hobson peers at the information on the screen but it's moving by too rapidly for him to comprehend.

HOBSON
(curious)
What are you doing?

DATA
In disrupting the detection net,
the Romulans may have caused a
residual tachyon signature to form
around their own ships.

HOBSON
But we have no way of detecting it.

Data continues to look at the monitor for a beat... then makes a decision. He moves back to command.

DATA
(to Conn Officer)
All stop.

ENSIGN CRAIG
Aye, sir. All stop.

HOBSON
(shocked)
What? The fleet's been ordered to Gamma Eridon.

DATA
The tachyon signatures will not last long. By the time the fleet is redeployed, it will be too late. Begin to reconfigure sensors to detect ionized particle traces.

63 CONTINUED:

HOBSON
This entire area's been flooded with tachyon particles. We'll never be able to find what you're looking for.

DATA
I am aware of the difficulties.
(beat)
Please bring the phasers back on-line.

63 CONTINUED:

Hobson's anger finally boils over, and he moves to Data.

HOBSON
That will flood three decks with radiation!

DATA
We will initiate radiation protocol when necessary.

HOBSON
You don't give a damn about the people whose lives you're about to throw away. We're not just machines that you can---

Data doesn't raise his voice very high... he doesn't need to. There is the ring of authority in his voice... he's taken command.

DATA
(interrupting)
Mister Hobson!
(evenly)
You will carry out my orders or

I will relieve you of duty.

A tense moment... but Hobson backs down.

HOBSON
Yes, sir.

Hobson moves back to the tactical console.

64 OMITTED

65 INT. ENTERPRISE BRIDGE

as before.

65 CONTINUED:

O'BRIEN
Sir... the Sutherland isn't heading for the rendezvous point. She's come to a full stop.

PICARD
Hail the Sutherland.

66 INT. SUTHERLAND BRIDGE

Hobson reads a message on the monitor.

HOBSON
The Enterprise wants to know the reason we've stopped.

Hobson looks toward Data to respond, but Data ignores him.

DATA
Display sensor schematic.

66A INCLUDE VIEWSCREEN (OPTICAL)

DATA
Begin sensor sweep, maximum range.

A number of blotches appear on the screen.

HOBSON
Are you going to answer the Enterprise?

DATA
Computer, overlay display with tachyon emissions.

A series of new blotches show up on the screen. Data studies them for a moment.

DATA
(continuing)
Highlight any tachyon signatures which show subspace inertial displacement.

A large section of blotches is highlighted on the screen.

66A CONTINUED:

DATA
Concentrate a sensor sweep in that

area.

New splotches appear.

HOBSON
(tight)
Sir. This is pointless. Those readings could be anything. There's no way for us to prove the Romulans are out there.

Data is thinking furiously... he makes a decision.

DATA
Reconfigure the photon torpedo warhead yields. Set for a high-energy burst at level six.

HOBSON
At level six? But that won't even---

DATA
Do it.

Hobson works his console with frustration.

HOBSON
Torpedoes ready.
(sees something else on console)
Another message coming in... it's Captain Picard!

Hobson hits a key.

PICARD'S COM VOICE

Mister Data, you were ordered to rendezvous with the fleet at Gamma Eridon. Acknowledge.

DATA

Stand by, Captain.
(steady, to Hobson)
Mister Hobson, prepare to fire.

HOBSON

Didn't you hear that? Picard wants us---

66A CONTINUED: (2)

Data gives him a sharp look and Hobson bites his tongue. Data concentrates on the screen.

DATA

Fire.

67 EXT. SPACE - THE SUTHERLAND (OPTICAL)

The ship FIRES photon torpedoes.

68 ON ROMULAN SHIPS (OPTICAL)

The torpedoes streak out at what seems to be empty space. They explode, and in so doing they illuminate THREE ROMULAN SHIPS. We can't actually see the ships, just the telltale tachyon signatures that surround them... the effect is similar to seeing several Christmas trees suddenly lit up in space.

69 INT. ROMULAN WARBIRD - COMMAND CENTER (OPTICAL)

Movar and Sela watching a monitor in astonishment. The monitor shows the illuminated Romulan ships as seen above.

MOVAR
They have discovered us!

Sela's expression clouds... this is a very difficult decision to make. After a long beat...

69 CONTINUED:

SELA
Reverse course. Order the fleet back to Romulan territory.

MOVAR
(upset)
Commander! The Duras need this convoy. Without these supplies, they cannot win!

SELA
(firm)
We've been exposed. It's over.

MOVAR
But what should I tell Lursa and B'Etor?

Beat.

SELA
Tell them... they're on their own.

69A
thru OMITTED
69B

70 INT. SUTHERLAND - BRIDGE

As before. Data studies the tactical console with Hobson.

HOBSON
They're changing course...
heading back to Romulan space.

DATA
The reconfigured particles from
the photon torpedoes illuminated
the tachyon signatures
surrounding the Romulan ships...

Hobson smiles and looks at Data with newfound respect.
Data shows no reaction, as usual.

DATA
Make a full report to the
flagship. Take the main phasers
off-line and begin radiation
clean-up on the affected decks.

70 CONTINUED:

HOBSON
Yes, sir...
(beat)
...Captain.

A beat between the two of them.

71 EXT. KLINGON CITY (MATTE)

The Home World.

72 INT. DURAS FAMILY HOME

Toral is waiting nervously as Lursa and B'Etor ENTER, their faces grim. Toral looks to them for an answer. A glance between the sisters before B'Etor provides a simple explanation.

B'ETOR
Defeat.

Toral is horrified.

TORAL
How? Where are the Romulans?

LURSA
(bitter)
They never came.

An EXPLOSION IS HEARD in the distance. Lursa and B'Etor react.

73 NEW ANGLE

The Romulan Guard seen earlier ENTERS with Worf. Worf looks like hell... they must have really worked him over because he can barely stand. Lursa looks him over quickly.

LURSA
(to Romulan, re: Worf)
Kill him.

As Lursa and B'Etor move to the far side of the room, the following happens very quickly:

AN EXPLOSION IS HEARD from very close outside the door, startling everyone. Worf uses this momentary distraction to dispatch the Guard with a few well-placed blows to the knees and stomach.

74 ON LURSA & B'ETOR (OPTICAL)

The sisters don't care about Worf, the Guard, or Toral, they're bitter over the defeat and just want to get the hell out of here. Lursa pulls a small device from a pocket and activates it as Toral moves to join them, but he doesn't move quickly enough and the sisters DEMATERIALIZE in a transporter beam. Toral is shocked that they've left without him.

74 CONTINUED:

TORAL
No!!

At that moment, the door bursts open and a couple of heavily armed N.D. KLINGONS ENTER with Kurn close behind. Kurn goes to his brother... Worf almost collapses, but Kurn catches him before he falls and Worf is able to steady himself against the wall. Kurn finally notices Toral.

KURN

(mocking)
Toral... next Leader of the Empire.
(smiles)
Gowron is looking forward to seeing you again.

Toral tries not to show the terror gripping him... but he's not quite successful.

CUT TO:

75 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

PICARD (V.O.)
Captain's personal log, supplemental. It is with a profound sense of relief that I have ordered the fleet back to Federation territory following the news of Gowron's victory.

76 INT. ENTERPRISE - READY ROOM

Picard at his desk, looking over a report on his terminal.

PICARD (V.O.)
(continuing)
We have arrived at the Klingon Home World, where I will present the High Council with a full report on our encounter with the Romulans.
(MORE)

76 CONTINUED:

PICARD (V.O.) (cont'd)
(beat)
I am also... anxious to learn of Worf's fate.

The door CHIMES.

PICARD
Come.

Data ENTERS.

DATA
Sir, I wish to submit myself for disciplinary action
(off Picard's look)
I disobeyed a direct order from a superior officer. Although there was a positive outcome as a result of my actions, I have learned that... the ends cannot justify the means.

PICARD
No, they can't.
(thoughtful beat)
However... the excuse "I was only following orders" is the epitaph of too many tragedies in our history. Starfleet does not want officers who will blindly follow orders without analyzing the

situation.
(beat)
Your actions were appropriate for the circumstance, and I have noted that in your record.

Data turns to leave.

PICARD
Mister Data...

Data stops.

PICARD
(less formal)
Nicely done.

76 CONTINUED: (2)

DATA
Thank you, sir.

Data EXITS. Hold on Picard as he allows himself to smile slightly at how well Data has learned.

CUT TO:

77 INT. KLINGON GREAT HALL

Gowron is in the leader's chair, and the KLINGON COUNCIL is now standing beside him. Picard stands before the Council. Gowron is looking at a Starfleet PADD.

GOWRON

(looks up at Picard)
The Council appreciates your report, Captain. The information on the Romulan supply ships will prove very useful.
(beat)
Before you leave, there is one last matter to attend to.

Gowron nods to someone o.c.

77A NEW ANGLE

As Kurn and Worf ENTER. Worf looks much better than we last saw him, but there are still some scars visible, and he has a slight limp. Worf straightens at the sight of Picard, and the two men share a silent moment of reunion. But there is still other business to attend to...

GOWRON
(continuing)
Bring him!

78 NEW ANGLE

As a KLINGON GUARD ENTERS with Toral. The boy keeps his head up, determined to go out like a Klingon.

KURN
Toral, son of Duras... you stand convicted of treason.

Toral musters his courage.

TORAL
The Duras family will one day rule the Empire!

GOWRON
(smiles)
Perhaps... but not today.
(beat)
Worf...

Worf steps forward.

GOWRON
(continuing, to Worf)
This child's family wrongly took your name and your honor from you...
(beat)
In return, I give his life... to you.

Gowron hands Worf a knife and steps back. Toral tries to steady himself as everyone watches.

79 ON WORF

He struggles... is this what being Klingon really means? Worf looks up at Picard, who is watching to see what he will do. Worf and Picard share a silent moment... Worf looks from the captain to the knife in his hand... finally drops the knife to the ground.
A buzz of confusion goes around the room. Kurn moves quickly to his brother.

KURN
(quiet, urgent)
What's wrong? Kill him!

WORF

No.

79 CONTINUED:

KURN

(incredulous)

This is our way... the Klingon way.

WORF

(with glance at Picard)

I know... but it is not my way.

(beat, to Gowron)

This boy has done me no harm... and I will not kill him for the crimes of his family.

GOWRON

(shrugging)

Then it falls to Kurn.

He gestures to the knife. But before Kurn can move--

WORF

No. You gave his life to me... and I have spared it.

Gowron frowns... he's puzzled, but decides not to push Worf.

GOWRON

As you wish.

Worf moves toward Picard.

80 OMITTED

81 ON WORF & PICARD

Worf and Picard look at each other for a beat...

WORF
Permission to return to duty, sir?

Beat.

PICARD
Granted.

They EXIT together, never looking back.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Darmok"
#40275-202

Written by
Joe Menosky

Directed by
Rick Kolbe

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FINAL DRAFT

JULY 8, 1991

STAR TREK: "Darmok" - REV. 7/17/91 - CAST

STAR TREK: THE NEXT GENERATION
"Darmok"

CAST

PICARD	CAPTAIN DATHON
RIKER	TAMARIAN FIRST OFFICER
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
	Non-Speaking
O'BRIEN	TAMARIAN OFFICERS

ALIEN CREATURE
ENSIGN LEFLER
COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
N.D. FEMALE SECURITY OFFICER
SHUTTLE CO-PILOT
N.D. MALE OFFICE
SHUTTLE PASSENGER

STAR TREK: "Darmok" - 7/8/91 - SETS

STAR TREK: THE NEXT GENERATION
"Darmok"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM TAMARIAN STARSHIP
OBSERVATION LOUNGE
ENGINEERING PLANET EL-ADREL
TRANSPORTER ROOM PLANET SURFACE

SHUTTLE

TAMARIAN BRIDGE
(ON VIEWSCREEN)

STAR TREK: "Darmok" - 7/8/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Darmok"

PRONUNCIATION GUIDE

ANNULAR	ann-YOU-ler
ANZO	AHN-zoe
BAHAR	buh-HAHR
BAKOR	bah-CORE
CALLIMAS	kah-lee-MAHS
CHENZA	CHEN-zuh
DARMOK	dahr-MOCK
DATHON	DAY-thahn
EL-ADREL	el-AH-drel
GALLOS	GAHL-ohs
JIRI	JEE-ree
JALAD	juh-LAHD
KADIR	kuh-DEER
KANDA	KAHN-duh
KANZA	KAHN-zuh
KITEO	key-TAY-oh
KITUAY	KI-too-AY
LASHMIR	lahsh-MEER
LERISHI	LEHR-ish-ee
LOWANI	low-AH-nee
LUNGHA	LOON-guh

CONTINUED:

MALINDI	muh-LIN-dee
MIRAB	mee-RAHB
MO MOTEH	moe-moe-TAY
RAI	RIE
RAZNA	RAHZ-nuh
SHAKA	SHAH-kah
SHANTIL	SHAHN-till
SHIKU MARU	SHEE-koo mah-ROO
SOKATH	soh-KAHTH

TAMA TAH-mah
TAMARIAN tah-MAH-rian
TANAGRA tuh-NAH-gruh
TEMARC teh-MARK
TEMBA TEM-buh
UBAYA oo-BUY-uh
UZANI oo-ZAH-nee
ZIMA ZEE-mah
ZINDA ZIN-dah

STAR TREK: THE NEXT GENERATION
"Darmok"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at warp speed.

PICARD (V.O.)
Captain's log, stardate 45047.2. The Enterprise is en route to an uninhabited planet in the El-Adrel system. The location is mid-way between Federation space and the territory occupied by an enigmatic race known as "The Children of Tama."

2 INT. OBSERVATION LOUNGE (OPTICAL)

PICARD, RIKER, TROI, DATA and WORF. The Enterprise is at warp. A schematic of a Tamarian spacecraft is displayed at Data's end of the table.

PICARD
The Tamarians apparently arrived at El-Adrel Four nearly three weeks ago. They've been transmitting a subspace signal toward Federation space ever since.

DATA
The signal is a standard mathematical progression. It does not carry a specific message.

RIKER
But they want us to know they're there.

2 CONTINUED:

PICARD
Apparently so. Starfleet believes their presence is an attempt to start a dialogue.
(to Data)
Commander.

Data indicates the graphic display -- the ship is formidable looking, covered with alien lettering.

2 CONTINUED: (2)

DATA

Federation vessels have encountered Tamarian ships seven times over the past one hundred years. Each meeting was without incident, but formal relations were never established because communication was not possible.

RIKER

Why?

DATA

The Children of Tama were called "incomprehensible" by Captain Silvestri of the Shiku Maru. Other accounts are comparable.

WORF

A cause for concern. For all we know, they are threatening our border.

TROI

Everything in the previous encounters suggests a peaceable race. We have to start from there.

PICARD

Agreed. I appreciate your prudence, Lieutenant Worf. But given the evidence, Starfleet has arrived at a reasonable conclusion. The Tamarians have extended a hand -- we must do the same.

A beat as Worf lets it go for now. Riker turns to the graphic display.

RIKER
The "Children of Tama." I've heard rumors about them for years.

PICARD
As have I, Number One.

Picard glances at the graphic of the Tamarian ship.

2 CONTINUED: (3)

PICARD
(continuing)
Are they truly "incomprehensible"? In my experience, communication is a function of patience and imagination. I'd like to think we have both qualities in sufficient measure.

3 ANGLE ON THE TAMARIAN GRAPHIC

A beat on the mysterious, powerful-looking vessel.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise and a Tamarian starship, as formidable as the graphic, slightly more robust than our own craft. The ships are facing each other, in orbit above a reddish planet.

5 INT. BRIDGE - THE VIEWSCREEN (OPTICAL)

displays a TAMARIAN -- CAPTAIN DATHON -- flanked by his FIRST OFFICER, and TWO OTHER OFFICERS. Their uniforms are rich with insignia -- and each wears a small ceremonial dagger across his or her chest. But all look the very embodiment of "well-meaning."

DATHON
... Rai and Jiri at Lungha. Rai of Lowani. Lowani under two moons. Jiri of Ubaya. Ubaya of crossed roads. At Lungha. Lungha. Her sky grey.

He smiles in all friendliness, as if waiting for a response.

6 THE BRIDGE (OPTICAL)

Picard, Riker, Troi, Worf. All are staring at the viewscreen, a stupefied expression on each face. Data cocks his head in the android equivalent.

6 CONTINUED:

DATHON
(continuing; re-emphasizing)
Rai and Jiri. At Lungha...

A beat. Picard glances at Troi.

PICARD
Counselor...

TROI
I'm picking up nothing but good intentions, Captain.

PICARD
Data?

DATA
The Tamarian seems to be stating the proper names of individuals and locations.

PICARD
But what does it all mean?

DATA
I am at a loss, sir.

Picard faces the alien on the viewscreen.

PICARD
(to screen)
Captain, I invite you to consider the creation of a mutual non-aggression pact between our two peoples. Possibly leading to a trade agreement and cultural interchange. Does this sound like a reasonable course of action?

7 INCLUDE THE VIEWSCREEN (OPTICAL)

Now it's the Tamarians' turn to stare open-mouthed. They haven't a clue...

The First Officer turns to Captain Dathon.

FIRST OFFICER
Kadir beneath Mo Moteh.

7 CONTINUED:

The other officers laugh -- but the Captain doesn't find it funny.

DATHON
The river Temarc.

The officers immediately stop their laughter -- as if ordered to.

DATHON
(continuing; for emphasis)
In winter.

His officers look sheepish.

8 RESUME BRIDGE

Picard and Riker exchange a glance.

PICARD
Impressions, Number One.

RIKER
They seem to be trying their best.

PICARD
As are we. For what it's worth.

WORF

(indicating screen)
Captain.

Picard and Riker look up at the screen.

9 THE VIEWSCREEN (OPTICAL)

Where the aliens appear to be having a spirited discussion amongst themselves.

DATHON
Darmok.

The First Officer looks very concerned -- objects.

FIRST OFFICER
Darmok? Rai and Jiri at Lungha.

9 CONTINUED:

DATHON
(shrugs)
Shaka. When the walls fell...

FIRST OFFICER
Zima at Anzo. Zima and Bakor.

DATHON
(firm)
Darmok at Tanagra.

FIRST OFFICER
Shaka!
(indicates situation)
Mirab. His sails unfurled.

DATHON

Darmok.

FIRST OFFICER

Mir--

DATHON

--Temarc!

The First Officer shuts up.

DATHON

The river Temarc...

The First Officer bows his head in complete compliance -- he's lost the argument.

Captain Dathon reaches out and takes the First Officer's ceremonial DAGGER.

10 INCLUDE BRIDGE (OPTICAL)

Picard watches as the alien captain turns to him -- now armed with two daggers.

DATHON

Darmok and Jalad at Tanagra.

A beat. Suddenly both Picard and the Tamarian Captain DEMATERIALIZE in a transporter beam.

RIKER

Block their transporter with the shields! Extend to maximum range!

10 CONTINUED:

Picard completely disappears as Worf hits his console.

WORF
Not enough time!

RIKER
(to Data)
Where is he?

DATA
(off instruments)
The Tamarians have transported
Captain Picard to the surface.
With their own captain...

RIKER
(touches insignia)
Riker to O'Brien --

DATA
-- Transport will not be possible,
Commander. The Tamarian ship has
created a particle scattering
field in the planet's ionosphere.

Riker looks at the viewscreen -- which goes back to an image of the Tamarian ship.

11 EXT. PLANET

A desert filled with scrub-brush and rock. Picard and the Tamarian Captain are facing each other, separated by thirty feet of bare ground. Two daggers are in the alien's hands.

OFF Picard's expression: "What the hell is this all about?"

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Tamarian ship, facing each other in orbit above the planet.

13 INT. BRIDGE

Riker, Data, Troi, Worf.

RIKER
Riker to Captain Picard...
(no response)
Captain, do you read me?

Riker turns to Data.

RIKER
(continuing)
Can we compensate?

DATA
(off instruments)

No, sir. The Tamarians are projecting a particle sustaining beam into the upper atmosphere. The result is a hyperionization that disrupts virtually all EM and subspace carriers.

Riker thinks for a moment.

RIKER
That means they can't communicate with their man, either. Or beam anybody through the field.

DATA
That is correct. However, they have left sensor frequencies clear.

RIKER
So they can read what's going on? Analysis, Mister Worf. What the hell is going on?

13 CONTINUED:

WORF
(shrugs)
A contest, perhaps.
(in explanation)
Between champions. Our captain against theirs.

Riker considers this for a moment.

RIKER
(remembering)
Theirs was armed...

OFF everyone's reaction.

14 EXT. PLANET - CLEARING - DAY

Picard and the alien captain are still thirty feet apart, facing each other.

DATHON
Darmok and Jalad.

The Tamarian extends the dagger-like weapon he took from his first officer, as if offering it to Picard.

PICARD
(re: the weapon)
You expect me to fight -- is that it? A challenge?

DATHON
Darmok and Jalad.

PICARD
I don't know who or what Darmok and Jalad are. But I didn't come here to start a war.

Picard makes no move to accept the weapon.

DATHON
(insistent)
Darmok and Jalad at Tanagra.

PICARD

I refuse.

14 CONTINUED:

Picard crosses his arms. The Tamarian stares for a beat, then tosses the weapon toward Picard, landing it a couple of feet away from him. Picard doesn't even look at it.

PICARD
(continuing)
Would you attack an unarmed man, Captain? There's not much of a challenge in that.

The alien watches him for a moment. Scowls. The Tamarian takes his own weapon out of its chest sheath, points at the one in front of Picard.

DATHON
Temba. His arms wide.

PICARD
(shakes head)
I'm sorry, Captain.

Picard picks up the weapon, tosses it back in front of the alien.

They stare at each other for a few beats. The Tamarian looks frustrated. He reaches down, picks up the dagger.

DATHON
(almost to himself)

Shaka... When the walls fell...

He moves slowly off toward the edge of the clearing, keeping an eye on Picard all the way. Picard does the same, moving toward the opposite end of the clearing.

The Tamarian now ignores Picard completely and starts clearing out rocks to form a campground. Picard watches for a few beats. Then starts to do the same.

15 INT. BRIDGE - SCIENCE STATION

Data looks up from his instruments. Riker is standing behind him, waiting for Data's report.

15 CONTINUED:

DATA
Sensors show the captain and the Tamarian in apparent good health, approximately twenty meters from each other.

Everyone considers Data's words. A beat as Riker thinks for a moment.

RIKER
(to Worf)
Lieutenant, hail the Tamarian ship.

Worf works the panel.

WORF
On screen.

16 INCLUDE VIEWSCREEN (OPTICAL)

The Tamarian First Officer in his chair, surrounded by his senior staff. All are grim-faced.

RIKER
(to screen)
You are holding our captain. I want him released.

FIRST OFFICER
Darmok at Tanagra.

RIKER
Your actions can be interpreted as an act of war.

16 CONTINUED:

FIRST OFFICER
(to his staff)
Kiteo. His eyes closed.
(to Riker)
Chenza at court. The court of silence.
(flash of anger)
Chenza...

RIKER
(to Data)
Is there any way to get through to them?

DATA

Not without further study.

Riker stares at the viewscreen for a long beat.

RIKER
Mister Worf, close the channel.

WORF
Gladly, sir.

Worf touches the console and the viewscreen switches to the image of the Tamarian ship.

RIKER
(to Worf)
I want you and a security team to take a shuttle down to the planet. Bring back the captain.

WORF
Aye, Commander.

Worf heads for the turbolift.

DATA
Sir, the Tamarians are fully capable of stopping a shuttle.

RIKER
I'm aware of that. But disrupting our transporter beam is one thing. Firing on a shuttle is something else entirely. I'm betting they're not gonna push it that far.

17 EXT. PLANET - CLEARING - NIGHT

18 CLOSE ON A STICK

being twirled by Picard's hands. As a slight tendril of smoke rises off a small pile of straw...

19 REVEAL PICARD

working the stick. He quickly drops it, blows on the straw, adding more material, until he has a small fire going... which quickly sputters out.

Picard scowls, looks over across the clearing.

20 THE TAMARIAN

is staring back at him, sitting next to a roaring campfire. He smiles at Picard's failed attempt.

DATHON
Shaka. When the walls fell.

21 INCLUDE PICARD

not pleased with the situation.

PICARD
"Shaka" indeed.

Picard stands, giving up on the fire.

PICARD
(continuing)
What now, Captain? Will you attack me in my sleep?

Picard rubs his arms against the growing chill.

PICARD
(exaggerating)
If I don't freeze to death first...

DATHON
Darmok of Kanza. Jalad of the Kituay.

Picard thinks a moment.

21 CONTINUED:

PICARD
Picard of the Federation.

The Tamarian looks at him blankly.

PICARD
(continuing)
Of the starship Enterprise... Of the planet Earth...

Picard's words mean nothing to the alien.

DATHON
(to himself)
Kadir beneath Mo Moteh...

The Tamarian shrugs, turns away, ignoring Picard. He adds some wood to his fire, then crouches on his haunches like a Bedouin. He takes five ornamental

objects off of his garments, carefully placing them on the ground.

22 THE TAMARIAN

begins a strange ritual, alternately picking up one or more of the objects and dropping them on the ground, touching his forehead after each pattern formed by their fall. His manner is not particularly religious -- more like habit or custom done without much thought.

23 PICARD

watches with curiosity. He rubs his arms unconsciously against the chill.

24 THE SCENE

The alien finishes his ritual, leaving the objects on the ground. He glances over at Picard -- who is walking back and forth, keeping his blood going. The Tamarian turns from him, laying down in front of the fire.

25 THE TAMARIAN

closes his eyes, attempting to sleep. A couple of beats later, his eyes open. He rolls over, looks back at Picard.

26 THE TAMARIAN'S POV

Picard isn't life-threatened by the cold -- but he looks increasingly uncomfortable. It's going to be a miserable night.

27 RESUME THE TAMARIAN

He sighs -- with a hint of guilt. The alien sits up, pokes around the fire until he pulls out a branch burning at one end only.

28 THE SCENE

The Tamarian stands with the flame-tipped wood, and in one smooth motion, hurls it end over end across the clearing -- where it lands at Picard's feet.

DATHON
Temba.

Picard looks down at the branch, then back up at the Tamarian, who is watching him. Picard picks it up.

PICARD
(continuing)
Temba? What do you mean? Fire? Temba means fire?

DATHON
Temba. His arms wide.

PICARD
Temba is a person? His arms are wide. Because he's holding them apart? In generosity? In giving? In taking?

Dathon indicates the branch.

DATHON
Temba. His arms wide.

Picard gives up on the specific meaning for now. The gift is progress in any case.

PICARD
Thank you.
(indicates branch)
Thank you.

29 PICARD

holds the brand to his pile of straw and it immediately ignites. He adds kindling and branches and quickly has a cheery fire. He looks back toward the alien.

30 PICARD'S POV

The Tamarian appears to be fast asleep.

31 RESUME PICARD

as he watches the alien for a few moments. OFF the thoughtful look on his face.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

above the planet, head-to-head with the Tamarian ship. A SHUTTLECRAFT is leaving the Enterprise.

RIKER (V.O.)
First Officer's log, supplemental. I am sending a shuttlecraft to find Captain Picard, gambling that the Tamarians will back down rather than risk an exchange of phaser fire. But I feel like I'm playing a deadly game -- the captain's life is the prize, and I still don't know the rules.

33 INT. SHUTTLECRAFT

Worf is at the controls, one N.D. SECURITY OFFICER (female) is in the co-pilot position.

WORF
(off instruments)
The positron density is point zero one three. Electron concentration is seven point nine-five.

34 INT. BRIDGE

Riker, Data, and Troi.

WORF'S COM VOICE
(heavily fritzed)
We are two hundred fifty kilometers from the planet's surface.

DATA
The shuttle has reached the E region of the planet's ionosphere.

RIKER
How long can we maintain communications?

34 CONTINUED:

DATA
The scattering layer induced by the Tamarians is concentrated in the upper D region. The shuttle will enter that area in approximately two minutes.

35 INCLUDE VIEWSCREEN (OPTICAL)

The Tamarian vessel, hanging silently in front of them.

RIKER
The Tamarian ship?

DATA
Unchanged, sir. They appear to be making no attempt to stop us.

Riker considers this for a moment as he stares at the viewscreen.

RIKER
Maybe we called their bluff.

36 INT. SHUTTLE

Worf works the controls.

RIKER'S COM VOICE
(extremely fritzed)
Status, Mister Worf.

WORF
Navigational, life-support, propulsion normal. Onboard systems do not appear to be disrupted by the field. But I can barely read you, Commander.

37 INT. BRIDGE

RIKER
(to com)
Acknowledged, Lieutenant. Maintain contact as long as conditions permit --

37 CONTINUED:

DATA
(off instruments)
-- Commander! I am reading a power surge in the Tamarian plasma reactor.

RIKER
(to com)
Mister Worf! Evasive maneuver sequence delta!

38 INT. SHUTTLE

Worf at the controls. Riker's voice is barely understandable.

RIKER'S COM VOICE
(totally fritzed)
-- Maneuver sequence delta!
Maneuver sequence --

39 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

A single, tiny, phaser beam burst fires from the Tamarian ship, away from both vessels, down toward the planet.

39A EXT. SHUTTLE (OPTICAL)

as it gets HIT by the phaser.

40 INT. SHUTTLE

The BLAST rocks the shuttle. Worf and company nearly fall from their seats.

41 INT. BRIDGE

DATA
(off instruments)
Commander, the shuttle has been hit.

RIKER
Damage.

41 CONTINUED:

DATA
The starboard nacelle has been rendered inoperable.

41 CONTINUED:

RIKER
(surprised)
That's all?
(to com)
Riker to Lieutenant Worf.

42 INT. SHUTTLE

The crew has recovered from the blast.

RIKER'S COM VOICE
(fritzed)
Report.

WORF
(to com)
Starboard thrusters destroyed. Commander, I may be able to land. I will not be able to take off.

43 INT. BRIDGE

RIKER
(to com)
Understood, Lieutenant. Return to the Enterprise.

44 INT. SHUTTLE

Worf plots a course.

WORF
Aye, sir.

45 INT. BRIDGE

Riker turns to Data.

RIKER
Enough to make them turn back,
but not enough to hurt them.

DATA
Yes, sir. The phaser pulse
appears to have been carefully
attenuated for just that effect.

Riker looks up at the viewscreen.

46 INCLUDE VIEWSCREEN (OPTICAL)

The Tamarian ship.

RIKER
(begrudgingly)
Nice shooting...

47 INT. OBSERVATION LOUNGE (OPTICAL)

Riker, Data, Troi, GEORDI, Worf.

Geordi is indicating a graphic display of the planet's

upper atmosphere -- a glowing umbrella effect indicates the spread of the Tamarian scattering field. Graphic representations of the Enterprise and the Tamarian ship are in orbit above it.

GEORDI
I'm pretty sure I can punch up the annular confinement beam -- enough to transport the captain through the field. But it's gonna take a full day at least.

TROI
Captain Picard could be dead by then.

WORF
I do not believe so.

They turn to him in surprise.

WORF
(continuing)
I have confidence in his ability as a warrior. He will be victorious.

TROI
You're still assuming this is some sort of a challenge ritual. We can't be certain of that.

RIKER
Agreed. We're making educated guesses about their motivations -- no more than that.

47 CONTINUED:

WORF
Then why do we wait? If we attack the ship directly, they will be unable to maintain the scattering field.

RIKER
Which could start a shooting match, and for all we know, a war. And we still might not be able to save the captain.

WORF
It will end this stalemate.

RIKER
There's too much at risk. I'll take that course when it's the only one left.

A silent beat as Riker looks around the room, the frustration obvious in his voice.

RIKER
(continuing)
Who the hell are these people? There's got to be some way to get through to them.

DATA
As I have said, with further study it may be possible to --

RIKER

-- Then do it.

(to Troi)

Deanna, help him. I want something by oh-nine hundred hours.

The meeting's over. Riker gets up and leaves, Worf and Geordi follow him out.

OFF a glance between Data and Troi -- they've got a daunting task in front of them.

48 EXT. PLANET - CLEARING - DAY

Picard is curled up asleep by the now burned-out campfire. He takes a ragged breath, his eyes open. Picard sits up, takes in his surroundings, glances across the clearing.

49 PICARD'S POV

The alien's campsite is empty -- the Tamarian is nowhere to be seen.

50 RESUME

Picard stands, dusting himself off, still looking across the clearing.

PICARD

(to himself)

Where have you gone to, my friend?

Picard stares for another beat, glances around, doesn't see anybody, and makes a decision.

He strides away from his campsite, crosses the clearing, looking around at each step for the alien.

Picard arrives at the campsite, pausing at the rocks that have been piled around it. Still no sign of the Tamarian. Picard looks at the campsite -- several personal objects appear to have been left. He can't resist.

PICARD
(to himself)
Forgive the intrusion, Captain.
But I need some answers.

Picard steps over the rock perimeter. He moves to the burned out campfire and crouches down.

51 CLOSE ON THE CEREMONIAL OBJECTS

Two of the small pieces the Tamarian worked the ritual with the previous night. Picard's hand reaches down and picks one of them up.

52 RESUME

Picard turns it over in his hand, studying it. The object is metallic and crystalline, dull like lead rather than shining, but has a beauty nonetheless.

He puts it down. Something catches his eye a few feet away...

52A PICARD'S POV -- A BOOK

belonging to the alien captain -- the same type of lettering on the Tamarian ship adorns its cover.

52A RESUME

Picard reacts. OFF the look of curiosity on his face.

INT. DATA'S QUARTERS (OPTICAL)

Data and Troi are at the table, facing a computer monitor. The monitor is running a recording of the first encounter with the Tamarians, as seen on the bridge viewscreen.

DATHON
(firm)
Darmok at Tanagra.

FIRST OFFICER
Shaka!
(indicates situation)
Mirab. His sails unfurled.

DATHON
Darmok.

DATA
Freeze.

The computer freeze-frames the scene.

TROI
"Darmok." It seems to be a point of contention between them.

Perhaps something the Tamarian captain proposed but his First Officer didn't like?

DATA

The apparent emotional dynamic does seem to support that assumption. As with the other terms used by the Tamarian, it appears to be a proper noun. The name clearly carries a meaning for them.

TROI

Computer, search for the term "Darmok" in all linguistic databases compiled for this sector.

COMPUTER VOICE

Searching...

53 CONTINUED:

They wait a moment.

COMPUTER VOICE

(continuing)

"Darmok" is the name of a seventh dynasty emperor on Kanda Four...

Troi and Data exchange an excited glance -- a breakthrough? Then...

COMPUTER VOICE

(continuing)
A mytho-historical hunter on Shantil Three... A colony on Malindi Seven...

Troi's face falls -- Data gives the android equivalent.

COMPUTER VOICE
(continuing)
A frozen dessert on Razna Five... A --

TROI
-- Stop search. Computer, how many entries for "Darmok"?

COMPUTER VOICE
Forty-seven.

A beat. Troi stares at Data for a moment, shakes her head.

TROI
(continuing)
All our technology and experience: our universal translator, our years in space -- contacts with more alien cultures than I can remember...

53 CONTINUED: (2)

DATA
I have encountered one-thousand, seven-hundred, fifty-four

non-Human races during my tenure
with Starfleet.

TROI
(smiling)
... and we still can't even say
"hello" to these people.

DATA
That is correct.

TROI
A single word can lead to tragedy.
A word misspoken, misunderstood.
(re: Tamarians on
screen)
That could happen here, Data.
If you and I fail...

Troi and Data exchange a look. Data turns to the monitor.

DATA
Replay at time index
one-four-four.

The video monitor starts the replay at the same place we opened the scene.

DATHON
(firm)
Darmok at Tanagra.

DATA
Freeze.

The image freezes.

DATA
Computer, search for the term "Tanagra." All databases.

COMPUTER VOICE
Searching... Tanagra is the name of the ruling family on Gallos Two...
(MORE)

53 CONTINUED: (3)

COMPUTER VOICE (Cont'd)
A ceremonial drink on Lerishi Four... An island-continent on Shantil Three --

DATA
(immediately)
-- Stop.

TROI
(excited)
Shantil Three? Computer, cross-reference the last entry with the previous search index.

COMPUTER VOICE
"Darmok" is the name of a mytho-historical hunter on Shantil Three.

Troi turns to Data.

TROI
I think we've got something.

54 EXT. PLANET - CLEARING - DAY

Picard is still standing ALONE in the alien's campsite. In his hands is the book, and he is pouring through it with great interest.

55 CLOSE ON THE BOOK

A thin notebook of high-tech material. On its pages is a jumble of Tamarian writing, reminiscent of the lettering on the Tamarian ship. Picard's fingers carefully, respectfully turn the pages. The last entry ends in the middle of the page.

56 RESUME

PICARD
(to himself)
A captain's log... ?

DATHON (o.s.)
(shouting)
Darmok!

It's so loud and near, Picard drops the book, startled --looking towards the source of the shout.

57 INCLUDE THE TAMARIAN

flying over the perimeter of the campsite, daggers in both hands. He violently extends one hand to Picard.

DATHON
(continuing)
Darmok and Jalad at Tanagra!

PICARD
(indicating campsite)
I was curious. I meant no harm.

DATHON
Shaka!

He practically shoves the weapon in Picard's hand.

DATHON
(continuing)
Temba! His arms wide! Temba---

Picard takes a step backwards -- angered by the insistence.

PICARD
--Enough! I'm not going to fight you. You'll just have to---

A TREMENDOUS ANIMAL ROAR sounds offscreen. Picard whips around at the noise. The Tamarian is not surprised -- this is what he's been agitated about.

DATHON
(re: noise; matter-of-factly)
Darmok and Jalad at Tanagra.

Another terrifying roar -- closer.

OFF the stunned look on Picard's face.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

58 INT. BRIDGE

Worf glances up in alarm from his post.

WORF
Commander! Sensors are picking up an electromagnetic disturbance -- approaching the captain's position.

RIKER
Analysis?

WORF
(off instruments)
A variable induction field... possibly a life-form.

RIKER
How close is it to the captain?

WORF
The field is erratic -- appearing and disappearing -- but it seems to be moving toward him.

RIKER

Attacking?

OFF Worf's look at Riker -- that's a reasonable assumption.

59 EXT. PLANET - CLEARING - DAY (OPTICAL)

Another ROAR -- and a strange low CRACKLING. Picard and the Tamarian both are facing toward the still unseen source. The alien turns to Picard, gravely offering him the dagger.

DATHON

(urgent)

Temba. His arms wide.

PICARD

I'll go along with that.

59 CONTINUED:

Picard grabs the weapon and both turn in time to see a HUMANOID BLUR appearing on a ridge. It is at this point just a distortion in the air -- kicking up dust and brush.

INT. BRIDGE

RIKER

(to com)

Riker to La Forge.

INTERCUT:

61 INT. ENGINEERING

La Forge and ENSIGN LEFLER are working quickly at their respective consoles.

GEORDI
(touches combadge)
La Forge here.

RIKER'S COM VOICE
How close are we on the transporter?

GEORDI
About two hours -- maybe three.

RIKER'S COM VOICE
I want the captain out of there now.

Geordi and Lefler share a look.

GEORDI
That's not... likely, sir.

RIKER'S COM VOICE
I don't want to hear that, Commander.

61 CONTINUED:

GEORDI
(to Lefler)
What's the resonance frequency?

LEFLER
(off instruments)
Point three four over standard.

GEORDI
I want a resolution of point five three at the very least.
(to com)
I'll need two more minutes, Commander. But there's a good chance this isn't gonna work.

62 INT. BRIDGE

Riker and Worf look at each other -- the dynamic is more like two generals discussing strategy than a superior officer and his subordinate.

WORF
If it fails...

RIKER
I know. We'll have tipped our hand to the Tamarians. But that's a chance we've got to take.

Worf nods.

WORF
Agreed.

RIKER
(to com)
La Forge. Proceed.

GEORDI'S COM VOICE

We're on it. La Forge out.

RIKER
(to com)
Riker to transporter room one.

63 INT. TRANSPORTER

O'BRIEN at his console.

O'BRIEN
O'Brien here, Commander.

64 INT. BRIDGE

Riker, his face grim.

RIKER
(to com)
Stand by, Mister O'Brien...

65 EXT. PLANET - CLEARING - DAY (OPTICAL)

The creature is now across the clearing, an almost imperceptible ripple in the air, a low electrical CRACKLING SOUND coming from it. Picard indicates they should retreat. The Tamarian shrugs him off -- as if he knows better.

DATHON
Mirab -- his sails unfurled?

Picard starts to move away from the distortion. Again motioning for Dathon to follow.

PICARD

Come on.

DATHON

(hanging back)

Shaka. When the walls fell.

Dathon indicates the blur in the air. A beat and it suddenly CRACKLES LOUDLY and disappears. A silent beat. Suddenly it reappears with a loud CRACKLE, much closer, cutting off the path Picard would have taken -- almost as if to demonstrate its prowess. There's clearly no way to out run it.

65 CONTINUED:

DATHON

(re: creature's speed; hopeless)

Shaka. When the walls fell.

PICARD

Shaka... You said that before. When I couldn't build a fire. A failure? An inability to do something?

The Tamarian squares off toward the creature, weapon ready. Picard does the same.

DATHON

Darmok and Jalad --

PICARD

-- at Tanagra.

65 CONTINUED: (2)

The alien looks surprised.

PICARD
(continuing)
I remember the words. But I don't understand...

The creature crackles loudly, threateningly. Picard and the Tamarian await its attack...

66 INT. ENGINEERING

Geordi and Lefler at their consoles, working furiously.

GEORDI
Matrix levels.

LEFLER
Annular convergence holding at four three nine point two oh five. Confinement resolution at point five two seven.

GEORDI
That isn't gonna do it. Increase thermal input coefficient to one hundred fifty-percent.

LEFLER
(working console)
Increasing now...

67 INT. BRIDGE

Riker and Worf.

RIKER
(to com)
Status, La Forge.

68 INT. ENGINEERING

Geordi keeps working without missing a beat.

68 CONTINUED:

GEORDI
(to com)
We're almost there, Commander.
(to Lefler)
Shunt the overload to the phase transition sequencers in transporter one.

LEFLER
Yes, sir.

Lefler's fingers fly over the console.

GEORDI
(to com)
La Forge to O'Brien.

69 INT. TRANSPORTER

O'Brien at the controls.

O'BRIEN
Go ahead, Commander.

GEORDI'S COM VOICE
Confirm phase sequencer linkage.

O'Brien touches the panel.

O'BRIEN
Link confirmed. Ready whenever you are, sir.

70 EXT. PLANET - CLEARING - DAY

71 THE CREATURE (OPTICAL)

roars and moves toward them, a distortion in the air...

72 PICARD AND THE TAMARIAN (OPTICAL)

The alien captain motions Picard away, indicating there should be more distance between them, using his hands to indicate the split.

72 CONTINUED:

The creature is still hovering near, its blur wavering in the air, the low electrical noise around it.

DATHON
Uzani. His army at Lashmir.

Picard stares at him in the heat of the moment, trying desperately to understand -- their lives depend on it.

PICARD
At Lashmir. Was it like this at Lashmir? Similar to what we're facing now?

The creature CRACKLES loudly, disappears. Silence.

Picard and Dathon tense up, anticipating the creature's next location. They urgently try to connect with each other.

DATHON
Uzani...

The Tamarian takes another step to the side -- again indicating more distance between Picard and himself.

DATHON
His army. With fist open.

PICARD
(excited)
A strategy? With fist open...

Picard opens his hand.

PICARD
(continuing)
With fist open. Why... ? To lure the enemy...

DATHON
His army. With fist closed.

PICARD
(closing his fist)
With fist closed. An army.

Open... to lure the enemy.
(MORE)

72 CONTINUED: (2)

PICARD (Cont'd)
Then closed... To attack. That's
how you communicate, isn't it?
By citing example. By metaphor.
(indicating creature)
Uzani's army. With fist closed!

72 CONTINUED: (3)

DATHON
(eureka!)
Sokath. His eyes uncovered!

A VIOLENT CRACKLING ROAR. Both turn toward the sound.

73 INCLUDE THE CREATURE (OPTICAL)

directly in front of them, wavering between the two, divided about which to attack. It chooses Picard -- SUDDENLY BECOMING VISIBLE -- and lunges toward him. It is a horrifying creature surrounded with a shimmering electrical field.

Picard moves sideways, slashing out with his dagger as he goes. The dagger contacts the field (not flesh); the creature shrieks angrily in response.

74 THE TAMARIAN (OPTICAL)

leaps in from the creature's blind side, slashing it with his weapon -- also contacting the field around it. Sparks fly, the creature again shrieks, whipping around to the new source of attack, leaving Picard alone.

75 PICARD (OPTICAL)

executes the same move the Tamarian just made, attacking from the creature's blindside, distracting it from the Tamarian.

76 THE TAMARIAN (OPTICAL)

again attacks, and as the creature turns toward him...

77 PICARD (OPTICAL)

begins to DEMATERIALIZE! Picard reacts -- struggling against the beam, not wanting to abandon his comrade.

PICARD
No --

But the word is fritzed, Picard is silenced by the transporter.

78 INT. TRANSPORTER ROOM (OPTICAL)

Picard's image SEMI-MATERIALIZES on the pad, flickering between more- and then less-solid states.

79 INCLUDE O'BRIEN

at the controls.

O'BRIEN
(to com)
I've got a piece of him Commander.
But that's all...

80 INT. BRIDGE

Riker is on his feet.

RIKER
(to com)
La Forge, boost the confinement
beam!

81 INT. ENGINEERING

Geordi and Lefler at their consoles.

LEFLER
(to Geordi)
One fifty-seven over standard.

GEORDI
(to com)
It's as solid as it'll go,
Commander.

82 EXT. PLANET - CLEARING - DAY

The Tamarian is hurled violently into frame -- burn marks slashed across his chest. TIGHT on the creature as it leaps upon him.

83 PICARD (OPTICAL)

continues to MATERIALIZE in and out as...

84 THE SCENE (OPTICAL)

Without Picard to distract it, the creature is all over the Tamarian. He desperately tries to roll away from it, but nothing works -- he's at its complete mercy, being battered and slashed by claws and electrical charge.

85 INT. BRIDGE

Worf looks up from his controls.

85 CONTINUED:

WORF
The Tamarian and the entity are in close proximity. The Tamarian's lifesigns are fluctuating.

Riker glances at the instrument panel over the shoulder of the Conn Officer.

RIKER
(off instruments)
The scattering field is still in full force.
(indicates screen)
What the hell is wrong with them?

86 INCLUDE VIEWSCREEN (OPTICAL)

and the Tamarian ship.

RIKER
(continuing)
Their sensors can read what's going on as well as ours can.
(to com)
Riker to O'Brien. Report.

87 INT. TRANSPORTER (OPTICAL)

O'Brien works the controls as Picard continues to MATERIALIZE in and out -- only it's getting weaker.

O'BRIEN
(to com)
The field's still deflecting the signal. There just isn't enough of him, sir.

88 INT. BRIDGE

Riker turns to Worf.

RIKER
Open a channel to the Tamarian ship.

WORF
(touches controls)
Aye, sir.

89 INCLUDE VIEWSCREEN (OPTICAL)

as the Tamarian bridge appears, the First Officer looking frustrated and angry.

RIKER
(to screen)
Your captain is under attack.
Drop your particle field.

The First Officer stares at Riker for a hard beat, then turns to his tactical officer.

FIRST OFFICER
Kailash...
(facing Riker)
When it rises...

The screen goes dead.

WORF
They have closed the channel.

O'BRIEN'S COM VOICE
O'Brien to bridge.

90 INT. TRANSPORTER (OPTICAL)

Picard's image begins to completely DEMATERIALIZE on the pad.

O'BRIEN
(to com)
I can't hold him, Commander.

91 EXT. PLANET - CLEARING - DAY (OPTICAL)

Picard MATERIALIZES back into place, just in time to see the creature blur out and disappear in a crackling

snarl, leaving the fallen Tamarian behind.

Picard runs to him, crouches down at his side. The Tamarian is still conscious, but seriously injured. Burned, slashed, white blood appearing at open wounds. Dathon steals himself against the pain -- a heroic warrior.

DATHON
Shaka...

Picard nods, remembers the phrase -- completes it.

91 CONTINUED:

PICARD
(nodding)
... when the walls fell.

The Tamarian gives him a weak smile -- and slumps into unconsciousness.

OFF Picard's face.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

92 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

Still facing each other.

RIKER (O.S.)
First Officer's log, stardate 45047.8. Our attempt to transport Captain Picard back to the ship has failed. My options are narrowing. And my patience is all but gone.

93 INT. OBSERVATION LOUNGE

Data and Troi are waiting at the table. Geordi is sitting nearby.

The door opens and Riker ENTERS with Worf and BEVERLY. They sit down.

RIKER
Here's the situation on El-Adrel. The entity has moved off several hundred meters.

BEVERLY
Captain Picard's bioscan readings are stable. The Tamarian's are not.

TROI
He may have been injured...

RIKER
If the entity attacks again, the captain could be facing it alone.

GEORDI
The transporter's completely out of the question. The Tamarian ship has deepened the scattering field to the D region of the ionosphere. There's no getting through.

93 CONTINUED:

WORF
Unless we attack the ship itself.

RIKER
Can you pinpoint the source of their particle beam?

GEORDI
They're using a polarity coil generator located aft of their warp drive. It's heavily shielded.

RIKER
Can we get through with our phasers?

GEORDI
Not with the first spread. It'll take a few hits.

RIKER
That's not good enough. I want to be able to knock out the scattering field in one shot and

have the captain back on the Enterprise before they know what happened.

A beat.

GEORDI
If we selectively target the amplification pathways around the generator, it should be just as effective. And we can do it in one burst.

RIKER
How long to set that up?

GEORDI
Worf and I will have to adjust the prefire chambers. That'll give us the focus we need.
(shrugs)
A few hours.

RIKER
Get started.

93 CONTINUED: (2)

GEORDI
Aye, sir.

Geordi and Worf stand and leave the room. Riker turns to Troi and Data.

RIKER

(re: Worf and Geordi)
I'd prefer to find a peaceful solution. If we can talk our way out of this -- so much the better.

Troi and Data exchange a glance.

TROI
Unfortunately, it's not that simple.

RIKER
What have you found?

DATA
The Tamarian ego structure does not seem to allow what we normally think of as self-identity. Their ability to abstract is highly unusual. They seem to communicate through narrative imagery -- by reference to the individuals and places which appear in their mytho-historical accounts.

TROI
It's as if I were to say to you "Juliet. On her balcony."

BEVERLY
An image of romance.

TROI
Exactly. Image is everything to the Tamarians.
(MORE)

93 CONTINUED: (3)

TROI (cont'd)
It embodies their emotional states, their very thought processes. It's how they communicate, and how they think.

RIKER
If we know how they think, can't we get something across to them?

DATA
No sir. The situation is analogous to understanding the grammar of a language but none of the vocabulary.

BEVERLY
(nodding)
If I didn't know who Juliet was or what she was doing on that balcony, the image alone wouldn't mean anything.

TROI
That's correct. We know, for instance, that "Darmok" was a great hero -- a hunter. Tanagra was an island. But that's all. Without the details, there's no understanding.

DATA

It is necessary for us to learn the narratives from which the Tamarians are drawing these images.

(beat)

Given our current relations, that does not appear likely.

OFF Riker's reaction -- they're at a dead end.

94 EXT. PLANET - CLEARING - NIGHT

The Tamarian Captain is on the ground, lying on his back.

Picard is sitting upright on rock a few feet away, both daggers in hand, alert and protective.

94 CONTINUED:

DATHON

(indicating scene)

Darmok and Jalad at Tanagra.

His voice has a certain finality -- as though the incident with the creature made his point. He settles back.

PICARD

Our situation is similar to theirs. I understand. But I need to know more. Tell me more. About Darmok and Jalad. Tell me...

Picard searches his memory.

PICARD
(continuing)
You used the words "Temba. His arms wide" when you gave me the fire. And the dagger. Could that mean give?
(pointing to Dathon)
Temba. His arms wide. Darmok. Give me more about Darmok.

Picard makes a "give me" or "come on" motion with his hand. Dathon smiles to hear Picard's efforts in his own language. But he understands.

DATHON
Darmok on the ocean.

Picard thinks out loud, trying to understand. (NOTE: the alien does not understand Picard's "English" -- only when Picard repeats a Tamarian phrase or image will Dathon show a glimmer of recognition.)

Picard takes a tiny stone and places it on the sand in front of them.

PICARD
(indicating stone)
Darmok.

94 CONTINUED: (2)

Picard draws a big circle around the stone.

PICARD
(indicating circle)
The ocean.

He sweeps his hand to indicate the small scene he has created.

PICARD
(continuing)
"Darmok on the ocean."

The Tamarian gives an appreciative chuckle.

PICARD
(continuing)
A metaphor. For being alone? Isolated? "Darmok on the ocean."

The alien laughs again -- then spasms painfully, quickly covering his distress.

PICARD
(standing)
Are you alright?

The alien waves him off.

94 CONTINUED: (3)

DATHON
Kiazi's children. Their faces wet.

Picard sits back down.

PICARD
(indicating Dathon)
Temba. His arms wide. Give me more. "Darmok on the ocean... "

DATHON
Tanagra on the ocean. Darmok at Tanagra.

PICARD
"At Tanagra." A country? "Tanagra on the ocean." An island.
(a "more" motion)
Temba... His arms wide.

DATHON
Jalad on the ocean. Jalad at Tanagra.

PICARD
"Jalad at Tanagra." He went to the same island as Darmok. To Tanagra.

DATHON
The beast at Tanagra.

PICARD
The beast. A creature on the island? On Tanagra. Darmok and Jalad -- did they fight the beast?

94 CONTINUED: (4)

Picard suddenly thinks he understands.

PICARD
(continuing)
They arrived separately. They struggled against a common foe.
(beat)
"The beast at Tanagra. Darmok and Jalad."

DATHON
Darmok and Jalad on the ocean.

PICARD
(realizing)
They left together.

94 CONTINUED: (5)

Picard indicates the two of them.

PICARD
(continuing)
Darmok and Jalad on the ocean.

Dathon looks pleased.

DATHON
On the ocean--

The alien is wracked by a terrible spasm of pain. Picard again moves toward him, this time the Tamarian is angered.

DATHON

(continuing)
Zinda! His face black... His eyes red...

Picard backs off respectfully. The Tamarian gets the pain under control. Smiles weakly -- as if to make up for the outburst.

DATHON
(continuing)
Callimas at Bahar.

Picard stares at him for a moment.

PICARD
You hoped this would happen, didn't you? You knew there was a dangerous creature on this planet. And you knew from the tale of Darmok that danger shared can sometimes bring two people together.
(indicating situation)
Darmok and Jalad at Tanagra. You and me, here -- at El-Adrel.

The Tamarian gives a confirmatory shake of his shoulders. Then fights another wave of pain. When it passes, he takes a ragged breath. Then appears to be waiting for something. He gives a "go-ahead" indication to Picard.

94 CONTINUED: (6)

DATHON

(weakly)
Kira at Bashi.

Picard doesn't quite get it. The alien mimics Picard's "you give me" motion.

DATHON
(continuing)
Temba. His arms wide...

PICARD
(realizing)
My turn? I'm afraid I'm not much of a story teller. And you wouldn't understand me anyway.
(shakes head)
Shaka... when the walls fell.

The Tamarian smiles -- but is disappointed. Picard picks up on it.

PICARD
(continuing)
Perhaps that doesn't matter. You want to hear it anyway...

The Tamarian is waiting... Picard thinks for a moment, wanting to find the most fitting tale...

PICARD
(continuing)
There is a story... A very ancient one. From Earth. I'll try to remember...

He attempts to match the Tamarian's "story-telling" voice.

PICARD
Gilgamesh. Was a king. At Uruk. He tormented his subjects. He drove them to anger. They cried out -- "Give our king a companion. Spare us his madness."

Picard glances at the Tamarian -- the alien's eyes are glazed, but rapt.

94 CONTINUED: (7)

PICARD
(continuing)
Enkidu. A wildman. Of the forest. Entered the city. They fought in the temple. They fought in the street. Gilgamesh defeated Enkidu. They became friends.
(beat)
Gilgamesh and Enkidu. At Uruk.

The alien's voice is extremely weak. As if he's just repeating Picard's words unconsciously.

DATHON
(weak; mimicking)
At Uruk...

Picard can see that Dathon is failing. Picard's voice becomes almost a whisper, softly making the transition to his own way of speaking.

PICARD

(quiet)
The new friends went into the desert, where the Great Bull of Heaven was killing men by the hundreds. Enkidu caught it by the tail, Gilgamesh struck it with his sword.

DATHON
(barely audible, mimicking)
Gilgamesh...

PICARD
They were victorious. But Enkidu fell to the ground. Struck down by the gods...

The alien closes his eyes... Picard looks at him. The Tamarian shudders once -- and is completely still.

PICARD
(continuing; a whisper)
And Gilgamesh wept bitter tears, saying, "He who was my companion through adventure and hardships, is gone forever... "

94 CONTINUED: (8)

Picard stops speaking. The clearing is utterly silent. OFF Picard's face.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

95 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

Facing each other in orbit.

RIKER
First Officer's log, supplemental. I have no choice but to break the stalemate. If war is the result... Maybe it was inevitable. Perhaps the distance between our races is so vast that nothing else was ever possible...

96 INT. BRIDGE

The turbolift opens and Worf steps out onto the bridge. Riker turns to him as he heads for his post. Data and Troi are at their posts.

WORF
Phasers are nearly ready, sir.

Worf steps into position at tactical.

RIKER
Stand by to fire, Mister Worf.

DATA

(off instruments)
Commander. The Tamarian's bioscans have become unreadable.
(beat)
He may be dead, sir.

Everyone reacts.

RIKER
If we know it -- so do the Tamarians.
(to CON)
Riker to La Forge.

GEORDI'S COM VOICE
La Forge here.

96 CONTINUED:

RIKER
(to com)
I need those phasers --

DATA
(interrupting)
Sir -- sensors are tracking the entity. It is approaching Captain Picard's position.

97 EXT. PLANET - CLEARING - DAY

98 THE TAMARIAN

is laid out on his back, eyes shut.

99 INCLUDE PICARD

standing next to him, his manner one of great respect. Both Tamarian daggers are stuck into Picard's waistband.

He crosses the dead Tamarian's arms over the alien's chest -- Egyptian-like.

A CRACKLING ROAR in the near distance. Picard glances up at the sound. Then turns back to the dead alien.

PICARD
I understand your sacrifice, Captain.

He places one of the daggers on the alien's chest. ANOTHER ROAR. There's a calmness in his voice, as if he's resigned to his fate.

PICARD
(re: the roar)
Unfortunately, if our friend out there has its way, no one will ever know what you tried to do...

THE ROAR sounds -- much closer. Picard turns toward the noise.

100 THE CLEARING

The quiet, crackling BLUR -- the creature is very close...

101 RESUME PICARD

as he pulls out his dagger and waits calmly for the attack.

102 INCLUDE THE CREATURE (OPTICAL)

The distorion CRACKLES LOUDLY, and disappears --

103 INT. BRIDGE

Riker, Data, Worf, Troi.

DATA
(off instruments)
Nine meters and closing...
Commander...

The waiting is unbearable.

DATA
(continuing)
Six meters...

GEORDI'S COM VOICE
La Forge to bridge. You have phasers!

Riker whips around to Worf.

RIKER
Fire!

Worf hits the console.

104 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

The Enterprise simultaneously fires six narrow-focused

beams, striking the Tamarian ship at six different spots on her hull.

105 INT. BRIDGE

WORF
(off instruments)
Their particle beam emitters are inoperative.

DATA
The scattering field is down.

RIKER
(to com)
O'Brien! Energize!

106 INT. TRANSPORTER ROOM

O'Brien works the controls...

107 EXT. PLANET - CLEARING - DAY (OPTICAL)

A LOUD CRACKLE as the creature appears in bodily form, becoming VISIBLE in all its ferocity, rushing in -- just as Picard DEMATERIALIZES.

108 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien at his console -- Picard MATERIALIZES on the pad.

109 INT. BRIDGE

O'BRIEN'S COM VOICE

We got him, Commander.

RIKER
(to Worf)
Maximum shields.

WORF
(touches controls)
Aye.

110 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

The Tamarian vessel fires a phaser blast at the Enterprise, striking the hull and right nacelle.

111 INT. BRIDGE

The bridge is rocked severely.

RIKER
Red Alert.

The ship goes to RED ALERT.

WORF
Starboard shields holding at fifty-two percent. Forward shields gone.

RIKER
Let's get out of here.

DATA
That will not be possible, Commander. The starboard nacelle

sustained a direct hit. Warp engines are off-line.

RIKER
Go to impulse. Back us off.

WORF
(off instruments)
They are matching our maneuver. And firing...

Again the bridge is ROCKED -- this time more severely.

RIKER
(no choice)
Return fire, Mister Worf. Full phasers.

WORF
Firing, sir.

112 EXT. SPACE - ENTERPRISE & TAMARIAN SHIP (OPTICAL)

The Enterprise fires an intense phaser blast at the Tamarian ship. No apparent damage.

113 INT. BRIDGE

WORF
Their shields are holding. They are firing again.

113 CONTINUED:

The bridge is ROCKED -- the worst yet.

WORF
(continuing)
Our shields have failed!

DATA
Commander -- we cannot survive another hit.

The turbolift door opens and Picard ENTERS the bridge, quickly moving toward his command.

Riker immediately steps aside, then reacts to the dagger in Picard's hand.

PICARD
(as he moves)
Hail the Tamarian ship.

WORF
(touches controls)
Aye, Captain.

114 INCLUDE VIEWSCREEN (OPTICAL)

The Tamarian bridge. The First Officer rises to his feet -- reacts with anger at seeing a Tamarian dagger in Picard's hand.

FIRST OFFICER
Zinda! His face black. His eyes red --

PICARD
--Temarc!

Dead silence on the viewscreen. Picard has adopted the

same tone he saw used by the Tamarian Captain.

PICARD
(continuing)
The river Temarc. In winter.

The Tamarians are taken aback by Picard's words. They look at him in a new light, anger suddenly evaporating into surprise.

FIRST OFFICER
Darmok...

114 CONTINUED:

PICARD
... And Jalad. At Tanagra. Darmok and Jalad on the ocean.

The aliens all react -- their Captain's plan worked. Picard understands.

FIRST OFFICER
(to others; amazed)
Sokath! His eyes open!

The aliens stare at him, all ears -- awaiting news of what happened on the planet.

PICARD
(continuing)
The beast at Tanagra. Uzani. His army.
(shaking his head)
Shaka. When the walls fell.

The aliens appear saddened. They lower their eyes. Each Tamarian ritualistically touches his dagger, then his forehead.

The aliens again face Picard. Picard takes the small book -- the Tamarian captain's "diary" -- and holds it out in his hand.

The Tamarian First Officer glances at one of his officers, who touches a console. The book is immediately DEMATERIALIZED, MATERIALIZING next to the alien First Officer. He picks it up, showing it to Picard.

FIRST OFFICER
(re: book)
Picard and Dathon at El-Adrel.

Picard nods. The alien sets the book down. Turns back to Picard.

FIRST OFFICER
(continuing)
Mirab. With sails unfurled.

Picard extends the Tamarian dagger toward the First Officer, offering it back to him.

PICARD
Temba. His arms open.

114 CONTINUED: (2)

The alien makes a motion with his hands -- as if

declining Picard's offer of the weapon.

FIRST OFFICER
Temba at rest.

Picard nods, lowers the dagger.

PICARD
(almost to himself)
Thank you...

The viewscreen goes to a shot of the Tamarian ship, as it turns and moves off.

A beat. Riker and the others are taken aback by Picard's performance.

RIKER
(re: Tamarians)
New friends, Captain?

PICARD
I can't say, Number One.

Picard glances at the dagger.

PICARD
(continuing)
But at least they're not new enemies.

115 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising at warp.

116 INT. READY ROOM

Picard is at his terminal, engrossed. The door chimes.

PICARD
Come.

Riker ENTERS, carrying a PADD.

RIKER
I hope I'm not intruding, Captain.

Picard, in fact, is in an introspective and thoughtful mood. He doesn't look up.

PICARD
Not at all, Number One. Please.

RIKER
Damage reports are ready for your review.

PICARD
Thank you.

Riker steps over, places the PADD on the desk, and glances at the captain's viewscreen.

RIKER
Greek, sir?

PICARD
The Homeric Hymns.
(glances up)
One of the root metaphors of our own culture.

RIKER
For the next time we encounter the Tamarians...

PICARD
(nodding)
More familiarity with our own mythology might help us relate to theirs.

116 CONTINUED:

Picard sits in silent thought for a moment -- as if this subject has been greatly occupying his mind. He pushes away from the terminal, stands.

PICARD
The Tamarian was willing to risk all of us -- just for the hope of communication, of connection. And now the door's open between our peoples. That commitment meant more to him than his own life.

A long beat.

PICARD
(continuing)
Would I do the same... ?

Picard glances away -- Riker is silently dismissed. He turns and leaves the room. The door shuts behind him.

Picard looks down at his desk -- and the Tamarian dagger laying on top of it. Picard touches it, then brings his hand up to his forehead in the Tamarian ritual honoring.

He lowers his hand. OFF his face.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Ensign Ro"
#40275-203

Story by
Rick Berman & Michael Piller

Teleplay by
Michael Piller

Directed by
Les Landau

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FINAL DRAFT

JULY 18, 1991

STAR TREK: "Ensign Ro" - REV. 7/25/91 - CAST

STAR TREK: THE NEXT GENERATION
"Ensign Ro"

CAST

PICARD	MOT, THE BARBER
RIKER	ADMIRAL KENNELLY
DATA	ENSIGN RO LAREN
BEVERLY	KEEVE FALOR
TROI	ORTA
GEORDI	GUL DOLAK
WORF	

Non-Speaking

GUINAN	BAJORANS

TRANSPORTER OFFICER COLLINS
COMPUTER VOICE
FEMALE COM VOICE

Non-Speaking

SUPERNUMERARIES

STAR TREK: "Ensign Ro" - REV. 7/19/91 - SETS

STAR TREK: THE NEXT GENERATION
"Ensign Ro"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
OBSERVATION LOUNGE	VALO THREE
CAPTAIN'S READY ROOM	BAJORAN CAMP
BARBER SHOP	
TRANSPORTER ROOM	
CORRIDOR	
TEN-FORWARD	
RO'S QUARTERS	
MOON CAVES	

STAR TREK: "Ensign Ro" - REV. 7/25/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Ensign Ro"

PRONUNCIATION GUIDE

Antares	an-TAR-eez
Bajorans	bah-JOR-uh
Bajoran	bah-JOR-an
Baleekam	bah-LEE-kam
Balleek	bah-LEEK
Cardassian	car-DASS-ee-en
Garon	GAH-run

Gul Dolak gull doh-LACK
Holza HOHL-tsa
Jaros JAHR-ohs
Keeve Falor KEEV fah-LOHR
Kennelly KEN-ell-ee
Mot MAHT (rhymes w/ bought)
Orta OHR-ta
Ro Laren ROH LAH-ren
Solarion soh-LEHR-ee-un
Valo VAH-lo

STAR TREK: THE NEXT GENERATION
"Ensign Ro"
TEASER

FADE IN:

1 INT. ENTERPRISE BARBER SHOP (OPTICAL)

Close on PICARD in the barber chair, the barber's tools working on his hair. Picard's face is unpleasant as the BARBER chatters on.

BARBER
... there's a time when you want to call a Romulan's bluff and there's a time when you don't...
(beat, waiting for a response, then...)
Wouldn't you say?

PICARD
(trying to be polite)
Yes, well, one does not always have the luxury...

BARBER
(interrupting)
You've got to choose your time and place with them. True or false?

PICARD
(sighs)
Whenever possible.

BARBER
So, this time you were lucky.

Picard starts to respond, then simply grunts.

BARBER
(continuing)
I suppose all's well that ends well but if I had been in your shoes...

Picard frowns impatiently, glances in the mirror...

1 CONTINUED:

PICARD
(interrupting)
Well, it looks very nice, Mot... that should suffice...

BARBER
Hold on...

He picks up a new tool and checks the sideburns...

trims one side...

BARBER
(done)
...there.

... and now he is facing Picard eye to eye...

BARBER
I must tell you, Captain, Will Riker was in for a trim yesterday... and he agreed with me a hundred per cent...

Picard cocks an eyebrow at that one.

RIKER'S COM VOICE
Bridge to Captain Picard...

PICARD
(hits insignia, with an edge)
Yes?

2 INT. MAIN BRIDGE

Riker reacts slightly to the tone of voice.

RIKER
Sorry to interrupt. We're receiving an emergency distress signal from the Solarion Four colony.

3 INT. BARBER SHOP

BARBER

Uh oh, right along the Cardassian border...

3 CONTINUED:

PICARD
(to com)
Lay in a new course. I'm on my way.

He rises and silently acknowledges the barber and after he exits, the barber shakes his head with concern, turns to a colleague...

BARBER
(sighs)
I told him we never should have colonized that close to the Cardassians...

The other barber nods in agreement and...

4 INT. MAIN BRIDGE

Picard ENTERS from the turbolift. RIKER, DATA, WORF and SUPERNUMERARIES on the bridge.

PICARD
Report.

RIKER
The signal ended abruptly at oh four five five... unable to raise them on subspace...

PICARD
Hail them on upper and lower band frequencies, Mister Worf...

WORF
I've tried, sir. No response.

PICARD
Time to the Solarion system?

DATA
Twenty-six minutes, Captain.

4 CONTINUED:

Picard acknowledges, satisfied, settles in his command chair... glances at Riker...

PICARD
I understand you've been discussing alternative adversarial engagement strategies with Mot.

RIKER
(reacts)
It would be more accurate to say he was discussing them with me...
(beat)
He's the best barber in Starfleet... what can you do... ?

WORF
Sir, receiving another signal from a vessel leaving orbit of Solarion Four... new frequency, low

band... audio only...

PICARD
Open the channel.

Some crackle in the reception.

MALE VOICE
This is the Bajorans. We claim responsibility for the destruction of the Federation colony on Solarion Four. As long as we are without our homeland, no one will be safe in this sector.

As the signal ends, push in on Picard and...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At a space station.

PICARD (V.O.)
Captain's log, stardate 45076.3. We have arrived at Lya Station

Alpha with survivors from Solarion Four. Admiral Kennelly has rendezvoused to discuss the Bajoran terrorist attack.

6 INT. OBSERVATION LOUNGE (OPTICAL)

Close on ADMIRAL KENNELLY, standing. Kennelly is a younger man than Picard, more casual than your average Admiral. He's not feeling at all well; has a headache and a cold... the first thing he does when we cut to him is sneeze...

KENNELLY
Sorry...

He pulls out a handkerchief and blows his nose. Picard takes a step to a food replicator.

PICARD
(to com)
Ginger tea with honey, very hot.

The replicator makes it in a cup. Picard brings it over. They sit.

KENNELLY
Ginger tea?

PICARD
My Aunt Rebecca's cure for the common cold.

6 CONTINUED:

KENNELLY
Common, hell... I picked this up from the Cardassian liaison last weekend. It's some damn virus they've sic'ed on me.

He inhales the steam from the tea first... his face shows some relief...

7 ANGLE

PICARD
Did the liaison have anything to say about the attack?

Kennelly sips some tea as he considers his answer a beat.

KENNELLY
It's an old story for the Cardassians. They've had terrorist problems since they annexed the Bajoran home world forty years ago.

PICARD
But in forty years, the Bajorans have never attacked a Federation target...

KENNELLY
A new militant splinter group has broken away from the Bajoran settlement camps. Leader's name is Orta. Apparently he's willing to do whatever he has to to get attention...

PICARD
And our response?

KENNELLY
(shrugs)
We're going to give him attention.
(beat)
I can't tell you how good this
feels on my throat...

Kennelly puts the tea down, sighs... rises, massages his head to relieve the pain...

7 CONTINUED:

KENNELLY
Listen, I'm the first to say that
the Bajorans deserve attention...
chased off their own planet by
the Cardassians, forced to wander
the galaxy, settling wherever they
can find room...

PICARD
(acknowledges)
On many worlds we've been to, they
are isolated, treated as
pariahs...

KENNELLY
The Federation has great sympathy
for their cause... but they're
not helping themselves with an
attack like this.

(beat)
That's what you have to communicate to them.

Picard studies his superior officer, knows there's more...

PICARD
That could be done through diplomatic channels, Admiral... what do you really want from us?

Kennelly nods... takes a beat, then...

KENNELLY
Find this terrorist leader, Orta... get him back "on the reservation"... any way you can.

Picard blinks... that's a hell of an order... and it's one he doesn't care for very much... he almost smiles incredulously...

PICARD
Any way I can...

KENNELLY
The Federation has dozens of settlements in that sector. We can't allow the violence to continue.

7 CONTINUED: (2)

PICARD

And what do I have to offer that might persuade him to cooperate?

KENNELLY

Amnesty.

PICARD

(not nearly adequate)

Admiral...

KENNELLY

... and a promise that we will immediately begin to address this issue with the Cardassians... quietly, behind the scenes, using every legitimate means... the Bajorans have to be patient...

PICARD

They have endured generations of sympathy and promises. I cannot believe this Orta will be satisfied with more of the same.

KENNELLY

It's your job to see that he is, Jean-Luc.

RIKER'S COM VOICE

Riker to Captain Picard.

PICARD

(to com)

Go ahead.

INTERCUT:

8 INT. TRANSPORTER ROOM

Riker with A TRANSPORTER OFFICER (COLLINS).

RIKER
Captain, have you approved the transfer of a new officer to the Enterprise?

PICARD'S COM VOICE
Negative...

8 CONTINUED:

RIKER
Well, I've got one waiting to transport aboard...

9 INT. OBSERVATION LOUNGE

RIKER'S COM VOICE
(continuing)
... complete with orders. Ensign Ro Laren.

Riker says it with an edge. He knows who she is. And Picard also recognizes the name... reacts...

PICARD
Ro Laren? From the Wellington?

He sees the Admiral signalling his attention...

RIKER'S COM VOICE

The same one, sir. Should I tell her a mistake's been made?

PICARD
(re: the Admiral)
Stand by, Commander.

Picard looks to the Admiral...

KENNELLY
I wrote the orders.
(off Picard's reaction)
I thought she'd be valuable to you.

PICARD
Admiral... respectfully...
(beat, trying to fashion a polite way of saying this)
I would appreciate some consulting rights on the assignment of a new officer... especially someone with the record of Ro Laren...

KENNELLY
She's Bajoran.

9 CONTINUED:

PICARD
There are other Bajorans in Starfleet... assign one of them...

With increasing tension...

KENNELLY

I've discussed this situation with her. I'm convinced she's the right one for the job...

PICARD

After what happened at Garon Two, she has no business serving on any starship as far as I'm concerned... let alone the flagship, my ship...

KENNELLY

You're taking her... it's all arranged... you have no idea how difficult it was to get her out of prison.

Picard stares at the Admiral.

PICARD

It's that important to you...

KENNELLY

It's that important. To the mission.

A long beat.

PICARD

Picard to Riker.

RIKER'S COM VOICE

Go ahead.

PICARD

Proceed with the transport.

RIKER'S COM VOICE

Sir... ?

PICARD

I'll fill you in later, Commander.

9 CONTINUED: (2)

RIKER'S COM VOICE

Yessir.

The Admiral smiles.

PICARD

Admiral, I hope neither of us regrets this.

KENNELLY

You can handle her, Captain. If anyone can.

Kennelly rises.

KENNELLY

I'll be on my way, then. Actually, you know, I think I'm feeling better.

PICARD

(even)

Aunt Rebecca would be pleased.

10 INT. TRANSPORTER ROOM (OPTICAL)

Starting on a grim-faced Riker, clearly upset at this...

RIKER
Energize.

And as Collins works the controls, move to the transporter pad as ENSIGN RO LAREN MATERIALIZES. She is an attractive humanoid woman in her late twenties. Her eyes gain our first attention, perhaps because her brows are not separate but connect in a full line over both eyes... the effect is rather sensual and darkly intense.

She carries a 24th-century backpack over one shoulder and is dressed in Starfleet red; on one ear she wears a silver ring. As she walks off the transporter, she hands Riker a disc with her orders. She arrives with all the enthusiasm of a plumber arriving to fix your toilet just before quitting time.

RO
Ensign Ro Laren reporting as ordered, Commander.

10 CONTINUED:

Riker never breaks eye contact to look at her disc.

RIKER
You'll follow the Starfleet uniform code aboard this ship, Ensign.

It takes her just a second to realize that he's talking about her earring. And she glances at Collins with the incredible smile of a woman who can't believe that wherever she goes there is one more asshole waiting to get on her case. Collins gives her nothing back. Riker silently waits her out.

She says nothing more, but her eyes lock into his and say "the hell with you" as she calmly removes the earring. Riker EXITS. She follows.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

12 INT. READY ROOM (OPTICAL)

Close on Picard, who is with Riker. Picard is unhappy about all this.

RIKER
There will be members of the crew who will not want to serve with Ensign Laren, Captain.

PICARD

They'll have to learn to live
with it.

Riker reacts, has rarely seen his captain with this edge.

RIKER
I intend to demand the highest
standards of performance from her.

PICARD
I would expect nothing less.

The chime rings. Picard does not immediately acknowledge it. Softer --

PICARD
It won't be for long, Will.

They share a look. Then to the door --

PICARD
Come.

Ro ENTERS.

PICARD
Yes, Ensign Laren, please have
a seat...

RO
Ensign Ro. Sir.

12 CONTINUED:

PICARD
I beg your pardon?

She sits.

RO
The Bajoran custom has the family name first, the individual's second. I am properly addressed as Ensign Ro.

PICARD
(glances at Riker)
I'm sorry, I didn't...

RO
No reason you should know. It is an old custom. Most Bajorans these days accept the distortion of their names in order to assimilate. I do not.

A beat. Already Ro has them on the defensive.

PICARD
I wish to be candid with you, Ensign.

RO
Please.

PICARD
I am fully aware of your Starfleet record, your problems on other ships, the incident on Garon Two that led to your court martial. I feel it only fair to inform you

that I am personally concerned about your presence on this most critical mission...

RO

I don't want to be here any more than you want me to be here. Sir.

RIKER

Then why did you accept this assignment?

RO

If I may be equally candid... it's better than prison.

12 CONTINUED: (2)

RIKER

(galled)

Better than prison. Ensign, there are officers who wait years to serve aboard this...

RO

... being called back into Starfleet wasn't my idea...

RIKER

... Nor ours...

RO

... and I'm not exactly happy about it.

Picard is frustrated by all this... she doesn't fit, she doesn't want to be here, she has an attitude...

PICARD
Nevertheless...
(beat)
... we are going to be serving together and I think it would be wise for Commander Riker and me to clearly voice our expectations and...

She rises.

RO
Captain, I know the routine. You don't have to worry about me. We're stuck with each other. Let's get this over with as quickly as possible and we'll go our separate ways, okay?

She EXITS. Pointedly after the fact, Picard mutters, under his breath...

PICARD
Dismissed.

As Picard and Riker exchange a glance...

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship comes out of warp.

13 CONTINUED:

PICARD (V.O.)
Captain's log, supplemental. We are approaching the Valo system on the outskirts of Cardassian territory, where many Bajorans have resettled.

14 INT. OBSERVATION LOUNGE

Picard, Riker, Data, TROI, Worf, BEVERLY, Ro. Data gives a mission update.

DATA
There are dozens of Bajoran camps on the three M-class planets. I suggest we may want to begin on Valo Three, where an ad hoc leader named Jas Holza lives. The Federation has had several dealings with him...

BEVERLY
I met Holza at a symposium a few years ago...

PICARD
What can you tell us about him, Doctor?

BEVERLY
(thinking back)
I found him to be a very concerned leader and a good spokesman for his people...
(beat, remembering)
And a terrific dancer...

Reactions from the table.

BEVERLY
(continuing)
Really... at the reception afterwards...

14 CONTINUED:

TROI
At least this man has genuine experience in diplomacy...

PICARD
(acknowledges)
That is not a small advantage on this mission... Very well... Mister Data, contact Holza, arrange a meeting... set a course for Valo Three.

RIKER
Ensign Ro, you're familiar with this star system; take the conn...

Ro looks down, unhappy...

RIKER
Is there some problem, Ensign?

RO
You're wasting your time.

All eyes turn to her.

RO
Holza is nobody. He's the token Bajoran that "respectable" people...
(unsaid: like you)
... invite to symposiums and diplomatic soirees. But he has no real influence among my people.

DATA
Whom do you suggest we talk to, Ensign?

RO
Don't you understand? These are desperate people. Ready to martyr themselves. They don't want to talk...

WORF
This ship is prepared to defend itself if necessary.

14 CONTINUED: (2)

RO
It will be. Don't fool yourself. This mission will end in bloodshed.

A silence.

PICARD

(controlled)
Well. Let us hope you are mistaken, Ensign. Now... perhaps you could point us in the right direction as Mister Data suggested.

And there is something we can notice in Ro... a mixed feeling about what she's doing... chalk it up to tracking down her own people if you like for now... but there is a certain inevitability, a certain regret in her tone here... perhaps she knows more than she is telling...

RO
(a beat)
I would go to the camp on the southern continent of Valo Two... find a man named Keeve Falor. He has no diplomatic experience. And he won't ask you to dance.

On reactions...

15 EXT. BAJORAN CAMP - DAY (OPTICAL)

As Picard, Data, Ro, Worf MATERIALIZE against a plain desert background... they begin to move forward into a new...

16 ANGLE

to reveal the camp... and it is a devastating sight. A collection of several dozen ramshackle huts line the barren ground... built from bits and pieces of junk and wire and colored tarps... small chicken-like animals roam freely... clothes hang on lines that

string the camp together...

16 CONTINUED:

PICARD (V.O.)
Captain's log, supplemental. I read about the achievements of the ancient Bajoran civilization in my fifth grade reader... they were architects and artists and builders and philosophers... when humans were not yet standing erect.

Picard takes in the scene before him.

PICARD (V.O.)
Now I see how history has rewarded them...

17 ANGLE

The children see them. Dirty, ill-clothed... they run to the exciting visitors... surround them with curiosity and hunger, touch their clothes, make an uproarious noise... Picard glances over and studies --

18 RO

as she looks at these young ones with warmth and pain and identification, and one three-year-old child who is stark naked looks at her... and she takes off her Starfleet jacket, kneels down and wraps it around the child. She catches the eye of Picard watching her and there is a vulnerability in her we haven't seen before

as she simply explains...

RO
This used to be me.

(Note: Ro will play the rest of this sequence without a jacket, and underneath is a Starfleet issue body-shirt.)

KEEVE (o.c.)
Baleekam... Balleek... balleek!

19 ANGLE

to reveal KEEVE FALOR chasing off all the children... he is a man in his forties, proud, honest, plain-speaking. Like all the Bajorans, he is dressed simply, and wears several silver earrings on both ears.

19 CONTINUED:

There is something critical in his tone to Ro, and she is a bit uncomfortable.

KEEVE
Ro Laren, it has been a long time. We welcome your return.

RO
Keeve Falor. Captain Jean-Luc Picard. Commander Data and Lieutenant Worf.

PICARD
Thank you for meeting with us,

Mister Keeve.

KEEVE
You honor me by the proper use of my name, Captain.

PICARD
Ensign Ro has educated me.

KEEVE
Has she. Good.
(even, to Ro)
I'm pleased you still remember.

And she can hear a prick of criticism... suggesting that she is not truly one of them at all anymore.

KEEVE
Let me show you our camp.

20 ANGLE - WALKING

Picard and Keeve walk together... Ro a step away. Data and Worf walk behind.

KEEVE
We are not a violent race, Captain. Just passionate about our cause. And that passion has led some to take up arms.

PICARD
Do you know where we can find Orta?

KEEVE
I'm afraid not.

20 CONTINUED:

PICARD
Might you be able to help us locate him?

KEEVE
I'm sorry. I don't wish to help you.

Picard reacts.

KEEVE
Don't misunderstand. I for one believe the raid on the Federation outpost was poor judgment. You are innocent bystanders, and I cannot condone violence against those who are not our enemies.

PICARD
Then I don't understand why you are unwilling...

KEEVE
Because you are innocent bystanders.

They pause to watch as people wash clothes in water falling from an open pipe...

KEEVE
(pleasantly)
You were innocent bystanders for

decades as the Cardassians took our homes... as they violated and tortured our people in the most hideous ways imaginable... as we were forced to flee...

PICARD
We were saddened by those events... but they occurred within the designated borders of the Cardassian Empire...

KEEVE
... and the Federation is pledged not to interfere in the internal affairs of others.
(MORE)

20 CONTINUED: (2)

KEEVE (cont'd)
How convenient it must be for you. To turn a deaf ear to those who suffer behind a line on a map.

PICARD
I'm not here to debate Federation policy. I am prepared to offer assistance...

KEEVE
Simply because of one terrorist attack? Then perhaps I have been wrong. We should have attacked the Federation long ago. What

do you think of that, Ro?

RO

I think you are a small man who feels a rush of power in his belly and enjoys it far too much, Keeve. Stop talking and listen.

He eyes her coldly.

PICARD

We have had our own problems with the Cardassians... now that there is a treaty, we are in a position to help. Your people have been forced to resettle all over the quadrant. We can make a legitimate case with the Cardassians that this is no longer an isolated problem. We will work diplomatically on your behalf... but first the terrorist attacks must end.

A beat as Keeve considers, then, as an answer...

KEEVE

We live in different universes, you and I. Yours is about diplomacy, politics, strategy. Mine is about blankets. If we were to exchange places for a night, you would better understand.

PICARD
Mister Data -- see to it that our replicators provide blankets for every man, woman and child here before nightfall.

DATA
Yessir.

PICARD
Mister Worf, you will determine if these people have any other emergency needs and provide whatever we can...

WORF
Aye, sir.

They move off. Keeve nods his appreciation.

KEEVE
Return to your ship. I will contact you when I have any information that might be of assistance. Ensign.

He bows to Ro and EXITS. Picard and Ro are left alone... he studies her and nods and has to tell her...

PICARD
You were helpful.

RO
The blankets were helpful... nothing I said mattered.

And although it is said in a self-effacing way, it is a way to blow off the compliment, to avoid bonding... In fact, she is a woman who cannot easily accept a compliment.

20A ANGLE

Picard moves to take in this setting.

PICARD
In an age when their technology should be able to feed and clothe all of them... that they should have to live like this...

20A CONTINUED:

RO
I couldn't. And I wouldn't. That's one reason why I ran away. They are lost... defeated...

And he looks at her with new measure as she studies her peoples' camp...

RO
I will never be.

And as the

21 ANGLE

changes to give us the wide perspective of the two of them looking over the camp...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving through the Valo system at impulse.

PICARD (V.O.)
Captain's log, stardate 45077.8. Keeve Falor has kept his promise and directed us toward the third moon of Valo One... where we will meet tomorrow with the terrorist leader, Orta.

23 INT. TEN-FORWARD

Beverly and Troi ENTER, see Ro drinking alone at a table. They exchange a glance: "C'mon, let's do the right thing." They walk over... smile...

TROI
Do you mind if we join you?

Ro glances up...

RO
Yes.

Bev and Troi's smiles fade, they walk on past Geordi and Guinan at the bar... and we stay with...

24 GEORDI AND GUINAN

Mid-conversation...

GEORDI
... I'll tell you one thing... if I find myself on an away team with Ensign Ro... I'll never turn my back on her...

GUINAN
The captain obviously thought she'd be valuable on this mission.

24 CONTINUED:

GEORDI
(shakes his head)
This was orders. Had to be. She doesn't belong here. Doesn't belong in the uniform if you ask me.

GUINAN
Really.

GEORDI
Really.

GUINAN
Sounds like someone I'd like to

meet.

Geordi reacts as Guinan leaves...

25 WITH RO

as Guinan doesn't ask, she just sits down.

GUINAN
Am I disturbing you?

RO
Yes.

GUINAN
Good. You look like someone who wants to be disturbed.

RO
(reacts)
I'd rather be alone.

GUINAN
No you wouldn't.

RO
(reacts)
I beg your pardon... ?

GUINAN
If you wanted to be alone, you would've stayed in your quarters. Only reason to come here is to be around people.

25 CONTINUED:

A beat. Obviously there's some truth that Ro has to grudgingly acknowledge.

RO
(not serious)
There's always the view...

GUINAN
You've been looking at your drink all night. How's the view?

25 CONTINUED: (2)

RO
Who are you?

GUINAN
Guinan. I keep the bar. I listen.

RO
Heard anything interesting?

GUINAN
Everyone's talking about you.

RO
Heard anything interesting?

GUINAN
Uh-huh.

Ro gives her a sort of defensive grin, hiding pain...

RO
(beat)
It's all true.

GUINAN
I've always found that truth is
in the eye of the beholder.

RO
Isn't that supposed to be
"beauty"?

GUINAN
"Truth", "beauty"... works for
a lot of things.

Ro actually lets a genuine smile slip through, retreats quickly into her drink.

GUINAN
They say you never told anyone
the truth about Galon Two. You
didn't even defend yourself at
the court martial.

RO
What was to defend? I didn't
follow orders. Eight members of
the away team died.

25 CONTINUED: (3)

GUINAN
Your fault.

RO

My fault.

GUINAN

So you sit alone in crowded rooms staring at your drink.

Ro shrugs.

GUINAN

(realizing)

You kind of enjoy it, don't you?

RO

Enjoy it... ?

GUINAN

You go out of your way to torture yourself... You work so hard at it, you've gotta love it.

RO

(beat)

Who are you?

GUINAN

Guinan. I tend the bar. I listen.

Beat.

RO

You're not like any bartender I ever met.

GUINAN

You're not like any Starfleet officer I ever met.
(beat)
This might be the start of an interesting friendship.

Guinan rises.

RO
I never stay anywhere long enough to make friends.

25 CONTINUED: (4)

GUINAN
Too late. You just made one.

She moves back to the bar... leaving Ro to consider what just happened.

FEMALE COM VOICE
Bridge to Ensign Ro.

RO
Go ahead.

FEMALE COM VOICE
Subspace communication coming in for you, Ensign.

RO
Thank you.

She's still thinking about what Guinan said, exchanges a glance with her and EXITS. Hold on Guinan a beat

then..

26 INT. RO'S QUARTERS (OPTICAL)

As she ENTERS.

RO
Computer, direct subspace transmission to monitor...

As she moves to the monitor, the Starfleet logo is displayed... there's a BEEP and... the logo is replaced with the picture of Admiral Kennelly at a desk...

KENNELLY
Your report, Ensign.

RO
Everything's going exactly as you predicted, Admiral...

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit of a moon.

28 INT. CORRIDOR NEAR TRANSPORTER ROOM

Picard and Riker on the move...

28 CONTINUED:

PICARD
Any indications of weapons or vessels beneath the surface?

28 CONTINUED: (2)

RIKER
(shakes his head)
The composition of the moon's crust is blocking the sensors...

PICARD
... which is very likely why they chose this moon for their base of operations...

They enter...

29 INT. TRANSPORTER ROOM

Worf, Data and Troi are waiting for them. Collins, the Transporter Officer, is at the controls.

RIKER
We're on a timetable here. Where's Ro?

PICARD
(keys insignia)
Captain Picard to Ensign Ro.

No response.

DATA
Computer, locate Ensign Ro.

COMPUTER VOICE
Ensign Ro is not on board the Enterprise.

WORF
(to Collins)
Check the transport log.

COLLINS
(pressing a panel,
reacts)
She beamed down almost six hours ago, sir...

PICARD
(frowns)
Mister Collins, any activity at the designated site of our meeting...

29 CONTINUED:

COLLINS
(checking)
No, sir. They didn't show up...

RIKER
What the hell is going on...

Moving to the transporter pad... to Collins --

PICARD
Prepare to transport us to the same location Ensign Ro beamed to... Mister Worf, phasers...

They draw their phasers and...

30 INT. MOON CAVES - DAY (OPTICAL)

A rocky, claustrophobic area... narrow passages go off in several directions.

The away team MATERIALIZES... phasers drawn... there is no activity... Data pulls out a tricorder, takes readings...

DATA
The tricorder is picking up molecular displacement traces... it suggests movement through this area during the last ten hours...

PICARD
See if we can determine their direction... Standard search pattern...

WORF
Maintain tricorder security link.

The group spreads out, each using a tricorder...

PICARD AND WORF

move one way through the shadows of the rocks... measuring with the tricorder...

31A DATA AND TROI

do the same. After a beat, Troi kneels down to check

a tricorder reading by a cave...

TROI
Data, I'm picking up energy fluctuations over here...
(keys insignia)
Troi to Picard.
(a beat, reacts)
Captain, acknowledge...

She exchanges a concerned glance with Data... he keys his combadge...

DATA
Data to Picard... Data to Worf...

They're already on the move... back toward Picard and Worf...

31B thru 34 OMITTED

35 ANGLE

As they round a bend, Data and Troi see Picard and Worf... bound and gagged and at phaser point... Data and Troi react as more Bajorans terrorists appear from the shadows, moving up behind them... Troi and Data have no choice, they drop their phasers and allow themselves to be taken prisoner. And we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. CAVES

as before.

37 RO

ENTERS with a person whose face is shrouded. This is ORTA. He moves away from her to confront Picard... he speaks through a voice box that is implanted in the side of his neck... it is an eerily metallic sounding voice...

ORTA
Captain Picard... I am Orta. Please excuse my appearance. Unfortunately, as a guest of the Cardassians some years ago, my face... was mutilated... my vocal cords cut.

PICARD
Abducting us was not necessary.

ORTA
I'm sorry. But after speaking with Ro Laren, I decided that it was.

PICARD

Then she has done us both a disservice. For I am committed to peace.

ORTA

I am not at all interested in peace. And I am not convinced you are, either.

And now Ro moves forward...

RO

(to Picard)

Captain, I did not come here to undermine the mission...

37 CONTINUED:

And Picard is livid with her... he is diplomatically controlled, but there is a cutting edge in his voice...

PICARD

Ensign, whatever your motives, you have already done enough damage to these negotiations. With your permission, Orta, I will have her transported back to my ship.

RO

I came here to convince these people to listen to you... I didn't want this to end in bloodshed...

PICARD
(losing patience, to Orta)
There will be no bloodshed...

RO
You don't know all the facts, Sir.

Picard turns to face her...

PICARD
Perhaps you could share them with me.

She wilts from his stare... finds herself in personal conflict, confused loyalties, secret orders... there is much she cannot tell him. Orta answers before she has a chance to.

ORTA
Ro Laren is attempting to protect the interests of two worlds, Captain. She finds herself uncomfortably caught between them.

PICARD
If you wish her to remain, I will agree, but she is not helping matters by fostering distrust between us...

37 CONTINUED: (2)

ORTA

I believe her concerns are
justified.

PICARD
I can assure you....

ORTA
(interrupting)
All is not what it seems to be,
Captain. Perhaps someone is using
you to get to me... perhaps you
are a victim of this deception
as well, I do not know.

PICARD
Deception?

ORTA
Your mission was to seek out the
Barjoran terrorists who destroyed
the Federation settlement on
Solarion Four...

PICARD
Yes...

ORTA
As I have informed Ro Laren --
it was not the Bajorans.

Off Picard's reaction...

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around the moon.

39 INT. MAIN BRIDGE

Riker is at command. The turbolift opens and the away team ENTERS in mid-conversation... Picard pointedly is not participating, moves slowly toward his ready room.

WORF
... he admits responsibility for dozens of attacks on Cardassian targets. Why should we believe him about Solarion Four?

39 CONTINUED:

RO
He has no reason to lie.

WORF
He fears our reprisal.

39 CONTINUED: (2)

TROI
I didn't perceive fear or deception from him.

WORF
If they did not attack Solarion Four, who did? And why would anyone want to falsely implicate the Bajorans?

DATA

Perhaps someone wanted to draw us into this conflict...

RO
But what would anyone have to gain by that... ?

PICARD
(interrupting)
Ensign. May I see you in my ready room?

RO
Yessir.

She follows him.

40 INT. READY ROOM

Picard ENTERS, jaw tight, controlled... turns on a dime the moment they enter... eye to eye with Ro.

PICARD
You do not leave this ship without authorization.

RO
Captain, I'm sorry, but...

PICARD
This is not a discussion. You're restricted to your quarters for the remainder of the mission.

A beat as she stares at him incredulously...

PICARD

Dismissed.

She EXITS.

40A INT. MAIN BRIDGE

Continuous action as she makes the long walk to the turbolift... avoiding eye contact with the others.

40B EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit of the moon.

40C INT. RO'S QUARTERS

She lays on her bunk staring at the ceiling, tight... trying to find some answers... feeling humiliated... a door chime... she ignores it. Again.

RO
What?

The door opens. Guinan ENTERS.

GUINAN
Heard you'd been grounded.

RO
I really don't feel like talking right now.

GUINAN
Sure you do.

RO

(exasperated)
How come every time I tell you something you tell me I really mean the exact opposite?

GUINAN
You're one of those people who's got their poles reversed... you take a little unscrambling, but I've had a lot of practice.

Ro sighs. Guinan sits.

GUINAN
So what do you feel like talking about?

RO
Nothing you can help me with.

40C CONTINUED:

GUINAN
Never know until you try.

RO
I got myself into this. I'm just trying to figure a way out. That's all.
(meaningful beat, softer)
Without anyone getting killed this time.

And that's real. That's from pain. A beat.

RO
Seems like everybody's always just pulling my strings... that I've got no control.

GUINAN
For people like you and me... who lose our homes... that's how life feels sometimes...

RO
You?

GUINAN
My people lost their homeworld too.

Ro realizes she's talking to someone who understands her, decides to confide in Guinan... at least part of the way...

RO
(beat)
I'm in trouble.

Guinan looks at her silently... gives her room to continue...

40C CONTINUED: (2)

RO
There's more going on here than anyone on this ship knows... it's more than I know how to deal with.

And I don't know who to trust...

GUINAN
Including yourself.

RO
Especially myself.

Beat.

GUINAN
I was in serious trouble once.
More than I could handle alone.

RO
What kind of trouble?

GUINAN
Not important now. Not yet. What
is important is that I'd still
be caught up in it to this day...
if I hadn't trusted one man...

40D INT. READY ROOM

Picard at his desk studying his monitor... chime...

PICARD
Come.

The door opens and Guinan leads Ro in. Picard reacts.

GUINAN
Ensign Ro has some things to talk
to you about.

PICARD

Ensign Ro has been confined to
her quarters.

GUINAN
She can go right back to her
quarters when she's done.

40D CONTINUED:

PICARD
Guinan, I don't know why you are
involved in this, but...

GUINAN
She's my friend.

And she gives Picard an even look and EXITS. Picard
muses a beat, looks at Ro, decides to proceed.

PICARD
I have found that Guinan is very
selective about whom she calls
a friend.
(a beat)
Sit down.

They sit.

RO
Sir, when I'm finished telling
you what I have to tell you...
I'm probably gonna wind up back
in the stockade. And if that's
how it has to be...
(she shrugs, so be it)

I just can't do this anymore.

PICARD

What is it you can't do anymore, Ensign?

RO

Admiral Kennelly came to me in prison... told me he'd arrange to get me out if I'd accept a mission...

PICARD

That part I know.

RO

Nossir. Not this mission. One for him and only him.

(off Picard's reaction)

You were being sent to talk, to negotiate... the Admiral knew that was hopeless... My job was to give Orta an incentive...

PICARD

What kind of incentive... ?

40D CONTINUED: (2)

RO

One that you couldn't offer. That Starfleet couldn't offer. Orta was to end the terrorism against the Federation. Return with his people to the camps.

In return he would get...
(a serious admission)
Weapons. Ships. Things that could really make a difference against the Cardassians in the future.

A silence. Picard tries to digest this.

PICARD
I find that... almost impossible to believe. To suggest that Admiral Kennelly would consider sending weapons to terrorists...

RO
If you ask him, he will deny it. But it's true. I didn't leave the ship without authorization... I received it last night from the Admiral.

PICARD
You have been in contact with Admiral Kennelly during this mission?

RO
Yessir. The subspace log can confirm that part of it at least.

A beat. Picard rises... trying to make some sense of this...

PICARD
Arming these people would be a violation of all that the

Federation stands for. You cannot be blind to that...

RO

Nossir. I'm not. But this was something... I had to do.

(beat)

When I was seven years old...

(MORE)

40D CONTINUED: (3)

RO (cont'd)

I was given a piece of sugar candy and led by a Cardassian into a room. My father was sitting inside. And he looked at me with eyes I'd never seen... And then the Cardassian began to ask him questions... and during the next two hours as I was forced to watch, my father was tortured until he died. I remember feeling so... ashamed... as my father begged for mercy... I was ashamed of him for being so weak. I was ashamed of being Bajoran. Later I began to understand how misguided those feelings were. And yet somehow they have remained a part of me. I do not want to be ashamed of my heritage any longer.

(beat)

I serve the Federation. But I

am Bajoran. A Starfleet admiral presented me with an opportunity to help my people in their fight against the Cardassians. I had to accept it.

Picard studies her...

PICARD
Have you made this offer to Orta?

RO
No. After he told me the Bajorans had not attacked Solarion Four... nothing made sense anymore. I decided to wait until I could figure out what was going on...

Picard rises...

PICARD
That was a wise choice, Ensign. It probably saved you from another court martial.

A silent beat.

40D CONTINUED: (4)

PICARD
Have you briefed Admiral Kennelly since our return from the surface?

RO
Nossir. Captain, I don't know

who to trust anymore...

PICARD

Then why did you come to me?

RO

That strange bartender of yours... She has a way of getting to you, you know?

(Picard nods)

She said you were her friend.

PICARD

It seems we find ourselves with... something in common.

(a thoughtful beat)

Do you think Orta would cooperate with us to determine the truth here?

RO

I think I can persuade him.

PICARD

Good.

(beat)

Our orders were to find him, bring him back to the camps... any way we could... perhaps that is exactly what we should do.

RO

And then what?

PICARD

And then watch what happens.

Off her reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit around the moon.

PICARD (V.O.)
Captain's log, supplemental. I have become convinced that we are somehow involved in a conspiracy. I am hopeful the purpose behind it will be revealed in the next few hours.

42 INT. MAIN BRIDGE (OPTICAL)

Kennelly is on the big screen. He still has his cold, and a hoarse throat. Picard, Riker, Worf, Data at their positions. Ro is at the conn.

KENNELLY
Well done, Captain.

PICARD
It was a team effort, Admiral. Ensign Ro proved invaluable.

KENNELLY
Good. What's the next step?

PICARD
The Enterprise will escort a Bajoran Antares-class carrier to the Valo Three camp at oh-five hundred hours... Orta and his people will be aboard.

KENNELLY
Keep us advised of your progress.

PICARD
Acknowledged.
(beat)
How's that Cardassian virus, Admiral?

KENNELLY
(smiles)
A little better, thanks.

42 CONTINUED:

PICARD
Good. We will report as soon as our mission is accomplished. Picard out.

The screen returns to starfield.

RIKER
Ensign Ro, take us to the

designated coordinates...

RO

Aye, sir.

PICARD

Mister Data...

A beat. He sits in command.

DATA

Yes, Captain?

PICARD

(thoughtful)

Keep an eye on the Cardassian border, will you?

DATA

Aye, sir.

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse moving out of orbit...

44 INT. MAIN BRIDGE (OPTICAL)

WORF

The Bajoran vessel is moving up from the surface, Captain.

PICARD

On screen.

The viewscreen shows a smallish, older carrier moving up from the moon...

PICARD
Hail them, Mister Worf...

44 CONTINUED:

WORF
Audio channel open... the ship has no visual capabilities.

PICARD
This is Captain Picard, we are prepared to escort you to Valo Three...

FEMALE VOICE
Acknowledged, Captain. Be advised that our ship is limited to half impulse...

PICARD
Ensign Ro, set a course for Valo Three... half impulse.

RO
Aye, sir.

PICARD
Engage.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it escorts the Bajoran ship at half impulse.

46 INT. MAIN BRIDGE

DATA
I am monitoring increased activity inside Cardassian space... two ships are moving along the border... heading one-four-two mark zero-five-one...

PICARD
Mister Worf, can you identify the class of these ships?

WORF
Cardassian warships... Galor class, type three...

RIKER
Top of the line...

46 CONTINUED:

DATA
They are moving into a course parallel to our own, Captain.

Picard glances at Riker... he expected something like this...

PICARD
Yellow alert. Continue to monitor them...

RIKER
Ensign Ro, what's the closest we get to the Cardassian border on the current heading to Valo

Three?

RO

Thirteen thousand, four hundred kilometers, sir.

RIKER

E-T-A?

RO

Eight minutes.

Riker glances at Picard, who acknowledges...

PICARD

That's where it will be.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, escorting the Bajoran ship.

48 INT. MAIN BRIDGE

DATA

The Cardassian ships are changing course... they are crossing the border...

48 CONTINUED:

WORF

They're increasing power to forward weapon grids...

RIKER

Red alert.

48 CONTINUED: (2)

PICARD
Ensign Ro... change course to intercept the Cardassians... open channel to the Bajoran vessels...

WORF
Open.

PICARD
This is the Enterprise. We are moving to intercept two Cardassian warships... maintain your present course and speed.

FEMALE VOICE
Acknowledged, Enterprise.

WORF
Cardassians are in visual range.

PICARD
On screen.

49 ANGLE (OPTICAL)

to include the viewscreen as the warships move into view...

WORF
We are being hailed by the Cardassians...

PICARD
Open a channel, Mister Worf.

50 OMITTED

51 A CARDASSIAN CAPTAIN (OPTICAL)

appears on the viewscreen. With great diplomacy...

PICARD
I am Jean-Luc Picard of the Federation Starship Enterprise... how can I help you?

51 CONTINUED:

DOLAK
Gul Dolak, Cardassian Militia Four One. We have no argument with you, Captain...

PICARD
I'm pleased to hear that, Gul Dolak, for all of us in the Federation value the peaceful relations with our Cardassian neighbors.

DOLAK
No more than we value the relations with our Federation neighbors.

PICARD

Good. Now that we've established our mutual good will... what's on your mind?

DOLAK

We have identified the Bajoran ship you are escorting as a terrorist carrier...

PICARD

Terrorist carrier... are you certain?

DOLAK

Most certain, Captain. It has committed many crimes against us... we know its markings well...

PICARD

Well, rest assured, there will be no terrorist attacks today. We are escorting these Bajoran settlers to the camp on Valor Three. You may monitor their course if you wish.

DOLAK

We would request that you withdraw... and leave the matter to us.

51 CONTINUED: (2)

PICARD

This is neutral space, Gul Dolak.
You have no jurisdiction here.

DOLAK

Nor do you.

PICARD

If we withdraw, what do you intend
to do to the Bajoran vessel?

DOLAK

We intend to destroy it.

PICARD

I see. Well, that puts me in a
difficult position. I've promised
to escort these people to their
camps.

DOLAK

You are protecting the enemies
of the Cardassian people... if
you do not withdraw, we will take
great offense...

PICARD

(beat)

I'm sorry to offend you, Gul
Dolak. But I cannot withdraw.

DOLAK

We are prepared to take any steps
necessary.

PICARD

Is that intended as a threat?

DOLAK
It is a complaint. From your Cardassian neighbors. You have one hour to withdraw. Dolak out.

The Cardassian ships return to the viewscreen.

52 OMITTED

53 CLOSE ON PICARD

PICARD
Advise Starfleet of our status, Mister Data.
(beat, rising)
When Admiral Kennelly calls, I'll speak to him in my ready room.

54 EXT. SPACE - THE ENTERPRISE (OPTICAL)

with the two Cardassian ships in stalemate. The Bajoran vessel has moved out of view.

55 INT. CAPT. READY ROOM (OPTICAL)

Kennelly on the monitor...

PICARD
It seemed, Admiral, that they knew our course, our destination, our plan...

KENNELLY
("unconvinced")
I'm sure they monitor the border

at all times for terrorist activity... their sensors just picked up Orta's ship, that's all...

PICARD
I'm not convinced of that...

KENNELLY
The important thing is, what do we do now?

PICARD
Any suggestions, Admiral?

KENNELLY
You have to protect the Cardassian peace, that's our top priority.

PICARD
Sir, I see no way to protect the Cardassian peace without sacrificing the Bajorans.

55 CONTINUED:

KENNELLY
If that's your call, I'll support it.

Picard's eyes go cold... he studies the miserable, manipulative son of a bitch.

PICARD
No. I'm not willing to give them

up.

KENNELLY

You're not looking at the big picture, Jean-Luc... we can't afford to lose the Cardassian treaty...

PICARD

Well, I just see a different big picture, Admiral... it looks something like this...

(beat)

I see the Cardassian liaison, with his Cardassian virus, coming to meet with you after the attack on Solarion Four. Now, we have a mutual enemy, he says. The Bajoran terrorists. The Cardassians can't find them. But maybe the Federation can. I am beginning to see that our mission has been, in fact, to expose Orta... so the Cardassians could move in and destroy him.

KENNELLY

(softly, unyielding)

I think you've lost your perspective, Captain. We'll discuss it further when you return. For now, I'm giving you a direct order to withdraw. Kennelly out.

The Starfleet logo returns. Picard reacts.

56 INT. MAIN BRIDGE

Picard ENTERS.

56 CONTINUED:

PICARD
Ensign Ro, set a course, bearing one-eight-seven mark one-zero-two... one quarter impulse.

Ro glances, makes eye contact with Picard...

RO
Aye, sir.

Picard sits in command...

RIKER
He ordered us to withdraw?

Picard nods silently. Riker looks back to the viewscreen.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moves off from the Cardassians.

58 INT. MAIN BRIDGE

WORF
The Cardassians are moving toward the Bajoran vessel, Captain.

PICARD
Hold present course.

59 EXT. SPACE - THE CARDASSIAN SHIPS (OPTICAL)

swoop down toward the Bajoran vessel... fire several rounds... the Bajoran vessel explodes.

60 INT. MAIN BRIDGE

WORF
The Bajoran ship has been destroyed.

Ro reacts. Picard nods, it's done.

60 CONTINUED:

DATA
Subspace transmission coming from Starfleet, Captain. Admiral Kennelly.

PICARD
On screen.

DATA
It is on a secure channel. Perhaps in your ready room, Captain?

PICARD
No. Here. On screen.

61 ANGLE - TO INCLUDE VIEWSCREEN (OPTICAL)

Kennelly appears.

KENNELLY
Report.

PICARD
The Cardassians have destroyed the Bajoran ship.

KENNELLY
(nods, "regretfully")
All hands lost... ?

PICARD
No, sir.

KENNELLY
Survivors?

PICARD
No, sir. No one was on board.

KENNELLY
What are you talking about?

PICARD
The ship was controlled from the ground. Communications were handled through a subspace relay aboard the vessel.

KENNELLY
This was your idea, Picard?

61 CONTINUED:

PICARD
Actually, no... this was Ensign Ro's idea... but I fully endorsed it. I suspected that something like this might occur.

61 CONTINUED:

KENNELLY
They're terrorists, dammit. Why the hell would you want to protect them?

PICARD
I am more concerned with protecting the honor and integrity of Starfleet.

KENNELLY
Do you know how many of our people they killed on Solarion Four?

PICARD
The Bajorans did not attack Solarion Four.

KENNELLY
Is that what Orta told you?

PICARD
Yes.

KENNELLY
And you believed him?

PICARD
Admiral, Orta's ships are old and obsolete. They do not have warp capabilities. They could not have reached another star system... let alone attack one.

That revelation hits Kennelly pretty hard... he blinks for the first time.

KENNELLY
But then who was responsible?

PICARD
I would suggest you ask your friend the Cardassian liaison, Admiral. The only explanation I can think of is that the Cardassians staged it.

KENNELLY
The Cardassians. Why?

61 CONTINUED: (3)

PICARD
Perhaps they were hoping to find someone in Starfleet like you, Admiral, who would be foolish enough to solve their Bajoran problem for them.

Admiral Kennelly's nonplussed face stares out from the viewscreen... various reactions from our crew... ending with Ensign Ro.

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Valo Two.

63 EXT. BAJORAN CAMP - DAY (OPTICAL)

Picard and Ro walk...

RO
What will happen to him?

PICARD
I'm not sure. A hearing, definitely. Perhaps a court martial.

RO
If he's sent to the stockade on Jaros Two, tell him to request a room in the east wing... the west wing gets awfully hot in the afternoon.
(beat)
How soon do you intend to return to Lya Station Alpha, sir?

PICARD
A few weeks. We have some surveying to do in sector two-one-three-oh-five.

RO
Then, perhaps I should arrange

for other transportation back.

63 CONTINUED:

PICARD
Ensign, you were recruited for one mission and if you wish to be relieved of further duty, I will approve it. But I'd like you to consider remaining in Starfleet.

RO
(reacts)
You're not serious.

PICARD
It would be a shame for Starfleet to lose someone with your potential.

RO
(heartfelt)
Thank you.
(reality beat)
But this uniform... it just doesn't fit, Captain... and you know it.

PICARD
That can change.

RO
I don't think so.

PICARD
I've observed a certain quality about you that... might be harnessed, molded...

RO
... don't count on it...

63 CONTINUED: (2)

Exasperated.

PICARD
There's still a lot you can learn from Starfleet, Ensign.

RO
I've always thought Starfleet could learn a lot from me, Captain.

PICARD
(beat)
That is an attitude I have found to be common among the best officers I've served with.
(beat)
You are not one of those officers, Ensign, but you might be someday... if you decide to work at it.

RO
An interesting challenge, sir. And I rarely refuse an interesting

challenge.
(a beat)
There would be one condition.

PICARD
Condition... ?

She attaches her silver earing to her ear. Picard studies her and nods.

PICARD
Picard to Enterprise. Two to beam up.

And as they DEMATERIALIZE...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Silicon Avatar"
#40275-204

Story by
Lawrence V. Conley

Teleplay by
Jeri Taylor

Directed by
Cliff Bole

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FINAL DRAFT

JULY 31, 1991

STAR TREK: "Silicon Avatar" - REV. 8/2/91 - CAST

STAR TREK: THE NEXT GENERATION
"Silicon Avatar"

CAST

PICARD	CARMEN DAVILA
RIKER	DOCTOR KILA MARR
DATA	ALIEN CAPTAIN (V.O.)
BEVERLY	
TROI	Non-Speaking
GEORDI	MELONA COLONISTS

WORF AN OLDER MAN
A CHILD
Non-Speaking
SUPERNUMERARIES
N.D. SECURITY PERSONNEL
ENSIGN AT CONN
TRANSPORTER CHIEF

STAR TREK: "Silicon Avatar" - 7/31/91 - SETS

STAR TREK: THE NEXT GENERATION
"Silicon Avatar"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM MELONA FOUR
OBSERVATION LOUNGE COLONY
ENGINEERING HILLS
TRANSPORTER ROOM CAVE FRONT
TURBOLIFT
DATA'S QUARTERS CRYSTALLINE ENTITY
MARR'S GUEST QUARTERS

MELONA CAVE

KALLISKO BRIDGE
(SEEN ON VIEWSCREEN ONLY)

STAR TREK: "Silicon Avatar" - REV. 8/6/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Silicon Avatar"

PRONUNCIATION GUIDE

Bitrius BIH-tree-us
Clendenning klen-DEN-ing
Davila dah-VEE-uh
Janina jah-NEE-nuh
Kallisko kal-ISS-ko
KEV kay-ee-vee (K.E.V.)
Kila KYE-lah
Melona mel-OWN-uh
Monocaladium mahn-oh-kal-AY-dee-um
Omicron Theta ohm-ih-kron THAY-tah
Parrises pah-REES-es

STAR TREK: THE NEXT GENERATION
"Silicon Avatar"
TEASER

FADE IN:

1 EXT. MELONA COLONY - DAY

A lush and verdant world of hills, grasses, and wild flowers... no structures there yet, but flags and taped-off areas suggest buildings to come. Our people -- RIKER, DATA, BEVERLY -- mingle with civilian humans, all involved in mapping, measuring, and surveying this halcyon valley. A portable map table stands in the clearing; Riker and CARMEN DAVILA, an engineer with a keen mind and wry wit, inspect schematics of proposed structures.

CARMEN
... and the hospital facility --
(pointing)

-- will stand there, facing north,
in that grove of trees.

She turns ninety degrees, gestures again.

CARMEN
The school and the arts center
will be here, centrally located
among the residential pods.

RIKER
(nodding)
Looks good. At this rate you
should be ready for the next wave
of colonists in about six months.
(eyeing the terrain)
I have to say I envy you... this
is a beautiful place to put down
roots.

CARMEN
Somehow, Commander... you don't
strike me as the kind that puts
down roots...

He gives her an easy grin.

RIKER
No? How do I strike you?

1 CONTINUED:

CARMEN
(playful)
As... a free spirit. An

adventurer.

RIKER
Ah. And aren't pioneers, like you, adventurers at heart?

CARMEN
Of course. But we also have this... nesting instinct. It's exciting to find a new world -- but the joy comes in making it a home. Building houses. Having children. Roots.

RIKER
Very interesting. I'd love to discuss this further with you. Dinner tonight?

CARMEN
If you want to share camp rations in my tent -- I'd be delighted.

The briefest hesitation.

RIKER
Haven't we managed to get a replicator down here yet?

She laughs merrily... the banter between them is easy-going and comfortable. It suggests a relationship that's ongoing.

CARMEN
No, we haven't... but I've been saving my ration of dried chicken curry. It should go very nicely

with that bottle of wine I happen
to know you brought with you...

RIKER
It's sounding better all the
time...

CARMEN
And as you know... I provide the
most memorable desserts...

Riker grins. He's obviously had those desserts before.

1 CONTINUED: (2)

RIKER
My favorite part of dinner...

BEVERLY (o.c.)
(calling)
Will... Carmen...

They turn and Beverly approaches with Data.

BEVERLY
We've been going over the
schematics for the hospital. The
location seems fine...

RIKER
When the Enterprise comes back
tomorrow, we'll bring a crew
down here and get started.

A low WHIRR catches their attention. They stop, look

around for the source of the sound, not yet concerned.

RIKER
Carmen... do you have some construction started I don't know about?

CARMEN
No... what is that?

They all look around as the sound becomes more pronounced. They're puzzled... not really alarmed.

RIKER
Data?

DATA
I do not recognize the sound.

He turns around, trying to catch its direction. The WHIRRR is louder now, and the breeze picks up a little.

DATA
I believe the sound is coming from above...

1 CONTINUED: (3)

All look upward. The brilliance of the sun-filled day fades a bit... light dims as if a veil were being pulled across the sky. The other colonists are milling about, becoming apprehensive.

CARMEN
Will... what is it?

The breeze really kicks up now, and the noise is building in intensity.

RIKER
Maybe an atmospheric disturbance...

2 ANGLE ON THE SKY (OPTICAL)

from their POV. Across the darkened sky a white spot of something is approaching -- at an incredible speed.

3 RIKER AND OTHERS

stare at the object... Riker's face suddenly shows an awful recognition, a terrible disbelief.

RIKER
Data -- what's our best bet for cover?

DATA
There are subterranean caverns beneath the hills to the east.
(points)
Approximately one kilometer.

RIKER
Carmen, start rounding everybody up.

CARMEN
But --

RIKER
We've seen it before -- we know

what it is. Now get moving!

She stares at him, then turns and starts running.

4 ON THE SKY (OPTICAL)

from Riker's POV the approaching object has taken form... a huge crystal form descending toward the planet... a vast shimmering, faceted shape... ominous in its cold beauty. The Crystalline Entity advances on the outpost.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

NOTE: Episode credits fall over opening scenes.

5 EXT. MELONA COLONY - MINUTES LATER

The wind is whipping now, and the SOUND is immense. A sense of urgency has overtaken the colonists, though they're trying not to panic. Riker, Beverly, Data, and Carmen are herding people together.

RIKER

Let's go!

(calling)

Beverly! This way!

6 ANOTHER ANGLE

on Beverly, herding people together.

BEVERLY
Okay, people... stay calm... let's go...

They move in the direction indicated by Riker.

7 ON RIKER AND GROUP

as he waves the colonists to follow Data.

RIKER
Follow him! Follow him! Go!

Grateful to have direction, the colonists begin swarming toward Data, running with him toward what they hope is safety.

7 CONTINUED:

Riker hurries along the last of the wind-whipped stragglers, including Carmen, who's helping A CHILD. Riker runs to them and swoops the child up in his arms.

RIKER
Let's go!

They set out at a run.

8 IN THE SKY (OPTICAL)

The Crystalline Entity now hovers above the outpost, a majestic and ominous form.

9 ANGLE ON TREE (OPTICAL)

A brilliant beam of light sweeps down from the Entity like a giant scythe, cutting a huge swath. The light encases everything in its path, suffuses it in the white-hot light... and then sweeps on. The tree and everything else in this arc of destruction is reduced to a pile of dust.

10 ON THE COLONISTS

as they watch, horrified, still on the run. A few panic and start to run off to the sides; Data and Beverly take them by the arm and pull them back with the group.

RIKER
This way! Stay together!

The colonists run in panic. Bursts of white light illuminate them as the Entity devours more of the countryside.

11
thru OMITTED
12

13 ANGLE ON RIKER

hurrying the people along, keeping an eye over his shoulder at the progress of the Entity. Suddenly --

13 CONTINUED:

CARMEN (o.c.)
Will... help us!

He turns to see Carmen heading for AN OLDER MAN who's having trouble keeping up. He stumbles; Carmen runs for him. Riker gives the child to Data and starts toward her.

14 ANGLE ON CARMEN (OPTICAL)

as she heads for the man, fighting the buffeting winds. Suddenly the arc of light comes sweeping toward her and the old man... races over them... and they're both gone. Piles of silt remain.

15 ON RIKER

RIKER
Carmen!

He watches her disappear, helpless. Then he continues his pell mell race for the caves.

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is at warp, heading toward Melona.

17 INT. BRIDGE

PICARD, WORF, TROI, ENSIGN at the conn, and SUPERNUMERARIES.

WORF
Captain... sensors are indicating

a disturbance near the outpost
on Melona Four.

PICARD
What kind of disturbance?

WORF
I can't tell. We are still too
far away. It could be an
electrical storm...

17 CONTINUED:

Picard nods. Probably nothing... but he'd like to make sure.

PICARD
See if you can make contact with
the colony...

WORF
Aye, sir.

PICARD
How far are we?

WORF
At current speed, twenty-seven
hours.

Picard nods, acknowledging.

WORF
Captain, I get no response from
Melona colony. But the

disturbance in the atmosphere is increasing.

PICARD
Bridge to La Forge...

GEORDI'S COM VOICE
La Forge here, Captain.

PICARD
Are you picking up readings from Melona?

18 INT. ENGINEERING - INTERCUTTING

GEORDI
Yes, sir. Something strange is going on... there are violent disruptions in the atmosphere...

PICARD
Ensign... increase to warp eight.

Picard stares at the viewscreen, his instincts telling him that something is amiss on Melona.

19 INT. MELONA - CAVE FRONT - MINUTES LATER

Riker is herding the last of the colonists into the caverns; behind him, the sound of the wind is fearful, and bursts of white light frequently illuminate him.

RIKER
Inside... keep moving, deep into the cave...

Finally the last of the colonists is inside and Riker follows quickly.

20 INT. CAVE - CONTINUOUS (OPTICAL)

Riker and Data at the entrance; Beverly and the others in b.g. as she does a cursory medical inspection.

RIKER
How much protection will this cave give us, Data?

DATA
The presence of refractory metals in the rock formations may act as an effective barrier.

There is a THUMP and a brilliant flash of light at the entrance -- the Entity is homing in on them. Riker draws his phaser.

RIKER
Let's seal this entrance.

He and Data fire at boulders above the cave opening; they tumble down, blocking it. Beverly approaches.

BEVERLY
I hope there's enough air in here.

RIKER
There should be a ventilation source somewhere...

They finish sealing off the entrance. It's now dark in the cave. The fearful THUMPS continue, jarring the

walls like minor earthquakes.

RIKER
We need some light in here...

20 CONTINUED:

They train phasers against some of the rocks along the cave walls, and they begin to GLOW, providing illumination.

RIKER
How are the others?

BEVERLY
So far it looks like scrapes and bruises. Will... where's Carmen?

RIKER
Carmen didn't make it.

She gives Riker a glance, but he is stoic.

RIKER
She went back for someone... a man who'd fallen...

He breaks off; the rest is obvious.

BEVERLY
I'm sorry.

He turns and strides toward the huddled, fearful group in the cave.

RIKER

I think we'll be safe in here. I'm not sure about our air supply. Stay put and don't move around, don't expend unnecessary energy. With any luck we can wait this out.

There are several more THUMPS; a child begins crying. Beverly continues her ministrations to the injured. Riker turns and taps his badge.

RIKER

Riker to Enterprise... Riker to Enterprise...

20 CONTINUED: (2)

He sits along a cave wall, and Data joins him.

DATA

Commander, the refractory metals in the rock strata might also interfere with communication.

The THUMPS recede in intensity, as though the Entity were looking for another way in.

RIKER

Data... we've only seen the Crystalline Entity once before... how do you know these metals will protect us?

DATA

I am not entirely certain they will.

RIKER

That's what I was afraid you were going to say...

And there is a huge THUMP which says the being is still out and trying to get at them.

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

22 INT. BRIDGE

as before, Picard in his chair, taut as a coiled spring.

WORF

Sir... the disturbance on Melona is becoming more intense.

PICARD

Continue hailing the colony. All channels.

TROI

Captain... the fact that they're not responding doesn't necessarily mean there's anything wrong. The atmospheric disturbance could be jamming the signal.

PICARD

I know, Counselor.

But Troi has known the captain long enough to respect his instincts -- and those clearly tell him something is wrong.

WORF
Still no response, sir.

PICARD
Ensign, increase to warp nine.
(to Worf)
How long, Mister Worf?

WORF
Six hours.

23 INT. MELONA CAVE - LATER

Some hours have passed. Everyone (except Data) is having trouble breathing now. They're warm, sweat-stained, clothing in disarray. The thumps are not heard now. Beverly moves toward Riker.

23 CONTINUED:

BEVERLY
Commander... I have one man unconscious. We can't stay in here much longer...

RIKER
If I open that entrance and it's still out there, we're dead.

BEVERLY
If we stay here we'll be dead...

DATA
It has been over an hour since we heard the Entity. It may be gone.

RIKER
And it may be out there waiting for us.

Suddenly there is a noise at the entrance -- a kind of a thumping, prolonged, and then a point of sunlight breaks through the rock and earth sealing the cave. Riker gets to his feet, moves toward it.

RIKER
Everybody stay back.

Phaser raised, he stands, ready to make a stand, however futile, against the Entity. There is more thumping... the hole widens... something moves to cover it... Riker tenses... prepares to shoot... then...

24 WORF'S FACE

appears in the cave opening.

WORF
Commander?

25 ANGLE - RIKER

as he breaks into a relieved grin.

RIKER

Lieutenant Worf... I don't think I've ever seen a more beautiful sight.

25 CONTINUED:

The hole widens quickly as Riker and Data help from within; the happy colonists rise and move forward. Worf is first through the opening, followed by Geordi and ND SECURITY PERSONNEL.

Geordi looks around at the disheveled party.

GEORDI
Good to see you're all right, Commander. What's happened here?

RIKER
The Crystalline Entity paid us a visit. We lost two colonists but got the rest in here...

Geordi looks toward the opening and Riker moves to it, peers out.

26 MELONA - RIKER'S POV (MATTE)

is dead. There's nothing but dust and a few gnarled skeletal remains of what had been trees, bushes, and vines.

27 RIKER AND GEORDI

as Riker withdraws from the opening, stunned by what he's seen.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Melona Four.

PICARD (V.O.)
Captain's log, stardate 45122.3. We have notified Starfleet Command of our intention to pursue and investigate the Crystalline Entity. To that end, we have been joined...

29 INT. TRANSPORTER ROOM (OPTICAL)

Riker and a TRANSPORTER CHIEF wait, facing the platform.

PICARD (V.O.)
... by Doctor Kila Marr, a xenologist who has made studying the Entity her life's work.

DOCTOR KILA MARR, a handsome, middle-aged female human, MATERIALIZES. Riker steps forward.

RIKER
Welcome to the Enterprise. I am Commander William Riker.

She looks at him curiously as she steps off the pad. She is a pleasantly soft-spoken woman, friendly and gracious though a bit reserved.

DOCTOR MARR
Commander... Kila Marr.

RIKER
We're glad you're here.

DOCTOR MARR
You were on the surface... during the attack.

RIKER
That's right.

29 CONTINUED:

DOCTOR MARR
Remarkable. You and your group are the only beings ever known to survive an assault by the Crystalline Entity.

RIKER
We were lucky.

DOCTOR MARR
I should say.
(beat)

And... your android. He was there, too?

Riker reacts to the dismissive term "your android," but stays diplomatically cool.

RIKER
Lieutenant Commander Data was there, yes.

She eyes him briefly, as though to pursue, but then smiles.

DOCTOR MARR
Well. Shall we get started?

RIKER
I'd be happy to show you to your quarters --

DOCTOR MARR
Commander, the chance to talk to survivors... this soon after an attack... I've been waiting years for this. I don't want to waste a moment more.

Riker inclines his head, gestures her through the doors.

30 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Beverly, and Troi are at the table; Doctor Marr paces.

BEVERLY
... and when we came out of the

cave... there was nothing left.
(MORE)

30 CONTINUED:

BEVERLY (cont'd)
Everywhere we looked... there was just complete devastation... trees gone... nothing...

30 CONTINUED: (2)

DOCTOR MARR
That's typical. It could take years for anything to grow again.

DATA
Doctor, I ran a full spectrographic analysis, section by section. Trace elements confirm that it was the same entity which destroyed the colony on Omicron Theta.

Doctor Marr pays absolutely no attention to Data, continuing as though he hasn't spoken. Troi notices this.

DOCTOR MARR
The Crystalline Entity seems to function like a giant electromagnetic collector. It needs a lot of power to keep

going... so it strips every form of life from the worlds it encounters and converts it all into energy.

RIKER
There was no vegetation left... no insects. Not even soil bacteria. It left nothing.

DOCTOR MARR
Except witnesses. For the first time in eleven recorded attacks.

She looks around the table.

DOCTOR MARR
Why, I wonder... did it spare your group?

RIKER
It didn't spare everyone, Doctor.

There is a vehemence in his voice which Picard notices.

RIKER
If you'll check your reports, you'll find that two of the colonists didn't survive.

30 CONTINUED: (2)

DOCTOR MARR
My point is that until now there have never been any survivors.

DATA

Doctor, the cave in which we hid was carved from rock which possessed heavy concentrations of kelbonite and fistrium. We surmise that the Entity could not penetrate that barrier.

Again, Doctor Marr takes no notice of Data. Troi takes note; Data is merely puzzled.

DOCTOR MARR

I'd like to do interviews with each of the survivors. Collect as much specific detail as I can of their observations.

PICARD

Of course.

DOCTOR MARR

And I want to inspect the remains of Melona Colony as soon as possible.

PICARD

Commander Data, you will accompany the Doctor to the surface.

DATA

Yes, sir. We can leave --

DOCTOR MARR

(interrupting)

If you don't mind, Captain, I'd prefer to choose my own team.

Picard eyes her. He, too, has seen the pointed dismissal of Data by the doctor, and he needs to assert control of the situation.

30 CONTINUED: (3)

PICARD
There is no one on this ship who is more knowledgeable of the Crystalline Entity than Commander Data. His birthplace was Omicron Theta.

DOCTOR MARR
I am aware of his origins. I am very much aware that his "brother," Lore, worked with the Crystalline Entity, and led it to Omicron Theta -- where it killed every living thing.
(beat)
I don't think it's unreasonable that I would prefer to make another choice.

The woman's implication about Data is startling to the group, and the atmosphere becomes a little charged.

PICARD
If there are others you wish to have on your team, you are, of course, welcome to request their additional presence.
(beat)

But as captain, I think it is in
the best interest of this
investigation for you and
Commander Data to work together.

He stands, signaling that the meeting is over. A flush comes to Doctor Marr's cheeks, but she is coolly professional.

DOCTOR MARR
As you wish, Captain.

She collects her things, gives a curt nod to Data, and they and the others -- except Troi -- EXIT the room. Picard moves to Troi.

PICARD
Well?

TROI
I don't think you need an empath
to sense that woman's feelings.
(MORE)

30 CONTINUED: (4)

TROI (cont'd)
There's hostility... that she
seems to have transferred from
Lore... to Data...

Picard's look shows his concern about this.

TROI
Perhaps you shouldn't have forced

her together with Data so soon.

PICARD
If her discomfort is going to
cloud her judgement... or preclude
her doing her objective best...
I want to find it out now.

He nods toward Troi and EXITS, leaving her ruminating about the woman's strong reaction toward Data.

31 EXT. MELONA COLONY - INSIDE CAVE - DAY

Doctor Marr and SEVERAL TECHNICIANS roam the area with tricorders. Some of them collect samples of dust, etc. in (24th-century) glassine bags. Data ENTERS, carrying a tricorder. In spite of Doctor Marr's sublime indifference, he is gamely hanging in there, trying to do his job.

DATA
Doctor, there is evidence of
residual bitrious matter in the
soil. It was not present before
the Entity's attack.

Doctor Marr ignores him, keeps on doing what she's doing. Data regards her for a moment, then plunges in.

DATA
Doctor Marr... you have made it
quite clear that you are disturbed
by my presence. However, I do
not believe that we can accomplish
the task we have been assigned
if you continue to ignore me.

31 CONTINUED:

Still involved in her work, she does not immediately answer. Finally she takes a breath, turns and faces Data and -- for the first time -- addresses him directly.

DOCTOR MARR
Commander... I hear everything you say to me. If there is anything worth my response, you can be sure I will not be silent.

Marr's attitude is purely a puzzlement to Data. In his inability to feel the hostility, he innocently keeps going.

DATA
Then I do not understand your lack of interest in the bitrious filaments I mentioned.

DOCTOR MARR
It's old news to me. I found evidence of bitrium in three separate attack sites. It seems to be a residual element the Entity produces after it absorbs living matter.

She turns away, looking in toward the cave depths.

DOCTOR MARR
I'm actually more interested in this cave.

(beat)
I'm still amazed that your group was spared.

DATA
As I have speculated, the presence of refractory --

DOCTOR MARR
(interrupting)
-- refractory metals. Yes, I know.

And she strides deeper into the cave. Data follows.

32 INT. CAVE - ANOTHER ANGLE

Doctor Marr runs a tricorder around the walls of the cave.

DOCTOR MARR
On two other occasions settlers sought refuge in caves. Some of them deeper underground than this one. They perished anyway.

DATA
(studying his own tricorder)
Were those caves laced with kelbonite or fistrium?

DOCTOR MARR
The tunnels on Forlat Three had strong deposits of kelbonite, yes.

DATA
Then perhaps it is the combination of the two metals which prevented the Entity --

She whirls on him, feelings pouring over.

DOCTOR MARR
Or maybe it was you.

DATA
(puzzled)
I do not understand.

She walks toward him slowly.

DOCTOR MARR
Maybe it was your presence which made the Crystalline Entity pass over the people in this cave. Did that occur to you?

DATA
I cannot imagine what effect my being here would have had --

DOCTOR MARR
If you had been in contact with the Entity... if that's why Melona was attacked... it surely wouldn't have killed its -- ally.

32 CONTINUED:

DATA

You are suggesting I lured it here?

DOCTOR MARR

Did you?

DATA

No, Doctor.

She eyes him accusingly. Data, puzzled, tries to figure it out.

DATA

Ah. Because Lore betrayed the colonists on Omicron Theta, you assume that I am capable of the same behavior. But you are mistaken, Doctor. My programming is distinctly different from Lore's.

DOCTOR MARR

Don't you understand? I'm accusing you of collaborating with that monster...

DATA

I do understand. I am attempting to explain to you that it is impossible.

She stares at him, bewildered and a bit frustrated by his coolly rational response.

DOCTOR MARR

Amazing. You can't feel anything,

can you? Nothing I say to you
hurts you...

DATA
That is true.

She stares at him for a moment, then turns and begins playing the tricorder over the cave walls once again.

DOCTOR MARR
I'm getting a slight elevation
of monocaladium particulates in
this cave wall... are you making
note of that?

32 CONTINUED: (2)

DATA
Yes, Doctor.

A beat, as she studies the tricorder.

DOCTOR MARR
My son died on Omicron Theta.

She makes this statement in the same tone with which she described the particulate reading.

DOCTOR MARR
He was sixteen when the colony
was attacked.
(beat)
That's the reason I became an
expert on the Crystalline Entity.

She continues to read the cave wall, as though it were of much more fascination to her than what she is saying.

DOCTOR MARR
I've spent my life, studying it, tracking it... hoping someday to find it...

She turns to him and looks him straight in the eye.

DOCTOR MARR
And if I learn that you are helping that thing in any way whatsoever... I'll see to it that you are disassembled -- piece by piece.

Data stares at her, fascinated and confused by this complicated woman.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 INT. ENGINEERING - A DAY LATER

Doctor Marr, Geordi, and Data processing information.

GEORDI

Okay... we've input all the data
you collected on the surface...

She moves to his station, carrying a PADD.

DOCTOR MARR
Just a minute, Commander... I have
some cellulose readings from soil
samples that weren't included...

Reading the PADD, she expertly keys Geordi's controls.
He watches admiringly.

GEORDI
You handle that unit like a
veteran, Doctor.

DOCTOR MARR
(with a smile)
One thing about spending your life
gathering information... you learn
your way around computers.

She finishes inputting and studies the monitor. It
begins to scroll figures and text.

DOCTOR MARR
Hydrocarbons slightly elevated...
bitrious filaments in trace
amounts...

As she reads, she becomes gradually deflated.

DOCTOR MARR
Lanthanides... nitrates... all
normal.

Finally she looks up to the two, disappointment in her face.

33 CONTINUED:

DOCTOR MARR
Nothing different. Everything falls within the parameters I've established at the other attack sites.

She sinks back, discouraged.

DATA
Did you expect different results this time, Doctor?

She does not look at him. She still seems to be keeping him at a distance.

DOCTOR MARR
I've never surveyed a site so soon after the attack. I thought maybe I'd find something new. Something that would make a difference...

DATA
Doctor... have you ever scanned your samples for gamma radiation?

DOCTOR MARR
(a hint of condescension)
Why would I do that?

DATA

We are seeing high-energy reactions that may show up in a gamma scan...

Geordi gets it immediately and begins tapping instructions on his computer.

GEORDI

... and if they do... we might find a pattern -- a kind of marker the Entity left behind. Good idea, Data.

A beat as Doctor Marr considers. She is reluctant to leap quickly at a suggestion from Data, and her voice is tinged with skepticism as she speaks.

DOCTOR MARR

Frankly, I just don't see what this will get us.

33 CONTINUED: (2)

DATA

If the Entity left a residual trace of antiprotons in the samples we collected, the gamma radiation scan would reveal that.

GEORDI

Data, I'm getting the readout now.

Data moves to looks at Geordi's monitor, but Marr keeps her distance, trying to keep her professional reserve

in spite of the conflicting emotions inside her. Maybe Data is on to something... but she doesn't want to show her eagerness. And of course, there's a bit of chagrin that she had never thought of this.

DATA
If we try a logarithmic scale,
it will give us better resolution.

Geordi taps instructions. Marr is dying to go look, but won't let herself.

GEORDI
There, Data... see it?

DATA
Yes.

He looks up at Doctor Marr.

DATA
Would you care to see what the
scan has produced, Doctor?

A brief hesitation... for appearances. Then she moves to the monitor, looks over Geordi's shoulder. For the first time since we've met her, there is a hint of excitement under her cool exterior.

DOCTOR MARR
A sharp spike at ten KEV. And
another...
(looking up at them)
A pattern...

33 CONTINUED: (3)

GEORDI
So we know the Entity leaves antiprotons behind...

DOCTOR MARR
If it also deposits antiprotons in space, as it travels... could we detect them?

GEORDI
Sure. The ship's lateral sensors can be set for gamma radiation.

Doctor Marr straightens, looks at them.

DOCTOR MARR
Well. Let's get to it, shall we?

She turns and walks briskly out of the room. After a brief beat, Data follows.

33A INT. CORRIDOR

as Marr and Data walk toward a turbolift.

DOCTOR MARR
It seems I owe you thanks, Commander.

DATA
The thanks actually go to Doctor Clendenning on Omicron Theta who did the first experiments with gamma scans.

DOCTOR MARR
(puzzled)
I've never read that... it wasn't in any of his records...

DATA
That is correct. But I possess much of his knowledge. He was working with new detectors before the attack on Omicron Theta.

They have reached the turbolift, and as they enter it, she glances at him, a skeptical smile on her lips.

33B INT. TURBOLIFT

DOCTOR MARR
I'd heard that you had been programmed with the experiences of the colonists... but frankly it's a little hard to believe.
(to Computer)
Bridge.

DATA
It is true, Doctor. The contents of their journals and logs were transferred into my memory cells. The man who created me also experimented with scanning the synaptic patterns of the colonists' temporal lobes and programming them into my neural nets.

DOCTOR MARR
(still skeptical)
You possess -- their thoughts?

DATA
To some degree. Doctor Soong hoped to provide me with an amalgam of the colonists' memories.

Marr cocks her head, regards him as though studying a scientific oddity.

DOCTOR MARR
Interesting.

Then she turns forward once more and proceeds to ignore him.

33C CLOSE ON BRIDGE MONITOR - LATER

As it shows an OKUDAGRAM of graphs and figures.

DOCTOR MARR (V.O.)
There... a spike at ten KEV...
and again...

34 INT. BRIDGE

Riker, Troi, and Worf at their posts; Picard is with Data and Doctor Marr at an aft science station; supernumeraries as needed.

DOCTOR MARR
(to Picard)

That's the same pattern we saw in engineering.

PICARD
Can you project a course from it?

DATA
Yes, sir.
(at controls)
There are two possible destinations. The Brechtian Cluster and the Argos system.

PICARD
Is either populated?

DATA
The Brechtian Cluster has two inhabited planets.

PICARD
Ensign, set a course.

34 CONTINUED:

DOCTOR MARR
Captain, I've done some preliminary estimates of the firing pattern we'll need in order to destroy the Entity. The photon torpedoes will require some reprogramming.

She moves toward tactical with a PADD.

DOCTOR MARR
With your permission, I'll give the calculations to Lieutenant Worf.

Picard nods.

PICARD
Reprogram the torpedoes, Mister Worf.
(to Marr)
Let's just hope we don't have to use them.

She gives the PADD to Worf, turns back. She is clearly caught off-guard.

DOCTOR MARR
I beg your pardon?

She has obviously had a strong reaction, but Picard is not certain what button he has pushed. He tries to explain.

PICARD
If it's possible to avoid firing on it, I would hope that --

DOCTOR MARR
You aren't going to kill it?

Picard looks around; given Marr's vehement reaction, this suddenly seems like a very public place.

PICARD
Perhaps you should join me in my ready room.

She eyes him, then nods curtly and precedes him down the ramp to the room. Camera FINDS Riker, who has watched this interchange with troubled eyes.

35 INT. READY ROOM

Though surprised at Picard's position, Doctor Marr nonetheless retains the mien of a scientist pursuing the solution to a problem.

DOCTOR MARR
I don't understand. Why are we pursuing the Entity, if not to destroy it?

PICARD
We are not hunters, Doctor. Nor is it our role to exact revenge.

Marr regards him with a cool amusement.

DOCTOR MARR
What do you propose? We track it down... greet it warmly... and ask if it would mind terribly not ravaging any more planets?

PICARD
I'm not denying that it might become necessary to fire on it. But that would be a last resort.

DOCTOR MARR
Why? Why not just kill it?

PICARD
I'm going to try to talk to it.

She stares at him as though he had spoken in tongues.

DOCTOR MARR
What?

PICARD
We know through our own experience that our shields will protect us from the Entity. As long as we are in no danger, I will make every effort to communicate.

DOCTOR MARR
To what end?

PICARD
If we can determine what its needs are, we might find other sources to supply it...

35 CONTINUED:

DOCTOR MARR
Its needs are to slaughter people by the thousands... it's nothing but a giant killing machine.

PICARD
The sperm whale on Earth devours millions of cuttlefish as it prowls the ocean. It is not

evil... it is simply feeding.
The same may well be true of the
Crystalline Entity.

DOCTOR MARR
That would be small comfort to
those who have died to feed it.
We're not talking about
cuttlefish... we're talking
about people.

PICARD
There are those, Doctor, who would
argue that the Crystalline Entity
has as much right to be here as
we do.

She regards him for a moment, as though deciding
whether to pursue the argument.

PICARD
Mister Data has some theories
about how to communicate with the
Entity. Please confer with him.

Doctor Marr holds his look, regarding him coolly for a
long moment -- as though she might say something else.
Finally, she nods and EXITS. Picard stares after her.
There is something unsettling about her unflappably
icy reserve.

36 INT. DATA'S QUARTERS - LATER

Data is practicing a new instrument -- classical
guitar. He cradles it correctly, reading from sheet

music. The door CHIMES.

DATA

Come in.

He places the guitar in its stand as the door opens and Doctor Marr ENTERS.

DOCTOR MARR

Am I disturbing you?

DATA

Not at all, Doctor.

She enters, goes right to the point.

DOCTOR MARR

Commander... there's something I want to say.

He looks at her curiously. She continues, the words coming out in her usual rational way.

DOCTOR MARR

You have been helpful to me, and kind. I repaid you with accusations -- and I realize I may have been wrong.

DATA

It is gracious of you to say, Doctor. But I have not been injured by you.

She regards him for a beat, then nods and sits.

DOCTOR MARR

Captain Picard has told me that you have done work in trying to establish communication with the Entity.

DATA

That is true. I have experimented with producing vibrations in crystal by means of graviton pulses.

She gives a bit of a smile.

36 CONTINUED:

DOCTOR MARR

Like tapping a crystal goblet?

DATA

Exactly.

He goes to his computer.

DATA

I will call up the results I have achieved so far and you can study them.

DOCTOR MARR

All right.

Data sits, begins keying the controls. Doctor Marr paces for a bit; clearly there's more on her mind than design models. She looks at him... sees him looking at her... she seems to make a decision, tries to appear as

reserved as ever.

DOCTOR MARR
Commander... just what kind of memories do you retain... of the colonists?

DATA
I do not possess the minute-to-minute remembrances of each person there... although many of their more intense recollections are contained in my memory banks.

She is looking at him intently, proceeding cautiously, almost afraid of what she will hear as she asks these questions.

DOCTOR MARR
Do you... have any of my son's memories?

DATA
(accessing)
Marr... Raymond... called Renny. Yes. I do.

A beat.

DOCTOR MARR
I see. And his journals?

36 CONTINUED: (2)

DATA

Yes.

Marr hesitates, trying to pick her way carefully. She is trying to keep all of this sounding casual.

DOCTOR MARR

I was wondering... do you know...

(groping)

... did he -- blame me?

DATA

Blame you?

DOCTOR MARR

For going away. For leaving him on Omicron Theta.

DATA

I am not aware of any blame against you.

DOCTOR MARR

I left him with friends... I chose to pursue my career... I planned to go back, but things kept interfering... I kept thinking, "I'll go next month... "

(beat)

And then... there weren't any more "next months."

DATA

I am unaware of any negative thoughts he had about you.

(beat, as though accessing)

His personal journals indicated
he was proud... that you were such
a fine scientist.

She draws a breath, almost thrown by this unexpected revelation.

DOCTOR MARR
He was... ?
(beat)
What else... do you know... ?

It is the beginning of a small breakthrough into Doctor Marr's carefully constructed defenses.

36 CONTINUED: (3)

But they are interrupted by a sudden announcement:

RIKER'S COM VOICE
Commander Data, Doctor Marr,
report to the bridge immediately.

They give each other a quick look of surprise and then EXIT.

37 INT. BRIDGE - MINUTES LATER

The turbolift opens to discharge Data and Doctor Marr. Picard, Riker, Worf, and others as needed are on the bridge.

PICARD
A distress call... from a ship
called the Kallisko... it's being

pursued by an unknown object.

CAPTAIN'S COM VOICE
... sensors indicate a crystalline structure of indeterminate mass...

During the next, the exchange between Picard and the hapless CAPTAIN is played on the faces of the bridge crew, listening to what they know will be disaster.

37 CONTINUED:

PICARD
How strong are your shields, Captain?

CAPTAIN'S COM VOICE
We are a transport ship -- our shields are minimal...

PICARD
Do you carry weapons?

CAPTAIN'S COM VOICE
Only low-level particle phasers... Do you know what this being is?

Picard knows the ship is doomed. Will it help to say that?

PICARD
Kallisko, change course, take evasive action. Do whatever you can to outrun it.

The familiar WHIRR is now heard, growing in intensity and eventually obliterating the voice of the Captain.

CAPTAIN'S COM VOICE
... we are under attack.

A dreadful scream is heard.

CAPTAIN'S COM VOICE
... notify our people on Boreal Three --

Another terrible scream and then silence.

37 CONTINUED: (2)

PICARD
Mister Worf... can you reestablish?

WORF
No, Captain. There is no response.

38 thru 40 OMITTED

41 CLOSE ON DOCTOR MARR

who is utterly still. She has not spoken during the awful interchange. But in her eyes there is a haunted look. Over the next, camera does a SLOW ZOOM into her face.

DATA (o.c.)
The Crystalline Entity is moving away.

PICARD (o.c.)
Set a course for the Kallisko. Mister Riker, prepare an away team... I want you to check for survivors.

Doctor Marr is no longer here. She is revisiting fearful memories.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

42 EXT. SPACE - THE ENTERPRISE AND KALLISKO (OPTICAL)

43 INT. ENTERPRISE BRIDGE

Riker, Crusher, Data, Worf, and Doctor Marr emerge from the turbolift and make their report to Picard. (Geordi is at the aft science station.) Only Doctor Marr is silent, standing still and quiet to the side.

RIKER
It was pretty much what we expected, Captain. No survivors...

BEVERLY
Not a trace of anything that was ever alive. Not even the seeds in their greenery storage.

DATA
Warp and impulse engines are down but they can be restarted. A skeleton crew could take the ship to a starbase.

PICARD
We don't want to take the time now. Send a message to the nearest starbase to dispatch a crew.

DATA
Aye, sir.

PICARD
Mister La Forge, make certain we are still picking up the gamma radiation pattern of the Entity.

GEORDI
Yes, sir.

43 CONTINUED:

PICARD
(to Doctor Marr)
Have you and Commander Data made any progress in finding a means

of communication?

DOCTOR MARR
I believe so. There are some details to iron out --

PICARD
Then please keep working. We may need it soon.

She nods, turns and heads toward the turbolift, followed by Data.

44 INT. TURBOLIFT

with Data and Doctor Marr.

DATA
Deck seventeen.

The turbolift starts up and Doctor Marr leans back against the side wall.

DATA
Doctor... you have seemed preoccupied... since we surveyed the Kallisko.

Her eyes flicker toward him. She is fragile, emotions threatening to come forth. She fights them.

DOCTOR MARR
I've found you very easy to talk to, Commander.
(beat)
Do you mind if I tell you something... ?

DATA

Not at all.

Data's cool impersonality is comforting to her. It's like talking to a mannequin... or a therapist... he's nonjudgmental.

44 CONTINUED:

DOCTOR MARR

Hearing the screams of those men... made it hard not to think about my son... about what happened to him.

She draws a breath. It's hard for her to reveal herself like this. She struggles to maintain a precarious control.

DOCTOR MARR

I've read stories... about soldiers on the battlefield... wounded and dying... who call for their mothers.

(beat)

And I've always wondered...

(beat, getting things under control)

... if my son called for me...

She stops, knowing if she says anything for a moment, she will lose it. Data waits calmly. She tries again.

DOCTOR MARR

... if he died wondering why I
didn't come to him...

The turbolift door opens. As though it is a signal to put up her defenses once more, Doctor Marr takes a breath, straightens herself, and walks out of the turbolift. Data follows.

45 OMITTED

45A INT. READY ROOM

Picard is at his desk; the door CHIMES.

PICARD
Come.

Riker ENTERS.

RIKER
It's still headed toward the Brechtian Cluster. We've reestablished our course.

45A CONTINUED:

PICARD
Very well.

Riker turns to leave, but --

PICARD
One more thing...

Riker turns back.

PICARD
Starfleet will notify Carmen Davila's family of her death and return her personal effects. Would you care to include a letter?

Riker hesitates... the reminder has stirred feelings he's tried to bury.

RIKER
Yes, sir. I'd like that.

There is a silence and Riker makes no move to depart. Picard looks up, curious.

PICARD
Something more, Number One?

RIKER
Permission to speak freely, sir?

PICARD
Of course.

RIKER
I've been thinking... maybe Doctor Marr is right. Maybe we should destroy the Entity.

PICARD
And why do you think that?

RIKER
It's killed thousands. It will undoubtedly keep on killing...

unless we stop it. I don't want those deaths on my conscience.

45A CONTINUED: (2)

Picard regards him... suspecting there's more to it than that.

PICARD
Are you sure that's it? Or are you being influenced by personal feelings?

Riker takes refuge in a certain indignation.

RIKER
With all due respect, sir... I'm not a raw cadet. I've lost people on missions before.
(beat)
Carmen was a good friend. But that's not why I'm saying this.

He moves toward Picard, emphatic.

RIKER
If we take the time to try to communicate with this thing, we may lose our chance to destroy it. And I don't think we can risk that.

Picard doesn't answer. Riker holds his eye.

45A CONTINUED: (3)

RIKER
I'm going to write that letter to Carmen's family.

He EXITS, leaving Picard to ponder his words.

46 INT. DATA'S QUARTERS - LATER

Data and Doctor Marr.

DATA
We should program the bridge science station to vary the emissions we direct toward the Entity.

Marr takes a seat at Data's computer, begins tapping instructions.

DOCTOR MARR
I'll write a subroutine that will allow us to change the frequency of the graviton beam.

She types expertly, entering commands. As she does... almost as an afterthought...

DOCTOR MARR
Data... you told me you carried some of my son's memories...

DATA
That is true.

46 CONTINUED:

Doctor Marr continues typing as though it held the main focus of her concentration. When she speaks, it is with studied casualness.

DOCTOR MARR
What can you tell me about Renny? What were those thoughts? Was he -- was he happy at all, on Omicron Theta?

There is a brief hesitation as Data accesses those memories.

DATA
I possess some vivid memories of sporting events... he played Parrises Squares with a group of his schoolmates...

She smiles, but continues with the computer, focusing on it... as though her discussion of her son is nothing more than small talk to fill the time.

DOCTOR MARR
Renny started Parrises Squares when he was young... too young, really... but the older children kept asking him to join in and I couldn't keep him away. He just had this natural gift...

DATA

He was pleased to have won a championship emblem.

DOCTOR MARR
I remember... he wrote me about that... he was so proud...

She glances up at Data.

DOCTOR MARR
I'm characterizing pulse width in nanoseconds... sound right to you?

DATA
Yes, Doctor.

She returns to her task.

46 CONTINUED: (2)

DATA
Your son's most intense thoughts seemed to revolve around a young woman named Janina...

Doctor Marr smiles at this.

DOCTOR MARR
A girlfriend? I never knew about that... of course, that would be the last thing he'd tell his mother... What was she like?

DATA

He enjoyed her... gentleness...
her kindness... her...
(struggles to find
neutral words)
... her -- physical attributes...

Doctor Marr almost laughs... she is genuinely delighted to be hearing these details about her son.

She finishes inputting, sits back.

DOCTOR MARR
There. Now we'll be able to vary all the parameters directly from the bridge.

She looks briefly at Data... makes a decision... rises and goes to him.

DOCTOR MARR
Could you... do something for me? It would mean a lot...

DATA
I would be happy to be of help.

DOCTOR MARR
You see... all I have left of Renny, my only connection to him... is there, inside you.
(beat)
And I was wondering... if you could talk to me in his voice.

Data looks puzzled by this.

46 CONTINUED: (3)

DOCTOR MARR
I know you have the ability to sound like other people. Isn't that right?

DATA
Yes, that is correct. But what would you want me to say?

DOCTOR MARR
Maybe... something from his journals...

Data considers this for a moment, while accessing his memory files.

DATA
Many of his journal entries took the form of letters to his friends and family. I could access one of those.

She nods and turns away from him, hands clenched, awaiting this moment with almost unbearable anticipation. When Data speaks, it is in the voice of an adolescent boy.

DATA
(as Renny)
I took my last exam today... I think I did all right on everything except cellular biology. I know you think it's important, Mom... but I don't see

how I'm ever gonna use this stuff.

Doctor Marr's hands are clapsed together tightly as she listens.

DATA
(as Renny)
In a couple of weeks, a bunch of us are going on an archaeological dig in the mountains. The Wallaces said it would be okay with them as long as we have adult supervision... so don't worry -- they're watching out for me. They're really great people... I like them a lot.
(MORE)

46 CONTINUED: (4)

DATA (Cont'd)
(beat)
But they're kind of serious... They don't have your sense of humor, Mom.
(beat)
I miss you.

Doctor Marr doesn't speak. As she listens to these words, silent tears are coursing a path down her cheeks.

47 OMITTED

FADE

OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

PICARD (V.O.)
Captain's Log, stardate 45125.7. We are still in pursuit of the Crystalline Entity. Data and Doctor Marr are prepared to attempt communication with the being when we intercept it. I will admit to some uncertainty about the prospect... it could prove to be a scientific triumph... or a catastrophe.

49 INT. BRIDGE

Picard, Riker, Troi, Worf; Data and Doctor Marr at an aft science station; Geordi at the other; supernumeraries.

WORF
Sir, the Brechtian Cluster is now five light years away.

RIKER

Are we still picking up the
Entity's pattern?

DATA
Yes, Commander. But sensors do
not yet have a lock on its exact
whereabouts.

DOCTOR MARR
Captain, we are reasonably certain
it's between here and the
Brechtian Cluster. If I start
emitting the graviton beam now,
it may act as a lure... a kind
of beacon.

PICARD
Make it so.

Marr and Data begin keying controls.

49 CONTINUED:

DOCTOR MARR
We'll start with a pulse width
of five nanoseconds, frequency
one pulse per second.

DATA
Commencing graviton emission
now...

There is a brief silence, as all on the bridge wait
tensely for results.

GEORDI
No change in the sensor readings.

DOCTOR MARR
Let's ramp the frequency.

DATA
Emissions now at ten pulses per second.

Again, the charged silence. Then, Worf reacts to something on his controls.

WORF
Sir...

DOCTOR MARR
What is it? Do you have something?

WORF
A large mass... approaching at warp speed...

PICARD
Full stop. Doctor Marr, continue emitting your signal. On screen, Mister Worf.

50 ANGLE - VIEWSCREEN (OPTICAL)

Nothing yet but the starfield. The crew on the bridge stare at it, rapt, waiting for the first indication that they have again encountered the mysterious Crystalline being. A beat. Still nothing... and then, a tiny white spot... approaching rapidly...

51 ON DOCTOR MARR

looking at the screen. This is what she has been waiting to see for so many long, agonizing years.

52 ANGLE - VIEWSCREEN (OPTICAL)

RIKER
Shields up.

The Crystalline Entity is approaching... looming larger and larger... Doctor Marr is staring, transfixed...

DOCTOR MARR
It's beautiful...

DATA
Doctor... shall we change the frequency?

She looks at him, as though coming out of a trance.

DOCTOR MARR
Yes... yes, Commander. Proceed.

DATA
Changing to twenty pulses per second...

And as he makes the changes... the Entity glides to a stop. It hangs there, in space, a magnificent and ominous being, overwhelming in its pristine, faceted beauty.

RIKER

What's it doing? Checking us out?

PICARD
Possibly... just as we are checking it out.

Then, the Entity does something quite remarkable. It turns, slowly, in space... a kind of enigmatic pirouette, fascinating in its lumbering grace.

TROI
Is it... responding to us?

DOCTOR MARR
Let's test that. Ramp the frequency again, Commander...

52 CONTINUED:

DATA
Emissions at thirty pulses per second...

GEORDI
Captain, I'm reading a transmission from the Entity... a series of graviton pulses...

DOCTOR MARR
It's working... that's a response to our signal...

Now the Entity begins to slide, from side to side... then turning in a circle... almost like a kitten that is being teased and tickled...

PICARD
Remarkable...

DATA
Captain, there is a pattern emerging from its signals.

PICARD
It's trying to communicate with us?

DATA
I believe so... although it will take some time to decipher the patterns...

A sense of anticipation begins to rise in Picard.

PICARD
Then it's possible... communication... understanding...

DOCTOR MARR
Let me try something else... a continuous graviton beam.

She bends to the controls, keys in instructions.

Now, the Crystalline Entity exhibits different behavior. It comes to a rigid stop. Then it draws close to the ship.

52 CONTINUED: (2)

GEORDI
Graviton pulses from the Entity have stopped...

TROI
Maybe it doesn't like what we're doing...

PICARD
Return to the intermittent signal, Doctor...

But Doctor Marr is staring at the screen. She seems calm... a bit remote...

DATA
Doctor Marr?

No answer. Troi now looks troubled... stands, looks at Doctor Marr, concern in her eyes.

PICARD
Counselor... ?

TROI
Something's wrong...

DATA
Sir, the Entity is beginning to resonate... vibrations increasing rapidly...

Picard is now on his feet, turned to Doctor Marr.

PICARD
Doctor, stop the transmission! That is an order --

Marr reaches out to Data, touches his arm.

DOCTOR MARR
It's for you, Renny... I did it for you...

PICARD
Mister Worf, take charge of the Doctor. Mister Data, shut down that transmission.

52 CONTINUED: (3)

Worf moves toward Doctor Marr, who seem unaware of him. Data moves to her station.

GEORDI
Vibration amplitude is increasing... it can't last much longer.

DATA
I am unable to stop our graviton signal, Captain. Doctor Marr has isolated the access code.

GEORDI
Maybe I can create an override sequence... shut it down from here.

He works frantically at his station as Picard watches the Entity. It is visibly vibrating... a tremor at first... quickly escalating to a violent series of

spasms...

DATA
Resonance is approaching
critical...

GEORDI
I can override her program, but
it's gonna take time --

But the Entity is now vibrating into a blur, and...

53 EXT. SPACE - THE ENTERPRISE AND ENTITY (OPTICAL)

The massive crystal, unable to withstand the pressures of the incredible forces set up within it, explodes in space. A brilliant burst of shards... scattering... disseminating... an awful radiance of destruction...

54 INT. BRIDGE

The shock of what has happened is incredible. Picard turns toward the rear deck, his outrage restrained, but formidable.

PICARD
Mister Worf... escort Doctor Marr
to her quarters.

WORF
Yes, sir.

He turns to her, but Doctor Marr seems oblivious to the command. She still stares out at the destruction she has caused. She holds Data's arm.

DOCTOR MARR
It will never hurt anyone again...

DATA
Captain... perhaps I should escort Doctor Marr...

PICARD
Fine. But do not leave her unattended.

55 OMITTED

56 ANGLE - DATA AND MARR

DATA
Doctor... if you will come with me...

She turns and takes his arm, walks willingly toward the turbolift, sober and reserved.

DOCTOR MARR
Of course.

57 INT. MARR'S QUARTERS - MINUTES LATER

as Data and Marr ENTER.

DATA
I will stay with you, Doctor.

She smiles fondly at him, moves to look out the window, at the infinity of space.

57 CONTINUED:

DOCTOR MARR
How long will you live, Data?

DATA
There has been no predetermined limit placed on my existence.

DOCTOR MARR
I'm glad. As long as you're alive... he'll be alive.

She walks back to him. There is an absolute inner calm in her... her mind has simply not accepted any reality but the one she has chosen.

DOCTOR MARR
I need your help.

DATA
In what way, Doctor?

DOCTOR MARR
... like you did before... tell me you understand, Renny... that you know I did it for you, because I love you... because I wanted to give you peace, at last.

Data, incapable of fathoming her psychotic break, can only respond on a literal level.

DATA
I do not find such a file in your son's journals. However... from

what I know of him by his writing
and his memories, I do not believe
he would be happy. He was proud
of your career as a scientist,
and now you have destroyed it.
You say you did it for him, but
he would not want that. Yes.
He would be very sad now.
(innocently hopeful)
Does that help, Doctor Marr?

She stares at him, her eyes become opaque... not seeing him... turned instead to some awful country deep within.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Disaster"
#40275-205

Story by
Phil Scorza & Ron Jarvis

Teleplay by
Ronald D. Moore

Directed by
Gabrielle Beaumont

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FINAL DRAFT

AUGUST 12, 1991

STAR TREK: "Disaster" - 8/12/91 - CAST

STAR TREK: THE NEXT GENERATION
"Disaster"

CAST

PICARD	LIEUTENANT MONROE
RIKER	ENSIGN MANDEL
DATA	MARISSA
BEVERLY	PATTERSON
TROI	JAY GORDON

GEORDI
WORF
O'BRIEN
KEIKO
RO

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Disaster" - 8/12/91 - SETS

STAR TREK: THE NEXT GENERATION
"Disaster"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
OBSERVATION LOUNGE
TURBOLIFT
TURBO SHAFT
TEN-FORWARD
CARGO BAY
JEFFRIES TUBE
ENGINEERING
SICKBAY
CORRIDOR

STAR TREK: THE NEXT GENERATION
"Disaster"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is motionless in space.

PICARD (V.O.)
Captain's Log, stardate 45156.1. Our mission to Mudor Five has been completed and since our next assignment will not begin for several days, we are enjoying a welcome respite from our duties.

2 INT. TEN FORWARD

RIKER, DATA, and WORF are clustered around O'BRIEN and a pregnant KEIKO (about eight months along). O'Brien and Keiko have that proud-but-nervous look of expectant parents. While Data are Riker are very interested in Keiko's pregnancy, Worf looks exceptionally bored.

O'BRIEN
(to Riker)
If it's a boy... Michael. After my father.

KEIKO
Wait a minute... we decided on Hiro, after my father.

O'BRIEN
We talked about this last night.

KEIKO
That's right, and we decided on Hiro.

RIKER
Wait. I've got it. How about... William. Now there's a name... William O'Brien. That has a nice ring to it.

That gets a few chuckles. Keiko laughs gently... then she suddenly puts a hand to her stomach.

2 CONTINUED:

Riker looks concerned but Keiko smiles at him.

KEIKO
(to Riker)
It's all right. He's just doing somersaults.

She takes Riker's hand and places it on her swollen belly.

KEIKO
(continuing)
Right... there!

Riker smiles at the sensation.

RIKER
He's going to be a hell of a gymnast.

DATA
(to Keiko)
May I?

She nods and Data carefully puts his hand near Riker's. Worf is so bored that he all but yawns as he watches this occur. Data's expression is curious... childlike. The child kicks again and Data reacts.

KEIKO
(weary smile)
If he's not turning, he's kicking and punching. When I want to sleep, he wants to wake up. At this point, I just wish it were over.

Data removes his hand.

O'BRIEN
(to Keiko)
Have to go -- I've got a transporter simulation to run on the bridge.

2 CONTINUED:

He kisses his wife and then puts his hand on her stomach.

2 CONTINUED:

O'BRIEN
(continuing, to unborn child)
Good-bye, Michael.

O'Brien smiles at Keiko with humor and then he EXITS.

CUT TO:

3 INT. CARGO BAY

BEVERLY is talking to GEORDI near a large stack of containers. This is a very large cargo bay and there is a door similar to the one in the shuttle bay that opens to space. This door is smaller and it is currently closed. The containers are marked "Hazardous" and Geordi has been checking over some manifests on a PADD.

GEORDI
No.

BEVERLY
Come on, Geordi

GEORDI
No.

BEVERLY
Just try it once. It's not as hard as you think. I'm telling you... you'll be terrific.

Geordi's still reluctant, but she's wearing him down. He glances quickly around the bay to make sure no one's watching then starts to quickly sing...

GEORDI
"... I am the very model of a modern major general, I've information vegetable, animal and

mineral... "
(quickly embarrassed,
to Beverly)
I can't do this! I can't sing in
front of people.

BEVERLY
Yes you can! That was terrific!
(she takes his arm)
Now you were a little off pitch,
but I think we can take care of
that...

3 CONTINUED:

On Geordi's "get me out of this" expression...

CUT TO:

4 INT. MAIN BRIDGE

LIEUTENANT MONROE at conn, ENSIGN MANDEL at ops. Troi is introducing three children to PICARD. The children are: MARISSA, a painfully shy nine-year-old who looks down at her shoes during the entire scene; JAY GORDON, a very solemn, serious boy who looks Picard right in the eye (he is a proper, polite boy who is eager to please, rather adult); and PATTERSON, a lively six-year-old with a winning smile and tons of energy. Picard is a little ill-at-ease here... this is not his favorite duty.

TROI
Captain, I'd like to introduce
the winners of the primary school

science fair. This is Marissa,
Jay Gordon, and Patterson.
They're here for their tour.

PICARD
Hello.

Marissa keeps staring at her shoes; Picard sees only the top of her head. But --

JAY GORDON
How do you do?

PATTERSON
(a big voice)
Can we see the battle bridge?
And the torpedo bay?

PICARD
I'm afraid not.
(trying to make it sound fun)
But... we will be visiting both the hydroponics and astrophysics laboratories.

Patterson's face falls slightly: "Gee, what fun."

TROI
(to kids)
I'm sure you'll have a wonderful time.

4 CONTINUED:

They're not quite convinced, but Picard presses onward.

4 CONTINUED:

O'Brien ENTERS in the b.g. and goes to work at the aft science station.

PICARD
Well. If you'll come with me...

He leads them to the forward turbolift and the four of them EXIT. O'Brien and Troi exchange a look.

O'BRIEN
I'm not sure who to feel sorry for... the captain or the kids.

On Troi's smile...

5 INT. TURBOLIFT

The turbolift is MOVING. There is a beat of awkward silence as Picard and the kids look each other over.

Picard tries to get things moving. He launches into what we suspect is the same speech, year after year.

PICARD
I want you all to know that we on the Enterprise are very proud of the science fair winners.
Perhaps some of you will choose to pursue a career in Starfleet.
I heartily urge you to do so.

He stops, looks at them. Marissa is still looking down; the boys stare up at him, Patterson smiling, Jay Gordon utterly serious, but they don't respond.

PICARD
Well, then. Ah... what did you do for your science projects?

PATTERSON
(loudly)
I planted radishes in this special dirt and they came up all weird!

PICARD
I see. Very commendable.
(to Jay Gordon)
And you?

5 CONTINUED:

JAY GORDON
An analysis of the life span of the swarming moths of Gonal Four.
(with emphasis)
They only live for twenty hours. Then they all die.

5 CONTINUED:

PICARD
How interesting. And you --

But before he can get to Marissa, suddenly the ship ROCKS SLIGHTLY and the turbolift STOPS. Picard and the kids are surprised for a moment, but before they can say anything the ship SHAKES VIOLENTLY. The LIGHTS start to race by, indicating that the turbolift is FALLING in the shaft.

PICARD
(urgent)
Hang on -- we're falling!

The top light goes OUT and the children SCREAM in terror...

6 INT. CARGO BAY

Beverly and Geordi are shaken violently...

7 INT. TEN FORWARD

People react in alarm as tables, chairs, and glassware are shaken...

8 INT. MAIN BRIDGE

The violent shaking STOPS and the bridge crew tries to sort things out for a moment. Lieutenant Monroe tries to take charge as she climbs to her feet near the conn.

MONROE
What happened?

MANDEL
(reading console)
Sensors are picking up subspace distortions and high-energy

particles directly to starboard.

Monroe looks at the readings at the conn.

MONROE
Looks like we ran into a quantum filament.
(to O'Brien)
Damage report?

8 CONTINUED:

O'BRIEN
(reading aft science console}
We've lost primary life-support. Switching to secondary systems. Impulse and warp engines are offline.

MANDEL
(urgent)
There's another filament moving toward us, sir!

MONROE
(urgent, to com)
All decks brace for---

She is cut off as the ship is VIOLENTLY SHAKEN. This is the worst yet... people are slammed into walls... the conn console EXPLODES in Monroe's face... and the lights go OUT, leaving only the RED ALERT indicators blinking in the darkness.

FADE

OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

9 INT. MAIN BRIDGE

The Red Alert lights continue to blink on the darkened bridge. For a moment there is only the sound of crackling circuitry from the exploded conn console... then a few moans as people start to come to. O'Brien manages to stand and hit a button on one console... then the bridge is dimly illuminated by emergency lights. He helps Troi to her feet.

O'BRIEN
Counselor?

TROI
(a little shaky)
I'm all right.

Mandel groans on the deck near ops. Troi helps him up as O'Brien starts to check some consoles.

TROI
(to com)
Medical team to the bridge.

No response. Troi frowns and hits her communicator.

TROI
(continuing)
Troi to sickbay.
(beat)
Troi to engineering.
(beat)
Counselor Troi to any crewmember, please acknowledge.

She looks over at O'Brien, who looks helplessly at several blank screens.

O'BRIEN
The computer's down, looks like we still have impulse power... but not much else...

Mandel gets to his feet and starts to check the three turbolifts.

9 CONTINUED:

TROI
(looks around)
Where's Lieutenant Monroe?

9 CONTINUED:

O'Brien looks around the bridge, and then spots a body lying near the conn console.

O'BRIEN

(indicates body)
Counselor...

10 ON TROI AND O'BRIEN

O'Brien kneels and turns the body over; it's Monroe. He checks the arterial pulse, then shakes his head.

11 OMITTED

11A NEW ANGLE

As Mandel tries to key the panel next to the forward turbolift.

MANDEL
The turbolifts aren't working.
(beat)
We're trapped up here.

On their reactions...

CUT TO:

12 INT. TURBOLIFT

CLOSE ON Picard. He's unconscious, lying on his right side with his right leg awkwardly folded underneath him. From o.c. we hear the sound of children softly crying. He begins to wake up and we MOVE TO REVEAL that he's still in the turbolift. There are a couple of emergency lights, but it's still pretty dark. Marissa, Jay Gordon, and Patterson are huddled together, watching Picard. Patterson is crying, Jay Gordon is silent and withdrawn, and Marissa is trembling.

PICARD
(very hoarse)
Are you...
(tries to clear throat,
then louder)
Are you children all right?

12 CONTINUED:

The children just stare at him, too scared to speak. Picard tries to sit up... then lets out a painful grunt as he moves his right leg, which causes the children to flinch slightly. Picard moves more gingerly and manages to get to a sitting position.

He carefully moves the leg to a comfortable angle. Picard hits his communicator.

PICARD
Picard to bridge.
(beat)
This is the captain. Can anyone hear me?

A beat.

PATTERSON
Why don't they answer?

PICARD
I don't know.

JAY GORDON
They're all dead.

PICARD
(firm)
They're not dead. Communications are down, that's all.

He looks at the three tremulous faces staring at him. They're trying, but they are little and scared. Patterson is snuffling, about to lose it again; Marissa looks like she could break down any second. Jay Gordon is pale and remote, having accepted doom as the only possible outcome.

JAY GORDON
We're going to die, too.

PICARD
We most certainly are not --

But this pronouncement has set Patterson off. He bursts into tears and Marissa gulps, ready to sob.

Picard needs to get them under control and he puts all his command presence into his voice and tries to take charge.

PICARD
(firm)
Listen to me!

12 CONTINUED:

They fall silent and look at him.

PICARD

(continuing)
No one is going to die. The bridge will send a rescue party as soon as possible, so I want you to stop crying. Everything is going to be all right.

The children look at him. It seems like Picard has finally managed to get things under control... then all three kids start crying again, even louder this time. Picard will have to find some other way of dealing with them.

CUT TO:

12A INT. MAIN BRIDGE

Troi and O'Brien are at the aft science station. The console is mostly blank except for one or two displays. Monroe's body has been moved off the bridge.

O'BRIEN
(working console)
This is the Federation Starship Enterprise calling any vessel within range. We are in distress and need assistance. Please respond.
(beat, then to Troi)
I'm still not sure we're even transmitting. I'll set the message on auto-repeat and see if we get a response.

A sudden METALLIC NOISE from the aft turbolift (not the same one Picard used) gets their attention. They

watch as the turbolift doors start to slowly open in a jerky, stop-start motion.

12B ON TURBOLIFT (FORMERLY SCENE 11)

As the doors part slowly to reveal ENSIGN RO. She is standing on the roof of a turbolift car that is stalled just below the bridge and she is slowly opening the doors by using an emergency hand crank.

12B CONTINUED:

O'BRIEN
(helps her out)
Are you all right?

She steps onto the bridge.

RO
I'm alive. What the hell happened?

O'BRIEN
We were hit by a quantum filament. Most of our systems are down and we haven't been able to contact anyone off the bridge.

RO
(indicates turbolift)
Well, don't count on leaving through there. An emergency bulkhead closed just beneath that lift.

O'BRIEN
(nods)
Confinement mode.

RO
Right. Isolation protocol.

Troi tries to remember, but she's not sure what they're talking about.

TROI
I'm... not really familiar with that protocol.

O'BRIEN
(to Troi)
If the computer senses a hull breach, it automatically closes emergency bulkheads to isolate the breach. Until we can clear those bulkheads, we'll be cut-off from the rest of the ship.

MANDEL
(reading the ops console)
I've got partial sensors back on-line.

12B CONTINUED:

They move to ops and Mandel points at something on the console.

MANDEL
(continuing)

I'm picking up sporadic life-signs
throughout the saucer section.
There are definitely survivors.

O'BRIEN
What about Ten Forward?
(beat)
My... wife is there.

Mandel checks the console again.

MANDEL
I'm sorry, Chief, but the
readings aren't that specific.

O'Brien tries to put his personal feelings aside for the moment.

RO
(to Mandel)
Can you scan the drive section?

Mandel works for a moment... then grimly relays the news he sees on the console.

MANDEL
I'm not reading any life-signs in
the drive section.

Everyone reacts.

RO
Could the sensors be
malfunctioning?

MANDEL

(works)
There's no way to know. Without the main computer, I can't run a diagnostic.

O'BRIEN
(to Troi)
Can you sense anything, Counselor?

12B CONTINUED:

Troi takes a deep breath... tries to clear her mind for a moment. After a beat...

TROI
There are a lot of people still alive... many of them are hurt... but I can't tell where they are.

After a beat, Ro tries to get things moving.

RO
We need to start emergency procedures. Who's the duty officer?

O'BRIEN
Lieutenant Monroe was in command, but he's dead.

There is a beat as O'Brien realizes what that means. There hadn't been a chance to consider this question before now.

O'BRIEN
(continuing)
I believe Counselor Troi is the senior officer on the bridge.

12B CONTINUED:

They all look at Troi. This isn't something she'd expected.

RO
Counselor Troi?

O'BRIEN
She carries the rank of Lieutenant Commander.

Ro doesn't say anything more, but her doubts about Troi are clear. Troi takes a beat as she realizes that she's now in charge. Everyone is looking at her... waiting for orders.

TROI
I'd appreciate... some suggestions.

O'BRIEN
I recommend we initiate emergency procedure alpha two.
(off her look)
By-pass computer control and place all systems on manual override.

TROI

Very well.

O'BRIEN

Aye aye, sir.

He goes to the engineering console and starts to pull off an access panel.

RO

(to Troi)

May I suggest that our next priority be to stabilize life-support and try to reestablish intership communications.

TROI

Yes.

(beat)

Mister Mandel, I'd like you to assist Ensign Ro.

MANDEL

Yes, sir.

12B CONTINUED:

Mandel and Ro go to work. On Troi as she thinks about the daunting task before them...

CUT TO:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is dead in space. There are only one or two lights visible on the entire ship.

14 INT. TEN FORWARD

The place is littered with broken tables, overturned chairs, and smashed glassware. SEVERAL N.D. CREWMEMBERS are injured and being helped by Worf, who is carrying a medical tricorder and a first aid kit. Riker is dressing a head wound on Keiko, who is lying on the deck.

RIKER
How do you feel?

KEIKO
(weakly)
Okay... but a little... foggy.

RIKER
Just lie still for a while.
We'll get you to sickbay as soon as we can.

She manages a feeble smile and Riker squeezes her hand in support.

15 NEW ANGLE

As Data ENTERS (the doors do not slide open or closed. They are frozen halfway.) Riker motions to Worf and the three of them move across the room to speak privately.

RIKER
(to Data)
Report.

DATA

I have made a survey of all turbolifts and service crawlways on this deck. Our access to the bridge has been completely severed by emergency bulkheads.

15 CONTINUED:

WORF

Sickbay?

DATA

Heavy damage in section twenty-three-A has cut-off access to sickbay. I have ordered a security team to move all casualties on this deck to Ten Forward until further notice.

Riker looks back at the injured people and thinks for a beat.

RIKER

We should assume the worst... that everyone on the bridge is dead and no one is in control of the ship.

DATA

In that circumstance, reestablishing control should be our top priority.

RIKER

Agreed. Can we get to

engineering?

DATA

The direct route is blocked, but there might be a way to reach it through a starboard service crawlway.

RIKER

Okay -- you and I will try to get there. Worf, this room is going to be filled with wounded in a few minutes and they're going to need help. I want you to remain in charge here.

WORF

Yes, sir.

RIKER

(to Data)

Let's go.

As Riker and Data EXIT, a N.D. CIVILIAN carrying a WOUNDED WOMAN ENTERS.

15 CONTINUED:

Worf looks around and then moves a table out of the way and picks up his first aid kit.

WORF

Bring her here!

CUT TO:

16 INT. CARGO BAY (OPTICAL)

Geordi is working on an open panel and trying to open the door to the cargo bay. Beverly is standing nearby, watching his efforts.

GEORDI
Okay... clear the power shunt... bypass the flow current... and...

He moves a switch and then looks expectantly at the door. Nothing.

GEORDI
(frustrated, to Beverly)
The computer still won't release the doors.

BEVERLY
Can we force them open?

GEORDI
We can try. There's an emergency hand actuator.

Geordi goes to a section of wall near the door, kneels down and begins removing a service panel. Beverly follows him and stands near the wall to watch. As Geordi gets the panel off the wall, Beverly notices something. She feels the wall with her hand.

BEVERLY
Geordi...

GEORDI
(distracted)
Yes?

16 CONTINUED:

She moves her hands over a larger section of wall.

BEVERLY
(urgent)
Geordi, this wall's hot.

His head snaps around at that statement. As he begins to stand up, there is a sudden BRIGHT FLASH in the wall panel he's just opened. Geordi jumps back from the panel. Beverly rushes to him in concern, but Geordi waves her off.

GEORDI
I'm all right.
(beat, then he looks back at the wall panel)
But I think we've got a new problem.

Beverly looks back at the panel also.

17 ON WALL PANEL (OPTICAL)

There is a PLASMA FIRE burning in the wall panel. It crackles and pops loudly, is bright green, and looks like a cross between molten lava and a chemical fire.

18 ON GEORDI AND BEVERLY

As they watch the fire.

GEORDI
One of the energy conduits must've ruptured and ignited the polyduranide inside the bulkhead. That's a plasma fire.

They both stand. Beverly points her tricorder at the fire.

18 CONTINUED:

BEVERLY
It's putting out a lot of radiation. We can't stay in here very long.

GEORDI
We've got a bigger problem than that.
(beat)
The quaratum in these containers is used in emergency thruster packs. It's normally pretty stable stuff... but when you expose quaratum to radiation it has a way of... exploding.

19 WIDER SHOT (OPTICAL)

Including the plasma fire, Geordi and Beverly, and the large number of quaratum containers.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still looks lifeless as it hangs in space.

21 INT. TURBOLIFT

Picard is propped against a wall and reaching up to tinker with an open circuitry panel. Patterson is sitting with his knees to his chest, rocking back and forth; Jay Gordon is seated facing away from Picard. Only Marissa stands, gravely watching what he's doing.

PICARD
The external power has been cut off.

She nods solemnly.

JAY GORDON
(not looking at him)
We're going to die.

Patterson starts to rock a little faster and Picard gives a frustrated look to Jay Gordon. Suddenly the turbolift SHAKES. Then the sound of CREAKING METAL for a moment, then silence.

PATTERSON
(scared)
What was that?

PICARD
I don't know.

Picard thinks for a moment... then he looks up at the ceiling. He slowly pulls himself up on one leg and tries to reach for the ceiling... but the movement jars his leg painfully and he is unable to keep his balance. Marissa takes a step back, eyes wide, trying not to be afraid.

The exertion takes a lot out of Picard and he sits down. He looks up at sees Marissa's big dark eyes staring at him. Nothing he's tried with these kids has worked... the boys are frightened and cowed... Marissa has yet to utter a word. And he can't get them out of here by himself. He'd better find another plan.

21 CONTINUED:

PICARD
Your name... is Marissa. Is that right?

She nods.

PICARD
How old are you?

MARISSA

Nine. And a half.

These are the first words she's uttered. But she does not seem hesitant or tremulous.

PICARD
Really? And the boys?

MARISSA
(pointing)
Seven... and six.

PICARD
Well, I'm going to need a first officer to help me. You're the oldest... so that makes you Number One.

This has a nice ring to it.

MARISSA
Number One?

PICARD
That's what I've always called my first officer. Here.

Picard pulls off two of the rank pips from his collar and pins them to Marissa's shirt. She touches them with pride and, for the first time, smiles a sweet, shy smile.

PICARD
Now... we need a crew to help us get that hatch off.

He seems to think hard for a few seconds, then turns

toward the boys as though a new thought just occurred to him.

PICARD
Number One... I think Jay might make an excellent science officer. Don't you agree?

21 CONTINUED:

She's delighted to be consulted on such an important decision.

MARISSA
Yes. Yes, sir, Captain.

PICARD
Will you join our crew, Jay?

JAY GORDON
(politely)
Excuse me. It's Jay Gordon.

PICARD
Of course. Forgive me. Jay Gordon.

JAY GORDON
I accept.

Picard takes another pip and pins it on Jay Gordon. As he does --

PATTERSON
Can I be an officer, too?

PICARD
Let's see... your science project involved radishes, did it not?

PATTERSON
Yeah... weird ones.

PICARD
Excellent. You'll be our executive officer in charge of radishes.

Picard gives him his own pip. The boys look proud as they inspect their new badges. Picard realizes he's made some progress with them at last.

PICARD
Now -- let's get to work.

CUT TO:

22 INT. JEFFRIES TUBE

Riker and Data are crawling through a low, narrow tube just barely big enough for the two men to scramble through on their hands and knees. Riker stops and checks a nameplate on a box.

22 CONTINUED:

RIKER
Thirteen-sixty-five-baker. That should put us near shuttlebay two.

DATA

That is correct, sir. We have approximately fifty-two meters remaining in this crawlway before we can safely exit into a main corridor.

There is a sudden HISSING SOUND in the tube. They listen for a moment... then turn and look back the way they came.

23 POV DATA - LOOKING DOWN THE TUBE

A LARGE CLOUD OF GAS starts to swirl into the Jeffries Tube.

24 RESUME SCENE

Riker sees it too.

RIKER

Coolant leak!

They scramble through the tube as the gas fills the tube.

25 ANOTHER SECTION OF TUBE

Data and Riker hurry through the tube... the gas roiling behind them.

Data stops and reaches up... finds a handle... and then slams down a hatch behind them.

25 CONTINUED:

Riker (facing the hatch) pauses to catch his breath... then he notices that Data is staring at something o.c. behind Riker. Riker turns around...

26 NEW ANGLE (OPTICAL)

There is a large display of ENERGY ARCING back and forth across the tube in front of Riker and Data. It completely blocks their path. Riker looks from the hatch with the gas behind it to the energy arc... they're trapped.

CUT TO:

27 INT. CARGO BAY

Beverly is scanning the quaratum containers with a tricorder while Geordi works the transporter console. The plasma fire is o.c., but the green light can still be seen flickering in the bay. Beverly finishes her scan and moves to Geordi. She runs the tricorder over him.

BEVERLY
We can withstand this level of radiation for another three or four hours without any permanent damage.
(closes tricorder)
But we'll need a few days of hyronalin treatments.

GEORDI
What are the radiation levels in the quaratum?

BEVERLY
They're at eighty-three rads and rising about four rads per minute.

GEORDI
(depressed)
That stuff gets unstable at around three hundred fifty rads.
(stops working)
I still can't get any power to this transporter.

They look at the plasma fire.

28 ON FIRE (OPTICAL)

as it continues to pulsate and burn.

29 RESUME SCENE

Beverly looks around for a moment... then she walks over to the far wall and pulls out her tricorder.

BEVERLY
The radiation levels are twenty percent lower at this end of the bay. Let's move the containers over here.

GEORDI
(nods)
That should buy us some time.
(thinks)

We're going to have to do this by hand. With this much radiation flying around in here we can't trust the anti-grav units.

They carefully pick up one of the heavy containers... this isn't going to be easy.

CUT TO:

30 INT. MAIN BRIDGE (OPTICAL)

O'Brien and Troi are watching a console at the aft science station. There aren't many screens active, but the one they're watching is showing a complex pattern of shifting sensor readings. O'Brien taps a key and the display freezes.

O'BRIEN

There. Just before the second time we were hit... see the subspace distortion?

Troi peers at the display for a moment. She's trying very hard to understand this.

TROI

Yes.

(beat)

How big are these quantum filaments?

30 CONTINUED:

O'BRIEN

They can be hundreds of meters long, but they have almost no mass... which is why they're so difficult to detect.

Troi thinks... tries to correlate this to her own knowledge and experiences.

TROI
(unsure)
So, it's like a... cosmic string?

O'BRIEN
(gently)
No... that's a completely different phenomenon.

Troi is a little defeated, but she looks at the monitor again, determined to understand this. But before she can pursue the matter any further, there are a series of loud BANGS and ELECTRONIC BEEPS from...

31 THE ENGINEERING STATION

Ro is lying on her back, halfway inside the engineering station. Tools and equipment are strewn about next to her legs. O'Brien moves over and kneels down in concern. He tries to see what she's doing, but he can't. After a beat the engineering screen flickers ON... fades... then comes on permanently. Ro slides out of the console and gets to her feet.

O'BRIEN
(re: display)
How'd you do that?

RO
I diverted power from the phaser array and dumped it into the engineering control system.

O'Brien reacts sharply.

O'BRIEN
You what?

RO
(ignoring O'Brien)
The engineering station's on-line, Counselor.

31 CONTINUED:

O'BRIEN
(angry, to Ro)
That's a completely improper procedure. You can't dump that much raw energy into a bridge terminal without---

RO
(flatly cuts him off)
We aren't going to get out of this by playing it safe.

O'Brien is still upset, but Troi struggles to regain control before they start to fight again.

TROI
(to Ro)
What's our engine status, Ensign?

RO
(works console)
We've got half impulse power available.
(frowns)
But I'm getting some odd readings from the warp drive...

O'Brien moves in next to her and they both start to work the console. As they converse in techno-shorthand, Troi struggles to watch the screen and understand what's going on, but she's way out of her field here.

RO
I'm reading a spike in the warp field array... looks like a containment deviation...

O'BRIEN
Switch to primary bypass...

Beat.

RO
Nothing. Field strength's at forty percent and falling.

A beat as they watch the screen. They exchange looks... this is really bad. They turn to Troi, who is completely lost at this point.

31 CONTINUED:

RO

We've got a problem. The quantum resonance of the filament caused a polarity shift in the antimatter containment field.

Troi just looks at her: What the hell does that mean? O'Brien hastens to explain.

O'BRIEN

When the filament hit us, the ship was momentarily charged... as if it had... come into contact with a live electrical wire.

RO

That weakened the containment field surrounding the antimatter pods. The field strength is down to forty percent and it's still falling.

O'BRIEN

(ominously)

If it falls to fifteen percent... the field will collapse and there'll be a containment breach.

Beat.

TROI

Which means... ?

RO

The ship will explode.

On Troi's reaction...

32
thru OMITTED
35

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 INT. JEFFRIES TUBE (OPTICAL)

Riker and Data are still stuck between the closed hatch and the fluctuating power current. Data is peering inside a power relay box in the wall near the arcing power. He turns to Riker.

DATA
The current cannot be shut down from this relay box.

RIKER
(frustrated)
We can't just sit here.

Data thinks for a moment and then looks at the power flowing across the tube.

DATA
If the energy flowing through

this arc were interrupted by a nonconductive material, it is likely that the circuit would be broken.

RIKER
(looks around)
I don't see any material in here that could stop that much current.

DATA
(thinks)
Commander, most of my bodyframe is composed of tripolymers, a non-conductive material.

RIKER
(surprised)
You're suggesting using your own body?

DATA
Yes, sir.

Riker looks at the crackling power arc.

36 CONTINUED:

RIKER
Data, there's at least half a million amps flowing through that arc. Can you take that much current?

DATA

The power surge would cause a system failure in most of my internal processors and melt my primary power couplings. However, there is a chance that the damage would not be irreparable.

RIKER

No.

DATA

Commander, our choices are very limited.

RIKER

First of all, android or not, I won't allow anyone to take that kind of risk. Second, if the computer isn't working in engineering, I'm going to need your help to get control of the ship.

DATA

(thinks)

My positronic brain has several layers of shielding to protect it from power surges. It would be possible for you to remove my cranial unit and take it with you.

Riker stares at him for a beat as it registers what Data is asking him to do.

RIKER
(shocked)
You want me to take your head off?

36 CONTINUED:

DATA
(surprised at the reaction)
Yes, sir.
(beat)
Is there something wrong?

Riker recoils from the idea at first... then tries to look at this pragmatically.

RIKER
Well, Data... it's just... I mean, will you be all right?

DATA
My neural nets and memory core are self-contained.
(beat)
I will be fine.

A long beat as Riker considers this.

RIKER
Like you said... our choices are very limited.

Riker looks at him for a moment... finally nods and gives him permission. Data processes for a very quick

beat... then turns around...

37 ON DATA (OPTICAL)

As he turns and moves toward the arc. The power arc snaps and crackles ominously... Data waits a beat... then steps directly into the flow. There is a BRIGHT FLASH and THUNDERCLAP as the current hits Data's body. The energy holds him and shakes his body violently for a couple of seconds.

38 ON RIKER

As he turns away in response to the bright flash. After a beat, Riker turns back and then moves quickly to find Data lying face down in the tube. The power arc is gone, but Data's clothes and body have been seared and blackened.

38 CONTINUED:

Riker turns Data over quickly... Data's face is blank and doesn't react to Riker at all.

RIKER
Data? Data!

There is a long beat before Data's eyes seem to focus again and he is again aware of his surroundings.

DATA
A remarkable experience, Commander.

Riker is relieved. Data runs some kind of internal

diagnostic.

RIKER
How are you? Did the shielding work?

DATA
(thinks)
Apparently so. My neural nets are fully operational.
(beat)
You may begin by opening the ventral access panel located two centimeters beneath my right ear.

Riker hesitates for a moment... then as he reaches for the panel on Data's neck...

CUT TO:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

40 INT. TURBOLIFT

Picard is standing on his good leg and is holding Jay Gordon up to the ceiling of the lift as Marissa helps to steady Picard. The effort of holding Jay Gordon is putting a tremendous strain on Picard. Jay puts his hands on the ceiling.

40 CONTINUED:

PICARD

(strained)
Feel around the edge of the illumination module -- of the big circle, until you find a small knob.

JAY GORDON
I have it.

PICARD
Now with your other hand, reach around the far side of the module... there should be another knob.

JAY GORDON
Okay, I found it.

PICARD
Good. Good. Pull both knobs out at the same time and then let go.

He pulls the knobs and then there is a quick WHOOSH of air as the top hatch moves upward slightly.

PICARD
(continuing)
Now push up... and slide the hatch over to the side.

Jay Gordon moves the hatch out of the way. The turbolift SHAKES a little then stops. Patterson looks around in terror and starts breathing quick and fast, as if about to cry.

PICARD
Jay Gordon, can you pull yourself

up?

40 CONTINUED:

JAY GORDON
Yes. I think so.

Jay Gordon pulls himself up through the hatch, supports himself on his elbows and puts his feet on Picard's shoulders.

PICARD
Can you tell what deck we're on? There should be a large number on the wall of the shaft.

JAY GORDON
It says "eleven".

That's bad news, but Picard tries not to show his concern yet.

PICARD
Good. Now look down at the side of the lift. Do you see two big clamps?

JAY GORDON
Yes.

PICARD
Can you see if both clamps are connected to a... long beam inside a... a big groove?

Long beat.

JAY GORDON
Yes. But one of them looks broken. It's half out of the groove.

PICARD
All right. Come down.

Picard and Marissa help Jay Gordon down. Picard carefully slides down to the floor. Picard realizes they're in trouble... he takes a beat to think, then he motions to Marissa to come closer.

PICARD
(softly)
Number One, those big clamps are part of the emergency system. If something goes wrong, they're designed to hold the turbolift in place.
(MORE)

40 CONTINUED:

PICARD (cont'd)
But they seem to have been damaged.

MARISSA
Is that why we keep shaking?

PICARD
That's right.

(beat, then intimate)
When that clamp gives way, we'll fall. You're going to have to take your crew out of here before that happens. There's a ladder along the inside of the turboshaft. You can use it to climb up until you find an open doorway.

There is an ominous CREAK from the turbolift.

MARISSA
(worried)
What about you?

PICARD
(honest)
My leg is broken. I'll only slow you down and you need to move quickly.
(a little firmly)
You'll have to be the leader. That's an order.

Marissa stands up... tries to summon up her courage. She turns to Jay Gordon and Patterson. She tries to put some command into her voice.

MARISSA
We have to climb up the shaft.

JAY GORDON
What about the captain?

PICARD
I'm not going. Commander Marissa

is in charge.

PATTERSON
(getting scared)
I wanna stay here with you.

40 CONTINUED:

PICARD
Patterson, you're an officer, now. You have to obey orders.

PATTERSON
I don't wanna be an officer anymore. I wanna stay with you.

JAY GORDON
(to Marissa)
If the captain stays here, we won't make it. We'll all die.

PICARD
There's no time to argue, you have to go now.

PATTERSON
I don't want to!

Marissa thinks for a moment... then turns back to Picard.

MARISSA
The crew has decided to stick together. We all go or we all stay.

Picard looks up at the hatch and then looks at the children for a beat... he finally makes the decision.

PICARD
All right. I'll try. But I want you to know... this is mutiny.

This relieves them greatly. Picard painfully gets to his feet.

PICARD
(continuing)
Number One, look at that panel... do you see a bright yellow cap?

MARISSA
(looks in panel)
Yes.

PICARD
Pull the cap toward you and then turn it... it should come off.

Marissa removes the cap. There is a bundle of wires attached to the back of the cap.

40 CONTINUED:

PICARD
(continuing)
Good. Now, that bundle of wires... that's optical cabling... see how much you can pull out...

Marissa pulls at a piece of cabling; it plays out of the panel.

CUT TO:

40 CONTINUED:

Marissa keeps pulling.

CUT TO:

41 INT. CARGO BAY

Beverly and Geordi have moved all the containers against the far wall of the bay.

Beverly and Geordi are scanning the containers with their tricorders.

BEVERLY
(disappointed)
The levels are still rising.

She snaps the tricorder shut.

42 INCLUDING PLASMA FIRE (OPTICAL)

They watch the fire for a beat.

BEVERLY
There must be some way to put that thing out.

GEORDI

(shakes his head)
The energy's being fed by the ship's internal power grid and we can't even get near that. The only way to stop it would be to eliminate the supply of oxygen.
(beat)
Wait a minute...

Geordi thinks for a beat... then looks from the spacedoor to the fire and back again as he gets an idea. He turns to Beverly with a "you won't believe this" look on his face.

GEORDI
(continuing)
Doctor, I've got an idea. It's pretty wild, but we might be able to kill two birds with one stone.

BEVERLY
Let's hear it.

42 CONTINUED:

GEORDI
If we open the external door it would depressurize the cargo bay, and blow all those containers out into space. At the same time, the lack of oxygen should knock out the plasma fire.

BEVERLY
What about us?

GEORDI
We'll have to find something in here to hang onto while the air is evacuated. After that, we'll shut the door and repressurize the bay.

They both look around for a moment. The ladder leading to the catwalk is the only solid object in sight.

BEVERLY
This looks like it'll have to do.

And on their looks...

CUT TO:

43 INT. TEN FORWARD

The room is filled with N.D. CASUALTIES. The tables and chairs have been moved out of the way to make room for injured crewmembers and civilians. TWO N.D. UNINJURED CREWMEMBERS are helping the injured. Keiko is finishing putting a dressing on a CREWMAN'S arm.

KEIKO
(smiles)
There... that should do it.

43 CONTINUED:

The Crewman nods in appreciation and moves away. As he leaves, a sudden flash of pain crosses Keiko's

face. She puts a hand to her stomach... but then the pain passes. She seems okay for the moment, so she puts it behind her and moves to help another INJURED CREWMEMBER.

43A ON WORF

As he prepares to put a splint on a MAN with a broken leg.

WORF
(to injured crewman)
There will be a sharp pain as I set the bone. Prepare yourself.

The man nods. Worf quickly sets the leg and the man grimaces for a moment. Worf is trying to be of some comfort... trying to reach out to these people.

WORF
(continuing)
Good... good. You bore that well.

Worf finishes with the splint and then stands. He turns in time to see Keiko suddenly give a groan and hunch over slightly. Worf moves to her quickly, but the pain passes and she seems okay for the moment.

KEIKO
I'm all right... I think...

WORF
Perhaps you should lie down.

KEIKO

Okay.

She sits, then gasps as a contraction grabs hold of her again. She hunches over a little as Worf looks on helplessly. When she looks up, her face is pale.

KEIKO

I'm having contractions...

This is not good news to Worf, who immediately goes into denial.

WORF

I believe that is not uncommon in the late months of pregnancy...

KEIKO

I mean contractions... I'm going into labor.

43A CONTINUED:

WORF

You cannot. This... this is not a good time.

KEIKO

It's not open for debate. Like it or not -- this baby is coming.

On Worf's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 INT. OBSERVATION LOUNGE

Troi, Ro, and O'Brien at the table. Troi is listening quietly, absorbing the argument as the other two battle it out.

O'BRIEN
(to Ro)
If the containment field strength keeps dropping at this rate, we still have at least two hours before it becomes critical.

RO
But you're ignoring the fact that the power coupling is also damaged.
(to Troi)
If that coupling overheats, the field strength will begin to drop a lot faster. We could have a containment breach in a matter of minutes.

TROI
What do you suggest?

RO

We should separate the saucer now, and put as much distance as possible between us and the drive section.

O'BRIEN
Excuse me, sir, but that's damn cold-blooded. What about the people down there?

RO
There's no evidence anyone is still alive in the drive section.

O'BRIEN
There's no evidence they're dead, either. If you were trapped down there, would you want us to cut you loose and leave?

44 CONTINUED:

RO
Of course not. But I also wouldn't expect the bridge crew to risk the safety of the ship and hundreds of lives in a futile effort to rescue me.

Troi stands and moves to the window. She looks out at the stars for a long moment.

TROI
(without turning around)

You said there's no way to stabilize the containment field from the bridge. Could it be done from engineering?

O'BRIEN

Yes... but my readings indicate there's no power down there. They don't even have monitors to tell them there's a problem.

TROI

Could we divert energy from the bridge... to those monitors?

O'BRIEN

Yes, sir.

RO

I'll say it again: there's no reason to believe anyone's alive in engineering. We're wasting time even talking about this. We have to separate the ship now.

Troi thinks for another moment... finally makes a very difficult decision. She turns back to face them.

TROI

I believe there are people still alive down there... and I'm going to give them every chance.

She moves toward them.

44 CONTINUED:

TROI
Assuming they are alive, they'll be hoping there's someone up here to help them. So we'll help them.
(to O'Brien
Divert the necessary power to engineering.

O'BRIEN
(stands)
Aye, sir.

Ro stands too, but she hasn't acquiesced.

44 CONTINUED:

RO
I remind you, Counselor... that power coupling could overheat at any time. By not separating the ship now, you may be responsible for all our deaths.

Troi looks her square in the eye.

TROI
Thank you, Ensign. Proceed.

Ro turns and EXITS, leaving Troi to wrestle with the consequences of her decision.

CUT TO:

45 INT. TURBOSHAFT

The vertical shaft is very dark. There is a single ladder that runs the length of the shaft. Picard is on the ladder and is tied to Jay Gordon, Patterson and Marissa in turn by optical cables that have been fashioned into a safety rope. Picard is just below a door that has the words "DECK 7" in big letters (the turbolift was stuck on Deck 11). Picard is struggling with an open panel in an effort to open the doors, but it's very difficult to stay on the ladder and work the panel with all his weight on one leg.

Picard works for another moment... presses a final relay and watches the doors... nothing happens. He wants to scream in frustration, but he takes a beat to get his temper under control.

45 CONTINUED:

PICARD
(to children)
I can't open this door.

Picard looks up at...

45A POV PICARD - THE TURBOSHAFT (OPTICAL)

The shaft stretches seven stories above them. There are other hatches visible in the shaft.

45A CONTINUED:

PICARD'S VOICE
(continuing)
We'll have to climb up to the next deck.

45B RESUME SCENE (OPTICAL)

As before. There are looks of dismay from the children. Patterson looks like he's losing it again -- he's near tears.

PATTERSON
What if that one doesn't open either?

JAY GORDON
Then we'll never get out.

MARISSA
Quiet. That's an order.

PICARD
(firm)
We're going up. Ready?

MARISSA
(crisp)
Ready, sir.

Jay Gordon and Patterson glumly nod and Picard begins the slow process of pulling himself up the ladder, using only his left leg. The children slowly follow him up the ladder for a few beats... suddenly there is a SOUND OF SHRIEKING METAL from o.c. Picard looks down.

PICARD
(urgent)
The lift's falling! Hang on!

They all freeze on the ladder just as there is a WHOOSH and then a CRASH from below them which SHAKES the ladder.

46
thru OMITTED
49

49A ANGLE ON PATTERSON

He hangs on to the ladder in terror as it SHAKES. The shaking STOPS after a moment, but Patterson continues to cling to the ladder for dear life and his eyes are shut tight with fear and his breathing is rapid.

49B NEW ANGLE

Including Picard and the other two children. He can't see Patterson from his angle.

PICARD
We're all right. We're going to keep climbing. Don't look down.

Picard starts up, and Marissa and Jay Gordon follow, but Patterson is frozen to the ladder... the optical cable pulls Jay Gordon up short and he turns around. Picard and Marissa also stop.

JAY GORDON
(to Patterson)

What's wrong?

MARISSA
He's scared.

PICARD
(to Patterson)
We're right here with you, Patterson. You're not going to fall.

Patterson closes his eyes and trembles slightly.

49B CONTINUED:

PICARD
(continuing)
Everything will be all right if you keep moving.

Patterson doesn't respond except to clutch the ladder tighter. Picard knows they have to get moving.

PICARD
(continuing)
What we need -- is a climbing song. Marissa, what's a song you sing in school?

MARISSA
"The Laughing Vulcan and His Dog"?

PICARD
I'm afraid I don't know that one.
(beat)

I know -- "Frere Jacques". We used to sing that when I was your age. Patterson, do you know that song?

No response.

PICARD
It goes like this... "Frere Jacques, Frere Jacques... "

MARISSA
"... dormez vous, dormez vous... "

Picard, Marissa and Jay Gordon begin singing.

ALL BUT PATTERSON
"... sonnez les matines, sonnez les matines, ding din dong, ding din dong. Frere Jacques... "

Finally Patterson begins to join in, softly.

49B CONTINUED:

ALL
"... Frere Jacques, dormez vous, dormez vous... "

Picard begins hauling himself up once again, as they all keep singing. Patterson hesitates, but -- still singing -- begins to climb.

CUT TO:

50 INT. TEN FORWARD

Keiko has been moved away from everyone else to provide some privacy and is propped up on some cushions. She is in a lot of pain and she's very sweaty and tired. Worf is kneeling next to her, holding a PADD. The first aid kit is nearby. Worf is way out of his element here, and he's uncomfortable.

WORF
Your contractions are now only twenty seconds apart.

KEIKO
(weakly)
It feels like they're constant...

WORF
They will continue to come closer together until you reach the bearing down phase.

He plays the tricorder toward her and nods approvingly.

WORF
Dilation has gone to nine centimeters since the onset of labor.
(to Keiko)
That did not take long.

KEIKO
Easy for you to say...

She breaks off as another contraction begins, closes her eyes and breathes deeply to help deal with the

pain. Worf, feeling helpless, places his hand on her belly.

50 CONTINUED:

WORF
You are doing very well. I am sure the child will arrive soon.

Keiko doesn't answer; she's too absorbed in managing the contraction. Then it releases and her eyes open. Worf studies the tricorder.

KEIKO
Worf... has the baby turned?

Worf absorbs this question, tries to figure out what in the world she's talking about. He is trying to be the comforting expert in a situation where he's way over his head.

WORF
Turned... ?

KEIKO
So the head is down. Doctor Crusher told me a few days ago it hadn't... but she wasn't worried because I still had a month to go...

Worf nods. Then he places his hands on her abdomen, gingerly prods and presses.

WORF

I am not certain.
(beat)
Can't you tell?

She shakes her head.

KEIKO
Worf... have you ever done this before? Delivered a baby?

50 CONTINUED:

WORF
(beat)
No. But I have taken the Starfleet Emergency Medical Course. In a computerized simulation, I assisted in the delivery of a human baby.

KEIKO
Sometimes... things don't go by the book...

Of which Worf is supremely aware. But he pats her shoulder, hoping to reassure her.

WORF
I am sure everything will be fine.

He takes refuge in the tricorder as another contraction grips Keiko.

CUT TO:

51
thru OMITTED
52A

53 INT. CARGO BAY

Geordi and Beverly are dragging the last container into place in front of the spacedoor. As Beverly talks, they set the container down, then move to the ladder and nearby console.

BEVERLY
Once the air is vented, the first thing you'll feel is extreme pressure in your lungs... you'll have to resist the temptation to exhale. Next, your hands and feet will get cold, then numb... and some of the capillaries in exposed sections of skin may burst.

GEORDI
(dry)
Sounds like fun.

BEVERLY
We'll have about fifteen seconds of useful consciousness left. After that, there's about ten seconds of extreme disorientation, then we pass out.

GEORDI

(indicates panel on far wall)
After the air has been evacuated, one of us will have to get to that panel and repressurize the bay.

Beverly nods, understanding. Geordi finishes tapping in commands and checks the panel one last time.

GEORDI
We're ready.

They both begin to hyperventilate and then lean over the console and wrap their arms tightly around it. Geordi presses a control on the console.

54 ON SPACE DOOR (OPTICAL)

The door OPENS. The blue outline of the pressurization field is visible around the door.

55 ON GEORDI & BEVERLY

They continue to hyperventilate... then both take a deep breath and hold it. Geordi presses one more control and then quickly wraps his arm back around the console.

56 NEW ANGLE (OPTICAL)

The blue outline DISAPPEARS from around the door and the bay DEPRESSURIZES. There is a ROAR OF AIR rushing out the door and the quaratum containers are BLOWN out of the door.

57 ON GEORDI & BEVERLY (OPTICAL)

They desperately hang on to the console as the wind rips past them. Suddenly the WIND STOPS as the bay is evacuated. (There should be NO SOUND HEARD from this point until the bay is repressurized.)

58 ON PLASMA FIRE (OPTICAL)

The fire is SNUFFED OUT.

59 NEW ANGLE (OPTICAL)

Geordi frantically enters commands into the console and the spacedoor starts to slowly CLOSE.

60 ON GEORDI & BEVERLY.

The pressure in their bodies are starting to affect them already. The door finally closes... Geordi & Beverly both move for the atmospheric control panel on the far wall... Geordi gets about halfway across the bay before becoming disoriented and dizzy... he falls to the floor in confusion.

61 ON BEVERLY

Beverly can barely focus her eyes at this point, but she manages to make it to the controls.

61 CONTINUED:

She slaps the button and there is a LOUD WHOOSH of air as the bay is pressurized once again. Geordi and

Beverly gratefully suck in the precious air. They sit on the floor and look at each other for a moment... just grateful to be alive.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

63 INT. MAIN BRIDGE

Troi in command, Ro at tactical, O'Brien at engineering, and Mandel at ops. Troi is under tremendous pressure; wrestling with the decision of whether or not to separate the ship, and holding the balance between O'Brien and Ro.

RO
The field strength is down to twenty percent. We can't run the risk of staying here any longer.

O'BRIEN
We're not in danger until it drops below fifteen percent. We can afford to wait and see if anyone in engineering notices

those monitors.

Troi considers for a moment, then --

TROI
Have you made preparations to separate the Saucer Section?

RO
Yes, sir. We're in stand-by mode for docking latches and --

63 CONTINUED:

O'Brien suddenly sees something on his monitor and reacts in alarm.

O'BRIEN
Ensign -- there's a thermal inversion in the power coupling!

Ro moves quickly to him.

RO
Quick... cross-connect it to the transfer coil.

O'Brien and Ro work feverishly for a moment... then the danger passes and they visibly relax. Troi, having no idea what's gone on, is alarmed.

TROI
What happened?

RO

Exactly what I said might happen. The power coupling overheated and the entire containment field almost collapsed.

There is a beat as Ro takes Troi's measure, moves a step closer.

RO
(firmly)
O'Brien's fixed it temporarily, but it could happen again at any moment, and next time we might not be able to stop it. You can't let wishful thinking guide your decision. It's time to leave, Counselor.

Troi's voice never rises, but her tone and bearing make it clear who's in charge.

TROI
We will separate the ship when I have decided that it's time, not before. Is that clear, Ensign?

63 CONTINUED:

Ro has no choice but to accept, but her eyes say she has not backed down.

RO
Yes. Perfectly.

64

thru OMITTED
73

73A INT. ENGINEERING (FORMERLY SCENE 51)

There are several blown out panels in engineering and one or two dead bodies. The emergency isolation door has sealed the room off from the engine core. Riker is working on an open panel with a hand tool. He makes some final adjustment and then speaks to Data, who is o.c.

RIKER
Okay, try it.

DATA (o.c.)
Very good, Commander. You have established the connection. I can now raise the door.

73B WIDER ANGLE (OPTICAL)

Revealing that Riker is talking to Data's head, which has been placed on a drop-down panel. There are several optical fibers connecting his head to the wall panel and Data has been positioned so that he can look at one of the large screens on the table. Data "processes" for a moment. After a beat, the isolation door begins to RISE.

73C ON RIKER - INTERCUT WITH DATA AS NEEDED (OPTICAL)

as he quickly moves under the door and goes into Geordi's office. He is surprised that, in sharp contrast to the outer area, Geordi's office is completely powered up. Consoles are functioning and the normal lights are on. Riker moves to a monitor.

RIKER
There's no power on the entire deck, but somehow these monitors are working.

73C CONTINUED:

DATA
(thinks)
Commander, the power reaching those monitors has been diverted from the bridge.

RIKER
But why... ?
(beat)
Unless there's something they want us -- something they need us to see...

Riker moves to another console... the information on the screen is shocking.

RIKER
Data -- the containment field strength is down to eighteen percent!

Riker moves to Data out at the panel.

RIKER
(urgent)
Can you stabilize it?

DATA
(works)
I do not have access to the containment field. You will have to establish a new link.

Riker moves closer to Data's head.

DATA
Locate the ODN conduit.

Riker picks up a long strand of optical cable from the panel.

RIKER
Got it.

73C CONTINUED:

DATA
You must now change the input matrix in my secondary optical port and then connect the ODN conduit.

Riker grabs a hand tool and gingerly begins to poke around inside the panel on Data's head. Data frowns.

DATA
That is not the correct port, sir.

RIKER
Sorry.

DATA
Commander, you must hurry, the field has dropped to sixteen percent.

RIKER
I'm trying. You need a bigger head.

DATA
The field is still dropping -- collapse is imminent.

Riker finally makes the adjustment and then attaches the optical cable to a spot in Data's head.

RIKER
All right, try it!

DATA
(thinks)
I have a connection.
(beat)
I am now stabilizing the containment field.

Riker breathes a sigh of relief.

RIKER
That's using your head, Data.

Data gives him a curious look, but continues his work.

74 INT. MAIN BRIDGE

O'Brien and Ro are at the monitors; Troi close by.

TROI
All right. Stand by to separate the Saucer Section --

O'BRIEN
Sir... the field strength is stabilizing...

Troi comes to the monitor.

O'BRIEN
Eighteen percent... twenty... twenty-five...

RO
I guess they got our message.

There is palpable relief on the bridge. Ro looks at Troi, holds her eyes for a moment, and then, without any hint of embarrassment...

RO
I was wrong, Counselor.

TROI
You could have just as easily been right.

CUT TO:

75 OMITTED

76 INT. CORRIDOR - ON TURBOLIFT DOORS

The doors are pried open from the inside and an

exhausted Picard hauls himself up and into the corridor. Marissa, Jay Gordon, and Patterson come up after him. Picard leans against the wall... he and the children smile at each other for a moment and then Marissa carefully gives him a hug. For once, Picard is not uncomfortable with the affection of children.

77 INT. TEN FORWARD

Worf is still with Keiko. He studies the tricorder anxiously.

77 CONTINUED:

WORF
Congratulations. You are fully dilated to ten centimeters.
(proudly)
You may now give birth.

Keiko just opens her eyes and stares at him.

KEIKO
I thought that's what I've been trying to do...

WORF
Bearing down is the next stage. It should start at full dilation. Why has it not begun?

KEIKO
I don't know... I don't think it's up to me... it happens when it happens...

This whole thing is distressing to Worf; it isn't following the book, and he has no control over what's happening.

WORF
My computer simulation was not like this. That delivery was very orderly.

KEIKO
Well, I'm sorry...

Another contraction starts and she closes her eyes. This time there is an involuntary groan.

WORF
(hoping)
Did you feel an uncontrollable urge to push?

Keiko's eyes open and she nods.

WORF
Good! You are bearing down. Now you must push with each contraction and I must urge you gently but firmly to push harder.

77 CONTINUED:

Keiko shuts her eyes again and shakes her head slightly. This might go better alone. But another contraction...

WORF
Push, Keiko. Push hard...

And Keiko does...

WORF
Push... push...

KEIKO
(through clenched teeth)
I am pushing --

The contraction fades. Worf looks pleased.

WORF
The baby is emerging head first.
One more contraction...

KEIKO
Okay...

Another contraction... Keiko groans, pushes...

WORF
That's good -- push... harder...
(amazed)
I have the baby!

Keiko gasps and sags back.

WORF
I will now smack the child to induce breathing --

But before he can carry out that step, the baby starts crying lustily. Worf, holding the slippery little

package, smiles broadly.

WORF
I believe she looks like Chief O'Brien.

He wraps the baby in a blanket and hands her to Keiko, who is spent and exhausted but thrilled. She takes the bundle, cradles it to her, then looks up at Worf.

77 CONTINUED:

KEIKO
You were wonderful, Worf. I couldn't have done it without you.

He inclines his head modestly.

CUT TO:

77A
thru OMITTED
78

79 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at warp speed.

PICARD (V.O.)
Captain's log, supplemental. We are en route to Starbase Sixty-seven, to undergo repairs. Life aboard the Enterprise is slowly returning to normal.

80
thru OMITTED
81

82 INT. MAIN BRIDGE

Troi, Marissa, Jay Gordon, and Patterson ENTER from the turbolift and go to Riker, who is in command. Data, Worf, and Ro are at their stations. Jay Gordon is carrying a plaque. (He is holding it against his chest with the lettering facing outward. It has been signed by the three children.) Riker stands and smiles at Troi as she approaches.

RIKER
(joking)
Just can't stay away from the big chair anymore, can you?

TROI
(right back at him)
I don't think I'm cut out to be captain... first officer, maybe... I understand there aren't many qualifications.

Riker takes the shot with grace.

RIKER
(to com)
Captain Picard to the bridge, please.

Picard ENTERS from the ready room.

RIKER
There are some visitors here to see you, Captain.

The three children immediately move forward. Picard is a little surprised to see them here, but he smiles at them.

PICARD
Hello. It's good to see you again. What brings you to the bridge?

82 CONTINUED:

Jay and Patterson immediately look to Marissa, who's now become the unofficial leader of the group. She's still naturally shy and quiet, but now she is able to meet Picard's eyes directly and her voice has a stronger timbre than before. She reads the plaque that Jay Gordon is holding.

MARISSA
(reading plaque)
"In appreciation for the way you helped us get out of the turboshaft, and the way you helped us not be scared."
(looking up at Picard)
We want to present to you this com-mem-mor-a-tive plaque.
(whispers to Jay Gordon)
Give it to him.

Jay Gordon solemnly moves forward and gravely gives Picard the plaque. Picard receives it in the same spirit of seriousness in which it is given.

PICARD
Thank you, very much.

PATTERSON
I made the back piece.

PICARD
And you did a wonderful job.
Later this afternoon, we'll
finish the tour I promised you.
(beat)
Starting with the battle bridge.

Eager smiles and reactions from the children.

PICARD
I'll see you at fourteen hundred
hours.
(as he turns to go to
the Ready Room)
You have the bridge, Number One.

RIKER & MARISSA
Aye, sir.

Riker and Marissa look at each other and as the others react, we...

CUT TO:

83
thru OMITTED
83B

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship warping away.

FADE OUT:

END OF ACT FIVE

THE END

STXT

STAR TREK: THE NEXT GENERATION

"The Game"
#40275-206

Story by
Susan Sackett & Fred Bronson
and
Brannon Braga

Teleplay by
Brannon Braga

Directed by
Corey Allen

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FINAL DRAFT

AUGUST 23, 1991

STAR TREK: "The Game" - REV. 8/27/91 - CAST

STAR TREK: THE NEXT GENERATION
"The Game"

CAST

PICARD	WESLEY CRUSHER
RIKER	ROBIN LEFLER
DATA	ETANA JOL
BEVERLY	
TROI	A WOMAN IN TEN FORWARD
GEORDI	
WORF	
O'BRIEN	
COMPUTER VOICE	

Non-Speaking

SUPERNUMERARIES
N.D. ENGINEERING PERSONNEL
TWO SECURITY GUARDS

STAR TREK: "The Game" - REV. 8/27/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Game"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM KTARIAN SHIP
SICKBAY
CORRIDORS PHOENIX CLUSTER
TRANSPORTER ROOM
OBSERVATION LOUNGE
TEN FORWARD
ENGINEERING
ENGINEERING LAB
BEVERLY'S QUARTERS
GUEST QUARTERS
TURBOLIFT
JEFFERIES TUBE

RISA
RIKER'S GUEST ROOM

KTARIAN SHIP
BRIDGE

STAR TREK: "The Game" - 8/23/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION

"The Game"

PRONUNCIATION GUIDE

KTARIAN kuh-TAR-ee-un
PSYCHOTROPIC sigh-koh-TRO-pik
SEROTONIN ser-oh-TONE-in

LATIN
"O" as in "so", "Y" as in "dry", "AH" as in "father"

OPPIDO BONUM OPP-ih-dough BOW-noom
PRAESTAT QUAM PRIUS PRY-staht kwahm PREE-uhs
QUOMODO TUA LATINITAS EST kwo-MOW-dough TOO-ah la-TEE-knee-tahs ehst

STAR TREK: THE NEXT GENERATION
"The Game"
TEASER

FADE IN:

1 OMITTED

2 INT. RIKER'S ROOM - RISA - NIGHT

A plush bedroom suite, with a picturesque view of Risa through a large, open window. There are several platters of exotic-looking hors d'oeuvres around the room... not to mention an empty bottle of fine champagne.

RIKER is standing near a long screen/partition, dressed in casual clothes (perhaps a robe), looking flushed with excitement. He calls out in a playful

tone of voice.

RIKER

Etana...

No response. He takes a step toward the screen.

RIKER

(continuing)

I know you're back there...
don't make me come after you.

A rustling NOISE from behind the screen. Then a shadow, barely visible at a far end of the screen. Riker edges toward the far end... quiet as a cat... and lunges for it, simultaneously pulling back the screen --

A clothing rack heaped with robes falls onto Riker, draping him with fabric. A WOMAN grabs Riker from behind and gives him a playful squeeze -- then dangles a Starfleet communicator in front of his face. Before Riker can grab her, she bolts across the room, romping gleefully.

RIKER

(re: communicator)

Give me that...

2 CONTINUED:

He goes after her. The woman is alien, gorgeous, with a full, flowing mane of hair. This is ETANA JOL.

ETANA

You don't need this.

Riker edges toward her... backing her toward a wall. The dynamic between them is playful, teasing, charged with erotic tension.

RIKER

Yes... I... do...

They match each other's movement, a game of cat and mouse. Etana holds the communicator up to her mouth, pretends to speak into it.

ETANA

(mocks Riker's voice)

Commander Riker to the Enterprise. I've got a problem down here on Risa!

She laughs. Riker lunges for her. She dodges, but Riker's too quick. He pins her against the wall next to the window -- presses close against her. Etana grips the communicator in her hand and raises her arm, keeping it out of reach.

RIKER

Give it to me.

ETANA

Go get it.

She tosses the communicator out the window. It falls into the darkness.

RIKER

I can't believe you did that.

ETANA

Believe it.

She throws herself forward, catching Riker off balance, sending both of them sprawling to the floor. They flop onto a mound of oversized pillows -- Riker on his back, Etana on top of him. They roll to the side, engaged in a kiss. Then Etana breaks away and looks into Riker's eyes...

She sits up and begins to massage Riker's shoulders. The exuberant pace of their play slows down a little. Riker enjoys the shoulder rub. He sighs.

2 CONTINUED: (2)

Etana continues... leans down and kisses him on the forehead. Riker smiles. She moves her focus to Riker's temples, gently rubbing...

... and pulls something out of her robe -- a small crescent-shaped DEVICE that resembles a skimmed-down headset. Gradually, as a natural extension of the massage, she slips the device around Riker's ear.

RIKER

(re: device)

What's this?

ETANA

It's a game. Everyone here's playing it.

Riker smiles, likes the idea. Etana hooks the game around his ear to hold it in place -- while a thin

mechanical "arm" extends in front of his eyes.

RIKER
Do I keep my eyes open, or closed?

ETANA
Open.

Riker waits as Etana activates the game -- tiny lights on its exterior come alive.

3 CLOSE ON RIKER'S FACE (OPTICAL)

Two micro-thin LASERS emit from the arm extension and scan Riker's face, the lights gliding across his features. Quickly the lasers zero in on his eyes -- specifically, his pupils -- then vanish. This establishes a connection between Riker and the game.

4 RESUME

Riker reacts to something only he can see.

RIKER
What am I seeing?

ETANA
The playing field.

Riker is captivated.

5 RIKER'S POV - THE GAME (OPTICAL)

We see Riker's view of his surroundings (the room,

Etana), with a semi-translucent GAME OVERLAY superimposed on the scene. The overlay is an optical grid pattern, with a cone and a disc across it.

RIKER
Now what?

ETANA
See the disc and the cone?

RIKER
Yeah...

ETANA
Concentrate... Make the disc go into the cone...

Riker concentrates. His mental effort causes the disc to skitter about, but it misses the cone. The game is simple but exciting.

Riker laughs, enchanted with the game.

RIKER
How do I do this?

ETANA
Relax... just let go. You'll do it.

Etana continues to rub his shoulders. He concentrates -- sending out more bursts -- but they keep missing the cone. Finally, the disc drops right into the cone.

RIKER
Got it.

Suddenly, Riker's entire body tenses up. A moment, then he relaxes and lets out a small gasp. Like he's experienced a brief moment of internal pleasure.

RIKER
(re: sensation)
What was that?

ETANA
Your reward. For clearing the first level.

Riker is amazed... and delighted.

5 CONTINUED:

RIKER
How far does this game go?

ETANA
As far as you can take it. You want to try for level two?

Riker grins -- "You bet." Four dots appear on the playing field. Riker focuses his attention on the game -- sending out the bursts. This time he wins quickly -- all four dots are eliminated with just a few bursts. As Riker lets out a gasp of even greater pleasure...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse.

PICARD (V.O.)
Captain's log, stardate 45208.2. Commander Riker has rejoined the Enterprise from Risa. And we are on our way to an uncharted area called the Phoenix Cluster.

7 INT. BRIDGE

PICARD, DATA, WORF, and SUPERNUMERARIES at positions. VARIOUS CREWMEMBERS are working at the science stations. The bridge is alive with activity.

PICARD (V.O.)
(continuing)
We are all anticipating this historic first look at the region.

Riker ENTERS from the turbolift, looking fit and rested. He heads for the command area, where Picard is working his armrest controls. Riker sits down at his chair, eager to resume his duties.

RIKER

(to Picard)
Things are getting busy around here. Five more science teams just beamed in from the Zhukov. Quarters are filling up fast.

PICARD
(nods; concerned)
And on top of everything, there's been a change. We now have only two weeks to complete the exploration.

7 CONTINUED:

RIKER
Two weeks... that's not enough time to explore a region that size. I thought we had five weeks.

DATA
(to Riker)
Starfleet has added a diplomatic mission to Oceanus Four.

7 CONTINUED: (2)

Riker activates the information viewer next to his chair and scans the mission orders.

PICARD
Will, I'm leaving it up to you to

make sure all science departments have an equal chance to complete their research.

RIKER
It'll be quite a juggling act.

Picard tries to lighten the tone.

PICARD
A bit of good news, as well. We're to rendezvous with a shuttlecraft carrying Wesley Crusher. He's on vacation from the Academy.

Riker reacts, pleasantly surprised.

RIKER
Wesley... good. We'll need an extra hand around here.

Picard smiles -- it's clear they're both looking forward to seeing Wesley again.

8 INT. ENGINEERING

It's a busy day. GEORDI and various ENGINEERING NDS are hard at work... including a striking young woman named ROBIN LEFLER, who's at an opened panel, organizing a pile of isolinear chips.

Riker ENTERS and approaches Geordi.

RIKER
Geordi... how are you coming with the survey preparations?

8 CONTINUED:

GEORDI
I'm up to my neck in observation schedules right now.

Geordi takes Riker to a console, shows him a rundown of information.

GEORDI
(continuing)
Our biggest hurdle is sensor availability.

RIKER
Especially since two new exobiologists and three stellar cartographers joined us from the Zhukov.

GEORDI
Fifteen science teams, only two weeks, and one long-range array don't make a great combination.

RIKER
What about the lateral sensors?

GEORDI
They're booked solid for planetary observation.

RIKER
And the gamma ray scanner?

GEORDI
We're reprogramming it now...
(to Robin)
Lefler... will you join us,
please?

Robin sets down her work and joins the two men.

GEORDI
You know Robin Lefler.

RIKER
Of course.

GEORDI
Her performance around here has
been sensational. I've decided
to make her a mission specialist.

8 CONTINUED: (2)

RIKER
(to Robin)
Congratulations.

ROBIN
Thank you, sir.

8 CONTINUED: (3)

RIKER
Okay, specialist -- what's our

sensor status?

Robin takes a deep breath -- this is her first time reporting to high-level officers -- but she's confident.

ROBIN
We're increasing the available bandwidth... so more science teams can use the sensors at once. We figured out a way to do it by multiplexing the array.

RIKER
Will it be ready by the time we arrive?

ROBIN
Yessir. You can count on it.

Riker looks pleased.

RIKER
Keep it up, Lefler.

Robin smiles, nods, returns to her work. Geordi moves to another console. Riker follows him...

RIKER
Geordi... I brought something back from Risa. You've got to try it.

GEORDI
I'd love to. But I'm running a full sensor recalibration in ten minutes. Can it wait?

RIKER
Sure. I'll catch up with you later.

Geordi's already reabsorbed in his work. A beat, then Riker EXITS...

9 INT. TEN FORWARD

Troi is sitting alone in a corner, contemplating a large and luscious chocolate fudge sundae.

9 CONTINUED:

She carefully removes the cherry and sets it beside the dish. Slowly, she spoons off first bite. Riker walks up behind her.

9 CONTINUED: (2)

RIKER
(re: sundae)
Chocolate ice cream. Chocolate fudge. Chocolate chips. You're not depressed, are you?

Troi reacts, a little embarrassed about being caught with the large dessert.

TROI
I'm fine, Commander.

RIKER
(re: sundae)
Did you want to be alone with that?

TROI
No. You can join us.

Riker sits down. Troi offers him the spoonful. He declines.

RIKER
I don't like fudge.

TROI
Really. I never met a chocolate I didn't like.

Troi takes the bite... and her expression turns serious, like she's analyzing something in her mind.

RIKER
Doesn't it taste good?

TROI
Of course it does. But it's not just a matter of taste. It's the whole experience.

Riker is curious. Troi demonstrates, an expert on the subject.

TROI
First you spoon the fudge from around the rim... leaving only ice cream in the middle...
(eats a bite)

Then gently spoon the ice cream around the sides, like you're sculpting it...

(MORE)

9 CONTINUED: (3)

TROI (cont'd)
(another bite)
Relish every bite. Make every one an event. And on the last bite, close your eyes...

She closes her eyes and eats a spoonful.

RIKER
I never knew it was a ritual.

TROI
Chocolate is a serious thing.

Riker leans close to her, speaks in an intimate tone of voice.

RIKER
You know... I brought something back from Risa. It's better than chocolate.

TROI
Oh... what is it?

A beat. Riker's response is almost a tease.

RIKER

Just a game.

OFF Troi's intrigued expression...

FADE OUT.

END OF ACT ONE

(NOTE: This page is being distributed for those who did not get the complete page in the Final Draft script, For those who did, there are no changes on this page.)

ACT TWO

FADE IN:

10 INT. TRANSPORTER ROOM (OPTICAL)

O'BRIEN at the controls. WESLEY CRUSHER MATERIALIZES on the transporter stage. He wears a Starfleet Academy Cadet uniform, and carries a travel bag. He looks a little more mature. At the sight of O'Brien, he smiles and steps down off the stage.

WESLEY
Chief O'Brien!

O'BRIEN
Welcome back, Wesley.

They shake hands.

WESLEY
Congratulations on little Molly.

O'BRIEN
(proud)
Thanks. Wait till you see her -- she's the spitting image of her dad.

Wesley smiles, then looks around the room, suddenly aware that no one else is present.

WESLEY
So... where is everyone? Is my mom around?

O'BRIEN
The senior staff is holding a meeting. You're supposed to go to your mother's quarters.

The statement catches Wesley offguard -- he was expecting a warmer welcome.

WESLEY
Oh. Well, do you think it'd be alright if I stopped by... just to say hi?

O'Brien thinks a moment.

10 CONTINUED:

O'BRIEN
I'll check.
(taps console)
Chief O'Brien to bridge.

WORF'S COM VOICE
Bridge here.

O'BRIEN
Wesley Crusher has arrived and wants to know if he can stop by the observation lounge...
(beat)
To say "hi".

A long beat.

WORF'S COM VOICE
That is acceptable.

O'Brien looks to Wesley, who's somewhat disturbed by the chilly reception he's receiving.

WESLEY
Thanks.

O'Brien nods. Wesley EXITS...

11 INT. OBSERVATION LOUNGE

The room is dark. The doors slide open and Wesley ENTERS. A beat, then the lights come on and several VOICES call out in greeting -- "Hello! Welcome home!"

12 REVEAL SCENE

Picard, Riker, Data, Troi, Worf, Geordi and BEVERLY all in the room. A large cake sits on the table.

Wesley is surprised.

BEVERLY
(hugging Wesley)
Welcome home.

WESLEY
Thanks, Mom.

Picard gives Wesley a firm handshake.

PICARD
Wesley...

12 CONTINUED:

WESLEY
Captain...

PICARD
Quomodo tua Latinitas est?
(How's your Latin?)

Wesley thinks for a moment, then responds --

WESLEY
Praestat quam prius. (It's
better than before.)

PICARD
Oppido bonum. (Very good.) Your
Latin has improved.

Wesley smiles. Troi comes over and gives Wesley a
kiss on the cheek.

TROI

You're looking very handsome.

BEVERLY
You do that cadet uniform justice, Wesley.

GEORDI
Bet you drive the girls wild.

Wesley looks embarrassed. Worf, who's been busy serving the cake, offers Wesley a piece. The cake looks dark and heavy.

WORF
(re: cake)
Tarvokian pound cake. I made it myself.

WESLEY
Thanks, Worf.

Wesley takes the plate and his arm falls slightly from the weight of it -- the cake literally weighs a pound. He takes a bite, reacts to the richness of the cake. During the scene, cake is served all around, everyone holding their little plates. People start to mingle, branching off into small groups...

12 CONTINUED: (2)

DATA
Wesley -- was our attempt to make you uncomfortable effective?

WESLEY

You bet it was. For a second there, I thought I was on the wrong ship.

Laughter all around -- the satisfaction of a practical joke well-played.

DATA
And you found the deception pleasurable?

WESLEY
Well... yeah. It's fun to be surprised.

Data looks intrigued by the idea.

RIKER
(with humor)
Are you here to work or play, Mister Crusher?

WESLEY
Sir?

RIKER
I know you're on vacation. You'll probably want to sleep late, and go to the holodeck. But if you'd like to help out, we could use an extra hand in preparing for the Phoenix Cluster survey.

Wesley looks charged by the idea.

WESLEY

That'd be great, sir.

12 CONTINUED: (3)

GEORDI
After you're settled, come down to engineering. We'll get you started.

WESLEY
Aye sir.

As the party continues...

12A NEW ANGLE

On Beverly and Troi, conversing at the far end of the table. Beverly is looking at Troi with an intrigued expression.

BEVERLY
What kind of game?

TROI
Come by my quarters, and I'll show it to you...

As Troi smiles...

12B INT. CORRIDOR

Data and Wesley ENTER the corridor and walk together...

DATA

Have you found the Academy challenging, Wesley?

WESLEY

After the Enterprise, I thought it would be a breeze... but there's a lot more to learn besides starship operations.

(beat)

How was your first year?

DATA

Although I did extremely well scholastically, my lack of Human understanding often created social obstacles.

WESLEY

Like what?

12B CONTINUED:

DATA

I particularly recall a phenomenon called practical jokes, several of which I fell victim to.

WESLEY

Tell me about it. My first week there, a guy named Adam Martoni reprogrammed the sonic shower to cover me with mud. It took me a while, but I got him back pretty good...

DATA

I also found social gatherings difficult. There was one event, an Academy tradition, something called the Sadie Hawkins Dance.

WESLEY

Yeah... they still hold it every year.

DATA

It was a notably awkward experience.

WESLEY

(smiles)

Don't worry, Data... I can't dance either.

DATA

Really? Your mother is quite an expert. She recently taught me.

WESLEY

Yeah, I know. "The Dancing Doctor." She tried to teach me. I just don't seem to have the knack.

DATA

I would be happy to give you lessons while you are here on vacation. I have created a comprehensive seventeen part course with some interesting holographic dancing partners.

Several members of the crew have
become quite proficient...

12B CONTINUED: (2)

WESLEY
(interrupts)
I'll let you know, Data.

As they continue down the corridor...

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship goes INTO WARP.

14 INT. ENGINEERING

The Engineering NDs are hard at work. Robin is absent. Geordi and Wesley are working at a control panel.

14 CONTINUED:

WESLEY
I'll try modifying the planetary scanners.

GEORDI
Just make sure we keep enough data lines open for stellar physics.

WESLEY

No problem. I'll compress the signal flow...

Wesley works the console. Geordi looks satisfied, moves off to another part of engineering.

15 NEW ANGLE

Robin ENTERS, carrying some small equipment. As she crosses the room, she notices Wesley...

16 ON WESLEY

looking frustrated, stuck on some sort of problem.

WESLEY
(to himself, re: console)
Now why won't these register... ?

ROBIN (O.S.)
You might try calibrating them manually.

Wesley looks up, sees Robin standing over him. He's surprised by her presence -- and her beauty -- but maintains his cool.

WESLEY
Excuse me?

ROBIN
The detectors. They tend to get temperamental. Try calibrating them by hand.

WESLEY

(studies console)
Are you kidding? It's gotta be
done by the computer.

16 CONTINUED:

ROBIN
No, it doesn't. Here...

Robin leans over and enters some commands into the console. After a beat, she looks satisfied.

ROBIN
(continuing)
This subroutine will let you do
it from the panel...

She demonstrates by rapidly tapping two buttons on Wesley's panel. Wesley watches with interest.

ROBIN
(continuing)
Law Seventeen -- When all else
fails, do it yourself.

Wesley thinks a beat -- "What the hell?" He starts working the console... and reacts with surprise.

WESLEY
It's working...

He turns to Robin, amazed.

WESLEY
(continuing)

Thanks.

ROBIN

Sure.

Robin turns to go...

WESLEY

I'm Wesley, by the way... Wesley Crusher.

Robin turns to him.

ROBIN

(matter of factly)

I know. Just came back from the Academy.

WESLEY

That's right.

ROBIN

(extends a hand)

Robin Lefler.

16 CONTINUED: (2)

They shake hands. There's an electrifying moment when they touch -- an instant attraction between them. The handshake goes on just for a little too long...

WESLEY

Hi.

16 CONTINUED: (3)

ROBIN
Hi.

Wesley's console sounds a small warning ALARM.

ROBIN
(re: console)
Your neutrinos are drifting.

WESLEY
What? Oh!

Wesley rushes to the console to make some quick adjustments. Robin can't suppress a laugh at the sight. Wesley glances up at her, embarrassed... but gives in to the humor of the moment. As they exchange a smile...

16A INT. BRIDGE

Still a busy environment, with various supernumeraries tending to their work. Data ENTERS and goes to Geordi, who is at a science station.

DATA
A conflict has started between the planetary evolution team and the stellar physicists. Both wish to use the thermal imaging array first.

GEORDI
Well... tell them to flip a coin. They've got to cooperate on this

mission, or we'll never get it
done.

DATA
A coin. Very good. I will
replicate one immediately.

Data moves to the turbolift.

BEVERLY'S COM VOICE
Crusher to Data.

DATA
Go ahead, Doctor.

16A CONTINUED:

BEVERLY'S COM VOICE
Do you have a minute to join me
in sickbay?

DATA
Yes, Doctor. I am on my way.

Data enters the turbolift -- and as the doors close...

17 INT. SICKBAY

Beverly is working at a medical station. Data ENTERS.

DATA
You wanted to see me, Doctor?

BEVERLY
Yes, Data. I need your help with

something.

Data joins her at the station. She hands him a PADD and a tricorder.

BEVERLY
(continuing)
I'm running a new experiment on bioactive silicon. Would you reprogram the tricorder to these specifications?

DATA
Certainly.

BEVERLY
Sorry to bother you with this, but I need it done quickly.

Data stands at a station and begins to reprogram the tricorder. Beverly stops close behind him.

17 CONTINUED:

DATA
It does not bother me. In fact, I am happy to --

Without warning, Beverly reaches for Data's back and DEACTIVATES him. Data instantly slumps onto the console, unconscious.

18 NEW ANGLE (OPTICAL)

Riker and Troi ENTER from an adjoining room. Their

faces are expressionless as they quickly move to Data. Without a word, they drag Data to a nearby examination table and lay him on top of it.

RIKER
Computer -- secure sickbay.

COMPUTER VOICE
All entries to sickbay are secured.

Riker and Troi start to open a small PANEL on Data's head. Beverly reveals a small medical CUTTING TOOL. It is clear that they intend to tamper with Data. Beverly activates the tool -- a pinpoint LASER emits from its tip. As she moves the tool toward Data's head...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18A EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp speed.

18B INT. READY ROOM

Picard and Wesley sitting on the couch, talking. Picard is serving tea.

WESLEY
Let's see... I had Novakovich for anthropology... and Horne for creative writing...

PICARD
Walter Horne... is he still teaching?

WESLEY
And you'll be happy to know, I took your advice. The first week I was there, I went to meet Boothby.

The news strikes a personal chord in Picard -- he looks pleased.

PICARD
Is he still tending the grounds... or has age finally caught up with him?

WESLEY
Not that I can tell. He took me on a grand tour... showed me every single blade of grass, practically.

PICARD
I got the very same tour...

WESLEY
Sir... what do the initials S-P stand for?

Picard thinks -- it seems to ring a bell.

PICARD
S-P...

18B CONTINUED:

WESLEY
Boothby said he once found you carving those initials into his prized elm tree.

Picard reacts, the memory coming back to him. He looks a little embarrassed.

PICARD
Oh... just an old acquaintance.

Picard considers Wesley for a moment.

PICARD
(continuing)
Wesley. If you meet someone whose initials you might want to carve into the elm tree, try not to let it interfere with your studies.
(beat)
I failed organic chemistry because of S-P.

They exchange a smile.

BEVERLY'S COM VOICE
Crusher to Captain Picard.

PICARD
Go ahead, Doctor.

BEVERLY'S COM VOICE
I need you in sickbay immediately.

PICARD
On my way.

Picard and Wesley EXIT...

19 INT. SICKBAY

Riker and Beverly are standing near a bio-bed, where Data is now laid out, unconscious. Picard and Geordi have joined the group. Geordi is examining an opened panel on Data's head. Riker and Beverly seem perfectly normal here -- even though we know they are lying.

19 CONTINUED:

BEVERLY
(re: Data)
He came in to complain about a servo malfunction. My scans were coming out negative. And then he just... collapsed.

PICARD
What have you found?

BEVERLY

His biosystems and positronic functions seem to check out. And his power cells are active...

Geordi taps a region of Data's exposed circuitry -- and Data's arm jerks slightly. Geordi is perplexed by Data's condition.

GEORDI
From what I can tell, his higher functions are intact. But the signals aren't getting from his brain to the rest of his body. It's like he's in a coma.

A beat as they absorb the situation.

RIKER
Data performs self-diagnostic routines on a regular basis. We should take a look at his logs -- they might tell us something.

GEORDI
I recommend searching his quarters, as well. You never know what might turn up.

19 CONTINUED: (3)

PICARD
Agreed. Continue your analysis. Keep me informed.

Picard EXITS. Geordi continues to work on Data. OFF

Beverly and Riker, who exchange a small glance...

19A INT. DATA'S QUARTERS

Geordi is busy at Data's work station. Riker stops behind him, holding a tricorder. They've been working a while, with little luck.

RIKER
(re: tricorder)
Standard security sweep shows nothing out of the ordinary.

GEORDI
(off console)
Personal logs, diagnostics, duty logs... they all look normal. No evidence of anything leading to Data's shutdown.

RIKER
(lightly)
Maybe we should ask his cat.

A beat as they consider further options -- they've hit a dead end. Geordi pushes away from the desk, still concerned about his friend.

GEORDI
I'd better get back to sickbay. See if there's any change in his condition...

RIKER
Doctor Crusher's got a handle on it, Geordi. You'd be the first person she'd call...

GEORDI

I guess so...

Geordi is weary and frustrated. Riker tries to soothe him with a comforting tone.

RIKER

Looks to me like you need a break... unwind a little.

19A CONTINUED:

GEORDI

Maybe you're right.

RIKER

I know just the thing.

(beat)

Why don't you meet me in Ten Forward? I've got something I want you to try.

Geordi looks up at Riker... nods, then stands to join him. As Riker smiles...

20 INT. ENGINEERING

Wesley and Robin together in Geordi's office, plugging isolinear chips into an opened control panel. They've been working a while -- and have relaxed around each other. Robin is easy-going... while Wesley is more serious. It makes for a playful dynamic.

WESLEY

Conduits twelve and twenty-two are still down for testing.

ROBIN
We can re-route through junction fourteen B...

Robin fits a chip into place. Wesley watches with interest.

WESLEY
You have a funny way of looking at conduit configuration. But it works.

ROBIN
Law Thirty-Six -- You gotta go with what works.

WESLEY
What are these laws you keep talking about?

ROBIN
My own personal laws. When I learn something essential, I make up a law about it. That way, I never forget.

WESLEY
How many laws do you have?

20 CONTINUED:

ROBIN

One hundred and two... so far.

Wesley considers, intrigued by Robin's way of thinking. Robin reacts to the console.

20 CONTINUED:

ROBIN
Looks like the starboard array needs another subprocessor.

She moves to check it out but Wesley stops her.

WESLEY
Don't worry, it'll be on-line in a few minutes. I'm way ahead of you.

ROBIN
They said you were good.

They continue working.

WESLEY
Why do I get the feeling you already know me?

ROBIN
(shrugs)
I have a couple of friends at the Academy. Your name's come up a few times.

Wesley's not sure he likes the sound of this.

ROBIN
(continuing; laughs)
That was some prank you pulled on Adam Martoni in the physics lab. I just want to know how you got the antimatter regulator to spray chili sauce.

Wesley can hardly believe she actually knows about that.

WESLEY
(awkward)
Uh... there's another side to that story...

ROBIN
And is it true about your birthmark?

Wesley is embarrassed. Robin chuckles again. Clearly, she enjoys making him squirm. She starts to close the control panel. Wesley gives her a hand.

20 CONTINUED: (3)

WESLEY
This isn't fair. I know nothing about you.

ROBIN
Law Forty-six -- Life isn't always...

WESLEY

... isn't always fair. I know
that law.

They finish with the control panel. Wesley stands.

WESLEY
I've gotta go work on the sensor
relays. But later, I want a
chance to even the score.
(beat)
Ten Forward, nineteen hundred
hours. Will you join me for
coffee?

Robin considers.

ROBIN
No.
(beat)
But I'll join you for dinner.

She smiles. A beat, then Wesley smiles too...

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp near the PHOENIX CLUSTER, a dense
and glittering expanse of bluish-white stars.

PICARD (v.o.)
Captain's log, supplemental. We
have arrived at the Phoenix
Cluster, but it will take us
several hours to determine the
best possible location from which
to conduct our survey. In the
meantime, Commander Data's
condition remains unchanged, with

no further indication as to the
cause of his breakdown.

22 INT. BEVERLY'S QUARTERS

BEVERLY'S POV - THE GAME (OPTICAL)

A point of view of the room, with the familiar GAME OVERLAY superimposed on the scene. The gridlike playing field is at an advanced level, with dozens of cones and discs buzzing all around. Discs are dropping into cones left and right -- the game is obviously being played well.

23 ON BEVERLY

playing the game. She is reclining in a chair, wearing the game headset. Her eyes are open, and she's letting out tiny gasps of pleasure...

24 NEW ANGLE

As the doors slide open and Wesley ENTERS looking rushed. He stops at the sight of his mother playing the game.

WESLEY
Mom?

25 INCLUDE BEVERLY

as she is startled out of the game. She removes the

headset, flushed and out of breath. And a little embarrassed at having been caught with the game.

BEVERLY
Wesley...

WESLEY
What are you doing?

An awkward beat.

BEVERLY
(re: game)
I'm embarrassed to say this was meant for you. But it's so much fun, I couldn't resist.

WESLEY
What is it?

BEVERLY
A game. Will Riker brought it back from Risa.

Beverly stands, steps around her desk and approaches him...

BEVERLY
(continuing)
Everybody's playing it. Would you like to try?

Wesley eyes the game.

25 CONTINUED:

WESLEY
Maybe later.
(beat)
Any word on Data?

BEVERLY
Geordi's still working on him.
He's going to be fine.

WESLEY
Maybe I should give Geordi a
hand...

BEVERLY
No, Wes. This is your vacation.
You're doing more than enough
already.

WESLEY
I guess you're right.

Wesley crosses through an adjoining doorway that leads to the guest quarters...

26 INT. GUEST QUARTERS - CONTINUOUS

Wesley ENTERS, walks to a closet. Beverly follows, game in hand. She tries to engage him in a playful tone...

BEVERLY
Are you in a hurry?

WESLEY
Well, actually... I'm running
behind schedule for a dinner

date.

BEVERLY
Really. With who?

WESLEY
Robin Lefler -- from engineering.

BEVERLY
Why don't you invite her over? We can all play the game together. I'll replicate a couple more.

WESLEY
Mom...

26 CONTINUED:

BEVERLY
(sweetly)
Sorry. I just want to spend some time together while you're here.

WESLEY
We'll spend lots of time together. I promise.

BEVERLY
(smiles warmly)
Okay.
(beat)
Come on, just one game. Try it on for size...

She moves close to Wesley, raises the game toward his head, starts to hook it around his ear... Wesley gently pulls away, uneasy about the advance. Beverly backs off. This is getting awkward. Wesley doesn't understand why Beverly's so pushy about the game. He pulls a civilian shirt out of the closet.

WESLEY
(continuing)
I need to change now.

A beat. Beverly heads for the door.

BEVERLY
Have a good time.

WESLEY
Thanks.

Wesley watches as Beverly EXITS...

27 WESLEY'S POV

of Beverly entering her adjacent room. She sets the game down on the desk.

28 RESUME

Wesley starts to change his clothes. OFF his uneasy expression...

29 INT. TEN FORWARD

Wesley and Robin at a table, immersed in dinner conversation...

29 CONTINUED:

ROBIN
When your parents are the only exobiologists in the sector, you do a lot of travelling around. Base to base to base...
(beat)
After a while, I felt like a piece of luggage.

Wesley smiles, absorbed in her story.

ROBIN
(continuing)
I spent most of my time around technical gear. My very first friend was a tricorder.

Wesley can relate.

WESLEY
Really? Mine was a warp coil.

They share a laugh. There's a relationship forming here -- it shows in the way the laughter comes so easily between them.

ROBIN
My parents weren't around much. Even when I needed them... their work always came first. That's how I learned my first law. Law One -- The only person you can rely on is yourself.

A quiet beat.

WESLEY
Sounds lonely.

Robin glances up at him, a flicker of sadness crossing her face that says yes, it's lonely. For an instant, she looks fragile. Wesley tries to comfort her.

WESLEY
And now you're here.

ROBIN
Now I'm here.

WESLEY
I'm glad.

29 CONTINUED: (2)

It's clear that Robin appreciates those words. She laughs and tries to brighten the mood.

ROBIN
You wouldn't believe what's happening in engineering. Commander La Forge and the others... they're crazy about this new game.

WESLEY
Game?

ROBIN
Some Risian gadget. A little

thing that fits over your ear.

WESLEY
Have you played it?

ROBIN
Not yet.

Wesley is troubled by something he can't put his finger on.

WESLEY
My mom has one. She was trying to get me to play it.

ROBIN
It's everywhere.

Suddenly, Wesley sees something across the room...

30 WESLEY'S POV

of a woman slipping the game onto her head. She leans back and starts to play the game...

31 RESUME

Wesley and Robin react.

ROBIN
See what I mean?

31 CONTINUED:

WESLEY

It's strange, don't you think? Everybody playing it all the time...

ROBIN
(shrugs)
It's a fad. This week it's popular, next week we won't even know it existed.

WESLEY
(curious)
I wonder how it works?

ROBIN
Why don't you try it and find out?

WESLEY
I'd want to know more about it first.
(beat)
We could hook it up to a computer. The medical programs can simulate human brain responses...

Robin nods, sparking to the idea. As they stand and head for the door...

ROBIN
(on the move)
The game uses a visual interface... we could connect it through an optical sensor...

Together, they EXIT, still talking.

32 INT. ENGINEERING LAB (OPTICAL)

A small room with a single work table. Wesley and Robin are disassembling the game, which is propped up on a stand. They are connecting cables and sensors from the game's arm extension to a sensor pad. Clearly, this is fun for them.

32 CONTINUED:

WESLEY
Okay... I've loaded the neurological behavior program.

Robin taps a key and the wall MONITOR displays a COMPUTER SIMULATION of the human brain. Wesley finishes making his connection.

WESLEY
This sensor pad should allow the computer to process whatever information the game throws at it.

ROBIN
Let's see what happens...

Robin types in a command at the console. The game sends out TWO TINY LASERS (the effects seen in the Teaser), which are absorbed by a sensor pad. Various lights activate on the game. The brain diagram lights up at the visual cortex.

ROBIN

It's activating the reticular formation...

WESLEY
(off console)
Heavy synaptic activity... all over the place...

The lasers vanish. The brain diagram begins to sparkle and blink, especially in the frontal region.

ROBIN
I wonder what happens after prolonged exposure...

WESLEY
Speed up the processor and we'll find out.

Wesley works the console -- and two areas in the frontal lobe light up with intense activity.

ROBIN
(continuing)
The effects are centered in the frontal lobe.

32 CONTINUED: (2)

WESLEY
Computer, enhance frontal lobe -- full spectrum.

One of the two bright spots in the frontal region glows with a deep red color.

ROBIN
It's stimulating the septal area...

WESLEY
... The pleasure center of the brain. Whatever this game does, it must feel pretty good.

ROBIN
(with humor)
No wonder it's popular.

Wesley studies the console -- concerned about something.

WESLEY
Wait a second... look at this. Serotonin levels are way off. Let's do a neurochemical analysis...

32 CONTINUED: (3)

They start to work the console with renewed interest -- they're on to something important here. They watch the blinking brain diagram a moment... astonished by the sight...

ROBIN
I'm seeing widespread bonding to neuroreceptors...

WESLEY

Correct me if I'm wrong, but this looks like a psychotropic reaction.

ROBIN
Are you saying you think the game's addictive?

Wesley throws her a dead serious look. He works the console -- the second bright spot on the frontal lobe begins to flash...

WESLEY
(points)
What's going on in the prefrontal cortex?

ROBIN
Doesn't that area control higher reasoning?

WESLEY
Yeah... it sure does.

They work the console -- and the two spots in the frontal lobe blink faster in unison. They watch for a moment...

WESLEY
(continuing)
I'd better talk to the captain.

33 INT. READY ROOM

Picard is working at a terminal. The door CHIMES.

PICARD

Come.

The doors slide open and Wesley ENTERS.

WESLEY

Sorry to bother you, Captain.

PICARD

No bother at all, Wesley, please...

Picard indicates a chair. Wesley sits, looking concerned.

PICARD

(continuing)

How are the survey preparations coming along?

WESLEY

Fine, sir... but that's not why I'm here.

PICARD

Oh... why then?

A beat as Wesley decides on the right approach...

WESLEY

There's a game going around... something Commander Riker brought back from Risa. A little device that hooks around the ear...

PICARD

Yes, I've seen it.

WESLEY

I did some preliminary tests on the game. What I found leads me to believe it may have harmful side effects. Specifically sir -- I think it's psychotropically addictive.

Picard considers the revelation. But has his doubts.

PICARD

Addictive... What have you discovered?

33 CONTINUED:

WESLEY

The game initiates a serotonin cascade in the frontal lobe of the brain. Now I know that's nothing conclusive... but it could be the reason people are so attracted to it.

Picard looks troubled, starting to share Wesley's concern.

WESLEY

And at the same time, it seems to be stimulating the brain's reasoning center... I don't know what that's all about...

PICARD
We'll start an investigation immediately. Thank you, Mister Crusher.

Wesley nods and stands, turns for the door...

PICARD
(continuing)
And Wesley...

Wesley stops, turns to Picard.

PICARD
(continuing)
Good to have you back.

WESLEY
Thank you, sir.

Wesley EXITS. After a beat, Picard leans back in his chair... reaches for something behind his desk... and reveals the game. He puts on the headset, pulls the arm extension in front of his eyes...

34 CLOSE ON PICARD'S EYES (OPTICAL)

as TWO LASERS make contact with his pupils, then vanish.

35 thru 37 OMITTED

FADE

OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. ENTERPRISE - TEN FORWARD

38A POV - THE GAME (OPTICAL)

A view of Ten Forward, with the game overlay visible. Hundreds of discs and cones crowd the playing grid... large numbers of discs dropping into cones all at once...

38B REVEAL SCENE

O'Brien is the one playing the game. Standing near Robin's table, he half turns to Robin, absorbed in the game.

O'BRIEN
(to Robin)
Have you tried this?

Robin eyes the game, leery.

ROBIN
(lying)
I've tried it, thanks. It's great.

O'BRIEN wanders away. Robin watches as he sits down

and continues to play...

WESLEY (o.s.)
Robin...

Robin jumps, mildly startled. Wesley sits down.

WESLEY
(continuing)
Sorry.

ROBIN
(low)
Where have you been? Everyone's been after me to play.

WESLEY
Me too. I was stopped twice in the corridor.
(MORE)

38B CONTINUED:

WESLEY (cont'd)
(beat)
I spoke with Captain Picard. He's going to look into it.

They glance around Ten Forward -- almost everyone there is playing.

ROBIN
I hope he makes a shipwide announcement or something...
(beat)

This is starting to give me the creeps.

A WOMAN stops at their table.

WOMAN
Did you forget your games?

ROBIN
(to woman)
We left them in our quarters.

The woman looks dubious.

WOMAN
Well then... you can use mine.

The woman offers the game.

ROBIN
No thanks...

The woman sits down.

38B CONTINUED: (2)

WESLEY
(stern)
She said no thanks.

The woman backs off, eyebrows raised, and walks away. Wesley and Robin exchange a look -- this is getting more bizarre by the second.

WESLEY

(continuing)
There's something else bothering me about all this -- if the game is addictive... there's only one person on the ship we can be sure wouldn't be affected by it...

ROBIN
Data.

WESLEY
Right. And he just happened to get injured at the same time this game was brought on board.

A beat as they consider the implications.

WESLEY
(continuing)
I think we should take a look at him.

OFF their concern...

39 INT. SICKBAY

Robin is peering out from around a corner in sickbay, trying to look inconspicuous. She's checking to see what the nurse is up to.

40 ROBIN'S POV

of a NURSE standing in another part of sickbay -- he's wearing the game on his head, completely absorbed in playing it, oblivious to anything else.

40A RESUME

Robin watches a beat, then ducks back around the corner to where Data is laid out on a bio-bed, his head panel open, a diagnostic viewscreen nearby. Wesley is in the middle of examining the android with a medical tricorder.

ROBIN
(low)
The nurse is still playing the game.

Wesley is confounded by Data's condition.

WESLEY
(re: Data)
I don't know what to make of this. There's brain activity... all his systems seem to be working.

ROBIN
How can that be? He's unconscious.

40A CONTINUED:

WESLEY
There might be a signal breach somewhere... between his brain and his body. Let's map his nervous system... see if we can isolate a weak link...

Wesley presses a command into the tricorder... then begins to move the wand carefully over Data's body. Up his legs... down his arms...

Robin watches with fascination, but is nervous about being discovered. She listens for sounds and glances anxiously over her shoulder. Wesley waves the wand over Data's neck...

WESLEY
Still nothing...
(finds something)
Here.

He stops the wand at a spot on Data's head.

WESLEY
(continuing)
The signal stops here. Below his cognitive processor.
(reads tricorder)
There's some kind of damage... almost undetectable...
(indicates viewscreen)
Turn on the viewer.

Robin goes to the viewscreen and works the console. Wesley makes a modification to the tricorder, then holds the wand steady over Data's head.

ROBIN
(re: viewscreen)
Wesley, look.

INTERCUT:

41 VIEWSCREEN (OPTICAL)

It shows a microscopic view of a complex network of positronic FIBERS -- some of which are clearly and cleanly cut.

WESLEY
It looks like some of his positronic links have been severed.

ROBIN
The cuts are very precise... see how clean the edges are?
(beat)
Computer, increase magnification, factor four.

The image ENLARGES -- the fiber cuts are indeed razorneat.

WESLEY
Only two people on board know enough about Data to have done something like this. Commander La Forge... and my mother.

ROBIN
Why would one of them do this to him?

WESLEY
Maybe there's more going on here than we thought. Someone could be trying to use the game -- for

some purpose other than
pleasure...

41 CONTINUED:

ROBIN
If that's the case... Data would have been a threat to that plan... but with him out of the way, everybody else could become addicted.

They eye each other, worried as they realize the possible scope of the situation.

WESLEY
And everybody has. Except us.

And as they feel the weight of that burden...

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming to a stop near the Phoenix Cluster.

43 INT. BRIDGE

Picard, Riker, Worf and Troi at their stations. Supernumeraries as needed. Beverly and Geordi are also present.

WORF
We've reached the designated coordinates, Captain. There is a ship bearing three-two-seven mark one-five-two on an intercept

course.

PICARD
Advise them of our status, Mister Worf.

Picard turns to his senior staff. Our crew has never looked more capable -- there is nothing different or unusual about their behavior.

43 CONTINUED:

PICARD
Go replicate what you need. See that the devices are properly distributed.

Everyone nods in acknowledgment.

PICARD
(continuing; an afterthought)
And don't forget Mister Crusher.

A nod from Beverly. The group heads for the turbolift. Picard turns toward the viewscreen. OFF his neutral expression...

44 INT. BEVERLY'S QUARTERS

The doors open -- Beverly and Worf ENTER, each carrying several of the games.

BEVERLY
Wesley?

They venture further into the room.

BEVERLY
(continuing)
Wesley?

Wesley calls out, his voice distant.

WESLEY (o.s.)
In here, Mom.

They look toward the adjoining guest room, then head for the doors, quickly, with intent...

45 INT. GUEST ROOM - CONTINUOUS

Beverly and Worf ENTER, stop at what they see...

46 INCLUDE WESLEY AND ROBIN

sitting on the bed, both wearing the game on their heads. They look engrossed in the game... letting out tiny gasps of pleasure.

46 CONTINUED:

Beverly and Worf watch for a moment... then exchange a satisfied look. They turn and EXIT.

A few beats go by. Wesley and Robin gradually come out of the charade -- they remove the game headsets, looking alert as ever.

ROBIN
(re: games)
It worked.

WESLEY
Better keep the mock-ups with us.
(beat)
We can't trust anyone now. Not even the captain.

ROBIN
I'm supposed to be on duty in engineering. I've gotta get back before Commander La Forge suspects something.

WESLEY
When you get there, start accessing the codes for the security tracking system. There's something I want to try...

Wesley moves to a nearby desktop computer and starts to work. Robin stands, mock-up game in hand.

ROBIN
Wesley. Don't forget Law Ninety-One...

Wesley looks at her.

ROBIN
(continuing)
Always watch your back.

Wesley nods, appreciative.

WESLEY

You too.

46 CONTINUED: (2)

Robin exits. Wesley turns back to the computer -- and begins to quickly work. OFF his look of determination...

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A SMALL ALIEN SHIP pulls up to the Enterprise.

48 INT. ENTERPRISE - BRIDGE

Picard, Riker, Worf and Beverly at their positions.

WORF

The vessel is approaching, Captain.

PICARD

All senior officers report to the bridge.

(beat)

On screen.

49 ON VIEWSCREEN (OPTICAL)

An alien woman appears -- it's Etana, the same woman from the Teaser. She studies the Enterprise crew.

ETANA

Report.

PICARD
The Enterprise has been secured. We await your further instructions.

Etana looks pleased. OFF Picard's unreadable expression...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 INT. ENTERPRISE - BRIDGE (OPTICAL)

Continuous action. Picard and the bridge crew still looking at Etana on the viewscreen. In the background, Geordi and Troi ENTER, each carrying several of the games. They stop and watch the viewscreen.

Etana sizes up our crew. The soft and sensual woman we saw in the Teaser is different here -- her eyes reveal a mean intelligence... her speech is clipped... expression hard.

ETANA
The expansion will proceed as follows...
(beat)
Commander Riker.

Riker meets her gaze. There is no acknowledgement of the intimacy they once shared. Our entire crew is ready to support Etana in any way they can. In essence, they have become agents of her will.

ETANA
(continuing)
Pilot a shuttlecraft to these coordinates...

She punches the coordinates into a panel.

ETANA
(continuing)
You will rendezvous with the Starship Endeavor. Resume distribution of the device aboard that vessel.

Riker nods in understanding.

ETANA
(continuing)
Commander La Forge and Counselor Troi... take a shuttle to Starbase Sixty-seven. Distribute the device to all starships currently docked there.

Geordi and Troi nod.

50 CONTINUED:

PICARD

We also have an opportunity to introduce the game to Starfleet Academy.

ETANA

Excellent. See to it.

(beat)

The Ktarians commend your efforts, Picard. When the expansion is complete... you and your crew will be rewarded.

As Etana eyes the remaining crew...

50A INT. VARIOUS CORRIDORS

Wesley on the move, mock-up game in hand. He passes a crewperson, who glances at him. Wesley keeps a straight face, not stopping for a second...

Wesley rounds a corner and approaches a group of crewpeople engaged in a hushed conversation. He passes them quietly and with no eye contact, trying not to arouse suspicion...

He comes to turbolift doors and touches a button. A tense beat, then the doors open...

50B INT. TURBOLIFT - CONTINUOUS

Wesley ENTERS. Two crewpeople are already in the lift. Wesley stands between them, trying to appear like nothing is out of the ordinary.

WESLEY

(to turbolift)

Deck thirty-six.

The turbolift starts MOVING. A beat of silence. Wesley stands cool and composed. But he can't help but glimpse at the crewpeople to see what they're doing...

One of them is looking right at Wesley. Expression neutral, eyes searching Wesley's face, he nods a slight greeting. Wesley nods in return, then looks straight ahead again...

50B CONTINUED:

Both crewpeople start to scrutinize Wesley... they look down at his mock-up game, as if to make sure he has one. The tension in the room climbs a notch. This is the longest turbolift ride of Wesley's life...

Finally, the doors open and Wesley promptly EXITS.

50C INT. CORRIDOR - CONTINUOUS

As Wesley walks off, breathing a sigh of relief...

51 INT. ENGINEERING (OPTICAL)

Robin is at a work station. Various N.D.s in background. Wesley ENTERS, looking harried but determined. He goes straight to a console and sits down.

WESLEY
(to Robin)
I think we're gonna be okay.
I've just got one more thing to

do...

Robin sits next to him at a parallel console. Wesley is so involved in the work that he doesn't look up at her.

WESLEY
(continuing)
Help me compile the forcefield overrides...

Robin watches as Wesley enters a few commands. Information comes up on the console.

ROBIN
What are you doing?

51 CONTINUED:

WESLEY
I created a site to site transporter program. If things get difficult, this'll keep us one step ahead...
(beat)
Did you get a chance to access the security tracking codes?

A beat as Wesley works. Robin does not answer, and makes no effort to help him -- rather, she just sits there, watching him. Slowly, Wesley starts to realize that she's not doing anything... and he looks up at her.

WESLEY

Robin... ?

She smiles... but the smile doesn't quite reach her eyes. And in one terrifying instant, it's clear: Robin is not herself. Her eyes shift ever-so-slightly from Wesley's face to a region just behind him...

Wesley turns. Riker and Worf are standing right behind him. He leaps up, turns to Robin -- she's holding out the game.

ROBIN
It's your turn, Wesley. Play the game.

Panicked, Wesley makes a run for it. Riker and Worf chase after him. Wesley races across the room... past the pool table... and makes a sharp turn for the nearest exit...

52 INT. CORRIDOR - CONTINUOUS (OPTICAL)

Wesley bolts into the hall, closely followed by Riker and Worf.

RIKER
(quickly)
Computer -- activate security containment field on deck thirty-six, section fifty-two!

A FORCEFIELD appears in the corridor, effectively trapping Wesley in a dead end. He stops and hits his communicator --

52 CONTINUED:

WESLEY
Computer -- transport program
Crusher One!

Just as Riker and Worf lunge to grab him, Wesley DEMATERIALIZES.

53 INT. TRANSPORTER ROOM (OPTICAL)

Wesley MATERIALIZES. He leaps down off the stage and races out the door...

54 INT. CORRIDOR - CONTINUOUS

Wesley EXITS the transporter room and stops -- tears off his communicator, removes the front of it and tampers with the inside. Tossing the communicator to the floor, he takes off running down the corridor...

55 INT. BRIDGE

Picard at command, Ensign Bloom at conn, Geordi at tactical. Troi and Beverly are at command.

RIKER'S COM VOICE
Riker to bridge. We've lost
Crusher. It looks like he rigged
a site to site transport.

Picard is displeased.

PICARD
Security alert, condition three.
Computer, shut down all
transporter systems and shuttle

bays.
(continuing)
Mister La Forge?

55 CONTINUED:

GEORDI
(off console)
I can't track him, sir. He's done something to the internal security sensors. I'll try bypassing his subcommands. Hold on...

56 INT. CORRIDOR (OPTICAL)

Wesley moving cautiously along. He stops at an intersection between two corridors and kneels down. He reaches into his pocket and reveals a TYPE-ONE PHASER (a smaller version of the regular phasers) and presses a command into it. He lays the phaser on the arm rail, aiming it at the intersection.... then activates it. The phaser sends out a series of weak, sporadic BURSTS -- the tiny beams absorbed harmlessly into the wall.

57 INT. BRIDGE

As before.

GEORDI
I'm picking up a piece of his trail, sir -- sensors show power activation in transporter room three. That would put him

somewhere on deck six.

PICARD
Seal off deck six. Activate security fields on section twenty-three through twenty-nine.

GEORDI
Aye sir.

58 INT. CORRIDOR (OPTICAL)

(Same one as before.) Wesley is gone. The phaser is still sending out the bursts when a FORCEFIELD appears at the intersection. The bursts start hitting the forcefield.

59 INT. BRIDGE

Geordi reacts to the console.

59 CONTINUED:

GEORDI
We've got him, Captain -- section twenty-five. It looks like he's trying to break through the forcefield with a phaser.

PICARD
Security to deck six, section twenty-five.

60 INT. ANOTHER CORRIDOR

Wesley running along. He stops and peers around a corner. TWO SECURITY GUARDS are running toward him through the connecting corridor. Wesley ducks back around the corner. Waits. Looks again and the coast is clear. He makes a run into the corridor...

61 OMITTED

62 INT. CORRIDOR (OPTICAL)

The two security guards we've just seen arrive at the scene -- but Wesley is nowhere to be found. Just the phaser lying on the arm rail, sending out its tiny beams.

63 INT. ENGINEERING

Riker, Worf, and Robin at a console, trying to track Wesley. N.D.s working in background.

RIKER
Where the hell is he?

WORF
I am attempting to isolate him with thermal sensors...

Worf works the console.

RIKER
Narrow the scan field. Go deck by deck if you have to...

WORF
Unfortunately, he knows our procedures... he will avoid corridors and public areas...

63 CONTINUED:

A tense beat of working the controls. Then Worf reacts to the console.

WORF
I am reading an unidentified heat source on deck seven, section twenty-three...
(points)
There...

Riker and Worf exchange a knowing look. Then they take off running...

64 INT. JEFFERIES TUBE

Wesley is crawling horizontally along the narrow passageway, deep in the bowels of the ship. Suddenly, an access hatch opens behind him -- it's Worf. The Klingon starts after him. It's a tense chase down the crawlway until...

Wesley makes it to another hatch -- the doors open and Wesley jumps through the doorway into...

64A NEW ANGLE

in a part of the Jefferies Tube where Wesley can stand up (as seen in "Disaster"). He immediately presses a button next to the doors, and as they start to slide shut --

Worf's hand stops it from the other side. The doors

start to open, Worf's Klingon strength forcing them apart. Wesley frantically keeps pushing the "close" button. Worf reaches in with both hands, using all his might and it's working, he's getting the doors to open all the way. Wesley rushes across to another set of doors. He hits the unlocking code into a panel... the doors open and...

Riker on the other side. Wesley leaps back, startled. Riker quickly steps through the hatch toward Wesley. Wesley wavers between Riker and Worf, panicked about what to do next, but there is no escape. He's trapped.

65 INT. BRIDGE

The turbolift doors open and Riker and Worf ENTER, Wesley in tow between them -- they've each got an arm.

65 CONTINUED:

Wesley struggles against their iron grips, to no avail.

Wesley is dragged to the command area, where Picard and Beverly step over to him. Wesley can hardly believe his eyes. Here's the Enterprise crew, all looking and speaking like their normal selves -- but their actions utterly alien. It's a chilling predicament -- and Wesley never stops resisting.

PICARD
You gave us quite a chase, Mister Crusher.

Wesley is silent, glaring. Worf puts a little extra squeeze on Wesley's arm. Wesley reacts.

65 CONTINUED: (2)

PICARD
(to Beverly)
Doctor Crusher...

Beverly walks over and hands Picard the game. Wesley eyes it with utter dread. Picard moves it toward Wesley's head. Wesley struggles like crazy...

PICARD
Hold him steady.

Worf steadies Wesley's head with a massive hand. Beverly looks at Wesley with a soft expression, tries to comfort him.

BEVERLY
It's okay, Wesley. It doesn't hurt. You'll like it. I promise you...

Picard hooks the game securely around Wesley's ear. He pulls the arm extension in front of Wesley's eyes. Wesley shuts his eyes tight, refusing.

WESLEY
No...

PICARD
(a command)
His eyes.

Riker reaches in and forces Wesley's eyes open. Picard activates the game, which comes alive with tiny lights.

66 CLOSE ON WESLEY'S EYES (OPTICAL)

The game sends out two thin LASERS -- and they make contact with Wesley's pupils. Wesley tenses up. The lasers vanish. Wesley's struggling starts to subside...

INTERCUT:

67 WESLEY'S POV - THE GAME (OPTICAL)

A view of the bridge -- with the familiar GAME OVERLAY superimposed on top. The playing field has a cone and a disc coasting across it. Picard and Beverly are visible beyond the overlay, looking straight at us.

67 CONTINUED:

The disc starts to skitter about, but it misses the cone. Wesley's strength is sapping...

WESLEY

No...

The disc moves faster, closer to hitting the cone. Then finally, the disc drops right into the cone.

Wesley's body tenses up. Then he relaxes, letting out a small gasp of pleasure. He slumps a little,

succumbing to the game. It looks hopeless.

BEVERLY
That's it, Wesley... just let yourself go...

Suddenly, the bridge lights GO OUT. Darkness. Confusion.

68 NEW ANGLE

on the turbolift doors opening. A tall FIGURE steps out of the brightly-lit interior -- a dramatic silhouette against the light. As the doors close, the figure raises up an arm, aiming a device toward the room, causing --

A series of BRIGHT WHITE FLASHES OF LIGHT. The effect is blinding and erratic, like a flashbulb going off in the darkness. With each flash of light, we see faces, reactions:

-- FLASH! Picard and Beverly react, wide-eyed and stunned, the light blinding them.

-- FLASH! FLASH! Worf and Riker fall back, hands in front of their eyes, the light causing them pain.

-- FLASH! Troi and Geordi stumble back, dazzled by the light.

A beat of darkness, then...

DATA (o.s.)
Computer, resume normal illumination.

69 ANGLE - DATA

As the bridge lights come BACK ON. Data is standing in the turbolift doorway, holding a palm beacon that's been modified to send out flashes of light.

69 CONTINUED:

He has the beacon trained and ready to fire again, if necessary. But the bridge crew looks dazed, like they're coming out of a deep sleep. Some are rubbing their eyes... others simply regaining their balance.

DATA
(quickly)
Mister Worf, you will find a small alien ship off the starboard bow. Secure it with a tractor beam and raise our shields.

Worf is at first uncertain, looks to Picard. Picard nods, okay. Worf works the console.

WORF
Engaging tractor beam.

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it seizes the Ktarian ship with a tractor beam.

71 INT. BRIDGE - CONTINUOUS

DATA
(to Picard)
Are you all right, Captain?

Picard considers, head still foggy.

PICARD
I think so...

WORF
Captain, we are being hailed by the alien vessel.

PICARD
On screen.

71A INTERCUT: VIEWSCREEN (OPTICAL)

Etana appears on the viewscreen, her outrage barely contained.

ETANA
Picard, explain yourself.

71A CONTINUED:

PICARD
The explanation is simple -- your attempt to capture this ship has failed.

ETANA
Release us immediately. Or we will open fire.

RIKER
Tactical analysis, Mister Worf?

WORF
(off console)
Their weapons capability is substantially inferior to ours. They are not a threat.

RIKER
Get her off the screen.

The viewscreen returns to a starfield.

71A CONTINUED: (2)

GEORDI
(shaken)
I can't believe what we were about to do...

A beat... Beverly moves to Wesley -- there's a relieved look between them. Riker approaches Data, surprised...

RIKER
Data... we deactivated you...

WESLEY
(to Riker)
I managed to reconnect his positronic matrix.

DATA
Wesley's subsequent diversions

gave me adequate time to modify the palm beacon...

(re: beacon)

The optical burst patterns we programmed were successful in counteracting the addictive effects of the game.

PICARD

(to Data)

And the rest of the crew?

DATA

We have programmed the main computer to transmit the same optical pulse to all display screens, work stations and terminals throughout the ship.

RIKER

That'll reach almost everyone. Send out medical teams to treat the rest.

DATA

Aye sir.

Beverly joins Data and they head for the turbolift. Picard takes the command position, regaining his composure, but still rattled by the whole experience.

PICARD

We'll take the alien vessel to the nearest Federation starbase. Ensign, lay in a course.

71A CONTINUED: (3)

OFF Picard's expression...

72 EXT. SPACE - THE ENTERPRISE - (OPTICAL) (STOCK)

The Enterprise at impulse speed. Several days have passed.

PICARD (V.O.)
Captain's log, stardate 45212.1. We have delivered the Ktarian vessel to Starbase Eighty-two. We are now on a course to rendezvous with the Starship Merrimack, which will take Wesley Crusher back to the Academy now that his vacation is over...

73 thru 78 OMITTED

79 INT. GUEST QUARTERS

Wesley standing at the bed, dressed in Academy uniform, packing his travel bag. Robin is beside him, handing him clothing. She holds up a pair of swimming trunks.

ROBIN
I never saw you wear these. Afraid someone might see your birthmark?

He takes the shorts form her.

WESLEY
Who started that birthmark rumor, anyway?

She shrugs innocently; he pulls her close and they kiss. A moment, and they part gently. It's clear their relationship has matured over the past few days.

ROBIN
Wish you didn't have to go.

WESLEY
Me too.

ROBIN
You'll write, won't you?

WESLEY
Somebody's got to kill those rumors you keep hearing about me.

They smile, and embrace one last time.

RIKER'S COM VOICE
Mister Crusher, we've rendezvoused with the Merrimack.
(MORE)

79 CONTINUED:

RIKER'S COM VOICE (cont'd)
Please report to transporter room

two.

WESLEY
(taps communicator)
On my way, sir.

Wesley closes his travel bag. A moment between them -- this is goodbye.

WESLEY
(continuing)
I'd better go.

ROBIN
Here...

Robin hands him a small red BOOK.

ROBIN
(re: book)
A gift. So you'll remember.

Wesley takes the book, curious.

ROBIN
(continuing)
Robin's Laws. All one hundred and two of them.

Wesley is moved by the gesture. Arm in arm they walk toward the door...

WESLEY
Law number one hundred and three...

ROBIN

Yes?

WESLEY
A couple of light years can't keep good friends apart.

As they EXIT...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Unification Part II"
#40275-207

Story by
Rick Berman & Michael Piller

Teleplay by
Michael Piller

Directed by
Cliff Bole

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REVISED FINAL DRAFT

AUGUST 30, 1991

STAR TREK: "Unification Part II" - REV. 9/5/91 - CAST

STAR TREK: THE NEXT GENERATION
"Unification Part II"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF

SPOCK
Romulans
NERAL
PARDEK
SELA
D'TAN
ROMULAN #1
ROMULAN #2

Non-Speaking
SUPERNUMERARIES
MEMBERS OF ROMULAN UNDERGROUND
N.D. ROMULAN PEDESTRIANS
OLD ROMULAN WOMAN IN CAFE
ROMULAN ARMED GUARDS
MISC. "PIANO BAR" ALIENS

ROMULAN COMPUTER VOICE
FEMALE ROMULAN COM VOICE
Klingons & Other Aliens
K'VADA (Klingon)
AMARIE (alien woman)
OMAG (fat Ferengi)

KLINGON CONN OFFICER
KLINGON TACTICAL OFFICER
OMAG'S WOMEN

STAR TREK: "Unification Part II" - 8/30/91 - SETS

STAR TREK: THE NEXT GENERATION
"Unification Part II"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
SURPLUS YARD

QUAYLOR TWO

KLINGON BIRD OF PREY

ROMULUS CAPITOL CITY
QUAYLOR TWO ROMULAN STREETS
PIANO BAR
ROMULAN WARBIRD
ROMULUS CAPITOL CITY
ROMULAN OFFICE THREE VULCAN SHIPS
VARIOUS CAVES/CAVERN

KLINGON BIRD OF PREY
BRIDGE
QUARTERS

STAR TREK: "Unification II" - REV. 9/5/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION

"Unification Part II"

PRONUNCIATION GUIDE

AKTUH - MAYLOTA	AHK-tuh may-LOW-tah
ANDORIAN	an-DOOR-ee-an
BARDAKIAN	bar-DACK-ee-an
BAROLIAN	bah-ROLL-ee-an
CIPHER	SIGH-fur
D'TAN	duh-TAN
DULISIAN	duh-LISS-ee-an
ENCRYPTION	in-KRIP-shun
GALORNDON CORE	gal-OHRN-dan core
JOLAN TRUE	JOE-lan true
KATAH	kah-TAH
K'VADA	kuh-VAH-duh
MELOR FAMAGAL	MAY-lohr FAHM-ah-gal
NERAL	nuh-RAHL
PARDEK	PAHR-dek
P'TAH JOL GINUOL	pit-AH johl gin-WAHL
QUALOR TWO	KWAY-lohr 2
UHLAN	OOH-lan

STAR TREK: THE NEXT GENERATION
"Unification Part II"
TEASER

FADE IN:

1 INT. ROMULAN CAVES

Spock and Picard face each other as before. Data, Pardek, Romulan #1, and the other abductor witness the confrontation... Spock is not pleased to see anyone from Starfleet. With building conflict --

SPOCK
What are you doing on Romulus?

PICARD
That was to be my question for you, sir.

SPOCK
It is no concern of Starfleet's.

PICARD
On the contrary, Starfleet is most concerned. You are in a position to compromise the security of the Federation...

SPOCK
You may assure your superiors that I am on a personal mission, of peace, and will advise them when appropriate.

PICARD
That will not be satisfactory.

SPOCK
You cannot remain, Captain.

PICARD
And I cannot return without a full explanation.
(beat)
Ambassador, with the greatest respect for all you've achieved on behalf of the Federation, this sort of cowboy diplomacy is not

easily tolerated any more...

1 CONTINUED:

SPOCK
"Cowboy diplomacy"... ?

PICARD
If you wish to undertake a mission with potential repercussions to the Federation, it is appropriate to discuss it with the Federation. I am here as their representative. You will have to discuss it with me.

Spock frowns with frustration, moves away from Picard... A thoughtful beat.

SPOCK
This is precisely what I wanted to avoid.

A beat. Picard moves away from the confrontation...

PICARD
I also have the responsibility of bearing some unhappy news.

Spock turns back...

SPOCK
Sarek is dead.

Picard acknowledges... after a very long beat... in

a softer voice...

SPOCK
Walk with me, Captain Picard.

Picard exchanges a brief glance with Data telling him to stay behind... follows Spock out of the chamber...

2 INT. OTHER CAVERN

Picard and Spock walk silently for a beat...

SPOCK
I know of your mind meld with my father... that enabled him to complete his last mission.

PICARD
It was an honor. He was a great man.

2 CONTINUED:

SPOCK
He was a great representative of the Vulcan people and of the Federation.

And that is meant as a qualifier, not a compliment...

PICARD
I was with him before coming here. He expressed his pride in you, his love...

SPOCK

Emotional disarray is a symptom of the illness from which he suffered.

PICARD

No, the feelings were in his heart, Spock. He shared them with me. I know.

Spock looks at Picard a moment... uncomfortable with the emotional context of this, he moves into business.

SPOCK

Sarek would no more approve of my coming to Romulus than you do, Captain.

He takes a dramatic beat to organize his thoughts...

SPOCK

For some time, I have been aware of a growing movement here... of people who seek to learn the ideals of the Vulcan philosophy. They have been declared enemies of the state. But there are a few in the Romulan hierarchy like Pardek who are sympathetic. He asked me to come now because he believes it may be time to take the first step toward reunification.

Picard reacts to this extraordinary revelation...

2 CONTINUED: (2)

PICARD
Reunification... After so many centuries... so many fundamental differences that have evolved between your peoples...

SPOCK
(agrees)
It would seem unlikely to succeed. But I cannot ignore the potential rewards that a union between our worlds would bring.

PICARD
What is this "first step" that Pardek suggests... ?

SPOCK
There is a new Proconsul of the Romulan Senate. He is young and idealistic. He has promised many reforms. Pardek believes he may be receptive to discussing reunification.

Picard takes a moment to digest it all.

PICARD
Why would you not bring something this important to the attention of your own people or the Federation?

Spock takes a beat to consider his response, it raises

unhappy memories.

SPOCK
A personal decision, Captain.
(beat)
Perhaps you are aware that I played a small role in the first overture to peace with the Klingons...

PICARD
History is aware of the role you played, Ambassador.

SPOCK
Not entirely. It was I who asked Kirk to lead that peace mission.
(MORE)

2 CONTINUED: (3)

SPOCK (cont'd)
And I who had to accept the responsibility for the consequences to him and his crew.
(beat)
Quite simply, I am unwilling to risk anyone's life but my own on this occasion. I would ask you to respect my wishes and leave.

Picard considers this a moment.

PICARD
Ambassador, your logic escapes

me. If I didn't know better, I would say your judgment had been influenced by emotion.

SPOCK
You speak as my father would if he were here, Picard...

PICARD
I speak as a Starfleet officer and I cannot ignore the risks to you...

SPOCK
I was involved with... "cowboy diplomacy", as you describe it, Captain, long before you were born.

PICARD
Nevertheless, sir, I am not prepared to leave until your affairs are completed.

SPOCK
(beat)
In your own way, you are as stubborn as another Captain of the Enterprise I once knew.

PICARD
Then, sir, I am in good company.

As Spock reluctantly acknowledges and accepts Picard's continued presence with a nod...

FADE

OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. KLINGON BRIDGE

Data, still in disguise, has just returned from the surface... Captain K'VADA reacts to the news with irritation... the Conn and Tactical Officers observe.

K'VADA
We have more important things to attend to than acting as your nursemaids.

DATA
Captain Picard regrets that he must detain you but it is necessary for a while longer. In addition, I will be requiring access to your ship's computer...

K'VADA
(reacts, suspicious)
Access to our computer... for what purpose?

DATA
I am going to attempt to penetrate the Romulan Central Information Net...

K'VADA
Don't bother. We've been trying for years.

DATA
I have unique skills that may permit me to succeed.

K'VADA
I cannot reveal classified Klingon entry codes to Starfleet...

DATA
Your entry codes can be easily reconfigured after we depart. And Captain Picard has authorized me to share with you any information we obtain from the Romulan data banks...

The Klingon frowns, grunts -- "Fine... "

3 CONTINUED:

K'VADA
Anything else?

DATA
We will also need to communicate with the Enterprise in sector two-thirteen.

K'VADA
You do and the Romulans will

instantly know our coordinates.

DATA
Using conventional means, that would be true; however I propose that we piggy-back our signal on Romulan subspace transmissions...

K'VADA
"Piggy-back"?

DATA
A Human metaphor, pardon me. We would use a Romulan signal as a carrier for own own, thus disguising its origin.

K'VADA
It won't work.

DATA
I believe it will. During the last hour, I have conducted a systematic review of the entire Romulan subspace grid and compared my findings with the specifications of your transmission array. It would appear they are compatible.

The Klingon studies him for a long, dry beat, finally grunts an approval.

DATA
Thank you for your cooperation.

Data EXITS... a beat as K'Vada muses and then hits a

panel...

3 CONTINUED: (2)

K'VADA
Captain's notation. Recommend
we study the potential for a
Klingon artificial life entity.

3 CONTINUED: (3)

And we stay for a beat as that thought lingers on his
face and...

4 EXT. ROMULAN STREET

A Romulan child of twelve (D'TAN) as he runs onto the
street out of breath, carrying a single flower...
pauses looks around...

4A ANGLE - THE STREET

... colorless, bleak... pedestrians only... this is a
poor neighborhood, life here is a struggle... a line of
people wait to get into a general store... a small cafe
has a few customers...

4B D'TAN

sees the one he's looking for... moves to the line,
hands the flower to a man (ROMULAN#1); the man reacts,
glances around, gets out of line... follow him to...

4C THE CAFE

Dark, austere, a row of silent people stand at counters eating silently... finding, in the shadows, Spock and Picard, standing alone, dressed as Romulans... he moves to them, puts the flower in a glass of water and places it in front of them on the table...

ROMULAN#1
Allow me to brighten your table.
(makes eye contact with Spock)
Jolan True.

He moves on. Spock understands the signal. They speak in hushed tones...

SPOCK
The Senate has adjourned. Pardek will be here shortly...

PICARD
Just how widespread is this movement?

4C CONTINUED:

SPOCK
There are groups in every populated area. I have personally spoken with members from four provinces.

4C CONTINUED:

He stops as an OLD GRIM WOMAN delivers their soup... she looks hard at the flower, at these strangers... a silent moment... then she leaves...

SPOCK
It has become a serious concern to the Romulan leadership.

PICARD
Serious enough for the leaders to suddenly embrace a Vulcan peace initiative? I have a difficult time accepting that.

SPOCK
I sense you have a closed mind, Captain. Closed minds have kept these two worlds apart for centuries.

Picard reacts with curiosity to this conflict... because Spock has really brought something of his own to the table...

SPOCK
(continuing)
In the Federation, we have learned from experience to view the Romulans with distrust. We can either choose to live with that enmity or seek an opportunity to change it. I choose the latter...

PICARD
I will be the first to cheer when

the Neutral Zone is abolished, sir. I only wonder if this movement is strong enough to reshape the entire Romulan political landscape.

Spock takes a beat... nodding to the flower on the table...

SPOCK
One can begin to reshape the landscape with a single flower, Captain.

But he's not at peace as he says it, experiencing additional conflicts within himself...

4D ANGLE - D'TAN

coming to the table carrying an old, worn out book...

D'TAN
Jolan True, Mister Spock... look what I've brought you...

SPOCK
This is my friend, D'Tan... he is very curious about Vulcan...

PICARD
Hello, D'Tan...

SPOCK
(re: book)
It is very old. Where did you

get this?

D'TAN
They read from it at the meetings... it tells the story of the Vulcan separation...

PARDEK (o.c.)
You should not bring that out here, D'Tan. You've been told many times...

4E ANGLE

to include Pardek...

D'TAN
I just wanted to show it to Mister Spock...

PARDEK
Off with you... we will see you later tonight...

D'TAN
(to Spock)
Will you tell us more stories about Vulcan?

SPOCK
Yes...

D'Tan smiles... runs away...

4E CONTINUED:

D'TAN

Jolan True.

Pardek glances over and sees the grim old woman looking hard at them from the back of the cafe...

PARDEK

Perhaps this is not such a good place to talk...

Picard and Spock rise and follow Pardek...

4F MOVING DOWN THE STREET

PARDEK

So, what do you think of your enemy, Captain Picard?

PICARD

These people are no one's enemy, Senator.

PARDEK

(smiles, acknowledges)

Many of my colleagues fear what they have to say. But I have learned to listen carefully. Children like D'Tan are our future. Old men like me will not be able to hold on to ancient prejudice and hostility. These young people won't allow it.

(beat)

Now that they've met their first real Vulcan, it has only inspired them more. I'm sure that is

evident to you, Spock...

SPOCK
(acknowledges)
I did not anticipate such a
passionate response to my arrival.

PARDEK
Romulans are a passionate people,
Spock. The Vulcans will learn
to appreciate that quality in us.

SPOCK
If we are successful.

4F CONTINUED:

PARDEK
We will know soon. The Proconsul
has agreed to meet with you.

Off Spock and Picard's reaction...

5
thru OMITTED
9

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At the surplus yard. In orbit of Qualor Two.

RIKER (V.O.)
First Officer's log, stardate 45245.8. The Enterprise remains at Qualor Two as we continue to investigate the theft of a surplus Vulcan ship and materiel.

11 INT. QUALOR TWO PIANO BAR

Close on an alien woman (AMARIE) at a keyboard... she must have been quite a looker once, but her best years are clearly behind her now. There's a bored, routine quality to her playing... aside from the fact that she has four arms. In one hand, she holds, not a cigarette, but a salt stick that she sucks on. She has a tip jar that has a few gold coins in it...

RIKER (V.O.)
The trail has led us to the former wife of a deceased smuggler.

The bar itself is dark and private, a place where quiet liaisons can be safely arranged. It's a slow night. A couple of alien hookers wait for trade to pick up... some very strange faces stay mysteriously in the shadows of tables in the back... Amarie looks up to see Riker sitting down at the piano bar...

AMARIE
A new face.

RIKER
Same one I've always had.

AMARIE
What would you like to hear?

RIKER
Know the blues?

AMARIE
Look at me, Mister. What do you think?
(MORE)

11 CONTINUED:

AMARIE (cont'd)
(Riker grins)
Seven different shades of them. How about some Andorian blues?

She goes into a bluesy riff... She licks some of her salt stick with a spare hand. Offers one from a pack to Riker from another hand...

AMARIE
Suck salt?

RIKER
Never cared for it.

AMARIE
Good for you. Nasty habit. So who are you looking for?

RIKER
Who says I'm looking for anybody?

AMARIE
Your face. Your uniform. In a place like this.

RIKER
Okay. I'm looking for you.

AMARIE
You just made my day.

RIKER
I have to ask you about your husband.

AMARIE
Well, it was nice while it lasted. Which husband?

RIKER
The dead one, I'm afraid.

She keeps playing... never misses a beat.

AMARIE
You must be from the Enterprise. You destroyed his ship.

11 CONTINUED: (2)

RIKER
(acknowledges with

regret)
He fired first.

AMARIE
He always did.

RIKER
He was involved in some pretty bad business. And he took the evidence with him.

AMARIE
His one endearing quality -- he always cleaned up after himself.
(beat)
What do you want from me?

RIKER
I was hoping you might know his business partners.

AMARIE
Why should I help you?

RIKER
To be honest, I can't think of a good reason.

AMARIE
(a beat)
Well, you did kill my ex-husband. That's not a bad start. Why don't you drop a few coins in the jar. I'll see what I remember.

RIKER
I don't carry money.

AMARIE
You don't offer much do you... ?

Riker studies her a long beat, thinking what he might offer her... then...

RIKER
Slide over.

AMARIE
Huh?

11 CONTINUED: (3)

Riker gets up, sits next to her at the piano... she reacts...

AMARIE
Just what I need -- another set of hands.

RIKER
You know this one?

He begins to play some blues...

RIKER
Early 20th century, from a place on Earth called Memphis...
(off her reaction)
... maybe I could teach you a new lick or two...

AMARIE

(remarkable)
You already have.

RIKER
So, whattaya say?

She takes a second to decide, then shrugs "what-the-hell"...

AMARIE
Gonna be around a few days?

RIKER
I can be.

AMARIE
Sooner or later, a man named Omag will come by for a song. Always wants to hear the same thing -- "Melor Famagal." He's an arms trader. A fat Ferengi.

Off Riker's reaction...

12 EXT. ROMULUS CAPITOL CITY - DAY - ESTABLISHING MATTE SHOT - (OPTICAL)

It is bright. It is clean. It is metal and chrome and glass organized into high rises of various dynamic shapes.

13 INT. ROMULAN OFFICE - DAY

A stateliness, suggesting great power. Very clean lines, orderly, spacious... a Romulan chime at the

door... an off-camera voice:

NERAL (O.C.)
Enter.

Pardek comes in with Spock. Moving to find an energetic, handsome man in his late forties, a Romulan Bobby Kennedy... he is at a station... rising and coming forward to greet his guests.

PARDEK
(greeting)
Proconsul...

NERAL
Yes... Pardek... come in...

PARDEK
Ambassador Spock of Vulcan...

SPOCK
Proconsul.

NERAL
Please. I've never liked titles since I was a lowly uhlan in the Romulan guard... I am Neral... now, how is it again, Pardek's tried to show me...

He holds up a hand in the traditional Vulcan greeting. Spock returns it.

SPOCK
I am honored.

NERAL

Good.

PARDEK
Permit me to withdraw.

NERAL
Will we see you and your wife tommorrow at the state dinner?

PARDEK
We're looking forward to it.

Pardek smiles and withdraws.

13 CONTINUED:

NERAL
It's been years since old Pardek was invited to an official function. He's far too attached to the "common man" for most peoples' comfort.

SPOCK
That is their loss. I've always found Pardek to have a unique insight into many issues.

They sit.

NERAL
Let me tell you something, Spock. We're going to start something here, you and I, that will redraw the face of the quadrant.

SPOCK
(reacts)
You are prepared to support reunification?

NERAL
I believe it must eventually come. Our two worlds need each other.

SPOCK
Forgive me. But I did not expect to hear a Romulan Proconsul speak like a member of your underground.

NERAL
I want you to know exactly where I stand.

SPOCK
(beat)
Do you believe you can gain the support of the full Senate?

NERAL
Things are not what they once were in the Senate. The old leaders have lost the respect of the people.

(MORE)

13 CONTINUED: (2)

NERAL (cont'd)
Involvement in the Klingon War... endless confrontations with the Federation...
(MORE)

13 CONTINUED: (2)

NERAL (cont'd)
They're tired of it. Times are changing. Leaders who refuse to change with them... will no longer be leaders.
(he rises)
Spock, I am prepared to publicly endorse the opening of talks between our peoples... How do you think the Vulcan people will respond to that?

A public announcement. This is astounding.

SPOCK
They will be... cautious. There are generations of distrust to overcome.

NERAL
But surely with a man of your influence leading the way...

He is interrupted by a com voice --

FEMALE COM VOICE
Proconsul, the Senate has been

recalled into session...

Neral frowns at the interruption...

NERAL
Very well.
(rising, to Spock)
Can we meet again tommorrow?

SPOCK
As you wish.

NERAL
Good. Jolan True, Spock. Oh...
(remembering)
Live long and prosper.

Spock bows, EXITS. After a beat, a side door opens and SELA ENTERS, thoughtfully looking at the door Spock just left through... Neral looks at her, she nods, satisfied at the way the meeting went.

14 INT. CAVES

Spock and Picard are sitting with members of the underground... Pardek at one side... D'Tan on the other... They are reacting to Spock's report of the meeting...

ROMULAN#1
It's everything we could have hoped for...

General murmurs of excitement and joy...

SPOCK
(skeptical)
It is more than we could have hoped for.

That stops the excitement. Picard looks at Spock, concurs...

PARDEK
But if Neral is ready to publicly endorse reunification...

PICARD
I can't imagine that one rises to the position of Senate Proconsul without the support of the Romulan traditionalists.

PARDEK
That's true.

PICARD
Then, how can he turn his back on them so easily? How can he endorse reunification when it is considered subversive?

ROMULAN#1
Because he's not afraid of them... because he knows we will support him...

SPOCK
Captain Picard is correct. It is not logical for the Proconsul to endorse reunification at this time.

Clamor... disappointment... objections...

14 CONTINUED:

ROMULAN#2
Why would Neral lie?

PICARD
Perhaps they are hoping to use this to expose members of your movement...

ROMULAN#2
No, this is our chance for acceptance. Finally, to be heard.

ROMULAN#1
I believe it is the Federation that fears an alliance between Romulus and Vulcan.

Louder clamor... yells of anger...

PICARD
That is not true...

After a beat, Spock rises... a silence falls.

SPOCK
I came here to determine the potential for reunification. In spite of what has occurred, I intend to continue my efforts! I intend to meet with the

Proconsul as planned.

The crowd is pleased... but Picard gives Spock a concerned look that is ignored as Spock EXITS the chamber. After a beat, Picard follows him...

15 INT. LARGER CAVERN - CONTINUOUS

Picard and Spock alone... Picard is angry...

PICARD
You let their emotions sway you...

SPOCK
On the contrary, I am pursuing the most logical course...

15 CONTINUED:

PICARD
You are as skeptical as I am... is it logical to ignore your own good sense... ?

SPOCK
I fear the influence of Sarek has colored your attitudes, Captain. Toward reunification. And perhaps toward me.

Picard reacts...

PICARD
That is the second time you have accused me of speaking with

another man's voice.
(beat)
Yes, he will always be a part of me. His experiences. His spirit. But I speak with my own voice, Spock. Not his.

Spock studies him...

SPOCK
Curious.
(off Picard's reaction)
That I should hear him so clearly now that he is dead.

Spock moves away from Picard, thoughtfully...

SPOCK
It is possible that I have brought my arguments with Sarek to you, Captain. If so, I apologize.

PICARD
Is it so important for you to win one last argument with him?

SPOCK
(considering that possibility)
No, it is not.
(beat, with irony)
Although it is true that I will miss... the arguments. It was, finally, all that we had.

15 CONTINUED: (2)

PICARD
(compassionate)
Your fight with Sarek is over.
And you have none with me.

Spock looks deep inside to find a way to explain this... and in a way he looks at Picard in this situation as a surrogate for his father, trying one last time to find a context for their relationship.

SPOCK
I always had a different vision than my father... an ability to see beyond pure logic. He considered it... weak. But I have discovered it to be a source of extraordinary strength.
(beat)
Sarek would find this mission of reunification a fool's errand... But somehow I think it is not. Logic cannot explain why... but I know I must continue to pursue this...

PICARD
Even if it leads you into a Romulan trap...

SPOCK
If the Romulans do have an ulterior motive, it would be in the interests of all concerned to determine what it is.

Picard cannot deny it.

SPOCK
So I will play the role they would have me play.

Off Picard's reluctant acknolwedgment...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

16 INT. KLINGON QUARTERS

Small and dark... a single bed. Data, wearing his Starfleet uniform, is working on a computer... as the door opens and Picard and Spock ENTER... Spock immediately reacts...

PICARD
Have you had any success, Mister Data?

DATA
Negative, Captain. The Romulan Information Net employs a progressive encryption lock...
I have been unable to penetrate their security measures.

SPOCK

May I assist you, Commander? I've had some experience in these matters.

DATA

By all means, Ambassador.

Spock sits in a chair next to Data, begins to work on the panels of the computer...

SPOCK

(re: the monitor)

The Romulans have incorporated a forty-three part cipher key into their entry sequence...

DATA

Yessir, the twenty-ninth is the only one I cannot bypass...

Spock continues on the panels... Picard realizes he is useless in this situation and there's something he's been wanting to do...

PICARD

I think I'll take this opportunity to remove my ears...

He EXITS.

16 CONTINUED:

SPOCK

He intrigues me, this Picard.

DATA

In what manner?

SPOCK

He is remarkably analytical and dispassionate for a Human. I understand why my father would choose to mind meld with him. There's almost a Vulcan quality to the man.

DATA

Interesting. I have never considered that. And Captain Picard has been a role model in my quest to be more Human.

SPOCK

To be more Human?

DATA

Yes, Ambassador.

Spock raises an eyebrow...

SPOCK

Fascinating.

(off Data's reaction)

You have an efficient intellect, superior physical skills and no emotional impediments. There are Vulcans who aspire all their lives to achieve what you were given by design.

Data considers this a moment and then...

DATA
You are half Human...

SPOCK
Yes.

DATA
And yet you have chosen a Vulcan
way of life...

SPOCK
I have.

16 CONTINUED: (2)

DATA
In effect, you have abandoned what
I have sought all my life.

Data's innocent remark strikes close to home for Spock; what he sees on the monitor allows him to avoid a response for a moment at least.

SPOCK
(re: monitor)
I believe I have isolated the
twenty-ninth cipher access code...
I'll attempt to access the
proconsul's files...

He presses a few panels, stops... the computer beeps...

DATA
Ambassador, may I ask a personal

question?

SPOCK

Please.

DATA

As you examine your life, do you find you have missed your humanity?

The computer beeps. Spock pauses, before he begins to work the panels.

SPOCK

I have no regrets.

DATA

"No regrets." That is a Human expression.

SPOCK

(beat)

Fascinating.

As he begins again to work the panels, on Data's reaction...

17 OMITTED

18 INT. QUALOR-TWO PIANO BAR

Amarie still at the piano, Worf sitting at the piano bar beside her... again, the room is lightly populated...

WORF
Do you know any Klingon opera?

AMARIE
I don't get a lot of requests for it.

WORF
Surely, you must know at least one theme from "Aktuh and Maylota".

AMARIE
I may be a little rusty...

She begins to play, a pleased expression grows on Worf's face... and after a beat, he cannot restrain himself, he begins to hum... and finally breaks into full voice...

WORF
MAYLOTA... MAAAY-LOT-A...

OMAG (o.c.)
What is that dreadful noise? It sounds like a Bardakian pronghorn moose...

Worf reacts, turns to see his offender --

19 ANGLE

to see the fattest Ferengi we've ever seen... on his arms, two gorgeous women in skintight dresses...

OMAG
You know what I want to hear.

As he sits in a booth...

20 RESUME WORF

as he exchanges a glance with Amarie who acknowledges, this is the guy... she begins to play a rhapsody... he hits his combadge...

20 CONTINUED:

WORF
(quietly)
Worf to Enterprise.

21 INT. BRIDGE

Riker in command...

RIKER
Go ahead.

WORF'S COM VOICE
A fat Ferengi has just entered the establishment.

Already on the move...

RIKER
Is that "Melor Famagal" I hear?

WORF'S COM VOICE
It is.

RIKER
I'm on my way.

He's out.

TIME CUT TO:

22 INT. PIANO BAR -- THE FERENGI

A colorful array of food is spread across the table in front of him... drinks and champagne... as he bangs on the table top with his shoe... mouth full of food...

OMAG
Where is the waiter? Is there no waiter in this sorry place?

23 REVERSE ANGLE

as Riker approaches the table, Worf behind him...

RIKER
Is there a problem?

OMAG
Yes. I need more napkins.

23 CONTINUED:

RIKER
Use your sleeve.

OMAG

What did you say?

RIKER
(re: one of the girls)
Or use her sleeve, I don't care.

The Ferengi's eyes narrow...

OMAG
Who are you?

RIKER
Commander William Riker, the U.S.S. Enterprise.

OMAG
Am I supposed to stand up and salute?

Laughs at the women. They laugh.

RIKER
We're investigating the disappearance of a Vulcan ship...

OMAG
You've got the wrong Ferengi... I never trade in Vulcan ships...

RIKER
We know you were involved...

OMAG
Who would want a Vulcan ship... Vulcans are pacifists... I deal in warships... can somebody get

me a napkin... ?

Nobody does.

RIKER
Who would want a Vulcan ship?

OMAG
Hypothetically speaking?

RIKER
Hypothetically speaking.

23 CONTINUED: (2)

OMAG
I never learned to speak hypothetical.

Laughs. The women laugh. Riker takes a beat, then casually lifts up the table and all the food and drinks slide down, falling over the Ferengi... the women shriek... the music stops... the Ferengi rises in a rage...

OMAG
Are you crazy?

Riker grabs the Ferengi by the lapels and raises him off his feet to eye level.

RIKER
(calmly)
Let me explain what's going to happen if you don't tell me about

that Vulcan ship. Your passage rights through this sector will be revoked. But more than that, I'll be very unhappy.

The Ferengi looks at him with loathing and fear...

OMAG
I delivered it to a Barolian freighter...

RIKER
At what coordinates?

OMAG
I don't remember.

Riker tightens his grip...

OMAG
Ow... watch it... you're stretching my neck...

RIKER
Coordinates?

23 CONTINUED: (3)

OMAG
At Galorndon Core. Near the Neutral Zone. That's all I know. I swear it.

Riker throws him back into his seat, nods to the women...

RIKER
Enjoy your dinner.

He smiles at Amarie and as he starts to leave... he picks up a napkin off a near-by table...

24 ANGLE - ON THE FERENGI

his hands and clothes covered with stains... as the napkin is thrown on his lap and we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before.

26 INT. ENTERPRISE BRIDGE (OPTICAL)

Riker, Worf, Troi. The Klingon bridge is on the viewscreen... Picard, in his Starfleet uniform, stands, Data is at a computer work station... K'Vada observes... another Klingon is at a tactical station...

RIKER
As soon as I heard this Barolian ship was at Galorndon Core, I

started to think Romulans...

Picard muses, trying to figure out the connection...

PICARD
And the Romulans are suddenly very interested in bonding with the Vulcans... Spock has been meeting with the new Senate Proconsul about reunification...

Riker reacts...

RIKER
Reunification... ?

PICARD
The Proconsul says he is prepared to endorse peace talks...

RIKER
And Spock?

PICARD
The Ambassador is skeptical but he cares a great deal about reunification. As long as there's a chance of success, he will pursue it.

TROI
I'm afraid I don't see where a stolen Vulcan ship fits into all this...

26 CONTINUED:

PICARD
Neither do I, Counselor.
(beat)
How soon can you be at Galorndon Core, Number One... ?

RIKER
(presses some panels, checking)
Little over eight hours.

PICARD
It may be a wild goose chase, but I don't think we have a choice, do you?

RIKER
Agreed.

The signal begins to break up.

DATA
We're losing our Romulan carrier wave, sir...

PICARD
We'll advise you further when you get there, Number One. Picard out.

The signal goes completely and the starfield returns to the viewscreen.

RIKER
(to conn)

Ensign, set a course to Galordon Core, take us to warp eight.

26A EXT. SPACE - THE ENTERPRISE (OPTICAL)

shoots into warp and out of view.

26B INT. KLINGON BRIDGE

Data has been working the computer...

26B CONTINUED:

DATA

Captain, the Romulan subspace logs identify a transmission from the Romulan surface to a Barolian ship near Galorndon Core twelve hours ago.

K'VADA

Galorndon Core is along the Barolian trade route... They trade a great deal with the Romulans... it's probably just routine...

DATA

This would not appear to be routine. I have been able to trace the source of the transmission. It incorporates the code prefix of Romulan intelligence.

PICARD
Can you access it, Data?

Data works the panels, reacts curiously...

DATA
It appears to be a short sequence of numbers. One four zero zero.

PICARD
Nothing else?

DATA
Nossir.

PICARD
(beat)
I want to advise the Ambassador immediately... Mister Data, you will accompany me to the surface...

Data follows Picard as he addresses the Klingon Captain on the move...

PICARD
Captain, maintain an emergency transport schedule at our beam-in coordinates...

26B CONTINUED: (2)

K'VADA
I do not take orders from you, Picard.

Picard doesn't have time for any more of this Klingon attitude, stops, explodes.

PICARD
P'tah Jol Ginquol! Katah! You will lock on those coordinates at sixty minute intervals after our arrival.

The Klingon blinks with surprise at Picard's aggression.

27 OMITTED

28 ANGLE

As they move to the door...

DATA
(to Picard)
That was not very Vulcan of you, sir.

Picard reacts curiously, and as they EXIT...

28A EXT. ROMULAN STREET

Spock ENTERS the street... D'Tan runs over to greet him...

D'TAN
Mister Spock... I've been looking for you...

SPOCK
I have been meeting with the

Proconsul, D'Tan...

D'TAN
Does he still speak of reunification?

SPOCK
(with concern)
He speaks of nothing else.

28A CONTINUED:

They move to a table at the cafe. The boy pulls out some marble-sized toys of varied shapes... alien symbols are marked on each one...

D'TAN
Have you ever seen any of these?

He lays them in Spock's palm...

28B INSERT - THE TOYS

SPOCK
(examines them)
The syllabic nucleus of the Vulcan language...

D'TAN
They were my toys when I was small...

28C RESUME

SPOCK

Your parents wanted you to learn
the Vulcan language?

D'TAN
(acknowledges)
As did their parents before them.
To prepare for the day when we
will live again with our Vulcan
cousins.

Spock studies the boy... and sees in his eyes a steady
and firm belief in this prophesy.

28D ANGLE - ROMULAN#1

moves to the table...

ROMULAN#1
Your Federation friends have
returned. They must see you
immediately. I've told Pardek...
he will meet you at the cave...

As he moves on, Spock rises, puts his hand in D'Tan's
as he returns the toys to the boy...

TIME CUT TO:

STAR TREK: "Unification" Pt. II - REV. 9/5/91 - ACT FOUR 35B.

29 INT. CAVES

Pardek, Spock, Picard, Data (neither of them in
disguise)...

PICARD

The only communication that was sent were the numbers one-four-zero-zero.

PARDEK
What does it mean?

SPOCK
It means that the Proconsul has apparently been attempting to deceive me.
(MORE)

29 CONTINUED:

SPOCK (cont'd)
For what purpose I cannot say yet. But his conversations with me have obviously been part of a greater plan involving the stolen Vulcan ship.

DATA
How do you know that, Ambassador?

SPOCK
The time the Proconsul has set for the subspace announcement of our peace initiative is fourteen hundred hours tomorrow. One four zero zero.

PARDEK
But why would they need a Vulcan ship... ?

SELA (o.c.)
That will become clear very shortly...

Data and Picard react, turn to see --

30 SELA

at one entrance with one Romulan armed guard...

31 PICARD AND DATA

reach for their phasers... but...

32 MORE ROMULAN GUARDS

ENTER from all sides... surround them... Picard and Data drop their weapons...

SELA
Captain Picard, welcome to Romulus. I trust you've enjoyed your visit. And this is the android I have come to respect in battle...

DATA
Lieutenant Commander Data.

32 CONTINUED:

PARDEK
(to Spock)
How could they know of this

location? Someone betrayed us...

SPOCK

Yes. You did.

PARDEK

(aghast)

Spock, we've been friends for eighty years...

SPOCK

It is the only logical conclusion. You invited me to Romulus. You arranged the meeting with the Proconsul. And you knew that Picard and Data had returned to the surface with new information.

Pardek tries to maintain an innocent front, but Sela decides it's not worth the bother.

SELA

(grins)

The great Spock. Very well. Senator Pardek, your service to the Romulan people is noted and appreciated.

Pardek ends the act, nods, acknowledges, shares a glance with Spock... all's fair in war, nothing personal... without discomfort --

PARDEK

Jolan True, Spock.

And EXITS...

SELA
(to Spock)
Do not be distressed. Your dream of reunification is not dead. It will only take a slightly different form... the Romulan conquest of Vulcan.

And as she nods to the guards and they take them away...

33 thru 36 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of warp... entering orbit of Galorndon Core...

39 INT. MAIN BRIDGE

Riker, Worf, Troi, Geordi at an aft station.

RIKER
Any signs of life, Mister La Forge?

GEORDI
Negative, Commander.

TROI
The Romulans could have a cloaked base on the surface...

RIKER
(acknowledges)
Or anywhere else along the Neutral Zone.

WORF
Sir, a coded subspace signal from Romulus... it's the Captain...

Riker moves to Worf's console... reads the message to himself once, frowns.

TROI
What...

RIKER
"Maintain position at Galorndon Core. Diplomatic initiative appears to be succeeding. Will advise soon."

He finds this very suspicious, glances at Worf...

WORF
The message did employ the proper code sequence, Commander.

39 CONTINUED:

RIKER
(with concern)
Yeah. I'm sure it did.

And on Riker's concerned face...

40 EXT. ROMULUS - DAY - ESTABLISHING - MATTE SHOT (OPTICAL)

41 INT. ROMULAN OFFICE - DAY

Sela sits behind the desk working panels on a PADD as Picard, Spock, and Data are led in by guards... she doesn't look up...

SELA
Come in, gentlemen. Take a seat, please.

They are escorted to chairs... she looks at the guards and nods, they're excused... they exit.

SELA
Excuse me, I'm just finishing up a speech. For you, Mister Spock. I rather enjoy writing. I don't get to do it often in this job...

DATA
Perhaps you would be happier in another job.

She ignores him, moves around the desk to Spock...

41 CONTINUED:

SELA
Please feel free to change any words that you wish... I've tried to make it sound Vulcan, a lot of unnecessarily long words...

She hands him the PADD. Spock glances at it.

SELA
In a few hours, you will deliver this statement alongside our Senate Proconsul... It will announce to the Vulcan people that a peace envoy is on its way from Romulus... we will transmit it on all Federation subspace frequencies...

Picard begins to put it together...

PICARD
A "peace" envoy in a stolen Vulcan ship...

SELA
Actually, three Vulcan ships, Captain... The Enterprise is only aware of the one we stole from Qualor Two. We've been following their investigation. It has forced us to make some minor changes. Including a message that was sent in your name, ordering them to stay where they are.

PICARD
The moment those Vulcan ships appear in the Neutral Zone, the Enterprise will move to intercept...

SELA
In that event, the Enterprise will be given more important matters to attend to. In the meantime, Ambassador Spock will be telling his people to welcome the peace envoy. And when they do, our forces will seize control before anyone realizes what has happened.

41 CONTINUED: (2)

PICARD
Can you possibly believe that the Federation will not immediately intervene?

SELA
Of course it will. And we're fully prepared for it. But we'll be there. Entrenched. And it will be very difficult to get us out once we are. A new Vulcan government will be formed that will embrace their Romulan cousins. Reunification will become a fact of life.

SPOCK
I will not read this or any other statement.

SELA
If you do not, you will die; all of you will die.

SPOCK
It is logical to conclude that you will kill us in any event. Therefore, I choose not to cooperate.

Sela shakes her head.

SELA
I hate Vulcans. I hate the logic. I hate the arrogance. Very well...

She hits a panel...

SELA
(to com)
Computer, holographic program Spock One...

42 ANGLE (OPTICAL)

they turn to see the image of Spock standing behind them...

42 CONTINUED:

SELA

By taking advantage of holographic sampling during the last several days, we have created a programmable Spock...

(to com)

Run program!

42A THE HOLO SPOCK (OPTICAL)

comes to life...

HOLO SPOCK

This is Ambassador Spock of Vulcan. By now, Federation sensors are tracking three Vulcan ships crossing the Neutral Zone. These ships carry the future of the Vulcan and Romulan people. Our long conflict is finally over...

SELA

Freeze.

The program freezes.

SELA

We would have preferred an interactive Spock who could have responded to questions, but this will have to suffice...

PICARD

This will hardly convince anyone.

SELA

I don't need to convince them.
Just to confuse them long enough
for us to reach Vulcan.
(to com)
End program.

The hologram disappears.

SELA

If you will excuse me, it is time
to send the ships on their
journey...

42A CONTINUED:

And she EXITS. They immediately begin to examine the room for escape potential...

PICARD

Suggestions?

SPOCK

Commander Data, are they still
unaware that we have access to
their computers?

DATA

I believe so, sir.

SPOCK

Then perhaps you and I can find
a way to create a diversion...

As they move to the computer station...

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit of Galorndon Core.

44 INT. MAIN BRIDGE

As before.

WORF
Commander, sensors are picking up three vessels crossing the neutral zone... Vulcan ships...

TROI
(reacts)
Vulcan...

Riker moves to the aft science station...

44A ANGLE (OPTICAL)

A grid on the science station monitor showing the neutral zone... three blips move in formation...

RIKER
What's their heading, Mister Worf... ?

44A CONTINUED:

WORF
One-four-three mark zero one two...

GEORDI
(checking sensors)
That would put them on a course to Vulcan... they don't seem to be in any hurry... they're only moving at warp one, Commander...

RIKER
Worf, signal them on subspace... request their status... Geordi, see if you can tell if one of them is the ship we've been looking for.

Worf and Geordi work at their respective stations...

WORF
They say they're escorting a peace envoy from Romulus to Vulcan, sir... They request that we monitor Federation subspace channels. Ambassador Spock will be making an announcement shortly...

TROI
Perhaps his reunification talks were successful...

Riker frowns with suspicion, turns to La Forge...

RIKER
Geordi?

GEORDI
None of the transponder signatures match up to the

missing ship, Commander. They
might have been altered... I'll
keep checking...

RIKER
(beat)
Set a course to intercept...

44A CONTINUED: (2)

WORF
Sir, the captain's orders were
to maintain...

RIKER
I know the captain's orders,
Lieutenant. Engage.

44B EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moves away at warp.

45 EXT. ROMULUS - MATTE SHOT - DAY (OPTICAL)

46 INT. ROMULAN OFFICE - DAY

At the door as Sela and two armed guards ENTER, react as they move inside and they move past the camera and we follow them to see that the room is empty...

46A ANGLE - SELA (OPTICAL)

reacts...

SELA

Impossible... there's no way they could have gotten out of this room...

HOLO RIKER (o.c.)
That's far enough...

They turn to see, and camera widens to reveal, Riker and three Starfleet officers with phasers raised...

HOLO RIKER
Hold it right there. Drop your weapons.

Sela moves casually toward the desk --

SELA
How did you get in here?

HOLO RIKER
Drop your weapons.

46A CONTINUED:

But Sela doesn't drop her disruptor... instead she drops to her knees using the desk as cover and fires... The guards immediately follow suit but the bursts just pass right through the Starfleet officers...

HOLO RIKER
Drop your weapons.

SELA
Cease fire.
(reacts, disgusted)

Holograms...

And as they react, it all happens very quickly --

47
thru OMITTED
54

55 ANGLE - GUARD #1 (OPTICAL)

near a wall... behind him, a hand comes through the wall and now Spock emerges and puts him out with a nerve pinch... picks up his phaser... meanwhile --

56
thru OMITTED
57

57A PICARD (OPTICAL)

comes through the wall behind Guard #2, puts him down with a quick punch.

58 SELA

reacts, raises her disruptor at Picard, but Spock moves up beside her, aims the disruptor he took from the guard...

58 CONTINUED:

SPOCK
I'm afraid I don't know too much about Romulan disruptor settings...

Sela answers by dropping her phaser... Spock glances at Picard...

SPOCK
"Cowboy diplomacy".

PICARD
(calling to o.c.)
Well done, Mister Data... although I believe you parted Commander Riker's hair on the wrong side.

58A ANGLE (OPTICAL)

As the program disappears... Riker and the men go... as well as the phoney walls, revealing Data working the computer...

DATA
I will be more observant in the future, sir.

SELA
It doesn't matter what you do now. Spock's announcement will be made in minutes. Our forces will be on Vulcan before you can alert anyone...

On reactions...

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

60 INT. MAIN BRIDGE

As before... Beverly ENTERS from the turbolift...

60 CONTINUED:

BEVERLY
We've just received a priority one distress call from the colony on Dulisian Four... a massive failure of the environmental support system. They're going to require evacuation.

Riker turns and asks himself what to do for a beat... he has nothing but a hunch about the Vulcan ships...

RIKER
Worf, other ships in the vicinity of Dulisian Four...

60 CONTINUED: (2)

WORF
(checking)
One, sir... a Rutian archaeological vessel...

BEVERLY
I'm sure it's not equipped to handle something of this scale, Will...

61 ANGLE (OPTICAL)

Riker moves to the aft station where the monitors follow the progress of the Vulcan ships...

RIKER
Geordi, anything more on the Vulcan ships... ?

GEORDI
I've checked every sensor display backwards and forwards... if the Romulans altered them, they didn't leave any fingerprints... I can't tie any of them to the surplus yard.

WORF
The Vulcan ships have entered Federation space... maintaining low warp, sir...

A beat. Riker clearly has no choice.

RIKER
(beat)
Lay in a new course for Dulisian Four...

WORF
Incoming Message from Romulus... on all subspace channels.

RIKER
On screen.

62 OMITTED

62A ANGLE (OPTICAL)

to include the viewscreen. Spock appears.

SPOCK
This is Ambassador Spock of Vulcan. By now, Federation sensors are tracking three Vulcan ships crossing the Neutral Zone. These ships carry a Romulan invasion force and must be stopped. I repeat these ships.

The Spock image is suddenly scrambled...

RIKER
Doctor, contact Dulisian Four... and confirm that distress call. I have a feeling it may prove to be a false alarm.

She EXITS quickly...

RIKER
How long will it take to intercept those Vulcan ships, Mister Worf?

WORF
Fourteen minutes, sir...

62B INT. ROMULAN OFFICE - DAY

Spock has just completed his announcement, moving away from a "broadcast" alcove... Data is at the computer...

Picard still holds the phaser on Sela...

DATA
Communication lines have been terminated at the transmitter... I am quite certain the message was sent prior to the interruption...

PICARD
Well done, Mister Data...

62B CONTINUED:

SELA
You'll never get out of this building.

DATA
I disagree, Commander. After studying the design of this structure, I have determined that our best route of escape would be the underground exit to the east of this wing... I have disconnected certain security scanners to assist us.

He rises... as they prepare to exit...

DATA
I am afraid we cannot permit you to warn your guards.

And he pinches her with a Spock pinch... and she goes

down.

SPOCK
(reacts)
Impressive.

And they're out.

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

64 OMITTED

65 INT. MAIN BRIDGE

As before.

WORF
Vulcan defense vessels are also responding... the Romulan force is retreating toward the Neutral Zone...

RIKER
Uh Uh. They're not taking those Vulcan ships home with them...

65 CONTINUED:

WORF
Visual range, Commander...

RIKER
On screen.

GEORDI
(reacting off sensors)
A Romulan warbird. Decloaking alongside the Vulcan ships.

RIKER
Red alert...

66 ANGLE ON THE VIEWSCREEN (OPTICAL)

Shows a Romulan warbird DECLOAKING next to three smaller Vulcan ships.

RIKER
Advise the warbird to withdraw from Federation space and leave the Vulcan ships where they are...

WORF
The warbird is powering up its forward disruptor array...

RIKER
Ready phasers.

The Warbird fires and the Vulcan ships explode one at a time... then the Warbird recloaks.

67 OMITTED

68 INT. MAIN BRIDGE

Reactions. Geordi at a science monitor, reading sensors...

GEORDI

There were over two thousand
Romulan troops on those ships.

TROI
They destroyed their own invasion
force.

68 CONTINUED:

RIKER
Rather than let them be taken
prisoner.
(softly)
Stand down red alert. Mister
Worf, advise the Klingon ship to
signal us as soon as Captain
Picard and Data are safely aboard.

WORF
Aye, sir...

69 OMITTED

70 INT. NEW CAVES

D'Tan leads in Picard, Data and Spock...

D'TAN
This way... Pardek never saw these
caves... It's safe, they won't
find us here...

In the cavern, a dozen or more of the underground
members are meeting... They acknowledge the arrival...

PICARD
What will you do now... ?

ROMULAN#2
What we've always done. Continue to teach. Pass on the ideals to a new generation. Work for the day when new thoughts may be spoken aloud.

Spock studies these people, muses, coming to an understanding of what he must do...

PICARD
The Federation will welcome that day.

DATA
Captain, we will need to reach our transport site in fourteen minutes.

Picard acknowledges, and as they begin to move away from the others, Spock takes Picard aside...

70 CONTINUED:

SPOCK
I will not be coming with you.

PICARD
(reacts)
Ambassador...

SPOCK

The reason for my coming here has never been more clear, Captain. The union of the Romulan and Vulcan peoples will not be achieved by politics. Or by diplomacy. But it will be achieved. The answer has been here in front of us all the time. An inexorable evolution toward a Vulcan philosophy has already begun: Like the first Vulcans, these people are struggling to find a new enlightenment. It may take decades, centuries for them to reach it... but they will... and I must help...

Picard studies him a long beat...

PICARD
I have learned it is useless to argue with you once your mind is set.

SPOCK
Not at all, Captain. I have in fact found our arguments quite useful. Almost as useful as those I had with my father.

PICARD
(beat)
Would you be surprised to learn that he found them equally valuable?

Spock studies Picard with an intensity, slowly reaches

out...

SPOCK

Ironically, Captain, you may have known Sarek better than his own son did... my father and I never chose to meld.

70 CONTINUED: (2)

PICARD

Then, I would offer you the chance to touch what he shared with me...

71 DATA

turns, reacts as he sees this happening...

72 SPOCK'S HAND

touches Picard's head... and they meld... a symbolic unification of one generation and another.

73 SPOCK

looks into Picard's eyes... and...

74 PICARD

smiles a warm familial smile as we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Unification Part I"
#40275-208

Story by
Rick Berman & Michael Piller

Teleplay by
Jeri Taylor

Directed by
Les Landau

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FINAL DRAFT

SEPTEMBER 13, 1991

STAR TREK: "Unification Part I" - REV. 9/18/91 - CAST

STAR TREK: THE NEXT GENERATION
"Unification Part I"

CAST

PICARD ADMIRAL BRACKETT
RIKER PERRIN
DATA SAREK
BEVERLY B'IJIK
TROI K'VADA
GEORDI DOKACHIN
WORF PARDEK
NERAL
COMPUTER VOICE SPOCK
KLINGON COM VOICE
ROMULAN #1
ROMULAN SOUP WOMAN
Non-Speaking
SUPERNUMERARIES Non-Speaking
TRANSPORTER OFFICER ROMULAN FOOT SOLDIER
N.D. ROMULAN CIVILIANS

STAR TREK: "Unification Part I" - 9/13/91 - SETS

STAR TREK: THE NEXT GENERATION
"Unification Part I"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM STARBASE
TRANSPORTER ROOM

CORRIDOR SURPLUS YARD
OBSERVATION LOUNGE
CARGO BAY KLINGON BIRD OF PREY
ENGINEERING
ROMULUS CAPITOL CITY
ROMULAN STREET

VULCAN
SAREK'S CEREMONIAL DEATH CHAMBER DARK SHIP

BIRD OF PREY
BRIDGE
KLINGON QUARTERS

ROMULUS CAPITOL CITY
ROMULAN OFFICE
CAVES/CAVERN

B'JIK'S KLINGON BACKGROUND
(ON VIEWSCREEN)

DOKACHIN'S DEPOT BACKGROUND
(ON VIEWSCREEN)

STAR TREK: "Unification" Pt. I - 9/17/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Unification Part I"

PRONUNCIATION GUIDE

B'IJIK	BYE-jihk
HANOLIN	hn-OH-lin
KLIM DOKACHIN	klim DOCK-uh-chin
KROCTON	CROCK-tahn
K'VADA	kuh-VAH-duh
NERAL	nuh-RAHL
PARDEK	PAHR-dek

QUALOR TWO KWAY-lohr 2
T'PAU t'-POW (as in pow-wow)
KLINGON
Hechu' ghoS heh-KOO GOHSS
Jatlh JAHT-leh
MeH HoD meh-HODE
MeHmaH ghoS meh-mah GOHSS
So'wl'chu sawl-KOO

STAR TREK: THE NEXT GENERATION
"Unification, Part I"
TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE AT STARBASE (OPTICAL)

The ship is docked at the starbase seen in "Redemption."

PICARD (V.O.)
Captain's log, stardate 45233.1. Our terraforming mission to Doraf One has been suddenly cancelled and the Enterprise recalled to Starbase Two-thirty-four. Fleet Admiral Brackett would not discuss the matter on subspace for reasons she said would soon be clear...

2 INT. ENTERPRISE - READY ROOM

ADMIRAL BRACKETT, regal and poised as ever, with PICARD.

2 CONTINUED:

ADMIRAL BRACKETT
I apologize for the mystery, Captain... but we must attempt to contain the information I'm about to reveal to you... at least as long as possible...

PICARD
I will admit you've piqued my curiosity, Admiral.

ADMIRAL BRACKETT
Three weeks ago, one of our most celebrated ambassadors -- an advisor to Federation leaders for generations -- disappeared. He left no word of his destination.

Brackett moves toward Picard's desk, and activates his computer.

ADMIRAL BRACKETT
Two days ago, intelligence reports placed him on Romulus -- and I assure you it's an unauthorized visit. Computer, initiate linkage between this terminal and starbase computer system alpha-two-nine.

COMPUTER VOICE
Linkage complete.

PICARD

A defection?

ADMIRAL BRACKETT
If it is, the damage to Federation security would be incalculable.

Brackett taps a few instructions and then gestures for Picard to look.

3 INSERT - MONITOR (OPTICAL)

A fuzzy, out-of-focus picture, with margins showing on screen, comes into frame -- something obviously taken on a very long lens. There are several blurred figures, none of them identifiable.

4 BACK TO SCENE

ADMIRAL BRACKETT
Taken on Romulus, by long-range scanner. Computer, enhance image in section four-delta.

4A INSERT - MONITOR (OPTICAL)

as the blurred images come into sharper relief... the center one particularly... and as it becomes focused, we recognize the unmistakable image of Spock, dressed in Romulan clothing.

4B BACK TO SCENE

to show Picard's shocked face. On his surprise and the Admiral's grim intent...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

PICARD (V.O.)
Captain's log, stardate 45236.4. As I study the intelligence reports on Ambassador Spock's disappearance, I cannot help but feel a deeper, more personal concern about this mission, for I know this man through his father. It was barely a year ago that I shared a mind meld with the Vulcan Sarek... now we must meet again as I attempt to find an explanation for his son's actions.

(Part of the log can fall over the following --)

5A INT. ENTERPRISE - OBSERVATION LOUNGE

Moving along several PADDs spread out across the

table... as well as other reports... clearly Picard has been doing a great deal of homework... but as we find him he is musing, staring out the window at the stars... Riker ENTERS...

RIKER
We'll be coming into orbit of Vulcan in less than an hour, Captain... you may want to get some rest...

PICARD
Yes, yes, of course, you're right...

But he doesn't get up, his eye is caught by another PADD on his desk... he's tired, but his mind is busy...

5A CONTINUED:

PICARD
We should notify Sarek's wife of our plans...

RIKER
All taken care of, sir... she'll be transporting aboard at oh-seven hundred...

PICARD
And Sarek?

RIKER
She says he is too ill to join her.

PICARD
(nods)
Not unexpected. The man is dying. And I have the... honor... to bring him the news that his son may have betrayed the Federation.

Riker sits.

RIKER
How well do you know Spock?

PICARD
I met him only once... what I know of him comes from history books and of course the mind meld with his father...

RIKER
That must cover a lot of ground...

5A CONTINUED: (2)

PICARD
Not as much as you'd imagine... Sarek and Spock...

He pauses, inclined not to go any deeper into this...

PICARD
... Well, sometimes, fathers and sons...

He doesn't need to finish...

RIKER
(from personal experience)
Understood.

Picard nods, rises and Riker follows suit... Picard gets an additional thought... he picks up a PADD...

PICARD
Oh there was one other thing... take a look at this...

Hands it to Riker, who glances at it, raises an eyebrow...

PICARD
Something that turned up during the intelligence sweep... what do you make of it?

RIKER
(re: the PADD)
Metal fragments, possibly disassembled components, identified as Vulcan... recovered from a downed Ferengi ship...

PICARD
And the crates they were in were marked as medical supplies.

RIKER
Contraband?

Picard shakes his head, doesn't know... as they EXIT...

5A CONTINUED: (4)

PICARD
They've been sent to Vulcan for identification... Starfleet has requested we lend them a hand...

Riker acknowledges and they're out...

5B EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit of Vulcan.

6 INT. TRANSPORTER ROOM (OPTICAL)

Picard waits with a TRANSPORTER OFFICER as PERRIN MATERIALIZES on the pad. She walks forward, extending her arms, obviously glad to see Picard again. She is as lovely and gracious as ever, her eyes holding the only clue to the pain she carries from Sarek's illness.

PERRIN
Captain Picard...

PICARD
Perrin...

They shake hands and start toward the door.

PERRIN
It's good to see you again.

6 CONTINUED:

PICARD
And you. How is Sarek?

They EXIT the transporter room.

7 INT. CORRIDOR

as they walk toward a turbolift.

PERRIN
He has good days... and bad days. More and more they're bad...

PICARD
Then the disease has progressed...

PERRIN
It is a cruel killer. Sarek deserves a noble death... instead he is trapped in this lingering madness...

PICARD
It must be very hard for you.

She casts him a swift glance. Not many people ever think of her feelings, her needs. She is grateful for Picard's sensitivity.

PERRIN
Every day I can share with him is a gift. The pain will be in losing him.

PICARD
I hope that will not be soon.

PERRIN

There's no way to tell. At times I think he won't make it through another night... and then it seems he's strong enough to live for years...

They walk quietly for a beat, then --

PICARD

I admire your strength more than I can tell you.

Again, she gives him a sidelong glance, but he's looking straight ahead. They walk on in silence.

8 INT. READY ROOM

Picard is at the replicator, just removing two cups of tea. He gives her a cup of steaming tea and she takes it, inhaling the vapor.

PERRIN

Mint tea... it's been years since I've had it... Vulcans have some strange concoction they call "mint"... but you wouldn't recognize it...

She sips at it, turning away to look out the windows. Picard regards her for a moment, realizing she is reluctant to get into discussion of the real purpose of his visit. But he has no such luxury.

PICARD
Perrin... you know why I've come to Vulcan.

She seems to stiffen a moment, doesn't turn around, doesn't answer.

PICARD
I must ask you about Spock.

Now she turns, and there's a bitterness in her eyes that can't be concealed.

PERRIN
He didn't even say good-bye to his father before he left.

PICARD
Is it possible he was abducted?

PERRIN
No. He wrapped up his affairs very carefully. He knew he was going.

PICARD
Do you have any idea why he might have disappeared like this?

Perrin drills him a look, works to get under control. This whole subject is clearly a sore spot with her.

8 CONTINUED:

PERRIN

Captain, as far as I'm concerned
he disappeared a long time ago.

She rises, trying to contain her emotions...

PERRIN
Excuse me for sounding like the
wicked stepmother...

PICARD
Would it be inappropriate to ask
what happened between you and
Spock?

PERRIN
Not between us. Between Spock
and his father. They had argued
for years; that was family...
but when the debates over the
Cardassian war began, he attacked
Sarek's position... publicly...
he showed no loyalty to his
father...

PICARD
I was not aware that Sarek was
offended by Spock's opposition...

PERRIN
I was offended. And I made sure
Spock knew it.
(beat, softer)
I am very protective of my
husband. I do not apologize for
it.

A beat.

PICARD
Would Sarek have any idea why
Spock might have left?

Perrin turns and walks away from him, pauses at a distance, hesitates before answering. If it were anyone else, she would never become so personal, so revealing...

8 CONTINUED: (2)

PERRIN
I don't know.
(beat)
If you could see Sarek as I do...
wasting in bed... whispering to
himself...

She turns back to Picard, in anguish.

PERRIN
He wants to see his son... to heal
any rifts that still remain...
but now it may be too late.

Her voice breaks and she turns away, not wanting to lose control in front of Picard. He is sobered by her distress.

PICARD
(gently)
Perrin... would you allow me to
see Sarek?

She turns back, suffering in her eyes. Hesitates.

PERRIN
If it were anyone else... I would never permit it.

A beat as she looks into his eyes. Deciding --

8 CONTINUED: (3)

PERRIN
But you are a part of him... and he of you...

And on Picard's reaction...

8A INT. CARGO BAY

Riker and GEORDI stand looking over an unusual scene. Spread out on the floor of the bay are fragments of metal -- big, small, irregular, symmetrical, most of them charred and twisted beyond recognition. SUPERNUMERARIES, with tricorders, scanners, etc. are moving the fragments around, trying to arrange them into a cohesive pattern. In evidence are the broken remains of the containers which once housed the fragments.

RIKER
The Vulcans can't figure out what these fragments are... but they've identified the metal as a dentarium alloy.

GEORDI

That pretty well indicates
that they're Vulcan...
(beat)
And dentarium also means that
whatever this was, it was designed
for use in space.

A beat as he inspects various pieces...

GEORDI
From the look of the damage,
must've been a high-speed impact.

RIKER
(acknowledges)
A Ferengi cargo shuttle that went
down in the Hanolin asteroid
belt... the debris was spread over
one hundred square kilometers.

Riker and Geordi pick their way through the strange
assortment of metal chunks. Riker picks up part of
a damaged container. Geordi picks up a metal fragment,
plays his tricorder on it.

8A CONTINUED:

GEORDI
Could it be a weapons array?

RIKER
That was my first thought. But
the Vulcans don't have any record
of stolen weapons. Or stolen
parts, for that matter.

Geordi surveys the mess, shaking his head.

GEORDI
This is gonna be like putting together a big jig-saw puzzle when you don't know what the picture is supposed to be.

Riker acknowledges and as both men begin to seek a way to organize the wreckage...

9 OMITTED

10 INT. SAREK'S CEREMONIAL DEATH CHAMBER

Sarek rests on a raised bed in an otherwise Spartan room. His head, resting on a pillow, is turned toward sunlight. Tears have coursed a pattern on his face and dried in rivulets. His mouth moves faintly, but no sound emerges. Perrin and Picard stand at the doorway, Picard noticeably shocked by this deterioration in Sarek's condition.

PERRIN
He's like this most of the time... his emotions have taken over.

She moves toward the bed, followed by Picard. Sarek's lips keep moving.

PERRIN
Sometimes I can bring him out of it.

She reaches the bed, leans in to her husband. When she speaks it is sharply, harshly, demandingly.

PERRIN
Sarek! You will listen!

Sarek snarls in rage, anger suddenly replacing pathos.

10 CONTINUED:

SAREK
Go from me!

PERRIN
Picard is here.

In reply, Sarek pounds his fists on the bed.

SAREK
No -- more -- chaos!

Perrin turns to Picard.

PERRIN
I'll leave you alone. He'll either acknowledge you... or he won't.

He nods and she EXITS. Picard is alone with the furious man. He takes his cue from Perrin, and speaks firmly, authoritatively.

PICARD
Sarek, I have come a long way to see you.

SAREK

I will not answer -- !

PICARD

I must speak to you about your son...

SAREK

I want no one with me --

PICARD

About Spock.

Sarek suddenly goes silent. He doesn't look at Picard, and there is no indication that he truly understands. But then his head slowly turns, his eyes focus on Picard. When he speaks, his voice is quiet.

SAREK

Spock?

PICARD

Yes. He's missing.

A flicker in Sarek's eyes as he moves into the reality of the present, recognition dawning.

10 CONTINUED: (2)

SAREK

Is that you, Picard... ?

PICARD

Yes, my friend.

SAREK

You came here... to Vulcan...

PICARD
I need your help. I must find Spock.

Tears spring to Sarek's eyes as his emotions overcome him once more. He lets out a sob, then struggles for the precious control that is so elusive.

SAREK
He is not here...

PICARD
I know. He is reported on Romulus.

Sarek fixes him with a hard look. He is trying to regain control, concentrate on the moment, even though it costs him considerable effort.

SAREK
On Romulus... why?

PICARD
That's what I hope to find out from you.

SAREK
On Romulus...

He is silent for a moment, musing. When he looks at Picard again, his eyes are clear.

SAREK
You're going there, aren't you? To find him.

PICARD

Yes.

Sarek rises now, sits upright. It is as though purpose has given him focus.

10 CONTINUED: (3)

PICARD

Have you any idea what might have taken him to Romulus?

SAREK

No.

PICARD

Is there anyone on Romulus that he might know... or choose to contact?

A vague memory stirs for Sarek.

SAREK

Pardek...

PICARD

Who is Pardek?

SAREK

It could be Pardek...

PICARD

Who is Pardek?

Sarek gets out of bed. He is becoming energized.

SAREK
He is a Romulan Senator. Spock has maintained a relationship with him over the years... I don't know where they met. The Khitomer Conference, I'd imagine.

PICARD
Pardek represented Romulus?

SAREK
Yes... yes I'm quite sure he did...

He begins to pace. He is suffused with energy, leonine and magnificent...

10 CONTINUED: (4)

SAREK
... in fact I recall Spock coming to me with optimism about a continuing dialogue with the Romulans at one point... and I told him it was clearly an illogical expectation... Spock is always so impressionable... this Romulan Pardek had no support at home... and of course in the end, I was proven correct.

He looks at Picard, shrugs as though to say, "How do you tell a child what to do?"

SAREK
I tried to give him the benefit of experience, of logic... but he never listened. He never listened...

10 CONTINUED: (5)

Now Sarek has lost the train of thought, and, disoriented, turns away. Picard tries to get his attention.

PICARD
It has been suggested... that Spock may have defected.

Sarek turns back, puzzled. He has lost the context.

SAREK
Never. I can accept many things, but not that.

PICARD
But you believe he might be there to see Pardek...

SAREK
(puzzled)
The Romulan Senator? How do you know Pardek?

PICARD
(not worth going into)
I've heard of him.

SAREK
That's what he's done. Gone to see Pardek.

Sarek returns to the bed... exhausted now...

PICARD
Do you know what business they could have together?

SAREK
No.
(beat)
I never knew what Spock was doing. When he was a boy, he would disappear for days into the mountains.
(MORE)

10 CONTINUED: (6)

SAREK (cont'd)
I asked him where he had gone, what he had done... he refused to answer. I insisted he tell me... but he would not. I forbade him to go... he ignored me. I punished him... he endured it silently. And always, he returned to the mountains.
(beat)
One might as well tell the river not to flow...

Sarek seeks Picard's eyes... he is beginning to lose his control... tears overwhelm him...

SAREK
Secretly... I admired him... that proud core of him that would not yield...

A beat.

PICARD
(softly)
Sarek, we are a part of each other. I know Spock has caused you pain... but I also know you love him...

Tears are threatening to overwhelm Sarek.

SAREK
Tell him, Picard...

His eyes begin to glaze over slightly, and he struggles to maintain control for a moment longer. He looks toward one of his hands, and tries to form his fingers in the Vulcan salute... the fingers won't obey. They tremble and shift position and just won't go where they should. Gently, Picard reaches over and puts them right. Sarek smiles and holds the hand toward him. Picard then forms the salute himself.

PICARD
Peace and long life, Sarek.

10 CONTINUED: (7)

SAREK
Live long and... and...
(beat)
... live long and...

He drifts off vaguely, his hands losing the salute and his mind losing reality. He turns away, his mind elsewhere.

SAREK
Spock... my son...

Picard watches sadly as Sarek cries.

PICARD
(whispering)
... and prosper.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10A EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

PICARD (V.O.)
Captain's log, stardate 45240.1. To cross the Neutral Zone, I will require a cloaked ship. To that

end, I have set a course for the Klingon Home World. After all we did for Gowron during the recent war, I am certain he will be happy to return a favor.

11
thru OMITTED
12B

13 INT. ENTERPRISE - BRIDGE

Close on Picard at tactical. On the heels of his confident log, Picard is uncharacteristically, well, flabbergasted...

PICARD
Still no response from the Klingons, Mister Worf?

WORF
Nossir.

Picard looks incredulously at Riker at command.

PICARD
He's ignoring me... what other explanation is there?

RIKER
Seems like, after three days of hailing him, he could've found a minute to talk to you...

WORF
Sir...

PICARD
(rather snappish)
Yes, Lieutenant?

13 CONTINUED:

WORF
I believe I know why our messages are not being answered. Gowron... has been rewriting Klingon history.

RIKER
Rewriting history?

WORF
He is claiming that it was his courage... his genius... which brought about an end to the civil war.

PICARD
I see.

WORF
In the new version... there is no mention made of the Federation's help in his rise to power.

RIKER
If Worf's right, our arrival would be an uncomfortable reminder of the facts...

PICARD

Victors re-write the history books. He can take every bit of credit, I'll gladly grant him that. But I need a ship.

(frowns, a beat)

If Gowron won't talk to me... get somebody who will, somebody on the High Council, K'Tal perhaps...

WORF

Yes, Captain.

Picard exchanges another frustrated glance with Riker...

13A ANGLE - DATA (OPTICAL)

at an aft science station...

13A CONTINUED:

DATA

Captain, I have a visual identification of Senator Pardek of Romulus...

Picard moves back to join Data at the monitor. Picard sits near him. On the monitor is newsreel-type photo-op coverage, handshaking and so forth...

DATA

This is a Barolian record of a trade negotiation in which Pardek

participated four years ago...

It ends...

PICARD
That's all?

DATA
Yessir.

PICARD
Run it again.

Data presses some panels, Picard studies it silently for a beat... hits a panel and freezes it on the best face shot...

PICARD
Call up the intelligence
scan of Spock on Romulus...

Data presses some panels...

13B ANGLE (OPTICAL)

The shot of Spock appears... another man who is with him... not at a good angle... is now recognizable as Pardek...

PICARD (o.c.)
Same man... Pardek...

13C RESUME

PICARD
One question answered.
(beat)

What do we know of him?

13C CONTINUED:

DATA

He has been in public service since he was a young man... a senator for nine decades. He is considered a "man of the people... " He has sponsored many reforms. Reportedly, he is considered by the Romulan leadership to be something of a radical because he has been an advocate for peace throughout his career.

PICARD

(nods)

I can see why Spock would cultivate a relationship with him.

DATA

Yessir.

PICARD

Where are we likely to find him -- other than on the floor of the Romulan Senate?

DATA

The district he represents is called the Krocton Segment. He maintains a dwelling there.

Picard nods, absorbing all this, musing on it.

PICARD
Very good, Mister Data.

Picard begins to rise...

DATA
There is more, sir... I took the liberty of expanding the perameters of my search... and have discovered that Pardek has several relatives in the Krocton Segment. It is likely that you will be able to locate him there on the third day of the Romulan week when the Senate is not in session.

13C CONTINUED: (2)

Picard studies his officer with admiration...

PICARD
Your resourcefulness never ceases to amaze me.

DATA
Thank you, sir.

PICARD
If I ever get to Romulus, Data, I am going to need help. I'd like you to accompany me.

DATA
To the surface, sir?

PICARD
Yes...

Data is flattered, but puzzled...

DATA
I understand how you can be made to look Romulan, but I believe it will be more difficult to transform an android, Captain.

PICARD
I think Doctor Crusher can come up with something...

WORF
Captain... we are being hailed by the Klingon Home World.

Picard moves toward him.

PICARD
Gowron or K'Tal?

WORF
Neither, sir... it is the junior adjutant to the diplomatic delegation.

Picard frowns...

RIKER
Junior adjutant.

13C CONTINUED: (3)

PICARD
Name.

WORF
B'ijik, sir.

PICARD
On screen.

14 ANGLE - VIEWSCREEN (OPTICAL)

Appearing on the viewscreen is a Klingon, B'IJIK -- the kind of small-minded person who basks in the reflected power of his superior, who has the authority to say "no," but never "yes."

B'IJIK
Greetings, Captain. I regret to inform you that Gowron and the High Council are quite busy and won't be able to speak with you today.

PICARD
Is he aware that we've been transmitting messages for three days?

B'IJIK
(feigned surprise)
Messages? I'll have to inspect

the logs... but I'm sure we
haven't received any...

PICARD
It is of the utmost importance
that I speak with Gowron...

B'IJIK
Captain, Gowron wishes it were
possible to talk with everyone
who wants an audience. But he
is one man... the demands on his
time are formidable. If you would
like me to take him a message...

PICARD
A message. Very well.

He moves toward the viewscreen.

PICARD
Tell Gowron, Leader of the High
Council of the Klingon Empire,
that his Arbiter of Succession,
Jean-Luc Picard, needs a favor.

14 CONTINUED:

B'IJIK
A favor?

PICARD
I require a cloaked vessel.

B'IJIK

(faint smile)
A cloaked vessel. This is no small favor, Captain.

PICARD
It is for a mission that could have repercussions throughout the quadrant.

B'IJIK
How would it benefit the Klingon Empire? I'm sure Gowron will ask...

Picard studies him a long beat. Dry...

PICARD
The only benefit to the Klingon Empire... would be our gratitude.

B'IJIK
That's what you want me to tell Gowron... .?

PICARD
Yes. And please add that if he is unable to provide a ship, I am sure there are others in the Klingon Empire who would be willing to help me. And then they would have our gratitude.

That hangs in the air for a second.

B'IJIK
I see.

14 CONTINUED: (2)

PICARD
Also please tell him that I am immensely gratified that he is prospering so well. It is a tribute to his skilled leadership.

B'ijik inclines his head, and the screen returns to the starfield. Picard turns around to see Riker's amused look. And he sits, still annoyed at B'ijik.

14A EXT. SPACE - ENTERPRISE (OPTICAL)

at warp.

14B OMITTED

14C INT. SICKBAY (OPTICAL)

Picard and Data with Beverly. She is examining Data's ears with a 24th-century tech ear instrument... meanwhile a SUPERNUMERARY is coating one of Picard's ears with a plastic substance.

BEVERLY
They aren't removable, are they, Data?

DATA
Removable, Doctor?

BEVERLY

Your ears.

DATA

No, Doctor... they are fully integrated components.

BEVERLY

(to the supernumerary)

We'll need molds of his ears too...

PICARD

What about his skin color?

14C CONTINUED:

BEVERLY

We'll have to do some tests with his skin pigmentation. Changing it to appear Romulan shouldn't be too hard... I just want to be sure we can change it back again afterwards.

She takes a set of optical calipers from a stand and measures Picard's head... as Riker ENTERS... intrigued by these proceedings...

BEVERLY

The right eye is point-zero-zero-four higher than the left...

PICARD

(playfully)

It is not...

BEVERLY
You want a proper fit on your prosthetic? Trust your tailor.

The supernumerary puts the ear mold on Data...

RIKER
(re: the eyes)
I won't tell a soul, sir.

PICARD
Anything from Gowron?

RIKER
Nosir. But after your tailor is done, would you join me in the cargo bay... La Forge has made some progress on those metal fragments...

BEVERLY
These two still have to report to Mister Mott to get their hairpieces designed...

PICARD
Thirty minutes, Number One.

Riker acknowledges, EXITS.

15 INT. CARGO BAY

Picard, Geordi, Riker, SUPERNUMERARIES as needed. The metal has been arranged into a pattern; some parts are

still missing.

GEORDI
What we seem to have here is a navigational deflector array. Or at least what's left of one.

RIKER
Why would anyone want a Vulcan deflector?

GEORDI
Beats me, Commander. Every question we answer here seems to bring up two more.

PICARD
You're certain it is Vulcan...

GEORDI
Yes, sir. A metallurgical analysis confirmed that... and by running a molecular pattern trace, we even identified the ship as the T'Pau.
(MORE)

15 CONTINUED:

GEORDI (cont'd)
It was decommissioned years ago and sent to the surplus depot at Qualor Two. As far as anyone knows it's still there.

WORF'S COM VOICE
Worf to Captain Picard...

PICARD
(taps combadge)
Yes, Lieutenant?

WORF'S COM VOICE
A Klingon vessel is decloaking
off our port bow. Compliments
of Gowron.

Picard and Riker exchange an amused glance.

PICARD
Please convey our gratitude,
Mister Worf. Advise the captain
that Lieutenant Commander Data
and I will be transporting aboard
shortly.

WORF'S COM VOICE
Aye, sir.

As they EXIT the cargo bay...

15 CONTINUED: (2)

RIKER
I'd like to take the Enterprise
to Qualor Two... see what I can
find out there.

PICARD
Agreed.

The two turn and head out of the cargo bay.

15A EXT. SPACE - ENTERPRISE AND BIRD OF PREY (OPTICAL)

15B INT. KLINGON BRIDGE

Picard, Data, and the Klingon Captain, K'VADA. He is a burly man whose days of warrior glory are probably behind him; he's not thrilled about this assignment to ferry two wimp Starfleet officers across the Neutral Zone. He responds by being confrontational and challenging. During the next, Data wanders the bridge, scoping out the computer equipment.

K'VADA
When I received my orders... I was not told where we were going.

No response from Picard.

K'VADA
But the heading I was given... takes us into the Neutral Zone... and to Romulus.

PICARD
That's right.

K'VADA
I know my duty, Captain... when I'm given orders, I follow them.
(beat)
But I do not like secrets. I want to know why we are on this mission.

PICARD
I'm sorry. It is a confidential matter.

15B CONTINUED:

K'VADA
You're going after the defector, aren't you?

PICARD
(impassive)
Defector...

K'VADA
You think information like that stays a secret? Ambassador Spock has gone to Romulus... and you're going after him.

Picard regards him evenly.

PICARD
Your orders are to take us to a set of coordinates near Romulus... and to bring us back. That is all I am prepared to discuss.

K'VADA
If we are discovered by the Romulans... it means death for all of us.

15B CONTINUED: (2)

PICARD
I realize that.

There is a beat more, with Picard holding the Klingon Captain's look. Then, accepting the fact that he will be getting no more information, K'Vada turns to his helmsman.

K'VADA
Hechu' ghoS...
(to Picard)
Very well, Captain. We have set a course for Romulus.

16 EXT. SPACE - ENTERPRISE AND BIRD OF PREY (OPTICAL)

as the two great ships peel apart, each headed on its own precarious journey.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

17 EXT. SPACE - KLINGON BIRD OF PREY (OPTICAL)

at warp.

18 INT. BIRD OF PREY - KLINGON QUARTERS

The door to the quarters opens and K'vada ENTERS, followed by Picard and Data. A beat as he surveys the room. Then, with thinly veiled sarcasm --

K'VADA
It may not be what you're used to on a Starfleet ship.

Picard and Data look around the quarters to see --

19 THE ROOM - THEIR POV

A bleak, uncomfortable room, Spartan in its furnishings; the bed is a shelf recessed in the wall; it is dark, dingy, and gives the impression of a place that has been unused for years.

PICARD
Quite nice. Thank you.

Picard knows that K'Vada is spoiling for a fight... and he sees nothing to gain by giving him one. His refusal to be drawn in becomes increasingly frustrating to K'Vada.

DATA
Is this the captain's quarters, or mine?

K'VADA
Both.

Off their surprised reactions --

19 CONTINUED:

K'VADA
We have limited space. We're a military ship, not a pleasure craft.

PICARD
Of course. This will be fine.

K'vada, enjoying their discomfiture, strolls the room like a hotel bellboy, pointing out the features. He smacks his hand on the shelf-bed -- no mattress there.

K'VADA
You'll sleep Klingon style... we don't soften our bodies by putting down a pad...

Picard smacks the shelf himself.

PICARD
Good. I prefer it that way.

K'VADA
You'll take your meals with us... and we don't serve Federation food.

PICARD
I haven't had gagh in a while... been looking forward to it. Very fresh.

K'Vada gives him a glare, but before he can retort --

KLINGON COM VOICE

MeH HoD... (Bridge to Captain)

K'VADA
Jatlh! (Speak!)

KLINGON COM VOICE
MeHmaH ghoS... (We are approaching the Neutral Zone.)

K'VADA
So'wl'chu'. (Prepare to engage the cloaking device.)

19 CONTINUED: (2)

K'VADA
(to Picard)
Well, Captain... we're at the border of the Neutral Zone.
(beat)
You mean to do this, do you?

PICARD
Yes. I do.

K'vada regards him for a long moment, then grunts and wheels out of the room.

20 EXT. SPACE - BIRD OF PREY (OPTICAL)

shimmers into its cloaked state. Only the starfield remains. Now --

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

zipping along at warp.

RIKER (V.O.)
First Officer's log, stardate 45240.6. The Enterprise is nearing Qualor Two -- home of a Federation surplus depot operated by the Zakdorn. We hope to find out how the salvaged deflector array ended up in the hands of the Ferengi.

22 INT. ENTERPRISE - BRIDGE

Riker, Worf, Troi, SUPERNUMERARIES.

WORF
I have made contact, Commander.

RIKER
On screen.

23 ANGLE - VIEWSCREEN (OPTICAL)

An alien civilian, DOKACHIN, appears on the screen.

23 CONTINUED:

He is of a race called Zakdorn, noted for their self-assuredness and confidence. This translates into someone who is officious, fastidious, and pushy.

RIKER
I'm Commander William Riker of the Federation Starship

Enterprise.

DOKACHIN
Klim Dokachin, quartermaster of Surplus Depot Zed-One-Five.

RIKER
We need some information about a Vulcan ship, the T'Pau. It was sent there a few years ago.

DOKACHIN
Did you arrange an appointment?

Riker looks a bit startled.

RIKER
Appointment... no...

DOKACHIN
Then I will be unable to help you. You may communicate with scheduling.

And the transmission goes back to starfield. Riker is nonplussed. He turns to Troi.

RIKER
Who does he think he is?

TROI
The quartermaster of the surplus yard, Commander. With information you need.

He eyes her a moment, gets her point.

RIKER
Right. Mister Worf...
reestablish communication.

WORF
Yes, sir.

23 CONTINUED: (2)

A second, and then Dokachin appears on the screen once more, surprised at being interrupted again.

RIKER
Mister Dokaychin...

DOKACHIN
Dokahchin... Klim Dokahchin...

RIKER
Mister Dokahchin, the information
I need involves a matter of major
importance to the Federation.

DOKACHIN
(unimpressed)
Uh huh.

RIKER
I'll need access to your logs,
your files...
(beat - no answer)
It won't take long. My people
can do the work.

DOKACHIN

I don't allow outsiders into my computer system.

RIKER
Fine. One of your people, then.

DOKACHIN
I wish I had the people to spare. I don't.

Riker is starting to get steamed.

RIKER
Well, sir... what would you suggest?

DOKACHIN
I don't know. Contact me when you reach orbit.

And the starfield returns once more. Riker turns to Troi.

23 CONTINUED: (3)

RIKER
(incredulous)
I don't believe him.

TROI
He's king of his particular hill, Commander. You'll have to treat him that way.

RIKER

Counselor... a perfect job for you.

He sits, happy to relinquish this task to Troi.

24 EXT. SPACE - ENTERPRISE AND DEPOT (OPTICAL)

The Enterprise approaches a vast surplus depot of old, abandoned, and decommissioned vessels... stretching as far as the eye can see... a graveyard of once proud ships from throughout the Federation.

25 INT. ENTERPRISE - BRIDGE

Riker, Geordi, and Troi are standing at an aft science station as the turbolift opens and Worf and Dokachin ENTER. Dokachin scrutinizes the entire bridge. Riker is trying his hardest to be gracious.

RIKER
Thank you for coming on board, Mister Dokachin.

Dokachin is still rubber-necking.

DOKACHIN
Quite a ship you have.

RIKER
We've tied into your computers. If you could access the files...

DOKACHIN
I don't usually see them in such good condition. By the time they get to me, they're always falling apart.

Riker appeals to Troi with his eyes, and she moves toward Dokachin.

25 CONTINUED:

TROI
Mister Dokachin, we must find this ship -- and you're the only one who can help us.

He turns, looks at her, and is caught in spite of himself by her gently stroking demeanor.

DOKACHIN
Who're you?

TROI
Deanna Troi, Ship's Counselor.

He nods, without looking at Riker, talking about him...

DOKACHIN
He probably figures we don't get to see a lot of handsome women out this way -- and someone like you might get a little more cooperation from me.

Troi and Riker exchange a glance. A beat.

DOKACHIN
He's probably right.

He moves to a console.

DOKACHIN
What was the name of that ship?
The T'Pau?
(keying instructions)
The T'Pau... Vulcan registry...
(gesturing)
There. Logged in on stardate
41334.

GEORDI
Where is the ship now?

Dokachin is still resistant; he doesn't give up information easily.

DOKACHIN
Docked.
(off Riker's look)
Section eighteen-gamma-twelve.
Do you want me to take you there?

25 CONTINUED: (2)

RIKER
I'd appreciate that.

DOKACHIN
(the Captain)
Helmsman, lay in a heading
one-four-one by two-zero-eight.
Ahead slow, two hundred kph.

Riker nods to the helmsman, go ahead. Dokachin turns to Troi...

DOKACHIN
I suppose this is your first time in a junkyard, isn't it? You'd be surprised at some of the things I find on board these ships...

Troi listens in rapt attention...

25A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it makes its way through the graveyard of ships.

25B INT. ENTERPRISE - BRIDGE

As before. Troi is seated near Dokachin, trying to keep a glazed expression off her face as Dokachin warms to his favorite subject.

DOKACHIN
I once found a fourteen foot Caldorian eel on board a freighter... in someone's locker...

TROI
Are you serious?

DOKACHIN
If you have time, I'll show it to you... I still have it... nursed her back to health...

25B CONTINUED:

WORF
Commander, we are approaching the designated coordinates.

RIKER
On screen.

26 ANGLE - VIEWSCREEN (OPTICAL)

A starfield -- empty space. The group reacts with puzzlement; Dokachin is caught completely off guard. He takes a step toward the screen, nonplussed.

DOKACHIN
Where is it? What happened to it?

He glances at Riker who has no answers... he turns back, taps keys.

DOKACHIN
These are the correct coordinates...

RIKER
The T'Pau is missing?

DOKACHIN
The T'Pau...
(a beat)
... is missing.

RIKER
How could a ship disappear from your depot?

Dokachin seems to be chastened. This is embarrassing

for him.

26 CONTINUED:

He turns back to his console, bristling with intent.

DOKACHIN
I'm not accustomed to losing things, Commander. I'll find your ship for you.
(as he furiously works the keys)
I have the T'Pau cross-referenced in four different directories...

GEORDI
When it was brought here... was it stripped of materiel -- armament, sensors... ?

DOKACHIN
(still working)
Of course...

GEORDI
Can you tell us what happened to its navigational deflector?

Dokachin looks at the monitor.

DOKACHIN
It was routed to the Tripoli, a holding vessel on the outer rim of the shipyard.

RIKER
It's not there anymore. What's left of that deflector is laid out on the floor of our cargo bay.

Dokachin is stricken. His system, his efficiency, everything he stands for is under assault.

DOKACHIN
How can that be?

RIKER
Maybe we ought to pay a visit to the Tripoli...

Off Dokachin's reaction...

26A EXT. SPACE - THE ENTERPRISE (OPTICAL)

changing course in the graveyard of ships.

26B INT. ENTERPRISE - BRIDGE

as before. Dokachin is bending Troi's ear again.

DOKACHIN
In all the time the Zakdorn have operated this depot, nothing's ever been lost. Never. I'll tell you this... somebody will pay. I'll conduct an investigation. Whoever is responsible...

WORF

Approaching the coordinates of
the Tripoli, sir.

Riker exchanges a look with Dokachin, who now looks visibly nervous.

RIKER
On screen.

26C ANGLE - VIEWSCREEN (OPTICAL)

Again, the starfield. Empty space. Dokachin is devastated.

DOKACHIN
I do not understand this. This
is not possible.

He turns to the others, as though to prove that the missing ship is in fact where it should be.

DOKACHIN
We beam goods to the Tripoli on
a regular schedule. There was
a shipment yesterday, and another
is set for today. It must be
there.

RIKER
When is today's transport?

26C CONTINUED:

DOKACHIN
Just over two hours from now.

A shipment of deuterium storage tanks.

RIKER
Ensign, align the Enterprise so we'll appear to be one of the abandoned ships. Mister La Forge, when we're in position, shut down engines and all systems except sensors and life support.

GEORDI
Aye, sir.

Riker starts for his chair.

RIKER
I'm guessing somebody's going to be here to receive those storage tanks -- and I'd be very interested to see who it is.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

27 INT. KLINGON BIRD OF PREY - QUARTERS

Picard and Data surveying the room.

DATA

These quarters were obviously intended for only one crewmember, sir. There is a single sleeping space.

PICARD

I'm sure the Klingons found it amusing to put us together in here.

DATA

Since I do not require sleep, I propose you take the --
(not sure what to call the hole in the wall)
-- shelf. I will be content to stand.

PICARD

Very well, Mister Data. Thank you.

Picard maneuvers past him toward the shelf in the wall, eyes it. It is truly unappealing. With resignation, he crawls into it -- an ungainly and difficult proceeding. He finally accomplishes the task and finds himself lying on his back staring at the top of the shelf not far from his eyes.

DATA

Are you comfortable, sir?

PICARD

I suppose so.

DATA

Good-night, Captain. Sleep well.

PICARD

Thank you.

And he closes his eyes and tries to block it all out. Data zones out -- concentrating on something.

27 CONTINUED:

Picard holds his eyes shut for a moment, then opens them, rolls his head toward Data.

PICARD

What are you doing?

DATA

Sir? Was I making noise?

PICARD

Not exactly...

DATA

I was processing the information we have accumulated on Romulan society. I am preparing for the task of impersonating a Romulan.

PICARD

I see.

DATA

Would you like me to discontinue?

PICARD
No, no. Please go ahead.

And he shuts his eyes again. Holds them shut... then opens them again. He sees Data staring right at him.

PICARD
What are you looking at?

DATA
I am not looking at anything, sir. I am continuing to organize my files.

PICARD
But you're looking at me.

DATA
I am sorry if I am disturbing you, sir. I will not look in your direction.

And he turns so that the back of his head is toward Picard.

27 CONTINUED: (2)

Picard tries to get comfortable, closes his eyes again. He lies like that for a moment, then... crawls out of bed.

DATA
Sir, do you not wish to sleep?

PICARD

I don't think so. Shall we
continue to go over the files?

DATA
I would be happy to.
(launching in without
further ado)
I have been studying the Krocton
Segment, as you asked, and have
selected an appropriate site for
our transport...

He is interrupted by --

K'VADA'S COM VOICE
Captain K'Vada to Picard... please
come to the bridge.

Picard and Data exchange glances, and then EXIT.

28 INT. KLINGON BRIDGE

Picard and Data ENTER to find K'Vada holding a PADD.

K'VADA
Captain... we've monitored a
subspace message that might
interest you.

He hands the PADD to Picard, who reads it.

PICARD
Thank you, Captain.

He turns to Data.

PICARD
Sarek is dead.

And on their reactions...

29 EXT. SPACE - ENTERPRISE IN SURPLUS YARD (OPTICAL)

The ship is at the outer edges of the graveyard of ships.

30 INT. ENTERPRISE - BRIDGE (OPTICAL)

Riker, Worf, Troi, Geordi and Dokachin as before.

WORF
Commander... sensors detect a ship approaching at warp speed.

RIKER
Identification?

WORF
Negative. No transponder signal... no subspace marker...

GEORDI
Sounds like they don't want to be identified.

30 CONTINUED:

WORF
The ship is coming out of warp now...

RIKER

On screen.

The screen shows the approaching ship. It is dark, huge, sinister-looking, bristling with armament, and carries absolutely no marking of any kind.

GEORDI

Sensors indicate a combat vessel... origin undetermined... heavily armed... mass and density suggest it's fully loaded with cargo. From the look of these internal scans, I'd guess a good part of that cargo is weaponry.

WORF

The ship is moving into section twelve delta four...

DOKACHIN

(from his own monitor)

It's taking the position assigned to the Tripoli. The coordinates are identical.

30A EXT. SPACE - THE DARK SHIP (OPTICAL)

slowing and then stopping. It is an ominous and impressive vessel.

30B INT. ENTERPRISE - BRIDGE

GEORDI

Commander... readings indicate the surface-to-ship transport has

begun...

RIKER
Bring the engines back on line, Mister La Forge... And restore all systems to normal.

30B CONTINUED:

GEORDI
Aye, sir.

WORF
He's powering up engines, sir -- turning starboard.

30C OMITTED

31 INT. ENTERPRISE - BRIDGE (OPTICAL)

RIKER
Open a channel.

WORF
Open, sir.

RIKER
This is Commander William Riker of the U.S.S. Enterprise. Identify yourself.

There is no response.

RIKER
I repeat... you have entered a

Federation depot... identify yourself.

WORF
Sir, the ship is locking phasers...

RIKER
Shields up. Red alert.

Red alert commences, and the tension on the bridge escalates.

GEORDI
That ship easily matches our armament, Commander.

WORF
It's coming about...

31A EXT. SPACE - THE DARK SHIP (OPTICAL)

turns toward the Enterprise.

31B INT. ENTERPRISE - BRIDGE

RIKER
If you do not respond to our hails, we will take that as evidence of hostile action.

WORF
There is an energy build-up in their phaser banks... sir, they are activating weapons!

And there is a blast from the dark ship and a resultant THUMP to the Enterprise. Lights flicker, people are knocked about.

WORF
Forward shields down to seventy-two percent --

RIKER
Boost power to the shields...

GEORDI
Aye, sir.

RIKER
Mister Worf, target their weapon systems only and prepare to fire--

31C EXT. SPACE - DARK SHIP AND ENTERPRISE (OPTICAL)

as the smuggling ship FIRES another heavy-duty barrage into the Enterprise's shields.

31D INT. ENTERPRISE - BRIDGE

More shaking, lights going.

WORF
Forward shields at sixty-eight percent, aft shields forty percent...

This has gotten nasty. Riker has no choice...

31D CONTINUED:

RIKER
On my mark, a point-seven-five burst only. We just want to get their attention.

WORF
Ready, sir.

RIKER
Fire.

32 EXT. SPACE - ENTERPRISE AND SMUGGLING SHIP (OPTICAL)

as the Enterprise shoots a phaser array toward the ship. Several shots hit the ship... not a lot of power there, just enough to get their attention.

32A INT. ENTERPRISE - BRIDGE

WORF
Their forward shields are damaged, sir...

GEORDI
We destroyed one of their phaser arrays... looks like collateral damage in the cargo area...
(beat, reacting to sensor readings)
Sir, I'm picking up massive power fluctuations... internal explosions... with all the armament that ship is carrying -- it's gonna blow!

33 THE DARK SHIP (OPTICAL)

explodes violently in a cataclysmic eruption that pulverizes every piece of matter on the ship.

34 INT. ENTERPRISE - BRIDGE

On the stunned reactions of the bridge crew --

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

35 OMITTED

35A INT. KLINGON QUARTERS - CLOSE ON A HAND MIRROR

as a hand reaches in and picks it up.

PICARD (o.c.)
Well, Mister Data...

Camera FOLLOWS the mirror as Picard's hand gives it to Data's hand.

PICARD (o.c.)
(continuing)
... what do you think?

Camera WIDENS to reveal Data as he holds the mirror in

front of him. He is now fully done up as a Romulan, and the effect is startling.

DATA
I am very pleased, sir. I would not have thought it possible.

35B ANGLE TO INCLUDE PICARD

Now we reveal Picard, also in Romulan garb and disguise. He begins to pack up the materials that have used to make the transformation - hyposprays, optical devices, etc.

DATA
I am eager to test the success of our efforts. It does remain to be seen if the Romulans will accept us.

Picard smiles wryly but does not reply; he seems preoccupied. Data watches for a moment as he packs the gear.

35B CONTINUED:

DATA
Sir, you have seemed unusually pensive since we received the news of Ambassador Sarek's death.

Picard pauses in his work, reflecting on Data's observation.

PICARD

Sarek and I shared a particular bond. Our lives touched in an unusual way... I admit that I feel the effects of his loss.

Picard stands...

PICARD
(continuing)
The tenor of our mission has changed, at least for me, Data. We were sent to confront Spock about his disappearance. Now, we must also tell him his father is dead.

DATA
I am afraid I do not entirely understand, sir. As a Vulcan, would not Ambassador Spock simply see death as a logical result of his father's illness... ?

PICARD
It is never quite that simple. Not even for a Vulcan. Certainly not for Spock who is also half Human.
(beat)
They spent a lifetime in conflict... now the chance to resolve all of their differences is gone.

DATA
(processing this)
Considering the exceptionally long

lifespan of Vulcans, it does seem odd that Spock and Sarek did not choose to resolve their differences in the time available.

35B CONTINUED: (2)

Picard looks at Data, trying to find a context in which to explain...

PICARD
(acknowledges)
Yes. It really is quite... illogical...
(beat)
A father and son... both proud, both stubborn... more alike than either would care to admit. They've spent a lifetime building emotional barriers. Those aren't easy to break down.

Picard closes the satchel containing the gear.

PICARD
And then the time comes when it is too late to try. One realizes that all the things he had planned to say will go unsaid.
(beat)
That is a difficult moment... and a lonely one. Spock will now have to face that moment.

Data regards him for a moment, trying to understand the complex undertones of familial relationships. Then Picard turns and goes to the door; they EXIT.

35C OMITTED

35D INT. KLINGON BRIDGE

Picard and Data ENTER, and K'Vada, seeing them, bursts out laughing.

K'VADA
Don't you two look sweet...

He moves closer to Data, peers at him.

K'VADA
Be careful, android... some Romulan beauty might take a liking to you... lick that paint right off your ears...

Data's eyes flicker a bit at this. K'Vada goes to Picard, looks him up and down.

K'VADA
Do you know what the Romulans will do to you if they discover who you are?

PICARD
I have a good idea.
(beat)
We are ready to be transported to the surface.

K'VADA
Just so we understand each other -- my orders don't include rescue missions.

He EXITS; Picard and Data follow.

36 EXT. ROMULUS CAPITOL CITY - DAY - ESTABLISHING MATTE

Bright, metallic, clean... a linear arrangement of striking high-rise buildings.

36A INT. ROMULAN OFFICE (OPTICAL)

The same stately, elegant office seen in Part II. NERAL, the proconsul, works at a desk.

The door opens and PARDEK, the Romulan senator, ENTERS.

NERAL
Ah, Senator Pardek. You received my message.

PARDEK
I got here as quickly as I could, Proconsul.

Neral smiles genially, circles the desk. He gestures to a monitor which contains a likeness of Picard.

NERAL
What do you know of this Human? Jean-Luc Picard... a Starfleet Captain...

PARDEK
I know nothing of him.

NERAL
You haven't seen him recently... ?

PARDEK
(puzzled)
To my knowledge, I've never seen him.

Neral absorbs this, reflects on it.

NERAL
I have received intelligence that says he's on his way here. Perhaps here already.

PARDEK
(truly surprised)
Here -- on Romulus?

NERAL
Yes... curious, isn't it? I suppose we'd better find out if the report is accurate -- or merely rumor.

He eyes Pardek, considering his next move.

36A CONTINUED:

NERAL
Circulate his likeness to the

security forces. Remind them that if he is here, he is probably disguised as one of us.

PARDEK

I'll see to it.

He turns and heads toward the door. We see his face and it is impassive; over his shoulder, Neral watches him carefully.

37 EXT. ROMULAN STREET - CONTINUOUS

This neighborhood is bleak, drab, severe. The people are joyless, grim, hurrying along without interacting with each other. There is the feeling that life is difficult here, and everyone pretty much looks out for himself.

Picard and Data ENTER, talking quietly, looking around. There are other small clumps of people doing so... they reflect the same dismal expressions as the Romulans... not making eye contact.

DATA

This is definitely the street on which the intelligence scan of Spock and Pardek was taken, sir... adjusting for the optical distortion, I am able to verify the architectural features...

PICARD

Where were they standing?

Data does some processing, scanning the street, with a few android movements... a few people glance at them,

Picard reacts... puts his arm around Data's shoulder, smiles, in a friendly pose for the sake of onlookers... sotto --

PICARD
Data...

DATA
Sir?

37 CONTINUED:

PICARD
You're moving about in a very... well, android manner...

DATA
I am sorry, Captain. I will be more careful.

PICARD
And don't call me "Captain."

DATA
Yes, Cap --
(cutting himself off)
I understand.
(looks around)
I have located the place where they were standing...

Picard breaks the arm contact.

PICARD
Where?

Now, Data puts his arm around Picard's shoulder, as Picard reacts, leading him a few doorways away...

DATA
It is here --
(gestures)
-- at this doorway.

There is a small Romulan sign near the door. (Data drops his arm.) Reading...

DATA
A legal intercessor's office...
the name is similar to Pardek's.
It would appear to be one of
his relatives.

Picard tries the door; it is locked.

PICARD
Not open for business yet...

DATA
Nevertheless, it would be my
recommendation that we keep this
location under observation.
(MORE)

37 CONTINUED: (2)

DATA (cont'd)
I have clearly determined
Pardek's routine. On days when
the Senate is not in session, he

invariably comes to this section
after the median hour.

Picard looks around, sizing up the situation. He sees tables, people eating -- a kind of "cafe."

PICARD
Very well, why don't we take the opportunity to try some of the local cuisine...

The two saunter toward the cafe, passing some ROMULAN FOOTSOLDIERS as they do. (One of these is ROMULAN #1 from Part II.) Picard and Data keep their eyes straight ahead.

37A ANGLE - AT CAFE

They move to stand, like others, at a table. A WOMAN appears before them... rather dour-looking, with hard, suspicious eyes.

DATA
What do you recommend?

SOUP WOMAN
Soup.

DATA
That sounds very appealing. I will have soup.

The woman looks at Picard.

PICARD

Soup is fine.

She moves off to get the soup. Picard and Data glance around, trying to get a sense of how they're fitting in.

37A THE FOOTSOLDIERS

are standing nearby.

37A PICARD AND DATA

as the woman returns and places two bowls of soup in front of them.

PICARD
(friendly)
Do you happen to know what time the intercessor's office across the way opens?

SOUP WOMAN
Why do you want to know?

PICARD
(reacts)
I need his services... he was recommended.

SOUP WOMAN
(beat)
I haven't seen you here before.

37AB CONTINUED:

DATA
We are here for the day... from the city of Rateg.

SOUP WOMAN
Rateg. I don't think so.

DATA
Why do you say that?

SOUP WOMAN
You don't sound like you're from Rateg.

DATA
It is a misconception that all Rategs speak with a particular inflection. In fact, there are twelve different --

PICARD
(interrupting)
We come from several kilometers outside the city...

SOUP WOMAN
(studies them a beat)
Or perhaps you come from the security forces, to watch the intercessor's office. Is he in trouble?

PICARD
Madam, you are mistaken.

SOUP WOMAN
It doesn't matter to me. I don't

know when he opens. Eat your soup. Courtesy of a loyal establishment. Jolan True.

She leaves. Picard looks around. It is unnerving to be in the midst of the Romulan city, surrounded by enemies. Data, of course, has no such apprehensions, and continues to eat his soup. As Picard works on the distasteful broth, he looks up to see --

37B THE FOOTSOLDIERS

who have been looking at them, but quickly look away.

37C PICARD AND DATA

Picard begins eating again, and tries to keep from looking at the soldiers.

PICARD
We can't stay here long.

Data glances up and reacts --

DATA
We may not have to... Direct your view to the far corner... is that not Pardek?

38
thru OMITTED
43

44 CLOSE ON PARDEK

who has just entered the area, and moving to talk with two other Romulan civilians.

45 ANGLE - PICARD AND DATA

having seen him.

PICARD
I believe you're right...

Picard pauses in his soup eating to watch Pardek...

Data glances over to see...

45A OMITTED

45B THE FOOTSOLDIERS

staring right at them.

45C PICARD AND DATA

DATA
(quietly)
Perhaps you should appear to enjoy your soup.

Picard reacts, begins to eat again...

45D THE ROMULAN FOOTSOLDIERS

have moved into the cafe, and stand chatting casually.

45E PICARD AND DATA

continue to watch Pardek.

46 PARDEK

bids farewell to his colleagues and starts down the street.

47 PICARD AND DATA

casually put down their bowls of soup and turn to move after Pardek. But --

48
thru OMITTED
55

56 THE SOLDIERS

block their way, disruptors drawn.

ROMULAN#1
Do not move.

Picard and Data stop, eyeing the weapons.

PICARD
What? You've made a mistake...

ROMULAN#1
Quiet. Come with us...

The soldiers grab their quarry in a firm grip and, holding the disruptors at their backs, move them up the street and around the corner.

57 INT. ROMULAN CAVES - A LITTLE LATER

The two soldiers push Picard and Data along ahead of them.

ROMULAN#1
Wait here.

PICARD
For what? Why have you brought us here?

A movement from the cavern entrance; all turn toward it... and in walks Pardek.

PARDEK
Welcome to Romulus, Captain Picard.

He gestures toward the "Romulan soldiers" who have begun stripping off their uniforms -- revealing civilian clothing underneath.

PARDEK
Don't let our "soldiers" alarm you... we had to get you off the streets quickly. Romulan security knows you are here.

Picard casts a glance around the room. He's not certain who these people are... whether he can trust them...

PARDEK
(reassuring)

I am Pardek... you are among friends, Captain.

Picard knows he must take a chance.

PICARD
I have come on an urgent mission from the Federation. I am looking for Ambassador Spock.

VOICE (o.c.)
Indeed...

All heads turn toward the sound. It comes from deep shadows within the cave.

57 CONTINUED:

The group is silent... then, the sound of footsteps echoes on the cave floor... from a long way... moving ever closer, the plock-plock ringing loud in the silence of the cave, the echoes swelling as the footsteps approach... now we see --

58 OMITTED

59 A SHADOWY FIGURE

beginning to emerge. He moves closer, closer... his bearing regal, poised...

But his face is still in darkness... finally he steps out into the light... and we see the unmistakable visage of SPOCK.

When he speaks, there is no warmth to his voice, and his eyes are cold. He is not happy to see Picard.

SPOCK
You have found him, Captain Picard.

And on the various reactions --

SUPERIMPOSE:

"TO BE CONTINUED"

FADE OUT.

END OF ACT FIVE

STAR TREK: THE NEXT GENERATION

"A Matter of Time"
#40275-209

Written by
Rick Berman

Directed by
Paul Lynch

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FINAL DRAFT

STAR TREK: "A Matter of Time" - REV. 9/25/91 - CAST

STAR TREK: THE NEXT GENERATION
"A Matter of Time"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF

BERLINGOFF RASMUSSEN
HAL MOSELEY
FEMALE SCIENTIST

Non-Speaking
N.D. SCIENTISTS
AN ENSIGN

Non-Speaking
SUPERNUMERARIES
AN ENGINEER
ENGINEERING CREW
SECURITY GUARD
A NURSE
A BOY IN SICKBAY
A MALE PATIENT

STAR TREK: THE NEXT GENERATION
"A Matter of Time"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	RASMUSSEN'S VESSEL
ENGINEERING	
TURBOLIFT	PENTHARA FOUR
CORRIDOR	CITY (MATTE)
TEN-FORWARD	
SICKBAY	
RASMUSSEN'S GUEST QUARTERS	
SHUTTLEBAY	
PENTHARA FOUR	
SCIENCE LAB	
RASMUSSEN'S VESSEL	

STAR TREK: THE NEXT GENERATION
"A Matter of Time"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

PICARD (V.O.)
Captain's log, stardate 45333.3. The Enterprise is on its way to Penthara Four where a type C asteroid has struck an unpopulated continent.

2 INT. GEORDI'S OFFICE

NUMEROUS ENGINEERING CREW are busily working with GEORDI and DATA.

PICARD (V.O.)
(continuing)
The resulting dust cloud could very well create a phenomenon not unlike the nuclear winters of twenty-first-century Earth. Commander La Forge has begun work on a plan that would counteract the devastation.

Geordi looks over as RIKER ENTERS.

GEORDI
I'm afraid the numbers coming in are already indicating climatic changes, sir.

RIKER
What kind of drop can we expect?

DATA
If the Pentharan spheral forecasts are correct, ten to twelve degrees Celsius within the first ten days.

2 CONTINUED:

GEORDI
If it continues like that, their entire ecosystem will be shot to hell.

RIKER
And I doubt they're prepared to cope with the kind of cold that's coming.

PICARD'S COM VOICE
Commander Riker.

RIKER
(keys combadge)
Yes, Captain.

PICARD'S COM VOICE
Would you join me on the bridge, please.

RIKER
On my way.
(to guys)
Let me know if those forecast numbers change.

Geordi and Data acknowledge as Riker EXITS.

3 INT. BRIDGE

PICARD, WORF, AN ENSIGN at theconn, and SUPERNUMERARIES at various stations.

PICARD
Are you certain, Worf?

WORF
There was a space/time distortion, sir. And there is something back there. We passed within three hundred kilometers of it.

PICARD
A bit close for coincidence.
(to com)
Mister La Forge?

GEORDI'S COM VOICE
Yes, sir.

3 CONTINUED:

PICARD
Would a delay of an hour affect your plans?

INTERCUT:

4 INT. GEORDI'S OFFICE

GEORDI
Not unless another asteroid decides to pay a call on Penthara, sir.

DATA
The odds of that occurring, Captain, are extremely unlikely, given the time frame.

5 INT. BRIDGE - CONTINUOUS

as Riker ENTERS.

PICARD
Thank you, Mister Data.
(to Ensign)
Prepare to come about, Ensign. Let's take a look at Mister Worf's distortion.

ENSIGN
Aye, sir.

RIKER
Mister Worf's what?

PICARD
The Lieutenant's sensors detected a temporal distortion, Number One, almost directly on our current course. There seems to be a small object back there that wasn't there a few moments ago.

On Riker and Picard's mutual curiosity...

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes out of warp and makes a sweeping turn.

7 INT. BRIDGE (OPTICAL)

As before.

WORF
The object is fifty kilometers ahead, sir.

PICARD
Full stop, Ensign.

ENSIGN
Aye, sir.

PICARD
On screen.

A view of a tiny multifaceted spacecraft appears.

RIKER
Dimensions, Worf?

WORF
Approximately five meters in length, sir.

PICARD
Lifesigns?

WORF
No signs of any kind, sir. Sensors are not penetrating its hull.

PICARD
Try hailing it.

WORF
(pushes a series
of buttons)
That's odd.

RIKER
What's odd?

WORF
We've received a response, sir,
but...

PICARD
(get on with it)
Yes, Mister Worf?

7 CONTINUED:

WORF
They want you to... "Move over,"
sir.

PICARD
(looks at Riker and then
back at Worf)
Reply that the Enterprise isn't
going anywhere, Lieutenant.

WORF
Not the Enterprise, Captain. You.

Picard turns and walks toward Worf.

PICARD

What are you trying to...

Suddenly there's a bright flash where Picard had been standing. RASMUSSEN, a kindly-looking human male in his late forties, APPEARS. He is wearing a drab, nondescript jump suit and a baggy "lab" jacket. He carries a small valise.

RASMUSSEN
Excuse me, Captain, but you were standing right where I needed to be.

PICARD
Who are you?

RASMUSSEN
Rasmussen's the name, sir. Professor Berlinghoff Rasmussen.
(looking around in amazement)
Ah... this is wonderful. Actually, quite a bit larger than I thought.

PICARD
Really?

RASMUSSEN
Where I come from, every historian knows the bridge of old 1701-D.

PICARD
And where exactly is it you come from?

7 CONTINUED: (2)

RASMUSSEN
Why Earth... late twenty-sixth century Earth, to be exact. You see, I've traveled back nearly three hundred years just to find you.

Off their reactions we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 INT. READY ROOM

Picard sits behind his desk while Rasmussen paces, checking things out.

PICARD
Exactly what kind of historian are you?

RASMUSSEN
(as he continues to pace, picking things

up, turning them over)
My focus is on the twenty-second through the twenty-fourth centuries, early interstellar history.
(picking up Picard's Shakespeare volume)
You know, it was always believed this was on your desk, not here... Fascinating.
(he turns to Picard, good naturedly)
Now don't move it on my account.

PICARD
You can't expect me to believe that the layout of my ready room is of interest to future historians...

RASMUSSEN
No less so than your legendary modesty, Captain. I wish I could describe to you what a thrill it is to be here...
(he stops at the painting over Picard's couch)
This is the original, isn't it?

8 CONTINUED:

PICARD
You flatter me Professor, but I can't help but wonder what could possibly have caused you to select

me as the subject of your study. Even in this decade, there are far wiser and more experienced Humans both in and out of Starfleet.

RASMUSSEN

I'd love to tell you, Picard. I really would. But try and imagine what a young Caesar might have done differently if someone had given him a hint of what lay ahead. Or, if Lincoln had been coerced into changing his theater plans. I truly wish I could be more specific on why you were selected, but I'm afraid the exchange of information will have to flow in one direction only.

As Rasmussen talks, he walks to the door and paces out the distance to the window.

RASMUSSEN

...four... five... six... seven meters. HA! I was right!

Off Picard's look...

9 INT. OBSERVATION LOUNGE

Picard, Riker, Worf, BEVERLY, TROI, Data and Geordi. Rasmussen is sitting beside Picard.

WORF

Why now?

GEORDI
Right. If you came back to study us, to study the captain, why did you pick today? Why not a year ago... or a year from now?

RASMUSSEN
Oh, I picked the right day alright. Just wait, you'll see.
(MORE)

9 CONTINUED:

RASMUSSEN (cont'd)
(to Worf)
Do you always sit there, on that side of the table?

WORF
Usually. Why?

RASMUSSEN
(shakes his head and smiles)
It's not important.

Worf is starting to dislike this man.

RIKER
Tell me, Professor, at what point does time travel become a tool for historians?

RASMUSSEN
Now, now, Commander. You know

better than that. I've studied
a great deal about your century.
Including the fact that you're
all quite aware of the dangers
of anyone altering the past. And
that's exactly what I'd be doing
if I were to divulge information
like that.

BEVERLY
Telurian plague!

RASMUSSEN
I beg your pardon?

BEVERLY
Telurian plague... was it cured?
I mean, has it been cured by your
century? There can't be any harm
in asking that.

Rasmussen turns to Picard for help.

PICARD
I realize it will be difficult,
but we must all keep our questions
regarding the future to ourselves.
Professor...

Rasmussen stands.

9 CONTINUED: (2)

RASMUSSEN
I'll be preparing questionnaires

for each of you. Please complete them at your convenience. If you're concerned about a possible breach of security, I'm sure your captain can make a determination... And, thank you in advance for curbing your curiosity.

GEORDI
(sarcastic)
If I hand my assignment in on time, do I get a little glimpse into next week's poker game?

Rasmussen laughs good heartedly.

PICARD
Mister Data, please show the Professor to his quarters.

DATA
(standing)
This way, sir.

Data leads Rasmussen to the door and they EXIT.

RIKER
What did he mean he picked the right day?

PICARD
You know everything I do, Will.

RIKER
Deanna?

TROI
It's hard to tell. But he is holding something back.

BEVERLY
(to Troi)
Of course he is. Think of all the things he could tell us... all the things he'd like to tell us...

9 CONTINUED: (3)

TROI
(shaking her head)
That might be it, I don't know.

RIKER
How can we be sure he's not an imposter? God knows we've run into enough of them.

PICARD
He is Human. Our medical scans have proved that. Haven't they, Doctor?

BEVERLY
He's Human, alright.

PICARD
And there was a temporal distortion back there, correct Mister Worf?

WORF
(begrudgingly)
Yes, sir.

PICARD
And no one can deny that ship of his is unlike anything we've ever seen before.

GEORDI
The hull is composed of some kind of plasticized tritanium mesh. Nothing we have on record... at least not 'til the present.

Worf grumbles skeptically.

PICARD
I appreciate your caution, Mister Worf. I share it. Have his vessel brought into a shuttlebay. Place it under guard.

WORF
Yes, sir.

PICARD
I realize this isn't going to be an easy visit for some of you.
(MORE)

9 CONTINUED: (4)

PICARD (Cont'd)
Nevertheless, I've reviewed the

Professor's credentials, and they're in order. So, I'd like you all to extend him every courtesy.

9 CONTINUED: (4)

WORF
(put upon)
Including questionnaires?

PICARD
Including questionnaires. Dismissed.

As all stand to leave, we CUT TO...

10 INT. TURBOLIFT

Rasmussen and Data. The lift is in motion. Rasmussen is inspecting Data like a car enthusiast would a vintage Ferrari.

RASMUSSEN
This is really a thrill, Data. Like running across a Redstone missile or a Guttenberg bible. To think... the Model T of androids.

The lift stops and the doors open. Rasmussen and Data EXIT into the corridor.

11 INT. CORRIDOR

as Rasmussen and Data head for Rasmussen's quarters.

DATA
If you're referring to the first production model automobile of the twentieth century, perhaps the subsequent Model A might be a more apt analogy since I am Noonian Soong's revised prototype.

Rasmussen continues to check Data out as they reach his quarters.

RASMUSSEN
I stand corrected.

The door opens and they go in...

12 INT. RASMUSSEN'S QUARTERS

Rasmussen looks around, disappointed.

12 CONTINUED:

DATA
Is there a problem, sir?

RASMUSSEN
I suppose it will have to do, for now. I'll get you a list of things I'll be needing. You're dismissed.

Data starts to leave. Rasmussen walks to the sink and begins to wash his hands.

DATA
(almost shy)
Would I be correct, Professor, in assuming that you know whether or not I am still... alive in the twenty-sixth century?

Rasmussen ignores Data. He finishes washing and holds out his hand, treating Data like a men's room attendant. After a beat, Data catches on and hands him a towel.

DATA
(continuing his line of questioning)
Since you seemed to know so much about Captain Picard and the ship... I assumed that you would...

Rasmussen sits at his desk.

RASMUSSEN
(patronizing)
It would be best if you kept your assumptions to yourself, wouldn't it?

DATA
Yes, sir. I am sorry, sir.

Data EXITS and Rasmussen looks after him, again fascinated. He sits back, and smiles. Whatever his plans, they are clearly going just as he'd hoped.

FADE

OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

comes out of warp.

PICARD (V.O.)
Captain's log, stardate 45334.5. We have arrived at Penthara Four...

14 EXT. SPACE - ANOTHER ANGLE (OPTICAL)

As the Enterprise enters orbit of a planet partially covered by huge dark clouds of dust.

PICARD (V.O.)
(continuing)
... and can see for ourselves the atmospheric devastation caused by the asteroid impact.

15 EXT. PENTHARA IV - MATTE PAINTING

A city with eerie dark clouds above. It is snowing heavily.

16 INT. PENTHARA SCIENCE LAB

Meteorologist HAL MOSELEY's large cluttered office has been temporarily transformed into a crisis center. NUMEROUS N.D. SCIENTISTS move from one set of monitors to another. Picard and Geordi are beside Moseley. The snow can be seen through windows. Picard points to a map on a monitor.

PICARD
We've located three underground pockets of carbon dioxide... here, here and here. Our drilling phasers can release enough of the gas to form an envelope which would temporarily hold in the heat from the sun.

16 CONTINUED:

MOSELEY
(laughing at the irony)
We spend years, decades trying to avoid anything that would lead to a greenhouse effect and here we are about to create one on purpose.

GEORDI
Less than twenty percent of your normal sunlight is getting through that dust, Doctor. If we can hold enough heat in with the CO_2, it should give the planet time to mend itself.

A worried FEMALE SCIENTIST approaches.

FEMALE
Doctor Moseley.

MOSELEY
(seeing her expression)
What now?

FEMALE
New Seattle is reporting a cloud depth of twelve kilometers. Two rivers, tropical rivers, are beginning to freeze.

Moseley turns to Picard.

MOSELEY
We better get started before there's nothing left to mend.

Off their reactions...

17 INT. TEN FORWARD

Rasmussen ENTERS holding a small pile of rectangular chips and looks around gleefully. He sees Riker, Worf, and Beverly at a table and heads over to join them.

RIKER
(quietly)
Look who's here.

17 CONTINUED:

WORF
I hate questionnaires.

BEVERLY
(with enthusiasm, she's quite taken with Rasmussen)
Professor, please come join us.

Rasmussen goes to sit next to Worf, but thinks better of it and sits near Beverly.

RASMUSSEN
I hope I'm not intruding.

BEVERLY
Not at all. You're probably the topic of conversation at every table in the room.

Rasmussen shuffles through the chips, finds the three appropriate ones, and distributes them to those present.

RASMUSSEN
As I promised, here are your assignments. I'm sure they'll be painless. Please try to complete them by tomorrow.

WORF
(peeved)
Tomorrow!

Riker makes eye contact with Worf. Tells him to cool it. However, he feels almost as put-upon as his tactical officer.

RIKER
No problem, Professor.

Rasmussen looks from face to face, fascinated.

RASMUSSEN
(smiling)
You're all very calm.

RIKER
(puzzled)
Do we have reason not to be?

17 CONTINUED: (2)

RASMUSSEN
History always records where people were, what they were doing, when important events took place. But it rarely remembers their activities -- say, a week before... or a day... or even an hour.

WORF
Are you suggesting an important event is imminent?

RASMUSSEN
I didn't say that, did I? Please... go on doing what you were doing, pretend I'm not here.

They are all a bit uncomfortable, unable to "go on doing what they were doing."

RIKER
(after a long beat)
How come there's no record of other future historians traveling back to witness "important events?"

RASMUSSEN
We're obviously very careful. Matter of fact, a colleague and I recently paid a call on a twenty-second century vessel.

BEVERLY
(fascinated)
They hadn't even perfected quarantine fields by then. You must have seen surgical masks and gloves.

RASMUSSEN
Isn't it fascinating how everyone has different interests when it comes to history... different perspectives on progress.

Rasmussen opens a small finger ring, looks inside, smiles, and closes it.

RIKER
Mind if I ask what that is?

17 CONTINUED: (3)

RASMUSSEN
Just checking the time... No problem.

RIKER
(getting a bit frustrated)
Is something supposed to be happening here?

Rasmussen waves his hand, dismissing the question.

RASMUSSEN
No, no, nothing.
(changing the subject)
What about you, Commander? What do you see as the most important example of progress over the last two hundred years?

RIKER
(pauses)
I suppose the warp coil. Before we had warp drive, Humans were confined to a single sector of the galaxy.

RASMUSSEN
Spoken like the consummate explorer.

Rasmussen looks around the room, as if he were waiting for something to happen.

RIKER
What's going on? You waiting for someone?

WORF
(abruptly)
Phasers!

Riker and Rasmussen turn to Worf.

RIKER
Where?!

RASMUSSEN
Beg your pardon?

WORF
There were no phasers in the 22nd century.

Riker sighs and sits back.

17 CONTINUED: (4)

RASMUSSEN
Ah, you see Doctor? Our Klingon friend is a perfect example of what I was trying to tell you. He views history through the eyes of a hunter, a warrior. His passion lies in the perfection of the tools of violence. How delightfully primitive.

Off Worf's reaction we:

CUT TO:

18 INT. ENGINEERING (OPTICAL)

Geordi and an N.D. ENGINEER are at a console.

GEORDI
As soon as we input this atmospheric data from Moseley, the computer should tell us how many holes we'll have to punch.

He hands a chip to the engineer, who nods and EXITS as Data ENTERS.

GEORDI
(continuing)
Ah, Data. Good.

DATA
What have you learned about the tectonic stability around the drilling sites?

Rasmussen ENTERS, unnoticed.

GEORDI
Couldn't be better. Our scans were all clear and Moseley says there hasn't been so much as a quiver in over a century.

RASMUSSEN
Ah, just the two I'm looking for. I've brought the forms I'd like you to complete.

Rasmussen hands Geordi and Data a chip each.

18 CONTINUED:

RASMUSSEN
(continuing)
It shouldn't take more than a couple of hours.

GEORDI
We're kind of busy here, Professor. Tomorrow might be better.
(to Data, as he points to a monitor)
We've got about twenty-three thousand thermal simulations. You think you could check them through for anomalies?

DATA
Certainly.

Data sits down at the monitor and begins to punch keys as the numbers scroll by at a great speed.

RASMUSSEN
(to Geordi)
Is that as fast as he can go?

GEORDI
Not fast enough for you, Professor?

RASMUSSEN
There's very little known about

Data's efficiency... almost nothing about his part in this mission. It's a topic of great conjecture.

DATA
(finishing his task)
Two hundred nine anomalies all within acceptable parameters.

GEORDI
Thanks, Data.
(to Rasmussen)
You've come to witness this mission... that's it, isn't it?

18 CONTINUED: (2)

RASMUSSEN
(checking his ring)
It would be best if you just thought of me as a fly on the wall, and went about your business.

Data stands.

DATA
(to Rasmussen, re: the chip)
I will return the answered questions to you as soon as possible, sir.

As Data EXITS into Main Engineering...

RASMUSSEN
(as if he were saying
"Moses on the
Mountain")
Data... at Penthara Four!

Geordi doesn't have time for this, he heads to another terminal.

GEORDI
If you'll excuse me.

RASMUSSEN
(following)
Your prosthesis...
(trying to remember)
What do you call it?

GEORDI
A VISOR.

RASMUSSEN
VISOR, right. I have a picture
of you in my office wearing that.
How do you like it?

GEORDI
("when's this guy gonna
shut up?")
It allows me to see... I like it
fine.

RASMUSSEN
You know, Homer was blind... and
Milton. Bach, Monet, Wonder...

18 CONTINUED: (3)

GEORDI
(walking into engineering)
A fly on the wall, eh?

Rasmussen picks up a small PADD and innocently drops it into his pocket. He follows Geordi.

RASMUSSEN
(amiably)
A fly on the wall.

Geordi has rejoined Data at the pool table.

DATA
The computer has configured the drilling pattern and specified depths.

GEORDI
(taps insignia)
Captain, we've got what we need. I'm ready to transport to the surface.

PICARD'S COM VOICE
We'll notify Doctor Moseley. Good luck, Geordi.

GEORDI
(To Data and Rasmussen)
Gentlemen.

Geordi EXITS. Rasmussen looks as though the curtain is about to go up.

RASMUSSEN
(to Data)
Who said these moments were any less exciting when you know the outcome?

DATA
(puzzled)
I know of no one who said that, Professor.

Off Rasmussen's reaction we:

CUT TO:

19 EXT. PENTHARA IV - MATTE PAINTING (OPTICAL)

of the city. The dark clouds have worsened. It is still snowing.

20 INT. SCIENCE LAB

Geordi and Doctor Moseley are at a large bank of monitoring equipment. The shrouded sky is visible through windows. The snow continues. Geordi points to a diagram.

GEORDI
The Enterprise will monitor the CO_2 concentrations at six different altitudes. If all goes well, it won't take more than

twenty bore sites.

MOSELEY
Let's hope all goes well.

GEORDI
(hits his com button)
La Forge to Commander Riker. How are you doing?

INTERCUT:

21 INT. MAIN BRIDGE

Picard, Riker, Worf, the Ensign and SUPERNUMERARIES at their stations.

RIKER
We're ready when you are, Geordi.

GEORDI'S COM VOICE
All we need's an open channel with Data.

Riker stands up, begins to pace.

RIKER
Open the channel, Mister Worf, and prepare to fire at target one.

WORF
The computer has locked in phaser depth calculations.

21 CONTINUED:

RIKER
Mister Data?

DATA'S COM VOICE
Ready, sir.

Riker looks to Picard, who nods.

RIKER
Fire.

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the beam leaves the ship.

23 EXT. PENTHARA IV - MATTE PAINTING (OPTICAL)

as the beam bores into tundra. It is still snowing.
The beam stops and is immediately followed by another, which hits a distance away.

24 INT. ENGINEERING

Data at a console. Other supernumeraries working at various stations.

DATA
Target one is emitting two thousand cubic meters per second. Target two, one thousand six hundred.

INTERCUT:

25 INT. SCIENCE LAB

as before.

MOSELEY
Surface wind patterns over targets are stable.

GEORDI
You picking up anything at altitude, Data?

25 CONTINUED:

DATA'S COM VOICE
CO2 concentrations remain unchanged at upper elevations.

26 EXT. PENTHARA IV - MATTE PAINTING (OPTICAL)

It is snowing. In the distance, a hole is being drilled by the phaser. Then another. It ends and suddenly a third hits very close to CAMERA.

27 INT. MAIN BRIDGE

as before. Riker continues to pace. Rasmussen ENTERS.

RASMUSSEN
Have I missed much?

He walks into the command area and sits in Riker's chair.

WORF

Target fourteen complete, sir.

RIKER

Data?

DATA'S COM VOICE

No change, Commander.

Riker turns, notices Rasmussen in his chair. He's not pleased, but continues monitoring the situation at hand.

RIKER

Winds, Geordi?

GEORDI'S COM VOICE

Holding steady, sir.

An alarm is heard.

WORF

The computer has stopped the drilling.

RIKER

You should be getting something, Data.

28 INT. ENGINEERING

as before. A beep is heard from his console.

DATA

(pleased)

Elevated CO2 levels at twenty

kilometers.

GEORDI'S COM VOICE
Now you're talking. And we've
got some new temperatures coming in.

29 INT. SCIENCE LAB

as before.

MOSELEY
(excited; reading his
monitor)
All thermal monitoring stations
are reporting no further
temperature drops.

GEORDI
(equally excited)
Correction, Doctor. Two
equatorial stations are showing
slight increases.

Moseley sees it's working and turns to Geordi.

MOSELEY
Thank you.
(to com)
Thank you all. You've given us
what we need... time.

30 INT. MAIN BRIDGE

as before. Rasmussen is still in Riker's chair.

PICARD
Glad we could help, Doctor. The

Enterprise will remain in orbit
and continue to monitor your
progress. Picard out.

30 CONTINUED:

RASMUSSEN
(quoting historically)
"You've given us what we need...
Time."

PICARD
Mister Worf, return to a
synchronous orbit.

WORF
Aye, sir.

RASMUSSEN
Very clever, Picard. And, well
done. We've always known how you
did it, but to experience the
moment, to witness the nuances...
it's indescribable.

Picard reacts. Rasmussen sits back and smiles.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. SICKBAY

Beverly is running an instrument along A MALE PATIENT's injured leg. At another station A BOY is being treated by an N.D. NURSE. Troi stands with Beverly.

TROI
He's after more than a history lesson. I can tell you that.

BEVERLY
What is it? What are you getting from him?

TROI
I don't know. But it's like he's trying to confuse us... misdirect us somehow.

Rasmussen ENTERS.

RASMUSSEN
Well that certainly was exciting, wasn't it?

BEVERLY
Professor. Is everything alright? Are you well?

RASMUSSEN
Couldn't be better, thank you. I just thought we might chat about your questionnaire.

(to the prone patient)
Buck up, crewman, you're a credit to that uniform.

TROI
I've got some things to take care of.

RASMUSSEN
No, please Counselor. I would very much appreciate your remaining.

Troi remains. She obviously doesn't like this guy.

31 CONTINUED:

RASMUSSEN
Doctor, in response to my sixth question, you spoke of a neural stimulator. May I see one?

BEVERLY
I don't see why not.
(she finishes her treatment)
Give me a minute.

Beverly EXITS. Rasmussen and Troi walk slowly away from the male patient.

RASMUSSEN
(to Troi)
You don't like me very much, do you?

TROI
I don't dislike you, Professor.

They pass the nurse and child.

RASMUSSEN
(to child)
Keep your eyes wide, soldier. You'll be telling your grandchildren how you were there at Penthara Four.
(back to Troi)
But you don't trust me. You should, you know.

TROI
Should I?

RASMUSSEN
"Picard's empath won't trust you." That's what they all said.

TROI
Picard's empath?

RASMUSSEN
We're not that unalike, you and I. You possess a sense that is foreign to the others. My knowledge of the future is similar. You know, some of my best friends are empaths... they trust me.

TROI
Why would you care whether I trust you or not?

RASMUSSEN
We're birds of a feather... colleagues. We could learn a lot from each other.

TROI
You're right... I don't trust you.

Beverly returns carrying a neural stimulator.

RASMUSSEN
(to Troi; a syrupy smile)
I knew you'd say that.

TROI
(returning the smile)
I'm sure you did.

BEVERLY
(handing the neural simulator to Rasmussen)
Well, it's nice to see you two are finally getting along.

TROI
(holding back her sarcasm)
I really must be going.

As Troi EXITS, Beverly turns back to Rasmussen with a

warm smile. He returns the smile but seems a bit shy. There's an awkward beat which ends when a NURSE hands Beverly a PADD. Beverly punches something in and hands it back to the nurse.

BEVERLY
Why don't you try a Berylite scan? I'd be interested to see where his micro-levels are.

The nurse nods and EXITS. Beverly turns back to Rasmussen.

BEVERLY
So... what else can I show you?

31 CONTINUED: (3)

RASMUSSEN
You're a very curious woman.

Beverly reacts.

RASMUSSEN
No, no. I don't mean curious like that. I mean you're curious... curious about things. About Berylite levels... about the future.

They begin to walk back toward Beverly's office.

BEVERLY
(smiling)

Curiosity is why most of us are
out here, professor.

RASMUSSEN
I understand. But you're
different. More... vibrant.
More...

Rasmussen is fishing for a word.

BEVERLY
More vibrant. That's nice, I like
that.

They enter the vestibule outside Beverly's office.

RASMUSSEN
You know, whenever I... travel
back, I meet very interesting
people... men and women. But
never anyone who gave me thoughts
about not going home.

Beverly is genuinely flattered, a bit turned-on.

BEVERLY
You're not supposed to be
influencing the past, remember?
And I'm beginning to feel a
little... influenced. Anyway,
I'm old enough to be your great,
great, great, great, grandmother!

Rasmussen smiles warmly...

CUT TO:

32 INT. MAIN BRIDGE

Picard, Riker, Data, Worf, the Ensign and other supernumeraries at their stations.

PICARD
What kind of questions did he have for you, Number One?

RIKER
All he wanted to know about was previous starships. What I thought was innovative on the last Enterprise or the one before that. He said he wanted to see how well we "grasped the fundamentals."

DATA
His queries to me primarily focused on Doctor Soong's...

An ALARM is heard.

WORF
Captain, I am detecting a massive earthquake on the surface.

Another ALARM is heard. Riker moves to an aft station.

WORF
(continuing)
Two earthquakes, sir.

PICARD

Location?

DATA

Both epicenters are beneath the two southernmost drill sites, Captain.

PICARD

Is La Forge still down there?

WORF

Yes, sir.

PICARD

Find him.

Worf starts pushing buttons on his panel. Another alarm is heard.

32 CONTINUED:

RIKER

We've also got some volcanic activity... pretty severe.

PICARD

Magnify.

33 ANGLE ON VIEWSCREEN (OPTICAL)

as the screen changes from a wider view of the planet to a closer view, we see huge volcanic plumes rising through the dense dust clouds.

GEORDI'S COM VOICE

La Forge here, Captain. Moseley and I are on our way back to his lab.

PICARD
Are you alright?

GEORDI'S COM VOICE
We're okay, but those were pretty big, sir. If this was Earth, I'd say around an eight or an eight five on the Richter Scale. We're starting to see some volcanic plumes, Captain.

More alarms are heard.

34 ANOTHER ANGLE

WORF
Two more eruptions, sir.

DATA
It is most likely that we overestimated the geologic stability around the CO2 pockets.

GEORDI'S COM VOICE
We're in the lab, sir.

Picard motions to Worf to put Geordi on the viewscreen.

35 ANGLE TO INCLUDE VIEWSCREEN (OPTICAL)

and we see the interior of the lab. Everyone is busy dealing with the emergency.

35 CONTINUED:

MOSELEY
We're fairly well quake-proofed down here, Picard. It's the volcanic dust I'm worried about.

Another jolt hits the lab.

PICARD
(to Moseley)
What about the dust?

Another jolt hits the lab.

GEORDI
The ash the volcanos are throwing into the atmosphere is going to compound the existing problem. In a matter of days, there'll be no sunlight getting through those clouds.

MOSELEY
And no amount of CO2 is going to help us then.

RIKER
Captain, look at this.

Picard walks quickly to the aft station. Riker points to one of two maps on a monitor.

RIKER
(continuing)

These are the coordinates of the
eruptions, and these...

Riker points to the other map.

RIKER
(continuing)
... are the phaser drilling sites.

Riker presses a button and the two drawings overlap. The points are nearly identical. Picard looks up at Riker. Both men are aware of what has happened.

PICARD
The mantle is collapsing where
the pressure was released.

35 CONTINUED: (2)

GEORDI
Captain, Doctor Moseley and I have
a couple of ideas, but they're
going to take some time to sort
out.

PICARD
Sort them out, Commander.

GEORDI
Aye, sir.

The view of the lab is replaced by the shrouded planet with multiple volcanic plumes now visible. Lightning can be seen at the cloud tops.

RIKER
(looking at the screen)
We came here to help these people.

PICARD
And look what we've done.

Off Picard's reaction we:

CUT TO:

36 EXT SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

37 INT. CORRIDOR

Rasmussen walks by some crewmen and cheerfully nods. He goes to Data's door, rings the bell. The door opens and a bizarre cacophony of sounds almost overpowers him.

38 INT. DATA'S QUARTERS (OPTICAL)

Data is busy at his console.

RASMUSSEN
(shouting)
What in God's name is that?!

DATA
(shouting)
Music, Professor.

38 CONTINUED:

RASMUSSEN
(shouting)
Music?

DATA
(shouting)
Yes, sir. Mozart's "Jupiter symphony in G minor"; Bach's "Third Brandenberg Concerto"; Beethoven's "Symphony Number Nine, Second Movement 'Molto Vivace'"; and "La Donna e Mobile", from Verdi's "Rigoletto".

RASMUSSEN
(shouting)
Could you thin it out a bit?

DATA
Computer, eliminate Program One.

One of the four compositions is silenced. Rasmussen shakes his head.

DATA
Computer, eliminate Program Two.

Another program stops. Rasmussen shakes his head again.

DATA
Computer, eliminate Program Three.

Only one is still playing. Rasmussen uses his finger to suggest Data turn it down.

DATA
Computer, half volume.

The sound gets quieter and Rasmussen nods approval.

RASMUSSEN
How the hell can you listen to four pieces of music at the same time?

DATA
Actually, I am capable of distinguishing over one hundred fifty simultaneous compositions.
(MORE)

38 CONTINUED: (2)

DATA (cont'd)
But in order to analyze the aesthetics, I try to limit myself to ten or less.

38 CONTINUED: (2)

RASMUSSEN
(sarcastic)
Only four today?

DATA
I am assisting Commander La Forge in the analysis of an extremely complex calculation. It demands

a great deal of my concentration.

RASMUSSEN

I came to thank you for answering my questions, though I probably should have asked you to limit yourself to fifty thousand words.

DATA

You did ask me to be thorough.

RASMUSSEN

I realize it's hard to believe, Data, but very few records of Doctor Soong's work survived to the twenty-sixth century. It would be invaluable to myself and other historians if you could provide us with some schematics.

DATA

Certainly, as soon as my work here is completed.

RASMUSSEN

Just as long as it's before oh-nine-hundred tomorrow. That's when I'll be... heading back.

WORF'S COM VOICE

Bridge to Commander Data.

DATA

Yes, Worf.

WORF

Commander La Forge is hailing you

from the surface, sir.

DATA
Patch it through, please.

38 CONTINUED: (3)

Geordi appears on Data's MONITOR. As soon as Data turns, Rasmussen takes a tricorder from the desk and, almost inadvertantly, pockets it.

GEORDI
Have you rerun the phase reversal figures, Data?

DATA
There were no errors, Geordi. The variance must be no more than point zero six terawatts.

GEORDI
I don't see any other choice. We'll keep running the numbers down here. You better inform the captain... of the good news and the bad news. La Forge out.

The monitor goes to black.

RASMUSSEN
(amused)
Which do you suppose he's going to want to hear first?

Off Data's reaction we CUT TO:

39 INT. READY ROOM

We open on CU of Picard. Data is there.

PICARD
The good news.

DATA
The motion of the dust has created a great deal of electrostatic energy in the upper atmosphere. With a modified phaser blast, we could create a shock-front that would encircle the planet and ionize the particles.

PICARD
That would be like striking a spark in a room filled with gas.

39 CONTINUED:

DATA
With one exception, sir. The particles would be converted into a high-energy plasma which our shields could absorb and redirect harmlessly into space.

PICARD
Turn the Enterprise into a lightning rod.

DATA

Precisely, sir.

PICARD
And what about the bad news, Data?

DATA
If our phaser discharge is off
by as little as point-zero-six
terawatts, it would cause a
cascading exothermal inversion.

PICARD
Meaning?

DATA
We would completely burn off the
planet's atmosphere.

Off Picard's reaction we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit over the shrouded planet. The lightning
continues.

PICARD (V.O.)

Captain's log, supplemental.
While Doctor Moseley takes La Forge's plan to the leaders of the colony, I find myself weighing the potential consequences of a more philosophical issue.

42 INT. READY ROOM

Picard is staring out the window deep in thought. The door chimes.

PICARD
(not turning)
Come.

Rasmussen ENTERS. Picard continues to stare out the window.

PICARD
I would imagine you know why I've asked you here.

RASMUSSEN
I have a fairly good idea.

PICARD
I'm faced with a dilemma. There's a planet beneath us that is slowly turning to ice. If we don't do something about it, I'm told that within weeks, thousands, perhaps tens of thousands, will die.

RASMUSSEN
That would be a shame.

42 CONTINUED:

PICARD
(turning to Rasmussen)
Yes, it would. It would be quite a shame.

RASMUSSEN
So what's your dilemma?

PICARD
Mister La Forge has a possible solution. The margin of error is extremely critical, but if it's successful, there's no more threat.

RASMUSSEN
And if it's not successful?

PICARD
Every living thing on the planet will perish.

RASMUSSEN
So... do nothing and thousands will die. Do something and millions could die. Tough choice.

PICARD
(speaking hypothetically -- he's not asking)
Not if you were to help me.

RASMUSSEN

You're not suggesting I tell you
the outcome of your efforts?

PICARD
No, I'm not. Everything Starfleet
stands for, everything I've ever
believed in, tells me I can't
ask you that.
(pause)
But at the same time, there are
twenty million lives down there,
and you know what happened to
them... what will happen to them.

RASMUSSEN
So, it seems you have another
dilemma. One that questions your
convictions.

42 CONTINUED: (2)

PICARD
I have never been afraid to
reevaluate my convictions,
Professor. Right now, I have
twenty million reasons to do so.

RASMUSSEN
And why did you ask to see me?

PICARD
Your presence potentially gives
me access to a kind of information
that was never available to me
before. An additional tool, a

new weapon in my armory... you, Professor. If I'm going to reexamine my beliefs, I must take advantage of every possible asset. It would be irresponsible of me not to have you here.

RASMUSSEN

However you come to terms with your beliefs, Captain, I must tell you I'm quite comfortable with mine.

PICARD

How can you be? How can you be "comfortable" watching people die?

RASMUSSEN

(patronizing)

Let me put it this way. If I were to tell you that none of those people died, you'd easily conclude that you tried your "solution" and it succeeded. So, you'd confidently try again. No harm in that. But what if I were to tell you they all died? What then? Obviously, you'd decide not to make the same mistake twice. Now, what if one of those...

PICARD

(interrupting)

I know, Professor, "What if one of those lives I save down there is a child who grows up to be the next Adolf Hitler or Khan Singh?"

(MORE)

42 CONTINUED: (3)

PICARD (cont'd)
First year philosophy students have been asked that question ever since the earliest wormholes were discovered. But this is not a class in temporal logic... It's not hypothetical, it's real. Can't you see that?

RASMUSSEN
I see it all too well. But you must see that if I were to influence you, everything in this sector, in this quadrant of the galaxy could change. History, my history, would unfold in a way other than it already has. Now what possible incentive could anyone offer me to allow that to happen?

PICARD
I have two choices. Either way, one version or another of history will wend its way forward. The history you know or another one. Who's to say which is better? All I know here, today, is that one way, millions of lives could be saved. Isn't that incentive enough?

RASMUSSEN
Everyone dies, Captain. It's just a question of when. All of those people down there died years before I was born. All of you up here, as well. So you see, I can't get quite as worked up as you over the fate of some colonists who, for me, have been dead a long time.

PICARD
We have a Prime Directive, Professor, which tells us we have no right to interfere with the natural evolution of alien worlds.
(MORE)

42 CONTINUED: (4)

PICARD (cont'd)
But even though I am sworn to uphold it, I have disregarded that directive on more than one occasion... When I knew it was the right thing to do. If you are holding true to some "temporal" equivalent of that directive, isn't there a possibility that this is an occasion for you to make an exception, to help me choose... because it's the right thing to do?

RASMUSSEN
Are we just talking about a choice? It sounds to me like you're trying to manipulate the future.

PICARD
Every choice we make allows us to manipulate the future. Do I ask Marie or Suzanne to the spring dance? Do I take my holiday on Tahiti or on Risa? A man's life, his future, hinges on each of a thousand choices. Living is making choices.
(MORE)

42 CONTINUED: (5)

PICARD (cont'd)
Now you ask me to believe that if I make a choice other than the one found in your history books, it could irreparably alter your past! Well, perhaps I don't give a damn about your past, Professor Rasmussen. Because your past is my future and as far as I'm concerned, it hasn't been written yet.

RIKER'S COM VOICE
Captain, the electrostatic conditions are about as good as

they're going to get. If we're
going to try this, now's the time.

Picard turns to Rasmussen. A beat.

For a brief instant Rasmussen's guard drops. His cockiness now has a trace of remorse.

RASMUSSEN
Please don't ask me, Captain.
I can't help you. I'm sorry.

After a long stare, Picard almost seems to smile. He turns and EXITS. Rasmussen innocently returns the smile and follows Picard onto the bridge. On his way out, Rasmussen takes a small pile of isolinear chips from a table. They disappear into his pocket.

43 INT. MAIN BRIDGE

Picard ENTERS with Rasmussen following. Riker, Data, Worf, the Ensign and supernumeraries at their stations.

PICARD
(to Riker)
How long will it take them to
program the phasers, Number One?

RIKER
(seeing Picard means
business)
We just need to tie in Geordi's
atmospheric sensors.

43 CONTINUED:

RASMUSSEN
So you've made your choice after all... and without my help.

PICARD
Quite the contrary, Professor. You've been quite helpful.

RASMUSSEN
How's that?

PICARD
By your refusing to assist me, I'm left with the same choice I began with; to try or not to try... to run the risk or to play it safe. But your arguments have reminded me how precious the right to choose can be... that right or wrong, the choice is mine. And since I've never been much for playing it safe... I choose to try.

Rasmussen smiles. Picard turns his back on him.

PICARD
Program the firing sequence, Mister Data.

DATA
Aye, sir.

Off their reactions we:

FADE

OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit over the shrouded planet. The ship is oriented so the deflector dish is facing the surface. The lightning has increased.

PICARD (V.O.)
Captain's log, stardate 45335.0. Doctor Moseley has met with the colony leaders, who all agree they are willing to take the risk.

45 INT. MAIN BRIDGE

Picard, Riker, Data, Worf, the Ensign and other supernumeraries, as before. Rasmussen sits in Troi's chair.

WORF
(to Geordi on viewscreen)
Warp power is being rerouted to the main deflector dish, Commander.

46 ANGLE ON VIEWSCREEN (OPTICAL)

where we see Geordi and Moseley working in the lab. The snow is still falling heavily.

GEORDI
Keep the phasers on active surge control, Worf. We're only going to have one shot at this.

47 RESUME SCENE (INTERCUT BRIDGE AND LAB AS NEEDED) - (OPTICAL)

Rasmussen almost can't control himself.

RASMUSSEN
Well, this is it!

47 CONTINUED:

RIKER
(ignoring Rasmussen)
You have the sequence locked in, Data?

DATA
Yes, sir. After an eight point three second burst from the dish, we will discharge all EPS taps through the phasers.

PICARD
Geordi, it's time you return to the ship.
(to com)
Mister O'Brien, prepare to

transport...

GEORDI

Excuse me, sir, but I can be a lot more help down here. We've got to compensate for the density variations right up to the last second.

Picard looks questioningly at Data.

DATA

Doctor Moseley's computers can accomplish the same task, sir. But Commander La Forge would be better able to anticipate unexpected variances.

PICARD

(looking at the screen)

Geordi, you know better than anyone that there's no guarantee this is going to work. And if it fails...

GEORDI

There's no guarantee it's going to fail, Captain. I'd like your permission to remain on the surface.

Picard looks at Riker. A beat.

PICARD

Permission granted.

47 CONTINUED: (2)

RASMUSSEN
(like a well-known fact)
La Forge remained below.

PICARD
Good luck, Commander.

GEORDI
Thank you, sir.

The viewscreen switches to an image of the planet. Continuous lightning flashes through the dark clouds and volcanic plumes.

48 OMITTED

49 ANOTHER ANGLE

we hear a few beeps coming from Data's console.

DATA
The deflector dish has been reconfigured, Captain.

Picard realizes the time has come. After a beat he nods to Riker, who takes over.

RIKER
Proceed, Mister Data.

DATA
Stand by for auto-phaser interlock. Activating deflector beam.

Data pushes a button.

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Five parallel white beams shoot out from the deflector dish.

51 EXT. SPACE - PENTHARA IV (OPTICAL)

as the beams partially disperse when they reach the upper dust clouds.

52 INT. MAIN BRIDGE

as before.

WORF
EPS taps are on-line.
(a beat)
Phasers firing.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

(NOTE: The following sequence of opticals will take only ten-twelve seconds.) A thin orange beam fires parallel to the others.

54 EXT. SPACE - PENTHARA IV (OPTICAL)

The phaser beam hits the spot where the other beams meet the cloud tops. A beat.

An enormous EXPLOSION far below us. The orange glow spreads in all directions and quickly begins to envelop the clouded atmosphere.

A few seconds later, as soon as the fiery orange curtain has encapsulated the planet, a series of glowing blue "fingers" spread from the far side toward the point where the phaser originally hit. The blue explosions are replacing the orange ones.

As the final streak of blue "glow" replaces the last visible area of orange, a pillar of blue light forms and streaks toward the Enterprise.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the blue energy beam makes contact, enveloping the ship.

56 INT. MAIN BRIDGE

The bridge is vibrating and a huge roar is heard. Everyone is understandably tense.

DATA
Activating shield invertors...
now!

Data hits a button.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The blue light, which continues to envelop the planet below, is still being drawn to the Enterprise in the form of a thin beam, enveloping the ship, as well.

The glowing ship rotates 180 degrees and an even brighter blue beam appears from the deflector dish.

As it discharges out into space we see the glow on the planet begin to dissipate as if it were being sucked up through the beam reaching toward the ship, and then off into deep space.

It's over in seconds. The pillar of light from the planet vanishes as the last of the energy is deflected through the dish.

58 INT. MAIN BRIDGE

The last reminders of the huge vibrations and noise echo into silence. All is still.

59 ANGLE ON VIEWSCREEN (OPTICAL)

the now cloudless planet is visible. A few smaller volcanic plumes can be seen.

60 RESUME

Picard looks to Riker and then to Data.

PICARD
(tentatively)
Mister La Forge?

A beat.

61 BACK TO VIEWSCREEN (OPTICAL)

as it switches to the science lab, where there's a guarded optimism reflected in all the faces. The snow has stopped.

GEORDI
La Forge here. Still breathing,

Captain.

61 CONTINUED:

MOSELEY
Particulate levels are right where they're supposed to be... and the sun is shining!

GEORDI
You see, sir, I told you there was nothing to worry about.

PICARD
Report back to the ship when you're ready, Commander.
(to Moseley)
Doctor, we'll stay in orbit to analyze the remaining volcanic disturbances.
(smiling)
I think the best advice might be to let them cool down on their own.

MOSELEY
I'm getting in the habit of thanking you, Picard.

Moseley touches a button and the screen returns to the view of the cloudless planet.

Rasmussen stands and approaches Picard.

RASMUSSEN

Well, I'd love to see more, but it's nearly time for me to go. I'm tickled pink to have had the opportunity of witnessing this, Picard.

(patronizing)

And you did it all without any help.

Rasmussen opens a ring on one of his fingers and looks inside.

RASMUSSEN

(continuing)

I must run. I've got some packing to do.

(as he passes Riker)

You know, you're taller in person.

As Rasmussen EXITS, Picard turns to Worf and nods.

62 thru 63 OMITTED

64 EXT. SPACE - THE ENTERPRISE - OPTICAL

in orbit around the planet.

65 INT. SHUTTLEBAY (OPTICAL)

Rasmussen, his valise over a shoulder, ENTERS to find Picard, Beverly, Riker, Worf, and Data by his vessel. An N.D. SECURITY GUARD stands nearby.

RASMUSSEN
Would you look at this. Who would have suspected a teary farewell?

PICARD
I'm afraid we're going to have to take a look in your vessel, Professor.

RASMUSSEN
(they just don't get it)
Curious till the end, eh, Captain?

Picard remains stern-faced.

RASMUSSEN
(continuing)
You can't be serious, Picard. We've been through this more than once and I...

PICARD
A number of objects have turned up missing in the last few days. If they are in your possession, I would like them returned.

RASMUSSEN
I'm not here in search of relics.

Rasmussen opens his ring again, looks in and starts toward his ship.

RASMUSSEN
(continuing)
I'm sure they'll turn up.

Worf blocks his way.

65 CONTINUED:

WORF
If you will not open the vessel,
I will... with explosives, if
necessary.

RASMUSSEN
(defiant)
I doubt you have the means.

RIKER
If we don't get in that thing,
I guarantee you won't either.

Rasmussen shows the first signs of panic. But it vanishes and he smiles.

RASMUSSEN
(to Picard)
Considering the sensitive nature
of my equipment, I think you'll
understand if I request that only
Mister Data be allowed to see it.

RIKER
Why Data?

PICARD
(understanding)
Because if I order Data never to
divulge what he sees in there,

he won't.
(to Data)
With the exception of anything
that might belong to us.

DATA
Understood, sir.

Rasmussen smiles and leads Data toward the craft.

RASMUSSEN
Back in a minute.

Rasmussen presses the back of his hand and then his palm against a specific point on the vessel and a door APPEARS and OPENS. He enters followed by Data, who glances back at Picard a beat before the door REAPPEARS and CLOSES. Worf, Beverly, Picard and Riker look at each other.

66 INT. VESSEL

The vessel's interior, similar to its exterior, is truly futuristic, with multifaceted panels containing minimal blinkies. As Data ENTERS, he immediately notices two large collector trays.

Normally slid into a rack, the trays are exposed and filled with objects stolen from the Enterprise: two tricorders, a neural stimulator, a hypospray and bioscanner, one of Geordi's visors, PADDS, a small desk top viewer, a Klingon knife, piles of isolinear chips and other computer chips, palm beacons, even bar glasses and silverware from Ten Forward, and various other whatsits from here and there. Data examines the

loot and turns to Rasmussen.

DATA
I do not believe any of these items belong to you, Professor.

Rasmussen raises a phaser at Data.

RASMUSSEN
Nor does this!

Data stands very still.

RASMUSSEN
(continuing)
This phaser is set at the highest stun setting. If I'm correct, that is sufficient to immobilize even you.

DATA
Do you plan to put these objects into a museum?

RASMUSSEN
They're far too valuable for that. You see, in the century I come from, they haven't even been invented yet.

Data looks at the ship's futuristic design.

DATA
But this vessel... ? And the temporal distortion that coincided with your arrival?

66 CONTINUED:

RASMUSSEN
Oh, this is a time-pod. And it is from the twenty-sixth century... at least that's what the poor fellow said. You see, he decided to travel back to the twenty-second century... that's my time, and he had the misfortune of meeting me... His clothes fit quite well, don't you think?
(gesturing to the pod)
Took me weeks to figure out how to work this thing.

DATA
You are not an historian?

RASMUSSEN
More of an inventor. Up till a few weeks ago, a dismally unsuccessful one.

DATA
What are your intentions, now?

RASMUSSEN
Well, thanks to your captain, it seems my intentions have changed slightly.

He points to the trays.

RASMUSSEN

(continuing)
I was quite content with the notion of returning with those trinkets. I'd "invent" about one a year. But now, look what fortune has graced me with...
(pointing toward Data)
You will take a little longer to figure out than a tricorder, but it should be well worth the effort.

He checks his ring.

RASMUSSEN
(continuing)
If the auto-timer is programmed the way I think it is...
(MORE)

66 CONTINUED: (2)

RASMUSSEN (cont'd)
in about two minutes we'll be on our way back to a place called New Jersey... I'm afraid you won't be awake for the ride.

Rasmussen aims the phaser at Data and tries to fire, but it only makes a lame noise. Panicked, he readjusts and fires again... nothing.

DATA
I assume your hand print will open the door whether you are conscious

or not.

Off Rasmussen's look, we CUT TO:

67 INT. SHUTTLEBAY - (OPTICAL)

Picard, Beverly, Riker, Worf, and an N.D. Security guard, as before. The vessel door opens and Rasmussen exits, closely followed by Data, who now carries the phaser.

RASMUSSEN
(disgusted)
That weapon was working yesterday.

DATA
(to Picard, handing him the phaser)
You were correct to suspect him, sir. But he is from the past, not the future.

Picard reacts to what Data says and turns to Rasmussen.

PICARD
(mimicking Rasmussen in Act Four)
Trying to make my history unfold in a way other than it already has, Professor?

RASMUSSEN
This was all a misunderstanding, Picard. Just let me back in there and we'll forget the whole thing.

67 CONTINUED:

PICARD
(still mimicking)
Now what possible incentive could anyone offer me to allow that?

DATA
(to Riker)
I believe you will find all the missing items in the vessel, sir.

Riker nods to Worf who acknowledges and heads into the vessel. Rasmussen turns to Beverly with a desperate, pleading look.

RASMUSSEN
Doctor...

BEVERLY
(ice)
A very nice performance.

RASMUSSEN
(a touch of remorse)
Not all of it. Some of it was real.

Beverly's cold stare tells him he's wasting his time. He checks his ring and turns toward Picard, panicky.

RASMUSSEN
Captain...

DATA
He claims to be a twenty-second

century inventor, sir.

PICARD
(it's all coming into focus)
Well, it's too bad you weren't a bit more inventive. If fewer things had disappeared, we might not have suspected you. As it was, our only stumbling block was your vessel. Our sensors couldn't penetrate it.

Worf climbs out of the pod carrying the two trays.

67 CONTINUED: (2)

PICARD
(continuing)
But as soon as the door opened, our computer was able to detect and deactivate everything you'd stolen...
(holding up the phaser)
... including this.

Picard drops it onto the top tray as Worf passes him. Worf hands the trays to the N.D. security guard.

RASMUSSEN
I'd love to hear more, Picard, but I really must get back in that pod.

Rasmussen heads for the vessel, but is stopped by Worf.

Picard looks to Riker.

RIKER
Take him to a detention cell, Mister Worf. And notify Starfleet that we'll be dropping him off at Starbase Two-one-four.

RASMUSSEN
(panicking, struggling)
You can't do this... I've got to get back... I don't belong here.

The tiny ship suddenly GLOWS, SHIMMERS, and DISAPPEARS. Rasmussen can't believe it.

RASMUSSEN
No!

Worf walks him toward the exit.

PICARD
I'm sure there are more than a few legitimate historians at Starfleet who will be quite eager to meet a Human from your era.

Worf and Rasmussen reach the exit.

PICARD
(continuing)
Oh, and Professor...

67 CONTINUED: (3)

Rasmussen stops and turns.

PICARD
(continuing)
Welcome to the twenty-fourth century.

Worf and Rasmussen EXIT. Off reactions, we CUT TO:

68 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit of Penthara IV.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"New Ground"
(a.k.a. "Trial Run" & "Barriers")
#40275-210

Story by
Sarah Charno & Stuart Charno

Teleplay by
Grant E. Rosenberg

Directed by
Robert Scheerer

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FINAL DRAFT

OCTOBER 4, 1991

STAR TREK: THE NEXT GENERATION
"New Ground"

CAST

PICARD	HELENA ROZHENKO
RIKER	ALEXANDER
DATA	MS. LOWRY
BEVERLY	ENSIGN FELTON
TROI	DOCTOR JA'DAR
GEORDI	
WORF	

Non-Speaking
SUPERNUMERARIES

SEVERAL BOYS
SEVERAL FATHERS
A SKULL-FACED ALIEN
WAITER

STAR TREK: THE NEXT GENERATION
"New Ground"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
ENGINEERING	BILANA THREE
SICKBAY	
TROI'S OFFICE	TEST SHIP
WORF'S QUARTERS	
TEACHER'S OFFICE	SOLITON WAVE
BIOLAB	
TEN FORWARD	
TURBOLIFT	
OBSERVATION LOUNGE	
TRANSPORTER ROOM	
HOLODECK - BATTLEGROUND	
CORRIDOR	

USS MILAN
HELENA'S ROOM

BILANA THREE
JA'DAR OFFICE

STAR TREK: THE NEXT GENERATION
"New Ground"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is entering orbit around a planet.

PICARD (V.O.)
Captain's log, stardate 45376.3. We are approaching the planet Bilana Three, where a new method of propulsion known as the Soliton Wave is being developed. The Enterprise has been asked to participate in one of the first tests of this new technology.

2 INT. MAIN ENGINEERING

GEORDI is working at a monitor in his office. He crosses to the pool table, where WORF and DATA are working. Geordi is very up, very excited. Data and Worf are their usual stoic selves.

GEORDI
(to Data)
We're going to witness a moment in history, Data.

DATA
(puzzled)
Every nanosecond in this continuum becomes a moment in history once it has elapsed.

GEORDI

No, no. I mean we're going to see something that people will talk about for years.

Data nods in understanding and then returns to work. Geordi turns to Worf, determined to impress upon him the importance of what they're doing.

2 CONTINUED:

GEORDI

(to Worf)

Think about it... no more bulky warp engines or nacelles... a ship just generates a Soliton Wave... and then rides it through space like a surfboard.

Worf makes a noncommittal grunt of acknowledgement. Geordi makes one last attempt.

GEORDI

This is going to be like being there to watch Chuck Yeager break the sound barrier, or Zephram Cochrane engage the first warp drive!

Worf and Data look at Geordi for a beat.

DATA

It should be interesting.

WORF
(flat)
Very exciting.

Geordi looks at them helplessly. Nothing is going to excite these two.

GEORDI
I'm talking to the wrong crowd.
(sees another crewman and walks away)
Donaldson! Hey, Donaldson, can you believe that we're actually going to be there when they...

As Geordi moves to talk with Donaldson...

VOICE
Lieutenant Worf, you have a subspace communication from the transport ship Milan.

3 NEW ANGLE (OPTICAL)

As Worf moves to a monitor and touches a button.

3 CONTINUED:

WORF
(to com)
Transfer the signal to this station.

The image of HELENA ROZHENKO fills the screen.

HELENA
(smiles warmly)
Hello, Worf.

Worf is surprised, but pleased to see his mother.

WORF
Mother?

HELENA
I hope you don't mind us dropping in on you like this, but when I heard the Enterprise was going to be in this sector, we took the first transport... and here we are.

WORF
Is father with you?

A brief beat of discomfort crosses Helena's face, but she covers it quickly and tries to sound happy and normal.

HELENA
No. I brought Alexander with me. I thought the two of you might like a chance to... visit.

Worf knows there's something going on here... he is quiet for a moment, but doesn't want to press his mother just now.

WORF
Very well. I will make arrangements for you to come aboard.

HELENA
(pleased)
Good.

CUT TO:

4 INT. TRANSPORTER ROOM (OPTICAL)

A TRANSPORTER TECHNICIAN is behind the console. Worf is waiting by the platform. Helena and ALEXANDER MATERIALIZE on the platform. Helena gives Worf a big hug.

HELENA
It's good to see you, Worf.
(beat)
You look wonderful. Is that a touch of gray in your beard?

Worf instinctively puts a hand to his chin.

HELENA
(proudly)
Don't worry, the Rozhenko men have always had beards of iron-gray.

Alexander has stayed behind on the transporter platform and now Helena and Worf both turn their attention to him. Alexander is simply staring at Worf... a little scared and a little curious. Worf is happy to see his son again.

WORF
(warm)

Hello, Alexander.

ALEXANDER

Hello.

Worf extends a hand and Alexander shakes it after a beat.

WORF

It is good to see you both. How long can you stay?

That's not a question Helena wanted to answer right now, but Alexander speaks right up as if the answer should be obvious.

4 CONTINUED:

ALEXANDER

I'm not going back.

Worf looks to Helena, who looks guilty. On Worf's reaction...

FADE OUT

END OF TEASER

ACT ONE

FADE IN:

5 INT. TEN FORWARD

Worf and Helena ENTER. They head for a private table near one of the windows.

HELENA
Did you see Alexander's face when he saw the play area? He's going to love it here.

That brings up a subject Worf would like to talk about. They sit.

WORF
Mother, why does Alexander believe he is remaining... ?

Worf trails off as a WAITER comes over to the table to take their order.

HELENA
(to waiter)
Lapsang suchong tea, please.

The waiter looks at Worf, but he shakes his head no.

HELENA
Have you been eating? You look thin.

WORF
Mother...

HELENA
When your father was in Starfleet, I always had to make sure that---

WORF
(gentle but firm)
Mother. We need to talk about Alexander.

Helena knows he's right. She reluctantly nods her head as the Waiter returns and gives her the tea. Helena sips some of the tea and pauses for a moment. She has some difficult things to say to Worf and it's not going to be easy for her. Worf waits respectfully for his mother to lead the conversation.

5 CONTINUED:

HELENA
Alexander's a fine boy, Worf. Smart... high-spirited... a lot like you at that age.
(smiles)
In fact, sometimes he comes running through the house and knocks over that big green lamp, just like you used to do.

WORF
I don't recall you smiling when I knocked over that lamp.

5 CONTINUED: (2)

HELENA
Well... maybe once when you weren't looking.

(beat)
When we learned that Alexander was coming to live with us, we were very happy. The house had been... empty since you left. We thought, here is our chance to fill it with the sounds of children again.

Helena pauses. She looks at Worf and her tone becomes more confidential...

HELENA
But... the truth is... your father and I are getting old, Worf.

WORF
(protesting)
Mother, you both still have many years---

HELENA
(smiles)
I don't mean we're ready for the grave... not yet, anyway.
(beat)
But we are a little... less active. It's hard for us to keep up with Alexander. We're ready to be... just grandparents.
(beat)
Alexander needs to be with his father.

Worf's tone is regretful, but firm.

WORF

That is not possible. We will
have to find another option.

Helena considers Worf for a moment. She had hoped it wouldn't be necessary to get into this, but Worf isn't responding yet.

5 CONTINUED: (3)

HELENA
He needs his father, Worf.
Alexander's having...
difficulties.

WORF
Difficulties?

This is hard for Helena, they're talking about her grandson, after all. But these things must be said.

HELENA
He is... disobedient.

Worf's natural instinct is to rise to his son's defense.

WORF
Klingon children are often...
difficult to control...

HELENA
(wry)
I do know something about how
Klingon children behave.

Worf looks immediately abashed.

HELENA
But it's more than his willful attitude. He... does not always tell the truth.

WORF
(shocked)
My son is... a liar?

HELENA
(firm)
He is a boy. And boys can sometimes take the wrong path. They must have guidance.
(beat)
Alexander needs a father -- his father to give him that guidance.

Worf is too shocked by this revelation about Alexander to argue any further. Helena considers Worf for a few moments then reluctantly ends the discussion.

HELENA
I have to go. The transport will be returning to Earth shortly.

5 CONTINUED: (4)

Helena puts her arm around Worf.

HELENA
Do what you believe is best for him, Worf. That's all that any

parent can hope to do.

A moment between mother and son. Worf still isn't sure what to do... but he accepts his mother's words. As they rise and head for the exit...

CUT TO:

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Bilana Three.

6A INT. CORRIDOR

As they walk down the corridor, Worf tries to talk to Alexander in the easy, casual way he imagines other fathers do with their sons. Alexander's responses are not very engaging.

WORF
Did you enjoy going to school on Earth?

ALEXANDER
Yes.

Beat.

WORF
Did you like your teachers?

6A CONTINUED:

ALEXANDER
Yes.

Beat.

WORF
Good.

Another beat of silence as Worf searches for another topic.

WORF
I understand that you lived in my old room.

ALEXANDER
Uh-huh.

Beat.

WORF
Good.

An awkward silence follows as Worf discovers that they don't have much to say to one another. They continue to walk for a few beats... Worf is grateful when they finally come to the door of the teacher's office. He presses the panel outside the door.

6B INT. TEACHER'S OFFICE - CONTINUOUS

A small, comfortable office decorated with children's drawings, toys, and games. The door CHIMES and MS. KYLE looks up from her desk. She is a caring and warm woman, yet her voice carries a ring of authority that unruly children would be unwise to challenge.

KYLE
Come in.

Worf and Alexander ENTER. Kyle stands and smiles. She moves to them and tries to immediately make them both comfortable.

KYLE
Lieutenant Worf, it's good to see you again.
(MORE)

6B CONTINUED:

KYLE (cont'd)
(to Alexander)
And you must be Alexander. I hear you'll be coming to school with us for a while?

Alexander isn't responding to Kyle's friendly attitude. He simply nods in response to her question and his attention wanders around the room.

KYLE
(to Alexander)
Well, we're very excited to have you with us... I know the other boys and girls will be happy to have a new classmate.

No response from Alexander. Kyle isn't fazed by his attitude and she moves back to her desk as Worf and Alexander sit in two nearby chairs. Kyle begins to work the terminal on the desk.

KYLE

First, I need to get a little information from you. Let's start with...

(pretends to think)

... your name.

(works terminal)

Alexander Rozhenko... hmmmm... that's a tough one... maybe you can help me. Can you spell your last name for me?

Alexander gives no indication that he's even heard the question.

WORF

(prompting)

Alexander...

Alexander looks up.

WORF

(firmer)

The teacher asked you a question.

Kyle doesn't want to spark a confrontation and she easily dismisses the issue.

6B CONTINUED: (2)

KYLE

It doesn't matter. I think I can figure it out.

(works terminal, then to Worf)

Date of birth?

Worf thinks for a beat... but he doesn't know the answer. Alexander and the teacher both look at him... there is a very awkward and embarassing moment as everyone finally realizes that Worf doesn't even know his own son's birthday. Alexander finally supplies the information.

ALEXANDER
(hurt, to Worf)
The forty-third day of Maktag, stardate 43205.

WORF
Yes... of course.

KYLE
(quickly moving on)
I'll get the rest of his personal records from the school on Earth. One last question... how long will he be staying aboard ship?

Another uncomfortable question for Worf. This time he's the only one who can supply the answer. Alexander looks at his father in surprise... he thought he was staying. After a long beat...

WORF
It has... not been decided.

Hold on the hurt look on Alexander's face and Worf's reaction...

6C INT. READY ROOM

Picard is sitting at his desk looking over a PADD in

mild irritation. He sets it down... looks at the door... nothing happens... he picks up the PADD again. Finally the door CHIMES.

PICARD
Come.

6C CONTINUED:

A somewhat harried Worf ENTERS. Picard fixes him with a withering look.

PICARD
I thought our meeting was at eleven hundred hours, Mister Worf.

WORF
I apologize for being late, Captain. I was detained in... school.
(off Picard's look)
I was enrolling my... son in class.

PICARD
I see.
(beat, then back to business)
Several officers will be transferring aboard next week and I'd like to discuss making a few personnel changes---

KYLE'S COM VOICE
Kyle to Lieutenant Worf.

Worf is very uncomfortable. Picard's face is carefully neutral.

WORF
(to Com)
Worf here.

KYLE'S COM VOICE
I'm sorry to bother you again, Lieutenant, but I forgot to mention that we need to arrange for a series of placement examinations for Alexander. If you could tell me when---

WORF
(curt)
This is not a good time. I will contact you shortly, Ms. Kyle. Worf out.
(beat)
Sorry, Captain.

Picard gives no reaction and smoothly picks up where he left off.

6C CONTINUED: (2)

PICARD
Personnel changes. I'd like you to consider transferring Ensign Rocha to phaser control and promoting Lieutenant---

BEVERLY'S COM VOICE
Sickbay to Worf.

Worf is really embarassed... Picard's silence speaks volumes.

WORF
(to com)
Yes, Doctor?

BEVERLY'S COM VOICE
I need to schedule a physical examination for Alexander. I also need his complete medical records from Earth and---

WORF
Doctor, I would rather discuss this at a later time.

PICARD
(holds up a hand)
Mister Worf.
(gently, with a hint of humor)
You are not the first officer on this ship to have a new family member. Take care of your son. The personnel changes can wait.

Worf is still a little embarassed, but he's grateful for the reprieve.

WORF
(stands)
Thank you, sir.

Worf EXITS. Picard watches him leave and then smiles to himself for a moment.

6D EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is still in orbit.

7 OMITTED

7A INT. OBSERVATION LOUNGE (OPTICAL)

PICARD, RIKER, Geordi, Data, and Worf are listening to DOCTOR JA'DAR. Dr. Ja'Dar is a middle-aged, humanoid alien who appears totally consumed by his work. Ja'Dar is pointing to the wall monitor upon which is a diagram of a SPACECRAFT in orbit around a PLANET.

7A CONTINUED:

JA'DAR
Twenty-three field coils, working in concert, will generate the soliton wave from this point on the planet surface.

Ja'Dar presses a button on the console.

8 ON MONITOR (OPTICAL)

The SOLITON WAVE rises up from the planet and heads for the spacecraft. (The wave is represented by three small arcs tightly moving in a straight line.)

JA'DAR (o.c.)
(over above action)
We will have the test ship towed to a position approximately two million kilometers from Bilana Three.

The waves HIT the ship and the ship starts MOVING along with the waves.

9 RESUME SCENE (OPTICAL)

JA'DAR
If our theories are correct, the wave will envelop the ship and push it into warp.

PICARD
(impressed)
Warp without warp drive...

RIKER
(with humor)
They're going to put you out of a job, Geordi.

GEORDI
(grins)
I hope so, sir.

DATA
(to Ja'Dar)
Doctor Ja'Dar, how closely will the Enterprise need to follow the test vehicle?

9 CONTINUED:

JA'DAR
The soliton emits a great deal of subspace radio interference. You'll need to be within twenty kilometers in order to receive telemetry.

PICARD
How will you end the experiment?

JA'DAR
The wave will be directed toward Lemma Two, about three light years distance. We have a sister facility there which will generate a scattering field to dissipate the wave, and bring the ship out of warp.

Ja'Dar turns OFF the monitor and turns back to them.

JA'DAR
I'll have more detailed operational plans sent to you within the hour.

Everyone seems comfortable with the mission.

9 CONTINUED: (2)

PICARD

Very well, Doctor. We'll contact you again once we've finished studying the mission specs.

They all stand. Geordi and Ja'Dar head for the corridor EXIT while everyone else EXITS to the bridge.

10 thru 10B OMITTED

10C INT. MAIN BRIDGE - CONTINUOUS

Picard, Riker, Data, and Worf ENTER from the observation lounge. TROI is at her station. She sees Worf and stands.

TROI

Worf... I was just talking with Ms. Kyle from the primary school. She told me that you enrolled Alexander in her class this morning.

10C CONTINUED:

Worf is a little embarrassed. He feels uncomfortable talking about this on the bridge. Troi moves up the ramp to stand next to him.

WORF

Yes.

TROI

I'm sure he'll do well. She's
a wonderful teacher.

WORF

Good.

TROI

Did she tell you about the
father/son field trip this
afternoon?

WORF

Yes. We cannot attend.

TROI

Why not?

WORF

I have a personnel review
scheduled at thirteen hundred
hours.

Troi looks at him for a beat. Then, gently
prompting...

TROI

It might be a good opportunity
to meet some of the other students
and parents.

After a beat, Worf reconsiders.

WORF

I might be able to... reschedule
the review.

TROI

(smiles)
Good. I'll let them know you're coming.

Troi EXITS. On Worf's reaction...

CUT TO:

INT. BIOLAB

A group of SEVERAL N.D. BOYS (roughly the same age as Alexander) with their N.D. FATHERS are listening to Ms. Kyle. She is holding a small MODEL of a rhinoceros, and there are several TABLES with other models of animals and plants in the b.g., including replicas of a few Earth animals.

KYLE
... as the value of their horns increased, the number of white Rhinos in the wild kept falling until they finally became extinct about two centuries ago.

She puts the model of the animal back on the table and begins to move to another part of the lab. The group moves to follow her.

12 NEW ANGLE

As the group moves with Kyle, we find Worf and Alexander bringing up the rear of the group.

KYLE
(over following action)

Now I want to show you a pair of animals we're trying to save from extinction. They're from Corvan Two, where their homes in the rainforests are being threatened by industrial pollutants.

Worf is listening intently to the teacher, as if he were going to be tested on this stuff. Alexander's attention keeps wandering... he's bored. They have all arrived at the large cargo container which has a large WINDOW dominating one side of the container.

KYLE
(continuing)
They're called Corvan Gilvos.

She touches a panel and a LIGHT COMES ON inside the container.

13 ON CONTAINER

There is a medium-sized tree with thick limbs and branches surrounded by rocks and a few short bushes inside the container, but there doesn't appear to be anything else. The children all gather at the window... even Alexander appears a little curious... but there still doesn't seem to be anything in the container. Kyle smiles and taps the glass.

KYLE
They're a little shy.

14 ON TREE

In response to the tapping on the glass, an EYE suddenly opens on one of the "branches" of the tree. The GILVO'S body looks like a long skinny piece of bark, and until it starts to move along the tree, it is virtually undetectable to the naked eye.

15 RESUME SCENE

The children are delighted and they press closer to the glass as ANOTHER GILVO starts to MOVE.

Alexander is enthralled by this creature, and he moves right up to the glass and stares at it.

KYLE
The eating habits of Gilvos are very similar to those of Earth's Draco lizards, which died out over three hundred years ago...

16 KYLE

turns to the nearby table and reaches for something... then frowns when it isn't there. She glances at Alexander, then recovers smoothly, as if there were nothing wrong.

KYLE
There are only fourteen Gilvos left on Corvan Two. We're transplanting these two to the protected planet of Brentalia where they should thrive.
We are hopeful that the population can be returned home someday.
(MORE)

16 CONTINUED: (2)

KYLE (cont'd)
(beat)
All right everyone, why don't you look around for a while on your own, and if you have any questions, feel free to ask.

17 NEW ANGLE

The group breaks up into father and son pairings and they move around the bay to explore the different displays and models. Alexander stays at the Gilvo container, fascinated by the gentle-looking creatures. Worf stands next to him, happy that Alexander has finally found something to attract his attention.

18 ON KYLE

As she quietly walks over to Alexander. She is being very discreet and nonthreatening in her attitude.

KYLE
Alexander?
(he looks up)
I forgot to tell everyone that the models on the tables are supposed to be for all of you to play with. So I guess you didn't know that you weren't supposed to take them.
(beat)
I saw you playing with the lizard

model a little while ago. Do you still have it?

19 INCLUDE WORF

As he steps forward.

WORF
(defensive)
Are you accusing him of stealing?

KYLE
Lieutenant Worf---

The teacher is trying not to make a big issue out of this. But Worf's sense of honor has been offended.

19 CONTINUED:

He turns to Alexander, his tone making it clear that he has no doubt in his son whatsoever.

WORF
Alexander, did you take the model of the lizard from the table?

ALEXANDER
(without hesitation)
No, sir.

Worf gives the teacher a vindicated look, but Kyle doesn't back down. She keeps her voice low, but her tone is firm.

KYLE

Lieutenant... I saw Alexander
put the model inside his jacket.

Worf can't believe she still persists in this ridiculous accusation. He almost yells at her in rage, but then turns to Alexander, opens the boy's jacket and finds...

20
thru OMITTED
22

22A THE LIZARD MODEL

Worf pulls the model out of Alexander's pocket.

22B RESUME SCENE

As Worf realizes that his son has just lied to his face.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22C EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still in orbit around Bilana Three.

WORF (V. O)

Lieutenant Worf, personal log,
stardate 45376.8. Alexander has
acted shamefully and as his
father, I must now deal with him.
(beat)
But I find that I would gladly
fight ten armed Balduk warriors...
rather than face one small child.

23 INT. WORF'S QUARTERS

Worf paces in the outer room, struggling to keep his anger below the surface. Alexander is seated, looking very small and vulnerable. Uncertain how to deal with this situation, Worf is seeking refuge in the familiar mantra of Klingon beliefs and values.

WORF
A Klingon's honor is more
important to him than his life.
A Klingon would gladly face the
most horrible punishment rather
than bring shame or disgrace to
his family name. His word is his
bond... without it, he is nothing.

Worf stops pacing and turns to Alexander.

WORF
Do you understand?

Alexander nods mutely.

WORF
Why did you lie to me?

Alexander thinks for a moment... has difficulty meeting

Worf's eyes.

ALEXANDER
I don't know.

23 CONTINUED:

WORF
Did you fear the punishment you would receive?

Beat.

ALEXANDER
(small voice)
I don't know.

Worf's anger bubbles to the surface.

23 CONTINUED:

WORF
(voice rising)
You do not know why you lied, and yet you did. You do not know why you stole, and yet you did!

Alexander quails before the wrath of his father and moves back on the couch in fear. Worf sees the boy's reaction and immediately pulls himself back. He turns away and moves into the adjoining room for a moment to collect himself. Alexander relaxes slightly.

24 NEW ANGLE

As Worf lets his anger subside. Finally, he turns and speaks in a calm, assured manner.

WORF
(calm)
Alexander, come here.

Alexander hesitates for a beat, then goes to his father.

WORF
When I was a child... younger than you... I lost my parents, my family... my people. Everything I had was taken from me... except my sense of honor. It was the one thing I had which was truly Klingon... and which no one could take away.

Worf gestures to a small statue of two fighting Klingons.

WORF
(re: statue)
Do you know who they are?

Alexander thinks for a very long beat.

ALEXANDER
(unsure)
Kahless... ?

24 CONTINUED:

WORF
And his brother, Morath. They fought for twelve days and twelve nights... because Morath had broken his word... and brought shame to his family.
(quiet)
When you lie or steal, you dishonor not only yourself, but your family.
(beat)
You dishonor me.

The words are damning and hit Alexander almost with physical force. His lip trembles and he is on the verge of tears. He looks up at his father with remorse written all over his face.

ALEXANDER
I'm sorry, father. I won't do it again. I promise.

Worf hears the sincerity in Alexander's voice and reads it in his face. Worf nods in approval.

WORF
I accept your word. We will not speak of this matter again.

Worf puts his hand on Alexander's shoulder and gives it a small squeeze.

CUT TO:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

26 INT. CORRIDOR

Worf is walking through the corridor, heading for a turbolift.

TROI (o.c.)
Worf.

Worf turns around and sees Troi heading for him.

26 CONTINUED:

WORF
Counselor?

Troi catches up to him and they both begin to walk down the corridor.

TROI
(pleasant)
I just wanted to know how the field-trip went yesterday.

WORF
You have not heard?

TROI
(concerned)
No. Why?

They EXIT to a turbolift.

27 INT. TURBOLIFT - CONTINUOUS

WORF
Bridge.

The turbolift starts MOVING. Worf is actually rather proud of the way he handled the situation with Alexander, and so isn't uncomfortable in discussing it with Troi.

WORF
There was an... incident.
Alexander stole a small model and
then... told a falsehood. But
I have remedied the situation.

TROI
May I ask how?

WORF
(proudly)
I pointed out his error... told
him about Kahless and Morath...
and explained the value of honor.
The boy understood.

27 CONTINUED:

Troi nods in understanding. Her response is casual, not reproachful.

TROI
I see.
(beat)
Sometimes these things aren't over

as quickly as they seem to be.
I'd be happy to help if you have
any further problems.

WORF
Thank you, but that won't be
necessary. Alexander will not
repeat this mistake.

Troi doesn't want to argue with him and she lets the matter drop.

The doors OPEN and they EXIT to --

28 INT. MAIN BRIDGE - CONTINUOUS

Riker, Geordi, and Data are at the aft science stations, Picard in command and ENSIGN FELTON is at the conn. Troi and Worf move to their own positions.

DATA
(reading console)
The prototype has been towed into
position, Captain.

RIKER
(to Geordi)
Initiate a radio link to the
ship.

GEORDI
(works console)
Link established... receiving
prelaunch telemetry now.

WORF
(to Picard)

Incoming message from Doctor Ja'Dar.

PICARD
On screen.

28A INCLUDE VIEWSCREEN (OPTICAL)

Doctor Ja'Dar appears to be in a messy scientist's office. There is a computer terminal sitting on his desk.

JA'DAR
Captain, we're ready to begin the launch sequence.

PICARD
Mister Riker?

RIKER
All science labs standing by.

FELTON
Course laid in, sir.

PICARD
(to Ja'Dar)
The Enterprise is ready, Doctor.

JA'DAR
(presses button on terminal)
This is Doctor Ja'Dar to all stations. You may begin the launch sequence.

PICARD

Doctor...

Ja'Dar looks up.

PICARD

(smiles)

Good luck.

Ja'Dar smiles in return for the first time.

JA'DAR

Thank you, Captain.

The transmission ENDS.

DATA

Sensors show the field generators on the planet surface are charging, sir.

GEORDI

The soliton wave has been initiated... it's heading for the test ship.

29 EXT. SPACE - THE TEST SHIP (OPTICAL)

The SOLITON WAVE hits the SHIP, and the vehicle is quickly pushed into WARP SPEED.

30 thru 31 OMITTED

32 INT. MAIN BRIDGE

As before.

DATA
The test ship has successfully entered warp, sir.

PICARD
(to Felton)
Engage, Ensign.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

34 INT. MAIN BRIDGE

As before.

PICARD
Bring us to twenty kilometers from the test ship, Ensign.

34 CONTINUED:

FELTON
Aye, sir.

GEORDI
Telemetry looks good... the soliton wave is steady...

DATA

The test ship is maintaining warp two point three five.

GEORDI
That's a little faster than they anticipated, but it's still well within the mission parameters.

FELTON
(reading Con)
We're at twenty kilometers, Captain.

PICARD
(to Data)
Is the wave having any effect on our own warp drive?

DATA
No, sir. The effect is localized to within two kilometers of the wavefront.

35
thru OMITTED
36

37 EXT. SPACE - ENTERPRISE & TEST SHIP (OPTICAL)

The Test Ship is ahead of the Enterprise, traveling at warp speed. There should be a slight DISTORTION effect around the ship from the Soliton Wave.

38 RESUME BRIDGE

As before.

RIKER
(to Geordi)
Mister La Forge, what is the power efficiency of the wave?

38 CONTINUED:

GEORDI
Energy transfer is... ninety-eight percent!

RIKER
(surprised)
Ninety-eight?

Geordi smiles... he's witnessing a very special event and he knows it.

GEORDI
Yes, sir. There's less than a two percent energy loss between the wave and the ship.

DATA
That is four hundred fifty percent more efficient than our own warp drive.

Picard looks at the monitor at Geordi's station for a moment.

PICARD
Astonishing.
(beat, then to Riker)
Have science lab three begin a

series of gamma emissions --

Data suddenly sees something on his console.

DATA
The wave's power signature is fluctuating, Captain.

GEORDI
Wave efficiency has dropped to seventy-three percent...

38 CONTINUED: (2)

RIKER
(off console)
The test ship's warp field is becoming unstable... sensors show multiple disruptions.

FELTON
(urgent)
I'm reading a severe subspace distortion, sir!

The ship SHAKES SLIGHTLY.

DATA
It is expanding toward us, sir. It appears to be interfering with our engines.

GEORDI
I can't compensate for it!

The ship SHAKES a little harder.

PICARD
Take us out of warp, all stop!

FELTON
Aye, sir. All stop.

They turn back to look at the main viewer.

39
thru OMITTED
39A

39B ON VIEWSCREEN (OPTICAL)

The Soliton wave is very distant... suddenly the test ship EXPLODES. DISTORTION RIPPLES emanate from the explosion toward the Enterprise.

40 OMITTED

41 INT. MAIN BRIDGE

As before. We are hit by the distortion and the ship is HEAVILY ROCKED. People are thrown to the deck and the LIGHTS GO OUT.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

42 INT. MAIN BRIDGE

The aftermath of the jolt. Order is being restored.

RIKER
Damage report.

GEORDI
Sensors and warp drive are off-line... deflectors are down to fifteen percent...

WORF
Minor injuries reported on deck twenty-seven... no fatalities.

PICARD
(to Data)
What happened to the test ship?

DATA
(working console)
Our last readings indicate the craft exploded due to extreme shearing stress.

WORF
(off console)
Incoming message from Bilana Three, Captain.

PICARD
On screen.

43 INTERCUT WITH VIEWSCREEN (OPTICAL)

Doctor Ja'Dar appears on the viewer. His visage is solemn.

JA'DAR
Are you all right, Captain? Was anyone hurt?

43 CONTINUED:

PICARD
We sustained some minor damage. Do you know what happened?

JA'DAR
The preliminary data we have received indicate a transient power imbalance.

GEORDI
That would be consistant with our telemetry from the ship. We detected a sudden drop in transfer efficiency just before the explosion.

JA'DAR
Are you still tracking the wave?

GEORDI
No, the explosion damaged our main sensor array. But I think we'll have it repaired in a couple of hours.

PICARD
We'll contact you as soon as the sensors are back on-line.

Ja'Dar reaches for a control to terminate the transmission, but Geordi stops him.

GEORDI
Doctor...

Ja'Dar looks up.

GEORDI
You did it... warp without warp drive... for a while there, it was really something to see.

Ja'Dar smiles... appreciative of Geordi's effort to make him feel a little better.

43 CONTINUED: (2)

JA'DAR
I hope you're here to see it the next time we try, Mister La Forge.

GEORDI
So do I.

The transmission ENDS.

CUT TO:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

44A INT. TEACHER'S OFFICE

Kyle is at her desk as Worf ENTERS.

WORF
I apologize that I was detained.

KYLE
It's quite all right. Please sit down.

Worf sits and Kyle considers him for a moment.

KYLE
(carefully)
Lieutenant, your son is a very bright, very spirited young man. From his test scores, I'm sure he'll turn out to be one of my best students.
(beat)
However, from his behavior in class so far, I do have some... concerns.

WORF
What sort of... concerns?

KYLE
Frankly... he's defiant... he's overly aggressive toward the other students... and he has a great deal of difficulty paying attention.

44A CONTINUED:

Worf doesn't seem too worried.

WORF
Perhaps you do not have experience dealing with Klingon children. They require a firm hand.

KYLE
And it seems he still has a lot of difficulty telling the truth...

Worf is shocked to be hearing about this same problem again.

KYLE
He takes toys from other children and then denies taking them... he acts like a bully and then says someone else started the fight... and he's bluntly told me that you said "Klingons do not listen to teachers."

WORF
I did not tell him that.

KYLE
Of course not. He's acting on his internal feelings and then making up stories to explain them.
(beat)
It might be a good idea for the two of you to sit down with

Counselor Troi and try to talk
this---

But Worf is no longer in the mood for talk. He stands.

WORF
(to com)
Computer, where is Alexander
Rozhenko?

COMPUTER VOICE
Alexander Rozhenko is in holodeck
four.

KYLE
Lieutenant, I think we should---

44A CONTINUED: (2)

WORF
I will handle this.

Worf's face is a blend of anger and determination as
he strides off.

CUT TO:

45 OMITTED

45A INT. CORRIDOR

Worf angrily strides through the corridor and stops
outside the holodeck doors. He presses the wall panel.

WORF

(to com)
Computer, what program is being run?

COMPUTER VOICE
Calisthenics program of Lieutenant Worf. Difficulty level: Novice.

Worf is surprised. He pauses for a beat then EXITS to the holodeck.

46 CLOSE ON ALEXANDER

As he ducks underneath the swinging blade of a large axe. WIDEN TO REVEAL...

47 INT. HOLODECK - BATTLEGROUND

Worf's calisthenics program is running. (As seen in "The Emissary.") Alexander is wearing a small practice robe similar to the one we've seen Worf use. He is fighting the SKULL FACED ALIEN, seen in previous episodes, with Worf's bat'telh sword. Alexander is awkward and uncomfortable with the sword... it's really too big for him. The Alien swings the axe again... Alexander barely moves out of the way.

48 ON WORF

As he finds Alexander in the holodeck. His anger at Alexander mixes with some pride as he sees what the boy is doing. Worf continues to watch discreetly with conflicting emotions as his son struggles with the fearsome Alien.

49 ON ALEXANDER & ALIEN - INTERCUT WITH WORF

The Alien isn't fighting at full speed, the program has slowed to match Alexander's lesser skill, but the boy is still having a hard time holding his own against the creature. Alexander trades thrusts and parries... gets knocked down... gets up for more.

Worf unconsciously moves his own hands and arms in response to the movements of the Alien.

Alexander charges the Alien, yelling like a banshee... the Alien retreats before the assault... finally the creature gives the boy an obvious opening and Alexander plunges the sword into its stomach...

50 NEW ANGLE (OPTICAL)

As the Alien VANISHES in response to the kill. Alexander steps back, breathing heavily. Worf nods in approval from the sidelines... then realizes why he's here in the first place.

WORF
(to com)
Freeze program.

Alexander notices his father for the first time. His face lights up with pleasure and he stands a little straighter as Worf approaches.

ALEXANDER
(with pride)
Did you see it, Father? I won.

WORF
(even)
Yes, I saw.

But Worf's expression has hardened and Alexander's face falls as Worf takes the sword away from the boy... he's not going to get any accolades today.

WORF
Why are you here?

ALEXANDER
I'm training.

WORF
But you did not ask permission to take my bat'telh or permission to use the holodeck.

ALEXANDER
(sulky)
You said you wanted me to be a warrior.

WORF
I also said I wanted you to obey your teachers and keep your promise to me.
(off his look)
Ms. Kyle has told me about your behavior... about your lies.

ALEXANDER
I have not lied!

50 CONTINUED:

WORF
(anger building)
Alexander, do not continue to---

ALEXANDER
She's lying! She hates me, that's why she makes up stories about me!

WORF
(firm)
I will not listen to further lies. Return to our quarters.

ALEXANDER
But you said we could go see the Gilvos again.

WORF
Not now. Not after you have broken your word.

ALEXANDER
(demanding)
You promised. You said that we could---

WORF
(a shout)
Enough!

Alexander flinches at the sound of Worf's voice and falls silent. Worf takes a beat to get a grip on his temper.

WORF
(tight)
It is now clear to me that I have failed in my duties as your father. You have no understanding of what it means to be Klingon.
(long beat)
I will arrange for you to attend a Klingon school. There you will learn the lessons I have failed to teach you.

ALEXANDER
(horrified)
No! I won't go!

50 CONTINUED: (2)

WORF
Would you dishonor our family further with your disobedience?

Alexander crumples under the accusation.

ALEXANDER
No, sir.

WORF
(even)
You will go to our quarters and remain there until I return.

Alexander's eyes never meet his father's as he slowly walks away. Hold on Worf for a moment.

CUT TO:

51 OMITTED

52 INT. MAIN BRIDGE (OPTICAL)

Riker in command, Data at the aft science station, Felton at the conn.

RIKER
(to com)
Bridge to engineering. What's your estimate on the engines, Geordi?

GEORDI'S COM VOICE
I need another hour, Commander. I still have to replace three power couplings.

RIKER
Understood.

DATA
(to Riker)
Sensors coming back on-line, sir.

52 CONTINUED:

RIKER
Good. Begin a sensor sweep for the soliton wave.

DATA
Aye, sir.

Data works the console for a couple beats.

DATA
The wave is continuing on course for the Lemma Two colony... it is bearing zero two zero, mark three two nine.

RIKER
(to Tactical Officer)
Open a channel back here to Doctor Ja'Dar.

The Officer starts to work the console. Riker moves to look at Data's monitor.

DATA
(frowns at something)
Sir, the wave has increased in velocity. It is now traveling at warp four point one.

Riker is surprised. There is a BEEP from the console and Riker presses a button in response. The IMAGE of Dr. Ja'Dar comes up on one of the science screens.

RIKER
(to Ja'Dar)
Doctor, we've located the soliton wave. It's still on course for Lemma Two... but its velocity has increased to warp four point one.

JA'DAR
(puzzled)

Have you checked the frequency
resonance of the subspace --

DATA
(breaking in)
Sir, the the wave's energy level
has increased by a factor of
twelve.

Shocked reactions from Riker and Ja'Dar. Data works
his console for another beat.

52 CONTINUED: (3)

DATA
At this rate, it will have
increased by a factor of two
hundred by the time it reaches
Lemma Two.

RIKER
(to Ja'Dar)
Will they still be able to
dissipate the wave?

JA'DAR
(worried)
Commander, at that energy level,
the wave will not only destroy
the colony... it'll take most
of the planet with it.

On Riker and Data's reactions...

53 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 INT. TROI'S OFFICE

Troi is sitting serenely in her chair as she calmly regards Worf, who is sitting on the couch facing her. He seems uncharacteristically restless, almost fidgety, and is clearly uncomfortable being here.

TROI
Are you sure this is what you want?

WORF
It is not a question of what I want... it is a question of what is best for the boy. He will be better off at a Klingon school.

TROI
Have you discussed this with Alexander?

Worf stands and moves to another point in the room.

WORF
He is a child. I informed him

of my decision.

TROI

I see.

Worf turns and looks at her.

WORF

You disapprove?

TROI

I'm not here to approve or disapprove of the way you raise your son.

(beat)

My concern right now is how this decision is going to affect you.

Worf reacts with surprise.

54 CONTINUED:

TROI

How will you feel when Alexander is gone?

WORF

I will be... pleased that he is receiving the guidance that he requires.

TROI

Is that how you felt when he left to live with your parents?

Worf struggles with this for a moment... his inner turmoil drives him to another part of the room.

WORF
That was... different. At that time, I felt he needed a home... a family... things I could not provide for him.

TROI
I understand. The idea of raising a child can seem like... a tremendous burden, particularly to a solitary parent.

WORF
(too quickly)
He was no burden.

Troi simply sits and waits. Worf feels compelled to explain.

WORF
I simply knew that a Klingon child would require more... attention than I could provide.

54 CONTINUED: (2)

TROI
I see.
(long beat)
Have you ever wondered how Alexander felt about being sent away?

Worf pauses for a moment.

WORF
He was very young. I'm sure he was... confused...

TROI
Do you think he might have felt... abandoned?

Worf reacts... he hadn't considered that possibility.

TROI
After all, he left very soon after K'Ehleyr's death. In a way, he not only lost his mother... he lost his father as well.

Worf thinks for a moment.

WORF
Are you saying that his... misconduct is a result of feeling abandoned?

TROI
It's possible. Children don't have the experience to handle emotional crises. Instead of dealing with their feelings, they act on them.

54 CONTINUED: (3)

Troi stands and goes to Worf... when she speaks, it's on a more personal level than strictly Counselor/patient... drawing on their years together aboard ship and the trust they've built between them, she talks to him in a way that no one else can.

TROI
(gently)
Worf... tell me about the last time you spoke with K'Ehleyr... the night she died.

Worf keeps his face completely expressionless... tightly clamping down the pain within... but his voice is quieter and softer than we've ever heard before.

WORF
We... argued.

TROI
About what?

WORF
Alexander. Why she had... not told me about him when he was born.

TROI
So you were angry with her?

WORF
(a whisper)
Yes.

TROI
Are you still angry with her?

WORF

Of course not.

But Worf can't meet her eyes as he says it. Worf tries to clamp his emotions down again... he turns to move away, but Troi gently puts a hand on his arm and stops him.

54 CONTINUED: (4)

TROI

(gently)

It would be very normal for you to be angry with her... angry because she died and left you alone with a son you never knew you had.

Troi has cut very close to the bone. Worf is embarrassed... hurt... angry... but he clearly can't deny the truth in her words.

TROI

Being angry doesn't mean you loved her any less, Worf... but you cannot hide from your feelings... just as Alexander cannot hide from his.

(beat)

You both have a lot of healing to do... perhaps you should think about doing it together.

On Worf as he ponders her words...

CUT TO:

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

55A INT. WORF'S QUARTERS

Alexander is violently stuffing his belongings into a suitcase with a great deal of anger. Worf ENTERS and watches him for a beat. He softens his approach... tries to make a genuine connection with the boy.

WORF
Alexander...

ALEXANDER
I'm almost done.

WORF
Stop for a moment.

Alexander stops and looks up at his father, anger still evident in his every move.

55A CONTINUED:

WORF
Let us... talk.

Worf is trying, but the boy's defenses are up and he clearly isn't going to make this easy for Worf.

ALEXANDER
Why?

WORF
I want you to understand why you're going away.

ALEXANDER
(getting more belligerent)
I understand. You're ashamed of me.

WORF
(firm)
You do not understand. I am concerned about your future. A Klingon school will be a better environment for you.

ALEXANDER
You don't care about me.

WORF
(getting angry)
That is not true.

ALEXANDER
All you care about is your honor!

Worf pulls back... he's not here to get into an argument.

WORF
Alexander... if your mother were here... I do not think she would want us to fight like this.

55A CONTINUED: (2)

ALEXANDER
My mother wouldn't send me away!

RIKER'S COM VOICE
Lieutenant Worf, please report
to the observation lounge.

This is really bad timing. Worf struggles to tamp down the emotions which are rising to the surface. Alexander glares at him in anger.

WORF
(hits communicator)
Acknowledged.
(beat, then to
Alexander)
Remain here. I will return
shortly.

Worf EXITS. Stay with Alexander for a moment... his rage and feelings of frustration continue to build... finally he erupts in anger and KNOCKS OVER the table in fury. He hesitates for a moment and then EXITS.

56 INT. OBSERVATION LOUNGE

Riker, Data, and Geordi at the table. Picard ENTERS and sits down.

PICARD
Report.

GEORDI
The soliton wave has---

An embarrassed Worf ENTERS and quickly takes his seat.

WORF
Excuse me.

No one else seems upset by his late entrance and Geordi continues.

GEORDI
The soliton wave has continued to increase in power. Its energy level has risen by a factor of ninety-six.
(MORE)

56 CONTINUED:

GEORDI (cont'd)
At its present rate of acceleration, the wave will hit the planet in about two hours.

PICARD
How do we stop it?

GEORDI
There are two possibilities: we could try to use our warp engines to generate an inverse resonance wave. If we match the exact frequency and amplitude of the soliton, we'd be able to neutralize it.

RIKER
You don't sound very confident.

DATA
Because the soliton is constantly changing in both frequency and amplitude, it will be extremely difficult to achieve a precise match.

PICARD
Let's hear the second option.

56 CONTINUED: (2)

GEORDI
It's a little more dangerous, but I think there's a better chance for success. We could create a... backfire -- an explosive force set off just in front of the soliton wave. A large enough explosion... say five photon torpedoes... should disrupt the wave and allow it to dissipate.

PICARD
How fast is the wave travelling now?

DATA
Warp six point three seven.

GEORDI
The good news is we can catch it.

The bad news is in order to set up the backfire we have to be in front of it.

DATA
Which would require the Enterprise to go through the wave.

RIKER
Why can't we go around it?

DATA
The wave has grown in size as well as power. There is insufficient time remaining for us to circumvent it before it reaches Lemma Two.

PICARD
How much protection will our shields provide if we attempt to penetrate the wave?

WORF
The shields have not been fully restored. Shield strength is down to thirty-three percent.

Unhappy reactions from around the table.

56 CONTINUED: (3)

RIKER
(grim)
It would be a rough ride.

Picard thinks for a beat, then makes the decision.

PICARD
(on the move)
It's the better choice. Number One, lay in a course for the soliton wave.

Everyone starts to head for the exit.

WORF
Captain, may I speak with you?

PICARD
Certainly.

Everyone else EXITS. Worf still hasn't made a decision regarding Alexander, and he is looking to Picard for confirmation that his plan is the right thing to do.

WORF
I know that I have been distracted by... family matters and that I have not been performing my duties in a satisfactory manner.

Picard is surprised to hear this.

PICARD
Mister Worf, I have not been dissatisfied with your performance.

WORF
But I am dissatisfied, Captain. And I will be taking steps which

will remedy the problem.

Picard considers him for a moment.

56 CONTINUED: (4)

PICARD
I realize that Klingon officers do not permit their children to live with them.
(beat)
However, since you first joined Starfleet, you've successfully met many challenges that were seemingly at odds with your Klingon heritage.

Picard smiles warmly at Worf for a long beat.

WORF
Thank you, sir.

Picard smiles briefly at his officer and then they both head for the bridge.

CUT TO:

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

58
thru OMITTED
59

60 INT. MAIN BRIDGE

Picard, Worf, Data, Riker, and Felton at their stations.

PICARD
(to Felton)
Ensign, after we've passed through the wave, I want you to keep us at a relative position twenty-three kilometers in front of it.

FELTON
Aye, sir.

60 CONTINUED:

RIKER
(to Worf)
Alert sickbay to prepare for possible casualties.

WORF
Aye, sir.

DATA
(reading console)
The wave has increased speed to warp seven point two.

PICARD
(to Felton)
Take us to warp seven point two one.

Felton works the console.

FELTON
(reading console)
We are approaching the wave, Captain. Distance... two hundred kilometers.

RIKER
(to Worf)
Let's see it.

61 ON VIEWSCREEN (OPTICAL)

The screen shows the WAVE out in front of the ship as it races through space. From this perspective, it appears as a large wavy distortion.

62 RESUME SCENE

As before.

PICARD
Stand by to increase speed to warp seven point three on my mark, Ensign.

RIKER
(to Worf)
Red Alert. Load torpedo bays and set warhead yields to level sixteen.

62 CONTINUED:

WORF

Aye, sir.

The ship's condition goes to RED as Worf works his console.

RIKER

(to com)

This is the bridge. All decks, brace for impact.

WORF

Torpedoes loaded.

Picard takes a beat as he considers the wave on the screen.

PICARD

(to Felton)

Engage.

The following scenes happen very quickly:

63 EXT. SPACE - THE ENTERPRISE & SOLITON WAVE (OPTICALL)

The ship begins gaining on the wave.

64 INT. BIOLAB

The lab has been emptied of almost all the tables and displays seen earlier. Alexander moves to the large container and turns ON THE LIGHT. The two Gilvos OPEN THEIR EYES and look at him. Alexander smiles at the creatures. Suddenly, the ship is ROCKED and Alexander is thrown to the deck.

65 INT. MAIN BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

The wave on the screen shifts COLORS and SHAPES as we try to punch through. The ship is ROCKED SEVERAL TIMES... then it stops.

PICARD
Report.

DATA
We have passed through the wave, Captain.

65 CONTINUED:

FELTON
We have dropped to warp seven point two. The wave is directly astern at a distance of twenty three kilometers.

65 CONTINUED: (2)

WORF
Deflector strength down to twelve percent. There are fluctuations in several warp transfer conduits. Transporters and tractor beams off-line.

Riker sees something on his station monitor.

RIKER

We have some gaps in the aft
shields, Captain.
(pointing to monitor)
When the torpedoes explode, these
areas will be contaminated with
ion radiation.

65A ON RIKER'S MONITOR (OPTICAL)

Which shows an Okudagram diagram of the Enterprise.
There are several areas at the stern of the ship which
have been highlighted.

RIKER
(indicating monitor)
We should evacuate sections
twenty-four to forty-seven on decks
thirty-five through thirty-eight.

65B RESUME SCENE

PICARD
Make it so---

WORF
(interrupting)
Sir!

Picard turns around.

WORF
(urgent)
There is a fire in biolab four!
The fire-suppression apparatus...
is not functioning.

PICARD

Seal off the compartment, prepare
to vent the air from---

65B CONTINUED:

DATA
(urgent)
Sir, there are life-forms present
in that biolab.

RIKER
(to Picard)
We're transporting endangered
animals from Corvan Two...

DATA
Sir, readings also indicate the
presence of a humanoid.

PICARD
(quickly, to com)
Computer, identify the humanoid
life-form in biolab four.

COMPUTER VOICE
Life-form is identified as
Alexander Rozhenko.

On Worf's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

66 INT. MAIN BRIDGE - CONTINUOUS

Everyone is still reacting to the news of Alexander in the biolab. There is a sense of urgency.

PICARD
(to com)
Bridge to biolab four. Alexander, can you hear us?

No response. Worf clamps down his feelings and concentrates on his console.

WORF
(tight)
Sensors show he is alive... he may be injured.

RIKER
Can we transport him out of there?

WORF
(getting frustrated)
Transporters are still off-line.

Felton suddenly sees something on his console.

FELTON
(urgent)
Captain, warp power is dropping. We're losing speed.

Riker and Picard exchange a frustrated look... this is happening too quickly.

RIKER
(to com)
Bridge to engineering. What's going on, Geordi?

INTERCUT WITH:

67 INT. MAIN ENGINEERING

Geordi is working frantically in his office.

67 CONTINUED:

GEORDI
We lost four warp transfer conduits, Commander.

RIKER
(urgent)
The wave is gaining on us, we need more speed.

GEORDI
I doubt I can keep this speed up much longer, Commander. You better fire those torpedoes while we're still in front of the wave.

PICARD
Data, how long until the wave

overtakes us?

DATA
At our current speed... four minutes, thirty seconds.

Worf is champing at the bit to get out of here and help his son. He moves to Picard and makes a direct and personal appeal.

WORF
Captain, permission to leave the bridge.

Picard considers him for a fast beat.

PICARD
Granted. Number One, accompany Mister Worf to biolab four.

Worf and Riker head for a turbolift.

DATA
(off console)
Sir, biolab four is in one of the areas that will be flooded with ion radiation.

PICARD
(to Riker)
Commander.

Riker and Worf stop and look back at him.

67 CONTINUED: (2)

PICARD
(firm)
I can't let the soliton wave hit the colony. You have three minutes... not one second more.

Worf and Riker nod grim understanding and then EXIT.

CUT TO:

67A
thru OMITTED
67B

68 INT. CORRIDOR

Worf and Riker race down the corridor to the biolab door. Riker tries to work the panel outside the doors for a beat.

RIKER
Primary control's shorted out.

Worf moves quickly to the panel and RIPS it off the wall. He reaches inside and works some of the circuits and boards. After a quick beat he turns back to Riker.

WORF
Stand clear.

Riker goes to the opposite side of the door and puts his back against the wall. Worf positions himself on his side of the door. Once they're in place, Riker nods to Worf, who then works the control panel on the

wall and the doors OPEN. A LARGE TONGUE OF FLAME shoots out into the corridor. The flame falls back for a beat after its initial flare up, giving Riker and Worf a chance to run into...

69 INT. BIOLAB - CONTINUOUS

Riker and Worf ENTER a room filled with FIRE and SMOKE. The doors CLOSE behind them and they struggle against the smoke and try to see through the haze. Keeping low to the ground, they move out in different directions.

WORF
Alexander!

RIKER
Alexander!

70 WORF

Knocks a burning container out of his way and looks around frantically.

RIKER (o.c.)
Alexander, can you hear me?

Worf sees something and moves toward it.

70A EXT. SPACE - THE ENTERPRISE AND WAVE (OPTICAL)

The wave is getting closer to the Enterprise

71 INT. MAIN BRIDGE

As before. There is a N.D. Crewmember at tactical

DATA
(to Picard)
The soliton wave has closed to ten kilometers, Captain.

PICARD
(to Tactical Officer)
Stand by to fire torpedoes on my command.

72 INT. BIOLAB

Worf finds Alexander pinned underneath some debris. The Gilvo container is nearby.

WORF
I've found him, Commander!

Worf checks the boy's pulse and is relieved to see that he's still alive. Worf starts ripping apart the wreckage that's piled on top of Alexander.

73 RIKER

struggles to find Worf in the smoky gloom.

RIKER
Worf!

WORF (o.c.)
Over here!

Riker finally sees them and rushes over. Alexander moans and stirs as Worf and Riker struggle to clear the

debris together. There is a single large beam pinning Alexander. They struggle to lift it.

RIKER
It's too heavy. We need something to help us.

Riker moves off in search of something to use as a lever. Alexander begins to come around and Worf bends down to him.

ALEXANDER
(coughing)
Father?

WORF
Be still, I am here.

ALEXANDER
My leg hurts. I'm scared.

Galvanized by the need of his son and the desperate situation, Worf grabs the huge beam with both hands, and with a superKlingon effort... HEAVES the heavy beam off of Alexander.

74 RIKER

Returns with a long pole just as the beam clatters to the floor. He gives the heavy beam a quick look of surprise. As Worf bends down to pick up Alexander, the boy points at the container and cries out...

ALEXANDER
The Gilvos! Don't leave them

here!

RIKER
(objecting)
There's no time.

ALEXANDER
They'll die! Please!

Worf looks at Riker, who glances at the imploring face of Alexander. Riker finally reacts with an "I don't believe I'm doing this" expression, then quickly moves to the Gilvo container and opens the door.

75 INT. MAIN BRIDGE

As before.

DATA
The wave has closed to one kilometer, Captain.

PICARD
(to com)
Picard to Commander Riker.

Silence.

PICARD
Bridge to Lieutenant Worf, acknowledge.

DATA
The wave is about to overtake us, sir.

PICARD

(frustrated)
Commander Riker, acknowledge!

Picard waits for one more beat... finally has no choice.

PICARD
(to Tactical Officer)
Fire torpedoes.

75A INT. SCIENCE LAB

Riker and Worf (carrying the Gilvos and Alexander respectively) race through the burning lab, trying to get to the door...

76 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship FIRES torpedoes from the stern of the ship.

77 INT. CORRIDOR

Riker and Worf (still carrying the animals and the boy) burst out of the science lab. The doors CLOSE behind them. They sag against the wall, coughing and gasping for air.

78 EXT. SPACE - THE SOLITON WAVE (OPTICAL)

The torpedoes EXPLODE directly in front of the Soliton wave. The wave HITS the explosion, there is a large BURST OF ENERGY... then the wave dissipates.

79 INT. MAIN BRIDGE

As before.

DATA
The wave has been disrupted, Captain.

Picard doesn't pause for even one beat of relief at this news.

PICARD
(urgent, to com)
Picard to Riker.

A tense beat passes before Riker answers.

RIKER'S COM VOICE
(hoarse)
Riker here, Captain.

INTERCUT WITH:

80 INT. CORRIDOR

Just outside the biolab. Riker is holding the two Gilvos in his arms while Worf and Alexander cling to each other. Picard is very relieved as Riker makes his report.

RIKER
(to com)
We made it, sir. The boy's going to be all right.

Hold a moment on Alexander and Worf tightly clutching

one another.

CUT TO:

81 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hanging in space.

82 INT. SICKBAY

Alexander is lying on one of the beds. Worf stands beside the bed, watching carefully. BEVERLY is checking him over with a medical tricorder.

82 CONTINUED:

BEVERLY
(to Alexander)
You're a very lucky little boy... just some minor smoke inhalation and a hairline fracture of the tibia.
(beat, then with a smile)
That's a bone in your leg.
(to Worf)
I'd like to keep him overnight, but he should be fine by tomorrow.

WORF
Thank you, Doctor.

Beverly smiles and moves away. Alexander looks up at Worf, uncertain what to expect.

ALEXANDER
Are you going to get in trouble because of me?

WORF
Do not concern yourself with that.

ALEXANDER
Am I in trouble?

WORF
(beat)
Yes... but we will discuss that at a later time.

ALEXANDER
I'm sorry.

He is genuinely sorry and it shows. His eyes fall and his voice gets quieter.

ALEXANDER
I promise I'll be good at the Klingon school. I'll make you proud of me.

Worf studies him for a moment.

WORF
Klingon schools are designed to be difficult.
(MORE)

82 CONTINUED: (2)

WORF (cont'd)
The physical and mental hardships faced by the students are meant to build strength and character.
(beat)
However, if you wish to face a greater challenge... you may stay here with me.

Alexander's face lights up.

WORF
It will not be easy... for either one of us... but, perhaps we can face the challenge together.

Alexander straightens up slightly.

ALEXANDER
(seriously)
I accept your challenge, Father. I will stay.

Worf nods in grave acceptance.

WORF
I believe your... mother would be pleased.

After a beat, Alexander's face breaks out into a smile and Worf returns it as well. Worf puts a hand on his son's shoulder and we begin to see a real bond forming between the two for the first time.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Hero Worship"
#40275-211

Teleplay by
Joe Menosky

Directed by
Patrick Stewart

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FINAL DRAFT

OCTOBER 8, 1991

STAR TREK: "Hero Worship" - REV. 10/17/91 - CAST

STAR TREK: THE NEXT GENERATION
"Hero Worship"

CAST

PICARD	TIMOTHY
RIKER	ENSIGN FELTON
DATA	TEACHER
BEVERLY	
TROI	
GEORDI	
WORF	
TRANSPORTER CHIEF HUTCHINSON	

Non-Speaking
SUPERNUMERARIES
CHILDREN IN CLASSROOM
WAITER IN TEN-FORWARD

STAR TREK: "Hero Worship" - REV. 10/15/91 - SETS

STAR TREK: THE NEXT GENERATION
"Hero Worship"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM VICO
OBSERVATION LOUNGE
MAIN ENGINEERING
TRANSPORTER ROOM
TEN-FORWARD
CLASSROOM
DATA'S QUARTERS
TIMOTHY'S QUARTERS
SICKBAY

VICO
CORRIDOR #1
CORRIDOR #2

STAR TREK: THE NEXT GENERATION
"Hero Worship"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

PICARD (V.O.)
Captain's log, stardate 45400.3.
Two days ago, Starbase
Five-one-four lost contact with
the research vessel Vico, which
was sent to explore the interior

of a Black Cluster. We are
en route to investigate.

2 INT. BRIDGE

PICARD, RIKER, DATA, WORF, ENSIGN FELTON at the conn.

ENSIGN FELTON
Captain, we are entering sector
nine-seven.

DATA
Sir, I am picking up massive
gravitational fluctuations...

PICARD
Take us out of warp, Ensign.

ENSIGN FELTON
Yes, sir.

Ensign Felton touches the panel.

WORF
The Black Cluster is in visual
range.

PICARD
On screen.

WORF
Aye, Captain.

3 INCLUDE SCREEN (OPTICAL)

Everyone reacts to the awesome spectacle. A huge, black bending of space, seemingly an immense lens-like cloud, dotted throughout by tiny pulsars -- miniature stars that blink on and off like lighthouses or fireflies.

RIKER
Let's find that ship. Full sensor sweep, Mister Data.

DATA
(touching panel)
Yes, Commander.

Riker indicates the cluster.

RIKER
It's quite a sight.

PICARD
(nodding)
One of the most ancient formations in the galaxy.

Data looks up.

DATA
I have located the Vico. The vessel appears to be adrift.

RIKER
Let's see it.

Data touches the console.

The screen image shifts, and is replaced by a closer view: a mid-sized spacecraft, its hull sheared off in

several places, hanging motionless against the starry background.

4 RESUME

Everyone reacts to the sight.

RIKER
Life signs?

4 CONTINUED:

WORF
Nothing, Commander.

RIKER
Damage report, Mister Data.

DATA
(off instruments)
The outer and inner hulls have been breached. Decks seven through twelve are exposed to space.

RIKER
Set up a translink to their computer core. Let's see what happened.

Data tries a few commands.

DATA
I cannot, sir. The emergency bulkheads on that deck are in

place. Our linkup signal cannot penetrate them.

PICARD
(to Data)
Structural status, Commander.

Data hits a few controls on the console, looks at the results.

DATA
Stress readings indicate considerable pressure on the transverse supports.

PICARD
Is it stable enough for an away team?

DATA
(off instruments)
Yes, sir. But the risk of structural collapse is high.

PICARD
(to Riker)
Have transporter room one maintain a lock on each member of your away team.
(MORE)

4 CONTINUED: (3)

PICARD (cont'd)
I want you out of there at the

first sign of trouble.

RIKER

Aye, Captain.

(to conn)

Ensign, take us to fifteen thousand meters.

ENSIGN FELTON

Yes, sir.

RIKER

(heading for door)

Data, you're with me.

Riker continues toward the turbolift, as Data gets out of his chair and joins him.

OFF Picard, staring at the wreckage.

5 INT. VICO (OPTICAL)

Riker, Data, and Geordi MATERIALIZE in a corridor-like chamber that has a couple of science consoles and small monitors against the wall. Data is carrying a small suitcase-sized, boxlike device. The corridor has been HEAVILY DAMAGED.

Support beams are crashed through the ceiling, wall panels are exposed -- it looks like one false step will bring it all crashing down. When the away team moves, it is with great caution and awareness of their treacherous surroundings. They simultaneously spot a couple of bodies partially exposed beneath the rubble. Data takes out his tricorder and aims it toward the bodies -- but it only confirms what they already knew. The away team exchanges glances.

Upon seeing the consoles, Data and Geordi start toward them -- suddenly a structural member shifts in the wall. The away team freezes. There is a metallic groan, a slight shake. And everything is again still. Data and Geordi again head for the consoles. One monitor is dead. The other is lit up, flickering, displaying a computer graphic of a graviton wave field. They touch the controls on both panels but nothing changes.

DATA
(re: dead monitor)
This station is inoperable.

5 CONTINUED:

GEORDI
(re: his console)
This one's stuck in a feedback loop.

RIKER
Let's try to tap directly into the computer core.

GEORDI
There should be an ODN junction along here somewhere...

They all start scanning the area. Geordi spots a promising panel against the wall.

GEORDI
(continuing)

This looks like a good
possibility...

He reaches down to take hold of the panel --

RIKER
Careful, Geordi. You don't want
to pull out the wrong brick...

Carefully, Geordi removes the panel -- revealing the
fiber optic trunk within.

RIKER
Data.

Data brings over the device. Sets it three feet in
front of the ODN trunk and touches a control.

A LASER type beam shoots out of the box, connecting to
the trunk. Data tweaks the controls and the beam
changes color.

DATA
(off colors)
Core transfer is engaged.

Geordi looks at the instrumentation on the device.

5 CONTINUED: (2)

GEORDI
Exchange protocol verified.
(takes reading)
The files seem to be intact. Some
of them, anyway.

WEAK VOICE
Is somebody there... ?

All three react. Riker indicates the transfer device.

RIKER
(to Geordi)
Stay here.
(to Data)
Data.

He motions "follow me" with his head. Riker and Data cautiously move to the end of the damaged corridor and around the corner.

6 INT. SCIENCE SHIP CHAMBER - ON TIMOTHY

a boy of ten. Trapped beneath a fallen bulkhead in an even more heavily damaged area. He looks up at Data and Riker -- panic on his face.

TIMOTHY
Are my parents alright?

7 RESUME RIKER AND DATA

OFF their reactions.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is facing the crippled Vico, the Black Cluster in the background.

PICARD (V.O.)
Captain's log, supplemental. A young boy, shielded from our initial sensor scans, has been discovered alive by the away team. The degree of damage to the Vico is making our rescue attempt difficult...

9 INT. BRIDGE

Picard, Worf, Ensign Felton.

PICARD
(to com)
Transporter room one, can you lock onto him?

10 INT. TRANSPORTER ROOM

Hutchinson at the controls.

PICARD'S COM VOICE
And transport directly to sickbay?

HUTCHINSON

(to com)
I'll try, Captain...
(doubtful)
But there's a lot of shielding
to pull him through.

11 INT. BRIDGE

PICARD
Acknowledged.
(beat)
Picard to Crusher.

BEVERLY'S COM VOICE
Sickbay here, Captain.

11 CONTINUED:

PICARD
Standby for emergency transport.

BEVERLY'S COM VOICE
Aye, sir. Crusher out.

PICARD
(to com)
Picard to Commander Riker.

12 INT. VICO (OPTICAL)

Data and Geordi are standing by. Riker is crouched down next to the trapped boy. Timothy appears almost

numb with fright.

PICARD'S COM VOICE
Is the boy ready, Number One?

RIKER
(to boy)
Everything's gonna be okay...

A beat. The boy doesn't answer. But he nods his head almost imperceptibly.

RIKER
(touching combadge)
Ready, sir.

PICARD'S COM VOICE
At your signal.

RIKER
(to com)
Aye, Captain.

Riker again looks at the boy.

RIKER
Alright... here we go...

Riker straightens up, backs away from the fallen bulkhead.

RIKER
Energize.

The boy begins to DEMATERIALIZE.

12A INT. SICKBAY

Beverly watches as the boy MATERIALIZES in and out on a bio-bed.

13 INT. TRANSPORTER ROOM (OPTICAL)

Hutchinson works the controls. A few seconds go by... Hutchinson shakes his head.

HUTCHINSON
(to com)
The lock is holding. I just can't resolve the matter stream. Not with all that victurium alloy in the way.

13A INT. SICKBAY

As Beverly watches the boy completely DEMATERIALIZES.

14 INT. VICO

The boy MATERIALIZES back in place.

HUTCHINSON'S COM VOICE
Commander Riker. You'll have to get him out into the corridor.

Riker exchanges a glance with Data and Geordi.

All three of them look at the bulkhead trapping the boy. They glance up at the structural beams that are in turn braced against the bulkhead. It all looks heavy as hell -- and extremely unstable.

Riker indicates the bulkhead.

RIKER
(continuing)
That's gotta weigh over a ton, Data. Can you move it?

DATA
Yes, sir. However, that may initiate the collapse of the surrounding supports. I recommend that you and Geordi return to the ship.

A beat. Riker reluctantly nods.

RIKER
Agreed.
(turning)
La Forge...

They both head back toward the open corridor.

15 TRANSPORTER ROOM (OPTICAL)

Riker and Geordi MATERIALIZE on the transporter pad. Beverly is standing near the transporter chief.

HUTCHINSON
(to Riker)
I'm locked onto Commander Data and the boy, sir. I'll energize as soon as they've cleared the bulkheads.

RIKER
(keys combadge)
Whenever you're ready, Data.

16 INT. VICO

Data is standing next to the trapped boy.

DATA
(to com)
Yes, Sir.

He crouches next to the boy, who stares at him, wide-eyed, puzzled to see him up close, amazed at what Data seems to be attempting.

TIMOTHY
You're gonna lift that?

DATA
Yes. Then I will carry you to the corridor. We will transport back to the Enterprise from there. Do you understand?

The boy is still amazed.

TIMOTHY
How can you pick up something so heavy?

DATA
I am an android. My strength is many times that of a human.

A beat as Data considers an appropriate way to reassure the frightened boy -- recalls Riker's words.

16 CONTINUED:

DATA
(continuing)
Everything is going to be... okay.

Data puts one hand and shoulder to the bulkhead, leaving the other free.

16 CONTINUED: (2)

DATA
I will count to three.
(beat)
One... two... three...

Everything happens at once:

-- with his android strength, Data forces the bulkhead upwards. The boy scrambles free, falling to the floor.

-- a second structural member collapses as a result of the action.

-- Data drops the bulkhead, spins, scoops the boy into the air and dashes back toward the opposite corridor.

17 DATA (OPTICAL)

shoots into the open corridor, boy under his arm, tapping his combadge with his free hand.

DATA
(to com)
Energize!

He and the boy DEMATERIALIZE -- a piece of the ceiling falls right through them.

18 INT. SICKBAY (OPTICAL)

Data and the boy MATERIALIZE, standing on the floor.

19 INCLUDE BEVERLY AND AN N.D. NURSE

Timothy looks up from the security of Data's shoulder, still in shock from the experience. He stares at the unfamiliar faces watching him. Timothy buries his head into Data's shoulder.

OFF Data's reaction.

19A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The wrecked Vico hanging near the Enterprise.

PICARD (V.O.)
Captain's Log, supplemental. A thorough search of the Vico has revealed no additional survivors. Troi has begun the process of counseling the boy in regard to the tragedy.

20 INT. SICKBAY

Timothy is on his back on a diagnostic bed, eyes open.

His hand is still gripping Data's -- the boy clearly refuses to let go. Timothy has an edgy look in his eyes, bordering on panic. Beverly and Troi are standing next to Data.

TIMOTHY
(in a rush)
We were in the Black Cluster. I don't know where they came from... but they had a big ship -- they kept shooting at us. Then they beamed over. They had purple helmets on and phaser rifles. I saw them. But they didn't see me...

He runs out of steam. Beverly checks the diagnostic reading above the bed.

BEVERLY
(gently)
You're safe now, Timothy. You're going to be alright.

Timothy gives her a blank look.

BEVERLY
(continuing)
You must be hungry. Would you like me to get you something to eat?

Timothy nods. Beverly turns and heads for a replicator. Data turns to Troi.

20 CONTINUED:

DATA
Counselor, I must join Commander La Forge in engineering. If you will excuse me --

Data attempts to gently retrieve his hand -- but the boy grips it ever the more tightly.

Data stops in his tracks. He and Troi look at Timothy. The boy averts his eyes. A beat.

TROI
Timothy, would you like Data to stay a little bit longer?

20 CONTINUED: (2)

TIMOTHY
Yes.

Data glances at Troi, then back at the kid -- who is still keeping his eyes down.

OFF Data's head tilt reaction.

21 INT. ENGINEERING (OPTICAL)

The away team's device is dumping its datastream into the computer console -- as before, the LASER makes the connection.

Geordi is showing Picard a graphic of the wrecked Vico on a small monitor.

GEORDI
Sections of the primary and secondary hull were torn right off.
(indicating)
Shearing planes are here, here, and here.

Picard studies the diagram.

A beat.

PICARD
(re: datastream)
How much longer until we can access their logs?

GEORDI
Less than an hour.

Picard nods. He reaches toward the console and touches a command.

22 CLOSE ON: COMPUTER MONITOR (OPTICAL)

as the external view of the damaged Vico is replaced by a cross-section graphic that exposes the interior architecture.

23 INCLUDE PICARD AND GEORDI

as Picard studies the graphic and indicates a central area of the ship.

PICARD
The boy was here.

GEORDI
(nodding)
The hallway outside the computer core.

Geordi glances up at Picard.

GEORDI
(continuing)
His mother was the ship's systems engineer.
(beat; indicating)
The second away team found her body here -- inside the core.

PICARD
And the boy's father?

GEORDI
Ship's second officer.
(off diagram)
He was most likely on the bridge when it was exposed to space.

PICARD
(grimly)
Most likely...

A beat as Picard studies the diagram, imagining what it must have been like. OFF the look on his face.

24 CLOSE UP - DATA'S HAND

as Timothy's much smaller hand slowly loosens its grip,

slipping out of Data's palm.

25 WIDEN TO INCLUDE - INT. SICKBAY

Timothy is on his back in bed, eyes closed, having obviously just fallen asleep. Data takes a careful step back, joining Troi and Beverly, who are standing nearby.

25 CONTINUED:

BEVERLY
He'll sleep for a few hours at least.
(to Troi)
There's no need to keep him here. But I will need to see him again tomorrow.

Beverly looks at the boy for a moment.

BEVERLY
(continuing to Troi)
You've got some work cut out for you.

Troi nods her agreement with that assessment. Beverly moves to another part of sickbay, leaving Data and Troi still watching the boy.

TROI
(continuing to Data)
His world is gone, Data. We're going to have to help him build a new one.

Off the look between Troi and Data.

26 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. ENGINEERING

Geordi and Data are at their consoles.

28 ON GEORDI'S SCREEN (OPTICAL)

Alphanumeric bits of information flash by on the two screens. There appear to be major chunks of data missing -- blocks of blank space.

29 RESUME (OPTICAL)

GEORDI
This isn't good. I think whatever hit the Vico set up an E-M pulse that flashed through their computer banks.

DATA
(agreeing)
Nearly eighty-three percent of

the records have been lost.

GEORDI

And all of their sensor logs.
(sighs)
Let's use what we got from our own sensors. Call up the structural analysis and the surface scans...

Data complies by keying in the appropriate commands -- the alphanumeric data is replaced by an Okudagram of the wrecked Vico. As they study the information...

DATA

Geordi, as a child, did you ever experience a traumatic event?

GEORDI

You're wondering about Timothy?

DATA

Yes.

29 CONTINUED:

Geordi thinks for a moment, remembering.

GEORDI

I was trapped in a fire once, when I was five -- before I got my VISOR. It only took about two minutes before my parents found me and pulled me out. And nobody got hurt. But I tell you -- that was the longest two minutes of

my life. And it was more than
a month before I would let my
parents get out of earshot. I
absolutely needed to know they
were there.

DATA
Timothy no longer has that kind
of support.

GEORDI
(sadly)
Yeah...

30 INT. SCHOOL

A TEACHER, male, late-twenties, is slowly walking past
a beautiful painting of a multitiered, very
alien-looking temple. He is carrying a PADD.

TEACHER
(reading)
Dara and her brother found
themselves in the land of Tagas...

The teacher continues his slow pacing, passing a young
girl, aged ten, who is following along in a PADD of
her own.

30 CONTINUED:

TEACHER
(continuing)
... where the ruler, Elamos the
Magnificent, had proclaimed as

law:

He continues past several other children, also reading silently along in their PADDs.

TEACHER
(continuing)
"No children will be tolerated within the Great Kingdom."

31 INCLUDE TIMOTHY

who is working with a 24th-century equivalent of an erector set, adding to a large, three-foot-high model of the edifice depicted in the painting at the front of the classroom. He's ignoring the teacher entirely, his PADD on the floor next to him. His manner is intensely focused.

TEACHER
(continuing)
When Dara saw the proclamation, she just laughed, saying "How magnificent a ruler, to be frightened by the likes of us... "

The teacher pauses near Timothy, sees that the boy is still working on his model.

TEACHER
(gently)
Timothy, we're done with sculpture for now.

Timothy somewhat manically adds another piece to the temple.

TIMOTHY
(re: the model)
It's not finished.

TEACHER
We'll come back to it next period.
Why don't you pick up your
mythology book and follow along?

31 CONTINUED:

TIMOTHY
But it's not finished...

Timothy increases his efforts -- which result in a somewhat lopsided addition to the model. It only makes him more agitated.

The teacher looks at him for a moment, then glances across the room to a large window. Follow his gaze to --

32 TROI

who is watching the classroom from behind a large observation window. The look on her face says "What can I do for this boy?"

33 INT. BRIDGE - SCIENCE STATION (OPTICAL)

Data and Geordi are showing Picard a monitor that displays a surface scan diagram of the Vico. All three are standing.

GEORDI

Magnetic residual analysis confirms that the Vico was attacked inside the Black Cluster. The graviton wave fronts pushed the ship to where we found it.

Picard is looking at the information on the monitor.

PICARD
No sign of phaser burns on the hull.

GEORDI
No, sir. The torsional stress levels point to a disrupter-style weapon.

Picard nods.

33 CONTINUED:

Data touches the console and a color pattern overlay appears on the graphic.

DATA
Fracture points indicate that the energy burst came from a range of less than three thousand meters.

A beat as Picard considers this.

PICARD
That's a strategy consistent with a cloaked vessel. Romulan. Or

Klingon... But we're quite a distance from either of their territories.

DATA
The Breen have outposts in this sector. The attack on the Vico is consistent with their battle tactics -- and their level of technology.

Geordi nods in confirmation.

33 CONTINUED: (2)

A long beat as Picard thinks about this.

PICARD
But what would they have been doing inside the Black Cluster?

It's a question none of them can answer. Picard starts to walk along the back perimeter of the bridge, Data and Geordi walking with him.

PICARD
The boy described a boarding party, with helmets and phaser rifles.

GEORDI
A boarding party?

A turbolift door opens and Troi steps out, within earshot.

GEORDI
(continuing)
I don't think that's likely, sir...

Picard reacts -- motions Troi over.

PICARD
Counselor...

Troi does so as they pause near the turbolift. Picard nods to Geordi to continue.

GEORDI
There was absolutely no evidence of anybody coming on board the Vico. We would have found a transporter field trace. Or if somebody had used the entry ports, we would have found an electrostatic differential in the docking latches. We didn't.
(beat)
Maybe he's got an active imagination.

Picard half turns to Troi.

PICARD
Or he's lying.

33 CONTINUED: (3)

TROI

If he is lying, I haven't been able to sense it. Perhaps his level of emotional trauma is too high.

PICARD
Why wouldn't he tell us the truth?

TROI
He's still in shock... it's hard to know what's going on in his mind.

GEORDI
I'll check the sensor readings again... but I'm almost sure we won't find anything.

Geordi EXITS into the turbolift. Data starts to peel off toward his post -- but Troi stops him.

TROI
Data -- stay a moment.

Data complies. Troi turns to Picard. A beat.

TROI
Captain -- I think we should ask Data to spend some time with Timothy.

DATA
I do not understand.

TROI
I'm worried about his behavior... And what you've just

told me doesn't make me feel any
better. Data, you're the only
one Timothy's reached out to...
because you rescued him. We can
use your relationship with him
to help his recovery.

33 CONTINUED: (4)

A beat.

PICARD
Would Timothy also be more
inclined to tell Data the truth
about what happened?

TROI
That's a possibility.

PICARD
(to Data)
Mister Data, proceed with the
child as Counselor Troi suggests.

DATA
Yes, sir.

Picard turns and enters the ready room. Data turns to
Troi.

DATA
Exactly how shall I proceed,
Counselor?

TROI

Just be with him. You're a presence he trusts. That's what he needs most right now.

OFF Data's bemusement.

33B thru 34 OMITTED

35 INT. TIMOTHY'S QUARTERS

Timothy is sitting alone at a table in his foster parents' quarters. Timothy is using the "erector set," building the Dokkaran temple he was working at in the classroom.

35 CONTINUED:

He works too quickly, agitated, and the result is a model that looks pretty sloppy.

The door CHIMES. Timothy glances up. Doesn't answer it. He turns back to the model. The CHIMES ring again.

TIMOTHY
(impatient)
What.

36 THE DOOR

opens, revealing Data, who steps inside.

37 INCLUDE TIMOTHY

who is glad to see who it is.

TIMOTHY
Data.

DATA
Hello, Timothy. May I enter?

TIMOTHY
Yeah.

Data steps inside. He reacts to Timothy's tabletop creation, moving closer.

DATA
I see you are attempting to recreate the Dokkaran temple of Kural-Hanesh.

TIMOTHY
Isn't it great?!

Timothy is hyperenthused.

TIMOTHY
(indicating)
See, there's the big archway the teacher told us about. That's where everybody came in.

38 CLOSE ON THE MINIATURE CITY

which is on the whole unbalanced -- the building leans precariously.

TIMOTHY (o.s.)
(continuing)
That's where they stood. And that's where the altar was -- by the big windows.

39 RESUME SCENE (OPTICAL)

Timothy smiles proudly.

TIMOTHY
(continuing)
What do you think?

Data is about to speak then catches himself.

DATA
Do you wish a frank evaluation?

Timothy nods. Data considers for a moment, arrives at his honest opinion, innocently offered --

DATA
It lacks the harmony that characterized this particular temple and Dokkaran culture in general.

Timothy looks crushed.

TIMOTHY
You hate it.

He knocks over the tower-like structure he was struggling with at the top of the scene. Data reacts.

DATA
I am not capable of hatred.

TIMOTHY
(upset)
I can't do anything right.

39 CONTINUED:

DATA
You are making an unwarranted extrapolation. I was merely offering an aesthetic analysis of this particular model.

39 CONTINUED: (2)

He manically puts together more pieces but it just makes things even messier.

TIMOTHY
(continuing; re: the mess)
I told you.

Timothy again makes an attempt. It doesn't work. He throws down what's in his hands.

Data studies him for a beat.

DATA
Timothy... ?

TIMOTHY
(not looking up)
What.

DATA
May I suggest a different approach?

No answer, but Timothy is listening.

DATA
(continuing)
You are attempting to construct the upper tiers before you have completed the lower.

Timothy looks up at him.

DATA
(continuing)
Observe.

Data begins to build a model of a building, constructing the foundation as Timothy watches.

GEORDI'S COM VOICE
La Forge to Data.

DATA
(to Com)
Data here.

Data continues working on the model.

39 CONTINUED: (3)

GEORDI'S COM VOICE
I need your help with the shield modulators.

DATA
(to com)
I will join you in a moment, Geordi. Data out.

Data stops working. Timothy reacts.

DATA
Commander La Forge requires my assistance.

Data moves to go -- but stops when he sees the disappointment on the boy's face. Data pauses, turns back to the model, and at DATA SPEED, quickly finishes the construction -- much to the boy's delight.

39 CONTINUED: (4)

TIMOTHY
Incredible.

He looks at Data with admiration.

TIMOTHY
(continuing)
How come you can do that?

Data starts for the door, Timothy tagging along.

DATA

I am designed to exceed human capacity both mentally and physically.

TIMOTHY
Androids are better than humans?

DATA
"Better" is a highly subjective term. I do not, for example, possess the ability to experience emotions as humans do.

TIMOTHY
No emotions? You mean you can't be happy or sad?

DATA
That is correct.

TIMOTHY
Why not?

DATA
My positronic brain is not capable of generating those conditions.

FOLLOW them out the door.

39A EXT. CORRIDOR - CONTINUOUS

As they step into the corridor.

TIMOTHY
Can we build something else

later?

DATA

That would be acceptable.

TIMOTHY

Bye.

DATA

Goodbye.

Data turns and Timothy watches him enter the turbolift. When it closes behind him, Timothy maintains his stare for a few silent beats. FOLLOW him back inside.

39B INT. TIMOTHY'S QUARTERS - CONTINUOUS

Timothy turns back to the model city, considers it for a moment.

He turns away and goes to the mirror hanging on a nearby wall.

He stares at his reflection. Then makes his face utterly impassive.

TIMOTHY

(Data-like)

I am designed to exceed human capacity...

He tilts his head in imitation of Data, watching the result in the mirror until he gets it right. Again, his voice is an imitation of Data's.

TIMOTHY

(continuing)

That is correct...

39B CONTINUED:

OFF another head tilt, as -- in his own mind -- boy becomes android...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise holding in space near the destroyed Vico, the Black Cluster in the background.

41 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi, Worf, Troi. Data is in mid-report, on a nearby monitor is a graphic of the interior of the Black Cluster -- a dully glowing center, a dozen bright points scattered through it.

DATA
The Black Cluster was formed almost nine billion years ago when hundreds of protostars collapsed in close proximity. The resulting

gravitational forces are violent
and highly unpredictable.

GEORDI
To get anywhere near the center,
we'll have to push through the
gravitational wavefronts -- just
like the science vessel was
designed to do. I've adjusted
our shields accordingly.

WORF
The gravitational forces will
affect sensor accuracy. Detecting
an enemy vessel will be difficult.

RIKER
Maybe that's what happened to the
Vico -- they didn't see anything
coming until it was too late.

Picard considers this, turns to Troi.

PICARD
Has the boy volunteered any
further information?

41 CONTINUED:

TROI
No. But we have an appointment
in less than an hour.

Picard nods then glances at the graphic.

PICARD
If there's any possibility of getting more from him, I'd like you to pursue it.

Troi nods. Picard glances toward the graphic display.

PICARD
Regardless, we need to continue our investigation.
(beat, informing the room)
We'll enter the cluster at oh-seven-hundred tomorrow morning. Dismissed.

As they rise to exit...

42 OMITTED

43 INT. CORRIDOR

Troi stops at Timothy's door and touches the panel -- we hear the CHIME. A few moments later, the door slides open, revealing Timothy.

TROI
Hello, Timothy. Are you ready to go?

Timothy is wearing similarly styled and exactly the same color clothing as Data does. His face is impassive and android-like (his hair is still in his own style and color). Unlike the agitated condition he exhibited earlier, the boy is the essence of calm self-control.

TIMOTHY
Yes, Counselor. I am ready.

The boy's uniform and his calm, almost formal tone of voice are not lost on Troi.

TROI
How are you feeling, Timothy?

43 CONTINUED:

TIMOTHY
I am functioning within established parameters.

Troi considers this for a moment.

43 CONTINUED: (3)

TROI
Established parameters? You sound like Data.

TIMOTHY
(of course)
I am an android.

Troi reacts

TROI
I see... Well. Let's go for our walk, shall we?

Timothy makes a characteristically Data-like head tilt.

TIMOTHY
That would be acceptable.

OFF Troi's face -- she's in for a ride.

44 INT. TEN-FORWARD

Troi and Timothy are sitting at a table.

A WAITER stands close by, waiting to take his order.

TIMOTHY
(to waiter)
Androids do not need to eat or drink.

A second waiter passes by with a tray full of attractive desserts -- Timothy reacts, then turns back to his waiter.

TIMOTHY
(continuing)
However, sometimes we like to taste things.
(beat)
A Tamarin frost, please.

Timothy turns.

TIMOTHY
(continuing)
Would you like anything, Counselor?

45 INCLUDE TROI

taking this all in, cautiously trying to deal with this new development.

TROI
No, I'm fine, thank you.

45 CONTINUED:

TIMOTHY
As you wish.

The waiter turns and leaves.

TROI
So... you're no longer a Human?

He cocks his head in pure Data fashion.

TIMOTHY
I'm an android.

TROI
When did this happen?

TIMOTHY
I've always been an android.

TROI
What's it like... being an android?

TIMOTHY

I am designed to exceed human capacity both mentally and physically. But I do not experience emotions.

A beat as this registers on Troi.

TROI
You don't? No emotions at all?

TIMOTHY
That is correct.

OFF Troi as she wonders how to deal with this.

46 INT. READY ROOM

Picard, Troi, Data.

PICARD
An android.

46 CONTINUED:

TROI
I know it sounds unusual - but it is understandable. Technically, it's called enantiodromia. Conversion into the opposite. Timothy went from Human to machine. From being emotional to being emotionless. But the underlying trauma is still there. He's just found a new way to repress it.

PICARD
How long will this behavior last?

TROI
As long as he needs it to. Timothy is rebuilding his identity as best he can. The android persona is only one step along the way. When he becomes stronger and more sure of himself, it should drop away naturally.

Picard considers her words.

PICARD
I assume this is not a time to confront him about what happened to his ship.

TROI
Not yet. The best thing we can do right now is to let Timothy take us where he wants to go. We should support the process -- even encourage it.

Picard nods, turns to Data.

PICARD
Mister Data -- I'd like you to make Timothy the best android he can possibly be.

OFF Data's head-tilt reaction.

47 INT. TIMOTHY'S QUARTERS - ON TIMOTHY

doing a head tilt that EXACTLY MATCHES the one Data just performed.

48 INCLUDE DATA

standing next to him. Timothy is sitting in a chair, the wall mirror behind him -- like an impromptu barber shop set-up. Data is holding a small comb and is eyeing Timothy's hair.

48 CONTINUED:

Data attempts to put the comb to use, but the boy's android-like head tilts make it difficult -- it's like trying to hit a moving target. After a few attempts --

DATA
Timothy, your head movements are... counterproductive. Can you be still?

TIMOTHY
But you do it.

Data reacts with a head tilt. Timothy mirrors it.

DATA
The servo-mechanisms in my neck are designed to approximate Human movements.
(beat)

I did not realize the effect was so... distracting.

TIMOTHY
I like it.

Timothy does a couple more quick head tilts -- Data puts a hand on the crown of his head, holding him suddenly still.

TIMOTHY
Data, are there any other androids in Starfleet?

DATA
No. I am the only one.

TIMOTHY
How come you're not captain?

DATA
My service experience does not yet warrant such a position.

Timothy nods. He's silent for a moment.

TIMOTHY
Data, what's the scariest thing that ever happened to you?

48 CONTINUED: (2)

DATA
Fear is a quality that I do not possess.

TIMOTHY
Because it's an emotion.

DATA
That is correct.

TIMOTHY
But what if you had a nightmare?

DATA
I have never had a nightmare.
I do not require sleep.

Timothy is silent. Data continues adjusting the boy's hair for a moment, then realizes something.

DATA
Timothy, are you having...
disturbing dreams?

Timothy doesn't answer right away. There's a sense that he's hiding something -- even from himself. He looks straight at Data.

TIMOTHY
I do not require sleep.

Data looks at him for a moment -- he isn't going to get anything further out of him for now. Data finishes one last touch-up on the hair, then lifts the chair and turns it barber style to face the mirror on the wall.

49
thru OMITTED
50

51 ANGLE - THE MIRROR

where we can see Timothy looking at his reflection -- and his perfectly executed Data-like hairstyle. Data is visible over his shoulder.

DATA
Is it satisfactory?

52 RESUME

as Timothy looks at Data with tremendous admiration, then glances back at the mirror.

TIMOTHY
It's perfect.

53 INT. CORRIDOR

Data and Timothy are striding along the corridor, in perfect step, their arms swinging in unison. It looks for all the world like there's a new android on board.

54 INCLUDE TWO N.D. CREWMEMBERS

approaching from the opposite direction. As Data and Timothy pass by, the crewmembers simultaneously stop and do a double-take.

55 INT. SICKBAY

Data and Timothy are sitting side by side with their legs hanging off the side of a diagnostic bed.

Beverly is running a hand-held, medical scanning DEVICE

over the length of Timothy's arm.

BEVERLY
Transfer circuits are functioning properly.

TIMOTHY
Within established parameters?

BEVERLY
(nodding)
Absolutely.

Beverly continues with the scan, moving it over his head.

BEVERLY
(continuing)
Input processing, pattern recognition... all within established parameters.

She takes the scanner down, finished.

DATA & TIMOTHY
(simultaneously)
Thank you, Doctor.

56 OMITTED

57 INT. DATA'S QUARTERS

Data and Timothy are each sitting at an easel, paint brush in hand, dabbing brushstrokes against their respective canvasses. Timothy's set-up is an exact

duplicate. Data's painting is a tranquil landscape, we can't quite see what Timothy's working on...

Timothy looks sleepy, like they've been going non-stop all day. Data is as fresh as always.

The boy glances down at his palette and paint jars.

TIMOTHY
I ran out of red ochre.

DATA
You may use mine.

Data hands him a jar.

TIMOTHY
Thank you.

Timothy can't help but let loose with a huge yawn.

DATA
Perhaps you should return to your quarters.

TIMOTHY
I'm fine.
(in explanation)
The servo-mechanisms in my mouth are designed to approximate human movements.

Data considers for a moment. Then attempts a yawn. It doesn't look too convincing. But Timothy doesn't want to discourage him.

TIMOTHY

(continuing)
Not bad.

DATA
Thank you.

Data looks over at the boy's easel.

58 INCLUDE TIMOTHY'S PAINTING

It looks exceedingly violent -- we can't actually see a spacecraft ripped apart, but we can sense the feeling of one. The boy's trauma is making its presence known...

Data reacts to the painting.

DATA
It is very... expressive.

TIMOTHY
Thank you.

A beat. Timothy doesn't seem to be aware of what his own work suggests.

DATA
Is your painting representative of something?

TIMOTHY
(shrugs)
It's just a painting.

Timothy again yawns. Data thinks for a moment -- this

is not his area of expertise and he knows to tread lightly...

DATA
Timothy, you understand that you may speak with me about anything you wish -- any subject.

Timothy again yawns.

TIMOTHY
(drifting)
I understand...

Data watches him for a moment, but nothing further is forthcoming.

59 ON DATA

turning back to his own easel, applying a few brushstrokes.

DATA
At times I too find it difficult to share my thoughts with others.
(MORE)

59 CONTINUED:

DATA (cont'd)
I am not always confident that I am expressing myself in a way that Humans will comprehend. But I know that...

Data turns --

60 INCLUDE TIMOTHY

now slumped on his chair, fast asleep. Data reacts, stops speaking.

A beat and Data stands, lifts Timothy off the chair, then carries and carefully deposits him on a nearby couch.

Data straightens, watches Timothy for a moment. The boy curls up, looks like he's out for the night.

OFF the look on Data's face -- if an android could feel tenderness and concern...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

60A INT. ENGINEERING

Geordi is at a console, inspecting a PADD that an N.D. ENGINEER has just handed him. The mood is relaxed -- like the end of a work shift.

GEORDI
(re: PADD)
That's fine.

He hands it back to the Engineer.

GEORDI
(continuing)
Just make sure the tolerance doesn't slip more than point three one in either direction.

The Engineer nods and walks away. Geordi turns back to the console, enters a few commands.

DATA (o.s.)
Hello, Geordi.

60B INCLUDE DATA

Approaching the console.

GEORDI
Hey, Data.

DATA
I hope I am not disturbing your work.

GEORDI
(re: console)
Nope. Just finishing up here.

He inputs a few more commands. Data watches him silently for several beats. Geordi finally reacts to his friend just standing there.

GEORDI
You need something?

60B CONTINUED:

DATA
I would like to confide in you, Geordi. However, I am finding my thoughts difficult to verbalize.

Geordi stops working, gives Data his full attention.

GEORDI
It's about Timothy.

DATA
(surprised)
How did you know?

GEORDI
If I had a boy going around pretending to be just like me, I might be a little uncomfortable too.

DATA
I am not capable of being uncomfortable. But I am undergoing a perceptual paradigm shift.

GEORDI
You better define that for me, Data.

DATA
I have spent my entire life

emulating Humans. Now, I find myself confronted by a Human who is emulating me.

GEORDI
I got you... the shoe's on the other foot...

Data processes that briefly, glances curiously at his foot... then...

DATA
Ah, the metaphor... yes, that is correct. I am forced to realize that I have largely ignored the aspects of myself that others would find attractive.

60B CONTINUED: (2)

GEORDI
That's a very Human thing to do, Data.

Data reacts with a look.

GEORDI
A lot of us have a way of not appreciating ourselves. We're too close to the subject.
(beat)
Keep an eye on Timothy... he might help you learn to understand yourself a little better.

OFF Data's reaction.

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving slowly at impulse speed toward the Black Cluster.

62 INT. BRIDGE

Picard, Riker, Worf, Ensign Felton.

WORF
We are approaching the perimeter.

63 INCLUDE VIEWSCREEN (OPTICAL)

Approaching the Black Cluster -- the dark warping of space looms even closer.

WORF
(off instruments)
I'm picking up the gravitational wavefronts.

We can see something reminiscent of three-dimensional, transparent "waves" billowing toward us.

RIKER
Engage forward shields -- thirty-five percent.

63 CONTINUED:

WORF
Shields up.

One of the waves makes contact and the ship BUMPS. A beat. Then another BUMP. And again.

The mood is business as usual -- this is no surprise.

PICARD
Drop to one quarter impulse, Ensign.

ENSIGN FELTON
Yes, Sir.

Felton makes the adjustments and the BUMPS come with less frequency.

RIKER
(to com)
Bridge to engineering.

64 INT. ENGINEERING

Geordi is at the console. Another slight bump.

GEORDI
(to com)
Adjusting shield frequencies now, Commander. We'll have this smoothed out in just a second...

65 INT. BRIDGE

A BUMP, then another -- much quieter -- then a third, barely felt, then nothing but smooth sailing.

RIKER
Correct for any course deviations, Ensign.

ENSIGN FELTON
Yes, sir.

RIKER
Resume one-third impulse.

WORF
-- Captain!

Everyone turns to Worf, who has his eyes glued to his instrument panel.

WORF
(continuing)
I am reading something at four hundred thousand kilometers, off our starboard bow. Possibly a ship.

RIKER
Red alert.

Worf hits a command and the CLAXON SOUNDS, the RED LIGHT flashes on.

PICARD
Take us to visual range, Ensign.

ENSIGN FELTON
(touching console)
Adjusting course...

A few moments...

WORF
(puzzled; off
instruments)
Sensor readings have
disappeared... Now picking up
another reading at four hundred
thousand kilometers -- off the
port bow.
(beat)
It's gone... No -- it's back to
starboard.

65 CONTINUED:

Riker checks an instrument panel.

RIKER
(off instruments)
Captain, the Black Cluster is
distorting the sensors. We're
picking up echoes of the Enterprise
reflecting off the wavefronts.

65 CONTINUED: (2)

Everyone reacts.

PICARD
Cancel Red Alert. Adjust the
sensors to compensate for the
distortion.

WORF

Aye...

PICARD

Sensor difficulties have been reported by ships traveling through Black Clusters -- but not to this extreme.

WORF

This formation is seven times more massive than any previously explored. That could explain the difference.

Picard nods, turns to the conn.

PICARD

(to Felton)

Resume previous course.

ENSIGN FELTON

Yes, sir.

OFF Picard's face as he considers this development.

66 INT. CLASSROOM - ON TIMOTHY AND CHILDREN

Seen through the observation window. The teacher is wandering in the background, helping out when needed. Timothy still looks like Data. The kids are working at a counter on a project, putting together a chemistry experiment -- some glassware and colored liquids.

67 OMITTED

68 INCLUDE TROI AND DATA

in the observation area, watching the scene. A boy makes a comment MOS and all the children laugh MOS -- including Timothy.

DATA
He laughed.

TROI
Yes. It's nice to see, isn't it... ?

DATA
It is certainly not consistent with his android persona...

TROI
I'd say he's beginning the process of letting go of that fantasy...

DATA
Then my work with him is complete?

TROI
(beat)
No, I don't think it is, Data... A laugh is one step in the right direction... we need to help him take a few more steps...

DATA
How, Counselor?

TROI
I'd like you to talk to him...

about your own fascination with humanity.

Data reacts.

TROI
If you can explain the appeal that humanity has for you... Timothy might find it easier to become a boy again.

Data watches intently as Timothy again laughs MOS -- much more "Human" than we've ever seen Data act. OFF Data's face.

69 INT. TEN FORWARD

Data and Timothy are sitting at a table. Timothy is drinking a brightly colored, frosty, soda-like drink. Data has a bubbly, different colored dessert drink in front of him. Timothy finishes a long sip.

TIMOTHY
This is great. How's yours?

DATA
The complex polysaccharides, in reaction with the carbon dioxide, produces an unusual combination of texture and efforvescence.

A beat.

TIMOTHY
But how does it taste? Is it

good?

DATA

I am not capable of "tasting" in the manner which you describe. I can analyze the composition of a dessert and make comparative conclusions about its possible effect on the human palate. However, I neither like it, nor dislike it...

TIMOTHY

Oh. I didn't realize that.

Data indicates the dessert.

DATA

I have often wondered what it must be like... to have one's mouth "water" in anticipation of the arrival of a confection... Or to feel the pleasure I have observed in people as they consume it...

Timothy considers this for a second, staring at his soda.

69 CONTINUED:

TIMOTHY

You sound like you don't want to be an android.

DATA
I am an android. That will never change.

TIMOTHY
But... if you could change... would you?

DATA
I have always wished to be Human. I study people carefully in order to more closely approximate Human behavior.

TIMOTHY
Why? We're stronger and smarter than Humans... we can do more than they can.

DATA
But I cannot take pride in my abilities. I cannot take pleasure in my accomplishments.

Timothy has begun scratching a little place in the table with the tip of his spoon. He concentrates on this task as though it were the most important thing in the world.

TIMOTHY
But we never feel bad, either...

DATA
I would gladly risk feeling bad at times... if it meant that I could also taste my dessert.

Timothy glances up, very quickly, at Data. Then he goes back to scratching the place on the table with his spoon.

OFF Timothy's face as he goes back to his soda.

70 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship under impulse power, the blurry wavefronts breaking across her bow.

INT. BRIDGE

Picard, Riker, Worf, and Ensign Felton.

WORF
Captain, gravitational wavefront intensity is increasing steadily -- eleven hundred standard "G" units and rising.

Picard nods, looks up at the viewscreen.

71A OMITTED

72 INCLUDE VIEWSCREEN (OPTICAL)

as the wave-like blurs continue to come toward the ship.

Picard studies it for a moment.

PICARD
(turning to Worf)
Let's see if anyone's out there.

Attempt a wide-range sensor sweep,
Lieutenant Worf.

72 CONTINUED:

WORF
(touching controls)
Aye, sir.

A beat as Picard and the others continue to watch the viewscreen.

WORF
(shaking head)
The gravitational distortion is too great, Captain. The scanning signal is again being reflected off the wavefronts. But I am unable to compensate.
(looks up)
The sensors are useless.

PICARD
(to com)
Mister Data to the bridge, please.

DATA'S COM VOICE
Acknowledged.

PICARD
(to Worf)
Adjust sensors to short range... attempt a limited positron scan...

WORF

Aye, sir.

He works the console -- scowls at the result.

WORF
The distortion is still in effect.

RIKER
Try to jacket the scanning beam.

Worf again works the console. Worf shakes his head.

WORF
The secondary beam is being distorted as well.

The turbolift door opens and Data steps onto the bridge.

72 CONTINUED: (2)

PICARD
Mister Data, our sensors have been rendered ineffective by the field distortion. I want your analysis...

Data takes his position, studies his console.

PICARD
(continuing)
Mister Worf, fire phasers, maximum intensity, narrow spectrum, zero zero one mark zero four five.

Everyone reacts with puzzlement, then...

RIKER
(understanding)
An experiment, Captain?

PICARD
Exactly.

WORF
Firing, Sir.

Worf touches the controls.

72A EXT. SPACE - THE ENTERPRISE (OPTICAL)

inside the Black Cluster. Forward phasers fire -- at a distance several lengths away from the ship, the phaser beams SPLIT AND BOUNCE off the warped space around them, splitting again, bouncing, and then splitting again until finally dissipating entirely.

73 OMITTED

74 INT. BRIDGE

Everyone reacts to what they've just seen on the monitor.

PICARD
Explanation, Mister Data.

DATA
The phaser energy was reflected by the gravitational wavefronts.

It is similar to the phenomenon
distorting the sensor signals.

Picard and Riker exchange a look.

PICARD
Our sensors and our phasers --
both useless.
(to Data)
This reflection phenomenon --
would it have the same effect on
a disruptor-style weapon?

DATA
Yes, sir. Disruptors would be
ineffectual.

PICARD
And a ship's cloaking field?

DATA
It would be extremely difficult
to maintain.

A beat.

PICARD
Mister Data, is it at all likely
that the Vico was attacked inside
the cluster?

74 CONTINUED:

DATA
Given the effects we have

observed, the probability is exceedingly remote.

Picard nods -- it just confirms his suspicions. A beat.

PICARD
(to com)
Picard to Troi.

TROI'S COM VOICE
Yes, Captain?

PICARD
(to com)
Please bring Timothy to my ready room.

75
thru OMITTED
79

79A INT. READY ROOM

Starting on Timothy... moving to reveal Picard standing in front of his desk, Timothy is facing him with Troi and Data on either side.

PICARD
(gently)
Timothy, can you tell us what happened to your ship?

TIMOTHY
I did tell you.

Timothy's struggling to hold on to the android fantasy,

but it's wavering. He gives a few Data-like head tilts. Picard glances at Troi.

TROI
Tell us again...

TIMOTHY
(evenly)
We were attacked.

79A CONTINUED:

DATA
That is highly unlikely. Our investigations have clearly demonstrated --

TIMOTHY
-- We were attacked! We were attacked!

DATA
Timothy, androids do not lie.

A silent beat. Like a toppled wall, Timothy's fantasy crumbles.

TIMOTHY
(quiet; horrified)
It was me.

Everyone's taken aback.

DATA
Please explain.

TIMOTHY
It was me. I did it. I killed them all...

OFF everyone's reactions.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hanging inside the Black Cluster.

80A INT. READY ROOM

Picard, Troi and Data are still reacting to Timothy's revelation. Timothy speaks quietly, haltingly. He shivers, repressing sobs, as the agony of revealing his darkest secret emerges...

TIMOTHY
Everything was shaking. I lost my balance. I was just trying to hold on to something. I didn't mean to do it.

PICARD
What didn't you mean to do,

Timothy?

TIMOTHY

My arm... it hit the computer panel. That's what destroyed the ship.

The adults exchange a glance.

TROI

The ship was damaged when your arm hit the computer panel... ?

Tears roll down his cheek as he nods silently.

TROI

Timothy, listen to me -- the damage to your ship might have occurred at the same time you touched the panel but it was only a coincidence... this was not your fault...

TIMOTHY

Yes it was...

80A CONTINUED:

DATA

It is not possible. The onboard control systems for every starship require a user code clearance. You could not have inadvertantly affected any of the Vico's systems.

Timothy doesn't quite get it.

PICARD
Your computer had safety precautions. There's nothing you could have touched that would have damaged your ship.

Timothy is silent, trying to understand. Troi puts a hand on his shoulder.

TROI
You're not responsible for what happened to your parents.

Timothy looks up at her, wanting to believe it...

TIMOTHY
But if it wasn't me...

PICARD
We're trying to determine what happened right now. And anything that you can remember that may assist...

BUMP.

The ship is suddenly rocked. It's not serious, but it catches everyone off-guard. On Timothy's face as he reacts...

TIMOTHY
That's just how it was... when it started on the Vico...

Off reactions...

80B INT. BRIDGE

ANOTHER BUMP. The mood is still relaxed.

80B CONTINUED:

WORF
Wavefront intensity has increased...

80C INCLUDE VIEWSCREEN (OPTICAL)

where a blurred wave front is coming toward them.

RIKER
Increase shields to seventy-five percent.

WORF
Aye.

Worf executes the command. The wavefront fills the screen...

80C CONTINUED:

WHAM!

The ship is rocked by a violent IMPACT. RED ALERT LIGHTS go on, the CLAXON SOUNDS.

RIKER
Damage, Mister Worf.

WORF
Minimal, Sir. The shields are holding.

81 RESUME

Everyone recovers their positions as Picard, Troi, and Data -- with Timothy close by him -- ENTER the bridge from the ready room.

PICARD
Ensign, full about -- go to warp two.

Picard moves into command... ANGLE REMAINS ON Data and Troi with Timothy for a beat as they observe the next frantic few seconds...

ENSIGN FELTON (o.c.)
The gravitational distortion is too high -- we can't maintain a warp field.

Watching, almost to himself --

TIMOTHY
We couldn't get out either...

81A COMMAND

PICARD
Full shields.

WORF

Aye.

WHAM! The impact is even worse. Everyone holds on...

81B TIMOTHY

grabs Data's arm, doesn't let go... As they recover --

ENSIGN LOCKLIN (o.c.)
Captain -- impulse power has been disrupted. The helm won't respond.

Timothy is mesmerized... reliving a nightmare...

TROI
Timothy, I think you and I should go below... get out of everyone's way, okay... ?

TIMOTHY
No...

He hangs on to Data for dear life...

81C COMMAND

RIKER
(to com)
Riker to La Forge. Can you give me more power to the shields?

GEORDI'S COM VOICE
Stand by...

81D TIMOTHY

TIMOTHY
That's what they kept saying --
"more shields," "more shields."

Data's head cocks at that...

DATA
Timothy, accompany me...

He moves toward the aft science station... Troi and Timothy go with him...

81D CONTINUED:

DATA
(on the move)
I want you to recall everything you heard people say aboard the Vico before it was destroyed...

TIMOTHY
I don't know. Just that. Just "more shields"...

As Data reaches the aft science station and begins to enter commands...

82 INT. ENGINEERING

Geordi working quickly at his console.

82 CONTINUED:

GEORDI
(to com)
I've transferred fusion reactors four through nine into the shield array.

82A INT. BRIDGE - COMMAND

GEORDI'S COM VOICE
That should double the shield strength.

Worf looks up from his console.

WORF
Wavefront intensity has increased by an order of magnitude. Impact in three - two - one.

WHAM! Another hit -- even stronger.

82B DATA, TIMOTHY AND TROI (OPTICAL)

react. Data resumes working quickly at the console -- numbers scrolling rapidly down the screen.

82C OMITTED

83 COMMAND

The crew recovers from the last impact.

WORF

(off instruments)
Wave front intensity is continuing to increase. Structural overpressure is exceeding one hundred eighty percent.

PICARD
(to com)
La Forge...

84 INT. ENGINEERING

Geordi has struggled to his feet and is making his way back to the console.

GEORDI
(to com)
I don't understand. That should have been enough.

Geordi checks the instruments.

85 INT. BRIDGE

GEORDI'S COM VOICE
We could run the shield grid directly off the warp drive.

PICARD
(to com)
Make it so.

85 CONTINUED:

WORF
(working instruments)
Initiating warp transfer pathways now...

85A ON DATA AND TIMOTHY (OPTICAL)

Data, still rapidly working at the console.

GEORDI'S COM VOICE
Diverting warp power to the shields.

TIMOTHY
"Warp power to the shields"... they said that too, Data... I'm positive...

Data reacts... continues to work the panels...

86
thru OMITTED
87

88 INCLUDE WORF AND VIEWSCREEN (OPTICAL)

An intense blurring of space is billowing toward them -- even more threatening than before.

WORF
(off instruments)
Wavefront intensity has increased by a factor of ten. Contact in forty-seven seconds. Without additional power to the shields, the outer hull will not hold...

RIKER
(to com)
La Forge...

89
thru OMITTED
91

91A ON DATA AND TIMOTHY (OPTICAL)

Data looks like he's thinking at lightning speed evaluating the numbers that scroll past him on the monitor.

GEORDI'S COM VOICE
Warp transfer to the shields complete. That's as strong as they're gonna get.

91B
thru OMITTED
91C

92 INCLUDE BRIDGE (OPTICAL)

As everyone reacts to the words.

WORF
Impact in fifteen seconds.

As the seconds count down, Data works like mad at the console. He taps in one last command. Data looks up from his console, alarmed.

92 CONTINUED:

DATA
Drop the shields.

Everyone reacts.

RIKER
That's suicide, Data.

DATA
Captain, drop the shields.

The wavefront fills the screen, Picard makes a split second decision, trusting their lives to Data.

PICARD
(to Worf)
Drop the shields.

WORF
("what?!")
Aye.

As Worf executes the command, the wavefront breaks across the screen. Everybody hangs on...

Contact. A slight BUMP -- nothing more.

Everyone is taken aback by the turn of events. They all look toward Data for the explanation.

DATA
Our own shields caused the increase in the wavefronts... we induced harmonic

amplification effects.

RIKER
The more energy we dumped into the shield grid, the worse the impact...

DATA
Precisely. And that is also what destroyed the Vico. When Timothy remembered similar procedures aboard his ship, I initiated an analysis of shield output to wavefront amplitude and discovered a correlation.

92 CONTINUED: (2)

PICARD
If we had transferred all that warp power to the shields, it would've torn the ship apart.

A silent beat.

RIKER
Status, Ensign.

ENSIGN FELTON
Navigation is coming back on line.

PICARD
Full about, one quarter impulse. Take us out of here.

The Ensign nods and executes the commands. OFF everyone's reactions...

93 thru 96A OMITTED

97 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp in normal space.

98 INT. CLASS ROOM - ON TIMOTHY

at the edge of a scattered group of kids, fiddling with an experimental setup. He is no longer in "android" mode. His hair is back to normal, he wears clothing more appropriate to a child.

A little girl -- his "lab partner" -- hands him a small piece of metal and he takes it, attaching it to the apparatus they're building. He's fitting in -- but still seems very tentative and fragile.

TROI (o.s.)
It would seem that our young "android" is finding his way back to humanity.

99 ON TROI AND DATA

watching from behind the window.

DATA
It would appear so, Counselor.

TROI
It'll take a while for his emotions to catch up. Timothy's a boy feeling a great deal of pain. But he is a boy again.

Data considers her words. She glances at him... A beat...

TROI
Is this.. difficult for you, Data?

DATA
Difficult?

TROI
To watch him... moving away from being like you...

99 CONTINUED:

DATA
No, Counselor. That would require an emotional context which I cannot provide.

A long beat. OFF the moment...

100 ON TIMOTHY

still working on the class assignment.

DATA (o.s.)
Hello, Timothy.

101 INCLUDE DATA

as Timothy turns toward him.

TIMOTHY
(flat)
How are you, Data?

DATA
I am operating within established parameters. How are you?

TIMOTHY
I'm fine.

The boy looks away, almost embarrassed. Data picks up on it.

DATA
Is something wrong?

TIMOTHY
You probably thought I was pretty silly. When I had my hair like yours and everything.

DATA
On the contrary, it is said that imitation is the highest form of flattery. I was... flattered.

Timothy lightens up considerably.

101 CONTINUED:

TIMOTHY
Can we still do things together -- even if I'm not really an android?

DATA
I have many Human friends. I would be pleased to count you among them.

TIMOTHY
That would be...

Timothy smiles -- the first time we've seen a genuine child's smile.

TIMOTHY
(continuing)
...acceptable.

OFF the moment.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Violations"
#40275-212

Story by
Shari Goodhartz & T. Michael and Pamela Gray

Teleplay by
Pamela Gray and Jeri Taylor

Directed by
Robert Wiemer

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FINAL DRAFT

OCTOBER 25, 1991

CAST

PICARD	TARMIN
RIKER	INAD
DATA	JEV
BEVERLY	
TROI	
GEORDI	
WORF	
KEIKO	
DOCTOR MARTIN	
CREWPERSON DAVIS	
COMPUTER VOICE	
KELLER'S COM VOICE	
TECHNICIAN'S COM VOICE	

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Violations" - 10/25/91 - SETS

STAR TREK: THE NEXT GENERATION
"Violations"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	
OBSERVATION LOUNGE	
TEN FORWARD	
ENGINEERING	
CORRIDOR	
SICKBAY	
BEVERLY'S OFFICE	

TROI'S QUARTERS
RIKER'S QUARTERS
ULLIAN GUEST QUARTERS
DINING ROOM

STARBASE
MORGUE
CORRIDOR

STAR TREK: THE NEXT GENERATION
"Violations"

PRONUNCIATION GUIDE

CHRYSIMITE	KRISS-ih-mite
DIENCEPHALON	die-n-SEF-uh-lon
DARDILION	dar-DILL-ee-on
FERRAZENE	FAIR-uh-zeen
GENTON	GEN-tahn
GENTONIAN	gen-TONE-ee-n
HISTAMINE	HISS-tah-meen
HYLANATINE	high-LAN-uh-teen
INAD	EE-nid
IRESINE	EAR-uh-seen
MANZENE	MAN-zeen
MELINA	meh-LEEN-uh
OBACHAN	oh-BAH-chon
(second syllable 2.8 times longer than the others)	
TARMIN	tahr-min
THALAMUS	THAL-muss
ULLIAN	YEW-lee-n

STAR TREK: THE NEXT GENERATION

"Violations"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)

Captain's log, stardate 45429.3. While on a mapping survey of sector two-two-one-three-nine, we are conveying a delegation of Ullians to Kaldra Four. These telepathic historians conduct their research by retrieving long-forgotten memories.

2 CLOSE ON KEIKO

With her face fixed in concentration, she struggles to grab hold of an elusive memory.

KEIKO

It's a chipped cup, off-white... with a crack in it... I can see it... but I can't remember anything else about it...

TARMIN (o.c.)

When you see it... do you hear any sounds?

The man's voice is gentle, coaxing. Keiko tries to

concentrate.

KEIKO
No... I don't think so... wait, yes...

She tilts her head slightly, as though trying to hear better.

KEIKO
Humming...
(as if listening)
Someone's humming...

2 CONTINUED:

TARMIN (o.c.)
A woman.

KEIKO
Yes... but I don't know who it is...

CUT to reveal we are --

3 INT. TEN FORWARD

Keiko sits at a table opposite a large, powerfully-built alien named TARMIN, 50's, whose eyes are closed as he concentrates on the same images as Keiko. Tarmin's hand touches his head. A white-haired female alien, INAD, quite a bit older than Tarmin, sits beside him. A third alien, JEV, Tarmin's attractive son, 30's, stands and observes. Also observing are RIKER, GEORDI, and BEVERLY, who seem

to be fascinated by this process.

TARMIN
Try to touch the cup.

Keiko looks at him, unsure what he means, then closes her eyes and tentatively reaches out her hand.

SUBLIMINAL CUT TO:

4 A CHILD'S HAND - INSERT

touching the side of the cup, then running a finger along its rim, reaching a sharp-edged chip and abruptly pulling back. (NOTE: These cuts are all inserts, very close-up, revealing nothing of the surrounding.)

5 RESUME SCENE

Keiko pulls her hand back as well, opens her eyes.

KEIKO
It has a sharp edge where it's chipped.

TARMIN
Is there anything inside the cup?

Keiko concentrates, trying to see the image.

5 CONTINUED:

KEIKO
A liquid... dark...

TARMIN

Like tea...

SUBLIMINAL CUT TO:

6 A CHILD'S HAND - INSERT

quickly dipping two fingers inside the cup.

7 OMITTED

8 RESUME SCENE

KEIKO

It's not hot...

Keiko puts the same two fingers into her mouth, as if to taste the liquid, then scrunches up her nose.

KEIKO

Bitter...

TARMIN

There's something else in the cup...

KEIKO

Yes... with a wooden handle...

TARMIN

A spoon...

KEIKO

No... It's more delicate than that.

TARMIN

Reach for it.

SUBLIMINAL CUT TO:

9 A CHILD'S HAND - INSERT

reaching for the wooden handle, pulling out a JAPANESE INK BRUSH.

10 RESUME SCENE

KEIKO

It's a brush! An ink brush.

SUBLIMINAL CUT TO:

11 THE INK BRUSH - INSERT

in the child's hands, one holding the brush, the other touching the bristles.

12 RESUME SCENE

KEIKO

I hear that humming again.

TARMIN

Keep listening to it, and hold out the brush. See if someone takes it from you.

Keiko extends her hand, as if it held a brush in it.

SUBLIMINAL CUT TO:

13 AN OLD WOMAN'S HAND - INSERT

reaching for the brush, taking it by the handle.

14 RESUME KEIKO

KEIKO
It's Obachan! My grandmother. She's doing brush writing. I remember it now!

Tarmin opens his eyes, pleased with himself.

KEIKO
She used that cup for cleaning the brush, and it was my job to fill it with water and bring it to the table.
(remembering)
I'd sit beside her and watch the most beautiful characters come from that brush. And the whole time, she'd be humming to herself.
(MORE)

14 CONTINUED:

KEIKO (cont'd)
(smiles, amazed)
It's like it was yesterday.

BEVERLY

You remember such vivid details... it's remarkable.

KEIKO

For years I've seen that old cup in my memory... but I could never recall what it was or why it was important.

(to Tarmin)

Thank you.

TARMIN

You're very welcome, young lady.

He looks around at the group.

TARMIN

Perhaps someone else would care to try?

Inad and Jev react to this, uncomfortable with Tarmin "soliciting" the group. Tarmin fixes his eyes on Beverly.

TARMIN

You, madam... you're thinking of that first childhood kiss. Wouldn't you like to remember more about it?

Beverly is amazed by this, but Jev remonstrates his father.

JEV

Father, you know you're not

supposed to probe someone's memories unless they've given you permission.

TARMIN
You're right... but sometimes with a beautiful woman -- I can't help myself.

There is good-natured laughter at this.

14 CONTINUED: (2)

GEORDI
(to Riker)
What about you, Commander? Any memories you feel like digging up?

RIKER
(grinning)
None that I'd want to share with an audience.

Geordi and the others grin at this; Keiko stands.

KEIKO
I'd better be going... it's getting late.

The group disperses, Riker and Geordi moving to the exit, some of the others moving off in little groups. CAMERA drops off on Jev, who stands alone, an enigmatic look on his face.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's log, supplemental. Reports of the Ullians' remarkable feats have piqued my interest. I have invited the senior staff to a Captain's Dinner in honor of our guests.

INT. CORRIDOR

Geordi and Data walking along a corridor.

DATA
It is perplexing to me that the Ullians' ability to retrieve memory is so sought after. If an event is important enough to be recovered... why would it have been forgotten?

Geordi ponders how to explain this.

GEORDI
It's not quite the same for us as it is for you, Data. You record every second of every event in your life...

DATA
That is correct.

GEORDI
And if you want to recall any one of those seconds, you just access the proper memory circuit.

DATA
My understanding of the Human brain suggests that the process is the same for you.
(MORE)

CONTINUED:

DATA (cont'd)
Each memory is encoded in chains of molecules, and when you want to retrieve it, you simply access the proper RNA sequence.

GEORDI
Well, yeah, that's true...

DATA
Then in what way is it different?

GEORDI

Sometimes... There are memories we just can't tap into. For instance... I have no recollection of what I did on my last birthday. Birthdays are important occasions... you'd think I'd remember how I spent the day. But I can't even remember where I was.

They reach a turbolift, and the doors open.

INT. TURBOLIFT

as they enter.

GEORDI

Deck two. On the other hand -- I remember everything about the time I got my first pet... a Circassian cat. I was eight. I remember how funny he looked... how excited I was... it's as if it happened last week.

DATA

Perhaps you remember the pleasant memories and forget the unpleasant ones?

GEORDI

Well, not really. Sometimes the bad memories are the most intense of all.

Data finds this all very difficult to follow.

B14 CONTINUED:

DATA
It would seem there is no predictable pattern to Human memory.

Geordi is grateful for this summation -- any summation -- of an inexplicable subject.

GEORDI
It would seem.

The turbolift doors open and they EXIT.

15 INT. DINING ROOM

An elegant dinner is being served to the Enterprise's guests of honor: Tarmin, the delegation leader, Inad, and Jev. PICARD, Riker, WORF, DATA, Geordi, TROI, and Beverly are present.

JEV
This "library" of ours has been in the planning stages for years -- a collection of the retrieved memories of races from many different star systems --

We sense that Jev is sincere and idealistic about this dream; Tarmin, however, wants center stage, and interrupts him. Jev subsides, though he's annoyed.

TARMIN

What my son means to say is -- we think of ourselves as "archaeologists of the mind." We believe that the history of a world is contained in the personal experiences of its people.

PICARD

Rather like the ancient oral historians of Earth.

TARMIN

Exactly. The library we propose will be a vast storehouse of these individual memories.

RIKER

Sounds like quite a project... how long will it take to finish your studies on Kaldra?

15 CONTINUED:

INAD

Many months. We have been working for years, and have surveyed only eleven planets in eight star systems.

15 CONTINUED:

JEV

But it's our way of life. We wouldn't want to do anything else.

BEVERLY
(with feigned innocence)
Captain, Mister Tarmin gave us a demonstration of his abilities this afternoon. It's fascinating. Perhaps you'd like to resurrect some memories...

She smiles sweetly as Picard gives her a piercing look. Tarmin, oblivious to the teasing, leaps in, eager to pick up on the opportunity.

TARMIN
I'd be happy to probe your recollections, Captain. Most people find it an enjoyable experience.

PICARD
I'm sure. However, I don't think I'm a particularly good candidate --

BEVERLY
(gently twisting)
I'm sure you'd be ideal. And you must have some intriguing memories...

TARMIN
We won't be on your ship for long. This might be your last opportunity...

PICARD

Yes, well...

INAD

(gently admonishing)

Tarmin, you mustn't influence people. They must come to you willingly.

Tarmin shrugs. We sense that he enjoys his work, likes to show off a little -- to the consternation of the more serious, straight-laced Ullians.

15 CONTINUED: (2)

TARMIN

I have found... over the years... that there are many who want the experience of memory retrieval... but who need some encouragement in order to come forward.

He turns and looks around; his eye falls on Worf.

TARMIN

You, Mister Worf? I would love to explore Klingon memories.

WORF

Klingons do not allow themselves to be "probed."

TARMIN

There is nothing to fear...

JEV
(cautioning)
Father...

WORF
I am not fearful.

TARMIN
Commander La Forge... you?

GEORDI
I don't think so. Thanks anyway.

TARMIN
I have rarely encountered such squeamish people! Doctor Crusher... Commander Riker... ?

Tarmin's pushiness is becoming a bit much; Troi comes in to smooth things over.

TROI
Mister Tarmin, are all Ullians able to read memories?

TARMIN
No, my dear. The technique requires special training. It is a serious commitment.

15 CONTINUED: (3)

INAD
It takes years of study. Tarmin is the most proficient of our

group.

TARMIN

Once Jev spent two days with a contingent of elderly Gentons. He couldn't get a thing from them. I worked with them for one hour and recovered a missing fragment of the Gentonian trade wars.

Jev colors at this public put-down. He's had enough.

JEV

Excuse me.

He rises and heads for the exit. There's an awkward pause.

INAD

(smoothly)

Exactly how long will it be before we reach Kaldra, Captain?

Over the next, Troi rises and follows Jev.

PICARD

Mister Data?

DATA

Four days, eleven hours, sir.

16 INT. CORRIDOR

Jev is standing outside a turbolift as Troi rounds the corner.

TROI

Jev...

He turns and sees her. Lets out an exasperated sigh.

JEV
I'm sorry. I'm being rude.

TROI
No, not at all...

16 CONTINUED:

JEV
My father finds it amusing to demean me in public. I reach the point where I don't want to hear any more.

TROI
It's not easy having an overbearing parent. Believe me, I know how you feel.

He looks at her curiously.

JEV
Oh, yes... I was told you were an empath.

TROI
I can't read Ullians. But, I do know a certain Betazoid mother who is a great deal like your father.

Jev smiles at this, relaxing a bit in this sharing of grievances. The turbolift doors open and they ENTER.

16A INT. TURBOLIFT

TROI
Deck eight. I've learned to remind myself that my mother and I are two separate individuals.

JEV
Deck sixteen. And have you had much success with this approach, Counselor?

She takes a breath as if to speak... stops herself, ponders for a moment... then looks right at him.

TROI
No... but I keep reminding myself.

He laughs, she does, too... she's managed to ease his overreaction to his father's self-aggrandizement. The turbolift stops and the doors open.

TROI
Good night.

16A CONTINUED:

JEV
Good night, Counselor. And thank you.

She smiles at him and EXITS the turbolift.

17 OMITTED

18 INT. TROI'S QUARTERS

Troi is getting ready for bed. She is wearing a nightgown, and brushes her hair in front of the mirror.

SUBLIMINAL CUT TO:

19 INT. RIKER'S QUARTERS (FLASHBACK)

Riker's arms lowering her backward.

20 RESUME TROI (PRESENT)

who shakes off the memory, and continues brushing.

SUBLIMINAL CUT TO:

21 INT RIKER'S QUARTERS (FLASHBACK)

Riker's hand stroking her hair.

RIKER'S VOICE
Have you stopped thinking about us?

22 RESUME TROI (PRESENT)

who once again shakes off the memory, a bit jarred by it. She walks to the replicator.

TROI

Hot chocolate.

SUBLIMINAL CUT TO:

23 INT. RIKER'S QUARTERS - FLASHBACK

Poker chips tumbling to the floor.

24 RESUME TROI (PRESENT)

who takes her cocoa, increasingly disturbed by the intrusion of these memory flashes. She sits down to sip her cocoa, then gasps slightly and falls back against the cushions. Something overwhelming is happening to her.

CUT TO:

25 INT. RIKER'S QUARTERS - MEMORY FLASHBACK

(NOTE: There should be some special visual treatment of the flashback sequences in order to differentiate them from the present... a filter... maybe sepia tones... Linear versions of the flashback scenes are included at the end of the script.)

Troi and Riker are cleaning up after a poker party. The mood is easy, jocular. Troi has neither the costume nor the hairdo she wears today. She is collecting poker chips, trying to stack them into their container. They tumble from her hands and onto the floor. She laughs and kneels down; Riker does the same.

JUMP

CUT TO:

26 TROI AND RIKER

She's lying on the floor, he's bending over her, faces close.

RIKER
Have you stopped thinking about us?

JUMP

CUT TO:

27 ANOTHER ANGLE

They reach for some poker chips... Riker covers her hand with his. They freeze that way for a moment, then Troi looks up and sees him looking at her intently.

27 CONTINUED:

TROI
Will...

RIKER
We have to talk about this...

28 INT. TROI'S QUARTERS - IN THE PRESENT

She sits on her couch, eyes frozen, as though in a trance, reliving this erratic memory.

29 INT. RIKER'S QUARTERS - MEMORY FLASHBACK

Troi and Riker are sitting on the floor; he strokes her hair.

TROI
Imzadi... we can't... not when we're serving on the same ship...

RIKER
Have you stopped thinking about us? Just answer that...

JUMP

CUT TO:

30 ANOTHER ANGLE (FLASHBACK)

as the poker chips fall to the floor; Troi laughs.

JUMP

CUT TO:

31 ANOTHER ANGLE (FLASHBACK)

Riker lowers her backward onto the floor.

RIKER
I can't stop thinking about you...

Riker bends closer to her... their lips only inches apart...

TROI
No... don't...

RIKER
Have you stopped thinking about us?

There is no answer. Their lips meet, and all the resistance in Troi is gone. They kiss tenderly but with ardor...

Suddenly the grip of his hands on her arms tightens... he's more forceful...

31 CONTINUED:

TROI
Will... we mustn't do this...

He is demanding, urgent. It's hard to resist...

TROI
No, Will --

She finally pushes him away, and stares at him -- but instead of Will Riker, she sees ---

32 ANGLE - JEV (FLASHBACK)

staring down at her, smiling sadly. (He is wearing Riker's outfit.)

JEV
Imzadi...

CUT TO:

33 INT. TROI'S QUARTERS - IN THE PRESENT

Troi has fallen back on the couch, staring at nothing.

34 INT. RIKER'S QUARTERS - MEMORY FLASHBACK

as Jev lowers her onto her back; she struggles against him in horror.

TROI
No, don't...

JEV (o.c.)
I can't stop thinking about you...

Troi turns to see --

35 JEV (FLASHBACK)

standing to the side, observing Troi with the other image of himself, staring at them sadly as though almost embarrassed to be viewing them. (He is in his costume.)

Troi looks with horror from one to the other, still struggling to escape. The first Jev holds her tight and tries to kiss her.

JUMP CUT TO:

36 TROI AND JEV

bending over the tricorder, his hand covers hers.

JEV (o.c.)

Imzadi...

Now Troi looks toward a different part of the room; Jev has appeared there, still smiling his sad smile.

TROI

Don't do this... !

JUMP CUT TO:

37 JEV AND TROI

as he lowers her onto her back, then holds her wrists roughly and bends down to kiss her.

JEV

Have you stopped thinking about us?

TROI

(screaming)

No... no... no...

CUT TO:

38 INT. TROI'S QUARTERS - THE PRESENT

Troi has fallen to the floor, unconscious. The cup of hot chocolate is spilled beside her, its dark brown stain seeping into her nightgown.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's log, stardate 45430.9. Counselor Troi has fallen into a deep coma. After a thorough examination, Doctor Crusher has been unable to find any sign of illness or infection.

40 INT. SICKBAY

Troi is unconscious, lying on a bio-bed. Picard and Riker watch as DOCTOR MARTIN, an African-American male, examines her with a tricorder. Beverly approaches.

BEVERLY
Any change, Doctor?

MARTIN
No. I'm still getting unusual neurotransmitter readings in the diencephalon... but they might be a result of the coma...

He shuts off the tricorder and moves away.

PICARD
(to Beverly)
Can you bring her out of it?

BEVERLY
I've tried standard revival techniques... she doesn't respond. Until I know what caused this, I don't want to try anything more extreme.

RIKER
Do we know what she was doing when this happened?

40 CONTINUED:

BEVERLY
No. She was found in her quarters this morning when she didn't show up for an appointment.
(MORE)

40 CONTINUED: (2)

BEVERLY (cont'd)
She was dressed for bed... but the bed wasn't slept in.

PICARD
Who was the last person to speak with her?

RIKER
She left the dinner last night
with one of the Ullians.

RIKER
I'll talk to him.

BEVERLY
I'll check the biofilter readings
from the Ullians' transporter logs.
It's possible they could still be
carrying some harmful organism.

PICARD
Commander, ask if they would
consent to examinations -- just
to be certain.

Riker heads for the door. Picard turns back to look at Troi... CAMERA pushes in on her beautiful face, composed and still.

41 INT. TEN FORWARD

Riker ENTERS, scans the room, and sees Jev sitting alone at a table. He approaches.

RIKER
May I join you?

41 CONTINUED:

JEV
Commander... of course...

He looks at Riker curiously.

JEV
Something's wrong...

RIKER
Counselor Troi is ill.

Jev feigns both surprise and concern.

JEV
I'm sorry to hear it...

RIKER
More than ill... she's in a coma. Doctor Crusher doesn't know what's causing it or how to treat her.

JEV
When did it happen?

RIKER
Apparently some time last night. That's why I wanted to talk to you... you may have been the last person to see her. Did you go with her into her quarters?

There is a hesitation as Jev eyes Riker.

JEV
Are you suggesting I behaved improperly, Commander?

RIKER
Not at all... I'm just trying to trace her steps.

JEV
(tersely)
We talked briefly -- in a turbolift. She got off at deck eight. I did not go with her.

RIKER
(surprised at the defensiveness)
Jev -- I'm not accusing you of anything.

41 CONTINUED: (2)

An uncomfortable moment passes. Riker tries again.

RIKER
Did she mention feeling ill?

JEV
No. She seemed fine.
(beat)
She has a wonderful sense of humor.

RIKER
(letting that pass)
If you have no objection, Doctor Crusher would like to examine you and your group...

41 CONTINUED: (3)

Jev is surprised at this.

JEV
To what end?

RIKER
She'd like to eliminate the possibility that one of you might be carrying some organism that was harmful to Deanna.

Jev regards him coolly. There is no warmth between these two.

RIKER
I'm not implying that you've done anything intentional. I am just trying to get to the bottom of a mystery...

JEV
We have nothing to hide. If you wish to spend time examining us...

He shrugs, as though the matter were of no import.

41 CONTINUED: (4)

RIKER
(after a beat)
Fine. Thank you.

He rises and heads for the door. As he leaves, Jev's expression changes from benign condescension to a

controlled anger.

41A INT. SICKBAY

Riker approaches Troi's bed and sits on a stool. He looks at her still, composed face for a moment.

RIKER
Deanna... I don't know if you can hear me.
(beat)
I've heard doctors say that even when someone's in a coma, they may be able to hear when people talk to them... that it might even help stimulate the brain and speed the healing...
(a beat, remembering)
In fact, I think you did that for me once, when I was in pretty bad shape...

He takes a breath, feeling a little foolish talking to an unconscious person, but more driven by his concern for her.

RIKER
So I just thought... maybe it would help to hear a friendly voice...
(with a wry smile)
... even if you don't know you're hearing it.

He takes a breath, looking for something to talk about.

RIKER

We've been busy mapping the sector... it's pretty routine. So far the most unusual thing we've seen is a binary star system... I finished that personnel review we were working on... you can check it over when you...

(a beat, as he realizes it might not happen)

... wake up.

41A CONTINUED:

He stops, afraid of losing control.

RIKER

I miss you. So don't stay away too long, okay?

He half rises, putting his arms on the bed and leaning over her (THE POSITION HE IS IN AT THE BEGINNING OF SCENE 42). He stares down at her, as though willing her to hear him.

BEVERLY (o.c.)

Will... ?

He does not look away from Deanna.

42 INT. SICKBAY

Troi is still deeply, peacefully in her coma. Riker stands at the bed, staring down at her, concern etched in his face. Beverly approaches.

BEVERLY
Will... I promise I'll let you know the minute she regains consciousness.

RIKER
I know...

BEVERLY
There's nothing you can do here. You're going to wear yourself out...

RIKER
Right...

BEVERLY
It's late... go to bed.
(beat)
That's an order.

He glances up at her, finally nods, and walks out. She looks after him, worried.

43 INT. RIKER'S QUARTERS

He's sitting at a desk, working a PADD.

SUBLIMINAL CUT TO:

44 INT. ENGINEERING - GEORDI (FLASHBACK)

at the pool table; he's obviously yelling something

but we don't hear it. (Red Alert is present here and throughout.)

45 RESUME RIKER (PRESENT)

who tries to shake off the image and continue his work.

SUBLIMINAL CUT TO:

46 INT. ENGINEERING (FLASHBACK)

The isolation door in the engine room coming down.

DAVIS'S VOICE
Keller is still in there!

47 RESUME RIKER (PRESENT)

sweating now, steeling himself against the encroaching memory. But he can't stop it... he leans back in the chair, overwhelmed.

48 INT. ENGINEERING - MEMORY FLASHBACK

(NOTE: Again, with a special visual treatment.)

Geordi is working frantically at a console; Riker is waving people out of the engine room.

RIKER
Out, out, out! Let's go!

COMPUTER VOICE
Antimatter injection breach.
Evacuate immediately.

(Computer warning will repeat throughout.)

JUMP

CUT TO:

49 RIKER

tapping his communicator. The isolation door is down.

RIKER
Ensign Keller, can you hear me?

KELLER'S COM VOICE
(weakly)
Yes, sir...

JUMP

CUT TO:

50 ANOTHER ANGLE

Riker waving people out of the engine room.

RIKER
Come on, move it!

GEORDI
Commander, I need to bring that door down!

JUMP

CUT TO:

51 ANOTHER ANGLE

The door is down now; DAVIS, a crewman, stands by Riker, staring in.

RIKER
Keller, can you get to a Jeffries Tube?

Silence.

RIKER
Ensign Keller, answer me.

DAVIS
You killed her.

JUMP CUT TO:

52 ANOTHER ANGLE

The door is up; Davis runs out.

DAVIS
Keller is still in there!

52 CONTINUED:

Riker turns to the door, starts to go in.

GEORDI
Commander, radiation levels are critical -- we've gotta seal it off.

DAVIS

She was right behind me!

RIKER
(makes decision)
Bring down the door!

CUT TO:

53 INT. RIKER'S QUARTERS - IN THE PRESENT

Riker is staring down, unseeing, reliving the memory.

54 INT. ENGINEERING - MEMORY FLASHBACK

Before the door goes down.

RIKER
(waving people out)
Out, out out! Let's go!

Davis runs out.

DAVIS
Keller is still in there.

JUMP CUT TO:

55 ANOTHER ANGLE

The door now down. Jev has replaced Davis, standing and looking with a quiet smile at Riker. (He is wearing Davis' uniform.)

JEV
Keller is still in there.

RIKER

Riker to transporter room three. Prepare to beam Ensign Keller out of the engine room.

55 CONTINUED:

TECHNICIAN'S COM VOICE

I can't lock onto her signal, Commander.

JEV

Keller is still in there.

JUMP

CUT TO:

56 THE ISOLATION DOOR

coming down. Jev is in a different location now, running out just under the door.

JEV

Keller is still in there.

JUMP

CUT TO:

57 ANOTHER ANGLE

The door is down. Davis is there; Jev is in another location. (He is in his own costume.)

DAVIS

You killed her.

RIKER
Ensign Keller, answer me.

JEV
You killed her.

JUMP CUT TO:

58 GEORDI

GEORDI
I've gotta get the isolation door down!

59 JEV

JEV
Keller is still in there.

60 RIKER

RIKER
Bring down the door!

61 JEV

JEV
You killed her.

62 ANGLE - RIKER (STILL FLASHBACK)

Riker is reeling as he is assaulted by a jumble of sounds.

DAVIS (V.O.)
You killed her.

JEV (V.O.)
You killed her.

GEORDI (V.O.)
I need that door down!

DAVIS (V.O.)
Keller is still in there.

JEV (V.O.)
You killed her.

All these voices merge into a cacophony... repeating their litany, reaching a crescendo pitch as Riker desperately tries to block out the sounds.

CUT TO:

63 INT. RIKER'S QUARTERS - IN THE PRESENT

Riker is groggy, losing consciousness.

PICARD'S COM VOICE
Bridge to Commander Riker...

But Riker cannot answer.

64 INT. BRIDGE

A worried Picard at his chair, Worf at tactical.
Riker's chair is empty.

64 CONTINUED:

PICARD
Commander, do you read me?
(beat)
Picard to Commander Riker, answer please.

Nothing.

PICARD
Computer, locate Commander Riker.

COMPUTER'S VOICE
Commander Riker is in his quarters.

Picard looks at Worf, who heads immediately for the turbolift.

WORF
On my way, sir.

65 INT. RIKER'S QUARTERS

Worf ENTERS. He scans the room quickly and sees --

RIKER

slumped onto his desk, unconscious.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

BEVERLY (V.O.)
Medical log, stardate 45431.7. Commander Riker is the second officer who has fallen into an unexplained coma. I have examined the Ullians and ruled out the possibility that they carry a harmful organism.

67 INT. OBSERVATION LOUNGE

Picard, Beverly, and Worf.

BEVERLY
I compared Deanna's brain scan to one I took during her last physical. There is a difference... this time there's a trace of electropathic activity.

PICARD
And Commander Riker?

BEVERLY
I found the same pattern. If I didn't know better, I'd think they had Iresine Syndrome. It's the

only medical condition that would produce that pattern.

WORF
What is Iresine Syndrome?

BEVERLY
A very rare neurological disorder first diagnosed in the twenty-third century. It's characterized by an identical electropathic residue.

PICARD
Then why discount the possibility that it's responsible for their comas?

67 CONTINUED:

BEVERLY
Iresine is always accompanied by a severely decreased histamine count. Both Will and Deanna show normal levels.
(beat)
I've asked Commander La Forge to conduct a shipwide diagnostic for any other agents which could produce that electropathic pattern.

WORF
Counselor Troi and Commander Riker were in perfect health -- until

the Ullians got here.

A beat as they acknowledge this.

WORF
It would be wise to quarantine the aliens.

PICARD
I believe it's premature to take that kind of action. We have no real evidence linking these comas to the Ullians.

BEVERLY
That's true. But there is something curious...

Picard turns to her, questioning.

BEVERLY
The electropathic residue I discovered is located in the thalamus. That's the area of the cerebral cortex which involves memory function.

There is a moment as this sinks in.

68 OMITTED

69 INT. ULLIAN QUARTERS

Picard and Beverly with Tarmin, Jev, and Inad.

69 CONTINUED:

TARMIN
(light, with a defensive undertone)
I've been accused of putting people to sleep with one too many stories, Captain... but this is the first time it's been suggested that I might be responsible for someone's coma.

PICARD
I mean no disrespect, sir. But we are faced with an alarming situation...

INAD
Why do you suspect us, Captain?

PICARD
Suspect is perhaps too strong a word. I am simply trying to determine what has caused two of my officers to fall into comas.

JEV
You've already examined us... we aren't carrying anything harmful...

BEVERLY
But in further study of the victims, I noticed some abnormal patterns in the area of the brain which involves memory.

PICARD
In light of your particular telepathic abilities, it does raise the question...

INAD
Captain... it's not our wish to obstruct you. What would you like?

BEVERLY
If I could do further examinations tomorrow... perhaps monitor you during a memory probe...

There is a silence. Then Tarmin steps forward.

69 CONTINUED: (2)

TARMIN
Scrutiny does not frighten us.

JEV
We will be happy to cooperate, Doctor.

BEVERLY
Thank you. I'll contact you tomorrow morning.

She and Picard turn to EXIT. Camera PUSHES IN to Jev's face.

69A OMITTED

69B INT. SICKBAY

Keiko is sitting on a bio-bed, Beverly and Doctor Martin are with her.

BEVERLY
You're the only person on board who's undergone a memory probe by the Ullians. I'd like to do a neurological work-up... see if I can detect any residual effect.

KEIKO
I'm happy to help...

BEVERLY
Doctor Martin will monitor your vital signs while I do the scan.

Beverly reaches for a special tricorder and begins to use it.

BEVERLY
Have you had any unusual symptoms since the probe? Headaches? Dizziness?

KEIKO
No, nothing like that. It was a wonderful experience...

69B CONTINUED:

BEVERLY
(reading tricorder)
Electrical activity is normal... CPK levels are normal... the hippocampus is stable... and the thalamus...
(beat)
... the thalamus is normal.
(to Martin)
There's no indication at all of the electropathic residue.

KEIKO
(bewildered)
Is that good?

Beverly smiles reassuringly at her.

BEVERLY
You're fine, Keiko. But we're no closer to solving this mystery.

70 INT. ENGINEERING

Geordi at his monitors.

GEORDI
Computer, locate the electropathic pattern described in medical database four-delta-one.

COMPUTER VOICE
Electropathic pattern located.

GEORDI
Okay, we're gonna track down any

possible cause of that brain pattern. First, what are the medical conditions that might account for it?

COMPUTER VOICE
Iresine Syndrome is a cause of the electropathic pattern.

GEORDI
Right. And Doctor Crusher's already eliminated that. How many nonmedical forces or substances might cause the pattern?

70 CONTINUED:

COMPUTER VOICE
There are twenty-two nonmedical agents.

GEORDI
Okay. And how many of those are present on the Enterprise?

COMPUTER VOICE
None is present on the Enterprise.

GEORDI
Are the ship's sensors calibrated to detect all those agents?

COMPUTER VOICE
All agents are scanned by the sensors.

Another beat.

GEORDI
Okay. Let's start with the chemical substances. Name them.

COMPUTER VOICE
Ferrazene, hylanatine, dardilion, chrysimite, and manzene.

GEORDI
Ferrazene has a complex molecular structure... it breaks down into bilenium and tarrisite. Do the sensors scan for those?

COMPUTER VOICE
Ship's sensors scan for both compounds.

GEORDI
And are they present on the Enterprise?

COMPUTER VOICE
Bilenium and tarrisite are not present.

A pause while Geordi thinks harder.

70 CONTINUED: (2)

GEORDI
Do any of the substances break

down into by-products that are not scanned for?

COMPUTER VOICE
Dardilion contains the byproduct nilizene. Sensors do not routinely scan for that substance.

GEORDI
Well, this isn't a routine situation. Scan for nilizene.

COMPUTER VOICE
There is no nilizene on the Enterprise.

71 CONTINUED: (3)

GEORDI
Why did I know you were going to say that?

He leans back in his chair... settles in for the long haul.

GEORDI
Okay. Let's move on to nonchemical agents.

71 INT. BEVERLY'S OFFICE

Beverly is working at her monitor; Doctor Martin ENTERS.

DOCTOR MARTIN

Anything more I can do for you?

She turns from the monitor, stretches her neck slightly.

BEVERLY

No, thanks. I was just doing some reading on Iresine Syndrome. If a new strain has developed, that might explain the normal histamine count.

DOCTOR MARTIN

Any luck?

BEVERLY

Not so far.

He smiles at her, knowing she'll stick there until she's exhausted the possibility.

DOCTOR MARTIN

Okay. I'll see you tomorrow.

71 CONTINUED:

Martin EXITS and Beverly keeps working, engrossed in the monitor.

SUBLIMINAL CUT TO:

72 INT. STARBASE MORGUE (FLASHBACK)

Picard's face and head sports a bandage.

73 RESUME BEVERLY - PRESENT

jarred by the remembrance, trying to concentrate on work once more.

SUBLIMINAL CUT TO:

74 INT. STARBASE MORGUE (FLASHBACK)

A body on a bio-bed, covered by a sheet (or 24th-century equivalent).

PICARD'S VOICE
You shouldn't remember him like this.

75 RESUME BEVERLY (PRESENT)

sitting upright in her chair, frozen with shock as the overwhelming memory sweeps over her.

CUT TO:

76 INT. STARBASE MORGUE - MEMORY FLASHBACK

(With characteristic visual treatment.)

A younger Beverly -- with a different hairstyle -- and a younger Picard, she in civvies and he in "Stargazer" uniform. His head sports a bandage. The two walk toward a body on a gurney, covered by a drape.

PICARD
You don't have to do this...

76 CONTINUED:

BEVERLY
It's important to me. I have to see him.

JUMP

CUT TO:

77 INT. STARBASE CORRIDOR (FLASHBACK)

Picard and Beverly walk down the corridor.

BEVERLY
It's good of you to come with me.

PICARD
It's the least I can do...

They stop before a door.

JUMP

CUT TO:

78 INT. MORGUE (FLASHBACK)

Beverly and Picard standing at the gurney.

PICARD
You shouldn't remember him like this.

BEVERLY
I have to face the fact that he's

gone.

JUMP

CUT TO:

79 INT. CORRIDOR - CLOSE ON DOORS (FLASHBACK)

The doors slide open, revealing an empty, sterile, brightly lit room. On the far wall are large drawers (for bodies). In the middle of the room, in horrific isolation, is a gurney, on which lies a drape-covered body.

JUMP

CUT TO:

80 INT. BEVERLY'S OFFICE - IN THE PRESENT

Beverly slumps in her chair, eyes staring, numb with the memory.

CUT TO:

81 INT. MORGUE - MEMORY FLASHBACK

Beverly and Picard at the gurney.

BEVERLY
I have to see him.

PICARD
You shouldn't remember him like this...

JUMP

CUT TO:

82 INT. STARBASE CORRIDOR (FLASHBACK)

Beverly and Picard walking.

BEVERLY
It's good of you to come with me.

JUMP

CUT TO:

83 INT. MORGUE - HANDS LIFTING THE SHEET (FLASHBACK)

from the body as Beverly stares down. Sheet is lifted into camera; we do not see the body.

JUMP

CUT TO:

84 INT. CORRIDOR (FLASHBACK)

PICARD
It's the least I can do...

JUMP

CUT TO:

85 INT. MORGUE (FLASHBACK)

They approach the body.

PICARD
You don't have to do this...

85 CONTINUED:

BEVERLY
It's important to me.

JUMP

CUT TO:

86
thru OMITTED
86C

87 ANOTHER ANGLE (FLASHBACK)

of Picard and Beverly -- only this time it's not Picard, it's Jev, in his uniform, his head in the bandage.

JEV
You shouldn't remember him like this...

88 INT. CORRIDOR (FLASHBACK)

Picard and Beverly. Picard speaks -- but we hear Jev's voice.

PICARD/JEV
It's the least I can do...

JUMP

CUT TO:

88A JACK - THEIR POV

lying on the gurney, a wound on his face.

88B CLOSE UP ON JACK'S EYES

They snap open.

88C BEVERLY

screams.

88D CLOSE ON OPEN EYES

Pull back to reveal it's Jev, lying on the gurney, the same wound on his face.

JUMP CUT TO:

89 BEVERLY (FLASHBACK)

gasps, turns... bumps into --

90 JEV (FLASHBACK)

in Picard's uniform and bandage, smiling sadly at her. Beverly covers her eyes and screams in terror.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A91 INT. SICKBAY

Geordi and Data ENTER, walking toward Beverly's office.

GEORDI
I've spent two hours having a cozy chat with the computer. I've checked everything I can think of -- any possible agent that might cause that electropathic pattern.

DATA
I would assume from the tone of your voice that you were unsuccessful.

GEORDI
Didn't find a thing.

They have reached Beverly's office. As they ENTER --

GEORDI
And the Doctor's not gonna like hearing that --

They spot Beverly slumped over her desk. Geordi quickly moves to her, checks her pulse while Data taps his combadge.

DATA
Emergency medical team to Doctor Crusher's office immediately.

91 INT. READY ROOM

Picard, Geordi, and Data.

GEORDI
Doctor Crusher had me working on a shipwide diagnostic. I'd gone to give her the results when I found her.

PICARD
Did your scans provide any insights into these comas?

91 CONTINUED:

GEORDI
None. I checked and cross-checked... they were just dead ends.

DATA
We seem to have eliminated all known factors that could have caused the comas -- except for the Ullians.

Picard digests this, then --

PICARD
Mister Data, I want you to investigate those eleven planets the Ullians have visited. See if there have been any reports of unexplained comas.

DATA

Yes, Captain.

PICARD
In the meantime, we must consider restricting them to their quarters. As a precautionary measure...

91 CONTINUED: (2)

GEORDI
If one of them is behind this... will keeping telepaths in their quarters prevent it from happening again?

Picard is well aware of the problem.

PICARD
What else can we do? Station a guard? Set up a force field? I don't know if those would be any more effective...

MARTIN'S COM VOICE
Sickbay to Captain Picard.

PICARD
Picard here...

MARTIN'S COM VOICE
Sir... Counselor Troi has regained consciousness.

Picard exchanges glances with the others -- this may

be a breakthrough.

PICARD
I'm on my way.

92 INT. SICKBAY

Troi sits in a bio-bed, talking with Martin and Picard. She is struggling to recall what happened to her.

TROI
It's like waking up from a nightmare... but not remembering what it was about.

PICARD
What's the last thing you do remember?

92 CONTINUED:

There's a long beat as Troi thinks...

TROI
My hair... I was brushing my hair.

There is a pause as she tries to go beyond that.

PICARD
And then... ?

Troi struggles to take the next step, but finally shakes her head in frustration.

TROI

I don't know... just... waking
up here...

She looks up at them, fragile and vulnerable.

TROI
Why do I feel so frightened? What
happened to me?

PICARD
We were hoping you could tell us.

TROI
How long have I been here?

MARTIN
Three days.

TROI
(stunned)
Three days... ?

PICARD
You were the first. The next day
Commander Riker fell into a
similar coma... and last night
-- Doctor Crusher.

Troi is shocked and disturbed by this revelation.

TROI
(amazed)
What is going on here... ?

92 CONTINUED: (2)

PICARD
We aren't certain.
(beat)
It may be... that there is some unusual effect produced by the Ullians' telepathic activity.

Troi sinks back on the bed, trying to absorb all this startling information.

PICARD
I'm going to talk to them. In the meantime, you're to stay here and recuperate. And if you remember anything about what happened to you... let me know immediately.

He turns and EXITS. Troi is left with strange, disturbing feelings that she can't even identify.

93 INT. ULLIAN QUARTERS

Picard with Tarmin, Inad, and Jev. Tarmin already has a head of steam gathered; Picard is trying to navigate these troubled diplomatic waters carefully.

TARMIN
What are you suggesting, Captain?

PICARD
That you voluntarily confine yourself to quarters. At least until we unravel this mystery.

TARMIN

(offended)
We're to be prisoners?

JEV
Father...

PICARD
Please don't think of it that way.

He moves toward them, making his case.

93 CONTINUED:

PICARD
We have done everything we can think of to explain these comas. We've performed physical examinations and neurological scans... we have conducted a shipwide diagnostic, looking for viruses and parasites and infestations...

He stands before the Ullians, at the end of his rope.

PICARD
We have investigated every possible cause we can imagine. And we have found nothing -- nothing -- to explain the comas.

He pauses a moment, eyeing them.

PICARD
The only variable we cannot

eliminate... is your presence
on this ship.
(beat)
In light of these efforts, I ask
you to understand my request.
And to honor it.

There is a silence in the room.

JEV
Captain... our history indicates
that we do not adversely affect
the people we contact.

PICARD
I know that.

JEV
Then... are you implying an
intentional assault?

PICARD
I am simply trying to consider
all possibilities.

Jev regards Picard, thinking.

JEV
Surely you would give us the
chance to prove that we are
innocent?

93 CONTINUED: (2)

PICARD
If that is possible, of course.

JEV
Then... I would propose doing a memory probe of Counselor Troi.

Picard gives him a surprised look.

JEV
You've said she doesn't remember what happened to her before she lapsed into unconsciousness. I could retrieve that memory... There's a possibility it could explain the coma -- and prove us innocent.

PICARD
I'm sorry. But I cannot subject the Counselor to a potentially dangerous procedure.

TARMIN
And I will not be a party to any of these proceedings.

Tarmin withdraws to another part of the room, separating himself from the group. Inad steps forward.

INAD
Jev is making a reasonable request, Captain. If we're to be accused, surely we're entitled to a defense.

She walks to Picard, addresses him directly.

INAD
Tarmin did a memory probe on another of your crew... Has she suffered any ill effects?

PICARD
No...

INAD
And neither will Counselor Troi. Please... have as many people present as you like to guarantee her safety... but give us this chance to vindicate ourselves.

A pause as Picard considers.

93 CONTINUED: (3)

PICARD
I will discuss the matter with the Counselor.

93A OMITTED

93B INT. BRIDGE

Geordi and Data working at separate science stations.

GEORDI
Well, that's it for Melina Two. No unexplained comas during the time the Ullians were working there. We're striking out

everywhere.

DATA
We have yet to receive transmissions from the two planets of the Nel system. Perhaps they will show different results.

GEORDI
Maybe...
(a thought)
Or maybe... we're not checking for the right thing.

He turns to his console.

DATA
Please clarify.

GEORDI
We didn't look into the comas that were explained.

DATA
(puzzled)
Why would we do that?

GEORDI
Remember what Doctor Crusher said right after Counselor Troi became unconscious? That it looked exactly like Iresine syndrome except for the histamine count?

93B CONTINUED:

DATA

Yes.

GEORDI

Maybe not every medical facility is as careful as Doctor Crusher. Maybe it's easier to give a quick diagnosis to something than to keep hunting for the real cause.

Geordi keeps inputting.

DATA

You are checking for instances of Iresine Syndrome...

GEORDI

Right... and correlating them with visits by the Ullians --
(sees something on monitor)
-- and there we are.

Data joins him at the console.

DATA

Two cases of Iresine Syndrome on Hurada Three -- right at the time Tarmin and his group was there.

He and Data exchange a glance.

GEORDI

Let's try the other planets. I think we may have something.

94 INT. TROI'S QUARTERS

Troi, Picard, Worf, Inad and Jev.

PICARD
Counselor, I want to reiterate... if you have any doubts about this procedure, you don't have to go through with it.

TROI
I want to do it, Captain. Something awful happened to me... and I can't even remember what it was.

Picard is reluctant in a protective way, but acquiesces to her.

PICARD
Very well.

He backs off, and nods to Jev.

JEV
Counselor... what's the last thing you remember that night?

94 CONTINUED:

TROI
Brushing my hair...

JEV
Would you get your hairbrush?

Troi walks to the vanity and takes her hairbrush. Jev puts his hand on his forehead in the same way Tarmin did in the teaser. He closes his eyes in concentration.

JEV
Tell me about brushing your hair... do you do it every night?

TROI
Yes... when I'm ready for bed...
(she frowns)

JEV
What is it?

SUBLIMINAL CUT TO:

95 INT. RIKER'S QUARTERS (FLASHBACK)

Riker's hand, stroking her hair.

96 RESUME TROI (PRESENT)

TROI
Someone... touching my hair...

JEV
Someone's with you in the room?

TROI
No... I'm alone. No one's there.

Troi puts down the hairbrush, closes her eyes.

TROI
I get some hot chocolate...

She frowns again, disturbed by something.

JEV
Something's happening...

96 CONTINUED:

TROI
I'm alone in my quarters... and
I'm remembering something from
a few years ago...

JEV
Go back... into that memory...
you said someone was touching
your hair... ?

TROI
Yes... and...

SUBLIMINAL CUT TO:

97 INT. RIKER'S QUARTERS (FLASHBACK)

Riker and Troi, hands touching over the poker chips.

98 RESUME TROI (PRESENT)

TROI

(smiling)
It's Will Riker... that's right...
I was thinking of him...

JEV
Remembering a time when you were
with him...

TROI
Yes... after a poker game...

JEV
It's a pleasant memory... stay
with it...

SUBLIMINAL CUT TO:

98A INT. RIKER'S QUARTERS (FLASHBACK)

Tarmin's arms lowering her backwards onto the floor.

98B RESUME TROI (PRESENT)

Now her face clouds, she looks distressed.

98B CONTINUED:

TROI
... but now he's hurting me...
no...

JEV
You're frightened...

TROI
I want him to stop...

She gasps and throws her head back...

TROI
It's not Will... somebody's taken his place...

JEV
Someone else is there? Who is it?

TROI
(shaking her head)
No... no... he shouldn't be there... why is he there? No... no... he's hurting me...

JEV
Can you see his face... ?

TROI
Yes...

CUT TO:

99 TARMIN (FLASHBACK)

staring down at her, an ugly look on his face.

TARMIN
Imzadi...

100 RESUME TROI (PRESENT)

TROI
No... stop... you're hurting me...

INAD
Who is it? Who's doing this to you?

Troi's eyes snap open and she gets to her feet. She stares at Jev.

TROI
It's Tarmin... it's your father!

Inad looks stunned; Picard and Worf react; Jev opens his eyes and stares at Troi with pity and concern.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

101 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

PICARD (V.O.)
Captain's log, stardate 45433.2. We have set a course for Starbase Four-forty, where the Ullians will disembark and return to their home

planet.

102 INT. READY ROOM (OPTICAL)

Picard and Jev.

JEV
Inad and I have contacted our home planet. If you want to prosecute my father, the authorities there will support you.

PICARD
I'm not sure we have any legal basis for prosecution... memory invasion simply isn't a crime we've ever had to contend with.

JEV
According to what I've just learned... it was a practice that was abolished on our world centuries ago.

PICARD
What would motivate someone like your father to commit such an act?

JEV
I don't know. A perverse source of pleasure... a way to exercise control over another... ?

102 CONTINUED:

A beat as Picard reflects on this.

PICARD
Your father claims -- quite strenuously -- that he is innocent.

JEV
My father has never been one to admit that he's wrong.
(shakes his head)
But it's hard to believe he would be capable of this.

PICARD
This must be very hard for you.

JEV
I am told... that the punishment for this crime is quite severe.

There is silence at that remark, then Jev starts toward the door, turns back.

JEV
We are monitoring his telepathic activity. You have my assurance that he won't assault anyone else.
(beat)
I am sorry for this, Captain.

And he EXITS. Picard thinks for a moment, then --

PICARD
Picard to Data.

103 INT. BRIDGE - AFT SCIENCE STATION - INTERCUTTING

DATA
Yes, Captain.

PICARD
How's your search coming?

103 CONTINUED:

DATA
We have uncovered several cases, sir, but we have not yet completed our search.

PICARD
We'll want to inform the medical personnel on those planets that we have discovered the true nature of the comas. I'm sure they would appreciate knowing what really happened.

DATA
We will keep searching, sir.

Geordi is working at his console, now turns to Data.

GEORDI
We just got the transmission from the Nel system. No mention of Iresine Syndrome... but there are two unexplained comas on one planet... none on the other.

DATA
And were the Ullians present?

GEORDI
Checking their mission logs...
(studies the screen,
looks puzzled)
That's funny...

DATA
What is it?

GEORDI
On stardates 45321 and 45323, when the comas occurred... Tarmin was on his home planet.
(looking at Data)
He wasn't anywhere near the Nel system.

104 INT. TROI'S QUARTERS (OPTICAL)

Troi is looking through patient records on the computer, a PADD beside her. The door CHIMES.

TROI
Come in.

The door opens and Jev ENTERS. She rises and walks toward him.

TROI
Hello, Jev.

JEV
We'll be reaching the starbase soon. I wanted to say good-bye... and to apologize again for my father.

TROI
There's no need... you're not responsible for what he did.

He gazes at her sadly for a moment.

JEV
Before all this happened... I had hoped we might become friends.

TROI
We still can...

JEV
After what he's put you through? Maybe you can forget... I'm not sure I can.

He reaches out, touches her face.

JEV
You are so lovely...

He pulls his hand away abruptly, moves away.

104 CONTINUED: (2)

JEV
I have to go. Good-bye.

She is distressed by his sudden terseness. She doesn't want him to feel guilty for what she believes is his father's deed.

TROI
Jev... you're upset. Would you like to talk?

JEV
No...

He is holding himself very still, as though resisting some overpowering instinct.

TROI
You'd feel better if you did...

Slowly, he turns to face her.

JEV
Why do you have to be so nice...
(closes his eyes)
So lovely...

Jev puts his hand on his head in the memory-probe fashion. Now it is Troi who looks distressed, a bit disoriented.

SUBLIMINAL CUT TO:

105 INT. RIKER'S QUARTERS (FLASHBACK)

Poker chips falling to the floor.

106 RESUME TROI AND JEV (PRESENT)

She tries to shake off the memory.

TROI
What... what's happening... ?

SUBLIMINAL CUT TO:

107 INT. RIKER'S QUARTERS (FLASHBACK)

Riker's arms lowering her to the floor.

108 RESUME TROI AND JEV (PRESENT)

She stares at him, a little dazed but realizing what's happening.

TROI
It's happening again...

JEV
You are so beautiful... so fragile...

TROI
It was you... it was always you...

SUBLIMINAL CUT TO:

109 INT. RIKER'S QUARTERS (FLASHBACK)

Jev's arms lowering her backward -- holding her tightly, hurting her.

JEV'S VOICE
(distorted)
Have you stopped thinking about us?

110 RESUME TROI AND JEV (PRESENT)

Struggling to maintain control, Troi reaches for her combadge, but Jev grabs her wrist, stopping her, and pulls it off. She tries to grab for it, but is immediately assaulted by more images.

TROI
No...

111 INT. RIKER'S QUARTERS (FLASHBACK)

Jev stands holding the poker chips, smiling sadly.

JEV
Imzadi...

JUMP CUT TO:

112 OMITTED

113 JEV AND TROI (FLASHBACK)

He holds her tightly, bending over her as she lies on the floor.

JEV
Imzadi...

TROI

No -- no --

114 INT. TROI'S QUARTERS (PRESENT)

TROI

No -- I won't let you!

And, propelled by all her rage and desperation, she LUNGES at him. She HITS HIM in the face, and Jev grabs her wrists.

115 ANGLE ON TROI

as she tries to free herself, then KICKS HIM furiously in the shins. Jev cries out and lets go; she PUNCHES HIM in the ear.

116 ANGLE ON JEV

as, enraged, he charges her. He tries to grab her from behind as she reaches for the PADD from her desk; she struggles free and swings her arms in a wide arc, HITTING HIM in the face with the PADD. He recoils only briefly and GRABS HER firmly.

117 TROI

struggles, PUNCHING and KICKING as best she can, lashing out at him, her fury preventing her from yielding. All of her anger propels her, all of the outrage she feels against this man who has violated her.

118 ANOTHER ANGLE - TOWARD DOOR

as Worf, Data, and several SECURITY OFFICERS rush in.

WORF
Let go of her!

Jev flings Troi away and charges Worf. He and Worf scuffle, but Jev is no match for the powerful Klingon. He is subdued and the security officers take him away.

119 ANGLE ON DATA

who has gone immediately to Troi, helped her to her feet. She is out of breath and rubbing her hand, which is sore from hitting Jev.

119 CONTINUED:

DATA
Counselor, are you hurt?

TROI
No... why... why did you come here? How did you know?

DATA
We discovered two instances of unexplained comas on Nel Three while the Ullians were there... but Tarmin was not part of the group. A closer examination revealed that only one Ullian was present at all incidents of coma -- Jev.

119A ON TROI

as she takes this in.

CUT TO:

120 OMITTED

121 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling through space.

PICARD (V.O.)
Captain's log, stardate 45435.8. Doctor Crusher and Commander Riker regained consciousness while we were en route to the Ullian home world. The slow process of their recovery has begun.

122 INT. OBSERVATION LOUNGE

Picard, Beverly, Troi, Riker, and Tarmin -- who has lost his pomposity and braggadocio.

122 CONTINUED:

TARMIN
I have asked that the finest physicians on my world meet with you all upon our return... to help you in your healing process.

BEVERLY

They have been in contact with
us already. Thank you...

TARMIN

It has been three centuries since
anyone was treated for this...
this form of rape. But there are
medical records from that era...
(beat)
It was a time of great violence
among my people... a time we
thought we had left far behind.
That this could happen now...
is unimaginable.

PICARD

Earth was once a violent planet,
too. At times, the chaos seemed
to threaten the very fabric of
life.

He moves toward Tarmin, trying to offer comfort.

PICARD

Like you, we have evolved. We've
learned to find better ways to
handle our conflicts.
(beat)
But no one would deny that a seed
of violence remains in every one
of us. The potential for it is
always there. We must learn to
recognize it... because that
violence is capable of consuming
each of us. Just as it consumed
your son.

And as they all reflect on these somber thoughts --

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Masterpiece Society"
#40275-213

Story by
James Kahn and Adam Belanoff

Teleplay by
Adam Belanoff and Michael Piller

Directed by
Rick Kolbe

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FINAL DRAFT

NOVEMBER 4, 1991

STAR TREK: "Masterpiece Society" - 11/4/91 - CAST

STAR TREK: THE NEXT GENERATION
"Masterpiece Society"

CAST

PICARD	AARON CONOR
RIKER	MARCUS BENBECK
DATA	HANNAH BATES
BEVERLY	
TROI	
GEORDI	
WORF	

Non-Speaking
GENOME COLONISTS

AN ENSIGN	12-YEAR-OLD PIANIST

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Masterpiece Society" - 11/4/91 - SETS

STAR TREK: THE NEXT GENERATION
"Masterpiece Society"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM MOAB FOUR
OBSERVATION LOUNGE DESOLATE SURFACE
ENGINEERING (MATTE)
TURBOLIFT GENOME COLONY
(MATTE)
COURTYARD
GENOME COLONY ISOLATED LOCATIONS
LABORATORY BY BIOSHPERE WALL

STELLAR CORE FRAGMENT

STAR TREK: "Masterpiece Society" - 11/6/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Masterpiece Society"

PRONUNCIATION GUIDE

GENETICISTS ja-NET-ih-systs
GENOME geh-NOHM
GRAVIMETRIC grav-ih-MEH-trik
GRAVITON GRAV-ih-tahn
HOMEOSTASIS ho-me-oh-STAY-ses
MOAB MOH-ub
TECTONIC tek-TAHN-ik
TOXICITY tahk-SIS-eht-ee

STAR TREK: "Masterpiece Society" - 11/5/91 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Masterpiece Society"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Traveling through space parallel but not too close to a huge stellar core fragment, hundreds of times larger than the Enterprise... It is quite spherical, not too nubly (unlike an asteroid) emitting a bluish-white light glow, with cascades of sparklies, occasional blue-violet gamma ray bursts...

PICARD (V.O.)
Captain's log, stardate 45470.1. The Enterprise has been diverted to the Moab sector to track a stellar core fragment of a disintegrated neutron star. Our science teams have been asked to monitor the planetary disruptions it may cause.

2 INT. ENTERPRISE - BRIDGE

RIKER leaning over DATA at ops, reacting with concern to something. WORF, TROI, and GEORDI are also at their stations. Picard ENTERS from the ready room.

RIKER
(to Picard)
We've got a problem... our core fragment is going to pass by Moab Four in six days...

2 CONTINUED:

PICARD
Isn't that what we anticipated?

RIKER
We didn't anticipate that somebody would be living there.

Picard reacts.

DATA
An artificial environment has been constructed on the southern continent, sir.

PICARD
Have you definitely established someone's inside it?

DATA
Yes, Captain. Sensors are reading Human lifeforms.

PICARD
(reacts)
Human.

RIKER
Has there been a response to our hails, Mister Worf?

WORF
Negative, Commander.

PICARD
Any starships ever reported missing in this sector, Data?

DATA

Nossir.

RIKER

How the hell did they get themselves on a deserted planet?

GEORDI

I'm pretty sure they know we're here...

PICARD

Mister La Forge?

2 CONTINUED: (2)

GEORDI

I'm picking up deep E-M readings... looks like wave emissions from an obsolete subspace relay...

RIKER

Which would suggest they also have the ability to communicate with us.

PICARD

Mister Worf, open the lower band frequencies that were most commonly used in the last century...

WORF

Channel open.

PICARD
This is Captain Jean-Luc Picard of the Federation Starship Enterprise. It is urgent that you respond.

A beat.

WORF
Sir, defensive shields around the structure are increasing strength.

RIKER
Not exactly a welcome mat.

PICARD
We mean you no harm. We must warn you that your planet is about to experience massive seismic disruptions due to an approaching stellar core fragment. No structure will be able to withstand them.

A beat... silence... and then --

WORF
They are responding.

PICARD
On screen.

3 ANGLE - VIEWSCREEN OPTICAL)

On the viewscreen appears a human male, AARON CONOR, in his late 30's or early 40's. He wears power and authority easily for one relatively young and boyish looking. At the moment, he is obviously troubled.

CONOR
Enterprise... I am Aaron Conor...

PICARD
Mister Conor, we were unaware of any Human colony in this system.

CONOR
Captain, I don't want to be rude but we don't wish to interact with outsiders. I have only responded because of your warning.

PICARD
The fragment will begin to have serious effects on your planet in six days.

CONOR
Yes, I know. We have been tracking it. But our biosphere has been constructed to withstand quakes of eight-point-seven on the Richter Scale.

RIKER
Mister Data... ?

DATA
(to viewscreen)
The fragment has a density of one hundred billion kilograms per cubic

centimeter. As a result, when it passes Moab Four, it will cause tectonic shifts well beyond eight-point-seven on the Richter Scale.

PICARD
I'm afraid we're going to have to evacuate your people.

CONOR
Evacuate? That's not possible. There must be an alternative...

RIKER
The alternative, sir, is dying...

3 CONTINUED:

PICARD
Mister Conor, if you wish, we will find you another isolated planet that is safe.

CONOR
No, we must remain here.

RIKER
Maybe we haven't made ourselves clear...

CONOR
Of course, you have, Commander... and I hope I've made myself clear that we must seek an alternative

solution...

PICARD
(with diplomacy)
We will gladly explore the possibility with you, Mister Conor... would you care to come aboard to discuss it?

CONOR
Our environment is sealed. No one can get in or out.

PICARD
We are capable of matter/energy transport...

CONOR
Matter/energy?

PICARD
We can take you directly through the structure.

CONOR
(reacts)
Really. That's quite remarkable.

PICARD
(genial, inviting)
May we arrange for your transport?

CONOR
No. I must stay here.

3 CONTINUED: (2)

Picard exchanges a glance with Riker, beginning to get impatient with this fellow.

CONOR
(beat)
But under the circumstances, I will permit a small delegation from your ship inside the biosphere...
(with humor)
... if only to see this matter/energy transportation you speak of...

PICARD
Very good. Commander Riker and an away team will join you shortly. Picard out.

4 THE VIEWSCREEN

returns to the planet. Picard is thoughtful...

PICARD
(to Riker)
Limit the away team to three people, Will...

Riker acknowledges and as he turns...

5 RESUME BRIDGE

RIKER
Geordi -- I want to overwhelm him with evidence...

GEORDI
Understood.

RIKER
(to Troi)
Counselor, I'd like you with us on this one...

She nods and as they move toward the turbolift...

6 EXT. GENOME COURTYARD - DAY - LATER

A limited view of a yard... MARCUS BENBECK, a thin, studious man in his 50's is arguing with Conor.

6 CONTINUED:

Both men are excellent physical specimens, dressed in comfortable civilian clothes -- closer to 20th-century garb than we are used to seeing.

BENBECK
This is a mistake.

CONOR
Good Lord, Martin, what would you have me do?

BENBECK
Anything that would keep them out of here.

CONOR
We have nothing to hide.

BENBECK
We have a great deal to lose.

They react first to the sound of the transport...

BENBECK
What is that... ?

CONOR
(reacting)
It's them... Look at this, Martin...

They watch --

7 THE AWAY TEAM (OPTICAL)

MATERIALIZE.

CONOR
Incredible.

Riker, Geordi and Troi and look around... and begin to have an inkling why these people are reluctant to leave... MOVE TO REVEAL the Genome Colony... lush, spacious, peaceful. The courtyard is the main gathering place and there are dozens of people watching with amazement at the away team's arrival... they are all very attractive, perfect physical specimens. Exotic vegetation and pleasant seating areas make it an inviting, comfortable area.

7 CONTINUED:

Walls with see-through panels separate this paradise from the red, barren, noxious landscape beyond -- an ever-present indication that this courtyard is merely an oasis from the toxic atmosphere outside.

CONOR
Hello.
(beat)
Forgive me... I'm not sure how to welcome you. You are the first visitors we've ever had...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 EXT. GENOME COURTYARD - MINUTES LATER (OPTICAL)

The group walks along the courtyard. Conor is cordial, outgoing. Benbeck is a stern, colorless man.

TROI
It's lovely... I can understand why you are reluctant to leave, Mister Conor...

CONOR
We are not just "reluctant", Ms.

Troi. It is imperative that we remain.

BENBECK
(harsh)
It would be suicide to evacuate. It would destroy everything we've worked for two centuries to accomplish...

CONOR
You see, this is an engineered society...

RIKER
Engineered... ?

CONOR
Genetically engineered...

He pauses, trying to find a way to explain this simply...

CONOR
Our ancestors came from Earth to develop the perfect society. They believed that through controlled procreation, they could create people without flaws... and those people would build a paradise.

8 CONTINUED:

TROI
All of you... have been

selectively bred? Your DNA
patterns chosen?

Conor turns and smiles at her.

CONOR
Eight generations of us.

BENBECK
We have immeasurably extended the
potential of humanity --
physically, psychologically --
we have evolved beyond...
beyond...
(realizing he's in
trouble)

GEORDI
Beyond us...

BENBECK
Frankly, yes. No one in this
society would be blind, for
example, no offense intended...

GEORDI
I can see you just fine, sir.

BENBECK
Yes, well, my point was just...

Conor is embarrassed, looks at Benbeck with a critical
eye, but with disarming humor...

CONOR
Thank you, Martin... Perhaps
you've also made it clear that

we still have a few imperfections
we're working on...
(beat)
For the most part, we have
achieved a fully integrated
existence... not just among
ourselves but with our
environment... we don't just live
here... we are part of the
environment... it is part of us.
Every plant life, every
microscopic lifeform... is part
of a master design.
(MORE)

8 CONTINUED: (2)

CONOR (cont'd)
We cannot separate ourselves from
it without irreparably altering
who and what we are.

BENBECK
Your presence here has already
begun to affect the entire
balance of our society...

CONOR
(firm)
If we do not survive, the balance
of our society won't mean a great
deal... will it?

Martin harrumphs and walks away... Conor leads the
group slowly into the courtyard, moving with them --

CONOR
I apologize. But he is performing his function as he is designed to do.

GEORDI
(a poor opinion)
What "function" would that be?

CONOR
He is the interpreter of our founders' intentions for this society.

RIKER
A judge.

CONOR
Yes, more or less. Obviously, he has no diplomatic talents.

TROI
And obviously you do.

8 CONTINUED: (3)

CONOR
(smiles)
I have been bred to fill this specific role... we grow up knowing exactly what our society needs from us... what we are expected to do.

RIKER

Kind of takes some of fun out of choosing, doesn't it?

CONOR

Not at all. My entire psychological makeup tells me that I was born to lead... I am exactly what I would choose to be.

(beat)

Think of it another way -- are there still people in your society who have not discovered who they really are or what they're meant to do with their lives... ? They may be in the wrong job... they may be writing bad poetry. Even worse, there may be great poets working as laborers, never to be discovered. That does not happen here.

(beat)

It is, for us, an ideal existence and we won't give it up easily.

He is passionate, and eloquent as a leader should be. And Troi is impressed with him.

TROI

We will do whatever we can to help you preserve it.

Their eyes meet... his smile thanks her... And as the personal connection is made between them...

9 INT. GENOME LABORATORY - DAY (OPTICAL)

HANNAH BATES is a vital young woman, about 30, bright, attractive, and inquisitive... working on Okudagrams regarding the fragment's path...

9 CONTINUED:

CONOR
Hannah... I want you to meet our guests.

She looks up, enthusiastic, comes over to greet them...

HANNAH
Yes... from the starship... I've been looking forward to speaking with you...

CONOR
Hannah Bates is one of our scientists. She's an expert on biosphere homeostasis...

She finds herself staring an extra beat at Geordi's face...

GEORDI
(uncomfortable at her stare)
It's a sensory organ replacement. It allows me to see.

HANNAH
I'm sorry. I didn't mean to stare... I've just never seen anything like it.

GEORDI
(impatient)
I'll be glad to show it to you
if there's time...

HANNAH
Yes, of course, the fragment...

CONOR
Hannah, Commander La Forge has
brought all the studies of the
stellar core fragment done aboard
his ship...

HANNAH
Wonderful...

CONOR
(to Riker)
If there is any way to shore up
our defenses, Hannah will find
it...
(MORE)

9 CONTINUED: (2)

CONOR (cont'd)
She has a remarkable talent in
theoretical physics...

She moves to a work station... Geordi follows...

HANNAH
(to Geordi)

I've worked up a few schematics based on gravimetric potentials and deflector energy allocation...

RIKER
(to Geordi)
Mister La Forge... Troi and I will return to the Enterprise... when you reach a conclusion, let us know...

GEORDI
Yessir.

9A ANGLE (OPTICAL)

TROI
(to Riker)
Commander, if Mister Conor wouldn't object... I'd like to stay... and see more of his colony...

They glance to Conor... who considers it for half a second...

CONOR
No, no, that would be fine... I'd like you to see it...

Riker nods, fine... presses his combadge...

RIKER
Riker to Enterprise. One to beam up.

TRANSPORTER CHIEF'S COM VOICE

Acknowledged, Commander.

RIKER

Energize.

HE DEMATERIALIZES. Conor and Hannah exchange an incredible glance...

10 EXT. GENOME COURTYARD - DAY

Troi and Conor stroll the courtyard, examining the flowers and a few free-standing sculptures that are dotted about.

TROI

You're sure my being here is not going to be disruptive... ?

CONOR

Disruptive... ? Oh, you mean, what Martin was saying...

TROI

I certainly don't wish to throw off your entire "balance"...

With a smile --

CONOR

Too late. the damage is done.

TROI

Seriously.

CONOR

Sometimes, I think the strict interpreters like Martin forget that we're still Human. We'll adjust, accommodate...

TROI

There must be other unexpected events you have to deal with -- an untimely death, an accident...

CONOR

Our geneticists are able to screen out any congenital health risks before conception... and the population is diverse enough to maintain a genetic balance in the event of accidental death. But very little that is unexpected occurs here...

(beat)

Am I making it sound incredibly dull?

TROI

Not at all.

10 CONTINUED:

CONOR

(laughs lightly)

I'll tell you the truth... and I'll deny it if you tell Martin... but today has been exhilarating... meeting you, meeting new people, with new ideas...

TROI
I feel the same about being here... I'm something of a student of Human nature... I find this all fascinating...

CONOR
A student of Human nature?

TROI
I'm the ship's counselor.

CONOR
Ah, I'm afraid there wouldn't be much work for you here, Counselor.

TROI
(smiles, good)
I'd book my next vacation at your hotel if you had one.

CONOR
Well, in that case, I'll have to have them build one.

And they exchange a glance... that was definitely flirtatious in intent.

11 INT. GENOME LABORATORY - DAY (OPTICAL)

CLOSE ON AN OKUDAGRAM:

GEORDI
... The planet's orbit is completely disrupted and the

surface stability becomes almost nonexistent as the core fragment passes by...

HANNAH, glum, moves away from the monitor...

11 CONTINUED:

HANNAH
The biosphere's superstructure will never withstand the tectonic shocks. The environment would be compromised.

GEORDI
That's how I see it.

Hannah muses thoughtfully... frowns... shakes her head... a long beat...

HANNAH
Your ship... what kind of energy output is it capable of generating?

GEORDI
We have a matter/antimatter warp reaction system, the most powerful in Starfleet... normally kicks plasma up into the terawatt range... what are you thinking about?

HANNAH
Well, either we're going to have

to move... or that fragment is...

GEORDI
(reacts)
We can move a small moon or an asteroid, but a stellar core fragment? That's way too massive for our tractor beam...

She punches up something on her computer... a new Okudagram appears...

GEORDI
What's that?

HANNAH
A wild idea. Purely theoretical.

GEORDI
A multiphase tractor beam?

HANNAH
When we first spotted the fragment approaching, I came up with the idea... but we can't generate the kind of energy we would need...
(beat)
You can.

Off Geordi's reaction...

12 EXT. GENOME COURTYARD - DAY (OPTICAL)

Conor, Benbeck, Troi react as Geordi and Hannah brief them.

GEORDI
Hannah would have to come with us to the Enterprise.

BENBECK
No.

HANNAH
With my theories and their equipment, we might be able to alter the fragment's path -- it's our only chance to avoid evacuation.

A long moment as Conor wrestles with this one... then...

CONOR
No one had ever come here... and no one had ever left. Until today. This is a date to note in our history books.

BENBECK
This is in direct violation of the intentions of our founders, Aaron...

CONOR
(interrupting)
I don't think they intended us to die, Martin.

BENBECK
Her absence will create an additional imbalance...

CONOR
Temporarily. The circumstances require us to be flexible.

BENBECK
We have no idea how molecular transport will affect her DNA...

GEORDI
It won't affect her DNA at all... There's been a century of evidence to prove that...

12 CONTINUED:

Conor takes a beat to ask himself once more if this is the right thing to do... he glances at Troi, who sympathizes with a look... he knows that he's given in another inch here... he wants to hold the line but this is common sense. He nods, satisfied with the decision.

CONOR
You can go, Hannah.

GEORDI
(keys combadge)
Enterprise, three to beam up.

TROI
(to Conor)
May I return later?

Conor, looks at her, his mind still distracted by the

events...

CONOR
I look forward to it.

GEORDI
Energize.

Troi's eyes lock once more with Conor's, and she smiles as she and the others DEMATERIALIZE. Conor stares at the empty space they have left. And he turns and strides off, leaving a dour Martin looking after him.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - ENTERPRISE (OPTICAL)

in orbit around Moab Three.

PICARD (V.O.)
Captain's log, stardate 45472.8. Commander La Forge and Hannah Bates of the Genome Colony have spent nearly three days trying to find a way to adjust the path of the approaching core fragment. If they do not succeed in the next forty-eight hours, I see no

alternative but to begin evacuation.

14 INT. CAPT. READY ROOM

Troi and Picard, mid-conversation... Picard is bringing some tea over from the replicator...

TROI
I believe some will choose to risk death rather than leave, Captain...

PICARD
You've spent a good deal of time on the surface, Counselor. How do you suggest we change their minds... ?

TROI
I'm not sure we can. It means abandoning their fundamental way of life.

PICARD
(frowns)
They've managed to turn a dubious scientific endeavor into dogma...

TROI
You don't approve of genetic engineering.

14 CONTINUED:

PICARD
It was a bad idea whose time passed long ago.

TROI
They seem to have made it succeed.

PICARD
They have given their humanity away to this genetic manipulation... many of the qualities they breed out -- the uncertainty, the self-discovery, the unknown - those are the very qualities that make Human life worth living... at least to me. I would not like to live with the knowledge that much of my future has been written, that my boundaries have been set. Would you?

TROI
I've asked myself that question a lot during the past few days. I don't know. I doubt it. Nevertheless, this is what they believe in... and it won't be an easy matter to talk them into leaving...

14 CONTINUED: (2)

A beat.

PICARD

This leader of theirs, Conor, he seems like a reasonable man, doesn't he?

Her smile betrays an affection...

TROI

I find him very reasonable. Open to suggestions, thoughtful, quite disarming... the perfect administrator...

PICARD

(grunts)

I'm sure.

(beat)

Will he leave when he sees there is no other choice?

TROI

I don't know. I hope so.

PICARD

You admire him.

TROI

Yes.

PICARD

Try at least to help him accept the reality of what may happen to his colony. If he makes the right decision, and he's as good a leader as he was "designed" to be... perhaps the others will follow him.

Troi nods and exits. A beat on a thoughtful Picard and...

15 INT. ENGINEERING (OPTICAL)

Hannah and Geordi are working on a test apparatus... a practical model that emits a beam that the device can measure...

HANNAH
If we increase warp power transfer by eighty percent...

GEORDI
It's just gonna blow the emitters again.

HANNAH
(frustrated)
We won't be able to reinforce the conduit to hold that power level... it just doesn't work...

She turns off the device. Geordi collapses into a chair, hangs his head in fatigue... he takes off the VISOR without a second thought and rubs his tired brow. Hannah stares at his blinkies...

GEORDI
I haven't slept in so long, my eyelids feel like they have lead weights attached...

HANNAH

(studies him)
Geordi...

GEORDI
Uh?

HANNAH
Were you always blind?

Geordi reacts, realizing that she's seeing him without the VISOR on for the first time.

GEORDI
Ah, I'm sorry... I probably shocked the hell outta you, didn't I...

HANNAH
No...

GEORDI
Let me put it on...

15 CONTINUED:

HANNAH
Don't.
(beat)
I'm sorry. I didn't mean to embarrass you.

GEORDI
I've never been embarrassed by this, Hannah. Never. I was blind at birth. It's the way I've

always been.

HANNAH
May I see it... your VISOR?

He holds it out to her and she takes it.

GEORDI
I guess if I had been conceived
on your world, I wouldn't be here
right now, would I?

HANNAH
No.

GEORDI
I'd've been terminated as a
fertilized cell.

HANNAH
It was the wish of our founders
that no one have to suffer a life
with disabilities...

GEORDI
Who gave them the right to choose
whether or not I should be here?
Whether or not I might have
something to contribute...

HANNAH
(long beat)
I don't know what to say.

She hands it to him... Another beat...

HANNAH

How does it work?

15 CONTINUED: (2)

GEORDI
The VISOR scans the electromagnetic spectrum between one hertz and one hundred thousand terahertz, converts it all to usable frequencies and carries the information directly to the brain.

HANNAH
But what about the data conversion rate? How do you avoid a sensory overload?

GEORDI
A bank of preprocessors compresses the data stream into pulses so my visual cortex isn't...

He stops in mid-sentence... putting it back on...

GEORDI
Wait a minute... wait a minute... we should be able to send a high-energy pulse through the tractor system... and if it's short enough, it shouldn't overload the emitters... the technology is right in here...

He taps the frame of his VISOR.

GEORDI
If we could adapt those pulse-compression routines and apply them to the warp power conduits...

HANNAH
We would have to avoid tractor force rebounding, but that shouldn't be hard...

He rises... moves to a computer panel... starts to work the board...

GEORDI
Sure. With some modifications...
(interrupting himself)
Oh, this would be perfect...

15 CONTINUED: (3)

HANNAH
What... ?

GEORDI
(not unfriendly)
If the answer to all this is in a VISOR created for a blind man... who never would have existed in your society. No offense intended.

She is forced to smile.

16 EXT. COURTYARD - NIGHT (OPTICAL)

Close on a 12-year-old pianist playing a gentle Chopin prelude... pulling back to see we're in the courtyard with the "outdoor" concert being attended by two dozen seated people... moving to find Troi standing in the back next to Conor.

16 CONTINUED:

Suddenly, the concert is interrupted by a quake... the music stops... everybody looks up, holds onto their balance. After a brief instant, it passes... but the people are shaken.

CONOR
(to the boy)
Please, Matthew. Continue.

The boy begins again... and after a beat, Conor moves off... and Troi follows him...

17 ISOLATED LOCATION BY THE BIOSPHERE WALL (OPTICAL)

On the other side: swirling noxious gases rise to a bright starry sky... Chopin still audible in the background...

TROI
It's hard to believe... so much loveliness here... just a few meters away from such desolation.

He nods.

CONOR

Hard to believe we're about to
lose it...

TROI
This must sound incredibly
simplistic... but can't you
re-"engineer" all this on another
planet...

CONOR
(a beat)
A nursery rhyme my mother used
to read to me has been running
round and round my mind since this
all began...

TROI
A nursery rhyme?

CONOR
"Humpty Dumpty sat on a wall...
Humpty Dumpty had a great fall... "

17 CONTINUED:

CONOR & TROI
"All the King's horses and all
the King's Men... Couldn't put
Humpty together again."

A beat. Almost a smile.

CONOR
Why do we tell our children such
ghastly stories?

TROI

Perhaps to prepare them for times like these.

He looks to the ground...

CONOR

We are every bit as fragile as an egg and as impossible to reconstruct... integrated and refined to such a degree that any fundamental change would lead to chaos...

(beat, sighs)

Nobody ever talks about how the King feels about being so... helpless...

TROI

(whispers)

I'm so sorry, Aaron. I wish I could do something to help.

He looks at her, smiles...

CONOR

But you have helped, you've been wonderful these past few days... you've been...

(beat, amused)

... my Counselor.

TROI

(smiles)

No. A Counselor has to maintain a discreet distance... I'd rather

think of us as friends.

CONOR
(studies her)
Friends.
(beat)
No, that just won't do either...

17 CONTINUED: (2)

They look at each other with intensity... and he moves to her and kisses her gently on the lips... and he stays close as he says softly to her...

CONOR
... will it.

TROI
Aaron...

CONOR
I must confess a part of me knows that if I transport through these walls... you will be on the other side...

And now he moves in and passionately kisses her and she tries to resist the intense feelings rising up within her...

TROI
Aaron, this is wrong...

CONOR
Terribly wrong.

And as the music comes to a close, he kisses her again... and as she dissolves into his arms...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 INT. ENGINEERING (OPTICAL)

Picard and Riker observe as Geordi and Hannah run a demonstration on the device... they are quite excited about their results...

GEORDI
In order to move the core fragment to a safe trajectory, we needed our tractor beam to be able to handle high power pulses...

HANNAH
And, we needed a much more efficient emitter to do that...

GEORDI
About four times more efficient...

HANNAH
But we couldn't get anywhere near that without overloading the

emitter arrays...

GEORDI
So we added a little VISOR technology to the process and were able to boost the effective force... and at the same time, lower the power conduit stress levels...

He turns on a much more powerful beam than we saw before... it now includes a bright pulse that quickly travels from the device to the target...

PICARD
What is the increase in efficiency?

GEORDI
Up to almost three hundred percent...

RIKER
That's not enough...

HANNAH
That's true... we won't be able to move the fragment as far as we'd like to, but...
(looks to Geordi)

18 CONTINUED:

GEORDI
(picking it up)

... But if we fortify the
biosphere's structural
integrity at the same time...

HANNAH
With some of the shield
improvements I've discovered
here, it could work.

GEORDI
We'll have to lend them some of
our engineering support crews...

Picard exchanges a satisfied glance with Riker...

PICARD
(to Hannah)
Advise Mister Conor. Number One,
brief the appropriate officers,
prepare to transport them as soon
as Conor approves...

RIKER
Yessir...

As Picard exits...

19 EXT. COURTYARD - EARLY MORNING (OPTICAL)

Deserted. Except for Deanna, who walks slowly across...
thoughtful... she sits down at the piano... plays a
few notes... after a beat, find Conor behind her...

CONOR
You're up early.

TROI

I'm still on Enterprise time.

He moves to her and sits on the piano bench beside her...

TROI
I'm going back to the ship, Aaron.
I'm not going to see you again.

CONOR
(reacts)
Why... ?

19 CONTINUED:

TROI
Because it's the right thing to do.

CONOR
I'm not convinced of that.

TROI
(angry, sad)
You know it as well as I do.

CONOR
You're angry...

TROI
Yes. I'm angry. With myself.
For allowing this to happen.

CONOR
Deanna...

She stands, moves away from him...

TROI
I could fall in love with you, Aaron. So easily. But we both know the end of that story, don't we? How would Martin feel about introducing half-Betazoid DNA into the genetic balance?

A long beat. Softly...

CONOR
If we have to evacuate, anything is possible...

Troi studies him. Here he is talking about evacuation, almost hoping for it now...

TROI
Listen to yourself. A few days ago, you didn't even want to talk to us.
(beat)
This is my fault. I'm so sorry, Aaron.

CONOR
I need you here... this doesn't have to happen again...

19 CONTINUED: (2)

But as they look in each others's eyes, they both know

it will...

TROI

I have to go...

They react as they hear the sound of a beam-in -- turn to see Geordi and Hannah MATERIALIZE...

HANNAH

Good news, Aaron. We should be able to change the course of the core fragment... but we'll also need to fortify the structure... and we're going to need help to do it...

GEORDI

We'll have to bring down engineering crews from the Enterprise to work with your people for the next forty-eight hours...

CONOR

Engineering crews?

GEORDI

We've got to install five new shield generators and power supplies...

HANNAH

Fifty officers are waiting for your approval to transport down...

Conor seems overwhelmed by the request and changes, the assault of technology, of people... he tries to

process all of it...

HANNAH
We don't have much time, Aaron.

CONOR
Do we have any other choice?

HANNAH
None.

Conor takes a beat, what else can he do? He nods his approval.

19 CONTINUED: (3)

GEORDI
Enterprise, you may begin transporting when ready...

TRANSPORTER COM VOICE
Acknowledged.

And in rapid order, in groups of six... Starfleet officers begin to MATERIALIZE in the square with tools and science kits... as Troi and Conor exchange another look, there is another brief temblor, and Conor finally walks away...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

20 EXT. SPACE - ENTERPRISE (OPTICAL)

moving parallel once again to the fragment.

PICARD (V.O.)
Captain's log, stardate 45474.6. Gravitational effects are being felt on Moab Four as fortification efforts continue. Meanwhile, the Enterprise has moved to a parallel course with the core fragment.
(more)

21 INT. ENTERPRISE - BRIDGE

Riker, Data, and Worf and an ENSIGN at their stations; Troi is at command. Picard enters from the ready room... over which...

PICARD (V.O.)
(continuing)
We must adjust its trajectory by a minimum of one-point-two degrees to insure the colony's safety.

He sits in command.

PICARD
Bring us within range of the fragment, Ensign...

ENSIGN

Aye, sir.

22 INT. ENGINEERING - INTERCUTTING

Hannah and Geordi at their stations.

PICARD'S COM VOICE

You may proceed, Commander La Forge.

22 CONTINUED:

GEORDI

Aye, sir.

(to Hannah)

Good luck.

She smiles at him... she's wired, eager for this challenge.

HANNAH

You, too.

GEORDI

Engage tractor beam.

She works at the console.

23 EXT. SPACE - ENTERPRISE (OPTICAL)

The tractor beam flares out from the ship and melds with the fragment.

24 INT. ENGINEERING

GEORDI
Okay, let's give it a try.
(working panels)
Shutting down noncritical systems...

25 INT. BRIDGE - INTERCUTTING

Working the panels --

DATA
Increasing impulse power to tractor emitters. E-P-S power levels rising...

25A INT. ENGINEERING

HANNAH
Emitter circuits one hundred-seventy percent over standard...

25A CONTINUED:

GEORDI
Transferring warp power to tractor beam generator...

HANNAH
Graviton generators operating normally... surge pulse now synchronized... emitters radiating at three hundred-twenty percent over standard...

GEORDI
Bridge, we need more power...

25B INT. BRIDGE

RIKER
Reduce life support to minimum requirements, Mister Data.

DATA
Aye, sir.

25C EXT. SPACE - THE ENTERPRISE (OPTICAL)

The tractor beam is tied to the fragment... We can see it pulsing...

26 INT. ENGINEERING

Checking readings on separate monitors...

HANNAH
Three-hundred-ninety percent over standard...

GEORDI
Come on... come on...

HANNAH
No change in the fragment's course...

On the move...

GEORDI
We've gotta increase the pulse

frequency...

26 CONTINUED:

HANNAH
The emitter circuits won't hold for long...

GEORDI
We won't need them for long...

He starts to work the panels...

27 EXT. SPACE - ENTERPRISE (OPTICAL)

Tied to the fragment as before. More frequent pulses.

28
thru OMITTED
29

30 INT. ENGINEERING

HANNAH
Four hundred percent over standard...

GEORDI
All right. now we're getting there...

Hannah moves to a new monitor...

HANNAH
The fragment's moved point-four

degrees off its previous heading... point six-five... it's working...

31 INT. MAIN BRIDGE

At the conn, the ensign presses panels, taking readings... Suddenly a warning SOUNDS from the console... We begin to hear significant sound bumps and whines from the ship... hard move to Data as he reacts...

DATA
We have lost one of the emitter circuits...

WORF
Life support failure... decks nine, twelve, and thirteen...

RIKER
Engage evacuation procedures for those decks. Geordi, I'm gonna need power back soon...

32 INT. ENGINEERING

GEORDI
Acknowledged.

Hannah checking readings...

HANNAH
Fragment's new heading adjustment is at one-point-zero-one

degrees... is it enough?

Geordi's poised to cut it off at the right time...

GEORDI
Not yet... hold on...

33 INT. MAIN BRIDGE

DATA
We have lost the second lateral emitter circuit...

WORF
Losing life-support systems on decks five through nine. Evacuation procedures initiated.

33 CONTINUED:

PICARD
Mister La Forge...

34 INT. ENGINEERING

GEORDI
Hold on, Captain...

DATA
Shipwide life-support failure in fifteen seconds...

HANNAH
Almost there, Geordi. Course shift is at one-point-one-six

degrees...

Light levels are dropping, flickering...

DATA
Termination of all life-support in five seconds...

PICARD
Now, Mister La Forge...

HANNAH
One-point-one-eight...

GEORDI
Yessir.
(rapidly making adjustments)
Shutting down all tractor emissions... transferring power back to life-support...

HANNAH
One-point-two... we've got it...

She almost jumps off the floor with exhiliration...

35 EXT. SPACE - ENTERPRISE AND METEOR (OPTICAL)

The tractor beam retracts.

36 INT. BRIDGE

Light levels resume normal intensity.

WORF
Life-support normal on all decks...

PICARD
Mister Data --

DATA
The fragment's course has been altered, sir, by one-point-two-one degrees.

PICARD
Hail the colony.

37 ANGLE INCLUDES THE VIEWSCREEN (OPTICAL)

Conor appears...

CONOR
Yes, Captain.

PICARD
Success, Mister Conor. With the upgrades to your biosphere, the core fragment should no longer be a serious danger.

CONOR
I cannot adequately express my appreciation to your crew.

Troi studies him... he is tired and worn... and she wishes she could reach out to him...

37 CONTINUED:

CONOR
(continuing)
Is Hannah able to hear me?

38 INT. ENGINEERING (OPTICAL)

Conor on a monitor. Geordi beaming, shows Hannah how to use the companel... she is as excited as a child, exhilarated after this heady experience.

HANNAH
(to com)
Yes, yes, go ahead Aaron...

CONOR
This is an historic achievement, Hannah. You've done a wonderful thing for our people.

HANNAH
Thank you.

CONOR
We look forward to honoring you appropriately when you return.

And those words bring Hannah back to the reality... as her smile fades a bit...

CONOR (o.c.)
Thank you again, Captain. Conor out.

The realization sinks in: now she has to go home. The moment of triumph has lost its joy.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Moab Four.

PICARD (V.O.)
Captain's log, supplemental. The stellar core fragment has passed safely out of the Moab system. The colony was shaken by powerful temblors but fortunately there were no injuries and only minor damage was reported.

40 EXT. GENOME COURTYARD - DAY (OPTICAL)

Riker, Geordi are with Conor... as the last science team prepares to beam out...

RIKER
(to com)
Energize.

The team DEMATERIALIZES...

RIKER
That should do it... all members

of the Enterprise crew are
accounted for, Mister Conor...

CONOR
They've been invaluable,
Commander... thank you again...

RIKER
If there's nothing else, we'll
be on our way...

CONOR
Would you tell Deanna Troi for
me... that I'm sorry I didn't have
the opportunity to say good-bye
personally...

RIKER
(being polite)
I'm sure she'll feel the same...

Suddenly, there's an ALARM... Conor reacts...

40 CONTINUED:

CONOR
A breach in the biosphere...
(to a nearby colonist)
Get Hannah Bates...

He moves off, Riker and Geordi follow and

TIME CUT TO:

41 EXT. ANOTHER ISOLATED AREA NEAR BIOSPHERE WALL - DAY (OPTICAL)

Hannah examines the wall with a tricorder type device... The alarm continues...

HANNAH
Apparently, the refortification wasn't adequate. There's definite structural damage... it appears the tectonic shifts created a breach...

BENBECK
Can it be repaired?

HANNAH
I don't know.

42 CLOSE ON GEORDI

as he watches this unfold... rather disconcerted...

HANNAH (o.c.)
I'll have to run a diagnostic in the lab...

43 RESUME

She's on the move... moving with her and the others...

HANNAH
Unless we can find a way to seal it... and fast... we'll have to evacuate.

Reactions.

CONOR
How long do we have, Hannah?

HANNAH
Based on the level of toxicity I'm reading... it may be only a matter of hours.

She moves off...

GEORDI
(to Riker)
Mind if I... give her a hand, Commander?

RIKER
By all means.

CONOR
(to the others)
Interrupt all communication link-ups... advise families to return to their homes and stay there until they're contacted...

Geordi moves after her...

People run off...

44 INT. HANNAH'S LAB - DAY

She moves to a monitor and studies some schematics... after a beat, Geordi ENTERS...

HANNAH
(rueful)
Isn't it amazing... after all we went through...

GEORDI
Yeah, amazing...

HANNAH
(re: the monitor)
It looks bad... it's cracked well beneath the surface...

GEORDI
Why are you doing this?

HANNAH
What do you mean?

GEORDI
There's no breach...

HANNAH
What are you talking about...
it's right here, look at it...
I measured the toxic leak... you saw me...

GEORDI
Hannah, my VISOR's positronic scan would have detected the leak...
and its molecular pattern enhancer would have picked up even the smallest crack...

Hannah sighs, guilty...

HANNAH
The damned thing doesn't miss much, does it?
(beat)
Fine. I'll tell them the truth.
Will that make you happy?

GEORDI
(repeating)
Why are you doing this... ?

A beat as she collects her thoughts.

44 CONTINUED:

HANNAH
I was born to be one of the best scientific minds of my generation. But in the past five days, I have encountered technology that I have barely imagined. I've got to ask myself... If we're so brilliant... how come we didn't invent any of these things?

GEORDI
Maybe necessity really is the mother of invention. You don't always look for something until you need it.

HANNAH
(nods)
And all my needs are anticipated and planned for. Before I'm even born.
(beat)
All of us in this colony might as well have been living in the dark ages. It's like we're the victims of a two hundred-year-old joke. Until

you came, we could only see to
the wall of the biosphere.
Suddenly our eyes have been opened
to infinite possibilities.
(beat)
Now I'm supposed to come back to
the farm and pretend I never saw
Paris... ? Well, I can't.

Off Geordi's reaction...

45 INT. OBSERVATION LOUNGE

Picard, Riker, Geordi, Troi, BEVERLY, Worf. Geordi has just told the group about his conversation with Hannah.

PICARD
Asylum?

GEORDI
She wants to leave the colony.

45 CONTINUED:

RIKER
She may not be the only one.
(reactions)
The science teams working on the
surface... fielded a lot of
questions from colonists who were
more than curious about what's
outside their world...

WORF

Why shouldn't we grant them asylum?

TROI
We can't do that.

GEORDI
We have to do that.

TROI
Do you understand what it would do to the colony?

GEORDI
I understand these are Human beings, Counselor. With free will. If she wants to leave, she has a right to.

RIKER
And what happens to the colony if she does? If others join her?

BEVERLY
The society is genetically integrated. Suddenly, there would be gaps, missing pieces...

TROI
It would destroy them.

BEVERLY
There must be something we can do to help...

45 CONTINUED: (2)

PICARD
I think, Doctor, that we may have "helped" these people too much already...

WORF
We did save them from destruction.

PICARD
(beat, thoughtful)
Did we?

The moral issues here are far from clear and Picard is deeply troubled by the choice at hand.

PICARD
Counselor, I think it is time you took me to meet Mister Conor.

46 INT. TURBOLIFT

The door opens and Picard and Troi ENTER.

PICARD
Transporter room three.

The doors close. Picard is quiet, thoughtful. Troi can stay silent no longer.

TROI
(to com)
Computer, halt.

Picard reacts as the turbolift stops, turns to her. She's as uncomfortable as we've ever seen her. The

words sort of stutter out...

TROI
Captain, I... have to tell you something... and it isn't easy for me... because I've used some very poor judgement... I've acted quite unprofessionally, actually...

PICARD
Counselor... what is it you always say... ? "Take a deep breath"...

46 CONTINUED:

TROI
(sighs)
Conor and I have had a relationship.

PICARD
I see.

TROI
It should never have happened. I knew there was concern about outside influences. I should have been more careful.

PICARD
Yes... I think we all should have been more careful. That's becoming more clear by the moment.
(beat)
What is your status with him

presently?

TROI
I did not intend to see him again.

PICARD
Would you prefer not to return
to the surface?

TROI
I think I should come with you.
But I wanted you to know before
we went down.

PICARD
I appreciate that.

He looks at her for a beat, gives her room for more... she feels awful about this... she's almost on the verge of tears...

TROI
I wanted so much to help him, to
be there for him... but the more
I was...

Troi shakes her head. Picard looks at her.

46 CONTINUED: (2)

PICARD
Deanna, every one of us went into
this with the best intentions...

TROI

I should have walked away as soon
as I saw what was happening...

PICARD
And you didn't. And that's Human.
We make mistakes.
(not at all flip)
Genetic manipulation or not --
nobody's perfect.

She smiles an appreciation...

47 INT. HANNAH'S LAB - DAY

Benbeck and Conor are with Hannah...

BENBECK
You would ignore the welfare of
the colony for your own selfish
interests... ?

HANNAH
The welfare of this colony would
be best served by rejoining the
Human race.

BENBECK
She has been contaminated by the
people on that ship...

Conor is glum, overwhelmed with the turn of events...

TROI (o.c.)
Aaron...

They turn to see

48 ANGLE

Picard and Troi have entered...

48 CONTINUED:

PICARD
Mister Conor, I believe you and I should talk.

Conor nods as...

BENBECK
(to Picard)
This is your doing. We should never have answered your hails.

HANNAH
If we'd followed that advice, Martin, we'd all be dead now. So much for the welfare of this colony.

BENBECK
(to Picard)
You are not taking her with you.

HANNAH
I'm leaving. And I'll tell you something else. There are at least a dozen more who are ready to go with me...

TROI
Hannah... let's allow Aaron and

Captain Picard to discuss this.
Why don't we take a walk...

Hannah doesn't want to disengage the argument but finally leads Troi out, getting the last word...

HANNAH
There's nothing for them to discuss...

Picard is left alone with Benbeck and Conor.

CONOR
Martin...

Benbeck looks at him, refusing to take the hint...

BENBECK
I think it would be helpful if I...

CONOR
I want to talk with Captain Picard alone.

48 CONTINUED: (2)

BENBECK
But...

CONOR
Thank you, Martin.

Benbeck throws Picard an enraged glance and EXITS.

CONOR

The irony is... he's the one who saw this coming. From the moment you arrived. And because I didn't want to hear it, I chose not to listen...

PICARD

You made decisions that you felt would save your colony.

CONOR

(grins, self-indicting)

No... no, I wish it were that simple... but I cannot forgive myself so easily. You see, Captain, I know what Hannah Bates is feeling. For I have been feeling it as well. I found... your people to be... intriguing and stimulating... as she did. I was every bit as curious about you as the next man.

(beat)

But I am not the next man. I am the leader of these people. And every genetic fiber in my being demands that I protect them. Instead, I have betrayed them. I have allowed this to happen.

PICARD

We have both allowed this to happen, Conor.

CONOR

Then let us both find a way to

stop it from going any further...

PICARD
I wish I could see a way.

CONOR
Picard, I was born to govern this colony, not to dismantle it.

48 CONTINUED: (3)

PICARD
If you force them to stay, you will be suppressing their Human rights.

CONOR
If even a handful leave, the damage to this society will be devastating. What about the rights of those who would stay behind? They are the ones who inherit the social chaos that would follow for generations.
(beat)
Your arrival created this problem. Your departure solves it.

PICARD
That is simplistic.

CONOR
Refuse them passage.

PICARD

I cannot ignore the requests of people, Humans who ask for transport away from here...

CONOR

Nor can you ignore the fact that thousands will suffer if you agree to take them. And as suffering grows, more will demand to leave. We are witness to the end of this existence, Captain. I implore you -- do not let it happen.

Picard studies him... with sympathy...

PICARD

You would have me make the decision for you, Connor. But I cannot. I am willing to talk to these people with you. I will urge them not to make an impulsive choice. But if they finally choose to leave, the Enterprise cannot turn them away...

OFF Conor's reaction...

49 EXT. GENOME COURTYARD - DAY

Troi, Hannah, Benbeck and dozens of other colonists wait for word from the summit meeting... finally Picard and Conor come out... Conor moves to address the crowd...

CONOR

Captain Picard has decided to
grant transport to any individuals
who wish to leave Genome Colony.

There is an instant uproar about this announcement, both pro and con... Troi exchanges a glance with Conor and sees the deep pain in his eyes... Conor struggles to continue...

CONOR
I'm asking you to stay.

HANNAH
Aaron... we can't be happy here
any longer... we were innocent...
it will never be that way again...

CONOR
The experiences of the past week
will become part of our
heritage... we will adjust...
in a few generations, we will be
able to...

HANNAH
We're not willing to wait a few
generations...

49 CONTINUED:

CONOR
All right. Give me six months...
just wait six months before you
leave...

And this has been part of his plan, his hope to forestall this action, and he has Picard's support as we will soon learn...

HANNAH
What will that accomplish?

Picard steps forward to speak...

PICARD
There is no question that our presence here has had an unintended influence on your society. That is done and there is no way to undo it now. But feelings are running high. Perhaps it's not such a bad idea to give yourselves adequate time to carefully weigh the consequences of what you are about to do. We are prepared to return in six months...

HANNAH
In other words, we are being asked to stay here for six months while they pressure us to change our minds.

PICARD
In five days, you have seen only the most superficial evidence of what life is like outside your biosphere...

Hannah moves forward to confront him.

HANNAH
Would you ever choose to live aboard a ship-in-a-bottle, Captain?

49 CONTINUED: (2)

PICARD
What I would choose is not at issue...

HANNAH
You are the captain of a starship. You live to explore the unknown. We ask for the same privilege.

CONOR
Hannah, this is your home, and we are all, in a sense, your family. Don't we deserve an opportunity to open a dialogue on this issue at the very least? I am only asking for six months.

49 CONTINUED: (3)

HANNAH
It's not going to make any difference. You will only be putting this colony through unnecessary pain and anguish.

BENBECK

You are the ones who are causing pain and anguish in this colony. You.

HANNAH
(reacting to Benbeck)
Don't you see, Aaron? It's over. It's time for you to lead our people into a new era, into a renaissance of discovery... come with us.

A long beat. Conor's eyes move to Troi's... and we know a part of him wants to go... but finally, he lowers his head, defeated.

CONOR
When you're ready to come home, you will be welcome.

50 ANGLE (OPTICAL)

Conor moves away... turning to Picard for a moment...

CONOR
You may proceed, Captain Picard.

Picard nods. There are no words left to say.

PICARD
Enterprise, two to beam up.

TRANSPORTER COM VOICE
Aye, sir...

TROI
Captain, may I have a moment...

50 CONTINUED:

PICARD
(nods)
Make that one, Enterprise.

TRANSPORTER COM VOICE
Aye, sir.

PICARD
Energize.

He DEMATERIALIZES. Troi stands there alone with Conor.

TROI
What will you do now?

CONOR
Attempt to assess the damage. Spend the rest of my life on the near-impossible task of rebuilding this society without the proper pieces.

TROI
Aaron, you acted in the best interests of your people... there was no way to avoid what happened...

A beat... he looks away, thinks...

CONOR
I replay each step of this in my

mind... looking for the wrong
turn, the mistake in judgement...
(beat)
And I find only one...

And he turns and looks at her with still deeply felt passion...

CONOR
(continuing)
And as hard as I try, I cannot
even regret that one. In fact,
I'm certain that given the
opportunity, I would choose to
make the same mistake again.
(beat)
I have to wonder why, with all
the hundreds of genetically
compatible women here... I would
fall in love with you.

TROI
Don't say that, Aaron...

50 CONTINUED: (3)

CONOR
Perhaps it is your imperfections
that make you so unique. But I
am in love with you, Deanna Troi,
and I will always be...

One more look in her eyes and he walks away... and as she stands there...

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet.

52 INT. CAPT. READY ROOM

Picard is at the window, looking out, musing. A chime...

PICARD
Come.

Riker ENTERS.

RIKER
The colonists are all on board, sir.

PICARD
How many finally?

RIKER
Twenty-three.

Picard takes that in... frustrated, unhappy...

PICARD
If we ever needed a reminder of the importance of the Prime Directive, we have it now...

RIKER
They're Human. The Prime Directive doesn't apply.

PICARD
Doesn't it? Our very presence

damaged, perhaps destroyed, a way of life.

(MORE)

52 CONTINUED:

PICARD (cont'd)

(beat)

Whether or not we agree with that way of life... whether or not they are Human... is ultimately irrelevant, Number One. We are responsible.

RIKER

We had to respond to the threat from the core fragment... didn't we?

PICARD

Yes. Of course we did. And I wish I could see any other course we could have taken.

(beat)

But I would submit, in the end, we proved ourselves just as dangerous to that colony as any stellar fragment could ever be.

Riker acknowledges and EXITS, and on Picard's look...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Conundrum"
#40275-214

Teleplay by
Joe Menosky

Directed by
Les Landau

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FINAL DRAFT

NOVEMBER 14, 1991

STAR TREK: "Conundrum" - 11/14/91 - CAST

STAR TREK: THE NEXT GENERATION
"Conundrum"

CAST

PICARD	KEIRAN MACDUFF
RIKER	KRISTIN
DATA	MALE CREWMEMBER
BEVERLY	
TROI	
GEORDI	
WORF	
ENSIGN RO	

Non-Speaking
FEMALE CREWMEMBER
SUPERNUMERARIES

STAR TREK: "Conundrum" - 11/14/91 - SETS

STAR TREK: THE NEXT GENERATION
"Conundrum"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	ALIEN (SATARRAN) SHIP
OBSERVATION LOUNGE	
TEN FORWARD	LYSIAN DESTROYER
SICKBAY	

TURBOLIFT LYSIAN CENTRAL COMMAND
ENGINEERING
CORRIDORS LYSIAN SENTRY PODS
TROI'S QUARTERS
RIKER'S QUARTERS

STAR TREK: "Conundrum" - 11/14/91 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Conundrum"

PRONUNCIATION GUIDE

KEIRAN KEER-in
LYSIAN LISS-ee-n
SATARRAN suh-TAHR-n

STAR TREK: THE NEXT GENERATION
"Conundrum"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of warp.

PICARD (V.O.)
Captain's log, stardate 45494.2. We are investigating a series of subspace signals that may indicate intelligent life in the Epsilon Silar System. We will be within sensor range in three hours...

2 INT. TEN FORWARD

DATA and TROI are sitting at the bar, immersed in a game of three-dimensional chess. Data is clearly winning. He moves a piece, then waits as Troi contemplates the board. Troi moves a piece. Data reacts, puzzled.

DATA
The characteristic response to the Kriskov Gambit is to counter with an el-Mitra Exchange -- particularly since I have already taken both your rooks. By missing that opportunity, you have left your king vulnerable.

TROI
We'll see...

DATA
(shrugs)
As you wish.

Data makes a move that takes one of Troi's pieces.

DATA
(continuing)
Check.

2 CONTINUED:

Troi immediately makes a counter move. Data reacts, puzzled. Then studies the board for several seconds.

DATA
Intriguing. You have devised a completely unanticipated response to a classic attack.
(beat)
You will checkmate my king in seven moves.

Troi starts putting the pieces back to their original starting positions.

TROI
Chess isn't just a game of gambits and ploys -- it's also a game of intuition.

DATA
You are a challenging opponent.

TROI
Thanks. But don't think a compliment's going to get you out of our bet.
(beat)
You owe me one Samarian Sunset. Served in the traditional style. As only you can make it, Data...

DATA
I will honor our agreement.

Data stands and walks toward the bar. OFF Troi's smile...

3 INT. SICKBAY (OPTICAL)

BEVERLY is running a medical scanner over the shoulder

and upper arm of a very athletic woman in her mid-twenties -- KRISTIN -- who is wearing a one-piece 24th-century SWIMSUIT, and sitting on a bio-bed. Kristin is gritting her teeth in obvious pain.

BEVERLY
Raise your arm out to the side.

Kristin does so -- but only comes up about halfway.

3 CONTINUED:

BEVERLY
(re: the elevation)
Is that it?

KRISTIN
I'm afraid so.

A beat as Beverly takes another reading.

BEVERLY
You can put your arm down now.

Kristin does so.

KRISTIN
(re: Beverly's readings)
What do you think?

BEVERLY
(lightly)
I think it looks like you tucked when you should have flattened out.

3 CONTINUED: (2)

KRISTIN
Something like that...

BEVERLY
Turn your head to the left.

Kristin does so -- and winces. Beverly continues waving the instrument.

BEVERLY
Some tearing in the ligaments -- nothing we can't take care of.

KRISTIN
Good.

Beverly takes the instrument down.

BEVERLY
If I remember correctly, the last time you graced my sickbay, you were diving off the "Cliffs of Heaven" on Cirrus Four. Holodeck program 47-C.

KRISTIN
Same thing. Only that time, I flattened out when I should have tucked.

BEVERLY
As your Doctor, I'd like to

recommend the Emerald Wading Pool on Sumiko Three. It's a lot safer.

Kristin can't help but smile.

4 OMITTED

4A INT. TURBOLIFT

As Riker and Ro enter in the middle of an argument... she's smiling at him as they go at it, she almost enjoys the exchange...

RIKER
Navigators on this ship have been doing flight handling assessments the same way for years, Ensign...

4A CONTINUED:

RO
And I've found a better way...

RIKER
(to com)
Bridge.
(beat)
Do you mind if we discuss changes in procedure before you make them?

RO
If I had come to you in advance and asked you if I could do it my way...

RIKER
I would have said...

RO
"No".

RIKER
Or maybe "yes".

His answer surprises her. She doesn't respond.

RIKER
(continuing)
The point is -- I never got that chance.

RO
The point is... with all due respect... you're trying to turn me into your idea of a model officer.

RIKER
Ensign... the rules on this ship don't change because Ro Laren decides they do.

The turbolift door opens. As they EXIT --

5 INT. BRIDGE

PICARD and WORF are at their stations; GEORDI at an aft console.

WORF
(off console)
We are picking up a subspace signal, Captain. Sensors show a small space craft ahead.

5 CONTINUED:

GEORDI
The configuration is unfamiliar -- nothing in our database comes close.

WORF
Within visual range.

PICARD
On screen.

INTERCUT:

6 VIEWSCREEN (OPTICAL)

A small ALIEN SHIP appears on the screen.

PICARD
Analysis, Mister Worf.

WORF
No discernable armament. Reading one life-form aboard.

PICARD
Hail the vessel.

A beat of silence.

WORF
No response, Captain.

GEORDI
(off console)
We're being scanned... but it's not like any sensor system I've ever seen... Should we raise shields?

PICARD
No. We'll start this off with a show of good faith.

Geordi nods. A beat.

WORF
Sir, the scans are now matching the frequencies of our optical data network.
(MORE)

6 CONTINUED:

WORF (cont'd)
(looks up)
It could be an attempt to access our computer system.

Geordi glances up from his console.

GEORDI

Scanning intensity has increased
by fifteen hundred percent.

PICARD
Shields up.

7 INT. TEN FORWARD

Troi is at the bar. Data is BEHIND THE BAR, serving Troi a glass of gray liquid.

DATA
(re: drink)
One Samarian Sunset, served in
the traditional style.

Data sets the drink down, then flicks the lip of the glass with his finger. The glass PINGS --

8 THE DRINK (OPTICAL)

instantly comes alive with exotic colors. A sunset in a glass.

9 RESUME

Troi is delighted.

TROI
It's beautiful.

Data nods.

DATA
I hope you enjoy it.

Troi reaches for the drink -- Data again nods. Exactly

the same motion he performed before.

9 CONTINUED:

DATA
(continuing)
I hope you enjoy it.

His voice is exactly the same. Troi looks up to see Data now completely still, as if frozen.

OFF her reaction.

10 INT. BRIDGE (OPTICAL)

As before. Worf is rapidly working his console, stunned at what he sees.

WORF
The scanning signal has penetrated our shields...

GEORDI
Our computers are going down!

PICARD
Take evasive action --

As Ro tries to react --

RO
-- The helm's not responding!

FLASH! A BRIGHT GREEN LIGHT fills the bridge, completely washing out the scene. A moment later, as

the light slowly FADES...

11 CLOSE ON PICARD

In the same position as before, tense and ready for action. Except now, his expression is blank and movements uncertain. He looks disoriented, touches his head, squints as if it aches. Then suddenly he stops, looks around.

PICARD
What happened?

12 REVEAL

Everyone else on the bridge, behaving the same way. Disoriented, looking around, uncertain of their bearings.

13 GEORDI AND WORF

look at each other as if strangers meeting for the first time.

GEORDI
What the hell...

14 RO

stares dumbfounded at her hands still on the console -- not knowing what they're doing there.

15 PICARD AND RIKER

look at each other. Riker glances at the others.

RIKER
I don't know who any of you are.

Picard stares at him, his mind a blank.

PICARD
(to Riker)
Neither do I... I don't even
remember who I am...

Picard exchanges a glance with the person standing next to him...

16 REVEAL

MACDUFF, a man in his late thirties, dressed in Starfleet Command uniform. We have never seen this man before now (he was not present before the flash of light), but he appears to be equally disoriented.

OFF the crew's look of utter confusion...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

17 INT. ENTERPRISE BRIDGE

Continuous action. Picard, Riker, Worf, Geordi, Ro and MacDuff are in a state of astonishment. They have all lost their memories (EXCEPT MACDUFF -- TO REVEAL LATER). It's a bizarre situation, the Enterprise crew suddenly strangers in a strange place. Everyone reacts to their obviously shared predicament.

GEORDI
It looks like we're all in the same boat.

RIKER
(re: viewscreen)
Make that -- "on the same starship."

18 INCLUDE VIEWSCREEN (OPTICAL)

and the motionless stars.

MACDUFF
But who are we? What are we doing here?

19 RO

turns from her console.

RO
It looks like I'm the pilot.

She quickly and automatically keys several controls on the console.

RO
(continuing)

We're not going anywhere now.
The helm's dead.

20 INCLUDE BRIDGE

PICARD
But you still know how to work it.

RO
(curious)
Yes...

Riker looks over Worf's shoulder at Worf's instruments.

RIKER
This console has a tactical configuration.

WORF
(nodding)
Phaser power status, intruder scan, torpedo guidance...

Worf attempts the controls.

WORF
(continuing)
They do not appear to be operable.

21 ANOTHER ANGLE

Picard turns to the others in explanation.

PICARD

Clearly, we still possess certain skills -- we seem to know how to operate this vessel. But our identities have somehow been erased, or suppressed.

21 CONTINUED:

RIKER
We are on the bridge -- there's a good chance this is our ship.

A beat at Riker notices the pips on Picard's uniform.

RIKER
(continuing; to Picard)
And it looks like you're the leader.

WORF
We should not jump to conclusions.
(indicating own sash)
I am... decorated as well.

PICARD
Determining our command structure isn't crucial right now. Finding out who we are, and what we're doing out here is.

A beat. Worf keeps silent. He might not agree, but he won't argue the point for now.

MACDUFF
But how did this happen? What

did this to us?

22 GEORDI

glances up from his station.

GEORDI
More like -- who did this to us?

23 RESUME

as everyone looks over toward Geordi.

GEORDI
(indicating monitor)
I've got some intermittent sensor readings here... the scan keeps repeating itself -- like it's stuck. But it looks like there's metallic debris right in front of us. Distance: seventeen kilometers.

RIKER
The remains of another ship?

23 CONTINUED: (2)

GEORDI
That's a good possibility.

WORF
Perhaps we were engaged in battle.

MACDUFF

If they stunned us with some kind of bioelectric field -- that might have wiped out our memories.

RO

Then we fired back. Destroyed them.

There is a moment as they reflect on these possibilities.

PICARD

If this presumption is correct, we may have sustained other damage.

(to COM)

Computer... status report.

No answer.

RIKER

No voice interface...

24 GEORDI (OPTICAL)

still at his console and monitor, trying to work the commands.

GEORDI

No interface, period.

24 CONTINUED:

His monitor suddenly comes alive with a rotating graphic of the Enterprise.

GEORDI
Hey -- got something.

25
thru OMITTED
26

27 RESUME

as everyone reacts. A beat as Geordi works the console.

GEORDI
(continuing)
I've accessed the basic system directories.

PICARD
Can you give us a general status report?

GEORDI
(nodding)
... Life-support systems are fully operational throughout the ship. Navigation and propulsion... Off line.

RO
What about communications?

GEORDI
Completely disrupted.

RO
That rules out a distress signal.

RIKER
If we even knew where to send it.

Riker and Ro exchange a look. Ro is finding this situation particularly difficult to handle -- but there's a "we're in this together" kind of feel between them, in contrast to what we saw before they lost their memories.

PICARD
Do we have an onboard communication system?

Geordi makes a quick pass on the console, which BEEPS in response. He turns to Picard.

27 CONTINUED: (2)

GEORDI
We do now.

Picard looks at the others.

PICARD
I suggest we use it. Our ship must have a crew. They may still have their memories.

RO
We should be careful what we say... there could be a boarding party somewhere on the ship.

Worf nods.

WORF
(to com)
Bridge to all personnel. Select a representative from your group to contact the bridge and report on your status.

28 INT. SICKBAY (OPTICAL)

Beverly and Kristin -- the latter still sitting on the medical bed.

WORF'S COM VOICE
(continuing)
Remain where you are. Stay calm. Bridge out.

Kristin looks at Beverly.

KRISTIN
(with irony)
Well, that helps a lot.

BEVERLY
Report on our "status"? I wonder if every one else is in the same condition we are.

28 CONTINUED:

Kristin shrugs, then winces -- still in pain from her shoulder.

KRISTIN

It hurts...

Without thinking, Beverly picks up an instrument and waves it over the shoulder, instantly relieving the distress.

KRISTIN
(continuing)
Thanks...

Beverly looks down at the instrument.

BEVERLY
I didn't even think -- I just knew how to use it.

She turns to Kristin.

BEVERLY
At least I've got an idea of what I'm doing here.

KRISTIN
What about me? I'm a patient in a bathing suit... That doesn't say much.

BEVERLY
(gently)
No, it doesn't.

Kristin hops off the bio-bed, resilient in the face of a difficult situation.

KRISTIN
Do you have any clothes around here I could borrow? At least

until I figure out where the swimming pool is?

She grins at Beverly, who returns it with a rueful smile.

29
thru OMITTED
30

31 INT. BRIDGE - WIDE ANGLE

Picard and Geordi are working together at an aft station nearest the turbolift.

Riker and Ro are together at the other station, studying a diagram of the Enterprise.

31 CONTINUED:

Worf is sitting in the captain's chair, working the arm console.

MacDuff is standing at tactical.

32 MACDUFF

takes last note of something on his console and heads over toward Worf.

33 INCLUDE WORF

who glances up.

WORF

Yes?

MACDUFF

We've heard from all decks -- there are over a thousand people on board. Everyone's had their memories affected in the same way we have.

Worf nods, indicates the console he's been working.

WORF

I have completed a survey of our tactical systems. We are equipped with ten phaser banks, two hundred seventy five photon torpedoes, and a high capacity shield grid.

MACDUFF

We're a battleship.

WORF

It appears so...

33A OMITTED

34 RIKER AND RO

at the aft console. Ro indicates a series of interconnecting lines. She has become increasingly tense and agitated since the memory loss.

34 CONTINUED:

RO
This turbolift system will give us access to the rest of the ship...

34 CONTINUED: (2)

RIKER
That sounds like the next logical step... we should start with the most crucial area first...

RO
Main engineering. Deck thirty-six. I'm on my way.

RIKER
Hey, hold on, we've gotta coordinate our efforts here...

RO
I just need to do something...

RIKER
Look, I feel the same way... we all do... but if anything's gonna get done here...

RO
I know, I just...
(beat, controlled)
It's really an ugly feeling...
I don't like being so... out of

control.

He smiles warmly at her...

RIKER
Well, we're all gonna have to depend on each other to get through this, okay?

She smiles back.

RO
(softly)
Okay.

They move toward the turbolift... Riker passes Geordi and Picard...

RIKER
We're going to search the ship.

Picard acknowledges silently as Worf at command, hears and looks over at them...

WORF
Very well. Proceed.

34 CONTINUED: (3)

GEORDI
I'll go with you. I want to get my hands on the computer core. See if we can reestablish control from there.

They exit into the turbolift.

34A EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging motionless.

35
thru OMITTED
38

39 INT. ENGINEERING

Geordi is working at a console, Riker and Ro standing by. Riker has a PADD.

GEORDI
I've accessed the optical data network for the engineering core. I can monitor every system that's routed through here.

Ro glances over his shoulder as Geordi again works the console.

RO
(off console)
Warp and impulse drive are reading within tolerance levels. So are all the tactical arrays... defensive and offensive...

Geordi nods.

39 CONTINUED:

GEORDI

Everything looks functional... now if we could just access the control systems we could get them up and running.

Riker indicates another area of engineering.

RIKER

According to the schematics, the engineering computer core access is down that corridor.

RO

Weapons, propulsion and shields are the priorities. We might be in danger of another attack.

GEORDI

(nodding)

That's where I'll start.

Riker glances at his PADD.

RIKER

(to Ro)

Let's begin our crew survey on decks five through ten.

RIKER

Alright.

(to Geordi)

Good luck.

GEORDI

You too.

Geordi turns to go -- Riker stops him.

RIKER
When you've got those systems going, try for the personnel files. It would be nice if we all had names...

Geordi nods and heads toward the core access. Riker and Ro EXIT.

39A thru 40 OMITTED

41 INT. READY ROOM

Worf is in Picard's chair, watching a computer monitor on the desk. He looks comfortable there. The door opens and Picard and MacDuff ENTER. Worf glances up.

41 CONTINUED:

PICARD
So far, our survey team has found no deaths or injuries among the crew. The shuttlecraft are operational, as are the transporters.

MACDUFF
But no one they've talked to knows any more about their identities

than we do.

Worf gestures toward the monitor he has been studying.

WORF
Engineering is working on accessing the control systems. As soon as the ship is operational, we must make it combat-ready.

Worf may be sitting in the captain's chair, but Picard's natural sense of leadership cannot help but assert itself.

PICARD
I would recommend that before we prepare for combat, we try to access the ship's logs. Discover who we are and what our purpose here might be.

However, having gained the territory, Worf is not about to yield it easily.

WORF
I disagree. We must first make ourselves ready for battle. That is the highest priority.

Before Picard can reply --

GEORDI'S COM VOICE
Engineering to the bridge.

WORF
Go ahead, engineering.

41 CONTINUED: (2)

GEORDI'S COM VOICE
I've regained control of propulsion, navigation, weapons, and communications. We'll be able to tie them into the bridge in just a few minutes.

WORF
Well done.

He turns to the others, a warrior's gleam in his eyes.

WORF
We are ready.

PICARD
The question is -- for what?

And off their various reactions --

FADE OUT:

END OF ACT ONE

STAR TREK: "Conundrum" - REV. 11/15/91 - ACT TWO 23-24

ACT TWO

FADE IN:

42

thru OMITTED
43

43A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The phaser banks suddenly fire into space.

44 OMITTED

45 INT. BRIDGE

Worf in captain's chair, Picard at the helm, MacDuff at tactical.

MACDUFF
(off instruments)
The phasers are operational.

WORF
We now have full tactical control.

PICARD
We should run a complete diagnostic of all command systems.

Worf reacts negatively.

WORF
A full diagnostic would require us to take our systems off-line. We would be defenseless.

45 CONTINUED:

PICARD

If we're going to trust our lives
to these systems, we should make
certain they aren't going to fail.

A beat. MacDuff steps in, smoothing things over.

MACDUFF
(to Worf)
The computer was damaged. Some
processors might still be down...

A beat.

WORF
Proceed with the diagnostic.

MacDuff and Picard start working their respective
consoles.

46 ON BEVERLY

Stepping off the turbolift, moving into the foreground.

WORF
What have you found, Doctor?

BEVERLY
Not much. The brain scans I've
run are unusual, but they show
no damage to the hippocampus.
That suggests we still have our
long-term memories... but somehow
they're being blocked.

PICARD
Is it possible to bypass the
normal pathways? To get at those

memories in some other way?

BEVERLY

That's what I'm hoping. What I need now is to see some normal brain scans for comparison. Is there any chance I could get the crew's medical files?

WORF

We are currently running a full diagnostic. Computer resources are limited.

46 CONTINUED:

PICARD

(to Beverly)

The medical records will be our next priority.

46 CONTINUED: (2)

BEVERLY

Thank you.

Beverly heads for the turbolift and Picard turns back to his console. Worf settles back into his captain's chair with a slight scowl -- uneasy lies the crown...

47 INT. CORRIDOR

Riker is at the door to someone's quarters, finishing

up an interview with a MALE CREWMEMBER. He holds a PADD.

CREWMAN
I guess these are my quarters. But I don't remember anything.

RIKER
If it's any comfort, everybody's in the same situation. Stay put for now... we'll be back in touch.

CREWMAN
Okay, sir. Thanks.

48 RO

is down and across the corridor, speaking with a FEMALE CREWMEMBER, who is standing in the doorway to her quarters.

RO
That's all I need for now.

The female crewmember nods and goes back into her quarters.

49 INCLUDE RIKER

RO
Well, that's it for the living quarters on this deck. What's next?

RIKER

(checking his padd)
There's a large room up ahead. On the diagram, it's called "Ten Forward."

RO
Let's go.

They walk for a beat in silence, then --

RO
If everything was back the way it was supposed to be -- what do you think you'd be doing right now... ?

RIKER
Having a lot more fun than searching the ship, I'd imagine.

RO
Fun?

RIKER
With that holodeck we just saw, I bet I could conjure up an interesting program or two...

RO
Now, that's disappointing...

RIKER
Why?

RO
(flirtatious)
You don't strike me as a man who

needs a holodeck to have a good time.

They share a grin... move OFFSCREEN...

50 INT. TEN FORWARD

as Riker and Ro ENTER. Riker looks around the room.

RIKER
(to the group)
Who reported to the bridge from this group?

Troi steps forward.

TROI
I did.

RIKER
Have you found anything that might give us some insight into what happened?

TROI
Not specifically. But there are two things that seem unusual...

She gestures toward Data, who is standing behind the bar.

TROI
The bartender is an artificial lifeform.

Riker and Ro react with surprise as Data steps over to them.

DATA
(to Riker and Ro)
Is there something I could get you? A beverage of your choice?

Riker and Ro study Data curiously -- having, of course, no memory of ever having seen anything like him.

RIKER
No, thank you.

RO
I'm fine.

RIKER
Your memories are gone as well?

DATA
The databanks that would identify who I am are not functioning.

They turn back to Troi.

50 CONTINUED:

RIKER
You were going to mention something else?

TROI
(nodding)

I don't know if this means
anything... but I seem to have
an ability that the others don't.
I have a very strong sense of what
people are feeling... at times
it's almost --

Suddenly she stops speaking, looks deeply at Riker, as though noticing something, for the moment completely oblivious to Ro.

RIKER
Is something wrong?

TROI
No... it's just... for a moment...
you seemed familiar.

RIKER
You remember me?

TROI
Not exactly... I mean, I don't
know who you are... but there's
something about you...

Ro reacts quizzically as Riker and Troi gaze into each other's eyes ---

WORF'S COM VOICE
Bridge to survey team.

50 CONTINUED: (3)

RIKER

(to com)
Survey team here.

WORF'S COM VOICE
We have accessed the personnel files. Report to the bridge immediately.

RO
(to com)
On our way.

As Riker and Ro turn to leave, Ro can't help but throw a curious look back at Troi.

51
thru OMITTED
52

53 INT. BRIDGE

Worf, Picard, and MacDuff are gathered around a science station, watching Geordi work the controls. Riker and Ro EXIT the turbolift and approach.

53 CONTINUED:

GEORDI
Computer -- give me a biographical listing of all personnel responsible for primary operation of the ship.

COMPUTER VOICE
A full biographical listing is

not available.

GEORDI
Is there any list of the ship's senior officers?

COMPUTER VOICE
The crew manifest is available.

GEORDI
That's better than nothing. Give me the crew manifest.

INTERCUT:

54 CONSOLE MONITOR (OPTICAL)

As the computer speaks, the MONITOR displays the identities of our characters one by one. A PHOTOGRAPH, name, rank, and brief biographical history all come up on the screen. It's a tantalizing process. Our crew watches with fascination as they each learn who they are...

COMPUTER VOICE
(continuing)
Commanding Officer, Captain Jean-Luc Picard.

Picard and Worf react. They exchange a glance. Worf appears awkward.

COMPUTER VOICE
(continuing)
Executive Officer... Commander Keiran MacDuff.

(MORE)

54 CONTINUED:

COMPUTER VOICE (cont'd)
(beat)
Second Officer... Commander William Riker.
(beat)
Operations Officer... Lieutenant Commander Data.
(beat)
Chief Medical Officer... Doctor Beverly Crusher.
(beat)
Ship's Counselor, Lieutenant Commander Deanna Troi.
(beat)
Chief Engineer... Lieutenant Commander Geordi La Forge.
(beat)
Security Chief... Lieutenant Worf.
(beat)
Helm Officer... Ensign Ro Laren.

The monitor goes blank. They all step back for a moment, digesting the information. Picard turns to MacDuff.

PICARD
Commander MacDuff... Please see to it that all other officers who were listed report to the bridge.

MACDUFF

Aye, sir.

MacDuff moves off. Picard turns to Geordi.

PICARD
Your next priority is to retrieve any information you can regarding this ship's mission.

Geordi nods, gets back to working the computer console.

PICARD
Contact the operations officer to assist you.

RO
He's in Ten-Forward -- waiting tables.

54 CONTINUED: (2)

CAMERA follows Worf, who moves toward Picard.

WORF
I regret my recent behavior. I assumed an attitude of authority that was... unwarranted.

Picard brushes it off.

PICARD
We're all doing the best we can in a difficult situation. Think nothing more of it.

WORF
Thank you... Captain.

Worf walks away. Picard considers the bridge for a moment. OFF his face -- at least this is a place to start.

55 EXT. SPACE -- THE ENTERPRISE (OPTICAL)

still motionless in space.

56 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, MacDuff, Riker, Data, Worf, Geordi, Troi and Ro seated around the table. Picard looks grave.

GEORDI
We haven't finished a full search of the computer records. But we've found out quite a bit.

DATA
This vessel is named the Enterprise. We are part of an organization called the United Federation of Planets. The Federation is currently in a state of war.

TROI
(disturbed)
With whom?

56 CONTINUED:

GEORDI

The Lysian Alliance. They're a genocidal race determined to destroy us. The war's been going on for years.

Picard absorbs this information, listening intently as his crew reports.

DATA

Starfleet Command believes the Lysians have a new weapon that has shifted the balance of power in their favor.

GEORDI

Over the last two months, fourteen Federation ships have been captured -- apparently very easily -- and the crews imprisoned on Lysia.

PICARD

What do we know about this weapon?

DATA

Our scientists theorize that the Lysians are using an energy wave -- either plasma based or a subspace interference pattern. The weapon severly disrupts a starship's computer systems and the mental functioning of the crew.

MACDUFF

(pretending an insight)

That's what happened to us...

PICARD
Commander, is there any record of our current mission?

GEORDI
Yes, sir.

He rises and moves to the monitor, activates it. A star map appears.

56 CONTINUED: (2)

GEORDI
We're approximately here...
(points)
We've been ordered to cross into Lysian territory...
(pointing)
... and destroy their Central Command.

He pushes more controls, and a graphic of the Central Command appears.

GEORDI
This is it -- the nerve-center of the Lysian military operation.

The space station looks huge. Troi has a strong negative response.

TROI

Captain, there's been a great deal of damage to our computer system. Maybe we're not getting accurate information.

PICARD
What are you suggesting?

TROI
That we get confirmation of this mission from our headquarters.

WORF
If we use subspace radio we will be detected --

TROI
But there may be thousands of lives at stake --

56 CONTINUED: (3)

GEORDI
Our orders specifically require us to maintain radio silence.

This brings the argument to a halt.

DATA
Our mission is part of a highly coordinated effort to put an end to the war. There are other vessels on other fronts, all working according to an intricate plan.

GEORDI
We're the lynch pin to the operation. If we don't destroy the Central Command -- the entire effort will fail.

WORF
Captain, our choice is clear.

Picard somberly looks around the room. There is a long pause...

PICARD
Commander MacDuff -- set a course for the Lysian Central Command.

OFF everyone's reactions.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp speed.

58 INT. CORRIDOR

Riker and Troi are walking along. Riker glances down

at a PADD he's holding, then indicates a door -- they reach it and stop.

RIKER
These are your quarters.

TROI
Thanks for the help.

Troi steps forward, touches the door's panel and the doors slide open.

TROI
(continuing)
Come in for a minute.

Riker nods and follows her inside.

59 INT. TROI'S QUARTERS - CONTINUOUS (OPTICAL)

Troi and Riker ENTER. They glance around. Troi starts to wander, taking in all the details. She runs a hand across the dresser... the bed... over some personal items on a table... as if by touching these things she will recall their significance.

RIKER
Recognize anything?

59 CONTINUED:

TROI
(re: room)
It might as well belong to someone else.

She turns to him, troubled.

TROI
Nothing feels right... this room, the ship... most of all this war we're fighting...

RIKER
I don't imagine war ever feels right.

Troi considers this.

TROI
I suppose that's true...

Troi looks at him for a moment, then appears puzzled. Riker picks up on it.

RIKER
What is it?

TROI
That same feeling... you seem familiar... you're the only thing that does.

RIKER
Can you remember anything specific?

TROI
I don't know...

She reaches up and runs a finger across his cheek, as if by touching she'll draw out what's forgotten.

TROI
It's more like remembering an emotional image... feelings that are somehow associated with you...

The romantic tension is now undeniable.

RIKER
I hope they're good feelings...

59 CONTINUED: (2)

TROI
Yes... they are...

They hold for a moment like that, and then Troi takes down her hand, breaking the moment.

TROI
This entire situation is... a little unnerving...

RIKER
(giving her the out)
It's been a long day. We've all been through a lot.

She smiles, understanding the gesture.

TROI
Yes. We certainly have.

She regards him for a moment, then leans up and briefly kisses his cheek.

RIKER
I'll see you tomorrow. Good night.

They exchange a gentle smile, then Riker EXITS. OFF Troi's pensive expression...

60 INT. CORRIDOR

Riker walks toward a door. He stops and double-checks his PADD, then steps toward the door.

61 INT. RIKER'S QUARTERS - CONTINUOUS (OPTICAL)

Riker ENTERS, looks around. He walks further into the room, and stops at what he sees...

62 REVEAL RO

comfortably sitting in a chair near the bed, one leg slung over the arm, dressed in casual, sexy clothing, browsing through a book. She looks up at Riker.

62 CONTINUED:

RO
(matter of fact)
Hi.

Riker can't help but smile.

RIKER
(indicates PADD)
I know I didn't get the wrong

room.

62 CONTINUED: (2)

Ro shrugs and eases her way out of the chair.

RO
I didn't like the way mine was decorated. Besides, I have a funny feeling maybe I spend most of my off hours here.

Riker tosses the PADD down, decides to take on her bantering challenge.

RIKER
Really?

RO
For all we know, you and I could be married.

RIKER
For all we know, you and I could hate each other.

Ro smiles. She circles around him, maneuvering closer to the bed.

RO
That's kind of exciting, isn't it? Because we just don't know.

RIKER
We might regret this.

RO
Regret what? Aren't you being
a little presumptuous?

Ro gets very close to him, teasingly. The erotic tension is high.

RO
(continuing)
Like I said -- I just didn't like
the way my quarters were
decorated.

She backs off, as if rejecting him -- but it's all seductive. Riker takes a step toward her. She moves closer to the bed.

RIKER
Maybe we should switch quarters.

62 CONTINUED: (3)

RO
Maybe we should stay right here
and see what happens.

Ro reaches up and kisses him teasingly -- quickly, almost before he can respond. Then she backs away. Riker closes the distance.

RIKER
What if I snore in my sleep?

Ro sits down on the bed in front of him, leans back

seductively.

RO
What makes you think you're going to get any sleep?

OFF Riker's smile...

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Quick pass by at warp.

64 INT. BRIDGE

Picard, MacDuff and Riker at command. Worf at tactical. Data at ops. Ro at the conn. Troi and Geordi are also present. The tension is high.

WORF
Captain, we have crossed the Lysian border.

PICARD
Ensign, take us out of warp. Three-quarters impulse.

RO
Yes, sir.

PICARD
Mister Worf, maintain a continuous sensor sweep.

WORF
Aye, Captain.

Worf works his console.

MACDUFF
(to Data)
How long till we reach their
central command?

64 CONTINUED: (2)

DATA
At our current speed,
approximately thirty-seven hours.

WORF
Captain, I am picking up a vessel
directly ahead.

Picard and MacDuff exchange a glance.

PICARD
Can you identify?

DATA
(working console)
The ship matches the Starfleet
description of a Lysian Destroyer.
A short-range attack vessel...
with disruptor-style weapons, and
a standard crew of fifty-three.

Reactions all around. Troi is clearly troubled.
MacDuff stands and joins Worf at tactical.

WORF
Within visual range.

PICARD

On screen.

INTERCUT:

65 VIEWSCREEN (OPTICAL)

A LYSIAN SHIP appears on the screen -- it's small but menacing. Everyone reacts to the sight.

66 RESUME

WORF

(off instruments)

The destroyer is increasing its speed.

(glances up)

They are moving to intercept.

PICARD

(to Ro)

Evasive maneuver sequence delta.

66 CONTINUED:

RO

Yes, Sir.

Ro works the controls. A beat.

WORF

They are matching our manuevers...

MacDuff quickly works the tactical controls.

MACDUFF
Activating phaser arrays...
(beat)
Ready to fire, Sir.

MacDuff's hand is over the controls.

PICARD
(gesturing to hold up)
Stand by.

MacDuff pauses -- it takes a strong act of will.

MACDUFF
Captain, our orders were to
destroy all Lysian warships.

PICARD
I'm aware of that, Commander.
(to Data)
Tactical analysis, Mister Data.

DATA
(off instruments)
The destroyer has minimal shields.
Their disruptor capacity appears
to be only two point one
megajoules.

Riker reacts.

RIKER
They're no match for the
Enterprise.

As everyone considers this...

DATA

Captain -- the destroyer is hailing us.

Everyone is taken aback.

66 CONTINUED: (2)

PICARD

Open a channel --

MACDUFF

--No!

Data pauses. Everyone turns to MacDuff. MacDuff looks at Picard.

66 CONTINUED: (3)

MACDUFF

Their new weapon. Whatever it was that wiped out our computers and our memories. Maybe this is how they do it -- over communication channels.

Picard turns to Data.

DATA

It is conceivable, sir.

TROI

It's also possible that they simply want to talk to us. I think we should respond.

WORF
They are hailing us again.

A beat. MacDuff turns to Troi.

MACDUFF
(to Troi)
If you're wrong, it could mean our destruction.
(to Picard)
I don't think we can take that risk.

DATA
Captain, The Lysians have stopped transmitting. They are powering up their disruptors.
(beat)
They have locked onto us, sir...

RIKER
Full shields.

WORF
Shields up.

WHAM. The ship shakes, hit by Lysian disruptors.

MACDUFF
Captain... ?

Picard has no choice.

66 CONTINUED: (4)

PICARD
(grimly)
Return fire.

Worf works the console.

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the phasers fire, making a direct hit on the Lysian ship. The destroyer EXPLODES in a blast of fire and metal. Then it's gone -- completely obliterated.

68 INT. BRIDGE

Worf analyses his controls.

WORF
The ship has been destroyed.

A beat.

PICARD
Maintain our course, Ensign. Increase to three quarters impulse.

RO
Yes, Sir.

As Ro works the controls a brooding silence falls over the bridge. Troi appears distressed. MacDuff steps toward Picard.

MACDUFF
Well done, Captain.

68 CONTINUED:

Picard doesn't respond. As he stares at the empty viewscreen, his face unreadable...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moving at impulse.

70 INT. OBSERVATION LOUNGE

Picard, MacDuff, Riker, Data, Troi, Worf, Ro, Geordi, Beverly, seated around the table. The mood is grim -- for all intents and purposes they are at war.

WORF
The Lysian Central Command would have received any transmission from the destroyer by now.

MACDUFF

(nodding)
They're going to be on alert.

Ro nods, turns to Picard.

RO
(to Picard)
I recommend a randomly vectored approach to our target. It would be our best chance of avoiding any pursuit.

PICARD
(nods)
Agreed.

Picard turns to Beverly.

PICARD
Doctor, the success of this mission would be far more likely if we had our memories back. Is there anything you can do?

BEVERLY
I found several cases resembling our condition in the medical index. The causes are different, but the cure is similar in each case.

RIKER
Could the same treatment work for us?

BEVERLY
(nods)
That's my hope. It involves increasing the activity of the medial temporal region of the brain. Using short term memory synapses to retrieve long term memory.

PICARD
When can you start?

BEVERLY
As soon as our medical records become available. It would be too dangerous to attempt treatment without them.

PICARD
Mister La Forge?

GEORDI
Data and I ran into some trouble accessing the medical file areas in the computer. But with a little time, I'm pretty sure we can get there.
(shrugs)
Three hours, maximum.

Picard nods.

PICARD
Proceed.

71 OMITTED

72 INT. ENGINEERING (OPTICAL)

Geordi and Data working at their respective monitors.

72 CONTINUED:

GEORDI
(shakes his head)
I'm still hitting a file wall...
I don't get it.

DATA
There appears to be a command path
discontinuity. I shall attempt
to rewrite the locator subroutine.

Data starts entering codes at super-fast android speed.
Geordi watches him, amazed.

GEORDI
(joking re: speed)
You must have been one hell of
a bartender.

A beat. Data pauses, checks the monitor, then
continues working at normal speed. Geordi considers
him for a moment.

GEORDI
It's too bad there aren't any more
of you around. We could certainly
use the help.

DATA

Yes.

A beat. Geordi considers his light remark a little more deeply.

GEORDI

I wonder why you're the only one on board?

DATA

I have expended a great deal of thought with respect to my apparent uniqueness among the crew.

Data finishes a sequence of keystrokes and considers Geordi.

GEORDI

Any conclusions?

DATA

Several possibilities suggest themselves.

(MORE)

72 CONTINUED: (2)

DATA (cont'd)

I may represent an entire race of artificial lifeforms. If so, there may be a home planet for others of my kind -- a shared history and a culture of which

I am not presently aware.

GEORDI

Then again, you could've been built just for this ship.

DATA

I have considered that possibility as well. It may also be the case that every starship in the Federation is equipped with an artificial lifeform such as myself.

GEORDI

(nodding)

It that's true, you might all even look alike. A standard issue android. Hard to construct -- so only one allowed per vessel.

(smiles)

Maybe you all get together for android holidays...

Data appears to be musing for a moment.

DATA

There is another possibility. Perhaps my origin was unique. In that case... I am alone.

A silent beat as Geordi considers his words. The console suddenly BEEPS with computer noises and both Data and Geordi rivet their attention to the screen.

DATA

We have accessed the information storage area. But considerable

damage has been done to the files themselves.

Geordi reacts to this, then looks over Data's shoulder -- reacts.

72 CONTINUED: (3)

GEORDI
The mission reports are gone.

DATA
(works console)
As are the crew records, and the personal logs.

He stares at the monitor, puzzling over the missing information. A beat as Geordi reacts.

GEORDI
So are the medical records.

OFF the look between them.

73 INT. RIKER'S QUARTERS

Riker is at a desk, sorting through a collection of personal belongings spread out on the desktop.

A trombone... a few books... some terra cotta figurines. The door chimes.

RIKER
Come in.

Troi ENTERS.

73 CONTINUED:

TROI
I'm restless. Mind if I visit for a while?

RIKER
Please...

Riker indicates his welcome, then sees that she appears shaken. He stands and moves over to her.

RIKER
(continuing)
What's wrong?

TROI
Everything. Everytime I think about this war, our mission... I feel a sense of panic. Like a hand is closing around my throat.

Riker speaks gently... tries to console her.

RIKER
You're never gonna feel good about this war. None of us will. But we've got to finish our mission.

Troi considers this... then nods. His words make sense, but still...

Riker smiles, trying to brighten the mood a little. He indicates the nearby desk.

RIKER
(continuing)
I've been doing a little research. Learning about someone named William Riker.

TROI
(smiles)
And what have you discovered?

Riker leads her to the desk. He indicates the trombone.

RIKER
He's a musician, for one thing.

73 CONTINUED: (2)

Troi reacts, pleasantly surprised. Riker picks up the instrument, plays a few notes. Troi laughs.

TROI
Very impressive.

RIKER
Nobody could have been more surprised than me.

TROI
(playfully)
What else has your research uncovered about William Riker?

Riker eyes the various belongings.

RIKER
Let's see... He's athletically inclined... loves to mountain climb. He was born in a place called Alaska. He likes exotic foods... spends his vacation time on a planet called Risa...

Riker picks up a very slender, but beautifully bound BOOK and hands it to Troi. She looks at the title.

TROI
(reads)
"Ode to Psyche." John Keats.

RIKER
Open it.

Troi opens the book to the title page, reacts.

TROI
(reads)
"To Will... All My Love, Deanna."

A beat. She sets the book down. A quiet moment as she considers the implication.

RIKER
(re: book)
It could explain the familiar feeling you have...

73 CONTINUED: (4)

They are close to each other. The feelings between them are impossible to ignore.

TROI

I... don't know what to think.

The door chimes.

RIKER

Come in.

Ro ENTERS. She's energized from work -- a sharp contrast to the quiet she's just shattered.

RO

Hello, Counselor.

She reacts to Troi's presence -- but it's with an amused tolerance. Troi and Riker seem much more uncomfortable than Ro does.

TROI

(nodding)

Ensign.

RO

I'm not interrupting anything?

RIKER

No.

TROI

No.

Troi smiles.

TROI

(to Ro)

I was just visiting.

(to Riker, more formal)
We'll talk again soon, Commander.

RIKER
Of course. Thank you, Counselor.

As Troi goes out the door...

RO
Bye...

When Troi disappears outside the door, Ro casually eases into a chair, catching one of Riker's hands in her own as she does so.

RO
(re: Troi)
What was that all about?

73 CONTINUED: (6)

RIKER
(shrugs)
Just talking about the situation we're all in...

Ro starts playing with his hand.

RO
Good...

She tightens her grip on his hand and pulls him closer.

RO
Because I have the feeling I used

to be the jealous type.

She leans upward and kisses him -- Riker responds. As they get into it...

74 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse.

75 OMITTED

75A INT. BRIDGE

Picard, MacDuff, Riker, Ro, Data and Beverly. Geordi is finishing his report.

GEORDI
What bothers me, Captain, is how specific the damage is. Any records of a personal nature, any files that could tell us more about who we are -- those are the ones that are gone.

RIKER
That's a little too selective for coincidence.

BEVERLY
As selective as what was done to our own memories. Our skills still in place -- but personal knowledge unavailable.

75A CONTINUED:

MACDUFF
It's consistent with what we know about the new Lysian weapon.

Picard takes all this in, weighing it.

PICARD
Doctor, is it absolutely necessary for you to see the medical files before you attempt a treatment?

BEVERLY
No. But it would be dangerous without them.

A beat.

RIKER
(volunteering)
I think that's a risk we have to take --

MACDUFF
(beating him to the punch)
-- Captain, I volunteer for the procedure.

75A CONTINUED: (2)

Beverly looks to Picard... who nods his grim approval.

76 INT. SICKBAY

MacDuff is on his back in the half-shell bio-bed, his head couched by a headpiece apparatus. His eyes are closed -- as if he's unconscious. Beverly works the console next to the bed, and the series of lights flash on and off on the headpiece. A NURSE is working in the background.

Beverly takes her hand off the console and picks up a med device, waves it across his forehead. She seems puzzled by the result.

BEVERLY
That's strange. The diencephalic activity is exactly the same. There should be some increase.
(to Nurse)
Let's try broadening the band width.

She steps over to where the nurse is working -- MACDUFF IS NOW OUT OF THEIR LINE OF SIGHT.

77 ON MACDUFF

BEVERLY
(continuing; to nurse)
Go to thirty point one.

MacDuff begins to convulse.

78 INCLUDE BEVERLY

BEVERLY
(to nurse)
Raise the frequency as well.

Increase by thirty-three
percent...

A few beats and Beverly turns back toward MacDuff -- and reacts with shock at his convulsions. She dives for the console, punches in some commands --

BEVERLY
Something's wrong with the
sequencing program!

A few more commands and she glances up -- the headpiece stops blinking. His body goes rigid. Beverly picks up a device and runs it over his forehead.

His head stops moving and his eyes struggle open. He looks straight at her, as if uncomprehending.

BEVERLY
(insistent)
Kieran. Kieran.

He looks at her, blinks, as if coming back to full consciousness.

MACDUFF
(nods)
I'm alright.

Beverly lets out her breath in a long sigh. MacDuff lets his head fall back, as if exhausted, then glances at her.

MACDUFF
What happened?

78 CONTINUED:

BEVERLY
I don't know. Something went wrong with the sequence initiator. We're lucky we didn't lose you.
(beat)
Did any of this work? Do you remember anything about yourself?

MACDUFF
(shakes his head)
I'm sorry, Doctor.

Beverly looks greatly disappointed.

BEVERLY
It's back to square one.

MacDuff nods. Beverly turns away from him. OFF MacDuff who smiles -- success...

79 INT. READY ROOM

Picard is staring out the window, lost in thought. The door chimes.

PICARD
Enter.

MacDuff ENTERS. Picard turns to him.

MACDUFF
You wanted to see me, Captain?

PICARD

Yes, Commander. Sit down.

MacDuff sits and Picard rises, pacing, things on his mind.

PICARD
I find myself with grave concerns about our mission.

MACDUFF
Concerns... as to its success?

PICARD
No. I have more fundamental doubts...
(MORE)

79 CONTINUED:

PICARD (cont'd)
(beat)
Whether or not this mission is justified.

MACDUFF
I've been asking myself the same thing. But I'm sure our superiors feel their orders are justified.

PICARD
Orders which we cannot even verify.

MACDUFF
(reluctantly

concluding)
Orders we cannot ignore.

PICARD
But I also can't ignore the fact that we greatly outclassed the only enemy vessel we've encountered. And that every possible shred of information which could shed some light on our situation has been conveniently eliminated.

79 CONTINUED: (2)

A beat as Picard continues to pace.

PICARD
I feel as though I've been handed a weapon, pushed into a room and told to shoot a stranger.

He stops and looks squarely at MacDuff.

PICARD
I need a moral context to justify that action. And I don't have one. I'm not satisfied simply following orders. I want to know that what I am doing is right.

MACDUFF
So do I. I'd feel a lot better about this if all the questions were answered. And if you want

to abandon our mission until our memories return -- it's your choice.

MacDuff pauses, as if searching for the words.

MACDUFF
But I must ask you... is it right to risk prolonging this war... to allow the needless deaths of thousands on both sides... solely on the basis of our moral discomfort?

A long beat. MacDuff nods his head deferentially, taking his leave. He turns and exits the ready room.

79A EXT. SPACE - THE ENTERPRISE (OPTICAL)

OFF Picard as he stares out the window, MacDuff's words still on his mind...

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship traveling at impulse.

81 INT. BRIDGE

Picard, MacDuff, Riker, Data, Worf, Ro, Troi at their stations. Everyone looks grimly determined -- or in Troi's case, resigned.

DATA
(off instruments)
Captain, we are approaching the Lysian system.

PICARD
Decrease to one quarter impulse.

RO
Yes, sir.

MACDUFF
(off instruments)
The Central Command is directly ahead. Still beyond weapon range.

PICARD
Red Alert. Battle stations.
Bring us to attack posture, Mister Worf.

WORF
Aye, Captain.

Worf works the tactical console and the ship goes to RED ALERT.

81 CONTINUED:

DATA
Sensors show several objects in our path. They are twenty-nine meters in length and are unmanned.

MacDuff works a console.

MACDUFF
According to Starfleet records, they're sentry pods. Programmed to defend their Central Command.

RIKER
(off instruments)
I'm reading forty-seven of them around the perimeter.

PICARD
Tactical analysis, Mister Data.

DATA
(working console)
The pods are equipped with fusion generated pulse lasers, and minimal shielding.

RIKER
Not much power there...

PICARD
Forward shields on maximum. Lock phasers on the sentry pods and prepare to return fire.

WORF
Shields up, phasers locked on targets.

A beat, then.

PICARD
Full impulse. Take us straight through them.

As Ro works the helm...

82 OMITTED

83 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it runs straight through the field of sentry pods. We instantly draw A THIN LASER BEAM TYPE FIRE from the pods that does nothing to the Enterprise. The Enterprise returns with PHASER FIRE -- a series of quick bursts, DESTROYING the pods with ease.

84 INT. BRIDGE

DATA
We are through the perimeter.

RIKER
This is too easy.

WORF
We have yet to encounter any battleships. They may lie ahead.

PICARD
Load all torpedo bays. Ready phasers.

But it's clear Picard's doubts are mounting.

WORF
Aye, sir.

Worf works the console.

84 CONTINUED:

RIKER
Approaching the Central Command...

Picard reacts, puzzled at the ease with which they are able to appoach.

PICARD
Mister Data, scan for defenses.

Data works the console.

DATA
I am picking up no vessels -- and no additional sentry pods.

WORF
The station is in visual range.

PICARD
On screen.

85 INCLUDE THE VIEWSCREEN (OPTICAL)

In the distance is the LYSIAN CENTRAL COMMAND -- a huge, alien-looking space station.

Reactions to the sight.

RIKER
(off console)
Optimal firing range in fifty-five seconds.

86 RESUME (OPTICAL)

MACDUFF
(works console)
Phaser banks ready. Loading torpedoes.

PICARD
What are the defensive capabilities of the Central Command?

DATA
Armaments consist of four laser cannons and thirty-nine cobalt fusion warheads with magnetic propulsion. Defensive shield output is only... four point three kilojoules.

Picard is deeply disturbed by this news. All the doubts of this entire endeavor rise to inundate him.

RIKER
(amazed)
One photon torpedo ought to do it.

TROI
Data... how many people are on that station?

DATA
(off instruments)
Fifteen thousand, three hundred eleven.

Again, this registers on Picard. His moment of decision is nearing.

MACDUFF
Captain, we're in range.

PICARD
(gesturing to hold up)
Stand by.

A concerned reaction from MacDuff.

86 CONTINUED:

MACDUFF
Waiting for your order, sir.

TROI
Captain, this isn't right...

MACDUFF
The rest of our forces are depending on us --

RIKER
How can our mortal enemy be over

a hundred years behind us in
weapons technology?

MACDUFF
Their battleships may be on the
way right now.

A beat. MacDuff keeps on pushing.

MACDUFF
(continuing)
We must attack.

A long moment -- it's all on Picard. From deep inside, his conscience finds voice, and speaks clear as a bell -- a simple statement confirming his fundamental nature.

PICARD
I do not fire on defenseless
people.

Various reactions from the others.

PICARD
Mister Worf... open a channel to
the Lysians.

MacDuff is enraged -- losing control.

MACDUFF
Belay that order!

MacDuff is on the move toward tactical. Worf wavers. MacDuff addresses everyone as he goes.

86 CONTINUED: (3)

MACDUFF
(continuing)
There's something wrong with the Captain. I'm taking command of this vessel.
(to Worf)
Fire all weapons!

Worf doesn't move. MacDuff, now wild-eyed with desperation exchanges a look with Picard, who by contrast is all cool control.

-- MacDuff lunges toward tactical, knocking Worf out of the way like he wasn't even there. He reaches for the weapons control...

-- and is suddenly hit by a PHASER BLAST, briefly revealing beneath his Human self, in the area where he was hit, a strange, alien, metallic body.

87 OMITTED

88 INCLUDE RIKER (OPTICAL)

holding the phaser. MacDuff again goes for the console -- Riker again FIRES the phaser, and where it hits, the strange metallic being underneath is revealed. MacDuff stumbles back, but goes for it again -- unstoppable.

Worf has regained his footing, and FIRES his phaser at MacDuff, again revealing a patch of the alien corpus. Riker and Worf both continue FIRING to keep MacDuff away from the controls. MacDuff finally throws

back his head and screams --

89 MACDUFF (OPTICAL)

falls to the floor, unconscious. The others stare at him, relieved.

90
thru OMITTED
91

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at warp.

PICARD (V.O.)
Captain's log, supplemental. We are on a course to Starbase Three-zero-one. Doctor Crusher has been working steadily, and has restored the memories of most of the crew.

92A INT. READY ROOM (OPTICAL)

Picard and Riker. Picard is sitting behind his desk.

PICARD
The Lysians have identified "Commander MacDuff" as a Satarran -- an alien race that's been at war with the Lysians for decades.

Picard stands, steps out from behind the desk.

PICARD

I've conveyed to the Lysians our deepest regrets over the tragedy of their lost ship and crew. They've been extraordinarily understanding.

Riker thinks for a moment.

RIKER
With all the power that MacDuff had... to alter our brain chemistry, and manipulate the computers... it's hard to believe he needed the Enterprise.

PICARD
Satarran weapons technology is no more advanced than the Lysians'. One photon torpedo would have ended their war.

92A CONTINUED:

RIKER
It almost did...

OFF the look between them.

93 INT. TEN-FORWARD

Business as usual. Riker ENTERS, glances around the room and sees something that makes him stop cold.

94 INCLUDE TROI AND RO

sitting together at a table, immersed in a private conversation.

Riker reacts. He takes a deep breath to fortify himself, then heads for the table.

Troi and Ro see him coming, and their conversation stops just a little too quickly.

Riker arrives at the table. An awkward beat.

RIKER
I hope I'm not interrupting.

RO
Not at all. I was hoping to see you.

TROI
Please -- sit down.

Uncomfortable, he sits. He never thought he'd have to deal with them both at once. And what have they been saying to each other?

RIKER
Well. I'm glad I ran into the two of you...

They smile sweetly, waiting for him to talk his way into trouble. He launches in.

RIKER
You know, when you have no memory of who you are, or who anybody else is...

94 CONTINUED:

RO
(with feigned sincerity)
The Counselor tells me... at times like that, we might do things we've always wanted to do.

RIKER
(taken aback)
She said that?

He glances uncomfortably at Troi, who gazes serenely at him.

TROI
It's psychologically valid.

Riker is hard-pressed for a response. Ro extends the uncomfortable moment, then stands.

RO
(feigned sincerity)
Don't worry about it, Commander. As far as I'm concerned we've shared something that you and I will treasure forever.

Ro turns and walks off before Riker can respond. Nonplussed, he looks at Troi. A beat, then Riker sits down.

RIKER

(re: Ro)
I feel kind of... confused.

Troi can't suppress a smile.

TROI
If you still feel confused tomorrow -- you know where my office is.

Troi smiles, gets up, and leaves. Riker is suddenly alone. He lets out a long breath -- he's off the hook for now...

FADE OUT:

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Power Play"
(f.k.a. "The Invaders", "Terror In Ten-Forward"
and
"Feeling Poorly")
#40275-215

Story by
Paul Rubin and Maurice Hurley

Teleplay by
Rene Balcer and Herbert J. Wright & Brannon Braga

Directed by
David Livingston

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FINAL DRAFT

NOVEMBER 26, 1991

STAR TREK: "Power Play" - 11/26/91 - CAST

STAR TREK: THE NEXT GENERATION
"Power Play"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI

WORF
O'BRIEN
KEIKO
ENSIGN RO
TRANSPORTER OFFICER

Non-Speaking
A NURSE
BABY MOLLY
CREWMEMBERS IN TEN FORWARD
CIVILIANS IN TEN FORWARD
N.D. SECURITY
N.D. MEDICAL
SUPERNUMERARIES

STAR TREK: THE NEXT GENERATION
"Power Play"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CARGO BAY	SHUTTLE
CORRIDOR	
CRAWL SPACE	MAB-BU SIX MOON SURFACE
READY ROOM	
SICKBAY	
TEN FORWARD	
TURBOLIFT	
TRANSPORTER	

SHUTTLE

STAR TREK: THE NEXT GENERATION
"Power Play"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Approaches a MOON, which is cloaked with angry storm CLOUDS and LIGHTNING arcs of tremendous electrical activity. All silhouetted against a nearby massive, glowing gas-giant PLANET, the mother of this dark child.

PICARD (V.O.)
Captain's log, stardate 45571.2. We are going into orbit around an unexplored M-class moon of Mab-Bu Six. Though the moon was reported to be uninhabited, we have picked up a weak distress call.

2 INT. BRIDGE

Picard and Riker are at Data's station... listening to an audio distress signal... puzzled... WORF is at tactical. ENSIGN RO is at the conn, and TROI ENTERS from the turbolift.

DATA
The intense electromagnetic whirlwinds on the moon's surface make it virtually impossible to locate the source of the signal,

sir...

PICARD
Any indications of life, Mister Worf?

WORF
Scanners read negative, sir. But they may be affected by the interference.

RIKER
Have you ever heard anything like that, Data?

2 CONTINUED:

DATA
(curious)
I believe so, Commander... at Starfleet Academy...

PICARD
The Academy?

DATA
Yes, sir, let me verify it...

Running panels...

DATA
(continuing)
As I thought, sir... it is a Starfleet subspace distress signal... standard to Daedalus

class starships...

RIKER
(reacts, to Picard)
There hasn't been a Daedalus class in service for... what... ?

DATA
One hundred seventy-two years, Commander...

PICARD
Any record of missing ships in this vicinity, Data?

Checking --

DATA
The U.S.S. Essex under the command of Captain Bryce Shumar disappeared in this sector over two centuries ago...

PICARD
Daedalus class...

2 CONTINUED: (2)

DATA
(checking)
Yes, Captain... I have accessed the subspace transponder signature of the Essex... it is identical to the signal coming from the moon's surface...

RIKER
We've arrived a little late...

3 ANGLE ON TROI

As she experiences curious empathic feelings...

PICARD (o.c.)
Mute it, Data.

Data turns off the sound.

3A RESUME

PICARD
(to Riker)
With the storm activity down there, I don't think it's worth the risk to check on a ghost ship, Number One... advise Starfleet we've solved the mystery of Captain Shumar and the Essex...

TROI
I'm not sure we have...

They turn to look at her...

TROI
Someone's down there... alive...

Off reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 EXT. MOON - THE SHUTTLE (OPTICAL)

in the atmosphere.

RIKER (V.O.)
First officer's log, supplemental. The electromagnetic interference on the surface was judged too dangerous for anyone to transport down. So we have taken a shuttle to investigate.

5 INT. SHUTTLE - IN FLIGHT

On RIKER, TROI and DATA, being buffeted inside on an instruments-only run, a rough-as-they-come flight. Over this, the distress SIGNAL mournfully plays, stronger.

A burst of nearby LIGHTNING brightens their faces. The THUNDER following this sounds like the voice of doom.

DATA
Shields are holding...

RIKER

(checking instruments)
Wind shear is incredible, Data... keep an eye on the stabilizers...
(glances at Troi)
If it's anything like this on the ground, I don't see how anyone could survive on this moon for long.

TROI
Maybe they've been living underground.

RIKER
(off console)
Question is where? I still can't locate the source of the damn signal... it's bouncing around more than we are...

5 CONTINUED:

They suddenly take a severe hit... Red warning LIGHTS flash, a KLAXON sounds.

DATA
Sir, forward thrusters have failed. We are losing power.

RIKER
Enterprise... ?

6 INT. BRIDGE

Picard at command.

PICARD
Go ahead.

No response for a beat, then in scratchy reception:

RIKER'S COMM VOICE
We've lost our thrusters...
attempting to compensate with
secondary boosters...

With a burst of CRACKLE, Riker's voice disappears.

WORF
Sir? The shuttle's impulse
generators have shut down...

PICARD
Commander? Can you hear me?

7 INT. SHUTTLE

Riker and Co. struggle to keep their small, shaking
craft aloft.

PICARD'S COM VOICE
(completely fritzed)
Enterprise to shuttle, please
respond.

RIKER
Hold on! We're going down...

DATA
Initiating emergency landing
procedures...

7 CONTINUED:

RIKER
Maintain the approach attitude
Data... I'm taking her in...

The craft hits the ground roughly... the crew tossed violently from side to side... the LIGHTS FAIL and we're consumed by darkness... and finally silence.

8 EXT. MOON SURFACE - INSIDE FOG

CAMERA PANS through the murk, until we see the SHUTTLE. It's battered, sitting deadly still. More THUNDER booms, as LIGHTNING cracks. But no sign of life shows from inside the fallen craft.

9 INT. BRIDGE

A flurry of activity. Our people are down there.

RO
The shuttle has crashed on the surface...

PICARD
Do you have their position?

WORF
(off console)
I am picking up the shuttle's trace signature... but the surface interference is distorting its

position...

Worf continues to struggle vainly with his console...

PICARD
(urgent)
Can you locate them...

RO
I think I can... I followed their
entry almost all the way in...
we can calculate the coordinates
from their angle of descent...

10 EXT. MOON SURFACE

On the shuttle. The hatch blows off and Riker emerges, holding his arm. Data and Troi follow, shook-up but intact. FOG swirls all around them, as distant thunderbolts brighten the scene: a BARREN LANDSCAPE with charred rocks and terrain, as if a forest fire has swept through the area. Dark and windy.

RIKER
(taps communicator)
Enterprise?

But no answer from above. Troi looks around, Data runs a tricorder scan. Riker's in pain but trying to ignore it.

DATA
It is unlikely, sir, that we will
be able to establish communication
with the ship, given the severe
electromagnetic interference...

10 CONTINUED:

RIKER
(in pain)
Then we'll stay put right here until the Enterprise finds us...
(looks around)
Data, run an inventory of what's still usable inside the shuttle.

DATA
Yes sir.

Data moves to the shuttle door, looks back inside.

TROI
Your arm...

RIKER
Yeah, I'm pretty sure it's broken...

Riker checks the terrain with a tricorder...

RIKER
The surface is composed of nonporous rock... makes me think it's even more unlikely anyone could live here...

Troi nods thoughtfully, as something else catches her attention, behind Riker. Data returns from the shuttle.

DATA
There are no instruments left of practical value that have not been damaged by the impact of our landing.

TROI
(points to horizon)
What is that?

11 ANGLE (OPTICAL)

to include distant GLIMMERING lights, seen ghostly through the fog and clouds. Dancing in the mist.

11 CONTINUED:

RIKER
Doesn't look like any storm front I've ever seen...

DATA
(checking with the tricorder)
The tricorder is picking up high levels of E-M bursts across the spectrum.

RIKER
Are you picking up anything else, Data... like signs of life... ?

DATA
Other than our own, sir... negative.

Riker looks to Troi...

TROI
There is someone alive here... I'm more certain of it now than ever...

RIKER
Well, I hope they can find us... because we don't have a way to find them...

11 CONTINUED:

TROI
(realizing)
They're coming... they're coming with the storm...

A rumble of thunder in the distance... off Riker's reaction...

12 INT. TRANSPORTER ROOM

On O'Brien and Geordi at the controls...

GEORDI
We can't get a pattern lock on the communicators because of the E-M bursts, Captain. There's no way to beam them out of there... not under these conditions...

INTERCUT

13 INT. MAIN BRIDGE

PICARD
The same conditions won't permit a shuttle to land safely, Mister LaForge... any suggestions... ?

14 INT. TRANSPORTER ROOM

O'Brien touches the console, muting the transmission.

O'BRIEN
(to Geordi)
Sir, let me beam down with a pattern enhancer...

GEORDI
Chief, there's no guarantee you won't rematerialize in a million pieces if your signal gets caught up in that electromagnetic whirlwind...

O'BRIEN
I can boost the confinement beam. One person might be able to make it...

During the following, O'Brien takes tech equipment out of a storage closet or cabinet... Geordi HITS the companel.

14 CONTINUED: (2)

GEORDI
(beat, to com)
Captain, Chief O'Brien wants to beam down to the surface with a pattern enhancer...

15 INT. MAIN BRIDGE

GEORDI'S COM VOICE
(continuing)
His chances of getting down there safely are no better than fifty-fifty in my judgement...

WORF
Captain, a major storm front is moving in on the away team's coordinates...

PICARD
(beat)
Mister O'Brien... you are aware of the risks?

O'BRIEN'S COM VOICE
Yessir. I think I can make it.

16 INT. TRANSPORTER ROOM

PICARD COM VOICE
Prepare to transport.

O'BRIEN
Aye, sir.

And as he moves toward the transporter pad...

17 EXT. MOON SURFACE (OPTICAL)

Riker rests, as Troi and Data survey the foggy area. O'Brien MATERIALIZES between them and the shuttle. Only to be greeted by more thunder and LIGHTNING.

RIKER
Glad you could join us.

O'BRIEN
Great spot for a picnic, sir.

He begins to unload the equipment pack... handing gear to the others, they all know basically what to do...

17 CONTINUED: (2)

O'BRIEN
We need to distribute the enhancer rods at seven meter legs... that ought to do it...

RIKER
Storm front going to affect the transport, Chief... ?

O'BRIEN
I'd really like to get us out of here before it hits, Commander... see, I'm supposed to be feeding the baby lunch... Molly gets in a terribly foul mood if I'm late...

RIKER

I'm with you...

Equipment handed out, Riker struggling with one arm to do his part...

18 UP ANGLE

They hurriedly position three upright ENHANCER RODS around them to form a triangle. Thunder approaches. Data and O'Brien spread out... Riker goes with Troi...

19 ANGLE ON STORM (OPTICAL)

A spectacular system of LIGHTNING BOLTS explode, light up the sky. Followed by rolling THUNDER, inside angry, swirling CLOUDS. Within seconds, wind howling, thunder crashing, the STORM overtakes our away team.

RIKER

Lunch time, O'Brien! Let's do it!

O'Brien attempts to activate his rod but a moment later -- FLASH! A LIGHTNING BOLT strikes the rod -- and blows O'Brien away from it.

20 thru 22 OMITTED

23 WIDE ANGLE (OPTICAL)

All of them, stunned by the concussion, on the ground

inside the rod triangle. The air fills with weird HUMMING...

Mysterious ENERGY RINGS OF LIGHT suddenly appear, dive about like wavy alien fireflies. THREE RINGS eerily PULSE down onto Data, Troi and O'Brien... ANOTHER tries to approach Riker but is repelled somehow...

24 RIKER (OPTICAL)

Crawls up to O'Brien's enhancer rod, determined. And reaches out for the enhancer rod, throws the final switch. Three BEAMS OF BLUE LIGHT instantly turn on and connect - making a horizontal TRIANGLE OF LIGHT between the upright rods, which encloses them. Riker collapses.

25 ON GROUP (OPTICAL)

As they DEMATERIALIZE, HUMMING to feedback levels, as we gratefully:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 INT. SICKBAY

TIGHT on Troi, eyes closed, unconscious. WIDEN to BEVERLY who scans Troi on a table with a medical

tricorder. A quiet moment goes by... Then without warning, Troi's EYES JERK OPEN and she BOLTS UPRIGHT, knocking aside equipment -- crying out in terror, as if awakened from a nightmare. Beverly's startled, and grasps Troi by the arms to keep her from struggling.

BEVERLY
Easy, Deanna...

TROI
W-where... ?

Beverly calms her, as Troi nervously rubs her arms. Troi keeps looking around, as if to reorient herself.

BEVERLY
You're back on the Enterprise... Everything's okay now.

TROI
But my skin... It's tingling.

BEVERLY
You are experiencing some afterimages from the electromagnetic discharge. The sensation will pass. Try to relax...

Troi does relax a little, but sees Riker and O'Brien lying on nearby tables, being tended by a NURSE. Data stands nearby. Worried, Troi looks back to Beverly.

BEVERLY
(continuing)
They're all fine, too. Now take your time, Counselor, okay?

Doctor's orders.

Troi nods, eases back onto the bed. Picard ENTERS and Beverly moves to meet him, to have a private exchange.

PICARD
(casual)
Injury report, Doctor?

26 CONTINUED:

BEVERLY
Mostly minor abrasions. But Commander Riker took the worst of it with a broken arm... The biofilter scans showed their nervous systems were generating unusally high levels of synaptic energy. I don't think it's anything to worry about...

Picard acknowledges, moves with Beverly over to the team. O'Brien and Riker are back on their feet, looking alert. Troi now sits on the edge of the table, still a bit woozy.

PICARD
Good work, Mister O'Brien.

O'BRIEN
Thank you, sir.

RIKER
Ready for duty, Captain.

PICARD
Are you sure, Number One?

RIKER
(nods, flexes his injured arm)
It's not the first bone I've broken.

As they prepare to exit, Picard turns his attention to Troi, who weakly smiles.

PICARD
And how are you, Counselor?

TROI
Very glad to be here.

Picard acknowledges, leads them out, as Riker moves next to him. They EXIT...

PICARD
(to Riker)
What happened down there?

26A INT. CORRIDOR - CONTINUOUS

RIKER
It was just one hell of a storm... moved in on our position faster than anything I've ever seen.

They enter the turbolift...

26B INT. TURBOLIFT - CONTINUOUS

PICARD
Did you find any evidence of life?

RIKER
No, but if Troi was right, we weren't far away from it...

PICARD
(to com)
Bridge.
(beat)
How do you suggest we proceed?

RIKER
We're gonna have to find a way to modify the scanners to penetrate those storms. Got any ideas, Data... ?

DATA
(a beat)
It is p-p-possible we might be able to employ virtual imaging to interpolate missing data...

Everyone reacts to his unusual stutter. Troi shares a quick look with Data. Something we'll connect later.

PICARD
Is there something wrong, Data?

The turbolift stops and the doors open.

28 INT. BRIDGE

As they exit... a quick beat as Data internally analyzes himself.

28 CONTINUED:

DATA
My apologies. It seems my primary speech processors are experiencing a minor fluctuation. I will have it corrected in a... m-m-moment.

28 CONTINUED: (2)

Worf is at tactical. Ensign Ro at the conn, ND at ops. Picard, Riker, and Troi EXIT the turbolift, head for command. Data to ops, O'Brien goes to the aft science station. Troi and Data again share a look, unseen by the others.

TROI
Captain... may I speak with you a moment? In private?

PICARD
Of course, Counselor.
(to Riker)
Take the bridge, Number One.

Riker nods as Picard and Troi head to the ready room. Data relieves ND at ops and begins to study the console. The ND EXITS.

RIKER

Mister Data, deploy sensor scans when you're ready. Ensign, move into a synchronous orbit aligned with our crash site.

RO

Aye sir.

Data reacts, turns to Riker.

DATA

Sir? Given the E-M field properties of this moon, I would recommend a search pattern beginning at the southern p-p-polar region.

RIKER

(reacts)

The polar region... But that's starting from scratch, Data. The last reading we had on the Essex would suggest we begin the scans near our crash site...

DATA

The Essex signal was never clearly located, sir.

(MORE)

28 CONTINUED: (3)

DATA (cont'd)

A broader, systematic survey of the moon from a p-p-polar orbit

might be more practical.

RIKER
(considers a beat)
Well, you might be right. Still, I'd like to give the crash site a once-over first... We'll maintain our present orbit for now.

DATA
Understood, sir.

Data turns to the console. OFF his face as he works...

29 INT. READY ROOM

Picard behind his desk, speaks to Troi, who is pacing nervously in front of the desk, arguing her point.

TROI
I've never felt anything quite like it... It was almost as though they were calling to me...

PICARD
(reacts)
Are you saying someone was communicating telepathically, Counselor?

TROI
Perhaps. For an instant. It was like their voices were carried on the wind.

PICARD

What were they trying to communicate?

TROI

I'm not sure... but they were calling me to the southern polar region... I believe that's where we should look for the Essex...

29 CONTINUED:

On Picard's reaction...

30 INT. BRIDGE (OPTICAL)

As before. Ensign Ro reacts to her console, confused.

ENSIGN RO

Commander? Did you override my orbital heading?

RIKER

Override them?

ENSIGN RO

We've moved into a polar orbit.

Riker reacts, looks at Data...

ENSIGN RO

I'm locked out, the helm isn't responding...

RIKER

Mister Data, do you know anything

about this?

Data doesn't respond, but continues to calmly work his console, his back to Riker. Riker moves toward Data.

RIKER
(continuing)
Data... ?

Riker reaches out, touches Data's shoulder. Suddenly, Data spins and looks at Riker, Data's face contorted with intense anger. Riker reacts, stunned. Data, lightning-fast, thrusts his arms forward, STRIKING Riker hard in the chest, knocking Riker back on the floor. All follows very quickly, as Riker responds:

RIKER
(continuing)
Security to the bridge!

Worf quickly reacts, drawing his phaser -- but O'Brien catches him offguard from behind, GRABS Worf's wrist and wrenches the phaser free. He SLAMS Worf to the floor, hard, stunning him.

30 CONTINUED:

Ro jumps up, fires a phaser at O'Brien, but O'Brien FIRES his phaser back at her, STUNNING her and she drops to the floor.

RIKER
(continuing)
Computer, transfer command to engineering... Full security

alert!

O'Brien fires again, stunning Riker, as audio alarms go off. Suddenly all bridge consoles DEACTIVATE, as Data futilely works his console, bangs it in frustration.

COMPUTER VOICE
All command functions transferred to engineering.

31 INT. READY ROOM

ALERT sounding, Picard hurriedly moves to the door. But Troi blocks his way, throws out an arm to STRIKE Picard in the chest and knocks him down. Troi races out.

32 INT. BRIDGE

Troi angrily ENTERS, looks around the bridge to Data. Riker, Ro and Worf are splayed out on the floor, as O'Brien robs the bridge locker for two more PHASERS. All is played on the move to the turbolift...

O'BRIEN
This way!

TROI
What happened?

DATA
He would not move to a polar orbit.

TROI
(angry at Data)

You could not wait? The captain would have done it for me...

Riker, still recovering from his phaser stun, reacts to this new member of the revolt, as O'Brien speeds to the turbolift, calls out to them. Troi and Data follow O'Brien into the turbolift.

33 INT. TURBOLIFT

Troi, Data, O'Brien stop. The doors slide shut.

O'BRIEN
(to lift)
Deck thirty-six. Engineering.

The turbolift immediately starts MOVING down. O'Brien gives the two extra phasers to Troi and Data.

34 INT. BRIDGE

Riker, Worf, Ro and the N.D. all back on their feet, a little worse for wear. Picard groggily ENTERS. Security N.D.s RUSH IN.

RIKER
(quick)
Computer, reenable bridge control. Authorization: Riker-Omega-Three...

PICARD
Report...

The bridge consoles LIGHT UP again, as Ro, Worf and

Riker all weakly return to their stations.

RIKER
They're in turbolift four.

WORF
Engaging turbolift override controls, now...

35 INT. TURBOLIFT

Troi, Data and O'Brien react as the turbolift abruptly STOPS. But the doors don't open. The three look at each other, all under an alien influence. Their movements bristling with great tension. Not happy alien campers.

DATA
They have t-t-trapped us... what will we do?

TROI
What deck is this?

O'Brien reads a small control panel near the door.

35 CONTINUED:

O'BRIEN
We are on deck ten.

TROI
Can you move us again?

O'BRIEN
(nods)

I know how to override the bridge command...

He works the control panel -- fiddles with the interior, his fingers moving quickly...

36 INT. BRIDGE

Worf reads his console.

RIKER
Activate all security fields on decks eight through fifteen...

WORF
(off console)
Sir? The turbolift is moving again. They're still inside.

PICARD
Initiate emergency bulkheads in turboshaft four...

WORF
Aye, sir.
(off console)
They've been stopped at deck thirteen.

PICARD
(nods the order)
Mister Worf...

Worf acknowledges... hustles to the other turbolift, headed for trouble.

37 INT. DECK THIRTEEN

Worf and two Security N.D.s race up, stop at the turbolift. Worf hits a coding sequence, as the doors SLIDE OPEN to reveal: THREE COMMUNICATORS on the floor. OFF their reactions...

38 INT. DECK TEN - CORRIDOR (OPTICAL)

Troi, Data, O'Brien move carefully down the hall. They encounter into a SECURITY FIELD - right behind them another appears. They are cut off, between fields.

TROI
(to O'Brien)
Do you know how to deactivate this?

O'BRIEN
(considers)
The computer will not allow us to override an emergency forcefield command...

DATA
My entity's artificial substructure may be useful...

Data RIPS off a wall panel, STICKS HIS FINGERS right into the circuits -- short circuiting them, causing SPARKS to sizzle all around him. The security fields start to fritz, then they both DEACTIVATE... Data then rips his hands back out. They continue pell-mell on their way.

39 INT. BRIDGE

Riker at tactical -- he reacts to the console.

RIKER
They've broken through a security field, deck ten, section two...

PICARD
(reacts)
Security to Ten Forward...

40 INT. TEN FORWARD

A dozen CIVILIANS and CREWMEMBERS sit tight, calmly waiting out the Intruder Alert. All except one: BABY MOLLY, who's crying in KEIKO's arms. Keiko rocks her.

KEIKO
(softly)
Shh... Mama's right here...

41 NEW ANGLE - ENTRANCE

Suddenly, the DOORS whoosh open -- as Troi, Data and O'Brien RUSH INSIDE, phasers drawn. Troi yells to all:

TROI
Everyone get down on the floor!

A beat of confusion in the crowd -- isn't this the bridge crew? What was the order, freeze or lie down?

KEIKO
(confused)
Miles... ?

O'Brien looks at Keiko, then waves a phaser at her...

O'BRIEN
On the floor!

She reacts, follows his instructions...

42 INCLUDE - OTHER ENTRANCE (OPTICAL)

Worf and TWO SECURITY N.D.s burst into the room, phasers ready. And they spread out, as the room shifts to them.

WORF
Everyone down! Now!!

O'Brien aims to fire his phaser, but Worf FIRES first, hitting O'Brien. He stumbles back, a little stunned but not stopped by the blast. As the crowd scrambles for cover, a quick and harrowing phaser fight takes place:

O'Brien FIRES back, just missing Worf but BLASTING a vase, as a CREWWOMAN tumbles over a table. Keiko protects her still-crying Molly. People dive under cover, screaming.

42 CONTINUED:

Data gets HIT, is not stopped and without hesitation, FIRES and drops the first security N.D.

Troi coolly OPENS FIRE -- shooting short, wild bursts around the room, scattering and DROPPING PEOPLE left

and right under the barrage. Drops the second N.D. in the process. Troi takes a hit from Worf, but it doesn't hurt her. Then RETURNS FIRE and stuns Worf. All this happens in a matter of seconds.

43 INT. BRIDGE

Riker at tactical. NDs as needed. Picard's worried.

RIKER
(off console)
Multiple phaser shots in Ten Forward.

PICARD
Picard to Worf -- report.

44 INT. TEN FORWARD - ON WORF

PICARD'S COM VOICE
Mister Worf... acknowledge.

Worf looks up as we suddenly WIDEN to Troi, who is aiming a phaser right at him. Worf stares into Troi's eyes. It is unsettling -- whoever's in there is utterly alien.

PICARD'S COM VOICE
Can you hear me, Lieutenant Worf?

TROI
Yes, bridge. He can hear you.

45 OMITTED

46 INT. BRIDGE

As Picard and Riker react, we anxiously:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

47 INT. THE ENTERPRISE - BRIDGE

Picard and Riker at command. Ro has moved to tactical. Geordi's at ops. Supernumerary at the conn. Urgency is in the air.

RIKER
Position security teams at both entrances...

RO
Yes sir.

PICARD
Mister La Forge, shut down all computer access in Ten Forward...

GEORDI
(reacts to console)
I can't, Captain. They've already set up a remote security

lock-out... We'd have to shut down
all computer functions in the
saucer section...

RIKER
(to com)
Transporter room three, can you
get a pattern lock on Commander
Data, Counselor Troi and Chief
O'Brien in Ten Forward... ?

48 INT. TRANSPORTER ROOM

TRANSPORTER OFFICER
Attempting to lock on, sir...

He works the panels furiously...

49 INT. TEN FORWARD

On Data and O'Brien at the computer terminal behind
the bar... O'Brien working the controls with equal
fervor...

O'BRIEN
You were correct. They are
attempting to engage their
transporters. But I know how to
shut them down.

50 INT. BRIDGE

TRANSPORTER OFFICER COM VOICE
Bridge, the entire transporter
array has been taken off-line and

placed in a diagnostic mode...
I can't override... it will take
a couple of hours to complete the
cycle...

Picard and Riker exchange a frustrated glance...

PICARD
How many people are down there?

RO
(reading scanners)
Seventeen...
(off console)
They just shut down the internal
scanners too, Captain.

PICARD
(to com)
Doctor Crusher to the bridge...

BEVERLY'S COM VOICE
On my way.

51 INT. TEN FORWARD

Troi has moved to the computer, where Data now works with lightning speed on the computer panels... O'Brien collects all the communicators from the hostages in Ten Forward.

TROI
What are you doing now?

DATA
I can reverse the p-polarity of
their forcefields to isolate this

room.

TROI

Good.

O'Brien brings the communicators over to the bar.

O'BRIEN

(to Troi)

Their communicators. Now they will learn nothing but what we tell them.

52 INT. BRIDGE

As before. Off console...

RO

They've done something to the force fields on deck ten, section one.

RIKER

Geordi?

Geordi at ops, checking the readings, shakes his head...

GEORDI

I don't recognize the configurations...

(off console)

But they've completely isolated Ten Forward.

RIKER
How about flooding their air vents with anesthizine gas?

GEORDI
That won't affect Data. No rescue plan will work if we don't knock out all three of them.

RIKER
A concussive charge would blow out the security field. Then we could go in with phasers on wide beam. Stun everybody. Sort it out later...

Picard considers it... inherently fears the risk... Beverly ENTERS from a turbolift...

PICARD
Doctor, go back to the biofilter readouts taken during the away team's transport from the moon's surface... see if you can come up with any kind of clue that might explain this...

She acknowledges silently, moves quickly to an aft station begins to work a computer... a beat...

Picard takes a deep breath... as he readies himself to begin standard hostage procedures...

52 CONTINUED:

PICARD
(to com)
Ten Forward, this is Captain Picard. I am prepared to discuss this situation. There is no need for further violence...

53 INT. TEN FORWARD

(NOTE: INTERCUT all Bridge/Ten Forward exchanges as needed). Troi and O'Brien are relatively controlled. Data seems more nervous, waves a phaser aimed at the hostages.

PICARD'S COM VOICE
(continuing)
Please identify yourself.

But Troi chooses to ignore the captain's plea.

TROI
(to O'Brien)
They will now attempt to negotiate for the safety and release of their people.
(beat, realizing)
Interesting. Under normal circumstances, I would be counseling the captain at a time like this...

O'BRIEN
What would you tell him to do?

TROI

I would help him find a way to
secure our trust.

54 WITH DATA

who comes near Worf, who stares at him, waiting for a chance...

DATA
W-what are you looking at?

Worf just stares at him...

DATA
I am speaking to you, Klingon.

Data pushes him hard... Worf grunts, almost comes back at him...

DATA
(taunting)
Attack me. Or are you afraid?

WORF
I have no fear of death.

54 CONTINUED:

DATA
And I have no fear of killing
you...

TROI
Stop it.

Data looks over at Troi, chastised. Back at Worf, then walks away from him...

PICARD'S COM VOICE
Please respond, Ten Forward. Are there any members of my crew who require medical assistance?

Troi decides to answer this time.

TROI
We can discuss your wounded, Captain. But first, you will move the ship.

INTERCUT:

55 INT. BRIDGE

PICARD
Move it where?

TROI'S COM VOICE
You will will change the ship's orbit to an inclination of eighty degrees, south.

Picard looks to Ro, who's working the console, signals her to mute... (This will be required visual communication any time the bridge crew interrupts their exchange with Ten Forward for private dicussions.)

RIKER
(to Picard)
The southern polar region -- that's where Data tried to move

the ship.

55 CONTINUED:

PICARD
And exactly what Troi asked me to do, but why?
(beat)
Ten Forward -- if you could be more specific about our intended destination, perhaps we could...

TROI'S COM VOICE
(interrupting)
You have thirty seconds to change your heading -- or additional members of your crew will "require medical attention."

Picard nods to Ro again to mute...

PICARD
(to Riker et al)
We need to stabilize this situation and play for time. I suggest we move the ship as they have asked. Agreed?

They all silently agree.

PICARD
(to conn officer)
Set the new heading. But take us there as slowly as you can...
(nods to Ro to resume

com)
Ten Forward, we are moving the ship as you requested.

56 OMITTED

57 INT. TEN FORWARD

Data stands at the row of windows, looking outside.

DATA
He's telling the truth... their heading has changed...

Troi reacts, pleased...

58 INT. BRIDGE

Beverly moves over from the aft station... played with urgency --

58 CONTINUED:

BEVERLY
I've compared the away team's last transport trace patterns to earlier records. They're exactly the same, except in Troi, Data and O'Brien there's an unusual synaptic activity -- some kind of anionic energy. It may be a life-form superimposing neural patterns onto our people.

RIKER

Why wasn't I affected?

BEVERLY

I don't know. But one difference between you and the others was that you were injured.

RIKER

My broken arm...

BEVERLY

(nods)

The fracture caused pain receptors to fire which may have made you immune... to this energy.

Picard and Riker consider this theory.

PICARD

If your theory is accurate, what would happen if we inflicted pain on the others...

BEVERLY

That might force whatever it is out of our people.

RO

(getting an idea)

A plasma shock -- it would be painful but it wouldn't cause any physical harm.

GEORDI

(acknowledges)

I could hook up a modified laser scanner to a plasma invertor...

RIKER
What about Data?

58 CONTINUED: (2)

GEORDI
A plasma shock would certainly overload his neural net. It might work for him too...

RIKER
We'd have to find a way to penetrate the forcefield around Ten Forward.

58 CONTINUED: (2)

GEORDI
I might be able to interrupt the forcefield for a few seconds... but I'll be fighting the computer for control... timing would be critical...

RO
We'd have to hit all three with a single discharge... if they're standing together, it shouldn't be a problem...

PICARD
(to Geordi)

How would you gain access?

GEORDI

We could use a micro-optic drill through the ceiling and they'd never detect it...

BEVERLY

If this is going to work, we need some way to contain that anionic energy after we get it out of our people.

PICARD

Yes, Doctor... that will be your top priority.

(beat)

Very well. Proceed.

Geordi, Beverly and Ro EXIT... supernumeraries take their place as needed.

PICARD

(to com)

Bridge to Ten Forward. Now that we are moving the ship as you requested, I would like to know the nature of the injuries to members of my crew.

59 INT. TEN FORWARD

Troi glances toward the hostages -- sees the various crew and Security ND all lying unconscious on the floor. Other crew are looking after them, as best as

possible.

TROI
Five of your people have been injured.

PICARD
How serious is their condition?

Troi looks momentarily confused. She looks to Worf.

59 CONTINUED:

TROI
(to Worf)
You tell him, Klingon.

She presses her combadge for him...

WORF
Captain. One person has suffered what looks like a level five phaser hit...

INTERCUT:

60 INT. BRIDGE

As before.

WORF'S COM VOICE
And four others have secondary burns. They require medical attention...

Picard and Riker react - not good news.

61 INT. TEN FORWARD

Worf tries for a bit more information to the bridge.

WORF
(continuing)
And our captors are not affected
by phaser stun settings...

Data shoves Worf roughly backwards, indicating Worf will say nothing more. Worf glares back at Data.

DATA
Silence, Klingon.

PICARD'S COM VOICE
Ten Forward -- those people must
be released so they can receive
proper medical treatment.

TROI
I will release no one.

62 INT. BRIDGE

Picard turns to Riker. A troubled beat. Picard weighs his options, and makes a tough decision - not pleased, but knows it's necessary.

62 CONTINUED:

PICARD

If you release the wounded...
(beat)
I will take their place.

Reactions on the bridge. Riker starts to protest, but Picard quiets him with a hand gesture.

63 INT. TEN FORWARD

Data looks nervous.

DATA
It may be a... d-deception.

TROI
(thoughtful beat)
The crew values Picard's life above all others...
(to bridge)
Captain Picard. We agree to your proposal.

64 INT. BRIDGE

Mixed reactions.

PICARD
(to Troi)
Expect a medical team to accompany me.

TROI'S COM VOICE
Acknowledged.

Picard nods to Riker to cut off the transmission.

PICARD

(to com)
Picard to sickbay. Send an emergency medical team to meet me outside Ten Forward.

RIKER
Sir, putting you down there just strengthens their position.

64 CONTINUED:

PICARD
As long as they're on board, I'm a hostage no matter where I am. We all are. I must find out who we are dealing with...

Moving toward the turbolift...

PICARD
If La Forge and Ro can attempt a rescue in short order, proceed with it. If they can't... I'll provide you with another opportunity. Watch for it.

RIKER
Yes, sir...

Picard EXITS into the turbolift... off Riker's grim expression...

65 INT. TEN FORWARD (OPTICAL)

The hostages are all now in the middle of the room,

with Troi, Data, and O'Brien pacing anxiously around them. Baby Molly starts to CRY again, despite Keiko's efforts. Data throws an irritated glance toward the child.

DATA
Silence that... ch-child!

Keiko clutches Molly tighter, sitting and rocking with the baby bundled in her arms.

O'Brien passes and stares at Keiko a moment, his expression betraying a hint of recognition. He speaks matter-of-factly...

65 CONTINUED:

O'BRIEN
I know you. I know who you are...

Keiko reacts, terrified at his advance. O'Brien stares at Molly, fascinated by the child.

O'BRIEN
And I know who this is...

O'Brien reaches out and touches Molly, who stops. But then starts crying even louder. O'Brien quickly recoils, frowning. Keiko rocks Molly, trying to quiet her down.

KEIKO
She's frightened... why don't you let us go?

Keiko pleadingly looks at him, as O'Brien hesitates... captivated by Keiko's expression. But he frowns too, mimicking her expression. Then his face hardens.

O'BRIEN
No. Make it stop.

O'Brien moves away, as Keiko tries to hush Molly. Troi observes the scene.

PICARD'S COM VOICE
Ten Forward, we are outside the door.

TROI
(to O'Brien)
Lower the force field.

Troi and Data stand ready with phasers, as O'Brien moves behind the bar and hits a command into the computer console. There's a brief HUM of the force field and...

66 PICARD

ENTERS, followed by MEDICAL N.D.'s with gurneys. Picard reacts to Data, who rips off Picard's communicator, grabs Picard's arm, and JERKS him into the room. The medical team moves directly to the wounded...

67 TROI

takes a step toward Picard.

TROI
Welcome, Captain. Allow me to introduce myself...

Troi almost smiles in greeting.

TROI
I am Captain Bryce Shumar, of the Federation Starship Essex.

OFF Picard's surprised expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

68 INT. TEN FORWARD

As before. The medical team prepares the wounded for a quick exit, watched by Data and O'Brien. Picard faces Troi, startled by what he's just heard.

PICARD
(measured)
The Starship Essex vanished over two hundred years ago...

TROI
Indeed. I know. I was there.

Picard eyes her, unsure what to make of this. Troi gestures to Data and O'Brien, and they step forward.

TROI
(re: Data)
This is my First Officer...
Commander Steven Mullen.
(re: O'Brien)
And my Security Chief...
Lieutenant Morgan Kelly.

Everyone in the room watches, bewildered. Worf more so.

PICARD
You're telling me that you've survived this long as...
(searching for the right word)

TROI
Spirits? Ghosts? But you are a man who would never believe in ghosts, Picard. Isn't that true?

Picard chooses not to respond, studies her...

TROI
You see, I know you. Troi knows you. And so I do, as well.

PICARD
Then Counselor Troi is still... alive?

68 CONTINUED:

TROI
Yes, of course she is, and I have no wish to harm her. Or to harm anyone else.

PICARD
I'm pleased to hear that.

TROI
We have been forced to take this action because we need your help, Captain.

PICARD
My help... ?

TROI
Our consciousness has been trapped on this moon for two centuries... we must escape this torture...

Picard takes measure of her... he does not accept what she says... he only pursues it for information...

PICARD
How did this happen to you?

TROI
I cannot explain how it occurred, only that it did.
(beat)
The Essex was caught in an electromagnetic storm just as your shuttle was. Moments before we

crashed, the bridge was struck by lightning. The ship was ripped apart. Somehow, in that instant, our consciousness was absorbed in the magnetic currents on the surface.

PICARD
Why didn't you tell us this? Why the deception, the violence?

TROI
As I said, Captain. I knew you wouldn't believe us. Even now, I'm sure you do not.

68 CONTINUED: (2)

PICARD
(beat)
What was your vessel designation and complement?

TROI
(without hesitation)
NCC One-seven-three... Daedalus class starship. Crew of two hundred twenty-nine.

PICARD
Under whose command in this sector?

TROI
(right back)
Admiral Uttan Narsu, Starbase Twelve. You will find all of this in Starfleet records...

PICARD
I do not need to see the records.

TROI
Then you know I am correct.

A beat.

PICARD
End this now and I will do whatever I can to help you...

Troi eyes him...

TROI
(with regret)
No. You do not trust me. And I cannot risk trusting you.

Data, who's been pacing nervously as this dialogue has continued, now inserts himself into the conversation...

DATA
It is taking too long. We sh-should have been there by now...

Troi gives him a stern look...

DATA
He is manipulating you...

TROI
Captain Picard has every right
to be curious...

DATA
He will try to delay until a
rescue attempt is possible.

TROI
I know that. But I also know that
he will make every effort to
protect the lives of his crew.

They turn to watch the medical crew exit with the
injured crewmen...

68 CONTINUED: (4)

TROI
(turns to Picard)
Since our demands are not
excessive, I hope you will see
it is simpler to accede than to
risk further injuries.

PICARD
What do you want?

68 CONTINUED: (5)

TROI
All you need to know for now, Captain, is that we want to rest. Simply, finally... to rest.

69 INT. CRAWL SPACE (OPTICAL)

Geordi and Ensign Ro crawl toward camera, in a small access area between decks, carrying their equipment.

GEORDI
(reading signs)
... Section Two - B... A... Section One...

RO
(cramped, behind him)
Finally. I hope I never see this part of the Enterprise again...

GEORDI
(chuckles)
I hear you. This is what starship designers call "easy access"...

Ro reacts. Geordi checks out the floor with his tricorder, as Ro catches up to him. As Ro sets up a device nearby to do the drilling, Geordi fixes on a spot amid the relays and hard component arrays.

GEORDI
(continuing)
This is it. I thought we might have a problem with conduit two-twenty-seven -- but it looks like we can get by it...

Ro angles the device in position. She taps the device and a thread-size BEAM shoots out, down into the deck... with a silent sizzle. A beat. Maybe two, then Ro shuts the device off.

RO
We're through...

Geordi turns it off...

GEORDI
Let's hook up the scanner and see what we've got...

He moves a small monitor device that looks like an etch-a-sketch into position...

69 CONTINUED:

Ro works under it to make the unseen connection...

RO
Got it...

As she moves around to join Geordi, he turns it on...

70 INSERT (OPTICAL) - TEN FORWARD HIGH VIEW

somewhat optically distorted with a grid representing the invisible forcefield in front... Troi and Picard are visible... A lighter circle in the viewfinder identifies the line of fire...

RO (o.c.)

All three of them have to be in the circle if it's going to work...

71 RESUME

GEORDI
We're halfway home...
(taps communicator)
La Forge to Crusher. How's it going?

72 INT. MAIN BRIDGE

Riker is with Beverly at an aft station...

BEVERLY
I think I've come up with an idea for a containment field. This anionic energy seems to be vulnerable to the same magnetic flux density we monitored in the storms. If I can duplicate that, we can trap it once it's out of our people.

GEORDI
You ought to be able to do it by pumping Ten Forward full of ionogenic particles.

BEVERLY
Exactly what I was thinking...

RIKER

How long will it take to get it
all ready?

GEORDI
We still have to calibrate the
plasma invertor, Commander... I'm
guessing forty-five minutes to
an hour...

BEVERLY
I'll have the containment field
ready by then.

RIKER
Keep me advised.

73
thru OMITTED
74

75 INT. TEN FORWARD ON PICARD AND WORF

Picard takes a seat next to Worf. They watch as Troi
joins Data and the two of them begin a hushed
conversation across the room. O'Brien acts as a
sentry, pacing around the hostages. Picard whispers to
Worf --

PICARD
Impressions, Mister Worf?

WORF
Spiritual possessions of this sort
have been reported throughout
Klingon history. It is called

"Jat'yIn" -- the taking of the
living by the dead.

PICARD
Yes, Human history is also full
of similar legends.

WORF
Then, you believe they may be
telling the truth?

PICARD
Not for a moment.

WORF
Sir, they seem to know much about
the Essex... if it really is the
spirit of Captain Shumar...

PICARD
(not really serious)
... then he should be on much
better behavior, don't you
think... ? A Starfleet Captain?

WORF
After living disembodied for two
centuries, perhaps they have gone
mad...

PICARD
Mister Worf, I assure you these
are not Jat'yIn. Our job is to
find out what they are... and
then to determine how to deal
with them...

75 CONTINUED:

Data has moved in this direction, waves his phaser at them...

DATA
Stop speaking!

76 ANGLE ON KEIKO AND MOLLY

as O'Brien comes out from behind the bar. He crosses to Keiko, who rocks Baby Molly. Keiko eyes O'Brien. After a beat, O'Brien moves closer, intrigued by a little bracelet that Keiko wears on her wrist.

O'BRIEN
I gave you that...

Keiko looks up, startled by the remark. The alien inside O'Brien can see the memories, but he does not understand their meaning. He is simply speaking the words, his expression blank...

O'BRIEN
In a place called McKinley Park.
Green grass... tall trees.

Hearing memories in this awful context terrifies Keiko.

KEIKO
Please... don't...

But O'Brien is lost in the imagery, even though it's a

mystery to him.

O'BRIEN
I hid the bracelet... in your pocket. You were... surprised.

KEIKO
...please...

O'Brien reaches out for the bracelet, her hand trembling. Keiko stiffens as he touches it...

O'BRIEN
You said, "You make me so happy, Miles."

O'Brien seems to marvel at the words. Keiko can barely stand another instant... she covers her ears to block out the words. O'Brien looks confused. His hand starts to move up Keiko's arm.

76 CONTINUED:

He touches her, mesmerized by her body, her face. Keiko swats his hand away.

KEIKO
Get away from me.

O'Brien reacts -- reaches out for her again.

KEIKO
(continuing)
Get away.

Troi stops behind O'Brien.

TROI
(stern)
Leave her alone.

O'Brien throws Keiko another look, then moves away. As Keiko cradles Molly... Picard rises.

PICARD
Captain Shumar...

Troi looks over...

PICARD
We will reach the polar position you requested in minutes... I will need to give additional instructions...

TROI
(takes a beat to consider)
Very well. We are taking you to our crash site...

PICARD
(reacts)
At the southern pole... ?

TROI
That is correct.

PICARD
(suspicious)
Nothing our sensors were able to detect indicated that the Essex

went down in the polar region...

76 CONTINUED: (2)

DATA
(quick)
Well, it d-did.

TROI
(smooth)
I told you, Captain... the ship broke apart in the atmosphere. The bridge went down here.

Picard studies her.

TROI
When we reach it, you are going to beam what's left of our skeletal remains aboard this ship... and take them back to Earth for a proper burial.

Picard studies her evenly... a beat...

TROI
See how simple a request it is... ?

76 CONTINUED: (3)

PICARD
Let these people go... and I will order the bridge to follow

your instructions.

TROI
(beat)
No. No one will be released.

PICARD
If you are who you say you are, there is no need for any of this... we will gladly take you home.

TROI
(shakes her head)
I wish you were truly so open-minded, Picard...

PICARD
If you do not release the hostages, I will not cooperate.

DATA
You will cooperate... you will c-cooperate... or someone will die, Captain... who will it be... ?

Data grabs Worf and pushes him forward...

DATA
How about the Klingon?

Worf looks at Data...

76 CONTINUED: (4)

DATA
(to O'Brien)
Get another one.

O'BRIEN
(looking at Keiko)
You.

He grabs Keiko, roughly separates her from the baby... a supernumerary takes Molly as she starts to cry...

KEIKO
No... please...

O'Brien pushes her forward... She sobs with fear... Data aims the phaser...

DATA
Pick one to die, Captain. Or I will kill them both...

Picard turns to Troi, looking for some help... She just looks at him dispassionately...

WORF
Choose me, Captain.

77 HIGH ANGLE - MONITOR (OPTICAL)

of the same scene... Troi, O'Brien and Data all within the central circle... but Data is always moving nervously in and out of the circle...

RO (o.c.)
They're all in range. I need to do it now...

78 ANGLE - INT. CRAWLSPACE

Geordi working feverishly on a patched in computer panel... with great urgency --

GEORDI
I'm only gonna be able to shut down the forcefield for about seven seconds before the computer compensates...

RO
If they're the right seven seconds, it'll be enough...

78 CONTINUED:

GEORDI
Bridge, stand by to release the ionogenic field on my signal...

78A INT. BRIDGE

Riker and Beverly at the aft station...

RIKER
Standing by...

78B INT. CRAWLSPACE

Geordi finishes his preparation...

GEORDI
(to Ro)

Ready...

79 ANGLE ON RO INCLUDING THE MONITOR (OPTICAL)

Data moves into the circle...

RO
Kill the forcefield!

GEORDI
Forcefield down...

The grid disappears... Ro punches panels with both hands...

RO
Firing plasma charge...

But Data moves out of the circle just as she fires...

80 INT. TEN FORWARD (OPTICAL)

An energy blast strikes Troi and O'Brien and they cower in pain as the energy rings streak out of them but Data wasn't hit.

80A INT. CRAWLSPACE

RO
Damn... !

80B INT. TEN FORWARD (OPTICAL)

Data grabs Picard roughly, moving quickly out of the

line of fire... and holding him by the neck high up against a wall... holding a combadge between his thumb and forefinger in the other hand...

DATA
Tell them to stop, or I'll kill everyone in this room! Starting with you.

PICARD
Picard to bridge. Abort immediately.

81 INT. MAIN BRIDGE

Riker frowns...

81 CONTINUED:

RIKER
As you say, Captain...
(beat)
Riker to La Forge, return to the bridge.

82 INT. CRAWL SPACE

Ro and Geordi exchange a defeated glance...

83 INT. TEN FORWARD (OPTICAL)

The entities return to Troi and O'Brien... Keiko has

run back to her baby... Worf is on his feet, prepared for anything... Troi moves slowly over to Data, who is still holding Picard against the wall...

TROI
Are you prepared to cooperate?

PICARD
(beat, hoarse)
Yes.

She nods to Data, and as he lowers him to the floor...

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In polar position beneath the angry storm moon.

RIKER (V.O.)
First officer's log, supplemental. The Enterprise has moved into a synchronous orbit near the southern polar region. We await further instructions from Ten Forward.

85 INT. BRIDGE

Riker at command. Ro at tactical. Beverly remains at an aft station. Geordi at ops. ND at the conn.

RIKER
Any sign of the Essex?

GEORDI
Negative, Commander. The electromagnetic disturbances are even worse here... scanners can't read a thing...

Riker frowns...

RIKER
Bridge to Ten Forward.

INTERCUT

86 INT. TEN FORWARD

Troi is with Data and O'Brien... Picard is with Worf near the other hostages...

RIKER
Intense storm activity over the southern pole is making it virtually impossible for us to pick up any trace of the Essex...

Troi and the others exchange a glance, not at all concerned with this report... Picard takes note, listens carefully to the exchange...

86 CONTINUED:

TROI
We're giving you the exact coordinates of our remains aboard the wreck of the Essex...

Data taps them in at the console.

87 INT. BRIDGE

GEORDI
I'm receiving the coordinates now...

RIKER
(signals Ro to mute)
Geordi, can you tell what's there?

GEORDI
(shakes his head)
Just your basic ionic cyclone. I can't read a thing.

RIKER
I'm sure as hell not going to just beam up whatever might be down there...

GEORDI
I've got a good excuse for you. The transporters aren't going to work any better than the scanners...

Riker muses on that statement...

RIKER
Bridge to Ten Forward... the same interference that is blocking our scanners would prevent us from using the transporters...

88 INT. TEN FORWARD

Troi glances at O'Brien...

O'BRIEN
They're lying...

Picard picks up on this, stands... approaches them...

88 CONTINUED:

PICARD
On the contrary, we've had a difficult time with transport since our arrival... that's why we had to send down the shuttle. You should all be well aware of that fact.

They are forced to acknowledge...

DATA
We must be able to use the transporters...

PICARD
In fact, Chief O'Brien was the

one who successfully executed the return of the away team... he is the most qualified on board to operate the transporter under these circumstances...

The others turn to O'Brien... he nods.

TROI
Can you do it from here?

O'BRIEN
No... I would have to use a transporter pad.

PICARD
(to O'Brien)
I would be willing to grant you safe passage to the transporter pad in one of the cargo bays...

DATA
It is a trick... he is trying to divide us...

TROI
(paces, thinks)
We must not be separated.

PICARD
I offer to grant you all safe passage.

88 CONTINUED: (2)

DATA
Why are you b-being so helpful suddenly?

PICARD
Because I assume if you go to the cargo bay, you will choose not to take all of the hostages. Their safety is my primary concern.

TROI
(to the others)
What are the risks when we leave this room?

DATA
Without the p-protection of the forcefield, we are vulnerable in a number of ways...

O'BRIEN
They could use the transporter against us... Once the forcefield's down, they could beam us back to the surface.
(beat, as he gets an idea)
But there is a way to neutralize that threat...
(to com)
Bridge, transfer all transporter functions to Ten Forward...

INTERCUTTING

89 INT. MAIN BRIDGE

Riker reacts... doesn't want to... a beat... gambit...

RIKER
Ten Forward, in order to do that, you'll have to release your computer control lock-outs...

O'BRIEN
(to Troi)
That is not true...

PICARD
Let me speak to him.

She nods, "go ahead," hits her combadge for him.

89 CONTINUED:

PICARD
Number One, I think we have an opportunity to end this seige...

Riker reacts to the word "opportunity"...

PICARD
(continuing)
But it will require cooperation from all concerned. Our guests will be moving shortly to cargo bay four, where the transport will occur. You are to ensure their safe passage from Ten Forward to the cargo bay.

RIKER
Understood, Captain.
(signals to mute)
Mister La Forge, Doctor...

Geordi moves to the aft stations...

GEORDI
Aye, sir...

90 INT. TEN FORWARD

O'Brien at the computer...

O'BRIEN
Transporter controls are being transferred...

He stops as he sees something unusual on the monitor... hits the companel...

O'BRIEN
Ten Forward to bridge. I said all transporter controls. Including those aboard all your shuttlecraft.

91 INT. MAIN BRIDGE

Ro angrily pushes back from the tactical station with frustration... her trick failed...

91 CONTINUED:

RIKER
(frowns)
Almost had them, Ensign... nice try...
(to com)
Ten Forward. Our mistake. Remaining transporter functions are being transferred to you...

92 INT. TEN FORWARD

O'Brien goes to work on the computer...

O'BRIEN
By creating our own access code, we will be able to prevent anyone from using the transporter against us as we move to the cargo bay...

DATA
What about their weapons?

TROI
We will each take a hostage for protection... Captain Picard, you are mine.

Data points to Worf, O'Brien takes Keiko... the baby cries as she feels the motions...

KEIKO
Please... let her stay...

Fed up with the crying, O'Brien takes the baby and puts it in the hands of a supernumerary...

TROI

(to Data)
Lower the forcefield.

Data works the computer.

93 INT. BRIDGE

As before. Riker at command.

RIKER
Security teams, stand by.

ENSIGN RO
They're heading through section five...

94 INT. DECK TEN - CORRIDOR - NEAR TURBOLIFT

Troi holds a phaser to Picard, as Data/Worf and O'Brien/Keiko trail behind - all push by a security team, who stand at the sides, helpless to aid their captain and crewmates. The group ENTERS a turbolift.

95 INT. MAIN BRIDGE

RIKER
Mister La Forge, Doctor -- they'll be at their destination in less than a minute...

ENSIGN RO
They've stopped at deck eighteen, sir...

RIKER

(into com)
Security, allow them access into cargo bay four...

96 INT. CARGO BAY

As they enter. O'Brien goes immediately to the console, leaving Keiko at the side, as Troi/Picard and Data/Worf stand nearby. There's room aplenty inside the bay. And at the rear backside, the huge DOORS... that open out to space.

O'BRIEN
(to Data)
I will require some assistance.

O'Brien and Data move to the transporter pad... begin to make some PADD adjustments... Picard addresses Troi, who really would rather not be bothered with him right now...

PICARD
Captain Shumar, may I ask a foolish question?

TROI
You are not one to ask foolish questions, Picard...

PICARD
Nevertheless, I must ask how you intend to achieve your "rest"... when all is said and done...

TROI
What do you mean?

96 CONTINUED:

PICARD
How do you intend to free yourself of this existence that has trapped your consciousness?

TROI
It will fade as we move further from this planet...

PICARD
Really? What is your scientific basis for that?

TROI
(impatient)
I don't need a scientific basis. Just be quiet.

PICARD
Perhaps you will be required to perform a noble deed before you can rest.

TROI
What are you talking about?

PICARD
Surely you recall the old story of "The Canterville Ghost"...

TROI
Do not insult me with foolish ghost stories, Picard...

PICARD
I would ask the same of you.
(beat)
When are you going to tell me
who you really are?

She stares at him... before she can answer... O'Brien calls from the transporter controls --

O'BRIEN
I have initialized the
transporter signal...

TROI
(still staring at
Picard)
Proceed.

97 INT. MAIN BRIDGE

As before.

RO
They're powering up the
transporter, Commander...

RIKER
Mister LaForge...

GEORDI
I've isolated cargo bay four with
a neutrino field, sir... But it
won't take O'Brien and Data more
than a couple of minutes to override

it once they discover it's
there...

RIKER
I hope that'll be enough time
for the captain to play his
hand...

RO
You know what he's going to do?

RIKER
There's only one reason he
chose cargo bay four...
(grim, to Ro)
If it becomes necessary, Ensign,
you will blow the cargo bay hatch
on my orders.

They all react.

RO
Aye, sir.

98 INT. CARGO BAY - WIDE (OPTICAL)

O'Brien hits his panels... A large ENERGY CLOUD also MATERIALIZES -- alive with hundreds of diving, flying ENERGY RINGS (as in Act One). A powerful HUMMING takes over, as if inside a hive.

99 OMITTED

100 ON TROI AND DATA

They look as if they've waited a lifetime for this.

101 ON PICARD (OPTICAL)

TROI
You're quite right, Picard. We're not ghosts. And it is not rest, we seek. Only escape.

PICARD
Escape?

TROI
We were brought to this moon over five centuries ago from a star system called Ux-Mal... We were separated from our bodies and left to drift in the storms. Once we almost escaped... on board the Essex... but that ship was incapable of eluding the moon's electromagnetic currents...

PICARD
Did you really think using their identities would gain our sympathy... ?

TROI
It was a better approach than asking you to allow hundreds of condemned prisoners on board...

PICARD
Then, this moon is a penal colony...

TROI
That is correct. But now
we have your ship... and your
bodies to carry us home...

102 INT. MAIN BRIDGE

Off tactical --

RO
I'm reading dozens of them...
hundreds...

102 CONTINUED:

BEVERLY
They have the same anionic
signature we saw on the biofilter
scans...

RIKER
(pleased)
I think we can give the captain
a new bargaining chip. Doctor
Crusher, flood the cargo bay with
your containment field...

Off an aft terminal -- as Beverly proceeds...

103 INT. CARGO BAY (OPTICAL)

Reactions as the TECH field fills the cargo bay... the
energy rings are held in stasis, powerless...

103 CONTINUED:

TROI
Let them go, or you will all die.

PICARD
Your threats are meaningless now.

O'BRIEN
We are still in control of these three bodies. We will not leave them.

PICARD
Are you prepared to sacrifice the lives of the others? Because they will all die when the hatch to the cargo bay is blown...

They glance to the cargo bay door...

DATA
(to Picard)
You will die too...

KEIKO
I would die to save the life of my child.

WORF
To die defending his ship is the hope of every Klingon.

PICARD
And if you each know the officers you inhabit, you know they are

equally ready to give their lives
for this ship.
(beat)
Free them now... And I will return
you to the moon's surface.

Troi studies him a long beat... realizing... she
glances at Data and O'Brien and after a moment...

TROI
I advise you, Picard, not to pass
our way again.

104 ANGLE (OPTICAL)

The rings emerge from Troi, Data and O'Brien... they
each sag weakly to the floor while Data remains
standing, still. Keiko rushes to O'Brien who has
fallen unconscious.

104 CONTINUED:

Worf helps Data steady himself... Picard helps Troi
to the ground...

PICARD
(hits combadge)
Picard to bridge, our guests will
be leaving shortly... I need an
emergency medical team here...

BEVERLY'S COM VOICE
On our way, Captain.

PICARD

Mister Worf, transport these... prisoners... back to the moon's surface...

WORF

Gladly, sir...

And he goes to the transporter pad and presses a few panels... and they DEMATERIALIZE...

105 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon.

106 OMITTED

106A INT. SICKBAY

Close on Troi pulling back to reveal she is talking to Picard... in the background, Beverly runs some scans on O'Brien as Keiko holds Molly beside him... Data is completing some self-diagnostics with Worf near-by...

TROI

It was almost as though my own consciousness were pushed to the side... I was watching it all happen... hearing my own voice... but I couldn't control any of it...

PICARD

What about the entity that controlled you... what were your perceptions of him?

106A CONTINUED:

TROI
He was intelligent, actually. Thoughtful... in a ruthless sort of way. Cold.

She shudders at the memory... off Picard's reaction...

106B ON WORF AND DATA

Having completed his diagnostic, Data is prepared to leave...

DATA
I must apologize for my inadvertant misconduct toward you, Lieutenant.

WORF
There is no need to apologize.

DATA
Your restraint was most remarkable for a Klingon.

Worf takes a half-step closer to Data, almost smiles.

WORF
(beat)
You have no idea.

They exit...

106C ON O'BRIEN AND KEIKO (AND MOLLY)

Beverly finishes her treatment...

BEVERLY
How do you feel?

O'BRIEN
Hungry.

BEVERLY
Good sign.

She moves off... an uncomfortable moment between husband and wife...

O'BRIEN
How do you feel?

106C CONTINUED:

KEIKO
I'm just glad to have you back.

O'BRIEN
If I could've killed that thing inside me... I would have...

KEIKO
I know.

Molly smiles...

KEIKO
(continuing)
We both know.

He exchanges a loving glance with his wife, hugs her and the baby. And as Picard, Troi and Beverly look over, pleased that the long nightmare has ended happily, we...

107 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it leaves orbit of the stormy moon...

FADE OUT.

END OF ACT FIVE

THE END

Teleplay by
Ronald D. Moore

Directed by
Chip Chalmers

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FINAL DRAFT

DECEMBER 9, 1991

STAR TREK: THE NEXT GENERATION
"Ethics"

CAST

PICARD	DOCTOR TOBY RUSSELL
RIKER	ALEXANDER
DATA	
BEVERLY	
TROI	
GEORDI	
WORF	
	Non-Speaking
NURSE OGAWA	INJURED CREW & CIVILIANS

TRANSPORTER TECHICIAN AN INJURED MAN
AN INJURED WOMAN
Non-Speaking
SUPERNUMERARIES
DOCTORS
NURSES
CIVILIAN MEDICS

STAR TREK: "Ethics" - 12/9/91 - SETS

STAR TREK: THE NEXT GENERATION
"Ethics"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
TRANSPORTER ROOM
CORRIDOR
CARGO BAY
SHUTTLEBAY
TROI'S QUARTERS
RIKER'S QUARTERS
SICKBAY
BEVERLY'S OFFICE
MEDICAL LAB
WORF'S SICKBAY ROOM

STAR TREK: THE NEXT GENERATION
"Ethics"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around a planet.

PICARD (V.O.)
Captain's log, stardate 45587.3. We are picking up a consignment of chlorinide from Starbase Twenty-seven for transportation to the Mylaira system. Once we have delivered this material, we will investigate reported subspace anomalies in the Kelnaria region.

2 INT. CARGO BAY

WORF and GEORDI are scanning some LARGE CARGO CONTAINERS with tricorders. There are other N.D. CREWMEMBERS in the b.g. checking the containers as well. The containers have been stacked in an intricate framework of metal support beams, pallettes, and lattices which reaches to the ceiling and almost completely fills the room.

GEORDI
(to Worf)
No question. She was bluffing.

WORF
Bluffing is not one of Counselor Troi's strong suits.

Geordi works his tricorder for a moment.

GEORDI

(off tricorder, to Worf)
I'm still reading some chlorinide leakage, but I can't pin it down.

Worf frowns at his tricorder.

2 CONTINUED:

GEORDI
(points to different section)
Maybe over there...

They move to another section of containers and Geordi crawls up in the lattice work to take some more readings.

WORF
It would have been unwise to call. My hand was not strong enough.

GEORDI
You had jacks and eights and she bluffed you with a pair of sixes.

WORF
(outraged)
Sixes!

Worf fumes for a moment as Geordi climbs down from the lattice. He suddenly looks at Geordi with suspicion.

WORF

How do you know what I had?

Geordi slowly smiles and then deliberately adjusts his visor.

GEORDI
Let's just say... I had a special insight into your cards.

Worf reacts and Geordi chuckles.

GEORDI
(off his look)
Hey, next time bring a deck that's not transparent to infrared light.

Worf shakes his head slightly in disgust.

GEORDI
(with humor)
Don't worry, I only peek after the hand is over.

Geordi checks his tricorder one more time.

2 CONTINUED: (2)

GEORDI
(frustrated, off tricorder)
Still nothing. Well... I'll get a dynoscanner and try again.

Geordi moves to a different part of the bay.

3 WORF

scans the containers again. He moves closer to the container structure...

4 A CARGO CONTAINER

high above Worf. There is a thin wisp of GAS LEAKING from the container. The gas is MELTING part of the support upon which the container is sitting...

5 WORF

Continues to scan the structure. He moves closer...

6 THE CARGO CONTAINER

The structural support GIVES WAY and the cargo container starts to FALL.

7 WORF

hears the RUMBLE from above and starts to move out of the way, but it's too late.

8 WIDER ANGLE

as the heavy containers COLLAPSE on top of Worf.

9 INCLUDE GEORDI

who turned around just in time to see the collapse.

GEORDI

Worf!

Geordi and the other crewmembers rush over to Worf and start to move the containers off of him. They lift one container and find Worf unconscious. As Geordi hits his communicator, PUSH IN on Worf's face.

GEORDI
(urgent, to communicator)
La Forge to sickbay! Medical emergency in cargo bay three!

Hold for a beat on Worf's face...

CUT TO:

10 INT. SICKBAY

Worf is lying on his back with his eyes closed. He is dressed in a medical robe and is lying in one of the diagnostic beds. NURSE OGAWA is standing over Worf. After a beat, Worf moves slightly.

Worf's eyes finally open and he looks around in confusion. BEVERLY moves to stand on the other side of him.

WORF
What... happened?

BEVERLY
The containers you were checking fell on you. You're lucky to be alive.

Worf tries to sit up... then stops when he realizes

that he can't move his lower body.

10 CONTINUED:

WORF
I will not attempt to leave sickbay without your approval, Doctor. The restraining field is not necessary.

Beverly and Ogawa exchange a look. Ogawa moves off to give them a little more privacy. Worf looks up at Beverly in confusion... what's going on here? Beverly puts on her best bedside manner.

BEVERLY
Worf... there is no restraining field.

WORF
(objecting)
But I cannot move my legs.

BEVERLY
I know.
(beat)
You can't move because one of the containers shattered seven of your vertebrae... and crushed your spinal cord.

Worf is shocked and this is very difficult for Beverly, but there's no way to sugar-coat it.

BEVERLY

I'm afraid... there's no way to repair this kind of injury.

On Worf as he realizes the full impact of what she's saying...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still in orbit.

12 INT. WORF'S SICKBAY ROOM

Worf has been moved to a private room just off main sickbay. There are several monitors, some medical equipment, and a diagnostic bed. Worf is sitting up in bed and has swung his legs over the side. His face is a mask of determination as he carefully grips the side of the bed and moves his feet down to the floor.

Worf manages to get to a standing position, but it's only by using his hands and arms to maintain an iron grip on the bedframe. His legs are useless. He struggles as he tries to will his legs to work.

13 NEW ANGLE

As the doors OPEN and Beverly ENTERS. Worf wrenches his body as he tries to move his legs, but the effort causes him to lose his grip on the bed. Both legs fold under his weight... Beverly rushes over to him and catches him just in time. She helps him back into bed.

13 CONTINUED:

BEVERLY
I know what you're trying to do and I understand why. But it's important that you remain in bed.

WORF
Klingons do not... lie in bed.

BEVERLY
They do if they have extensive internal injuries which need time to heal.

WORF
The muscles in my legs will atrophy unless they are used.
(MORE)

13 CONTINUED: (2)

WORF (cont'd)
A vigorous program of exercise will be necessary for a full

recovery.

Beverly moves closer to him. Her tone is compassionate, yet firm as she lays out the simple truth to him.

BEVERLY
I understand that as a Klingon this is difficult for you... but you have to face your situation as it really is... not as you want it to be.
(beat)
I've sent for a neurogeneticist, but... you need to realize that you'll probably never regain total use of your legs.

13 CONTINUED: (3)

Worf looks away, unable to deny the facts away any longer. A long beat passes.

WORF
(quiet)
Leave me.

Beverly moves toward the door... then stops.

BEVERLY
Your son has been asking to see you.

WORF
(forceful)

No. I will not have him see me
like this.

Beverly almost argues with him... then decides against it.

BEVERLY
All right.

She EXITS to...

14 INT. SICKBAY - CONTINUOUS

The doors CLOSE behind Beverly after she ENTERS. She pauses for a moment, depressed and anguished over Worf's situation. She tries to shake off the feeling... picks up a PADD and starts to work it.

RIKER'S COM VOICE
Bridge to Doctor Crusher. The Potemkin has arrived and Doctor Russell is ready to transport aboard.

BEVERLY
(to com)
I'm on my way.

She heads for the exit.

CUT TO:

15 EXT. SPACE - ENTERPRISE & POTEMKIN (OPTICAL)

The Enterprise and the Potemkin running side by side while still in orbit. (STOCK)

16 INT. TRANSPORTER ROOM (OPTICAL)

Beverly is waiting near the platform as the TRANSPORTER TECHNICIAN works the console. DR. TOBY RUSSELL MATERIALIZES. Doctor Russell is petite and her features are delicate, doll-like. She has an easy and friendly manner, but she tends to command a room and is used to being center stage at any gathering. Russell has a knack for settling instantly into her environment, and she already seems very much at home.

BEVERLY
Welcome aboard the Enterprise, Doctor Russell. I'm Beverly Crusher.

They shake hands.

RUSSELL
A pleasure.
(to Technician)
I have some equipment aboard the Potemkin. Please have it sent to one of your medical labs.

BEVERLY
(to Technician)
Send it to medlab four.

The Technician nods and works the console. Russell turns to Beverly with a warm smile and then takes Beverly's arm as they begin to leave the transporter room.

RUSSELL

(on the move)
Before we get down to business, I just wanted to say that I had the pleasure of reading your paper on cybernetic regeneration recently.

They EXIT to...

17 INT. CORRIDOR - CONTINUOUS

Russell and Beverly walk down the corridor. Russell has definitely turned on the charm.

BEVERLY
(pleased)
Really? You're the first person to mention it.

17 CONTINUED:

RUSSELL
Oh, I thought it was brilliant. Your ideas on bioactive interfaces border on revolutionary. It's going to be a genuine pleasure working with you.

BEVERLY
Thank you.
(beat)
Have you had a chance to review Worf's case history yet?

RUSSELL

Only briefly. I must admit, I was a little shocked to find the state of Klingon neurological medicine to be so... primitive.

BEVERLY

It's a cultural bias. When I contacted the Klingon Medical Division, I was told they usually let the patient die in a case like this... as a result they've done almost no research on neurological trauma.

RUSSELL

(with relish)

We'll be in uncharted waters.

Beverly doesn't share Russell's anticipation, but she's not bothered by it either.

BEVERLY

Worf's been having a hard time dealing with his injuries. He's always been a difficult patient, but now...

They have arrived outside of sickbay and Beverly moves to go inside. The doors OPEN.

BEVERLY

He's a little tough to get along with at first, but I think you'll get to like him after---

RUSSELL

Doctor.

17 CONTINUED: (2)

Beverly stops in the doorway. Russell seems to hesitate for a moment... then speaks in a soft and understanding voice.

RUSSELL
I know that as a starship doctor, you have to maintain close ties with patients. But I think it would be best if I maintain a discreet distance. That way, I can give you a completely objective opinion regarding treatment.

Beverly looks at her for a beat... decides that Russell is making sense.

BEVERLY
Yes... you're probably right.

RUSSELL
(warm smile)
Good. Well... I believe you said I'll be working in medlab four?

BEVERLY
Yes. This way.

Beverly leads Russell down the corridor.

CUT TO:

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

19 INT. WORF'S SICKBAY ROOM

Worf is propped up in bed as RIKER ENTERS. Riker forces himself to smile at his friend and try to put him at ease.

RIKER
You look pretty good for someone who's been eating sickbay food for three days.

Worf makes a half-hearted attempt to return the smile, then indicates a chair.

19 CONTINUED:

WORF
Please sit down, Commander.

Riker sits down. Worf is very uncomfortable and embarrassed. He tries to sit a little straighter... pulls the bedclothes up a little further on his chest.

WORF
Thank you for agreeing to see me in... this condition.

RIKER
Worf, I'm not Klingon... I don't think there's any shame in being injured.

WORF

I am not merely injured... Doctor Crusher believes my... paralysis will be permanent.

Riker takes a beat to take that in.

RIKER

I'm... sorry.

Worf looks away from Riker, not wanting to see any pity in his face. This is very difficult for Worf, but he tries to keep his voice as even and restrained as possible.

WORF

I have a personal favor to ask.

RIKER

Name it.

Long beat.

WORF

I want you to assist me in performing the... Hegh'bat ceremony.

(beat)

I want you to help me die.

Riker recoils from the idea and looks at Worf with shock.

RIKER

What?

19 CONTINUED: (2)

WORF
When a Klingon can no longer stand and face his enemies as a warrior... when he becomes a burden to his family and friends... it is time for the Hegh'bat... time for him to die.

RIKER
Worf, there have to be other options.

Worf turns back and meets Riker's eyes.

WORF
(firm)
No, there are not.
(beat, then quieter)
I will not live as an object of... pity... or shame. My life as a Klingon is over.

RIKER
I won't help a friend commit suicide.

Worf struggles... his voice drops down low as he makes a direct appeal to Riker.

WORF
We have served together for many years... fought side by side... I know you to be a brave and

honorable man... if you truly consider me your friend... help me now... help me end my life as I lived it... with dignity and honor.

(beat)

Please.

Riker wasn't prepared for this personal appeal from Worf. On Riker's reaction as he struggles with his conflicting emotions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. MEDICAL LAB (OPTICAL)

A room filled with medical equipment of every size and description. Beverly and Russell are standing near a large unit which is projecting a HOLOGRAPHIC IMAGE of Worf's back and spinal column in mid-air. Beverly is pointing to the damaged vertebrae, which have been highlighted.

BEVERLY

The cortico-spinal tract has continued to deteriorate over the past seventy-two hours despite CPK enzymatic therapy.

Russell walks slowly around the hologram... considering the injury from all angles.

RUSSELL
What about alkysine treatment?

BEVERLY
Ineffective.

RUSSELL
Overdesigned.
(off Beverly's look)
Klingon anatomy... twenty-three ribs, two livers, eight-chambered heart, double-lined neural pia mater... I've never seen so many unnecessary redundancies in one body.

BEVERLY
Klingon medicine refers to it as the brak'lul... almost every vital function in their bodies has a built-in redundancy in case the primary organ or system fails.

20 CONTINUED:

RUSSELL
It's a good design in theory, but in practice, all the extra organs mean there's just that much more that can go wrong.

Russell glares at the hologram for a moment, then turns to Beverly.

RUSSELL
Let me show you something.

Russell leads Beverly over to a strange-looking piece of medical equipment that has been moved into the lab on a cart. It should be even more advanced than our normal sickbay equipment.

RUSSELL
We've been experimenting with DNA-based generators... this is a genetronic replicator. It reads the DNA coding of damaged organs, translates that into a specific set of replicant instructions and then begins to "grow" a replacement.

Beverly looks over the odd equipment with curiosity.

BEVERLY
I've read some of the preliminary work you've done... I thought this was still in the experimental stage.

20 CONTINUED: (2)

Russell picks up a PADD and works it for a moment.

RUSSELL
(continuing)

The early results have been very encouraging...

She hands the PADD to Beverly... who begins to glance at it... Russell lets her read on for a moment... then decides the time is right to push for her plan.

RUSSELL
Beverly, the genetronic replicator can create a completely new neural conduit for your Lieutenant Worf.

BEVERLY
(a little shocked)
Replace his entire spinal column?

RUSSELL
Exactly. Instead of splicing and pasting together broken connections like a couple of glorified tailors, we create a new, living system.

Beverly takes a beat to consider this... she glances down at the PADD in her hand... presses some buttons to move the text forward... she has some serious doubts.

BEVERLY
(looking for the data)
I had no idea you were already using this on humanoids...

RUSSELL
I haven't been. This'll be the first time.

BEVERLY
(reacts)
First time?

RUSSELL
I've done dozens of holosimulations... the success rate is up to thirty-seven percent...

20 CONTINUED: (3)

BEVERLY
Thirty-seven percent... even a holographic patient would balk at those odds.

RUSSELL
Sooner or later it has to be tried on a living patient.

BEVERLY
We're talking about a spinal column. Even to attempt it, you'd have to remove his existing spine. We don't know enough about Klingon neurological medicine to reattach it. If something goes wrong, he'll die.

Beverly sets the PADD down and regards Russell seriously.

BEVERLY
I agree it has remarkable potential but it's still in the

most preliminary stages of research. We can't possibly justify the risk to Worf. I'm afraid we'll just have to make do with the more conventional approaches.

Russell almost continues to fight... then seems to reconsider. She smiles slightly at Beverly.

RUSSELL
You're probably right. It's too radical an approach.

Beverly is relieved that Russell isn't going to push for this approach, but that doesn't solve their problem.

PICARD'S COM VOICE
Doctor Crusher, please report to the bridge.

20 CONTINUED: (4)

BEVERLY
(to com)
On my way.

Beverly EXITS.

CUT TO:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

22 INT. MAIN BRIDGE

PICARD, DATA, and Riker at their stations. Beverly ENTERS from a turbolift.

PICARD
Doctor, the transport ship Denver has struck a gravitic mine left over from the Cardassian war. They've sustained heavy damage.

RIKER
Their last message said they were attempting to crash land on one of the planets in the Mericor system. We should arrive in just under seven hours.

BEVERLY
How many people were aboard?

DATA
The Denver's standard crew complement is twenty-three, but they were transporting five hundred seventeen colonists to the Beloti sector.

22 CONTINUED:

BEVERLY
I'll need to convert all three shuttlebays to emergency triage centers. I also want all civilians with medical training

to report for duty.

PICARD

Make it so.

Beverly EXITS and Picard heads for the ready room.

RIKER

(to Picard)

Captain, may I speak with you in private?

PICARD

Certainly, Number One. Mister Data, you have the bridge.

DATA

Aye, sir.

Riker & Picard head for the ready room.

CUT TO:

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

24 INT. READY ROOM (OPTICAL)

Riker is moving about the room... restless, clearly disturbed. Picard is calmly listening to his officer.

RIKER

I've always tried to keep an open mind... not to judge someone else's culture by my own... but for me to be a part of this

"ceremony"...

Riker trails off and Picard waits for a beat before speaking.

PICARD
I understand that Doctor Crusher believes he will never regain the use of his legs.

24 CONTINUED:

RIKER
That doesn't mean his life is over.

PICARD
That's a very... Human perspective, Will. But to any Klingon in Worf's position... life is over.

RIKER
I can't accept that.

Picard takes a beat... looks out the window for a moment.

PICARD
If you were dying... terminally ill from a disease for which there was no cure... and the few remaining days of your life would be spent in pain. Don't you think that you might come to see death

as... a release?

RIKER

Worf isn't dying and he's not in pain... he can live a long life without---

PICARD

(firm)

You or I could learn to live with a disability of this kind. But to Worf... his life ended when those containers fell on him. We don't have to agree with it... we don't have to understand it... but we do have to respect his beliefs.

RIKER

(repeating for emphasis)

I can respect his beliefs, but Worf wants me to take an active role in ending his life.

24 CONTINUED: (2)

PICARD

He asked for your help because you're his friend. That means that you'll have to make your decision based on that friendship.

RIKER

Which leaves me right back where I started.

PICARD
I'm sorry, Will. I can't make this decision for you... but I can tell you that Klingons choose their friends with great care. If Worf didn't feel he could count on you... he never would have asked.

On Riker's troubled expression...

CUT TO:

25 INT. TROI'S QUARTERS (OPTICAL)

TROI is trying to deal with a very angry ALEXANDER.

ALEXANDER
Why won't you let me see him?

TROI
Alexander, I told you it's not my decision. Your father doesn't want to---

ALEXANDER
I don't believe you. My father wants to see me. You're the one keeping me away from him!

Troi regards him coolly for a beat... refusing to get into a shouting match with this kid. Her voice is calm and assured.

TROI
I think you know that's not true.

Alexander's anger recedes a little in the face of Troi's serene visage. His voice becomes somewhat less strident.

25 CONTINUED:

ALEXANDER
Then why can't I see him?

TROI
Your father is going through a very difficult time. He needs to be alone for now.

ALEXANDER
But why?

Troi moves to a couch and motions to Alexander, who sits with her after a beat. Troi keeps her voice calm and soothing as she tries to reassure the boy.

TROI
He's been injured, Alexander, and he's... embarrassed. To have anyone see him now would make him feel worse... even if it were you.

Alexander thinks about this for a beat.

ALEXANDER
This is part of that Klingon stuff, isn't it?
(MORE)

25 CONTINUED: (2)

ALEXANDER (cont'd)
My mother always said that Klingons had a lot of dumb ideas about honor.

TROI
Alexander, that... "Klingon stuff" is very important to your father.

ALEXANDER
(hurt)
Well, it isn't very important to me. I don't care about being Klingon, I just want to see my father.

It's obvious that Alexander is exhausted... this whole experience has been very draining for him. Troi moves to him and her voice becomes softer, more soothing.

TROI
It's been a long day... why don't you get ready for bed and we'll talk about this again in the morning.

Alexander nods glumly and then EXITS to the adjacent room. Troi watches after him for a moment.

CUT TO:

26 INT. WORF'S SICKBAY ROOM

Worf is lying in bed as he listens to Troi.

26 CONTINUED:

TROI
Alexander is scared... confused... hurt... and all because his father is refusing to see him.

WORF
You know why I left those instructions.

TROI
Yes I do. It's not the "Klingon" way, right?

WORF
It is a question of honor, and I would ask you to respect my wishes in this matter, Counselor.

TROI
All I care about at this moment is a little boy who's terrified he's going to lose his father.

Beverly and Russell ENTER. Troi glances at them... leans down and fixes Worf with a hard look.

TROI
(quiet, but firm)
Maybe it's time you stopped lying around here worrying about your honor... and began thinking about

someone else... like your son.

Troi turns and EXITS. Beverly and Russell exchange a look... what was that all about?

BEVERLY
Would you like us to come back later?

26 CONTINUED: (2)

WORF
No. Come in, Doctor.

BEVERLY
This is Doctor Toby Russell from the Adelman Neurological Institute. She specializes in spinal injuries like yours.

WORF
(to Russell)
Doctor.

RUSSELL
Lieutenant. Doctor Crusher has been updating me on your case. We'd like to talk to you about some of your options.

WORF
Please proceed.

BEVERLY
We've discussed a variety of

surgical procedures... I'm afraid none of them would be able to repair the spinal cord. But we do have a way for you to regain most of your mobility.

27 INCLUDE MONITOR (OPTICAL)

Beverly moves to the monitor and activates the screen. A diagram of Worf's body comes up with SEVERAL IMPLANTS highlighted on the schematic.

BEVERLY
(indicating monitor)
We can implant a series of neural transducers in your lower torso and legs. They're designed to pick up the electrical impulses from your brain and then stimulate the corresponding muscles. With a little work, you'll eventually regain sixty to seventy percent of your motor control.

Russell picks up two motor assist bands (about the size and shape of a dog collar and as seen in "Transfigurations").

27 CONTINUED:

RUSSELL
The first step would be to fit your legs with motor assist units like these.

Russell places the band around Worf's right leg.

RUSSELL
They're a training device... once you've mastered using them, we can move on to the implants. Now, try to move your leg.

Worf looks down at his leg for a moment... then watches in horror as it suddenly jerks and spasms. Neither Beverly nor Russell seem at all concerned about this.

BEVERLY
That's good for a first try. It'll take some time before you get used to manipulating the---

WORF
(firm)
No.

Worf rips the band from his leg.

WORF
I will not live like that.

BEVERLY
These are very sophisticated devices. With enough time, they will give you--

WORF
Sixty percent of my mobility. I will not be seen... lurching through corridors like some half-Klingon machine... an object of ridicule and disgust.

Beverly takes a beat, then moves closer to Worf. She lowers her voice and makes a personal connection and plea with her patient.

27 CONTINUED: (2)

BEVERLY
I understand how you feel... and I know that right now, this all sounds a little frightening... but I think it's important that you take your time before making a decision. All I ask is that you give this some thought.

Worf keeps his expression neutral... but he doesn't actually reject it. Beverly decides that's at least something and she moves to leave. Russell makes no move to follow her. Russell steps forward.

RUSSELL
There is one other option I'd like you to consider... it's called genetronic replication....

Worf looks up. Beverly is surprised.

RUSSELL
It's still in the experimental stage... but if it works, it will return virtually all of your mobility... and without the need for artificial implants.

On Beverly's expression...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

28 INT. SICKBAY

Beverly and Russell ENTER from Worf's sickbay room. Beverly turns and confronts Russell.

BEVERLY
I thought we had discussed genetronics.

RUSSELL
We did.

BEVERLY
And I also thought we had decided against recommending it.

RUSSELL
You heard him... he'd rather die than live with the implants. I just gave him a better option than

suicide.

BEVERLY

He's grasping at straws and you're giving him one. Now, instead of dealing with his paralysis, he's going to be thinking about this miracle cure of yours.

RUSSELL

There's a real chance this could work. And if it does, it'll be a major breakthrough in neurogenetics that will change a lot of people's lives.

BEVERLY

You're using the desperation of an injured man as an excuse to try a procedure you couldn't do under normal circumstances. I checked with Starfleet Medical and they've refused your requests to test genetronics on humanoids three times already.

28 CONTINUED:

RUSSELL

Are you really going to hide behind the rules of some bureaucracy? Your patient's life is at stake here.

PICARD'S COM VOICE

Picard to Doctor Crusher.

28 CONTINUED: (2)

BEVERLY
(to com)
Go ahead, Captain.

INTERCUT:

29 INT. MAIN BRIDGE

Picard and Data are at the aft science station.

PICARD
We've located the survivors from the Denver.

BEVERLY
We're ready down here. I have triage teams standing by.

PICARD
Very well. We'll begin transporting the casualties aboard immediately. Bridge out.

Russell looks at Beverly and gives her a small smile.

RUSSELL
Could you use an extra pair of hands?

Beverly returns her smile... a truce seems to have been

called.

BEVERLY
Absolutely.

CUT TO:

30
thru OMITTED
33A

34 INT. WORF'S SICKBAY ROOM

Troi and Alexander ENTER. The boy is surprised to see Worf standing by the bed. Worf is wearing the motor assist bands on his legs and is standing very still with one hand clamped to a table for support.

ALEXANDER
Father?

WORF
Come in, Alexander.

34 CONTINUED:

ALEXANDER
(confused)
Deanna said you hurt your back... that you couldn't walk.

WORF
I am... still struggling with my injury.

ALEXANDER
I was worried about you.

WORF
We have much to talk about, Alexander. There will be difficult times ahead... you must be strong.

ALEXANDER
I understand.

WORF
Good.

Worf pauses for a moment to gather his thoughts.

34 CONTINUED:

WORF
As Klingons, we must always be prepared for any---

Forgetting for a moment his precarious position, Worf tries to shift his weight and suddenly FALLS to the floor at Alexander's feet. The boy is horrified and bends down to help his father along with Troi.

ALEXANDER
Father!

35 WORF

Looks up at his son and feels humiliated.

WORF
(to Troi)
Take him away.

TROI
Worf, let me help you---

WORF
(harsh to Alexander)
Leave!

Alexander takes a step back and looks at Troi. She realizes that it would be best for him to leave.

TROI
Go on, Alexander. It'll be all right. I'll take care of your father.

Alexander looks once more at his father and then runs out of the room. Worf sags on the ground... he puts his head down and his face burns with shame. Troi knows that the best thing to do is to say nothing for now, so she sits next to him in silence...

CUT TO:

36 INT. SHUTTLE BAY

The bay has been converted into an emergency hospital/triage center. The room is filled with a variety of medical equipment, diagnostic beds, gurneys, etc.

There are MANY INJURED CREWMEMBERS & CIVILIANS lying

on the deck or in the beds and they are being tended to by DOCTORS, NURSES, and CIVILIAN MEDICS. People are moving about quickly and efficiently and there is a sense of urgency in the room.

Beverly walks across the bay, pausing occasionally to glance at this patient or that one. She's been at this for a while.

37 NEW ANGLE

Where we see Russell looking at an injured MAN who is lying on a diagnostic bed with a sheet over his head. Russell is running a scanner over his arm and then places the arm back on his chest. The man is dead. Russell goes to a monitor and studies an Okudagram.

Beverly comes over and sees the dead man. She picks up a PADD sitting at the foot of the bed. Her attitude is professional and there is no hint of recrimination in her voice.

BEVERLY
What happened here?

RUSSELL
He went into neural metaphasic shock.

BEVERLY
(puzzled)
From leporazine? That's unusual.

RUSSELL

He couldn't take leporazine, his blood pressure was too low. So I had to try a different treament.

BEVERLY
A morathial series?

RUSSELL
No. I tried a new rybotherapy I've been working with. It's called Borathium, and I've had some very good results...

Beverly is more surprised than angry. She has trouble believing that Russell would actually do this.

BEVERLY
You used this man for one of your experiments?

RUSSELL
Borathium is decades ahead of leporazine or morathial.

Beverly starts a slow burn.

BEVERLY
Morathial would have saved his life.

37 CONTINUED:

RUSSELL
His injuries were so severe I don't think any conventional

treatment could've saved him.

BEVERLY
The point is, you didn't even try the standard treatments.

RUSSELL
I made the choice I thought gave him the best chance of surviving.
(with a trace of sarcasm)
Isn't that what you would have done?

BEVERLY
I think you took advantage of the situation in order to test one of your theories -- just like you're trying to do with Worf.

Russell eyes her briefly, moves a step closer.

RUSSELL
That's what this is really about, isn't it? Lieutenant Worf. I'm offering him the chance to recover fully -- a chance you can't give him.

BEVERLY
What this is about is the kind of medicine you seem to practice.

RUSSELL
I make no excuses about my approach to medicine. I don't like losing a patient any more than you

do. But I'm looking down a long road, Doctor... this man didn't die for nothing -- the data I gathered was invaluable... it will eventually help save thousands of lives.

37 CONTINUED: (2)

BEVERLY
I doubt that will comfort his family.

RUSSELL
Let me ask you this: if, some years from now, Borathium therapy were to save the life of someone you loved... would you still condemn me?

BEVERLY
I won't get drawn into a hypothetical argument, Doctor. Your research on this ship is over. You're relieved from all medical duties until further notice. Is that clear?

RUSSELL
(ice)
Perfectly.

The two doctors glare at each other for a moment, and then Russell walks away. On Beverly's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

39 INT. WORF'S SICKBAY ROOM

Worf is in bed as Beverly ENTERS. Her attitude is warm, cheerful... this is Beverly at her best, caring for a patient and trying to help him through a difficult time, but Worf isn't going to make this easy for her. His mind is obviously elsewhere.

BEVERLY
Good morning.

WORF
Doctor.

She checks the diagnostic monitor above the bed, then checks his pulse herself and makes a couple of other hands-on checks of his condition.

BEVERLY
I'd like to run a couple of tests today... most of it is fairly boring: blood work, molecular

studies, things like that.

Worf doesn't react to the humor or light tone in Beverly's voice. His mind is obviously elsewhere.

WORF
Why do you wish to do these tests?

BEVERLY
I need the data for some preparatory work I've been doing.

39 CONTINUED:

WORF
Work... on the implants?

BEVERLY
Yes.

Worf looks away and his expression hardens.

WORF
I will not submit to the test.

Beat.

BEVERLY
I'm not trying to pressure you... but we need to have some of this work done in case you change your mind.

WORF
I have made my decision. I wish

to die.

BEVERLY
There are alternatives other than full recovery and ending your life. The use of neural implants is only one of them.

WORF
I am not interested.

BEVERLY
(frustrated)
You haven't even heard me out.

39 CONTINUED: (2)

WORF
No!
(beat, then quieter)
Leave me... please.

Beverly looks at him for a beat, but sees no point in continuing this argument. She finally EXITS.

39A INT. BEVERLY'S OFFICE

Beverly ENTERS and sits down at her desk. She's had a grueling couple of days and the previous scene with Worf has only added to the strain. She picks up a PADD and then tosses it back on the table in irritation.

PICARD
Doctor?

Beverly looks up in surprise to see Picard standing in the doorway. Picard is quick to pick up on Beverly's frustration and turmoil.

PICARD
I was on my way to look in on your patient.

BEVERLY
Be my guest... but don't expect a lot of conversation, he's in full Klingon mode: honorable, strong... and closed-minded.

Picard waits a beat... quietly changes the subject for a moment.

PICARD
I understand you've relieved Doctor Russell of duty.

BEVERLY
That's right. She's irresponsible. I won't have her practicing medicine on this ship.

Picard sits down... adopts a more personal and intimate tone.

PICARD
Beverly... maybe you should consider letting her go ahead with the genetronic procedure.

39A CONTINUED:

Beverly looks at him with astonishment. She's been under a lot of stress and her anger and frustration are very near the surface.

BEVERLY
How can you say that? She has a theory, based on a little empirical data and a lot of supposition...

PICARD
If he can't make a full recovery... Worf's going to kill himself.

BEVERLY
(firm)
Not in my sickbay, he's not. I'll put him in a restraining field and post security outside the door before I let him commit suicide.

Picard keeps his voice low and reasonable, letting Beverly vent her emotions.

PICARD
How long could you keep him like that? A week... a month... a year?

BEVERLY
If I have to. Suicide is not an option.
(beat)
Setting aside for the moment the fact that a paraplegic can live

a very full life, there is also
a conventional therapy that can
restore much of his mobility.

PICARD
But not all of it.

BEVERLY
(frustrated)
No, not all of it! There are some
things I can't fix. Klingon or
not, he's got to accept that his
condition---

39A CONTINUED: (2)

Picard breaks in gently, but firmly.

PICARD
He can't make the journey you're
asking of him, Beverly.
(beat)
You want him to go from
contemplating suicide to accepting
his condition and living with the
disability. But that's too far...
the road in between covers a
lifetime of values and beliefs...
he can't do it.

Beverly leans back in the chair and rubs her eyes
briefly in fatigue and frustration... she's been having
the same argument with herself, and so far she hasn't
heard any good options. Picard continues after a beat.

PICARD

But perhaps he can come part of the way... maybe he can be persuaded to forgo the ritual... in order to take a chance at regaining the kind of life he needs.

(beat)

A Klingon may not be able to accept defeat... but he knows all about taking risks.

Beverly thinks about this for a beat... she's starting to waver a little. Her next argument is not nearly so forceful as her last.

BEVERLY

Starfleet Medical has rejected her proposals to use genetronics on humanoids three times.

PICARD

If they were aware of all the circumstances in this case... don't you think it might affect their decision?

Beverly thinks for a long beat... she's not so sure they wouldn't agree with Picard. She tries one last argument.

39A CONTINUED: (3)

BEVERLY

The first tenet of good medicine is don't make the patient any worse. Right now he's alive and functioning... but if he goes into this operation he'll probably come away a corpse.

PICARD

It may not be good medicine... but for Worf, it may be the only choice.

Picard waits for another moment... then finally stands and quietly EXITS, leaving Beverly with a great deal to think about.

CUT TO:

39B INT. RIKER'S QUARTERS

Riker is carrying a cup of tea and sitting down at his desk. He's been at this for a long time and he's tired. He takes a sip and then turns back to the computer terminal.

39B CONTINUED:

RIKER

(to computer)

Continue program.

39C ON TERMINAL (OPTICAL)

The screen comes to life and shows a great deal of Klingon text.

39D RESUME SCENE

Riker continues reading the information on the screen... suddenly he sees something unexpected... and he begins to get an idea...

CUT TO:

39E
thru OMITTED
40

41 INT. WORF'S SICKBAY ROOM

Worf is lying in bed as Riker ENTERS. Riker is carrying a Klingon ceremonial robe, a knife, and other ceremonial objects. He puts them on the bed. Worf reacts with surprise for a moment... he hadn't expected Riker so soon. But he quickly composes himself and then speaks with great formality.

WORF
I am ready, Commander.

Riker regards Worf for a moment. Riker's definitely got a chip on his shoulder and a hardline attitude. He's not here to meekly go along with this Klingon business and it shows.

RIKER
I've been studying this ritual of yours, and you know what I've decided?
(beat)
I think it's despicable.

Worf is shocked by this blunt appraisal, but Riker continues without waiting for some kind of response.

41 CONTINUED:

RIKER
I hate everything about it... the casual disregard for life... the way it tries to cloak suicide in some glorious notion of honor. I may have to respect your beliefs... but I don't have to like them.

WORF
It is not something I expect you to understand.

RIKER
No... All you really expect me to do is bring you the knife and then walk away, so you can kill yourself in peace. Well, I'm not going to make it that easy for you.

WORF
It is not easy for me. But each of us must die when his time comes... and my time---

RIKER
Do you remember Sandoval?

Worf remembers, but does not acknowledge.

RIKER
Hit by a disruptor blast two years ago. She lived for about a week. How about Fang-lee... Marla Aster... Tasha Yar... how many good men and women -- how many friends have we watched die? Even I've lost count. But every one of them -- every single one -- fought for life until the very end.

41 CONTINUED: (2)

WORF
I do not welcome death, Commander.

RIKER
Are you sure? I get the sense you're feeling pretty noble about the whole thing.
(mocking)
Look at Worf... isn't he courageous? Isn't he an honorable Klingon?

Worf glares at him but Riker keeps boring in.

RIKER
Well, let me remind you of something... a Klingon does not put his own desires above those of his family and friends.
(beat)

How many people on this ship consider you a friend? How many owe you their lives? Have you given any thought to how you have affected the people around you? And how they might feel about your dying?

Worf looks away, not wanting to hear this.

RIKER

And what about the Klingon Empire? If you hadn't put yourself on the line, the Empire would be ruled by Duras and allied with the Romulans. Maybe you should think about what you still have left to do instead of lying around and --

WORF

(a shout)

Enough!

Riker pulls back and there is a tense beat between the two men. Riker has touched a nerve and Worf takes a moment to restrain his emotions.

WORF

(quieter)

Will you, or will you not, help me with the Hegh'bat?

Riker picks up the knife and considers it for a moment.

41 CONTINUED: (3)

RIKER
You're my friend... and in spite of everything I've said... if it were my place, I'd probably help you.
(beat)
But I've been studying Klingon law and ritual... and I discovered that it's not my place to fill that role.
(beat)
According to tradition, that honor falls to a family member... preferably the oldest son.

Worf is surprised -- and not happy -- that Riker has discovered this.

WORF
That is not possible. He is a child.

RIKER
"The son of a Klingon is a man the day he can first hold a blade." True?

WORF
Alexander is not fully Klingon... he is part Human.

RIKER
That's an excuse. What you really mean to say is that it would be too hard for you to look at your son and tell him that he must hand

you the knife... watch you stab
it into your heart... and then
pull the knife from your chest
and wipe the blood on his sleeve.
(beat)
That is the rite of death, isn't
it?

Worf maintains a stony silence. Riker tosses the knife back on the bed.

RIKER
I'm sorry, Worf... but I can't
help you. There's only one
person on board who can do that.

41 CONTINUED: (4)

Riker EXITS, leaving Worf to make his decision.

41A OMITTED

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

CUT TO:

INT. WORF'S SICKBAY ROOM

Alexander ENTERS and goes to the bed. Worf is holding the knife... he looks up at his son for a long silent moment.

ALEXANDER

You... wanted to see me?

WORF

I need you to help me.

ALEXANDER

Anything, Father.

WORF

I've taught you about Klingon customs... the beliefs which we value.

(beat)

According to tradition, I must take my life after suffering this kind of injury.

Alexander looks shaken by this, but tries to be brave. Worf looks at him for a long moment.

WORF

But I have decided to break with tradition. I have decided to live.

Alexander is flooded with relief.

ALEXANDER

I am glad, Father.

43 CONTINUED:

WORF

I must still undergo a dangerous operation. I may still die. But

it will not be by my own hand.

He hands the knife to Alexander.

WORF
Return this to our quarters.

ALEXANDER
Yes, sir.

Alexander turns to go... hesitates... then turns back and impulsively hugs his father. Worf warmly returns the embrace as we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

44 OMITTED

44A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

BEVERLY (V.O.)
Chief Medical Officer's log, supplemental. After further consultation with Starfleet Medical, and a great deal of soul-searching... I have

reluctantly granted Lieutenant Worf's request to undergo the genetronic procedure.

45 INT. WORF'S SICKBAY ROOM

Worf is lying in bed, listening to Alexander as Troi looks on.

ALEXANDER
We started doing multiplications today. The teacher said I'm faster than anybody else in my class.

45 CONTINUED:

Nurse Ogawa ENTERS and gives them a small smile... they all know it's time to go. Worf looks at Alexander for a moment.

WORF
We will speak again soon.

ALEXANDER
Yes, Father.

A brief beat and then Alexander gives his father a tight hug. Worf hugs the boy back and then they finally let go. Alexander backs away without another word and EXITS. Worf looks up at Troi.

WORF
If I die... he must be cared for...

TROI
I'll make sure he reaches your parents' home safely.

WORF
No. My parents are elderly. They cannot care for Alexander.
(beat)
Counselor, I have given this a great deal of thought... I have a serious request to make of you. Would you consider...

Worf is more well, intimate, than we've ever seen him... he is too embarrassed to continue... she realizes what he was about to ask...

TROI
You want me to raise Alexander... ?

WORF
(softly, warm)
I have come to have a great...
(unsaid affection)
... respect for you, Deanna. You have been most helpful in guiding me since Alexander's arrival.
I cannot imagine anyone who would make a better parent to my son.
(beat as they look at each other)
If it is too much to ask...

45 CONTINUED: (2)

Troi is surprised and deeply touched by this request. She takes his hand in hers... they share a look for a moment.

TROI
I'd be honored.

Worf nods in satisfaction... then Troi EXITS. Worf watches after her for a beat, then turns to Ogawa.

WORF
I am ready.

CUT TO:

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at warp speed.

47 INT. MEDICAL LAB (OPTICAL)

The scene is similar to the one we saw earlier in the holodeck, but there is more tension present. Beverly and Ogawa are assisting Russell in the procedure. Everyone is wearing surgical gowns and masks. The surgical clamshell is in place over Worf's back. All the medical talk during surgery should be short and clipped... no time for wasted words or actions here.

47 CONTINUED:

RUSSELL
Focus the drechtal beams on the anterior and posterior spinal

roots.

Beverly works the clamshell for a moment.

BEVERLY
Focused.

RUSSELL
Initiate.

A THICK GREEN BEAM comes down from the overheard doughnut and goes into the clamshell. A corresponding GREEN GLOW can be seen underneath the clamshell as the radiation works on Worf's back.

BEVERLY
(off monitor)
All neural connections below the first cervical vertebrae have been separated.

She works the clamshell again and the green BEAM STOPS.

RUSSELL
(to Ogawa)
Microtome.

Ogawa hands her the instrument.

RUSSELL
I'm severing the brain stem...
(uses instrument at base of Worf's head)
Now.

Ogawa touches a control at one of the monitors. From now on, the pace picks up even quicker as they now race

against the clock.

OGAWA
Cerebral cortex placed on life support at zero eight thirty-one hours. Three hours twenty-six minutes remaining until onset of primary brain dysfunction.

RUSSELL
(to Beverly)
Okay... let's remove the support frame.

47 CONTINUED: (3)

They remove the surgical clamshell, exposing Worf's back.

BEVERLY
(to Ogawa)
Exo-scalpel.

Ogawa hands her an instrument. Beverly activates the device, producing a thin LASER beam. She uses it to begin making an incision along Worf's back.

CUT TO:

48 INT. READY ROOM (OPTICAL)

Picard and Riker are looking over some reports on a couple of PADDs, but it's clear that there's something else on both their minds.

RIKER

I've notified Starfleet that our survey of sector three-seven-six-two-eight will have to be delayed at least a week while we drop off survivors from the Denver.

PICARD

Good.

(beat)

I understand Mister La Forge has reported a minor fluctuation in the starboard warp coil.

RIKER

(acknowledges)

I've scheduled a stress simulation routine for this afternoon to check it out.

There's a silent pause... neither of them is really interested in these reports. Riker waits for a moment... then in a very quiet voice...

RIKER

Has there been any word?

PICARD

No.

They both ponder that for a moment...

CUT TO:

49 INT. MEDICAL LAB (OPTICAL)

Russell and Beverly are working at the genetronic machine seen earlier. Worf's entire SPINAL COLUMN has been placed on the genetronic device and the gleaming white of the bone is in stark contrast to the dark surfaces of the machine. Ogawa is standing near Worf's unconscious form in the b.g., monitoring his signs.

RUSSELL
(to Beverly)
Initiate DNA sequencer.

As Beverly works the console, a LASER-LIKE BEAM scans the bone and DNA coding information begins to scroll across a monitor on the machine. They both watch the screen for a moment...

BEVERLY
Reading initial sequences at ten to the ninth base pairs per second.

RUSSELL
Once we're past the first two levels, we'll begin the encoding sequence.
(turns to Ogawa)
Increase TCH levels to---

An ALARM sounds from gentronic device and the LASER STOPS.

BEVERLY
(concerned)
What happened?

RUSSELL
(reading monitor)
The scanner is having trouble reading the Klingon dorsal root ganglia.

Russell works the machine for a moment... the LASER APPEARS... then STOPS again. Russell frowns.

BEVERLY
(concerned)
Did this show up in your simulations?

RUSSELL
Yes... but I thought we'd made sufficient adjustments.
(MORE)

49 CONTINUED:

RUSSELL (cont'd)
(to Ogawa)
Bring me the detronal scanner.

Ogawa brings an instrument and Russell points it at the spinal column.

49 CONTINUED: (2)

RUSSELL
I can scan the ganglia manually... it'll just take

longer.

Beverly looks a question to Ogawa, who then checks a monitor.

OGAWA
One hour forty-three minutes until primary brain dysfunction.

Russell keeps working.

CUT TO:

50 OMITTED

51 INT. SICKBAY

Troi and Alexander are sitting on the couch. He's halfheartedly playing with some game, but his mind is clearly elsewhere. Troi puts her arm around him and Alexander accepts the comforting gesture.

CUT TO:

51A INT. MEDICAL LAB

Russell is standing near the genetronic machine while Beverly and Ogawa wait near Worf's body.

52 THE GENETRONIC MACHINE

which has a SMALL CLEAR BOX sitting on the machine next to Worf's spinal column. We can see a long, thin piece of tissue which looks like fettucini, floating in some clear liquid in the box.

53 RESUME SCENE

Ogawa takes the clear box from the machine and carefully takes it over to the table and sets it down on a nearby cart.

53 CONTINUED:

RUSSELL
(to Ogawa)
Forceps.

Ogawa hands her two pairs of forceps and Russell uses them to pick up the thin piece of tissue. She and Beverly begin to place the tissue into Worf's back (which is o.c.).

RUSSELL
(to Beverly)
Retract the paraspinal muscle.

BEVERLY
Got it.
(beat)
Watch the proximal nerve endings.

RUSSELL
I see them. Make sure that the cranial segment is at least fifteen centimeters from the brain stem.

OGAWA
I'm reading a slight fluctuation in the isocortex.

BEVERLY
Twenty cc's inoprovaline.

Ogawa uses the hypospray.

RUSSELL
(to Beverly)
Okay, release the retractors on the paraspinal, please.

Beverly works.

53 CONTINUED: (2)

RUSSELL
How much longer can we keep him on life support?

OGAWA
Twenty-seven minutes.

Russell and Beverly exchange a quick glance. Russell steps back and Ogawa slides the clamshell back into place.

RUSSELL
(to Ogawa)
Close, please.

Ogawa works the clamshell for a moment as Russell moves to the genetronic machine.

OGAWA
Ready.

Russell works the genetronic machine for a moment... and LIGHTS flash on the machine in respose. Russell crosses back to the operating table and the three of them watch the screen on the clamshell.

54 ON CLAMSHELL (OPTICAL)

The monitor screen on the clamshell shows a schematic view of Worf's back and torso. As they work, a new spinal column and cord begins to GROW on the monitor. The effect is similar to watching time-lapse photography of plants or crystals being grown as the bone and nerve endings begin to take form in Worf's back.

55 RESUME SCENE (OPTICAL)

As they watch the screen.

RUSSELL
(pleased)
Tissue growth proceeding at the anticipated rate... no initial signs of rejection...

As they continue to watch the monitor...

CUT TO:

55A INT. SICKBAY

Troi is still on the couch... Alexander has fallen asleep in her lap. She strokes the boy's hair for a moment... now that she doesn't have to put up a brave front, we can see the anxiety Troi is actually feeling.

55B INT. MEDICAL LAB (OPTICAL)

Beverly and Russell are still watching the clamshell monitor. Ogawa's attention is focused on a monitor. The atmosphere is tense and urgent.

55B CONTINUED:

RUSSELL
Okay. We're ready. Terminate life support.

OGAWA
Life support disengaged.

They turn to watch a group of readouts which show various vital medical information.

BEVERLY
Looking good so far...

For a moment, all seems fine... suddenly all hell seems to break loose as various ALARMS start to go off. The following dialog is overlapping and urgent as they try to save Worf.

OGAWA
Fluctuations in the isocortex.

BEVERLY
Forty cc's inoprovaline.

Ogawa applies the hypospray.

RUSSELL
Synaptic response falling.

OGAWA
BP dropping... now sixty over ten. VeK'tal response falling rapidly.

BEVERLY
Increase oxygen mixture to ninety-five percent.

RUSSELL
(working)
Beginning direct synaptic stimulation.

55B CONTINUED: (2)

OGAWA
Respiration is shallow and rapid.
(beat)
No response in the isocortex!

BEVERLY
Seventy-five cc's inoprovaline.

OGAWA
Heart rate erratic.

RUSSELL
He's going into cardiac arrest.

BEVERLY
Okay... let's go to chlromydride.

Fifteen cc's.

Ogawa applies another hypospray.

RUSSELL
We're losing him.

OGAWA
(off monitor)
No BP, no pulse.

RUSSELL
Brain activity?

OGAWA
Showing no higher brain functions.

BEVERLY
All right... twenty-five cc's of cordrazine.

RUSSELL
That'll kill him.

55B CONTINUED: (3)

BEVERLY
(bitter)
Looks like we've done a pretty good job of that already, Doctor.

Ogawa hands Beverly another hypospray and Beverly applies it. They watch the monitors... but there is no sign of life.

OGAWA

No BP, no pulse... no activity in the isocortex.

BEVERLY

Cortical stimulator.

Ogawa grabs a device and places it on Worf's head. Beverly goes to a monitor showing Worf's brain activity (which is null at this point).

BEVERLY

Now.

Ogawa activates the instrument and Worf's body JERKS slightly. There is a corresponding BURST of activity on the monitor screen... then nothing.

BEVERLY

Again.

RUSSELL

Doctor...

Again Worf twitches, there is a burst on the screen... and then nothing.

BEVERLY

(insistent)

Again.

RUSSELL

Beverly.

Still nothing on the monitor. There is a very long, quiet beat. Beverly finally takes off her gloves.

BEVERLY

All right...

(to Ogawa)

Make a note in the log.

(beat)

Death occurred at... twelve hundred, forty hours.

55B CONTINUED: (4)

They all wait for a moment... then Ogawa begins moving equipment away from Worf and shutting off the monitors.

RUSSELL

It was all going so well... no anomalies during replication... no initial rejection...

Beverly looks up at Russell with bitterness and pain in her eyes. She EXITS.

55C INT. SICKBAY

Troi and Alexander are still on the couch as Beverly ENTERS, exchanges a look with Troi.

TROI

(reacts)

No...

Alexander wakes up at the sound... looks at Beverly...

BEVERLY
Alexander... I'm so sorry...

ALEXANDER
I want to see him.

TROI
Alex...

ALEXANDER
No. I want to see him!

And as Beverly and Troi exchange a glance...

CUT TO:

56 OMITTED

56A INT. MEDICAL LAB

Beverly, Ogawa, Russell, and Troi watch as Alexander bravely walks over to his father's body, which is still lying on the surgical table. Russell watches, helplessly, in a room where only moments ago she was confident and clearly in charge. Alexander is trying to hold back his tears... to behave like his father would have wanted... he puts his hands on Worf's head... manfully throws back his head and tries to yell a Klingon howl at the ceiling... but his voice breaks and the shout of defiance breaks into a sob and the tears finally begin to roll down his face.

Troi quickly moves to him and takes the boy into her arms to comfort him. Beverly, emotionally exhausted, looks on for a moment... her eyes turn to Worf.

56B BEVERLY'S POV

Worf's still form on the table... suddenly his neck stiffens, chin snaps back slightly and he takes in a quick, shallow breath... holds it for a beat... then releases it.

56C BEVERLY

takes a moment to realize what's happening, then she reacts and races over to Worf.

BEVERLY
(to Ogawa)
Activate biomonitors. Twenty-five cc's polyadrenaline.

Ogawa turns on a few of the monitors in the b.g. and hands Beverly a hypospray. Troi and Alexander look up with curiosity. Beverly moves to the monitors and begins to scan them quickly... they all still show nothing.

RUSSELL
What's going on?

BEVERLY
(still looking at monitors)
I'm not sure...
(beat, realizing)
But, if I'm right, one of those "unnecessary redundancies" might be---

OGAWA

Doctor!

They all look at Ogawa's monitor, which is beginning to show an irregular HEART BEAT.

BEVERLY
That's it! Begin cardio-aid and ventilation.

More and more monitors begin to come to life and show a living body once again.

BEVERLY
(amazed)
Look at that... he must have a backup for his synaptic functions as well.

OGAWA
Vital signs are stabilizing...

Alexander hugs Troi with joy as relief sweeps the room.

CUT TO:

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit around the planet seen in the Teaser.

58 INT. BEVERLY'S OFFICE

Beverly is at her desk as Russell ENTERS from sickbay. Russell's attitude is light and pleasant.

RUSSELL

Well, I'd say your patient's recovery is going well. I've never seen anyone up on their feet so soon after this kind of surgery.

Beverly doesn't answer, but turns to look at a PADD sitting on her desk. Russell's light manner falls away as she realizes that Beverly isn't going to let bygones be bygones.

RUSSELL

You're not even going to acknowledge what I did for him are you? You just can't admit that it was my research which made this possible.

Beverly looks up and considers Russell for a moment.

BEVERLY

I'm delighted that Worf is going to recover. You gambled. He won. Most of your patients aren't so lucky.

(beat)

You scare me, Doctor. You risk peoples' lives and justify it in the name of research. But genuine research takes time... sometimes a lifetime of painstaking, detailed work to get results. Not you -- you take shortcuts... right through living tissue. You put your "research" ahead of your patients, and as far as I'm concerned, that's a violation of

our most sacred trust.
(beat)
No one remembers the patients who died unnecessarily... not in the glow of a remarkable achievement like this one, do they? I'm sure the work you've done here will be hailed as a stunning breakthrough. Enjoy your laurels, Doctor. I'm not sure I could.

58 CONTINUED:

Beverly turns away from Russell and picks up the PADD again. Russell watches her for a moment... then EXITS.

CUT TO:

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship leaves orbit and goes into warp.

60 INT. WORF'S SICKBAY ROOM

Worf is standing between two parallel bars which are at waist level. Some of his weight is on his arms, which are tightly gripping the bars, but he is making good progress as he tries to walk. Troi, Beverly, and Alexander stand off to one side and watch.

BEVERLY
I told you this would take time, Worf.

Worf struggles to lurch forward another step.

BEVERLY
Your muscles are still sorting out the new neural inputs... don't rush it.

60 CONTINUED:

Worf moves forward another step and his leg falters... he almost falls, but catches himself on the bars. Alexander almost rushes over, but Troi gently puts a hand on his shoulder.

TROI
(softly)
Alexander, remember what we talked about. Your father wants to do this by himself.

Alexander nods reluctantly and waits with Troi.

61 WORF

Steadies himself again... he looks at Alexander for a moment... sees the look of concern and helplessness on the boy's face. Worf thinks for a few seconds and then turns to Troi.

WORF
It's all right, Counselor. I would... appreciate some help from my son.

Alexander's face lights up and he runs over to his father and helps him to straighten out his leg.

WORF
(to Alexander)
We will... work together.

ALEXANDER
Yes, sir.

They share a moment together and now with his son at his side, Worf resolutely begins to put one foot forward again.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Outcast"
#40275-217

Teleplay by
Jeri Taylor

Directed by
Robert Scheerer

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FINAL DRAFT

JANUARY 2, 1992

STAR TREK: "The Outcast" - 1/2/92 - CAST

STAR TREK: THE NEXT GENERATION
"The Outcast"

CAST

PICARD	SOREN
RIKER	KRITE
DATA	NOOR
BEVERLY	
TROI	
GEORDI	
WORF	

Non-Speaking SUPERNUMERARIES
Non-Speaking MISC. J'NAII

STAR TREK: "The Outcast" - 1/2/92 - SETS

STAR TREK: THE NEXT GENERATION
"The Outcast"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM SHUTTLE
TEN FORWARD
SICKBAY
ENGINEERING
SHUTTLE BAY
CORRIDOR
DATA'S QUARTERS (POKER GAME)
TROI'S QUARTERS
RIKER'S QUARTERS

SHUTTLE

J'NAII PLANET
CIVIC CHAMBER
COURTYARD GARDEN
WOODS

STAR TREK: THE NEXT GENERATION
"The Outcast"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's log, stardate 45614.6. We have been contacted by an androgynous race called the J'naii to investigate the disappearance of a shuttlecraft.

2 INT. BRIDGE

PICARD, RIKER, WORF, DATA, SUPERNUMERARIES, and several J'naii, including SOREN and KRITE. The J'naii are a genderless species; Soren and Krite, like the others, possess no demonstrable sexual characteristics. All the J'naii look remarkably alike: strikingly attractive, with lithe, slim bodies and chiseled, delicate features. Soren is near Riker; Krite at an aft station.

DATA
We are approaching the designated coordinates, Captain.

PICARD
On screen.

2A ANGLE - VIEWSCREEN (OPTICAL)

It shows the starfield -- no sign of a shuttlecraft.

PICARD
Long-range scan, Mister Data.

Data enters commands.

DATA
Sensors find no evidence of the

shuttle anywhere within the star system.

2A CONTINUED:

SOREN
It couldn't have travelled outside the system.

RIKER
Mister Data, reconfigure for a high-resolution sweep with a radius of one million kilometers. Look for possible debris.

Data works controls once more.

DATA
Scan shows no debris within that radius.

KRITE
I don't understand it. A shuttle doesn't simply vanish.

Soren turns to Riker, frustrated.

SOREN
There has to be an explanation...

But before Riker can answer--

2A CONTINUED: (2)

DATA

Captain, I am detecting an unusual reading... It appears to be a neutrino emission with no visible source.

PICARD

Explanation?

DATA

I have none. I recommend we launch a probe.

PICARD

Make it so.

Soren peers intently at the viewscreen.

WORF

The probe is launched.

A probe shoots off from the Enterprise and is clearly visible on the viewscreen.

2A CONTINUED: (3)

DATA

The probe is transmitting information within normal parameters. Sensors do not show evidence of any unusual phenomenon --

Suddenly the probe vanishes from the screen, and from

Data's instruments.

DATA
The probe is no longer transmitting.

SOREN
What happened? Where did it go?

And on the various reactions around the bridge --

2B thru 2C OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a blue-green planet.

PICARD (V.O.)
Captain's log, supplemental. The sudden disappearance of our probe suggests that we may have found the first instance of what is

called null space -- an anomaly which until now had been only theoretical. Commander Riker has been working around the clock with a team of J'naii specialists to formalize this hypothesis.

4 INT. J'NAII CIVIC CHAMBER - DAY (OPTICAL)

Riker, Soren, Krite, NOOR (head of government), and other J'naii leaders are gathered to discuss the situation. The room is not huge -- just larger than the observation lounge.

Soren and Riker are standing near a monitor in the wall, upon which an Okudagram illustrates the gases and vapors that swirl into the formation of a star.

SOREN

During the creation of a star system, when clouds of interstellar dust and gas coalesce... turbulent regions of magnetic and gravitational fields may develop.

The monitor reflects this, showing dense fields of disturbance.

SOREN

If certain conditions occur, these fields can condense into abnormal pockets of space.

Soren turns and glances at Riker. He and Soren have been working together on this project, and there's already an easy familiarity between them.

4 CONTINUED:

RIKER
We think your system contains one of these null pockets.

Riker pushes controls and the monitor shows a star system in which one section, or "pocket" is significantly different from the space surrounding it. Riker points to it.

RIKER
If we're right, this pocket would absorb electromagnetic energy from anything that entered it...

SOREN
Like a shuttlecraft.

RIKER
Or a probe. Making them powerless.

SOREN
But outside the pocket, all energy is bent around it -- making it naturally cloaked. That's why we can't see it, and sensors don't read it.

NOOR
Is the shuttle still there?

RIKER

We think so. The ship probably
couldn't sustain its power...
but other than that it wouldn't
be damaged.

SOREN
Since our shuttles carry
plestorene-based backup systems,
we think life support would
sustain for as long as ten days.

4 CONTINUED: (2)

NOOR
Then perhaps our crew has
survived...

RIKER
We can send one of our shuttles
into the null space -- but its
energy output would be absorbed
as well. Our chief engineer is
working on a way to maintain the
power reserves long enough to
rescue your crew.

NOOR
Commander... we're grateful for
your help.
(rising)
Whatever resources we can provide
are yours.

Noor heads for the door, followed by the others.
Riker turns to Soren.

SOREN
I've been thinking... when the time comes, I'd like to pilot the shuttle.

Riker is a little surprised at this.

RIKER
It's a Starfleet craft...

SOREN
I can't ask you to put yourself in danger to rescue our crew.

RIKER
You can't pilot a shuttle you're not familiar with.

Soren hesitates, realizing the truth of what he's saying... but not wanting to give up.

4 CONTINUED: (3)

SOREN
I happen to be a good pilot...

A beat.

RIKER
I happen to be a good pilot, too. I also know my way around Starfleet shuttles. So... what if we team up?

Soren considers, looks at him, smiles.

SOREN
When can we go over your shuttle flight operations?

RIKER
Right now.

And he gestures Soren out of the room.

5 INT. SHUTTLE BAY

Riker and Soren walk around the shuttlecraft.

RIKER
It's a short-range craft... with two twelve-hundred fifty millicochrane warp engines...

SOREN
Looks like microfusion thrusters...

RIKER
Right.

SOREN
Armament?

RIKER
Usually none. But it's been fitted with two type-four phaser emitters... we'll use them to chart the null space.

SOREN
(puzzled)
Chart it?

RIKER
Commander La Forge wants to get an idea of how big this pocket is. He thinks the rate of energy absorption will be linked to its size.

SOREN
I'm not sure how we go about mapping something we can't see...

RIKER
That's where the emitters come in. We'll shoot a series of photon pulses into the pocket and chart the points where they disappear. We should be able to plot a fairly complete outline that way.

Soren gives him a look and smiles, nodding. She turns to ENTER the shuttle.

5 CONTINUED:

SOREN
Let's take a look at the controls.

Soren enters the shuttlecraft, followed by Riker.

5A INT. SHUTTLE

They sit at the controls.

RIKER
Maybe later we can try a flight simulation, but first let's do a systems review.
(taps controls)
I'll walk you through it...

Soren gives him a quick look, puts hands on the controls.

5B CLOSE ON MONITOR (OPTICAL)

The monitor on the panel jumps to life, scrolling through a systems review.

5C BACK TO SCENE

SOREN
Propulsion system... transfer conduits... where's the schematic of the reactor assembly? Oh, there it is... engine nacelles...

She looks over at Riker, who is watching her go through the review at top speed.

SOREN
There's nothing here that's unfamiliar.

She continues manipulating the console like a pro.

SOREN
Navigational deflector...
redundant graviton polarity source
generators...

Riker is watching in admiration.

RIKER
You're handling those controls
like you grew up in a shuttle...

SOREN
I did. My parents were pilots.
I started flying with them before
I could walk. And as soon as I
was old enough, I entered flight
school. Krite was my instructor.

RIKER
He had a good student.

5C CONTINUED:

Soren looks at him, coolly amused.

SOREN
"He?" Commander, there are no
"he's" or "she's" in a species
without gender.

Riker grins, throws up his hands.

RIKER
Okay. For two days I've been

trying to construct sentences without personal pronouns. I give up... what should I say? "It?" To us, that's almost rude.

SOREN

We use a pronoun which is neutral. But it doesn't really have a translation.

RIKER

(good-naturedly)

Then I'll just have to muddle through... so be tolerant if a stray "he" or "she" slips by, okay?

Soren smiles at him and they work for a beat more.

SOREN

Well, if that's the systems review, I don't see any problems here. What's next?

Riker smiles in admiration for this quick study.

RIKER

Lunch.

Soren looks at him. Smiles.

6 thru 7 OMITTED

8 INT. TEN FORWARD

Riker at a table with Soren. In the background, beyond them, is a couple in intimate conversation, heads close. We will see them later. A waiter has just set bowls of soup on Riker's table.

8 CONTINUED:

Soren peers down at it, puzzled.

SOREN
What is it?

RIKER
Split pea soup. My father's recipe. I had it programmed into the replicators.

Soren takes a spoonful, touches her tongue to it. (NOTE: From this point on, for the sake of convenience, feminine pronouns will be used in reference to Soren.) She tastes it, is not displeased, takes a little more.

RIKER
Well?

SOREN
Unusual... but I think I like it...

RIKER
It's very healthy. Helps keep you warm on a cold Alaskan night.

SOREN

We prefer to stay warm by sleeping with a friend.

The statement is startling in its casualness. Riker looks at her, taken aback.

RIKER
I see...

SOREN
(explaining)
Not to mate... just to sleep together. For warmth.

RIKER
Sounds better than pea soup.

Soren gives him a direct, penetrating look.

SOREN
We are puzzling to you, aren't we?

8 CONTINUED: (2)

RIKER
A little. It's hard to grasp the idea of having no gender...

SOREN
It's just as hard for us to understand the strange division you have in your species... males and females.

Riker can't help but smile. Soren's gaze drifts to the couple in the corner, who are being openly affectionate with each other.

SOREN
You... are male.

Riker nods, not certain where this is leading.

SOREN
Tell me... about males. What is it that makes you different from females?

A tall order. Riker considers.

RIKER
Snips and snails and puppy dog's tails...

She stares at him, dumbfounded.

SOREN
You have a dog's tail?

RIKER
(laughing)
That's an old nursery rhyme. Girls are made of sugar and spice. Boys are made of snips and snails...

8 CONTINUED: (3)

SOREN

That makes it sound better to be female.

RIKER

It's an old fashioned way of looking at the sexes. Not to say that there aren't real differences. Physically, men tend to be bigger... stronger in the upper body. We have different sexual organs. Men don't bear young...

SOREN

What about... feelings? Emotional attitudes? Are they different?

RIKER

Well... most people think so. But that's the kind of question that might take an hour or two to answer.

She smiles and glances again at the affectionate couple.

RIKER

Let me ask you...
(struggling a bit)
What's it like... on a planet where the people have no gender?

She gives him a curious look.

SOREN

I'm afraid I don't understand.

RIKER
Well... who leads when you dance? If you dance...

SOREN
We do... and... whoever's taller leads.

She gives him a direct look, and he can't tell whether she's kidding or not. He keeps it in a playful mode.

RIKER
Without the "battle of the sexes"... you probably don't have as many arguments...

8 CONTINUED: (4)

She regards him with amusement.

SOREN
Just because we don't have gender doesn't mean we don't have conflict. We're very strong-minded... we love a good fight.

He eyes her, taken by her wit and her forthrightness.

RIKER
Sounds like there aren't that many differences between your species and mine...

She smiles, looking directly at him.

SOREN

Maybe not.

Soren hesitates only briefly before the next question, which she asks casually.

SOREN

What kind of woman do you find attractive?

Riker gives her a slight look, wondering where this questioning is coming from.

RIKER

I like a woman who's intelligent and sure of herself... somebody I can talk to and get something back.

(beat)

But the most important thing of all -- she has to laugh at my jokes.

8 CONTINUED: (5)

Soren does.

SOREN

And is that the kind of woman all human males prefer?

RIKER

Not at all. Some men like quiet, demure women... others prefer a lot of energy... some respond only

to physical attractiveness...
others couldn't care less. There
aren't any rules.

She smiles at him. Her eyes flicker over to the couple, who exchange a brief kiss.

SOREN
You make it sound very complex.

RIKER
Believe me -- it is.

Soren looks into his eyes. A subtle but unmistakable change comes over her... the look is seductive. Her voice takes on a sensuous tone.

SOREN
Perhaps it is that complexity...
which makes differences in the
sexes... so interesting.

She smiles at him, leaning forward slightly, waiting for a response. Riker is taken aback. He stares at her, not sure how to respond. He is rescued from the dilemma by the arrival of Krite, who approaches the table from behind Soren.

KRITE
Good evening, Commander.

RIKER
Good evening.

SOREN
(rising)
Please take my place, Krite. I

have to be going.

Riker looks up at her; she has undergone another transformation. Gone is the seductiveness, the alluring voice, the pliant body language. She is erect and formal -- a typical J'naii.

8 CONTINUED: (6)

SOREN
Thank you for going over the flight protocols, Commander. It's been very helpful.

And she walks away, Riker looking after her, puzzled.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 EXT. SPACE - SHUTTLE AND ENTERPRISE (OPTICAL)

as the shuttle moves away from the Enterprise.

PICARD (V.O.)
Captain's log, stardate 45616.3. Commander Riker and the J'naii pilot have set out on a mission

to chart the null space pocket.
If they are successful, we can
then proceed with a rescue
attempt.

11 INT. SHUTTLE (OPTICAL)

Riker and Soren.

SOREN
I've illuminated the delta-four
grid map. We can start there and
then expand.

RIKER
Stand by forward phaser array...

Riker hits controls, and he and Soren begin their
collaborative charting effort.

12 EXT. SPACE - THE SHUTTLE (OPTICAL)

A thin stream shoots from the shuttle but quickly runs
into an "invisible wall" -- the stream disappearing
into the null space.

13 INT. SHUTTLE

as Soren measures.

SOREN
The pulse vanished at delta
four-point-two by point three.

RIKER
Firing second burst...

SOREN
Delta four-point-four by point five.

Riker glances at the monitor.

13AA ANGLE - MONITOR (OPTICAL)

which shows a gradually lengthening curved line -- the outline of the null space pocket.

RIKER
It's working. I think we'll be able to give Commander La Forge the information he needs.

SOREN
Delta four-point-five by point seven...

RIKER
I'm initiating computer task hand-off...

13AB RIKER AND SOREN (OPTICAL)

as they settle into an easy rhythm, a give-and-take that becomes unspoken as they anticipate and respond to each other's moves. Presently, Soren glances over at him.

SOREN
Commander... tell me about your sexual organs.

Riker gives her a startled look.

RIKER
Ahhh...

SOREN
Is that an uncomfortable subject for Humans?

RIKER
No... but it doesn't tend to be a topic of casual conversation...

SOREN
I'm interested in your mating practices... what is involved when there are two sexes.

Riker takes refuge in a moment of distraction from their mapping project.

RIKER
Correcting course... zero-two-one mark zero...

13AB CONTINUED:

The graph is gradually taking fuller shape, delineating the outline of the null pocket. Soren looks at him... he looks over at her, sees her watching, waiting for his response.

SOREN
Mating.

RIKER
Right. Well, it's pretty simple. The men inseminate the women and the women carry the babies.

Soren absorbs this.

SOREN
Our fetuses are incubated in fibrous husks which both parents inseminate. From what we know of other species, our method is less risky and less painful.

RIKER
(to himself)
And less enjoyable...

SOREN
(hearing him)
Less enjoyable?

RIKER
(trying to explain)
For Humans... the sexual act brings a closeness... an intimacy... it's a very pleasurable experience...
(beat: on the other hand)
Inseminating a husk...

Soren laughs at this.

SOREN
That's just the last step. Mating

is a long ritual for us... full of variety and invention... I assure you -- it's extremely pleasurable.

13AB CONTINUED: (2)

Riker turns his attention to the controls once more.

RIKER
I'm picking up a neutrino emission... from within the null space.

SOREN
That may be coming from our shuttle. I'll note these coordinates.

13AB CONTINUED: (3)

They work for a moment in silence, then --

SOREN
I wonder...

A beat.

RIKER
What... ?

SOREN
If a Human and a J'naii would be

sexually compatible...

A provocative question. Riker doesn't know where it's coming from.

RIKER
I don't know...

SOREN
Of course, it would never be permitted.

RIKER
Why not?

SOREN
The idea of gender... it's offensive to my people. You see, long ago we had two sexes, as you do. But we evolved... into a higher form.
(beat)
I don't mean to sound insulting... but on my planet we've been taught that gender is...
(struggling for the least offensive word)
...primitive.

RIKER
(good naturedly)
Primitive.

SOREN
Less evolved...

RIKER

Maybe so. But sometimes there's
a lot to be said for an experience
that's... primitive.

She gives him a look... then turns to her controls.

13AB CONTINUED: (4)

SOREN
Delta-five grid is fully
plotted...

RIKER
(checking monitor)
Adjusting course... zero-two-nine
mark zero.

13A EXT. SPACE - THE SHUTTLE (OPTICAL)

as it turns slightly to port, the port engine nacelle
suddenly disappears, the re-appears. The shuttle
starts to go into a spin.

13B INT. SHUTTLE

where things are suddenly going crazy. The shuttle
rolls wildly as Soren and Riker try to regain control.

RIKER
The port engine is down...

SOREN
Reducing power in the starboard
nacelle...

RIKER
That's not enough... I have to activate the maneuvering thrusters to correct the spin...

He keys controls.

SOREN
Thrusters aren't responding...

She gets out of her seat and moves toward a wall panel.

SOREN
I'll try to reroute the firing sequence...

RIKER
Inertial dampers are failing... hang on!

13B CONTINUED:

Riker fights to correct the spin. But a wild roll flips Soren and topples her onto the deck.

GEORDI'S COM VOICE
Enterprise to shuttle... do you read me?

RIKER
Affirmative... we've lost an engine...

GEORDI'S COM VOICE
We'll try to get a tractor beam

on you...

Riker is being pinned back in his seat by the G forces.

RIKER
(with difficulty)
The sooner the better...

13B CONTINUED: (2)

And the shuttle gradually stabilizes. As it comes under control...

RIKER
Enterprise, we have an injury. Transport Soren directly to sickbay.

GEORDI'S COM VOICE
Right away, Commander.

And on Riker's concern --

14
thru OMITTED
15

15A EXT. SPACE (OPTICAL)

The Enterprise at rest.

16 INT. SICKBAY

Beverly ministers to Soren, who is sitting on a bio-bed.

BEVERLY
It's just a mild concussion...
You're going to be fine.
(using tricorder)
This will reduce the inflammation.

She works for a beat, then --

SOREN
Doctor... you are female.

Beverly looks at her curiously.

BEVERLY
Yes...

SOREN
Forgive me... I don't mean to be
rude... but I'm curious. What
is it like?

A question Beverly's rarely had to consider.

16 CONTINUED:

BEVERLY
Well... it's... just the way I
am. I've never thought about what
it's like.

SOREN
What is it that makes you female?

16 CONTINUED:

BEVERLY

Very specific biological factors. Females carry two X chromosomes, males carry an X and a Y. Hormone levels are distinctly different; males produce primarily testosterone, while women produce estrogen. Our sexual organs are very different -- females' are geared to bearing and nursing the young.

Soren takes this in for a moment.

SOREN

I've noticed... that you tend to have longer hair... you arrange it more elaborately... and you apply color to your bodies.

Beverly is bemused by this objective assessment.

BEVERLY

Color... ?

SOREN

You put color on your mouths... your eyes... your cheeks... even your fingernails. The men don't.

BEVERLY

That's true...

SOREN

Why do you decorate yourselves like that?

BEVERLY

It's a long-time custom... we're used to it...

(beat -- with a smile)

... but I think the real reason -- is to attract men.

SOREN

Really?

BEVERLY

Mmmm-hmmmm...

Soren ponders this a moment.

16 CONTINUED: (2)

SOREN

Then... it's up to women to attract the men?

BEVERLY

Oh, believe me, men want to be attractive, too -- but they go about it differently.

SOREN

No color...

BEVERLY

No color. They'd rather pretend they're not doing

anything to attract a woman...
even when it's the most important
thing on their minds.

SOREN
It's very confusing.
(beat)
Are women considered superior?
Or are men?

BEVERLY
Neither. In the past, women were
often considered weak and
inferior. But that hasn't been
true for a long time.

SOREN
Do you... enjoy being a woman?

Beverly thinks, decides, smiles.

BEVERLY
Yes. As a matter of fact, I enjoy
it a lot.

Soren smiles at her, and at this point Riker ENTERS.

BEVERLY
Will... your co-pilot is fine.
The injury was minor.

Riker's smile toward Soren is relieved.

16 CONTINUED: (4)

RIKER

I'm glad to hear it.

Riker approaches her, and during the next, Beverly picks up on the attitude... subtle but unmistakeable... that Soren is very attracted to Riker.

SOREN

(lightly)

I'm afraid you're not rid of me yet, Commander. I'll be able to complete the mission.

RIKER

Then you should hear my new regulation: no more gymnastics in the shuttlecraft.

She smiles. He looks at her, a more serious tone in his voice.

RIKER

I'm glad you're all right...

She hears the concern in his voice, flushes slightly, looks down. She seems unaccountably nervous, and Beverly takes note.

SOREN

What happened... why did the shuttle go into a spin?

RIKER

Apparently, the port engine nacelle nicked one of the protrusions from the null pocket, and shut down.

SOREN
Are we still on schedule for the rescue attempt?

RIKER
That depends on how you're doing.

She slips off the bed.

16 CONTINUED: (4)

SOREN
I'm fine. We should check out the port engine --

Riker puts his hands on her shoulders to restrain her. She stops instantly, as though the touch has electrified her.

RIKER
Whoa... let's get the doctor's opinion first...

He takes his hands off her shoulders and she takes a breath, turns to Beverly.

SOREN
Doctor... ?

BEVERLY
I don't see a problem. But if you have any symptoms... headache, dizziness -- come back.

SOREN

You have my word.

They EXIT, and Beverly looks after them, wondering if she saw something -- something personal -- happening between them.

17 INT. DATA'S QUARTERS

A poker game in session -- Data, Worf, Troi, Beverly. Troi is shuffling.

17 CONTINUED:

TROI
All right... this round, the game is -- Federation Day.

Worf reacts with distaste.

WORF
What is that?

TROI
The Federation was founded in Twenty-one-sixty-one. So twos, sixes, and aces are wild.

Worf looks almost queasy.

WORF
That is a woman's game.

TROI
(unbothered)
Oh? Why is that?

She proceeds to deal.

WORF
All those wild cards... they support a weak hand. A man's game has no wild cards.

BEVERLY
Let me get this straight. Are you saying it's a woman's game because -- because women are weak and need more help?

WORF
(why else?)
Yes.

BEVERLY
(with a sigh)
And just this afternoon I was insisting to one of the J'naii that those attitudes were nothing but a distant memory.

17 CONTINUED: (2)

WORF
(a touch of scorn)
The J'naii...

He arranges his cards.

WORF
They bother me.

TROI

Why, Worf?

WORF

They just do.

She gives him a penetrating look.

WORF

They are all alike. No males.
No females.

TROI

I'm sure we're just as strange
to them.

Worf gives her an incredulous look.

BEVERLY

Well, one of them seems to be
overcoming the differences... at
least with regard to one of us...

They stare at her, uncomprehending.

WORF

What are you saying, Doctor?

BEVERLY

I could be wrong... but I get the
definite impression that Soren...
is attracted to Commander Riker.

They all take this in. Worf is certain in his
pronouncement.

WORF
A human and a J'naii?
Impossible.

17 CONTINUED: (3)

DATA
(puzzled)
Why?

A long silence.

TROI
Good question. Worf?

Worf grunts and buries his nose in his cards.

WORF
With all the wild cards, it is
difficult to know exactly what
is in my hand.
(beat)
However, I will open with...
fifty.

Smiling, he pushes chips into the middle. The others reevaluate their hands.

18 OMITTED

18A INT. SHUTTLE

Soren and Riker working on panels and controls inside the shuttle.

SOREN
The port engine nacelle functions are fully restored... maneuvering thrusters are operational...

18A CONTINUED:

RIKER
The portable transporter array is in. Once we get into null space, we'll have to initialize it before we transport the J'naii crew to this shuttle. But there should still be enough power left to beam all of us back to the Enterprise.

SOREN
Is the buffer field generator installed?

RIKER
Not yet. Geordi figures it'll be ready to go at oh-eight-hundred hours tomorrow.
(to Soren)
We should adjust the engine balance before that. Can you access the starboard thrust manifold?

She squeezes her self next to Riker, sitting on the floor with her back to the wall. They are pressed close. She now accesses the thrust manifold.

SOREN

There...

RIKER

Okay, calibrate it to arc at six-point-three while I optimize the plasma flow.

They work together for a beat. Riker is concentrating intensely on his work. Soren sneaks a glance over at him. Makes a decision. Takes a breath.

18A CONTINUED: (2)

SOREN

Commander...

RIKER

Mmmmm?

SOREN

I'd like... to tell you something. Something that's not easy to say.

RIKER

(still involved in work)

What's that?

SOREN

I... find you attractive.

Riker stops his work, turns to look at her.

SOREN

I'm taking a terrible risk,

telling you that. It means...
revealing something to you...
Something that, if it were known
on my planet, would be very
dangerous for me.

He stares at her, not knowing what she means.

18A CONTINUED: (3)

As Soren reveals her story, she is at first halting, uncertain, and timorous.

SOREN
Occasionally, among my people,
a few are born who are --
different. Who are throwbacks
to the era when we all had gender.
Some are born with strong
inclinations toward maleness...
and some have urges to be female.
(beat)
I am one of the latter.

RIKER
I have to admit... I got the
feeling you were different.

SOREN
I was hoping you would. But in
front of Krite and the others,
I must be careful not to reveal
myself.

RIKER

Why?

SOREN

On our world these feelings are forbidden. Those who are discovered are shamed and ridiculed. Only by undergoing psychotectic therapy and having all elements of gender eliminated can they become accepted into society again.

Riker is dismayed by her story.

SOREN

Those of us who have these urges... live secret, guarded lives.

(MORE)

18A CONTINUED: (4)

SOREN (cont'd)

We seek each other out... always hiding, always terrified of being discovered...

Riker is a bit overwhelmed by all this. His mind struggles to accommodate the bizarre story she is telling.

RIKER

How long have you known you were like this?

SOREN

I've known I was different all my life. But I didn't understand how or why until I was older.

RIKER

And when you realized... what then?

Soren pauses a moment, searching to provide a context for the answer.

SOREN

I remember when I was very young... before I understood what I was... there was a rumor in my school that one of the students preferred a gender... in that case, male. The children started making fun of him... every day, they got more cruel... They could tell he was afraid... and that seemed to encourage them.

(beat)

He appeared in class one morning, bleeding... his clothes ripped. He said he'd fallen down.

She takes a breath, trying to regain composure in the face of this ugly memory.

SOREN

Of course the school authorities heard about it... They took him away and gave him psychotectic treatments.

(MORE)

18A CONTINUED: (5)

SOREN (cont'd)
(beat)
When he came back... he stood in front of the whole school and told us how happy he was now that he had been cured.

There is a long silence.

SOREN
After that... I knew how dangerous it was to be different. And as I got older, and realized what I was, I was terrified.
(a breath)
I've lived with that fear ever since.

RIKER
Do you have... relationships... with others?

SOREN
Yes -- with those who have discovered they are male.

Riker stares at her, mind reeling. She lifts a hand and touches his face, gently.

SOREN
I've had to live a life of pretense and lies. With you...

I can be honest.

He starts to speak, but she covers his lips with her fingers.

SOREN
Don't say anything. Just... think about it.

They look into each other's eyes for a moment more, then Soren wriggles out and moves out of the shuttle. Riker stares after her, a myriad thoughts and emotions overwhelming him.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. SHUTTLE BAY

Riker and Soren are preparing for the mission launch. They are strangely silent, not meeting the other's eye. Geordi emerges from the shuttle, where he's made a flight check.

GEORDI
Okay, Commander, everything checks out. The energy buffer is installed and functioning. I estimate it should reduce the

power drain to your systems by
about forty percent.

RIKER
Any guess how long we'll have?

GEORDI
Let just say... you don't want
to waste any time once you get
in there.

Geordi looks from Riker to Soren.

GEORDI
(to Soren)
You'll have to give him continuous
readouts on energy consumption.
I can't even predict if the drain
will be at a constant rate.

SOREN
I understand.

She casts a glance at Riker, who isn't looking at her.
Geordi looks from one to the other.

GEORDI
Then... that's it.

19 CONTINUED:

Now Riker and Soren exchange glances. He gestures her
into the shuttle. She nods and ENTERS.

GEORDI

I'll monitor you as far as I can, Commander. But once you get into that pocket -- you're on your own.

RIKER
Since we don't know the condition of the shuttle crew, I'll beam us all directly to sickbay.

GEORDI
I'll notify Doctor Crusher to be standing by.

Riker ENTERS the shuttle, closes the doors. Geordi touches his combadge.

GEORDI
La Forge to bridge...

PICARD'S COM VOICE
Picard here...

GEORDI
We're ready to initiate shuttle prelaunch sequence.

He turns and EXITS.

20 INT. BRIDGE

Picard, Data, Worf, N.D.'s, and Krite at a science station.

PICARD
Proceed, Mister Data.

DATA

(working controls)
Prelaunch sequence is underway.

RIKER'S COM VOICE
Request flight clearance.

20 CONTINUED:

DATA
Clearance is granted.
(beat)
The shuttle is underway.

PICARD
Good hunting, Commander.

RIKER'S COM VOICE
Thank you, sir. See you for dinner.

21 INT. SHUTTLE

Riker and Soren.

RIKER
Heading three-five-five mark zero-one-two.

SOREN
Heading confirmed.

They fly in silence for a moment, each busy with controls.

SOREN

Energy readings are normal, with power reserves stabilized at one hundred percent.

RIKER
Acknowledged.

SOREN
It's dead ahead, approximately fifty kilometers.

RIKER
Riker to Enterprise. We're going in.

Riker pushes controls and the ship moves forward.

22 EXT. SPACE - THE SHUTTLE (OPTICAL)

as it moves forward... and, as it reaches the "pocket," begins disappearing -- starting with the nose and gradually all the way down the body of the craft. Then, it is gone.

23 OMITTED

24 INT. SHUTTLE (OPTICAL)

Through the front window, we see a white glare -- null space.

RIKER
(testing)
Riker to Enterprise...
(beat)

Riker to Enterprise...

No answer.

SOREN
(checking instruments)
Power reserves are down to eighty-four percent.

RIKER
Look...

She looks up to see --

25 ANGLE THROUGH WINDOW (OPTICAL)

revealing the J'naii shuttle, very small, in the distance.

RIKER
Try hailing them...

SOREN
Calling the "Taris Murn... " Do you read me?

There is no response. Worried, she turns to Riker.

RIKER
I'm getting sensor readings. They're unconscious -- but they're alive.
(beat)
Stand by. I'm going to transport them over here.

SOREN

Power reserves at sixty-eight
percent and dropping.

Riker keys controls.

26 ANGLE - INCLUDING REAR OF SHUTTLE (OPTICAL)

The shimmering EFFECT of MATERIALIZATION begins, showing the shape of two unconscious forms. But the signal doesn't hold and the EFFECT shimmers away.

RIKER
The null space must be affecting
the annular confinement beam...

SOREN
We used ten megajoules with that
attempt. We're down to
thirty-four percent of reserves.

RIKER
We can give it one more try. More
than that and we won't have enough
power to get ourselves out of
here.

Grimly, he keys controls again. The EFFECT shimmers in, fades, reappears, pulses -- and, finally, holds, as the two unconscious J'naii MATERIALIZE on the rear deck of the shuttle. Soren immediately gets to her feet and goes to them, inspects them.

SOREN
They need medical attention
quickly.

Riker rises and joins the huddle of figures.

RIKER
Okay. Stand by to transport to the Enterprise.

He turns to a panel on the wall and enters coordinates.

RIKER
Here we go...

The EFFECT shimmers in again, DEMATERIALIZING the group of four. There is an instant of clear screen, as though they've made it -- but then they SHIMMER back into view, then pulse a few more times, as though the transporter is giving its all. But finally, the group MATERIALIZES onto the rear deck of the shuttle, intact -- and still inside null space.

Riker and Soren look at each other. It didn't work.

RIKER
Energy consumption?

26 CONTINUED:

SOREN
(checking controls)
We're down to nine percent. Will, we don't have enough to get back.

Riker thinks for a moment, mind racing to figure a way out of this predicament. Soren is using a tricorder, inspecting the unconscious shuttle crew.

RIKER
If we just sit here, we'll lose
all our systems within an hour
-- including life support.

Riker turns to the controls, begins tapping instructions.

RIKER
I'm rerouting the propulsion
system to the transporter...
(to Soren)
Rechannel the navigation
systems...

Soren obeys, working quickly.

RIKER
Let's transfer every microjoule
of energy we've got... sensors...
life support... this might give
us one last shot.

SOREN
An energy shift of that size...
it'll overload the phase
compensators... the shuttle --

RIKER
Will explode. But if we stay here
we're dead, anyway.

He works his controls once more.

26 CONTINUED: (2)

RIKER
Maximum energy levels in five seconds...

He watches the console, monitoring the energy surge. A HUM is swelling in intensity. Their eyes meet... a charged look...

RIKER
See you in a minute.

He pushes controls and the shimmering EFFECT takes them over, pulses slightly... the HUMMING sound gets louder... they vanish... and the shuttle EXPLODES from the force of the energy surge.

26A EXT. SPACE (OPTICAL)

as the shuttle explodes.

27 INT. ENTERPRISE - SICKBAY (OPTICAL)

as the two unconscious J'naii, and Riker and Soren MATERIALIZE. Picard, Beverly and medical personnel, and Krite are waiting for them. Beverly and her team hurry to the J'naii; Krite follows.

KRITE
Doctor... ?

BEVERLY
(as she inspects them)
They've been oxygen-deprived... but I don't think there's any significant damage.

(to orderly)
Prepare some dexalin.

Relieved, Krite moves toward the others.

28 ANGLE - RIKER AND THE GROUP

KRITE
Commander -- thank you.

28 CONTINUED:

RIKER
Your colleague Soren was a great help.

KRITE
(to Picard)
Captain... if you would all join us this evening... we would like to express our gratitude...

PICARD
We'd be happy to.

Krite moves toward Soren.

KRITE
Noor will be eager to get a first-hand report. We should return to the surface.

Soren nods and turns toward Riker; their eyes meet.

SOREN

(formally)
I will see you tonight then, Commander?

Riker inclines his head, just as formally, but still holding her look. Krite notices the look, and then Soren and Krite EXIT.

28A EXT. SPACE (OPTICAL)

The Enterprise in orbit of J'naii.

29 EXT. J'NAII PLANET - NIGHT

A courtyard/garden. To one side is the exterior wall of the civic chamber; to the other are trees and greens suggesting a secluded, wooded area. Riker is sitting on a bench, listening to the SOUND of festivities within. Presently, Soren appears.

29 CONTINUED:

SOREN
There you are, Commander. I wondered what had happened to our guest of honor.

RIKER
Just getting some fresh air.
(beat)
I can take so much of these social functions... then I need to breathe a little.

She sits on the bench -- at a distance. She is erect

and proper.

SOREN
I would think you had attended so many affairs like this it would be second nature to you.

RIKER
I was raised in the outdoors. I'm never that comfortable in crowded rooms...

There is a silence. The tension between them is palpable. Several of the J'naii from inside stroll by. As though fearing exposure, Soren and Riker fall into a polite formality.

SOREN
What do you think of our planet? Isn't it beautiful?

RIKER
Yes. Quite beautiful.

SOREN
We have many varieties of plant life...
(gesturing into the woods)
Perhaps you would like to inspect some of them.

RIKER
Yes, I would. I've always been interested in exobotany.

She rises, maintaining the formal posture.

SOREN
Please. Let me take you on a tour.

29 CONTINUED: (2)

RIKER
(rising)
Thank you. It's very kind of you.

They move off toward the woods. Camera pans back toward the civic chamber. Standing in the darkness, watching them, is Krite.

30 EXT. PLANET - INTO THE WOODS

Riker and Soren walk along a path. She points out various trees and shrubs.

SOREN
One of my favorites is this menellen tree. The leaves first turn pure white, and then blue when the weather gets cold...

They move on, deeper into the woods.

SOREN
This is called a falla bush... it produces a fragrant flower on only one day of the year...

She moves on... but Riker reaches out and takes her arm, turns her back to him. They stand like that for

an instant, staring at each other, shrouded in the cover of the woods, moonlight catching and reflecting in Soren's eyes. She parts her lips... moves toward him without even realizing she's doing it... and then they are locked in one another's arms, kissing deeply, as though it were the most natural thing in the world.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit of the blue-green planet.

PICARD (V.O.)
Captain's log, stardate 45620.4. We remain in orbit of J'naii, charting the null pocket. We hope that a detailed map of the anomaly will prevent the loss of other ships.

32 INT. TROI'S QUARTERS

Troi sits on her couch, inspecting the contents of a box which rests on the floor. There are several artifacts spread out on a coffee table -- small figures, a doll, pictures, little books, etc. Troi holds a larger book on her lap and is leafing through

the pages. The door CHIMES.

TROI

Come in.

The door opens and Riker ENTERS. She looks up, smiles at him.

TROI

Hello, Will.

He comes to her, sits nearby, where he can see what she's looking at.

RIKER

What's all this?

TROI

Wonderful things... my mother sent me a box that belonged to one of my father's ancestors. It had been stored on Earth years ago and just recently turned up.

Riker picks up one of the pictures.

RIKER

Do you know who these people are?

32 CONTINUED:

TROI

No. A few of the pictures are marked with names... but most of them aren't. I look at all these

faces... and wonder who they
are... if they might be related
to me...

Riker picks up a small, worn, stuffed animal and turns it in his hands.

RIKER
(playful)
This one looks like you...

She smiles at him... there's a long beat between them. Then--

RIKER
Deanna... I've got something on my
mind... and I had to see you...

32 CONTINUED: (2)

TROI
Has something happened?

He looks up at her, nods.

RIKER
I've met someone... someone who's
becoming important to me...

TROI
Soren...

RIKER
Yes.

There is a moment as the two friends gaze at each other, the look speaking of trust and affection that is deep-seated.

RIKER
You're my friend... so it seemed like...
(beat)
I'm not sure. It just seemed right to tell you.

TROI
I'm glad you did.

RIKER
Nothing will change between us, will it?

She smiles.

TROI
Of course it will. All relationships are constantly changing.

She reaches out and touches his cheek.

TROI
But we will always be friends. Maybe even better friends. You're part of my life, and I'm part of yours. That much will always be true.

He leans forward and they kiss, sweetly and tenderly.

33 INT. ENGINEERING

Riker and Soren work with Geordi; Krite and another J'naii are in the background, monitoring a console. Riker and Soren are in their formal mode.

GEORDI
Turns out the null pocket is even more irregular than we expected, Commander.

RIKER
Maybe its configuration is shifting.

GEORDI
I don't think so... the measurements you took are holding. It just has more projections than we thought. It's going to take longer than we planned to get it mapped.

No response from Riker or Soren, with whom the delay is just fine.

GEORDI
I'm headed for the shuttle bay. We're fitting another shuttle to help in the survey.

Geordi turns and EXITS. Riker and Soren do not look at each other.

RIKER
(casually)

Have you made plans for dinner
this evening?

SOREN
I have some paperwork to do...
I thought I'd start on it...

RIKER
I'd like to discuss some of our
suggestions for regulating travel
around the null space. Maybe we
could have an early dinner... so
you could still get your work done
afterwards.

33 CONTINUED:

SOREN
I'd like that.

RIKER
Nineteen hundred hours?

SOREN
That would be fine.

An innocuous enough exchange... they keep on working.

34 CLOSE ON KRITE

Observing them.

34A EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit.

35 INT. CORRIDOR

Riker walks the corridor toward Soren's quarters, finds the right one, presses the panel. The door opens to reveal Krite. Riker is surprised.

RIKER
Hello. I'm here to see Soren...

KRITE
I know.

RIKER
We had an appointment.
(beat)
To discuss plans for regulating the --

KRITE
I don't think so, Commander.

RIKER
Excuse me?

35 CONTINUED:

KRITE
We know about the two of you.
We know what you're doing.

RIKER
(worried now)
Where's Soren?

KRITE
And we're going to make sure it doesn't happen again.

RIKER
Answer me -- where is Soren?

35 CONTINUED: (2)

A little smile from Krite.

KRITE
Gone. In custody. And there's nothing you can do about it.

Riker stares at him, mind racing, trying to figure what to do. He makes a decision.

RIKER
The hell there isn't.

And he turns and strides down the corridor.

36 INT. PLANET CIVIC CHAMBER

Soren sits before a panel of "judges," including Noor. A gallery of citizens fills the room.

NOOR
You are aware of the charges against you?

SOREN
Yes.

NOOR
Do you intend to dispute them?

Soren does not answer.

NOOR
Well? What is your response?

Suddenly the doors to the chamber slam open and Riker ENTERS, striding toward the judges' table amid the hubbub of the startled onlookers. He marches right toward Noor. Soren stares at him, astonished.

RIKER
Are you in charge here?

36 CONTINUED:

NOOR
Commander Riker -- these proceedings are closed to anyone but --

RIKER
I think I just opened them.

NOOR
Sir, this is a private matter. We are grateful for your recent help, but that gives you no right to interfere with our personal concerns --

RIKER
I want you to know what really

happened. It's all my fault.
I was attracted to Soren. I
pursued... I insisted. I didn't
understand your ways until Soren
told me. And rejected me.
Nothing happened between us.

He pauses, looking from one to the other for an indication of their response.

RIKER
I ask your forgiveness. I
behaved... inappropriately.

Noor takes this in. Ponders it. Turns to Soren.

NOOR
Is this true?

Soren hesitates... looks at Riker. Then she rises, moves toward Noor.

SOREN
No.

RIKER
Soren --

SOREN
(to Riker)
I am tired of lies.

She turns to Noor, head held high.

36 CONTINUED: (2)

SOREN

I am female. I was born that way.
I have had those feelings...
those longings... all my life.

She takes a breath, desperately hoping to communicate to her countrymen.

SOREN

It is not unnatural. I am not
sick because I feel this way.
I do not need to be helped, and
I do not need to be cured. What
I do need -- what all of those
like me need -- is your
understanding and your compassion.

She walks along the line of her accusers.

SOREN

We do not injure you in any way.
And yet we are scorned, and
attacked. And all because we are
different.

A hush has fallen over the room as everyone listens to her impassioned speech.

SOREN

What we do is no different from
what you do. We talk and laugh...
we complain about work and we
wonder about growing old... we
talk about our families, and we
worry about the future...
(beat)

We cry with each other when things seem hopeless.

(beat)

All the loving things that you do with each other... that's what we do. And for that, we are called misfits, and deviants... and criminals.

She looks around at her countrymen, head high, unafraid, angry.

36 CONTINUED: (3)

SOREN

What right do you have to punish us? What right do you have to change us? What makes you think you can dictate how people love each other?

She looks straight at Noor, passion and conviction burning in her eyes.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

37 INT. CIVIC CHAMBER (OPTICAL)

Continuous action. Soren has just make her declaration. Riker stares at her, knowing she has fully incriminated herself. Noor is regarding Soren with impersonal objectivity.

NOOR
I congratulate you, Soren. Your decision to admit your perversion makes it much more likely that we can help you.

He lifts his hand to gesture toward guards.

RIKER
No, wait... you don't have to do this...

Noor turns to him, mildly irritated.

NOOR
Commander?

RIKER
Let me take her away. She can come with me, we'll give her asylum on the Enterprise. You'll never have to see her again.

Noor hesitates, as though considering the suggestion.

RIKER
That would solve the problem, wouldn't it? You'd be rid of her... she couldn't influence anyone else...

Noor smiles gently at Riker, as though at a small child who just doesn't get it.

NOOR
Commander, after Soren's diatribe, you must think we are a cruel, repressive people. Nothing could be further from the truth.

37 CONTINUED:

RIKER
I'm just trying to find a solution that would satisfy everyone --

NOOR
In fact, we are a remarkably free and open society. Our people have rights and liberties which give them a great deal of self-determination. We are, by all measurements, an enlightened race.

RIKER
Then how is it... that Soren has no choice about her sexual orientation?

NOOR
We are concerned about our citizens. We take our obligations to them seriously. Soren is sick... and sick people need to

get well.

RIKER
Did it ever occur to you she might prefer to stay the way she is?

NOOR
You don't understand. We have a very high success rate in treating deviants like this. And without exception -- they have become happier people after their treatment. And grateful... that we care enough to cure them.
(MORE)

37 CONTINUED: (2)

NOOR (cont'd)
(beat)
You see, Commander... on this world, everyone wants to be normal.

RIKER
She is --

But Noor turns away from Riker and gestures to a nearby functionary, who moves to Soren and takes her arm.

NOOR
Take her to quarters. Treatment will begin tomorrow.

RIKER
Don't do this --

Riker moves toward her, but several of the J'naii step between him and Soren, and a crowd envelops her, whirling her away from him. The last he sees of her is her head, twisting back to look for him, her eyes wide and frightened, like a rabbit's as the eagle swoops down.

RIKER
Soren --

Riker starts to plow through the group around him, but Noor steps directly in front of him and fastens him with a stern glance.

NOOR
No more, Commander.

Riker sees Soren disappear through a far door, knows it's futile to go after her now. Glaring at Noor --

RIKER
(touching combadge)
Enterprise. One to transport.

The effect shimmers, and he DEMATERIALIZES.

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

39 INT. READY ROOM

Riker has finished telling the story to Picard, who has taken it all in and is reflecting on it now.

RIKER
I can't just leave her there. They'll give her these psychotectic treatments...
(beat)
I don't know what to do.

Picard, troubled, looks at his first officer. He knows that this is a matter of utmost import to Riker, and wants to try to help.

PICARD
I could talk to Noor. Perhaps there's a way to work this out --

RIKER
(frustrated)
Sir, their minds are set. They don't want to hear another solution.

Picard takes this in, considers it.

PICARD
Then I'm not sure there's much we can do.

Riker looks up at him. He speaks quietly, but with resolve.

RIKER
There has to be.

He struggles to frame this in a way that Picard can understand.

RIKER
My relationship with Soren isn't trivial... she's very important to me.

39 CONTINUED:

There is a beat as Riker seems to come to some inner decision.

RIKER
It's my fault this has happened. And I have to help her.

PICARD
Will, if you've come here for sanction... to take matters into your own hands... I can't give it to you.

RIKER
I know that, sir. But I know I have to do something.

Picard is alarmed at the direction this is taking.

PICARD
Interfering in the internal matters of the J'naii is prohibited by the Prime Directive...

RIKER
I'm aware of that.

Picard senses that Riker is becoming more resolved to act.

PICARD
If you violate it, you may be putting your career in jeopardy.

Riker does not respond.

PICARD
Starfleet doesn't take these matters lightly... and I can't defend you if you go too far...
(beat)
Do you understand that?

RIKER
You've made yourself very clear, sir.

Riker's implacability is deeply disturbing.

PICARD
Will... don't risk everything you've worked for...

39 CONTINUED: (2)

Riker rises.

RIKER
Thank you, sir. May I be excused

now?

There is a heavy beat before Picard nods. Riker turns and wheels out, leaving a very concerned Picard.

40 INT. RIKER'S QUARTERS

Riker, still in uniform, is assembling some equipment -- a phaser, binoculars, a few other tools. As he does so, the door CHIMES. He looks up, hesitates to answer. The door CHIMES again.

RIKER
Who is it?

WORF'S VOICE
Lieutenant Worf.

Riker conceals the small pack of equipment.

RIKER
Come in.

The door opens and Worf ENTERS, carrying a PADD.

WORF
Commander, I have the plan for deploying warning buoys around the null space.

RIKER
Fine. Just leave it, I'll look at it later.

Riker has to work to control his impatience -- a fact which Worf notices.

40 CONTINUED:

WORF
Yes, sir.

But Worf doesn't turn to go. Riker stares at him.

RIKER
Thank you. You're dismissed.

WORF
Commander... I am aware of what transpired on the planet's surface...

Wary, Riker doesn't respond.

WORF
Are you by any chance considering an... unannounced visit?

Again, Riker is silent, but this gives Worf the answer.

WORF
I will go with you.

RIKER
(starting to protest)
Lieutenant --

WORF
Sir... you are my commanding officer... and if you order me to stay on board, I will obey.
(beat)

But I ask you not to give that order. A warrior does not let a friend face danger alone.

Touched by Worf's steadfast loyalty, Riker nods.

WORF
I suggest we change clothing first.

41 EXT. J'NAII PLANET - NIGHT

The courtyard/garden. Riker, now dressed in N.D. dark clothing, is positioned in the woods, watching toward the civic center. The building is lit, and there is activity inside. Worf, also in dark clothing, comes up to him through the trees.

41 CONTINUED:

WORF
The meeting is ending. I think they will bring her out of the building soon.

RIKER
Okay. They'll probably come down that path... we can take cover there --
(gesturing)
-- behind those rocks.

WORF
Yes, Commander.

RIKER
She'll be under guard... no telling how many...

WORF
I will handle the guards. You take her to cover.

Riker notices something in the building.

RIKER
Something's happening...

He lifts the binoculars, peers through them.

41AA thru 41AB OMITTED

41AC CIVIC CENTER - HIS POV (OPTICAL)

Through a futuristic grid, an opening to the civic chamber shows the J'naii moving about in the room.

RIKER
They're leaving.

41A ANGLE - ON WORF AND RIKER

as they emerge from the shadow of the trees. They creep across the courtyard, moving from shadow to shadow, toward the civic chamber. Several J'naii EXIT into the courtyard. Riker and Worf take cover.

41B ON THE J'NAII

Two J'naii walk by their position... neither one is Soren.

41C RIKER AND WORF

glance at each other. Riker points toward the doors -- opening once more.

41D THREE J'NAII

EXIT and walk off in another direction.

41E RIKER AND WORF

exchange another frustrated glance. Then Worf nods toward the doors, seeing another group.

42 ANGLE - HALLWAY LEADING TO CIVIC CHAMBER

as Soren and two guards EXIT the structure, heading down the path toward the courtyard.

42A ANGLE - RIKER AND WORF

exchange a look and crouch down. As the trio approaches, Riker and Worf step out in front of them. The guards react, surprised. Riker smiles at them, ingenuously.

RIKER
Could you excuse us? I have to talk to her...

But the guards go into attack mode, throwing punches toward Riker. He blocks the blows and then Worf steps in and engages the two of them. Riker takes Soren's

arm and pulls her toward the woods.

43 ON RIKER AND SOREN

hurrying into the woods.

SOREN
Wait...

RIKER
Don't worry... we'll be out of here in a minute...

43 CONTINUED:

He is intent on getting to their prearranged meeting place. They are pushing through bushes, shrubs, etc.

SOREN
Will, please...

RIKER
We're almost there...

Finally they move into a clearing, where they are sheltered by trees and bushes, but moonlight illuminates the clearing. Riker stops, turns to her.

SOREN
You can't do this...

RIKER
I won't let them hurt you. You'll be safe on the Enterprise.

She turns away from him, silent. Puzzled, he takes a step toward her.

RIKER
Soren...

She turns back, looking at him with curious detachment.

SOREN
I'm so sorry... it's my fault you got involved in all this...

RIKER
It's going to be all right... everything's going to be fine...

SOREN
No, it's not.

He stares at her, not comprehending her strange attitude.

RIKER
What are you talking about?

SOREN
It was all a mistake. I should have realized it from the beginning...

RIKER
What... ?

43 CONTINUED: (2)

SOREN
That I was sick. I had these terrible urges... that's why I reached out to you... but it was wrong. I see that now.

And now he understands. She's already been treated. He is too late.

SOREN
(a little shake of her head)
I don't understand how I could have done... what I did.

He grasps for anything...

43 CONTINUED: (3)

RIKER
Maybe... maybe Doctor Crusher could treat you... bring you back... to the way you were before.

She smiles sadly at him, truly sorry for his pain, but disconnected from it.

SOREN
Why would I want that?

RIKER
Soren... I love you.

She looks at him, not even vague regret in her eyes...

as though looking at someone she knows she once loved, but can't remember why.

SOREN
I'm sorry.

And she turns and melts into the darkness. Riker stares after her.

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

45 INT. BRIDGE

Picard, Data, and N.D. personnel. Picard is forward, talking to Data and the Conn Officer.

PICARD
How long to the Phelan system?

DATA
At warp six, fifty-three hours, sir.

45 CONTINUED:

The turbolift doors open and close, pulling Picard's look. Riker EXITS the turbolift and starts down the ramp.

PICARD
Commander... ?

Riker is impassive, his face revealing nothing, but

his voice is tight.

RIKER
Captain.

They hold a look for a moment. Riker sits.

PICARD
Starfleet has just sent a message asking us to proceed to the Phelan system to negotiate a trade agreement.

RIKER
Yes, sir.

PICARD
I wasn't sure when to tell them we'd be underway.
(beat)
Is our business with the J'naii finished?

RIKER
Finished, sir.

There is another beat, and then Picard turns to the Conn Officer.

PICARD
Very well. Ensign, take us out of orbit, set a course for the Phelan system. Warp six.
(beat)
Engage.

OFF Riker's reaction...

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

jumps into warp speed and away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Cause and Effect"
#40275-218

Written by
Brannon Braga

Directed by
Jonathan Frakes

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FINAL DRAFT

JANUARY 2, 1992

STAR TREK: "Cause and Effect" - 1/2/92 - CAST

STAR TREK: THE NEXT GENERATION
"Cause and Effect"

CAST

PICARD CAPTAIN BATESON
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
Non-Speaking
ENSIGN RO FIRST OFFICER, USS BOZEMAN
NURSE OGAWA

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Cause and Effect" - REV. 1/9/92 - SETS

STAR TREK: THE NEXT GENERATION
"Cause and Effect"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
OBSERVATION LOUNGE USS BOZEMAN
SICKBAY
ENGINEERING
RIKER'S QUARTERS
BEVERLY'S QUARTERS
CAPTAIN'S READY ROOM

USS BOZEMAN
BRIDGE (SEEN ON VIEWSCREEN)

STAR TREK: THE NEXT GENERATION
"Cause and Effect"

PRONUNCIATION GUIDE

CAUSALITY	kaw-ZAL-i-tee
DEJA-VU	day-zha-VOO
DEKYON	DECK-ee-on
TEMPORAL	TEM-po-ral

STAR TREK: THE NEXT GENERATION
"Cause and Effect"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship's starboard nacelle is DAMAGED, sending out stray jets of plasma...

2 INT. BRIDGE

SHAKING VIOLENTLY. PICARD, RIKER, DATA, WORF, GEORDI, and RO working frantically. BEVERLY and TROI standing by. The ship is at RED ALERT -- bridge dark, except for emergency lights. Quick action --

RIKER
Damage report!

Beverly works a nearby console.

BEVERLY
Casualty reports coming in from all over the ship...

DATA
(off console)
The starboard nacelle has sustained a direct impact. We are venting drive plasma.

GEORDI
Initiating emergency core shutdown.

Geordi quickly works his console.

RO
Inertial dampers failing... we're losing attitude control...

RIKER
(to comm)
This is the bridge. All hands to emergency escape pods.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The starboard nacelle FLARES, throwing the ship into a SPINNING MOTION, out of control...

4 INT. BRIDGE (OPTICAL)

Round and round. People can barely stand up. On the VIEWSCREEN, the stars are WHIPPING past, dizzying...

DATA
(off console)
The core shutdown was unsuccessful. We are losing antimatter containment.

GEORDI
We've gotta eject the engine core!

DATA
The ejection systems are off-line. A core breach is imminent...

Tension -- no choice.

PICARD
(to com)
All hands abandon ship. Repeat, all hands abandon --

Too late:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it EXPLODES in a blast of fire and debris. Completely destroyed.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in a starry region of space.

PICARD (V.O.)
Captain's log, stardate 45652.1. The Enterprise has entered an area of space known as the Typhon Expanse. We are the first Starfleet vessel to chart this unexplored region.

7 INT. RIKER'S QUARTERS - POKER TABLE

Poker game in progress, five card stud. Riker, Data, Worf, Beverly. Data SHUFFLES the cards with android speed and dexterity.

RIKER

(with humor)
Sometimes I wonder if he's stacking the deck.

DATA
I assure you, Commander, the cards have been sufficiently randomized.

WORF
I hope so.

A look between Worf and Data. Data proceeds to deal one card face-down to each person... then one card face-up in the order of Riker, Worf, Beverly, and himself. Data calls the cards like a true dealer, mimicking the terms he has heard in his years of poker...

(NOTE: Because the cards will play an important role in ensuing Acts, they are specified here.)

DATA
An eight. An Ace. A Queen. The dealer receives a four.

Everyone studies their cards.

7 CONTINUED:

WORF
No bet.

Data deals the next round of cards face-up. Beverly is dealt another Queen.

DATA

A ten. A seven -- no help there.
A pair of "ladies" for the Doctor.
The dealer receives a nine.
(to Beverly)
Doctor, may I remind you that
since you show the highest hand,
you control the next bet.

Beverly throws in a chip.

BEVERLY

I'll bet ten.

Everyone sees the bet. Data deals...

DATA

Jack. Four. Deuce. Six.

BEVERLY

(bets)
Twenty.

Data matches the bet.

RIKER

And I'll raise you fifty.

Reactions. Worf is uncomfortable with the large bet.

WORF

Fifty.

BEVERLY

I'm in.

DATA

I will also see the bet.

Worf grumbles, matches the bet.

DATA
(dealing)
Seven... and a possible straight
for Commander Riker. Jack --
still no help for the Klingon.

Worf bristles at the remark, unhappy with his cards.

7 CONTINUED: (2)

DATA
(continuing)
Eight. Nine for the dealer.

Beverly glances at Riker's cards... hesitant... tosses
in a few more chips.

BEVERLY
Twenty.

7 CONTINUED: (3)

DATA
(folds)
"Too rich for my blood."

RIKER
I'll see your twenty -- and raise
you a hundred.

Riker throws in chips. Worf reacts to the bet, disgruntled.

WORF
Fold.

Beverly studies Riker -- has a feeling here and goes for broke... matches his bet...

BEVERLY
And two hundred more.

Riker matches.

RIKER
Two. And another three hundred.

A beat. Worf studies Riker.

WORF
He does not have the straight.

Beverly and Riker match poker faces.

BEVERLY
We'll find out, won't we?

She matches his bet.

BEVERLY
Let's see what you've got.

The moment of truth. Riker turns over his cards, defeated.

RIKER

Take it.

Reactions as Beverly collects her winnings. Riker's ego has been bruised. He kicks off a playful exchange...

RIKER
(to Beverly)
How'd you know I was bluffing?

BEVERLY
I just had a feeling.

7 CONTINUED: (4)

RIKER
I guess it's better to be lucky than good.

BEVERLY
Or maybe it's the way your left eyebrow raises slightly when you bluff.

Riker blanches -- is she kidding? Beverly smiles.

BEVERLY
Just teasing, Commander.

NURSE OGAWA'S COM VOICE
Ogawa to Doctor Crusher.

BEVERLY
Go ahead.

NURSE OGAWA'S COM VOICE
Commander La Forge needs you in sickbay.

BEVERLY
On my way.

Beverly stands to go...

8 INT. SICKBAY

Geordi is sitting on an examination table, while Beverly scans him with a medical tricorder. She centers around his ears and head...

GEORDI
At first I thought the catwalk was spinning. Turns out it was me.
(beat)
I'm lucky Ensign Fletcher was there to grab me -- it's a long way down to the bottom of the warp core.

Geordi reacts to a sudden pain -- headache. Beverly completes her exam.

BEVERLY
You have all the symptoms of an inner-ear infection. That would explain your dizziness... and the headache.

8 CONTINUED:

She reaches for a nearby hypospray.

BEVERLY
But I don't see any physical evidence.
(beat)
My guess is... you've been working too hard.

Geordi nods, admitting the fact.

GEORDI
I have been putting in extra hours on the Typhon Expanse survey.

Beverly prepares the hypospray...

BEVERLY
I'll give you twenty cc's of vertazine -- it'll clear up your dizziness. But finding time to relax is up to you...

Beverly stops in mid-sentence, caught by a sudden awareness -- the feeling that she's done this before... the examination... the conversation...

GEORDI
(off her look)
What is it?

BEVERLY
Geordi... have you ever had these symptoms before?

GEORDI

(thinks)
Never.

BEVERLY
You're sure?

GEORDI
Positive. Why?

BEVERLY
It's funny... I get the feeling that we've discussed these complaints.
(beat)
I remember giving you a hypospray for dizziness.

8 CONTINUED: (2)

GEORDI
I've never had these symptoms before today. You must be remembering some other patient.

BEVERLY
No. I'm sure it was you.

Beverly shrugs off the feeling. She administers the hypospray.

BEVERLY
Try to get some rest. And stay away from high places for a few days, just in case.

Geordi stands, appreciative.

GEORDI
Thanks, Doc.

BEVERLY
Goodnight.

Geordi EXITS. Off Beverly's face, as she returns to her work...

9 INT. BEVERLY'S QUARTERS

Later. Beverly is dressed in her nightclothes, ready for bed. She passes by a table topped with several exotic PLANTS, picks up a cutting tool and starts to snip away the dead leaves. As she does so, she quietly sings a little song, letting herself unwind. After a peaceful beat, she puts down the tool, and heads for bed...

10 ANGLE ON BED

Beverly sits down, reaches for a GLASS of water off the night stand and takes a sip. She turns off the lamp and the room darkens. She crawls under the covers, lays her head on the pillow. A quiet moment passes as Beverly drifts off to sleep...

Then, slowly in the darkness, a barely perceptible VOICE can be heard. A distant and echoey whisper. Beverly opens her eyes. Listens. Gradually, a dozen VOICES fade in -- disembodied murmurs. Creepy. She sits up, glances around the dark and empty room...

10 CONTINUED:

More voices, louder now, all meshing together. Beverly tries to make out what they are saying -- but they are unclear.

Alarmed, Beverly turns on the light, accidentally knocking over the glass -- the glass BREAKS on the table, startling her.

The voices stop. Beverly catches her breath, shaken...

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

12 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi, Troi, and Beverly. Geordi is standing next to a WALL MONITOR, which displays a MAP of the TYPHON EXPANSE. They are wrapping up a discussion about their mission.

GEORDI
The Typhon Expanse is huge. If we want to chart the most remote star system, we'll have to launch a probe within the next few hours.

RIKER
Fine.
(consults PADD)
What about the luminosity studies?

GEORDI
They may pose a problem...

PICARD

How so?

GEORDI

The flux spectrometers are still down for realignment.

RIKER

I thought they were supposed to be back on-line yesterday.

GEORDI

They were, until the stellar dynamics lab decided they needed to install new modules.

12 CONTINUED:

DATA

I recommend we use the gravitron polarimeter instead. It will perform a similar function.

12 CONTINUED: (2)

PICARD

Make it so.

Beverly cuts in, awkward...

BEVERLY

Captain... There's something I'd like to report.

PICARD

Yes, Doctor?

BEVERLY

I heard... voices in my room last night. I was alone... so at first I thought I was imagining things. But this morning, ten other people reported hearing them at the same time I did.

TROI

What were the voices saying?

BEVERLY

I couldn't make them out...

Reactions to the curious news.

RIKER

Data, did the sensors pick up anything unusual last night?

DATA

No anomalous readings were reported.

RIKER

When we're through here, double-check the sensor logs.

DATA

Aye sir.

PICARD

Counselor?

TROI
I sensed nothing out of the ordinary last night.

12 CONTINUED: (3)

GEORDI
Maybe it's a problem with the com system.

WORF'S COM VOICE
Bridge to Captain Picard.

PICARD
Go ahead.

WORF'S COM VOICE
We are getting unusual readings -- twenty thousand kilometers off the port bow.

A concerned glance, then they rise and head for the door...

13 INT. BRIDGE - CONTINUOUS

Picard and the others ENTER the bridge, take stations. Riker stands near Data, at ops.

PICARD
Report.

RO
Sensors didn't detect the

phenomenon until we were almost
on top of it, sir.

WORF
(off console)
It is a highly localized
distortion in the space-time
continuum.

Reactions -- they don't like the sound of it.

RIKER
On screen.

14 INTERCUT: VIEWSCREEN (OPTICAL)

The area of space just ahead is MURKY and DISTORTED.
Reactions to the sight.

PICARD
Back us off, Ensign. Nice and
slow.

14 CONTINUED:

RO
Aye sir.
(beat)
Captain -- maneuvering thrusters
are not responding.

On the screen, the distortion RIPPLES slightly.

DATA
(off console)

The distortion field is
fluctuating.

Suddenly, the bridge lights FLICKER and GO OUT. The EMERGENCY LIGHTS come on -- and some of the consoles LOSE POWER.

GEORDI
All main systems just went down.
Power levels dropping rapidly...

RIKER
Red Alert.

The ship goes to RED ALERT.

DATA
There is an energy build-up in
the distortion field.
(beat)
Something is emerging...

Suddenly, Troi is overwhelmed by a distinct and horrible feeling.

TROI
(certain)
Captain -- we have to get out of
here now.

Picard looks at her, and then --

15 ON VIEWSCREEN (OPTICAL)

A STARSHIP EMERGES from the murk -- HEADED DIRECTLY FOR US. (Note: It's clearly an older style starship.)
The following action happens quickly --

RIKER
Shields up! Evasive maneuvers!

WORF
Shields inoperative!

15 CONTINUED:

RO
The helm's not responding!

DATA
The vessel is on a collision course. Impact in thirty-six seconds...

PICARD
Hail them.

WORF
No response.

On the viewscreen, the ship comes closer... closer...

PICARD
Suggestions?

RIKER
Decompress the main shuttlebay -- the explosive reaction might kick us out of the way.

Picard reacts -- sounds dangerous. Data cuts in, his hands flying across the controls...

DATA
Captain -- I recommend we use the tractor beam to alter the other ship's trajectory.

PICARD
Mister Worf -- make it so.

WORF
(working)
Engaging tractor beam...

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise sends out a TRACTOR BEAM -- but it's too late. The other ship COLLIDES with our starboard nacelle, knocking us aside. The Enterprise's starboard nacelle is DAMAGED, sending out stray jets of plasma...

17 INT. BRIDGE

SHAKING VIOLENTLY. The crew working frantically.

17 CONTINUED:

RIKER
Damage report!

Beverly works a nearby console.

BEVERLY
Casualty reports coming in from all over the ship...

DATA
The starboard nacelle has sustained a direct impact. We are venting drive plasma.

GEORDI
Initiating emergency core shutdown.

Geordi works quickly.

RO
Inertial dampers failing. We're losing attitude control...

RIKER
(to comm)
This is the bridge. All hands to emergency escape pods.

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The starboard nacelle FLARES, throwing the ship into a SPINNING MOTION, out of control...

19 INT. BRIDGE (OPTICAL)

Round and round. People can barely stand up. On the viewscreen, the stars are WHIPPING past, dizzying...

DATA
(off console)
The core shutdown was unsuccessful. We are losing antimatter containment.

GEORDI

We gotta eject the engine core!

DATA

The ejection systems are off-line. A core breach is imminent...

Tension -- no choice.

19 CONTINUED:

PICARD

(to com)

All hands abandon ship. Repeat, all hands abandon --

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it EXPLODES in a blast of fire and debris. Completely destroyed.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in a starry region of space.

PICARD (V.O.)
Captain's log, stardate 45652.1. The Enterprise has entered an area of space known as the Typhon Expanse. We are the first Starfleet vessel to chart this unexplored region.

22 INT. RIKER'S QUARTERS - POKER TABLE

(As seen in Act One.) Poker game in progress. Riker, Data, Worf, Beverly. Data SHUFFLES the cards with android speed and dexterity.

RIKER
(with humor)
Sometimes I wonder if he's stacking the deck.

DATA
I assure you, Commander, the cards have been sufficiently randomized.

WORF
I hope so.

A look between Worf and Data. Data proceeds to deal one card face-down... then one card face-up to Riker, Geordi, Beverly, and himself.

DATA
An eight. An Ace. A Queen. The dealer receives a four.

They study their cards.

WORF

No bet.

Data deals the next round. Beverly gets another Queen.

22 CONTINUED:

DATA

A ten. A seven -- no help there. A pair of "ladies" for the Doctor. The dealer receives a nine.

(to Beverly)

Doctor, may I remind you that since you show the highest hand, you control the next bet.

Beverly glances at Riker's cards... and is suddenly struck with a vivid sense of deja-vu. The clarity of feeling is almost uncomfortable.

WORF

(off her look)

Is there something wrong, Doctor?

Beverly snaps out of it.

BEVERLY

No... I bet ten.

Everyone sees her bet.

DATA

(dealing)

Jack. Four. Deuce. Six.

BEVERLY
(bets)
Twenty.

RIKER
And I'll raise you fifty.

Everyone matches bets. As Data deals...

23 CLOSE ON RIKER

as he has a flash of deja-vu. He eyes Beverly -- knows where this game is going...

RIKER
(to Beverly, certain)
You're going to call my bluff, aren't you?

Beverly stares back at him, surprised. It's like a game of dueling premonitions.

23 CONTINUED:

RIKER
(folds)
I think I'll quit while I'm ahead.

Beverly is astonished -- how could he have known?

BEVERLY
How did you know I was going to

call your bluff?

RIKER
I just had a feeling.

BEVERLY
Me too...

NURSE OGAWA'S COM VOICE
Ogawa to Doctor Crusher.

BEVERLY
Go ahead.

NURSE OGAWA'S COM VOICE
Commander La Forge needs you in sickbay.

BEVERLY
On my way.

Beverly stands to go...

24 INT. SICKBAY (OPTICAL)

Geordi sits on an examination table, while Beverly scans him with a medical tricorder. She centers around his ears and head...

GEORDI
At first I thought the catwalk was spinning. Turns out it was me.
(beat)
I'm lucky Ensign Fletcher was there to grab me -- it's a long way down to the bottom of the warp

core.

Geordi reacts to a sudden pain -- headache. Beverly completes her exam.

24 CONTINUED:

BEVERLY
You have all the symptoms of an inner-ear infection. That would explain your dizziness... and the headache.

She reaches for a nearby hypospray.

BEVERLY
But I don't see any physical...

She stops in mid-sentence, caught by a strange and sudden awareness. The same feeling she had in the poker game -- she's been here before.

GEORDI
(off her look)
What is it?

BEVERLY
Geordi... have you ever had these symptoms before?

GEORDI
(thinks)
Now that you mention it... I think I did.

BEVERLY
Do you recall when?

GEORDI
No, I don't.

They both try to remember...

BEVERLY
(certain)
We've had this discussion. I remember giving you this examination...
(beat)
Let's check the medical logs.

They move to a nearby console. Beverly hits a few commands -- information comes up on the screen. They study it...

24 CONTINUED: (2)

BEVERLY
(off console)
You've been treated several times for headaches related to your VISOR... but I see no mention of dizziness.

A beat as they consider.

GEORDI
(lightly)
Must be deja-vu.

Beverly looks troubled.

BEVERLY
Both of us -- about the same thing?

As they exchange a mystified look...

25 INT. BEVERLY'S QUARTERS

Later. Beverly is dressed in her nightclothes. She passes by the table topped with exotic plants, picks up a cutting tool, starts to trim the plants. She begins to sing a little song, and stops -- a feeling of deja-vu overwhelming her. She sets down the tool... determined to break the feeling and do things differently. She moves toward her bed...

26 ANGLE ON BED

Beverly sits down, picks up the glass of water and takes a sip. She stares at the glass, deja-vu nagging at her -- is something going to happen to the glass? She sets down the glass, turns off the lamp, crawls under the covers... tries to sleep...

Slowly, a barely perceptible VOICE can be heard... a distant and echoey murmur. Beverly opens her eyes. Listens. Gradually, a dozen VOICES fade in -- disembodied murmurs in the darkness. She sits up, glances around the dark and empty room...

More voices, louder now, all meshing together.

26 CONTINUED:

Beverly turns on the light, accidentally knocking over the glass -- the glass BREAKS on the table, startling her.

The voices stop. Beverly catches her breath, shaken, then gets out of bed. She picks up a nearby communicator, taps it.

BEVERLY
Crusher to Captain Picard.

A beat.

PICARD'S COM VOICE
Yes, Doctor?

BEVERLY
Jean-Luc... do you have a minute?

27 INT. READY ROOM

Beverly, tired after a long night, sits with Picard in the dimly lit, comforting room. She has been recounting recent events. Picard hands her a cup of steaming liquid.

PICARD
(re: cup)
My Aunt Adele cured a lot of sleepless nights with this steamed milk.

BEVERLY
Thank you.

Beverly takes a sip, lets it warm her.

BEVERLY
Mmm... nutmeg.

PICARD
Every time I get insomnia, I try to perfect the recipe.

Beverly smiles... then collects her thoughts, getting back to the subject at hand.

BEVERLY
It was the eeriest feeling. When the glass broke, it triggered the same sensation even more intensely -- that I had done it all before.

27 CONTINUED:

Picard thinks, reaches for a table and picks up a leather-bound BOOK.

PICARD
Earlier, when I was reading this book... I had the distinct feeling I'd read certain paragraphs before.
(beat)
I just assumed I'd read the book years ago and forgotten.

BEVERLY
I've been having this feeling for hours.

(beat)
And then those voices...

An uneasy beat.

PICARD
Do you feel like we've had this conversation before?

BEVERLY
No. None of this seems familiar.

Picard considers.

PICARD
This could be nothing more than a restless night. But let's be sure... Call Geordi and Data. I want you to run a shipwide diagnostic, concentrating on the time and place you heard the voices.
(beat)
We'll discuss the results tomorrow at oh seven hundred hours.

Beverly nods, feeling a little better. She takes a sip of the milk.

27 CONTINUED: (2)

BEVERLY
Thank you, Jean-Luc.
(re: the milk)
For everything.

PICARD
Thank Aunt Adele.

They share a gentle smile...

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in the Typhon Expanse.

29 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi, Troi, Beverly.
Mid-conversation...

DATA
The internal scans were negative. There was no evidence of auditory anomalies anywhere on the ship.

GEORDI
As far as the sensors are concerned, nothing unusual happened last night.

Beverly isn't satisfied.

BEVERLY
Before I came up here, ten other people reported hearing voices at the same time I did.

Reactions to the curious news.

WORF'S COM VOICE
Bridge to Captain Picard.

PICARD

Go ahead.

WORF'S COM VOICE

We are getting unusual readings -- twenty thousand kilometers off the port bow.

PUSH IN on Beverly as she reacts to the news, suddenly very worried...

INT. BRIDGE - CONTINUOUS

Picard and the others ENTER the bridge, take stations. Riker stands near Data at ops.

PICARD

Report.

RO

Sensors didn't detect the phenomenon until we were almost on top of it, sir.

WORF

(off console)

It is a highly localized distortion in the space-time continuum.

Reactions -- they don't like the sound of it.

RIKER

On screen.

31 INCLUDE VIEWSCREEN (OPTICAL)

The area of space just ahead is MURKY and DISTORTED.

PICARD
Back us off, Ensign. Nice and slow.

RO
Aye sir.
(beat)
Captain -- maneuvering thrusters are not responding.

On the screen, the temporal distortion RIPPLES slightly.

DATA
The distortion field is fluctuating.

Suddenly, the bridge lights GO OUT. The EMERGENCY LIGHTS come on -- and a few consoles LOSE POWER.

31 CONTINUED:

Beverly watches with intense discomfort -- a remote part of her knows what's coming, but there's nothing she can do to stop it...

GEORDI
All main systems just went down. Power levels dropping rapidly...

RIKER

Red Alert.

Ship to RED ALERT.

DATA
There is an energy build-up in the distortion field.
(beat)
Something is emerging...

Suddenly, Troi is overwhelmed by a distinct and horrible feeling.

TROI
(certain)
Captain -- we have to get out of here now.

Picard looks at her, and then --

On the viewscreen, a STARSHIP EMERGES from the murk -- HEADING DIRECTLY FOR US. The following action happens quickly --

RIKER
Shields up! Evasive maneuvers!

WORF
Shields inoperative!

RO
The helm's not responding!

DATA
The vessel is on a collision course. Impact in thirty-six seconds...

PICARD
Hail them.

WORF
No response.

On the viewscreen, the ship comes closer... closer...

PICARD
Suggestions?

31 CONTINUED: (2)

RIKER
Decompress the main shuttlebay -- the explosive reaction might kick us out of the way.

Data cuts in, his hands flying across the controls...

DATA
Captain -- I recommend we use the tractor beam to alter the other ship's trajectory.

PICARD
Mister Worf -- make it so.

WORF
Engaging tractor beam...

Worf hits a command. A tense beat. The other ship looming on the viewscreen...

WHAM! The Enterprise JOLTS as we collide with the other ship. The crew is tossed about.

RIKER
Damage report!

Beverly works a nearby console.

BEVERLY
Casualty reports coming in from all over the ship...

DATA
The starboard nacelle has sustained a direct impact. We are venting drive plasma.

GEORDI
Initiating emergency core shutdown.

Geordi works.

RO
Inertial dampers failing. We're losing attitude control...

RIKER
(to com)
This is the bridge. All hands to emergency escape pods.

31 CONTINUED: (3)

The ship ROCKS, tossing people about. Stars on the

viewscreen start WHIPPING past, dizzying...

DATA
The core shutdown was unsuccessful. We are losing antimatter containment.

GEORDI
We've gotta eject the engine core!

DATA
The ejection systems are off-line. A core breach is imminent...

Tension -- no choice.

PICARD
(to comm)
All hands abandon ship. Repeat, all hands abandon --

Without warning, VIOLENT ROARING NOISE and A BLAST OF FIRE erupt across the scene as the ship EXPLODES --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in a starry region of space.

PICARD (V.O.)
Captain's log, stardate 45652.1. The Enterprise has entered an area of space known as the Typhon Expanse. We are the first Starfleet vessel to chart this unexplored region.

33 INT. RIKER'S QUARTERS - POKER TABLE

(As seen in Acts One and Two.) Poker game in progress. Riker, Data, Worf, Beverly. Data SHUFFLES the cards with android speed and dexterity.

RIKER
(with humor)
Sometimes I wonder if he's stacking the deck.

DATA
I assure you, Commander, the cards have been sufficiently randomized.

WORF
I hope so.

A look between Worf and Data. Data deals one card face-down to each person. They glance at their cards. Worf looks agitated -- he keeps glancing around the room, bothered by a nagging feeling...

RIKER
(off his look)

Something wrong, Worf?

Worf considers.

WORF
I am experiencing nIb'poH.
(beat)
The feeling I have done this
before.

33 CONTINUED:

RIKER
(with humor)
Yeah -- last Tuesday night.

WORF
That is not what I mean.

33 CONTINUED: (2)

BEVERLY
(off his remark)
I've been feeling the same way...

Beverly looks disturbed by her feelings. Data and Riker exchange a look -- both unfazed. They don't know what to make of it. Beverly looks intently at the deck of cards...

BEVERLY
Data.... keep dealing.

Data deals the next cards face-up, calling them...

DATA
An eight. An Ace...

BEVERLY
(cutting in)
A Queen. I'm going to get a Queen.

Data turns over the next card -- it's a Queen. Reactions. Beverly points to Data.

BEVERLY
And you're going to get a four...

They all look at Beverly, puzzled.

BEVERLY
Deal the cards.

DATA
But nobody has bet.

BEVERLY
Forget the bet. Deal.

Data deals -- the next card is indeed a four. Beverly calls the cards a split second before they are dealt -- the cards are all exactly as she calls them...

BEVERLY
Ten... Seven... Queen...

Worf cuts in, picking up the card calling...

WORF

Nine... Jack... Four...

Every card matches what Worf predicts. Riker takes over, a wave of deja-vu overcoming him...

33 CONTINUED: (3)

RIKER

Deuce... Six...

Riker hits them all. Data stops dealing, puzzled. An eerie beat as they absorb the moment.

DATA

This is highly improbable.

RIKER

How did we know...

BEVERLY

Wait.

33 CONTINUED: (4)

Beverly has another flash of deja-vu -- she acts on it.

BEVERLY

(taps communicator)

Crusher to sickbay.

NURSE OGAWA'S COM VOICE

Sickbay here.

BEVERLY
Is Commander La Forge there?

34 INT. SICKBAY

Nurse Ogawa working at a station, alone.

NURSE OGAWA
No, Doctor, he's not.

The sickbay doors slide open and Geordi ENTERS. Ogawa reacts.

NURSE OGAWA
Wait a minute -- he just came in.

35 INT. RIKER'S QUARTERS

Reactions. Off Beverly's troubled expression...

36 INT. SICKBAY

Picard ENTERS, having been called. He crosses to Beverly and Geordi...

Geordi has his chin in a headrest, his VISOR connected to a diagnostic INSTRUMENT. Beverly is projecting light into his VISOR, analyzing the results. It's the 24th-century visit to the eye doctor.

PICARD
(to Beverly)
You wanted to see me, Doctor?

BEVERLY

Yes...

Beverly finishes with the instrument. Geordi starts to adjust his VISOR. Beverly turns to Picard.

36 CONTINUED:

BEVERLY
Captain... have you been getting the feeling that you've experienced certain things before? A sense of... repetition?

Picard looks surprised by the question.

PICARD
Yes... recently. While I was reading. Why do you ask?

Beverly and Geordi exchange an anxious glance.

BEVERLY
There have been similar incidents reported all over the ship. Feelings of deja-vu.
(beat)
And now this...

She indicates Geordi.

BEVERLY
I had a premonition Geordi was going to come in to sickbay. A few seconds later, he did -- with the symptoms of an ear infection.

(beat)
I was going to run all the standard tests... but somehow I knew they were going to be negative. So I ran an optical diagnostic... which traced the problem to Geordi's VISOR...

Beverly refers to some TECH data on the instrument.

BEVERLY
His dizziness is being caused by a phase-shift in his visual receptors. It's causing him to see images that aren't there...

Geordi looks around the room.

GEORDI
They're like... blurry afterimages.

36 CONTINUED: (2)

BEVERLY
I ran a scan to see if I could detect what he was seeing. I picked up miniscule distortions in the surrounding dekyon field.
(beat)
Somehow, his VISOR seems to be translating those distortions into visual impulses.

GEORDI

It could be a malfunction in the ship's warp field generator. I'll check it out.

PICARD

While you're at it, run a localized subspace scan to look for anything unusual.

GEORDI

Aye, sir.

PICARD

Keep me advised.

Geordi nods, turns to exit. Picard and Beverly exchange a concerned look...

37 INT. BEVERLY'S QUARTERS

Later. Beverly is still dressed in her uniform, too edgy to get ready for bed. She stops at a table filled with exotic plants, reaches for a cutting tool and... stops. She has a flash of deja-vu -- and moves away from the table to disrupt the feeling. She crosses to her bed...

38 ANGLE ON BED

Beverly sits down, picks up the glass of water from the night stand and takes a sip. She stares at the glass with dread certainty -- the glass is going to break.

She stands, crosses the room, sets the glass on a counter as if to say: this time, it will not break.

38 CONTINUED:

She returns to bed, turns off the lamp and lays down... but she's too anxious to rest.

Softly in the darkness, a barely perceptible VOICE is heard...

Beverly sits up. Gradually, a dozen VOICES -- disembodied murmurs. Beverly turns on the lamp and listens -- but the voices are unintelligible. Suddenly, she gets an idea -- stands and grabs a tricorder, hits a button and aims the tricorder into the air, recording the voices...

The voices fade away. Beverly takes a breath, shaken.

BEVERLY
(taps communicator)
Crusher to Commander La Forge.

GEORDI'S COM VOICE
La Forge here.

BEVERLY
I just heard what sounded like... voices in my room. But there's no one here.

A beat.

GEORDI'S COM VOICE
Sensors just picked up something strange, too. We're checking it out...

BEVERLY
I'm on my way down.

Tricorder in hand, Beverly crosses to the dresser -- grabs her smock and accidentally knocks over the glass. It BREAKS on the counter. Beverly stares at the glass, astonished...

39 INT. ENGINEERING

Beverly watches as Geordi and Data analyze a console. They are listening to the RECORDING Beverly made -- a cacophony of VOICES which is muddled by static and noise. The sound stops.

39 CONTINUED:

GEORDI
(off console)
Looks like you managed to record six point two seconds worth.
(beat)
Let's see if we can filter the signal and clear it up a little.

Geordi and Data work the console.

BEVERLY
So I wasn't just hearing things?

DATA
The sound itself appears to have been real. However the acoustic energy does not correspond to

any ship's system, nor to any
voice communications sent at the
time you heard it.

BEVERLY
Then where did the sound come
from?

GEORDI
You heard the voices at the same
time our localized subspace scan
picked up a another dekyon field
distortion. The two may be related.

Geordi completes his work at the console.

GEORDI
Let's take another listen...

Geordi taps a command. They listen as the six seconds plays out: The same VOICES that Beverly heard, a distant and eerie murmuring that's hard to make out. After six seconds, the recording stops. Beverly is chilled to hear them again.

DATA
Computer -- perform a narrow
bandwidth analysis. Eliminate
all nonvocal waveform components.

The VOICES play again, this time louder and more distinct -- a warbled thousand-voice chorus. After six seconds, it stops.

39 CONTINUED: (2)

BEVERLY
Can we isolate the voices... find out what they're saying?

DATA
I will attempt to distinguish the individual voices.
(beat)
Computer -- continuous playback.

The six seconds PLAYS continuously, with Data listening intently. A few moments pass by... then Data cocks his head in reaction to what he hears.

DATA
(over the noise)
There seem to be approximately one thousand human voices overlapping.
(beat)
The voices are those of the Enterprise crew.
(beat)
Our voices.

Beverly and Geordi react. As they listen to the cacophony...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

41 INT. OBSERVATION LOUNGE (OPTICAL)

Beverly and Geordi, addressing Picard, Riker, Data, Worf and Troi.

BEVERLY
(to all)
I'm sorry to call you here so early. But we couldn't wait until oh seven hundred hours.
(beat)
We think we may have an explanation for the odd occurrences around here...

Beverly looks to Geordi, who takes the floor. He moves toward the wall monitor...

GEORDI
This is going to sound pretty wild...
(beat)
Somehow, we've entered what seems to be a temporal causality loop.

Geordi taps a command on a nearby console, and a CAUSALITY LOOP DIAGRAM appears on the wall monitor. It's a series of loops, one laying atop the other in quick succession to form a continuous spiral.

GEORDI
(re: diagram)
We think we're stuck in a particular fragment of time. And we've been experiencing that same fragment over and over again.

Reactions -- it's a bizarre, startling premise.

TROI
(tentative)
Is this what's causing our deja-vu?

41 CONTINUED:

BEVERLY
Yes, but it's more than that. In deja-vu, you only think you're repeating events. We actually are.

GEORDI
Our theory is this -- every time the loop begins again, everything resets itself, and starts all over. We don't remember anything that happened before... so each time through the loop, we think it's the first.

RIKER
You mean, maybe we've come into this room, sat at this table and had this conversation a dozen

times already?

GEORDI
A dozen... a hundred... It's impossible to tell. Maybe we've been trapped here for hours... days... maybe years.

A mind-boggling beat. This is a strange and disturbing situation.

BEVERLY
If what we're saying is true -- those voices I heard might've been "echoes" from previous loops.

GEORDI
The same thing with the phase-shift in my VISOR -- afterimages in time.

They consider.

PICARD
If you are correct... how did it happen? How did we get here?

DATA
I have a hypothesis which may explain that, Captain.
(beat)
I have analyzed the recording Doctor Crusher made.
(MORE)

41 CONTINUED: (2)

DATA (cont'd)
Most of it is quite ordinary. One hundred twenty-five discussions about ship operations, two hundred fifty-seven conversations of a personal nature, five couples engaged in romantic encounters...

PICARD
Your point, Mister Data?

DATA
There is evidence of some sort of disaster involving the Enterprise -- severe enough that the captain would order all hands to abandon ship. I have isolated three segments of the recording which are crucial.

Data taps a command on the table console, and the VOICES PLAY. The recording is fuzzy, broken up by static, but recognizable as three separate pieces of dialogue from the end of Act One. They listen with fascination...

WORF (V.O.)
... a highly localized distortion...

Beat.

DATA (V.O.)
... collision course. Impact in

thirty-six seconds...

Beat.

PICARD (V.O.)
... hands abandon ship. Repeat,
all hands abandon...

The recording stops. A grim beat as they digest what they've heard.

41 CONTINUED: (3)

TROI
The phrase "collision course" suggests we collided with something.

GEORDI
(nods)
Worf refers to a "distortion." If this were a temporal distortion, and if we were close enough to it... it's possible that a large enough explosion might've ruptured the space-time continuum.
(beat)
We collided... exploded... and got stuck in this repeating loop of time.

They consider.

PICARD

If you're right about this...
perhaps we could escape the loop
by avoiding the collision...

GEORDI
That's our guess.

WORF
Maybe we should reverse course.

RIKER
For all we know, reversing course
might be what leads us into the
crash.

Picard thinks a moment, then shakes his head.

PICARD
We can't afford to start
second-guessing ourselves. We'll
stay on our present course until
we have reason to change it.
(beat)
In the meantime, let's do
everything we can to avoid a
collision.

Nods all around.

41 CONTINUED: (4)

GEORDI
Captain... We may not find out
how to avoid this accident until
it's too late. And if the loop

begins again -- we'll forget everything we've learned this time around.

PICARD
What do you suggest?

GEORDI
If we do find a way to avoid the collision... we should try to send that information into the next loop.

An intriguing notion.

RIKER
Is that possible?

DATA
We have seen that echoes, or afterimages, from previous loops appear as distortions in the dekyon field. We may be able to send a deliberate echo into the next loop.

TROI
Like a message in a bottle...

GEORDI
Exactly. We could enhance a dekyon emission to create a specific pattern... and send ourselves a message. Not a long one -- probably only a few characters... maybe one word...

RIKER
How do we know we'll pick up that word the next time through?

DATA
If the dekyon emission is modulated correctly, it would set up a resonance in my positronic subprocessors. I would receive the information -- on what you would call a subconscious level.

41 CONTINUED: (5)

GEORDI
That's the catch. We're not sure how the information will be perceived by Data... it might be almost like a posthypnotic suggestion.

They weigh the proposal.

PICARD
Even with all these uncertainties, we've got to try.
(to Geordi and Data)
Take whatever steps are necessary to send a message.
(beat)
Dismissed.

As they rise to go...

42 INT. ENGINEERING (OPTICAL)

Data seated at a console with a panel on his head exposed. Geordi makes a few adjustments to Data's circuitry. He then attaches a small EMITTER DEVICE to Data's uniform. Beverly looks on as Geordi makes the meticulous adjustments...

GEORDI
It's possible we've tried this a thousand times and it's never worked.

It's a frightening thought.

BEVERLY
Do you have the feeling you've done it before?

GEORDI
(thinks)
No, I don't.

BEVERLY
Neither do I. Maybe that's a good sign.

Geordi nods, hopeful. He completes his adjustments to the emitter.

42 CONTINUED:

GEORDI
(re: device)
Let's test the emitter.

Data hits a few buttons on the emitter device.

DATA
Particle accelerators to full power.

42 CONTINUED: (2)

Data's exposed panel starts to blink rapidly -- while a nearby console lights up with a GRAPHIC showing dekyon emission levels. Geordi studies the console.

GEORDI
Dekyon field active... particle flux nominal...
(beat)
We're in business.

As Geordi puts the final touches on Data's emitter...

BEVERLY
All we need now is a message.

Suddenly, the ship goes to RED ALERT.

RIKER'S COM VOICE
Senior staff report to the bridge.

BEVERLY
On our way.

As they head for the door...

43 INT. BRIDGE (OPTICAL)

Red Alert. Tension. Picard, Troi, Ro -- Riker standing near ops. N.D.s as needed. The viewscreen shows the TEMPORAL DISTORTION, as seen in previous Acts.

Data, Geordi, Beverly ENTER and take stations. Data still wears the emitter device on his uniform.

Picard and Riker exchange a glance. Their first major decision here -- how should they handle it? How do they avoid repeating the same mistakes?

RIKER
How do you think we might've handled this before?

Picard thinks, but doesn't have an answer. He goes with his best instincts.

43 CONTINUED:

PICARD
Back us off, Ensign. Nice and slow.

RO
Aye sir.
(beat)
Captain -- maneuvering thrusters are not responding.

On the screen, the distortion RIPPLES slightly.

DATA
(off console)

The distortion field is
fluctuating.

Suddenly, the bridge lights FLICKER and GO OUT. The EMERGENCY LIGHTS come on -- a few consoles LOSE POWER. Picard and Riker look frustrated and vulnerable -- fate seems to be dragging them right back into danger...

GEORDI
All main systems just went down.
Power levels dropping rapidly...

DATA
There is an energy build-up in
the distortion field.
(beat)
Something is emerging...

Suddenly, Troi is overwhelmed by a distinct and horrible feeling.

TROI
(certain)
Captain -- we have to get out of
here now.

Picard looks at her, and then --

On the screen, a STARSHIP EMERGES from the murk -- HEADED DIRECTLY FOR US. Reactions.

RIKER
Shields up! Evasive maneuvers!

WORF
Shields inoperative!

43 CONTINUED: (2)

RO
The helm's not responding!

DATA
The vessel is on a collision course. Impact in thirty-six seconds...

PICARD
Hail them.

WORF
No response.

On the viewscreen, the ship comes closer... closer...

PICARD
Suggestions?

RIKER
Decompress the main shuttlebay -- the explosive reaction might kick us out of the way.

Data cuts in, his hands flying across the controls...

DATA
Captain -- I recommend we use the tractor beam to alter the other ship's trajectory.

PICARD
Mister Worf -- make it so.

WORF
Engaging tractor beam...

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise sends out a TRACTOR BEAM -- but it's too late. The other ship COLLIDES with our starboard nacelle, jolting us aside. The Enterprise's starboard nacelle is DAMAGED, sending out stray jets of plasma...

45 INT. BRIDGE - CLOSE ON DATA

as he has a realization about their situation -- he begins to make speedy mental calculations...

45A THE SCENE

SHAKING VIOLENTLY.

RIKER
Damage report!

Beverly works a nearby console.

BEVERLY
Casualty reports coming in from all over the ship...

DATA
The starboard nacelle has sustained a direct impact. We are venting drive plasma.

GEORDI

Initiating emergency core
shutdown.

Geordi works quickly.

RO
Inertial dampers failing. We're
losing attitude control...

RIKER
(to com)
This is the bridge. All hands
to emergency escape pods.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The starboard nacelle FLARES, throwing the ship into a
SPINNING MOTION, out of control...

47 INT. BRIDGE (OPTICAL)

Round and round. Stars WHIPPING past on the
viewscreen...

DATA
The core shutdown was
unsuccessful. We are losing
antimatter containment.

47 CONTINUED:

GEORDI
We gotta eject the engine core!

DATA

The ejection systems are off-line.
A core breach is imminent...

48 CLOSE ON DATA

as he makes a conclusion about their situation. He glances up at Riker, who is standing beside him -- no time to discuss it. He quickly and intently inputs a few discrete commands into the emitter device strapped to his uniform...

PICARD (o.s.)
(to com)
All hands abandon ship. Repeat, all hands abandon --

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it EXPLODES in a blast of fire and debris. Completely destroyed.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse in a starry region of space.

PICARD (V.O.)
Captain's log, stardate 45652.1. The Enterprise has entered an area of space known as the Typhon Expanse. We are the first Starfleet vessel to chart this unexplored region.

51 INT. RIKER'S QUARTERS - POKER TABLE

(As seen in Acts One, Two, Three.) Poker game in progress. Riker, Data, Worf, Beverly. Data SHUFFLES the deck of cards with android speed and dexterity.

RIKER
Sometimes I wonder if he's stacking the deck.

DATA
I assure you, Commander, the cards have been sufficiently randomized.

WORF
I hope so.

A look between Worf and Data, then Data deals one card face-down to each person. They glance at their cards. Worf looks agitated -- he keeps glancing around the room...

RIKER
Something wrong, Worf?

WORF
I am experiencing nIb'poH.
(beat)

The feeling I have done this
before.

RIKER
(with humor)
Yeah -- last Tuesday night.

WORF
That is not what I mean.

BEVERLY
(off his remark)
I've been feeling the same
way...

51 CONTINUED:

Beverly stares at the deck of cards, entranced and
utterly sure of her feelings...

BEVERLY
Wait.

She points to each person, predicting their cards.

BEVERLY
An eight... an Ace... a Queen...
a four...
(beat)
Deal the cards, Data.

Data deals the cards face-up -- every card is a three.
Beverly can hardly believe her predictions are wrong.

BEVERLY

I was positive I knew what cards were going to be dealt...

Worf looks surprised, as well.

WORF
I was also sure.

RIKER
Finish the deal, Data.

Data quickly lays out the cards, one by one. They watch with fascination as everyone is dealt three-of-a-kind. Reactions -- this is getting creepy.

BEVERLY
We all got three's... then three-of-a-kind?

Curious, they turn over their last cards. As they marvel at the incident...

51 CONTINUED: (2)

NURSE OGAWA'S COM VOICE
Ogawa to Doctor Crusher.

BEVERLY
Go ahead.

NURSE OGAWA'S COM VOICE
Commander La Forge needs you in sickbay.

BEVERLY

On my way.

They exchange an uneasy look as Beverly stands and EXITS...

51A INT. SICKBAY (OPTICAL)

Geordi sits on an examination table, while Beverly scans him with a medical tricorder. She centers around his ears and head...

GEORDI
At first I thought the catwalk was spinning. Turns out it was me.
(beat)
I'm lucky Ensign Fletcher was there to grab me -- it's a long way down to the bottom of the warp core.

Geordi reacts to a sudden pain -- headache. Beverly completes her exam.

BEVERLY
You have all the symptoms of an inner-ear infection. That would explain your dizziness... and the headache.

She reaches for a nearby hypospray.

BEVERLY
But I don't see any physical...

She stops in mid-sentence, caught by a strange and sudden awareness. The same feeling she had in the

poker game -- she's been here before.

51A CONTINUED:

GEORDI
(off her look)
What is it?

BEVERLY
Geordi... have you ever had these symptoms before?

GEORDI
(thinks)
Now that you mention it... I think I did.

BEVERLY
Do you recall when?

GEORDI
No, I don't.

They both try to remember...

BEVERLY
(certain)
We've had this discussion. I remember giving you this examination...
(beat)
Let's check the medical logs.

They move to a nearby console. Beverly hits a few commands -- information comes up on the screen. They

study it...

BEVERLY
(off console)
You've been treated several times for headaches related to your VISOR... but I see no mention of dizziness.

A beat as they consider.

GEORDI
(lightly)
Must be deja-vu.

Beverly looks troubled.

BEVERLY
Both of us -- about the same thing?

51A CONTINUED: (2)

They exchange a mystified look. Beverly gets an idea -- she moves to a nearby diagnostic instrument (as seen in Act Three).

BEVERLY
Let's run an optical diagnostic.

GEORDI
For an ear infection?

BEVERLY
I've got a hunch...

Geordi moves to the instrument, sits down and puts his chin in a headrest. Beverly connects his VISOR to the diagnostic instrument... works the controls.

BEVERLY
Hold still... this pulse may be a little bright...

Beverly taps a command -- and a LIGHT is projected into Geordi's VISOR. Beverly analyzes the results.

BEVERLY
(off instrument)
That's odd...
(beat)
Have you made any changes to your VISOR lately?

GEORDI
No. Why?

BEVERLY
I'm detecting a slight phase-shift in your visual receptors...

52 INT. READY ROOM

Picard relaxing in a chair, reading a leather-bound book (the same book seen in Act Two). A quiet moment as he reads... then pauses. A feeling of Deja-vu washes over him -- has he read this book before? He glances at the book title, flips through the pages a few times. Strange...

BEVERLY'S COM VOICE
Crusher to Captain Picard.

PICARD
Yes, Doctor?

BEVERLY'S COM VOICE
Can you come to sickbay immediately? It's urgent.

PICARD
On my way.

Picard sets down the book, eyes it warily...

53 INT. SICKBAY

Picard listening to Beverly and Geordi, near the optical diagnostic instrument (as seen in Act Three). Mid-conversation...

BEVERLY
(re: Geordi)
His dizziness is being caused by a phase-shift in his visual receptors. It's causing him to see images that aren't there...

Geordi looks around the room.

GEORDI
They're like... blurry afterimages.

BEVERLY
I ran a scan to see if I could detect what he was seeing.

(MORE)

53 CONTINUED:

BEVERLY (cont'd)
I picked up miniscule distortions in the surrounding dekyon field.
(beat)
Somehow, his VISOR seems to be translating those distortions into visual impulses.

GEORDI
It could be a malfunction in the ship's warp field generator. I'll check it out.

PICARD
While you're at it, run a localized subspace scan to look for anything unusual.

GEORDI
Aye, sir.

PICARD
Keep me advised.

As Geordi EXITS...

54 INT. ENGINEERING

Later. Geordi and Data working at the consoles, analyzing the ship's sensors.

GEORDI
Lateral sensors on-line --
subspace scanners active...
(beat)
Data, will you run a level two
diagnostic on the warp subsystems?

DATA
Certainly.

Data works the console at android SPEED...

55 CLOSE ON CONSOLE MONITOR (OPTICAL)

Numbers begin to appear on the screen:

55 CONTINUED:

3,3,3,3,3,3,3,3,3,3,3,3... All the numbers are three's.
The console starts to BEEP in quick successions of
three -- beep-beep-beep... beep-beep-beep...

56 RESUME (OPTICAL)

Geordi looks at the monitor.

GEORDI
All three's... that can't be
right.

They watch the monitor, bewildered.

DATA
I have encountered the numeral
"three" an inordinate number of

times over the last two hours.

Suddenly, another nearby console sounds a warning ALARM. Geordi runs to check it.

GEORDI
We've got a dekyon field fluctuation on deck nine, section twenty-eight...

BEVERLY'S COM VOICE
Crusher to Commander La Forge.

GEORDI
La Forge here.

BEVERLY'S COM VOICE
I just heard what sounded like... voices in my room. But there's no one here.

Geordi keeps working.

GEORDI
Sensors just picked up something strange, too. We're checking it out...

BEVERLY'S COM VOICE
I'm on my way down.

The CRASH of breaking glass is heard on Beverly's end of the com. Geordi and Data exchange a look.

56 CONTINUED:

GEORDI
Are you alright, Doctor?

BEVERLY'S COM VOICE
I'm fine.

As they resume their work...

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

58 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Data, Worf, Geordi, Beverly and Troi. They are listening to the recording of the VOICES -- the segments that Data isolated in Act Four. The wall monitor shows the causality loop diagram. The mood is tense -- they are in the middle of discussing their causality loop...

WORF (V.O.)
... a highly localized distortion...

Beat.

DATA (V.O.)
... collision course. Impact in thirty-six seconds...

Beat.

PICARD (V.O.)
... hands abandon ship. Repeat, all hands abandon...

The recording stops. A grim beat as they digest what they've heard.

TROI
The phrase "collision course" suggests we collided with something.

58 CONTINUED:

GEORDI
(nods)
Worf refers to a "distortion." If this were a temporal distortion, and if we were close enough to it... it's possible that a large enough explosion might've ruptured the space-time continuum.
(beat)
We collided... exploded... and got stuck in this repeating loop of time.

They consider.

PICARD
If you're right about this... Perhaps we could escape the loop by avoiding the collision.

GEORDI
That's our guess.

WORF

Maybe we should reverse course.

RIKER
For all we know, reversing course might be what leads us into the crash.

Picard thinks for a moment, then shakes his head.

PICARD
We can't afford to start second-guessing ourselves. We'll stay on our present course until we have reason to change it.
(beat)
In the meantime, let's do everything we can to avoid a collision.

Nods all around.

58 CONTINUED: (2)

GEORDI
Captain... We've been seeing the number three all over the ship. On consoles... in a poker game...

DATA
In total, we have encountered two thousand eighty-five conspicuous examples of the number "three."

GEORDI
All these "threes" can't be coming

up by accident.

RIKER
Maybe somebody's trying to tell us something.

GEORDI
We came to the same conclusion... so we ran a shipwide diagnostic -- the only unusual thing we found was a dekyon field modulation in Data's positronic subprocessors.

BEVERLY
What could be causing it?

GEORDI
I don't know. But if I wanted to send information from one loop to the next... I might have used a method like a dekyon emission.

A beat as they consider.

TROI
You think we sent ourselves a message?

GEORDI
It would make sense. Maybe we were trying to tell ourselves something...

A beat.

58 CONTINUED: (2)

PICARD
If that were true... what could "three" indicate?

They contemplate the riddle -- three... three... three...

RIKER
Maybe we should run a level three diagnostic on all key systems.

GEORDI
Good idea. And I'll have the computer run a pattern-matching algorithm based on the number three.

RO'S COM VOICE
Bridge to Captain Picard.

PICARD
Go ahead.

RO'S COM VOICE
We are getting unusual readings -- twenty thousand kilometers off the port bow.

Reactions.

PICARD
Red Alert.

The ship goes to RED ALERT. They rise and head for the door...

59 INT. BRIDGE - CONTINUOUS

Picard and the others ENTER and take stations. Riker stands near Data, at ops.

PICARD
Report.

RO
Sensors didn't detect the phenomenon until we were almost on top of it, sir.

WORF
(off console)
It is a highly localized distortion in the space-time continuum.

RIKER
On screen.

60 INTERCUT: VIEWSCREEN (OPTICAL)

The area of space just ahead is MURKY and DISTORTED. Picard and Riker exchange a glance.

RIKER
How do you think we might've handled this before?

Picard thinks, but doesn't have an answer. He goes with his best instincts.

PICARD
Back us off, Ensign. Nice and slow.

RO
Aye sir.
(beat)
Captain -- maneuvering thrusters are not responding.

On the viewscreen: the distortion RIPPLES slightly.

DATA
(off console)
The distortion field is fluctuating.

Suddenly, the bridge lights FLICKER and GO OUT. The EMERGENCY LIGHTS come on -- and some of the consoles LOSE POWER.

60 CONTINUED:

GEORDI
All main systems just went down. Power levels dropping rapidly...

DATA
There is an energy build-up in the distortion field.
(beat)
Something is emerging...

Suddenly, Troi is overwhelmed by a distinct and horrible feeling.

TROI
(certain)
Captain -- we have to get out of here now.

Picard looks at her, and then --

On the screen, a STARSHIP EMERGES from the murk -- HEADED DIRECTLY FOR US. Reactions to the sight --

RIKER
Shields up! Evasive maneuvers!

WORF
Shields inoperative!

RO
The helm's not responding!

DATA
The vessel is on a collision course. Impact in thirty-six seconds...

PICARD
Hail them.

WORF
No response.

On the viewscreen, the ship comes closer... closer...

PICARD
Suggestions?

RIKER

Decompress the main shuttlebay
-- the explosive reaction might
kick us out of the way.

60 CONTINUED: (2)

Data cuts in, his hands flying across the controls...

DATA
Captain -- I recommend we use the
tractor beam to alter the other
ship's trajectory.

60 CONTINUED: (3)

PICARD
Mister Worf -- make it so.

WORF
Engaging tractor beam...

61 ON DATA

as he works the console... and stops, having a powerful
revelation. He turns and looks at Riker, who is
standing beside him...

62 CLOSE ON RIKER

PUSHING toward him slightly -- HOLD CLOSE ON the three
pips of his uniform.

63 RESUME

Data realizes what he must do. He rapidly works the console...

DATA
The tractor beam will not be successful. I am decompressing the main shuttlebay...

As he works at hyper-speed...

64 OMITTED

65 CLOSE ON SAUCER SECTION (OPTICAL)

We see the huge main shuttlebay DOORS OPEN a crack -- light spills out from the inside, and a gust of VAPOR jets out, becoming a gale force as the doors open further...

66 WIDER ANGLE (OPTICAL)

as the Enterprise takes a gentle NOSE DIVE, tumbling downward and out of the way. The other ship just misses us. As this happens, the Enterprise leaves behind several ghostly AFTERIMAGES of itself -- Enterprises from previous loops. Each afterimage plays out the same fate, as they all hit the other ship and EXPLODE...

66 CONTINUED:

The genuine Enterprise and the other ship escape unharmed...

67 INT. BRIDGE

The TREMBLING subsides. bridge lights COME ON.

WORF
We are clear of the distortion, Captain.

A sigh of relief. They get their bearings. Picard turns to Data.

PICARD
Data -- what happened?

DATA
At the last moment, I speculated that "three" might refer to the number of rank insignia on Commander Riker's uniform.
(beat)
This indicated to me that his suggestion was the correct course of action.

Reactions to the explanation.

GEORDI
(to Data)
You must've picked up a message we sent from the last loop... and stacked the deck in the poker game without realizing it.

DATA
That is possible, Commander. I may also have been inadvertently responsible for the unexplained

appearances of the number "three."

A beat as this sinks in.

PICARD
Mister Worf, end Red Alert. See if you can access a Federation time-base beacon. Find out how long we've been in this causality loop.

67 CONTINUED:

WORF
Aye, sir.

Worf works -- the ship goes out of Red Alert.

WORF
(off console)
Time-base confirms that our chronometers are off by seventeen point four days.

Reactions to the news.

PICARD
Reset them, Mister Data.

DATA
Aye, sir.

Worf reacts to his console.

WORF
Captain -- we are being hailed
by the other vessel.
(off console)
The computer identifies it as the
U.S.S. Bozeman. A Federation
starship, Soyuz class.

GEORDI
(reacts)
Soyuz Class... they haven't been
in service for over eighty years.

Picard and Riker exchange a concerned look. Picard takes a breath, preparing for the encounter.

PICARD
Open a channel.

68 INCLUDE VIEWSCREEN (OPTICAL)

CAPTAIN BATESON and his FIRST OFFICER appear. (Their uniforms and surroundings are reminiscent of the original series.) They study our bridge, confused by what they see.

BATESON
This is Captain Morgan Bateson of
the Federation Starship Bozeman.
Can we render assistance?

68 CONTINUED:

PICARD
Captain Jean-Luc Picard of the

Federation Starship Enterprise.
We were just going to ask you the same thing.

Bateson exchanges a confused glance with his First Officer.

BATESON
Captain Picard... your ship is unfamiliar to us.

An awkward beat.

PICARD
Have you any idea what just happened?

BATESON
Our sensors detected a temporal distortion. Then your ship appeared... we nearly hit you.

PICARD
The Enterprise has been caught in temporal causality loop. And I suspect something similar happened to you.

BATESON
You must be mistaken. We only left starbase three weeks ago.

Picard isn't sure how to put this...

PICARD
Captain Bateson... do you know what year it is?

BATESON
Of course I do -- it's twenty-two seventy-eight.

Reactions around the bridge.

PICARD
Captain... perhaps you should beam aboard our ship.
(beat)
There's something we need to discuss.

68 CONTINUED: (2)

Bateson nods, growing very concerned. OFF Picard's grim expression, as he anticipates the problems that lie ahead for these ancient prisoners of time...

68A EXT. SPACE - THE ENTERPRISE (OPTICAL)

facing the Bozeman...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The First Duty"
#40275-219

Written by
Ronald D. Moore & Naren Shankar

Directed by
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FINAL DRAFT

JANUARY 22, 1992

STAR TREK: THE NEXT GENERATION
"The First Duty"

CAST

PICARD	NICHOLAS LOCARNO
RIKER	JEAN HAJAR
DATA	SITO
BEVERLY	ADMIRAL BRAND
TROI	CAPTAIN SATELK
GEORDI	BOOTHBY
WORF	LIEUTENANT COMMANDER ALBERT
WESLEY	

Non-Speaking
- CADETS
- TEACHERS
- YOUNG MALE CADET
- PARENTS
- SUPERNUMERARIES

STAR TREK: "The First Duty" - REV. 1/23/92 - SETS

STAR TREK: THE NEXT GENERATION
"The First Duty"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
READY ROOM	STARFLEET ACADEMY
ENGINEERING	GROUNDS
CORRIDOR	
SICKBAY	
BEVERLY'S OFFICE	

STARFLEET ACADEMY

WESLEY'S DORM ROOM
HEARING ROOM

STAR TREK: THE NEXT GENERATION
"The First Duty"

PRONUNCIATION GUIDE

Hajar	ha-ZHAR
Kolvoord	kol-VORD
Locarno	la-CAR-no
Mimas	MEE-mas
Pareses Squares	pah-REE-seez Squares
Satelk	suh-TELK
Sito	SEE-to
Titan	TY-tan
Yeagar	YAY-ger

STAR TREK: THE NEXT GENERATION
"The First Duty"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

PICARD (V.O.)
Captain's log, stardate 45703.9.
We are en route to Earth, where
it will be my pleasant duty to
deliver this year's commencement

address at Starfleet Academy.
I'm also looking forward to seeing Wesley Crusher again. His flight team will perform a demonstration near Saturn that will be transmitted to the graduation ceremonies.

2 INT. BRIDGE

PICARD, TROI and RIKER are at their seats; WORF is at tactical, DATA at ops.

WORF
Captain, Starfleet Academy is requesting an update on our estimated arrival.

PICARD
Mister Data?

DATA
(off console)
We should arrive at Earth in ten hours, sixteen minutes, sir.

PICARD
(to Worf)
Please inform the Academy and send my regards to Superintendant Brand.

WORF
Aye, sir.

Worf works his console and sends the message.

2 CONTINUED:

TROI
(to Picard)
Do you know Admiral Brand?

PICARD
We've met a few times. She's a... formidable woman.

RIKER
(ruefully)
If she's anything like my superintendent...
(off Picard's look)
When I was at the Academy, we had a Vulcan superintendent who memorized the personnel file of every single cadet. He knew everything. It was like having your parents there with you. All the time.

PICARD
My superintendent was a Betazoid -- a full telepath. When he called you into his office, he didn't have to ask what you'd done.

RIKER
(very curious)
You got called into the superintendent's office? That sounds like a story I'd like to

hear.

Picard is not about to tell; he self-consciously straightens his uniform. They're interrupted by a beeping from Worf's console.

WORF
Captain, we are being hailed by the Academy again. It is Admiral Brand.

PICARD
On-screen.

There's a short beat as Picard waits for the screen to activate.

2 CONTINUED: (2)

WORF
Sir, she is requesting a private channel.

Picard and Riker exchange a puzzled look. He gets up and heads for the ready room.

PICARD
In my ready room.

3 INT. READY ROOM (CONTINUOUS)

as the doors open and Picard enters. He sits down and activates his monitor.

PICARD

Admiral Brand... what can I do for you?

4 ON THE MONITOR (OPTICAL)

is ADMIRAL ANDREA BRAND, a mature, elegant woman with a commanding voice.

BRAND
Hello, Captain.

She pauses for a beat... there's clearly something wrong.

BRAND
I know you're a close friend of the Crusher family.

PICARD
Yes... ?

BRAND
I wanted to inform you personally... There's been an accident.

Off Picard's reaction.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

6 INT. BEVERLY'S QUARTERS (OPTICAL)

Beverly and Picard are seated across from each other. Beverly is trying to stay calm; she is quiet and subdued, but there's an edge in her voice. She's concentrating on the medical angle for now... trying not to let her emotions show through.

PICARD
... he had second degree burns on his chest and a multiple fracture of his right arm. But he's going to be fine.

BEVERLY
Have they completed the regeneration series?

PICARD
I'm... not certain.

BEVERLY
Wesley's allergic to metorapan treatments... they'll have to use a bicaridine substitute.

PICARD
Beverly...

She picks up a PADD and begins quickly entering some information.

BEVERLY
I should send his complete records to the Academy infirmary... They probably have them already, but it never hurts to be sure. I'll also send them some information on a new rybotherapy I've been working on.

Picard moves to her and his voice becomes softer, more intimate.

6 CONTINUED:

PICARD
Beverly...
(she looks up at him)
He's fine.

Beverly holds up a hand and takes a step away from him for a beat... looks back at him and tries to keep a very firm grip on her emotions, but there are tears just beneath the surface.

BEVERLY
I know he's fine... I know he's fine. Let's talk about something else.
(ignoring her own advice)
How did it happen?

PICARD

Apparently, Wesley's squadron was practicing on the Academy flight range near Saturn... they were in close formation when there was a collision... all five ships were destroyed.

(beat)

Four of the cadets managed to transport out... one did not.

BEVERLY

Do you know who it was?

PICARD

His name was Joshua Albert.

BEVERLY

Wesley talked about him... They were friends...

A beat; she knows it could have just as easily been Wesley.

BEVERLY

Wesley was so excited about making the flight team... it made me a little nervous, but I was proud of him...

(difficult)

... even though I knew there was always the chance that... something might...

6 CONTINUED: (2)

Picard moves to her as Beverly's emotions rise to the surface once again.

PICARD
(firmly)
Beverly. Wesley is alive and well.

Beverly looks at Picard... she manages to nod and smile at him a little through the tears in her eyes.

PICARD
Admiral Brand will be holding a full briefing after we arrive. I'll let you know as soon as we're in orbit.

Beverly takes his hand for a beat and squeezes it tightly.

BEVERLY
Thank you.

Picard EXITS. On Beverly as she sits down and tries not to cry.

CUT TO:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Earth.

8 EXT. STARFLEET ACADEMY (MATTE)

Est. shot of the Starfleet Academy campus. A large, sprawling campus in the San Francisco Bay Area.

9 INT. ACADEMY HEARING ROOM

This is one of the oldest buildings in the Academy, and a powerful sense of tradition pervades it. The room is probably used for both hearings and lectures. There are several tables, on the right wall is a large viewscreen, and several rows of benches form a gallery.

There's a small group of people sitting in the gallery: N.D. PARENTS of the flight team, including LIEUTENANT COMMANDER ALBERT, the father of the dead cadet. Picard and Beverly are here as well. The atmosphere is somber and subdued. Brand is standing in front of the small table; she's trying to keep this low-key and informal. She is holding a PADD which she consults periodically.

BRAND
(refers to PADD)
There was very little left to salvage from the wreckage. We did recover one of the ships' data recorders, but it was badly damaged. We're attempting to restore the information, but it's going to take some time.
(beat)
Standard procedure calls for an immediate investigation by two command-level officers. Captain Satelk and I will begin taking depositions from Nova Squadron at fifteen-hundred hours today.
(she turns to Albert

in the audience)
Commander Albert... I'm sure that everyone in this room joins me in conveying my deepest sympathies to you on the tragic loss of your son.

Albert wants to know why his son is dead... he pushes Brand.

9 CONTINUED:

ALBERT
Was there any indication of a problem before the crash? What exactly were they doing out there? Did they file a flight plan?

Brand stops him. Her attitude is sympathetic... she understands this is a very difficult time for him.

BRAND
(gently)
Commander... I'm sorry... right now, we don't have those answers. But I assure you we will investigate this matter thoroughly.

Albert pulls himself back and nods... he knows she's right.

9 CONTINUED: (2)

BRAND
(continuing, to all)
There will be a memorial service for Cadet Albert this evening in the west garden.
(beat)
It has been suggested that we should cancel the graduation ceremonies in light of what's happened.
(she indicates Albert)
Commander Albert and I have discussed this and we've agreed that commencement should go forward as planned. The cadets should know that even after a tragedy like this, there are still duties to perform... and that life continues. Thank you all for coming.

10 ANOTHER ANGLE

as the meeting breaks up. Picard moves to Brand and they shake hands.

BRAND
It's good to see you again, Captain. I wish it were under better circumstances.

PICARD
It's an unhappy way to begin commencement. If you require any assistance, Admiral, the Enterprise is at your disposal.

BRAND
I'm sure we can handle the investigation... but thank you for the offer.

11 ANOTHER ANGLE

as Beverly approaches Lt. Commander Albert. He is quiet and shaken.

BEVERLY
Commander Albert?

ALBERT
Yes?

11 CONTINUED:

BEVERLY
Hello, I'm Beverly Crusher. I just wanted to say... I'm sorry about your son.

ALBERT
You're Wesley's mother...

BEVERLY
Yes.

ALBERT
(beat; his voice begins to break)
Josh once told me that Wesley was the only reason he made it through

astrophysics.

There's a long, difficult silence.

BEVERLY
If there's anything I can do...

Albert nods his head. It's an awkward moment. What can anybody do?

CUT TO:

12 INT. WESLEY'S DORMITORY ROOM

In contrast to quarters on the Enterprise, the Academy dorm room looks older and more lived-in. It's sparsely furnished with a desk, a couple of chairs, and a single bed. Everything is neat and ship-shape.

Wesley is sitting on the edge of his bed. His arm is in a 24th-century therapeutic device. He's practicing flexing his arm... it's difficult to fully bend his arm and he winces in pain. The effort tires him and he takes off the device. He massages the arm with his other hand; it's still not a hundred percent.

The door chimes. He gets up, straightens his uniform, and takes a deep breath. He moves to the door and opens it. It's Beverly and Picard.

BEVERLY
Wes.

WESLEY
Hi.

12 CONTINUED:

Wesley is stiff and distant. Beverly reaches out and hugs him tightly. Finally, she releases him, and all three move into the room. Wesley and Picard shake hands.

PICARD
How are you feeling, Wesley?

WESLEY
Not too bad... the arm's still a little sore.

BEVERLY
(gently)
We were so sorry to hear about Joshua.

Wesley just nods and says nothing. There's a brief, awkward silence. Beverly tries to draw him out.

PICARD
Would you like to talk about it... ?

WESLEY
No. I don't think so. Thank you.

Another long beat.

WESLEY
I know you're trying to help, sir... but it seems like I haven't talked about anything else for the past two days. I

don't want to go over it all again.

PICARD
I understand. But I want you to know I'm available if you should change your mind.

A beat as Beverly decides to change tacks.

BEVERLY
All your friends on the Enterprise wanted you to know they're thinking about you... Commander Riker, Data, Robin Lefler... everybody.

12 CONTINUED: (2)

WESLEY
That's nice.

He doesn't go any further and there is an awkward silence. After a beat, the door CHIMES.

WESLEY
Come in.

The doors open and Cadet 1st Class NICHOLAS LOCARNO enters. He's well-built, charismatic, a born leader. (Production note: cadet rank are signified by vertical bars in place of the rank pips normally worn by Starfleet officers.) As Locarno walks in, he sees Picard and immediately comes to attention.

LOCARNO
Captain, sir.

PICARD
At ease, Cadet.

Wesley makes the introductions... but Locarno's entrance has definitely put him on edge.

WESLEY
This is my squadron leader, Nicholas Locarno... This is Captain Jean-Luc Picard of the Enterprise... my mother, Doctor Beverly Crusher.

LOCARNO
Hello, Doctor... Captain Picard.

PICARD
(shakes his hand)
Mister Locarno.

LOCARNO
I came by to see if Wes had healed up all right...

BEVERLY
How are you doing, Nicholas?

Locarno's feelings are sincere... he's been deeply affected by the cadet's death.

12 CONTINUED: (3)

LOCARNO

I'm OK.

(beat)

I... just never lost anyone under my command before.

PICARD

(sympathetically)

I'm afraid it doesn't get any easier.

Wesley is starting to get a little edgey... he wants Picard & Beverly out of there.

WESLEY

Excuse me, Mom, Captain... but Nick and I have some things to talk about.

BEVERLY

Of course.

Beverly gives him another hug.

BEVERLY

If you need anything at all...

WESLEY

I know.

PICARD

We'll see you at the inquiry.

(to Locarno)

Good to meet you, Mister Locarno.

LOCARNO

You too, sir.

Beverly and Picard EXIT.

Once they're gone, Locarno turns to Wesley, a more serious look on his face.

LOCARNO
The inquiry is scheduled for fifteen-hundred hours. Are you ready?

Wesley sits down. He suddenly looks physically and mentally exhausted.

12 CONTINUED: (4)

WESLEY
(unsure)
I think so.

Locarno immediately picks up on Wesley's discomfort. Locorno doesn't want any wavering from Wesley and so he immediately moves to shore him up.

LOCARNO
(strongly)
Don't worry about it, Wes. Everything's going to be all right -- as long as we stick together.

Wesley nods, but he is clearly troubled. Off Wesley's expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. ACADEMY GROUNDS - DAY

The grounds of the Academy are similar to any large university: Neatly manicured lawn and hedges, one or two statues or busts of alumni, possibly a fountain, etc. SEVERAL CADETS can be seen moving to and from class or talking in small groups... there is a somber atmosphere here as the recent tragedy is still on everyone's mind. In the distance, the Federation flag can be seen at half-mast on a flagpole. Picard is walking slowly across the grounds, lost in thought...

14 NEW ANGLE

As Picard comes to a quiet contemplative spot with a view of the rest of the grounds. There is a large TREE here with a couple of nearby benches. Sitting at the foot of that tree (not on a bench) is a young MALE CADET reading a book. It's a picture-perfect image that is almost pastoral.

Picard stops and looks at the young boy for a long beat as if seeing a page from his youth suddenly brought to life.

Suddenly, a man wearing well-worn coveralls and boots appears -- this is Boothby. He's an older man with a rumpled appearance and an irascible disposition...

he holds a sharp-edged gardening tool in his hand... a grin comes to Picard's face as he watches at a distance. The old man moves calmly to the tree... the cadet looks up, reacts as Boothby frowns, looks at --

14A SCHOOL BOOKS

lying in a nearby flowerbed, crushing some plants...

15 BOOTHBY

eyes of fire shoot at...

15A THE CADET

who grows pale... and he promptly grabs his books and takes off...

15B WIDER

as Boothby shakes his head with disdain and kneels down and begins to repair the damaged plants... Picard quietly moves over to the tree...

PICARD
Boothby?

Boothby looks up, irritated... raises an eyebrow as he sees Picard.

PICARD
(prompting)
Jean-Luc Picard... class of twenty-seven.

BOOTHBY
I know that. What happened to your hair?

Picard smiles...

PICARD
How are you?

BOOTHBY
I'm pretty damned cranky, thank you. I've already replanted this bed four times this week.

Picard kneels beside him to help...

PICARD
Let me give you a hand...

BOOTHBY
(reacts)
You?

PICARD
I've acquired an interest over the years.

BOOTHBY
Well, careful you don't plant 'em too deep... the leaves...

PICARD
-- will rot...

Boothby reacts to Picard's knowledge... meanwhile --

15C ANGLE - A CADET

is walking along the path. He suddenly freezes in his tracks and reacts as he sees a Starfleet captain on his knees with the gardener...

PICARD
Something wrong, Cadet?

CADET
Nossir, Captain.

And hurries away.

15D RESUME PICARD AND BOOTHBY

Boothby -- who knew Picard when he was just a cadet -- is faintly amused by the lofty status he's now achieved.

BOOTHBY
Captain Picard... of the Enterprise, no less... giving the commencement address...

He chuckles...

PICARD
You sound... surprised...

Boothby rises, brushes off his hands...

BOOTHBY
Surprised? Uh uh. Nothing you ever did surprised me, son. Nothing. Except that time you

caught that Ligonian with a
reverse body lift and pinned
him in the first fourteen seconds
of the match... didn't think you
had it in you...

PICARD
(grins at the memory)
Was all in the legs... from all
the running I used to do...

Boothby starts to walk... Picard follows him... and uncharacteristically struggles with saying what he wants to say to the old man... this is like finding the words to say "I love you" to your father... Picard seems quite young during it...

15D CONTINUED:

PICARD
Boothby...

BOOTHBY
Hmmm?

PICARD
I don't know that I've ever really
told you... how much... I
appreciate...

BOOTHBY
... there's nothing to tell...

PICARD
Yes, there is... I just wanted

to... while I was here...

(beat)

You know as well as I do I would never have made it to graduation if you hadn't...

BOOTHBY

(interrupting)

You made a mistake. There isn't a man among us who hasn't been young enough to make one...

PICARD

Nevertheless, you...

BOOTHBY

You knew what you had to do... I just made sure you listened to yourself...

PICARD

At the time I thought you were a mean-spirited, vicious old man.

BOOTHBY

I was. By the way, I was about the same age you are now.

PICARD

I didn't speak to you for months.

BOOTHBY

You needed to find your bearings. I knew that. Important thing is what you did with your life afterwards... seems you did okay... that's all the thanks I

need...

15D CONTINUED: (2)

Picard smiles. They reach their destination as Boothby begins to put his tools away (?) ... a beat as Picard changes the subject...

PICARD
Did you know the boy from Nova Squadron who was killed?

Boothby glances up... and the tone of the conversation changes notably... there is trouble in Boothby's eyes, subtle concern in his voice...

BOOTHBY
Josh Albert? Yeah.

He says the next looking straight at Picard.

BOOTHBY
(carefully)
Crusher. Hajar. Sito.
(beat)
Locarno. I know them all.

And with that Boothby abruptly moves away... and it is such an unexpected and unsettling answer (and delivery), that Picard cannot help but feeling unsettled by the moment. On his reaction...

CUT TO:

16

thru OMITTED
17

17A INT. WESLEY'S DORM ROOM

Wesley, Locarno, Sito, and Hajar (as described in scene 18). They are getting ready to go into the inquiry and Locarno, as squadron leader, is checking over the other three as they stand at loose attention. Locarno is a coach here, not a martinet... he's building them up, getting them ready for some tough times ahead.

17A CONTINUED:

He brushes off some lint from Hajar's uniform. Locarno stays in front of Sito, who seems a little tense.

LOCARNO
(to Sito)
Nervous?

SITO
No.
(beat)
Yes.

Locarno smiles... he's confident, poised... it's easy to see why people follow him.

LOCARNO
That's okay... so am I.
(to everyone)
But we're going to be all right.
We have some tough times ahead...

but we've always come through for each other.

They all exchange a few looks... this is a tightly knit group of people. Locarno takes a beat.

LOCARNO
(quiet)
Whatever happens... I want you all to know... that leading this team has been the high point of my years at the Academy. No one could have asked for a better team... or better friends.

A special moment as they silently acknowledge the bonds that tie them to each other.

LOCARNO
Let's go.

They all file out of the room.

18 INT. ACADEMY HEARING ROOM (OPTICAL)

The room has been set up for an informal court of inquiry.

The flags of the Federation and Starfleet have been displayed behind the judges' table. Admiral Brand is seated at the head table facing the rest of the room along with CAPTAIN SATELK, a male Vulcan officer. An antique ship's bell sits on the table in front of them. Seated at a table facing these officers are the members of the cadet flight team: Cadet First Class SITO, a

female Bajoran; Cadet Second Class JEAN HAJAR, a female Human; and Wesley. SPECTATORS are seated behind the cadets, including Picard, Beverly, and the other parents seen earlier. Lt. Cmdr. Albert is here also.

Locarno is standing near the large monitor, giving testimony. The monitor shows a schematic DISPLAY of SATURN, its MOONS, and the five small SHIPS of the Nova Squadron. The ships are moving slowly toward one of the moons. Locarno is pointing to the display as he speaks... his attitude is honest and straightforward... a completely believable cadet.

LOCARNO
... at this point we accelerated and executed a starboard turn of twenty-seven degrees. We came out of the turn on course for Titan.

BRAND
And you were still in the lead position?

LOCARNO
Yes, sir.

BRAND
Continue.

LOCARNO
As we entered Titan's gravitational sphere, I gave the signal to tighten up and move into a diamond slot formation.

19 ON MONITOR (OPTICAL)

The monitor ZOOMS close on the graphic symbols for the ships as they change formation... four ships move into position as four "points" of a diamond, while one ship slides into the middle "slot" position. Each ship is clearly labeled by pilot: Locarno in the lead, Hajar in the slot, Wesley and Albert on either wing, and Sito in the rear.

20 RESUME SCENE

LOCARNO

Remaining in the diamond formation, we executed a low apogee turn around Titan... then began a z plus twenty-five degree climb in preparation for a Yeager loop.

20A ANGLE ON PICARD & BEVERLY

As they watch the proceedings. Picard is paying very close attention to the testimony and the computer simulation. Beverly is also watching carefully, but she can't help but glance at Wesley every now and then.

21 ON MONITOR (OPTICAL)

The ships on the monitor begin to turn in an intricate looping maneuver.

LOCARNO

(o.c.)

Approximately nine seconds later, Cadet Albert's ship collided with

Cadet Hajar's.

On the monitor, Albert's ship hits Hajar's and all the ships MERGE TOGETHER before WINKING OUT.

22 RESUME SCENE

LOCARNO
We had less than two seconds to activate our emergency transporters and beam to the evac station on Mimas. Everyone made it... except Josh.

Locarno is genuinely affected by the loss of his team mate and it shows.

BRAND
Thank you, Mister Locarno.

Locarno sits down at the table. Wesley and the other cadets look a little tense.

BRAND
Cadet Hajar...

Hajar stands at attention.

22 CONTINUED:

BRAND
As Team Navigator, you filed a flight plan with the Academy Range Officer before the exercise, correct?

HAJAR

Yes, sir.

BRAND

Did Nova Squadron deviate from that flight plan after you entered the Saturn range?

HAJAR

No, sir.

Brand picks up a PADD and examines it for a moment.

BRAND

How do you explain the fact that the low apogee turn around Titan was at least two thousand kilometers closer to the moon than indicated in your plan?

HAJAR

We were still within flight safety parameters, sir.

A frown creases Brand's forehead at the evasion.

BRAND

(curt)

That wasn't my question, Cadet.

Hajar pauses before answering. She doesn't lose her composure... looks Brand right in the eye when she answers. Whatever she's feeling she tries to keep inside.

HAJAR

We had discussed changing the approach after I filed the flight plan. The final decision was made en route to Saturn. I didn't consider it significant enough to mention here.

(beat)

I apologize for the confusion, sir. I should have been more precise.

22 CONTINUED: (3)

Brand holds Hajar's eyes for another beat, then she turns to Satelk and lets him ask the next question. They aren't pushing the cadets at this point. This is still an informal hearing and not a court.

SATELK

Did you see Mister Albert's ship break formation before it collided with your ship?

HAJAR

No, sir. My first indication of trouble was when my proximity alarm went off.

SATELK

Did any of you see the collision take place?

LOCARNO

No, sir...

The others shake their heads, no.

22A ON PICARD

He frowns at this litany of denial. Something here isn't making sense.

22B BACK TO SCENE

Satelk turns his gaze to Sito. Sito returns the gaze, but we sense that inside she's uncomfortable.

22B CONTINUED:

SATELK
Ms. Sito, you were in the tail position; therefore, you should have been able to see any sign of trouble from Cadet Albert... and yet you saw nothing?

Slight hesitation from Sito.

SITO
That is correct, sir.

SATELK
Did your attention falter?

Sito is in a tough position... she doesn't have an answer to the question and is forced to manufacture one on the spot.

SITO
No, sir. I was... flying on

sensor readings at the time...
I did not have visual contact with
Cadet Albert's ship when he broke
formation.

Keeping his expression carefully neutral, Satelk shuts off the monitor. Brand leans to confer with him.

23
thru OMITTED
24

25 ON PICARD & BEVERLY

Beverly turns to Picard with concern.

BEVERLY
(sotto)
What's wrong?

PICARD
(sotto)
It's unusual to fly on sensors
alone in that type of maneuver.
A pilot relies on the visual cues
from the other ships to maintain
formation.

Brand taps the bell and brings the room to order before Picard can speculate further.

26 NEW ANGLE

As Brand looks at Sito.

BRAND
If you were flying on sensors alone, perhaps you could tell us the orientation of his ship just before the collision.

SITO
I... don't know, sir.

BRAND
(voice hardens)
You were flying in a ship traveling eighty thousand k.p.h., with Cadet Albert's ship less than ten meters away... and you don't know what his orientation was?

SITO
I... don't remember, sir.

Brand is about to really go after Sito when Locarno stands again.

LOCARNO
Sir, if I may?

Brand considers them both, then nods after a beat.

26 CONTINUED:

LOCARNO
Admiral...

Locarno is struggling... he seems very uncomfortable with what he's about to say.

LOCARNO

Josh was a good pilot... but lately he'd been having... difficulties. He would get nervous during close flybys and pull away in the final seconds... his formation flying was a little erratic.

BRAND

(sharp)

And you didn't report any of this?

Locarno faces her squarely... he is the leader taking responsibility and he is totally believable.

LOCARNO

No sir, I didn't. We'd flown together a long time... I thought he could handle it if I gave him a chance. I was wrong.

BRAND

Then you're saying that the accident was Cadet Albert's fault?

LOCARNO

(beat, then very reluctant)

I think Josh got frightened and tried to pull out of the turn prematurely... and then crashed into Cadet Hajar.

(beat; tries to explain)

Josh was our friend... we didn't want him to be remembered as

someone who panicked.

26A ON WESLEY

He's shocked by what Locarno's just said -- but keeps it inside. The other two cadets trade nervous glances, but try not to let their anxiety show.

26B ON ALBERT

Lt. Cmdr. Albert is shaken by Locarno's statement... it's a hard thing to hear about your own son.

26C ON PICARD

Picard is disturbed... not quite sure what to make of this new piece of information.

26D NEW ANGLE

BRAND
Please be seated.

Locarno sits and ignores the looks from Wesley and the other cadets. Brand confers briefly with Satelk for a moment. Brand looks directly at the members of the Nova Squadron for a long beat. There is an edge of anger in her voice.

BRAND
I am... disturbed by what I've heard here today. By your own admission, you allowed your

teammate to fly when you knew he was having difficulties maintaining formation. That demonstrates a serious lack of judgment.

(beat)

I am also disturbed by the fact that you did not come forward with this information immediately.

(picks up PADD)

We should have the first data from Mister Crusher's flight recorder tonight. We will reconvene at thirteen hundred hours tomorrow.

She taps the bell and everyone stands up as the inquiry is recessed.

26E ON THE FLIGHT TEAM

They stand up and Wesley turns to face Locarno. Locarno is cool... he smiles confidently.

LOCARNO

Everything's fine. Trust me.

Locarno EXITS along with the crowd. Hajar and Sito follow him and Wesley is left feeling a swirl of conflicting emotions.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in Earth orbit.

28 INT. MAIN ENGINEERING (OPTICAL)

Picard is talking with GEORDI and Data near the pool table.

GEORDI
(dubious)
Captain, the Academy has one of the best reconstructive analysis labs in Starfleet. I'm not sure we'll have much to contribute to the investigation.

PICARD
That may well be the case. However...
(softer)
Wesley is one of our own.

GEORDI
Understood, sir. We'll get right on it.

PICARD
Good. I've spoken with Admiral Brand and she has agreed to allow us access to all of the physical evidence and testimony.

PICARD
Thank you, gentlemen.

Picard EXITS. Data moves to a computer terminal.

28 CONTINUED:

DATA
(to com)
Computer, initiate a link between this station and the Starfleet Academy Database.

The Academy logo comes up on the screen and Data begins working the terminal. Geordi moves to stand next to Data.

CUT TO:

29 INT. WESLEY'S DORM ROOM - NIGHT

Wesley, Locarno, Hajar, and Sito are gathered in the room, in the middle of a heated discussion.

SITO
You shouldn't have said it, Nick. Josh wasn't responsible for what happened.

LOCARNO
I had to do something...

WESLEY
You said we wouldn't have to lie

to them. We all agreed not to
lie to them.

LOCARNO
I didn't lie. Everything I said
was true.

WESLEY
The accident was not Josh's fault.

Locarno's tone becomes more personal. He's rallying
his troops during a crisis... trying to make them all
pull together.

29 CONTINUED:

He's part priest, part politician -- an earnest,
believable young man with the capacity to sway people
to his cause. There's nothing consciously manipulative
in Locarno; he's one of the best and the brightest.
His only flaw is ambition -- without that, he might
have been one of the best the Academy has ever seen.

LOCARNO
(gentle)
Look... he was my friend, too.
I worked to get him on this team.
But the truth is... he panicked.

WESLEY
We don't know that...

LOCARNO
Of course we do... none of us has
wanted to say it out loud... but

we've all had the same thought.
Haven't we?

He looks at Hajar and Sito... they don't deny it.
Hajar finally nods.

HAJAR
He must have pulled away too soon.
I think he got scared.

LOCARNO
Sito?

Sito looks away... then nods reluctantly. Locarno turns back to Wesley. Wesley is still upset about this... he turns away from the others. Locarno tries to gently bring him back into the fold.

29 CONTINUED: (2)

LOCARNO
(patient)
Wes... I know you want to protect his memory... we all do. But -- we have to look out for ourselves now.
(sarcastic)
What do you want us to do, walk in and tell them everything that happened?

There's a silent beat. Sito fills in the gap.

SITO
We might as well turn in our

uniforms and start packing our bags.

LOCARNO
(to everyone)
Are we ready for that?

A long beat. None of them, even Wesley, is ready to leave the Academy. Sito and Hajar are now firmly with Locarno although Wesley is still struggling. Locarno picks up a PADD.

LOCARNO
We'll take this one step at a time.
(hands PADD to Wes)
This is the preliminary report on your flight recorder.
(MORE)

29 CONTINUED: (3)

LOCARNO (cont'd)
It was so badly damaged in the crash, the lab was only able to retrieve a third of the total telemetry on the recorder... and all of it is from before the collision.
(beat)
There is no problem here.

Wesley looks at the PADD for a beat... struggles... finally looks up at Locarno.

WESLEY

Nick... I don't think I can do this.

Locarno knows this is a crucial moment, but he doesn't push... he doesn't want to come down too hard on Wesley... that might make him dig in his heels. He lets Sito step in.

SITO

You don't have to lie... just don't volunteer any new information.

It's three against one... but Wesley still isn't entirely comfortable with this. Locarno eyes him, smiles ruefully.

LOCARNO

The first night I met you, Wes... I knew I wanted you on this squad. I knew what you'd bring to it... you, more than any of the others, would understand what it means to be able to count on someone. You've been out there, putting yourself on the line... you know you've got to be able to trust the people on your team... because your life is in their hands.

(MORE)

29 CONTINUED: (4)

LOCARNO (cont'd)
(beat)
And their lives are in yours.

Wesley is definitely being moved by this speech.
Locarno moves closer, becoming more passionate.

29 CONTINUED: (5)

LOCARNO
We made a promise, right in the beginning, that we'd stick together. We were Nova Squadron -- nobody else could say that. And even after we graduated we'd try to get posted to the same duty... we were going to be a team -- for a long time.

He looks at Hajar and Sito... back to Wesley.

LOCARNO
Josh can't be a part of those plans anymore. But I think he'd still want us to be a team. What do you think?

Wesley looks at his friends... feels the bonds that tie him to these people... and finally nods in acceptance.

CUT TO:

30 OMITTED

30A INT. HEARING ROOM - NIGHT (OPTICAL)

The room is empty and the lighting is subdued. Wesley is standing near the large monitor, holding the PADD seen earlier. On the screen is another SCHEMATIC DIAGRAM of Saturn and the Nova ships similar to the one seen earlier during Locarno's testimony. Wesley looks from the screen to the PADD and makes some notations on the PADD. Albert's voice interrupts his work.

ALBERT (o.c.)
Mister Crusher?

30B NEW ANGLE (OPTICAL)

Wesley turns around to find Lt. Cmdr. Albert has just entered and is standing near the back of the room. He is carrying a sweater in one hand. Wesley quickly stands at attention.

30B CONTINUED:

WESLEY
Sir.

ALBERT
At ease.
(beat)
Am I interrupting?

WESLEY
No, sir. I was just going over my deposition for tomorrow.

Wesley touches a control on the wall and the image on the monitor DISAPPEARS. Albert moves into the room...

this is an awkward meeting for him... but he needs to do this.

ALBERT
They told me... I could find you here.

Wesley nods and there is a long beat. Albert looks at the sweater for a moment.

ALBERT
I... found this in Josh's room...
I... I think it belongs to you.

He hands the sweater to Wesley, who looks at it for a moment... then remembers.

WESLEY
The ski trip...
(looks at Albert)
We went to Calgary last month...
Josh forgot his sweater... so he borrowed one of mine.

Albert nods and there is a silent beat as Wesley looks at the jacket. This is a very difficult conversation for both of them. Albert is trying to reach out to Wesley... even to apologize in some small way for his son's mistake, and this only makes Wesley's feelings of guilt even more intense.

ALBERT
He told me you... helped him with his classes.

WESLEY
A little... he only needed help
with statistical mechanics.

ALBERT
(slight smile)
If Josh had one weakness, it was
mathematics...

WESLEY
He could do it...
(smile)
He just didn't like to.

ALBERT
His mother and I thought he'd
never make it out of calculus.
Then he found out what the Academy
entrance requirements were like...
that turned him around. He stayed
after class, got a tutor... he
worked really hard.

Albert smiles proudly at the memory.

ALBERT
He never gave up on anything...
(beat, then very
difficult)
I... I know that... he had a lot
of respect for you, and everyone
on the team. I realize this was
his fault... and that... you
could've all been killed. I...
I wanted to... to say...

30B CONTINUED: (3)

Albert's emotions are coming to the surface despite his best efforts. Wesley feels trapped, unable to put this man's mind at ease and yet horrified at the pain Albert is obviously in. Albert steels himself and looks Wesley straight in the eye.

ALBERT
(voice breaking)
I wanted to say that I'm sorry.
I'm sorry he let you down.

Albert turns and EXITS before his feelings get the better of him. Wesley is left standing alone in the room holding his jacket and feeling a swirl of conflicting emotions.

CUT TO:

31 EXT. STARFLEET ACADEMY (MATTE)

The Academy as seen before.

CUT TO:

32 OMITTED

33 INT. HEARING ROOM

Wesley is standing near the wall monitor and everyone else is in the same positions as seen in Act Two, including Picard and Beverly. The strain is starting to show on Wesley... he is tired and worn.

BRAND
Are you ready, Mister Crusher?

WESLEY
Yes, sir.

Brand touches a button on her table and the LIGHTS in the room DIM.

34 ANGLE ON MONITOR (OPTICAL)

The wall monitor shows a caption reading "SHIP'S LOG: CADET FOURTH CLASS WESLEY CRUSHER" and bearing the appropriate stardate. After a beat, the monitor comes to life and shows an INTERIOR VIEW of the cockpit of Wesley's ship.

34 CONTINUED:

The perspective is from over the head of the pilot, giving us a look out the front of his canopy. The top of Wesley's flight helmet is visible in the bottom of the frame, but most of the cockpit is hidden from view. Superimposed over the picture are various computer readouts showing speed, course, g-forces, sensor information, etc.

The footage is quite distorted; as Wesley talks, the image JUMPS and FUZZES periodically and sometimes breaks up altogether. At the moment, no other ships can be seen out of the canopy.

35 ON WESLEY

WESLEY
This is the beginning of our run toward Titan. I'm on the right wing.

BRAND
Where was Mister Albert at this point?

WESLEY
He was on my port quarter, about fifty meters away.

36 ON MONITOR (OPTICAL)

The view out the front of the canopy changes... a ship comes into view on the right of Wesley's canopy. The computer information on the screen indicates a change in course and speed.

37 RESUME SCENE

WESLEY
We just received the signal to begin the diamond slot formation. That's Cadet Locarno coming into view.

38 ON MONITOR (OPTICAL)

The view from Wesley's ship changes... the stars move to indicate a turn... and then a MOON suddenly moves into view as the ship swoops down near its surface.

WESLEY (o.c.)

We're in a twenty degree turn,
coming around Titan...

The view from the canopy is almost completely taken up by the moon... the interference is getting worse and worse...

39 RESUME SCENE

Wesley is having trouble making out what he's seeing on the screen.

39 CONTINUED:

WESLEY
We should be coming out of Titan's gravity well about now...

40 ON MONITOR (OPTICAL)

The moon is just leaving the canopy on the screen when the picture finally BREAKS UP.

41 WIDER

Including Brand and Satelk.

BRAND
That is the extent of the data we were able to recover from the flight recorder. Mister Crusher, will you describe what happened after you left orbit of Titan?

WESLEY

Once we'd cleared the moon... Mister Locarno led us into a Yeager loop... about nine seconds later, everything seemed to happen at once: the proximity alarm went off, I tried to veer away, but it was too late... I was hit... I lost control of the ship and a power coupling exploded in the cockpit... I don't know how, but I managed to activate my escape transporter... the next thing I remember was finding myself in the emergency evac station on Mimas with the rest of the squadron... except Josh.

BRAND

Do you have anything to add to your testimony?

WESLEY

No, sir.

Brand and Satelk exchange a look. Satelk folds his hands in front of him and regards Wesley severely.

SATELK

Mister Crusher, will you describe a Yeager loop?

41 CONTINUED:

WESLEY

(demonstrates with

hands)

The ships begin in a diamond slot formation. They climb and loop backwards at a steep angle... at the peak of the loop, all five ships flip over and accelerate in a new direction.

Satelk gives Wesley a very direct look.

SATELK

Mister Crusher, did your team remain in formation throughout the loop?

Wesley takes a long beat before he answers.

WESLEY

Yes, sir.

BRAND

I want you to be absolutely clear on this point, Mister Crusher. Before the collision, was Nova Squadron in a diamond slot formation?

WESLEY

Yes, sir.

Brand and Satelk exchange a look again. Brand looks at all four cadets in turn before she nods to Satelk.

SATELK

(to com)

Computer, display Saturn NavCon file six dash three seven nine.

42 INCLUDE MONITOR (OPTICAL)

The monitor comes alive again and shows a view of space as seen from Saturn. The rings can be seen stretching away from the camera and one or two moons are visible.

SATELK
These images were obtained by a navigational control satellite in orbit around Saturn during a standard sensor sweep.

43 ON MONITOR (OPTICAL)

On the monitor, a cluster of tiny DOTS suddenly appear near the right edge of the frame.

SATELK (o.c.)
Computer, freeze image.

The picture FREEZES with the dots still visible.

44 RESUME SCENE

SATELK
(to com)
Magnify sector gamma three and enhance.

45 ON MONITOR (OPTICAL)

The picture ZOOMS to the dots... revealing them as FIVE SHIPS. The ships are heading towards each other in a formation clearly different from the diamond slot

seen earlier.

46 RESUME SCENE

The tension level in the room rises a notch. Locarno and the other two cadets glance at each other in shock... they can't believe this.

47 ON PICARD

In the audience, Picard immediately understands what's going on and he's shocked by the implications.

48 RESUME SCENE

Wesley stiffens slightly and braces himself for what he knows is coming.

SATELK
This image was recorded when your ships moved briefly into the satellite's sensor range. According to the time index, what you see on the monitor took place seven seconds after Nova Squadron completed the Yeager loop.

48 CONTINUED:

BRAND
Mister Crusher, are these ships in a diamond slot formation?

48 CONTINUED:

Beat.

WESLEY
No, sir.

BRAND
What is your explanation, Mister Crusher?

Beat. Wesley is forced to stonewall, and yet he maintains an outward appearance of confusion.

WESLEY
I have none.

On Wesley's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

49 INT. WESLEY'S DORM ROOM

Beverly and Wesley. Beverly is taking charge; her maternal instincts have been aroused, and she's looking for a way to protect her son.

BEVERLY

Everything's going to be okay, Wes. There's got to be an explanation for all this.

Wesley says nothing. Beverly is on her feet, moving around the room, full of energy.

BEVERLY

Data and Geordi are already analyzing the flight recorder and the satellite transmission.

Wesley reacts with surprise.

WESLEY

Why?

BEVERLY

There must be something wrong with the satellite data... it might have been tampered with...

WESLEY

Mom... that doesn't make any sense...

BEVERLY

Well there has to be some explanation... I know you're telling the truth... but that satellite data made it look like you were lying.

Wesley suddenly feels a tremendous burden of guilt as his mother rises to his defense.

BEVERLY

I've spoken with the other parents...

(MORE)

49 CONTINUED:

BEVERLY (cont'd)

(beat)

I'm going to go to Admiral Brand and ask that she delay the inquiry for at least--

Wesley can't let his mother put herself on the line like this. He stops her.

WESLEY

(firmly)

Mom. No.

(beat)

You can't do that.

BEVERLY

(determined)

I'm not going to let them destroy your career, Wes... you haven't done anything wrong.

Wesley looks at her for a long beat. Beverly's faith and belief in her son only compounds his sense of guilt.

WESLEY

Don't try to protect me, Mom... Please just... stay out of it.

Beverly looks at Wesley. She suddenly realizes he's telling her that he's not completely innocent. The revelation takes the wind out of her sails. Her reaction is one of shock and sorrow, not recrimination. She now knows just how much trouble Wesley's in.

A long beat. She reaches out for him. They hold each other and embrace tightly.

CUT TO:

50 EXT. ACADEMY GROUNDS - DAY

As seen before. Boothby is kneeling in his flower bed, holding a clump of weeds and a withered plant as Picard comes over to him.

50 CONTINUED:

BOOTHBY
(re: plant)
Look at this... weeds keep popping up in the primrose beds... poor flowers never have a chance to grow...

PICARD
(dry)
You could use a good herbicide instead of crawling about on your hands and knees pulling weeds.

BOOTHBY
And you could explore space on a holodeck instead of a

starship.

TouchŽ. Picard smiles a little to himself as Boothby returns to pulling weeds. Picard takes a beat, then kneels down next to Boothby and adopts a more personal tone.

PICARD
Boothby... tell me more about Nova Squadron.

BOOTHBY
Not going well is it?

PICARD
No.

Beat as Boothby turns back to work with the flowers.

BOOTHBY
Remember the parrises squares tournament in 'twenty four?

Picard thinks for a second, then smiles at the memory.

PICARD
That final game against Minsk...

50 CONTINUED: (2)

BOOTHBY
It took me three weeks to repair the grounds after the celebration.

PICARD

We had a lot to celebrate. Our team wasn't supposed to win.

(beat)

We were proud of them...

BOOTHBY

Well... the cadets today are just as proud of Nova Squadron. The celebration they held after Nova won the Rigel Cup made 'twenty-four look like a dinner party.

(beat)

To the other cadets, the members of that team are gods... and that's a hard image to live up to. But Nick Locarno... he watches out for them... he keeps them together.

(beat)

Nick is what makes that team special... he's their coach, surrogate father, and best friend all in one... a natural leader.

(looks at Picard)

The members of that team love him... if he asks them to do something, they do it... even if it means going right over a cliff.

Boothby returns to his gardening... and Picard is left with something to ponder.

CUT TO:

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still orbiting Earth.

51A INT. CORRIDOR

Picard and Beverly on the move, heading toward engineering.

BEVERLY
He all but admitted to me that he was lying.

PICARD
What exactly did he say?

BEVERLY
He just asked me not to help him... but it was the way he said it ... the look on his face... Jean-Luc, I know my son, and he's in trouble.

Picard's look says that he grimly agrees with her.

52 OMITTED

53 INT. MAIN ENGINEERING - CONTINUOUS

Picard and Beverly ENTER. Geordi and Data are working at the pool table.

PICARD
Report.

GEORDI
Nothing conclusive.

Geordi points to a monitor on the pool table (which we don't see).

GEORDI
We do know the collision occurred about four seconds after the satellite images were recorded. But we still don't know how the ships got into the new formation or how the crash occurred.

DATA
We have unsuccessfully tried over fifty different computational models in an effort to simulate the movements of Nova Squadron just prior to the crash.

53 CONTINUED:

GEORDI
There're just too many variables to take into consideration... speed, attitude, course...

Picard thinks for a moment.

PICARD
Did Wesley's flight recorder indicate there was anything... unusual about the ship or the way it was operating?

Geordi looks at Data and tries to think.

GEORDI
Well, the starboard power flow was fluctuating.

DATA
However, it was well within operational limits.

GEORDI
(thinking)
The fluidic pressure in the landing struts was low, but I don't know what difference that would make.

DATA
(thinks)
We did find that Wesley had opened his coolant interlock just before beginning the maneuver around Titan.

53 CONTINUED: (2)

GEORDI
Which is a little unusual. The interlock is normally closed unless you're performing a check on the engine coolant levels. But there's no evidence Wesley was running that kind of check.

PICARD
(musing)

Filling the primary coolant tanks requires an open interlock... but that can only be done in a maintenance bay. What other reasons are there to open that valve?

GEORDI

It's the first step in purging the plasma exhaust.

DATA

(objecting)

That procedure would be extremely hazardous while the ship was in flight.

GEORDI

Yeah, the engine would probably ignite the plasma.

Suddenly, Picard puts it together... he suddenly understands it all.

PICARD

Ignite the plasma... that's exactly what they were trying to do.

Picard stares at the screen and his face turns grim as he realizes the astonishing implications. On his reaction...

54 thru 57 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

59 INT. READY ROOM

Picard is sitting at his desk looking at something on the terminal when the door CHIMES.

PICARD
Come.

The door OPENS and Wesley ENTERS. He's a little apprehensive about this meeting... but he's ready for it.

WESLEY
Captain.

Picard studies him for a moment... pointedly does not offer him a chair... then he turns around the terminal on his desk so that Wes can see it. Picard activates the terminal.

PICARD
Can you tell me what maneuver this

is?

60 ON TERMINAL (OPTICAL)

The screen shows a computer simulation of the five Nova ships as they head around Titan. The ships slingshot around the moon as seen before... go into a loop... then shoot off in opposing directions and perform an intricate maneuver which results in all five ships coming together at one point and then bursting outward simultaneously... a trail of BURNING PLASMA left in their wake. The image FREEZES on the five ships in the sunburst pattern.

61 RESUME SCENE

Wesley looks up at Picard who has never taken his eyes off him.

WESLEY
It's the Kolvoord Starburst.

61 CONTINUED:

PICARD
Five ships crossing within ten meters of each other and then igniting their plasma trails. One of the most difficult and spectacular demonstrations of precision flying. It hasn't been performed by an Academy team in over a century. Do you know why?

WESLEY

It was banned by the Academy
following a training accident.

PICARD
An accident in which all five
cadets lost their lives.
(beat)
Nicholas Locarno wanted to end
his Academy career in a blaze of
glory... so he convinced the four
of you to learn the Kolvoord
Starburst for the commencement
demonstration. If it worked,
you'd thrill the assembled
guests... and Locarno would
graduate as a living legend.
Except it didn't work... and
Joshua Albert paid the price.

There is a long beat.

PICARD
Am I correct?

Wesley looks away and Picard's voice turns harder.

PICARD
(hard)
I asked you a question, Cadet.

Wesley's head snaps up at the tone of command, but he doesn't yield.

WESLEY
(stiffly)
I... choose not to answer, sir.

Picard regards him seriously... he gets up from the desk and moves closer to Wesley. His attitude is firm and unbending.

61 CONTINUED: (2)

PICARD
You choose not to answer... and yet you've already given an answer to the inquiry... and that answer was a lie.

WESLEY
I said the accident occurred after the loop, and it did.

PICARD
(hard)
But you neglected to mention the fact that following the loop your team executed a dangerous maneuver which was the direct cause of the crash.
(beat)
Yes, you told the truth... but only to a point. And a lie of omission is still a lie.

Wesley says nothing and Picard takes a couple of steps away from him.

PICARD
Do you remember the day you first came aboard this ship? Your mother brought you to the

bridge...

WESLEY

Yes.

PICARD

You even sat in my chair. It annoyed me at first... a presumptuous child playing on my ship. But I never forgot the way you knew every control and display before you ever set foot on the bridge. You acted like you belonged there.

WESLEY

(quiet)

I remember.

61 CONTINUED: (3)

PICARD

Later... when I decided to make you an acting ensign, I was convinced you would be an outstanding officer. I've never questioned that conviction... until now.

Picard turns and moves in on Wesley... finally standing only a couple inches away from Wesley even as his voice drops down to nearly a whisper.

PICARD

The first duty of every Starfleet

officer is to the truth... be it scientific truth, historical truth, or personal truth. It is the guiding principle upon which Starfleet is based. If you cannot find it within yourself to stand up and tell the truth about what happened... you do not deserve to wear that uniform.

Picard's gaze is withering... but Wesley manages to stand there and take it without flinching. Picard finally breaks the look and moves back to sit at his desk.

PICARD
Mister Crusher... I'll make this simple for you. Either you come forward and tell Admiral Brand what really took place... or I will.

WESLEY
Captain...

PICARD
Dismissed.

61 CONTINUED: (4)

They look at each other for another beat... then Wesley EXITS. Off Picard's expression...

CUT TO:

62 INT. WESLEY'S DORM ROOM

Wesley is waiting in the room as Nick ENTERS. Wesley is very disturbed... uncertain about to do and a little scared.

LOCARNO
(concerned)
Your message said it was urgent...

WESLEY
They know, Nick. They know what we did.

Locarno immediately goes into damage control mode. He is motivated by more than just self-preservation... he is the leader of a team and the team is in trouble.

LOCARNO
(taking charge)
Calm down... now tell me exactly what happened.

WESLEY
Captain Picard called me to the Enterprise... when I got there he said he'd figured it out... the Kolvoord manuever, the cover-up, everything. He said that if I didn't come forward now and tell the truth... he would.

62 CONTINUED:

Locarno takes a moment to think... he takes a couple of

steps around the room as he quickly considers the situation.

LOCARNO
You said he'd "figured it out"... did he have any evidence?

WESLEY
No... but he still knew exactly what happened.

Locarno breathes a little easier... he sees a way out.

LOCARNO
Captain Picard doesn't know anything... he has a theory. Let him tell the inquiry what he thinks happened... they'll ask us, "Is it true?" and we'll say, "No, sir". There's no evidence, so there's no case... and we'll get off with a reprimand.

Wesley takes a moment... he's getting in too deep and warning bells are going off in his head.

WESLEY
You're asking me to call Captain Picard a liar.

Long beat.

62 CONTINUED: (2)

Locarno can see that Wesley is deeply conflicted...

he moves to shore up his friend's doubts, but the strain of holding things together is starting to show on Locarno. His tone has a slight edge to it.

LOCARNO
Wesley... we just have to hold on a little longer... then this will all be over.

WESLEY
(quiet)
It's wrong...

LOCARNO
Wesley...

WESLEY
(hard)
No. I'm going to tell them what happened.

Locarno's eyes flash with anger and his temper beings to wear thin.

LOCARNO
You're going to tell them what happened. You. Alone. Are going to decide what happens to me... to Sito... to Jean. You're going to decide that.

WESLEY
I'm not going to lie to them again, Nick... I can't live with it.

Locarno moves in on Wesley... his pain and anger

building with his every move.

LOCARNO
You can't lie to them... you can't live with it... you have to tell them what happened. Who the hell are you?

As Locarno asks Wesley this last question, he SHOVES Wesley back. Wesley is surprised by the physical manifestation of Locarno's betrayal. Locarno keeps moving forward.

62 CONTINUED: (3)

WESLEY
(shocked)
Nick...

LOCARNO
(shoves him again)
You're going to turn us in?

WESLEY
Hey, wait a minute...

LOCARNO
(shoves him hard)
No, you wait a minute...

Wesley's temper rises and he SHOVES Locarno back. They both freeze and there is a tense moment... finally Locarno takes a couple of steps away from Wesley to get a grip on his temper. After a beat, Locarno turns back to face Wesley.

LOCARNO
He got to you, didn't he? Picard gave you a big speech about duty and honor...

Wesley doesn't say anything, but it's clear that Locarno is right.

LOCARNO
(bitter)
It must've been a pretty good speech to make you want to turn your back on your friends.

WESLEY
We're Starfleet cadets, we have a duty to the truth.

LOCARNO
What about your duty to your friends?

62 CONTINUED: (4)

Locarno takes a beat... he feels angry, hurt, betrayed... and he doesn't hesitate to let Wesley know it.

LOCARNO
I got you on this team... I gave you a chance when there were upperclassmen waiting in line. I said, "He won't let us down. He was on the Enterprise. He

knows what it's like to trust
somebody with his life." I guess
I was wrong...

Locarno's words hit Wesley hard... he's really struggling here.

WESLEY
Nick, if we all come forward
together... tell Admiral Brand---

LOCARNO
We don't want to come forward...
Sito and Jean and me... we don't
have a problem with this.

Locarno looks at Wesley for a long beat.

LOCARNO
But if you do... then resign your
appointment to the Academy and
walk away. Don't make us pay for
your guilty conscience.

Wesley looks at him for a beat... he's beginning to see another side of Locarno here... the driving ambition that is his hidden flaw.

WESLEY
You'd let me do it, wouldn't you?
You'd let me throw my career away
just to save your neck.

62 CONTINUED: (5)

LOCARNO
To save the team. That's more important than you and it's more important than me.
(beat)
And if I was in your place... I'd do it. Without hesitation.
(beat)
But that's me.

Locarno turns his back on Wesley and walks out of the room. Off Wesley's expression...

CUT TO:

63 INT. HEARING ROOM

It's the next day. The room is once again filled with spectators, the flight team, Beverly, Picard, and Albert. Everyone is waiting... finally Brand and Satelk ENTER and take their seats. Brand strikes the bell and brings the room to order. She regards the flight team with a grim expression... her tone is somewhat challenging... she knows that something's wrong and that the cadets hold the answer, but she can't do anything about it.

BRAND
Captain Satelk and I have gone over your testimony and the physical evidence from the crash.
(beat)
Your statements cannot be reconciled with the data collected from the NavCon satellite.
Your unwillingness to offer any explanation for this contradiction

is disappointing, and it raises suspicion. We cannot escape the conclusion that either the data is faulty in some way... or you have lied to us.

(beat)

However... suspicion is not proof... and I have no proof that you have lied to this inquiry.

(MORE)

63 CONTINUED:

BRAND (cont'd)

Therefore... unless further evidence is presented, I have no choice but to close this investigation.

(long beat)

For filing an inaccurate flight plan, and for allowing Cadet Albert to fly despite the fact that you knew he had been having difficulties, I am ordering a formal reprimand placed on each of your permanent records. I am also revoking your flight privileges.

(beat)

This inquiry is closed.

64 ON WESLEY

As he stands.

64 CONTINUED:

WESLEY
(to Brand)
Sir... I would like to add something to my testimony.

65 ON PICARD

he's concerned... he doesn't know what Wesley is going to do, but he hopes he'll do the right thing.

65A ON LOCARNO

He's not sure what Wesley's going to do either... will he resign or turn them all in?

66 NEW ANGLE

Brand glances at Satelk for a beat.

BRAND
Proceed, Mister Crusher.

WESLEY
Yesterday, I testified that the crash occurred following a Yeager loop. That's not entirely true.
(beat)
We did perform the loop. But after that, we broke formation... and attempted a Kolvoord Starburst.

Reactions from Satelk and Brand... they recognize the

maneuver and all that it implies.

WESLEY
We knew it was prohibited and that it would be dangerous, but we wanted to do something spectacular for the commencement demonstration... So we pushed Josh... and he wasn't ready. We thought we could do it... we thought we could do anything. We were wrong... and Josh died.

Wesley turns to face Albert's father sitting in the audience.

WESLEY
Josh didn't let us down, sir. It wasn't his fault.

66 CONTINUED:

Albert nods in silent understanding. Wesley sits down. After a beat, Brand turns to the rest of the flight team.

66 CONTINUED: (2)

BRAND
Cadet Sito, is this true?

A beat as Sito makes the decision.

SITO
(quiet)
Yes, sir.

BRAND
Cadet Hajar?

Beat.

HAJAR
Yes, sir.

BRAND
Mister Locarno, you're the leader of Nova Squadron... do you have anything to say?

Locarno doesn't move. A long beat passes.

BRAND
Mister Locarno?

Beat. Locarno stands at attention.

LOCARNO
(quiet)
No, sir.

Hold for a beat...

CUT TO:

67 EXT. STARFLEET ACADEMY (MATTE SHOT)

The Academy as seen earlier.

68 EXT. ACADEMY GROUNDS - DAY

As seen earlier. Wesley is standing near the elm tree, waiting. After a beat, Picard comes over to him. Picard is grim... Wesley doesn't have to ask the question.

PICARD
Mister Locarno has been expelled.

68 CONTINUED:

Wesley reacts with shock and disbelief.

WESLEY
(bitter)
They should've expelled all of us.

68 CONTINUED: (2)

PICARD
They almost did. But... Mister Locarno made an impassioned plea for the rest of you. He said he used his influence as squadron leader to convince you all to try the Kolvoord maneuver and then to cover up the truth. He asked to take full responsibility.

Hearing about his friend's final gesture makes this even harder on Wesley.

WESLEY
(a sad laugh)
He did exactly what he said he would -- he protected the team.
(beat)
I feel awful... I've let everybody down... my friends, Mom, you.

PICARD
You should feel bad... and you will pay for what you did. Admiral Brand has decided that, in addition to a formal reprimand, your academic credits for the past year will be cancelled and you will not advance with your class.

Wesley is a little taken back by this punishment... but he doesn't complain.

WESLEY
I understand.

Picard considers him for a beat.

PICARD
It won't be easy... staying here on campus with everyone knowing what you did... I think you have some rough times ahead.

WESLEY
Yes, sir.
(beat, heartfelt)
Captain... thank you.

68 CONTINUED: (3)

PICARD
(echoing Boothby's words)
You knew what you had to do... I just made sure you listened to yourself.
(beat)
Good-bye, Cadet.

They shake hands.

WESLEY
Good-bye, Captain.

They leave in opposite directions.

69 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Cost of Living"
#40275-220

Written by
Peter Allan Fields

Directed by
Rick Kolbe

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FINAL DRAFT

FEBRUARY 3, 1992

STAR TREK: THE NEXT GENERATION
"Cost of Living"

CAST

PICARD LWAXANA TROI
RIKER ALEXANDER
DATA CAMPIO
BEVERLY ERKO
TROI JUGGLER
GEORDI YOUNG MAN
WORF YOUNG WOMAN
POET
TRANSPORTER
OPERATOR Non-Speaking
MR. HOHM
FIRE ARTIST
LEARNERS
Non-Speaking TATTOED FEMALE DANCER
SUPERNUMERARIES

STAR TREK: "Cost of Living" - 2/3/91 - SETS

STAR TREK: THE NEXT GENERATION
"Cost of Living"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
OBSERVATION LOUNGE SHIRALEAN VI
VARIOUS CORRIDORS GLADE/MUDBATH
TRANSPORTER ROOM
ENGINEERING
JEFFERIES TUBE
TURBOLIFT
TEN FORWARD
TROI'S OFFICE
TROI'S QUARTERS

LWAXANA'S QUARTERS
WORF'S QUARTERS
HOLODECK ENTRANCE

STAR TREK: THE NEXT GENERATION
"Cost of Living"

PRONUNCIATION GUIDE

KOSTOLAIN	COST-uh-lane
NITRIUM	NYE-tree-um
PELLORIS	pel-ORE-us
PETROKIAN	peh-TRO-kee-'n
SHIRALEA	SHEER-ah-lee

STAR TREK: THE NEXT GENERATION
"Cost of Living"
TEASER

FADE IN:

1 OMITTED

2 INT. BRIDGE

PICARD, RIKER, DATA, and WORF; N.D.s as needed. The atmosphere on the bridge is tense -- they're in the middle of a pursuit and racing against a clock. Red alert is already on.

WORF
Forward tubes armed and ready, Captain.

PICARD

Fire.

2A EXT. SPACE - THE ENTERPRISE (OPTICAL)

Photon torpedoes burst from the forward tubes.

2B EXT. SPACE - ASTEROID (OPTICAL)

The torpedoes speed toward a huge asteroid which is streaking toward a nearby planet, and EXPLODE against it.

3 INT. BRIDGE

WORF

A direct hit, sir.

DATA

The asteroid has shattered. However, the core is still intact -- and still on a direct collision course with Tessen Three.

RIKER

Is it big enough to be a threat?

3 CONTINUED:

DATA

Yes, sir. It is of sufficient size and density to cause planetwide damage.

PICARD

Time to impact.

DATA

It will reach the upper atmosphere in forty-four seconds and impact with the planet eleven seconds later.

RIKER

Ready torpedoes.

DATA

Sir, the core is composed of densely compressed nitrium and chrondite. It is unlikely that another photon torpedo will have any effect on it.

PICARD

Mister Worf, prepare the tractor beam.

WORF

Yes, Captain.

DATA

Time to impact is thirty seconds.

WORF

Sir, I cannot get a positive lock with the tractor beam. There is magnetic field interference emanating from the core materials.

PICARD

Suggestions?

DATA

If we project a particle beam through the deflector dish, we may be able to produce a disruptive nuclear effect in the core.

PICARD

Make it so.

4 thru 6 OMITTED

6A EXT. SPACE - THE ASTEROID CORE (OPTICAL)

A beam has emitted from the Enterprise into the asteroid core. It buzzes and hums for a second -- and then the core bursts apart.

6B INT. BRIDGE

WORF

The target has been destroyed, sir.

DATA

The largest piece of remaining debris offers no threat to the planet.

PICARD

Well done. Ensign, put us back on course for the Moselina system.

Warp four as soon as we've cleared
the debris field.

7 EXT. SPACE - THE ENTERPRISE & TWINKLING STUFF (OPTICAL)

As the Enterprise flies through the debris, we see a host of small, Twinkling Bits of the shattered asteroid make contact with, and adhere to, the ship itself. Beat, then -- with Twinkling Stuff attached to its hull -- the Enterprise goes into warp drive, and away.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

9 INT. TROI'S OFFICE

WORF and his son ALEXANDER sit stiffly -- side by side but separated by their anger at each other -- venting it all before a patient TROI.

WORF
My instructions were clear!

ALEXANDER
They were not!

WORF
Before being allowed to play, he was to put his soiled clothing in the garment reprocessor.

ALEXANDER
I was not!

TROI
I sense a touch of hostility here, gentlemen.

WORF
I specifically told you that!

ALEXANDER
You told it to me yesterday; not today!

TROI
If I may suggest...

WORF
You know very well that the same rules apply today that...

9 CONTINUED:

TROI
Please!
(beat; on their silence)
Why not simply draw up a contract,

which defines the duties of each family member?

ALEXANDER

You mean he tells me what he wants and I have to do it.

TROI

No, it means you both agree on your responsibilities. And when you've done the things you've agreed to do, then you've earned the privilege of doing things you want to do.

(to Worf)

When he's cleaned his room, for instance, then maybe he's earned a visit to the holodeck to fight his alien monsters.

WORF

You suggest bribery?

TROI

I suggest working out an equitable system where the rules are spelled out as clearly as possible. For the child and the parent. You must list your responsibilities, too.

(to Alexander)

What would you like your father to promise?

ALEXANDER

No yelling.

WORF
(loudly)
I do not yell.

TROI
Then you should have no trouble with that part.

She looks from one to the other.

9 CONTINUED: (2)

TROI
Well. Why don't you both go back to your quarters and talk it over? Decide on the points each of you wants in the contract...

WORF
(beat; grumpy)
Very well.

Alexander's answer is a noncommital shrug. Troi smiles, with:

TROI
One day you'll be glad your father cared enough about you to insist on rules. It may seem hard to imagine right now... but eventually, most children come to appreciate their parents.

RIKER'S COM VOICE
Riker to Counselor Troi. Your

mother's just come aboard.

Troi hears this, takes it in... then...

TROI
On the other hand...

LWAXANA'S COM VOICE
Deanna, my dear... it's mother!

10 INT. TRANSPORTER ROOM ONE

A Supernumerary stands alongside LWAXANA and MISTER HOMN. As she absently gestures Mister Homn to get a move on with the abundance of luggage he carries, she twines RIKER'S arm in hers.

LWAXANA
(effervescing; into com)
And I've got such deliciously exciting news, you're going to be absolutely thrilled! I'm getting married!

11 OMITTED

12 INT. TEN-FORWARD

Troi and Lwaxana are seated -- Troi initially immobilized by her shock.

LWAXANA
(peering around)
You know, with just a bit of redecorating here and there, this

Ten-Forward room should make a very nice wedding hall.

TROI

I beg your pardon?

LWAXANA

My dear, where else? Among all my good friends... in the presence of my adored daughter...

TROI

Mother, where did you... when did you meet this man? Who is he? I mean... marriage. When did all this happen?

LWAXANA

Ah, my poor plodding little Deanna, with her questions questions questions. Wherever did you inherit such pedestrian genes? What matters, my sweet, is that your mother's happy.

TROI

Mother, if you're happy, then I'm happy for you. I only asked who this man is, and where you met him. Those are not unusual questions.

LWAXANA

He's a wonderful man, my dear; he has such good breeding, I tell you, he's absolute perfection.

TROI

Who is he?

12 CONTINUED:

LWAXANA

He is Campio; third minister to the Conference Of Judges on the planet Kostolain. Royalty, my dear; naturally.

TROI

Naturally. I didn't know you'd ever been to Kostolain. Or was he on some diplomatic mission to Betazed... ?

LWAXANA

Well, neither, actually. I haven't exactly met him yet, really. Oh, but the profiles we've exchanged. They're in such accord that you'd absolutely weep, my dear; you'd weep at the harmony between us.

12 CONTINUED: (2)

TROI

Mother. Don't you think you should at least meet the man you're going to marry before committing to spend the rest of

your life with him?

LWAXANA
Deanna, I love you, but you do make everything sound like an epitaph.

13 INCLUDING WORF & ALEXANDER

as they ENTER. Heading for Troi's table, they're locked in animated debate.

ALEXANDER
I don't want to agree!

WORF
You have to agree. That's what an agreement is.
(to Troi)
Excuse the intrusion, Counselor, but we are having some difficulty drawing up our contract.
(nods to Lwaxana)
Mrs. Troi.

ALEXANDER
He isn't fair!

WORF
The boy is unreasonable.

LWAXANA
(liking Alex)
Well of course he's unreasonable; he's a child.
(chucks Alex under chin)
And such a child. Making little

boys reasonable only gives them pimples.

TROI
Alexander, this is my mother.

13 CONTINUED:

LWAXANA
Alexander! What a wonderful name. I once knew a tall, handsome warrior named Alexander who utterly adored me. We went everywhere; simply everywhere. Have you been anywhere yet?
(abruptly; to Troi)
Contract? What contract?

TROI
It's between father and son. A fair and balanced way of achieving a mutual sense of order.

LWAXANA
(to Alex)
How ghastly for you.
(to Worf)
And you're doing this to your own child, Mister Woof?

TROI
Mother!

WORF
It is Worf, Madam.

LWAXANA
Contracts are usually for people who don't really trust each other.
(to Worf)
A child who is trusted becomes worthy of that trust.

TROI
Mother, will you kindly stay out of this?

LWAXANA
(to Worf)
If he doesn't perform his contractual duties, I assume he would be chastised?

WORF
He would be... sanctioned, yes.

LWAXANA
But if you fail to perform your duties, what's the child supposed to do about it?

13 CONTINUED: (2)

TROI
Mother, will you please!

WORF
I, not perform my duty?!

LWAXANA

Alexander. Life's true gift is
the capacity to enjoy enjoyment.
Now...

She draws Alexander gently toward her; leans to put herself almost nose-to-nose with the boy -- cupping his little chin in her hand, as:

LWAXANA (cont'd)
... Have I arrived too late, or...
(grins warmly)
... Can you still smile?

And, still nose-to-nose with the smiling Lwaxana, Alexander grins from ear to ear. An unmistakable and very personal one-on-one bonding here. Friendship.

14 INT. CORRIDOR OUTSIDE TURBOLIFT

Picard and Riker move along the corridor, during:

PICARD
Married? She's getting married?

RIKER
If we hold present course, we'll
rendezvous with her intended groom
in thirty-one hours.

PICARD
I will not continue to have this
ship used by that woman for her
convenience, simply because her
daughter is one of my officers.

RIKER
Apparently, Deanna's being aboard

was only part of the reason.

PICARD
The other part being?

14 CONTINUED:

RIKER
She seems to think that the honor of giving away the bride should belong to you.

PICARD
(halts, musing; resumes walking)
Permission for an on-board wedding is granted, Number One. Nothing would please me more than giving Mrs. Troi away.

15 ANOTHER ANGLE (OPTICAL)

As Picard and Riker recede into b.g. along the corridor, CAMERA discovers -- along a seam of ceiling in f.g. -- a moving line of the Twinkling Particles seen earlier outside the ship. As it moves, the line drips, like drops of sparkling liquid, through the air to the flooring, where it forms a sort of glittering puddle. Beat -- then it disappears downward through the flooring itself.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving along at warp.

17 INT. TROI'S OFFICE

Alexander sits, alone and disconsolate -- as Lwaxana ENTERS.

LWAXANA
Ah! My little warrior. And how are you this morning?

Alex, staring sadly at the floor, just shrugs in response.

LWAXANA
(gently)
Oh, I see.

And, having dropped her usual off-handed effervescence, she sits quietly down beside him.

LWAXANA
Being punished for something, are we?

ALEXANDER
It's just my regular time with Counselor Troi. She's not here

yet.

LWAXANA
You came early. Well, that's very responsible of you.

ALEXANDER
No, I just wanted to be out of my room before...
(shrugs)

LWAXANA
Before what?
(beat)
Now if we're going to be real friends, we have to share only the truth.

17 CONTINUED:

ALEXANDER
Why?

LWAXANA
Well for one thing, it's easier. When you tell the truth, you never have to remember later what you lied about.

Alex doesn't particularly want to smile -- but he can't help it.

LWAXANA (cont'd)
But mostly, a true friend is a person you can always tell the

truth to without worrying about
it.

ALEXANDER
I wanted to leave before my father
got back.

LWAXANA
Ah.

ALEXANDER
I hate him. I wish my mother was
here.
(angrily)
But she died.

She gently hugs Alexander to her, without overwhelming him.

LWAXANA
And that's not very fair, is it?

ALEXANDER
All he cares about are rules.
I'm supposed to do everything
right all the time.
(wilting; blurts:)
And I don't know how!

He buries his head against her. She hugs him more firmly; more securely.

LWAXANA
Tell you the truth, little
warrior, neither do I.
(MORE)

17 CONTINUED: (2)

LWAXANA (cont'd)
But I do know one marvelous thing you can do with rules.

Taking his hand in hers, she rises and heads for the exit, as:

ALEXANDER
(unsure)
I'm supposed to wait for Counselor Troi.

LWAXANA
(mischievous Grin)
Exactly.

And they're out of there.

18 INT. CORRIDOR OUTSIDE HOLODECK

Lwaxana and Alexander are headed for the (o.s.) holodeck.

LWAXANA
I'll bet you've never been to the colony of free spirits.

ALEXANDER
What do they do there?

LWAXANA
Whatever they want. Artists, philosophers, free-thinkers...

She leans and tweaks his nose a little, as:

LWAXANA (cont'd)
... people who don't quite fit other people's rules. Personally, I come for the mudbaths. You'll adore the mudbaths.
(at Holodeck door)
Computer? I'm assuming you have the Parallax Colony of Shiralea VI?

COMPUTER VOICE
That program is available.

LWAXANA
Then run it for us, dear.

As Lwaxana leads Alexander through the door, we go to:

19 EXT. CENTER OF SHIRALEA VI GLADE (HOLODECK) (OPTICAL)

as, having entered, Lwaxana and Alexander look off (o.s.) to see:

19A A LARGE FLOATING SPHERE (OPTICAL)

which descends toward them. Contained in the sphere is a wild, wonderful alien face...

19B LWAXANA AND ALEXANDER

react as the sphere bounces in front of them... then

SHOOTS back up and out of sight.

ALEXANDER
What was that?

LWAXANA
A Wind Dancer... he stands guard. Only those whose hearts are joyous may enter.

Now their attention is caught by something ahead:

20 THEIR POV - FIRE ARTIST (OPTICAL)

Standing by herself in the clearing, a Fire Artist holds a burning firebrand in her hand. She brings it up close to her mouth, and, exhaling deeply, uses her breath (which catches fire) to create a lovely fire design in the air before it finally disappears.

21 RESUME - LWAXANA & ALEXANDER

Alexander is wide-eyed at the (o.s.) sight.

LWAXANA
Fire sculptor. We'll chat with her later if you're not wearing anything flammable.

22 INCLUDING JUGGLER

as he ENTERS both FRAME and the conversation. Constantly juggling several multicolored, variously sized balls.

JUGGLER
A few of us were just gathering together for our laughing hour. Would you care to come laugh with us?

LWAXANA
Actually, we were about to experience a mudbath.

JUGGLER
Were you! What an idea! My friends and I will join you. One can always...
(beat)
... laugh in the bath.

22 CONTINUED:

ALEXANDER
(re: balls)
Do you ever drop one?

JUGGLER
No, no, no. They are my worlds, and I protect them. I am a master of worlds, and they fly only as I wish.

23 INCLUDING YOUNG MAN & WOMAN

Emerging from behind a structure are a YOUNG, extremely attractive (humanoid) MAN & WOMAN.

JUGGLER

(to Young Couple)
We're having guests for laughing hour. Come join us!

YOUNG MAN
We'd love to!

YOUNG WOMAN
No, thank you.

YOUNG MAN
(pleasantly)
Yes.

23 CONTINUED:

YOUNG WOMAN
(pleasantly)
No.

YOUNG MAN
Why do you always say "no" when I say "yes"?

YOUNG WOMAN
I don't.

YOUNG MAN
You just did.

YOUNG WOMAN
There you go again. You are the most negative person!

They will continue arguing (o.s.), as:

ALEXANDER
Why are they arguing like that?

JUGGLER
They're friends. They love contradiction... they thrive on challenge... they flourish in conflict...

ALEXANDER
Then why are they friends?

LWAXANA
Who else can you fight with if not your friends?

24 INCLUDING POET

A tall, white-bearded old POET, in white toga, suddenly appears before them, with hand raised -- like Moses -- to block their way.

POET
Hold! What is the lesson for today!?

24 CONTINUED:

LWAXANA
Damned if we know. We're just here for some fun and a mudbath.

POET
Every moment requires a purpose.

LWAXANA
(nicely)
No, it doesn't.

POET
Every purpose requires a plan.

JUGGLER
He does this every day; usually while everybody's food gets cold. Rather boring.

24 CONTINUED: (2)

POET
(pronounces)
The higher... the fewer!

Nobody knows what the hell that means. They all regard each other quizzically. Finally:

LWAXANA
Well, that's a conversation-stopper if I ever heard one.

25 FAVORING ALEXANDER

Beat -- then he rushes back to the locale of the still-arguing Young Man and Woman, and:

ALEXANDER
Excuse me!

The Young Man and Woman Pause in their verbal duel to regard Alex.

ALEXANDER
If you're going to argue, you should remember...
(pronounces)
The higher, the fewer!

HOLD for a LONG BEAT on the Young Man & Woman -- as they just stand there; trying to fathom that. The fight's ceased. As Alex runs off again, we

26 RESUME - GROUP

Lwaxana is delighted with Alexander; welcomes him with a hug.

LWAXANA
So, my little warrior wants to see more in life than just fighting. Ah, the mind opens, and in creeps wisdom.
(takes Alex's hand)
Onward, to the laughing!

27 INT. WORF'S QUARTERS

Worf is tidying up after Alex, as his door CHIMES.

27 CONTINUED:

WORF
Come.

Troi ENTERS. Worf looks surprised.

WORF (cont'd)
Isn't Alexander supposed to be with you?

TROI
(now concerned)
He didn't show up for his appointment, so I assumed he must still be here.

WORF
Computer. What is the location of Alexander Rozhenko?

COMPUTER VOICE
Alexander Rozhenko is in holodeck two.

TROI
Is he there alone?

COMPUTER VOICE
He is with Lwaxana Troi.

Troi and Worf exchange looks for a very dubious beat -- then, without a word, move quickly to EXIT.

28 EXT. EDGE OF SHIRALEAN VI GLADE - DAY (HOLODECK)

At a site fronting one of the tents, Lwaxana, Alex, the JUGGLER, the Young Man & Woman -- even the old Poet -- sit side by side in a long, trench-like rectangular mudbath. Up to their shoulders. The Helper is pouring a final (small) tub of mud into the bath. Only the two green-smocked Learners remain seated out of the

mudbath, opposite its occupants; studying and listening.

At the moment, all bathers hold high a form of (edible) cup, containing some liquid, in a general toast:

POET
To all the creatures within us!

All drink to that toast -- then begin munching happily on the now empty cups.

29 CLOSER ON LWAXANA & ALEXANDER

ALEXANDER
(puzzled)
All the creatures within us?

LWAXANA
Of course. Every one of us has a thousand different kinds of tiny people inside us. Some of them want to get out and be wild; some want to be sad, or happy, or inventive or even go dancing. That's why we have different urges at different times.

JUGGLER
Are we ready for the entertainment?!

ALL IN GROUP
Ready! Yes! Absolutely!

LWAXANA
(still to Alex)
And all those different little people inside us? We must never be afraid to take them with us wherever we go. Who knows when we might need one of them to pop up and rescue us from ourselves. Variety, my little Alex. The great secret is not the variety of life; but the variety of us!

30 EXT. CENTER OF SHIRALEAN VI GLADE - DAY (HOLODECK) (OPTICAL)

as Troi and Worf arrive; look around. Suddenly, the Wind Dancer descends toward them -- a menacing look on his face. The ball dances in front of Worf, blocking him from moving forward. Frustrated, Worf SWATS him aside -- and the Wind Dancer pops! Worf and Troi exchange a surprised look and move forward. MUSIC as well (a one instrument tune, the rhythm of which is not unlike that which would accompany a 20th-century bellydance). Troi and Worf begin Walking toward the (o.s.) sounds.

31 EXT. EDGE OF SHIRALEAN VI GLADE - DAY (HOLODECK)

A great-looking Tattooed Female Dancer is entertaining our group (including Alexander, of course, whose joyous receptiveness is in concert with that of everyone else).

32 REACTION - TROI & WORF

They just gape -- in total stunhood.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

33 INT. TROI'S QUARTERS

A slightly rigid Troi confronts a thoroughly relaxed Lwaxana.

TROI
Mother, I'm trying to help this boy learn the value of responsibility. You're not helping by giving him a lot of mixed messages.

LWAXANA
I exposed you to all sorts of mixed messages at that age, and you still turned out deadly dull; what're you so worried about?

TROI
Among other things, his relationship with his father. No more holodeck, Mother. Please.
(Beat)
And why aren't you all absorbed

in your wedding plans? It's only three days away.

LWAXANA

Oh, I'm letting Mister Homn take care of all the mundane details. He knows my tastes.

TROI

(dubious)

Mother...

LWAXANA

There's really nothing to do, you nosey little girl. Campio's already sent me his mother's wedding gown, which Mister Homn is now altering for me. Outside of that...

TROI

Wedding gown? Mother. Stop. Are you telling me you're not going to be naked at your own wedding?

33 CONTINUED:

LWAXANA

Campio is from a different planet with different traditions. He wouldn't approve of a traditional Betazoid wedding, so I'm adapting; simple as that.

(moves to replicator)

Care for some nice jestral tea, dear?

TROI

I can't believe I'm hearing this from the Heir to the Holy Rings of Betazed; Holder of the Sacred Chalice of Rixx.

LWAXANA

Computer... jestral tea, please.

TROI

I think it's time you tell me about this mysterious marriage to a man you've never met.

LWAXANA

Why shouldn't I get married if I choose to? You make it all into such a mystery. There is no mystery, Deanna.

34 ANGLE INCLUDING REPLICATOR (OPTICAL)

As she's speaking -- and to her sudden great perplexion -- she finds herself facing a very long, fat sausage-like food which MATERIALIZES for her in the replicator and sits in the tea cup.

LWAXANA (cont'd)

(beat)

... except about this Petrokian sausage. All I wanted was a cup of tea. Dear, I think your replicator's having some sort of nervous collapse.

35 INT. ENGINEERING

Geordi and Data are running a diagnostic at their respective consoles:

35 CONTINUED:

DATA
A Level Four diagnostic of the food replication system has failed to detect any faults in the orientation terminals.

GEORDI
That may be... but we've still got almost two hundred reports of replicators malfunctioning.

Data REACTS to a BEEP from the console, with:

DATA
There is an energy fluctuation in one of the utility access corridors.

GEORDI
(rising)
Well, we'd better look into whatever it is before the captain decides to order dinner.

36 INT. JEFFERIES TUBE

Geordi and Data crawl toward us to a panel in immediate f.g. Geordi carries his tool kit; both have tricorders at the ready.

GEORDI
Dash four three; here we are.

Geordi scans around with his tricorder; homes in on the small panel, with:

GEORDI
(continuing)
Some kind of intermittent E-M field pattern. Give me a hand here, will you, Data?

Together, they remove the panel. Geordi picks up his tricorder; scans.

GEORDI
(continuing)
No plasma leakage... just a little negative ion charging.

Just as Geordi is about to put his hand up into the space previously covered by the panel, viscous little drops of orange substance DRIP from within the space to the flooring right in front of Geordi's nose.

37 INT. LWAXANA'S QUARTERS (OPTICAL)

Lwaxana, wearing a not-unflattering wedding dress, stands before a mirror as MISTER HOMN finishes tailoring it on her. Homm wears a large pin cushion around his forearm, and carries pins in his mouth.

LWAXANA
Bad enough having to wear anything
at my own wedding. But this.
Maybe if we lower the bodice...

Mister Homn shakes his head.

37 CONTINUED:

LWAXANA (cont'd)
... Raise the hemline, then.

Mister Homn shakes his head.

LWAXANA (cont'd)
What a constant joy you are.

The door CHIMES. She nods to Mister Homn, prompting him to the door.

38 INT. CORRIDOR OUTSIDE LWAXANA'S QUARTERS - CLOSE (OPTICAL)

on the back of Alexander's head, as he faces the door. It opens -- to reveal Mister Homn's lower extremities at Alex's eye level. As Alexander looks slowly upward along Mister Homn's body, CAMERA FOLLOWS HIS GAZE -- until Alex, and we, are looking far up at the looming face of Mister Homn.

REACTION - ALEXANDER

Wide-eyed and open-mouthed at the (o.s.) living apparition before him.

40 INT. LWAXANA'S QUARTERS (CONTINUOUS)

as Lwaxana sees Alexander at the door; brightens; waves him toward her, during:

LWAXANA
My little warrior; come in, come in and give me a hug.

Alexander complies (hesitating only initially as he has to pass the overwhelming Mister Homn on the way in).

LWAXANA (cont'd)
You're not escaping another appointment, are you?

ALEXANDER
No, Ma'am.

40 CONTINUED:

LWAXANA
(more to herself)
No... I suppose eventually we all have to live up to our obligations...
(cheerful again)
Now tell me; what brings you here to brighten my day?

ALEXANDER
I wanted to say I'm sorry if I got you in trouble.

LWAXANA
That's very sweet, dear. But I really wasn't in any trouble... until I saw this dress. Come sit down.
(re: dress)
Ugly, isn't it?

ALEXANDER
What's it for?

LWAXANA
I'm getting married.

ALEXANDER
Why?

LWAXANA
Are you sure my daughter didn't send you?
(quickly)
That's only a little joke.

She now dismisses Mister Homn with a gesture which sends him dutifully into the (o.s.) adjoining room.

LWAXANA (cont'd)
People get married because they want to spend their lives with someone.

ALEXANDER
Their whole life? I guess you'd really have to like them a lot.

LWAXANA
If you're young... and lucky...

it'll be someone you like a lot,
yes.
(MORE)

40 CONTINUED: (2)

LWAXANA (cont'd)
When you're older...
(voice trails off;
shrugs)

ALEXANDER
Are you very old?

Initially, and for just an instant, Lwaxana shoots the kid a look -- but then softens again, even more than she has before. And now, she'll be staring ahead at nothing but her own thoughts, as:

LWAXANA
I'm alone, Alex. And when you do get older... when you can no longer pick and choose from whatever may come your way... Well, then you do what we call "compromise". It keeps you from being afraid.

41 INT. MAIN BRIDGE - AFT SCIENCE STATION

As Geordi and Data report to Picard, Riker is in his command chair; Worf at tactical; and an ENSIGN at the conn.

DATA

We have traced the failure to
a data net interface which routes
replicator selections to the
correct subprocessors.

GEORDI
When we opened the panel, we found
that the interface had been
transformed... into a gelatinous
material that we haven't been able
to identify.

Suddenly, the bridge now begins to shudder. Red alert goes on automatically; Geordi turns to his console and Data heads for ops. All present brace themselves to retain their balance.

41 CONTINUED:

WORF
We have intermittent failure of
the inertial damping system.

PICARD
Take us out of warp, Ensign.

RIKER
Primary attitude control has
failed; we've gone to secondary
systems.

The bridge begins SHAKING SLIGHTLY.

DATA
We have lost helm control.

The bridge SHAKES more VIOLENTLY, as we:

42 OMITTED

FADE OUT.

END OF ACT THREE

STAR TREK: "Cost of Living" - REV. 2/04/92 - ACT FOUR 32A-B.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

On impulse power.

47 INT. OBSERVATION LOUNGE

Geordi and Data face Picard and Riker. On the table before them rests a covered petri dish in which is a glob of the orange goo seen earlier.

GEORDI
The same thing that happened to the replicator happened to the stabilizer. The transfers in both systems were turned into...
(re: petri dish)
...this.

RIKER
Some kind of corrosion?

DATA
We have not yet identified the substance, Commander.

GEORDI
Whatever it is, it looks like there's been a conversion process -- transforming some of the metal into gelatinous residue. But what caused it is a mystery.

PICARD
The stabilizers and the replicators. Two totally unrelated systems...

GEORDI
Yessir, and we still don't know why the sensors didn't catch the problems.

RIKER
Why don't you run a mass spectrometer analysis -- find out just what this stuff is.

TRANSPORTER OFFICER'S COM VOICE
Transporter room one to Captain Picard. Minister Campio is beaming on board, sir.

47 CONTINUED: (2)

PICARD
I'll be right there.
(to Geordi and Data)
The bridegroom.

48 EXT. SPACE - THE ENTERPRISE & KOSTOLAIN VESSEL

(OPTICAL)

A relatively small vessel, from Kostolain, stands adjacent to the Enterprise.

49 INT. TRANSPORTER ROOM ONE (OPTICAL)

Troi and Lwaxana wait as a Transporter Operator, standing alongside his panel, causes CAMPIO and his entourage of one, ERKO, to MATERIALIZE. Campio is a fine-looking, mid-50's humanoid -- patrician in posture and manner; eminently gracious. Erko is an older, pompous-appearing stiff.

LWAXANA
Ah! Campio!

Lwaxana moves forward with both hands extended. Campio, ever-polite, will step to meet her -- take her hands in his, and regard her with most gracious and complimentary admiration. Erko remains right where he first appeared. Throughout the above:

LWAXANA (cont'd)
My dear, your compatibility profile didn't do you justice. I, of course, am Lwaxana, and any introductory compliments you'd care to make will be happily received.

CAMPIO
Indeed, Mrs. Troi... you are even lovelier in person.

Neither tastelessly, nor in an overbearing manner -- but merely in bright spirit and to be warmly welcoming

-- Lwaxana leans to kiss him on the cheek, with:

LWAXANA
That one sounded just fine.

While "casually" slipping his own hands out of hers, Campio AVOIDS the kiss, with:

49 CONTINUED:

CAMPIO
(polite smile)
Now, now... we don't wish to be too familiar at this early juncture.

50 INCLUDING PICARD

as, moving briskly, he ENTERS.

PICARD
Please excuse my tardiness; ship's duties. Minister Campio? I'm Jean-Luc Picard, Captain of the Enterprise. Welcome aboard, sir.

Picard extends his hand, but Campio -- still smiling pleasantly and certainly not being a prig on purpose -- ignores the outstretched hand and bows deeply and with deference before Picard.

CAMPIO
I thank you, Captain, and greet you with appreciation for permitting this wedding aboard

your fine vessel.

PICARD

Not at all, sir.

LWAXANA

Campio, may I present my daughter? Deanna Troi, meet, uh... well, your future stepfather, come to think of it.

CAMPIO

Ah, yes.

(formal bow)

If I recall the profile, you are the ship's counselor.

TROI

(matches his bow)

I am, sir.

CAMPIO

(re: Erko)

And my escort, who need not be addressed in this company: Protocol Master, Erko.

50 CONTINUED:

LWAXANA

Protocol master?

PICARD

He is nonetheless welcome.

LWAXANA
Campio, dear, personally I adore every ounce of ostentation I can get, but... a protocol master?

CAMPIO
I would not do you nor our benevolent hosts the disservice of failing to ensure that priorities are observed.

LWAXANA
Oh, well that's... very thoughtful.

CAMPIO
After all, it would be unpardonable to simply abandon ourselves to the moment, would it not?

LWAXANA
(shellshocked)
Unpardonable.

51 PICARD AND TROI

They exchange a quick, almost involuntary glance of mutual apprehension at this mismatch-in-the-making.

52 OMITTED

53 INT. CORRIDOR OUTSIDE TRANSPORTER ROOM (CONTINUOUS)

Excepting the Transporter Room Officer, the group emerges into the corridor, as:

LWAXANA
Of course, it was my thinking that we might just get acquainted a bit. I could show you around and we could... develop a feel for each other, so to speak.
(to Picard)
Jean-Luc?

53 CONTINUED:

PICARD
Of course. The ship is yours.

CAMPIO
How very thoughtful of you. But I must remain in the company of Master Erko until the wedding ceremony itself.

LWAXANA
(halts for beat)
You're joking.

CAMPIO
Is there some objection?

LWAXANA
(deferential; real surrender)
No, of course not. But please try to bear with me until I have a little better grasp of your rules, and...
(glance at Erko)

...protocols.

53A REACTION - TROI

Confused surprise at this suddenly different Lwaxana.

53B RESUME SHOT

CAMPIO
Certainly. Our culture is so totally new to you. I assure you of my utmost patience. And any tutoring you may desire about our customs, in addition to those regarding the wedding procedures...

RIKER'S COM VOICE
Captain Picard to the bridge, please.

53B CONTINUED:

PICARD
(to com)
On my way.
(to all)
Excuse me.
(to Troi; not without humor)
Counselor, I'll trust you to keep everything running smoothly.

53B CONTINUED: (2)

TROI
Thank you, Captain.

And Picard turns to head off in another direction.

54 OMITTED

55 INT. MAIN BRIDGE - SCIENCE STATION

as Geordi and Data work at the consoles, keying controls, scrolling data, etc.

GEORDI
It looks like the only alloy common to the stabilizer and the replicator is nitrium.
(to computer)
Computer, analyze the nitrium content of the affected stabilizer and replicator.

COMPUTER VOICE
There is no nitrium present in the affected stabilizer or replicator.

Reactions. Data scrolls the computer.

DATA
There is none present in the residue, either.

Geordi keys more instructions, and the monitor scrolls further.

GEORDI
According to the mass spectrometer, the elements in the residue have been broken down into simpler molecular structures...

DATA
That would suggest the nitrium has been organically metabolized.

Geordi sits back in his seat, musing on this.

55 CONTINUED:

GEORDI
Maybe that's it, Data... if a living organism ingested the nitrium...

DATA
This residue could be the waste left behind.

Geordi reflects on the implications.

GEORDI
If that's true, if something's eating away at the nitrium on the ship...
(beat; uncomfortable)
That means the dilithium chamber is vulnerable... and the power transfer conduits. We'd better get down to engineering.

They get up and EXIT to the turbolift...

56 INT. WORF'S QUARTERS

As Worf brings food for Alexander and himself, the boy is doing a breathing exercise: Holding his hands against the sides of his diaphragm, he first inhales deeply -- holds it for a beat -- then exhales with a loud and happy-faced blurt of:

ALEXANDER
Ha!

WORF
Eat well, son.

ALEXANDER
Ha!

WORF
What are you doing? What is that noise?

ALEXANDER
Ha! It's my laughing hour. Ha! Ha!

WORF
That is enough, please. It is your eating hour. Eat.

ALEXANDER
(shakes head)
Ha! I promised to meet Mrs. Troi for another lesson in happy

wisdom. Ha!

WORF
Will you stop doing that, please. Alexander, eat your food. Wisdom will wait, I assure you.

56 CONTINUED:

ALEXANDER
But I promised. Ha! Should I break my promise, Father?

WORF
No Klingon ever breaks his word.

Alexander rises and moves toward the door, as:

WORF
Where are you going?

ALEXANDER
You said no Klingon breaks his word.

WORF
I did not mean now. Now you will sit down and eat.

ALEXANDER
I don't understand. You're confusing me.

WORF
(losing it)

Understand later. Now, just eat!

Seeing Worf's overflowing frustration, Alexander's face in no way reflects any kind of defiance -- but only a gentle concern for his father's agitation -- which he will attempt to soothe, with:

ALEXANDER
Father... ? The higher, the fewer.

As Alex turns again, and EXITS, Worf's mouth works, but -- since he hasn't the slightest idea what that means -- nothing comes out. He finally just slumps back in his chair; exhausted.

57 INT. TROI'S OFFICE

Troi sits with a confused, disconsolate Worf. She, too, seems a bit downtrodden... as weary of dealing with her mother as Worf is of coping with Alexander.

WORF
I do not understand. I have been very clear with the boy as to his obligations. And yet -- he continues to ignore me.

57 CONTINUED:

TROI
I know what you mean. I've been quite clear with my mother about her not interfering with Alexander... but she does what she wants in spite of it.

There is a beat as the two of them reflect on their strangely shared experience.

WORF
When I was six years old, I listened to what my parents said. I obeyed their rules.

She casts him a look. He turns away.

WORF
Most of the time.

A beat, as she remembers.

TROI
When I was six, she gave me a birthday party. Halfway through it, she disappeared... and finally came back dressed as a Koropian princess... carried in a sedan chair by four young men. It was mortifying.

WORF
My mother would not have done that.

TROI
It seems that all my life I've felt like I'm the parent... and my mother is the child...

57 CONTINUED: (2)

TROI
I wonder why I'm at such a loss
to put a stop to it?

WORF
And I wonder why I have lost
control of Alexander.

Troi leans forward.

TROI
You know... it's been said that
grandparents and grandchildren
get along so well because they
have a common enemy.

Worf gives a half smile. Troi smiles back.

58 INT. LWAXANA'S QUARTERS

Alexander sits, an interested observer, looking up at Lwaxana standing on one side of him, and Campio on the other. Erko is in b.g. behind Campio; Mister Homn in b.g. behind Lwaxana.

CAMPIO
I don't wish to be authoritative,
my dear, but Master Erko says that
now is our proper time for
discussion of certain details.

58 CONTINUED:

LWAXANA

(ever-chipper)
Well, I certainly don't wish to be considered anti-Erko, dear, but I did promise Alexander one more holodeck trip.
(takes Alex's hand)
So come, my little love.

58 CONTINUED: (2)

CAMPIO
Surely there'll be other occasions for you to spend time with the boy.

LWAXANA
My goodness, Campio. You and I are going to have the rest of our lives. Tell you what: I'll be back with you in one hour. Exactly. All right?

ERKO
Minister, the woman should not be addressing you in the familiar.

59 QUICK REACTION - LWAXANA

For one beat, she shoots Erko a look that indicates she'd like to drop-kick him into the next county.

60 RESUME - SHOT

As Alex approaches the doors, they open -- and we see Troi and Worf just arriving. Those two ENTER, with:

TROI
Mother, we need to talk...

LWAXANA
We certainly do, dear, but not
just now.
(to Erko)
How do I address him?

TROI
Mother, we've come for Alexander.
(to all)
Please forgive the intrusion,
but...

ERKO
Preferably, he should be called
by his ministerial title.

60 CONTINUED:

LWAXANA
(to Erko)
Ah. I'll remember. Mister Homn?
You make everybody comfortable
until we get back; especially...
(re: Campio)
... the Minister.
(to Campio)
One hour, darling; see you then.

She starts to leave, but Worf happens to be standing
between Lwaxana and the door.

WORF
Mrs. Troi, it is Alexander's dinner hour.

LWAXANA
How thoughtless of me.
(to Alex; brightly)
We'll have a little picnic before the mudbath.

CAMPIO
But we have business to deal with here. Leaving is simply not acceptable.

LWAXANA
Oh, can't we pretend it's acceptable? We'll be back.

CAMPIO
You are missing the point.

WORF
Alexander, you will please return to quarters and have your dinner.

ALEXANDER
But we're going to the holodeck.

TROI
Mother, you are undermining every effort we're trying to make here.

LWAXANA
Don't be absurd.

ERKO
It is essential that the wedding procedures be discussed now.

60 CONTINUED: (2)

LWAXANA
Well, then... Minister, darling, perhaps you and the Gerko there can come with us.
(quick aside, to Troi)
Poor dear, don't they ever let you change those colorless outfits?

60 CONTINUED: (3)

CAMPIO
Lwaxana, this exceeds all boundaries.

LWAXANA
Oh. Well, half an hour, then. No longer. I promise. Your duties, Mister Homn.

CAMPIO
Counselor Troi, have you no influence?

TROI
Hah!

Alexander, recognizing that sound, puts his hands against his diaphragm (as we've seen him do earlier) and exudes his own "Laughing Hour" sound:

ALEXANDER
Ha!

CAMPIO
Lwaxana, if you will remain, I may allow the boy to stay while we...

ERKO
Definitely not.

At this point, Lwaxana and Alex will EXIT (o.s.).

WORF
Definitely not. My son is to return to quarters!

ERKO
Nor may a servant be present during a prenuptial consultation.

TROI
Well, sir, I'm afraid even the bride won't be present for this one.

Those still present look around to discover that Lwaxana and Alexander are, indeed, gone.

61 INT. ENGINEERING

Data, with tricorder, has been examining the dilithium chamber housing. In b.g., tricorder sweeps are also being made by two crewpersons. Data rounds a corner and into --

61A INT. ENGINEERING SIDE ROOM

where Geordi is inspecting power transfer conduits.

DATA
The dilithium chamber shows no anomalous readings.

GEORDI
So far, these transfer conduits are clean, too -- hold on, I'm getting something here...

Data moves toward him as Geordi runs his tricorder over an access panel.

GEORDI
There's a pretty severe energy fluctuation in this access panel...

62 OMITTED

62A FAVORING GEORDI AT ACCESS PANEL OPENING (OPTICAL)

He traces the "hot spot" to the panel seam. As he removes the panel itself: Beat -- and then a FLOOD of orange goo comes down through the panel opening. As Geordi's recovering from that surprise, he's startled anew by the "escape" of a much larger amount of the "Twinkling Stuff" than we saw earlier.

63 FOLLOWING TWINKLING STUFF (OPTICAL)

as it travels up another seam and disappears into another duct.

63A RESUME - GEORDI

His face reflects his stunned incredulity.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse power.

65 EXT. EDGE OF SHIRALEAN VI GLADE - DAY (HOLODECK)

Lwaxana and Alexander sit on the edge of the mudbath, their feet dangling down. The JUGGLER sits cross-legged nearby; obviously forlorn -- and with nothing to juggle.

ALEXANDER
What happened?

JUGGLER
I was just juggling... and I happened to catch one in my mouth.

It tasted good, so I ate it. Then before I knew it, I'd eaten every one of my worlds. It hadn't occurred to me that, once they were gone, I'd have nothing left to juggle. If you ever have a world, plan ahead. Don't eat it.

Alexander thinks that's funny, laughs, as:

LWAXANA
Well, now. Almost time to go back.

ALEXANDER
Are you sad?

LWAXANA
(brightly)
Why, of course not. I'm about to be a bride.

65 CONTINUED:

ALEXANDER
That man you're going to marry? He wouldn't ever come for a mudbath, would he?

LWAXANA
Oh, he might... Probably not.

As they rise and she takes his hand to walk away:

ALEXANDER

Maybe this would be a good time
to get one of those little
people that live inside you to
come out and tell you what to do;
or help you, or something.

LWAXANA
Alexander, what are you talking
about?

ALEXANDER
I'm sorry.

She suddenly puts her arm tightly around him. The hug she's giving him this time is all heart and gentleness -- and out of her own need.

LWAXANA
(quietly fervent)
No... Don't you dare be sorry.

Beat -- then, a GURGLING sound (as from a backed-up drain) is heard. Lwaxana peers off (o.s.) to see:

66 OMITTED

66A HER POV - WALL GRID (OPTICAL)

The holodeck wall grid is peeking through. A great gob of Orange Goo flows out of the grid -- cutting through the "fantasy" world.

66B REACTION - LWAXANA

She stiffens with apprehension.

67 RESUME - SHOT

LWAXANA
Something's wrong.

She takes his hand, rises with him -- her eyes still riveted on the (o.s.) Goo.

67 CONTINUED:

She starts leading him away, in a direction opposite that in which she's seen the (o.s.) Orange Goo, with:

LWAXANA
(continuing)
Come, dear, let's not leave everyone waiting for us.

68 OMITTED

68A ON WALL GRID (OPTICAL)

The Orange Goo continues flowing downward.

69 INT. ENGINEERING

Geordi and Data with Picard.

GEORDI
When we saw that photonic trail moving through the walls, we realized we must be dealing with a metal parasite of some kind.

DATA
We believe the parasites came through the ship's hull when we destroyed the asteroid near Tessen Three.

PICARD
Are they attacking anything other than nitrium alloy?

GEORDI
Not that we can tell. But we've got nitrium everywhere -- ventilation, life support, engines, computers... even in the dilithium chamber.

Picard takes this in, mulls it over.

69 CONTINUED:

PICARD
Mister Data... you said the asteroid we destroyed was rich in nitrium...

DATA
Yes, sir.

PICARD
That asteroid was from the Pelloris Field... if the rest of that field is rich in nitrium... it would have been a natural

feeding ground.

GEORDI

We should think about going back there... it's possible the parasites could be lured back to the asteroids... for a meal that's more appealing than we are.

PICARD

How long to the field, Mister Data?

DATA

At warp nine, five hours twenty minutes, sir.

PICARD

(keys combadge)

Picard to the bridge...

RIKER'S COM VOICE

Riker here, sir.

PICARD

Set a course for the Pelloris asteroid field -- warp nine.

RIKER'S COM VOICE

Aye, sir.

69 CONTINUED: (2)

DATA

Captain, with our sensors unable to detect the parasites... and given the speed with which they appear to be moving through the ship --

PICARD

-- then we may not have five hours and twenty minutes. I'm aware of that. What can we do to slow them down?

DATA

In several cases, an exanogen gas barrier has been known to slow the progress of metal parasites.

PICARD

They don't like the cold, eh? Make it so.

GEORDI

The problem is finding them. By the time we spot an energy fluctuation, they've consumed all the nitrium and moved on.

Suddenly, the lights DIM alarmingly. Geordi springs to his console.

GEORDI

Primary power systems are going down. I'll reroute to the secondary generators.

The lights GROW BRIGHT again.

PICARD

Advise the bridge.

(turns to exit)

Mister Data, with me.

Picard and Data EXIT, leaving Geordi working furiously.

70 OMITTED

70A INT. CORRIDOR NEAR TURBOLIFT

As Picard and Data move briskly to the turbolift, and ENTER.

PICARD

Bridge.

The doors close.

70B INT. TURBOLIFT

as Picard and Data ride upward:

PICARD

Commander, do you have any suggestions on how we could encourage the parasites to leave the ship once we reach the Pelloris Field?

DATA

If we reconfigure a particle beam with a high concentration of nitrium, and project it toward one of the asteroids...

PICARD
They'll follow the beam... like a trail of breadcrumbs. Very well --

He stops, his eye drawn upward by something. They both look toward:

70C UPPER WALL VENT

Orange Goo begins oozing out, spilling down along the wall. It's coming in larger quantities than we've seen before.

70D PICARD AND DATA

react to the sight. Another beat, and --

DATA
Turbolift velocity is beginning to fluctuate, Captain.

The turbolift JOLTS briefly to a halt; almost immediately begins rising again.

70D CONTINUED:

PICARD
Computer; stop at next level.
(no response)
Computer, acknowledge.

As, after another beat, the turbolift does halt, but the doors remain closed. Data pries them apart enough

to peer out.

DATA
We have reached the bridge, sir.

70E
thru OMITTED
79

80 INT. BRIDGE

The turbolift doors are pried open by Data. Picard slips out, followed by Data, and the doors SNAP shut behind them. Red Alert is already on. Picard moves to command, Data to ops, as:

PICARD
Report, Number One.

RIKER
Life support and ventilation are failing at random spots all over the ship.

WORF
Captain, we've dropped to warp five-point-seven.

PICARD
Picard to engineering.

GEORDI'S COM VOICE
La Forge here...

81 OMITTED

81A INT. ENGINEERING - INTERCUTTING

as Geordi labors at his console, a loud, intermittent BUZZING sound issues from the engine room. In b.g., crewpersons are spraying a cold gas around wall panels and the dilithium chamber.

PICARD
What's happening, Mister La Forge? We're slowing down.

GEORDI
The parasites must've gotten into the primary warp controller, sir.

81A CONTINUED:

GEORDI
(continuing)
I'm trying to do a bypass patch to isolate the backup controllers... but it looks like warp six is the best I can give you.

PICARD
At that speed there won't be a ship left to reach the Pelloris Field. Do what you have to.

GEORDI
Working on it, sir.

DATA

Captain, we're losing life support on decks eleven and twelve.

PICARD
Mister Worf, have security evacuate all personnel from those decks.

81B OMITTED

81B INT. CORRIDOR

Lwaxana and Alexander, hand in hand, are among the several others being ushered through the corridor by security personnel.

LWAXANA
They're just moving us to another deck. Don't you worry, my little warrior; we'll be fine.

She and Alex hurry with the others toward a turbolift.

81C OMITTED

81D INT. ENGINEERING

Geordi is still at one of the consoles. The crewpersons continue to spray various parts of engineering.

81D CONTINUED:

GEORDI
(keys combadge)

Engineering to bridge. We've got warp six-point-five... but I don't know how much more coaxing I can do here.

PICARD'S COM VOICE
We need more speed than that, Commander.

81E OMITTED

81F INT. ENGINEERING

Everybody here is beginning -- visibly -- to perspire. Orange Goo is seen oozing from several wall panels. Another alarm sounds, and one of the consoles starts blinking warning lights. Geordi rushes to that console.

GEORDI
The matter-antimatter injectors are failing... I'm rerouting to secondary injector power now.
(to crewpersons)
Watch the antimatter containment for any system failure!

82 INT. BRIDGE

Everybody is now not only perspiring profusely, but is now having some breathing difficulty (excepting, of course, Data).

RIKER
Atmospheric systems are down to

twenty-seven percent. We're going below tolerable oxygen limits.

WORF
We must evacuate decks twenty through twenty-four, Captain.

PICARD
Make it so... and shut down all life support to those decks.

The lights DIM again.

82 CONTINUED:

By the minute, breathing is becoming more difficult. It is by now labored. Everyone (except Data) is limp with oxygen and fluid loss. One of the Supernumeraries slumps to the deck, unconscious; others go to help.

RIKER
(to com)
Direct all evacuees to decks nine and ten.

PICARD
(to Data)
Divert emergency life support to those decks.

DATA
Yes, Captain.

PICARD
Time to the asteroid field?

DATA

If we maintain current speed -- and there is no guarantee that we will -- two hours, twenty-three minutes.

PICARD

Mister Data. The rest of us may lose consciousness. If we do, it will be your job to execute the plan as discussed.

DATA

Aye, Captain.

Picard slumps back in his chair... trying to preserve oxygen... struggling to stay conscious.

82A
thru OMITTED
82B

82C EXT. SPACE - THE ENTERPRISE (OPTICAL)

drops out of warp with the asteroid field in view.

82D INT. BRIDGE - SOME TIME LATER

Data is the only one conscious on the bridge.

82D CONTINUED:

COMPUTER VOICE

Structural integrity of the

dilithium chamber is at
thirty-four percent. Estimated
breach in one minute.

Data keys instructions, looks up at the viewscreen.

83 ANGLE ON MAIN SCREEN (OPTICAL)

We see myriad multisized asteroids in a gigantic field.

DATA
Computer, transfer power from warp engines to life support.

COMPUTER VOICE
Transfer complete.

During the next, we will hear a HISS as oxygen begins flowing again, and lights BRIGHTEN slowly.

DATA
Activate Bussard collector.

COMPUTER VOICE
Activated. Breach of dilithium chamber in forty seconds.

DATA
Reconfigure hydrogen-plasma mixture to include thirty percent nitrium.

COMPUTER VOICE
Mixture complete.

DATA

Project emitter beam, heading
zero-two-four, mark
zero-four-one.

84
thru OMITTED
87

88 EXT. SPACE - THE ENTERPRISE AND ASTEROID (OPTICAL)

A particle beam shoots from the ship to the nearest asteroid. A beat -- and then masses of the "Twinkling Stuff" ride the beam, off the Enterprise and onto the asteroid.

89 INT. BRIDGE (CONTINUOUS)

Red Alert is off... People are beginning to regain consciousness. Picard is waking up, trying to clear his head.

COMPUTER VOICE
Structural integrity of the
dilithium chamber is at
twenty-eight percent and holding.

PICARD
Mister Data... ?

DATA
The plan was successful, sir.

PICARD
Well done...

He looks around him, assessing the situation.

PICARD
Mister Worf... coordinate your teams with Doctor Crusher and Commander La Forge... assess damage and injury.

WORF
Aye, Captain.

And Picard takes deep breaths... sits a little straighter... and realizes they've squeaked through once again.

90 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at impulse.

PICARD (V.O.)
Captain's log, stardate 45733.6. Temporary repairs to the ship have been completed.
(beat; wry)
Our attention now turns to matters of a more festive nature.

91 INT. TEN FORWARD

From somewhere (o.s.), formal (dull) wedding music plays. At the makeshift altar stands Erko, who is to officiate. To his right, Picard and Riker; to his left, Troi and Alexander. In the center stands the ritually robed, pleasantly expectant Campio. All await the (o.s.) bride.

92 CLOSE - PICARD & RIKER

RIKER
(thru closed lips)
You'd think she'd at least get
to her own wedding on time.

The music now swells.

93 INCLUDING LWAXANA (AS DESIRED)

She is smiling infectiously, happily, at everyone.
Though we see only noncensorable parts of her, it is
obvious that she has made this appearance STARK NAKED.

94 CLOSE REACTION - CAMPIO

Thunderstruck.

95 ERKO

Open-mouthed, wide-eyed horror.

96 TROI

The beginnings of a relieved, certainly understanding,
smile.

97 CLOSE ON LWAXANA

She not only saves her most radiant expression for (the
o.s.) Alexander, but throws him a conspiratorial WINK
to boot.

98 CLOSE ON ALEXANDER

In response, he once again grins happily from ear to ear.

99 ANOTHER ANGLE

Erko takes Campio's arm.

ERKO
Minister, this is infamous. Infamous!... We leave immediately!

The speechless Campio is literally led off by his irked Erko.

100 ON LWAXANA

She shrugs. C'est la vie, folks.

101 EXT. EDGE OF SHIRALEAN GLADE - DAY - CLOSE ON LWAXANA

She sits contentedly in the mudbath... draws a deep breath of contentment.

LWAXANA
Ahhhhh... heavenly. Every pore is tingling with contentment...

A beat as she turns her head; camera WIDENS to show Alexander sitting next to her.

LWAXANA
Isn't it wonderful how things work out, Alexander? I wanted to teach you how to grab the joys of

life... and then you turned
around and taught me not to let
go of them. How very mutual...

WIDEN FURTHER to discover that, alongside Alex, sits Troi, as:

101 CONTINUED:

TROI
We still have to learn how to live
in the real world. All of us,
Mother.

LWAXANA
When necessary; yes.
(to Alex)
She is right about that,
Alexander.
(sotto)
But only when necessary.

Now WIDEN AGAIN to reveal, seated alongside Troi, Worf. He alone is utterly blank-faced as the others enjoy themselves. He peers first at the others; then down at the mud; then:

WORF
(lost)
You're just supposed to sit
here?

FADE OUT.

END OF ACT FIVE

THE END

TEXT OF COMPLETE ARGUMENT IN SCENES 23-25

23 INCLUDING YOUNG MAN AND WOMAN

Emerging from one of the tents are a YOUNG, extremely attractive (humanoid) MAN and WOMAN.

JUGGLER
(to Young Couple)
We're having guests for laughing hour. Come join us!

YOUNG MAN
We'd love to!

YOUNG WOMAN
No, thank you.

YOUNG MAN
(pleasantly)
Yes.

YOUNG WOMAN
(pleasantly)
No.

YOUNG MAN
Why do you always say "no" when I say "yes"?

YOUNG WOMAN

I don't.

YOUNG MAN
You just did.

YOUNG WOMAN
There you go again. You are the most negative person!

YOUNG MAN
You're the one who said "no."

YOUNG WOMAN
Now it's my fault?

YOUNG MAN
I didn't say anything about fault.

YOUNG WOMAN
Yes, you did.

YOUNG MAN
You're wrong, as usual.

23 CONTINUED:

YOUNG WOMAN
I'm not usually wrong. I'm never wrong.

YOUNG MAN
You're wrong if you think you're never wrong.

YOUNG WOMAN

And you're being negative again!

YOUNG MAN

I most certainly am not!

YOUNG WOMAN

You just were -- you're being negative when you say you're not negative!

YOUNG MAN

And you're being stubborn and narrow-minded.

YOUNG WOMAN

You could not be more wrong. As usual.

YOUNG MAN

I'm not usually wrong. I'm never wrong.

YOUNG WOMAN

You're wrong if you think you're never wrong.

YOUNG MAN

Now who's being negative?

YOUNG WOMAN

You.

YOUNG MAN

I don't think so. You are the most negative person.

YOUNG WOMAN

How can you say that? It's simply not true.

YOUNG MAN
Every time you open your mouth, you say something negative.

23 CONTINUED: (2)

YOUNG WOMAN
You're the one who is negative. You negate everything I say.

YOUNG MAN
I do not.

YOUNG WOMAN
And you are extremely stubborn.

YOUNG MAN
I am not. You are!

YOUNG WOMAN
I - am - not!

"The Perfect Mate"
#40275-221

Story by
Rene Echevarria and Rueben Leder

Teleplay by
Rueben Leder and Michael Piller

Directed by
Cliff Bole

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FINAL DRAFT

FEBRUARY 10, 1992

STAR TREK: THE NEXT GENERATION
"The Perfect Mate"

CAST

PICARD	BRIAM
RIKER	ALRIK
DATA	KAMALA
BEVERLY	QOL

TROI PAR LENOR
GEORDI MINER #1
WORF MINER #2
MINER #3
TRANSPORTER OFFICER

Non-Speaking Non-Speaking
SUPERNUMERARIES HAROD IV MINERS
MEDICAL TEAM
NURSE

STAR TREK: "The Perfect Mate" - 2/10/91 - SETS

STAR TREK: THE NEXT GENERATION
"The Perfect Mate"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM
OBSERVATION LOUNGE
TRANSPORTER ROOM
VARIOUS CORRIDORS
CARGO BAY
SICKBAY
TURBOLIFT
TEN FORWARD
PICARD'S QUARTERS
KAMALA'S QUARTERS
FERENGI QUARTERS

HOLODECK
TEMPLE OF AKADAR CEREMONIAL CHAMBER

STAR TREK: "The Perfect Mate" - 2/12/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Perfect Mate"

PRONUNCIATION GUIDE

LES EYZIES	lay-ZAY-zee
ALRIK	AWL-rik
BRIAM	BREE-um
FINIIS'RAL	fin-is-RAHL
KAMALA	kah-MAH-lah
KRIOSIAN	kree-OHSH-ee-an
LAPEONGICAL	lah-pee-ONJ-ih-kahl
LUDUGIAL	luhd-DOOG-ee-all
PAR LENOR	pahr lehn-OHR
PALORIS	pahl-OHR-is
QOL	KWOHL
TARGHEE	tar-JZEE
TORZE-QUA	TORHRZ-kwah
VENTANAN	ven-TAHN-un

STAR TREK: "The Perfect Mate" - REV. 2/21/92 - TEASER 1-1A.

STAR TREK: THE NEXT GENERATION
"The Perfect Mate"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

leaving orbit around the planet Krios.

PICARD (V.O.)
Captain's log, stardate 45761.3.
In an effort to bring an end to

their centuries-long war, Krios and Valt Minor have agreed to a Ceremony of Reconciliation, to be held aboard the Enterprise at a point mid-way between their two systems.

2 INT. READY ROOM

PICARD and the Kriosian Ambassador, BRIAM. Briam is tall, almost frail-looking, and his people have dark skin and hair, much in the manner of those from Earth's Indian subcontinent. Picard hands him a cup of tea.

PICARD
I apologize for the delay in our arrival; we had to stop at Harod Four and pick up a group of stranded miners.

BRIAM
Please, Captain. We are grateful that the Federation has taken as much interest as it has in this matter.

PICARD
Was Mister La Forge able to provide the special cargo handling provisions you requested?

BRIAM
Indeed he was. However... until we reach our rendezvous with the Valtese, may I ask that the cargo bay be declared off-limits to all but the most essential personnel?

2 CONTINUED:

PICARD
I trust, Ambassador, that this cargo is not in any way dangerous?

BRIAM
Nothing of the sort. It is a gift... for Alrik, the Valtese leader. I am cautious only because it is quite fragile... and quite irreplaceable.

RIKER's COM VOICE
Bridge to Captain Picard...

PICARD
Go ahead.

INTERCUT

3 INT. MAIN BRIDGE

RIKER
(continuing)
We've picked up a distress call from a Ferengi shuttle...

Picard frowns.

PICARD
(rises)
Set a course to intercept...

RIKER

Aye, sir...

4 INT. CAPT. READY ROOM

As they rise to EXIT...

BRIAM

Captain, the timing of our ceremony with Alrik is critical. It cannot be delayed...

PICARD

We'll be at the rendezvous on schedule, don't worry.

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp...

6 INT. BRIDGE (OPTICAL)

Picard has joined RIKER, WORF and DATA on the bridge.

DATA

The Ferengi report their containment field is collapsing...

WORF

We are within visual range.

PICARD

On screen.

The image on the VIEWSCREEN is magnified and the shuttle is revealed... a trail of some emissions can be seen, the ship seems to be drifting...

DATA
Their reactor core is unstable, Captain...

PICARD
How many on board?

DATA
Two, sir.

RIKER
(to com)
Bridge to transporter room three. Boost your output and lock on to the two Ferengi on board the shuttle. We may have to attempt a long-range transport.

TRANSPORTER OFFICER'S COM VOICE
Standing by.

On the VIEWER, a small explosion aboard the Ferengi ship...

PICARD
Energize!

Suddenly the entire ship goes.

7 INT. TRANSPORTER ROOM (OPTICAL)

As the TRANSPORTER OFFICER works his controls. Two figures MATERIALIZE on the pads...

TRANSPORTER OFFICER
Got them, sir.

8 ON TRANSPORTER CHAMBER

where TWO FERENGI now stand, smiling their toothy grins.

9 INT. MAIN BRIDGE

RIKER
Mister Worf, escort our Ferengi guests to quarters...
(afterthought)
... not too close to mine.

WORF
Understood.

He EXITS...

10 INT. CORRIDOR

As Worf comes around a corner leading the Ferengi...

WORF
Unless you can arrange for your own transport, you will have to remain on the Enterprise until we have completed our mission...

QOL
That will not be a problem.

PAR LENOR
We are in no hurry.

QOL
We look forward to enjoying the comforts of your fine ship.

Worf leads them to a door which opens into...

11 INT. FERENGI QUARTERS

As they ENTER...

QOL
Quite acceptable. Not what we're used to, you understand... but it will do.

PAR LENOR
Perhaps your captain would care to invite us to join him for dinner this evening...

WORF
The captain dines alone.

11 CONTINUED:

QOL
A pity.

Worf grunts an acknowledgement and leaves. As the doors close, the Ferengi exchange a glance and laugh.

QOL

That was too easy!

And on their laughter...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At warp.

13 INT. CORRIDOR

Picard, Geordi and Briam arrive outside the holodeck...

GEORDI
We've been working from your drawings, Ambassador... I hope we're in the ballpark...

BRIAM
Ball - park... ?

PICARD
An old Human expression... Mister LaForge hopes we've come close to achieving what you wanted...

GEORDI
Computer, run holodeck program Krios One.

COMPUTER VOICE
Enter when ready.

The door opens to reveal the interior of an opulent, golden ceremonial temple... Briam gasps an appreciation...

BRIAM
Astonishing. It is the ancient Temple of Akadar.

As they ENTER, the door closes and pan down the corridor to find the two Ferengi peeking around the corner... seeing that the ambassador has disappeared into the holodeck... Par Lenor nods to Qol to get going... Qol moves away down the perpendicular corridor as Par Lenor stays...

13A thru 13B OMITTED

14 INT. HOLODECK - TEMPLE

Still in awe, Briam inspects the setting...

BRIAM
It is this temple that bonds Krios and Valt, gentlemen... two brothers once ruled a vast empire

from this site... until they were torn apart by their love for an extraordinary woman. This is where the wars began. And this is where they shall end.

15 INT. CARGO BAY

as Qol slips inside. The room is dimly lit, he looks around to make sure he is alone. His eyes widen as he gets his first look at the "gift" he has come to steal.

16 REVERSE ANGLE (OPTICAL)

Suspended several feet off the ground in a zero-gravity field is a pod about the same size as an Egyptian style sarcophagus; its decorations, though alien-looking, are every bit as elaborate. The gravity field casts a shimmering light on it, giving this floating jewel an almost magical look.

17 QOL

reacts, excited...

18 INT. CORRIDOR

As the door opens and Picard, Briam and Geordi emerge from the holodeck...

BRIAM
There are details of course to be added...

PICARD
Mister La Forge is entirely at

your disposal, Ambassador...

GEORDI
Just let me know what you need...

18 CONTINUED:

BRIAM
Yes, of course... I must consult several of the historical volumes that I brought with me... perhaps we can reconvene later this...

Par Lenor suddenly appears in front of them... delaying the Ambassador's exit...

PAR LENOR
Excuse me... excuse me... is it true? Is a Kriosian ambassador aboard this vessel?

BRIAM
Yes. Can I help you?

Picard steps in, trying to help the ambassador avoid the headaches he knows a Ferengi invariably brings...

PICARD
The ambassador is very busy...

PAR LENOR
Ah, do you schedule his appointments?

PICARD
I am the captain of this ship.

Picard moves the Ambassador down the corridor... the Ferengi follows...

PICARD
(continuing)
What is it you want?

PAR LENOR
Allow me to present myself. Par Lenor of the Ferengi Trade Mission. We are pleased to hear that you have at last negotiated peace with the Valtese, Ambassador. Peace is good for trade... unless you happen to be an arms merchant!

Par Lenor bursts into an exaggerated laugh.

19 INT. CARGO BAY (OPTICAL)

Qol stacks crates and canisters and climbs up to get a better look at the sarcophagus...

19A INT. CARGO BAY - ANGLE ON FERENGI (OPTICAL)

looking across sarcophagus.

20 INT. CORRIDOR

At the turbolift, Picard waits impatiently for the lift to arrive... shoots Geordi a look as the Ferengi

continues to drill the Ambassador...

PAR LENOR
... in return for the exclusive rights to transport all Kriosian products to the Valt system...

PICARD
May I suggest that you arrange to meet at another time, after the ceremony?

The turbolift doors finally open... as Picard ushers in Briam...

BRIAM
Perhaps that would be best.

PAR LENOR
But...

GEORDI
(takes his arm)
Listen... have you been down to see the dolphins yet? You really shouldn't miss them...

Picard gives Geordi a grateful look as he says...

PICARD
(to com)
Deck seven.

The door closes in the Ferengi's face.

21 INT. TURBOLIFT

Picard hits his combadge.

PICARD
Picard to Worf.

WORF (V.O.)
Worf, here.

21 CONTINUED:

PICARD
One of the Ferengi just waylaid Ambassador Briam. Keep a short leash on them, Lieutenant.

22 INT. BRIDGE

WORF at tactical.

PICARD (V.O.)
(continuing)
I don't want them disrupting this conference.

WORF
Aye, sir.

Worf begins calibrating the ship's internal sensors. Reacts as he sees something...

WORF
Security to cargo bay one.

RIKER
Lieutenant?

WORF
One of the Ferengi.

Riker reacts as Worf EXITS into the turbolift...

23 INT. CARGO BAY (OPTICAL)

As Worf leads in his security team... sees Qol up on the makeshift ladder near the sarcophagus... taking readings with a Ferengi tricorder...

WORF
You! What are you doing?

The sudden intrusion startles Qol and as he turns to their arrival, the support under him wobbles and falls backwards, kicking the crates he's standing on into the sarcophagus... the energy field crackles and shorts out... and the sarcophagus falls and as it hits the floor, it cracks open, causing bright shafts of light to shoot out... and slowly the shell dissolves (indicating that the casing is constructed from some sort of "solid" energy).

23 CONTINUED:

QOL
This is a misunderstanding... I was looking for the barbershop... Apparently I made an incorrect turn -- and...

24 ANGLE

he's interrupted by Picard, Riker and Briam's arrival... Briam reacts with horror...

BRIAM
No...

RIKER
(to Worf, re: the Ferengi)
Get him out of here. Confine both of them to their quarters and put a guard on the door.

Worf acknowledges, EXITS with the Ferengi...

PICARD
What is happening?

BRIAM
Emergence...

25 ON POD (OPTICAL)

The outer shell is now completely gone, revealing a cocoon-like structure underneath, as if a Human figure were wrapped in some sort of organic matter. This, too, begins to dissolve away. The figure underneath the organic casing is now becoming visible.

26 ON PICARD AND THE OTHERS

They can only stare in amazement.

27 ON THE FIGURE (OPTICAL)

now revealed to be the most exotic and beautiful woman we have ever seen. Her green eyes are set off by her

dark skin and hair; she wears a long, diaphanous gown.

28 SCENE

She looks around the room, and though her features seem to indicate that she was expecting to emerge into an entirely different setting (the reconciliation ceremony), she never loses her serene, almost regal composure.

Picard steps forward, and she focuses her attention on him.

She gives him a smile so radiant that he is momentarily struck mute. She approaches him, her eyes locked on his.

KAMALA
I am for you, Alrik of Valt.

Off Picard's reaction...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

29 INT. CARGO BAY

Continuous action.

BRIAM
No, Kamala... this is not Alrik. This is Captain Jean-Luc Picard of the Federation Starship Enterprise.

Kamala takes a curious beat to study Picard and then laughs charmingly, embarrassed... (NOTE: with Picard, she is articulate, direct, thoughtful, wry, Marietta Tree.)

KAMALA
(with humor)
That explains why you don't look at all like your holographs. I apologize, Captain. As an empath, I could sense your authority. I assumed that you were Chancellor Alrik...

PICARD
I'm afraid I require an explanation...

KAMALA
As do I, Ambassador. Why have I been brought out of stasis prematurely?

BRIAM
(to Kamala)
There was an accident...
(to Picard)
Captain, this is quite complicated, perhaps we should...

As she senses that Picard wants straight answers...

KAMALA
It is not complicated at all, Briam. And the Captain has no tolerance for prevarication.
(to Picard)
I am a gift to Alrik of Valt.

Picard reacts... Briam knows that he has a diplomatic problem on his hands...

29 CONTINUED:

RIKER
(to Briam)
You've been using this ship to transport a sentient being as property?

During the following, Kamala looks Riker up and down... measuring him, curious about him, almost as though she is undressing him in her mind... he feels uncomfortable with it... a sexual tension is present...

BRIAM
Not as property... as a gift... I was concerned that you would not entirely understand...

PICARD
Your concern was justified, Ambassador...

Kamala turns back to Picard...

KAMALA
You're angry. Why?

And during the following, she does the same thing to Picard as she did to Riker. Again there is a sexual tension. Picard absolutely ignores it... which only interests her more...

PICARD
There is a provision within the Federation Constitution that protects an individual's fundamental rights... once you were brought aboard this starship...

KAMALA
(realizing, charmed)
You are coming to my rescue! What a kind and generous purpose. But Captain, I do not need to be rescued...

BRIAM
Kamala is the key to peace between our two worlds...

RIKER
Why?

29 CONTINUED: (2)

KAMALA

In our history there was a woman known as Garuth who was loved by the brothers Krios and Valt with such passion that an empire fell...

BRIAM

The wars began when Krios kidnapped Garuth and took her to our planet...

KAMALA

Like her, I am an empathic metamorph. The first female metamorph born on my world for over a hundred years.

PICARD

A "metamorph"?

KAMALA

A mutant. A biological curiosity, if you will. With the ability to sense what a potential mate wants... what he needs... what gives him the greatest pleasure... and then to become that for him.

RIKER

(reacts)

You mean... you change according to whatever man you're with...

KAMALA

Until I reach the stage of bonding... When I must imprint

upon myself the requirements of one man... to serve as his perfect partner in life.

Her eyes remain fixed on Picard as...

BRIAM
Male metamorphs are somewhat common but a female appears only once in seven generations... obviously, they are highly sought after as mates...

29 CONTINUED: (3)

RIKER
(to Picard)
Which explains our Ferengi's interest...

BRIAM
This mating to Alrik was arranged at her birth... by leaders of both worlds; in the hopes of restoring peace...

29 CONTINUED: (4)

Picard takes a breath, frowns, finding this all very distasteful but...

PICARD
You do this of your own accord?

KAMALA
(nods)
It is my sole purpose in life.

PICARD
Commander Riker will show you to quarters. You need not travel in a cargo bay.

BRIAM
Kamala, remain in your room. I will speak to you shortly.

She acknowledges and Riker leads her out.

30 INT. CORRIDOR

Kamala and Riker walk...

RIKER
Why were you in stasis?

KAMALA
Metamorphs have a long and complex sexual maturing process. I am in the Finiis'ral, the third and final stage. It can be an uncomfortable transition... Not only for me, but for the men around me...

RIKER
In what way?

KAMALA
My body is producing an unusually

elevated level of what you would call pheromones. The effect can be quite... provocative. Perhaps you sense it...

RIKER
(resisting)
Ah, unfortunately, I'm not an empath...

30 CONTINUED:

KAMALA
(flirtatious)
Oh, I think you are more empathic than you admit... at least when it comes to women...

RIKER
I think you have me at a disadvantage...

They reach her quarters... (NOTE: with Riker, she's open, flirtatious, tactile, available, Roxanne Pulitzer... FURTHER NOTE: These are primarily internal personality changes but subtle physical changes can occur... in terms of eyes, hair, general makeup as well as the way she walks and sounds and carries herself. Instant Sybil.)

31 INT. KAMALA'S QUARTERS

As they enter...

RIKER

The replicator is here...
companel here... the sonic shower
is through there... you can adjust
the lights by verbal commands...
and if you have any questions,
just ask the...

As he turns, he finds her standing there... really close...

RIKER
(beat)
...the... computer...

And she leans in to him and gives him a passionate kiss... as their lips part...

RIKER
I'm beginning to sense those
elevated pheromones you were
talking about...

KAMALA
You were curious, weren't you?

RIKER
Curious isn't exactly the way I'd
describe it.

KAMALA
Do you know what is remarkable
about empathic metamorphs?

31 CONTINUED:

RIKER
You mean, there's something even more remarkable about you?

KAMALA
We learn so quickly what stimulates a man... that the second time is even better than the first...

And if the first was passionate... send the affiliates a message on this one... she bites his lower lip and then goes in for the kill...

32 OMITTED

33 HIS FACE

RIKER
Listen... this has been... educational... but I've made it a policy never to open another man's gift...

KAMALA
I know my role in history, Commander... but it's going to be a long voyage...

RIKER
(ironic)
It certainly is.
(beat, "get me out of here")
We'll try to make you as comfortable as possible.

And he exits.

34 INT. CORRIDOR

As the door slides closed behind Riker, he catches his breath... beads of sweat on his brow, his collar tight... he hits his combadge...

RIKER
Riker to bridge. If you need me, I'll be in holodeck four.

He moves down the corridor...

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

36 INT. PICARD'S QUARTERS (OPTICAL)

Close on a teacup... The voices are sharp...

BEVERLY
How can you simply deliver her like a courier into a life of virtual prostitution...

PICARD
Beverly, arranged marriages have been the basis of political alliances in many cultures, including our own...

BEVERLY
I'm surprised at you.

PICARD
She knows exactly what she's doing.

36 CONTINUED:

BEVERLY
She has been conditioned since the day she was born to believe that it is perfectly acceptable to exist only to please men...

PICARD
Beverly, she was born this way...

BEVERLY
... and bred by those people to seal a treaty with a seductive coup de grace...

PICARD
(angry now, with frustration and sarcasm)
By all means, we should throw the Prime Directive to the wind... detain her against her will... destroy any chance these worlds have for peace... interefere with their society, with their customs...

BEVERLY
(interrupting)

That slave trader who calls
himself an ambassador has confined
her to her quarters... she's a
virtual prisoner in there...

PICARD
I didn't know that...

BEVERLY
It's your ship. Maybe there are
a few things you should find out
about.

PICARD
I'll speak with her.

BEVERLY
Good. ... Lovely breakfast.

PICARD
Indeed.

She exits and on his face...

37 INT. KAMALA'S QUARTERS

As the door slides open to reveal Picard... Kamala
greeting him...

KAMALA
Captain Picard, what a delightful
surprise. Come in.

PICARD
Are you comfortable?

KAMALA
Reasonably. Under the circumstances.

They sit.

PICARD
It has come to my attention that you have been told to remain here...

KAMALA
That's true, I'm afraid.

PICARD
Against your wishes.

KAMALA
(qualifying)
At the request of the ambassador who believes I might be... disruptive to your crew.

PICARD
My crew's performance is not the business of the ambassador.

She studies him. She smiles with warm appreciation.

KAMALA
You care about my well-being. Thank you, Captain.

PICARD
I care about what happens on board my ship.

KAMALA
(studying him)
Yes, I know. This ship is very important to you, isn't it... ?

37 CONTINUED:

PICARD
(ready to change the subject)
Yes...

KAMALA
Are all captains' lives so... solitary? Or just yours?

PICARD
Don't.

KAMALA
What?

PICARD
Do this.
(off her look)
What you do... with men.

She smiles.

KAMALA
I'm afraid my premature emergence from stasis has left me a little... vulnerable to the desires I sense from men.

Nevertheless, this is who I am, Captain. You might as well ask a Vulcan to forgo logic... or a Klingon to be nonviolent. I cannot change, and I don't want to until it's time for me to bond with my permanent mate.
(beat)
Why does it bother you?

A beat as he decides how to continue...

PICARD
Frankly, it is difficult for me... for many of us... to easily accept that a sentient being could live only to be what someone else wants them to be...

She reacts with curiosity... this is the first time the issue's been raised with her...

KAMALA
But that's what gives a metamorph pleasure...

37 CONTINUED: (2)

PICARD
What about your wishes? Your needs?

KAMALA
They are fulfilled by what I give to others.

PICARD
And what about when there are no others, when you are alone... ?

KAMALA
I am incomplete.

A beat.

KAMALA
What curious questions, Captain...

PICARD
(a beat)
I'm sorry. Under the circumstances, I felt it would help to learn more about you.

KAMALA
But you know me better than you realize...

Off Picard's reaction...

KAMALA
I am independent, forceful, brilliant, and adventurous.
(beat, casual)
Exactly as you would have me be.

A long look between them... Picard finally rises.

PICARD
I will speak with the ambassador about easing your restrictions.

KAMALA
Thank you, Captain.

He exits. Hold a beat on her thoughtful musing...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

A38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming out of warp.

PICARD (V.O.)
Captain's log, stardate 45780.3. We have reached the designated coordinates for the conference and await the arrival of Chancellor Alrik.

38 INT. HOLODECK - THE CEREMONIAL CHAMBER

Briam is sitting at a percussive instrument, striking the chimes in a strict cadence, practicing a definite order...

BRIAM
(imperious)
No, I forbid it.

PICARD
(displeased)
"Forbid" it... ?

BRIAM
It is too dangerous. She must
remain in her quarters.

PICARD
(controlled)
You cannot confine her against
her will, Ambassador... not on
board this ship...

Briam stops what he's doing, stands... moves across the room to a torah-like scroll on an ornate table...

38 CONTINUED: (2)

PICARD
(continuing)
She is requesting some freedom
of movement... and I intend to
give it to her...

Briam shakes his head, disapproving...

BRIAM
She is still in the Finiis'ral...
the height of her sexual allure,
Captain... every man on the ship
will be fighting over her...

Picard frowns, muses... a beat... getting an idea...

PICARD
Not every man...

39 INT. KAMALA'S QUARTERS

Close on Kamala...

KAMALA
A chaperone... ?

Moving to reveal Data and Picard...

DATA
I would be pleased to escort you
around the ship.

She measures him... senses nothing...

KAMALA
(almost to herself)
What sort of man is this?

39 CONTINUED:

DATA
I am an artificial lifeform.

KAMALA
A blank page.

DATA
Your empathic powers do not
perceive anything because I have
no emotions.

KAMALA
(disappointed)
But I was hoping we might spend more time together, Captain.

PICARD
Unfortunately, I'm quite busy with the arrangements for the conference.

KAMALA
I am very knowledgeable about Valt. I could be helpful.

Determined to put a distance between them --

PICARD
I think you should enjoy the hospitality of our ship. Mister Data will see to your every comfort... if you will excuse me...

He exits... Kamala and Data look at each other... he cocks his head a beat...

39 INT. CORRIDOR OUTSIDE TEN FORWARD

CLOSE on Data and Kamala as they walk toward Ten Forward...

DATA
Your empathic powers do not perceive anything because as an android, I have no emotions...

KAMALA
I can understand why Captain Picard chose you to be my chaperone...

And they EXIT to...

40 INT. TEN FORWARD

As Data and Kamala enter... the bar is crowded... some of those miners we picked up on the way are lined up at the bar... they haven't seen a woman in seventeen months, let alone a woman like this... and as Data and she move slowly by, each male's head turns as those pheromones wallop them...

40 CONTINUED:

She smiles as she looks across the room, sees --

41 ANGLE - RIKER

sitting with Worf, laughing, drinking an ale... makes eye contact with Kamala across the room... reacts, knows his duty... downs his drink... standing...

RIKER
(to Worf)
I'll... check in with you later.

And he runs from temptation in the opposite direction...

42 RESUME DATA AND KAMALA

as her smiles fades... A miner walks up to Kamala...

MINER #1
Excuse me, but I'm absolutely certain that we met once at Paloris Colony...

KAMALA
(smiles)
I've never been to Paloris Colony.

MINER #1
Neither have I. Why don't we find out what else we have in common.

He starts to move her away... Data simply takes her arm and guides her down the bar...

DATA
Extremely rude behavior.

Looking back at him with a smile...

KAMALA
He's just being playful.

During the following, the whole bar lineup of men seems to gravitate toward them... they admire her... she smiles back... Data observes them curiously...

42 CONTINUED:

DATA

May I order you a drink?

KAMALA
(to the group of miners)
What are all of you having?

MINER #2
Aldorian Ale's our drink...

KAMALA
Then, it's mine too.

They mutter their approval... and she's a down-home girl now... standing differently... flaunting her sexuality... a bit coarse... Marlene Dietrich in "Destry". Data looks around for a waiter...

DATA
There do not seem to be enough waiters on duty.

MINER #3
They're having a minor problem with the replicator...

MINER #2
They could use a hand, Commander...

DATA
Certainly...

And he takes a few steps, then stops... realizing the intent...

DATA

No, I think I shall remain here...

KAMALA
Mister Data's protecting me tonight...

MINER #2
Protecting you from what?

KAMALA
From you, I guess.

Laughter...

42 CONTINUED: (2)

KAMALA
(sexy)
I told the captain not to worry... I just want to have a good time like anybody else...

The crowd responds to her... with a roar of walla and ad libs... crushing in closer... as Data reacts...

MINER #1
Come on down to deck seven, we'll show you a good time...

MINER #2
Get rid of the android and we'll have fun...

MINER #3
Do you have any sisters... ? will you marry me... ?

Pushing his way through the crowd -- the booming voice of...

WORF

Is there a problem here?

More ad lib walla:

MINER #1 MINER #2 MINER #3
Nossir... No problem... Tell him, lady...

WORF
Be quiet!

They shut up... she measures Worf with her eyes... Worf looks to Data...

DATA
Thank you, Lieutenant Worf, I believe the crowd has become a little too ebullient for comfort...
(to Kamala)
... perhaps you'd enjoy a quiet visit to the arboretum...

And as Data starts to move, the miners move en masse... along with them... Data and Worf react...

WORF
(to the miners)
Stay here.

And the disappointed miners go back to their original positions...

43 AT THE DOOR

DATA

Thank you again, Lieutenant.

Worf grunts an acknowledgement. Nods to Kamala --

WORF
Ma'am.

She looks up him... and rising out of her throat comes a Klingon hiss and guttural growl... Worf reacts, surprised, delighted... exchanges a glance with Data who pulls her out of the room.

44 INT. READY ROOM

Close on an entirely different Kamala... gentle, conservative, thoughtful... moving to find Picard sitting with her... frustrated...

KAMALA
Perhaps the ambassador is right. Perhaps I should remain in my quarters.

PICARD
I am confident of my crew's self-control. But there are civilians and guests on board...

KAMALA
I understand. I will volunteer to stay in my quarters under one condition.
(off his look)
That you will visit me.

He stares at her a beat. Rises.

KAMALA
There it is, again.

PICARD
What?

KAMALA
The wall you put between us.

44 CONTINUED:

PICARD
You are a day away from an arranged mating. Why would you want me to visit you in your quarters?

KAMALA
I said a visit. I didn't ask you to make love to me.

She lets that hang there for a moment... measures his reaction... she rises, moves about the room, looking at things... picks up an archaeological artifact that is on Picard's desk, studies it...

KAMALA
A Ventanan thimble... early Lapeongical period, isn't it?

PICARD
Yes...

KAMALA
Have you seen the Ventanan woven

art recovered from the fourth
colony dig... ?

PICARD
(reacts)
Woven art? Recovered intact?

KAMALA
They say the colors are remarkably
vibrant for their age...

PICARD
(enthusiastic)
I've read about them for years...
They were so delicate, no one
expected to find any preserved...
How did you hear about them?

She is examining Picard's Shakespeare volume...

44 CONTINUED: (2)

KAMALA
I stay informed on a wide variety
of subjects... after all, one
never knows when the conversation
might turn to Ventanan
archeology... or to the "dark woman
of raven brows and mournful eyes"
in Shakespeare's sonnets... or
to the gardens of Les Eyries near
the village where you grew up...

PICARD
Your empathic powers can tell that

much about me?

KAMALA
Not quite that much. Mister Data helped a little.

She rises, moves closer to him...

KAMALA
My empathic powers can only sense a man of deep passion, and conviction... so disciplined, so controlled... I am simply curious to know what lies beneath...

The power of her attraction hits Picard... and he resists it valiantly...

PICARD
Nothing. Nothing lies beneath. I'm really quite dull. I fall asleep each night with an old book in my hands...

44 CONTINUED: (3)

KAMALA
(intimate)
When a metamorph finds you interesting... do not take it lightly.

With great tension in the air...

PICARD

I don't take it lightly... I'm only...
(struggling)
... trying to be as dull as possible.

He moves away. A beat.

KAMALA
Will you visit me?

PICARD
It would be inappropriate.

KAMALA
Is that a yes or a no?

44 CONTINUED: (3)

PICARD
I'm sorry.

A beat. She studies him evenly, rises to leave... at the door...

KAMALA
Even the walls of Jericho fell, Captain.

PICARD
Why are you doing this?

KAMALA
There can be only one reason. Because some part of you wants

me to.

She exits... as the door slides closed, Picard is left alone with his own thoughts...

45 INT. FERENGI QUARTERS

Par Lenor and Qor react as the door slides open and Briam storms in, passing the guard...

BRIAM
What is the meaning of this?

He opens his hand and displays five opulent gold coins...

PAR LENOR
Ah, I see you got our message...

BRIAM
If this is some sort of bribe,
I am not amused...

QOL
Oh no, Ambassador... your attitude
is quite understandable...

PAR LENOR
This is just a sample...

QOL
The bribe is ten thousand more...

PAR LENOR
Ludugial gold, the purest in the

galaxy...

QOL
We know the lifestyle of a Kriosian Ambassador is barely comfortable...

PAR LENOR
You deserve to live a life of luxury...

BRIAM
I am insulted. How dare you suggest...

QOL
You drive a hard bargain.

PAR LENOR
Twenty thousand, but not an ingot more.

QOL
We must have the metamorph.

45 CONTINUED:

PAR LENOR
She is the answer to a Ferengi prayer.

QOL
A ship is waiting to rendezvous with us in three hours... we can all transport off together...

BRIAM
Thank you for that information.
I will pass it along to Captain
Picard.

PAR LENOR
You can't do that...

He grabs Briam by the lapels if he has lapels...

BRIAM
Let go of me...

QOL
No, wait... let us discuss...

But Briam pulls violently away and as Qol tries to push him away from getting to the door, the Ambassador falls and his head smashes heavily into a table that shatters under the weight of the fall... immediately the guard responding to the noise rushes in, phaser drawn... the Ferengi look at each other and down at the unconscious Ambassador, who appears seriously hurt and we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

0A EXT. SPACE - THE ENTERPRISE (OPTICAL)

waiting at the rendezvous coordinates.

46 INT. SICKBAY

Beverly and a MEDICAL TEAM are working on the unconscious Briam as Picard and an anxious Kamala stand off to the side.

PICARD (V.O.)
Captain's log, supplemental. The Ferengi have been dispatched via shuttle to Starbase One-one-seven; what charges will be brought against them depends on whether or not Ambassador Briam recovers.

Beverly finishes a scan and approaches Picard.

BEVERLY
We've been able to stabilize his condition... If we're lucky he'll regain consciousness in a few days.

Beverly moves off with the Nurse...

BEVERLY
(continuing, to the nurse)
I want a level one craniosacral display set up...

PICARD
I'll advise the Valtese delegation that the conference must be

postponed...

KAMALA
That won't be possible.
(off his look)
My ability to imprint on a mate will only last a matter of hours after the completion of the Finiis'ral.
(MORE)

46 CONTINUED:

KAMALA (cont'd)
If I had not been removed from stasis prematurely, a delay might have been possible. But now, I will have to bond with Alrik within two days.

PICARD
But there are several points in the negotiations that Briam has to address...

46 CONTINUED: (2)

KAMALA
You are familiar with the issues...

PICARD
Familiar, yes, but I cannot

represent your peoples'
interests...

KAMALA
You can represent the interests
of peace. My people will agree.
I'm certain of it.

Picard is not comfortable with it...

PICARD
There are customs and rituals with
which I have no experience at
all...

KAMALA
I told you that I am extremely
knowledgeable about Valt. I will
help you prepare.

Off Picard's reaction...

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

48 INT. HOLODECK - CEREMONIAL ROOM

Close on the percussive instrument... as the small
hammer strikes the chimes... seven times... pull back
to see Picard holding it, concentrating... he
hesitates...

PICARD
This is impossible.

KAMALA

(directing him to a
note)
Torze-qua...

Picard takes the cue and moves the hammer to a specific chime, hits it and then three more...

48 CONTINUED:

KAMALA
That's right...

Picard begins to hit the instrument again... during which --

PICARD
I am reminded of my piano lessons as a child... preparing for some dreaded recital...

KAMALA
Do you still play?

PICARD
No. I regret that I gave it up. It used to please my mother...

He hits the chimes one by one in a strict cadence...

PICARD
(continuing)
I did not like to perform in front of an audience.

KAMALA

Shy...

PICARD
No. Just not very good.

KAMALA
And shy.

He hesitates again.

48 CONTINUED: (2)

PICARD
Dammit.

He puts the hammer down.

PICARD
Can we come back to this later?

KAMALA
Of course.
(beat)
Thank you.
(off his look)
For letting down your guard.
If only for a moment.

Picard quickly cuts her off... and she feels that empathically as a sharp rejection... he puts distance between them... moves across the room to the torah on the table...

PICARD
You are going to have to help me

with the pronuniciations in this
scroll...

Kamala moves to him...

KAMALA
What is it about me you fear?

PICARD
Kamala...

KAMALA
Do you find me unattractive?

PICARD
I find you unavailable.

A beat.

48 CONTINUED: (3)

Kamala sighs... turns off the seductiveness...

KAMALA
I am being terribly selfish.
I apologize.

A beat. She moves away, thoughtful...

KAMALA
We have something in common,
Captain. When I was a child, I
took music lessons, too.

PICARD

Really, what instrument?

KAMALA

All of them.

PICARD

The entire orchestra?

KAMALA

(acknowledges)

Plus a few Valtese Horns that sound like braying Targhee Moonbeasts. They are said to soothe the nerves of Valtese men.

(off his look)

My mother never even heard me play. I was taken from her when I was four... and sequestered in a royal village... where I was prepared to fulfill my destiny.

PICARD

It sounds like it was a very lonely time for you...

48 CONTINUED: (4)

KAMALA

On the contrary, I had servants and tutors at my side constantly... you once wanted to know what I am like when I am alone... I have never been. There was always someone there...

to educate me in literature,
history, art, sex...
(beat)
But I have been alone on this
journey and I've found myself
thinking about all the curious
questions you asked... you
wanted to know who I am. The
only answer that comes to me is,
"I am for you, Alrik of Valt".
Because that is the truth.
(beat, melancholy)
In a day, I will bond with a man
I've never met... and I will turn
myself into what he wants me to
be... for the rest of my life.

Picard is caught in a bind between political duties, Prime Directive and personal feelings for this woman. He cannot find it in himself to take an advocate's role. The best he can do is...

PICARD
I also once asked you if you were
doing this of your own accord...

KAMALA
I am honored to be chosen to serve
my people as an emissary of
peace...
(beat)
But I find it ironic on the eve
of this ceremony... which I have
spent my entire life preparing
for... that I should meet a man
like you...

Off his look... And suddenly her cheeks flush... and she turns away... He searches for the right thing to say.

RIKER'S COM VOICE
Riker to Picard.

PICARD
Go ahead.

48 CONTINUED: (5)

RIKER'S COM VOICE
The Valtese ship has arrived. Chancellor Alrik is ready to beam aboard...

She reacts...

49 INT. OBSERVATION LOUNGE

Close on the back of ALRIK, the man who will wed this extraordinary woman... we hear the sound of the door opening as Picard ENTERS (o.c.)... and he turns and already we don't like him on first sight... he is drab, a dull, dull man... he's colorless and stern... and far shorter than Kamala... he is about Picard's age.

ALRIK
Captain Picard...

As we go wide...

PICARD
Chancellor Alrik, welcome aboard

the Enterprise...

Alrik sits at the head of the table... assuming the power position.

49 CONTINUED:

ALRIK
Your first officer has described the details of the incident with the Ferengi... how is the Ambassador... ?

PICARD
He hasn't regained consciousness yet.

ALRIK
A tragedy. Your willingness to assist is appreciated by both our peoples.

PICARD
I will do my best... although I have found some of the rituals quite demanding...

49 CONTINUED: (2)

ALRIK
(shrugs)
Rituals. I am more concerned about the remaining provisions

in the treaty... the proposed
trade agreements are not
acceptable... We still must review
the uncommitted territories...
as well as discuss the schedule
for exchange of technology...

PICARD

The Kriosians have authorized me
to make several compromises which
are favorable to your position...

ALRIK

Good.
(rising)
Tomorrow, then.

PICARD

Briam has supervised a
reproduction of the ancient Temple
of Akadar on our holodeck...

ALRIK

(grins, who cares)
Such a sentimental people, these
Kriosians... it is hard to believe
we have a common ancestry...
(sighs)
I suppose they've sent the
metamorph.

PICARD

Kamala? Yes. She is looking
forward to meeting you.

49 CONTINUED: (3)

ALRIK
(not very interested)
I'm sure she'll be satisfactory. Between you and me, Captain, I'm far more interested in the trade agreements.

He EXITS and... and as we linger for a long beat on Picard...

CUT TO:

50 INT. KAMALA'S QUARTERS - KAMALA'S FACE

KAMALA
(false cheeriness)
So, tell me quickly... what is he like?

50A WIDE

PICARD
First impressions? A thoughtful man... informed...

KAMALA
Did he ask about me?

PICARD
Yes.

KAMALA
What did you tell him?

PICARD

That you were looking forward to
meeting him.

KAMALA
When am I to be presented?

PICARD
It will be the first order of
business. Tomorrow. At ten.

She nods.

50A CONTINUED:

KAMALA
Would you like some tea?

PICARD
I should prepare for the ceremony.

KAMALA
Let me help you with
pronuniciations.

PICARD
I think I can muddle my way
through...

KAMALA
(extremely vulnerable)
Please. Don't leave.

A beat.

KAMALA

Talk to me. I love the sound of your voice. I'll turn out the lights and just listen.
(beat)
I don't want to be alone.

Picard reacts, nods, but...

PICARD
The lights stay on.

She smiles.

KAMALA
(to the replicator)
Earl Grey Tea. Hot.

We hear the replicator work.

PICARD
(re: the tea)
Did you learn that from Mister Data as well?

She smiles, acknowledging.

PICARD
I shall have to have a talk with him.

She brings the tea. They sit next to one another... he sips his tea... in silence...

50A CONTINUED: (2)

PICARD
Now that I know you're listening to my voice... I can't seem to think of a word to say...

KAMALA
A starship captain must encounter all sorts of lifeforms... am I one of the most unique you've ever met? Please say yes.

PICARD
Yes.

KAMALA
What a nice thing to say.

She tentatively reaches out and gently runs the palm of her hand from his brow across his scalp and it is one of the most sensual strokes in the history of man...

PICARD
(softly)
Kamala, have I not done everything possible to discourage this?

KAMALA
Maybe that's the perfect way to attract a metamorph.

PICARD
I don't wish to use you as other men have.

KAMALA
But you are not other men. You could never use me. That is the

very reason why I am with you tonight.

PICARD
I really ought to go. You do have an early appointment in the morning.

KAMALA
Light years away.

And as they look at each other for a long beat...

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

with the Valtese ship beside it.

52 INT. PICARD'S QUARTERS

Beverly and Picard again sharing morning tea. A parallel scene to the one in Act Two. Picard is lost in his own thoughts.

BEVERLY
Quiet this morning.

PICARD
Sorry.

BEVERLY
Penny?

PICARD
What?

BEVERLY
For your thoughts. Penny for your thoughts.

PICARD
(smiles)
You have one?

BEVERLY
The replicator ought to have one on file.

Picard would rather get himself lost in light banter but it just isn't possible.

PICARD
Do you mind if I take off the uniform for a moment?

BEVERLY
(smiles)
Captain... !

PICARD
I just need to talk to a friend.

52 CONTINUED:

And Beverly studies him seriously.

BEVERLY
Of course.

He stands.

PICARD
(tongue in cheek)
Besides... it's all your fault.

BEVERLY
Mine?

PICARD
You insisted I look into her situation...

BEVERLY
The metamorph?

PICARD
(sighs)
The metamorph. Kamala. We have spent a lot of time together the last few days... you were right about several things, Beverly... her entire life has been orchestrated for this moment... but she intends to see it through... to help her people end this war...

BEVERLY
(beat, perplexed by his

intensity)
Are you saying there's nothing
else that can be done... ?

PICARD
It's not that simple.

And he looks at Beverly and in a beat, she understands
and he understands she understands... he almost smiles,
embarrassed...

52 CONTINUED: (2)

She studies him, sorry she ever sent him down there
in the first place --

PICARD
I barely even know who she is
because who she is changes the
moment the next man walks in the
room.
(beat, softens)
But suddenly, I find myself
hoping... the next man doesn't
walk in.

A long beat.

PICARD
But he will, of course. In a few
hours, the ceremony will begin...
she will mate with a man who cares
far more about trade agreements
than about her. And I think of
how she will be with him... how

she will change to accomodate him... and...

(beat, understatement)

... I don't like it.

She rises and surprises him with a hug. Picard is uncomfortable having revealed his feelings...

PICARD

I'm sorry to be bothering you with this...

BEVERLY

I wish I knew how to help you...

PICARD

(with warm appreciation)

Perhaps I just needed a shoulder...

BEVERLY

It's there for you, Jean-Luc. It always has been.

These two old friends share a long look and...

53 INT. CORRIDOR

Picard arrives at Kamala's door... a beat... hits the chime...

KAMALA'S VOICE

Come in...

And as he moves forward, the door opens and as he

ENTERS, he has to pause as his eyes are filled with...

54 INT. KAMALA'S QUARTERS

Kamala in front of a huge mirror... dressed in the most incredible gown a woman has ever worn... she is a goddess... she turns to Picard... a beat as he takes this vision in... he will never forget how she looks at this moment.

KAMALA
Is it time?

54 CONTINUED:

PICARD
Soon.

KAMALA
Do you have any questions about the ceremony?

PICARD
Many.

They look at each other for a long beat... softly --

KAMALA
I will never truly love him.

PICARD
You've not even met him.

KAMALA

It no longer matters.
(off Picard's reaction)
I wish I could convey to you what it's like to be a metamorph... to feel the inner strength of someone... to realize that being with him is opening your mind and heart to endless new possibilities... to hear yourself say: I like myself when I am with him.

PICARD
Kamala...

KAMALA
For a metamorph, there is no greater pleasure... and no greater wish than to bond with that kind of mate at the end of the Finiis'ral...
(beat)
... as I have bonded with you.

PICARD
With me?

KAMALA
Who I am today, I will be forever.

DATA'S COM VOICE
Data to Captain Picard.

54 CONTINUED: (2)

PICARD
Not now, Data.

DATA'S COM VOICE
But sir, Chancellor Alrik is waiting to receive you in holodeck seven.

PICARD
Acknowledged.
(a beat)
You can't go through with the ceremony.

KAMALA
Would you ask me to stay? And ask two armies to keep fighting?

He doesn't need to answer...

KAMALA
(continuing)
Having bonded with you I've learned the meaning of duty.

A long beat as they look at each other... for once Picard is speechless.

KAMALA
He'll never know. I am still empathic... I will be able to please him.
(beat, smiling)
I only hope he likes Shakespeare.

And she moves toward the door and Picard follows...

55 INT. HOLODECK - CEREMONIAL CHAMBER

Starting on an ornate decoration on the wall... with a cymbal crash... and exotic percussive music begins... and tilt down to a high angle shot to see the figure of Alrik in the center of the room... as the holodeck doors open and...

56 ALRIK

turns to see --

57 PICARD AND KAMALA

entering... Picard holds her arm... her face is veiled...

58 MOVING WITH PICARD AND KAMALA

as they step forward slowly...

59 WIDE

as they move closer to Alrik...

MOVING WITH PICARD'S EYES - EXTREME CLOSEUP

A music cue signals the beginning of a fantasy sequence:

61 HER HAND ON HIS

He offers her hand to the hand of Alrik... as he does

the percussion stops.

62 HER FACE

as Alrik removes the veil.

KAMALA
I am for you Alrik of Valt.

And as Alrik leans forward to kiss her...

PICARD
I'm sorry. I cannot allow this
to proceed.

Alrik turns sharply to Picard...

ALRIK
What did you say?

PICARD
Kamala will be remaining aboard
the Enterprise... with me...

Kamala reacts, looks to Picard...

ALRIK
(flabbergasted)
With you?

PICARD
Chancellor, the trade agreements
will be satisfactory... you
yourself told me that was your
priority. She is mine. Let us
begin the real work here of
establishing a long and just

peace...

Alrik takes a moment to regain his composure...

ALRIK
Very well, let us begin...

As she smiles with an expression of love for her captain...

63 MOVING WITH PICARD'S EYES - THE SAME EXTREME CLOSEUP AS BEFORE

The music cue ends. This is real... all fantasies are over. Only the exotic percussive music program for the ceremony.

64 MOVING WITH PICARD AND KAMALA

step forward slowly... still crossing the holodeck...

65 WIDE

as they move closer to Alrik...

66 HER HAND ON HIS

as he offers it to the hand of Alrik... as he does, the percussion ends.

67 HER FACE

as Alrik removes the veil.

KAMALA

I am for you Alrik of Valt.

The colorless man kisses her on the lips...

68 PICARD

stands away, watches... silently... controlled...

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at impulse.

70 INT. TRANSPORTER ROOM (OPTICAL)

Briam, still weak, head bruised... enters with Picard... a Transporter Officer is on duty...

BRIAM
Your service to both our peoples is greatly appreciated, Captain...

70 CONTINUED:

PICARD
Your preparation made the negotiations simple, Ambassador... and Kamala was able to guide me through the rituals...

Picard helps Briam onto the transporter pad. A beat as he hesitates to ask what has been on his mind...

BRIAM
I have to admit I'm curious...

PICARD

Curious?

BRIAM

I was chosen for this mission for a simple reason... I am two hundred years old. The temptations of a beautiful metamorph do not reach me so easily... and yet I would be lying if I were to claim, that even at my age, they did not reach me at all. But you... you had to work side by side with her for days... how could you resist her... ?

PICARD

(evenly)

Ambassador, have a safe trip home.

Briam reacts, all the more curious... frowns a curmudgeony old frown... looks at the captain...

BRIAM

Energize.

He DEMATERIALIZES. Off Picard's acknowledgement...

71 INT. PICARD'S QUARTERS

Low lighting... as he enters... pauses once inside to feel himself alone... won't allow himself to stay with that... moves to the replicator...

PICARD

Earl Grey. Hot.

We hear the replicator... but stay on him as he moves to a bookshelf... and picks out a long book that looks interesting... studies it as he returns to the replicator, and takes his tea... he moves to an easy chair and places the tea on a side table... turns on the light, sits, opens the book... and reads a few words but his eyes leave the book and he leans back... thinking and as the book closes in his hands...

72 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Moves off into warp.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Imaginary Friend"
(f.k.a. "Invisible Friend")
#40275-222

Teleplay by
Brannon Braga

Directed by
Gabrielle Beaumont

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FINAL DRAFT

FEBRUARY 24, 1992

STAR TREK: "Imaginary Friend" - 2/24/92 - CAST

STAR TREK: THE NEXT GENERATION
"Imaginary Friend"

CAST

PICARD	CLARA SUTTER
RIKER	DANIEL SUTTER
DATA	ISABELLA
BEVERLY	
TROI	
GEORDI	
WORF	
GUINAN	
ENSIGN FELTON	
ALEXANDER	

NURSE OGAWA

Non-Speaking
SUPERNUMERARIES

STAR TREK: "Imaginary Friend" - 2/24/92 - SETS

STAR TREK: THE NEXT GENERATION
"Invisible Friend"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
OBSERVATION LOUNGE	
CORRIDOR	
TEN FORWARD	
ENGINEERING	
TROI'S QUARTERS	
CLARA'S QUARTERS	
SUTTER'S QUARTERS	
ARBORETUM	
DAYCARE CENTER	
TURBOLIFT	

STAR TREK: "Imaginary Friend" - 2/26/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Imaginary Friend"

PRONUNCIATION GUIDE

BRENTALIA	bren-TAL-ee-uh
CHAMPS ELYSEES	shahns-el-ee-ZAY
DAVILA	DAH-vih-la

JOKRI JOCK-ree
KEIKO KAY-ko
KRYONIAN kry-OWN-ee-n
NASTURTIUMS nah-STUR-shumz
TELANA tay-LAHN-uh

STAR TREK: THE NEXT GENERATION
"Imaginary Friend"
TEASER

FADE IN:

1 INT. CLARA'S QUARTERS

CLARA SUTTER, a seven-year-old girl, and TROI sit at a table set for tea. The settings include a place for Clara's imaginary friend, Isabella. Troi is chatting with Clara...

CLARA
I like to cook all kinds of stuff. Like yogurt and raisin salad... chocolate-chip pancakes... and purple omelettes.

TROI
Purple omelettes?

CLARA
(nods)
You put grape juice in the eggs. Isabella doesn't like it very much -- she says it tastes funny.

TROI

I can see her point...

Troi picks up a cup full of sugar cubes.

TROI
Sugar with your tea?

CLARA
Yes, please.

Troi serves a sugar cube into Clara's tea. Then she turns to address an empty chair where "Isabella" is sitting. It becomes clear that Isabella is Clara's invisible friend.

TROI
Isabella... would you like some too?

Clara leans toward Isabella's seat, and listens carefully to words only she can hear. After a moment, she turns to Troi.

1 CONTINUED:

CLARA
Yes. But she takes two cubes.

Troi serves the sugar.

TROI
I'll bet Isabella is very pretty.

Clara is enthusiastic about Isabella.

CLARA
She's very, very pretty. She has blonde hair and a blue dress with white buttons. Her ears are pierced. And she's tall.

TROI
Maybe you could draw me a picture. I'd love to see what she looks like.

Clara frowns.

CLARA
You don't think she's real.

TROI
I think she's real for you, Clara. And that's real enough for me.

Clara seems happy with the response. Troi looks across the room at Clara's father, DANIEL SUTTER -- who has been watching the entire time. Her look says that the session is over.

SUTTER
(to Clara)
Honey, I think it's time for you to go. You don't want to keep Keiko waiting.

CLARA
(to Troi)
I have to go plant the nasturtiums now.
(matter of fact)
I'm Keiko's helper in the

arboretum today.

TROI

Is that so?

1 CONTINUED: (2)

SUTTER

(to Clara)

Go ahead, Sweetie. Be home for dinner.

TROI

I hope to see you soon, Clara. Maybe we can be friends.

Clara likes the idea.

CLARA

Okay.

Clara stands, carefully pulls out the chair for Isabella, and heads for the door. She stops at the door, "hearing" something that Isabella is saying. She listens... then turns to Troi.

CLARA

Counselor Troi?

TROI

Yes?

CLARA

Isabella says she likes you.

Troi looks to Isabella.

TROI
Thank you, Isabella.

Clara smiles, then EXITS. Sutter takes a seat next to Troi. He looks concerned about his daughter. Troi tries to reassure him.

TROI
I understand why you're concerned... but you have nothing to worry about. It's a normal, healthy activity for children to engage in imaginary play.

Sutter is relieved.

SUTTER
I'm just afraid she's not making real friends. She spends all of her time with "Isabella"...

Troi considers.

1 CONTINUED: (3)

TROI
You've been moving from starship to starship since Clara was two years old. Maybe Isabella provides a constant companion for Clara. She knows this is one friend she won't have to leave behind.

Sutter nods.

SUTTER
You're probably right.

TROI
Give Clara a chance. As she learns to make friends on the Enterprise, she'll probably move away from her imaginary world.

Sutter offers Troi a grateful smile...

2 EXT. SPACE - THE ENTERPRISE (OPTICAL)

on the outskirts of a large NEBULA -- a glowing expanse of swirling red clouds, with a bright point of light deep in its center.

PICARD (V.O.)
Captain's log, stardate 45852.1. The Enterprise has arrived at FGC-four-seven -- a nebula which has formed around a neutron star. We are eager to investigate this unique formation.

3 INT. BRIDGE (OPTICAL)

PICARD, RIKER, DATA, WORF, ENSIGN FELTON and VARIOUS NDS at stations. GEORDI is at an aft science station. Everyone watches the main viewscreen, which displays the nebula -- a rare and special sight.

3 CONTINUED:

GEORDI
(off console)
We've got elevated quantities of hydrogen... helium... trionium... but nothing the shields can't handle.

RIKER
Shields up.

PICARD
Take us in, Ensign. One-quarter impulse.

ENSIGN FELTON
Aye, sir.

Ensign Felton works the controls...

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it enters the nebula. Suddenly, from within a nearby cloud -- a tiny POINT OF LIGHT appears. The light FLARES briefly as it passes through the ship's shield bubble... then it ENTERS through the hull of the ship...

5 OMITTED

5A INT. CORRIDOR (OPTICAL)

As small section of the ceiling GLOWS briefly with a red color, and a POINT OF LIGHT emerges into the corridor (as seen in the nebula). The light pauses, then zips around a corner and out of view. Clearly

a life-form is now on board...

5B ANOTHER CORRIDOR (OPTICAL)

The POINT OF LIGHT comes into view -- right behind Data and Geordi, who are walking briskly down the corridor, on their way to engineering, talking TECH...

DATA
In order to complete the scheduled observations, the lateral sensors will require additional processing time.

5B CONTINUED:

GEORDI
We could steal a couple of hours while they're recalibrating the thermal interferometery scanner.

DATA
Will a couple of hours be enough time to complete the high-resolution series on the neutron star?

GEORDI
No problem. We'll just double up the main sensor bandwidth.

Data and Geordi continue walking -- the light flies off down another corridor...

6 INT. SICKBAY (OPTICAL)

BEVERLY and NURSE OGAWA are working at a medical station, mid-conversation. During this scene, out of their view, a small section of the wall GLOWS with a red color, and the point of LIGHT emerges into the room. The light flits about, as if watching Beverly and Ogawa from afar...

BEVERLY
After dinner, then what?

OGAWA
We went to the holodeck and took a walk on the Champs Elysees...

Beverly reacts to the console.

BEVERLY
The neural scanner still seems a bit off. Let's check the sensor calibration...

OGAWA
I'll run a diagnostic...

They work for a beat.

BEVERLY
And... ?

OGAWA
And?

BEVERLY
After Paris... ?

OGAWA
He has shore leave next month. He asked me to go to Risa with him.

BEVERLY
No problem. Nurse Davila can cover for you.

OGAWA
I don't know if I'm going, Doctor. I hear it's a very uninhibited atmosphere. Personally, I don't think I'm ready for that kind of "fun."

6A CLOSE ON POINT OF LIGHT (OPTICAL)

as it zips into a nearby hypospray, causing it to GLOW for an instant. After a beat, the light exits the hypospray and zips into a nearby tricorder, which glows... and into another medical tool -- all in quick succession. The light is exploring its environment. Over which we HEAR --

BEVERLY (o.s.)
Try to talk him into Telana Minor instead -- they've got a cruise down the Jokri River... the iridescent currents are beautiful.

The light flies away and EXITS through the nearest wall...

7 OMITTED

8 INT. ARBORETUM (OPTICAL)

Lush and beautiful (as seen in "Data's Day".) A section of the wall GLOWS red -- the POINT OF LIGHT zips into a nearby gardening tool... then EXITS...

9 OMITTED

10 ON A FLOWER (OPTICAL)

The light enters an exotic-looking flower, causing the flower to GLOW -- but this glow is different, longer and more intense. The glow vanishes and a duplicate flower appears next to the original. Just as quickly, the duplicate flower disappears into a tiny red dot, which instantly DEMATERIALIZES...

11 ANGLE - CLARA (OPTICAL)

The glowing pinpoint of light MATERIALIZES again and stops, as if spotting Clara. It hovers, as if watching her from afar...

11A CLOSE ON CLARA (OPTICAL)

She is by herself, kneeling on a patch of dirt among the trees and bushes. As she plants seeds into the soil, she talks to her imaginary friend Isabella...

11A CONTINUED:

CLARA

See, Isabella... you have to push

your finger into the soil as deep
as you can.

Clara picks up a watering container, and waters the seeds.

CLARA
The baby seeds are very small...
so we mustn't give them too much
to drink.

Clara sets down the water, and begins to pat down the soil with her hands. She hums a nursery rhyme as she works, obviously enjoying her day at the arboretum...

Then, with out warning, the point of light flies directly into Clara's head -- Clara's head GLOWS, as if the light is scanning her mind (same glow effect as the flower). The red light PULSES like it did in the flower -- then vanishes. Clara doesn't notice a thing. She keeps humming her song...

Slowly, another girl's VOICE starts to hum along with Clara. Clara stops, looks around.

CLARA
Hello? Is somebody there?

Suddenly, behind Clara, a figure steps into view. It's a young girl, slightly taller than Clara, and a few years older (she should appear to be around twelve). This is ISABELLA. She has blonde hair and wears a blue dress with white buttons. She looks exactly as Clara described her -- and yet, there is something alien and spooky about the girl. She doesn't smile... and her face is expressionless, cold...

ISABELLA
(to Clara)
Hello.

Clara whips around and sees Isabella -- she reacts, wide-eyed with astonishment.

CLARA
Isabella?

The other girl, Isabella, studies Clara.

ISABELLA
Hello, Clara.

11A CONTINUED: (2)

OFF Clara's utter surprise...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

12 INT. ARBORETUM

As before. Clara facing Isabella, confused by the

sight -- after all, she's never actually seen her imaginary friend.

CLARA
Isabella... How come I can see you?

Isabella is expressionless.

ISABELLA
Is something wrong with the way I look?

CLARA
No. I've just never seen you before. Not for real.

ISABELLA
Well... now you can see me for real. Doesn't that make you happy?

CLARA
Yes... it's wonderful!

Isabella glances where Clara was planting seeds.

ISABELLA
Can we go now?

CLARA
We should finish planting the seeds.

ISABELLA
I'm tired of planting. Let's do something else.

CLARA
Like what?

12 CONTINUED:

ISABELLA
Like...
(pointedly)
I would really like to explore the ship.

CLARA
We should finish planting first. I promised Keiko.

ISABELLA
We can finish later. Let's go look around.

Isabella moves to Clara and takes her by the hand. Clara stands up, hesitant.

CLARA
I'd better ask my daddy.

ISABELLA
Your daddy won't mind. We can tell him later. Come on...

Isabella tugs Clara along -- big sister leading younger sister. She's persuasive, more sophisticated than Clara. There is an intelligence at work here. This is no ordinary "imaginary friend." Isabella is hard to deny -- Clara smiles and goes along. As they EXIT hand

in hand...

13 INT. ENGINEERING

Geordi, Data and Sutter working at various consoles, collecting data from the nebula. N.D.s as needed. Geordi's console displays a GRAPHIC of the nebula.

GEORDI
So what are we going to name this nebula? "FGC-four-seven" just doesn't have a nice ring to it.

13 CONTINUED:

SUTTER
(with humor)
Why don't we call it... "Sutter's Cloud?"

Data works his console.

DATA
The rotational period of the neutron star is one point three five seconds.

GEORDI
That's a bit on the long side. Sutter -- let's see if we can get a reading on the particle flux.

SUTTER
Aye, sir.

Sutter works his console.

GEORDI
I was thinking more along the lines of "The La Forge Nebula." Sounds sort of majestic, don't you think?

DATA
Based on those selections, I would prefer FGC-four-seven.

Geordi and Sutter laugh. Data misses the joke. Suddenly, the ship TREMBLES slightly, and the lights FLICKER. Reactions.

SUTTER
What was that?

GEORDI
It felt like we hit something.

Data checks a console.

DATA
Shields have registered an impact. But the sensors show nothing in the vicinity.

14 INT. BRIDGE

Picard, Riker, Worf, Ensign Felton at stations.

14 CONTINUED:

WORF
(off console)
Forward velocity is down by point two percent. And dropping...

PICARD
Engineering. Report.

GEORDI'S COM VOICE
Could be a problem with the shields, Captain. We're checking it out now.

15 INT. ENGINEERING

As before. Sutter works for a beat.

SUTTER
(to Geordi)
Systems are normal, sir.

GEORDI
So -- did we hit something or not?

Geordi works a beat.

GEORDI
Shields say yes, sensors say no... this is very strange...

16 ON DOOR

as Clara ENTERS. She walks straight into the room and starts looking around, oblivious to the seriousness of the situation.

GEORDI

(to Sutter, on the move)
Ensign, give me a breakdown
on shield energy conversion.
Run a spectral --

Geordi almost collides with Clara. He stops, surprised.

GEORDI
(to Clara)
Whoa. Where did you come from?

16 CONTINUED:

CLARA
I'm Clara Sutter.
(points to Sutter)
That's my daddy.

Sutter looks up and sees Clara -- his face drops. What is she doing here? He gives Geordi an apologetic look as he moves to Clara. He speaks to her in a hushed, terse tone of voice.

SUTTER
Clara, you can't be here right
now.

CLARA
But Isabella wanted to see
engineering.

This is the last thing Sutter wants to hear.

SUTTER

I don't care what Isabella wanted to see. Go back to our quarters right now.

CLARA

But Daddy...

PICARD'S COM VOICE

Bridge to La Forge. Our speed is still dropping.

Geordi works at his console.

GEORDI

I'm increasing power to the impulse engines... but forward velocity isn't consistent with engine output.

PICARD'S COM VOICE

Explanation.

GEORDI

It looks like something is increasing the drag coefficient on the ship. But we can't find the cause...

16 CONTINUED: (2)

PICARD'S COM VOICE

If you can't correct it... we're going to have to reverse course and leave the nebula.

GEORDI
Give me a couple of minutes, sir...

SUTTER
(stern)
Clara -- now.

Clara frowns, and heads for the door. Sutter exchanges an awkward glance with Geordi, who looks annoyed by the situation.

16 CONTINUED: (3)

SUTTER
(to Geordi)
Sorry, Commander.

They continue working...

17 INT. CORRIDOR - CONTINUOUS (OPTICAL)

Clara exits engineering. A beat, then Isabella MATERIALIZES behind her. Clara reacts to the sudden appearance.

CLARA
Why do you keep disappearing like that?

ISABELLA
The grown-ups don't think I'm real. When they're around, I have to be invisible.

Isabella glances back at engineering.

ISABELLA
Wait here.

Isabella DEMATERIALIZES.

18 INT. ENGINEERING - CONTINUOUS (OPTICAL)

As before -- everyone hard at work.

DATA
The drag coefficient continues to increase. Forward velocity has fallen by twelve percent.

Behind Data, a nearby console GLOWS the red color. Data continues to study his control panel, confused.

DATA
Our speed is increasing...

He studies his console in some puzzlement, then turns to Geordi.

DATA
The ship's speed has stabilized at one-quarter impulse.

Geordi is pleased.

GEORDI
Great, Data. What'd you do?

18 CONTINUED:

DATA
I did nothing, Commander.
(checks console)
The problem seems to have
corrected itself.

They exchange a mystified look...

19 INT. CORRIDOR (OPTICAL)

Clara waiting. Isabella APPEARS.

CLARA
Where did you go?

ISABELLA
(casually)
There was something I had to do.

Isabella takes Clara by the hand. As they turn and
walk away together...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Data, Geordi discussing their situation.

GEORDI
I don't have an explanation, sir.
We seemed to hit something... and
then we started losing speed.
But so far as we can tell, there's
nothing out there to hit.

RIKER
Could some kind of damping field
cause us to lose velocity?

DATA
We simulated several such fields,
but were unable to reproduce the
same drag coefficient.

GEORDI
We also don't know why the problem
suddenly corrected itself.

They are all intrigued by the mystery... none more than Picard, whose scientific curiosity has been whetted.

PICARD
It seems we're observing a unique
phenomenon... one that hasn't
been recorded before.

GEORDI
The question is, do we stay here
and check it out?

RIKER
That may be dangerous.

DATA

Since we have experienced the phenomenon only once, it is impossible to estimate the risks.

20 CONTINUED:

Geordi responds to the challenge... if something mysterious has happened to his ship, he wants to find out what it was.

GEORDI
I'd like to stick around a little longer, sir... collect a sample of the gaseous matter, see what it tells us...

Picard considers. Like Geordi, he's propelled by the mystery.

PICARD
Agreed. Collect your sample, Mister La Forge. We'll proceed -- with caution.
(beat)
Dismissed.

As they rise to go...

21 INT. CORRIDOR

Clara and Isabella are walking along. They pass a large door, which Isabella eyes with curiosity.

ISABELLA
(re: door)

What's in here?

CLARA
That's the door to the cargo bay.
We can't go in there.

They continue along...

ISABELLA
Let's go someplace with lots of people.

CLARA
Okay.
(beat)
Isabella, why are you so serious lately?

Isabella looks at her.

ISABELLA
What do you mean?

21 CONTINUED:

CLARA
You haven't even smiled once today.

Isabella considers the remark in her unemotional way. Suddenly, Clara stops, turns to Isabella and makes a funny face. Isabella reacts, taken aback by the display -- then, gradually, she breaks out in the beginnings of a smile. She touches her mouth and face, as if she doesn't quite know what a smile is...

21 CONTINUED: (2)

They continue walking. Clara watches Isabella happily...

CLARA
You're my best friend, Isabella.

ISABELLA
Why?

Clara thinks.

CLARA
I don't know. Because we do things together... and we trade secrets.

Isabella considers this. It is a difficult concept for her alien mind to grasp.

ISABELLA
Does everybody have a best friend?

CLARA
If they're lucky. Before I had you, I didn't have one...

ISABELLA
Why not?

CLARA
Every time I made friends with someone... my daddy's job would

change and we'd move to a new ship. And it takes time to make best friends...

ISABELLA

How long?

CLARA

It depends. With you... not very long. You always listened to me, even when I was sad...

Isabella turns this over in her mind.

ISABELLA

Clara... I'm glad we're best friends.

Clara smiles at her, good feelings abounding, youthful ebullience overflowing.

21 CONTINUED: (3)

CLARA

(a challenge)

Race you.

ISABELLA

Okay.

CLARA

Ready... set ... go!

Clara takes off running down the corridor. Isabella hesitates, unsure what to do -- then she starts

running, too. Clara has the lead but Isabella is quickly catching up...

22 INCLUDE WORF

rounding a corner at a good clip. Both girls nearly collide with him. They stop, breathless and startled by the towering Klingon. Worf gives the girls a stern look.

WORF
This area is not designated for children.

22 CONTINUED:

Isabella, staring at him with eyes as big as saucers, takes a step back. Worf realizes he's scared her, and despite his hurry, softens his tone.

WORF
Are you lost?

Both girls are speechless.

WORF
Where are you supposed to be?

Clara bravely steps forward.

CLARA
(small voice)
We were only playing. We're sorry.

Worf is affected by Clara's tiny charm. He gives the girls a faint smile.

WORF
Return to your quarters. And we will forget this incident.

CLARA
Thank you!

The girls turn back the way they came, and disappear around a corner. Satisfied, Worf continues on his way...

After a moment, Isabella peers around the corner to make sure the coast is clear. It is. She hurries back out into the corridor, yanking a resistant Clara along by the arm...

22A INT. ENGINEERING

Sutter is working at a console in Geordi's office as Geordi ENTERS.

GEORDI
Okay... I've configured the magnetic coils to collect gaseous matter from the nebula. Go ahead and activate the beam emitter.

SUTTER
I'm setting the fractionater to a continuous cycle...

22A CONTINUED:

GEORDI
We'll take samples from eight random sections. That should give us a reliable measure.

The two men work a beat in silence. Then, somewhat tentatively...

SUTTER
Commander...

Geordi hears something in his voice, glances at him.

SUTTER
I understand... that you had a parent in Starfleet.

GEORDI
Two of them, as a matter of fact. My father was an exozoologist... my mother a command officer.

SUTTER
They must have been posted to a lot of different assignments...

GEORDI
That's putting it mildly. They were always on the move... some of the time together, some times separately... I never knew if I was going to be stationed with my dad while he studied invertebrates in the Modean system... or with my mom on some outpost near the Neutral Zone.

SUTTER
Was that hard on you?

GEORDI
I don't remember it that way...

Sutter gives him an uncertain look.

SUTTER
But... it must have been
disruptive if you didn't stay
in one place long enough to make
friends...

Geordi, on the other hand, knows what Sutter is worried about, and taps into his concerns.

22A CONTINUED: (2)

GEORDI
I guess there were things about
my childhood that weren't ideal...
but to me, it was like one long
adventure.
(beat)
Kids are tougher than you think.
As long as they know you love
them... they can handle just
about anything life throws at
them.

Sutter realizes Geordi knows what he's been asking about. He turns to his work with a small smile.

SUTTER
Thanks, Commander.

23 INT. TEN FORWARD (OPTICAL)

Data and Guinan are sitting at the row of windows, observing the spectacular VIEW of the NEBULA.

GUINAN
(re: nebula)
I see... a Samarian coral fish... with its fins unfolded...

Data studies the clouds, puzzled by Guinan's observation.

DATA
I believe what you are seeing is the effect of the fluid dynamic processes inherent to large scale motion of highly rarified gas.

GUINAN
No... first it was a fish... now I see a Mintonian sailing ship...

DATA
Where?

GUINAN
(points)
Right there -- see how the two swirls come up to form a mast...

Data studies the nebula -- he doesn't see it.

23 CONTINUED:

DATA
I do not see it.
(analytical)
It is interesting that people try to find meaningful patterns in things that are essentially random. I have noticed that the images they perceive can sometimes suggest what they are thinking about at that particular moment.

A beat as they stare outside, pondering the clouds.

DATA
(re: nebula)
Besides, it is clear that this cloud formation most closely resembles a "bunny rabbit."

Guinan laughs at Data's remark. Data looks innocently at her, puzzled by her response...

23A ANGLE ON DOOR

as Clara ENTERS and proceeds into the room. She looks around, bravely venturing into the room full of grown-ups...

24 OMITTED

25 ON DATA AND GUINAN

as they notice Clara across the room.

GUINAN
I think someone's lost her way...

Guinan rises and approaches Clara...

GUINAN
(to Clara)
Hello there. Are you looking for someone?

CLARA
No... I brought Isabella to see Ten Forward.

Guinan looks around, sees no one, but is cool.

GUINAN
Well, ordinarily you're supposed to be here with a grown-up... but since you've brought Isabella, you can be my guest.

Clara looks up at her. This is the only adult she's encountered who seems to accept Isabella right off the bat.

CLARA
Thank you.

Guinan moves behind the bar. Clara climbs onto a stool.

GUINAN
How about two glasses of Papalla juice... with extra bubbles.

CLARA
Yes, thank you --

Clara stops in mid-sentence, as if hearing something next to her. She leans over, as though listening. Then she turns to Guinan.

CLARA
Just one, please. Isabella isn't thirsty.

GUINAN
One juice...

She reaches under the bar to the replicator, offscreen, we HEAR it working as --

25 CONTINUED:

CLARA
You're not like the other grown-ups.

GUINAN
Oh, no?

CLARA
They don't think Isabella's real.

Guinan turns back with the drink and sets it in front of Clara.

GUINAN
Sometimes grown-ups have a tough

time believing in things they
can't see.

CLARA

Why?

GUINAN

Well... they tend to get very
preoccupied with grown-up things.

CLARA

Like what?

GUINAN

Oh... like figuring out how much
fuel it takes to power this
ship... or deciding whether to
explore one star system or
another... arranging schedules,
making lists, counting inventory,
or... wondering if little girls
should go to bed at seven... or be
allowed to stay up till eight.

Clara grins again... this woman is funny.

GUINAN

Their heads can get so full...
that there's no room left for the
things you and I know are important.
Like invisible friends.

25 CONTINUED: (2)

CLARA

(after a moment's reflection)
If nobody else understands... how come you do?

GUINAN
Maybe because when I was your age, I had an invisible friend, too.

CLARA
You did? What was she like?

GUINAN
It wasn't a she.

CLARA
What was he like?

GUINAN
It wasn't a he.

25 CONTINUED: (3)

CLARA
It?

GUINAN
It was a Tarcassian razor beast. It had dark brown fur, gold eyes... huge spiny wings... It could fly so fast that no one could see it... except me.

Clara's eyes go wide -- she's enchanted by the description...

CLARA

Sounds scary.

GUINAN

It was... especially when it smiled.

Clara smiles at this.

GUINAN

But the best thing about it was that I could curl up and lie on its furry stomach. It had the deepest, softest purr you've ever heard... it put me to sleep every night...

(beat)

That razor beast was a good friend.

Clara thinks about this.

CLARA

So is Isabella.

They share a smile.

25A INCLUDE TROI (OPTICAL)

as she ENTERS Ten Forward. She spots Clara and crosses to her. She's gentle, but concerned...

TROI

Hello, Clara.

CLARA

Hello...

25A CONTINUED:

GUINAN
(to Troi)
I was just talking with Clara and Isabella.

Troi smiles at Guinan, then turns to Clara.

TROI
Clara... would you and Isabella like to take a walk with me?

CLARA
I guess so.
(to Guinan)
'Bye.

GUINAN
See you later, Clara... Isabella.

Clara walks out with Troi after looking back at Guinan with a smile.

26 OMITTED

26A INT. CORRIDOR

Troi and Clara walking up to a turbolift. Troi hits the button by the door and they wait...

TROI

Clara, you haven't been on this ship very long, so maybe you don't know that Ten Forward is usually for grown-ups.

Clara frowns -- after all, this isn't really her fault.

CLARA
I know that. I didn't want to go. But Isabella wanted to see it.

TROI
If Isabella is telling you to do things you know are wrong... then you must tell her it's not acceptable.

26A CONTINUED:

CLARA
I tried to. But she wouldn't listen.

They walk up to a turbolift. The doors slide open. They enter...

26B INT. TURBOLIFT - CONTINUOUS

Troi and Clara ENTER.

TROI
(to lift)
Deck thirty-two.

The lift starts moving.

TROI
(to Clara)
Would you like me to talk to Isabella for you?

Clara shrugs. Troi looks next to Clara.

TROI
Isabella... it's not very nice to tell Clara to do things she isn't supposed to.

Clara reacts, as though hearing a voice next to her.

CLARA
She's over here.

Troi speaks to the other side of Clara.

TROI
From now on... I want you to ask a grown-up before you go places that are off-limits.

Clara leans over, as if listening to something Isabella is whispering to her. She frowns, then glances at Troi.

TROI
What did she say?

CLARA
She said...

26B CONTINUED:

Clara trails off, uncomfortable, not wanting to repeat what she heard.

TROI
Clara. Please tell me what Isabella said.

Clara looks uncomfortable -- she moves in close to Troi, so Isabella can't hear what she's saying.

CLARA
(whispers)
She said... you better leave us alone.

Clara looks at the floor, feeling awful. OFF Troi's concern...

27 INT. SUTTER'S QUARTERS

Troi and Sutter together in Sutter's side of the room (Clara's room is adjacent, separated by a door).

TROI
I'm a little concerned about the turn this is taking. It seems Clara is starting to do inappropriate things... and she's blaming them on Isabella.

Sutter reacts.

SUTTER
She came into engineering today...

and said it was Isabella's idea.

Sutter looks concerned. Troi tries to ease his mind.

27 CONTINUED:

TROI
I don't think it's too serious yet. But we should make more of an effort to get her involved with real friends her own age.
(beat)
The Children's Center is having a ceramics class this afternoon. Why don't I take Clara?

Sutter cheers up a little.

SUTTER
I think she'd like that.

TROI
I'll see if there's room left in the class. In the meantime, make yourself available to Clara. Let her know she doesn't have to rely on Isabella when she needs someone to talk to.

Sutter nods, hopeful.

SUTTER
Thank you, Counselor.

28 INT. CLARA'S QUARTERS (OPTICAL)

Clara is putting together a futuristic jigsaw puzzle. She is solemn, after all that's happened today. Isabella watches from across the room... then finally approaches her...

ISABELLA
Are you mad at me?

Clara shrugs, keeps working on the puzzle.

ISABELLA
(sweetly)
I'm sorry I got you in trouble.

Clara looks up at her, brightened by the apology.

CLARA
That's okay.

28 CONTINUED:

ISABELLA
Are we still... best friends?

Clara smiles, nods emphatically. She holds out a puzzle piece.

CLARA
Here -- you can help me put this together, if you want.

Isabella takes the piece. They start to put the puzzle together...

ISABELLA
Clara... Why are grown-ups so mean?

CLARA
They're not mean -- they're just more serious than we are.

ISABELLA
Sometimes I wish they'd just go away.

CLARA
You do?

ISABELLA
Yes... I don't like them.

A beat. Then Isabella focuses on Clara -- she is testing Clara's loyalties...

ISABELLA
I'm bored. Let's go back to engineering.

Clara reacts -- not again. She holds firm.

CLARA
We're not allowed to go there.

28 CONTINUED: (2)

Isabella's expression hardens -- she tosses down a puzzle piece, unhappy with the response. Isabella is manipulating Clara, working on the young girl's

affections. It's an eerie sight -- Isabella has a hidden agenda and she's using Clara to get it...

ISABELLA
I thought we were best friends.

CLARA
We are.

ISABELLA
Then why won't you play with me?

CLARA
I told you...

ISABELLA
You always listen to the grown-ups. You don't care about me.

Clara looks hurt.

CLARA
That's not true.

ISABELLA
I thought we'd have fun together, once you could really see me. I thought you'd like me...

Clara is speechless. Isabella moves close to her, putting on the pressure, trying to persuade Clara...

ISABELLA
Let's go to engineering, Clara. Just for a little while. No one

will know -- it'll be our secret.
And if they find us, we'll tell
them we got lost...

Before Clara can respond, the door CHIMES.

CLARA
Who is it?

TROI (o.s.)
Counselor Troi.

28 CONTINUED: (3)

Isabella DEMATERIALIZES. Clara moves to the doors and touches a button. The doors slide open, and Troi ENTERS.

TROI
Hello, Clara.

CLARA
Hi.

TROI
I came to ask if you'd like to
come to a ceramics class.

Clara likes the idea.

CLARA
Can Isabella come, too?

TROI
No, Clara. We'll do something

with Isabella another day.

Clara glances around the room, uneasy about leaving Isabella behind.

CLARA
Well...
(makes the decision)
Okay.

Troi smiles, and takes Clara by the hand. They EXIT.

After a beat, Isabella APPEARS. Her face is a mixture of jealousy and anger -- Clara has left her and she hates it. Her eyes start to GLOW a deep red color, as if with alien rage...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving through the nebula.

29A INT. BRIDGE

Picard, Data, and Worf; Felton at the conn.

DATA

Sir, as we move deeper into the nebula, sensors indicate that levels of helium and trionium have continued to rise steadily

PICARD
Is it anything the shields can't handle?

DATA
No, sir, we are well within tolerance levels --

Suddenly there is another TREMBLE to the ship, and the lights FLICKER. Picard is on his feet.

PICARD
Mister Data -- ?

DATA
Shields have registered an impact, sir...

PICARD
But sensors don't show anything out there, right?

DATA
No, sir. There is no indication of anything near the ship.

WORF
Forward velocity is dropping, Captain. Down by point-four percent.

PICARD

Can we go to warp speed?

29A CONTINUED:

DATA
Until we determine the cause of the drag coefficient, I would not recommend it, sir.

WORF
Forward velocity is down by one point one percent.

PICARD
Ensign, increase power to the impulse engines.

FELTON
Aye, sir.

Felton inputs the command; Data studies his console.

DATA
Impulse engines are now at full power.

WORF
We are no longer losing speed.

DATA
Forward velocity is holding steady. The drag coefficient is still present, but it has stabilized.

Picard takes a beat, assessing these strange events.

PICARD
(to Com)
Bridge to Commander Riker... check with Mister La Forge... see if he's found anything in that matter sample from the nebula.

RIKER'S COM VOICE
On my way, sir.

Picard settles into his chair, concerned.

30 INT. ENGINEERING (OPTICAL)

Geordi and Sutter are studying a clear TUBE, which contains a sampling of red gas from the nebula. Sutter scans the tube with a TECH device, while Geordi works a console.

Riker ENTERS and approaches the team.

30 CONTINUED:

RIKER
Any luck?

GEORDI
Yeah -- take a look at this...

Geordi is excited -- their work is going well. He indicates the tube.

GEORDI

We tried radiating the matter
sample with just about everything
we could think of. We didn't find
anything... until we subjected
it to a high frequency warp
field...

Geordi looks to Sutter, who activates the TECH device. It casts a GLOW onto the matter, causing a single thread-like STRAND to appear. Geordi points to the strand.

GEORDI
(re: strand)
This may be what we've been
running into...

RIKER
Do you know what it is?

30 CONTINUED:

GEORDI
We think so. Now that the sensors
can read it, it seems to be a
highly cohesive form of plasma
-- like a strand of energy.

SUTTER
We figure this segment is just
part of a network of much larger
strands.

GEORDI
When these things come in contact

with our shields, it produces a resonant effect -- and creates the drag coefficient we've been experiencing.

Riker eyes the strand with curiosity.

RIKER
Anything like this on record?

GEORDI
No.

Riker is intrigued, but concerned.

RIKER
Any idea how many more of these there might be?

GEORDI
No. But if we run the warp field generators through the deflector grid, we could radiate a field outside the ship.

RIKER
... and we'd see for ourselves. Let's do it.

GEORDI
Aye.

Riker turns to go, as the others resume their work...

31 INT. DAYCARE CENTER

Troi and Clara ENTER and take in the scene. A handful of CHILDREN are at various tables, working on their ceramic projects. Worf's son, ALEXANDER, is sitting alone at a table. Clara, extremely shy, clings to Troi as they cross to Alexander's table...

31 CONTINUED:

TROI
Alexander, I thought you might like a partner.

Alexander looks up.

TROI
This is Clara Sutter. She's new on board. Clara, meet Alexander Rozhenko.

Clara's eyes drop to the floor. Alexander is more forward.

ALEXANDER
(to Clara)
I'm making a cup for my father. Wanna help?

Clara looks at the CUP -- it's a huge and lopsided goblet covered with spikes. A Klingon child's version of a cup. Clara looks at Troi, as if for permission.

TROI
It's alright...

Clara sits down at the table and eagerly begins to stick clay spikes onto the cup. Alexander stops her, and politely shows her the right way to do it.

ALEXANDER
You gotta put them all in a row... like this...

Clara quickly gets the hang of it. She looks at Alexander and smiles. Clearly, they're hitting it off.

TROI
Clara, would you like some clay of your own?

But Clara is already absorbed in the activity, talking quietly with Alexander.

CLARA
I've never made a cup before. How do you do the round part?

ALEXANDER
It's easy. Just take a big piece of clay, and push your hand into it...

Troi is pleased. Over their dialogue, she walks away...

32 INT. BRIDGE

Picard, Riker, Data, Worf and Ensign Felton. Geordi at the aft science station. N.D.s as needed.

WORF
Warp field generators are standing by.

GEORDI
Captain -- we should be able to illuminate any strands within two thousand kilometers of the ship.

PICARD
Proceed.

Geordi works the console.

GEORDI
Initiating field generation...

Geordi hits a command...

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The red clouds of the nebula illuminate with a GLOW -- revealing an incredible sight: There are ENERGY STRANDS all over the place. They surround the ship on all sides -- an impossibly complex latticework of energy, like a spider's web. (NOTE: None of the strands is touching the ship.)

34 INT. BRIDGE

Reactions to the beautiful and alarming sight.

PICARD
Remarkable...

DATA
(works console)

It is an irregular lattice
composed of approximately
forty-seven million strands of
energy.

Picard and Riker exchange a look -- both are uneasy
with the situation.

34 CONTINUED:

GEORDI
Captain -- with this many out
there, the resonant effect on
our shields could cause a
problem...

Picard nods.

PICARD
Agreed. Ensign -- bring us about
and take us out of the nebula.

DATA
That may be difficult, sir.
I am now detecting a significant
number of strands behind us.

PICARD
Do your best, Ensign.

ENSIGN FELTON
Aye, sir.

As Felton works the controls...

35 INT. TROI'S QUARTERS (OPTICAL)

Troi ENTERS, crosses to a replicator food slot.

TROI
(to replicator)
Hot chocolate.

A cup of hot chocolate MATERIALIZES. Troi takes the cup and sets it on her desk. She sits down and starts to work on a desktop viewer.

TROI
(to computer)
Computer -- list my appointment schedule for next week.

35 CONTINUED:

The viewer displays a listing of information. As Troi studies the screen, she reaches for the cup of hot chocolate and takes a sip, relishing the taste. She sets down the cup, and goes to work on the viewer...

Unseen by Troi, the cup spills onto the desk as if pushed by an invisible hand. Troi reacts, surprised -- did she knock it over? Hot chocolate is pouring everywhere, all over her work. OFF Troi's mystified expression...

36 INT. DAYCARE CENTER (OPTICAL)

Alexander and Clara have finished the cup, and are now having snacks with the other children -- juice and crackers. They're getting along well... Alexander

trying to show off a little, and Clara suitably impressed.

ALEXANDER
Kryonian Tigers aren't so scary. I saw one once.

CLARA
You did?

ALEXANDER
(nods)
My father took me to the zoo on Brentalia. All the tiger did was lick my hand. And he smelled funny.

Clara giggles. She tries to place another spike on the cup, but it won't stick.

CLARA
I think we need more water.

ALEXANDER
I'll get some.

36 CONTINUED:

Alexander turns to pick up a bowl of water. Just then, a block of clay on the table tips over, as if pushed by an invisible hand. It drops straight into the cup, demolishing it. Clara reacts -- realizing what has happened...

CLARA

(whispers)
Isabella?

Alexander turns and sees the ruined cup. He looks at Clara, shocked -- he thinks she did it.

ALEXANDER
Clara!

CLARA
I didn't do it.

ALEXANDER
Then who did?

CLARA
It was Isabella.

Alexander glances around.

ALEXANDER
I don't see anybody.

CLARA
She's invisible.

Alexander doesn't believe it.

ALEXANDER
I worked two weeks on this. That was really mean.

CLARA
I didn't do it! I didn't!

ALEXANDER
There's no such thing as invisible

people. You're lying!

Alexander turns to walk away. Suddenly, a sloppy lump of clay FLIES off the table and splats Alexander right in the back of the head.

ALEXANDER
Hey!

36 CONTINUED: (2)

CLARA
Isabella, STOP!

Frustrated and frightened, Clara leaps from the table and runs out of the room...

37 INT. ARBORETUM (OPTICAL)

Clara ENTERS, and runs to the clearing in the soil where she was planting seeds. She sits on the ground and grabs her knees, crying softly to herself...

Isabella steps into view a few feet away. She watches Clara for a moment, then approaches her.

ISABELLA
Clara...

Clara looks up, tear-streaked. She's confused, angry.

CLARA
Why are you being so mean to me?
Why'd you do that to my friend?

Isabella is cold, impersonal -- creepy.

ISABELLA
Because you ran away from me. You left me alone. I had to do everything by myself...

Isabella moves closer to Clara, who grows fearful.

CLARA
You're scaring me.

Isabella's face is menacing -- her eyes take on the sinister red GLOW. Her true alien persona is rising to the surface, and it's a terrifying sight...

ISABELLA
I was going to protect you, Clara. I liked you...

Clara recoils as Isabella moves right up to her face.

ISABELLA
But now I don't care. Now... when the others come... you can die along with everyone else.

37 CONTINUED:

Clara's eyes widen with shock and fear -- she can hardly believe these words are coming from Isabella. OFF her terrified face...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. BRIDGE (OPTICAL)

Picard, Riker, Data, Geordi, Worf, Ensign Felton. N.D.s as needed. The VIEWSCREEN shows the complex latticework of energy strands.

PICARD
Status, Mister Data?

DATA
At our current speed, we will clear the nebula in twelve minutes, four seconds.

PICARD
Continue full sensor sweeps. I want all the information we can gather.

Suddenly, the ship TREMBLES slightly.

WORF
(off console)
Captain -- forward velocity down point six percent.

Another TREMBLE, this time more intense.

WORF
Velocity down two point four percent.

The ship TREMBLES again. And another TREMBLE.

PICARD
Mister Data?

38 CONTINUED:

DATA
We are moving through a dense concentration of energy strands.

38A OMITTED

38B INTERCUT: VIEWSCREEN (OPTICAL)

There are even more ENERGY STRANDS than seen in Act Two. We see the ship's "POV" as it pushes through the dense strands, as if moving through seaweed...

RIKER
Can we go to warp?

GEORDI
The stress on the hull would be too great...

Another TREMBLE.

DATA
(off console)
Captain -- density appears to be

lower off the starboard bow.

PICARD
Ensign, bring us to bearing
oh-three-oh mark five.

ENSIGN FELTON
Aye, sir...

Felton works the controls. A moment goes by without incident.

WORF
Forward velocity holding...

A small moment of relief.

PICARD
Steady as she goes...

OFF their tension...

38C INT. TEN FORWARD

Troi is sitting alone at a table, an untouched slice of chocolate cake at her side. She is idly drawing little circles on the table with a finger... lost in thought, doodling aimlessly. Guinan passes by, notices Troi in her absorption, and stops. Troi is oblivious... keeps tracing designs with her finger.

GUINAN
Something wrong with the cake?

Troi looks up, as though suddenly brought back to

reality, not sure where she is.

TROI

Pardon me?

Guinan sits down.

GUINAN

When I see you with a piece of chocolate cake... that hasn't been touched... either the cake's no good -- or something's bothering you.

Troi gives a wan smile.

TROI

I'm sure the cake is fine. I've just been thinking...

GUINAN

Let me guess... about a little girl and her imaginary friend.

TROI

I'm just... wondering... if I'm doing the right thing.

GUINAN

How so?

TROI

I know the best thing to do is to gradually wean her away from her fantasy... And today she did meet some new friends, and had a good time with them.

She takes a breath... almost a sigh.

38C CONTINUED:

GUINAN
But?

TROI
But... at the same time, I can't help wondering if I'm stealing something from her... something precious...

She looks at Guinan, a little wistful and uncertain.

TROI
... a part of her childhood that she'll never have again.

Guinan smiles at her, leans forward.

GUINAN
I don't know about that. I was just telling Clara about my imaginary friend.

TROI
Your imaginary friend?

GUINAN
Yeah -- a Tarcassian razor beast. It protected me. I knew nothing could ever hurt me as long as I had that razor beast around.

Troi smiles, understanding.

GUINAN
Over the years, its body kind of faded away. What was left was more of an idea than a thing.
(beat)
I don't talk to it nearly as much as I used to.

TROI
(surprised)
You still talk to it?

GUINAN
All the time. When I get scared... or confused... or I need help. The way I see it, you don't ever have to lose your imaginary friend.
(MORE)

38C CONTINUED: (2)

GUINAN (cont'd)
If it's something you need in your life -- it'll be there.
(beat)
It just might not be called an imaginary friend anymore.

Troi smiles, affected by Guinan's words.

38C CONTINUED: (3)

SUTTER'S COM VOICE
Ensign Sutter to Counselor Troi.

TROI
Go ahead, Ensign.

SUTTER'S COM VOICE
Would you come to my quarters?
I'm having a problem with Clara.

TROI
On my way.

As Troi rises to go...

39
thru OMITTED
43

44 INT. SUTTER'S QUARTERS

Later. Clara is sitting across the room, in her nightclothes, ready for bed. She looks pale and quiet. Troi and Sutter are talking quietly by the door...

SUTTER
(re: Clara)
She won't even go into her room.
She's terrified "Isabella" is
going to hurt her.

Troi reacts, disturbed by the news. She looks at Clara, then crosses to her and kneels down...

TROI
Clara... your father tells me Isabella has been saying some very bad things to you.

Clara frowns and nods.

TROI
What did she say?

Clara shivers at the memory.

CLARA
She said they were going to come and kill everyone.

44 CONTINUED:

TROI
Who's going to come and kill everyone?

CLARA
The others... like her.

TROI
Did she say why?

Clara shakes her head, no. Troi is gentle but firm. She hates to see Clara so frightened, but she doesn't want to encourage these kind of fantasies.

TROI
I know you must be very frightened. Sometimes what we

imagine can be just as scary as something real.

(beat)

But I promise you -- there's no way Isabella can harm you or anyone on this ship.

CLARA

But she's not imaginary anymore. She's real now. I can see her...

TROI

You can see her... ?

CLARA

Yes.

Troi is troubled by Clara's conviction. She carefully plays along...

TROI

If I go with you and hold your hand, will you go into your room?

CLARA

I think so...

TROI

We'll make sure Isabella isn't anywhere around. Alright?

Clara nods, apprehensive.

TROI

Come on.

44 CONTINUED: (2)

Clara stands and takes Troi's hand. Troi throws a look to Sutter, giving him the signal to "wait here." Sutter hangs back as Troi and Clara enter Clara's room together...

45 INT. CLARA'S QUARTERS - CONTINUOUS

Troi and Clara ENTER: They take a preliminary glance around the room -- it's empty.

TROI
Do you see anybody?

Clara shakes her head, no.

TROI
Let's look under the bed...

They cross to Clara's bed. Clara clings to Troi, nervous. Troi kneels down and lifts the bedcover. She looks, then turns to Clara.

TROI
Is she there?

With great hesitation, Clara looks under the bed -- it's empty. She relaxes a little. They stand.

TROI
Now... where else?

Clara points to a nearby chair. They move to it, and Troi looks behind it.

TROI
Is she behind here?

Clara shakes her head, no.

TROI
Maybe Isabella's gone home...

Troi looks around, then leads the way to the sink area and takes a look around.

TROI
Anything there?

Clara tentatively peers into the bathroom area. She looks mollified. As they cross toward Clara's bed, Troi tries to reassure Clara...

TROI
Maybe Isabella knows you're making new friends now.
(MORE)

45 CONTINUED:

TROI (cont'd)
In fact, I'll bet she won't be coming around as much anymore...

Clara considers the remark, then glances at a nearby closet. She points to it.

CLARA
What about the closet?

TROI
Oh. Okay...

They cross to the closet...

45A ON CLOSET

As Troi slides open the door... The closet is empty.

TROI
Anybody in here?

Troi turns to Clara...

46 INCLUDE CLARA (OPTICAL)

Isabella is standing right behind Clara-- she is staring directly at Troi with a cold expression. Troi reacts, completely stunned to see the girl. Before she can utter a word, Isabella raises a hand and throws out a STRAND OF RED ENERGY -- the strand HITS Troi and knocks her backward --

Clara screams as Troi falls to the floor, unconscious...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

47 INT. SICKBAY

Troi is lying on a bed, conscious but extremely weak. Picard and Sutter stand close by, while Beverly scans Troi with a medical tricorder. Troi is recounting what happened in a frail voice...

TROI
She was eleven, maybe twelve... with blonde hair...

Troi is chilled by the memory. She tries to sit up, worried.

TROI
Clara...

Beverly comforts Troi.

BEVERLY
Clara's sleeping. She's going to be fine.

Troi lays back down, too weak to argue. Beverly turns to Picard, Sutter.

BEVERLY
(re: Troi)
Her bioelectrical processes were severely disrupted. It's like the energy was pulled right out of her body.

Picard and Sutter exchange a concerned look.

SUTTER
Captain... Clara told me her imaginary friend was making threats. She claimed that others were on the way... and that they were going to kill everyone on the ship.

Picard considers grimly -- this is a strange and unsettling situation.

PICARD
(taps communicator)
Picard to Lieutenant Worf.

47 CONTINUED:

WORF'S COM VOICE
Worf here.

PICARD
We have established the presence of what appears to be an alien entity on board.
(beat)
It seems the entity has manifested itself in the form of a twelve-year-old girl who has been seen with Clara Sutter. She has blonde hair... blue eyes...

47A INTERCUT: INT. BRIDGE

Worf reacts to the description, realizing...

WORF
(cutting in)
... and a blue dress? Yes sir,
I have seen her.

47B INT. SICKBAY

PICARD
When?

WORF'S COM VOICE
Two days ago, near engineering.
She was with Miss Sutter.

PICARD
(reacts)
Engineering... Security Alert,
Mister Worf. Be on the lookout.

WORF'S COM VOICE
Aye, sir.

Across the room, Nurse Ogawa ENTERS -- she's leading Clara by the hand. Reactions as they approach. Clara looks nervous but determined. Ogawa is apologetic.

OGAWA
(to others, re: Clara)
She insisted on talking to you.

Clara looks up at the expectant adults.

CLARA
It's about Isabella...

47B CONTINUED:

SUTTER
What about her, Clara?

Clara musters the courage to say what she has to say.

CLARA
I think her feelings were hurt. She said she liked me... that she liked being with me. She was my friend. She only got mean when I stopped paying attention to her...

Reactions to Clara. Sutter kneels down close to Clara.

SUTTER
(softly)
Did she say when the others were coming?

Clara shakes her head -- she doesn't know.

SUTTER
Thanks, Sweetie. Go back to bed now... we'll handle this.

CLARA
But Daddy...

Picard speaks gently to Clara, appealing to her desire to help.

PICARD
Thank you, Clara. If we need

your help again, I hope we can
count on you.

Clara nods bravely.

CLARA
Yes, Captain.

Suddenly, the ship TREMBLES sharply -- it's different than the previous trembles, more jarring.

RIKER'S COM VOICE
Captain Picard -- report to the
the bridge.

PICARD
On my way.

Picard heads for the door...

48 INT. BRIDGE

Picard ENTERS. Riker, Worf, Data, Geordi and Ensign Felton are working.

PICARD
Report.

RIKER
Our speed is down by twenty-two
percent.

A TREMBLE, like the last one -- intense and jarring.

GEORDI

Strand density is ten times what it was, Captain. We can't take many more hits...

PICARD

All stop.

48A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it comes to a stop. The ship is immersed in an astounding amount of ENERGY STRANDS -- ten times as many. They surround the ship like a spider's web -- tendrils draped over the ship, tangling it deeper...

48B INT. BRIDGE

As before. Worf reacts to his console.

WORF

Sir -- something is heading toward us, bearing one-oh-three mark oh-two-four.

PICARD

On screen.

49 INTERCUT: VIEWSCREEN (OPTICAL)

Something is visible moving through the strands -- it looks like a spindly BALL of crackling ENERGY. And it's heading toward the ship...

RIKER

What is it?

49 CONTINUED:

DATA
(off console)
It appears to be an energy vortex... of highly complex patterns. Very possibly a life form.

Reactions. On the viewscreen, several more ENERGY BALLS come into view one after another...

RIKER
Red Alert!

The ship goes to RED ALERT. On the screen, one of the energy creatures FLIES quickly toward us and WHAM! The ship SHAKES.

DATA
It is in direct physical contact with the shields.

WORF
Shields dropping to seventy-five percent... seventy-two percent...

RIKER
(realizing)
The damn thing's feeding off our shields. Data -- remodulate the shield frequencies!

49 CONTINUED: (2)

DATA

Aye, sir.

(beat)

No effect.

On the viewscreen, a few more energy creatures FLY toward us. A SHAKE -- then another SHAKE.

WORF

Shields to sixty-four percent.

GEORDI

(off console)

We have about eight minutes before those things drain our shields.

A tense beat.

RIKER

(to Picard)

Any ideas?

Picard considers their next move. OFF his grim face...

50 INT. ARBORETUM

Picard, Worf, Sutter and Clara ENTER. Clara breaks free from the adults and starts to search for Isabella. She calls out softly...

CLARA

Isabella... Isabella...

No response. The adults follow as Clara ventures deeper through the trees and flowers...

CLARA

Isabella... Don't you want to talk
to me? I'm not mad at you...

50 CONTINUED:

Picard steps forward, makes an appeal to the invisible Isabella. He knows he's dealing with an alien, and takes the appropriate tack -- he's reasonable but commanding, trying to draw her out...

PICARD
We know you've been on the ship
for some time now. We know you've
been posing as Clara's friend --
and that you've been threatening
her...
(beat)
We can only assume there's a
connection between you and the
life-forms attacking our ship...

Picard waits for a response. Nothing. He continues...

PICARD
You are obviously an intelligent
being. There's no reason for
you to hide...

The ship SHAKES. Picard is growing frustrated. He challenges the alien to appear...

PICARD
Talk to us. Or can you only
communicate by frightening a small

child?

Silence. Clara calls out...

CLARA
I'm scared, Isabella...

A beat. Then Picard and Clara see something...

51 INCLUDE ISABELLA (OPTICAL)

As she MATERIALIZES in the clearing where Clara was planting seeds. Her face is neutral. Picard, Worf and Sutter react to the sight. Isabella sees them and tenses. Picard proceeds with caution...

PICARD
(to Isabella)
Who are you?

51 CONTINUED:

Isabella speaks in a neutral voice. Although she looks like a Human girl, her alien persona is more obvious than ever -- she's sophisticated, intelligent, guarded. It's a strange and unnerving sight...

ISABELLA
I came here to determine whether you were a threat to us. And to examine the purity of your energy sources.

PICARD
Energy... is that why they're

draining our shields?

ISABELLA
Yes. The emissions from your graviton field generators are far richer than our normal sources of energy.

The ship SHUDDERS -- the LIGHTS FLICKER and GO OUT, and the EMERGENCY LIGHTS come on.

PICARD
(taps communicator)
Picard to bridge. Report.

RIKER'S COM VOICE
Shields are down to three percent. We're diverting all available power.

PICARD
Acknowledged.

Picard turns to Isabella, makes an urgent appeal.

PICARD
If it's energy you want, we can provide it in other ways. You needn't destroy us.

Isabella is cold, emotionless.

ISABELLA
You should be destroyed. You are cruel, uncaring creatures.

51 CONTINUED: (2)

PICARD
(reacts)
What makes you say that?

ISABELLA
The way you treat Clara.

PICARD
(surprised)
In what way did we mistreat her?

ISABELLA
You wouldn't let her do what she wanted to... or go where she wanted to...

PICARD
(interrupting)
You mean where you wanted her to.

ISABELLA
Why does that make a difference?

PICARD
You were taking her to places that were inappropriate -- even dangerous.

ISABELLA
I wouldn't have let anything happen to her...

PICARD
We had no way of knowing that.

We had no way of knowing you were real. All we knew was that a little girl's imaginary friend was scaring her... threatening her...

ISABELLA
That was only after you tried to keep her from being my friend.

A dawning realization...

PICARD
I'm beginning to understand. You've seen this ship... all of us... from a unique perspective -- a child's point of view. It must have seemed terribly unfair and restrictive...

51 CONTINUED: (3)

A beat... he nods thoughtfully to himself, glancing at the other adults... with almost a smile...

PICARD
As adults, we don't always stop to realize how everything we say and do shapes the impressions of young people.
(beat)
But if you are to judge us as a people by the way we treat our children... and I cannot think of a better criterion... you must

understand how deeply we care for them. When our children are young, they cannot always understand what might be dangerous. Our rules are a way to keep them from harm. Either real or imagined.

Picard puts his hand on Clara's shoulder...

PICARD
This is part of the continuity of the Human species. You see... when Clara grows up, she will make rules for her children... to protect them... just as we protect her.

Isabella contemplates the words. She glances at Clara, uncertain. Clara moves close to Isabella, makes a tiny appeal to the alien...

CLARA
Please don't hurt us.

The simplicity of her remark is touching. Isabella looks at her, softening a bit.

CLARA
If you still want to be my best friend, I'd like it very much.

Isabella wavers. Clearly, she has developed an unexpected and genuine affection for Clara. The ship SHAKES. And SHAKES again. It prompts Isabella to make the decision...

Isabella DEMATERIALIZES. A red point of LIGHT is all that's left -- it flits about, then flies upward and vanishes through the ceiling...

51A thru 52 OMITTED

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The spindly balls of energy, the creatures, move away from their positions on the ship... and head back into the nebula. A moment later, the energy strands attached to the Enterprise begin to fall away, freeing the ship...

54 OMITTED

54A INT. BRIDGE

Riker, Data, Geordi, Felton. Picard and Worf ENTER and take their stations.

PICARD
Status, Number One?

RIKER
We're free of the strands. We'll have full warp capability in twenty minutes.

PICARD
Notify all sections we'll be leaving the area in one hour.

RIKER

Sir?

PICARD

Mister La Forge, I want you to drive the warp engines to full power, and direct a flow of energy out into the nebula.

GEORDI

Aye, sir...

54A CONTINUED:

Geordi works the controls. As Picard and Riker exchange a relieved glance...

54B INT. CLARA'S QUARTERS

Clara ENTERS from Sutter's room and sits down on her bed. She yawns, tired after all that's happened. A quiet moment passes by as she pulls back her covers and fluffs her pillow...

Isabella MATERIALIZES next to the bed. Clara reacts, surprised. A tense beat as they stare at one another... then Isabella's cold demeanor softens slightly...

ISABELLA

I came to say... I'm sorry I frightened you.

CLARA

It's okay.

ISABELLA
And I misled you. I wasn't really your Isabella.

Clara smiles at her, with the expansive forgiveness of children.

CLARA
For a while you were.

Isabella looks at Clara, touched by the child's innocence and friendliness.

ISABELLA
I never had a friend before.

CLARA
I'm sorry I have to go away.

ISABELLA
Do you think you'll ever come back?

CLARA
I hope so.

ISABELLA
So do I.

There is a beat as the two girls look at each other. Isabella DEMATERIALIZES. Off Clara's face --

55 EXT. SPACE - THE ENTEPRISE (OPTICAL)

coming out of the nebula.

56
thru OMITTED
58

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"I, Borg"
#40275-223

Teleplay by
Jeri Taylor

Directed by
Robert Lederman

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FINAL DRAFT

MARCH 3, 1992

STAR TREK: "I, Borg" - REV. 3/04/92 - CAST

STAR TREK: THE NEXT GENERATION
"I, Borg"

CAST

PICARD THE BORG SURVIVOR
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF

GUINAN
SECURITY GUARD'S COM VOICE

Non-Speaking Non-Speaking
SECURITY GUARDS TWO BORG
NURSES
SUPERNUMERARIES

STAR TREK: "I, Borg" - 3/03/92 - SETS

STAR TREK: THE NEXT GENERATION
"I, Borg"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
CAPTAIN'S READY ROOM	CRASH SITE/MOON SURFACE
OBSERVATION LOUNGE	
ENGINEERING	
TEN FORWARD	
TRANSPORTER ROOM	
SCIENCE LAB	
DETENTION CELL	
GYMNASIUM	
PICARD'S QUARTERS	

STAR TREK: THE NEXT GENERATION
"I, Borg"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Dropping out of warp speed as it enters a star system.

PICARD (V.O.)
Captain's log, stardate 45854.2. The Enterprise is charting six star systems that make up the Argolis cluster, an area being considered for colonization.

2 INT. BRIDGE (OPTICAL)

PICARD, RIKER, and TROI are in the command area, DATA at ops, WORF at tactical; various SUPERNUMERARIES fill the other posts as needed.

A star fills the VIEWSCREEN -- solar flares leap out from its surface. All watch the beautiful pyrotechnic display except Data, who is taking sensor readings.

RIKER
Very impressive...

TROI
It's beautiful... and frightening at the same time.

DATA
(reading console)
Radiation bursts from the star's surface are making precise sensor readings difficult. It seems to be exhibiting gravitational instability.

Riker and Troi share a smile -- Data's scientific perspective precludes his appreciating the beauty of what they're seeing.

2 CONTINUED:

DATA
The star's fluctuations are too severe. It would be impossible to settle any of the planets in this system.

When no one acknowledges his report, he turns and looks behind him. Everyone is watching the bursts of fire that snake up from the star's surface.

DATA
I suggest we proceed to the next system. Its sun is a stable main sequence star.

PICARD
In a moment, Mister Data.

Data looks at their faces, then to the viewscreen. He realizes what is going on, then returns to what he finds more interesting: the sensor readings. After a moment:

DATA
Sir, I am detecting a transmission... emanating from within this system

RIKER
What kind of signal?

DATA
It is self-repeating... of unknown pattern.

PICARD
Where is it coming from?

DATA
A small moon orbiting the fourth planet.

PICARD
Life signs?

2 CONTINUED: (2)

DATA
Indeterminate. I am attempting to screen out sensor interference...
(he manipulates a few controls)
Readings are still inconclusive; however, the moon's atmosphere is capable of supporting life.

RIKER
Then it could be a distress call.

Riker looks to Picard, who nods briefly.

RIKER
Helm, take us into transport range.
(to com)
Doctor Crusher, we need a medical away team in transporter room two.

BEVERLY'S COM VOICE
Acknowledged.

Riker heads for the turbolift, nodding for Worf to follow.

3 EXT. THE CRASH SITE - TWILIGHT (OPTICAL)

PAN ACROSS a snowy, frozen landscape to take in the scattered wreckage of a crashed spacecraft -- charred metal and ship's innards litter the area. The AWAY TEAM (BEVERLY, Riker, Worf) MATERIALIZES in the foreground. Beverly scans with her medical tricorder.

BEVERLY
I'm reading one life form... very weak signs.

She follows her readings toward the heart of the wreckage.

4 CLOSE - BEVERLY

she sees something...

5 WIDEN

to reveal a person's legs emerging out from under some debris. She gestures for Riker and Worf to help her and they lift it off.

6 ANGLE - BEVERLY, RIKER AND WORF

as they see the survivor's face for the first time.

7 ANGLE - THE SURVIVOR

We understand why they reacted as they did -- the survivor is a Borg...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 EXT. THE CRASH SITE -- MOMENTS LATER

Beverly is scanning the survivor's still form; she checks a reading and administers the appropriate hypo. The Borg is an adolescent male -- one of his arms is a mechanical prosthetic, as is one of his eyes. Riker stands, his face is troubled. Worf has already drawn his phaser; Riker raises a hand that it's all right, then keys his combadge.

RIKER
Riker to Enterprise.

PICARD'S COM VOICE
Go ahead, Number One.

RIKER
We've found the wreckage of a small craft... and one survivor.

9 INT. BRIDGE

RIKER'S COM VOICE
It's a Borg.

Picard's features seem to darken.

RIKER'S COM VOICE

(continuing)
Male, adolescent -- he's badly hurt.

When Picard says nothing:

DATA
There is no indication of other Borg activity within sensor range.

Picard betrays no sign of having heard him; he is weighing the options. After a moment:

PICARD
Away team, prepare to return to the ship.

10 EXT. THE CRASH SITE

Riker and Beverly react.

BEVERLY
We can't leave him here, he won't survive.

When Picard doesn't answer, Riker steps in:

RIKER
I think the captain understands that.

BEVERLY
Then I don't.

RIKER

The Borg usually collect their dead --

BEVERLY

He's not dead --

RIKER

And that transmission --

BEVERLY

-- at least not yet --

RIKER

That transmission we intercepted was probably a homing signal. We have to assume they're on their way.

BEVERLY

(acknowledging this)

At least let me stabilize his condition, give him a chance of surviving until they get here.

Riker can't ignore this plea.

RIKER

Captain?

11 INT. BRIDGE - ON PICARD

PICARD

Your concern is noted, Doctor. But any intervention on your part would only alert the Borg to our having been here.

12 EXT. CRASH SITE (OPTICAL)

Throughout this exchange, Beverly has never stopped treating the Borg.

BEVERLY
I'm afraid we've already turned that corner.

She passes a wound-sealer (OPTICAL) over the Borg's forehead as she says this, closing a nasty gash and stopping the bloodflow.

WORF
Kill it. Now. We could make it appear that it died in the crash -- leave no evidence that we were here.

Worf's solution is harsh, but it has the virtue of showing what's at stake here. Without waiting for a reply, he moves off to investigate the surroundings. Riker waits for the captain's reaction.

13 INT. BRIDGE

Picard doesn't like either of his options. Reluctantly, he chooses to allow Beverly to continue.

PICARD
Security measures must be taken before we beam it on board.

14 EXT. CRASH SITE

Relieved, Beverly smiles, and continues her ministrations.

BEVERLY
Standing by...

15 INT. BRIDGE

PICARD
Mister Data, notify security to prepare a detention cell.
(to com)
Bridge to engineering.

15 CONTINUED:

GEORDI'S COM VOICE
La Forge here.

PICARD
We're bringing a Borg survivor on board. We'll need to neutralize the homing signal --

16 INT. ENGINEERING

GEORDI at a science station.

PICARD'S COM VOICE
(continued)
-- prevent it from sending or receiving transmissions of any kind.

GEORDI

I'll set up a subspace damping
field around the detention cell.

17 EXT. CRASH SITE -- A FEW MINUTES LATER

Worf has discovered several other dead Borg scattered among the shuttle debris. He returns to Riker and Beverly, who is still treating the injured Borg.

WORF
There are four others. None
survived.

PICARD'S COM VOICE
Picard to Riker.

RIKER
Go ahead, Enterprise.

PICARD'S COM VOICE
We're transporting you directly
to the detention cell.

BEVERLY
I need him in sickbay --

PICARD'S COM VOICE
The cell, Doctor. Whatever
equipment you need will be brought
to you there.

Beverly doesn't like it -- but backs down.

17 CONTINUED:

BEVERLY

Very well.

17A INT. BRIDGE

There is a moment as Picard accepts this; then, without a word, he stands and EXITS to his ready room. Troi looks after him for a beat, then rises.

17B INT. READY ROOM

Picard is rounding his desk as the door CHIMES. He stops, glances toward it, seems mildly irritated.

PICARD

Come.

The door opens and Troi comes in. Picard continues on to his chair and busies himself with his monitor.

TROI

Captain... I just wondered if there's anything you wanted to talk about.

PICARD

I don't think so, Counselor.

A brief pause as he continues to fiddle with his monitor. Troi understands this man well... how difficult it is for him to acknowledge weakness.

TROI

I would have thought that having a Borg on the ship would stir some feelings...

PICARD
I am quite recovered from my experience, thank you.

TROI
Sometimes... even when a victim has dealt with his assault... there are residual effects of the event that linger. You were treated violently by the Borg... kidnapped, assaulted, mutilated --

17B CONTINUED:

PICARD
Counselor --

Hearing his own somewhat sharp tone, he checks himself, sees Troi looking at him imperturbably.

PICARD
Counselor, I very much appreciate your concern for me. But I assure you, it is misplaced.

He glances at Troi, still watching him.

PICARD
I have carefully considered the implications of having this Borg on the ship. I have weighed the possible risks, and I am convinced we've done the right thing.
(beat)

I am quite comfortable with my decision.

He is, of course, avoiding how he feels about the Borg -- an omission of which Troi is quite aware.

TROI
I see. Well, if at any point you want to talk more...

PICARD
I will certainly avail myself of your help.

But he has shut her out. She EXITS, sensing that the captain has some rough times ahead.

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon.

19 INT. THE DETENTION CELL (OPTICAL)

Picard approaches Geordi, Worf, and two SECURITY PERSONNEL who stand outside the force field. A NURSE is just entering the cell.

WORF
(to Security Guard)
Lower the force field.

The force field briefly flares to let her through, then is reinstated. Beverly is already inside, working on the Borg. As Picard approaches, Worf addresses him.

WORF
Captain, the Borg is still unconscious.

Beverly looks up at Picard. His face shows nothing of what he might be feeling.

BEVERLY
He suffered massive internal injuries. We've got the hemorrhaging under control, but some of the implants in his brain were damaged. I may have to remove them.

PICARD
The Borg will die if they're removed permanently. Their brains grow dependent on the biochips.

BEVERLY
Perhaps Geordi could construct new implants...

GEORDI
They contain relatively straightforward programming, interface protocols... we have the files we downloaded after your experience, sir. I think I could manage it.

Picard muses for a moment... turning something over in his mind.

PICARD
Mister La Forge... do you have

enought knowledge of Borg programming to alter the pathways to the root command structure?

19 CONTINUED:

GEORDI
I'm not sure, sir. The subroutines are pretty complicated... I'd probably have to study their data processing algorithms... that's the only way I could trace the access codes.

Picard turns, looks for a moment at the still-unconscious Borg.

PICARD
If we could get to the root command... we could introduce an invasive programming sequence through its biochip system... and then return it to the hive.

GEORDI
(getting it)
The Borg are so interconnected it would spread like a virus.

PICARD
Until it infected the entire Collective. We could disable their neural network in one stroke.

BEVERLY
Infected... it sounds like you're talking about a disease.

PICARD
Quite right, Doctor. And if all goes well, a terminal one.

Picard's demeanor is icy; Geordi, Beverly and Worf have mixed reactions as:

20 thru 21 OMITTED

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 INT. OBSERVATION LOUNGE

Riker, Data, Beverly, and Troi; Picard and Geordi have just finished explaining their plan. Of the group, Beverly has the most troubled response.

GEORDI
If this works the way I think it will, once the invasive program starts spreading, it'll only be a matter of months before the Borg suffer total systems failure.

There is a silence at this. Picard looks around the room.

PICARD
Comments.

BEVERLY
A question. What, exactly, is "total systems failure?"

Data doesn't recognize the sarcasm in her voice, and so answers her straight.

DATA
The Borg are extremely computer-dependent. A total systems failure will destroy them.

BEVERLY
I just think we should be plain about that. We're talking about annihilating an entire race...

PICARD
Which under most circumstances would be unconscionable. But as I see it, the Borg leave us little choice.

RIKER
I agree. We're at war.

22 CONTINUED:

BEVERLY
There's been no formal declaration of war...

TROI
Not from our side. But certainly from theirs. They've attacked us in every encounter we've had.

PICARD
They have declared war on our way of life. We are to be assimilated.

BEVERLY
Even in war, there are rules. You don't kill civilians indiscriminately.

RIKER
There are no civilians among the Borg.

PICARD
Think of them as a single, collective being. Any one Borg is no more an individual than your arm or your leg.

BEVERLY
How convenient.

Picard fastens his eyes on her.

PICARD
Your point?

BEVERLY

When I look at my patient, I don't see a collective consciousness... I don't see a hive... I see a living, breathing boy... who's been hurt and who needs help. And we're talking about sending him back to his people as an instrument of destruction.

Picard turns from her.

22 CONTINUED: (2)

PICARD

It comes down to this: We are faced with an enemy that is determined to destroy us, and with whom we have no hope of negotiating peace. Unless that changes, we are justified in doing anything we can to survive.

SECURITY GUARD'S COM VOICE

Security to Captain.

PICARD

Picard, here.

SECURITY GUARD'S COM VOICE

The Borg has regained consciousness, sir.

Reactions...

PICARD

Acknowledged.

(stands)

We will proceed as planned.

23 INT. DETENTION CELL (OPTICAL)

The Borg is moving along the perimeter of the detention cell's wall, feeling his way, looking up and down as he covers every square inch of the wall. He is a young man of about eighteen, and though possessing the intimidating Borg characteristics -- prosthetic arm, eye, etc. -- he nonetheless exudes the vulnerability of youth. A portable SENSOR device is visible in the cell. As he encounters the force field, he reacts, stepping back and proceeding with his careful exploration of the walls.

24 ON THE GROUP

outside the force field: Picard, Geordi, Beverly, and the security team.

BEVERLY

What's he doing?

PICARD

Trying to find an access terminal, so he can interface with the collective. He doesn't understand that the signal has been cut off.

24 CONTINUED:

GEORDI

(reading the sensor)
He's emitting a homing signal...
and a second subspace frequency...
but our damping field is blocking
both signals.

PICARD
He's alone. For the first time
in his life he's being forced to
cope with his environment without
the resources of the Collective.

Beverly stares at the boy groping the wall.

BEVERLY
He must be hungry.

They look at her curiously.

BEVERLY
The Borg don't ingest food --
their implants can synthesize any
organic molecules their biological
tissues require. What they need
-- is energy.

She looks right at Picard, a bit challenging. Picard addresses Geordi.

PICARD
Arrange to feed it.

GEORDI
Aye, sir.

Picard gives the Borg a last look before he EXITS. Beverly and Geordi watch as the Borg continues his

slow, painstaking groping around the cell, looking for something familiar.

GEORDI
I'll have to adapt a power conduit and install it in there.

Beverly doesn't respond, and he looks at her. Beverly's eyes are fixed on the Borg.

24 CONTINUED: (3)

BEVERLY
If I didn't know better... I'd think he was scared.

Geordi turns and eyes the Borg, who is feeling carefully, high on the wall, for a link-up with home.

25 INT. SHIP'S GYMNASIUM

Two figures are fencing. It soon becomes clear that one of them is less adept than the other. He or she is forced to retreat just to stay in the match -- but retreat only delays the inevitable. The better fencer lunges and makes a touch.

The two remove their masks and we realize that Picard is the better fencer; his opponent -- is GUINAN.

GUINAN
I don't think I like this sport.

PICARD
Last week when you scored two

touches on me, you liked it well enough.

They start walking toward the side of the room, where "gym bags" lie on a bench.

PICARD
Today your foil was dipping too low... you kept letting me inside.

GUINAN
And if I hold it too high, you lunge under it. Let's face it -- you're just better at this than I am.

They reach the bench, sit, pull out towels, wipe their faces, taking a breather between encounters. There is a silence, somewhat prolonged, as they do what they do, and when Guinan finally speaks, it is with forced nonchalance.

GUINAN
I hear we have a guest on board.

Picard shoots her a glance.

PICARD
Yes.

25 CONTINUED:

Another silence.

GUINAN

Is that wise?

PICARD
I'm not sure. I hope so.

Another pause as Guinan stuffs things in her bag. There's a lot going on inside, but she's keeping a lid on it.

GUINAN
I thought I understood you, Picard. But I don't understand this.

PICARD
It was an errand of mercy... he was injured, Doctor Crusher decided for humanitarian reasons to care for him --

GUINAN
They'll be coming, you know that. You, of all people, know that.

Picard knows she's right. He has no answers. He changes tacks, rises.

PICARD
Shall we go again?

She nods, and they don their masks and go to center floor. They advance and retreat a few times, parrying. Then Guinan lunges... stumbles... grabs at her leg -- she's pulled a muscle.

Picard drops his foil and starts toward her in concern. Suddenly she is up and on him in a flurry of thrusts,

and actually knocks the foil from his hand. She takes off her mask.

GUINAN
You felt sorry for me. Look what it got you.

And she holds his look, defiant -- and unquestionably angry.

26 INT. DETENTION CELL (OPTICAL)

Geordi and Worf ENTER and cross toward the two Guards, who stand to either side of the Borg's cell; Geordi is carrying the power conduit he has constructed.

GEORDI
I'll have to go in... to connect the power conduit.

WORF
(to Security Guard)
I will follow the Commander. Reactivate the field once we're through.

Both guards hold their phasers ready. Worf nods to the Guard, who drops the force field. Geordi and Worf step forward, moving slowly so as not to startle the Borg, who is huddled in a corner.

GEORDI
Good, now just stay there.

The Borg looks at them; an attachment on his prosthetic

arm makes a mechanical sound as it spins, adding tension to the moment.

Geordi moves toward the cell wall where he opens a panel and exposes a power terminal. Worf stations himself just inside the force field.

Geordi begins installing the conduit. The Borg takes a step toward him.

WORF
Commander...

The Borg stops after one step. His voice has none of the metallic edge we've heard from the Borg before.

BORG
We are Borg.

Geordi ignores him, he has a pretty good idea of what's coming next:

BORG
You will be assimilated.

Though annoyed, Geordi continues to ignore him.

26 CONTINUED:

BORG
Resistance is futile.

GEORDI
(without stopping his work)

Take a look around, pal, you're not exactly in a position to make demands.

The Borg accesses his biochips for instructions.

BORG
We must return to the Collective.

Geordi stops and looks at him.

GEORDI
Who's "we?"

The Borg seems to consider the question.

BORG
We... are Borg.

GEORDI
There's only one of you.

The Borg doesn't reply.

GEORDI
Do you have a name?

The Borg doesn't understand.

GEORDI
A means of identification?

BORG
Third, of five.

GEORDI
(figuring it out)

There were five on your ship...
Is that it? Just a number?

BORG
Third, of five.

GEORDI
It does kind of suit you.

He finishes installing the power conduit.

26 CONTINUED: (2)

GEORDI
This is for you. It regulates
the power flow to the frequency
you're used to...
(indicating)
... and this connection should fit
the coupling on your arm.

When no reply is forthcoming.

GEORDI
You're welcome.

He gathers his tools and moves toward the force field.

GEORDI
Let's get out of here.

WORF
Lower the force field.

The Security Guard lowers the field, then reactivates

it when Geordi and Worf step through. They turn to watch the Borg, who moves toward the conduit. He seems suspicious of Geordi's motives, but after a brief deliberation, decides to plug in.

GEORDI
He's hungry all right.

No optical effect should be necessary to convey the sense that power is flowing into his depleted system -- his carriage will indicate that he is being replenished. He turns and fastens his orb on the two of them.

BORG
Why do you do this?

GEORDI
I'm just a nice guy at heart. Feeling better?

The Borg stares at him.

BORG
You are not-Borg.

GEORDI
That's right. And hope to stay that way.

The Borg looks at his arm, attached to the power conduit, then back at Geordi and Worf. He seems perplexed. He is truly adrift, alone in a world he cannot understand. He falls back on basic Borg:

26 CONTINUED: (3)

BORG
You will be assimilated.
Resistance is futile.

GEORDI
That's gratitude for you.

Off the expressionless face of the Borg we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. SCIENCE LAB (OPTICAL)

Geordi with Beverly, making plans to transport the Borg. Geordi has hooked up a power conduit similar to the one Geordi set up in the detention cell. There are consoles, monitors, equipment, etc.

GEORDI
I've been rationing his portions of energy. I think he understands -- if he cooperates, he gets fed. If not...
(shrugs)

BEVERLY
Like a rat in a cage.

Geordi gives her a look; he knows she's less than enthusiastic about this plan. He tries to explain.

GEORDI
If I'm gonna figure out his command pathways, I have to learn how he processes information. The only way I know to do that is to give him perceptual tests. That means getting his cooperation.

BEVERLY
So he can participate in the destruction of his entire species.

GEORDI
(frustrated)
Doctor...

BEVERLY
I know, I know. We're at war.

She takes a breath, tries to regain her control.

BEVERLY
I'm here to help you... but I don't have to like it.

Geordi decides to leave it at that. He surveys the room, satisfied that they're ready.

27 CONTINUED:

GEORDI
I think we're ready to transport him. If he gives us any trouble, we can access the force field through this console.
(gestures)
Ready?

Beverly nods and he keys his insignia.

GEORDI
La Forge to transporter room three. We're ready here.

TRANSPORTER CHIEF'S COM VOICE
We are standing by, Commander.

GEORDI
Energize.

The Borg and an N.D. Security Guard MATERIALIZE in the lab. The boy looks disoriented, uncertain of his surroundings. He looks around the room for anything familiar... and spots the power conduit. He lifts his prosthetic arm toward it.

GEORDI
You want some?

The Borg turns and looks at him. He nods. Geordi moves to the conduit and gestures to the Borg to hook on. He does. Worf retreats to the door.

GEORDI
Doctor Crusher, this is Third of Five. Third of Five, this is our ship's doctor.

The Borg looks puzzled. He stares at Beverly; what she sees is a boy, almost the age of her son, who is lost in a strange world.

BEVERLY
(warmly)
Hello.

BORG
What is a doctor?

BEVERLY
A doctor heals the sick. Repairs the injured.

27 CONTINUED: (2)

BORG
The sick and injured are reabsorbed. Others take their place.

BEVERLY
(gently)
That didn't happen to you. When we found you, you were dying. I saved your life.

The Borg stares at her, trying to understand this.

BORG
Why?

BEVERLY

That's my duty. To help those who are hurt.

The Borg frowns, trying to understand. He looks at his arm, drawing energy from the conduit, and then looks up at Geordi.

BORG
You give us food...

GEORDI
Right.

BORG
Is that your duty?

Beverly eyes Geordi; he looks a little uncomfortable.

GEORDI
Yeah. That's right.

He turns away to a console, begins entering instructions.

GEORDI
Listen, Third of Five... Doctor Crusher here has repaired a lot of the damage to your biochip implants. We want to run a few tests... see if everything is working okay.

The Borg looks from one to the other, confused and uncertain, but without guile. He is an innocent, and it is this quality more than any other that will come to play on the Enterprise crew.

27 CONTINUED: (3)

BORG
Tests...

BEVERLY
I'll show you some diagrams... ask you some questions about them... it's very simple, really.

The Borg has nothing to fall back on. Cut off from the hive, he is in a sense blind, adrift in a world that makes no sense.

BORG
(vaguely)
You will be assimilated...

GEORDI
Right. But before that happens, could we maybe ask you a few questions?

The Borg looks from one to the other, takes a leap.

BORG
We will answer.

GEORDI
Terrific. Okay, Third of Five, right over here...

He gestures at the Borg, to get him to come and stand in front of the console. The Borg moves uncertainly toward it, then stops.

BORG
What is your designation?

GEORDI
Designation?

BORG
(indicating himself)
Third, of Five...

BEVERLY
You mean our names. We don't have designations -- we have names.
I'm Beverly...
(points)
This is Geordi.

The Borg puzzles over this.

27 CONTINUED: (4)

BORG
Do I have a -- name?

GEORDI
Do you want one?

BORG
A name...

BEVERLY
I'm Beverly, this is Geordi...
(points)
... and you...

BORG

You...

27 CONTINUED: (4)

BEVERLY

You...

Geordi has a thought.

GEORDI

That's it. Hugh. What do you think?

BORG

You.

GEORDI

Not you... Hugh.

BORG

Hugh.

Beverly smiles. This is progress.

BEVERLY

All right... I'm Beverly...

She points at Geordi.

GEORDI

I'm Geordi...

She points at the Borg. He hesitates, then --

BORG

We are Hugh.

Geordi and Beverly both smile. Hugh looks from one to the other, puzzled at the response. But even he looks pleased with himself.

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon.

29 INT. SCIENCE LAB (OPTICAL)

The Borg is looking at a topographical representation of a complex geometric shape DISPLAYED on a SCREEN (where shaded lines represent the far side of the shape as seen through its solid mass).

29 CONTINUED:

BEVERLY

Now imagine what this shape would look like if it were turned inside out.

She changes the display to show three choices; all are quite complex and not very obviously different from each other.

BEVERLY

Which one is it?

Geordi's face shows that even he's not sure which one it is.

BORG

This one.

BEVERLY

That's right.

(to Geordi)

He's gotten every one -- eight for eight. That blows the top right off the spatial acuity percentiles.

GEORDI

It's the prosthetic eye... it seems to be giving him very complex visual information...

BEVERLY

Like some kind of holographic imaging system.

GEORDI

That could be helpful.

He turns to the Borg, who has been following this interchange with some fascination.

GEORDI

Hugh, I'd like to take a closer look at your eyepiece. Is that okay?

To Geordi's surprise, Hugh reaches up and with one quick motion, removes his eyepiece.

BORG

Here.

29 CONTINUED: (2)

GEORDI
Well... thanks.

He takes the eyepiece and begins inspecting it. During the next, he studies the device, but keeps getting drawn to the conversation between the Borg and Beverly.

BORG
When you are assimilated, you will have a similar device.

BEVERLY
Hugh, do you understand that we don't want to be assimilated?

BORG
Why do you resist us?

BEVERLY
Because... we don't want to live the way you do.

The Borg seems to puzzle over this.

BORG
Here it is quiet. There are no other voices.

GEORDI
Other voices?

BORG

On a Borg ship we live with the thoughts of the others in our minds. Thousands of voices... with us always.

Beverly is touched by this spontaneous outpouring of the pleasures of Borg life. She realizes once more how alien it must be for him here.

BEVERLY
I think what you're saying... is that you're lonely.

The Borg frowns, not exactly understanding the concept. Geordi gives him back the eyepiece.

29 CONTINUED: (3)

GEORDI
Here you go.

The Borg reinserts the eyepiece, then studies the two of them.

BORG
When you have completed these tests, what will be done with us?

It is an innocent question, devoid of guile. Geordi feels a bit uncomfortable, falls back on a partial truth.

GEORDI
We'll send you home.

Hugh nods at this, seeming almost buoyed.

BORG
We will rejoin the Collective.

Geordi and Beverly exchange a glance... Geordi seems almost as troubled as Beverly about what they're doing.

30 INT. TEN FORWARD

Geordi at the bar; Guinan listening.

GEORDI
It's funny... when I first started out, I had no problem with creating this invasive program... but the more I work with Hugh, the more I --

GUINAN
Hugh?

GEORDI
That's the name we gave him.

GUINAN
You named a Borg...

GEORDI
Yeah.
(a little defensive)
It was easier to have something to call him.

30 CONTINUED:

GUINAN
Okay, so now you have a Borg named Hugh...

GEORDI
And... he's not anything like I'd expected.

GUINAN
How so?

GEORDI
I don't know... he's... he just seems like a kid.. a long way from home...

Guinan eyes him skeptically.

GUINAN
You're the second person today that's talked about this Borg as if he were a lost child...

GEORDI
And now I'm having second thoughts about what we're doing. Programming him like a walking bomb... sending him back to destroy the others...

Guinan leans down to him. Again, the strain of anger wells up in her, and she speaks with intensity.

GUINAN
This "kid's" big brothers are going to hunt us down. They won't

rest until they have him back. And they'll destroy us in the process -- without any of this soul-searching you're going through.

GEORDI
Maybe you should go talk to him. It might not seem so clear cut then.

GUINAN
I wouldn't have anything to say.

Geordi swings off the stool.

30 CONTINUED: (2)

GEORDI
Then why don't you just listen? That's what you do best, isn't it?

And he's gone, leaving Guinan with a welter of feelings.

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon where the Borg ship was found.

32 INT. BRIDGE

Picard ENTERS from his ready room. Data is at ops, Riker is standing, looking over his shoulder.

PICARD
What is it, Number One?

RIKER
We've picked up a vessel on long range scanners, headed this way.

Picard knows very well who it might be.

PICARD
Analysis.

DATA
The vessel is traveling at warp seven-point-six. Mass: two-point-five million metric tons, configuration: ...cubical.

RIKER
The Borg...

DATA
Its dimensions indicate that it is a scout ship similar to the one that crashed.

When Picard says nothing:

DATA
Interference from the star's radiation will shield us from their sensors. We should remain undetected until they enter this system.

32 CONTINUED:

PICARD
How long do we have?

DATA
At present speed they will arrive in thirty-one hours, seven minutes.

33 ANGLE - PICARD

The concern on his face is evident.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. DETENTION CELL

Guinan ENTERS and crosses toward the cell where the Borg is being held. She and the security guards exchange a nod.

35 CLOSE - GUINAN

as she sees the Borg for the first time. Myriad feelings rise in her.

36 ANGLE - BORG

as he sees her. He moves forward in a curious, friendly way. They stare at each other for a moment.

GUINAN
Well... you don't look so tough.

BORG
(a bit puzzled)
We are Borg.

A silence as she inspects him.

GUINAN
I hear they gave you a name.

A little flicker of -- pride? -- from the Borg, who nods.

BORG
Yes. We are Hugh.

She stares at him, a bit challenging, as though waiting for him to speak.

GUINAN
Well? Aren't you going to tell me I have to be assimilated?

BORG
You wish to be assimilated... ?

36 CONTINUED:

GUINAN
No, I don't wish. But that's what

you people do.

The Borg nods. He's getting a real strong message about how people don't want to become part of the collective.

GUINAN
Resistance is futile. Right?

Hugh repeats the litany, but it sounds halting and tentative.

BORG
Resistance is futile...

GUINAN
I've got news for you. It isn't. Some of my ancestors resisted the Borg, when you came to assimilate us. A few escaped.

BORG
(confused)
Resistance is not futile...

GUINAN
No...

She looks at him, caught off guard a moment by his admission, but still needing to vent her pain.

GUINAN
But thanks to you, there aren't many of us. We're scattered around the galaxy... we have no home... we don't even have each other.

The Borg takes this in, considers, is reminded of something he recently heard.

BORG
What you are saying... is that you are lonely.

Guinan stares at him, not believing what she's heard.

GUINAN
What... ?

BORG
You have no others. You have no home.

36 CONTINUED: (2)

Guinan is taken aback. The Borg stares at her, touches his chest.

BORG
We are also lonely.

And she has no answer.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon.

38 INT. SCIENCE LAB

Geordi is with the Borg. Worf is not present -- they are alone, attesting to the comfort Geordi is feeling

about Hugh's presence. Geordi is working with the prosthetic armpiece while Hugh watches with interest.

BORG
What is Geordi doing?

GEORDI
Just studying the components in your prosthesis.

BORG
Why?

Geordi glances at him. He's more and more uncomfortable with the task he's been assigned.

GEORDI
We're just trying to learn more about you.

BORG
Why?

Hugh is as persistent as a four-year-old who's learned the word "why?"

GEORDI
You're very different from us. Part of what we do is to learn more about other species.

38 CONTINUED:

BORG
We assimilate species. Then we

know everything about them.

GEORDI

Yeah. I know.

BORG

Is that not easier?

GEORDI

Maybe it is. It's just not what we do.

BORG

Why?

Geordi sighs, puts the armpiece down. He struggles for a way to explain.

GEORDI

Think about it this way. Every time you talk about yourself, you use the word "we." We do this, we do that... you don't know how to think of yourself as a single individual. You don't say, "I want this," or "I am Hugh."

The Borg stares at him, trying to follow.

GEORDI

We are all separate individuals. I am Geordi. I choose what I want to do with my life. I make decisions for myself. For people like me, losing that individuality -- is almost worse than dying.

There is a silence. Hugh ponders this.

BORG
When you sleep... there are no voices in your mind.

GEORDI
No.

38 CONTINUED: (2)

BORG
Are you ever...
(testing the new word)
... lonely?

A bit of a smile from Geordi.

GEORDI
Sometimes. But that's why we have friends.

BORG
Friends...

GEORDI
Sure. Someone you talk to... who can be with you when you're lonely... who makes you feel better.

What is almost a smile passes over Hugh. With utter simplicity, he gazes at Geordi, understanding the concept fully.

BORG
Like Geordi... and Hugh.

Geordi stares at him. Stricken.

39 INT. OBSERVATION LOUNGE

Geordi and Data are showing Picard the programming anomaly they've designed. A topographical map of a complex geometric shape is displayed on the wall monitor. There is something odd about it, like an M.C. Escher drawing, where perspective is played with.

GEORDI
That's it, Captain.

PICARD
It looks harmless enough.

GEORDI
We had to disguise it as something innocuous. The Borg have ways of screening out programming anomalies.

39 CONTINUED:

Picard studies the strange form on the monitor.

PICARD
How can a geometric form disable a computer system?

DATA
The shape is a paradox. It cannot

exist in real space or time.

GEORDI

When Hugh's imaging apparatus imprints it on his bio-chips, he'll try to analyze it.

DATA

He will be unsuccessful, and will store the shape in his memory banks. It will be shunted to a subroutine for further analysis.

GEORDI

When the Borg download his memory, they'll incorporate it into their network. Then they'll try to analyze it.

DATA

It is designed so that each approach they take will spawn an anomalous solution. The anomalies are designed to interact with each other, linking together to form an endless and unsolvable puzzle.

PICARD

Quite original. How long before total systems failure?

GEORDI

Not until the shape has gone through several hundred computational cycles.

PICARD

When can you begin the process?

39 CONTINUED: (2)

GEORDI
Another twenty hours. Doctor Crusher wants to make sure the new implants have taken hold.

PICARD
Very well. Proceed as soon as you're ready.

He turns to walk away, but Geordi follows.

GEORDI
Captain...

Picard turns back.

GEORDI
I have to admit... I've been having second thoughts about this plan.

PICARD
For what reason?

GEORDI
Well... I've been getting to know him. The Borg.

Picard stares at him.

PICARD

I see.

Geordi is uncomfortable under his gaze. He feels the need to explain.

GEORDI
He's not what I thought he would be, sir. He has feelings... he's homesick...
(shaking his head)
I don't know... it just seems wrong to use him like this.

There is a cold silence. Picard doesn't particularly want to think about this issue; he'd rather keep his emotional distance. He tries to find a way to help Geordi keep his.

39 CONTINUED: (3)

PICARD
Centuries ago, when laboratory animals were used for research... scientists would occasionally become attached to the creatures. That was a problem if the experiment involved killing them.
(beat)
I would suggest you unattach yourself from the Borg, Mister La Forge.

GEORDI
(reluctantly)
Aye, Captain.

And Picard EXITS, leaving Geordi behind, still troubled.

40 INT. PICARD'S QUARTERS

Picard is ready for bed, carrying a cup of tea and a book toward the bedroom. The door CHIME sounds.

PICARD
Come.

The door opens and there stands Guinan. Surprised, Picard gestures her in.

PICARD
Guinan... please, come in.

She does. She seems a little uncomfortable.

GUINAN
You sure? Looks like you're all set for a quiet evening.

PICARD
I'm delighted to see you. Would you like something to drink?

GUINAN
No, thanks.

She wanders the room a bit, picking up an artifact and setting it down, gazing out the window.

40 CONTINUED:

Picard waits patiently, knowing she'll get to whatever brought her here in her own time.

GUINAN
I was thinking about how you said my foil was dipping the other day... maybe I should do some exercises... build up a little strength in my arm...

PICARD
A strong forearm is always an advantage in fencing...

GUINAN
Not to mention tending bar...

He waits. She goes to a chair, sits.

GUINAN
About the Borg...

Now it's his turn to be wary. What could she have in mind about the Borg to bring her here at this hour?

GUINAN
Aren't you just a bit surprised by him?

PICARD
Surprised...

GUINAN
Yes. Did you know he has a name?

Picard gives her a look -- surprised.

GUINAN
La Forge gave it to him. His name's Hugh. And he's lonely.

Picard is utterly perplexed, both by what she's saying and the fact that it's Guinan saying it.

GUINAN
I don't know what made me go see him. La Forge told me I should, but I said no.

She shakes her head, perplexed by herself.

40 CONTINUED: (2)

GUINAN
And then... I found myself standing there, staring at him. Curiosity, I figured... just curiosity.

She breaks off, struggling in a way we haven't seen Guinan struggle before.

GUINAN
Picard... I want to hear you say that you're sure -- that what you're doing is right.

Picard exhales. The last thing he wants is another assault on his decision.

PICARD

If you've come here to persuade me not to use the invasive program...

GUINAN

No -- I think I'm asking you to persuade me.

PICARD

Two days ago, you were so upset about the Borg even being on the ship that you tore the foil out of my hand. Now you're here questioning whether he should be treated as an enemy.

GUINAN

I know. But... when you talk to him... face to face... can you honestly say you have no doubts?

PICARD

(after a beat)

I haven't talked to him.

Guinan is amazed at this.

GUINAN

Why not?

PICARD

I see no need --

40 CONTINUED: (3)

GUINAN
If you're going to use this person --

PICARD
It's a Borg, damn it, not a person --!

GUINAN
If you're going to use this person to destroy his race, don't you think you should look him in the eye once before you do it?
(beat)
Besides... I'm not so sure he is Borg anymore.

PICARD
(fed up)
Because he's been given a name by a member of the crew doesn't mean he's no longer Borg. Because he's young doesn't mean he's innocent. He is what he is and in spite of the efforts to turn him into some kind of pet -- I will not alter our plans.

Guinan takes this in, eyes him.

GUINAN
Fine. But unless you talk to him -- at least once -- you might find that decision harder to live with than you realize.

And on that note, they hold a look.

41 INT. READY ROOM (OPTICAL)

Picard paces. Then, the call he's been waiting for.

WORF'S COM VOICE
Worf to Captain Picard...

41 CONTINUED:

PICARD
Yes, Lieutenant.

WORF'S COM VOICE
We are ready to transport.

PICARD
Proceed.

Worf and the Borg MATERIALIZE in the ready room. Picard stares at the Borg.

PICARD
You may wait outside, Lieutenant.

Worf looks from the Borg to Picard -- he doesn't like it, but he EXITS. Picard and Hugh regard each other. Neither says anything for a moment; Hugh seems bewildered by a dawning recognition.

BORG
Locutus...

Picard realizes that Hugh recognizes him... this presents an opportunity. He looks directly at the

Borg.

PICARD
Yes. I am Locutus... of Borg.

Confused, Hugh accesses his database -- but there is nothing there for him.

BORG
Why are you here?

PICARD
This is a primitive culture. I am here to facilitate its incorporation. Identify yourself.

BORG
Hugh.

PICARD
Identify yourself.

BORG
We are Hugh.

PICARD
This is not a Borg identification.

41 CONTINUED: (2)

Hugh hesitates, as though trying to reassess himself.

BORG
Third... of five.

PICARD
This culture will be assimilated.

Another hesitation.

BORG
They... do not wish it.

PICARD
Irrelevant.

BORG
They will resist us.

PICARD
Resistance is futile.

BORG
Resistance... is not futile.

Picard glares sternly at him. Hugh does not back down.

BORG
Some have escaped.

PICARD
They will be found. It is inevitable. All will be assimilated.

BORG
Must... Geordi be assimilated?

Picard looks at him, amazed.

PICARD
Yes.

Hugh hesitates... his thought processes are new, strange, uncomfortable.

41 CONTINUED: (3)

BORG
Geordi does not wish it.
(trying to explain)
He would rather die than be assimilated.

PICARD
Then he will die.

Hugh looks up at him, clearly disturbed.

BORG
No. Geordi must not die.

Hugh takes a breath, looks straight at Picard.

BORG
Geordi is... a friend.

Picard is taken aback by this, but wants to push it a bit further.

PICARD
You will assist us in assimilating this vessel.

Hugh hesitates.

PICARD

You are Borg. You will assist us.

Hugh takes a breath... then...

BORG
I will not.

Picard stares at him... hears him say the word "I." He backs off from his Locutus role, amazed by what the Borg is manifesting.

PICARD
What did you say?

BORG
I will not assist you.

PICARD
"I"... ?

BORG
Geordi must not be assimilated.

41 CONTINUED: (4)

PICARD
But... you are Borg.

Another pause...

BORG
No. I am -- Hugh.

Picard stares at him. This boy has utterly taken him

aback. Now Picard is in a true dilemma.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42 INT. OBSERVATION LOUNGE

Picard, Geordi, Riker, and Beverly. Pick up in mid-conversation.

PICARD
... I think I deliberately avoided speaking with the Borg because I didn't want anything to get in the way of our plan.
(beat)
But now something has. As far as I can tell, he seems to be a fully realized individual. He has even accepted me as Picard, Captain of this ship, and not as Locutus.

There are varying reactions to this... Geordi and Beverly on the positive side, Worf and Riker somewhat concerned.

GEORDI
Then... you've reconsidered the plan?

PICARD
Yes. If we used him in that manner, we'd be no better than the enemy we seek to destroy. I want other options.

A beat as they consider this delicate issue.

RIKER
We could return him to the crash site... but we'd have to erase his memories of being on the Enterprise.

42 CONTINUED:

BEVERLY
But... if we erase his memories, then who he is, who he's become, would be destroyed.

RIKER
Isn't that the point? He'd be reassimilated into the hive without any questions...

GEORDI
It just seems wrong... we help turn him into an individual... then we take that away from him...

BEVERLY
Is there a danger that the Borg might destroy him -- if they

discover what's happened?

PICARD
I doubt it. They have nothing to gain by that. It's more likely they'll simply wipe out his memory of this experience.

RIKER
Then either way his memories will be erased.

PICARD
But perhaps...

He hesitates, realizing that what he is about to say might sound improbable.

PICARD
... in the short time before they purge those memories... the sense of individuality which he has gained here will be transmitted throughout the Collective.

They look at him curiously.

PICARD
Every one of the Borg will have the opportunity to experience the feeling of... singularity.
(MORE)

42 CONTINUED: (2)

PICARD (cont'd)
Perhaps that would be the most pernicious program of all... the knowledge of self, spread through the Borg Collective in that brief moment, might alter them forever.

He looks at the group.

PICARD
We will leave his memories intact.

BEVERLY
I have only one question.

The others turn to her.

BEVERLY
What if he doesn't want to go back?

Various reactions to this question which apparently hadn't occurred to them.

43 INT. READY ROOM

Hugh is looking at Picard's fish tank, intrigued. A security guard stands by the door, watching him. The door opens and Picard and Geordi ENTER. Picard dismisses the guard with a nod.

GEORDI
Hello, Hugh.

BORG
Hello, Geordi.

PICARD
Hugh... a Borg rescue vessel is approaching. It will be here within three hours. We can return you to the crash site, where they will find you and take you home.

43 CONTINUED:

Hugh doesn't answer, just watches Picard.

PICARD
Or... if you wish, you may remain here with us.

BORG
What I wish... is irrelevant.

GEORDI
It's not irrelevant. It matters to us.

BORG
No Borg leaves the Collective. If they find I am missing -- they will come for me.

PICARD
Hugh, we'll deal with the repercussions later. What we must know is what you want.

This is another foreign concept to Hugh. He struggles with it.

BORG
You are many. I am one. My needs are not important.

GEORDI
Don't you understand? We're giving you a choice.

BORG
Choice...

GEORDI
Yeah. Do you want to go back with the Borg... or stay with us?

BORG
I could stay with you... ?

PICARD
Yes. We would grant you asylum.

43 CONTINUED: (2)

Hugh turns away. This is overwhelming to him... the idea of choice, the freedom -- and responsibility -- of making a decision for himself... these are dazzling, overpowering concepts.

BORG
Choose... what I want...

He turns back, looks at Geordi, hopeful for a brief instant.

BORG
I would choose to stay with Geordi.

But then that flicker dwindles and dies.

BORG
But it is too dangerous. They will follow.

He takes a breath, draws himself up.

BORG
Return me to the crash site. It is the only way.

There is a silence as Picard and Geordi assess him... understanding the sacrifice he is making.

GEORDI
Hugh... think about this... are you sure?

BORG
Yes.

They hold a look which is full of sorrow.

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the moon.

45 OMITTED

46 INT. TRANSPORTER ROOM (OPTICAL)

Geordi and Beverly are there with Hugh; a Transporter Chief is behind the console. Picard ENTERS.

PICARD
(to Hugh)
The Borg ship will enter orbit of the moon within an hour. You'll soon be headed home.

Hugh nods, but doesn't speak. Picard turns to Geordi and Beverly.

PICARD
We'll beam him down and take position in the star's chromosphere. Its interference will hide us from their sensors.

Beverly steps toward Hugh.

BEVERLY
Goodbye, Hugh. I'm very glad I got to know you.

BORG
Goodbye, Beverly.
(beat)
You saved my life.

GEORDI
(to Hugh)
It's not too late to change your mind. You can stay here.

There is the briefest of hesitations, then Hugh shakes his head.

46 CONTINUED:

BORG
I must return.

GEORDI
Captain, I'd like to go down with him.

Picard considers a beat.

PICARD
My experience suggests that they would ignore him.
(to Hugh)
Would you agree?

BORG
The Borg assimilate civilizations. Not individuals.

BEVERLY
(to Picard)
But, Captain, they kidnapped you...

PICARD
Because they needed a liaison to communicate with Humans. The Borg ignored every away team we sent to their ship, including yours, Doctor.

Beverly acknowledges.

PICARD
(to Geordi)
You may accompany him.

Geordi steps with Hugh onto the transporter pad. Picard looks at Hugh.

PICARD
Goodbye.

BORG
Captain... I do not want to forget that I am Hugh...

46 CONTINUED: (2)

Picard's look reflects his hope that Hugh will be successful. Then he turns to the Transporter Chief.

PICARD
Energize.

Hugh and Geordi DEMATERIALIZE. Picard stares after them... his feelings about the Borg now unalterably more complicated.

47 EXT. CRASH SITE - TWILIGHT (OPTICAL)

Geordi and Hugh MATERIALIZE into the snowy landscape. They move toward the wreckage of the Borg scout ship. Hugh gazes at the remains of his ship, the still-scattered bodies of his colleagues.

GEORDI

(gesturing)
We found you there... in the
middle of that debris.

Hugh nods, stares at the spot.

BORG
Then that is where I will wait.

Geordi gives him a sad nod.

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it takes position on the far side of the star.

49 INT. BRIDGE

Picard, Riker, Data, Worf.

49 CONTINUED:

DATA
We are now entering position.
Radiation levels are rising.

PICARD
Increase power to the shields.
Hold us here.

RIKER
Status of the Borg ship?

DATA
Solar radiation is rendering our
sensors inoperable. At last known

course and speed, the Borg vessel will enter the system in three minutes.

50 EXT. CRASH SITE

Geordi and Hugh. They are awkward... the time has come for goodbyes... neither knows how to say them. Geordi is feeling more than he could ever have imagined possible.

GEORDI
Well... I guess this is it.
(beat)
So long, Hugh.

BORG
Goodbye, Geordi. I will try to remember you.

Geordi can't think of anything else to say, so he nods, emotion welling in him. He backs off a little, waiting.

51 ANGLE - TWO BORG (OPTICAL)

They MATERIALIZE nearby, somewhat close to Geordi. They look around for a moment, their dispassionate gaze sweeping past Geordi, and fixing on Hugh. They move toward Geordi... but then walk right past him, heading for Hugh.

52 ON THE GROUP

as the two Borg approach Hugh. One of them interfaces

with him -- connecting through the jacks on their prosthetic arms. They are exchanging information.

53 GEORDI

doesn't know what this means. Has the Hugh he knew been obliterated by assimilation back into the hive?

54 BACK TO SCENE (OPTICAL)

When Hugh moves, it is with the same mechanical gait as the others. The three Borg set about scavenging the remains of their dead comrades -- they remove the technological components they're interested in efficiently and without evident emotion. As they finish with the dead Borg, the corpses FIZZLE into nothingness.

55 ANGLE - GEORDI

Geordi is unsure: Hugh seems no different from the other Borg... or is he merely acting the part?

56 REVERSE ANGLE - FROM GEORDI'S POINT OF VIEW (OPTICAL)

The three Borg assemble, carrying what they've scavenged. They all stare straight ahead as they TRANSPORT OUT -- but just before Hugh DEMATERIALIZES he turns and looks at Geordi. Their eyes meet, it is unmistakable. Then he's gone...

57 ANGLE - GEORDI

He is hopeful that this last look means something of Hugh will survive assimilation... Still, the thought of what lies ahead for Hugh fills him with sadness...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Next Phase"
#40275-224

Written by
Ronald D. Moore

Directed by
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FINAL DRAFT

MARCH 15, 1992

STAR TREK: "The Next Phase" - 3/15/92 - CAST

STAR TREK: THE NEXT GENERATION
"The Next Phase"

CAST

PICARD MIROK
RIKER VAREL
DATA PAREM
BEVERLY
TROI
GEORDI
WORF
Non-Speaking
N.D. ROMULANS
CHIEF BROSSMER
RO
ENSIGN McDOWELL

Non-Speaking
ENSIGN SOUSA
N.D. ENGINEERS
N.D. NURSES
SICKBAY PATIENTS
SUPERNUMERARIES

STAR TREK: "The Next Phase" - 03/15/92 - SETS

STAR TREK: THE NEXT GENERATION
"The Next Phase"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM ROMULAN SCIENCE SHIP
TRANSPORTER ROOM
CORRIDOR SHUTTLECRAFT
SICKBAY
BEVERLY'S OFFICE
ENGINEERING
TEN FORWARD
SHUTTLEBAY

ROMULAN SCIENCE SHIP
ENGINE ROOM

SHUTTLECRAFT

STAR TREK: "The Next Phase" - 03/19/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Next Phase"

PRONUNCIATION GUIDE

MUON MEW-ahn

*"mew" like the sound a kitten makes

STAR TREK: "The Next Phase" - 3/15/92 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"The Next Phase"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

2 INT. MAIN BRIDGE

PICARD, DATA, and TROI at their stations. ENSIGN McDOWELL is at tactical. The ship is on YELLOW ALERT and there is a sense of urgency in the air.

PICARD
Time, Mister Data?

DATA
We will be within transporter range in three minutes twenty-one seconds.

MCDOWELL
(off console)
I've finally established audio contact with the Romulan ship.

Picard moves to tactical and gestures to McDowell, who then works the console. We HEAR THE VOICE of a ROMULAN OFFICER. The transmission is GARBLED and filled with STATIC.

ROMULAN COM VOICE
(garbled)
... main power failing... no way to... any ship...

PICARD
(to com)

Romulan ship, this is the
Enterprise. We are en route to
your position.

ROMULAN COM VOICE
(garbled)
... Enterprise... critical that
you... core breach imminent...

2 CONTINUED:

They exchange looks. No one has fully heard the tranmission.

PICARD
Repeat your last transmission.

No answer. Picard looks a question to McDowell.

MCDOWELL
Sorry, Captain. They've stopped transmitting.

PICARD
(to com)
Bridge to Commander Riker.

INTERCUT:

3 INT. TRANSPORTER ROOM

RIKER and WORF are standing near the platform. GEORDI and RO ENTER, carrying large tool kits. Everyone has tricorders and phasers. CHIEF BROSSMER, a woman in her forties, is standing behind the console.

3 CONTINUED:

RIKER
(to com)
Riker here.

PICARD
Number One... transport to the Romulan vessel as soon as we're in range.

RIKER
Aye, sir.
(to others)
No weapons. We don't want them to think they're under attack.

They turn over their phasers to Brossmer. Ro and Worf are reluctant.

RO
(under her breath)
This is not a bright idea.

RIKER
(sharp)
I beg your pardon, Ensign. I didn't quite catch that.

RO
(stiffly)
Nothing, sir.

They all move up to the transporter pad.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

5 NEW ANGLE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

The Enterprise moves alongside a ROMULAN SCIENCE SHIP which is about half the size of the Enterprise.

CUT TO:

6 INT. ROMULAN ENGINE ROOM (OPTICAL)

The engine room is a wreck. There are blown out consoles, burnt panels, flames, smoke, DEAD BODIES, etc. The room is smaller than engineering on the Enterprise and should reflect very different ideas about engineering design and philosophy than those we are familiar with. Their engine core is a spherical device contained within a small chamber which has a single open hatch.

As crewpeople douse the flames, a male Romulan officer -- MIROK -- is frantically trying to work a recalcitrant console along with a woman -- VAREL.

The away team MATERIALIZES in the middle of the room. The Romulans look at them with astonishment.

RIKER
We're from the Federation Starship Enterprise. We received your distress call.

Mirok is somewhat dazed. Geordi and Ro move quickly to the engine consoles and open their carrying cases while Worf keeps a wary eye on the Romulans.

MIROK
The Enterprise... ?

Mirok is still trying to get his bearings in this unexpected situation. But there isn't time to play around, and Riker takes charge of the situation. Riker's confident and naturally commanding presence prompt Mirok to listen to him.

RIKER
That's right. Your message said you'd suffered a failure in your engine core.

MIROK
Yes.

6 CONTINUED:

GEORDI
(to Riker)
Commander?

7 NEW ANGLE (OPTICAL)

Riker moves to him and the Romulans follow. Geordi and Ro have removed a piece of equipment about the size of a footlocker from the console. It looks fused and burnt.

GEORDI

(re: equipment)
It's a pretty strange set-up, but I think the graviton field generator has completely depolarized. We can't fix it, it has to be replaced.

RIKER
(to Romulans)
Where are your replicators?

VAREL
They are off-line.

Riker looks around quickly.

RIKER
Who's in charge here?

The Romulans exchange glances, then Mirok steps forward hesitantly.

MIROK
The captain is dead. I'm... the science officer. Mirok.

RIKER
(urgent)
We'd like to take the generator back to the Enterprise for replication.

MIROK
(brief hesitation)
All right.

7 CONTINUED:

RIKER
Geordi, you and Ro.

They nod and then wrestle the graviton generator away from the console. Riker and Mirok move to a different console.

GEORDI
(hits combadge)
La Forge to Brossmer. Two people, one piece of equipment to beam aboard.

BROSSMER'S COM VOICE
Aye, sir.

Ro, Geordi, and the generator begin to DEMATERIALIZE... then something goes wrong... their images FUZZ and SPARK strangely.

8 INT. TRANSPORTER ROOM (OPTICAL)

Brossmer is struggling to bring them aboard... STRANGE SHAPES and EFFECTS dance on the transporter pad. It's unlike any transporter effect we've seen before.

BROSSMER
(frustrated)
What the hell...
(urgent, to com)
Engineering, I need more power to the primary energizing coil.

More EFFECTS on the stage. Brossmer keeps working,

but she can't get anywhere.

BROSSMER
Brossmer to Commander Riker. I'm losing them -- I have to abort. They should be returning to your coordinates.

The EFFECTS STOP on the stage.

INTERCUT:

9 INT. ROMULAN ENGINE ROOM

Riker and Worf wait for them to reappear... nothing. After a long beat...

9 CONTINUED:

RIKER
(urgent, to com)
Chief, they're not here. Do you have them?

BROSSMER
No, sir.

Beat.

RIKER
Where are they?

Long beat as Brossmer works. Finally...

BROSSMER

(in shock)
I can't locate their patterns.
(beat)
We've lost them, sir. They're gone.

Off Riker's shocked expression.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

10 INT. MAIN BRIDGE

Only a few minutes have passed since the end of the Teaser. Picard and Troi are reacting to the loss of Ro & Geordi.

BROSSMER'S COM VOICE
I'm sorry, Captain. But there's just nothing left to retrieve.

PICARD
Begin a level one diagnostic. All transporter systems to remain off-line until further notice.
(to Data)
Could they have materialized somewhere else?

DATA
(off console)
Negative, Captain. Sensors are unable to find them within transporter range.

PICARD
(to Troi)
Counselor?

Troi waits a beat and silently "listens"... but her expression is grim. She shakes her head. That seems to seal the fate of their friends. But there is no time to mourn.

RIKER'S COM VOICE
Riker to Enterprise.

PICARD
Go ahead, Number One.

INTERCUT:

11 INT. ROMULAN ENGINE ROOM

Riker is standing off by himself in the engine room. He has to put aside his feelings for now to deal with the emergency.

RIKER
Captain, we're still looking at a core breach unless we can fashion a new graviton generator. I need...

(beat, then bluntly)
I need replacement personnel, sir.

11A RESUME BRIDGE - CONTINUOUS

Picard thinks for a beat.

PICARD
Mister Data, you may continue your diagnostic of the transporter system later. Take a shuttlecraft and two more engineers to the Romulan ship.

DATA
(on the move)
Aye, sir.

Data EXITS.

PICARD
(to McDowell)
Mister McDowell, alert the main shuttlebay to have all available ships and pilots standing by in case we need them.

MCDOWELL
Aye, sir.

PICARD
(to Conn Officer)
Lay in a course to take us away from the Romulan ship at Warp One in case it explodes.

The Conn Officer nods and works the console. Orders

given, Picard moves back to the command area and sits down. Hold a beat on his expression as he takes a beat to reflect on his lost crewmen.

CUT TO:

12 EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

The two ships as seen before.

13 INT. ROMULAN ENGINE ROOM

Riker moves to where Mirok and Varel are working on a console. The atmosphere is tense and urgent.

MIROK
(worried, off console)
Pressure in the containment chamber has increased fifteen melakols in the last two minutes.

RIKER
(to Mirok)
What can we do to stop the overload?

MIROK
(frustrated)
Most of the conduits were damaged in the explosion. I can't even access the central computer.

14 NEW ANGLE

As Worf and an N.D. Romulan ENTER through a doorway.

They both look dirty and bedraggled.

WORF
(to Riker)
Emergency bulkheads have sealed this section from the rest of the ship. There is no way to gain access to the bridge or other control centers.

RIKER
Survivors?

14 CONTINUED:

WORF
Readings indicate at least seventy-three Romulans are still alive.

VAREL
(shocked)
Seventy-three...

Suddenly there is an ALARM from the console. Mirok and Varel quickly examine the readings and are horrified at the result.

MIROK
The pressure has jumped two hundred melakols!

VAREL
I've lost control of the containment chamber!

MIROK
(stunned)
It's going to implode...

Riker takes charge of the situation. The Romulans accept his leadership without question at this point.

RIKER
We'll have to dump the entire engine core. Do you have an auto-eject system?

MIROK
Yes, but it's not functioning. I'll have to do it manually.

Mirok runs over to a bulkhead near the chamber and rips open a panel. He begins frantically working controls within the panel.

RIKER
Worf, you two seal the chamber.

14 CONTINUED: (2)

Worf and the N.D. run inside the chamber and begin pulling out optical conduit and power leads connecting the sphere-shaped chamber to the walls.

VAREL
(off console)
Implosion will occur in one minute five seconds...

As the following dialog takes place, Worf and the N.D. finish disconnecting the conduits and run out of the chamber. They start to close the door leading to the chamber, but there is a large beam blocking the way. They struggle to move it, but it's too heavy.

RIKER
(hits combadge)
Riker to Enterprise. We're preparing to jettison the engine core. We'll need you to extend shields once it clears the hull.

PICARD'S COM VOICE
Understood, Number One. We'll stand by for your signal.

WORF
Commander!

Riker turns and sees the difficulty they're having with the beam and the door. He and Varel rush over and help them move the beam...

RIKER
(as he pulls on beam, to Varel)
Time?

VAREL
Thirty seconds...

The beam finally crashes to the deck. They try to pull the doors shut... they get halfway, then jam. Mirok sits up.

MIROK

Ready!

RIKER
(straining against door)
Stay there! Eject the chamber on my order!

14 CONTINUED: (3)

But it's futile... they can't move it at all. A tense beat and then suddenly we HEAR DATA'S VOICE.

DATA
(o.c.)
Excuse me, sir.

15 NEW ANGLE

Revealing Data and TWO N.D. ENGINEERS now standing in the engine room. Riker and Worf step aside as Data moves quickly to the jammed doors. With a burst of android strength, he PULLS the doors together and seals the chamber.

RIKER
(to Mirok)
Now!

Mirok works a control and the ship SHAKES ONCE as the chamber is ejected. The lights go OUT.

RIKER
(hits combadge)
Enterprise, extend shields!

CUT TO:

16 EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

The two ships are side by side. Suddenly, there is a flash of LIGHT from the bottom of the Romulan ship and an EXPLOSION a short distance away from the ship. But the blast from the explosion is kept away from the two ships by the shields of the Enterprise, which now surround both vessels. (It is the explosion which makes the shields visible.)

17 INT. ROMULAN ENGINE ROOM

As before. The room SHAKES slightly then stops. Everyone is standing still in the gloomy darkness. After a beat, Riker turns to Mirok and a slow smile spreads across his face.

RIKER
(to Mirok)
Well... we're still here.

17 CONTINUED:

MIROK
(smiles)
Yes.

It's a unique moment... Starfleet and Romulan crewmembers standing side by side, celebrating a joint victory.

CUT TO:

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

19 INT. MAIN BRIDGE

Picard is listening to Riker's report.

RIKER'S COM VOICE
We'll have a complete power survey done within the hour... we'll probably have to supply them with energy for life support... and they're definitely going to need a new engine core to get home again.

PICARD
(to com)
Understood, Commander. Keep us informed of your efforts. Picard out.
(to McDowell)
I'll be in sickbay.

MCDOWELL
Aye, sir.

Picard EXITS.

CUT TO:

20 INT. CORRIDOR

Picard ENTERS from a turbolift. He walks along the corridor, lost in thought... his expression is grim and deeply disturbed. Follow him for a moment... then as

he rounds a corner CAMERA DROPS OFF ON Ensign Ro, who is sitting near a corridor intersection.

20 CONTINUED:

Ro is just waking up... she's groggy and disoriented. She puts a hand to her head and rubs her eyes for a moment, trying to clear the cobwebs. N.D. CREWMEN pass her, without seeing her. (NOTE: From this point on, no one can see Ro. She is invisible to everyone aboard the ship.)

Ro stands up and looks around... finally decides that something has gone wrong, although she's not sure exactly what. She hits her communicator.

RO
(to com)
Ensign Ro to bridge.
(beat)
This is Ensign Ro, reporting in... I'm in section twenty-three baker, near sickbay.

Still nothing. She frowns at the recalcitrant communicator... then she suddenly gets dizzy... she shakes her head and the dizziness goes away.

RO
(to herself)
Sickbay...

Ro walks along the empty corridor toward sickbay.

21 NEW ANGLE

As Ro reaches sickbay. When she gets to the door, she pulls up short as it refuses to open. Before she can reach out to touch the door in puzzlement, it suddenly OPENS and a N.D. CREWPERSON ENTERS the corridor from sickbay. He barrels past her without a glance. (To Ro, he seems rude, but again, the Crewman never sees her.) Ro gives him an irritated look and goes through the still open door before it closes behind her.

22 INT. SICKBAY - CONTINUOUS

Ro ENTERS. N.D. NURSES & PATIENTS go about their business without noticing Ro standing near the doorway. She tries to get their attention.

RO
I need some help.

22 CONTINUED:

No response.

RO
(louder)
Excuse me?

Still nothing. What's going on here? Ro moves toward Beverly's office to see if she can get someone to listen to her over there.

23 INT. BEVERLY'S OFFICE - CONTINUOUS

Picard and BEVERLY are in the middle of an argument in the office. Ro pauses in the doorway, naturally

reluctant to interrupt the conversation.

BEVERLY
The transporter could've beamed them somewhere else... the Romulan ship, another deck of the Enterprise...

PICARD
(gently)
We've already checked those possibilities.
(beat)
The preliminary findings indicate there was a radiation surge from the Romulan engine core which disrupted the signal. They never rematerialized.

BEVERLY
We should check again, there might be something we overlooked and---

PICARD
(gentle, but firm)
We've done all we can, Beverly.

Beverly takes a beat... then reluctantly agrees.

23 CONTINUED:

BEVERLY
You're right. I just... hate making out death certificates.
(beat)

Did Ensign Ro have any family?

Ro is shocked -- they think she's dead!

RO
Captain, I'm right here.

PICARD
(to Beverly)
None that I know of, but I'll check with the Bajoran Liaison Office.

RO
(yells)
I'm not dead!

BEVERLY
(resigned)
I'll have the official reports ready within the hour.

Beverly sits at the desk... the weariness of losing too many shipmates is clear on her face.

24 NEW ANGLE (OPTICAL)

Picard turns to leave Beverly alone. Ro steps directly in his path, determined to put a stop to this for once and for all.

RO
Captain, I don't know what's going on --

But Picard is still unaware of her presence and he walks straight toward her... and then WALKS THROUGH

Ro. She is completely shocked. Picard continues on his way and Beverly doesn't know anything has happened. Ro looks down at her body in utter disbelief. Off her shocked expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. BEVERLY'S OFFICE (OPTICAL)

Continuous from Act One. Ro is trying to get her bearings in this bizarre situation. She can't believe what just happened with Picard. Beverly is still sitting at her desk, working at a terminal. Ro tries once again to get her attention.

RO
Doctor Crusher? Doctor?

Beverly ignores her completely. Ro's frustration mounts.

RO
I'm right here...

Beverly placidly continues working on her report. Ro's temper snaps.

RO
(shouts)

Dammnit, Doctor!

Ro tries to slam her hand on the desk to get Beverly's attention... but her hand simply PASSES THROUGH the desk. Ro yanks her hand away in shock. She looks at her hands in amazement... Ro claps them together... they seem solid enough to her. She makes a fist and smacks it into the palm of the other hand... no problem. Ro touches the desk gently. She can touch the surface if she doesn't press too hard. (Think of objects as if they were made of Jello -- you can touch it, but if you push too hard, you go right through it.)

26 NEW ANGLE

As Ro moves around the desk behind Beverly. She leans over Beverly to see what she's doing on the terminal.

27 CLOSE ON TERMINAL (OPTICAL)

The terminal was showing a picture of Geordi and some biographical information. It quickly changes to a picture of Ro and her bio information. Beverly reaches out and touches a control... the word "DECEASED" suddenly appears at the bottom of the file.

28 RESUME SCENE

As Ro reacts to this. Beverly is resigned... a little sad. Ro is starting to come to the frightening realization that this is all very real.

CUT TO:

29 OMITTED

30 INT. ROMULAN ENGINE ROOM

The atmosphere is more orderly and calm than before. N.D. ROMULANS and N.D. STARFLEET CREWMEN are moving busily about the room in the b.g. hauling equipment, fixing consoles, etc. Mirok is seated at one of the consoles as Riker stands next to him. The lights are DIM.

MIROK
(to Riker)
We're ready, Commander.

RIKER
(hits combadge)
Riker to Enterprise. Begin power transfer.

30A EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

A BEAM OF ENERGY leaps out from a spot on the Enterprise and makes a connection to a point on the Romulan ship near the engines.

30B INT. ROMULAN SHIP

As before. Suddenly the LIGHTS BRIGHTEN and there is a HUM of power as several monitors and consoles come back to life.

30B CONTINUED:

MIROK

(off console)
The power flow is consistent at four hundred Kolems... no fluctuations in frequency.

Mirok looks up at Riker and smiles.

MIROK
The main power grid is on-line.

Riker returns the smile and even gives Mirok a friendly clap on the shoulder. The cooperation and friendliness in the room is a welcome change from normal Federation/Romulan relations.

PICARD'S COM VOICE
Picard to Riker.

Riker takes a few steps away from Mirok for a little privacy.

RIKER
(to com)
Riker here. The power transfer appears stable at this end, Captain.

INTERCUT:

31 INT. MAIN BRIDGE

Picard and Data are at one of the aft stations.

PICARD
Good. What is the status of their engine replacement?

RIKER

Engineering is modifying one of our subspace resonators to act as a new engine core. It won't do more than warp two, but it'll get them home.

PICARD

Very well.

DATA

Captain...

Picard turns to him.

31 CONTINUED:

DATA

The diagnostic of the transporter system shows an anomalous energy fluctuation. I will need to inspect the imaging scanners in transporter room three.

PICARD

By all means.

He starts to move off, when Data stops him.

DATA

Captain --

Picard turns back.

DATA

I have a personal favor to ask.
(beat)
I considered Commander La Forge to be my best friend. I feel it is my responsibility to plan and conduct the memorial service. May I have your permission to do so?

Picard is moved by this reminder of the tragedy -- and by Data's desire to commemorate his friend.

PICARD
Permission granted. Make whatever arrangements you find appropriate.

DATA
Thank you, sir.

Data moves off toward the turbolift, leaving a somber Picard behind.

32 INT. ROMULAN ENGINE ROOM

Worf approaches Riker, clearly upset.

WORF
Commander...

RIKER
Problem, Mister Worf?

32 CONTINUED:

WORF

The Romulans want a computer. We cannot give them access to Federation technology. It is an unacceptable security risk.

Riker thinks for a moment.

RIKER

What about a computer from thirty or forty years ago... one the Romulans are already familiar with?

Worf ponders this.

WORF

That would be satisfactory.

RIKER

Check with the Enterprise to see what's available. But be sure your security concerns are addressed before we install it.

WORF

Aye, sir.

(beat)

Thank you.

33 OMITTED

34 INT. ENGINEERING

Geordi is wandering through the room.

RO (o.c.)

La Forge...

34A OMITTED

35 ANOTHER ANGLE (OPTICAL)

as Geordi whirls around to find Ro standing there.

GEORDI
(relieved)
Ro -- boy, am I glad to see you... and I'm really glad you can see me.

Geordi waves his hand in front of an N.D. Engineer's face to no effect.

GEORDI
It's like I'm here, but... I'm not here.

He looks questioningly at Ro.

RO
No one can see me either.

GEORDI
I can't figure out what happened. One minute we were transporting from the Romulan ship... the next I just... woke up in the arboretum with a splitting headache.
(beat)
Can you... pass through things like bulkheads --

RO
(nods)
Tables, people... yeah.

Geordi thinks for a moment... then tentatively reaches out his hand toward Ro... she does the same and they press on each other's palm for a moment.

GEORDI
Well... we're solid enough to each other.

Geordi looks around in frustration. Ro smiles... She's more accepting of their situation than he is.

35 CONTINUED:

RO
Not what you expected, is it?

GEORDI
What do you mean?

RO
This. Death.

GEORDI
(shocked)
What?

RO
We're dead, Geordi.

Geordi takes a moment to take that in. He looks at

Ro as if she's lost her mind. He gives a forced laugh.

GEORDI
Is that some kind of joke?

RO
Our patterns were lost in a transporter malfunction... we never rematerialized after leaving the Romulan ship.

Geordi's mind recoils from even considering the possibility... he takes a couple of steps back.

GEORDI
Wait a minute...
(clearly)
What are you saying... that we're spirits?

RO
Spirits... souls... my people call them Borhyas. Whatever term you want to use -- we're it.

Geordi is clearly having trouble buying this.

GEORDI
(disbelieving)
My uniform... my VISOR... you're saying I'm a blind ghost with clothes?

35 CONTINUED: (2)

RO
I don't have all the answers...
I've never been dead before.

Geordi stops short, as does Ro.

GEORDI
We are not dead.

RO
According to Doctor Crusher, we died in a transporter malfunction at fourteen-thirty hours.
(beat)
I watched her make out the death certificates.

Even though he doesn't really believe they're dead, hearing about his death certificate gives Geordi pause for a moment. Ro is trying to figure out the appropriate thing to do in this circumstance.

RO
We should make peace with our former lives, that's what I was taught... say goodbye to the people we're leaving behind --

GEORDI
(firm)
No. You may be ready for the afterlife, but I'm not.

RO
I don't see that we have much choice.
(beat)

When I was growing up, I never gave much thought to all the talk about Borhyas... I figured it was just superstition, passed on to children. But now...

GEORDI

Fine. You go make peace with yourself. I'm going to transporter room three to find a way out of this... situation.

35 CONTINUED: (3)

Geordi turns and EXITS THROUGH the wall. Ro sadly shakes her head at Geordi's inability to accept their situation.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 OMITTED

36A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

36AA INT. TRANSPORTER ROOM

Data is with Chief Brossmer, scanning the room with a tricorder; Geordi stands near them, listening.

BROSSMER
I didn't have any warning that something would go wrong, sir. Suddenly... their patterns just weren't there.

DATA
I believe the cause of the accident may be related to the explosion on the Romulan ship.

Geordi's ears perk up.

GEORDI
Oh, yeah?

BROSSMER
But... that happened before we even arrived...

DATA
In all likelihood the explosion damaged the Romulan cloaking device, causing it to discharge chroniton particles.
(sweeping with tricorder)
I am detecting a chroniton field in here.

GEORDI
A chroniton field...

BROSSMER
If the particles were produced on the Romulan ship, why are you detecting them here?

36AA CONTINUED:

GEORDI
The transporter beam --

DATA
I suspect they travelled through the transporter beam. That may have been the cause of Geordi and Ro's death.

Data snaps the tricorder off, turns to go.

DATA
I will go to the Romulan ship and see if I can discover the source of these emissions.

BROSSMER
Commander -- are these chronitons dangerous?

DATA
They pose no danger to Humans -- but some of the ship's systems may be affected by prolonged exposure. When I return I will devise a method to eradicate them.

Data heads for the door, followed by Geordi, who is

now excited. Geordi automatically touches his communicator.

GEORDI
La Forge to Ensign Ro...

36AA CONTINUED: (2)

Then he glances down, realizes that won't work, either. He follows Data out the door of the transporter room.

36B OMITTED

37 INT. MAIN BRIDGE (OPTICAL)

McDowell at the aft science station, N.D. Crewmembers at the other positions. Ro ENTERS with an N.D. Crewman from the turbolift. Her attitude is serene. She seems genuinely content for the moment, as if a burden has been lifted from her shoulders. A smile comes more easily to her than we've seen before.

37 CONTINUED:

RO
(to Crewman)
Thanks for the ride.

Ro looks around the bridge as if taking a last look around. She addresses the crew.

RO
I'm here to say goodbye.

No one responds, of course. She moves to the conn position. The N.D. CONN OFFICER taps in a few commands on the console... then gets up to go check something at the aft science stations. Ro takes the opportunity to gently run her hand over the console as she silently says goodbye to this life. She looks up as Riker and Picard ENTER from the turbolift and head for the ready room.

RIKER
(to Picard, on the move)
There are a lot of what appear to be experimental engine components lying around over there. I'd say they were testing some new warp drive design and it blew up in their faces.

Ro follows Picard and Riker through the doors as they OPEN.

38 INT. READY ROOM - CONTINUOUS

Picard, Riker, and Ro ENTER.

PICARD
(nods)
That would explain why they're this far away from Romulan space... to avoid being picked up on Federation long-range scanners.

38 CONTINUED:

RIKER
We should have an engine core ready for them by nineteen hundred hours.

Picard nods and Riker turns to leave.

PICARD
Commander... there will be a memorial service at twenty-three hundred hours this evening. Mister Data is making the arrangements.

That's news to both Riker and Ro. Riker's expression becomes more somber while Ro looks intrigued.

RIKER
I'll be there.

RO
Me, too.

RIKER
In fact... I might like to say a few words.

PICARD
(acknowledging)
You knew La Forge longer than any of us.

RIKER
Actually, I was thinking more of Ensign Ro...

Picard reacts with surprise.

RO
(surprised)
Me?

PICARD
Coordinate with Mister Data.

Riker nods and EXITS. To his back --

RO
Wait a minute... what are you
going to say about me?

38 CONTINUED: (2)

But he's gone. Picard sits at his desk and begins working on his monitor. Ro pauses... then approaches. She's trying to wrap up the loose ends in her life and it doesn't come easily for her.

RO
Captain...

She stops, takes a deep breath. She is clearly struggling with this.

RO
I don't believe this... I'm
dead... you can't hear me... and
I'm still intimidated by you.

She gives a rueful smile, looks at the preoccupied man... the man who gave her a chance.

RO
I just wanted to say... thank you.
For trusting me when no one else
would.

A long beat as she watches Picard for a moment... then
she turns at the sound of Geordi's VOICE.

GEORDI (o.c.)
There you are.

39 OMITTED

40 NEW ANGLE

Revealing that Geordi has just entered.

GEORDI
(to Picard)
Excuse me, Captain.
(to Ro)
Data is taking the next shuttle
back to the Romulan ship and we've
got to be on it.

RO
Why?

GEORDI
I think we'll find the answer to
what's happened to us over there.

40 CONTINUED:

RO
Why can't you just accept---

GEORDI
(urgent)
Look, if you're right and we're dead this won't make any difference. But if I'm right, then we're still alive... and I'm going to need your help.

She hesitates... then shrugs, accepting this. They start toward the door.

40A OMITTED

41 EXT. SPACE - ENTERPRISE & SHUTTLECRAFT (OPTICAL)

The shuttlecraft leaves the ship.

42 INT. SHUTTLECRAFT

Worf and Data are at the controls, Geordi and Ro are sitting on some pieces of equipment in the back.

DATA
Lieutenant, I am planning a memorial service for Commander La Forge and Ensign Ro. I would like you to participate.

Worf gives him an uncomfortable look.

WORF

What kind of service?

DATA

Captain Picard asked me to arrange a ceremony that is appropriate. I have given a great deal of thought as to what is "appropriate" in this instance.

Worf notices something on the console.

WORF

Sir, shuttlecraft four has not cleared the Romulan ship yet.

DATA

Hold position here.

A beat as they work instruments.

GEORDI

This is a little weird... listening to them plan our funeral...

DATA

I find that I am having difficulty deciding what kind of service to have. Do you have any suggestions?

Worf reflects on this.

WORF

Human custom is to conduct a solemn, dignified service in which the dead are praised by their

friends and loved ones.

42 CONTINUED:

DATA
Ensign Ro was Bajoran. Her beliefs should be reflected as well. But their death rituals are quite complicated.

RO
Please... not the Death Chant...

WORF
The Bajorn Death Chant is over two hours long...

DATA
I am not certain that either Human or Bajoran rites are fitting... and I have researched the funerary customs of over five thousand cultures to no avail...

Worf gives him a curious look, then reacts to his console.

WORF
Shuttlecraft four has cleared...

DATA
Resume course.

They work for a brief beat at their instruments.

DATA

In almost all societies it is traditional to say a ritual farewell to those you call friends.

(beat)

I did not know what a friend was until I met Geordi. He spoke to me as though I were Human... he treated me no differently from anyone else. He accepted me for what I am. And that, I have learned, is friendship. I would like this service to reflect that friendship.

(beat)

But I do not know how to say goodbye.

RO

Sounds almost Human, doesn't he?

42 CONTINUED: (2)

Geordi studies his friend with compassion.

WORF

Commander, I am not the proper person to advise you.

DATA

Why not?

WORF

(hesitant)

I am very happy for Commander La Forge. He has crossed to... that which is beyond. For a Klingon, this is a joyful time... a friend has died in the line of duty... and he has earned a place among the honored dead. It is not a time to mourn.

Data gives him a glance... a little puzzled... then turns back to his instruments.

DATA
Begin docking procedure.

GEORDI
Data -- I appreciate the sentiment. But you're a little premature. I don't intend to get commemorated before my time.

Ro shrugs, still more convinced than he that they have already died.

CUT TO:

43 OMITTED

44 INT. ROMULAN ENGINE ROOM (OPTICAL)

Data is with Mirok and Varel. In the b.g., a MALE ROMULAN is seated in a chair within earshot, but he appears to be watching a console. Worf is supervising the placement of equipment they have carried in the

shuttle.

Geordi is off to one side, his HEAD INSERTED into an ODD LOOKING CONSOLE as Ro observes. Data has his tricorder in hand, and is scanning the area. Mirok is being diplomatic, but underneath he is disconcerted by Data's actions.

MIROK
I'm afraid I fail to see the point of this investigation, Commander.

DATA
Chroniton emissions may have been responsible for the accident which claimed the lives of our officers.

VAREL
A most regrettable event, of course...

DATA
Was your cloaking device damaged in the explosion?

There is a brief hesitation.

MIROK
All our systems were damaged. Including the cloaking device.

DATA
Then that explains the chroniton fields I am detecting here.
(beat, as he scans)
For your own safety, it is important to eliminate the

emissions.

VAREL

Our safety?

DATA

There is no way to predict what might happen when the chronitons interact with the new engine core.

44 CONTINUED:

Data moves around the room, sweeping with the tricorder. Mirok and Varel exchange uneasy glances.

44A ON GEORDI AND RO

Geordi removes his head from the console and beckons to Ro.

44A CONTINUED:

GEORDI

I've never seen anything like this. There's something in there that looks like a molecular phase inverter...

RO

What's that?

GEORDI

It's supposed to change the structure of matter so it can... pass through "normal" matter and energy... hey, wait a minute...

Geordi moves to take a new look at the console. Ro follows him, curious about where this is leading.

GEORDI

A few years back, we got intelligence reports that the Klingons were working on combining a phase inverter and a cloaking device. In theory, they believed that a... phased ship could hide anywhere... even inside a planet. And conventional weapons would be useless against it.

RO

How far did they get in their research?

GEORDI

It never got out of the preliminary stages... there were several accidents. The Romulans might be pursuing the same technology -- trying to combine an inverter and a cloaking device.

(looks at console)

If this is the prototype...

RO

(realizing)

Then that would explain the explosion... the chroniton

fields...

GEORDI

And us.

44A CONTINUED: (2)

RO

You mean we're -- cloaked?

GEORDI

Not just cloaked -- phased...
our molecular structure altered
so we have no substance.

Ro suddenly realizes something.

RO

That means we're not dead.

GEORDI

It also means -- there might be
a way we can decloak.

Data has now approached the console; checks tricorder readings.

DATA

The field emissions are
particularly strong here.

44A CONTINUED: (2)

MIROK

You can be assured that the emissions will be eliminated before the engine core is replaced.

WORF

(from far side of room)

Commander, may I speak with you?

Data moves off to talk with Worf. Varel turns to Mirok. Geordi and Ro listen.

VAREL

When they come back... they're going to discover the interphase generator.

Mirok thinks for a moment.

MIROK

Is their power transfer beam still at full intensity?

VAREL

Yes. It will be until we are ready to switch to internal power.

Mirok makes the decision.

MIROK

We will set up a muon feedback wave inside the transfer beam. The particles will accumulate in their dilithium chamber. When they go to warp speed, their engines will explode.

Varel nods and turns to a console; Mirok walks away. Ro and Geordi turn to each other, shocked.

44A CONTINUED: (3)

GEORDI
We have to get back to the Enterprise and warn them.

RO
How?

GEORDI
I don't know, but we have to find a way. Come on.

They EXIT.

45 OMITTED

46 NEW ANGLE (OPTICAL)

As Geordi and Ro leave, the seated Male Romulan seen earlier turns around and WATCHES THEM LEAVE. After a beat, he stands up and follows Ro & Geordi by walking THROUGH THE CHAIR. He is in the same strange state as they are -- the other Romulans are unaware of him as he silently heads after our characters.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SPACE - ENTERPRISE & ROMULAN SHIP (OPTICAL)

The two ships are side by side, and still connected by the beam of energy.

48 INT. CORRIDOR

CLOSE ON doors, which clearly say "Shuttlebay Two". The doors OPEN and THREE N.D. CREWMEMBERS walk out into the corridor... then the Phased Romulan -- hereafter referred to as PAREM -- steps out into the corridor. He pauses for a moment and looks around... then heads off in search of Ro & Geordi.

CUT TO:

49 INT. MAIN ENGINEERING

Geordi and Ro are looking at various monitors in Geordi's office. They're worried by what they see.

RO
The muon feedback wave's not showing up on any of the engine displays.

GEORDI
(frustrated)
The Romulans must be hiding it in the sensor return signal. Unless someone runs a level three diagnostic, they'll never see it.

50 NEW ANGLE

As Ro and Geordi go out into the main area. Data and Brossmer are working at the pool table.

GEORDI
There has to be a way to warn them before the ship goes to warp.

Data is puzzled by the readings on the monitor screen.

50 CONTINUED:

DATA
(to Brossmer)
This is puzzling. Three more chroniton fields have formed aboard the Enterprise in the last hour.

Data works at the console for a moment.

GEORDI
(to Ro)
There's no reason why the interphase device would be producing new fields aboard this ship.

DATA
(to Brossmer)
We should begin decontamination immediately. Run an internal sensor sweep for the locations

of all chroniton fields on the Enterprise.

Brossmer moves to work a console. As Brossmer calls off the following list, Geordi begins to realize what's going on.

BROSSMER
The following areas are showing contamination: Sickbay, transporter room three, main bridge, captain's ready room, shuttlebay two, and main engineering.

GEORDI
Ro, listen to that...

DATA
(puzzled)
I do not understand how these new fields have formed. No transporter beam has been active in any of those areas. And I do not see that they have anything in common...

GEORDI
Oh, yes they do...

50 CONTINUED: (2)

DATA
They seem to be appearing at random.

GEORDI

No, they're not.

(to Ro)

We were in every one of those locations. Somehow we're leaving... chroniton footprints behind us.

DATA

Can you narrow the focus of the scan to pinpoint the locations?

50 CONTINUED: (3)

BROSSMER

(works)

Not with the internal sensors, Commander.

DATA

(to Brossmer)

Go to science station two on the bridge and use the lateral sensor array to get a more precise reading. I will modify an anyon emitter to eliminate the fields once they have been isolated.

Brossmer nods and EXITS.

GEORDI

(urgent, to Ro)

You go with her and see what the lateral sensors turn up. I'll

stay here with Data.

RO

Right.

She hurries out after Brossmer.

CUT TO:

51 INT. CORRIDOR NEAR TURBOLIFT

The turbolift doors OPEN and TWO N.D. CREWMEMBERS ENTER the corridor. After a quick beat, Parem FOLLOWS them out of the turbolift and into the corridor. He takes a look around and then heads off down the corridor.

52 INT. MAIN ENGINEERING (OPTICAL)

Geordi is watching Data finish making adjustments to an anyon emitter. Data picks up a tricorder and scans the room.

52 CONTINUED:

Data passes the tricorder over Geordi without pausing.

GEORDI

That's interesting... you're picking up chroniton readings in here, but not from me.

Data pauses and makes a few more adjustments to the tricorder. Geordi cranes his neck around in order to see the small tricorder screen. Data scans the room again... finally stopping on one section of wall.

Data moves to that section of wall and Geordi follows.

GEORDI
There's a field in this wall?
Why?

Data picks up the anyon emitter and makes a few adjustments. Geordi suddenly understands.

GEORDI
(getting excited)
Data, I came through this wall.
I walked right through it when
I came in here...

Data points the anyon emitter at the wall. A SOUND comes out of the device as he plays it on the wall. He shuts OFF the device after a moment and then checks the tricorder again.

GEORI
(over action)
When the phased matter in my body
passed through the wall, it
must've distrupted the wall's
molecular structure... producing
a chroniton field.

Data moves to a new area of wall. Geordi stares at him in frustration.

52 CONTINUED: (2)

Data activates the device and sprays the wall. Geordi watches for beat... then gets an idea. Geordi goes

to the pool table as Data SHUTS OFF the device and pulls out his tricorder. As Data scans, Geordi walks THROUGH the pool table. Data picks up the reading... is puzzled... SPRAYS the pool table with the device.

GEORDI
Data, I'm right here... that's me you're reading...

Geordi continues to walk through the pool table... each time, Data patiently reads the tricorder and sprays the field -- but with increasing puzzlement.

GEORDI
Come on... it's me...

CUT TO:

53 INT. MAIN BRIDGE

The turbolift doors OPEN and Brossmer and Ro ENTER. Brossmer moves toward the aft science station and Ro moves to follow... but Ro suddenly stops short in shock as she sees...

54 PAREM

Standing on the bridge, leveling his disruptor directly at Ro.

PAREM
Do not move.

Ro looks around for a moment... unsure if he's really talking to her.

PAREM
Yes, I can see you.

RO
Who are you?

PAREM
(ignoring her question)
Where is the scientific officer?
(off her look)
The other one like us... the one who came with you to our ship. He spoke of a plan to return to normal.

Ro glances down at the disruptor in Parem's hand. Parem knows what she's thinking.

PAREM
Yes, this disruptor works. I was wearing it when I was... changed.
(hard)
Now, where is he?

Ro decides not to push things. She leads him towards a wall.

CUT TO:

55 INT. MAIN ENGINEERING (OPTICAL)

Geordi continues trying to get Data's attention without success.

55 CONTINUED:

Geordi puts his hand all the way through the pool table over and over again in quick succession.

GEORDI
Stop being so rational... use your imagination for a change... these aren't just random patterns... it's me!

Data is definitely puzzled by the continued obstinance of these fields. He makes another adjustment to the anyon emitter and points it at the pool table. He SPRAYS the pool table again, but this time the invisible beam accidently HITS Geordi's arm. Geordi recoils as if hit with a mild electric shock.

GEORDI
Hey, watch where you point that thing.

He flexes his hand... it feels strange...

GEORDI
Wait a minute, Data... you did something to me...

He reaches out experimentally and tries to push his hand through the pool table again. There is resistance this time... he can't move it through so easily anymore.

GEORDI
It's not so easy to push through any more...

Data finishes SPRAYING and scanning in the b.g. as Geordi starts to put it all together.

GEORDI
That means the molecules in my hand must have been partially dephased by the anyon beam...
(getting excited)
Data, if the low-level beam brought my hand part of the way back... maybe a high-level beam would bring me all the way back.
(determined)
I've got to get you to turn up the beam intensity so that...

Geordi trails off as Data puts down the TECH device.

55 CONTINUED: (2)

GEORDI
Hey, don't stop now.

Data returns to the pool table and begins to work the console. Geordi is worried.

GEORDI
(urgent)
No, no, no. Don't give up on it... it works, I was just creating more fields. Your method is fine... just turn up the intensity...

As Data continues to work... off Geordi's frustration

--

CUT TO:

56 INT. CORRIDOR

Parem is marching Ro through the corridor. Ro leads him to the Transporter Room doors.

RO
He's in here.

Ro calmly walks toward the doors.

56A INT. TRANSPORTER ROOM - CONTINUOUS (OPTICAL)

Ro ENTERS THROUGH the doors. In the brief second before Parem comes through behind her, Ro whirls around and HITS him hard just as Parem ENTERS. The blow catches Parem unaware and he staggers back. She runs toward the far wall of the transporter room. Parem recovers quickly and FIRES a disruptor blast at her.

57 ON RO (OPTICAL)

As she runs THROUGH the wall. The disruptor blast just misses her and goes THROUGH the wall. Parem runs after her.

58 INT. MAIN ENGINEERING

As before. Data is still working at the pool table.

BROSSMER'S COM VOICE
Brossmer to Commander Data. I've

just detected a large chroniton field on deck seventeen. The field strength is three hundred percent above the others we've found.

Data works the console.

GEORDI
(puzzled)
Is that Ro... ?

DATA
(to com)
Acknowledged.

Data picks up his tricorder and anyon emitter as he heads for the exit. Geordi follows.

CUT TO:

59 INT. CREW QUARTERS #1 (OPTICAL)

A WOMAN, wearing only a towel, is brushing her hair in front of the mirror.

Ro suddenly runs THROUGH the wall and tears across the room and leaves o.c. After a beat, Parem comes running THROUGH the wall, hard on Ro's heels.

The Woman continues to brush her hair...

59A INT. CORRIDOR

Data and Geordi are walking down the corridor. Data is pointing the tricorder at one wall as they walk... Geordi is also watching the readouts.

60 INT. CREW QUARTERS #2

A MAN, wearing exercise clothes, is doing push-ups on the floor.

COMPUTER VOICE
... heart-rate one hundred six... blood pressure one hundred forty over ninety... you have completed twelve sets of ten repetitions, beginning set thirteen... heart-rate one hundred eight...

The Computer continues as Ro and the Romulan individually run through the room.

61 INT. CORRIDOR

Data and Geordi are still walking down the corridor. They are both still following the tricorder readings.

62 INT. CREW QUARTERS #3 (OPTICAL)

The room has been set for a romantic evening. Soft MUSIC is playing in the b.g.... the lights are DIM... A MAN and a WOMAN are sitting at the table... the remains of an intimate dinner still on the table before them. He is feeding her oysters and there is a sexually-charged tension between the two of them. She eats the oyster and then washes it down with champagne... he leans over and whispers something funny into her ear... she laughs and runs a hand over his cheek... then she picks up some food and feeds it to him...

Midway through the above action, Ro suddenly races INTO the room... but Parem is gaining on her and he comes much closer behind her this time. He FIRES his disruptor at Ro.

The blast HITS Ro in the leg and she goes down.

63 INT. CORRIDOR

Data and Geordi stop. They both react to an unusual reading on the tricorder.

64 INT. CREW QUARTERS #3

Parem goes over to Ro, who is clutching her wounded leg. In the b.g., the door CHIMES.

64 CONTINUED:

PAREM
Get up.

The Man on the couch reluctantly goes to answer the door. Parem yanks Ro to her feet and presses his disruptor against her temple.

PAREM
(angry)
Where is the science officer?

Ro isn't going to help this guy. She stiffens slightly... bracing herself for the disruptor blast. Suddenly the doors OPEN and Data and Geordi ENTER. Geordi reacts with shock to the sight of Ro and the

Romulan as Data calmly talks to the man.

GEORDI

RO!

DATA

(over action)

Excuse me for interrupting, Lieutenant. I have detected a chroniton field in this room. May I scan the area for a moment?

Parem reacts as Geordi ENTERS the room. Ro takes advantage of Parem's momentary inattention to KNOCK the disruptor out of his hand. Parem knocks her to the ground and goes for the disruptor.

65 GEORDI

rushes Parem...

66 PAREM

gets to the disruptor first. He picks it up and turns...

67 NEW ANGLE (OPTICAL)

But Geordi drops his shoulder and nails Parem with a body tackle before he can turn the disruptor on Geordi. The impact makes Parem DROP the disruptor and KNOCKS him backwards... THROUGH THE WALL and out into SPACE. Through the window, we see him FLOAT away into space.

68 OMITTED

69 INT. CREW QUARTERS #3

As before. Geordi moves over to Ro as Data finishes checking the room with his tricorder in the b.g. Ro picks up the fallen disruptor.

RO
Thanks.

GEORDI
Any time.

They both try to catch their breath for a moment...

DATA
(to Man)
Your room is heavily contaminated with chronitons. This will only take a moment.

Data begins methodically SPRAYING the room with the anyon emitter like some space-exterminator. The Man and Woman exchange looks... the mood has definitely been broken.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

70 INT. MAIN BRIDGE

Picard and McDowell are working at their stations. Brossmer is working at the aft science station. Ro and Geordi are looking over McDowell's shoulder.

GEORDI
(worried)
There's still no indication that the Romulans set up a muon wave in our dilithium chamber.

RO
(knowing)
It's there -- and when they go to warp...

MCDOWELL
(off console)
Incoming message from the Romulan ship, Captain.

PICARD
On screen.

GEORDI
(frustrated)
Now what?

71 INCLUDE VIEWSCREEN (OPTICAL)

Mirok appears on the viewer.

MIROK
We have tested the engine core and are ready to switch to internal power, Enterprise.

PICARD

Understood.
(to McDowell)
Disconnect the power transfer beam.

McDowell works the console.

71 CONTINUED:

MIROK
(off his console)
We are now on internal power.
(beat)
Captain Picard, Commander Riker, please accept my sincere thanks on behalf the Romulan Empire.

RO
Don't listen to him, Captain --

PICARD
It was our pleasure, Mirok. I hope that this example of cooperation between our two people is not an isolated incident.

MIROK
(smiles)
As do I, Captain.

Mirok's image disappears and is replaced with the star field.

PICARD
(to Con Officer)

Set a course for the Garadius system.

(raises his hand)

Warp six...

GEORDI

(urgent)

No, Captain -- wait --

RO

(simultaneously)

Don't do it, sir --

But Brossmer interrupts Picard before he can say "Engage."

BROSSMER

Captain.

(Picard looks at her)

I'm still running the decontamination program. Mister Data believes we shouldn't engage the warp drive until I've cleared all the chroniton fields from the ship.

71 CONTINUED: (2)

PICARD

Very well. Let me know when your sweep is finished.

BROSSMER

Yes, sir.

Picard sits at command. Ro and Geordi are vastly relieved... they have been granted a reprieve.

RO
If we go to the locations where she's decontaminating... maybe the anyon emissions will rephase us enough for someone to see us.

GEORDI
The beam strength would have to be pretty strong for us to become visible for more than a millisecond. Someone would have to be looking right at us.

RO
Then we better go someplace with a lot of people.

Riker ENTERS from turbolift.

RIKER
Captain... it's time. We'd better go.

Picard looks at him and knows that it's time. His attitude becomes more somber. Picard takes a beat, then turns to McDowell.

71 CONTINUED: (3)

PICARD
Mister McDowell, you have the bridge. I'll be... at the service

in Ten Forward.

GEORDI
(quickly to Ro)
Ten Forward. That's perfect.
(on the move)
We'll create as many chroniton fields in there as we can... get them to flood the room with a stronger beam.

Geordi and Ro follow Picard and Riker to the turbolift. They all ENTER the turbolift.

CUT TO:

72 OMITTED

73 INT. TURBOLIFT

PICARD
Deck Ten.

They ride for a brief moment in silence, then, in a nostalgic mood...

PICARD
I've been thinking about the first time I met Geordi La Forge. He was a young officer assigned to pilot me on an inspection tour... I made some off-hand remark about the shuttle's engine efficiency not being what it should... the next morning I found he'd stayed up all night refitting the fusion initiators.

(beat)
I knew right then that I wanted
him with me on my next command.

A silence as both men reflect on this.

PICARD
Have you decided what you're going
to say about Ensign Ro?

73 CONTINUED:

RIKER
Yeah, I have. It wasn't easy...

RO
What? What wasn't easy?

The turbolift stops and the doors open at this point. Picard and RIKER walk out.

RO
(frustrated)
What?

But suddenly they react to a loud NOISE coming from Ten Forward -- music, people laughing, etc. Exchanging curious glances, they proceed toward the room.

74 INT. TEN FORWARD (OPTICAL)

Picard and Riker ENTER, followed by Geordi and Ro. They all stop in some amazement at the scene that greets them. It's a party, in full swing. The atmosphere is lively and bright, with food and drink in

evidence. A JAZZ COMBO plays something uptempo and cheerful.

Picard and Riker exchange puzzled looks, then spot Data and start across the room to him, leaving Geordi and Ro behind. Ro seems stunned.

RO
What's going on here?

Geordi doesn't answer, and she turns to look at him. He is standing and surveying the scene, a smile on his lips.

GEORDI
It's our memorial service.

RO
(in disbelief)
This?

GEORDI
Why not?

RO
I can't believe this... they think we're dead... and they're having a party...

GEORDI
(pleased)
Yeah. It's perfect.

74 CONTINUED:

She stares at him, and he goes back into business mode.

GEORDI
Come on... let's get started.

Ro takes the disruptor from her hip and begins to FIRE it at the walls. She continues to FIRE during the following scenes.

74A PICARD & RIKER

As they eye the crowd.

PICARD
Well. This is... unusual.

RIKER
Yeah... but I think I like it.

Riker spies a trombone sitting conspicuously on a stand near the musicians. Riker heads for the band.

74B RO & GEORDI (OPTICAL)

As Riker barrels right by her --

RO
Now I suppose I'll never know what you were going to say about me.

And she fires another BLAST in frustration. Riker picks up his trombone and begins to play.

74C DATA & BEVERLY & WORF

They're near the bar. Geordi moves to a position to overhear this conversation.

DATA
But... do you think the others
will think this service is --
appropriate?

74C CONTINUED:

BEVERLY
Look around you, Data. People
are sharing memories of Geordi
and Ro... talking, laughing...
I don't know what could be more
appropriate.

DATA
I am glad you approve, Doctor.

BROSSMER'S COM VOICE
Brossmer to Commander Data.

DATA
Go ahead, Chief.

BROSSMER'S COM VOICE
Sir, we've cleared the critical
areas of chronitons... but we've
detected a new field forming in
Ten Forward that is stronger than
any we've seen before. Should
I wait until the service is over
before beginning decontamination?

Ro and Geordi exchange looks... this is it.

DATA
No. Anyonic emissions are harmless. Please begin immediately.

Geordi and Ro moves a little away from Data and Troi, positioning themselves to be seen.

GEORDI
Here we go...

The SOUND of the anyon effect is heard.

74C CONTINUED: (2)

Geordi and Ro REACT SLIGHTLY... as if hit with a MILD electric shock. Geordi quickly moves to Worf, who is calmly drinking at the bar.

GEORDI
Worf! Worf, can you see me?

Worf continues to placidly drink and sample the food at the bar. Geordi and Ro move away from him in frustration.

RO
We have to find a way to increase the emission strength.

They are now close enough to Picard and Beverly to overhear the following:

PICARD
(to Beverly)

... if she hadn't lost her rank following the incident at Garon Four, I think she would've made lieutenant commander by now.

N.D. ENSIGN'S COM VOICE
Bridge to Captain Picard.

PICARD
(to com)
Go ahead.

N.D. ENSIGN'S COM VOICE
Incoming message from Garadius Four, sir. The diplomatic situation is deteriorating. They want an update on our ETA.

74C CONTINUED: (3)

PICARD
Stand by, Ensign.

Picard moves to Data as Geordi and Ro react.

GEORDI
(urgent)
We've got to do something now, before they go to warp.

RO
(quickly)
The disruptor... I can set it on overload.

GEORDI

Do it.

As Ro sets the disruptor, Picard begins talking to Data.

PICARD

Excuse me, Mister Data.

(Data turns)

Ro finishes making her adjustments and presses a final button. A LOUD WHINE comes from the weapon. Ro sets it down.

RO

Let's go!

They go streaking for the farthest point in the room. Picard's following dialog should take place over the above action.

PICARD

(over action)

I'd like to get under way as soon as possible. The situation on Garadius Four is becoming serious.

74D thru 75A OMITTED

75B WIDEN (OPTICAL)

The WHINE grows LOUDER. Then the disruptor EXPLODES

in a blinding FLASH. No one pays any attention. Only Geordi and Ro are affected, and stumble against a far wall as the blast reaches them.

DATA
I see no reason to delay our departure, Captain. The chroniton fields have been cleared from all critical areas.

PICARD
Excellent.

Ro and Geordi approach once more.

PICARD
(hits combadge)
Mister McDowell, set course for Gardius Four and engage at---

Brossmer suddenly interrupts with an urgent message.

BROSSMER'S COM VOICE
(urgent)
Commander Data, chroniton field strength in Ten Forward has just increased by three thousand percent.

DATA
(puzzled by this)
Curious.
(to Picard)
I believe it would be best if we decontaminate this room before getting underway, sir.

PICARD

Very well.

DATA

(to com)

Chief Brossmer, increase anyonic emissions to six thousand particles per second and decontaminate the area.

BROSSMER'S COM VOICE

Aye, sir.

75B CONTINUED:

GEORDI

(to Ro)

Hang on.

The SOUND of the anyon beam is HEARD again. This time Geordi and Ro feel like they're hit with a STRONGER electric SHOCK. They wave their arms and try to get someone's attention.

GEORDI

Data, we're here! Can you see us?

75C CLOSE ON PICARD

as he reacts to something.

75D GEORDI AND RO - PICARD'S POV (OPTICAL)

MATERIALIZE for a flickering instant, almost

subliminally, arms waving. The SOUND stops. Note: Only a few people in the room see this -- everyone else continues to drink, laugh, be merry, etc.

75E BACK TO PICARD AND DATA

PICARD
(to Data)
Did you see that?

DATA
(puzzled)
Yes, sir.

Ro and Geordi react with joy...

RO
Yes.

GEORDI
Come on, Data... put it together now...

75E CONTINUED:

PICARD
It wasn't ghosts, Mister Data... what did we see?

Data's circuits are racing, trying to put together information.

DATA
Captain, I may know what has happened...

GEORDI
Please be right, Data...

DATA
(musing, half to himself)
... it would explain the mysterious chroniton fields...

RO
Yes, yes, yes...

DATA
... if they were cloaked in some way...

PICARD
Are you saying you think they're still alive?

DATA
If I am right, they are -- and in this room. Their brief appearance coincided with the anyonic sweep. Perhaps the anyons neutralize the cloaking effect.
(touches combadge)
Data to Chief Brossmer. Set the anoynic beam to its highest level and flood Ten Forward.

BROSSMER'S COM VOICE
Aye, sir.

Picard and Data look a bit puzzled; Geordi and Ro brace themselves.

76
thru OMITTED
78

79 NEW ANGLE (OPTICAL)

Conversation in the room comes to a halt as everyone looks at the shapes MATERIALIZING before them. Finally the shapes resolve themselves and Ro and Geordi APPEAR. They stagger to their feet as a shocked hush fills the room.

79 CONTINUED:

GEORDI
(urgent, to Data)
Data -- Can you see me?

Data is probably the only one in the room capable of answering that question at the moment.

DATA
(simply)
Of course.

GEORDI
(hits badge)
La Forge to engineering. Take the warp engines off-line until further notice.
(to Data)
There's a muon wave build-up in

the dilithium chamber.

Beat.

ENSIGN'S COM VOICE
(confused)
Who gave that order?

Picard recovers from his shock before anyone else.

PICARD
(to com)
That was Commander Geordi La Forge, Ensign. Please follow his instructions.

ENSIGN'S COM VOICE
Aye, sir.

Everyone is still staring at Geordi and Ro.

GEORDI
Looks like a great party. Mind if we join you?

That breaks the shocked silence, and everyone crowds around Geordi and Ro, amazed and curious.

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

81 INT. TEN FORWARD

The party is over, the place is a mess and there is

no one there -- except Geordi and Ro, sitting at a table. It is heaped with food. Geordi is still eating ravenously, but Ro is not showing much interest in the food.

GEORDI
Could you pass the rolls?

Ro passes a plate, but is clearly preoccupied.

RO
You've been eating for an hour...

GEORDI
We didn't have anything to eat for almost two days. I'm starved.

Ro nods and smiles wanly.

81 CONTINUED:

GEORDI
What's wrong?

RO
Nothing...

She begins drawing little circles on the table with a bread stick.

RO
I was raised with Bajoran beliefs... and I even followed some of the practices, but... I never really believed in life

after death. Then suddenly I was dead and there was another life. It made me feel like I'd been... pretty arrogant to discount all I'd been taught. Now... I don't know what to believe...

Geordi puts down his fork and considers her for a moment.

GEORDI
Maybe we should develop our own interphase device...
(off her look)
... if it can teach Ro Laren humility, it can do anything.

She looks at him... there's a beat... and then they both share a laugh.

RO
You know... I think I am hungry after all.

He grins and passes her a plate of food and they dig in.

81A EXT. SPACE - THE ENTERPRISE (OPTICAL)

warps away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Inner Light"
#40275-225

Story by
Morgan Gendel

Teleplay by
Morgan Gendel and Peter Allan Fields

Directed by
Peter Lauritson

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FINAL DRAFT

MARCH 24, 1992

STAR TREK: "The Inner Light" - 03/24/92 - CAST

STAR TREK: THE NEXT GENERATION
"The Inner Light"

CAST

PICARD
RIKER
DATA
BEVERLY
GEORDI
WORF
NURSE OGAWA
Non-Speaking
SUPERNUMERARIES
MEDICAL TEAM

ELINE
BATAI
ADMINISTRATOR
MERIBOR
YOUNG BATAI
Non-Speaking
TOWNSPEOPLE
INFANT SON
SUPERNUMERARIES

STAR TREK: "The Inner Light" - 03/24/92 - SETS

STAR TREK: THE NEXT GENERATION
"The Inner Light"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
PICARD'S QUARTERS PROBE

KAMIN MAIN ROOM KAMIN HOME
COURTYARD & GARDEN

TOWN SQUARE

OPEN FIELD

STAR TREK: THE NEXT GENERATION
"The Inner Light"

PRONUNCIATION GUIDE

BATAI	b'TIE
ELINE	el-EEN
EMIRISTOL	em-er-IS-tahl
KAMIE	KAY-mee
KAMIN	KAY-min
KATAAN	K'-TAHN
KENOMAY	KEN-oh-may
MERIBOR	MARE-ih-bore
NUCLEONIC	noo-klee-AHN-ik
RESSIK	RESS-ik

STAR TREK: THE NEXT GENERATION
"The Inner Light"
TEASER

FADE IN:

1 thru 2 OMITTED

3 EXT. SPACE - ENTERPRISE (OPTICAL)

at warp.

PICARD (V.O.)
Captain's log, stardate 45944.1. We're en route to Starbase Two-eighteen after a magnetic wave survey of the Parvenium Sector. We will give our report directly to Fleet Admiral Gustafson.

4 INT. BRIDGE

PICARD, RIKER, DATA, WORF, and GEORDI at their positions; N.D.'s as necessary. There is a light-hearted mood on the bridge.

PICARD
The last time I encountered Admiral Gustafson... I ended up spending nine straight hours at the opera.

GEORDI
Nine hours... ?

PICARD
The entire "Ring" cycle at one sitting...

RIKER

That's a little too much Wagner for me.

PICARD

And for me... but not, apparently, for Admiral Gustafson. She went back the next day and sat through it all again. I warned her that this time --

4 CONTINUED:

WORF

Sir, sensors detect an unidentified object... twenty-two thousand kilometers off the port quarter.

PICARD

On screen.

5 ANGLE - VIEWSCREEN (OPTICAL)

An alien object of unusual shape can be seen, though still at quite a distance. Picard moves toward the screen, between t conn and ops.

PICARD

Magnify.

The object springs into greater relief. It is strange, and somehow foreboding.

PICARD

Mister Data?

DATA

It appears to be a probe of some kind... but there is no Starfleet record of this shape or design.

RIKER

Is it scanning us?

WORF

No sir... but it has assumed a relative position and is holding course with us.

DATA

The probe is composed of... paricium and talgonite... a ceramic alloy.

GEORDI

Not a very sophisticated technology...

WORF

Sir, I'm detecting a low-level nucleonic beam coming from the probe.

5 CONTINUED:

RIKER

Shields up; stand by phasers.

DATA

The beam is scanning the shield's perimeter.

(frowns)

The probe is emitting an unusual particle stream --

WORF

Captain, the beam is penetrating our shields --

A point at the top of the probe seems to FLARE briefly, as...

PICARD

Increase power to --

Suddenly Picard staggers backward, as though struck. He sags, losing consciousness. Riker is already rushing to him as he begins falling.

RIKER

Captain?...

6 CLOSER - PICARD

As he falls, losing consciousness, Riker's hand ENTERS FRAME behind Picard's head so as to protect it, cushion it, against the hard deck toward which it's falling...

7 PICARD'S POV (OPTICAL)

Riker's face leaning in close...

RIKER

Captain, I've got you; it's

all...

Riker and his surroundings DISSOLVE in a DAZZLE OF COLORS. A beat later the COLORS RE-DISSOLVE INTO...

8 PICARD'S NEW POV (OPTICAL)

ELINE, a fine looking mid-thirtyish woman -- whose face becomes a thing of radiance when she smiles -- leans over him, blotting his forehead with a moist towel.

ELINE
Well.. finally.

We'll now see that Picard and Eline are:

9 INT. KAMIN MAIN ROOM - DAY

He realizes he's seated in a deep and comfortable chair in the modest, certainly unusual (to us), but well-kept and inviting main room of what is apparently a home. In addition to the front entry, there are openings to the (o.s.) kitchen and (o.s.) bedroom. Picard just peers around; confused.

ELINE
(continuing, gently)
How are you feeling?

9 CONTINUED:

As she lightly strokes his face with the moist towel:

ELINE
(gently)
Kamin... can you answer me?

Picard rises to a sitting position, still scanning the room, a little groggy and disoriented.

PICARD
Where is this... ?

A frown of concern on the woman's face.

ELINE
You're still feverish...

Picard looks around, getting control of his faculties. Everything he sees is strange, unaccustomed. Might he be in a holodeck program?

PICARD
Computer, freeze program.
(beat)
End program.

Nothing. The woman keeps moving, trying to blot his forehead. He gets to his feet, automatically reaching for his communicator.

PICARD
Picard to Enterprise --

But there is nothing there to hit. He looks down at his garb -- strange and alien.

ELINE
Kamin, please don't try to get

up yet... you're still not well.

PICARD
I asked you... what is this place?

Her look is of loving concern.

ELINE
This... is your home, of course.

MOVE IN ON PICARD'S FACE, and HOLD, until we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

10 INT. KAMIN MAIN ROOM - DAY (CONTINUOUS)

Picard and Eline just as they were. He's up and moving, inspecting the room.

PICARD
Where is my uniform? My communicator?

She looks truly worried.

ELINE
I'd better call the doctor

again...

PICARD
I am Captain Jean-Luc Picard of the Federation Starship Enterprise. I would like to speak with whoever is in charge here.

ELINE
(frightened now)
If you'll just lie down, I'll brew you some nice warm kenomay...

PICARD
Just tell me this -- am I a prisoner here?

Her eyes widen in alarm.

ELINE
Please, dear... you've had a high fever for three days... you mustn't push yourself too quickly...

Picard has discovered a panel in the wall which contains a small metallic square in the center. He touches it, it opens.

ELINE
You shouldn't go outside...

Picard moves to EXIT... a bit cautiously...

11 OMITTED

12 EXT. COURTYARD FRONTING KAMIN HOME - DAY (CONTINUOUS)

The dwelling is smooth and pale, with the appearance of a Mediterranean villa. There is a modest front courtyard with a garden -- now blooming with odd and alien flora. Picard steps out into the courtyard, shading his eyes against the bright sunlight; stops as the door closes behind him to survey the area. Eline follows him, concerned.

ELINE
Kamin... please come back inside...

She follows him briefly as he makes his way out of the courtyard, then stops in frustration, realizing he will not listen.

13 EXT. TOWN SQUARE - HIS POV

More of the white stucco-like dwellings, a square area in the center where SEVERAL TOWNFOLK have gathered. A fine-looking, pretty-faced youngish woman crosses Picard's path en route to the gathered group. She smiles in recognition, and waves at him as she goes.

14 ANGLE ON GROUP (OPTICAL)

as Picard approaches. There is a small group of people gathered around a man -- BATAI, a genial-looking man in his 50's -- who is just finishing the planting of a sapling tree, tamping down the earth and then rising to address the group.

BATAI
This sapling is planted as an

affirmation of life... in defiance of the drought and with expectations of long life. Whatever comes -- we will keep it alive, as a symbol of our survival.

The group applauds... and then Batai spots Picard.

BATAI
(happy relief)
Kamin! You're back on your feet! How do you feel, my friend?

14 CONTINUED:

PICARD
Are you in charge here?

Batai is a bit taken aback by the brusque question.

BATAI
In charge... ?

PICARD
I want to be returned to my ship immediately.

The group has a reaction to this... exchanging curious glances. Batai moves closer to Picard.

BATAI
What... ship is that?

The honest confusion in the man frustrates Picard.

He looks around, takes a breath... tries again.

PICARD
Please... if you could tell me... what is this place? Where am I?

BATAI
(getting it)
The fever... it's taken your memory.

Picard stares at him... mind working quickly... frustrated by his inability to get straight answers from these people. He decides on a different tack. He smiles a bit ruefully.

PICARD
That must be it. Perhaps you could help me...

BATAI
Anything, my friend.

PICARD
My name is Kamin... and you are -- ?

BATAI
(wary, this is strange)
Batai...
(helpful)
Council leader.

14 CONTINUED: (2)

PICARD
Ah. And you say I've been ill...

BATAI
For over a week. Eline should've put you in the hospital, but she insisted on caring for you herself.

PICARD
Eline.

BATAI
Your wife. If you don't remember that, maybe it's safer not to go home.

Picard allows himself a genial smile. He is at least getting information.

PICARD
And... what is this place?

Batai becomes wary again, alarmed by his friend's total memory loss.

BATAI
Perhaps you should see the doctor...

PICARD
Please -- I'm sure it will come back to me...

BATAI
(gesturing)
This... is the community of

Ressik. Northern province.

PICARD
What planet?

Batai appears mystified, then comes toward Picard, puts an arm around his shoulder.

BATAI
Come... let me take you back home.

PICARD
I'm really quite all right. If you'll just answer...

14 CONTINUED: (3)

BATAI
(carefully)
This is the planet Kataan.

PICARD
Kataan... not a Federation planet.

Batai looks at him, puzzled. Picard gives the group a reassuring smile.

PICARD
I think I'll take a walk...

A hesitation.

BATAI
You've been ill for a week...

PICARD
Exercise will do me good. I'd like to -- re-acquaint myself with the surroundings.

He gives a nod, then begins to stride purposefully out of the square. Batai stares after him, as do the mystified townspeople.

15
thru OMITTED
16

16A EXT. FIELDS - DAY

Picard roams the hills beyond the town, searching for clues to his mysterious abduction. He climbs a small ridge, stares off in the distance, then climbs down and proceeds on his way.

17 OMITTED

18 INT. KAMIN MAIN ROOM - NIGHT

Eline sits at a small table, idly stirring soup in a bowl, when she hears something outside. She jumps up, goes to the door, activates it. Picard is standing there, bone-weary.

ELINE
Thank goodness...

She ushers him in and he settles in the chair... grateful to be off his feet.

18 CONTINUED:

ELINE
I've had people out trying to find you everywhere. Why did you worry us like that?

He is silent. She tries again.

ELINE
Are you hungry?

PICARD
Hungry, thirsty... weary... I suppose that proves this isn't a dream, doesn't it?

She stands, stunned, staring at him.

ELINE
You think this... your life... is a dream?

The note of anguish in her voice catches him. His reply is gentle.

PICARD
It's not my life... I know that much.

Stricken, she blinks away tears, turns to get food.

ELINE
I've kept something hot for you.

He sits at the table and she carries a bowl of soup to

him.

ELINE
Where did you go?

PICARD
I walked. For hours.

He begins eating the soup.

ELINE
(concerned)
And you just out of bed...

She sits opposite him, grateful to have him back, devotion in her eyes. Picard busies himself with the soup.

PICARD
This is delicious...

18 CONTINUED: (2)

ELINE
(pleased)
You always say that...

He looks up at her, reminded of his apparent history with this woman. He decides to approach her head-on.

PICARD
Would you -- answer some questions for me? No matter how strange they might seem to you?

ELINE

Of course...

PICARD

Are there other planets in this star system? Do you visit any other systems... ?

Shocked, she literally just gapes at him. He reads her response.

PICARD

All right. Is there any kind of communication system here? How do you send messages to... to other communities? Other places?

ELINE

The usual way... by voice-transit conductors. Do you want to send a message?

PICARD

Yes. When can that be arranged?

ELINE

(shrugs)

Tomorrow.

(beat)

Don't you want to ask about... us?

Picard hears the note of anguish in her voice. He sets down his spoon, softens.

18 CONTINUED: (3)

PICARD
Of course. Anything you can tell me would be helpful. We are... married?

She nods, clearly in pain that he has no recollection of this.

ELINE
Three years ago... the happiest day of my life was the day we got married.
(beat)
You're probably tired of hearing it... but I've loved you since I was seven years old. That's when I decided I was going to be your wife, and no one was going to change my mind.

She smiles at him, reaches out and covers his hand with hers.

ELINE
I'm glad I was so stubborn...

He stares at her. Her warmth, her sincerity are obvious. It puts him in an uncomfortable position. He tries to return to his agenda.

PICARD
What is it that I do... here in Ressik?

ELINE

(great pride)
You're the best iron weaver in the community. At least I think so. You prefer playing the flute, of course.

18 CONTINUED: (4)

PICARD
The flute?

She rises, goes to a nearby shelf (or whatever) and brings to him. It is a device much like a penny-whistle. He holds it, turning it over in his hands; it is completely unfamiliar.

PICARD
And when did I learn to play it?

ELINE
(laughing again)
I'm afraid you've never learned, dear. You do keep trying.

Picard puts the device to him mouth... tries a few notes... it sounds pretty awful. Even Picard can't help but smile.

PICARD
I see what you mean.

He sets the flute down, rises.

PICARD
Thank you for the soup. And for

your help. Tomorrow will you help me send a message?

She smiles as though indulging a child. She has him back... he isn't saying strange things anymore. It's enough for now.

ELINE
Of course. Will you come to bed now?

He stares at her. This is a bit awkward. He looks off toward a door which must lead to a bedroom, then back at the reclining chair.

18 CONTINUED: (5)

PICARD
I'll sleep here...

ELINE
Oh, no... please come with me...

In her voice, genuine concern. Picard tries diplomacy.

PICARD
I've been sick... I may be tossing and turning... it wouldn't be fair to you.

ELINE
(a smile)
Let me be the judge of that.

She moves toward him... stretches her arms to hold

him... and as she does, her dress falls open at the neck. Picard stares at what he sees.

19 OMITTED

20 CLOSE - ICON MEDALLION

It is a replica, an exact miniature, of the probe.

PICARD (o.s.)
Where did you get this?

21 RESUME - SHOT

ELINE
(taken aback)
It's... the first gift you ever gave me.

22 CLOSE ON PICARD

as he stares at her.

23 INT. MAIN BRIDGE - CLOSE ON PICARD

as Riker's cushioning hand finishes lowering Picard's head gently to the deck (in continuation of the action in progress during the instant we were last on the main bridge; as Picard was falling).

RIKER
... I've got you; it's all right...

24 FULL SHOT

as Riker remains kneeling over the prone and motionless figure of Picard.

RIKER
Riker to sickbay. The captain's been hurt.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in space.

25 INT. MAIN BRIDGE (OPTICAL)

Picard's inert form remains where it was on the deck, with Riker kneeling in close attendance. Geordi stands just behind him; Data, Worf and the Conn Officer still at stations -- as BEVERLY, with emergency medical equipment, rushes in from the forward turbolift to begin preliminary on-spot diagnosis.

DATA
The nucleonic beam is no longer scanning, Commander. There is a narrow reciprocating band focused directly on Captain Picard.

RIKER
Mister Data, find out how that beam is getting through the shields and what we can do to cut it off.

DATA
Yes, Commander.

RIKER
Geordi, start scanning the probe for any identifying marks, anything that might tell us where it came from.

GEORDI
Understood.

He goes to work at an aft station. Beverly is giving preliminary readings.

BEVERLY
Pulse and blood pressure normal... I'm getting hyperactive fibrogenic activity... this is odd...

25 CONTINUED:

RIKER
What is it?

BEVERLY
There's no evidence of injury or trauma... vital signs are normal,

but his neurotransmitter production is off the scale. What's going on?

Riker looks in frustration toward the viewscreen.

RIKER
That probe is doing something to him... Data, any progress?

DATA
No, sir. The particle emission is most unusual. I am unable to block it.

WORF
Destroy the probe. Phasers are armed and ready.

BEVERLY
(as she begins scanning)
I don't think that's wise. Not until we know exactly what it's doing to him...

RIKER
Agreed. Stand down phasers, Mister Worf.

Worf reluctantly obeys.

RIKER
In the meantime, let's see if we can move out of range. Ensign, thrusters only... one hundred kph... nice and easy...

There is a pause as the ship attempts to move from the probe.

RIKER
Mister Data?

DATA
The probe is moving with us,
sir -- holding relative position.

25 CONTINUED: (2)

BEVERLY
It's connected itself to him...
like a tether.

Perplexed, Riker looks from the main viewer to Picard, then back again. HOLD on his FACE, before going to:

26 EXT. TOWN SQUARE - DAY - CLOSE ON SMALL TREE

Reestablishing. The sapling has matured with five years of growth.

27 EXT. KAMIN HOME COURTYARD - DAY

Picard stands in the courtyard, holding a sextant and shooting the sun. He takes a measurement... then records his findings in a journal that's lying on a bench. Then he holds the instrument up to his eye again, continuing.

28 ANGLE ON ELINE

who comes from the house and approaches Picard, who is

absorbed in his work. She watches him silently for a moment, aware of his intense preoccupation. She moves toward him.

ELINE
You've been dreaming of that starship again, haven't you?

29 PICARD AND ELINE

He lowers the instrument, turns toward her. This is an old conversation.

PICARD
I'm just charting the sun's movements. It might give some clues to the cause of this drought.

ELINE
I think you're still trying to figure out where you are... where that ship of yours is... what you can do to get back to that life...

Picard sets the sextant down.

29 CONTINUED:

PICARD
The memory's five years old now, but it's still inside me.
(shrugs)
My other existence may be gone, but I still wonder about it.

She regards him solemnly, then begins idly circling the courtyard... breaking off a dead flower or branch now and then. The garden has deteriorated; what were once abundant blooms are now small sickly plants without blossoms.

ELINE
Was it so much better than this one?

He gives her a sharp look. Undaunted, she proceeds.

ELINE
So much more gratifying... so much more fulfilling... that you cling to it with such stubbornness?

PICARD
Eline...

ELINE
It must have been extraordinary... but never once, in all the stories you've told me... have you mentioned anyone who loved you as I do.

He is pained. She is right...

PICARD
It was real... as real as this is. You can't expect me to forget the lifetime I spent there...

ELINE
Yes, I can.

He looks at her. There is a new sound in her voice, a tilt to her chin.

ELINE
I've been patient, Kamin. For five years I have shared you with that other life.
(MORE)

29 CONTINUED: (2)

ELINE (cont'd)
I have listened, I have tried to understand... and I have waited.
(beat)
When do I get you back?

He is silent for a beat... fully understanding her frustration.

PICARD
I know this has been hard for you...

ELINE
It's not as though it hasn't been interesting... all this talk about starships and distant planets... I have never been bored.
(beat)
But I have been lonely. Knowing that your heart is really... somewhere else.

PICARD
You have been amazingly tolerant.

ELINE
When are you going to let go? When are you going to start living this life?
(beat)
When are we going to start a family?

Before he can answer, a hail from behind them --

BATAI (o.c.)
Kamin, Eline!

They turn to see Batai approaching them, genial as always.

BATAI
Good morning!

PICARD
Good morning, Batai...

But Eline is strangely silent.

29 CONTINUED: (3)

BATAI
Are you ready? The administrator has already arrived.

PICARD
Yes...

(to Eline)
Will you come along?

ELINE
No, thank you...
(with an edge)
... You do very well on your own.

And she strides back into the house. Picard turns back to Batai, frowning. Batai smiles with understanding.

BATAI
She always was strong-minded.
Even when she was a child.

They start walking toward the town square.

PICARD
It isn't her fault. These last few years have been difficult for her.

Batai gives him a glance.

BATAI
And for you, I think.

Picard takes a breath. But makes no acknowledgment.

30 EXT. TOWN SQUARE - DAY (CONTINUOUS)

A group of the townspeople are gathered near the tree. The ADMINISTRATOR, a youngish man in an outfit which distinguishes him from the others, stands inspecting the tree. As Picard and Batai approach, he turns to

them.

ADMINISTRATOR
There you are, Batai. Perhaps you can explain to me... when crops are dying all over, how this tree is flourishing?

Batai smiles his genial smile.

BATAI
This tree is our symbol... our affirmation of life. Everyone in this town gives a part of their water rations to keep it alive.
(beat)
We have learned, Administrator, that hope is a powerful weapon against anything... even drought.

The Administrator eyes him, assessing. The young man is a politician, and has learned not to interfere too drastically in local government. He nods, accepting.

ADMINISTRATOR
A good point. Perhaps I will recommend a symbolic tree in each of my communities...
(smiling broadly)
Now. What business do we have today?

30 CONTINUED:

BATAI

We need help if we're to increase the water supply. We think there are ways to reclaim some of our water...

ADMINISTRATOR
Batai, you're being a bit of an alarmist. True, we're in a drought... but water rationing has produced a sizeable savings.

Picard can no longer keep quiet.

PICARD
If the weather pattern doesn't change, rationing won't be enough. We will run out of water.

The Administrator looks at Picard in some surprise.

ADMINISTRATOR
Who's this?

BATAI
Kamin, sir.

ADMINISTRATOR
Kamin... do I know you?

PICARD
No. I haven't spoken to you before.

The Administrator smiles, acknowledging a new constituent.

ADMINISTRATOR

Well, Kamin -- I'm open to all the people of this town. I'm delighted to hear what you have to say. Did you have a specific proposal?

30 CONTINUED: (2)

PICARD
I suggest we build atmospheric condensers which could extract water from the air.

The Administrator chuckles a little... condescending. He's very charming... but gives nothing.

ADMINISTRATOR
Well. Very ambitious. Kamin, was it? And your occupation is -- ?

PICARD
Iron weaving.
(beat)
And playing the flute.

The Administrator looks sharply at him... not sure if he's being tweaked -- which he is. But Picard is straight-faced.

ADMINISTRATOR
I don't mean to quash your very creative idea... but building atmospheric condensers would be a monumental undertaking. We

could not hope to sustain such
a project.

30 CONTINUED: (3)

PICARD
Each community would be
responsible for its own. These
condensers could mean the
difference between watering our
crops... or watching them die.

The Administrator is too experienced to get into a wrangle. He smiles and agrees -- an effective stonewalling.

ADMINISTRATOR
Well -- I'll be glad to pass
along your suggestion. You'll
see that this kind of
participatory government works
for everyone.

He starts away from the group, genial as ever.

ADMINISTRATOR
Be well, Batai. I shall see you
next month.
(to Picard, coolly)
Good to meet you, Kanin.

The mispronunciation is not intentional, just careless. The Administrator turns and begins striding away.

BATAI
Go carefully, Administrator...

Batai turns back to Picard, who stands staring after the Administrator.

BATAI
That went very well. I think he was impressed with you.

Picard can't help but chuckle at this.

PICARD
We'll never see an atmospheric condenser...

30 CONTINUED: (4)

BATAI
These things take time. It will happen, I'm sure of it.

Picard changes the mood, claps him on the shoulder.

PICARD
Come to dinner tonight, my friend. I'll make a vegetable stew. We'll talk about building our own condenser.

Batai nods, acquiescing. As Picard starts to turn away --

BATAI
Kamin --

Picard turns back.

BATAI
Hearing you talk to the Administrator... I realized that for the first time in years, you were speaking as though you were truly a member of the community.
(beat)
It was good to hear that again.

He nods and walks off. Picard looks after him, absorbing his statement.

31 thru 32 OMITTED

33 EXT. KAMIN COURTYARD AND GARDEN - THAT NIGHT

Batai, beverage in hand, is sprawled on one of the benches; Picard is seated, barefoot, playing his flute. Not very well, and not any melody that we can recognize. But he's playing nonetheless, and it's a marked improvement from last time. He hits a couple of sour notes, and stops, working his fingers over the keys.

33 CONTINUED:

BATAI
You've been brooding behind that flute all evening.

PICARD
I'm not brooding. I'm immersed in my music.

BATAI
Music...

PICARD
(re: flute)
I've found it helps me think.
(a smile)
The real surprise is that I enjoy it so much.

BATAI
The real surprise is that you may actually be improving.

34 INCLUDING ELINE

as she emerges from within the home.

ELINE
Batai?

BATAI
Yes, ma'am.

ELINE
Go home.

BATAI
Yes, ma'am.
(Rises)
Goodnight, Kamin.

PICARD
Goodnight, my friend.

ELINE
Go carefully, Batai.

As Batai departs, Eline picks up Picard's shoes, which are flung on the ground.

ELINE
Don't forget these. I won't put them away for you again.

PICARD
Yes, ma'am.

She gives him a sidelong glance... sees the humor in him, and smiles back.

ELINE
I've done nothing but nag today. I'm sorry.

PICARD
I'm the one who's sorry.
(beat)
Everything you said this morning was absolutely right.

She stares at him, surprised.

34 CONTINUED:

PICARD

I've given you so little... and
you have given me so much...
tenderness, patience... and a good
talking to when I needed it.
(beat)
You've been more than I could ever
have hoped for. More than I
deserve.

Hearing these unaccustomed and longed-for words, Eline hastens to reassure him.

34 CONTINUED: (2)

ELINE
You're a good man, a wonderful
husband... I didn't mean to imply
--

He touches her mouth gently with his fingertips.

PICARD
Not such a wonderful husband.

He puts his arm around her, musing.

PICARD
I spend my spare time charting
the stars... I disappear for days
at a time exploring the
countryside... and I never put
away my shoes. I lead my life
very much as I did -- before.
(quick glance at her)
Old habits.

ELINE
You're gentle and kind... you've never raised your voice to me...

PICARD
I'd like to ask your permission to build something.

ELINE
Kamin, you've built your telescope, your laboratory -- you don't need my permission to build anything...

PICARD
In this case, I think I do.

ELINE
What is it?

PICARD
A nursery.

34 CONTINUED: (3)

Beat -- as she digests the enormity of this. Then, absolutely beaming, she wraps her arms around him.

ELINE
Really? Really?

PICARD
Unless you'd rather have a porch. It'd certainly be easier to

build...

She laughs, flinging her arms around him; he smiles. Then, tenderly, lovingly... he takes her face in his hands... kisses her soft, generous mouth...

35
thru OMITTED
36

37 INT. MAIN BRIDGE (OPTICAL)

Picard is still unconscious; more equipment is being set up by a MEDICAL TEAM including NURSE OGAWA and one other -- diagnostic apparatus, monitor, etc. Beverly hovers over Picard.

BEVERLY
(to the team)
He's showing heightened activity in the cerebral cortex...

OGAWA
Pulse and blood pressure are slightly elevated...

BEVERLY
Systemic activity?

OGAWA
Increasing. And I'm getting heightened tactile responses.

BEVERLY
Set up a galvanic scan.

RIKER

Geordi, any progress identifying the probe?

GEORDI

Maybe. I've picked up some residue on the probe's shell. I think it's from the propulsion system. Looks like it used a solid propellant as fuel.

37 CONTINUED:

RIKER

Solid propellant?

GEORDI

Sensors read this stuff as crystalline emiristol. It produces a radioactive trail that ought to be traceable.

RIKER

Then we can send out a probe of our own. Trace it back to the point of origin.

GEORDI

I'll get on it.

DATA

Commander, I have been analyzing the nucleonic beam. I believe it would be possible to reflect the particles back toward the probe in a way that would

disrupt the signal.

Riker turns to Beverly... with a tough question.

RIKER
Doctor... ?

But she has no easy answers.

BEVERLY
I don't know what it's doing to him, or what'll happen if we stop it...

RIKER
He could be dying by inches...

BEVERLY
His vital signs are stable. There's no indication he's in a life-threatening situation --

RIKER
I'm not willing to let that thing keep drilling into him --

37 CONTINUED: (2)

BEVERLY
I simply don't know the risk of shutting down the beam. If someone gets stabbed, you don't necessarily pull the knife out right away -- that might do more harm than leaving it there.

WORF
The captain is under attack. We must act.

A long moment as Riker weighs his choices.

RIKER
I'm inclined to agree. Doctor, monitor him closely. Mister Data, prepare to disrupt the beam. We're going to try to cut this cord.

38 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 EXT. TOWN SQUARE - DAY - FAVORING PLANTED TREE

The tree is now twelve years old. One of the N.D. Townfolk is watering it (sparingly) from a hand-held pot.

40 EXT. COURTYARD & GARDEN FRONTING KAMIN HOME - DAY

It is seven years since we were last here. What was once the beautifully blossoming flower garden is now a rock garden. The entry door stands ajar. In the rock

garden, an adorable little girl, MERIBOR, age six, plays happily. She's dressed in her best. We hear (o.s.) a lovely lullaby being played on a flute. The music continues thru into:

41 OMITTED

42 INT. KAMIN MAIN ROOM - DAY - ON PICARD
(MAKEUP CHANGE #1)

It is an older Picard who stands playing the lovely lullaby. As he does, WIDEN to discover not only that he's playing to the infant son cradled (and rocked gently) in Eline's arms, but that Several N.D. Guests are present... gathered to watch, with smiling faces, this ritual ceremony. On a fairly long table set up for the occasion, are (as yet untouched) food snacks and stuff to drink for the guests. As the lullaby continues --

43 ANOTHER ANGLE

Six year old Meribor, whom we've just seen outside, comes running into -- and part of the way through -- the room, before stopping to watch. She swings her arms a bit, and foot-fidgets (the way kids do who think they're standing in place), until stopped by:

ELINE
(softly)
Meribor, this is your brother's ceremony; now don't fidget.

And, as little Meribor dutifully complies, the lullaby ends.

43 CONTINUED:

Picard turns and smiles at Eline, then addresses the guests.

PICARD
We name this child for a dear friend who died last year... but who will now live on through his namesake.

ELINE
(to baby)
We name you -- Batai. In his honor.

Picard now turns to their guests:

PICARD
He's starting life in the warmth of friends. Thank you.
(re: long table)
Please, help yourselves to something to eat.

As the audience of guests becomes just a homogeneous, relaxed group enjoying the fare on the long table, MUSIC from an unseen source begins playing.

44
thru OMITTED
47

48 PICARD & ELINE

as a female guest comes and takes the baby from Eline. She and Picard are now momentarily alone.

ELINE
It seems like just yesterday that we had Meribor's naming ceremony.

PICARD
I remember. I was so nervous I thought I might drop her.
(beat)
Now look at her... a little lady...

ELINE
She's no lady... tromping through the hills with you all day, digging those soil samples you insist on collecting... she's her father's daughter.

Picard smiles, then grows a bit pensive -- Eline picks up on it.

ELINE
What is it?

PICARD
(an admission)
I'd always thought I didn't need children to make my life complete... now, I can't imagine life without them.

She gives him a warm smile and holds out her arms to him... they embrace lovingly.

49 VERY CLOSE ON ELINE

her face reflecting her silent, joyously contented knowledge of what he's experiencing.

50 VERY CLOSE ON PICARD

Another long beat... Now, suddenly, his face changes to a surprised grimace of pain.

51 ANGLE

Eline Reacts to Picard's expression of pain. And, as he GRUNTS in still further pain, and clutches his left arm:

ELINE
Kamin!

52 OMITTED

53 ON PICARD

Gasping for breath now, he goes first to his knees -- then to the floor on his back.

ELINE (o.c.)
Get the doctor -- hurry!

And as CAMERA MOVES in on his face --

54 INT. MAIN BRIDGE (OPTICAL)

Riker stands well back; Data and Worf at stations.

Beverly is bent over Picard, frantically trying to revive him, Ogawa at her side. Picard begins to gasp for air.

BEVERLY
I'm losing him!

OGAWA
I'm getting massive somatophysical failure...

BEVERLY
Two cc's delactovine...

Ogawa hands her the hypospray, which she administers. Picard continues to gasp for air.

RIKER
Data, get that beam back.

OGAWA
There are severe fluctuations in the isocortex... synaptic responses are failing...

Picard begins to CONVULSE.

54 CONTINUED:

BEVERLY
Begin full cardiac induction...

The other medical team member uses an instrument on Picard.

OGAWA
Blood pressure is dropping rapidly... seventy over twenty --

BEVERLY
Data, you have to reestablish that beam.

DATA
I am attempting to do so, Doctor.

OGAWA
Losing response in the isocortex --

BEVERLY
Cortical stimulator...

The other medical team member hands her a pair of blinkies that she affixes to either side of Picard's head at the temples.

BEVERLY
Start at ten percent...

DATA
Doctor, the beam is fully restored.

They wait for a tense beat as the device does its thing.

OGAWA
Blood pressure up to ninety over forty...
(relief)

... and rising...

BEVERLY
Isocortical functions are stabilizing... vital signs approaching normal levels...

54 CONTINUED: (2)

Finally, Beverly removes the apparatus from Picard, and, in totally spent relief, literally sags against one of the command chairs. The others breathe a collective sigh of relief.

55 thru 60 OMITTED

61 EXT. KAMIN COURTYARD - DAY

A lovely, intelligent-eyed girl, MERIBOR, (age sixteen, so another ten years have passed) kneels using a portable core sample-extraction device. Having taken a core sample, she'll now read it as the device measures its chemical content.

PICARD (o.c.)
Meribor... ?

She looks around and up. She has a great grin, reminiscent of her mother's.

MERIBOR
Happy day, father...

62 INCLUDING PICARD

He has just come from the house. We realize only slowly, as he grows nearer, that this is a Picard who -- despite his continued physical fitness -- is now about seventy years old.

PICARD
That's my hobby; find your own.

MERIBOR
You're the one who taught me. Don't complain if you turned me into a scientist.

PICARD
And what has the scientist been up to today?

MERIBOR
Analyzing soil samples.
(beat)
There's not even any anerobic bacteria. The soil is dead.

62 CONTINUED:

She looks at him with grave, lovely eyes.

MERIBOR
This isn't just a long drought, is it?
(no response)
I have entries in my log that go back ten years. You have data

that precedes that by fifteen
years. You've reached the same
conclusion, I know you have.

Picard regards her... a loving father who would rather protect his daughter from the awareness of dire things. The result is a bit terse and testy.

PICARD
I haven't reached any conclusion.
A good scientist doesn't function
by conjecture.

MERIBOR
(unfazed)
A good scientist functions by
hypothesizing and then proving
or disproving that hypothesis.
That's what I've done.

PICARD
(beat)
Tell me... why don't you spend
more time with that young fellow
Dannick?

MERIBOR
You're changing the subject.

PICARD
I'm not; I'm hypothesizing that
he's in love with you.

MERIBOR
You've taught me to pursue the
truth -- no matter how painful
it might be. It's too late to

back off from that.

She rises, collecting her instruments.

62 CONTINUED: (2)

MERIBOR
I've analyzed the rings in old trees. I've examined rock strata to correlate evidence of climactic changes over the centuries.
(beat)
Father -- this planet is dying.

He looks at her with a mixture of anguish and adoration.

PICARD
Perhaps I should have filled your head with trivial concerns... games and toys and clothes...

She smiles gently at him.

MERIBOR
I don't think you mean that.

PICARD
No... but it saddens me to see you bear the burden of knowing things... things you can't change.

MERIBOR
It's no more a burden than you bear.

PICARD
But I'm not sixteen. With my life ahead of me.

A beat, and then, pensively --

62 CONTINUED: (3)

MERIBOR
Father? I think I should marry Dannick sooner rather than later... don't you?

PICARD
I can only say...
(Beat)
... Live now, Meribor. Always make "now" the most precious time. "Now" will not come again.

MERIBOR
I love you, father.

She puts her arm around his waist, and he puts his around her shoulder. They walk like that into the house.

63 INT. MAIN BRIDGE (OPTICAL)

Beverly and one of the medical team working over Picard, with Riker watching from behind them; Geordi at an aft science station; Data and Worf at stations.

BEVERLY

Vital signs are holding... he's been stable ever since the beam was restored.

(beat)

I don't know what more to do for him.

Riker takes a few steps toward the viewscreen, staring at the alien probe in frustration.

GEORDI

Commander, we're starting to receive telemetry from the probe we launched.

63 CONTINUED:

RIKER

Go ahead.

GEORDI

(off console)

We've charted the alien probe's radiation trail for just over one light year.

RIKER

Can you extrapolate a point of origin?

GEORDI

Our best guess would be a star system in the Silarian sector... Kataan.

RIKER
Kataan... I've never heard of it. Data... ?

DATA
It is an unmapped system of six planets.

RIKER
Any of them inhabited?

DATA
Not any longer, sir. The star went nova. All life in the system was destroyed approximately one thousand years ago.

HOLD on Riker's look, until we...

64 thru 65 OMITTED

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

66 EXT. TOWN SQUARE - NIGHT - ON TREE

Reestablishing. The tree, though thirty-two years old,

is now dead.

67 EXT. KAMIN COURTYARD - NIGHT

Ten years have passed since we saw Picard last. He is peering through his telescope, occasionally entering data in his journal. Eline emerges from the house.

ELINE
I put your shoes away for you again.

PICARD
Ah. Thank you, dear.

She moves toward him, and as he turns away to enter notes, she peers through the telescope.

ELINE
I've been looking through this thing off and on for almost thirty years... and I still can't see what you and Meribor find so fascinating.

He moves back toward her.

PICARD
Fine. Then maybe you'll sit down and rest the way you're supposed to.

ELINE
(relinquishing the telescope)
You treat me like some frail flower. People have surgery all

the time.

67 CONTINUED:

At this moment, the sound of a flute being played in the house draws Picard's look. He shakes his head a little, moves again to his telescope. Eline sees the reaction.

ELINE
He loves playing. And he's very good at it, you know.

There is a hint of frustration in Picard's voice as he discusses his son.

PICARD
He loves doing a lot of things -- too many. One week he wants to be a botanist, the next week a sculptor. I wish he could find some focus in his life.

ELINE
I think he has.

He looks at her, surprised and curious.

ELINE
Maybe you should talk to him.

Picard realizes something is going on.

PICARD
(calling)

Batai?

The MUSIC abruptly stops, and YOUNG BATAI, twenty, emerges from the house, carrying a flute.

YOUNG BATAI
Father... ?

PICARD
I get the feeling from your mother that you have something to tell me.

Mother and son exchange quick glances.

67 CONTINUED: (2)

YOUNG BATAI
Yes. I was waiting for the right moment... but that won't ever come.
(beat)
I'm leaving school.

PICARD
Leaving school -- ? No, you're not --

YOUNG BATAI
I want to concentrate on my music. It's what I care about.

PICARD
Last year, all you cared about was mathematics. A year before

that it was botany. Now --

YOUNG BATAI
But through it all there was my music. I think you know that, father...
(beat)
This is the life I want.

Picard looks at him... realizing that children will go their own way, regardless.

PICARD
We'll... we'll discuss it.

Young Batai smiles, suspecting acquiescence.

YOUNG BATAI
Thank you, father.

And he bounds back into the house. Picard picks up his journal, leafs through it pensively.

ELINE
Even after all these years... you have the ability to surprise me.

PICARD
If music is what he wants... why should I stand in his way?
(beat)
Who knows how much time he'll have to follow any dream.

Eline watches as he flips through his journal.

67 CONTINUED: (3)

ELINE
Are you still planning to talk
to the Administrator tomorrow?

PICARD
Yes.
(beat)
It's possible he'll dismiss me
from the Council.

ELINE
Unless, of course, you keep quiet.

PICARD
The evidence is too pronounced.
I can't stay silent.

ELINE
(gentle smile)
What a surprise.

68
thru OMITTED
69

70 EXT. TOWN SQUARE - NEXT DAY

Picard and the Administrator -- now having aged by twenty-seven years -- are in the square. Although some townspeople are seen in the B.G., they are alone. Picard carries his journal.

ADMINISTRATOR
Kamin, what do you hope to accomplish? Spreading rumors that the planet is doomed... there could be chaos.

During the next, their voices rise slightly, each topping the other.

PICARD
(brandishing journal)
The facts are here. At least show them to someone who will recognize what they mean.

ADMINISTRATOR
I won't be a party to your making trouble --

PICARD
If you won't take them, I most certainly will.

The Administrator suddenly realizes that they are speaking loudly, and have drawn a few curious looks. He lifts a warning hand to Picard, glances around, then, casually, begins to walk. Picard falls in line with him.

ADMINISTRATOR
(quietly)
Your observations... your findings... our scientists reached those same conclusions two years ago.

Picard stares at him.

70 CONTINUED: (2)

ADMINISTRATOR
Well, what did you expect us to do? Make it public? Can you imagine the effect... ?

PICARD
Surely the technology exists to save something of this world... perhaps some people could be evacuated...

ADMINISTRATOR
Evacuated to where? Our technology is limited. We're just beginning to launch small missiles...

PICARD
A collection of genetic samples, then -- something, anything -- you can't just let this civilization die --

ADMINISTRATOR
Enough!
(beat; defeated)
There is a plan in the works. I can't tell you more than that.

And before Picard can reply --

YOUNG BATAI (o.c.)

Father!

71 INCLUDING YOUNG BATAI

He comes barreling toward them, out of breath, his face pale. Picard moves toward him.

PICARD

What is it -- ?

YOUNG BATAI

It's mother. Hurry.

72 OMITTED

73 INT. KAMIN MAIN ROOM - MINUTES LATER

As Picard and Young Batai hurry in, a grim-faced Doctor is just rising from his inspection of Eline, who lies pale and blanket-covered on the chair. Picard goes to her.

PICARD

Doctor -- ?

But the man simply shakes his head sadly.

ELINE

(wry)

You see... I'll go to any lengths... to get your attention.

PICARD

(in kind)
You always had a flair for the dramatic...

ELINE
Doctor... Batai... leave us alone for a moment. I want to talk to my husband.

As Young Batai and the Doctor EXIT:

ELINE
Did the Administrator look at your evidence?

PICARD
He didn't have to. They already know.

ELINE
So he didn't throw you off the Council...

PICARD
(small smile)
No...

She reaches up and touches his cheek lightly.

73 CONTINUED:

ELINE
Remember -- put your shoes away.

PICARD

I will.

And, without any indication that it's happening, Eline is dead. Picard looks down at her for a long beat. Then he buries his head in the folds of her blanket.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

74 INT. MAIN BRIDGE

Picard, and all others, as we last saw them (with Beverly moving between her equipment and her patient) ...

74A ON PICARD

Still unconscious, breathing evenly... his features composed and even.

74B ANGLE - RIKER (OPTICAL)

A picture of frustration, pacing, staring out at the alien probe, stymied. Ogawa is studying the medical monitors.

OGAWA

Doctor...

BEVERLY

What is it?

OGAWA
I'm not sure. He's showing physiological alterations... His systemic readings are changing...

BEVERLY
(moving to monitor)
So are his respiratory functions.

RIKER
Is he in danger?

BEVERLY
I don't know... I don't understand what's happening. The changes are subtle, but...

A beat as she looks up at him.

74B CONTINUED:

BEVERLY
... If I didn't know better, I'd say these are the metabolic rates of an eighty-year-old man.

Off the look shared by Riker and Beverly...

75 INT. KAMIN MAIN ROOM - DAY

An eighty-five-year-old Picard (somewhat frail, bespectacled and slightly stooped) is on his hands and knees at the moment, playfully "chasing" a giggling six year old boy, KAMIE, around the large chair. Kamie

is playing keep-away with Picard's old flute. Picard "hides" behind the chair; "scares" Kamie, who squeals with delight as Picard catches him by the ankle, and moves to begin tickling the boy.

76 INCLUDING MERIBOR

who, now in her mid-thirties, enters from the front door to see the goings-on. She is wearing a wide-brimmed hat.

MERIBOR
Some children are certainly making a lot of noise in here.

PICARD
You shouldn't be out there for so long. It's damaging, you know that.

MERIBOR
I'm wearing plenty of your skin protector.

PICARD
Mmnph.
(to Kamie)
Do you wear your skin protector outdoors, young man?

Picard tickles him again, and the boy's only answer is another spurt of giggling.

77 INCLUDING YOUNG BATAI

as he ENTERS. He's now about thirty, and he wears a wide-brimmed hat, too.

YOUNG BATAI
Happy day, everybody! It's time to go see the launching.

PICARD
What "launching"? What's he talking about?

MERIBOR
They're sending up a missile, father. We're going to watch it.

77 CONTINUED:

PICARD
Are we, indeed. I'm not going anywhere to watch anything.

Meribor makes the mistake of moving to help her father off his knees. Picard, crustily independent, wrenches his arm away from her hand, and will make it (a bit creakily) to his feet on his own -- as Meribor smiles her affectionate understanding. Young Batai takes his nephew's hand, and will lead him out after grabbing a hat for him, too.

YOUNG BATAI
Come on, Kamie; let's go see the launching.

As Young Batai and Kamie disappear:

PICARD
(looking after them)
Breaks my heart to look at him...

77 CONTINUED: (2)

MERIBOR
Who?

PICARD
My grandson. Breaks my heart...
he deserves a full rich life, and
he's not going to get one.

Meribor collects a hat for herself and for Picard; she puts her own on.

MERIBOR
He's my child, and I tell you he
is getting one. I wish it could
be longer, but it's as full and
rich as we can possibly make
it.

She turns to him, finds him staring at her, as though looking at her when she was born. She gives him a smile, puts his hat on his head, and takes his hand.

MERIBOR
Please come, father.

As she leads him out:

PICARD
Why didn't I hear anything about

a launching?

78 OMITTED

79 EXT. TOWN SQUARE - DAY

Picard and Meribor walk together toward a group which has collected in the square, all looking toward the sky in one direction.

PICARD
Did everyone know about this except me?

He sits down on a bench.

PICARD
I can see all right from here.

She sits next to him. A beat, and then --

79 CONTINUED:

PICARD
You go on with the others. Go hold onto my grandson, and watch the damned thing go up... for all the good it'll do. What is it they're launching?

Meribor turns to him. There is a knowing look in her eyes.

MERIBOR
You know about it, father.

You've already seen it.

PICARD
Seen it? What are you talking about? I haven't seen any missile.

BATAI (o.s.)
Yes, you have, old friend... Don't you remember?

80 CLOSE ON PICARD

looking up, and off, in a different direction from that of the townspeople.

PICARD
(in disbelief)
Batai?

81 ANGLE ON BATAI

who approaches, looking as he did those many years ago.

81 CONTINUED:

BATAI
You saw it... just before you came here.

He moves toward Picard, smiling.

BATAI
We hoped our probe would encounter someone in the future -- someone

who could be a teacher... who
could tell others about us.

82 OMITTED

83 FAVORING PICARD

as he digests these last words. Through the memories of thirty years, he struggles to comprehend.

PICARD
A probe... that encounters
someone...

The mists of recollection begin to part...

PICARD
... someone in the future...
(realizing)
... it's me, isn't it? I'm the
someone...

It becomes clearer and clearer now.

PICARD
I'm the one it finds... that's
what this launching is -- a probe
that finds me... in the future...

ELINE (o.s.)
Yes, my love...

Picard turns to see --

84 ANGLE ON ELINE

who approaches. She is the Eline from Act Two, when he

made his commitment to her.

PICARD
Eline...

ELINE
The rest of us have been gone for
a thousand years...

85 OMITTED

86 ANOTHER ANGLE

Eline and Meribor stand together in their equally loving farewell to Picard -- and will be joined not only by Batai, but by Young Batai and Several Townfolk -- who collect before Picard, during:

ELINE
If you remember what we were, and
how we lived... then we'll have
found life again.

PICARD
Eline...

He starts to reach out toward her -- when he hears the deep (far o.s.) RUMBLE & ROAR which now takes his attention. All the others continue looking at Picard... Only he looks off, to see -- and the RUMBLE & ROAR continues thru into:

86A MISSILE CONTRAIL AGAINST SKY (OPTICAL)

We see the glowing POINT of the missile, followed by

the vapor trail against the sky. The RUMBLE and ROAR begins to die out.

86B CLOSE REACTION - PICARD

He's realized what that contrail is; what it represents.

86C ON PICARD AND ELINE

ELINE
Now we live. In you. Tell them of us... my darling...

87 INT. MAIN BRIDGE - CLOSE ON PICARD'S FACE

as he stirs slightly.

BEVERLY (o.s.)
Something's happening...

88 ANGLE (OPTICAL)

Picard has begun to regain consciousness. Beverly's working; Riker's standing by.

DATA
The nucleonic beam has ceased, Commander. The probe has shut down.

BEVERLY
His cerebral functions are stabilizing.

RIKER
Mister Worf, put a tractor beam on the probe. I want it in shuttlebay two for examination.

WORF
Yes, Commander.

PICARD
(very weak)
What...

He struggles upright.

BEVERLY
Please, Captain... don't get up too quickly...

PICARD
How long? How long have I been... like this?

RIKER
At least twenty, maybe twenty-five minutes.

In typical fashion, Picard makes every effort to sit up; to grasp his surroundings and gauge his acuity.

PICARD
(lost)
Twenty-five minutes?

Picard's been away for over thirty years. He's groggy, trying to reorient himself to this reality after a lifetime's journey.

BEVERLY
Captain, I need you in sickbay now. I want to run a full diagnostic.

88 CONTINUED:

Picard now gets to his feet... takes a second to realize that he's no longer the old man he's just been... no longer need walk stooped, or unsteady.

PICARD
Very well, Doctor. But as soon as you're done... I have a great deal to tell you.

He smiles and the others looks puzzled as --

89
thru OMITTED
90

91 INT. PICARD'S QUARTERS

Picard is alone, walking about his quarters as though reaquainting himself with these surroundings. The door CHIMES.

PICARD
Come.

The doors open and Riker ENTERS, carrying a metal box.

RIKER
Hello, sir. Feeling better?

PICARD
Yes, thank you... but I find I'm
having to remind myself that this
--
(gesturing)
-- is really my home.

RIKER
We were able to open the probe
and examine it. Whatever it was
that locked onto you must have
been self-terminating. It isn't
functional any longer.

He holds out the box to Picard.

RIKER
We found this inside.

He hands the box to Picard, who takes it and opens it.

91A INSERT - THE BOX

Inside, rests Picard's old flute.

91B BACK TO SCENE

as he lifts it from the box; nods his thanks to
Riker, who, understanding that this is not a moment
for words, acknowledges silently -- and EXITS.

Picard carries the flute to a chair, and, facing away
from CAMERA, begins playing the now familiar lullaby.
The flute music continues into:

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

For a long beat, while the ship travels at impulse and end credits appear, we continue to hear the same, sweet lullaby.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Time's Arrow"
#40275-226

Story by
Joe Menosky

Teleplay by

Joe Menosky & Michael Piller

Directed by
Les Landau

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FINAL DRAFT

APRIL 6, 1992

STAR TREK: THE NEXT GENERATION
"Time's Arrow"

CAST

PICARD	SAMUEL CLEMENS
RIKER	BELLBOY
DATA	GAMBLER
BEVERLY	SEAMAN
TROI	AMERICAN INDIAN
GEORDI	BEGGAR
WORF	DOORMAN
	ROUGHNECK
GUINAN	
SCIENTIST	Non-Speaking
	A MAN

Non-Speaking A WOMAN
SUPERNUMERARIES N.D. MAN (MISTER LANE)
BUSINESSMAN
SOCIETY PEOPLE
ALIENS

STAR TREK: "Time's Arrow" - 4/06/92 - SETS

STAR TREK: THE NEXT GENERATION
"Time's Arrow"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
READY ROOM DEVIDIA TWO
ENGINEERING
TEN FORWARD 24TH CENT. SAN FRANCISCO
OBSERVATION LOUNGE

HOTEL 19TH CENT. SAN FRANCISCO/
DATA'S ROOM STREET
POKER ROOM
ALLEY
24TH CENTURY SAN FRANCISCO
UNDERGROUND CAVERN HOTEL

VICTORIAN HOME VICTORIAN HOME
BALLROOM

STAR TREK: THE NEXT GENERATION
"Time's Arrow"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit of Earth.

PICARD (V.O.)
Captain's log, stardate 45959.1. The Enterprise has been recalled to sector zero zero one on a priority mission.

2 EXT. 24TH CENTURY SAN FRANCISCO - DAY - ESTABLISHING

PICARD (V.O.)
(continuing)
All we've been told is that evidence has been discovered indicating the presence of extraterrestrials on Earth... five centuries ago.

3 INT. UNDERGROUND CAVERN

PICARD and DATA move down a tunnel illuminated by mining lights... a SCIENTIST, male, late forties, leads the way...

SCIENTIST
Work crews were down here installing seismic regulators when they found some remarkable artifacts...

He pulls back a tarp to reveal a collection of artifacts from the late 1800s... perhaps a broken pair

of bifocals, a pocket watch, a pistol, a canteen, bullets and bullet case...

PICARD
And it's been determined that they date back to the late nineteenth century... ?

3 CONTINUED:

DATA
(studying them)
The biofocal vision aide is typical of the era... the weapon is a forty-five caliber single action cavalry pistol invented by Colt Firearms in 1873.

SCIENTIST
(nods)
Look inside the watch.

Data examines the watch and opens it... time has stopped long ago... the face is cracked and broken... there is an engraving: "To S.L.C., with love. 30 November, 1889."

PICARD
What makes you think extraterrestrials are related to this discovery...

SCIENTIST
The crew was having a problem with the regulators... something in

the cavern was interfering with the phase conditioners... it turned out to be the cavern itself... do you have a tricorder, Commander?

Data takes out his tricorder and takes readings, reacts curiously...

DATA
The composition of the exposed rockface has been altered by exposure to triolic waves...

SCIENTIST
Which you're not going to find on Earth... in either the nineteenth or twenty-fourth century...

PICARD
Triolic waves?

3 CONTINUED: (2)

DATA
The byproduct of an energy source employed by very few species because of its deleterious effects on living tissue...

SCIENTIST
We've confirmed that no one has been in or out of this cavern in centuries... so we're left with

a five-hundred-year-old mystery.

PICARD

I'm curious, Doctor. There are far greater experts on Earth who could investigate your mystery. Why bring the Enterprise all the way home?

The scientist gives them a quick, grim glance ...

SCIENTIST

As we continued our excavation, we found one other thing I haven't shown you yet...

He leads them across the chamber...

SCIENTIST

We've tried to leave everything as we found it...

He pulls back another tarp to reveal something we don't immediately see...

4 PICARD

reacts, stunned.

5 DATA

reacts, very curious.

6 THE SCIENTIST

studies their reactions and as he looks back down we follow his gaze to see Data's head broken at the neck... dusty, old and dead...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit of Earth...

PICARD (V.O.)
Captain's log, stardate 45960.2. We have transported the materials discovered in the cavern back to the ship for analysis. I wish I could be as dispassionate about the implications as my second officer...

8 INT. ENGINEERING (OPTICAL)

Close on Data's head at a work station... it is open, circuitry exposed, Data examines it with a 24th-century microscopic device... Picard and RIKER look over his shoulder, waiting for some conclusion...

DATA

Interesting... there has been a twelve percent decomposition of the bitanium in the neural pathway links... it suggests the alloys are vulnerable to...

RIKER

Data...

DATA

Yessir... ?

RIKER

How can you look inside that... and analyze the decomposition... without... without...

Riker struggles for the right word for a beat...

DATA

Emotion, sir?

RIKER

... without, I don't know...

8 CONTINUED:

DATA

I am simply trying to make an objective assessment.

PICARD

Is it... yours, Data?

8 CONTINUED:

DATA
I am quite certain that it is, Captain.

PICARD
Could it be Lore?

DATA
My brother's positronic brain had a type L phase-discriminating amplifier... mine is type R.

PICARD
(re: the head)
Type R?

DATA
(acknowledging)
Yessir.

PICARD
Can you determine how long it has been in the cavern?

DATA
(glances at Riker)
As I was going to say, the decomposition strongly indicates that life was terminated approximately five hundred years ago. That would be consistent with the other artifacts recovered.

RIKER

Your head is not an artifact.

DATA
In relative terms, perhaps not. Nevertheless, it seems clear that my life is to end in the late nineteenth century.

RIKER
Not if we can help it.

DATA
(curious)
There is nothing anyone can do to prevent it, sir.
(MORE)

8 CONTINUED: (2)

DATA (cont'd)
At some future date, I will be transported back to nineteenth century Earth... where I will die. It has occurred. It will occur.

The ease with which he speaks it is unnerving. GEORDI, who has been working in another part of engineering, moves to them...

GEORDI
I can't tell you exactly who the aliens were... but I have found out a few things...

He sits at a computer station... calls up something

on the monitor...

GEORDI
The triolicized rock face tells us we're probably dealing with a species with microcentrum cell membranes. Triolic waves wouldn't harm them. Also might mean they're shape shifters of some kind...

8 CONTINUED: (3)

RIKER
So they could have appeared as Humans on Earth...

GEORDI
(nods)
I don't think it's anyone we've run into before... nothing we found matches up with any known lifeform...

He switches programs...

GEORDI
What does match up... is a cellular fossil that might have just come along for the ride...

PICARD
Cellular fossil... ?

9 ANGLE (OPTICAL)

He calls up a blow-up of a one cell fossil...

GEORDI
A microscopic ciliated lifeform... not that different from a thousand other single cell lifeforms that you'd find on any planet surface... except this particular one is L-B-one-zero-four-four-five... and L-B-one-zero-four-four-five is only known to exist on one planet... Devidia Two in the Marrab sector...

PICARD
Number One, lay in a course...

RIKER
Aye, sir...

He EXITS... there's a moment when Picard exchanges a glance with Data, like there's something he might like to say, but then he follows Riker out... on Data's expression...

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Going to warp.

11 INT. TEN FORWARD (OPTICAL)

Data and Geordi sit at the bar... a beat in silence... Geordi is obviously shaken by the events, is

depressed...

GEORDI

So?

Data cocks his head.

DATA

I have no reference point by which your question can be answered.

GEORDI

So... do you feel like talking about it?

DATA

Are you referring to the foreknowledge of my death?

GEORDI

Yeah.

DATA

I have no particular desire to discuss the matter.

(beat)

Do you feel like talking about it?

GEORDI

Yeah.

DATA

Why?

GEORDI

Data... it's gotta bother you

a little...

DATA
On the contrary, I find it rather... comforting.

11 CONTINUED:

GEORDI
(surprised)
Comforting...

DATA
I have often wondered about my own mortality as I have seen others age around me... Until now, it has been theoretically possible that I would live an unlimited period of time. And although some might find this attractive, to me it only reinforces the fact that I am... artificial.

GEORDI
I never realized... how tough all this must be for you...

DATA
"Tough"?

GEORDI
Knowing that you would outlive all your friends.

DATA

(blind to sentiment)
I expected to make new friends.

GEORDI
True.

DATA
And then outlive them as well.

A poignant beat. Geordi nods, beginning to understand.

GEORDI
Now that you know you might not...

DATA
... it provides a sense of completion to my future. In a way, I am not so different from anyone else. I can now look forward to death.

GEORDI
I never thought of it that way.

DATA
One might even conclude that it brings me one step closer to being Human. I am mortal.

11 CONTINUED: (2)

PICARD'S COM VOICE
Picard to bridge officers...
we're approaching the Devidia system... report to your

stations...

Data rises to leave...

GEORDI
See you later... let's get together for a game of chess or something, okay?

Data cocks his head, acknowledges, EXITS. Geordi looks down at his drink, shakes his head and grins...

GUINAN (o.c.)
Looked like quite an intense discussion.

He looks up

12 ANGLE

to see GUINAN arriving...

GEORDI
Yeah... talking about life, death, the future...

GUINAN
Somebody getting married?

GEORDI
Naw. Somebody's gonna die.

GUINAN
Die?

GEORDI
They found Data's head a mile

below San Francisco... been down
there for five centuries...

A solemn expression passes across her face... she's disconcerted by the announcement...

GUINAN
That's why the Enterprise was sent
back to Earth... I didn't
realize...

12 CONTINUED:

GEORDI
Yeah, something, isn't it?

She looks at him with a unusually concerned expression... she knew this was coming... she's been waiting for it...

GEORDI
(continuing)
He seems fine about it... better
than I am...
(stands)
I better get to engineering...

She acknowledges... and he EXITS... and stay on her for a long beat... and push into her as she says to herself...

GUINAN
Full circle.

And we may not know what it means yet... but the way

she says it... with fatalist tones... we realize she has knowledge about this that she has not shared with Geordi...

12A INT. CORRIDOR

Riker is at a turbolift as Troi arrives... an acknowledgment and then...

TROI
I heard about Data.

RIKER
Yeah.

TROI
It's having an unusually traumatic effect on everyone.

RIKER
Yeah.

TROI
If you don't want to talk about it, it's okay.

RIKER
I'm fine. I'm just...

12A CONTINUED:

TROI
...angry.

RIKER

No not angry.
(beat, realizing she's right)
Yeah, angry. Why should I be angry?

TROI
Maybe it reminds us all of our own mortality.

RIKER
I just don't want to believe it.

TROI
(beat)
Have you ever heard Data define friendship?

RIKER
No...

TROI
How did he put it... something like...
(Data impression)
"As I experience certain sensory input patterns my mental pathways become accustomed to them. The inputs eventually are anticipated and even 'missed' when absent."

She even cocks her head.

RIKER
(smiles)
You do that very well. So what's the point?

TROI
He's "used" to us... and we're "used" to him... it's like finding out someone you love has a terminal illness and...

The turbolift door opens, revealing Data inside... she stops in mid-conversation... uneasy tension...

12A CONTINUED: (2)

RIKER
(quickly)
Data...

DATA
(nodding)
Counselor. Commander.

Riker and Troi step inside...

12B INT. TURBOLIFT - CONTINUOUS ACTION

All three are facing forward. There is an uncomfortable beat of silence.

DATA
Would either of you mind if I made a personal inquiry?

The door closes and it begins to move up.

TROI
Personal inquiry? No, go right

ahead.

DATA
I am perceiving an apparent change in the way that others act toward me. For example, people abruptly end their conversations when I appear... as you did when the turbolift doors opened. Is this an accurate observation?

RIKER
Not at all.

TROI
Yes.

RIKER
(beat, sighs)
Yes.

TROI
You're right, Data. And it's not a very nice thing to do.

RIKER
(struggling)
It's just that our mental pathways have... become accustomed to your... sensory input patterns...

The door opens at the bridge...

12B CONTINUED:

DATA
I understand. I am fond of you too, Commander.

Data EXITS... Troi and Riker take a beat and then EXIT too...

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of warp approaching a planet.

14 INT. MAIN BRIDGE

Data, WORF, Riker. Picard ENTERS from the ready room.

RIKER
We're in orbit.

PICARD
Any sign of life?

WORF
Negative.

14 CONTINUED:

DATA
Sir, sensors are picking up unusual temporal disturbances on a small area of the planet's surface... forty-two degrees, seven minutes north by eighty-eight degrees declination east.

RIKER
(exchanges a glance with Picard)
Temporal disturbances...

PICARD
Take us into a standard orbit above those coordinates...

DATA
Spectral analysis shows a high level of triolic waves emanating from the same location.

RIKER
Do they correlate with your readings from Earth, Data?

DATA
Affirmative, sir... the magnetic signature is identical to the one found in the cavern.

PICARD
Would these triolic waves be dangerous to humanoids?

DATA
Only with longterm exposure. There is no immediate threat.

PICARD
(to Riker)
Take an away team.

RIKER
Worf...

Data rises to join the team... but Riker pointedly leaves him out... continuing...

14 CONTINUED: (2)

RIKER
(to com)
Riker to La Forge. Meet the away team in transporter room three...

GEORDI'S COM VOICE
Aye, sir...

He starts to exit... Data reacts...

DATA
Commander...

PICARD
(interrupting)
Mister Data, I'll need you on the bridge to monitor the sensor readings during this investigation...

Picard nods to Riker who EXITS with Troi and Worf.

14 CONTINUED: (3)

DATA
Captain, may I speak to you alone?

Picard would like to avoid this... but there is no way, so he nods and leads Data into...

15 INT. READY ROOM - CONTINUOUS

DATA

Sir, it is established procedure that the second officer accompanies the away...

PICARD

Yes, yes I am aware of that...

DATA

Then I must assume that this decision is related to the discovery on Earth of...

PICARD

I see no reason why we shouldn't take reasonable precautions...

DATA

Captain, no disrespect intended, but there is no rational justification for such a course...

PICARD

Then, I shall be irrational.

DATA

It is possible, sir, that the events leading to my death may not begin for years... even centuries.

PICARD

I hope that's true, Data. Nevertheless, this investigation began with your death... I am simply trying to see that it

doesn't end the same way.

DATA
(beat)
While I appreciate your concern, sir, if I may employ an aphorism, one cannot cheat fate.

15 CONTINUED:

PICARD
Cheat fate... ? Perhaps we can't, Mister Data. But, to be honest, I don't think I could forgive myself... if we didn't at least give it a try.

On Data's reaction...

16 EXT. PLANET SURFACE - NIGHT

Ominous. Riker, Troi, Worf and Geordi MATERIALIZE... move around, investigating with tricorders... a natural rockface environment...

Troi is getting some unusual feelings now, she can't put her finger on it yet... Geordi moves along an invisible perimeter, taking readings...

GEORDI
The concentration of triolic waves falls off about here...
(walking into the rockface))
It increases exponentially the

closer in we go...

RIKER
What's the source? Is there something underground?

GEORDI
Negative, Commander.

RIKER
Then what's the explanation?

GEORDI
Don't have one yet.
(hits combadge)
LaForge to Enterprise.

DATA'S COM VOICE
Go ahead.

INTERCUT:

17 INT. MAIN BRIDGE

Data at the aft science station. Picard at command.

17 CONTINUED:

GEORDI'S COM VOICE
Run a spectral field correlation for me... see if these triolic readings are directly related to the temporal distortions...

DATA

Acknowledged.

Data moves from one console to another... begins pressing a series of panels...

18 EXT. PLANET SURFACE

Moving to find Troi... who is walking with an inner purpose...

RIKER
(concerned)
Deanna...

TROI
There is life here... a child...
an old woman... dozens more...
dozens... hundreds... terrified...

RIKER
Terrified... ?

TROI
My God... they're Human.

Off reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Still in orbit.

20 INT. MAIN BRIDGE

Picard reacts as...

RIKER'S COM VOICE
Troi's convinced they're human... they may be trapped somehow... we're not sure...

Data moves from the aft station...

DATA
Captain, the results of my temporal analysis may be pertinent...

Picard nods, go ahead.

DATA
It indicates a synchronic distortion in the areas emanating triolic waves...

INTERCUTTING:

21 EXT. PLANET SURFACE - NIGHT

GEORDI
That explains a few things. How much, Data?

DATA'S COM VOICE
A positive displacement of point

zero-zero-four percent.

GEORDI
(off Riker's look)
Whatever or whoever's there... is out of phase with us... But we're only talking about a fraction of a second...

21 CONTINUED:

WORF
A fraction of a second would make them invisible?

GEORDI
A millisecond, a year... it wouldn't make any difference... If what we're reading is accurate, we're occupying the same space... but in a different time...

RIKER
How do we compensate?

22 INT. MAIN BRIDGE (INTERCUT CONTINUING)

DATA
Commander, we might be able to manipulate the synchronic distortion...

GEORDI
(nodding)
Maybe. If we created a contained

subspace forcefield. But to get a point zero-zero-four variance, we'd need an incredibly sensitive phase discriminator, Data... I don't think we've got one that would come close...

DATA
Yes, we do. It is built into my positronic decompiler.

Reactions all around.

DATA
It would be necessary for me to join the away team, Captain.

Picard looks at him. A long beat. So much for cheating fate.

PICARD
(beat)
Proceed.

As Data EXITS... a last look by Picard and...

23 EXT. PLANET SURFACT - NIGHT (OPTICAL)

The away team reacts as Data MATERIALIZES... he is wearing a phaser, carrying a small generator and other tech gear in a carrying case...

RIKER
(grim)
Mister Data...

DATA

Sir.

GEORDI

Let me give you a hand here, Data...

Geordi quickly moves to assist him in preparing... turns on the generator... checks that it is functioning properly...

DATA

(to Riker)

Once I have adjusted the forcefield, I will no longer be visible, Commander... however, I have taken steps to ensure that you will still be able to hear me. If you would assist me in a test of the com system...

Data presses his combadge... Riker follows suit... and now as Data talks there is an echo over the com...

DATA

(continuing)

My voice will be transmitted on a delay correlated to the phase adjustment... it should allow me to maintain verbal contact...

RIKER

Will we be able to talk to you?

DATA

Nossir, that will not be possible.

GEORDI
You're ready to go...

He hands Data a hand control and the mobile generator (which should have a handle). Data turns it on with the hand control. There is an optical zap between the generator and the remote control...

23 CONTINUED:

GEORDI
Subspace field is established...

Data moves toward the slab... working the hand controls...

DATA
Adjusting for synchronic distortion... point zero-zero-one...

23 CONTINUED: (2)

And with each count he begins to fade... and so does the echo...

DATA
Point zero-zero-two... point zero-zero-three... point zero-zero four...

And he's gone... his com voice is our only reference point...

DATA'S COM VOICE
I have made visual contact...
(beat)
There are lifeforms here...

24
thru OMITTED
25

26 PICARD

on the bridge... listens...

DATA'S COM VOICE
They are either unaware of me or choosing to ignore me... I am moving approximately ten meters north of my starting position to observe more closely...

27
thru OMITTED
28

29 RESUME AWAY TEAM (VARIOUS)

listening...

DATA'S COM VOICE
They range from two to three meters in height... silver-gray in color... they have four limbs... no eyes or ears are noticeable...
(MORE)

29 CONTINUED:

DATA'S COM VOICE (cont'd)
... there is a single orifice where a humanoid forehead would ordinarily be. They are reclined against the rockface... surrounding an apparatus of some sort... approximately one-point-five meters in height...

RIKER
(to Geordi)
An apparatus?

30 PICARD

listens...

DATA'S COM VOICE
It is releasing what appear to be energy fragments... which are then ingested by the entities through their orifice... perhaps some sort of nourishment...

31 THE AWAY TEAM

As he describes his movements, the officer's eyes follow the invisible trail.

DATA'S COM VOICE
The upper portion of the

apparatus seems to be a holding facility for the energy segments... there are hundreds, perhaps thousands of these fragments inside.

(beat)

I have resumed a northern direction... There is no evidence yet of Humans...

GEORDI

(to himself)

Okay, enough, Data... come on back now...

32
thru OMITTED
33

34 PICARD

DATA'S COM VOICE

I have encountered another lifeform... an ophidian... it seems to be restricted by a forcefield...

35 OMITTED

36 THE AWAY TEAM

DATA'S COM VOICE

Two of the silver-gray entities are approaching it... they have released the forcefield...

Suddenly there is a sonic boom... reactions...

37 OMITTED

38 PICARD

reacts to the sound... which is followed by a deafening swirling sound of a tornado...

DATA'S COM VOICE
(breaking up)
...temporal... massive... the ophidian is capable of...

39 OMITTED

40 THE AWAY TEAM

reacts...

DATA'S COM VOICE
(breaking up)
...Caught... attempting to...

His voice dissappears into the searing noise...

41 thru 43 OMITTED

44 ANOTHER ANGLE ON AWAY TEAM (OPTICAL)

as they see a flash twenty meters away...

TROI
Data!

All of them break simultaneously into a run... and when they get there, they look down to see...

45 ANGLE - THE GENERATOR AND HAND CONTROL

are all that is left.

46 REACTIONS

PICARD'S COM VOICE
Commander Riker, report!

The away team use their tricorders as they search in vain for any trace of Data...

RIKER
(beat)
We've lost him.

46A PICARD

reacts. A long beat.

47 OMITTED

48 EXT. ALLEY - DAY - CLOSE ON DATA

lying on the ground, trying to get his bearings. The first thing we notice is how quiet it is... Data looks around, slowly rises... the alley is nondescript... but there are old style garbage cans... a cobblestone street surface... brick wall buildings. Data (who still has his phaser on his belt) moves slowly toward the street... reacts as he sees...

49 OMITTED

50 WIDE

a street scene out of San Francisco circa 1890s...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

51 EXT. SAN FRANCISCO STREET - CONTINUOUS

Data continues to take in the 19th-century ambience.
It's a cosmopolitan mixture of people and costumes.
Two rough-looking DOCK WORKERS, three N.D. URBANITES, a pair of CHINESE IMMIGRANTS. He gets strong REACTIONS of curiosity re: his appearance.

Data button-holes one of the roughnecks.

DATA
Pardon me. I am searching for two individuals with an ophidian.

The two men give him a blank look.

DATA
(continuing)
I beg your pardon -- a snake.

The two roughnecks look at each other and laugh -- Data's precise speech pattern strikes them as inordinately funny.

ROUGHNECK
(to partner; re: Data)
Frenchman.

The partner laughs and the two ruffians keep going. Data cocks his head in reaction, glances around some more, spots a section of NEWSPAPER with some crumpled trash along a wall. He bends and picks it up, straightening the page to read it.

52 CLOSE ON THE NEWSPAPER

The paper is the SAN FRANCISCO REGISTER and the headline reads CHOLERA OUTBREAK -- HUNDREDS DIE. The date: AUGUST 13, 1893.

BEGGAR (o.s.)
Could you help out a Forty-Niner?

53 RESUME AND INCLUDE A BEGGAR

in his sixties, unsteady on his feet, who has just stepped up to Data.

53 CONTINUED:

BEGGAR
(continuing)
I fell down a shaft...

He indicates a stiff leg.

BEGGAR
(continuing)
And got blown up in a tunnel...

53 CONTINUED: (2)

DATA
That is unfortunate.

BEGGAR
Most unfortunate. I require large quantites of whiskey as a linament.

The man gives a dry cough and slumps for a moment against Data... he takes a deep ragged breath to collect himself.

DATA
I am sorry but I have no whiskey to give you.

BEGGAR
I'll take a dime.

DATA
I am sorry. But I have no form of legal tender.

The beggar considers Data for a moment.

BEGGER
We're both in the same boat, eh?
(beat)

This is my corner. Go find your own.

A beat. Data takes advantage of the moment.

DATA

I would be happy to do so. However, I am presently in need of information.

BEGGAR

(grudginly)

The stockbrokers are cheap as hell -- don't even ask 'em. Best handout is a young man with his lady. You give him a chance to impress her by bein' generous. But stay clear of the sailors -- likely as not, you'll get a fist across the jaw for your trouble.

DATA

Thank you for the advice, but I am trying to find two individuals with a snake.

53 CONTINUED: (3)

BEGGAR

(scowls, pointing)

A snake? You're an odd fellow, aren't you? Best not be too particular about who you're requesting funds from --

The Beggar starts to cough violently --

DATA
You require medical attention.
I will find a doctor --

BEGGAR
No.
(beat)
It's too late for that...

The Beggar struggles off after another passerby --

BEGGAR
(to passerby)
Help a Forty-Niner...

53 CONTINUED: (3)

-- leaving Data alone.

Data drops the newspaper where he found it, glances around the street...

54 ANGLE - HOTEL ENTRANCE

A BELLBOY is loading a suitcase into a HORSEDRAWN CARRIAGE as the suitcase owner stands by. The man hands some coins to the Bellboy, then gets into the carriage. The Bellboy closes the door after him, and the carriage is driven off.

54A INCLUDE DATA

heading over toward him, as the Bellboy steps over to

two MEN who are standing at a doorway nearby. The Bellboy hands the coins over to one of them.

BELLBOY
Put it on Gentleman Jim. K.O. in the fifth.

The man nods. The Bellboy heads for the Hotel entrance -- Data is waiting for him.

DATA
I require temporary lodging.

The Bellboy reacts to Data's clothes and appearance.

BELLBOY
(indicates Data's clothes)
Looks like the missus booted you out in the middle of the night.

Data thinks for a moment -- the light goes on in his eyes.

DATA
I understand the source of your misperception.
(indicating clothes)
But this is not sleepware. And I have no... missus.

The Bellboy is staring at him doubtfully.

54A CONTINUED:

A beat -- Data grabs at a cover story.

DATA
I am a Frenchman.

The Bellboy shrugs.

BELLBOY
Everybody's from somewhere. That doesn't matter at this hotel. It's six bits a day or four dollars a week.

DATA
I have no money.

BELLBOY
Now that matters...

DATA
I am capable of performing a significant range of tasks -- both mental and physical. Perhaps your hotel could offer me... a job.

BELLBOY
Well, I don't know. We got a maid we're pretty happy with. The cook's decent. The dishwasher's drunk all day but at least he shows up on time. And then there's me -- I do everything else.
(shrugs)
Sorry.

Suddenly, an N.D. MAN steps out of the hotel behind

them, putting his hat on, looking down in the dumps as he steps past them.

BELLBOY
(to man)
Lady Luck not with ya, tonight, Mister Lane?

The man shoots him a hard look, then sullenly continues offscreen. A beat until he's gone, and the Bellboy laughs to Data.

BELLBOY
(continuing)
Hasn't filled a straight in five weeks.

54A CONTINUED: (2)

Data's head jerks to attention.

DATA
Poker?

OFF Data's face...

54B INT. POKER ROOM - DAY - ON THE DOOR

A KNOCK. No response. A beat and the door opens, revealing Data, who steps inside. He looks up, sees what he came for.

55 ON A POKER TABLE

where the tension is palpable. No one has even glanced in Data's direction.

Four MEN are at the poker table: A sophisticated NEW ORLEANS GAMBLER in Southern gentleman clothes, including a BLACK VEST. A burly, mean-looking SEAMAN in appropriate costume. An AMERICAN INDIAN wearing urban, nontribal clothing, including a BOWLER HAT. A slightly chubby, local BUSINESSMAN.

The Gambler and the American Indian appear to be the big winners, with considerable piles of currency and silver dollars in front of each.

They are at the end of a hand. Frustrated, the Businessman tosses down his cards, folding. The Gambler carefully puts his cards down as well.

GAMBLER

Fold.

The Seaman is in a staring match with the American Indian, both still holding their hands. The Seaman studies his impassive opponent -- the American Indian is unreadable.

SEAMAN

Go to Blazes!

He angrily tosses down his hand, folding. The American Indian silently collects the money in the pot, as the Gambler laughs.

GAMBLER

A poker face carved in marble.

The Seaman puts a meaty hand on the Indian's downturned cards, intending to turn them over.

SEAMAN
What'd ya have?

The Indian immediately lays his own hand on the cards -- stopping the Seaman from revealing them. There is a silent, tense beat of impending violence.

55 CONTINUED:

GAMBLER
(to Seaman)
Mind you, sir. It's a gentleman's prerogative to divulge a bluff.
(re: Indian)
Our friend wishes to remain cryptic. I believe it proper to respect that wish...

55 CONTINUED: (2)

The Gambler is all smiles and conciliatory -- but there's a threat behind it that the physically more imposing seaman can't ignore.

SEAMAN
(taking his hand off cards)
The devil take you all...

He crosses his arms together, steaming. The Gambler

gathers all the cards together and begins to shuffle as the Seaman glances up in surprise at an unseen interloper.

SEAMAN
(continuing; toward offscreen)
What in hell do you want?

56 INCLUDE DATA

standing nearby, having waited patiently for the hand to end.

DATA
I would like to join your game.

Everyone gives him the once-over, a little taken aback by his appearance. The Indian alone is completely unruffled. He takes one look, and with a sophisticated, dry as dust delivery (NO cliche'd "Injun-speak") makes a joke off Data's skin tone.

AMERICAN INDIAN
Pale... face.

The other players all laugh uproariously at the pun. The laughter dies down, the Seaman makes an unfriendly scowl toward Data.

SEAMAN
(re: Data's appearance)
Don't like Easterners, personally.

Data cocks his head, now more secure in his role as foreign visitor.

DATA
(confident)
I am a Frenchman.

The Gambler perks up at this, not quite believing it.

56 CONTINUED:

GAMBLER
Ah. Mes parents sont originaires
de Bourgogne. Je suis ne a la
New Orleans.

Data reacts to this unexpected response, taken momentarily for a loss. A beat.

DATA
(perfect accent)
Alors nous sommes presque freres.
Je suis heureux de vous connaitre.

The Gambler laughs, surprised at the answer, then indicates an empty chair.

GAMBLER
Please, sir.

Data sits down as the Gambler exchanges glances with his cohorts -- "we've got a live one here." The Gambler finishes up a shuffle, placing the deck in front of the android.

GAMBLER
(continuing)
The game is poker. The deal is

yours. The ante is four bits.

Data confidently removes his COMMUNICATOR and places it in the center of the table.

Everyone eyes the shining device.

GAMBLER
Family heirloom?

DATA
In a manner of speaking. It is a crystalline composite of silicon, beryllium...

The Seaman picks it up and BITES INTO IT.

DATA
(continuing)
Carbon-seventy, and --

SEAMAN
(surprised)
Gold.

56 CONTINUED: (2)

DATA
(nodding)
Gold.

The Seaman puts it back down.

GAMBLER
I'll give you three bucks for it.

DATA

I accept.

The Gambler takes the communicator and pushes a few of his winnings over to Data.

Data cuts the deck, picks up the two halves and shuffles them with an expert hand.

OFF the other players' reactions to the perfect snap of the cards...

57 INT. DATA'S HOTEL ROOM

A modest hotel room, with a single bed, a desk, and a window. The door UNLOCKS AND OPENS. The Bellboy ENTERS, holding out an arm as if to present the room -- and Data STEPS INSIDE.

The android is now wearing the American Indian's BOWLER HAT and the Gambler's BLACK VEST. He has obviously cleaned up big at the card game.

BELLBOY

Did you see the looks on their faces? I did everything I could not to laugh.

DATA

To whom are you referring?

BELLBOY

(what else)

Frederick La Rouque and Joe

Falling Hawk. Those two are card sharks. Oh sure, they play it easy at first so they don't scare off the marks, but give 'em enough time and they'll bleed a man dry -- especially an out-of-towner.

DATA

What was the source of your jocular reaction?

The kid looks blank.

DATA

(continuing)

What was it you found humorous?

BELLBOY

Don't you see? They had you pegged for a sap.

(indicates Data's appearance)

Those clothes you got on, the way you talk -- it's like you were born yesterday. You sure had them fooled.

DATA

It was not my intention to deceive.

The Bellboy looks at Data's innocent face. The Bellboy can't decide whether Data's telling the truth or not.

57 CONTINUED:

The kid shrugs.

BELLBOY
Have it your way.
(indicates the room)
This is the place. Breakfast is from six to eight. Checkout's at noon when you're ready to leave.

DATA
Thank you.

The Bellboy stands there waiting -- the classic tip situation, but Data doesn't get it. The Bellboy holds out his hand. Data shakes it.

DATA
(continuing)
It has been a pleasure.

Data lets go of his hand and steps toward the window to glance outside.

The Bellboy CLEARS HIS THROAT. Data turns.

DATA
(continuing)
It would be advisable to monitor that cough. I have read that there is currently an epidemic of cholera in San Francisco...

The young man is impatient. Annoyed at having to go through this to get a tip.

BELLBOY
Never felt better.

Data still doesn't get it. The Bellboy again sticks out his hand, palm raised. Data stares at it, considers the situation -- finally understands.

DATA
Of course. The gratuity.

The bellboy gives him an impatient grin of acknowledgement. Data pulls out a big wad of CASH from his waistband -- the poker winnings -- and peels off a dollar bill, handing it to the Bellboy.

57 CONTINUED: (2)

DATA
(continuing)
Thank you for your assistance.

The Bellboy takes the bill, amazed.

BELLBOY
A dollar!

57 CONTINUED: (2)

A beat as the kid stares dumbstruck at Data.

DATA
You are welcome.

The Bellboy steps into the doorway, then turns back to Data.

BELLBOY
If there's anything you need -- it can get lonely in San Francisco. You might want some company. I can introduce you to Lillian.

Data considers this for a moment.

DATA
I have no need for companionship. However, I do require some... supplies.

Data steps over to the desk and picks up a PEN, dipping it into an INKPOT and writing onto a piece of PAPER.

BELLBOY
Anything you need, I can get it for you wholesale... I can get it for you less than wholesale if you don't ask me where it came from...

Data hands him the piece of paper. The Bellboy stares at it, a bit puzzled by what he sees.

BELLBOY
What do you need all this stuff for?

DATA
I am an inventor...

BELLBOY
No kidding... well this is gonna take a while. I'll hafta go clear cross town.
(MORE)

57 CONTINUED: (3)

BELLBOY (cont'd)
(beat)
And it's not gonna be cheap.

Data takes a few more bills off his roll and hands them to the young man.

DATA
You may retain the surplus for yourself.

A beat. The Bellboy didn't quite get it.

BELLBOY
Keep the change?

Data recalls the phrase.

DATA
Exactly.

BELLBOY
Done.

The Bellboy is out the door like a shot, slamming it behind him.

57 CONTINUED: (5)

Data goes to the desk and sits down. He takes the pen and another piece of paper and begins to sketch a complicated circuit diagram...

58 EXT. STREET - DAY

The Bellboy is shooting along the street, clutching Data's list in hand, smiling with enthusiasm over the money and the assignment.

FOLLOW him for half a block, as he approaches the alley we've seen before. He doesn't stop (or even hear) the muffled MOAN as he passes by...

BEGGAR (o.s.)
(barely audible)
Help out a Forty-Niner...

As the Bellboy continues on his way --

59 STAY ON THE BEGGAR

propped up against some wooden boxes and other junk in the alley. He's in really bad shape, head rolling to the side, eyes half-closed, mumbling to himself, dying...

BEGGAR
(continuing)
Fell down shaft... Forty-Niner...
Help me... Help me out...

A SHADOW falls over the old man, and even in his

extreme state, he seems to feel the darkness intrude upon his heart... His eyes struggle open.

60 A COUPLE

are standing in front of him. Both the man and woman are tall, handsome, elegantly dressed, aristocratic. But their faces are cold and expressionless -- like demons. The man holds a CANE with an elaborately carved SNAKE'S HEAD. The woman carries a VALISE, almost like a doctor's bag. They stare at the beggar, as if waiting...

61 INCLUDE THE BEGGAR (OPTICAL)

as his face fills with horror at the apparition.

61 CONTINUED:

BEGGAR

No...

He tries to struggle off his back, but there's no strength left in his body.

BEGGAR

No...

He collapses, eyes closing for the last time...

The couple watch impassively. Then the woman raises the Valise, aiming it at the dying man.

The Valise GLOWS with a weird lighting effect, and extends a FIELD out toward the man's body, enveloping

him for a moment, then withdrawing back into the Valise, which stops glowing.

The couple turn and leave, clearing the screen.

OFF the Forty-Niner, now cold and dead...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

62 EXT. ENTERPRISE

In orbit above the planet.

PICARD (V.O.)
Captain's log, supplemental. Close-range sensor analysis has yielded no further trace of Commander Data. Despite the emotional repercussions among my crew, I must move this mission forward.

63 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Geordi, Worf, BEVERLY. Cutting into the middle of a rare argument between Riker and Picard.

RIKER

I'm not willing to accept that
he's dead and leave it at that...

PICARD
Mister Data cannot be our
priority...

RIKER
What's more important than Data?

Troi understands best at the table what Picard is saying, says it with the compassion... understanding the pain the people at the table are feeling...

TROI
Look at what we have so far...
evidence that these aliens have
been travelling back in time to
Earth...

BEVERLY
What if they're trying to
undermine our history for some
reason... ?

WORF
Some kind of guerilla war...

63 CONTINUED:

PICARD
(nods)
We have to operate on the
assumption that there is a
threat... if not to us then to

19th-century Earth. Our first order of business is to determine what that threat may be.

(turns to Geordi)

In order to do that, Mister La Forge, we must find a way to communicate with these life-forms...

GEORDI

It's not going to be easy to reproduce what Data did. We can create a contained subspace field... but we'd need an extraordinarily sensitive phase discriminator to get that point zero-zero-four variance.

PICARD

Can you build one?

GEORDI

It won't be as good as Data's...

RIKER

Will it be good enough?

GEORDI

I don't know. I can try... it's going to take a while...

PICARD

I don't want anyone else going in alone.

GEORDI

I should be able to create a

subspace field large enough to encompass everyone. Adjusting the phase inside the field will be the hard part.

PICARD

Make it so.

63 CONTINUED: (2)

He rises, signalling the end to the meeting.

RIKER

There's one thing we have to assume, Captain.

Picard looks at Riker...

RIKER

That wherever he is, Data's doing the same thing we are... trying to get to the bottom of this... he may know a lot more about what's going on than we do. It might be in the best interests of this mission to find him...

PICARD

Perhaps in the course of our investigation we will. I hope so.

As the others exit, Worf stands back with Riker for a beat...

WORF
(sotto, to Riker)
If we do find Commander Data, it may be our fate to die with him... in the past. If our remains are in that cavern... they would have turned to dust long ago.

He exchanges a look with Riker...

64 INT. TEN FORWARD (OPTICAL)

After hours. The lighting is a little dimmer than normal. Two crewmembers at a far table are the only customers present.

Guinan is behind the bar, working diligently over a dozen pieces of variously sized and shaped GLASSWARE, containing liquids or solid crystals of many hues.

She's carefully pouring from a tiny vial into a LARGE GLASS, the tension and concentration evident on her face.

PICARD (o.s.)
(lightly)
I'm afraid to interrupt.

65 INCLUDE PICARD (OPTICAL)

stepping up to the bar as Guinan continues to pour without answering him until she's emptied the tiny vial. She relaxes and glances up.

GUINAN

Captain. You didn't have to come to me. I would've been happy to go to you.

PICARD
(re: glassware)
And let me miss all this? I haven't seen such a complex operation since the Academy lab final in exochemistry.

GUINAN
It's a Tzartak aperitif. Very, very touchy.

She picks up a small beaker and carefully pours.

GUINAN
(continuing)
The trick is to change the evaporation point of the main ingredient. You want the temperature where the liquid goes to vapor to be half a degree below the body temperature of your customer.

She adds a few tiny crystals to the glass.

GUINAN
(continuing)
That way, the moment the liquid touches the tongue, it evaporates. The flavor is carried entirely by the vapor.

65 CONTINUED:

She adds a few drops of liquid to the glass.

GUINAN
(continuing)
But it's a highly delicate affair.
A few molecules off and the vapor
point crashes. Poof. It's gone.
All of it.

A long beat as Picard studies her.

PICARD
What did you want to see me about?

A beat as Guinan studies her glassware.

GUINAN
I hear you're sending an away team
down to the surface.

PICARD
Yes.

GUINAN
Are you going along?

Picard reacts to the question.

PICARD
This is rather unusual... for you
to be curious about an away
mission...

Guinan shrugs, starts slowly adding, drop by drop,

another liquid to the glass.

GUINAN
Maybe it's an unusual away mission.

PICARD
Guinan, if you have something to tell me, I'm listening.

65 CONTINUED: (2)

Guinan stops pouring. She stares straight at him, is more direct than we've ever seen her.

GUINAN
Starfleet captains usually don't accompany away teams...

PICARD
(agrees)
That's general policy...

GUINAN
This time you have to...

PICARD
Why?

GUINAN
You just... do.

He studies her a long beat... he needs more than that and she knows it.

GUINAN
You remember when we first met?

PICARD
Of course.

GUINAN
Don't be so sure.

PICARD
What do you mean?

GUINAN
I mean... if you don't go on this mission...

She drops a single tiny crystal into the glass. A beat, then the liquid in the glass suddenly and furiously BOILS away in less than one second.

GUINAN
... we didn't.

OFF Picard's reaction.

66 EXT. SAN FRANCISCO HOTEL - DAY - ESTABLISHING - STOCK

67 INT. DATA'S HOTEL ROOM - DAY

Data is at his desk, using a high-tech device he has built out of 19th-century materials. He is working on the exposed PHASER HOUSING. Data is now completely dressed in 19th-century clothing -- days have passed since we last saw him.

SOUND: A heavy, low, muffled THUMP offscreen.

Data glances up toward the door. A beat and he turns back to the work at hand.

Another THUMP. This time closer. Data continues to work. Another beat, another THUMP.

Data finally sets down the instrument and moves toward the door.

The loudest THUMP yet, right outside. Data opens the door.

68 OMITTED

69 INCLUDE THE BELLBOY

at the doorstep. Tucked in his back pocket is a rolled-up NEWSPAPER and at his feet is a HUGE ANVIL. The young man has obviously just moved it up the stairs to Data's room. He appears exhausted.

BELLBOY
Sorry it took so long, Mister Data.

DATA
An apology is not required.

Data casually reaches down with one hand -- AND PICKS UP THE ANVIL as though it weighed an ounce. He starts toward the center of the room -- there's a noise of astonishment from the Bellboy.

Data STOPS, knowing he's just made a huge mistake.

The android quickly sets down the anvil, as if dropping it. He clutches his arm as though strained.

BELLBOY
You alright?

DATA
I appear to have overexerted myself...

69 CONTINUED:

BELLBOY
I'll say.

A beat as the kid glances up at the light bouncing around the room. There's a glint of curiosity and lightness in his eyes that we've never seen before.

BELLBOY
You got it working.

Data pulls out a dollar for tip money and hands it to the Bellboy, but the young man IGNORES it, continuing to stare fascinated at the light bouncing around the room.

DATA
Yes.

BELLBOY
Whatever it is.

DATA
(re: money)

This is for your trouble.

The Bellboy accepts it, but distractedly, as if more interested in what Data's created.

BELLBOY
What are you gonna do with the anvil?

DATA
I require a low intensity, magnetic field core. The iron mass of the anvil will provide that.

The kid nods without comprehension.

BELLBOY
What's it gonna be when it's finished?

Data cocks his head as he tries to form a reply...

DATA
What do you think it is... "gonna be"... ?

69 CONTINUED: (2)

BELLBOY
If I were to guess... maybe a new kind of motor for one of those horseless carriages...

DATA

That is a good guess.

BELLBOY
No kiddin'. Damn. You really think there's money in those things?

DATA
(beat)
Perhaps.

BELLBOY
Isn't that what makes America great?

DATA
To what are you referring?

BELLBOY
Man rides into town in his pajamas... wins a grub stake at a poker table and turns it into a horseless carriage and makes a million bucks. That's America.

DATA
(concerned at the conclusion)
Perhaps I have given you an erroneous impression...

BELLBOY
Some day my ship's gonna come in...

DATA
You have a ship?

BELLBOY
Oh sure... and it's fulla gold... I'm just biding my time til it gets here... raising a stake any way I can... I've been a newsie, cut fish at a cannery, I've even been an oyster pirate...

69 CONTINUED: (3)

DATA
That is a considerable spectrum of occupations.

BELLBOY
Can't stay in one place too long... I'm always looking for the angle, you know... say, maybe you and I could go into business selling your horseless carriage... you invent 'em, I sell 'em... I can sell anybody anything, whattaya say?

DATA
I believe your plan is a bit premature.

BELLBOY
Keep it in mind though. Well, I better get back...

He starts to leave and the young man suddenly remembers the newspaper in his back pocket.

BELLBOY
I forgot! I got you something
at the bakery on Third.

He sets the paper down on the desk by Data, unrolling it to reveal the pastry inside.

DATA
Thank you, Jack.

Data starts to pick out some coins to pay him back, but the young man brushes it off.

BELLBOY
It's on me... partner.

And EXITS. Data reaches over to make an adjustment on the phaser housing.

69 CONTINUED: (4)

The newsprint and pastry are slightly in his way, so he picks up the edges of the paper and starts to slide it aside -- WHEN SOMETHING CATCHES HIS EYE. DATA STOPS DEAD, STARING AT THE NEWSPAPER.

70 CLOSE ON THE PAPER

A caption reads: "Literary Reception Announced." Above the words is the hostess' face. IT'S GUINAN. And it's unmistakable.

71 RESUME DATA

as stunned as an android can be...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

72 EXT. SAN FRANCISCO VICTORIAN HOME - DAY

To establish.

73 INT. BALLROOM - DAY

An elegant reception. About two dozen well-dressed 19th-century society people are chatting in small groups. A single narrow TABLE holds drinks and canapes.

CLEMENS (o.s.)
The eminent scientist, Alfred Russell Wallace, has revived the theory that Earth is at the center of the stellar universe.

74 ON THE GENTLEMAN

who from the white hair and suit, bushy eyebrows, large Cuban cigar, and soft Southern drawl is unmistakably SAMUEL CLEMENS, a.k.a. MARK TWAIN. There are a couple of people at the side, listening, but from this angle, we don't see to whom he is primarily directing his comments.

CLEMENS
(continuing))
This distinguished natural philosopher has reaffirmed our planet as the only habitable globe in the Heavens. A world constructed, furthermore, for the sole benefit of man.
(beat)
He's gotten a lot of folks excited about the notion.

75 INCLUDE GUINAN

dressed in 19th-century costume, but with a couple of exotic touches (as though she were royalty from a far-flung island).

75 CONTINUED:

GUINAN
Mister Clemens, why do I suspect you're not one of them?

Her comment generates easy SMILES from Clemens and the others. Clemens is witty, charming -- but deeply cynical.

CLEMENS
(lightly)
Your suspicions, Madam Guinan, are undoubtedly based upon your keen observational skills. Now if you'll permit me, I'll continue

my character assassination
unimpeded.

Everyone laughs.

GUINAN
Please do.

Clemens takes a big puff on his cigar.

CLEMENS
According to our best geologic estimate, the earth is approximately one hundred million years of age. Perhaps it is less, perhaps more.

GUINAN
Perhaps a great deal more.

CLEMENS
(nodding)
Indeed. But regardless, it is ancient in the extreme. Now, geology also tells us that Man himself has existed for but a microscopic fraction of those years.

Clemens blows a big puff of cigar smoke into the air.

CLEMENS
Curious, isn't it, that the world got by for such a great long while with no Humans around to take up space?
(MORE)

75 CONTINUED: (2)

CLEMENS (cont'd)
I suppose Mister Wallace and his supporters would say the world needed all that time to prepare everything for our illustrious arrival.

Clemens reaches out and casually takes an OYSTER canape off the plate of a GENTLEMAN standing near. He appears to study it carefully...

CLEMENS
(re: the canape)
The oyster alone probably required fifteen million years to come out just right...

Everyone laughs as he pops the canape into his mouth. A beat and Guinan gives him a sly smile.

GUINAN
And if the Earth isn't alone... If there are millions of inhabited planets in the Heavens...

CLEMENS
Quite my point. Man becomes a trivial creation, does he not? Lost in the vastness of the cosmic prairie, adrift on the deep ocean of time. A single one among

countless others.

Clemens appears pleased with himself. Guinan casually shrugs.

GUINAN
Then again, someone might say a diamond is still a diamond -- even if it is one among millions. It still shines as brightly.

TouchŽ. A beat as Clemens studies her for a moment, then smiles.

CLEMENS
Indeed, someone might say that, Dear Lady. If someone thought the Human race were akin to a precious jewel.

Clemens puffs the cigar and lets out the smoke.

75 CONTINUED: (3)

CLEMENS
(continuing)
But this increasingly hypothetical someone would not be me.

Guinan smiles.

76 ON THE ENTRYWAY - FAR ACROSS THE ROOM

where Data has just ENTERED, wearing the fine clothes of a 19th-century gentleman. He pauses, scanning the

room.

DOORMAN (o.s.)
Good afternoon, sir.

Include the DOORMAN, a large man appropriately dressed, holding a GUESTLIST. The man eyes Data, reacting momentarily to his skin color, but then taking it in stride.

Data shoots his cuffs, as if confident in his new role.

DATA
Good afternoon. I would like to speak to Guinan.

DOORMAN
(re: guestlist)
And you are... ?

Data's confidence suddenly flags as he realizes there's a list.

DATA
Data.

The man checks the list.

DOORMAN
Mister Data... Could it be under another name?

DATA
I do not know...

The Doorman is hesitant about possibly offending a misplaced invitee.

76 CONTINUED:

DOORMAN
I... can't seem to find you on our guest list, sir.

DATA
I am a personal friend.

DOORMAN
Madam Guinan has discovered many personal friends since the newspaper announcement. But if you're not on the guest list, there's nothing I can do.

Data will not be denied, begins to move inside...

DATA
It is urgent that I see her...

The Doorman tries to block his way...

DOORMAN
-- Sir, if you don't leave this house immediately, I will send for the police.

DATA
That is an excellent idea. I will wait for them inside.

Data STRIDES STRAIGHT into the party. The Doorman grabs onto him, but is dragged along like a rag doll by

Data's android strength.

77 ON GUINAN AND COMPANY

still enjoying the conversation.

DOORMAN (o.s.)
Sir! Please!

Guinan and Clemens and the others turn toward the noise.

78 INCLUDE DATA

as he approaches them, dragging the Doorman behind him.

DATA
Guinan, I must speak with you immediately.

Data stops in front of her. She reacts... looks at him without an ounce of recognition.

DOORMAN
(out of breath)
Forgive me, madam... He's stronger than he looks.

DATA
(to Guinan)
I am sorry about the disruption, but he did not believe me when I told him we were friends.

GUINAN

"We?" Meaning you and me? Have we met, Mister...

DATA
(puzzled)
Data.

Guinan looks completely blank. Data reacts -- SHE DOESN'T KNOW HIM.

DATA
Yes. We... were on a ship together.

Guinan smiles, trying to socially defuse the situation, as well as find out who this strange man is. Clemens is keenly observant.

GUINAN
I've certainly done my share of travelling. What ship?

78 CONTINUED:

DATA
The Enterprise.

GUINAN
Is that a clipper ship?

DATA
It is a starship.

Guinan REACTS -- suddenly she knows she's dealing with an alien like herself. But she also is acutely aware

of the need to maintain appearances.

CLEMENS
(puzzled)
A starship? What registry would
that be?

GUINAN
Mister Data. Of course.
(to Clemens)
Excuse us, but we have so much
to catch up on...

78 CONTINUED: (2)

Guinan quickly hurries Data OFFSCREEN. Clemens is left with his hand in the air. He reaches up for his cigar and takes a long puff, staring in the direction the pair disappeared, a look of intrigued suspicion on his face...

79
thru OMITTED
80

81 ON DATA AND GUINAN

as Guinan pulls him past the partygoers and around a door.

GUINAN
Let me guess. My father sent you.
Well, you tell him I've still got
a lot more listening to do --

DATA
-- I was not sent by your father.

A beat; Data realizes that she doesn't know who he is, but decides he has no choice.

DATA
Circumstances demand that I take you into my confidence. I require your assistance.

A pause, then Data spills the beans.

DATA
(continuing)
I am from the future.

Guinan reacts with surprise.

GUINAN
Is this some kind of a joke?

She stares at his guileless face.

GUINAN
(continuing)
No, you don't look like the joking type.

81 CONTINUED:

DATA
That is correct. I am from the twenty-fourth century, where you and I serve together on the same

starship.

Guinan lets this sink in for a moment. Accepts it, for now.

GUINAN
Why do you need my help?

DATA
Our ship encountered a species who appear to be threatening 19th-century Earth. I investigated, and was inadvertently pulled into their temporal vortex.
(beat)
When I saw your photograph in the newspaper, I assumed you had joined me from the future. I know your species is long-lived -- but I did not realize you had visited Earth so long ago.

Data suddenly NOTICES SOMETHING behind Guinan --

81A A TENDRIL OF SMOKE

wafting up from behind the door. Data and Guinan look from the smoke to each other.

82 FOLLOW DATA AND GUINAN

as they step around the corner...

83 INCLUDE CLEMENS

inches away from them, the big cigar firmly in hand.

CLEMENS

Eavesdropping is by no means a proper activity for a gentleman.

(beat)

Nonetheless, the deed is done...

83 CONTINUED:

OFF the look between Data and Guinan -- he's heard everything.

84 EXT. ENTERPRISE (OPTICAL)

In orbit above the planet.

85 EXT. PLANET SURFACE - NIGHT

Riker, Troi, Geordi, Worf and Beverly... all participate in the preparation of the field... there is a variety of technical gear with them... one three-foot-high generator with controls and readouts, three two-foot-high relay stations akin to a small satellite receiver... Geordi wields a tricorder pinpointing the perimeter...

GEORDI

Here...

Worf sets down a generator expertly... aims it at Crusher and Riker about twenty yards away...

86 BEVERLY AND RIKER

are doing roughly the same exercise... Beverly with the tricorder...

BEVERLY
The triolic waves end... right... here...

Riker sets up a relay station, aligns it with Worf...

87 GEORDI

has moved to join Troi against the rockface... who has already set up another relay... Geordi checks it with his tricorder...

GEORDI
That's fine, Counselor...

As he moves to meet Worf against a parallel section of rockface who is setting up the last relay station...

88 ANGLE (OPTICAL)

Picard MATERIALIZES... the away team reacts...

PICARD
How soon will you be ready?

GEORDI
I think we are, Captain...

Geordi goes to the generator and hits a panel, an optical flash passes between the generator and the three relays and disappears... the area is not a perfect square...

GEORDI

The subspace field is established.

He looks at Riker for further instructions... Riker is beginning to worry about the captain's unexpected arrival... if it means he wants to be here for this, he has a big problem with that...

RIKER
I'd feel more comfortable if you'd monitor us from the ship, captain.

PICARD
I have reason to believe my presence on this mission is imperative.

RIKER
Imperative?

PICARD
Yes.
(beat)
Mister Worf, you will report to the bridge.

WORF
Sir... as security officer, my place is by your side.

88 CONTINUED:

PICARD
The security of the Enterprise is of paramount importance, Lieutenant.

WORF

(beat)

Yes, sir.

(hits combadge)

Worf to Enterprise.

TRANSPORTER OFFICER COM VOICE

Go ahead.

WORF

(not pleased)

Beam me up.

TRANSPORTER OFFICER COM VOICE

Stand by.

Worf DEMATERIALIZES.

PICARD

Proceed, Mister La Forge.

Riker accepts the inevitable. Geordi is holding a modified tricorder...

GEORDI

(for Picard's benefit)

I've modified this tricorder to interface with the subspace generator... It should allow me to control the phase discrimination... assuming it's going to work at all...

(off Picard's nod)

I'll need everyone within the field...

Everyone passes between the relays... another optical flash as they pass through the invisible line...

GEORDI
Adjusting for synchronic distortion... point-zero-zero-one...

And with each count, there is a continuous lighting change... slowly being bathed in a blue light...

88 CONTINUED: (2)

GEORDI
(continuing)
...point-zero-zero-two... point-zero-zero-three...

And as the blue hue increases, now figures begin to APPEAR...

89 ANGLE (OPTICAL)

a group of ALIENS in reclining positions on the ground, arranged loosely in a circle... each of them is silver-gray, a vaguely humanoid shape with very round heads, no facial features to speak of... except a blowhole where the forehead might ordinarily be... in their center, built into the ground, is a TRANSLUCENT HOLDING CHAMBER, glowing and flashing from within (like a light ball spinning inside). On the side of the chamber is a techno-organic, nipplelike projection. Periodically, the chamber DISPENSES an energy segment from its lower recesses... and as it emerges one of the aliens on a rotating basis sucks it into his blowhole...

90 THE AWAY TEAM (OPTICAL)

reacts... a beat as the aliens continue to ignore them.

PICARD
Why can we see them when they can't see us?

GEORDI
The phase displacement might not bring us far enough into their perceptual range.

91 PICARD (OPTICAL)

moves up close to look at one... it ignores him... keeps sucking energy...

91 CONTINUED:

BEVERLY
(with tricorder)
These strands appear to be biomagnetic... variable flux... they must be organic in origin...

PICARD
A life-form... ?

92 TROI AND RIKER (OPTICAL)

move to the translucent chamber... the lights continue to flash from within... moving around, darting... and

again, once in awhile, one is dispensed out the bottom and disappears into an alien blowhole... Troi is getting strong feelings now... she is overwhelmed with the power of the emotions she feels... and she can't help raising one hand to the chamber and gently touching it...

A tear rolls down her cheek...

TROI
No. There is no life here... what I have sensed is only an imprint, an echo from the last moment of life... Human life... they all died in terror...

There is a sonic boom... a bright light and they react, turn to see...

93 ANGLE (OPTICAL)

Two more aliens arriving through a hole of swirling white light... one carries a canister... the other a glowing, snakelike object... the noise is deafening...

94 THE AWAY TEAM

surrounded by the swirling wind, now bathed in the combination of blue and white light. (They are far enough away to avoid being sucked in like Data was.) They react to the sight of the newcomer aliens...

95 THE ALIENS (OPTICAL)

move to the transparent chamber. One of them attaches the canister to the nipplelike projection on the chamber's side... new segments enter the tube from the canister... and the chamber gets brighter...

96 THE AWAY TEAM

watches in horror... over the din --

RIKER
My God... they're delivering more of them... for the others to... ingest...

TROI
(reacts with surprise to something she sees)
Will, look at what he's carrying...

Riker looks at the other alien with the squiggling object...

97 ANGLE - CLOSE ON THE OBJECT (OPTICAL)

as it twists in the alien's hands... and opens a mouth revealing itself to be something akin to a snake... and it struggles to escape but the alien grips it harder...

98 THE OTHER ALIEN (OPTICAL)

removes the canister from the holding tank and they move back to the white light and are drawn in...

99 RIKER (OPTICAL)

looks to Picard... who exchanges a look with the others and with a nod, the captain leads the way to the anomaly... as they move closer with grim determination on their faces, they enter into the force... and disappear into the white light... which twists itself up and disappears... and without a freeze frame... we stay for several beats on the silent, desolate landscape and only then do we super:

TO BE CONTINUED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Time's Arrow, Part II"
#40276-227

Written by
Jeri Taylor

Directed by
Les Landau

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH THE TELEVISION LEGAL DEPARTMENT.

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FINAL DRAFT

11:[5,#b],20:[1,#b],48:[1,#b],52:[1,#b]

STAR TREK: "Time's Arrow, Pt. 2" - 7/02/92 - CAST

STAR TREK: THE NEXT GENERATION
"Time's Arrow, Part II"

CAST

PICARD	SAMUEL CLEMENS
RIKER	YOUNG REPORTER
DATA	MORGUE ATTENDANT
BEVERLY	MRS. CARMICHAEL
TROI	JACK THE BELLBOY
GEORDI	DOCTOR APPOLLINAIRE
WORF	MALE PATIENT
	POLICEMAN
GUINAN	
	AN ALIEN NURSE

Non-Speaking
AN ALIEN MAN
Non-Speaking AN ALIEN WOMAN
SUPERNUMERARIES AN ORDERLY
STRANGE LOOKING ALIENS

STAR TREK: "Time's Arrow, Pt. 2" - 7/02/92 - SETS

STAR TREK: THE NEXT GENERATION
"Time's Arrow, Part II"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
TRANSPORTER ROOM
TEN FORWARD 19th CENT. SAN FRANCISCO
CORRIDOR STREET
TURBOLIFT
MEDICAL LAB
OBSERVATION LOUNGE VICTORIAN BOARDING HOUSE
ENGINEERING
MAIN BRIDGE INFIRMARY STREET

MORGUE PLANET SURFACE

VICTORIAN BOARDING HOUSE
RENTED ROOM

HOTEL
DATA'S ROOM

INFIRMARY

19TH CENTURY SAN FRANCISCO

UNDERGROUND CAVERN

STAR TREK: THE NEXT GENERATION
"Time's Arrow, Part II"
TEASER

FADE IN:

1 EXT. S.F. STREET - CLOSE ON CLEMENS

CLEMENS
I have long been interested in the notion of time travel. In fact, I wrote a book about it... It chronicled the tale of a man from our era who fouled the sixth century by introducing newfangled gadgets and weapons... all in the name of Progress.
(puffs cigar)
The idea of time travelers isn't so far fetched as it seems... in fact, I have learned that, even now, people from the future are right here in San Francisco... and I have no doubt that they are intent on fouling our world... just like my Yankee did in King Arthur's time.
(leans into camera)
Well. Let me serve notice: as soon as I get the necessary evidence, I intend to expose them... and make it absolutely clear that they are not welcome

here.

2 ANGLE - CLEMENS AND YOUNG REPORTER

revealing that Clemens has been giving an on-the-street interview to a young reporter who is taking notes on a pad. The kid smiles politely.

2 CONTINUED:

YOUNG REPORTER
Yes, sir. And will this be a sequel to "Connecticut Yankee," Mister Twain?

CLEMENS
(glaring)
The name's Clemens, son. Sam Clemens, with an "e."

YOUNG REPOTER
(jotting it down)
With an "e"... got it.

Suddenly Twain stops, spotting something across the street.

CLEMENS
'Scuse me.

Twain hurries away, falling in behind DATA, following him down the street -- still seeking "necessary evidence." Camera DROPS OFF on a TALL, ARISTOCRATIC COUPLE moving the opposite direction... she carries a satchel, he carries a cane with a strange carved snake-head. They

take no notice of Data. Camera follows them as they move through the people on the street in a silent, ominous search.

3 OMITTED

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 INT. MORGUE - DARKENED ROOM

Only the vague shapes of drape-covered bodies are visible... a hand-held light (lantern?) casts a light. Beverly is using a tricorder on the bodies.

RIKER
The coroner said this room contained all the cholera victims...

BEVERLY
It doesn't make sense that so many people are dying of cholera -- it just isn't that virulent.

Suddenly she stops at one body.

BEVERLY

Wil... this is strange...

RIKER

What is it?

BEVERLY

The cerebral cortex... the cerebellum... the brain stem... the entire nervous system -- has been drained of electrochemical energy.

(moving to another body)

Here's another one... same neural depletion...

4 CONTINUED:

BEVERLY

These people didn't die of cholera -- they died because their neural energy was drained somehow.

RIKER

Drained... and taken to Devidia Two... for those aliens to ingest.

Beverly gives him a look... this is an appalling scenario. Riker looks around the gloomy room, the rows of shrouded bodies.

4 CONTINUED: (2)

RIKER
If you were a time-traveller with a taste for human neural energy... how would you get your supply?

She eyes him, understanding what he's getting at.

BEVERLY
I'd travel back to times when there were plagues and epidemics... when I could murder -- and use disease as a cover.

5 EXT. VICTORIAN BOARDING HOUSE - DAY - STOCK

Establishing.

6 INT. BOARDING HOUSE - RENTED ROOM - CONTINUOUS

Riker and Beverly are there, reporting to Picard, Troi, and Geordi. All are dressed in 19th century garb.

BEVERLY
Over half the victims who'd been drained of neural energy came from a place called Sisters of Hope Infirmary.

RIKER
It's a charity hospital near the waterfront.

TROI
If the aliens have been killing people there, someone might have noticed something unusual...

PICARD
If they're moving among humans, they must have taken human form. The question is, how do we know who we're looking for... ?

6 CONTINUED:

RIKER
The tricorder picked up evidence of triolic activity in most of the bodies we looked at. If the aliens are leaving that signature behind, they'll be detectable.

GEORDI
(thinks for a moment)
We might even be able to set up some kind of alien alarm system.

They move to collect their things (purses, jackets, etc.); Riker goes to Geordi.

RIKER
Any luck contacting Data?

GEORDI
None. The tricorder is broadcasting random emissions... but the range is pretty limited. Almost anything could interfere...

Riker nods, and they start toward the door, when suddenly there's a loud, insistent knocking on the

door. The group exchanges dismayed glances.

6 CONTINUED: (2)

GEORDI
She's back.

MRS. CARMICHAEL'S VOICE
Mister Picard!

She pronounces it PICK-erd. The others regard the Captain, who rises. Geordi removes his VISOR, puts on dark glasses.

PICARD
(resigned)
Coming, Mrs. Carmichael...

He opens the door to find MRS. CARMICHAEL standing there. She is a short, squat, formidable-looking woman, Irish and insistent. She speaks with a thick brogue.

MRS. CARMICHAEL
Mister Picard... I'd be remindin' you that it's one o'clock.

PICARD
Yes... ?

MRS. CARMICHAEL
One o'clock of a Thursday.

Picard smiles aimiably at her, not sure what she's getting at.

MRS. CARMICHAEL
I'm sure I made it clear to you that the rent is always due, payable in full, by one o'clock on Wednesdays.

PICARD
Ah. The... rent.

He turns toward the group; they are at a loss. This is, after all, such a foreign concept to them. Picard turns back.

6 CONTINUED: (3)

PICARD
Mrs. Carmichael, my troupe is even now in rehearsals for a new production.

MRS. CARMICHAEL
Oh? I haven't heard of any new production. What play is it?

PICARD
It's -- "A Midsummer Night's Dream."

She starts to speak but he cuts her off.

PICARD
We've performed in London... Paris... Milan... all to sold out houses. I assure you, we'll

be able to pay the rent... with
a bonus.

MRS. CARMICHAEL
(shaking her head)
No, no, no... I've heard you
silver-tongued devils before...

She advances on Picard, eyes blazing with
determination.

6 CONTINUED: (4)

MRS. CARMICHAEL
I'll have the rent in full...
tomorrow... by one o'clock -- or
you'll be performing on the
street.

She whirls and marches to the door, slamming it. The
others share reactions. They've bought a little time
-- but how will they come up with the rent?

7 INT. DATA'S HOTEL ROOM - SAME DAY (OPTICAL)

The door opens admitting Clemens (without a lit cigar)
and JACK THE BELLBOY.

JACK
I wouldn't do this for just
anybody, Mister Clemens. And I
hope you won't spread it around
that I let you in...

CLEMENS

Of course not, Jack. And I assure you -- Mister Data would be most upset if you didn't.

(MORE)

7 CONTINUED:

CLEMENS (Cont'd)

If I don't find that Letter of Intent he left for me... our major investor is going to pull out and take his business elsewhere.

JACK

(knowing)

It has to do with Mister Data's engine, doesn't it?

CLEMENS

Engine...

Jack gestures to the contraption which Data has constructed, now working. Clemens, intrigued, walks toward it.

CLEMENS

Yes... yes... this is exactly what it's all about...

He circles around the device; Jack launches into another subject.

JACK

Mister Clemens... I'm gonna do you another favor today...

CLEMENS
(still looking at device)
Mmmmmm...

JACK
You're always looking for good stories, right?
(no response)
Well, I've got a humdinger.

CLEMENS
Uh-huh...

JACK
The story of -- my life. Now, I know you might think I'm young... but I've covered a lot of ground, and if I do say so, it'd make for some pretty fascinating reading.
(beat)
So. What do you think?

7 CONTINUED: (2)

CLEMENS
(looking up)
About what?

JACK
About writing my life story. You and me -- literary partners.

Clemens takes his arm, moves him toward the door, feigning interest in order to get him out of there.

CLEMENS
You know, son, there's a maxim I've always lived by: no one's more qualified to write your story than you are.

7 CONTINUED: (3)

JACK
Me? Be a writer? You think I could?

CLEMENS
Long as you write what you know... you got any passions, son? Any dreams?

JACK
I'd like to do some travelling... maybe go to sea... and Alaska. I've always had a notion to see Alaska.

Clemens is moving him toward the door, feigning interest in order to get him out of there.

CLEMENS
That's a great idea. If I were your age, that's exactly what I'd do... Alaska -- the Klondike... the Aurora Borealis... that's it, follow your dreams. And write

about them.

He opens the door, gesturing the young man out.

JACK
Thank you! Thank you, Mister Clemens. That's just what I'm going to do!

CLEMENS
(trying to get him out)
You do that, son --

JACK
You'll be seeing my name in print.
(gesturing)
London... the name's London.

CLEMENS
I'm sure I will. Good-bye now.

And he finally gets the kid out. Clemens returns immediately to the device, now begins to examine it in earnest. Finally he leans toward it and removes the transceiver assembly. The machine stops functioning. He slips it in his pocket -- when he hears the sound of muffled voices in the hall. He heads for the armoire.

7 CONTINUED: (4)

He reaches it as a key is heard in the lock, and is safely behind it when the door opens, admitting Data and GUINAN.

GUINAN

... so when I finally got to the Head Surveyor... I found the location of your cavern. But you won't be able to get to it.

DATA

Why is that?

GUINAN

The only entrance is a mine shaft... right in the middle of the Presidio... the Army Fort.

DATA

Perhaps you could arrange for us to get in.

She stares at him.

GUINAN

What?

DATA

With permission to dig for the mine shaft.

GUINAN

Data... so far I've been able to do everything you asked me to. But do you really expect me to get you into a high-security military installation?

He moves toward the mechanism he has created.

DATA

(mildly)
I have full confidence in your persuasive abilities.

GUINAN
Well... this is more interesting than giving tea dances.

Data realizes the mechanism isn't working.

DATA
That is strange...

GUINAN
What?

7 CONTINUED: (5)

DATA
I left this device activated... but the transceiver assembly has been removed... without it I will be unable to track the time shifts.

GUINAN
(immediately)
Clemens.

DATA
Samuel Clemens?

GUINAN
He's been driving me crazy. He watches the house, follows me down

the street asking questions --
I'd bet you anything he got in
here and took your -- whatever
you said.

DATA
If you are correct, he must be
told that the device has been
modified in such a way that
prolonged contact with human
tissue would be highly toxic.

There is a muffled "thump" from the closet. Data and Guinan exchange glances. Data moves swiftly to the closet door and flings it open. Clemens stands there, at once sheepish and defiant, as Data and Guinan stare at him.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

8 INT. DATA'S ROOM - CONTINUOUS

The transceiver assembly lies on the floor. Data stoops and picks it up. Clemens tries to regain his usual savoir faire.

CLEMENS
Madame Guinan... Mister Data...
good day.

GUINAN

Mister Clemens... shame on you.

CLEMENS

Shame, madame? I think not. I find no shame in my efforts to uncover your plot.

GUINAN

I keep telling you, there is no plot --

CLEMENS

Yes... you do keep telling me that.

(a beat, as he regards her)

Mister Data, did you know that Madame Guinan here is from a renowned Boston family... a close relative of Judge Truman Williams?

(to Guinan)

I believe that's what you said...

GUINAN

Yes.

CLEMENS

Then... I wonder... why the Judge says he's never heard of you? That's what his telegram to me indicated...

GUINAN

(unfazed)

There's been a blood feud between

two branches of the family. He doesn't acknowledge me.

8 CONTINUED:

CLEMENS
Ah. That must wound you deeply.

He circles the room, eyeing Data and Guinan up and down.

CLEMENS
What an interesting pair you are... an Ashanti princess... and a Swiss. Where in Switzerland are you from, Mister Data?

DATA
I am French, not Swiss.

CLEMENS
Of course, that's right... now I remember. A Frenchman with a talent for poker, from what I hear.
(paces again)
You know, I was talking with a friend of mine, Ches Whitley... he said to say hello... wonders when you're coming back.

DATA
I do not believe I know Mister Whitley.

CLEMENS
No? He works at the County Assayer's Office... said you've been in there several times... claiming to be a geological engineer. Wanting information about mining operations during the 1850's...
(beat)
Remember him now?

DATA
I do not know the gentleman by name. I have spoken to several people in that office.

CLEMENS
Yes... I know. And in the Hall of Records... and the Geological Society... and a little-known mineral shop in Chinatown. You do get around, don't you?

8 CONTINUED: (2)

DATA
As apparently you do, Mister Clemens.

CLEMENS
(chuckling)
I must admit -- you've got me mystified.

He moves toward Data's machine.

CLEMENS
This contraption, for instance. Very unusual. It looks quite -- futuristic. Tell me -- might it have something to do with "time shifts"?

DATA
In a sense. The time shift is a new gearing system that I have invented... for a horseless carriage.

Clemens glares at both of them, fed up with cat and mouse.

CLEMENS
Do not insult me.
(moving to Data)
You've come to this century and brought your infernal technology with you... for God only knows what purpose... but I have no doubt that it will be the people of this century who will suffer for it.

GUINAN
Mister Clemens, I think we've had quite enough of this. Mister Data's business is his own, and I'd thank you to leave.

8 CONTINUED: (3)

CLEMENS
Pardon me, Madame, but it is my business... it is the business of all humanity, I believe, to stop both of you from whatever it is you are doing here. And that is what I intend to do.

And he's out the door, leaving Data and Guinan relieved that he's gone, but mindful that he could be a lot of trouble before this is over.

9 EXT. INFIRMARY STREET - NEXT DAY

Riker (still as a policeman) strolls the street in front of the infirmary, cordially doffing his hat at various passersby.

10 INT. INFIRMARY - CONTINUOUS

Beverly, dressed as a nurse, wearing wire-rimmed glasses, is following DOCTOR APOLLINAIRE as he makes rounds. He seems to be a kindly doctor, but underneath lie the typical assumptions of 19th century sexism and racism. In the bg, Troi and Geordi (with dark glasses), are passing out little parcels to patients, chatting with them as they do. Geordi is carrying the tray of parcels.

Doctor Apollinaire lifts the wrist of one moribund man, feels for a pulse.

10 CONTINUED:

DOCTOR APOLLINAIRE
He won't last the day.

BEVERLY
Aren't we going to treat him?

DOCTOR APOLLINAIRE
I wish we could. But at this point there's nothing to be done. Unless you know of some miracle treatment.

Beverly moves toward a medicine tray, picks up a vial.

BEVERLY
Why don't we try an alkaline saline solution... to counteract dehydration?

Apollinaire gives her a disdainful look.

DOCTOR APOLLINAIRE
Nurse, if that were helpful, don't you think I would have ordered it?

Beverly has to bite her tongue.

10 CONTINUED: (2)

DOCTOR APOLLINAIRE
Now, you finish the charts and leave the practice of medicine to me.

BEVERLY

Yes, Doctor.

He moves to one end of the ward; Beverly moves toward Troi and Geordi, who are talking with a MALE PATIENT. Beverly slips her tricorder out of a pocket, and, as she studies a chart, surreptitiously scans the area.

10A ON GEORDI AND TROI

TROI

... did your friend have any visitors before he died?

MALE PATIENT

(weakly)

No... had no family... only people to come were doctor and nurse.

Troi nods, pat his arm comfortingly and starts to move on.

MALE PATIENT

Very bad doctor.

She turns back.

MALE PATIENT

Only spent time with one man. I ask for water... he ignore me. Others cry in pain... doctor does not care.

(shakes his head)

Very bad.

Troi exchanges a glance with Geordi.

11 EXT. INFIRMARY STREET - CONTINUOUS

Riker continues his patrol as Picard approaches. He is dressed as a workman and carries a tool box.

PICARD
Hello, Officer. This the Infirmary?

RIKER
Yes. The entrance is right there.

Riker watches as Picard moves toward the entrance. From behind him approach a tall, aristocratic couple, a DOCTOR and NURSE. The nurse carries a satchel; the doctor carries a cane... carved with a snake's head... as they pass Riker, he tips his hat to them. They move toward the entrance of the infirmary.

12 INT. INFIRMARY - A FEW MINUTES LATER

Picard is fiddling with one of the gas lamps on the wall. Glancing around to make sure no one is watching, he inserts a small (TECH DEVICE) inside the lamp, then begins to replace the fixture. Doctor Apollinaire approaches.

DOCTOR APOLLINAIRE
Just what is it you're doing with those lamps?

PICARD
Replacing the wick screws. City ordinance... makes it safer in

case of an earthquake.

DOCTOR APOLLINAIRE
There hasn't been an earthquake here in thirty years.

12 CONTINUED:

He finishes the lamp, picks up a tool box.

PICARD
That's it for this ward. Have to be moving on.

He goes toward the door as Apollinaire looks after him, shaking his head scornfully.

DOCTOR APOLLINAIRE
Earthquakes...
(to Beverly)
Nurse, if you can handle things here, I have a meeting with the Board of Patrons.

BEVERLY
I'm sure I'll manage.

He EXITS. Beverly takes out her tricorder and continues scanning. She moves toward Troi and Geordi, who has now put on his VISOR and is looking around the room.

GEORDI
(pointing)
There... by that bed. I can see

an afterimage of triolic waves.
They were here recently... within
the last twenty-four hours.

BEVERLY
(noting the bed)
That's the bed where someone died
last night...

TROI
(pointing to the male
patient)
This man was complaining about
a strange doctor and nurse who
visited that patient.
(to Geordi)
They might still be in the
hospital.

Beverly nods and Troi and Geordi EXIT. Beverly continues scanning... when suddenly one of the patients goes into labored breathing. She is at his side in a moment... checks pulse and pupils.

12 CONTINUED: (2)

She turns quickly to a medicine cart nearby, and quickly mixes two vials together, returns to the bed and tilts the man's head up so he can sip.

BEVERLY
This will make you more
comfortable...

The man swallows, falls back on the pillow. Beverly

begins to sponge his brow.

13 ANGLE - ON DOOR

as it opens and the tall, silent Alien Doctor and Nurse ENTER the ward. Beverly is working with the man at the other end of the room, her back toward them. The couple moves quickly to the bedside of a patient.

13A ON THE GAS LAMP

As a tiny red light begins to blink.

14 BEVERLY

ministers to her patient... then hears the muffled sound of her tricorder. She looks up toward the gas lamp and sees --

14A ON THE GAS LAMP

the tiny red light blinking.

14B BEVERLY

looks toward the doctor and nurse.

15 ON DOCTOR AND NURSE

Their backs are toward her, blocking what they're doing.

16 BEVERLY

pulls her communicator from a pocket and touches it,

then stands and approaches the Alien Doctor and Nurse.

17 ANGLE - DOCTOR AND NURSE

BEVERLY
Do you need any help, Doctor?

17AA INSERT - SATCHEL

Unseen by Beverly, the Alien Nurse puts both hands on the satchel...

17AB ON BEVERLY

She takes the chart from the foot of the bed.

BEVERLY
(stalling)
Doctor Apollinaire felt he had entered the algid stage... he was cyanotic, pulse unobservable...

17AC INSERT - SATCHEL

The Alien Nurse is slowly lifting the satchel.

17AD ON BEVERLY

She glances up, and spots the --

17A SNAKE'S HEAD CANE

17B BACK TO SCENE

BEVERLY
That's an interesting cane...

17B CONTINUED:

The Alien Nurse lifts the satchel and points it right toward Beverly, who doesn't know exactly what it will do, but can guess. Riker comes plunging through the door, phaser drawn.

RIKER
Hold it!

The aliens whirl to see him... he's followed by Picard, Geordi (wearing his VISOR), and Troi with phasers. The Alien Doctor moves toward Geordi, lifting the cane to strike him with it, but --

18 GEORDI (OPTICAL)

grabs the cane with one hand and kicks the alien. The Alien Doctor reacts in rage, and lunges back toward Geordi; Riker gets off a phaser BLAST in between Geordi and the Alien Doctor, who stops in his tracks. He reaches out for the Alien Nurse and they --

19 ALIEN COUPLE (OPTICAL)

crackle with the blue EFFECT of phase-shifting and vanish. There is the SOUND of windows breaking. Our group looks around, stunned. It's all happened so fast. Outside, there are voices reacting to the commotion, shouting, etc. Some patients react.

20 INT. DATA'S ROOM - CONTINUOUS - INTERCUTTING (OPTICAL)

Data moves to his contraption, which is sounding an alarm, registering something like a seismograph. Data quickly unrolls a map and checks a location with the readings on the machine. Then he hurries for the door.

21 INT. INFIRMARY - CONTINUOUS

An orderly runs in, followed by Doctor Apollinaire. (Geordi quickly removes his VISOR.)

DOCTOR APOLLINAIRE
What's all this? What's going on here?

21 CONTINUED:

BEVERLY
Apparently a distraught relative... she became quite upset... we tried to calm her but she ran out.

DOCTOR APOLLINAIRE
I heard an explosion...

The group looks innocently mystified.

RIKER
(as if he's just arrived)
How about it? You people see any explosion?

TROI
There was nothing like that,

Officer...

RIKER
Okay, folks, I suggest you all clear out and let the patients have a little peace... sorry, Doctor.

Apollinaire nods, trusting in the firm hand of the law. But at that moment, in runs another policeman -- this one legitimate.

POLICEMAN
People said there was gunfire in here... What's going on?

RIKER
Just a misunderstanding... I'm clearing these people out of here.

The others start for the door as the policeman studies Riker.

POLICEMAN
I've never seen you before...

RIKER
Just got assigned this morning. Usually work downtown.

POLICEMAN
I worked downtown for three years... I don't remember you.

21 CONTINUED: (2)

He sees the others starting to leave.

POLICEMAN
Hold it!

He approaches the group.

POLICEMAN
I'm going to ask all of you to come down to the station for questioning.
(to Riker)
Including you. Let's go...

He spots the cane which Geordi holds.

POLICEMAN
Where'd you get that? That's a gentleman's cane.

He takes it from Geordi, inspects it with a knowing eye -- this is valuable.

POLICEMAN
Never saw a cane like this before.
(tucks it under his arm)
I'll have to confiscate it. Evidence.

Riker and Picard exchange glances. Riker steps toward the policeman.

RIKER
I want you to know... I have only the greatest respect for the law.

And he decks him. Riker grabs the cane and the group runs for it (Geordi quickly putting his VISOR back on). The fallen policeman pulls his whistle and blows.

22 EXT. STREET - CONTINUOUS

as they hurry out of the infirmary, they hear other police whistles blowing. Police are hurrying, on foot, toward them.

23 ANGLE - DATA IN CARRIAGE

Rushing toward them is a horse-drawn carriage driven by Data. The group reacts in amazement.

23 CONTINUED:

RIKER
Data!

Data has assessed the situation and pulls to a halt.

GEORDI
Boy, am I glad to see you!

DATA
I would suggest we postpone our greetings for another occasion.

PICARD
(climbing in)
Agreed. Let's get out of here.

As the policeman from inside the infirmary runs out, they all quickly pile on and Data starts the horse up

again. The carriage charges up the street, past the converging policemen, who blow their whistles loudly but in vain.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 EXT. VICTORIAN BOARDING HOUSE - NEXT DAY - STOCK

25 INT. BOARDING HOUSE ROOM - CONTINUOUS (OPTICAL)

The crew investigates the cane.

GEORDI
If we tune a phaser to the approximate frequency of triolic waves, and lay down a field burst... it might respond.

Picard nods, and Geordi sets his phaser, then carefully fires a gentle burst -- not directly at the cane -- which creates a field. It envelops the cane, and it --

26 CANE - INSERT (OPTICAL)

comes to writhing life as the time snake, then goes back to the cane.

TROI'S VOICE
The ophidian the aliens were carrying...

27 BACK TO SCENE (OPTICAL)

as a number of little "time holes" open up all over the room, then fizzle out. Beverly, Data, and Geordi have all been reading their tricorders in these brief seconds. (Beverly's glasses are in a pocket.)

RIKER
What the...

GEORDI
Minute space-time distortions... like the one we saw on Devidia Two...

RIKER
But they were so small... and they only lasted a second...

DATA
The aliens seem to have the ability to concentrate the distortion -- and direct it toward a specific time and destination.

BEVERLY
Maybe they have something... a -- mechanism, that focuses it.

GEORDI
Any device like that would produce significant levels of triolic

waves...
(recalling)
... like the ones in the cavern
where Data's head was found.

DATA
I have located that cavern --

27 CONTINUED:

Before he can finish, there's a knock at the door.

MRS. CARMICHAEL'S VOICE
Mister Picard!

The group exchanges glances... they still don't have the rent money. No one responds.

MRS. CARMICHAEL'S VOICE
I know you're in there! Open the door!

Picard makes a silent gesture to the others; they go in to a pre-arranged plan. Geordi removes his VISOR and puts on the dark glasses.

28 ON TROI

as she walks toward the door, opens it and smiles at Mrs. Carmichael.

TROI
Mrs. Carmichael... thank goodness

you're here.

And before Mrs. Carmichael can speak, Troi pulls her in. Over this, we hear:

DATA/PUCK
How now, spirit! whither wander you?

BEVERLY/FAIRY
Over hill, over dale, Through bush, through brier, Over park, over pale...

29 ANGLE - THE GROUP

Data, Riker, and Beverly are in a "rehearsal" of Midsummer Night's Dream; Picard is the director. He turns and, seeing Mrs. Carmichael, gestures grandly.

PICARD
Ah -- just in time! We need someone to read a part...

He presses a playbook in her hands, points to a passage.

MRS. CARMICHAEL
Mister Picard, I need to be talkin' to you...

Ignoring her, Picard waves at Oberon to begin.

29 CONTINUED:

RIKER/OBERON
Ill met by moonlight, proud
Titania.

PICARD
Now, Mrs. Carmichael...
(points insistently)
Right there...

RIKER/OBERON
(again)
Ill met by moonlight, proud
Titania.

Mrs. Carmichael looks at Picard, perplexed, and at the book. She takes a breath.

MRS. CARMICHAEL
(woodenly - awful)
What, jealous Oberon. Fairies
skip hence. I have foresworn his
bed and company.

PICARD
Well, I don't need to hear any
more. That was -- truly unique.

She glances up at him.

MRS. CARMICHAEL
Really?

PICARD
I think we've found our Titania...
(to the others)
... don't you agree?

The group responds with nods and murmurs of appreciation.

29 CONTINUED: (2)

MRS. CARMICHAEL
Well... I did do a church play when I was a lass...

PICARD
You see? We'll begin rehearsals tomorrow.

A long pause.

MRS. CARMICHAEL
What theatre did you say?

30 EXT. VICTORIAN BOARDING HOUSE - SAME DAY

The carriage in which the crew made their escape stands in front of the boarding house. The Alien Doctor and Nurse walk slowly toward it, look at it, and exchange glances... this is the one. Then they walk slowly on by.

30A INT. DATA'S HOTEL ROOM

Guinan is there, pacing. She hears a key in the lock and whirls toward the door. It opens and Data ENTERS.

GUINAN
There you are! I have good news -- we can get into the Presidio --

She stops as Picard, close on Data's heels, ENTERS also.

DATA

It is all right.

Picard smiles at the sight of this nineteenth century Guinan in her finery. But of course she doesn't know him, and addresses Data.

GUINAN

General Mallory is usually a stickler for the rules... but I happen to know that his wife thinks she's a singer. So I told him she simply must perform at my next gathering... and the rules just... disappeared.

She feels Picard's look, and turns to him, regards him curiously.

GUINAN

You know me...

30A CONTINUED:

PICARD

Very well.

GUINAN

Do I know you?

PICARD

Not yet. But you will.

She scrutinizes him carefully... there is an instant chemistry between them, in this, their true first meeting.

31 EXT. INFIRMARY STREET - SAME DAY

Start on Clemens, standing among a few by-standers, chomping his cigar and listening to the end of a conversation.

YOUNG REPORTER
Thanks for your help, Officer.

POLICEMAN
Make sure you put in the part about me spotting that phony policeman.

YOUNG REPORTER
Yessir, I will.

The Young Reporter turns away and starts reading through his notes; Clemens saunters up to him.

31 CONTINUED:

CLEMENS
H'lo, son...

YOUNG REPORTER
(a little surprised)
Mister Clemens... what brings you here?

CLEMENS
A writer's curiosity...

He glances around to see if they're being overheard, moves a little closer to the reporter.

CLEMENS
I heard two people vanished into thin air in this Infirmary.

YOUNG REPORTER
(checking pad)
One of the patients said that, yessir. But the police deny it.

CLEMENS
I'll bet they do...

YOUNG REPORTER
They say a band of outlaws set off an explosion in the hospital... then escaped.

CLEMENS
What did these outlaws look like?

YOUNG REPORTER
(reading)
The carriage they escaped in was driven by an albino...

CLEMENS
Ah. Mister Data.

The reporter stares at him.

YOUNG REPORTER
You know him?

CLEMENS
You bet I do. You say there were others with him?

31 CONTINUED: (2)

YOUNG REPORTER
(checking)
Yes -- at least a dozen.

CLEMENS
His accomplices... they've come from the future -- my God, it's an invasion.

The reporter is increasingly amazed. Clemens turns away to hail a carriage. The reporter follows.

YOUNG REPORTER
An invasion... from the future? Mister Clemens... what can you tell me about this? Do you have any proof?

CLEMENS
Young man... when's your deadline?

YOUNG REPORTER
Five o'clock, sir.

31 CONTINUED: (3)

Clemens enters the carriage, pulls out his pocket watch (the one seen in Part I).

CLEMENS
I'll meet you at your paper at four-thirty... with a story that will make your career.

YOUNG REPORTER
Thanks, Mister Clemens...

CLEMENS
Take me to the Presidio, driver. And don't spare the whip.

32 INT. CAVERN - LATER

Geordi and Riker are in one tunnel of the cavern, using their tricorders.

RIKER
The triolic levels are as high as they were on Devidia Two...
(lowers tricorder)
... but no indication of any control mechanism.

GEORDI
I'm not so sure.

Geordi is peering at the cavern walls through his VISOR.

GEORDI
My VISOR is picking up crystalline

fractures. These cavern walls
have undergone some kind of
selective molecular polarization.

He moves along the wall, still peering intently.

GEORDI
In fact, if I'm right... this
whole cavern has been configured
to focus the space-time
distortion... just like a lens.

32 CONTINUED:

They have reached the part of the cavern where the
others are scanning.

32A ANOTHER PART OF THE CAVERN (OPTICAL)

Picard, Troi, Beverly (glasses still in pocket),
Data, and Guinan; all but the latter are scanning.
Geordi and Riker join them.

GEORDI
Captain, we think we're on to
something. The cavern itself
seems to be acting as a focusing
mechanism... and I'm betting the
same is true of their habitat
back on Devidia Two.

PICARD
If we can get back there... and
destroy that site... can we put
an end to their time

traveling... ?

RIKER
We have the ophidian...

GEORDI
But I don't know if it will work. The energy our phasers generate may not be entirely compatible with the ophidian.

Picard hesitates for only an instant.

PICARD
We have no choice but to try.

CLEMENS' VOICE
An event I would most certainly enjoy witnessing...

32A CONTINUED:

CLEMENS
(gestures with the gun)
Move along... I suspect even time travellers are vulnerable to a Colt Forty-Five.
(removes watch, glances at it)
Let's go -- I've made a young fellow a promise and I don't want to be late.

But before anyone can move, there is a blue phasing EFFECT -- and the Alien Doctor and Nurse phase in...

the others don't have a chance to react when the Alien Doctor snatches the cane from Troi.

33 ANGLE - THE ALIENS (OPTICAL)

They activate the snake just as Data dives at them with his super speed -- he grabs for the snake just as it flares into action... there is a sonic boom and a hole of blinding white light begins to open -- right in Data's body.

34 DATA'S BODY (OPTICAL)

disappears, his head goes flying off and onto the cavern floor...

35 GUINAN AND CLEMENS

are flung backwards by the force of the opening... Guinan striking her head on a rock outcropping and falling unconscious... Clemens' pistol and watch go flying...

36 ANGLE - THE GROUP (OPTICAL)

The Alien Nurse has been wounded and is lying on the ground. The Alien Doctor hesitates briefly... then plunges through the hole.

PICARD
(to the others)
Follow him!

Riker, Geordi, Troi, and Beverly hurry through the hole; Picard starts after them, then stops and looks back at Guinan. He goes to her, kneels by her side, realizing she's badly hurt, feeling her pulse.

37 CLEMENS (OPTICAL)

stands up, staring at the time hole through which the others have vanished. He hesitates for an instant, glances at Picard, and then, as the hole is beginning to close, he dashes forward and jumps through. The hole closes. The cavern is quiet. Picard is now trapped in the 19th century.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. PLANET SURFACE (OPTICAL)

As seen in Part I, but not phase-shifted (i.e., we don't see the aliens or their environment.) The group is picking themselves up, shaking off the effects of the violent transport.

RIKER
Is everybody all right?

BEVERLY
I think so...

She pulls her tricorder... begins checking... and then Riker sees Clemens.

RIKER

You--!

CLEMENS

(rising to his feet,
brushing himself off)

Where are we -- and when is this?

RIKER

It's the twenty-fourth century... this is Devidia Two -- and you shouldn't be here.

CLEMENS

Seems to me I have as much right to be in your time as you had to be in mine. You see, sir, I wanted to see how you've conducted my future affairs.

TROI

Your future affairs?

CLEMENS

The affairs of mankind.

RIKER

Don't you see -- the disappearance of Mark Twain... one of the most noted literary figures of the nineteenth century...

38 CONTINUED:

CLEMENS
Thank you...

RIKER
... that's not supposed to happen.

CLEMENS
I have only taken advantage of
an irresistible occasion... as
any good writer would.

WORF'S COM VOICE
Bridge to Away Team...
acknowledge.

RIKER
We're here, Mister Worf. How long
have we been gone?

WORF'S COM VOICE
You have been off sensor displays
for almost nine days, sir.

RIKER
Stand by to transport five...

GEORDI
(from a slight distance)
Commander...

They move to see that Geordi has found Data's body... hand still holding the time-snake, now back to the shape of a cane. They regard it sadly.

RIKER
Mister Worf... six to transport.

39 INT. TRANSPORTER ROOM - CONTINUOUS (OPTICAL)

The group, including Data's body, MATERIALIZES on the transporter pad. Clemens reacts to the experience... this has been quite a day for him...

CLEMENS
Where are we... ?

RIKER
The Federation Starship Enterprise.
(to transporter chief)
Chief, call security. We need an escort for this man.

CLEMENS
(bristling)
Security? What for?

At this point, the door slides open and WORF ENTERS. Clemens stares at him, astonished.

CLEMENS
A werewolf...

But Worf is no less astonished at this array of people garbed in 19th century clothing.

RIKER
It's a long story, Mister Worf... I'll brief you later.

GEORDI
(to Transporter Chief)

Have Data's body brought to the
Medical Lab. I'm going to try
to re-attach the head we have.

BEVERLY
(skeptical)
That head is almost five hundred
years old...

GEORDI
It's the best chance we've got.

And he's gone.

39 CONTINUED:

RIKER
(to Worf)
I want Mister Clemens here under
escort at all times.

TROI
Commander... perhaps I could
handle that. I'd be happy to take
Mister Clemens to quarters.

Riker realizes Troi is offering to make things smoother
for this unexpected monkey wrench, and is grateful.

RIKER
Good idea.
(to Clemens)
If you would accompany the
Counselor...

Clemens regards her. A handsome woman, indeed.

CLEMENS
Madame... I'd be delighted.

He offers her his arm and Troi takes it; they move toward the door.

CLEMENS
So this is a space ship, eh? Did you ever run into Halley's comet?

40 INT. CAVERN - 19TH CENTURY EARTH

Picard is with Guinan... he has bandaged her head with material from her cape (or something). She is regaining consciousness... tries to sit up.

GUINAN
Whoa... everything's spinning...

PICARD
Don't try to sit up too quickly... you've lost a lot of blood.

GUINAN
Where'd... everybody go... ?

PICARD
I hope they're safely back on the Enterprise by now.

She closes her eyes, fighting to remain conscious.

40 CONTINUED:

GUINAN
You're still here...

PICARD
You were hurt. I had to make sure you were all right.

She opens her eyes part way, looks at him.

GUINAN
You stayed here... for that... ?

PICARD
I can't very well let anything happen to you... you're far too important to me.

Guinan smiles faintly... she is fading.

GUINAN
You know... so much about me...

PICARD
Believe me, in the future the tables will be turned.

GUINAN
We... become friends...

PICARD
It goes beyond friendship.

GUINAN
But... I have to wait... almost five hundred years...
(beat)

And when we meet... I won't be able to tell you about this, will I?

PICARD
No. Because for me, it won't have happened yet.

She smiles, shaking her head at this puzzlement. As she does, she spots Data's head on the floor of the cavern.

GUINAN
What happened... ?

Picard rises, moves to the head, saddened by the tragedy he had hoped to avoid.

40 CONTINUED: (2)

PICARD
History fulfilling itself...

41 INT. TEN FORWARD

Riker with Guinan at the bar.

GUINAN
History has to fulfill itself. Even Picard knew that.

RIKER
You were there, in the cavern. You know what happened. What am I supposed to do?

She gazes at him, implacable. She is silent. His frustration mounts.

RIKER
Damn it, Guinan, don't play games with me... I need answers.

GUINAN
If I tell you what happened in that cavern, it would affect any decision you're about to make. I can't do that. I won't do that.

RIKER
Not telling me might affect my decision, too... did you think of that?

She does not respond. Riker leans in to her, frustrated.

RIKER
We're talking about Jean-Luc Picard. I'm not going to sit around and hope it all works out... I've got to do something...

He waits, hoping she'll relent. But she holds his gaze unflinchingly. Finally, angry at her stubbornness, he gets up and EXITS. Guinan stares after him, her thoughts, as always, her own.

42
thru OMITTED

43

43A INT. CORRIDOR

Clemens walking with Troi; she's been giving him a tour of the ship. A strange-looking alien passes them in the hall. Clemens stares, turns to look at him as he walks by.

CLEMENS
Any place that doesn't stock a good cigar doesn't rank high in my book.

TROI
If you must have one, I'm sure we could replicate it for you.

CLEMENS
(pained)
You think one of those -- imitations -- could take the place of a hand-wrapped Havana?

TROI
(mildly)
I wouldn't know...

CLEMENS
That's the problem I see here... all this technology... it only serves to take away life's simple pleasures. You don't even let a man open a door for a lady.

TROI
I think what we've gained

outweighs anything that might have
been lost...

43A CONTINUED:

CLEMENS
Oh? I'm not so impressed with
this future... huge starships...
weapons that can no doubt destroy
entire cities... military conquest
as a way of life.

She looks sidelong at him.

TROI
Is that what you see here?

CLEMENS
Oh, I know what you say... this
is a vessel of exploration... your
mission is to, discover new
worlds...

The Turbolift arrives. A strange alien EXITS. Clemens
reacts, stares after him. They ENTER the Turbolift.

43B INT. TURBOLIFT

TROI
Deck thirty-six.

CLEMENS
That's what the Spanish said...
and the Dutch, and the Portuguese.
It's what all conquerors say...

(beat)
I'm sure it's what you told that blue skinned fellow I just saw... before you brought him here to serve you.

TROI
He's one of thousands of species we've encountered. We live in a peaceful Federation with many of them... the people you see are here by choice.

Clemens ponders this for a moment.

CLEMENS
So there are a privileged few... who serve on these ships, living in luxury, wanting for nothing. But what about everyone else? What about the poor? You ignore them...

43B CONTINUED:

TROI
Poverty was eliminated a long time ago. And a lot of things disappeared with it: hopelessness... despair... cruelty... war...

He regards her solemnly. He's beginning to realize that his dark view is misplaced.

CLEMENS

I come from a time when men achieve wealth and power by standing on the backs of the poor... when prejudice and intolerance are commonplace... when power is an end unto itself...

(beat)

And you're telling me... that isn't how it is anymore?

TROI

That's right.

CLEMENS

(with a sigh)

Maybe it is worth giving up cigars for, after all...

Troi smiles... the Turbolift door opens and they EXIT.

43C INT. CORRIDOR

Outside the Medical Lab.

CLEMENS

Tell me.... how long was it... before things began to change?

TROI

A long time. The people of your lifetime won't see it.

Clemens nods solemnly. They have reached the Medical Lab.

44 INT. MEDICAL LAB

As they ENTER, they see Geordi has re-attached Data's body and four-hundred-year-old head.

44 CONTINUED:

TROI
Is it working?

He shakes his head sadly.

GEORDI
Not so far. His restart units won't initialize.
(MORE)

44 CONTINUED:

GEORDI (Cont'd)
I thought his buffering program would have protected them... but I guess five hundred years was just too long a wait.

Clemens notices something on a nearby table... picks up the watch from the cavern.

CLEMENS
My watch...

GEORDI
It was found in the cavern... near

Data's head.
(beat)
After five hundred years, I
doubt that it'll work either.

Clemens puts the watch back and regards the lifeless android sadly.

CLEMENS
Mister Data... I fear I sadly
misjudged you.
(beat)
As I have misjudged many things.

He exchanges a look with Troi... who realizes this is a man with a lot to think about.

45 INT. CAVERN - 19TH CENTURY EARTH (OPTICAL)

The alien nurse is stirring... phasing slightly from her human to her alien form because she is so badly injured. Picard goes toward her.

PICARD
Can you communicate?

There is a pause... and then she speaks in a strange, gutteral voice (electronically enhanced).

ALIEN NURSE
Yes...

PICARD
Are you injured?

ALIEN NURSE
(beat)

Why have you interfered?

45 CONTINUED:

PICARD
You hunt us... you kill us. We cannot allow that.

ALIEN NURSE
We need your energy...

45 CONTINUED: (2)

PICARD
Perhaps we could find a substitute...

ALIEN NURSE
No... there is none... we must continue.

PICARD
We cannot allow that.
(beat)
We know how you move back and forth through time... my crew has returned to the twenty-fourth century to destroy your transport site on Devidia Two --

ALIEN NURSE
Destroy it?

She fixes her dying eyes on him... a mirthless smile appears on her lips.

ALIEN NURSE
Your weapons will only amplify the time distortion... you will annihilate your own world...

She phases out of existence. Picard is left to ponder the implications of her words.

46 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

47 INT. OBSERVATION LOUNGE

Troi, Beverly, and Worf are there as Riker ENTERS briskly.

RIKER
I'm going back for the Captain... Mister Worf, prepare an Away Team to accompany me to the surface.
(to Beverly)
Doctor, I need to know anything you can tell me about that ophidian.

BEVERLY
I've just started running some tests. If I could have a few hours...

RIKER
We can't give the aliens any more time...

BEVERLY
Wil, I haven't been able to determine if our phaser energy can generate a stable field. The risk would be --

RIKER
I accept the risk.

Beverly EXITS as:

WORF
Sir... permission to speak frankly?

47 CONTINUED:

RIKER
Go ahead.

WORF
Our priority is to stop the aliens from making any more incursions to Earth. Any delay is unacceptable.

RIKER
If I can save Captain Picard, I consider it very acceptable.

WORF
The Captain would not.
(beat)
I recommend we target photon torpedoes on the alien habitat and destroy it immediately.

Riker gives him a look. Then he glances toward Troi.

TROI
He's right, Wil.

There is a long moment. Riker has no answer. Finally... with great difficulty...

RIKER
Mister Worf, power up the photons. Inform me when you're ready.

48 INT. MEDICAL LAB (OPTICAL)

Geordi is still tinkering with Data's head, which is attached to the body but not functioning.

GEORDI
Computer... calibrate the power flow polarity selector...

COMPUTER VOICE
Polarity selector is calibrated.

GEORDI
Computer... initialize the re-load circuits.

COMPUTER VOICE
Re-load circuits are initializing.

48 CONTINUED:

As Geordi reaches down and switches Data "on":

GEORDI
C'mon, Data... this ought to do it...

But Data remains as dead as ever. Geordi deflates.

48 CONTINUED: (2)

GEORDI
Okay, Computer... deactivate the polarity selector.
(beat, to himself)
I don't get it... why isn't this working?

He closes the panel, opens another one, fiddles in it.

GEORDI
Computer, run a diagnostic on the input polarizers.

COMPUTER VOICE

There is intermittent contact
in the input polarizers.

GEORDI
Intermittent?

He selects an instrument, with which he scans the opening... frowns, noticing something. He probes in the opening for a second, then... pulls out a tiny particle of something, peers at it.

GEORDI
An iron filing... how did that
get in there?

49 INT. CAVERN - 19TH CENTURY EARTH

Guinan is unconscious; Picard checks Guinan's pulse and is satisfied that she is all right. He glances over and sees --

49A DATA'S HEAD

lying on the ground.

49B PICARD

considers it for a moment, and then walks over, picks it up. An idea occurs to him. He snaps open a panel in the back of the head and studies it.

49B CONTINUED:

Then he looks around on the cavern floor... spots something, picks it up. It is a flat-head nail.

Using the nail, he begins to fiddle in the back of Data's head. He frowns slightly... he's not sure of this procedure, it is awkward and unfamiliar. He holds the nail up to the light for a moment, squints at it... scrapes some rust from the tip... and begins once more to do something in the back of Data's head.

49C INT. BRIDGE

Riker, Worf, and N.D.'s as needed.

WORF
Commander, I have set the photons to fire in staggered rounds, detonating in ten-second intervals.

RIKER
Very well. Fire when ready.

WORF
The sequence will be ready to initiate in one minute.

50 INT. MEDICAL LAB (OPTICAL)

Geordi speaks with mounting excitement.

GEORDI
Computer, try another diagnostic on the input polarizers.

COMPUTER VOICE
Polarizer circuits are functioning.

GEORDI
Then that should do it...

Geordi reaches to Data's back and switches him "on"...

GEORDI
Okay, Data... come on, now...

51 CLOSE ON DATA'S HAND

There's a little twitch... then another... then the hand clenches and unclenches.

52 ANGLE ON DATA

He sits up, looks around, and focuses on Geordi.

52 CONTINUED:

DATA
...torpedoes... don't phasing... aliens...

Geordi stares at him. Data's head twitches a bit, then...

DATA
I am processing a binary message that was entered into my static memory by Captain Picard.
(beat, still processing)
Geordi, are we planning to fire on the alien habitat?

GEORDI
Yeah, but --

DATA
It is imperative that we do not.
I will explain later.

Geordi doesn't hesitate.

GEORDI
La Forge to Riker -- hold your fire!

CUT TO:

53 OMITTED

54 INT. BRIDGE - LATER

Data, Geordi, Riker, and Beverly at the Aft Science Station.

DATA
The binary message left by the Captain is not entirely clear.
(processing again)
He seemed to be concerned about the phase differential of our photon torpedoes... that firing them might produce a catastrophic effect.

BEVERLY
Then how do we destroy their habitat?

54 CONTINUED:

DATA
If I am correct... we must modify our weapons so that the force of the explosion is re-phased into the aliens' time continuum.

Riker casts a look at Geordi.

GEORDI
If we outfit the photons with phase discriminators... we could get the necessary variance.

RIKER
How long will it take you?

GEORDI
At least a couple of hours.

Riker realizes this gives him a window of opportunity.

RIKER
Fine. That'll give me time to go get him.

DATA
Sir?

RIKER
There's time now... I'm going back to the nineteenth century for the Captain.
(to Beverly)

Doctor... ?

BEVERLY
My analysis of the phasers suggests you'd be able to open a rift... but it won't be stable enough to transport more than one person.

RIKER
You mean... if I go back... only one of us could return.

BEVERLY
That's right.

CLEMENS' VOICE
Then I have the perfect solution for you.

54 CONTINUED: (2)

They turn to see that Clemens has come off the Turbolift with Troi and has overheard the discussion.

CLEMENS
I'm the one who should return to the nineteenth century, Commander... and remain there so your Captain can return.

RIKER
There's a risk... we're not certain how stable the rift will be...

CLEMENS
(waving him off)
There's risk in everything. The point is -- it's the right choice. I have more books to write... your Captain has a job to do here...

RIKER
Mister La Forge... brief him on what he'll need to do.

Clemens looks at Data, moves toward him, an unaccustomed smile on his lips.

CLEMENS
I'm glad I have the chance to thank you.

DATA
For what?

CLEMENS
For starting me on the greatest adventure a man's ever had. For helping a bitter old man open his eyes... so he can see that the future turns out pretty well, after all.

He claps Data on the shoulder and turns to Geordi. The two move toward the Turbolift.

55 INT. CAVERN - 19TH CENTURY EARTH

Guinan moans and stirs; Picard moves to her.

PICARD
Guinan...

GUINAN
...thirsty...

PICARD
I'm going to get help. We have to get you out of here...

GUINAN
...wait... stay a while... maybe they'll come for you...

PICARD
No. You need help.

Suddenly they hear footsteps off in the darkness of a tunnel. Picard pulls his phaser, stands, at the ready. The footsteps grow closer... and then Clemens emerges into the light, out of breath and puffing.

CLEMENS
This thing put me down in the middle of Market Street. It took forever to get here...

Picard stares at him, surprised.

55A INT. BRIDGE

Riker, Worf, others.

WORF
Sir, Commander La Forge has

completed the re-configuration
of the photon torpedoes.

Riker hesitates. He doesn't want to have to fire.

55A CONTINUED:

RIKER
If Clemens got back, the Captain
should have been here by now.

WORF
We have no way of knowing if
Mister Clemens was successful.

Another silence.

RIKER
Re-establish your firing pattern,
Mister Worf. We'll wait five more
minutes.

WORF
Yes, Commander.

55B INT. CAVERN - 19TH CENTURY EARTH

Clemens with Guinan and Picard.

CLEMENS
No time for chit-chat, sir...
(hands Picard the cane)
According to Mister La Forge --

who did get your message by the way -- a frequency setting of point-oh-four-seven on your phaser will correctly activate this creature.

PICARD
You'll have to get help. Guinan needs medical attention...

CLEMENS
I promise you she will be attended to.

PICARD
(beat)
We have a bill at Mrs. Carmichael's boarding house --

CLEMENS
It will be settled.

PICARD
Thank you.
(beat)
I wish time had allowed me to know you better...

CLEMENS
You'll just have to read my books. What I am is pretty much there.

Picard turns to Guinan...

GUINAN
I'll see you in five hundred years, Picard.

He smiles at her...

PICARD
I'll see you... in a few minutes.

And on their looks --

56 INT. BRIDGE

Data sees something on his sensors.

DATA
Commander... I am picking up massive triolic wave activity on the surface.

RIKER
(instantly alert)
Is it the Captain?

DATA
There are no human life signs.

Riker frowns... what does this new wrinkle mean?

RIKER
No sign of a temporal distortion?

DATA
No, sir. But triolic activity is increasing.

RIKER
(resigned)

The aliens...

Riker realizes he cannot wait.

RIKER
Mister Worf, are the photons ready?

WORF
Yes, sir.

RIKER
(beat)
Fire.

56A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as four torpedoes are projected from the ship.

56B INT. BRIDGE

as before.

WORF
Torpedoes away, sir.

DATA
Commander -- I am detecting a temporal distortion on the surface... and human life signs.

Riker reacts with alarm.

56C
thru OMITTED

58 EXT. PLANET SURFACE (OPTICAL)

Picard, groggy and disoriented, lies on the ground.

Suddenly an EXPLOSION rips through the chamber, illuminating it in a white light. As the light floods the area, we can see the shapes of the aliens, their phased world revealed from the effect of the re-configured torpedoes. Almost immediately that world shimmers out.

59 INT. BRIDGE

RIKER
O'Brien -- get him out of there!

59A EXT. PLANET SURFACE (OPTICAL)

Picard, jarred by the explosion, is groggily awake... almost immediately, the transporter EFFECT shimmers on him -- and then there is an overwhelming EXPLOSION: the light is a brilliant white that completely wipes the screen.

59B INT. BRIDGE

RIKER
Transporter Room -- do you have him?

A beat, then --

PICARD'S COM VOICE
He does indeed, Commander. And believe me... it's good to be

back.

59B CONTINUED:

WORF
We have destroyed the target, sir. There is no further indication of triolic activity.

Riker lets out a sigh of relief.

RIKER
Ensign, lay in a course to the nearest Starbase. Warp six.

60 thru 61 OMITTED

62 EXT. SPACE - ENTERPRISE (OPTICAL)

warps off to continuing adventures.

PICARD (V.O.)
Captain's Log, Stardate 46001.3.

62A INT. TEN FORWARD

Picard ENTERS... spots Guinan behind the bar... walks to her and sits down. She gives him a smile... he smiles back. There are no words spoken, but the reunion of good friends is a poignant one. Over this:

62A CONTINUED:

PICARD (V.O.)
Everyone who should be in the nineteenth century is safely there, and those who should be in the twenty-fourth are here. Mister Data has been restored to us, head and all... and Samuel Clemens will write the books he was to have written after our encounter.

63 INT. CAVERN - 19TH CENTURY EARTH

A pair of litter-bearers are carrying Guinan out of the cavern. Clemens looks down at her.

CLEMENS
Be careful not to jostle her too much, boys...
(to Guinan)
Don't worry... you're going to be fine...

He watches as she is carried past him... then he turns and looks back into the interior of the cavern. His eye is caught by something on the ground.

He moves forward, stoops... and picks up his watch, fallen there after the time-hole was opened. He opens it... looks at it... snaps it shut and starts to put it in his pocket.

But then he reconsiders. The watch... like the gun and the glasses, and Data's head, must remain here, if history is to remain intact. He puts the watch back on

the ground... looks around again, then turns and EXITS.

Camera DRIFTS into the cavern... into a darkened corner... and we see Data's HEAD... waiting to be discovered again five hundred years in the future.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Realm of Fear"
#40276-228

Written by
Brannon Braga

Directed by
Cliff Bole

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FINAL DRAFT

JULY 15, 1992

STAR TREK: "Realm of Fear" - 07/15/92 - CAST

STAR TREK: THE NEXT GENERATION
"Realm of Fear"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
O'BRIEN
NURSE OGAWA
COMPUTER VOICE

BARCLAY
ADMIRAL HAYES
SCIENCE SHIP CREWMEMBER

Non-Speaking
DEAD CREWMEMBER
THREE CREWMEMBERS

Non-Speaking
BARTENDER

SUPERNUMERARIES
ENSIGN DERN

STAR TREK: "Realm of Fear" - 07/15/92 - SETS

STAR TREK: THE NEXT GENERATION
"Realm of Fear"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CAPTAIN'S READY ROOM PLASMA STREAMER
OBSERVATION LOUNGE
SICKBAY SCIENCE SHIP
ENGINEERING
CORRIDOR
TEN FORWARD
BARCLAY'S QUARTERS
TRANSPORTER ROOM
TROI'S OFFICE

SCIENCE SHIP
SCIENCE OPS.

STAR TREK: "Realm of Fear" - REV. 7/17/92 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Realm of Fear"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position near a PLASMA STREAMER -- a vast twist of highly-charged, gaseous matter connecting two binary stars.

PICARD (V.O.)
Captain's Log, Stardate 46041.1. We have located the U.S.S. Yosemite, a Starfleet science vessel sent to the Igo Sector to observe a remote plamsa streamer. The ship has not been heard from in several days.

2 INT. ENTERPRISE - BRIDGE (OPTICAL)

PICARD, RIKER, DATA, WORF and SUPERNUMERARIES at their stations. There is a sense of urgency in the air.

PICARD
Magnify.

Worf works his console. The image on the viewscreen shows the plasma streamer in which a Federation SCIENCE VESSEL, is trapped.

RIKER
(to Picard)
The last report we have says they were observing the streamer at medium range. Maybe they went in for a closer look... got more than they bargained for.

PICARD
Hail them.

WORF

No response.

PICARD

Life signs?

Data works his console.

2 CONTINUED:

DATA

Our scanners cannot penetrate the plasma streamer's distortion field.

Picard considers the situation.

PICARD

Can we tractor the vessel out?

2 CONTINUED: (2)

DATA

No, sir -- the ionic interference is too heavy.

RIKER

I'll take a shuttle.

PICARD

Too risky -- you could be pulled in, too.

(to Com)

Bridge to Engineering -- Geordi,

can we beam an Away Team onto the science ship?

3 INT. ENGINEERING

GEORDI is at his controls, REGINALD BARCLAY a couple of panels down; other N.D. ENGINEERS are also working.

GEORDI
We can beam them over there, Captain -- but with all this interference, we might not get a positive lock to bring them back.

Barclay gets an idea, turns to Geordi.

BARCLAY
Commander... what if we bridged our Transporter system with theirs? It might be enough to cut through the ionic field.

Geordi thinks.

GEORDI
To do that, we'd have to activate the Yosemite's Transporters by remote...

BARCLAY
(quick)
No problem, sir. I can reconfigure their controller to accept commands from here.

Geordi is sold.

3 CONTINUED:

GEORDI
Good idea, Reg.
(to com)
Captain, I think we can do it.
We're gonna bridge the two
Transporter systems.

PICARD'S COM VOICE
Acknowledged. Meet Commander
Riker in Transporter Room Three.

GEORDI
Aye sir.
(to Barclay, on the
move)
Barclay -- I'll need a systems'
engineer on this Away Team.

Barclay hesitates -- he doesn't want to join this Away Team, tries to stall.

BARCLAY
I'll ask Ensign Dern to join you.

GEORDI
I meant you, Barclay.

BARCLAY
Shouldn't I stay here and set up
the remote link?

Geordi motions to Ensign Dern.

GEORDI
Dern can handle that. Let's go.

Barclay hesitates, but he has no choice. He stands to follow Geordi, looking a little worried -- and the reason will soon be clear. They EXIT.

4 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Worf and BEVERLY ENTER. Geordi and O'BRIEN are working the console. A few feet away, Barclay has a wall panel open and is re-working isolinear chips -- he looks distracted by something. Riker stops at Geordi and O'Brien.

4 CONTINUED:

RIKER
Status, Mister O'Brien?

O'BRIEN
You're in for a bumpy ride, Commander.

Barclay reacts to the comment, alarmed -- listens to the rest of the conversation with growing concern...

O'BRIEN
(continuing)
I'll have to send you over one at a time... because of band-width limitations. And the transport cycle will take a bit longer.

RIKER
How much longer?

O'BRIEN
Four, five seconds... about twice the normal time.

Barclay closes the wall panel and joins the others. He tries to play it cool, like nothing's wrong.

BARCLAY
What do you... what exactly do you mean by a bumpy ride?

O'BRIEN
There may be a small amount of static charge accumulation. You'll feel a bit of tingling -- nothing to worry about.

Barclay nods -- more worried than ever.

RIKER
Let's do it.

Riker steps up onto the Transporter stage. Barclay stands a few feet behind the others, trying to hide his nervousness.

O'Brien works the console.

O'BRIEN
Engaging system interlock...
(beat)
Pattern buffers synchronized...

4 CONTINUED: (2)

A HUMMING SOUND begins as the Transporter system charges up -- and builds in intensity...

O'BRIEN
(continuing)
Phase transition coils at stand-by...
(beat)
Energizing.

Riker DEMATERIALZES in a Transporter effect that is noticeably longer and louder than normal. O'Brien closely monitors his console. After a beat, he looks satisfied.

O'BRIEN
He's there.

Without hesitation, Worf steps onto the Transporter stage...

5 INTERCUT: ANGLE FAVORING BARCLAY (OPTICAL)

as the process begins again. He watches, trying to stay calm... but every detail of the process -- every sight and sound -- seems to intensify his discomfort.

O'BRIEN (O.S.)
Engaging interlock...
(beat)
Buffers synched...

Again, the HUMMING NOISE builds...

O'BRIEN
(continuing)
Energizing.

We HEAR the sound of Worf dematerializing. Barclay draws in a deep breath to calm himself. He doesn't want to do this...

BEVERLY
I'll go next.

Beverly steps onto the stage.

O'BRIEN
Engaging interlock...
(beat)
Buffers synched...

5 CONTINUED:

O'Brien reacts to his console.

O'BRIEN
Whoa, wait a minute...
(works, confident)
I'm reading an ionic fluctuation in the matter stream... No problem.

O'Brien works, not too concerned.

O'BRIEN
Okay... Energizing.

Beverly DEMATERIALIZES. Barclay reacts, dismayed by

the complication. He's broken out in a sweat now... and it's all he can do to keep himself from leaving the room...

GEORDI (O.S.)
Barclay.

Barclay jumps, startled. Geordi motions to the Transporter stage: "Your turn." It's an awful moment for Barclay -- he doesn't want to reveal his true feelings about this -- but what can he do?

BARCLAY
Aye sir...

He braces himself, walks toward the stage... steps onto the stage... places his feet within a transport pad... closes his eyes...

O'BRIEN
Engaging interlock...
(beat)
Buffers in synch...

The HUMMING NOISE builds. Barclay tenses up... readies himself for the most dreadful experience of his life...

O'BRIEN
(continuing)
Phase coils...

Then, in an instant, Barclay is overcome with panic.

BARCLAY
I'm sorry -- I can't do this.

5 CONTINUED: (2)

Barclay steps down off the stage, quickly EXITS. Geordi and O'Brien watch him go, surprised. As they exchange a confused glance...

FADE OUT.

END OF TEASER

STAR TREK: "Realm of Fear" - 7/15/92 - ACT ONE 8-8A.

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 INT. TROI'S OFFICE

TROI is talking to Barclay, who looks depressed by recent events. He's moving around the room, picking up objects and setting them down, anything to take the weight off of the moment. Troi tries to reassure him.

TROI
You were faced with a difficult transport, Reg. Anyone would have been apprehensive in that situation.

Barclay is despondent.

BARCLAY
Tell that to Commander La Forge and the rest of the Away Team...

TROI
I'm sure they understand. As soon as you feel up to it, you can probably still join them --

BARCLAY
(quickly)
No.

Troi reacts, sensing a deeper issue at hand.

TROI
Reg... is there something you're not telling me?

Barclay shifts, uncomfortable.

BARCLAY
Actually, this isn't the first time I've been... apprehensive.
(beat)
Every single time I've had to do it, I've had a certain feeling of... I guess you could call it...
(finds the words)
... mortal terror.

6 CONTINUED:

TROI
I see. How long have you had this fear of transporting?

Barclay shakes his head and shrugs -- his look says

that this is a serious problem for him. Troi considers.

TROI
Why have you kept it a secret?

BARCLAY
Why? My career in Starfleet would be over, that's why.

TROI
I doubt that.

BARCLAY
I usually manage to avoid it somehow. You wouldn't believe how many hours I've logged on shuttlecrafts...
(shudders)
The thought of being deconstructed molecule by molecule. It's more than I can stand...

Barclay sits down, dejected.

BARCLAY
Ever since I was a child, I've been scared to death that if I ever dematerialized... I wouldn't come back whole again.
(beat)
I know it sounds crazy.

Troi is reassuring.

TROI
There's nothing crazy about it,

Reg -- you are being taken apart molecule by molecule. You're not the first person to have anxiety about transporting.

Barclay listens intently, wanting to hear more.

6 CONTINUED: (2)

TROI
(continuing)
We can desensitize you to this type of fear. It's a slow and gradual process... but it works.

BARCLAY
It does... how?

TROI
Well... the first step might be a relaxation technique. Like Plexing.

BARCLAY
Plexing?

TROI
(nods)
It's a Betazoid method. The next time you feel nervous about transporting, you would stimulate a neural pressure point -- like this...

Troi demonstrates by quickly tapping her neck with her

index and middle fingers in the region just behind her jaw.

TROI
There's a nerve cluster just behind the carotid artery -- it stimulates the part of the brain that releases natural endorphins.

Intrigued, Barclay gives it a try -- he briskly taps his neck.

BARCLAY
Plexing... sounds easy enough...

Barclay stops tapping, breathes a sigh of relief. He stands, driven by a rush of confidence.

BARCLAY
You know, I feel better already. I can do this.

TROI
Reg... there's no need to rush...

6 CONTINUED: (3)

BARCLAY
No, no, no. We've talked before about confronting my fears. "The best way out is through." You said that once, remember?

TROI
I suppose I did...

BARCLAY
I'm going to beam over there.
I can do it.

OFF Barclay's determination...

7 EXT. SPACE - THE SCIENCE SHIP (OPTICAL)

trapped inside the gaseous layers of the plasma streamer.

8 INT. SCIENCE SHIP - OPS

The darkened room is heavily DAMAGED, as if by an explosion. Charred black walls... overturned equipment... no sign of a crew. Beverly is searching the room... Geordi is studying a damaged console as Riker and Worf ENTER from an adjoining corridor, having completed a search of the science station.

RIKER
No sign of survivors. No sign of a anyone.

8 CONTINUED:

GEORDI
Maybe they abandoned ship.

WORF
Unlikely. Both escape pods are still on board.

A beat as they consider. Geordi indicates the room.

GEORDI
Well, there was an explosion in here. We know that much.

RIKER
Any idea what caused it?

GEORDI
I've ruled out a reactor core failure... and there's no sign of a systems overload.

Worf begins to scan the room with his tricorder, waving it past the floor and ceiling and walls. He stops at a wall with nasty-looking burn marks on it.

WORF
(off tricorder)
Blast analysis indicates the explosion originated...

Worf follows his scan across the room... down along the wall... and stops with his tricorder pointed at the center of the Transporter chamber.

WORF
(continuing)
...here. In the center of this transport chamber.

GEORDI
How is that possible? The Transporter is still functional.

RIKER
Could someone have beamed an

explosive device aboard?

8 CONTINUED: (2)

They consider the implications.

BEVERLY (O.S.)
(calls out)
Commander Riker...

Riker and Worf move to Beverly. She is looking at a male CREWMEMBER, who is lying behind a large console. Beverly scans the body with a medical tricorder.

BEVERLY
(re: crewmember)
Lieutenant Joshua Kelly -- he was the ship's engineer.

RIKER
How did he die?

Beverly completes her scan, stands up.

BEVERLY
There's evidence of burns... but they don't look serious enough to have killed him... I'm going to have to take him back for an autopsy.

Riker nods. OFF his grim expression...

9 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

O'Brien is staring doubtfully at the person standing next to him.

O'BRIEN
You're sure about this, sir?

INCLUDE Barclay, who is bravely trying to stay calm, but not doing a very good job of it.

BARCLAY
I'm sure. Please proceed.

O'BRIEN
This'll only take a minute...

9 CONTINUED:

O'Brien works the console. Barclay stares at the Transporter platform, mentally preparing himself for the journey. O'Brien tries to reassure him.

O'BRIEN
Should be a smooth ride over, sir.

BARCLAY
(unconvinced)
Good... good...

O'Brien studies him for a moment, feeling a genuine sympathy for the man.

9 CONTINUED: (2)

O'BRIEN
I know how you feel about this, sir.

Barclay is surprised.

BARCLAY
You... you're afraid of transporting?

O'BRIEN
No -- of arachnids.
(off Barclay's look)
Spiders. Sickening, crawly little things, don't you think? All those legs...

BARCLAY
They've never bothered me.

O'Brien keeps working.

O'BRIEN
A few years back, I was called in to re-route an emitter array at a Starbase on Zayra Four. Turns out the entire system was infested with Talarian hook spiders.
(beat)
Ever see a Talarian hook spider?

Barclay shakes his head, no.

O'BRIEN
Their legs are half a meter long.
(beat)

Anyway, I had a choice. Do I walk away and let the emitter blow itself to hell... or do I crawl into a Jeffries Tube with twenty hook spiders?

Barclay is hanging onto every word.

BARCLAY
What happened?

9 CONTINUED: (3)

O'BRIEN
It was the hardest thing I ever did. But I got through it. After that, I was never quite as afraid of spiders.

O'Brien's words have an effect on Barclay, who derives a swell of courage from the story. He looks at the Transporter platform and takes a deep breath.

BARCLAY
Thanks...

Barclay walks toward the Transporter platform... stops and braces himself... every step is an event...

He steps up onto the stage... finds a Transporter pad... Play the suspense as Barclay waits for the moment to come. He starts to tap his neck, plexing as he did in Troi's quarters. Tap, tap, tap...

O'Brien works the controls and the Transporter system

HUMS to life. The HUMMING grows louder. Barclay stops tapping -- it isn't helping. He's sweating now... heart pounding... terrified. O'Brien waves a hand over the console.

O'BRIEN

Energizing.

Barclay begins to DEMATERIALIZE.

CUT TO:

10 CLOSE ON BARCLAY - TRANSPORTER EFFECT (OPTICAL)

(Transporter Room side) partially phased, the room behind him becoming SPARKLES OF ENERGY. For the first time, we are seeing what it feels like to transport. Barclay winces at the awful experience, but keeps his eyes open, looking around, alert the entire time. After a few seconds, we see Barclay himself start to PHASE OUT, as his body is broken down into molecules...

10A BARCLAY'S POV (OPTICAL)

as O'Brien and the Transporter Room DISSOLVE away into sparkles of energy. The SPARKLES momentarily fill the entire field of view... then DISSOLVE out to reveal the SCIENCE SHIP SET, with Geordi standing nearby...

11 INT. SCIENCE SHIP - OPS (OPTICAL)

Barclay standing on the science ship Transporter stage, transport complete.

11 CONTINUED:

He steps down off the stage, a little dazed -- and is met by Geordi, who lays a friendly hand on his shoulder, bringing him right back into the fold.

GEORDI
Welcome aboard, Reg. Ready to work?

BARCLAY
Yes, sir.

GEORDI
Good. Start by downloading the ship's science logs. Over there...

BARCLAY
Aye sir.

Barclay's confusion gives way to relief: he made it. He moves to a wall, opens a panel, and starts to scan the isolinear chips with a tricorder.

12 ANGLE ON RIKER

As he crosses to Geordi.

RIKER
Still four members of the crew unaccounted for. You come up with anything?

Geordi indicates several metal FRAGMENTS that are scattered on the floor.

GEORDI
I don't know how these fit in, but... I found them near the Transporter platform.

RIKER
What are they?

12 CONTINUED:

GEORDI
They look like pieces of a standard sample container.

RIKER
Take them back to the ship. We'll analyze them later.

Geordi nods, collecting the fragments. Riker crosses to the room. He passes Barclay along the way, gives him a friendly nod.

RIKER
Glad you could join us, Mister Barclay.

Barclay glances at him, feeling a genuine sense of accomplishment.

BARCLAY
Me too, sir.

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position near the plasma streamer.

14 INT. READY ROOM (OPTICAL)

Picard behind his desk, listening grim-faced to ADMIRAL HAYES, who is on the desktop terminal.

ADMIRAL HAYES
The Ferengi are claiming two of their freighters were destroyed by a Cardassian warship in your sector.

PICARD
Is there any evidence to support this?

The Admiral looks troubled.

ADMIRAL HAYES
Although I'm loathe to believe the Ferengi about anything... there was evidence of Cardassian weapons.
(MORE)

14 CONTINUED:

ADMIRAL HAYES (Cont'd)
(beat)
If the Cardassians also attacked the Yosemite... it could indicate a large-scale movement into this sector.

PICARD
I have an Away Team aboard the ship now. Their initial report indicates an explosion on board. But we're not sure if it was from an attack...

ADMIRAL HAYES
How long until you'll know?

PICARD
A few hours. If it does look like the Cardassians, I'll contact you immediately.

ADMIRAL HAYES
Very well.

14 CONTINUED: (2)

The viewscreen is replaced by a Starfleet logo.

DATA'S COM VOICE
Bridge to Captain Picard.

PICARD
Yes, Mister Data?

DATA'S COM VOICE
The Away Team is returning to the Enterprise.

PICARD
Acknowledged. Have Commander Riker join me in my Ready Room

as soon as he's on board.

DATA'S COM VOICE

Aye sir.

As Picard returns to the computer screen...

15 INT. SCIENCE SHIP - OPS

Geordi and Barclay set the metal fragments onto the Transporter stage. Riker, Worf and Beverly are not present, having already beamed back to the ship. Barclay steps down off the stage.

GEORDI

(taps communicator)

La Forge to Transporter Room Three.

16 INT. TRANSPORTER ROOM

O'Brien at the controls. Riker stands nearby, having just returned.

GEORDI'S COM VOICE

(fritzed)

I'm ready to go.

O'BRIEN

Stand by, Commander.

Riker EXITS while O'Brien works the controls...

17 INT. SCIENCE SHIP OPS (OPTICAL)

Geordi DEMATERIALIZES. Barclay is now left alone. He steps onto the Transporter stage... braces himself... slightly more confident than the last time...

BARCLAY
(taps communicator)
Barclay to Enterprise...
(beat)
One to beam back.

O'BRIEN
(fritzed)
Stand by, sir.

A beat to let the suspense build. Then the Transporter HUMS to life and Barclay DEMATERIALIZES --

18 CLOSE ON BARCLAY - TRANSPORTER EFFECT (OPTICAL))

(Science ship side) as the room DISSOLVES INTO SPARKLES OF ENERGY. Barclay tenses up, hating every second of it. The SPARKLES fill the entire frame except for Barclay... and we see Barclay start to PHASE OUT...

19 BARCLAY'S POV (OPTICAL)

as the science ship begins to DISSOLVE AWAY into sparkles... Partially obscured by the sparkles of energy is a MOVING SHAPE. It quickly crosses toward us, more visible now -- an amorphous cloud of energy. As it flies closer, the cloud momentarily takes on a more life-like form -- a gaping funnel opens in the cloud, like a distorted and voracious mouth. Terrifying.

20 BARCLAY (OPTICAL)

(Transporter Room side) is beginning to PHASE BACK IN. He reacts. And it all happens at once: The creature FLIES at him -- Barclay throws up an arm to protect himself -- and the creature makes contact with his arm just as the Transporter Room dissolves into view --

CUT TO:

21 INT. TRANSPORTER ROOM (OPTICAL)

Barclay completes his MATERIALIZATION on stage, his arm still in the air, expression blank with shock. O'Brien looks up from his console and gives him a smile.

21 CONTINUED:

O'BRIEN
(to Barclay)
You see, sir? That wasn't so bad, was it?

OFF Barclay's stunned reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 OMITTED

22A EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position at the plasma streamer.

PICARD (V.O.)
Captain's Log, supplemental. Our investigation has revealed there was an explosion aboard the Yosemite -- possibly the result of an attack. We are still analyzing data obtained by the Away Team.

23 INT. ENGINEERING

Geordi and Barclay are at a console monitor, scanning logs. Barclay seems distracted -- he hasn't told anyone about the creature he saw in the Transporter. But the emotional impact of the experience is still with him... and it's nagging at him...

GEORDI
(off monitor)
Mission logs... science logs... medical logs -- they're all completely scrambled. It looks like the blast wiped out the ship's core memory.

BARCLAY
We could try to reconstitute the data stream.

GEORDI
(nods)
It's worth a try.

23 CONTINUED:

They continue working. Barclay glances at Geordi... awkward... not sure how to bring up what he wants to say.

BARCLAY
Commander... has anything... strange ever happened to you during transport?

Geordi keeps working.

GEORDI
Like what?

BARCLAY
I don't know... anything out of the ordinary...

GEORDI
Not really...

Geordi is preoccupied with the console.

GEORDI
This looks hopeless -- we're not gonna get anything from the logs...

Geordi thinks... then looks at a nearby examination stand, which is covered with the metal fragments seen in Act One.

GEORDI
(re: fragments)
Maybe this broken sample container I found can tell us something...

BARCLAY
Right...

They cross to the table, where the fragments have been neatly laid out for analysis.

GEORDI
(re: fragments)
Let's try to get this thing back in one piece...

They start to piece together the fragments...

23 CONTINUED: (2)

BARCLAY
I mean -- have you ever seen anything?

GEORDI
(confused)
Where?

BARCLAY
In the... during transport.

Geordi glances at him -- what's barclay getting at?

GEORDI

Sometimes my VISOR picks up resonance patterns from the matter-energy conversion. It's actually kind of pretty.

(beat)

Why?

BARCLAY

Just wondering...

23 CONTINUED: (3)

Barclay keeps working. Geordi senses that Barclay is holding something back.

GEORDI

Reg -- what are you getting at?

Barclay wavers, embarrassed to come right out with it.

GEORDI

Do you think you saw something during transport?

Barclay speaks haltingly -- this is torture for him.

BARCLAY

When I was returning to the Enterprise... I could've sworn I saw something... in the matter stream.

Geordi is surprised.

GEORDI

Something?

BARCLAY

There was phased matter all around... at first I thought it was some kind of energy discharge. But then it flew toward me... and touched my arm...

(beat)

But how could anything be in there... the molecules flying apart... half-phased... it's...

Barclay trails off, realizing how this must sound.

BARCLAY

(continuing)

It's... impossible, isn't it?

An awkward beat. Geordi isn't sure what to think -- but he can see that Barclay is genuinely shaken. He casts his doubts aside for the moment, and tries to allay his friend's fears.

GEORDI

We'd better check it out. When we're done here, let's run a full Transporter diagnostic. Alright?

Barclay nods, grateful.

23 CONTINUED: (4)

BARCLAY

Alright.

As they resume their work...

24 INT. TRANSPORTER ROOM

One of the lighted circles on the Transporter platform is opened, and the inner-workings have been raised out in a column. O'Brien is kneeling on the stage, analyzing the circuits. From the looks of it, he's been running a Transporter diagnostic for the past couple of hours. He stands up and looks to Geordi, who's working at an opened wall panel with Barclay.

O'BRIEN
The confinement beam subsystems check out. So do the phase transition coils.

GEORDI
The pattern buffer's fine.

O'Brien gets to his feet.

O'BRIEN
Emitter pad... targeting scanner -- they're all running normally. This system's clean... so is the science vessel's.

Geordi reassures Barclay.

GEORDI
(to Barclay)
There's a lot of energy floating around in the beam. Maybe you saw a surge in the matter stream.

Barclay sighs -- he's starting to feel better now.

BARCLAY
Yeah...

O'Brien decides to go the extra mile for Barclay -- they're here to allay his fears more than anything. He goes back to the opened Transporter pad.

O'BRIEN
I'll run a scan on the Heisenberg compensators...

24 CONTINUED:

Barclay is appreciative, but embarrassed at all the attention.

BARCLAY
No... you've done more than enough already, Chief...

O'BRIEN
No problem at all. Why don't you give me a hand?

Barclay steps onto the stage, kneels down beside O'Brien and gazes at the Transporter workings. O'Brien starts to adjust various circuits.

BARCLAY
Maybe ignorance really is bliss...

O'Brien gives him a look.

O'BRIEN

Sir?

BARCLAY

(re: transporter)

If I didn't know so much about these things... maybe they wouldn't scare me so much...

O'Brien continues working. Barclay sighs.

BARCLAY

I can still remember the day in Doctor Olafson's class on Transporter Theory when he talked about the body being converted into billions of kiloquads of data... zipping through subspace... and I realized, there's no margin for error. One atom out of place and poof! You never come back...

(beat)

It's amazing people don't get lost all the time.

O'Brien gives him a look.

O'BRIEN

With all due respect sir -- I've been doing this for twenty-two years, and I haven't lost anybody yet.

Barclay considers -- he won't let it go.

24 CONTINUED: (2)

BARCLAY
Yes, but... you realize if these imaging scanners are off by even a thousandth of a percent --

O'BRIEN
(right back at him)
That's why each pad has four redundant scanners. If any one scanner fails, the other three take over.

Geordi looks at Barclay.

24 CONTINUED: (3)

GEORDI
How many Transporter accidents have there been in the last ten years, Reg? Two... three? What about the millions of people who transport every day without a problem?

Barclay thinks for a moment... he's feeling better, but still...

BARCLAY
I've... I've heard about problems... what about... Transporter Psychosis?

O'BRIEN
(reacts)
Transporter Psychosis -- there hasn't been a case of that in over fifty years. Not since they perfected multiplex pattern buffers.

GEORDI
Transporting really is the safest way to travel, Reg.

Barclay listens -- their words are having an effect. OFF his face as he starts to unwind...

24A INT. SICKBAY (OPTICAL)

Beverly and NURSE OGAWA are performing an AUTOPSY on Lieutenant Kelly, the dead male crewmember. The body is laid out under the clamshell. Ogawa watches a nearby MONITOR, which displays various data.

BEVERLY
I want to take a closer look at those burns.
(to Ogawa)
Take a tissue sample.

OGAWA
Yes, Doctor.

Ogawa hits a few commands into the console -- the overhead donut sends out a thin LASER that sweeps across the body. Beverly reads the data as it scrolls across the clamshell.

24A CONTINUED:

BEVERLY
Damage to the epidermis only...
(beat)
Initiate a circulatory probe.

Ogawa picks up a hypospray, presses it to the body's neck, and injects. Just then something catches Ogawa'a eye -- the body's fingers are twitching. She stops, startled.

OGAWA
Doctor Crusher...

Without warning, the monitor display LIGHTS UP and BEEPS, indicating that a heartbeat has begun. Beverly reacts.

BEVERLY
His heart is beating.

A stunned beat -- then Beverly's instincts take over.

BEVERLY
Cardio-stimulator -- now.

Beverly rushes to a nearby table, grabs a cardio-stimulator, and applies it to the body's chest. They work to revive the body. On the monitor, the heartbeat display goes dead. They react.

OGAWA
It's gone.

A second later, an ALARM goes off and a different

monitor read-out comes to life.

OGAWA
(off display)
Neuro-electrical activity in the cerebral cortex.

Just as they start to work, the monitor goes dead again.

OGAWA
Nothing.

24A CONTINUED: (2)

Before Beverly can respond, yet another monitor read-out comes to life. The crewmember starts to breathe.

BEVERLY
(astonished)
Now the respiratory system's active. What the hell's going on...

On the monitor, the respiratory display goes dead and the medical console COMES ALIVE all at once in a chaotic display of blinking lights. The body starts to convulse.

BEVERLY
(off display)
Endocrine system's functioning... now the lymphatic system... the pancreas...

Suddenly, the medical display blinks out completely... the body stops convulsing... A long silent beat. As Beverly and Ogawa exchange a mystified look...

25 INT. TEN FORWARD

Barclay ENTERS and stops at the bar. A BARTENDER walks over.

BARCLAY
(to bartender)
Just water, please.

The bartender moves off. Barclay looks around the room, finally starting to relax. The bartender returns with his water.

BARCLAY
Thanks.

Barclay crosses to a table, settles into a chair. A quiet beat as he takes a sip of water... looking around... unwinding... Suddenly, he looks down at his left arm and grabs it, as if in pain...

26 BARCLAY'S POV (OPTICAL)

of his arm, as it RADIATES with a SPARKLING LIGHT in the exact same spot where the creature touched him -- a vague impression, like a smudge. The light vanishes just as quickly.

27 RESUME SCENE

As Barclay reacts, startled by the sight. He glances around the room -- no one has seen the vision but him. Barclay starts to say something, thinks better of it, and says nothing, deciding to conceal what he's seen. OFF his troubled expression...

28 OMITTED

FADE OUT.

END OF ACT TWO

STAR TREK: "Realm of Fear" - 7/15/92 - ACT THREE 29-30

ACT THREE

FADE IN:

29 OMITTED

30 INT. BARCLAY'S QUARTERS (OPTICAL)

Barclay ENTERS, looking troubled and shaken. He absently rubs his left arm, then crosses to a replicator slot.

BARCLAY
(to replicator)
Water, ten degrees celsius.

A glass of water MATERIALIZES. He picks up the glass and takes a long drink, moves to a nearby chair and sits down. He's restless, panicky -- any peace of mind he once had is gone. He fidgets for a moment, at a loss...

Then Barclay gets an idea -- he stands and starts to

pace around the room.

BARCLAY
(to computer)
Computer... access Starfleet Medical Data Base. Tell me about... describe the disorder known as... Transporter Psychosis.

A beat as the computer works, then gives a "chapter summary" of the disorder.

COMPUTER VOICE
Transporter Psychosis was diagnosed in the year twenty-two-oh-nine by researchers on Delinia Two --

BARCLAY
(interrupts)
No, no... stop. All I need is the... what causes it?

30 CONTINUED:

COMPUTER VOICE
It is caused by a breakdown of neuro-chemical molecules during transport, affecting the body's motor functions, autonomic systems, and the brain's higher reasoning centers.

Barclay unconsciously touches his head. What he's heard is morbid and scary, but he's compelled to know

more.

BARCLAY
What are the symptoms?

COMPUTER VOICE
Victims suffer from paranoid delusions... multi-infarct dementia... hallucinations...

Barclay reacts.

BARCLAY
Hallucinations? What kind of hallucinations?

COMPUTER VOICE
Victims experience somatic, tactile and visual hallucinations, accompanied by psychogenic hysteria.

It sounds awful. Barclay is really getting worried now. He moves around the room as if the walls are closing in on him.

COMPUTER VOICE
(continuing)
Peripheral symptoms include sleeplessness... accelerated heart-rate...

Barclay impulsively touches his chest -- is his heart beating faster?

30 CONTINUED: (2)

COMPUTER VOICE
(continuing)
Diminished eyesight, leading to acute myopia... painful spasms in the extremities...

Barclay blinks his eyes, checking them... then looks at his arm, grabs it in the same way he did in Ten Forward, remembering the sensation he had...

COMPUTER VOICE
(continuing)
And in most cases, dehydration.

Barclay glances at the glass of water he's holding, alarmed, quickly sets it down. His mind is working... and we can tell by the expression on his face that he's convinced he has the disorder.

BARCLAY
Computer... what is the treatment for Transporter Psychosis?

COMPUTER VOICE
There is no known treatment.

Barclay slumps into a chair, pale and numb. He stares into middle distance, absently rubbing his arm...

30A INT. OBSERVATION LOUNGE

Picard, Riker, Geordi, Data. Beverly is reporting.

BEVERLY
The autopsy showed residual

ionization in every one of
Lieutenant Kelly's systems.
I think that's what caused
the muscular and systemic
contractions.

A beat as they take in the chilling image.

RIKER
Where did this ionization come
from?

30A CONTINUED:

BEVERLY
There's evidence of electrical
burns on the victim's body...
as if she were exposed to ionized
gas... or high energy plasma.

Geordi reacts.

GEORDI
Plasma? There's no way they
could've been exposed... unless
it was matter from the streamer...

Picard thinks.

PICARD
Is there any evidence of a hull
breach... could plasma from the
streamer have found its way into
the ship?

GEORDI

No...

(gets an idea, to Data)

Data, what's the report on that broken sample container?

DATA

The analysis of the fragments is not yet complete.

GEORDI

(to Picard)

Captain -- if there's evidence of similar ionization in those fragments... it could mean they tried to beam aboard material from the streamer...

PICARD

(onto the idea)

And if the plasma exploded... that would explain a few things.

(beat)

Let me know when the analysis is complete.

GEORDI

Aye sir.

Picard rises; the others follow.

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at the plasma streamer.

32 INT. ENGINEERING

Geordi, Barclay and Data are examining the metal fragments (as seen in Act One) -- but now the fragments have been roughly put together to form a matter sample container. Barclay looks exhausted, barely able to focus on the task at hand.

GEORDI
From the looks of these fracture patterns, I'd say the explosive force came from within the container.

Data completes a scan.

32 CONTINUED:

DATA
The container does show evidence of residual ionization.
(beat)
I believe your hypothesis was correct. It was being used to store high energy plasma.

Geordi considers.

GEORDI
So they were collecting samples from the plasma streamer...
(perplexed)
But they were using the proper container. How could it have

exploded?

DATA

Perhaps we should try to recreate their experiment to see what happens when matter is beamed aboard under similar conditions.

GEORDI

Good idea. Let's prepare a new container.

(to Barclay)

Reg, I don't want to take any chances -- start setting up a level five containment field here in Engineering.

Barclay glances over -- his mind is elsewhere.

BARCLAY

Aye sir...

Geordi moves to his office. Barclay and Data start to work a nearby console. Barclay is on edge, distracted -- every move he makes is slow and deliberate, as if any second he might lose his balance.

Barclay picks up a PADD to make a calculation. As he reads the screen, he moves the PADD to and fro while alternately blinking each eye -- as if he's testing his eyesight. Data glances at him, genuinely curious.

DATA

Are you having trouble with your eyesight, Mister Barclay?

Barclay is embarrassed at having been caught.

32 CONTINUED: (2)

BARCLAY
No... thank you.

Barclay picks up a nearby bottle of water (which he has brought with him) and takes a long, thirsty drink. He crosses to a JEFFERIES TUBE near the Pool Table, enters the tube. Data eyes him with growing concern, then crosses to Geordi.

DATA
May I have a word with you, Geordi? It concerns Lieutenant Barclay.

GEORDI
What is it?

DATA
He appears to be inordinately preoccupied with his physiological condition. I have seen him check his pulse rate, as well as his visual acuity several times in the last twenty minutes.

Concerned, Geordi crosses to the Jefferies Tube, sees Barclay inside. He walks into the tube.

32A INT. JEFFERIES TUBE

Geordi walks up to Barclay.

GEORDI

Reg...

Barclay jumps, startled.

BARCLAY

Yessir?

32A CONTINUED:

GEORDI

Are you alright?

BARCLAY

(rattled)

Just fine, sir.

Geordi studies his face.

GEORDI

You look a little pale.

BARCLAY

(touching face, worried)

I do?

Geordi can see that Barclay is highly agitated.

GEORDI

(gently)

It's been a long couple of days, Reg. Why don't you get some rest. We've got everything under control here.

Barclay nods, grateful to get out of there.

BARCLAY
I'll do that, sir. Thank you.

Barclay grabs his water bottle and EXITS the tube. Geordi follows...

32B INT. ENGINEERING

Barclay quickly EXITS. Geordi and Data exchange a glance.

GEORDI
(taps communicator)
La Forge to Counselor Troi.

TROI'S COM VOICE
Go ahead, Commander.

GEORDI
Counselor... do you have a minute?

Off Geordi's concern...

33 OMITTED

34 INT. CORRIDOR

Barclay is briskly walking down the corridor at a steady clip -- oblivious to everything and everyone around him. He's in his own world. Follow Barclay as he walks... turns a corner... passes a curious crewmember... walking... walking...

Troi round a corner from the opposite direction.

TROI
Lieutenant Barclay, I've been calling you, why haven't you responded --

Barclay plows past her without a glance. Troi catches up to him, almost having to run to keep up. Play the scene ON THE MOVE.

TROI
Reg, what are you doing?

BARCLAY
Walking.

TROI
I can see that. Where are you going?

He tries to act like nothing's wrong.

BARCLAY
Nowhere. I just don't get to these decks very often.
(points)
There's Stellar Cartography --
I thought that was on Deck Eleven.

34 CONTINUED:

TROI
(seeing through it)
Mister Barclay...

BARCLAY

I was... I was having trouble sleeping. I'm just trying to wear myself out. That's a perfectly normal thing to be doing, isn't it?

A beat as they walk.

TROI

Commander La Forge said you seemed very nervous this morning.

Barclay tries to make light of it.

BARCLAY

I'm always nervous. Everyone knows that.

TROI

He also mentioned that you said you saw something in the Transporter beam.

A slight reaction from Barclay.

BARCLAY

I was wrong. They checked the Transporter and there wasn't... there was nothing there. I imagined the whole thing.

TROI

You don't sound very convinced of that...

Barclay stops, turns to her, wanting to shut this conversation down.

BARCLAY
Counselor, I appreciate your concern... but I'd rather not continue this conversation. I'm... I'm feeling perfectly fine.

Troi takes a more stern approach.

TROI
Mister Barclay, you are exhausted and highly agitated.
(MORE)

34 CONTINUED: (2)

TROI (Cont'd)
And I cannot allow a member of this crew to endanger himself and others. I think --

BARCLAY
(cuts her off)
I'm not endangering anyone and I wish you would --

TROI
(cuts him off)
I think it's in your best interest to take a leave of absence.
(beat)
Reg -- I'm temporarily relieving you of duty.

A reaction from Barclay -- but he tries to play it cool.

BARCLAY
Fine... fine... do what you have to do, Counselor...

He quickly walks off down the hall. OFF Troi's look of concern...

35 INT. BARCLAY'S QUARTERS

The lights are dim. Several candles are burning. Barclay is lying on the floor in a contorted Yoga position. He is deep breathing, letting out his breath in drawn-out vocalizations. The SOUND of chirping BIRDS and gently falling RAIN can be heard playing over the Com system. Barclay is desperately trying to relax.

His eyes shoot open. This isn't working.

BARCLAY
(to computer)
Computer... more birds.

The sound of more BIRDS comes up -- too many birds, loud, obnoxious SQUAWKING. Barclay looks annoyed.

BARCLAY
(to computer)
End stress reduction program.

35 CONTINUED:

The candle flames GO OUT. The lights COME UP and the sounds STOP. Barclay struggles out of his Yoga position, stands, crosses to the replicator slot.

BARCLAY
(to replicator)
Water.

COMPUTER VOICE
Specify temperature.

BARCLAY
(agitated)
I don't care -- just give me water!

A glass of water MATERIALIZES. Barclay drinks down the entire glass. He crosses to his bed and sits down, takes his pulse. Then he starts to tap his neck, plexing...

35 CONTINUED: (2)

BARCLAY
(to himself)
Calm... stay calm...
(to computer)
Computer -- let's try music... something soothing.

Soft, tranquilizing MUSIC starts to play. Barclay stop plexing... takes a few manic breaths... violently fluffs his pillow... straightens the wrinkles out of his blanket... then crawls under the covers. He shuts

his eyes...

And tosses and turns, trying to get comfortable in the bed... finally finds the right position... settles in for the night. The soft music keeps playing... Barclay tries to sleep...

He opens his eyes and looks down at his left arm, where a tingling sensation is slowly building. He touches it... dreading... He flings off the blanket --

36 BARCLAY'S ARM (OPTICAL)

is RADIATING with the SPARKLING LIGHT (as seen in Act Two). Only this time, the glowing imprint has spread to include his shoulder and neck. Barclay cries out, jumps out of bed. The glow VANISHES.

Barclay's expression changes... as an inner resolve takes over. His fear transforms into grim determination. He refuses to end up a victim of whatever's happening to him. His fear compels him to take action.

BARCLAY
(taps communicator)
Barclay to Chief O'Brien.

A beat.

O'BRIEN'S COM VOICE
O'Brien here.

BARCLAY
I need your help. Would you meet me in Transporter Room Three... ?

Off Barclay's look of determination...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. TRANSPORTER ROOM (OPTICAL)

Barclay is at the console, studying a read-out of the transport logs. O'Brien ENTERS, looking like he just woke up.

O'BRIEN
Sir, begging your pardon -- but couldn't this wait til morning?

BARCLAY
No...

Barclay turns to him, trying to act casual.

BARCLAY
Chief... I've just... I've been reviewing the transport logs...
(indicates console)
What are these... energy variations that keep appearing? There was one when I transported to the science ship... see?

O'Brien glances at the logs.

O'BRIEN
They're just ionic fluctuations, sir. A result of our interlock with the Yosemite's transporter system.

BARCLAY
A fluctuation occurred while I was inside the matter stream... ?

O'BRIEN
It's nothing to worry about, sir.

Barclay looks at him, determined.

BARCLAY
I need you to transport me to the science ship... and directly back again. And while I'm in the beam... can you recreate one of those ionic fluctuations... ?

38 CONTINUED:

O'BRIEN
I guess so... but if you don't mind my asking, sir... what for?

BARCLAY
I need to... Commander La Forge wants some tricorder readings of those fluctuations.

O'Brien is suspicious -- he senses Barclay's anxiety.

O'BRIEN
(indicates console)
We can do it from right here.

BARCLAY
(scrambling)
No, I... the Transporter sensors may not be sensitive enough...

But Barclay isn't fooling anybody, and he knows it.

BARCLAY
I'm giving you an order, Mister O'Brien.

O'BRIEN
(a beat)
Aye sir.

O'Brien moves to the console and starts typing in commands. Barclay steps onto the Transporter platform.

38 CONTINUED: (2)

O'BRIEN
If you don't mind my making an observation...
(beat)
You forgot to bring a tricorder.

Barclay looks down, realizes O'Brien's right... and finally lets down his guard. He gestures to the Transporter platform.

BARCLAY

Either there's something in there... or I'm going crazy. I've got to know.

(beat)

You can understand that, can't you?

A beat.

O'BRIEN

Yes sir, I can.

O'Brien works the controls.

O'BRIEN

Stand by, sir...

The system HUMS to life. O'Brien waves a hand over the controls, Barclay begins to DEMATERIALIZE.

CUT TO:

39 CLOSE ON BARCLAY - TRANSPORTER EFFECT (OPTICAL)

(Transporter Room side) as the room DISSOLVES INTO SPARKLES OF ENERGY. Barclay looks around, searching for any sign of movement. The SPARKLES fill the entire frame except for Barclay... and we see Barclay start to PHASE OUT...

INTERCUT:

40 BARCLAY'S POV (OPTICAL)

as the science ship set DISSOLVES into view... then

back to sparkles... the MOVING SHAPE from Act One is moving amidst the shimmering energy... visible now as the amorphous cloud.

40A ON BARCLAY - TRANSPORTER EFFECT (OPTICAL)

(Transporter Room side) Barclay begins to PHASE BACK IN. He sees the creature, fearful. The creature flies toward him, purposeful, its distorted mouth widening -- closer and closer and closer...

41 INT. TRANSPORTER ROOM (OPTICAL)

As Barclay MATERIALIZES. A beat as he takes in what he's seen. Then he steps down off the platform with renewed conviction.

BARCLAY
(to O'Brien)
I want you to wake the senior staff.

OFF O'Brien's reaction...

42 INT. OBSERVATION LOUNGE

Picard, Riker, Worf, Geordi, Troi. Barclay is sitting at the head of the table, speaking to the group. He is uncomfortable, but determined to make his case. Beverly is standing beside him, taking tricorder scans of his left arm.

BARCLAY

Then I saw it again -- just twenty minutes ago. The same exact thing moving around in the Transporter beam.

RIKER
Let me get this straight -- you think it was alive?

BARCLAY
(nods)
It was dark and distorted... and it had what looked like... a mouth...

WORF
(dubious)
A mouth?

A tense beat. Beverly completes the scan of his arm.

BEVERLY
I don't see anything wrong with his arm.

TROI
Reg -- why did you wait so long to tell anybody about your arm?

Barclay shifts uncomfortably.

42 CONTINUED:

BARCLAY
Well... I thought I was

hallucinating. I thought it was... that I had... Transporter Psychosis...

Reactions. Barclay knows how this must look.

BARCLAY
(quickly)
But now I know I don't. I know what I saw in there... was real.
(beat)
I was the only one to experience an ionic fluctuation during transport... maybe that explains why that's why no one else saw it.

Picard throws a questioning look at Geordi, who shrugs -- he's sorry to have to put Barclay on the spot like this.

GEORDI
We ran a full diagnostic on the Transporter system yesterday, Captain. It checked out fine.

42 CONTINUED: (2)

PICARD
(to Riker)
Number One?

RIKER
We've been conducting intensive scans of the entire binary star

system. No sign of any life forms.

Picard considers. Doubt in the room is growing.

PICARD
Mister Barclay, I understand you've been under a considerable amount of strain the past couple of days. Isn't it possible you simply imagined --

Barclay stands, cutting him off, undaunted.

BARCLAY
I know what you're going to say, sir. And I realize... I know I've been acting strangely. But you've got to believe me. I wouldn't have called you in here if I weren't absolutely certain.

Barclay looks at Picard, waiting for the verdict. A long beat as Picard takes Barclay's measure -- decides to take Barclay at his word. He turns to his staff, rapidly issues commands.

PICARD
(to Geordi)
Commander La Forge, get Chief O'Brien -- take the Transporter system apart piece by piece if you have to.
(to Worf)
Mister Worf -- maintain a level three security alert until further notice.

42 CONTINUED: (3)

WORF
Aye, sir.

BEVERLY
(to Picard)
I'll run a micro-cellular scan on Mister Barclay's arm. It'll take some time -- but if there's something wrong, I'll find it.

PICARD
(satisfied, to all)
Keep me apprised. Dismissed.

They all stand to go. Barclay is awash with relief. Off his look of appreciation to Picard...

43 INT. SICKBAY

Barclay sitting on a bio-bed. Beverly is moving a special medical DEVICE over Barclay's left arm. She moves the device up his arm... around his shoulder... and over his neck... then above his chest. Barclay is getting worried.

Riker ENTERS. Beverly deactivates the scanner, turns to him.

BEVERLY
(re: Barclay)
I'm reading minute levels of residual ionization in the

sub-dermal tissue of his left arm.
(beat)
The patterns correspond exactly to the ones we measured in Lieutenant Kelly's body... and in the sample container from the science ship.
(turns to Barclay)
There's no question -- you've been exposed to the same high energy plasma they were.

43 CONTINUED:

Barclay reacts -- he's been vindicated.

BARCLAY
So... something did happen to me in the Transporter beam?

BEVERLY
It's too early to draw conclusions... you might've been exposed to something on the science ship. But you did say something touched your left arm during transport... and that's where the ionization is focused...

Riker considers.

RIKER
Does this ionization pose a threat to Mister Barclay?

BEVERLY
(beat)
It might. I'll need to run a base-pair correlation to look for signs of DNA break-down.

BARCLAY
(to Riker)
Sir... Commander La Forge and I were planning to recreate the circumstances of the explosion on the Yosemite... that might give us some answers. Permission to continue with the experiment?

Riker nods.

RIKER
Granted. Tell Chief O'Brien to take all primary Transporters off-line. I don't want to risk any further... contaminations. And make sure you take the necessary safety precautions.

BARCLAY
Aye sir.

43 CONTINUED: (2)

Beverly straps an ARMBAND onto Barclay's left arm and activates it. The armband lights up with various blinkies.

BEVERLY
I want you to wear this monitoring-device. It'll signal me at the slightest sign of increased ionization.

BARCLAY
Yes, Doctor.

As Riker and Barclay move to go...

44 INT. ENGINEERING (OPTICAL)

Geordi and Data are preparing an empty SAMPLE CONTAINER. Barclay is at a nearby console.

DATA
(re: container)
Structural reinforcement is at two hundred forty percent.

GEORDI
Activating containment field...

Geordi taps a control. A FORCE FIELD flashes briefly around the container.

GEORDI
That should do it.
(to Barclay)
Okay, Reg -- we've locked onto the coordinates of the plasma streamer. You can beam aboard a sample.

BARCLAY
Aye sir.

44 CONTINUED:

Barclay works the console. After a beat, a plasma sample MATERIALIZES in the container -- a swirling mass of crackling ENERGY. They observe it for a moment.

GEORDI
Okay... what would they have done first?

DATA
A standard analysis begins with a resonance frequency scan.

GEORDI
Sounds like a good place to start. Let's do it.

Data works a nearby console.

DATA
Initiating resonance sweep. Frequency range at --

Without warning, the sample container walls BLOW OUTWARD with a tremendous BLAST -- the containment force field FLASHES, expanding against the pressure of the explosion. The force sends Geordi, Data and Barclay stumbling backward.

They regain their composure. Although the sample container is shattered, the containment field is holding. Inside, the plasma sample has transformed -- we now see several intensely glowing PARTICLES,

pulsating with energy, hitting up against the containment field, as if trying to escape.

GEORDI
Check the containment field.

Barclay runs to a console across the room, checks it.

BARCLAY
(off console)
Field is at maximum limits, sir.
But it is holding.

Geordi stares at the energy particles, captivated. He moves closer to them...

44 CONTINUED: (2)

GEORDI
My VISOR's picking up bio-magnetic energy... highly complex patterns...
(beat)
I think these things are alive.
Reg...

Geordi glances over -- Barclay is gone.

GEORDI
Reg?

Then Geordi sees him -- Barclay is lying on the floor, unconscious, half of his body RADIATING with the SPARKLING LIGHT (as seen in Acts Two and Three). His armband is flashing.

GEORDI

Reg!

As Geordi and Data rush to his side...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

45 INT. SICKBAY

Barclay is sitting on a bio-bed, tired and edgy. Beverly, Geordi and Data are standing nearby. Mid-conversation.

BARCLAY

(surprised)

Life forms?

DATA

That is correct. They appear to be quasi-energy microbes that exist within the distortion field of the plasma streamer -- which made them undetectable to our sensors.

GEORDI

They didn't come out until we tried to run the resonance

frequency scan. Apparently, they didn't like it too much. They reacted by shattering the sample container.

BARCLAY
Which caused a plasma explosion similar to the one on the science ship...

GEORDI
Exactly.
(beat)
We think one or more of the microbes may have gotten into the Transporter system -- and are still caught inside the buffer. It probably explains what you saw in there...

BARCLAY
But... what I saw was much larger than a microbe...

DATA
Normal spatial relationships, such as size, are often distorted within the matter stream.
(MORE)

45 CONTINUED:

BEVERLY
Some of these microbes are also in your body, Reg.

Barclay looks down at his arm, dismayed.

BARCLAY
Inside me?

BEVERLY
They were in Lieutenant Kelly's body as well... that's what caused the contractions during the autopsy.

Barclay realizes the implications.

BARCLAY
Is that what killed him?

BEVERLY
Yes...
(off his look)
But now that we've identified the microbes, we can start trying to eliminate them. I'm going to run a full spectrum antigen series... if that doesn't work, I'll try an imaging probe...

BARCLAY
But... isn't there a way to... to... to force these things out of me?

Geordi thinks, starts to get an idea...

GEORDI
(musing)
The bio-filter should've screened

them out... but it didn't...

DATA
The microbes exist simultaneously as both matter and energy. The bio-filters cannot distinguish them from the matter stream.

45 CONTINUED: (2)

GEORDI
Right... but -- if we held Barclay suspended in mid-transport... at the point where matter starts to lose molecular cohesion...

Data considers.

DATA
The molecules would begin to emit nucleonic particles. We might be able to derive a pattern the computer could recognize...

GEORDI
... and reprogram the bio-filters to screen out the microbes.
(to Barclay)
Reg, I think this'll work.

BARCLAY
Suspend me... I don't like the sound of that...

GEORDI

We'd have to hold you in there
for a while...

BARCLAY
How long?

GEORDI
Thirty or forty seconds... it's
hard to tell. But I think it
would be safe...

BARCLAY
But... if I'm in the matter stream
too long...

He stops, unable to say the dreaded words. Data completes the thought for him.

DATA
Your pattern would degrade to the
point where your signal would be
permanently lost.

Barclay reacts -- this is his ultimate fear come true. But there seems to be little choice. OFF his face as he struggles with the decision...

46 INT. TRANSPORTER ROOM (OPTICAL)

Barclay ENTERS. Beverly is with him, medical gear at-the-ready. Geordi and O'Brien are working at the console.

O'Brien looks at Barclay, tries to reassure.

45 CONTINUED: (3)

DATA
Your pattern might degrade to the point where your signal would be permanently lost.

Barclay reacts -- this is his ultimate fear come true. He stands and starts moving about the room, agonizing over what to do...

BARCLAY
This has been the thing I've been afraid of all my life... that I'd go in and not come back...

Barclay struggles -- it's the toughest choice he's ever had to make. He lets out a nervous laugh.

BARCLAY
But I guess... if I'm ever going to confront my fear, it might as well be now...

A long beat. Then his face sets with a look of inner-resolve. He's made the decision...

46 INT. TRANSPORTER ROOM (OPTICAL)

Barclay ENTERS. Beverly is with him, medical gear at-the-ready. Geordi and O'Brien are working at the console.

O'Brien looks at Barclay, tries to reassure.

O'BRIEN
After fifteen seconds or so in the beam, you may start to feel lightheaded. Try to stay calm... and it's important you don't move around too much.

Barclay nods, swallows nervously.

46 CONTINUED: (2)

BARCLAY
Right.

They watch as Barclay approaches the Transporter platform... steps up onto it... positions himself on a pad...

O'BRIEN
Initializing the back-up pattern buffer. Holding at stand by...

O'Brien works the controls. The system HUMS to life. Barclay tenses. This is the most terrifying moment in his entire life.

GEORDI
(to Barclay)
You ready, Reg?

Barclay nods, takes a deep breath.

BARCLAY
Energize.

O'Brien works the controls. Barclay begins to DEMATERIALIZE...

CUT TO:

47 CLOSE ON BARCLAY - TRANSPORTER EFFECT (OPTICAL)

(Transporter Room side) The world around him DISSOLVES into SPARKLES OF ENERGY -- the Transporter Room barely visible against the shimmering light. Barclay tries to stay calm and motionless... a second passes... then Barclay starts to PHASE OUT...

48 INT. TRANSPORTER ROOM

Continuous. Geordi and O'Brien working, tense. Beverly works a nearby console.

48 CONTINUED:

O'BRIEN
Molecular resolution at sixty percent... engaging static mode... his pattern is locked and holding...

GEORDI
Starting bio-filter scan...

As they work...

49 INT. TRANSPORTER EFFECT (OPTICAL)

Continuous. Barclay's body stays in a SEMI-PHASED state, sparkling energy all around. Several seconds go

by. Barclay sees something --

50 BARCLAY'S POV (OPTICAL)

of the familiar MOVING SHAPE coming toward us -- it's the LIFE FORM.

51 INT. TRANSPORTER ROOM

Continuous.

O'BRIEN
Signal's holding...

Beverly reads her console.

BEVERLY
The imaging scanners still aren't isolating the microbes...

O'BRIEN
I'll try increasing molecular dispersion...

GEORDI
(concerned)
But -- his signal resolution's dropped to fifty-five percent...

O'BRIEN
Don't worry -- I can hold him together...

52 INT. TRANSPORTER EFFECT (OPTICAL)

Continuous. Barclay terrified as the life form comes closer and closer, snaking through the streaks of energy, its distorted body and mouth-like orifice barely discernible. Barclay doesn't move, stares wide-eyed at the thing as it stops just inches from his face...

53 INT. TRANSPORTER ROOM

Continuous. Tension building...

O'BRIEN
His signal resolution's down to fifty percent... we need to bring him back...

GEORDI
I know, I know... just give me one more second...
(beat)
We need more dispersion... increase phase-transition frequency...

O'BRIEN
(works)
Aye, sir...

They work. Beverly reacts --

BEVERLY
The imaging scanners are actuating...

GEORDI

Got it... pattern acquisition...
(works)
Positive.

O'BRIEN
Programming bio-filter...

The tension eases a bit.

GEORDI
(to himself)
This won't hurt a bit, Reg...

54 INT. TRANSPORTER EFFECT (OPTICAL)

(Transporter side) Continuous. Barclay gaping at the life form. The thing hovers there for a moment. Then it starts to tilt and move its body, as if trying to communicate -- like it's supplicating. And it should be clear at this close range that there is something vaguely human about this creature -- it seems to be asking for something...

Barclay watches it intently... then something else catches his eye. He looks, and sees a second CREATURE, similar in appearance, quickly moving through the sparkles.

54 CONTINUED:

Barclay reacts to the sight... gradually coming to a realization. The sparkles start to give way to the Transporter Room, indicating that Barclay is returning -- BARCLAY GRABS HOLD OF THE FIRST CREATURE.

55 INT. TRANSPORTER ROOM (OPTICAL)

Continuous. Barclay is just starting to MATERIALIZE on the platform -- he appears to be holding onto something, his arms wrapped around it, but we can't quite make out what it is...

O'BRIEN
(alarmed)
I'm reading a ninety-two percent increase in mass, sir!

GEORDI
(off console)
Something's in the beam with him...
(taps communicator)
Security to Transporter Room Three!

O'BRIEN
(working)
I'm setting up a force field around the chamber...

We HEAR a force field activate. They look at the platform --

56 TRANSPORTER PLATFORM (OPTICAL)

as Barclay PHASES IN AND OUT for a second... then MATERIALIZES all the way. HE IS HOLDING A HUMAN BEING -- A SCIENCE SHIP CREWMEMBER. They both slump onto the platform.

Reactions. Beverly rushes to their aid.

BEVERLY
(to O'Brien, on the move)
Drop the force field.

O'Brien works and we HEAR the force field deactivate. The crewmember lifts his head and looks around him, groggy and exhausted...

56 CONTINUED:

Worf and TWO SECURITY NDS ENTER and rush to the platform. Barclay gets to his feet, moves to them, urgent.

BARCLAY
(to Worf, security NDs)
There are more of them in the beam... you have to grab them and hold on...

Worf nods in understanding -- he moves with the security NDs onto the platform. O'Brien works the console. We HEAR the security team dematerialize.

56A ON GEORDI AND BEVERLY

who are tending to the crewmember. Barclay moves to them.

GEORDI
(to Barclay)
Reg, what happened?

Barclay catches his breath.

BARCLAY
When I saw there was more than one of them... I thought... maybe the other crew was trying the same thing we were...

The crewmember, still shaken, chimes in.

CREWMEMBER
We were infected with something... Lieutenant Kelly... tried to reprogram the bio-filter...

56A CONTINUED:

GEORDI
(to crewmember)
It looks like he increased molecular dispersion past the integrity point... your patterns were lost in the beam.

BARCLAY
(realizes)
The residual energy from the plasma streamer... it must've amplified the charge in the buffer... enough to keep your patterns from degrading...

The crewmember nods, exhausted. We HEAR the security

team start to materialize...

56B TRANSPORTER PLATFORM (OPTICAL)

as Worf and the two security NDs beam in. They are each holding an exhausted-looking science ship CREWMEMBER.

Geordi lays a hand on Barclay's shoulder. It's a nice moment for Barclay. OFF his tired but satisfied expression...

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in normal space.

PICARD (V.O.)
Captain's Log, Stardate 46043.6. The reprogrammed bio-filter was effective in removing the alien microbes from Mister Barclay and the four crewmembers. The microbes have been returned to the plasma streamer.

57A thru 58 OMITTED

59 INT. TEN FORWARD

Continuous. Barclay ENTERS and spots O'Brien sitting at a table. He crosses to him.

59 CONTINUED:

BARCLAY

Chief...

O'BRIEN

Lieutenant -- glad you could make it.

Barclay sits. On the table top, O'Brien has a small BOX of some sort (the 24th century version of a cage). O'Brien looks at Barclay.

O'BRIEN

You know, I think this is the first time we've ever talked, outside the Transporter Room.

59 CONTINUED: (2)

Barclay looks a little embarrassed.

BARCLAY

Well... to be honest, I always avoided you.

O'BRIEN

Why?

BARCLAY

Because... you run the Transporters, and I hate transporters...

Barclay considers for a beat.

BARCLAY
At least... I used to...

O'Brien smiles, glad to hear it. Barclay returns the smile, grateful for O'Brien's help. He indicates the box.

BARCLAY
So what's in the box?

O'BRIEN
I thought you might like to meet Christina.

Barclay looks at him, curious. O'Brien removes the top of the box to reveal its contents: a rather large, nasty-looking TARANTULA. Barclay reacts, surprised by the sight.

O'BRIEN
Christina -- Lieutenant Barclay.

Barclay eyes the thing.

BARCLAY
Your... pet spider.

O'BRIEN
Lycosa tarantula. Don't worry, she won't bite.

The tarantula takes a few crawly steps onto the table. Barclay shifts, uncomfortable.

BARCLAY
It's... she's... very... large.

59 CONTINUED: (3)

O'BRIEN
I found her on Titus Four...
almost stepped on her by accident.

Barclay nods, trying to seem enthusiastic. O'Brien stands up.

O'BRIEN
I'll get us a couple of drinks.
Keep an eye on her, will you?

BARCLAY
Sure...

O'Brien crosses to the bar. Barclay looks down and freezes when he notices that the tarantula is crawling onto his hand. A flicker of panic crosses his face. With his free hand, he starts to tap his neck, plexing... trying to stay calm...

BARCLAY
Um... Chief...

As the spider crawls up his arm...

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

on to its next mission.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Man of the People"
#40276-229

Written by
Frank Abatemarco

Directed by
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FINAL DRAFT

JULY 24, 1992

STAR TREK: "Man Of the People" - 07/24/92 - CAST

STAR TREK: THE NEXT GENERATION
"Man of the People"

CAST

PICARD	ALKAR
RIKER	MAYLOR
DATA	TALMADGE (COM VOICE)
BEVERLY	ADMIRAL SIMONS
TROI	YOUNG ENSIGN
GEORDI	LIVA
WORF	JARTH
	ENSIGN JANEWAY
NURSE OGAWA	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
SUPERNUMERARIES	TWO SENTRIES
TECHNICIAN	
TWO MED TECHS	
TWO SECURITY GUARDS	
A TECHNICIAN, CHIEF DANIELS	
A DOCTOR	

STAR TREK: - "Man Of the People" - 07/24/92 - SETS

STAR TREK: THE NEXT GENERATION
"Man of the People"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE
TRANSPORTER ROOM
READY ROOM
GYM
CORRIDOR
TROI'S OFFICE
TURBOLIFT
OBS. LOUNGE
TROI'S QUARTERS
ENGINEERING
TEN-FORWARD
BEVERLY'S OFFICE
SICKBAY

ALKAR'S QUARTERS
MORGUE

CONFERENCE CHAMBERS ANTEROOM
(ON SERONIA)

STAR TREK: THE NEXT GENERATION
"Man of the People"

PRONUNCIATION GUIDE

REKAG	REH-kahg
FRATIS	FRAY-tiss
ROHM GAH	Rome-GAH
SEVI ROHM	Sevvy-ROME
LIVA	LEE-vuh
ALKAR	ALL-kar

STAR TREK: THE NEXT GENERATION
"Man of The People"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is dropping out of warp.

PICARD (V.O.)
Captain's Log, Stardate 46071.6. We have been called to the aid of a transport ship, which has been attacked near Rekag-Seronia. Hostilities between the two factions on that planet have intensified recently, threatening an important Federation shipping route.

2 OMITTED

2A INT. MAIN BRIDGE - (OPTICAL)

PICARD, WORF, DATA, RIKER, TROI, SUPERNUMERARIES as needed.

DATA
Captain, sensors have located the transport ship. Two Rekag battle cruisers are flanking it.

RIKER
Red alert. Shields up.

WORF

Phasers on line. Photon torpedoes armed and ready.

PICARD
Is the transport still under attack?

DATA
The cruisers' weapons are powered up... but...

He observes something new on the console.

2A CONTINUED:

DATA
Sir, the Rekag ships are turning and heading out of sensor range.

RIKER
They don't want to take on the Enterprise...

DATA
We are within visual range of the transport, Sir.

PICARD
On screen.

We see the disabled Transport, Dorian.

DATA
Sensors indicate damage to the Dorian's sub space emitters.

Audio communication only.

PICARD
Open a channel, Mister Worf.

WORF
Aye, sir.

PICARD
This is Captain Jean-Luc Picard
of the Federation starship
Enterprise.

The Dorian Captain replies... but the transmission
isn't good... staticky, tending to break up.

TALMADGE'S COM VOICE
Captain Talmadge of the Dorian.
Glad you're here... we took some
shield damage from the Rekag
ships... but we couldn't have held
out if they attacked again.

PICARD
Do you have injuries? Can we
assist you in any way?

TALMADGE'S COM VOICE
No injuries... but I'd like
permission to transport a couple
of guests to your ship.

2A CONTINUED: (2)

PICARD

Of course...

TALMADGE'S COM VOICE
We're conveying a mediator to Seronia. I think he's the reason the Rekags fired on us...

Now Talmadge really begins to break up.

TALMADGE'S COM VOICE
...travelling... negotiations...

Picard shakes his head in frustration.

PICARD
Captain, I'm losing you. Go ahead and beam your passengers on board...

Picard turns to Troi.

PICARD
Counselor, will you see to our guests' needs and then escort them to my Ready Room.

TROI
Yes, Captain.

Troi heads for the Turbolift.

2B INT. TRANSPORTER ROOM (OPTICAL)

Troi ENTERS the Transporter Room. The Transporter TECHNICIAN works the console and AMBASSADOR ALKAR and his mother MAYLOR MATERIALIZE.

Alkar is in his 30's, very attractive. His serenity is contrasted by a deep sense of purpose.

Maylor is an ancient woman, with white hair, craggy face, and stooped back. But there is a deeper power that emanates from her that is intense -- and disquieting. She simmers with rage, and while she is not loud or grating, there is a malignancy which permeates every word she speaks. She looks right at Troi.

TROI
I'm Counselor Deanna Troi.

2B CONTINUED:

Alkar steps down, hand extended.

ALKAR
Ambassador Ves Alkar...
(gestures)
... and my mother, Sev Maylor. Counselor, it's imperative that I speak with your Captain...

Before Troi can answer, Maylor comes off the stage, moves right toward her, locks on and drills into her.

MAYLOR
You think he's attracted to you... but he isn't. You offer him nothing...

There is a brief, stunned silence. Alkar moves smoothly in, takes Maylor's arm.

ALKAR
She hasn't been well. Could she be taken to quarters?

TROI
Of course.
(to Transporter Chief)
Chief...
(to Alkar)
I'll take you to meet Captain Picard...

The Transporter Chief moves toward Maylor. Alkar addresses Maylor, nodding toward the Chief.

ALKAR
Go with him...

Maylor accedes, walks toward the door... but stops and looks back at Troi.

MAYLOR
Don't pursue him. I won't have it... I'll stop you...

The Transporter Chief eases her out the door. Alkar looks apologetically at Troi.

3 CLOSE ON TROI

hand at her throat, looking not just uncomfortable, but deeply upset by this strange and unexpected incident.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

A3 OMITTED

A4 INT. READY ROOM (OPTICAL)

Picard and Alkar are talking with Starfleet ADMIRAL SIMONS who is on the viewscreen.

ALKAR
(with some urgency)
I am grateful for the Federation's offer to escort me, but if I arrive at Rekag-Seronia on the Enterprise, the armed Flagship of Starfleet, my mission as a Peace negotiator will be compromised. There must be a Federation transport ship in the area that could take me there.

PICARD
With all due respect, Admiral -- to put the Ambassador on another unarmed transport will only invite a second assault.

ALKAR
I believe the attack on us was an isolated incident, nothing more...

The Admiral pauses, taking in both sides, then --

A4 CONTINUED:

ADMIRAL
Ambassador Alkar... the Rekag-Seronia dispute has threatened Federation ships for many months. We are grateful that you are willing to undertake this mission... and you have our full support.

ALKAR
Thank you, sir.

ADMIRAL
However, we also recognize that safety is an issue -- not just yours, but the crew that escorts you. To send you on an unarmed transport puts everyone at risk. I think it's best if you proceed to Rekag-Seronia aboard the Enterprise.

A4 CONTINUED: (2)

There is a hesitation... Alkar doesn't agree, but acquiesces.

ALKAR
Then I have no choice.

ADMIRAL
Once you get to Rekag-Seronia, you may conduct your negotiations as you see fit. Until then -- you'll be in good hands with Captain Picard.

The message of the speech is not lost on Alkar, who smiles. Even when he's in disagreement, nothing seems to ruffle him.

ALKAR
... I understand.

ADMIRAL SIMONS
Good luck, and a successful journey.

The Admiral disappears from the Viewscreen. Picard looks at Alkar, then--

PICARD
Picard to Riker.

RIKER'S COM VOICE
Yes, sir?

PICARD
Set a course for Seronia.

4 INT. GYM

A soft-form martial arts class is in progress (like the one in "Clues"); the group wears a form of gi.

4 CONTINUED:

Worf leads it; Troi is participating -- and Alkar. Alkar's skill is evident in the way he moves.

At one point, Troi looks over and smiles at him.

Worf completes the final move, then --

WORF
That is all for today. There will be another class tomorrow at oh-seven-hundred hours.

The group moves off in casual clusters. Troi finds herself face to face with Alkar.

TROI
The skills are demanding...
You're very disciplined.

4 CONTINUED: (2)

ALKAR
I believe in a strong connection between body and mind.
(beat)
You obviously share that conviction.

She smiles at him.

TROI
Yes... Only sometimes I have a problem getting my body to conform to my mind's wishes...

He laughs and they EXIT frame.

4A INT. CORRIDOR

as they come from the gym.

TROI
I would imagine that your self-discipline helps you in your work...

He shrugs and smiles in a self-deprecating way.

ALKAR
I don't know about that... I think maybe my biggest asset is patience.

She gives him a questioning look.

ALKAR
I let everybody else talk until they're exhausted... then when I start, they're too tired to argue.

She smiles at that.

TROI

You're going to need all your patience at Seronia... I can't imagine how you'll get the two sides talking to each other...

Again, his modest smile.

4A CONTINUED:

ALKAR
Neither can I. I won't know that until I get there. I tend to feel my way through a situation...

They have reached a Turbolift, and ENTER it.

4B INT. TURBOLIFT

ALKAR
Deck nine. If I were empathic, like you... I'd have a real advantage.

TROI
I thought Lumerians were empathic...

ALKAR
Only with each other, not other species. So... I don't have any idea what you might be feeling just now...

She thinks, smiles to herself.

TROI

Curiosity...

(off his look)

What I sense from you is very unusual. Serenity... calmness... tranquility... you seem to embody the very qualities you hope to draw out in others.

The Turbolift doors open and they EXIT.

5 INT. CORRIDOR

ALKAR

Tell me, Counselor... have you ever been involved in diplomatic negotiations?

TROI

Several times... with Captain Picard. There've been instances when having an empath along has been helpful.

5 CONTINUED:

ALKAR

I'm sure.

(beat)

I could use some of that help. Would you come with me when we reach Seronia?

TROI

If the Captain authorizes it, of

course I will.

They have reached his quarters.

ALKAR
I hope to see you again.

She smiles in response, and turns to head up the corridor. But suddenly the door OPENS -- and there stands Maylor, quietly furious, eyes blazing.

MAYLOR
You're late.

ALKAR
Mother, I told you I would be gone for over an hour...

MAYLOR
You're late because of her.

5 CONTINUED: (2)

She turns to Troi, and once again, her ancient, glittering eyes bore into Troi like malevolent lasers.

MAYLOR
Have you mated with him yet?

TROI
What --?

MAYLOR
That's what you want, isn't it?

ALKAR
Mother, come in, please --

But Maylor moves toward Troi, who instinctively moves back.

MAYLOR
I can always tell. The ones with
a certain look in their eye...

TROI
I'd better go...

Alkar takes his mother's arm, restraining her from moving in to Troi, but the venom of her words is unstoppable.

MAYLOR
I'll tell you this... if you do,
you will regret it for the rest
of your life...

Troi shrinks back from the woman, obviously sensing deeply the malevolence that permeates her.

ALKAR
Come on, Mother... you need to
lie down...

He pulls the woman toward the room, her gaze still locked intently on Troi's. He gives Troi a helpless glance.

ALKAR
I'll see you later...

Troi nods and the strange duo disappear into the

quarters. Troi takes several deep breaths, trying to calm herself.

5A INT. TROI'S OFFICE

The chime SOUNDS.

TROI
Come in.

The door opens and Riker ENTERS, carrying a Padd.

RIKER
Hi. It's that time again...

She looks at him, perplexed. She's still distracted by the incident with Maylor. Riker lifts the Padd.

RIKER
The dreaded crew evaluation reports.

Troi makes a slight grimace. Clearly this is no one's favorite task.

TROI
Does it have to be today?

RIKER
It won't get any easier tomorrow.

TROI
It might...

She takes a breath, obviously troubled.

RIKER
(concerned)
What is it?

TROI
I've just had a very -- disturbing
encounter with Alkar's mother.
(beat, as her feelings
emerge)
Wil, she frightens me.
(MORE)

5A CONTINUED:

TROI (Cont'd)
The feelings I sense from her
are -- malevolent. They're out of
proportion -- evil.

Riker stares at her, knowing that if Troi senses those things, they're there. But maybe there's a reason...

RIKER
I understand she's been ill...
and she's very old -- probably
senile.
(a gentle grin)
Listen... we might all end up like
that some day.

She can't help but smile... and, as usual, Riker has made her feel better.

TROI

You're right. Okay, let's get through these evaluations. When they're done I'm going to reward myself with two pieces of fudge.

He grins and looks back to the Padd.

RIKER
First, molecular biology. Lieutenant Jeffrey Fratis...

5A CONTINUED: (2)

RIKER
She's just a bitter old woman... don't give her the power to worry you.

She smiles at him, grateful, as always, for his friendship.

TROI
You're right. Okay, let's get through these evaluations. When they're done I'm going to reward myself with a chocolate brownie.

He grins and looks back to the Padd.

RIKER
Next, Physical Sciences. Lieutenant Jeffrey Fratis...

5A CONTINUED: (2)

WORF'S COM VOICE
Worf to Commander Riker...

RIKER
Go ahead.

WORF'S COM VOICE
Can you report to Ambassador Alkar's quarters? There's an emergency.

Riker and Troi exchange a quick glance and then Riker is out of there, followed by Troi.

6 OMITTED

7 INT. ALKAR'S QUARTERS - MINUTES LATER

Riker and Troi ENTER. BEVERLY has two Med Techs there; they are already into life-saving procedures on Maylor, who lies sprawled on the floor, unconscious. Troi moves to Alkar, who is pale and drained, staring at the form on the floor.

BEVERLY
(to med tech)
Forty cc's inoprovaline.

The med tech gives her a hypospray, she administers it, watches the portable monitor. Nothing. Beverly scans Maylor's body once more, takes a breath, looks up at Alkar... shakes her head.

7 CONTINUED:

RIKER
I'm sorry, Ambassador.

Alkar's jaw tightens and he sags slightly, as though his knees feel spongy. When he speaks, his voice is slightly husky.

ALKAR
She was ill... I should never have brought her along...

Alkar turns away in despair.

TROI
Alkar...

Troi follows Alker to comfort him. He takes a few breaths, gains control.

ALKAR
She was ninety-three... she'd lived a long life... I should be grateful for that.

He glances at Troi.

ALKAR
Counselor... there's a funeral meditation... part of our rituals... as an empath you're the only person on board who could perform it with me...

TROI
I'd be glad to help...

Off their looks --

8 OMITTED

9 INT. TROI'S QUARTERS - A LITTLE LATER (OPTICAL)

Alkar is opening a small, ornate box. He opens the box and takes out a few oddly shaped chunks of dark ore, gives one to Troi.

8 CONTINUED:

ALKAR
Captain...

PICARD
I wanted to express my condolences. This must be a difficult time for you.

ALKAR
My mother and I were very close. It will be hard to adjust to life without her.

PICARD
Do you want to consider postponing your visit to Bironi? I'm sure everyone would understand...

When Alkar replies, there's an edge to his voice -- the first time we've heard such an overtone.

ALKAR

I'm no less committed to my task than I was before my mother died, Captain.

PICARD
I was only thinking of your best interests...

ALKAR
They will be served if I can bring the Bironi and the Rekags together. For a lasting peace.

The two men eye one another. Then --

WORF'S COM VOICE
Worf to Captain Picard.

PICARD
Go ahead, Mister Worf.

WORF'S COM VOICE
Sensors have picked up a Bironi warship... in a parallel course just inside sensor range.

PICARD
Yellow alert, Mister Worf.

WORF'S COM VOICE
Aye, sir.

8 CONTINUED: (2)

Alkar shakes his head, and again, there is a hint of

anger in his voice.

ALKAR
You communicate distrust... you announce your warlike intentions. It's not the way to enter into peace negotiations.

PICARD
I must take the necessary precautions. One ship you were on has already been attacked.
(beat)
And I think you'd agree that a dead man cannot be a particularly effective negotiator.

This gets a rise from Alkar... he stifles the instinct to step toward Picard... he clenches his fists and gains control, then EXITS, leaving Picard to stare after him.

9 INT. TROI'S QUARTERS - A LITTLE LATER (OPTICAL)

Troi sits on a couch, curled up and reading. But she seems unable to concentrate. Her eyes drift away from the book and she stares into space. Then, the door CHIMES. She rises and crosses to it, it opens. Alkar stands there. He carries a small, ornate box.

ALKAR
Hello.

TROI
Alkar... come in.

9 CONTINUED:

ALKAR
The meditation... is one of our most sacred ceremonies.

He leads her to the couch. They sit down. Alkar is edgy, and will remain so until the end of the scene.

ALKAR
Hold the stone... like this...

9 CONTINUED: (2)

He demonstrates, cupping the stone in both palms, arms outstretched in front of him. Troi mimics him.

ALKAR
Rohm gah... sevi rohm... rohm gah...
(beat)
Say after me... an end to grief...

TROI
An end to grief...

ALKAR
An end to pain...

TROI
An end to pain...

ALKAR
Strength comes from love...

TROI
Strength comes from love...

ALKAR
And courage from wisdom.

TROI
And courage from wisdom.

Troi closes her eyes and concentrates intently. Alkar gazes at her for a moment. Then, slowly, he reaches out and touches his stone to hers. They both GLOW warmly for a brief instant, then die out. He pulls his hands away. Troi opens her eyes and he smiles at her. Alkar is relieved... calm and composed.

ALKAR
... Thank you.

Troi stares at him. She holds both her arms as though a chill had passed through her.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. TROI'S QUARTERS - CLOSE - TROI'S FACE

as she looks at herself in the mirror. She runs a finger underneath her eye, frowns slightly as if she's

found an imperfection.

11 WIDEN

to a full shot. She tugs gently at various points of her uniform but can't seem to get comfortable. She opens a drawer and rifles through her clothes, but summarily decides against all of them. There is an edge to her movements that suggests a profound dissatisfaction.

TROI
Computer... today's appointment calendar.

COMPUTER VOICE
Oh-nine-hundred hours: counseling session with Ensign Janeway.

Troi gives a look that says, "Not her... " She just doesn't feel up to any of this today.

COMPUTER VOICE
(continuing)
Ten Hundred hours: counseling session with --

TROI
Cancel them. Cancel everything until after lunch.

COMPUTER VOICE
Acknowledged.

Troi's mood lightens a bit at the prospect of a free morning -- the way she crosses back toward her dresser indicates that she knows exactly what to do with it

and what to wear.

12 INT. MORGUE

Picard ENTERS to find Beverly near a stasis tube which holds the body of Alkar's dead mother.

12 CONTINUED:

PICARD
You wanted to see me, Doctor?

BEVERLY
Yes... I'm sorry to bother you, Captain... but I'm a little concerned.

She gestures to the body.

BEVERLY
I haven't been able to determine the cause of death.

Picard gives her a look... Beverly wouldn't usually ask him to visit the morgue to tell him something as mundane as that.

PICARD
She was elderly... and Alkar said she had been ill...

BEVERLY
I found no evidence of disease.
(beat)
But I did find abnormally high

levels of neuro-transmitter
residue in her cerebral cortex.

PICARD
What are you suggesting -- ?

BEVERLY
I don't know. I'd like to do an
autopsy... but I've already spoken
to Alkar. He tells me that
Lumerian custom forbids it.
(beat)
Could you talk to him?

Picard considers the ramifications of this action.

PICARD
Do you have any reason to suspect
her death poses some kind of
threat to the Enterprise?

BEVERLY
... Well, no.

PICARD
Then I can't see any alternative
but to comply with his wishes.

Beverly understands the reasons for his refusal... but
she's frustrated.

12 CONTINUED: (2)

BEVERLY (Cont'd)
He tells me that Lumerian custom

forbids autopsy except in cases
where contagious disease might
be involved.
(beat)
Could you talk to him?

Picard considers the ramifications of this action.

PICARD
We're in the middle of a delicate
situation. I'd prefer not to go
to him with this unless you feel
it's absolutely necessary.

BEVERLY
(understanding)
I might be able to find other ways
to investigate. I'll try those
first.

Picard nods his approval and leaves.

13 INT. GYM

Troi is alone, performing Tai Chi exercises, watching
her form in the mirror. Her movements are slow,
controlled; the edge we saw in the previous scene seems
to have been vented off.

13 INT. GYM

Troi is alone, performing Tai Chi exercises, watching
her form in the mirror. Her movements are slow,
controlled; the edge we saw in the previous scene seems
to have been vented off.

But then something strange begins to happen... Her movements stray from traditional Tai Chi moves, become more free-form, charged with a certain sensuality.

She stops, tries to re-focus... begins again... but her concentration is gone. She stares at her self in the mirror... aware of her body... becoming overwhelmed by the sensual feelings that have become aroused in her... slowly, she opens the top of her outfit to lower the neckline... and then she turns and heads for the exit.

14 INT. ALKAR'S QUARTERS

Troi stands in the doorway to his quarters, her skin flushed, her hair in some disarray... her gi still slightly undone. Alkar smiles at her.

ALKAR
Deanna?

TROI
Hello...

ALKAR
Please, come in.

She ENTERS, looking around as she does.

TROI
I thought you might like some company. Unless you're busy...

ALKAR
Nothing that can't wait. Would you like something to drink?

TROI

No.

She sits and looks up at him.

TROI

I'd like you to talk to me.

He gives her a quizzical smile, moves to sit near her.

14 CONTINUED:

ALKAR

About... ?

TROI

About you. I don't know anything about you. And... I'd like to.

He smiles, shrugs.

ALKAR

There's not much to know. I live a simple life...

TROI

What kind of woman do you find attractive?

He looks at her, aware of why she has taken this tack.

TROI

Do you find me attractive?

A small beat.

ALKAR
Extremely.

Troi reaches out, runs a hand through his hair.

TROI
And... when you're attracted to someone... what do you usually do... ?

ALKAR
That depends... on a lot of things...

Her hand is now tracing his cheek.

TROI
Is it really so complicated?

He takes her hand in his, removes it from his face.

ALKAR
It can be.

14 CONTINUED: (2)

TROI
Perhaps you overthink things...

She leans in to him, her mouth close to his... but he backs away, stands.

ALKAR

Deanna...

She rises too, not to be denied, and moves close to him again.

TROI

I'm here...

He turns away from her, gets some distance.

ALKAR

I'm sorry. If I've led you to believe...

(he stops, trying to find the way to say this)

You are very beautiful... but our relationship can't be -- like that.

She stares at him, feeling his rejection. She turns away, and he takes a step toward her, sorry he's hurt her. But she looks back at him, frustration on her face, then goes to the door... and he stares after her, genuinely distressed to have let her down.

15 thru 18 OMITTED

19 INT. TURBOLIFT

Troi is alone, trying to sort out her feelings. The lift stops to let someone in: a YOUNG ENSIGN in his late-twenties. He nods at her and turns to face the door.

19 CONTINUED:

ENSIGN
Deck four.

Troi looks up at him... likes what she sees. Her eyes bore in to him... he feels the look and turns to her... smiles in an innocent way. She smiles back.

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

cruising at impulse.

21 INT. A CORRIDOR

as Riker makes his way down it, carrying a Padd. He stops outside Troi's quarters and sounds the door chime. After a moment the door opens and Troi greets him in a robe.

TROI
(surprised to see him)
Wil...

RIKER
We were going to finish the crew evaluation reports...

TROI
Of course, come in.

22 INT. TROI'S QUARTERS

as Riker steps in to the main room and sees, in the bedroom, the young Ensign sitting on the edge of Troi's

bed putting on his boots. His eyes fairly pop out of his head when he sees Riker and he instinctively stands at attention.

ENSIGN
Sir!

22 CONTINUED:

RIKER
(bemused)
As you were.

ENSIGN
Yes, sir. Thank you, sir.

The young man grabs at his remaining boot.

ENSIGN
I was just leaving.

Riker can't help but smile at his haplessness... but Troi isn't amused. As the Ensign passes by them, trying to be dignified...

TROI
If there's anything else I need... I know where to find you.

The young man blinks, not sure how to respond.

ENSIGN
Yes, ma'am.

He fumbles his way past them and EXITS. Riker, a

little surprised at the way she has treated the Ensign, turns to his Padd as though to get to business.

TROI
Are you bothered by his being here?

RIKER
Of course not.

TROI
Good. Because it's really none of your business.

He looks at her, hearing the absence of fun in her voice, confused by her mood swing.

RIKER
I know that...

He turns back to the Padd.

RIKER
We were still with Lieutenant Fratis in molecular biology...

22 CONTINUED: (2)

TROI
Why do I think you're upset?

Riker gives her a look. He can't understand why she won't let go of this.

RIKER
I don't know. Could we just go over these evaluations?

TROI
Wil, remember who you're talking to... you are bothered, I can tell...

RIKER
(getting annoyed)
Look, Deanna, I'm sorry I intruded. When you're ready to work, why don't you let me know?

TROI
I will.

He stares at her for a moment, not understanding her attitude. Then he moves toward the door and EXITS.

23 INT. CORRIDOR

as we follow him out. He shakes his head in puzzlement, not understanding Troi's behavior... but chalking it up to her own embarrassment because he's caught her in flagrante.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Seronia.

PICARD (V.O.)
Captain's Log, Stardate 46073.6. We have arrived without incident at Seronia, where two members of Ambassador Alkar's delegation have been waiting. They have joined us to report on the situation in the capital city.

25 OMITTED

25A INT. OBSERVATION LOUNGE

Alkar and Picard are with JARTH, a heavy-set man in his mid-fifties, and LIVA, a lovely woman in her thirties, with the delicate features of a porcelain doll. There is a map displayed on the monitor. Jarth addresses both Picard and Alkar.

JARTH
Things have deteriorated steadily. Rekag sympathizers in outlying districts have attacked several towns.

PICARD
I was under the impression there was a cease fire agreement.

JARTH
It was broken before it went into effect. A Rekag shuttle strayed

into Seronian space and was
destroyed by fighter craft.

LIVA
Naturally the Rekags retaliated...
there's been fighting ever since.

But instead of reflecting the concern and anxiety
evident on the face of his colleagues, Alkar's attitude
is if anything more serene.

25A CONTINUED:

ALKAR
If they will just sit down with
me...

JARTH
The Rekags have refused to come
to Seronian territory for talks.
And the Seronians won't go to
Rekag. In the meantime -- they
fight.

PICARD
Ambassador... the situation sounds
volatile. Perhaps a cooling off
period --

ALKAR
These people need an end to the
fighting now -- to delay a week,
or even a few days, could cost
thousands of lives.

Picard moves to the map on the monitor.

PICARD
Then I recommend asking both sides if they will agree to meet at the coastal city of Darthen.

Alkar looks at him for a beat; he's impressed with Picard's knowledge of the situation.

LIVA
Why Darthen?

PICARD
It has been neutral throughout the conflict. Both Seronians and Rekag loyalists live there. It might be acceptable as a compromise.

Alkar considers Picard's proposal for a beat, then --

ALKAR
Contact the leaders. If they will meet in Darthen, I will join them there tomorrow.

Picard nods his acquiescence.

CUT TO:

25A CONTINUED: (2)

ALKAR
No. I will not go with armed guards. I must be a man of peace

before I can ask others for peace.

PICARD
(beat)
Very well.

ALKAR
Please send a message to the Rekag and Seronian leaders. I will join them tomorrow.

Picard nods his acquiescence.

CUT TO:

26 INT. TROI'S OFFICE

Troi is with ENSIGN JANEWAY, a young woman from the science department, who is very distraught.

ENSIGN JANEWAY
... I know it must be my imagination... but it seems as though Lieutenant Pinder just -- doesn't want me in his section.

TROI
Why do you think that?

ENSIGN JANEWAY
He's so critical... I can't ever do anything to please him... and I try, Counselor, I try to make sure there's nothing he could find

fault with...

TROI

Give me an example of what you mean.

ENSIGN JANEWAY

Well, yesterday I was running routine diagnostics on the sensor pallets. They checked out... but Lieutenant Pinder questioned me because I'd allowed a point oh-two-three variance. That's well within specifications.

(frustrated)

He goes out of his way to criticize me.

TROI

Do you know of any reason why he might do that?

ENSIGN JANEWAY

No... that's why I'm here.

26 CONTINUED:

TROI

Maybe he's tired of hearing you complain.

ENSIGN JANEWAY

(confused)

Pardon me... ?

TROI

I'm certainly tired of it. How do you think it feels to sit and listen to someone whine about themselves all the time?

ENSIGN JANEWAY

I... didn't know I was --

TROI

This isn't Starfleet Academy. You aren't going to be coddled. If you can't take it here, you might think about a transport ship. There's a lot less pressure there.

Ensign Janeway is devastated... but trying to comport herself professionally.

ENSIGN JANEWAY

I love being on the Enterprise... I don't want to be anywhere else...

TROI

(softly)

But if you aren't up to it... you don't deserve to be here. Isn't that right?

ENSIGN JANEWAY

I... guess so...

TROI

Then you'd better get hold of yourself. Or be prepared for a

transfer.

She rises, wounded, trying to get out before she breaks down.

ENSIGN JANEWAY
I will, Counselor... thank you.

26 CONTINUED: (2)

And she's out the door. Troi still sitting quietly muses...

TROI
Glad I could help.

27 OMITTED

28 INT. ENGINEERING (OPTICAL)

Beverly is looking on as Geordi enters data into the console.

GEORDI
Here we go... Bio-filter log on Sev Maylor...

A monitor displays the Transporter bio filter log for Alkar's mother. Beverly compares it to the information on her tricorder.

BEVERLY
Geordi, could this log have been damaged in any way... ?

GEORDI
I doubt it. Why do you ask?

BEVERLY
There's a discrepancy between the log... and the tricorder readings I took just three days later.

Beverly looks again at her tricorder. She's puzzled.

BEVERLY
The tricorder shows massive physiological deterioration compared to her condition when she beamed aboard. It's hard to believe so much damage could have occurred in such a short time.

GEORDI
Well... I could run a diagnostic of the bio-filter system. And your tricorder.

Beverly hands him her Tricorder, but she doesn't expect much from the test.

28 CONTINUED:

BEVERLY
Thanks. But the best way to get the information I need would be to do an autopsy.

Geordi is sympathetic, but can't really do anything to relieve her frustration.

CUT TO:

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is still in orbit.

30 INT. TEN FORWARD

A casual mingling is underway. Data is here some distance away and out of earshot. Alkar is in conversation with Jarth and Liva. Riker ENTERS. He moves to Alkar.

RIKER
Ambassador, we've received word from the Seronian and the Rekag leaders. Both sides have agreed to meet with you in Darthen tomorrow.

Alkar is visibly pleased. Riker moves to chat with Data.

31 NEW ANGLE

As Troi ENTERS the room and we see a startling change in the Counselor.

31 CONTINUED:

Her hair is now done up in a more severe style which emphasizes a new white streak in her hair... she is wearing something which clings to her anatomy... and her entire bearing is more openly seductive and

aggressive than we've ever seen in Troi. Her makeup is more extreme and there are signs that her skin is aging.

31A ANGLE ON DATA AND RIKER

As Troi moves through the room, Data and Riker stare at her.

DATA
(puzzled)
Counselor Troi has altered her appearance...

RIKER
(likewise)
She certainly has...

31B ANGLE ON TROI

as she moves toward Alkar and his group. Riker stares at her, amazed at the transformation.

TROI
Am I interrupting?

LIVA
Hello, Counselor...

Troi's eyes bore in to her. She moves in close and speaks just above a whisper.

31B CONTINUED:

TROI

You want him... I can tell. But you have nothing to give him...

Liva is stunned at this. Alkar, surprised, (Troi is showing signs of change this quickly) tries to steer her away.

ALKAR
Deanna, could we talk in private...

But now Troi focuses on Jarth.

TROI
And you're envious of him... you pretend to support him, but secretly you want him to fail...

JARTH
(nonplussed)
That's not so...

Alkar, still holding Troi's arm, peels her away and then leans in and speaks quietly.

ALKAR
Please, you must return to your quarters.

TROI
(louder)
I won't -- I want to be here, with you --

Now Riker appears by her side.

RIKER

Excuse me, Ambassador. The Counselor and I are needed on the Bridge.

ALKAR
(grateful)
Of course, Commander.

Riker takes her arm, and Troi leaves with him easily, smiling up at him... as though secretly delighted that he's taking her out of there.

31C INT. CORRIDOR

Riker, holding Troi by the arm, is moving Troi down the corridor at a brisk pace. He is keeping his voice down here in public.

RIKER
(low)
I don't know what you thought you were doing in there, but you were way out of line...

They have arrived at Troi's Quarters and she responds with a predatory smile as they EXIT to her room.

32 OMITTED

33 INT. TROI'S QUARTERS

Riker and Troi ENTER from the corridor. Riker releases her the moment they're inside the room.

RIKER

All right, Deanna... just what the hell is going on?

Troi smiles seductively. She moves toward him, eyes glinting. She slides her arms around his neck. There's just a hint of perversity in everything she says. Every phrase is loaded, keeping Riker off balance.

TROI

Imzadi... do you still care about me?

But this move makes Riker even more uncomfortable. He untwines her arms.

RIKER

Of course I care about you. I'm worried about you...

(gesturing to her attire)

What is all this?

TROI

Don't you think I'm attractive?

RIKER

This just isn't... you.

She smiles again, starts toward him once more. Riker, by now, is completely disrupted.

TROI

But it is.

(arms around his neck)

You want me, don't you?

She kisses him... he tries to undo her arms, but she holds tight.

RIKER

Deanna...

TROI

I need you...

33 CONTINUED:

She kisses him again... then suddenly RAKES her nails across his neck and face. Riker's head jerks back in pain and he holds her away from him by the shoulders.

RIKER

(shocked)

Hey -- what is this?

Troi's skin is moist... her lips open...

TROI

Please...

He looks into her eyes... sees nothing there that he recognizes. Something feral, and dangerous. He backs away, still staring at her, and then EXITS. Off Troi's expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 OMITTED

35 INT. TROI'S QUARTERS

Troi stands facing away from camera; the door chimes.

TROI
Come in...

The door opens and Alkar ENTERS.

ALKAR
Deanna... I'm leaving for the surface.

Troi turns to him and now we see that her skin has aged considerably since the last time we saw her, and her hair has more streaks of white. She is spilling over with emotion -- a mixture of pain and anger that smoulders inside her, rising to the surface when it becomes overwhelming.

TROI
You said you'd take me with you...

Alkar, on the other hand, becomes more serene as Troi becomes more volatile.

ALKAR
I know... but that's not possible now --

TROI
You told me I'd be helpful... you needed me...

He approaches her, takes her hands in his, trying to calm her.

ALKAR
And I still do. You've done so much for me...

TROI
(more agitated)
Then take me -- don't leave me here...

35 CONTINUED:

He smiles calmly at her, unruffled, unmoved. And unyielding. Their eyes lock, and after a moment Troi realizes he isn't giving in. She pulls her hands free, moves away from him. She tries to say the next calmly, but she's beyond that.

TROI
Tell me... is Liva going with you?

A hesitation, and Troi turns to stare at him. Alkar shrugs.

ALKAR
She's been on Seronia for weeks... she knows the people, the situation --

TROI
She wants to take you away from me...

ALKAR
Deanna... you are my anchor. I need you more than you can possibly realize. Do you understand that? I need you, here... making it possible for me to do my work.

But Troi will have none of this; she's too desperate, too needy.

TROI
I won't let her have you... I'll stop her...

As Troi continues, Alkar shakes his head sadly. He moves toward the door, her frantic words hurled toward his retreating back.

TROI
I will go with you... don't leave me... please... Alkar... take me with you... don't do this...

The doors close behind him and she stops, defeated, sinking to the floor in rage and anguish.

36 INT. BEVERLY'S OFFICE (OPTICAL)

Beverly is examining the scratches on Riker's face and neck with a scanner.

36 CONTINUED:

RIKER
You wouldn't have recognized her. Her dress... her hair... everything about her was...

As Beverly uses a device and Riker's scratches OPTICALLY HEAL, he looks for words to describe what Troi was like. But they don't come easily.

RIKER
I'm closer to Deanna than anyone I've ever known...
(beat)
But last night she was someone I'd never seen before.

BEVERLY
Do you know of anything that might have caused her to act like that?

RIKER
No. I've thought and thought about it. I don't have an answer.

BEVERLY
Computer... location for Counselor Troi.

COMPUTER VOICE
Deck six, corridor B.

They leave the office together.

37 INT. TRANSPORTER ROOM

Picard ENTERS. Alkar, Jarth and Liva are on the Transporter platform, ready to beam down to the surface. A TRANSPORTER CHIEF, stands ready behind the console.

PICARD
Ambassador, we've just gotten word that the Rekags and Seronians are in disagreement about the seating arrangement at the conference table.

Alkar smiles slightly.

ALKAR
I'm not surprised.

PICARD
The good news, however, is that the cease fire seems to be holding.

ALKAR
And that is by far more important... thank you, Captain.

Picard nods, turns to the Transporter Chief to signal.

PICARD
Chief --

38 ANGLE TROI (OPTICAL)

She ENTERS behind Picard. There is an overwhelming sense of depravity about her. Troi's hair is now completely white, her craggy flesh completing her horrific transformation.

TROI
(to Alkar)
Will you take me with you?

ALKAR
Deanna, I've already told you--

Picard reacts with astonishment.

PICARD
Deanna... ?

38 CONTINUED:

TROI
(still focused on Alkar)
I won't let her have you --

And she brings up a knife which she has held concealed along her wrist and lunges forward toward Alkar. Picard throws up his arms to stop her and is cut in his upper arm and shoulder.

PICARD
Security to Transporter Room Two.

Jarth tries to help Alkar restrain Troi, along with Liva, but Troi, fueled by her rage, struggles, tries to break free.

TROI

No... let go...

38 CONTINUED: (2)

Beverly and Riker ENTER followed by TWO SECURITY GUARDS. Beverly rushes to Picard's aid as Riker helps contain Troi.

BEVERLY

It's just a superficial wound.

But Picard is more concerned about Troi.

PICARD

What's happened to Deanna... ?

Beverly and Riker turn and stare in astonishment at the withered old woman. Then Beverly moves to Troi and quickly scans her.

BEVERLY

I don't know... every system in her body has elevated readings...

(to Security Guards)

Take her to Sickbay.

The guards and Riker move a still-struggling Troi to the door. Alkar and his party, visibly shaken, stand staring, not certain whether to continue the mission.

ALKAR

Captain... perhaps we should delay transporting to the surface.

Picard turns to them... deeply concerned about Troi... but realizing the matter at hand can't be ignored.

PICARD
No... I think you must proceed with your mission.

ALKAR
Very well.

PICARD
(to Transporter Chief)
Chief, transport them to the surface.

Alkar nods and he and his group move for the transporter platform.

BEVERLY
Captain... I want you in Sickbay, too.

Picard, grim-faced, EXITS with Beverly.

39 INT. SICKBAY (OPTICAL) - CLOSE ON TROI'S FACE

She is in a biobed contained by a restraining force field. Troi is struggling to get free and the force field is activated when she touches it.

40 ANGLE ON BEVERLY AND OGAWA (OPTICAL)

as they watch Troi and the monitors which display diagnostic data.

BEVERLY
(to Ogawa)
We'll have to sedate her. Give her twenty cc's of melorazine.

OGAWA
Yes, Doctor.

Ogawa pushes something to activate a flow of medication into the force field. Beverly walks toward another area of Sickbay, where a Doctor has finished healing Picard's wounds. Picard, shirtless, is flexing his shoulder.

BEVERLY
How's it feeling?

Picard moves his arm in various ways.

PICARD
A little stiff, but otherwise fine.

BEVERLY
That'll disappear in a day or two.

OGAWA'S VOICE
Doctor Crusher --

Beverly turns and hurries back to Ogawa.

40 CONTINUED:

OGAWA
I think you should see these

readings, Doctor. Her
neuro-transmitter levels are
three hundred percent above
normal...

Beverly stares at one of the monitors for a moment, then is joined by Picard, just adjusting the jacket he's put on (off screen).

BEVERLY
If you remember, I found
abnormally high levels of
neuro-transmitter residue in
Alkar's mother.

PICARD
Could Deanna have picked up some
kind of disease from her?

40 CONTINUED: (2)

BEVERLY
I'm not sure.
(beat)
I need to do an autopsy.
(off Picard's look)
I don't care what the customs of
Alkar's people are. I need to
find out if there's a connection
between what killed her and what's
happening to Troi.

Picard considers this for a moment, touches his communicator.

PICARD
Picard to Lieutenant Worf...

WORF'S COM VOICE
Lieutenant Worf here, Captain.

PICARD
Mister Worf, contact the Alliance conference on Seronia. I need to speak with Ambassador Alkar.

WORF'S VOICE
Aye, sir.

Beverly checks her latest monitor readings. She is alarmed at what she sees.

BEVERLY
(to Doctor)
Her brain TECH readings show neural transmitter production continues to rise.

WORF'S VOICE
Captain, Ambassador Alkar is at the negotiation table and cannot be disturbed.

PICARD
(to Worf)
Let me know the moment he is available.

Picard looks at Troi, then turns to Beverly.

PICARD

Proceed with the Autopsy.
(then; softer)
Let me know as soon as you have something.

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

BEVERLY (V.O.)
Medical Log, Stardate 46075.1. I have performed an autopsy on Alkar's mother. But instead of answering our questions, the results have created an even deeper mystery.

42 INT. READY ROOM

as Beverly and Picard ENTER from the Bridge, in mid-conversation.

BEVERLY
I don't have any explanation for this, Captain... but when I examined Maylor's body... I found that her heart, her lungs, her skeletal structure... most of the systems in her body... were those of a thirty-year-old.

PICARD
How could that be? We both saw the woman.

BEVERLY
And that's not all. I compared Maylor and Alkar's DNA. I don't know who that woman was -- but she was definitely not his mother.

Picard is troubled by these revelations.

BEVERLY
Deanna's condition is deteriorating rapidly. She could die. There are questions that only Alkar can answer.

Picard regards her for a moment.

42 CONTINUED:

PICARD
Picard to Lieutenant Worf...

WORF'S COM VOICE
Here, sir.

PICARD
Meet me in Transporter Room Two. We're going to the surface.

WORF'S COM VOICE
Aye, sir.

Picard, a look of determination on his face, EXITS.

43 OMITTED

44 EXT. SPACE - ENTERPRISE (OPTICAL)

in Standard Orbit around Seronia

45 INT. CONFERENCE CHAMBERS ANTEROOM

Picard is alone in the room with Alkar. Alkar speaks of Troi and Maylor calmly, matter of factly, as if he were talking about pieces of machinery.

ALKAR
No, she wasn't my mother.

PICARD
And she wasn't ninety-three years old.

ALKAR
Captain -- did you perform an autopsy against my wishes?

PICARD
Yes, and for very good reason. Deanna Troi is in Sickbay dying. Doctor Crusher doesn't know the cause of her condition.
(beat)
But I believe you do.

Alkar regards Picard calmly... but before he can reply, Liva ENTERS from the conference chambers and crosses to them.

45 CONTINUED:

LIVA

Alkar... we need you. The Rekags have withdrawn some of their concessions... now the Seronians are threatening to break off the talks.

ALKAR

I'll be right there.

LIVA

But --

Alkar raises a hand to silence her. She looks at Picard disapprovingly, then EXITS. Alkar turns back to Picard... wants to help him understand.

ALKAR

They've been arguing for hours in there. It seems hopeless.

(beat)

But now -- when expectations are lowest -- is the moment I can be most effective. If I am focused... centered... free of disquieting thoughts... I can turn these factions toward peace.

PICARD

I'm not particularly interested in your techniques as a mediator --

But Alkar raises his silencing hand again.

ALKAR

Hear me out, Captain. It's

important that you understand.
(beat)
You see, I discovered long ago
that I had the ability to channel
my darker thoughts... my unwanted
emotions... to others... leaving
me unencumbered.

Picard stares at him... realization dawning.

PICARD
Is this... what you've done to
Counselor Troi?

Alkar shrugs, still matter of fact.

45 CONTINUED: (2)

ALKAR
I didn't plan it. I expected
Maylor to live through this
negotiation. Her death could not
have been more untimely.

PICARD
Then... you deliberately began
using Deanna...

ALKAR
She's an empath. I was reasonably
certain I could establish a link
with her.
(beat)
Frankly, I was amazed when I saw
how quickly she was aging.

Usually my receptacles survive
for years.

Picard is astonished by Alkar's casual attitude to his horrific behavior.

PICARD
Receptacles... ?

ALKAR
Come now, Captain -- surely you can see there is a broader canvas here. If I came to these peace talks hindered by unwanted emotions... the Rekags and Seronians would be condemned to go on fighting...

But Picard is having none of this.

PICARD
No, Alkar... you can't explain away a wantonly immoral act just because you think it's connected to some higher purpose.

Alkar steps toward him, challenging.

ALKAR
Do you know how many people have died on this planet in the last forty eight hours? Thousands.
(beat)
Deanna Troi is one individual.

45 CONTINUED: (3)

PICARD
And you think that justifies brutalizing her? And the others you've used?

ALKAR
Ask the Seronian and Rekag children who go to sleep every night in fear of their lives.

Alkar has no doubts about his position, no nagging moral concerns which ask him to consider another side.

ALKAR
Captain... I get no payment for what I do. I have no power base, no agenda. I am willing to risk my life simply to help others.

PICARD
If you think you appear courageous, you're mistaken. You're a coward. You exploit the innocent so you don't have to shoulder the burden of unpleasant emotions.

Picard moves toward Alkar, drilling into him.

PICARD
This time you will be held accountable. I'm taking you back to the Enterprise to release Counselor Troi.

ALKAR
I have no intention of releasing her. Now -- or ever.

And before Picard can retort, Liva ENTERS once more from the Conference Chambers.

LIVA
Alkar... everything's falling apart. You have to come now.

She gestures... and TWO SENTRIES ENTER... holding Worf at phaser point. Alkar turns to Picard.

45 CONTINUED: (4)

ALKAR
Excuse me, Captain. I am needed.

He turns and heads for the Conference Chambers.

LIVA
(to Picard)
You and your Security Chief will leave.

Picard sees Alkar's retreating form, looks to Worf. Worf is ready to do something, anything to turn the tables. But Picard's look tells him, no. For the moment this is a battle they cannot win.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

0A EXT. SPACE (OPTICAL)

The Enterprise in orbit.

46 INT. TRANSPORTER ROOM

as Picard and Worf step off the platform. Picard is seething, determined Alkar will not have his way.

PICARD
Lock on to Alkar's signal and bring him aboard.

WORF
Sir, I am sure the Seronians have reactivated their security field.

PICARD
Then work with Mister La Forge to find a way to break through it.
(beat)
I want that man on this ship.

WORF
Aye, sir.

Picard heads for the door.

PICARD

I'll be in Sickbay.

He EXITS.

47 INT. SICKBAY (OPTICAL)

Picard with Beverly and Riker, having filled them in about Alkar. Troi is unconscious in the (invisible) force field. Beverly refers to monitoring devices (portable or on the wall).

BEVERLY
If Alkar is flooding her with this... psychic waste... that would explain the high level of neuro-transmitters.
(MORE)

47 CONTINUED:

BEVERLY (Cont'd)
All the negative emotions pouring into her have caused an abnormal chemical response in her brain...

RIKER
Isn't there something you can do to counteract it?

BEVERLY
Enzymic decontaminants will reduce the level of the neuro-transmitters -- but I can't make any headway unless Alkar stops what he's doing.

PICARD
He has no intention of stopping.
He feels perfectly justified in
using her until she dies.

Beverly looks at them for a moment, mind racing. Then she makes an incredible statement.

BEVERLY
Then Deanna has to die.

Now Picard and Riker stare. Has Beverly lost her mind?

BEVERLY
The only way to save her is to
break the link with Alkar. And
that will only happen if she's
no longer an adequate receptacle.

She continues... putting together the pieces of this puzzle.

BEVERLY
When Maylor died, Alkar
immediately turned to Deanna.

Picard follows her train of thought quickly.

PICARD
If he thinks Deanna is dead...
he'll break the link and turn
to someone else -- probably one
of his delegation.

RIKER
Wait a minute... you're talking

about... about killing Deanna...

47 CONTINUED: (2)

BEVERLY
I'll be able to resuscitate her, Wil... as long as it's not more than thirty minutes... the question is -- will that be enough time? Unless he establishes a link with someone else before we revive Deanna he might turn back to her.

PICARD
We must also keep in mind that we're putting his next victim at risk... I'll want every possible security measure taken to protect that person.

Beverly agrees... and they both turn to Riker, who is grappling with the idea, trying to accept it.

RIKER
(to Beverly)
How... will you...

BEVERLY
I'll give her a hypospray of dylamadon.
(beat)
It's the most gentle way...

Riker stares at her for a minute, then nods... knowing

this is the only chance... but feeling scared about it nonetheless.

PICARD
Proceed, Doctor.

Beverly moves to a counter, begins preparing the dylamadon.

47A OMITTED

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Seronia.

49 INT. CONFERENCE CHAMBERS ANTEROOM

People are in a jubilant mood. Alkar, Jarth, and Liva are there. As they talk, people come by, patting them on the back, shaking hands, etc.

Alkar has his arm around Jarth's shoulder, easy-going and relaxed.

ALKAR
Well, my friend, an era of conflict and bloodshed appears to be over...

Liva slips her arm in Alkar's... a familiar, possessive gesture. Alkar smiles, light-hearted now, but suddenly he stops, as though feeling something resonate through his body. He takes a breath... a little shaky.

LIVA

Alkar...

JARTH

What is it...

ALKAR

I... I'm fine... just a little light-headed.

LIVA

You're exhausted.

JARTH

Do you want a doctor?

ALKAR

No... of course not...

49 CONTINUED:

PICARD'S COM VOICE

Enterprise to Ambassador Alkar. Respond, sir.

ALKAR

I'm here, Captain...

50 INT. BRIDGE - INTERCUTTING

Picard is in his command chair, grim-faced and urgent.

PICARD

You must return to the Enterprise immediately. Counselor Troi is dying.

(beat)
We are prepared to transport you from the surface whether you come willingly or not.

JARTH
There are security force fields protecting us, Captain --

PICARD
They won't protect you any longer. Transporter Room Two, prepare to energize --

But Alkar takes Liva's hand.

ALKAR
We're ready, Captain.

CUT TO:

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

52 INT. SICKBAY

Alkar and Liva, accompanied by Worf, ENTER. Alkar's anxiety has increased slightly and he is no longer the serene diplomat we've seen previously. He stops short once he sees...

53 NEW ANGLE (OPTICAL)

Beverly is just removing a medical device from Troi's

forehead. Troi now looks ghastly... she has aged as far as did Maylor when she died. A clearly grief-stricken Riker is standing near Picard who looks grim. Beverly's voice is bitter as she looks up at Alkar.

BEVERLY
Computer, note in the log that death occurred at fourteen thirty hours... due to respiratory and renal failure.

Alkar looks shaken by the news... he takes a beat, then turns to Liva, who is concerned about the way he's taking this.

ALKAR
Will you wait for me in my quarters?

LIVA
Of course.

She EXITS. Alkar moves to Troi's lifeless body under the icy stares of the others. The bio monitors in the room all show flatlines.

ALKAR
It is a tragic loss. But her death had a purpose.

Picard moves toward him, speaks in a steely voice.

PICARD
I intend to make certain that you answer for what you have done.

Alkar feels certain Picard can do nothing.

ALKAR
Your own Federation Council has granted me safe and timely passage to my planet. I expect you to honor that.

He EXITS.

53 CONTINUED:

The second the doors shut behind Alkar there is an immediate change of atmosphere in the room as their grief is replaced with a drive toward action. Beverly whirls around and pulls out a tricorder to scan Troi. Riker and Picard move to her side, while Ogawa readies several medical instruments and hyposprays.

RIKER
How much longer do we have?

BEVERLY
Three minutes, forty seconds...

PICARD
Picard to Transporter Room Two... lock on to the young woman in Ambassador Alkar's quarters... stand by to transport her out of there.

Picard turns to Worf.

PICARD
Mister Worf, station yourself outside the quarters.

WORF
Aye, sir.

He moves toward the exit.

54 INT. ALKAR'S QUARTERS

He moves to the couch, looks at her, his shaky emotions once more put forth as a grief response.

ALKAR
She'd helped me so much... without her, I couldn't have accomplished what I did...

Her response is genuinely sympathetic.

LIVA
I'm so sorry... Is there anything I can do...

His eyes meet hers... full of pain and need. He gets up.

ALKAR
Yes, there is something...

Alkar get the meditation box, returns to her, sets it down between them.

ALKAR

If we could share the funeral meditation...

55 INT. SICKBAY (OPTICAL)

Beverly, Ogawa, checking Troi's lifesigns and getting ready to revive her.

BEVERLY
We have a minute and a half left...
(to Ogawa)
Prepare a hypospray of cordrazine.

OGAWA
Yes, Doctor.

BEVERLY
We'll use that in conjunction with the cortical stimulator...

Ogawa moves to prepare the necessary items. Riker, still stationed by Troi's side, looks on worriedly.

56 INT. ALKAR'S QUARTERS

Liva and Alkar hold the stones... Alkar's eyes are closed... he begins the meditation.

56 CONTINUED:

ALKAR
Rohm gah... sevi rohm... rohm gah...

LIVA
Rohm gah... sevi rohm... rohm gah...

56A INT SICKBAY

BEVERLY
We can't wait any longer.
(to Ogawa)
Release the stasis field. Ten cc's of cordrazine.

OGAWA
Yes, doctor.

Ogawa releases the field, administers the hypospray.

BEVERLY
Cortical stimulator...

Ogawa places the cortical stimulator on Troi's forehead.

BEVERLY
Now.

Troi's body stiffens as an electrical charge is introduced into her body.

56B INT. ALKAR'S QUARTERS

as before.

ALKAR
... an end to pain...

LIVA
... an end to pain...

57 INT. SICKBAY

as before.

BEVERLY
Again.

57 CONTINUED:

Ogawa works the device and Troi's body stiffens again... there is a beat, then she gasps slightly... and starts to breathe.

OGAWA
She has a pulse... blood pressure climbing... ninety over forty.

Riker looks relieved as he realizes Troi is coming back.

BEVERLY
All right... let's neutralize the neuro-transmitters. Initiate the decontamination sequence...

Ogawa activates another device. A beat and then --

OGAWA
Levels are dropping, Doctor... down to four hundred twenty percent above normal... three

hundred eighty percent...

PICARD
Picard to Transporter Room Three...

BEVERLY
(to Picard)
Not yet. I won't know for certain that it's working until we get her below three hundred percent.

Picard nods acquiescence. Troi's eyes flutter open for the first time. She draws a deep breath.

58 INT. ALKAR'S QUARTERS

ALKAR
... and courage from wisdom...

Alkar gasps, suddenly confused... he reaches out and grabs Liva.

59 LIVA

Is surprised by his action.

LIVA
Alkar... what's wrong?

Then her eyes widen and she stares at him.

60 ALKAR

Who looks much older. He grabs Liva and refuses to let go.

61 INT. SICKBAY (OPTICAL)

as before.

OGAWA
Neuro-transmitter levels are down to three hundred ten -- three hundred percent.

PICARD
(touches communicator)
Picard to Transporter Room Three. Energize.

62 INT. ALKAR'S QUARTERS (OPTICAL)

Alkar has aged still more. He holds a struggling Liva in his grip.

LIVA
Let me go!

Liva manages to pull away from him... he moves to grab her again, but then Liva suddenly DEMATERIALIZES and Alkar is left clutching at the air. He heads for the doors... the doors OPEN and Alkar is confronted by TWO N.D. SECURITY OFFICERS standing in the Corridor. Alkar steps back, his escape now blocked.

INTERCUT:

63 INT. SICKBAY (OPTICAL)

As Troi continues to get younger and younger...

OGAWA
Neuro transmitter level at two hundred thirty percent...

63 CONTINUED:

Alkar's features deteriorate rapidly...

Troi finally returns to her normal self and looks around the room...

Alkar becomes an ancient, decrepit, old man... he falls to the floor, barely able to breathe... finally collapsing in a heap and dies. Worf and the security guard stare in amazement at the transformed man at their feet. Worf's response is understated, simple...

WORF
(touches communicator)
Worf to Captain Picard.
Ambassador Alkar is dead.

END INTERCUT.

64 INT. SICKBAY

Beverly and Picard react to this unexpected news with surprise. But Riker cares only about Troi, pale and weary, but otherwise just fine. She reaches out for his hand.

TROI

Wil...

He holds her hand tight.

CUT TO:

64A EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

65 INT. TROI'S QUARTERS

Riker with Troi, relaxing with coffee or tea.

RIKER

Doctor Crusher thinks he must have been at a susceptible point in the meditation ceremony... when he was somehow vulnerable.

TROI

Then the flow of negative emotions and feelings was reversed somehow -- and went back to him.

65 CONTINUED:

RIKER

That's our guess. And like a man with no immune system... he just couldn't handle the sudden overload...

TROI

And... Liva?

RIKER
She seems to be fine. He never got to the point where he could establish a link with her.

Troi draws a breath... it's been an overwhelming experience.

TROI
When I think back on the last few days... it's as though I'm looking at a Holodeck projection... of someone else.

RIKER
(gentle smile)
That's kind of how it seemed to the rest of us...

She reaches out and takes his hand.

TROI
Thanks for sticking by me.

RIKER
I always will.
(wry)
Even when you're old and grey.

She grins and he reaches to her and gives her a hug... the two hold each other closely, drawing on the strength of their friendship.

66 OMITTED

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Relics"
#40276-230

Written by
Ronald D. Moore

Directed by
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FINAL DRAFT

AUGUST 4, 1992

STAR TREK: "Relics" - REV. - 08/06/92 - CAST

STAR TREK: THE NEXT GENERATION
"Relics"

CAST

PICARD CAPTAIN MONTGOMERY SCOTT
RIKER
DATA
BEVERLY
TROI
GEORDI
WORF
ENSIGN RAGER
ENSIGN KANE
ENGINEER BARTEL
WAITER
COMPUTER VOICE

Non-Speaking
N.D. TRANSPORTER TECHNICIAN
N.D. ENGINEERS

STAR TREK: THE NEXT GENERATION - "Relics" - 08/04/92 - SETS

STAR TREK: THE NEXT GENERATION
"Relics"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
TRANSPORTER ROOM SPHERE
CORRIDOR
SICKBAY THE JENOLAN
ENGINEERING
TEN FORWARD SHUTTLE
READY ROOM
HOLODECK
SHUTTLEBAY

SCOTT'S QUARTERS

JENOLAN
OPS CENTER

OLD BRIDGE

STAR TREK: "Relics" - 08/04/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Relics"

PRONUNCIATION GUIDE

JENOLAN ji-NO-lan
NORPIN NOR-pin
DYSON DY-son
DOHLMAN DOHL-man
ELAAS EE-las
ARGELIUS ar-GEE-lee-us

"Relics"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is moving at warp speed.

2 INT. MAIN BRIDGE

DATA is working at the aft science station. PICARD and RIKER are standing nearby, WORF is at Tactical, and ENSIGN RAGER is at Con. The monitor at the science station shows an Okudagram of a subspace radio wave.

DATA
(working)
I have identified the signal, Captain. It is from the U.S.S. Jenolan, a Federation transport ship reported missing in this sector seventy-five years ago.

Riker looks at the monitor.

RIKER
Code one alpha zero. Ship in distress.

2 CONTINUED:

PICARD
(to Rager)
Bring us out of warp, Ensign.

All stop.

RAGER
(works)
Aye, sir.

The ship is suddenly ROCKED and the alert status goes to YELLOW. Picard, Riker, & Data move toward their stations.

PICARD
Report.

WORF
We have entered a massive gravitational field.

They all react with surprise.

DATA
(works)
There are no stars or other stellar bodies listed on our navigational charts. However, sensors indicate the presence of an extremely strong gravitational source in this vicinity.

PICARD
(to Worf)
Can you localize the source of the gravity field?

Worf works his console.

3 INCLUDE VIEWSCREEN (OPTICAL)

The viewer displays a starfield with a large dark ball at the center. At this distance, it appears as smooth as a billiard ball, but because it is so dark it's hard to discern anything else.

Everyone is mystified by this strange object.

RIKER
Sensors?

DATA
I am having difficulty scanning the object. However, it would appear to be approximately two hundred million kilometers in diameter.

Picard and Riker react with astonishment.

RIKER
That's nearly the size of Earth's orbit around the sun.

PICARD
Why didn't we detect it before now?

DATA
The object's enormous mass is causing a great deal of gravimetric interference. That might have prevented our sensors from detecting the object before we dropped out of warp.

A beat as they all look at this strange object on the screen. Suddenly, a look of wonder comes across Picard's face... he might have found something hitherto only imagined.

PICARD
Mister Data, could this be a... Dyson Sphere?

DATA
(thinks)
This object does fit the general parameters of Dyson's theory.

RIKER
A Dyson Sphere?

3 CONTINUED:

DATA
(thinks)
There is no comparative data, Captain. However, this object does fit the general parameters of Dyson's theory.

RIKER
A Dyson Sphere?

3 CONTINUED:

PICARD
It's a very old theory, Number

One. I'm not surprised you haven't heard of it. A twentieth century physicist, Freeman Dyson, postulated that an enormous hollow sphere could be constructed around a star. This would have the advantage of harnessing all the radiant energy of the star. A population living on the interior surface would therefore have a virtually inexhaustible source of power.

RIKER

Are you saying there might be people living in there?

DATA

Possibly a great number of people, Commander. The interior surface area of a sphere this size would be equivalent to more than two hundred fifty million class M planets.

WORF

Sir. I have located the distress signal. It is coming from a point on the northern hemisphere.

Picard thinks for a beat.

PICARD

Ensign Rager, take us into synchronous orbit above that position.

Rager works.

CUT TO:

4 EXT. SPACE - ENTERPRISE & SPHERE (OPTICAL)

The ship is nearing the Sphere. At this range, the monstrous object looks like a giant WALL in space, which stretches o.c. Where before, the sphere appeared perfectly smooth, we can now make out intricate patterns on the surface suggesting construction supports, but again we're too far away to make out anything distinct.

5 INT. MAIN BRIDGE

As before. Everyone watching the viewscreen.

RAGER
We are holding relative position at thirty thousand kilometers above the surface.

DATA
(off console)
I have found the Jenolan, Captain. It has impacted on the surface of the sphere.
(works)
There are no life signs. However, there are several small power emanations... and life support is still functioning at minimal levels.

Riker looks to Picard, who thinks for a moment... then nods.

RIKER
(to com)
Bridge to Engineering. Geordi, meet me in Transporter Room Three.
(to Worf, on the move)
Mister Worf.

Worf and Riker EXIT.

5A EXT. SPACE - THE JENOLAN (OPTICAL)

The transport ship has made a crash landing on the surface of the sphere. There should be some damage visible, but not so much that the ship would be incapable of later flight.

6 INT. JENOLAN (OPTICAL)

The Ops center is fairly small with a modest command area at one end and an engineering console at the opposite end. Off to one side is a two-man Transporter stage and control panel. The ship's technology and design should be noticeably older than the Enterprise and should reflect outdated engineering methods and philosophy.

6 CONTINUED:

The lights are DIM and there doesn't seem to be any equipment working at present. One or two of the consoles are damaged or burnt out, and the bulkheads look smashed and broken.

Riker, Worf, and GEORDI MATERIALIZE. They immediately begin to look around.

6 CONTINUED: (2)

RIKER
(reacts to smell)
The air's pretty stale.

GEORDI
(off tricorder)
Life support is barely operating.

RIKER
(to Worf)
See if you can increase the oxygen level.

Worf nods and moves to one of the consoles. Geordi's tricorder leads him over to the Transporter console.

GEORDI
Commander.

Riker moves over to take a look.

GEORDI
The Transporter is still on-line... it's being fed power from the auxiliary systems.

RIKER
(off console)
The rematerialization subroutine

has been disabled.

GEORDI
That's not all... the phase inducers are connected to the emitter array... the override is completely gone... and the pattern buffer's been locked into a continuous diagnostic cycle.

RIKER
This doesn't make any sense... locking the unit in a diagnostic mode just sends inert matter through the pattern buffer. Why would anyone want to --

Geordi suddenly sees something on the console.

GEORDI
There's a pattern still in the buffer.

6 CONTINUED: (3)

RIKER
(shocked, off console)
It's completely intact... less than point zero zero three percent signal degradation. How is that possible?

GEORDI
I don't know... but I've never seen a transporter system

jury-rigged like this.

They both look at the monitor for a shocked beat.

RIKER
Could someone... survive in a Transporter buffer for seventy-five years?

Beat.

GEORDI
I know a way to find out.

Riker thinks for a beat... then nods. Geordi works the console for a moment... then activates a final control...

7 ANGLE ON TRANSPORTER STAGE (OPTICAL)

An OLD-STYLE TRANSPORTER EFFECT begins... a figure wavers in the beam for a moment... finally solidifies and CAPTAIN MONTGOMERY SCOTT MATERIALIZES in front of a shocked Riker & Geordi.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

8 INT. JENOLAN OPS CENTER

Continuous action from the Teaser. Riker and Geordi are staring at Scott on the Transporter stage. Scott looks a little woozy... unsure of his bearings, then he seems to shake it off and he moves toward them with a plan of action. His left arm is in a sling and he has one or two cuts and bruises visible.

SCOTT
Thank you, Lads.

He quickly steps to the Transporter console and they make room for him.

SCOTT
(working on console)
We've got to get Franklin out of there.

GEORDI
Someone else's pattern is still in the buffer?

SCOTT
Aye. Matt Franklin. We went in together.
(off console)
Something's wrong... one of the inducers has failed...
(to Geordi)
Boost the gain on the matter stream.

Geordi works a nearby console.

SCOTT

(to console)
Come on, Franklin... I know
you're still in there...

He works for another beat... then his face falls as he sees something on the console.

8 CONTINUED:

SCOTT
It's no use... his pattern's been
degraded by fifty-three percent...
he's gone.

RIKER
I'm sorry.

Scott wearily runs a hand across his face.

SCOTT
So am I... he was a good lad...

After quiet beat, Riker moves forward to break the moment.

8 CONTINUED: (2)

RIKER
I'm Commander William Riker from
the starship Enterprise.

Scott's weary face lights up at this and he breaks into a wide smile.

SCOTT

The Enterprise... I shoulda known. And I'll bet it was Jim Kirk himself who hauled the old girl out of mothballs to come looking for me.

(shakes his hand)

Captain Montgomery Scott. How long have I been missing?

Riker exchanges a look with Geordi.

RIKER

Well...

WORF'S VOICE

Sir.

8A NEW ANGLE

as Scott turns around at the sound of Worf's voice. Scott stares at him with unabashed shock.

WORF

(continuing, to Riker)

I have restored life support. The oxygen levels will return to normal shortly.

Worf notices that Scott is staring at him.

RIKER

(introducing)

Captain Scott... Lieutenant Worf.

SCOTT

(shocked)
Lieutenant?

WORF
(simply)
Yes.

8A CONTINUED:

RIKER
(gently)
Captain Scott... perhaps there are a few things we should talk about.

Off Scott's reaction...

CUT TO:

9 EXT. SPACE - ENTERPRISE & SPHERE (OPTICAL)

The ship next to the mammoth sphere.

10 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Worf, Scott and Geordi MATERIALIZE on the Transporter stage. There is a N.D. TRANSPORTER TECHNICIAN at the controls. Scott is fascinated by everything he sees here... like a kid in a new and unimagined candy shop. The other three step off the platform, but Scott stays behind and looks up at the overhead Transporter machinery.

RIKER
(on the move toward the

door)
We should probably get you to Sickbay. Doctor Crusher will be able to...

Riker trails off as he realizes that Scott isn't with them. They turn around and see Scott peering up at the ceiling.

SCOTT
(quietly)
You've changed the resonator array... only three phase inverters...

Riker smiles a little and turns to Geordi.

RIKER
(quiet)
Geordi, I think our guest is going to have a lot of engineering questions...

10 CONTINUED:

GEORDI
(grins)
I'll take care of him, sir.

Riker glances at Scott again and then he & Worf EXIT. Scott has now moved to the bank of optical data chips set into the wall. He pulls off the covering panel and scrutinizes the interior. Geordi is a little concerned, but doesn't stop him as Scott pokes around.

SCOTT
(shocked)
What have ye done to the duotronic enhancers?

GEORDI
Those were replaced with isolinear chips about forty years ago. It's a lot more efficient now.

Scott begins to reach in and move something, but Geordi stops him.

GEORDI
Uh... be careful there. That's an EPS power tap.

SCOTT
Ah.

Geordi closes the panel and then gestures to the doors as they head for the corridor.

GEORDI
(on the move)
You were saying earlier that you were on your way to the Norpin Colony when you had a warp engine failure...

They EXIT to the Corridor.

11 INT. CORRIDOR - CONTINUOUS

Scott and Geordi ENTER from Transporter Room and head down the corridor. Scott's eyes are continually scanning every inch of the corridor. Occasionally he

stops to examine something.

11 CONTINUED:

SCOTT
(on the move)
That's right. We had an overload in one of the plasma transfer conduits. The Captain brought us out of warp... we hit some gravimetric interference and then there it was, as big as life...
(points at something on the wall)
Is that a conduit interface?

11 CONTINUED: (2)

GEORDI
Yeah. Uh, big as life... the Dyson Sphere, right?

SCOTT
(amazed)
Aye. An actual Dyson Sphere. Can you imagine the engineering skills needed to even design such a structure...

GEORDI
I know... it's pretty amazing. What happened when you first approached it?

They move down the corridor toward a Turbolift.

SCOTT
We began a standard survey of the surface. We were just completing the initial orbital scan when our aft power coils suddenly exploded. The ship got caught in the sphere's gravity well... and down we went.

11 CONTINUED: (3)

Scott's face clouds over a little as he recalls the crash.

SCOTT
Franklin and I were the only ones to survive the crash...

GEORDI
What made you think of using the Transporter pattern buffer to stay alive?

SCOTT
We didna have enough supplies to wait for a rescue... so I had to think of something.

GEORDI
But locking it into a diagnostic cycle to keep the signal from degrading... and cross connecting

the phase inducers to provide
a regenerative power source...
it's brilliant.

SCOTT
(sadly)
I'm afraid it was only fifty
percent brilliant... Ensign
Franklin deserved better.

Geordi tries to shift the subject back to something Scott can get excited about.

GEORDI
I think you're going to like the
twenty-fourth century, Mister
Scott. We've made some pretty
incredible advances in the last
eighty years.

This does perk Scott up a little as they ENTER the Turbolift.

SCOTT
(looks around)
Aye... from what I can see you've
got a fine ship here, Mister La
Forge... a real beauty. In fact,
I must admit to being a little
overwhelmed.

11 CONTINUED: (4)

GEORDI
Wait until you see the Holodeck.

Scott reacts as the doors CLOSE on them.

CUT TO:

12 INT. SICKBAY

Scott is sitting on one of the biobeds and BEVERLY is running a medical device over his injured arm. His bruises are already gone. Geordi is nearby.

BEVERLY
You've had a hairline fracture of the humerus.
(shuts off device)
It'll ache for a few days, but it should be fine.

SCOTT
Thank you.
(with a smile, to Geordi)
Well, I'll say this for your Enterprise... the doctors are a fair sight prettier.

Beverly glances up at him and can't help but smile. Picard ENTERS and moves over to them. He warmly extends a hand to Scott.

PICARD
I'm Captain Jean-Luc Picard. Welcome aboard the Enterprise, Captain Scott.

SCOTT
Thank you, sir -- and call me Scotty.

PICARD
How are you feeling?

SCOTT
(looks at Beverly)
I don't know. How am I feeling?

BEVERLY
(she closes tricorder)
Other than a couple of bumps and bruises, I'd say you feel fine for a man of a hundred and forty-seven.

SCOTT
(joking, to Picard)
I don't feel a day over a hundred and twenty.

Picard gives Scott a polite smile, but doesn't join in the bantering.

12 CONTINUED:

PICARD
I must say I was more than a little surprised when Commander Riker informed me you were aboard the Jenolan. Our records didn't list you as one of their crew.

Scott's smile fades just a little.

SCOTT
I wasn't actually a member of the crew. I was just a... passenger. I was heading for Norpin Five to settle down and enjoy my... retirement.

PICARD
I see. Well, I would very much enjoy the opportunity to discuss your career at some point. History is one of my hobbies and I'm sure you have some fascinating insights into the events of your time.

SCOTT
I'd be happy to.

PICARD
Good. I look forward to it.
(to Geordi)
Commander, we need to begin a full spectrographic analysis of the Dyson Sphere.

GEORDI
I'll get right on it, sir.

PICARD
(to Scott)
Again, welcome aboard, Captain.

Picard EXITS.

GEORDI
(to Scott)
I have to get back to Engineering
to start that analysis.

Scott's face lights up at the word.

12 CONTINUED: (2)

SCOTT
Engineering. I thought you'd
never ask.

Scott moves to go with Geordi, but Beverly stops him.

12 CONTINUED: (3)

BEVERLY
Captain... The first thing
you're going to do is get some
rest. You've had quite a shock
to your system and I don't want
you to push yourself too hard.

Geordi intercedes before Scott can protest.

GEORDI
We're pretty busy right now,
anyway, Captain Scott. But I'd
be happy to give you a tour of
Engineering a little later, when
the doctor says it's okay.

Faced with uniform resistance, Scott accedes.

SCOTT
(resigned)
Aye.

Geordi EXITS.

BEVERLY
(smiles at Scott)
I'll have someone show you to
your quarters.

Scott manages a weak smile... clearly disappointed.

CUT TO:

13 EXT. SPACE - ENTERPRISE & SPHERE (OPTICAL)

As before.

14 INT. SCOTT'S QUARTERS

KANE is pointing out the features of the room to Scott.

KANE
(gesturing)
... this is the food replicator...
and your computer terminal.

Scott is looking around the room in astonishment.

14 CONTINUED:

SCOTT

Good Lord, man... where have you put me?

KANE
(concerned)
These are standard guest quarters, sir. I can try to find something bigger if you want.

SCOTT
Bigger? In my day, even an Admiral wouldna had such quarters on a starship. I remember a time when we had to transport the Dohlman of Elaas. You never heard anyone whine and complain about quarters like that...

Kane smiles politely.

KANE
The Holodecks, Ten Forward, and the gymnasium are all at your disposal. The computer can tell you how to find them. Until we issue you a combadge, just use one of these panels if you need anything.

SCOTT
You know... these quarters remind me of a hotel room I once had on Argelius... oh, now there was a planet... everything a man could want -- right at his fingertips. 'Course on my first visit, I ran into a wee bit of trouble...

KANE
Uh, excuse me, sir... but I have to return to duty.

Kane's polite smile has never left his face, but Scott suddenly realizes that Kane really isn't interested in hearing his stories and Scott's cheerful exuberance fades.

SCOTT
Ah... well then. Thank you.

14 CONTINUED: (2)

Kane EXITS. Scott looks around the room for a moment. His smile fades away completely... he sits down... glances around again... he looks suddenly lost as he realizes that he has nothing to do... a man very much alone in a giant room aboard a vast and new ship.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 OMITTED

16 INT. MAIN ENGINEERING

Geordi is working in his office while SEVERAL N.D. ENGINEERS move about the room, working consoles and checking displays. Geordi is talking to an Engineer -- BARTEL -- while gesturing to an Okudagram of the Dyson Sphere on the monitor.

GEORDI
(to Bartel)
I want you to shut down the warp engines and recalibrate the aft sensors while I work on the lateral array.

BARTEL
Aye, sir.

Bartel walks away. Geordi goes back to work on the terminal. A few beats pass and then Geordi hears the following from o.c.:

BARTEL'S VOICE
Can I help you, sir?

SCOTT'S VOICE
I don't think so Lass, but I'll let you know if you can.

Geordi moves to look around the corner and is surprised to see Scott moving toward the warp core, accompanied by a concerned Bartel. (Scott is now wearing an Enterprise Combadge).

16 CONTINUED:

Scott is looking at the pulsing warp core with real

pleasure and affection on his face.

BARTEL
Sir, this area is restricted to authorized --

GEORDI
I'll handle it, Bartel.

Bartel acquiesces and leaves. Geordi is a little uncomfortable here. He didn't expect Scott to just show up like this. Scott is slowly walking around the warp core, taking everything in.

GEORDI
Captain Scott, this... really isn't a good time --

SCOTT
We're in Engineering. Call me Scotty.

GEORDI
Scotty... this really isn't a good time for a tour. We're running a phase seven survey of the Dyson Sphere.

SCOTT
I'm not here for a tour, Lad. I'm here to help.

Geordi is surprised and it shows.

GEORDI
That's... very kind. But I think we can handle it...

Scott moves quickly to the pool table and Geordi follows.

17 CONTINUED:

The graphic shows a cut-away view of the sphere, revealing a STAR at the center, and a thin ATMOSPHERE clinging to the interior of the sphere itself.

DATA
Sensor readings indicate the presence of a G-type star at the center of the sphere. There also appears to be a class-M atmosphere clinging to the interior surface.

PICARD
Is there any indication that the sphere is inhabited?

DATA
Not as yet, sir. Our preliminary data indicates it is still capable of supporting life, but we have been unable to find definite signs of current habitation.

Picard is clearly intrigued and excited by the thought of someone still living in there.

PICARD
Send out a series of class four probes to survey the far side of the sphere. Perhaps we'll have

more luck with them.

DATA

Aye, sir.

CUT TO:

18 INT. MAIN ENGINEERING

Scott and Geordi are working at the pool table. Scott's attitude is cheerful and excited, but in his effort to be helpful he's really straining Geordi's patience. (In the b.g., the warp core is OFF.)

GEORDI
(to N.D. Engineer)
Adjust the frequency stabilization on the main deflector dish. It's out of synch with the aft sensors.

Scott sees something on the pool table and he talks to Geordi over part of the above.

SCOTT
(over above)
Laddie, ye need to phase-lock the warp fields within three percent or they'll become unstable.

GEORDI
(distracted)
What?

SCOTT
(works console)
Here. The warp field is --

But as soon as Scott touches the controls, the pool table suddenly sounds an ALARM in response to his action. Geordi quickly moves to correct the situation.

GEORDI
We use a multi-phase auto-containment field now... it's meant to operate above three percent.

Scott seems rattled for only a moment and he quickly recovers.

SCOTT
Ah. Well... that would make all the difference.

Bartel calls to Geordi from near the dark warp core.

18 CONTINUED:

BARTEL
We can re-start the engines in ten minutes, Commander.

GEORDI
Thank you.

Bartel goes to work.

SCOTT

I remember a time when the old Enterprise was spiralling in toward Psi two thousand... the Captain wanted to try a cold start of the warp engines. I told him that without a proper phase-lock it would take at least thirty minutes...

An N.D. Engineer comes up to Geordi with a padd as Scott continues with his story.

GEORDI
(to Engineer)
Huh? Oh, thanks.

SCOTT
(moving o.c.)
"You canna change the laws of physics" I said... but of course he wouldn't listen so we had to come up with a new engine start-up routine...

As Geordi studies the padd and tries valiantly to do his job, Scott moves off toward the warp core.

SCOTT'S VOICE
(o.c.)
Do you know that your dilithium crystals are about to fracture?

Geordi looks up at this and then hurries over to the warp core. Scott has opened the dilithium chamber at the center of the core and is examining the dilithium crystals with a critical eye.

18 CONTINUED: (2)

Geordi's patience is starting to wear thin at this point.

GEORDI
(shutting the drawer)
We recomposite the crystals while they're still inside the articulation frame. I'd like to explain everything, but the Captain wants this spectrographic-analysis done by thirteen hundred hours.

Geordi goes into his office to work. Scott watches him for a moment, then goes in and quietly moves to Geordi.

SCOTT
Would you mind a little advice?

Geordi doesn't really want advice, but he holds his tongue.

SCOTT
Starship captains are like children. They want everything right now and they want it their way... the secret is to give them what they need, not what they want.

Scott's paternalistic attitude is really rubbing Geordi the wrong way and the advice itself goes completely

against Geordi's personality.

GEORDI
I told him I'd have that analysis done in an hour.

SCOTT
(conspiratorially)
And how long will it really take you?

18 CONTINUED: (3)

GEORDI
(puzzled)
An hour.

SCOTT
(shocked)
Ye didna tell him how long it was really going to take you?

GEORDI
(irritated)
Of course I did.

SCOTT
Oh... Laddie. You've got a lot to learn if you want them to think of you as a miracle worker. You've got to --

But Geordi's patience has just run out and he rounds on Scott.

GEORDI
Look, sir. I've tried to be patient, I've tried to be polite. But I've got a job to do here. And you're... in the way.

Scott's own temper starts to flare, and other people turn and stare as his voice rises.

SCOTT
I was driving starships while your great grandfather was still in diapers. I'd think you'd be grateful for a little help.

But Geordi's had enough of this and he turns away from Scott in exasperation so he can return to his work. Scott takes that as an insult.

SCOTT
Then I'll leave ye to work, Mister La Forge.

And with that, Scott storms out of Engineering. Almost as soon as he leaves, Geordi regrets the incident, but it's too late.

CUT TO:

19 EXT. SPACE - ENTERPRISE & SPHERE (OPTICAL)

As before.

20 INT. SCOTT'S QUARTERS

Scott is still a little churned up by the blow-up with Geordi. He fumes and paces about the room.

SCOTT
... "in the way"... used to be Engineers had a little respect for each other... used to matter if a man --

The door CHIMES.

SCOTT
(demanding)
What do you want?

TROI ENTERS. Her demeanor is so pleasant and innocent that Scott feels compelled to back away from his anger a little.

TROI
Is this a bad time?

SCOTT
Oh... uh, no.
(extends a hand)
Captain Montgomery Scott at your service. What can I do for you?

TROI
Deanna Troi, ship's counselor... and actually I'm here to see if there's anything I can do for you.

They sit down. Scott is appreciative, but a little puzzled at intentions.

SCOTT

Why... thank you, Lass. But I'm set for now. The quarters are more than adequate... the replicator is a wonder...

20 CONTINUED:

Scott smiles at her, clearly not understanding why she's there.

TROI

I'm glad you're comfortable.

(beat)

But I was actually more interested in how you feel.

SCOTT

How I feel?

TROI

Yes. It would be perfectly normal to feel disoriented, confused or even frightened following the kind of extraordinary experience you've just had.

SCOTT

I suppose it's been... a little bewildering, yes.

An awkward pause as Scott wonders where all this is going and Troi tries a different tack.

TROI

I'm sure you have a lot of questions about what's happened over the last seventy-five years... if you'd like, I could help you access some of our historical records... maybe you could discover what happened to your family... or friends.

Scott pulls back at this suggestion.

SCOTT
I'm... not ready for that just yet. It's a hard thing to realize that everyone ye once knew is probably...

He trails off as he suddenly realizes what tone this conversation is taking. He looks at Troi with suspicion.

SCOTT
Pardon me for asking... but what exactly is a... Ship's Counselor?

20 CONTINUED: (2)

TROI
I'm here to take care of the emotional well-being of our crew.
(beat, then with smile)
And of our guests.

SCOTT
And you're an officer?

TROI
Yes. They started assigning Counselors to starships about forty years ago when they realized that the pressures of extended space travel --

SCOTT
You're a psychologist.

20 CONTINUED: (3)

TROI
Among other things.

SCOTT
La Forge sent you here, didn't he? I may be old, but I'm not crazy.

TROI
Geordi didn't send me and I know you're not crazy.

Scott gets to his feet, annoyed at this entire affair.

SCOTT
You're damned right I'm not. And I don't need a ship's counselor, or a psychologist, or whatever else you are.
(beat)
I know what I need and it's not here.

With that, Scott heads for the EXIT.

CUT TO:

21 INT. TEN FORWARD

Scott ENTERS and looks around. He smiles at the scene... somehow this is more to his liking. He sits down at the bar and a WAITER comes over to him. Data is seated at a bar stool nearby.

WAITER
May I help you, sir?

SCOTT
Aye, Lad. Scotch. Neat.

The Waiter goes to the replicator and presently returns with a drink.

SCOTT
Thank you.

Scott looks at it with a discerning eye... then takes a sip. He frowns and then puts down the drink in evident disgust. Data observes his reaction.

21 CONTINUED:

SCOTT
(to Waiter)
What in blazes is this?

WAITER

(confused)
Didn't you order Scotch?

SCOTT
Lad, I was drinking scotch about a hundred years before you were born and I can tell you that whatever this is, it is definitely not scotch.

Data moves in to help the hapless waiter in the face of Scott's wrath.

DATA
(to Waiter)
I believe I may be of some assistance. Captain Scott is unaware of the existence of synthehol.

SCOTT
Synthehol?

DATA
Yes. It is an alcohol substitute which is now normally served aboard starships. It simulates the appearance, smell, and taste of alcohol, but the intoxicating affects can be easily dismissed.

Scott just looks at Data for a moment.

SCOTT
You're not quite... human are you?

DATA

No, sir. I am an android. My name is Commander Data.

Beat.

SCOTT
(to himself)
Synthetic scotch and synthetic commanders...

21 CONTINUED: (2)

Data wasn't expecting that reaction. He thinks for a moment, then moves behind the bar.

DATA
I believe Guinan does keep a limited supply of non-syntheholic products. Perhaps one of them would be to your liking.

Data bends down and reaches under the bar... then stands up and puts a very old bottle of a green liquid on the bar.

SCOTT
What is it?

Data is unable to read the label. He removes the cap and sniffs the contents... but still doesn't know what to make of it... he looks at the liquid and finally tells Scott the only thing he knows for certain.

DATA
It is green.

That's good enough for Scott and he lets Data pour him a drink.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. CORRIDOR

Scott is standing just outside the Holodeck doors. He's still carrying the green bottle and glass from Ten Forward and he's a little drunk. He activates the bulkhead computer terminal.

COMPUTER VOICE
Please enter program.

SCOTT
The android at the bar said you could show me my old ship... so lemme see it.

COMPUTER VOICE
Insufficient data. Please specify parameters.

SCOTT
The Enterprise. Show me the Bridge of the Enterprise, you chattering piece of...

COMPUTER VOICE
There have been five Federation ships with that name. Please specify by registry number.

SCOTT
NCC-One-Seven-Oh-One. No bloody A, B, C, or, D.

COMPUTER VOICE
Program complete. Enter when ready.

CUT TO:

INT. OLD BRIDGE (OPTICAL)

We are on the Bridge of the Enterprise as seen in the original series. (We only need to see the back one half of the Bridge, including the Turbolift doors.) All the monitors are blinking and flashing and the sound of the old scanners fill the air... but there's nobody here. We hear the SOUND of the Holodeck DOORS and Scott ENTERS from o.c.

23 CONTINUED:

Scott stops in the middle of the old Bridge and looks around... and for a moment, the look on his face says he's come home. But without people manning the consoles and stations, this is like being aboard a ghost ship. Scott goes over to his old station on the Bridge (at the back of the Bridge to the right of the Turbolift) and sits down.

24 ON SCOTT

As he pours himself a stiff drink. A look of melancholy settles over his features... he's sad and lonely. He lifts his glass in salute to the people who aren't here.

SCOTT
Here's to you, Lads...

Scott drinks down the libation.

25 NEW ANGLE

After a moment, there is the SOUND of the Holodeck doors opening and closing from o.c. Scott looks up to see that Picard has entered and is nearing the command center.

PICARD
I hope I'm not interrupting, but I was just coming off duty and wanted to see how you were doing.

SCOTT
Not at all, not at all. Have a drink with me, Captain.

Scott pours him a drink from the bottle and hands it to Picard. Picard looks at the green liquid.

SCOTT
I'm not sure what it is, exactly, but I'd be careful if I were you.

It has a real...

Scott trails off as Picard throws back the drink in a single draft and doesn't appear to be affected in the slightest.

PICARD
Aldeberan whiskey.
(off Scott's look of surprise)
Who do you think gave it to Guinan?

They both smile and Scott laughs a little. Picard looks around at the Bridge.

PICARD
Constitution class...

25 CONTINUED:

SCOTT
Aye. You're familiar with it?

PICARD
There's one at the fleet museum. This is your Enterprise?

SCOTT
One of them... I actually served on two. This was the first... she was also the first ship I ever served on as Chief Engineer.

Picard pulls up a chair next to Scott, who leans over

toward him.

SCOTT
You know, I served aboard eleven ships in my career... freighters, cruisers, starships,... but this is the only one I ever think about... the only one I miss.

A quiet beat.

PICARD
The first ship I ever served aboard as Captain was called the Stargazer... it was an overworked, underpowered vessel that was always on the verge of flying apart at the seams. In every measurable way, my Enterprise is a superior ship.
(beat)
And yet... there are times I miss that cramped little Bridge very much.

Scott smiles as he sees that here is a man who understands how he feels.

SCOTT
It's like the first time you fall in love... you don't ever love a woman quite the way you did that first one.

Scott pours another shot into Picard's glass.

SCOTT

To the Enterprise and the Stargazer... old girlfriends we'll never see again.

25 CONTINUED: (2)

They clink bottle to glass and drink up.

PICARD
What do you think of the Enterprise-D?

SCOTT
She's a beauty... with a good crew...

Picard can hear the doubt in his voice.

PICARD
But... ?

SCOTT
(re: the Bridge)
When I was here, I could tell you the speed we were traveling by the feel of the deckplates. On your ship... I'm in the way.

PICARD
Seventy-five years is a long time. If you'd like to study some of the technical --

SCOTT
I'm not eighteen. I can't start

over again like a raw cadet.

Scott gets unsteadily to his feet and moves toward the captain's chair.

SCOTT
There comes a time when a man finds that he can't fall in love again... when he knows that it's time to stop.
(beat)
I don't belong on your ship... I belong on this one. This was my home. This is where I had a purpose. But this isn't real... it's just a computer-generated fantasy. And I'm just an old man trying to hide in it.
(to com)
Computer, shut this bloody thing off. It's time I acted my age.

NEW ANGLE (OPTICAL)

The old Bridge VANISHES, leaving them on the empty Holodeck. After a beat, Scott EXITS. Picard looks after him for a moment...

CUT TO:

26 EXT. SPACE - ENTERPRISE & SPHERE (OPTICAL)

As before.

27 INT. READY ROOM

Picard is sitting at his desk. The door CHIMES.

PICARD
Come.

Geordi ENTERS.

PICARD
Mister La Forge, I understand that the Jenolen conducted an extensive survey of the Dyson sphere before it crashed. Have we been able to access those records?

GEORDI
We tried to download their memory core, but it was pretty heavily damaged in the crash. We haven't been able to get much out of it.

PICARD
Perhaps Captain Scott could be of use in accessing that material.

GEORDI
It's possible. He would know those systems better than any of us. I'll have Lieutenant Bartel beam down with him.

Geordi turns to leave, but Picard stops him.

27 CONTINUED:

PICARD
Commander. I'd like you to accompany Mister Scott.

A flicker of doubt crosses Geordi's face.

GEORDI
Me, sir?

PICARD
This is not an order, Geordi, it is a request... one which you are free to decline.
(beat)
One of the most important things in a man's life is the need to feel useful. Mister Scott is a Starfleet officer... I would like him to feel useful again.

Geordi understands what Picard is saying.

GEORDI
I'll go with him, Captain.

PICARD
Thank you.

Geordi EXITS.

28 INT. MAIN BRIDGE - CONTINUOUS

Geordi ENTERS from Ready Room and then EXITS to a Turbolift. Riker in Command, Data at Ops.

DATA
Commander, I believe I have found

something on the sphere which
could be a communications device.

Riker moves to Ops and looks at Data's console.

DATA
There is an antenna array
approximately four hundred
thousand kilometers south of our
present position. It is emitting
low-intensity subspace signals.

28 CONTINUED:

RIKER
Can we open a channel?

DATA
Not from our present orbit,
Commander. The array is currently
directed away from us.

RIKER
(to Rager, indicating
Data's console)
Prepare to take us to an orbit
above those coordinates.
(to com)
Captain Picard to the Bridge,
please.

29 INT. TRANSPORTER ROOM (OPTICAL)

Geordi is standing near the platform, waiting with an
equipment case. After a few beats Scott ENTERS. He

looks somewhat worse for wear and a little bleary-eyed.

GEORDI
Are you feeling all right?

SCOTT
(irritably)
Never get drunk unless you're willing to pay for it the next day. I'll manage.

GEORDI
Okay.

They step up to the platform.

GEORDI
(to Transporter Technician)
Energize.

They DEMATERIALIZE.

CUT TO:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moves on impulse power.

31 INT. MAIN BRIDGE (OPTICAL)

Picard and Worf have now joined Riker and Data on the Bridge. The viewscreen is showing a close shot of the surface of the sphere. There is a LARGE CIRCLE on the metallic exterior with several small DISH ANTENNAS

around the perimeter of the circle.

DATA
Sensors indicate that the large circle is a portal or airlock, possibly leading to the interior of the sphere.

PICARD
You said you found a communications array?

DATA
Yes, sir. It is located on the periphery of the hatch.

RIKER
This looks like the front door... should we ring the bell?

PICARD
Mister Worf, open a channel to that array.

WORF
Aye, sir.

He works the console. Suddenly Rager sees something alarming on her console.

RAGER
Captain! I'm reading intense graviton emissions on the surface of --

The ship is suddenly ROCKED HARD and people are flung about. The LIGHTS DIM and several consoles go OUT.

The ship goes to RED ALERT.

DATA
(off console)
Some type of tractor beam has locked onto us.

RIKER
Helm, get us out of here!

31 CONTINUED:

RAGER
We've lost main power... auxiliary power down to twenty percent.

32 INCLUDE MAIN VIEWER (OPTICAL)

We see the circle now SLIDE ASIDE, revealing that it is actually a giant hatch on the surface of the sphere. A star can be seen inside the sphere as the Enterprise hurtles toward the hatch.

WORF
(looking at viewer)
We are being pulled inside.

They all watch in horror as they fall in toward the gaping hole.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

We can now see that the ship is being pulled down by a series of THREE BEAMS which emanate from points surrounding the hatch. The ship is pulled INSIDE the

sphere by the beams and then the hatch SLIDES CLOSED, trapping the ship.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. MAIN BRIDGE (OPTICAL)

As before. The Bridge is SHAKING and the lights are DIM. The main viewer shows the atmosphere rushing past, with a glowing SUN directly ahead.

RAGER
Auxiliary power failing.

DATA
(working)
The resonance frequency of the tractor beams is incompatible with our power systems. Warp and impulse engine relays have been overloaded. I am attempting to compensate.

34A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is inside the sphere, still being propelled forward by the tractor beams seen earlier.

34B INT. MAIN BRIDGE (OPTICAL)

As before.

There is a final VIOLENT SHAKE... then the SHAKING STOPS.

The image on the main viewer is now a clearer view of the STAR. The interior surface of the sphere can be dimly seen in the b.g.

34B CONTINUED:

RAGER
The tractor beams have released us, sir.

RIKER
(to Rager)
Hold position here until we can get our bearings.

Rager begins to work.

PICARD
Full sensor sweep, Mister Data. Where are we?

DATA
We are approximately ninety million kilometers from the star's photosphere.
(beat)
I am reading a great deal of surface instability. It may be--

Suddenly Rager breaks in.

RAGER
(urgent)
Sir. The inertial motion from the tractor beams is still carrying us forward. The impulse engines are off-line and I can't stop our momentum. We're falling directly into the star.

Off their reactions...

CUT TO:

34C EXT. SPACE - THE JENOLEN (OPTICAL)

The ship is still crashed on the surface of the sphere.

35 INT. JENOLEN OPS CENTER

Scott is using a few of his tools on an open panel and the old-style interior can be seen as he works. Geordi has attached a large DEVICE from his equipment case to a console and it BLINKS and FLASHES in response to Scott's work. Scott seems a little subdued.

SCOTT
The primary computer database should be on-line now. Give it a try.

Geordi works for a moment and gets a couple of FLASHING LIGHTS on his device.

GEORDI
Okay... I've got three access lines to the central core... still nothing.

Scott works for a moment, then gives up in irritation... his heart really isn't in this effort.

SCOTT
(softly)
Bunch of old useless, garbage...

GEORDI
What?

SCOTT
I said it's old, Mister La Forge. It can't handle the interface of your power converter.

Scott opens another panel and begins tinkering with the inner working. He's talking about more than just the equipment and he's definitely getting more depressed.

SCOTT
This equipment was designed for a different era... now it's just a lot of junk.

35 CONTINUED:

GEORDI
I don't know... looks like some of it has held together pretty

well.

SCOTT
It's a century out of date. It's just...

35 CONTINUED: (2)

He shuts the panel closed in disgust.

SCOTT
Obsolete.

There's a quiet beat as Geordi suddenly realizes that Scott is actually talking about himself. Geordi wants to reach out to him in some way... he considers the console he was working on for a moment.

GEORDI
That's interesting... because I was just thinking that a lot of these systems haven't changed much in seventy-five years.

Scott has only dull interest in what Geordi is saying, but at least he's listening. Geordi moves over to the Transporter console.

GEORDI
This Transporter is almost identical to the ones we use on the Enterprise.
(gestures to other consoles)
The subspace radio and sensors

operate on the same basic principles, and impulse engine design hasn't changed much in two hundred years. If it weren't for the structural damage, this ship could still be in service today.

There's a beat as Scott considers this.

SCOTT
(sad smile)
Maybe so... but when they can build a ship like your Enterprise, who'd want to pilot an old bucket like this?

GEORDI
I don't know... if this ship were operational I bet it would run circles around the Enterprise at impulse speeds.
(beat)
Just because something's old doesn't mean you throw it away.

35 CONTINUED: (4)

They look at each other for a moment... and we can begin to see that a new relationship is just starting to form. Scott breaks the moment and moves back to the computer console.

SCOTT
We used to have something called a dynamic mode converter... you

wouldna have something like that
on your Enterprise would ye?

GEORDI
(thinks)
I haven't seen one of those in
a long time... but I might have
something similar.
(hits combadge)
La Forge to Enterprise.
(beat)
La Forge to Enterprise, come in
please.

They exchange looks of concern. Geordi moves to the sensor console.

SCOTT
Interference?

GEORDI
(works)
No...
(beat)
They're gone.

Off their reactions...

CUT TO:

36 OMITTED

37 INT. MAIN BRIDGE (OPTICAL)

As before. The main viewer shows the star getting bigger and bigger. There is still a sense of urgency in the air. Riker has activated the aft Engineering

station and is working on it.

37 CONTINUED:

DATA
We will enter the sun's
photosphere in three minutes.

PICARD
Maneuvering thrusters?

RIKER
I've got thirty percent power...
it won't be enough to stop us.

PICARD
No. But it may be enough to turn
us into orbit and hold our
distance from the photosphere.

Riker sits down at the Engineering console and bends to work.

PICARD
(to Riker)
Port thrusters ahead full,
starboard back full.

Riker works the console.

DATA
(off console)
Our flight path is changing...
right ten point seven degrees...
insufficient to clear the

photosphere.

RIKER
(to com)
Lieutenant Bartel, divert all power from auxiliary relay systems to the maneuvering thrusters.

37 CONTINUED: (2)

Beat.

DATA
Our angular deflection is increasing. Now at fifteen degrees... eighteen... turn now twenty point one degrees.

They look at the main viewer.

38 ON VIEWER (OPTICAL)

The giant image of the star gradually shifts to the left as the ship manages to turn away.

39 RESUME SCENE

As before.

RAGER
We're in orbit, Captain. Our altitude is one hundred fifty thousand kilometers.

RIKER

(to Picard)
I'll see about getting main power back on-line.

PICARD
Very well.

Picard heads back for command as Riker EXITS.

PICARD
Mister Data, begin a scan of the interior surface for life forms. I want to know who brought us in here and why.

DATA
Aye, sir.

CUT TO:

40 INT. JENOLEN OPS CENTER

Scott and Geordi are working on two consoles. Geordi is very concerned.

40 CONTINUED:

GEORDI
I can't find them anywhere in orbit.

SCOTT
They could've crashed into the sphere like the Jenolen.

GEORDI
No, we'd be picking up background radiation if they'd gone down.

SCOTT
There's another possibility... they could be inside the sphere.

GEORDI
Maybe.
(beat)
Whatever's happened, we've got to find them. If we can get these engines back on-line, we could track them by their impulse ion trail.

SCOTT
(outraged)
Are ye daft? The main drive assembly's shot, the inducers are melted, and the power couplings are wrecked... we'd need a week just to get started.

Geordi looks frustrated for a moment and is just about to argue with him... when Scott takes a breath and then goes on.

SCOTT
But we don't have a week, so there's no sense crying about it. Come on, let's see what we can do with your power converter.

Scott turns away and moves toward the engines, leaving Geordi a little surprised. He follows Scott with a

bemused look.

CUT TO:

41 INT. MAIN BRIDGE (OPTICAL)

Data and Picard are at one of the aft science stations.

DATA
The sphere appears to be abandoned.

Data works the console and a schematic diagram of the sphere and star appears on the monitor. Several sections of the star have been highlighted.

DATA
Our sensors show that the star is extremely unstable. It is experiencing severe bursts of radiation and matter expulsions.

PICARD
That would explain why they abandoned it.
(beat)
But if there's no one still living here, how were we brought inside?

DATA
I believe we triggered a series of automatic piloting beams which were designed to guide ships into the sphere.

Worf suddenly breaks in.

41 CONTINUED:

WORF
(urgent)
Sir. Sensors show a large magnetic disturbance on the star's surface.

Data works his console.

DATA
It is a solar flare, Captain. Magnitude: twelve. Class: B.

PICARD
(to Worf)
Shields?

WORF
Shields are up... but only at twenty-three percent.

DATA
The star has entered a period of increased activity. Our sensors indicate that solar flares will continue to grow. In three hours, our shields will no longer be be sufficient to protect us.

41A INCLUDE VIEWSCREEN (OPTICAL)

The screen shows a HUGE SOLAR FLARE reaching out from the star and heading directly toward the Enterprise.

Off their reactions...

42 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

43 INT. JENOLEN OPS CENTER

Scott and Geordi are lying on the deck with only their legs sticking out of two consoles. Various tools and devices are scattered around them.

SCOTT'S VOICE
Shunt the deuterium from the main cryo pump to the auxiliary tank.

GEORDI'S VOICE
The tank can't handle that much pressure.

Scott pokes his head out for a moment.

SCOTT
Where'd you get that idea?

Geordi looks out at him.

GEORDI
It's in the impulse engine specifications.

SCOTT
Regulation forty-two slash fifteen... "Pressure Variances in IRC Tank Storage"?

GEORDI
Right.

SCOTT
Forget it. I wrote it.

Scott puts his head back in the console.

SCOTT
A good engineer is always a wee bit conservative... at least on paper. Just by-pass the secondary cut-off valve and boost the flow... it'll work.

Geordi smiles to himself and then goes to a console and works it briefly.

43 CONTINUED:

Scott crawls out of the console and goes to a dead operational control panel.

SCOTT
Well, if we've done our jobs

properly, the engines should be coming back on line... about... now.

They watch the display for a moment... then slowly the console comes to life and BLINKING LIGHTS fill the panel.

GEORDI
You were right... the auxiliary tank is holding.

Scott smiles at him and then indicates the small command chair.

SCOTT
The Bridge is yours, Commander.

GEORDI
Hey, you're the senior officer here.

SCOTT
I may be a captain by rank, but... I've never wanted to be anything else but an engineer. Take the Conn, Geordi.

A beat as we see a small bond beginning to form between the two of them.

GEORDI
All right.

Geordi takes the command position and Scott moves off to the Engineering panel.

CUT TO:

44 EXT. SPACE - IN THE SPHERE (OPTICAL)

The ship is still in orbit around the star. A HUGE SOLAR FLARE billows up behind the ship... part of the flaming plasma brushes against the shields of the Enterprise.

45 INT. MAIN BRIDGE

Picard, Data, Worf, and Rager at their stations. The ship ROCKS.

WORF
Shields still holding... but down another fifteen percent.

RIKER'S COM VOICE
Riker to Captain.

PICARD
Go ahead Number One.

RIKER'S COM VOICE
We've restored helm control... and you have partial impulse power.

PICARD
Good. Stand-by.
(to Worf)
Can we use the phasers to open a hole in the sphere?

WORF
No, sir. The exterior shell is composed of carbon-neutronium. Our weapons would be ineffective.

PICARD
Mister Data, we need to find a way out of here. Begin scanning for another hatch or portal that might still be open.

DATA
The interior surface area is over ten to the sixteenth square kilometers. It will take seven hours to completely scan the surface.

45 CONTINUED:

The ship SHAKES again. Picard gives Data a look.

DATA
I will endeavor to speed up the process.

CUT TO:

46 EXT. SPACE - THE JENOLEN & SPHERE (OPTICAL)

The Jenolen is in orbit above the same circular hatch that the Enterprise saw earlier.

47 INT. JENOLEN (OPTICAL)

Scott and Geordi are looking at a monitor which shows a view of the same portal that the Enterprise saw earlier.

SCOTT
(off console)
The Enterprise ion trail leads right to this point.

They both study the image of the portal for a moment.

GEORDI
It looks like some kind of doorway.

SCOTT
I'll bet you two bottles of scotch that they're inside the sphere... and that they went in right through that hatch.

GEORDI
No bet here. The question is, how?

SCOTT
Look at the momentum distribution of the ions... it would take an impulse engine at full reverse to put out a signature like that.

GEORDI
So they didn't go in willingly.

Geordi examines the diagram for a moment, then points to something.

47 CONTINUED:

GEORDI
This looks like some kind of communications array.

SCOTT
Aye. We found hundreds of them when we did our initial survey seventy-five years ago.

GEORDI
Did you try hailing them?

SCOTT
Sure. That was standard procedure in my day. We did it right before we crashed.

GEORDI
(thoughtfully)
Hailing is standard procedure today, too...

Geordi trails off and it's clear that he's onto something here. Scott looks at him in curiosity.

47 CONTINUED: (2)

GEORDI
Scotty, what if these aren't communications arrays... what if they're access terminals... which are triggered by subspace

signals on certain frequencies...

Scott catches on quickly.

SCOTT
Frequencies like our standard ship's hail.

GEORDI
Exactly. When the Enterprise saw this terminal they probably did the same thing you did seventy-five years ago -- opened a channel. Only this time it triggered something which activated that hatch and pulled the ship inside the sphere.

SCOTT
A nice bit of reasoning, Lad... very nice indeed.

Geordi flashes a smile of thanks, but they've still got a problem.

GEORDI
We could trigger the hatch, but we'd probably be pulled in like they were.

They think for a moment, and then Scott suddenly gets a twinkle in his eye and turns to Geordi with a grin.

SCOTT
Maybe all we need to do is get our foot in the door.

47 CONTINUED: (3)

Geordi looks puzzled, but Scott is suddenly animated and full of energy... and for the first time, he's like the Scotty we remember.

SCOTT
If we trigger the hatch with a subspace transmission, we might not be pulled inside if we keep our distance from the sphere -- say a half million kilometers. Then, when the hatch starts to close again, we move in, and use the Jenolen to jam the hatch open and hope the Enterprise can escape.

47 CONTINUED: (4)

Geordi looks at him as if he's gone completely mad, but Scott is already moving toward the engineering consoles and starting to work.

GEORDI
You can't be serious. That hatch is huge. It could crush this ship like an egg.

SCOTT
The shields will hold Lad, don't you worry about that. I know how to get a few extra gigawatts out

of these babies.

Geordi puts his foot down.

GEORDI
(firm)
Scotty. This is crazy. I am not going to let you---

But Scott will not be denied so easily. He turns to Geordi and his face is a mixture of conviction and entreaty.

SCOTT
Geordi. I've spent my whole life figuring out how to make crazy things work.
(beat)
I'm telling you... one engineer to another... I can do this.

There is a moment as they look at each other... and Geordi searches his own heart and instincts for what to do. Finally, he makes the decision.

GEORDI
All right. Let's do it.

Scott smiles, and then, united in purpose, they turn to the consoles.

CUT TO:

48 EXT. SPACE - THE JENOLEN (OPTICAL)

The ship is moving on impulse power and it comes to a stop in space. The sphere is o.c.

49 INT. JENOLEN

Scott and Geordi are at the controls.

GEORDI
We're at five hundred thousand kilometers.

SCOTT
Engines're ready.

Geordi takes a deep breath... then plunges ahead.

GEORDI
Okay. Here we go.

He works the console.

50 EXT. SPACE - THE SPHERE (OPTICAL)

The hatch SLIDES OPEN as seen earlier. From around the circumference of the circle, THREE BEAMS reach up into space and search for a ship... but find nothing.

51 OMITTED

51A INT. JENOLEN

As before. Geordi and Scott watching their consoles.

GEORDI
Come on... there's nothing out here... give it up.

(works)
I still can't open a channel to the Enterprise... there's too much interference. We'll have to to wait until we're right in the doorway.

52 EXT. SPACE - THE SPHERE (OPTICAL)

The pilot beams fail to grasp onto anything... and finally SHUT OFF. The hatch now begins to SLIDE CLOSED.

53 INT. JENOLEN

As before.

GEORDI
(off monitor)
That's it. Let's go! Full impulse.

They both work the controls.

54 EXT. SPACE - THE JENOLEN & SPHERE (OPTICAL)

The Jenolen moves into the middle of the doorway as the hatch is closing and then STOPS. Suddenly the hatch encounters the DEFLECTOR SHIELD of the Jenolen and the hatch STOPS. (The shield is only visible when it hits the hatch.)

CUT TO:

54A INT. MAIN BRIDGE

Picard, Worf, Data, and Rager at their stations.

WORF
(off console)
Sir. There is an audio message
from Commander La Forge.

Picard nods and Worf works his console.

GEORDI'S COM VOICE
(static)
This is La Forge, do you read me,
Enterprise?

PICARD
(to com)
We read you, go ahead Commander.

INTERCUT:

55 INT. JENOLEN

As before. The ship is SHAKING and the engines are
ROARING with the strain as Scott works in the b.g.

55 CONTINUED: (2)

PICARD
Understood.
(urgent, to Rager)
Set a course.

55A EXT. JENOLEN (OPTICAL)

The ship is still stuck in the hatch.

55B INT. JENOLEN

As before. There is a sudden VIOLENT SHAKE, and one of the panels EXPLODES. Scott rushes over to check the damage.

SCOTT
The plasma intercooler's gone. The engines are overheating.

GEORDI
(working console)
I've lost helm control...
(to com)
La Forge to Enterprise. Captain, we won't be able to move this ship out of the way when you get here... you're going to have to destroy it in order to escape.

INTERCUT:

56 INT. MAIN BRIDGE

As before.

PICARD
(to Data)
How long will it take us to reach them?

DATA
With impulse engines operating at sixty percent power, it will take one minute forty seconds.

56 CONTINUED:

SCOTT
I can't hold her together much longer... we've got about two minutes before the engines go critical.

PICARD
(to com)
Bridge to Transporter Room Three. Stand by to beam two from the Jenolen as soon as we're in range.

56A EXT. SPACE - IN THE SPHERE (OPTICAL)

The Enterprise is heading into the atmosphere and toward the distant open hatch.

56B INT. MAIN BRIDGE

As before.

WORF
Photon torpedoes loaded.

57 INT. JENOLEN

As before. The ship is falling apart... SHAKING badly... consoles starting to SPARK and EXPLODE... the lighting is FLICKERING... and the engine noise is a SHRIEK of overworked metal.

SCOTT

(a shout)
It's coming apart, Lad. I can't
do anything else.

58 INT. MAIN BRIDGE

As before.

DATA
We are within transporter range.

PICARD
(quickly)
Bridge to Transporter Room.
Energize.
(a quick beat, then
to Worf)
Fire torpedoes.

59 EXT. SPACE - THE SPHERE & JENOLEN (OPTICAL)

The Jenolen is still caught in the doorway. Suddenly the ship is hit by torpedoes coming from inside the sphere. The Jenolen EXPLODES. The hatch starts CLOSING.

59A OMITTED

59B EXT. SPACE - IN THE SPHERE (OPTICAL)

The Enterprise is racing toward the fast closing hatch.

INTERCUT:

59C INT. MAIN BRIDGE (OPTICAL)

The crew reacts to the sight of the closing hatch on the main viewer.

59D EXT. SPACE - OUTSIDE THE SPHERE (OPTICAL)

The hatch is almost closed... but then at the last second the Enterprise ROLLS 90 degrees to port and SLIPS THROUGH the doorway ON ITS SIDE just as the hatch SLAMS SHUT.

60 OMITTED

61 INT. TRANSPORTER ROOM

Scott and Geordi are just stepping off the platform.

61 CONTINUED:

SCOTT
(cheerful, to Geordi)
There now. That wasn't so bad, was it?

Geordi smiles back at him.

CUT TO:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse power.

63 INT. CORRIDOR

Scott and Geordi are walking toward the shuttlebay. For once, Scott is listening to Geordi tell a tall tale and they're both in good spirits.

GEORDI
So, this alien space 'baby'-- which was about the size of a four-story building -- really thought the Enterprise was its mother.

SCOTT
You're pulling an old man's leg.

GEORDI
No, really. It was 'suckling' power directly from the ship's fusion reactors... so Doctor Brahms and I changed the power frequency from twenty-one centimeters to point-oh-two centimeters...

SCOTT
(catching on fast)
You soured the milk.

GEORDI
That's right.

They both laugh and then a slight touch of sadness comes over him.

SCOTT
Enjoy these times, Geordi. You're the chief engineer of a

starship... it's a time of your
life that'll never come again...
and once it's gone... it's gone.

A long quiet beat.

63 CONTINUED:

Geordi stops in front of the Shuttlebay doors.

SCOTT
I thought you were going to buy
me a drink in Ten Forward.

GEORDI
(smiles)
I have a better idea.

He indicates the doors and then they both EXIT to the Shuttlebay.

64 INT. SHUTTLEBAY - CONTINUOUS

Geordi and Scott ENTER from the Corridor. Scott is surprised by what he sees.

65 NEW ANGLE

Revealing Picard, Riker, Worf, Beverly, Troi, and Data all standing next to a LARGE SHUTTLECRAFT. Scott is stunned as he looks over the gleaming ship.

SCOTT
(shocked)
You're giving me one of your

shuttles?

PICARD
Call it... an extended loan. Since you lost your ship while saving ours, it seemed only fair.

RIKER
(re: shuttle)
It's not much to look at...

SCOTT
Lad, every woman has her own charms... ye just have to know where to look.

65 CONTINUED:

GEORDI
It's a little slow, but it'll get you to the Norpin colony... if that's really where you want to go.

Scott looks at the ship... and we see a change come over his features... he seems rejuvenated. Scott turns to Geordi and smiles broadly.

65 CONTINUED: (2)

SCOTT
The Norpin Colony is where old men go to retire... maybe I'll

end up there someday... but not
just yet.

PICARD
(holds out hand)
Bon voyage, Mister Scott.

SCOTT
Thank you, sir. For everything.

Everyone says goodbye and Scott shakes hands with several of them before he and Geordi move off to the shuttle for a final moment. Scott glances back at the others.

SCOTT
They're a good crew.

GEORDI
Yeah.

Scott looks around the shuttlebay.

SCOTT
And she's a fine ship... a credit
to her name.
(beat)
But I've always found that a ship
is only as good as the Engineer
who takes care of her... and from
what I can see... the Enterprise
is in good hands.

There's a moment between the two of them... they shake hands... and Scott gets into the shuttle.

66 EXT. SPACE - ENTERPRISE & SHUTTLE (OPTICAL)

The shuttle leaves the ship and the two fly off in different directions.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Schisms"
#40276-231

Written by
Brannon Braga

Directed by
Robert Wiemer

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FINAL DRAFT

AUGUST 14, 1992

STAR TREK:TNG ""Schisms" - FINAL - REV. 08/17/92 - CAST

STAR TREK: THE NEXT GENERATION
"Schisms"

CAST

PICARD	MOT
RIKER	LIEUTENANT SHIPLEY
DATA	ENSIGN RAGER
BEVERLY	KAMINER (CIVILIAN)
TROI	CREWMEMBER
WORF	MEDICAL TECH.
GEORDI	
COMPUTER VOICE	

Non-Speaking
TWO CREWMEMBERS
N.D ENGINEERS
ONE N.D. MEDICAL
ONE N.D. SECURITY

STAR TREK: TNG - "Schisms" - FINAL 08/14/92 - SETS

STAR TREK: THE NEXT GENERATION
"Schisms"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE

MAIN BRIDGE
ENGINEERING
SICKBAY
OBS. LOUNGE
TEN FORWARD
CARGO BAY
HOLODECK
CORRIDOR

BARBER SHOP
RIKER'S QUARTERS

ALIEN LAB

STAR TREK: THE NEXT GENERATION
"Schisms"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse in a vast and starry region.

PICARD (V.O.)
Captain's Log, Stardate 46154.2. The Enterprise has entered the Amargosa Diaspora, an unusually dense globular cluster. We are faced with the daunting task of charting this vast region.

2 INT. RIKER'S QUARTERS

RIKER is lying in bed, just starting to wake up. He lies there a moment, groggy, staring into middle distance... then finally sits up. Every move is a struggle. He swings his legs over the bed... rubs his hands over his face... yawns... he just can't get going...

He stands up and stretches... slowly crosses the room...

3 ANGLE ON SINK AREA (OPTICAL)

Riker enters and activates the sink. He splashes cold water onto his face, then looks at his tired face in the mirror...

And stops, remembering something. He reaches to a nearby panel and taps a button -- the TIME appears: it's ten thirty-seven.

Riker reacts, realizing he's late for something. He rushes to a nearby dressing area and starts to get ready...

4 INT. ENGINEERING

GEORDI and DATA are working at a console; LIEUTENANT SHIPLEY and VARIOUS ND'S also present. A console monitor displays a MAP of the AMARGOSA DIASPORA.

GEORDI
(re: map)
Lieutenant Shipley -- let's get a triangulation on these sector

points... (TECH)

SHIPLEY

Aye sir.

Shipley works. Riker ENTERS, looking harried, like he just woke up. He crosses to Geordi.

RIKER

(to Geordi)

Sorry I'm late... I overslept again...

(beat)

What have you got?

Geordi indicates the map.

GEORDI

The cluster's a lot more dense than we thought. It's going to take three days just to map one tenth of it.

RIKER

Three days?

GEORDI

I think we've found a way to speed this up. We've been testing a method of channeling warp energy to the main deflector grid. It enhances the long-range sensors...

DATA

The modification would increase our sensor efficiency and imaging resolution by twenty-five percent

or more.

Riker considers.

RIKER
Sounds like that would take a lot of warp energy...

4 CONTINUED:

GEORDI
We'd channel it through the EPS mains on Deck Thirteen... near Cargo Bay Four.

Riker is convinced.

RIKER
It's worth a try.

GEORDI
(to Data)
Data, let's get those subspace field taps on-line...

Data stands to go... stops by Riker.

DATA
(to Riker)
Commander -- I would like to remind you about my poetry reading this afternoon.

RIKER
Wouldn't miss it for the world.

Data EXITS. Riker and Geordi exchange a look...

GEORDI
I can hardly wait to see what he came up with...

As they work...

5 INT. TEN FORWARD

Later. Data is giving his poetry reading to a small audience, including Riker, Geordi, PICARD, TROI, WORF and KAMINER (A FEMALE CIVILIAN).

5 CONTINUED:

Data sits perched on a stool, reading from a PADD. His voice is sonorous, measured, his timing utterly perfect:

DATA
(reading)
"Then we sat on the sand for some time and observed
How the oceans that cover this world were perturbed
By the tides from the orbiting moon overhead
'How relaxing the sound of the waves is,' you said.
(beat)
"I began to expound upon tidal effects
When you told me to stop, looking somewhat perplexed
So I did not explain why the sunset turned red

And we watched the occurrence in silence
instead."

There is APPLAUSE from the audience. Data acknowledges the crowd. Riker lets out a huge yawn. Troi throws him a look.

RIKER
(softly, to Troi)
I don't understand this... I can barely keep my eyes open...

DATA
(to audience)
That poem was written in anapestic tetrameter. For my ninth poem, we move to the iambic septameter mode.
(beat)
Throughout the ages, from Keats to Jorkemo, poets have composed odes to the individuals who have had a profound effect on their lives. In keeping with that tradition, I have written my next poem in honor of my cat. I call it "Ode to Spot."

Data looks at the page, takes in a breath...

5 CONTINUED: (2)

DATA
(reading)
"Felis catus is your taxonomic nomenclature

An endothermic quadruped, carnivorous by nature
Your visual, olfactory, and auditory senses
Contribute to your hunting skill and natural
defenses."

It is evident from the audience's responses that Data has been reading for a long while -- too long. People are starting to shift uncomfortably. Riker looks like he might fall asleep at any moment. While Data's poetry is technically flawless, it is also dry and tedious, without passion.

DATA
(continuing)
"I find myself intrigued by your sub-vocal
oscillations
A singular development of cat communication
That obviates your basic hedonistic predilection
For a rhythmic stroking of your fur to demonstrate
affection... "

5 CONTINUED: (3)

People try to look enthused as Data reads... but it's difficult. Many are fighting boredom. Geordi and Worf exchange a look... Picard crosses and uncrosses his legs... Riker is struggling to stay awake -- he can barely keep his eyes focused... he shifts in his seat, stifles a yawn...

DATA
(continuing)
"A tail is quite essential for your acrobatic
talents
You would not be so agile if you lacked its

counterbalance
And when not being utilized to aid in locomotion
It often serves to illustrate the state of your
emotions."

Suddenly, from somewhere in the audience, a SNORE is heard.

6 ON RIKER

who has fallen asleep. Troi nudges him. He wakes with a start, disoriented, and automatically starts to applaud. Data stops reading. People look over. Riker realizes what's happened...

DATA
(to Riker)
You have prematurely anticipated
my denouement, Commander.
However, I appreciate the
sentiment.
(beat)
I will continue.

Data continues to read.

DATA
"Oh Spot, the complex level of behavior you display
Connotes a fairly well-developed cognitive array
And though you are not sentient, Spot, and do not
comprehend
I nonetheless consider you a true and valued
friend... "

Over this, Troi throws a look at Riker, who is disturbed by his overwhelming fatigue. OFF his face, as he stifles another yawn, wondering how he could be

so exhausted...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

7 INT. SICKBAY

Riker sitting on an examination table, looking fatigued. Beverly scans him with a medical tricorder.

RIKER
I don't have any problem getting to sleep... and I think I'm sleeping all night... but when I wake up, I feel exhausted...

BEVERLY
How long has this been going on?

RIKER
The last two, three nights...

Riker eyes the tricorder, growing agitated as Beverly waves it near his head.

RIKER
(re: tricorder)
Do you have to hold that thing

so close?

Beverly moves the tricorder away, surprised by the remark. Riker relaxes a little.

RIKER
I'm sorry... I've been on edge all day.

Beverly completes her scan.

BEVERLY
Other than some muscle tension in your neck, I don't see anything wrong with you physically...
(beat)
Have you been having bad dreams?

Riker thinks, rubs his sore neck.

RIKER
Not that I can remember...

7 CONTINUED:

Beverly considers.

BEVERLY
This may be the result of a lack of REM sleep...

RIKER
What do you recommend?

Beverly picks up a PADD, taps something into it --

hands the PADD to Riker.

BEVERLY
(continuing)
Drink this before you go to bed.

RIKER
(re: PADD)
What is it?

BEVERLY
A recipe for a warm milk toddy.

RIKER
(playful)
Warm milk toddy... you're kidding.

BEVERLY
(right back at him)
The heat activates amino acids in the lactose -- which acts as a natural sedative.
(beat)
Besides, this is a recipe of the Captain's Aunt Adelle. It's delicious.

Riker stands to go.

RIKER
At this point, I'll give anything a try.
(beat)
Thanks.

Beverly smiles. Riker EXITS...

8 INT. ENGINEERING (OPTICAL)

Geordi and Data are working at a console; Lieutenant Shipley and N.D.s also present. Geordi looks excited by their work -- this is an important moment for him.

GEORDI
(off console)
Everything's in place... deflector grid couplers... subspace field taps...
(beat)
Let's do it. Lieutenant Shipley -- initiate warp power transfer...

SHIPLEY
Aye sir...
(works)
Sensor array on-line...

Geordi watches the console closely, eager for this to work.

GEORDI
Come on... work...

Data monitors his console for a moment.

DATA
(to Geordi)
Geordi -- active scanner output has increased by twenty-six percent.

Geordi is pleased -- he turns to Shipley.

GEORDI
(to Shipley)
Inform Astrophysics that the new La Forge sensor array is on-line and awaiting major scientific discoveries.

SHIPLEY
Yes sir.

8 CONTINUED:

Shipley EXITS. Geordi moves to a console. A beat as they work. Data turns to Geordi, curious.

DATA
Geordi... may I make a personal inquiry? It concerns my poetry reading.

Geordi looks uncomfortable at the mention of it... keeps working...

GEORDI
Sure, Data... what is it?

DATA
I noticed that many spectators seemed distracted during my presentation. Was my poetry uninteresting?

Geordi hesitates, awkward.

GEORDI
Well... it was very well constructed... a real tribute to form...
(beat)
I especially liked your Haiku poem...

Data looks puzzled.

DATA
My Haiku was only three lines long.

GEORDI
Yeah... it was great... very... brisk...

DATA
Brisk...
(beat)
Geordi, are you saying that the shorter my poems, the better?

GEORDI
No... well... sort of...
(beat)
To be honest, Data... some of your longer poems were a little dry.

Data considers.

8 CONTINUED: (2)

Geordi comes clean.

GEORDI
Maybe some of your poems were a little... formal.

Data considers.

DATA
I have found poetry more challenging than other artistic endeavors. Unlike painting and musical composition, it demands a more articulated emotional content.

GEORDI
Next time, don't worry so much about rhyme and meter. Some of the world's greatests poets didn't pay attention to rules...

Suddenly, a warning ALARM goes off. Geordi reacts, looks toward the large wall DISPLAY of the Enterprise. A section of the ship is FLASHING.

8 CONTINUED: (3)

GEORDI
(re: alarm)
That's the power grid warning...

They quickly move to the wall display, study it.

DATA
(off display)

I am reading a massive EPS explosion.

GEORDI

Where?

DATA

I am attempting to localize it...
(works)
It is Cargo Bay Four.

GEORDI

(reacts)
I've got three people down there!
(taps communicator)
Damage control, medical team, to Cargo Bay Four!
(to Data)
Let's go...

As Geordi and Data run out...

9 INT. CORRIDOR

ON THE MOVE with Worf and ONE SECURITY N.D. running along, emergency gear in-tow. They converge outside the CARGO BAY FOUR doors, where Geordi, Data and Shipley are already taking tricorder scans. Beverly and TWO MEDICAL N.D.s arrive a second later, with a gurney and various medical gear.

DATA

(off tricorder)
The field imbalance has subsided.
I believe it is safe to enter.

9 CONTINUED:

Worf motions for everyone to move aside.

WORF
(to all)
There may still be a residual discharge. Stand clear.

Worf and the security N.D.'s position themselves on either side of the door, emergency gear at-the-ready. Once they're in place, Worf works the control panel on the wall and the doors OPEN...

A beat as nothing happens. Then Worf nods and the security team quickly enters the bay...

10 INT. CARGO BAY

Continuous. Worf and the security N.D.'s rush in -- and stop at what they see. Geordi and the others quickly follow, and also react to the sight --

11 ANGLE ON CARGO BAY

The THREE CREWMEMBERS are carrying a piece of equipment, stopped in mid-stride, staring back at Worf and the others with looks of utter surprise. They are unharmed. The Cargo Bay is undamaged. There has been no explosion. Nothing is wrong.

CREWMEMBER
(to Worf)
Is there something wrong, sir?

As Worf and the others exchange a mystified look...

12 INT. CORRIDOR

Later. Riker and Geordi walking along, mid-conversation.

GEORDI
We analyzed the power conduits -- there's no evidence of an EPS explosion.

RIKER
Sensors seemed to think there was...

Geordi hates to admit this, but...

12 CONTINUED:

GEORDI
I think my modification to the sensor array may have caused a pattern recognition failure.

RIKER
Just a sensor glitch?

GEORDI
That's my guess.

They walk for a beat.

RIKER
Perform a level three diagnostic on the internal sensor network.

Make sure we haven't overlooked anything.

GEORDI

Aye sir.

Riker slows to stop -- it's been a long day and he's clearly exhausted.

RIKER

Maybe we should pick this up in the morning, Mister La Forge -- get a fresh start.

(beat)

And would you do me a favor? Stop by my quarters at oh-seven hundred hours. I've been having trouble waking up.

GEORDI

Sure. Goodnight.

RIKER

Goodnight.

As they part ways...

13 INT. RIKER'S QUARTERS

Riker dressed in his nightclothes, ready for bed, standing at a replicator slot. Offscreen, we HEAR a glass of warm milk MATERIALIZE. He picks up the glass, takes a sip, winces at the taste.

He crosses to the bed and sits down.... takes a long drink of the milk... sets the glass on a nearby table. He touches a panel on the table and the lights DIM.

13 CONTINUED:

He crawls under the blankets, exhausted, settling in for the night...

His head hits the pillow and he lets out a long sigh... closes his eyes. His breathing starts to deepen...

HOLD on Riker for a few beats as he drifts off to sleep...

14 NEW ANGLE ON RIKER

The door CHIMES. Riker opens his eyes, groggy. Did he hear something? The door CHIMES again.

RIKER
(calls out)
Who is it?

GEORDI (O.S.)
Commander La Forge.

Riker reacts, curious and a little annoyed. He throws off the covers and stands, crosses the room and taps a panel by the door. The door slides open to REVEAL Geordi, who is surprised to see Riker still dressed in his nightclothes.

GEORDI
(to Riker)
Good morning, sir.

RIKER

(confused)
Morning? I just went to bed...

An awkward beat.

GEORDI
Sir -- it's oh seven hundred hours.

Riker reacts -- how can that be? He glances at his bed, then back at Geordi. OFF his confused expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

15 INT. BARBER SHOP

MOT the Barber is with a colleague. Worf ENTERS. Mot turns, sees Worf and his face drops -- he's not pleased to see the intimidating Klingon. Worf fixes him with a baleful look, as Mot nervously tries to make Worf welcome.

MOT
Mister Worf! My good Klingon,

sir, welcome. It's a pleasure
to have you with us again... so...
soon.

Worf walks to a barber chair, sits down. Mot picks up a smock and starts to drape it around Worf...

MOT
Haircut today, Lieutenant? Trim
your beard?

Worf glares him.

WORF
I would like my hair trimmed.

MOT
Ah. A trim, of course...

WORF
(ominous)
Not like last time.

MOT
(quickly)
Oh no -- just a little off the
top... took way too much off last
time...

Mot starts to adjust Worf's chair, lowering it...

16 FAVOR WORF

as he reacts to the adjustment -- for some reason, the movement of the chair is making him uneasy.

16 CONTINUED:

MOT
(continuing)
I was just telling my colleague Mister Setti how thick and luxuriant Klingon hair is... it's such a pleasure to cut, sometimes I get carried away...

As he talks, Mot takes hold of Worf's head and moves it forward a bit. Worf reacts again, not liking the feeling... Mot picks up a comb and a pair of hair-cutting SCISSORS...

MOT
(continuing)
All those Away Missions... wind... dry air... the elements are very harsh on the hair. I'd like to suggest you start using a conditioning agent...

Mot moves the scissors toward Worf's head...

17 CLOSE ANGLE ON SCISSORS

as they move toward Worf. The light glints off the shiny metal blades...

18 WORF

grabs Mot's wrist, as if in self-defense. For some reason, the scissors have struck a primal chord in Worf.

Mot stops, startled. Worf stares intensely at the scissors, trying to place his fear of them. Mot is shaken, afraid Worf is going to kill him.

MOT
I promise -- not too much off the top!

Worf glances at Mot... lets go of his wrist... throws off the smock and stands. The feeling goes away just as quickly as it came. At a loss, Worf EXITS.

Mot looks faint. OFF his reaction...

19 INT. CARGO BAY

Riker and Geordi are looking at an opened PANEL on the bulkhead -- a cluster of circuitry is exposed. Geordi is tracing the circuitry with a tricorder...

GEORDI
(re: circuitry)
Just before the grid alarm sounded, we were running warp power through this junction... somehow, it must've tripped the internal scanners...

RIKER
And they showed it as an EPS explosion...

Geordi nods, steps away from the panel.

GEORDI

The question is, why? I've made modifications to the sensors before... and nothing like this ever happened.

Riker considers.

RIKER
We can't waste time chasing down sensor ghosts. Keep the array off-line until you have a chance to take a closer look.

Geordi nods, and lets out a yawn.

GEORDI
(yawning)
Aye sir...

RIKER
(re: his yawn)
I know the feeling... the past few nights, it seems the second my head hits the pillow, it's time to get up again.

GEORDI
We could all use some shore leave after this survey.

Riker nods.

19 CONTINUED:

RIKER

Definitely.
(beat)
Keep me informed.

Riker turns and EXITS. Geordi moves to a nearby free-standing console, where Data is working.

GEORDI
(to Data)
Data, will you give me a hand? I've got to run a structural integrity scan. I want to make sure the conduit wasn't weakened by the --

Geordi stops, reacting to a sudden pain in his VISOR.

GEORDI
Ow...

Geordi adjusts his VISOR. Data looks at him, curious.

DATA
What is it?

GEORDI
(continuing)
This is the second time today my VISOR's cut out...

Geordi reacts to something else -- a sudden feeling of discomfort -- more than VISOR pain, a sense of anxiety that he can't quite place...

DATA
Are you alright, Geordi?

Geordi takes a few uncertain steps around the room... trying to place the feeling...

GEORDI
I don't know... I just had a weird feeling...
(beat)
I think I'd better get to Sickbay...

DATA
I will run the integrity scan.

19 CONTINUED: (2)

GEORDI
Thanks...

Geordi EXITS, leaving Data alone in the Cargo Bay. As Data starts to work the console...

20 INT. SICKBAY

Geordi's VISOR is off. Beverly scans a medical tricorder across the blinking terminal points on either side of Geordi's head.

BEVERLY
This is curious...
(beat)
There's a slight bacterial infection around your neural inputs... it was probably interrupting the data stream.

20 CONTINUED:

GEORDI
(reacts)
Infection... from what?

BEVERLY
(off tricorder)
It doesn't match any bacterial strains on record...

Beverly picks up a small MEDICAL TOOL. She holds Geordi's head steady and activates the tool -- sweeps across both of his inputs.

BEVERLY
I'm going to sterilize the area... but I'll need to run a resonance tissue scan to look for signs of additional infection...

Beverly indicates a nearby diagnostic INSTRUMENT (as seen in "Cause and Effect).

BEVERLY
Come over here...

Geordi crosses to the instrument and sits down. Beverly positions his head in the instrument...

BEVERLY
You'll need to hold still...

Beverly activates the instrument and begins to enter commands...

21 INT. CARGO BAY

Geordi ENTERS. Data is working at the console, in the same position as he was when Geordi left him in the previous Cargo Bay scene.

GEORDI
How's the scan going, Data?

Data looks at Geordi.

DATA
I have just started the scan. I thought you were going to Sickbay.

Geordi is surprised.

21 CONTINUED:

GEORDI
I've been there for the past hour and a half.

Data looks puzzled.

DATA
That is not possible.
(thinks a beat)
My internal chronometer indicates it has been exactly one minute, fifteen seconds since you left the room.

21 CONTINUED: (2)

GEORDI
I'm telling you, Data, I've been gone for over an hour.

They look at each other a moment, confused.

DATA
(to computer)
Computer -- what time is it?

COMPUTER VOICE
The time is fourteen twenty-seven hours.

Data thinks.

DATA
You are correct. Ninety-two minutes, seventeen seconds have passed since you left the room.

GEORDI
What have you been doing all this time?

DATA
(thinks)
I have no memory of events during that period.
(beat)
When we are finished here, I will perform a self-diagnostic.

Geordi is getting suspicious...

GEORDI
First we pick up a false EPS explosion... then my VISOR cuts out twice... now you lose an hour... all in the Cargo Bay...
(taps communicator)
La Forge to Engineering -- I want a diagnostic team to Cargo Bay Two immediately.

SHIPLEY'S COM VOICE
On our way, sir.

21 CONTINUED: (3)

OFF Geordi's concern...

22 INT. BRIDGE

Riker, N.D.s, and ENSIGN RAGER at Conn. Riker is in his chair, looking at his armchair console, still fighting fatigue.

RIKER
(to Rager)
Ensign Rager -- cartography needs a better position to study cluster FGC-thirteen.
(beat)
Bring us about, heading one twenty three mark four.

RAGER

Aye sir.

(works console)

Helm won't lock to those coordinates, sir.

Riker moves to her -- sees the problem.

RIKER

First time navigating through a globular cluster, Ensign?

Rager nods, a little embarrassed. Riker smiles and motions that he wants to take over the Conn. Rager stands to let Riker sit down...

23 FAVOR RIKER

as he sits down at the Conn behind the console...

RIKER

You've got to compensate for gravimetric interference before you...

23 CONTINUED:

Riker stops -- struck by a feeling of discomfort. He stares at the console... entranced by it... glides his hand across the smooth, polished surface of the display... as if remembering something...

Suddenly, panic overwhelms him -- he feels trapped. Instinctively, he gets out of the chair...

Rager isn't sure how to react.

RAGER
Sir... is there something wrong?

Riker glances at her, shaken... realizes how this must look, but cannot explain the feeling...

RIKER
No... I don't know...
(indicates chair)
Maintain your original course, Ensign...

Rager takes over the Conn. Riker backs away and sits down in his command chair... bewildered at what just happened...

24 INT. CARGO BAY

VARIOUS ND ENGINEERS are scanning and inspecting the large room. Geordi is working the console; Data and Lieutenant Shipley are working nearby.

A small BEEP goes off on the console. Geordi hits a few commands... The BEEP sounds in response. Geordi looks frustrated.

GEORDI
(re: console)
Don't tell me...

Geordi works the controls. Again, the BEEP.

GEORDI
This can't be right...
(calls to Data)

Data, can you come take a look at this?

Data joins him at the console.

24 CONTINUED:

GEORDI
(continuing)
I think we've got another sensor glitch.

Curious, Data works the console.

DATA
The sensors are functioning normally...
(beat)
They are detecting a subspace particle emission originating from within this room.

GEORDI
(reacts)
Within this room... that's not possible...

Data flips open his tricorder, starts scanning the room... starts walking toward the far wall...

DATA
(off tricorder)
The emission is emanating from this direction...

Data walks toward the far wall... starts scanning the bulkhead... and stops at a particular point on the wall (the point where the panel was removed earlier). Data reacts to what he sees...

DATA
Geordi...

Geordi crosses to Data, reacts to the sight --

25 INCLUDE BULKHEAD (OPTICAL)

A small section of the wall is PULSATING -- as if the metal itself has come alive, and is undulating in perpetual waves -- rippling.

OFF Geordi's astonishment...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. CARGO BAY (OPTICAL)

Data and Geordi reporting to Picard. Shipley is working nearby. They are standing near the altered bulkhead, which continues to PULSATE.

DATA
(to Picard, re:
bulkhead)

The structure of the bulkhead is being altered on a subatomic level. The metal itself is in a state of quasi-molecular flux.

Picard eyes the wall.

PICARD
What's causing it?

Geordi and Data exchange a look.

GEORDI
This is where it gets pretty wild, Captain...
(beat)
Behind this panel, there's a junction we were using to transfer warp power to the sensor array. We're picking up a subspace particle stream emanating from that junction...

DATA
It appears to be composed of spatially-inverted tetryon particles.
(beat)
We believe they are emanating from a tertiary subspace manifold.

PICARD
(surprised)
I thought tetryons were unstable in normal space...

GEORDI

We don't understand it either, sir.

(MORE)

26 CONTINUED:

GEORDI (Cont'd)
Something from that deep in subspace shouldn't be able to exist in our universe...
(indicates bulkhead)
But here it is.

They watch the rippling wall a moment.

PICARD
(re: wall)
Does this pose a danger to the ship?

GEORDI
Not unless it spreads... if it does, we could beam the bulkhead into space and erect a forcefield in its place.

PICARD
Keep that option ready. For now, proceed with the analysis.

GEORDI
Aye sir.

Picard takes a final glance at the wall, then EXITS. As Data and Geordi continue to work...

27 INT. TEN FORWARD

Riker and Troi sitting at a table, mid-conversation. Riker is weary and frustrated, struggling to find the right words...

RIKER
When I sat down at the console, it triggered a response... like I was trapped... I had to get out of there...

TROI
Was it something about the console itself?

Riker thinks.

27 CONTINUED:

RIKER
No... it seemed disconnected somehow... maybe it's something I dreamed...

Troi is troubled by what she's heard.

TROI
Wil... you're the third person today who's come to me with something like this... an intense emotional response provoked by an object...

Riker reacts.

RIKER
Did anyone know why they had that reaction?

TROI
No... they couldn't explain it any more than you could...
(beat)
At this point, I'm not willing to say it's coincidence.

RIKER
Maybe we should all get together.

Troi nods.

TROI
Talking about it might help you understand the response...
(beat)
I'm going to find out if anyone else on the ship has been having experiences like this...

Riker nods. OFF his anxious expression...

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

29 INT. OBSERVATION LOUNGE

Troi, Riker, Worf, Geordi and Kaminer (the civilian

seen in the Teaser) sitting in a semi-circle. Troi is leading the discussion. There is a sense of uneasiness in the room.

TROI
(to Riker)
Wil... you said you had an unusual reaction when you sat down at the console. What was it like?

Riker concentrates, trying to grasp the feelings...

RIKER
It's hard to describe... it was vague... like the way you recall a dream...
(beat)
I remember the sensation of being trapped... and something about a smooth surface...

A pause. Everyone knows exactly the feeling Riker is talking about -- they felt it too -- but what to make of it?

TROI
(to all)
Can anyone else describe what they felt?

Worf shifts, awkward -- is reluctant to admit this type of vulnerable feeling, but it's nagging at him...

WORF
I had a similar response... to a pair of scissors.

TROI
Have you had any dreams about scissors recently?

Worf thinks, uncertain.

WORF
I may have... I do not have a distinct memory of it...

A beat as they try to remember more... struggling...

29 CONTINUED:

GEORDI
When my VISOR cut out in the Cargo Bay, I had a weird feeling too... something about a smooth surface...
(beat)
Smooth... and cold... I think it was cold...

This strikes a chord in Kaminer.

KAMINER
Yes, cold...

Worf is hit by a memory... gropes with it, barely able to recall...

WORF
It was elevated... a platform...

Geordi wrestles with the image...

GEORDI
Right... a bench...

Geordi glides a hand over the Observation Lounge table...

GEORDI
Or a table...

Everybody reacts to the word "table" -- they exchange an uneasy look.

TROI
It sounds like you've all had a similar experience...
(beat)
Do you remember anything more about it besides the table?

They think... unsure...

RIKER
Maybe there's a way we can help ourselves remember more...

OFF Riker's determination...

30 INT. HOLODECK (OPTICAL)

The room is bare, except for the familiar GRID. Riker, Worf, Geordi and Kaminer are there, standing around the room... each of them looking inward, trying to remember. Troi stands off to one side, lending guidance to the others.

TROI

(to all)

You all remember a table...
let's start with that...

(to computer)

Computer -- show me a table...

COMPUTER VOICE

There are five thousand
forty-seven classifications of
tables on file. Specify design
parameters.

They all think a moment, trying to see the table in their minds.

TROI

(to all)

Can you remember anything specific
about the table? You mentioned
it was cold, and smooth...

(beat)

Do you remember what shape it was?

Kaminer has an image...

KAMINER

Long... it was long...

GEORDI

Yeah... a rectangular shape...

TROI

(to computer)

Computer -- create a rectangular
conference table.

A TABLE APPEARS -- a rectangular conference table, made of wood. They eye it carefully... trying to distinguish their feelings and vague impressions...

Geordi walks up to the table and lays his hands on it...

30 CONTINUED:

GEORDI
(to himself)
It's too high...
(to computer)
Computer... decrease table height by... twenty-five percent...

The table LOWERS a notch. Geordi looks to the others. Worf walks up to the table... takes a long look at it... isn't satisfied with the way it looks...

WORF
(re: table)
No... the table was smaller... and it was inclined...

Worf wrestles with the image in his mind...

WORF
(to computer)
Computer -- decrease the table's surface area by... twenty percent...
(beat)
And incline the top... fifteen

degrees...

The table is REPLACED by a table that fits Worf's description -- smaller and inclined a few degrees -- now about the size of a person. They stare at the table... struck by the familiarity of it...

RIKER
It wasn't made of wood... it was smoother... more metallic...

TROI
(to computer)
Computer -- make this a metal table.

The table CHANGES to a METAL TABLE. They look at it.

GEORDI
(re: table)
That's starting to look right...

There is a long pause. Troi tries to draw out more...

30 CONTINUED: (2)

TROI
Was there anything else in the room? Furniture... chairs... a door... other people...

They looks around the grid. Kaminer shakes her head, not seeing any of it...

KAMINER

No... it was dark...

RIKER
Dark, right... you couldn't see beyond the table...

TROI
(to computer)
Computer -- lower the surrounding light level.

The room around the table DARKENS. Geordi looks above the table, as if seeing something...

GEORDI
There was a light right in my face... a bright light...
(beat)
Computer -- give me a bright light... right above the table...

COMPUTER VOICE
Specify light source.

GEORDI
(struggles)
I couldn't tell.. it was above me... an overhead lamp...

COMPUTER VOICE
Estimated distance of light source.

GEORDI
(annoyed)
I don't know...
(beat)

It seemed like it was at least...
two, three meters above...

A bright LIGHT streams down onto the table.

30 CONTINUED: (3)

GEORDI
(to computer)
Brighter...

The light gets BRIGHTER.

GEORDI
(to computer)
Brighter.

The light INTENSIFIES, almost blinding. A beat as they absorb the feel of the room... this is getting creepy...

Troi turns to Riker.

TROI
(to Riker)
Wil... you said you were uneasy when you sat down at the Conn position...

Riker shakes his head, frustrated by his inability to recall...

RIKER
Yeah... I felt trapped by the console...

(beat)
But it wasn't like this... there
was something else here...

TROI
A restraint of some kind?

Riker reacts to the word "restraint" -- it's slowly
coming to him now...

RIKER
Yes... a restraint... it came
down over my legs...
(beat)
No, no... my chest... it came
across my chest...

Riker moves to the table, touches it, grasping for more
details...

TROI
It was holding you down...

30 CONTINUED: (4)

RIKER
(nods)
Yes... it was part of the
table...

He runs his hands along the side of the table... trying
to "see" what it was like... stops his hand half-way
down the side of the table...

RIKER

Here... right here...

A beat.

TROI
(to computer)
Computer -- create a restraining arm... attached to the right side of the table, at the mid-point...

Something resembling a metallic BODY RESTRAINT appears.

TROI
(re: restraint)
Was it like that?

Riker stares at it.

RIKER
(to computer)
Computer -- put controls on the restraint... a control panel... lights...

The restraining arm LIGHTS UP with blinkies. Riker reacts, uncomfortable at the sight... They gaze at the restraint, all standing around the table now... hands upon it... striving to remember. Kaminer eyes an area just above the table, mid-air... "sees" something in her mind...

KAMINER
There was something else here... above me... a metal swing arm...
(to computer)
Computer -- create a metal swing-arm,

double-jointed, total length
one meter...
(as she points to table)
Connect it to the head of the
table...

30 CONTINUED: (5)

A METAL SWING-ARM APPEARS at the head of the table. Worf walks up and studies it...

WORF
There was something attached to
it...
(beat)
A tool of some sort...
scissor-like...

Worf stares at the table.

WORF
(to computer)
Computer -- produce a pair of
scissors... attached to the
armature...

A pair of SCISSORS APPEAR on the end of the swing-arm. Worf stares at them... groping for details...

WORF
(re: scissors)
The handle is wrong...
(to himself)
... It wasn't scissors...

(to computer)
Computer -- make the handle a
single grip... ten centimeters
long... solid metal...

The scissor handle is REPLACED by a handle that fits Worf's description -- a plain metal grip.

WORF
(to computer)
Make one blade longer... and
curved inward...

One blade of the scissors becomes LONGER and CURVED.

WORF
(continuing)
Give the second blade a...
jagged edge...

The second blade becomes JAGGED. Worf eyes the tool, uneasy. Riker exchanges a look with Troi, who is watching all of this with concern.

32 CONTINUED:

PICARD
Tetryons... the same particles
in the Cargo Bay...

They consider the implications. Data ENTERS the room, crosses to Picard and Beverly. They turn to him, eager to hear what he has to say.

DATA

(to Picard)
I have completed my self-diagnostic, and confirmed that I was not aboard the Enterprise for ninety minutes, seventeen seconds yesterday afternoon.

PICARD
Explanation?

DATA
Whenever I am on the ship, the warp field leaves an electromagnetic signature on my internal servo fluid system. Yesterday, between twelve fifty-four and fourteen twenty-six hours that signature is missing.

Reactions. Picard thinks of something, suddenly concerned.

PICARD
(to computer)
Computer -- are there any crewmembers missing from the Enterprise?

A beat.

COMPUTER VOICE
There are two crewmembers unaccounted for.

PICARD
Identify them.

COMPUTER VOICE
Lieutenant Edward Hagler and
Ensign Sariel Rager.

PICARD
When did they leave?

32 CONTINUED: (2)

COMPUTER VOICE
They have not been present since
twenty-three thirty-two hours.

RIKER
How did they leave?

COMPUTER VOICE
Method of departure unknown.

Reactions. The reality and horror of the situation
hits them suddenly.

PICARD
(taps communicator)
Picard to Bridge.

N.D.'S COM VOICE
Bridge here.

PICARD
(to com)
Raise shields and maintain a Level
Four security alert -- I want to
know if anyone goes on or off this

ship.

N.D.'S COM VOICE

Aye sir.

Picard looks to the others, urgent.

PICARD

(to Data, Geordi)

Mister La Forge, Mister Data -- I believe if we find the source of those tetryon emissions, we may also find our missing crewmembers.

GEORDI

We'll get on it, sir.

From offscreen, a medical N.D. calls to Beverly --

MEDICAL N.D. (O.S.)

Doctor Crusher -- you'd better take a look at this...

Beverly, Picard and Data move to the N.D., who had been examining Riker. Riker has his arm in a diagnostic INSTRUMENT.

32 CONTINUED: (3)

The N.D. looks shaken -- he indicates the instrument, and Beverly reads some information off the screen -- reacts to what she sees, incredulous.

BEVERLY

My God...

RIKER

What is it?

Beverly turns to Riker, not sure how to put this...

BEVERLY

(to Riker)

Commander... it looks as though your arm has been severed and reattached.

Reactions.

RIKER

What?

Beverly hits a few commands into the instrument and a nearby WALL MONITOR shows a GRAPHIC of Riker's ARM. The graphic MAGNIFIES to highlight a series of miniscule markings in the bone. Beverly indicates the graphic...

BEVERLY

The skeletal structure in your radius and ulna is offset by point zero two microns...

(beat)

Your arm has been amputated... then surgically reattached.

Riker looks down at his arm, dismayed. Off their unsettled reactions...

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

34 INT. CARGO BAY

Geordi and Data ENTER. Lieutenant Shipley turns to them, concerned.

34 CONTINUED:

GEORDI
(to Shipley)
Any progress, Lieutenant?

SHIPLEY
Take a look at this...

Shipley motions to the center of the room --

35 ANGLE ON CARGO BAY (OPTICAL)

Visible in the middle of the room is a tiny TEAR IN SPACE, swirling, distorting the area around it.

36 DATA AND GEORDI

react. Data flips open his tricorder and walks toward the rupture to take readings...

37 ANGLE ON GEORDI (OPTICAL)

as he opens his tricorder and moves to the same PULSATING wall we saw in Act Three. The wall is worse -- DISTORTING like crazy, in larger waves. Geordi

reacts to his tricorder, concerned.

GEORDI
(to Data, re: bulkhead)
Data -- the tetryon emissions have intensified. They seem to be focusing in this direction...

Geordi follows the readings with the tricorder -- tracing an invisible stream of particles through the air, toward the rupture at the center of the Cargo Bay...

37A ANGLE ON DATA (OPTICAL)

standing a few feet away from the tear in space, scanning it. Geordi stops next to him -- he motions to the spatial rupture.

GEORDI
(continuing, re: rupture)
... coalescing here... they're reading as a point of subspace energy.

DATA
(re: rupture)
It appears to be the beginnings of a spatial rupture.

Geordi reads his tricorder.

GEORDI
The way the tetryon emissions are modulating... it's like somebody is controlling the flow of

energy...

A beat as they watch the rupture. Geordi starts to realize...

GEORDI
Data... some of the signals from the modifications I made to the sensor array dipped pretty deep into subspace...
(MORE)

37A CONTINUED:

GEORDI (Cont'd)
(beat)
Maybe they caught somebody's attention...

They consider. Data completes his readings of the rupture.

DATA
At the rate the rupture is expanding, we are in danger of a hull breach.

GEORDI
Let's try surrounding it with a subspace containment field...

As they move off to work...

37B INT. BRIDGE

Picard, Riker, Worf, N.D.s. Picard and Riker are at the aft science station, studying a GRAPHIC of various sensor logs.

RIKER
Other than the tetryon emissions in Cargo Bay Four, none of the internal sensors recorded anything unusual over the past three days.

Picard looks at the graphic.

PICARD
Initiate a metallurgical analysis of the ship's hull -- subspace field incursions might have left a trace.

Riker nods. A warning ALARM sounds on Worf's console.

37B CONTINUED:

WORF
(off console)
Captain -- sensors indicate that Lieutenant Hagler has returned to the Enterprise. He is in his quarters, Deck Seven, Section Nineteen.

Reactions. As Picard and Riker EXIT...

38 INT. CORRIDOR

ON THE MOVE with Beverly, running down the hall. She reaches a door and taps the control pad next to it. No response.

BEVERLY
(to computer)
Computer -- emergency entry, Chief Medical Officer Beverly Crusher.

The doors slide open -- from within the darkened quarters, LIEUTENANT HAGLER comes stumbling out, dressed in nightclothes, a blueish-gray cast to his skin, arms groping at the air. Beverly grabs hold of him -- he starts to convulse, delirious with pain. Beverly lowers him to the floor... scans him with a medical tricorder... reacts to what she sees, amazed...

BEVERLY
(hits communicator, urgent)
Crusher to Sickbay -- get a plasma infusion unit to Deck Seven, Section Nineteen!

Picard and Riker arrive a second later. Beverly continues scanning...

BEVERLY
(re: Hagler)
His blood is transforming into some sort of... liquid polymer...

A beat as she scans... then reacts as Hagler dies. She closes the tricorder... stands... looks to Picard and Riker, shaken. OFF their horrified reactions...

39 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Troi, Geordi, Beverly, Worf. Picard is pacing, restless -- he's unnerved by the helplessness he feels at the situation.

GEORDI
We've set up a containment field in Cargo Bay Four. But the rupture just keeps expanding. I'd say we've got another five or six hours before it breaches the hull.

PICARD
Can we still beam the affected sections into space?

DATA
No sir. The spatial rupture is creating severe nucleonic interference. It is impossible to obtain a positive lock on the bulkheads.

They consider.

PICARD
(to Geordi)
Has your analysis suggested any way to seal the rupture?

Geordi thinks.

GEORDI

We think we could close the rupture by neutralizing the tetryon emissions with a coherent graviton pulse. But we'd have to do it at the source.

RIKER

How do we find the source?

GEORDI

That's a good question. The emissions are coming from a tertiary subspace domain. But subspace has an infinite number of domains...

(beat)

It's like a huge honeycomb with an endless number of cells. We need to isolate the exact cell the emissions are coming from...

39 CONTINUED:

A beat.

PICARD

(to Geordi)

If someone homed in on subspace signals created by our modified sensor array... can we do the same thing to them -- track the tetryon emissions to their universe?

DATA

Tetryon particles have a random momentum. Our sensors are unable to track them.

They think for a moment. Worf gets an idea...

WORF
Perhaps we could make a homing device -- something our sensors could track.

Geordi takes a beat, considers.

GEORDI
Good idea. But there's no way to get that device to the source.

RIKER
Yes, there is.
(beat)
Give it to me.

They look at him.

39 CONTINUED: (2)

RIKER
It's pretty clear I've been taken each of the past few nights... if I'm right, there's every chance it'll happen again tonight.

GEORDI
(onto the idea)
If you had a homing device, we

could track it to your location in subspace... then, as soon as they send you back to the ship... we could transmit the graviton pulse and neutralize the tetryon emissions...

TROI

If they send him back. Ensign Rager still hasn't been returned...

RIKER

They're going to take me whether I want to go or not.

A beat as Picard considers.

PICARD

(to Riker)

We'll wait as long as we can for you to be returned, Number One. But as soon the spatial rupture threatens the ship... we'll have to transmit that graviton pulse.

RIKER

Understood.

A grim beat.

PICARD

(to Riker)

Perhaps we can give you an advantage... a way of keeping you conscious after they take you...

Picard looks to Beverly.

39 CONTINUED: (3)

PICARD
(to Beverly)
Doctor -- can you develop a counter-agent to the neuro-sedative they've been giving the crew?

BEVERLY
I could try a neuro-stimulant -- but the dosage would have to be pretty high to counter the effects. It might be risky.

RIKER
It's a risk I'm willing to take.

39 CONTINUED: (4)

PICARD
(to Beverly)
Make it so.
(to Geordi)
Mister La Forge -- begin work on a homing device.

As they rise to go...

39A INT. SICKBAY

Geordi, Beverly, Riker. Geordi is making a few adjustments to a tricorder. Beverly injects Riker with a hypospray. Riker shakes his head, feeling lightheaded.

BEVERLY
It should be enough to ward off their neuro-sedative for about twelve hours.

RIKER
I hope that's enough.

BEVERLY
It'll have to be. I can't risk giving you a higher dosage.

Geordi completes his adjustments, hands Riker the tricorder.

39A CONTINUED:

GEORDI
I've locked the tricorder into continuous scan. That way, it'll keep recording whether you open it or not.
(beat)
Maybe you can bring back some information about their universe.

Riker takes the tricorder. Geordi picks up an armband DEVICE (as seen in "Cause and Effect") and shows it to Riker. Geordi presses a button on the device and a LIGHT comes on.

GEORDI
(re: device)
When you see this indicator light up, it means we've locked onto the signal.

Riker nods.

RIKER
Understood.

As Riker straps the device to his arm...

40 INT. RIKER'S QUARTERS

Later. Riker alone, on his back, lying in bed, eyes open, unable to sleep. He's in uniform, a phaser attached to his waist and a tricorder in his hand. The homing device armband is strapped to his left arm. (Note: the tricorder is active). A quiet moment passes by as he lies there, waiting...

ACT FIVE

FADE IN:

42 INT. ALIEN LAB (OPTICAL)

CLOSE ON RIKER, who carefully opens his eyes, disoriented -- where is he? He steals a look at the strange surroundings, testing the situation... all the while, trying to appear as though he is semi-conscious...

The room resembles the Holodeck lab from Act Three -- a pool of light shining down on a smooth operating table, darkness all around -- except it is more detailed, embellished with various alien gadgets and markings. It has a DISTORTED quality -- surreal and dream-like, as though our perceptions are being altered. SOUNDS echo back and forth, disorienting. The CLICKING NOISES can be heard -- suggestive of the Holodeck recreation, but more strange and alien-sounding. We are in another space -- tetryon space.

We see the examination table, which resembles the Holodeck table, but is embellished with various alien markings and appliances. Riker is trapped beneath an alien CONSOLE on top of his arms and chest, holding him down. Attached to the swing-arm on the table is the familiar TOOL -- its jagged blades all the more vivid and terrifying in real life.

Riker looks beside him. Ensign Rager is lying on a nearby platform on the floor. Her eyes are open, but her expression is blank. Clearly, she's been heavily sedated and is semi-conscious. Riker sees it's hopeless and looks elsewhere, into the surrounding darkness...

Barely visible in the darkness, several shadowy FIGURES are rustling about, making the clicking sounds. An alien-looking CONSOLE is visible as well as an empty PLATFORM. One of the figures approaches Riker. It is clearly ALIEN. A dark, contorted body... jerky movements... strange chattering, clicking noises... always obscured by shadow, so we never get a clear view of it, only terrifying glimpses...

42 CONTINUED:

Riker continues to feign semi-consciousness. The clicking sounds intensify, and a bright light SHINES into Riker's face. Riker watches as a small PEDESTAL is moved next to the table, near his left hand. On top of the pedestal there are several bizarre and frightening ALIEN TOOLS.

An ALIEN HAND reaches into the light and removes the phaser from Riker's waist, then takes the tricorder out of his hand. (Note: Although closed, the tricorder stays activated throughout the scene.) The alien then removes the homing device from Riker's arm... and sets all three instruments on the pedestal.

The alien moves back into the darkness. Riker steals a look to make sure the alien has left... glances at the alien tools on the pedestal, worried. OFF his face as he furtively watches...

42A INT. ENGINEERING

Geordi is working in his office. Shipley and several N.D. are working in the b.g. The situation is tense. Picard ENTERS and crosses to Geordi.

PICARD
(to Geordi)
Report.

GEORDI
(off console)
I still can't locate the homing signal...
(beat, working)
We've covered the entire

upper-subspace energy band. We're extending the scan to adjacent energy levels...

Geordi works.

PICARD
(taps communicator)
Picard to Data. Your status?

43 OMITTED

44 INT. CARGO BAY (OPTICAL)

Data is working the freestanding console. Visible in the middle of the room, the tear in space is LARGER... swirling... distorting the space around it...

DATA
(to com)
The rupture has expanded another four point two percent. Without further reinforcement, containment field integrity will fail in approximately fourteen minutes.

44A INT. ENGINEERING

Picard turns to Geordi.

PICARD
Can you divert more power to the containment field?

GEORDI

I can try to augment the field with auxiliary power, but it won't be much...

PICARD

Make it so.

GEORDI

Aye sir.

As Geordi works...

45 INT. ALIEN LAB (OPTICAL)

Riker watches furtively as an alien figure crosses the room to Rager... stoops over her and begins to do something to her that we cannot see. We HEAR Rager moan, as though in pain...

Riker reacts slightly, his instincts compelling him to help Rager -- but he's strapped down, helpless, and must continue to feign semi-consciousness...

The alien figure finishes with Rager... approaches Riker... stops at the table and SHINES the light into his face...

45 CONTINUED:

An alien hand takes one of the alien tools off of the pedestal... moves the tool into the light and begins to wave it around Riker's head. The tool sends out a STRANGE NOISE, as if the alien is scanning him. The alien pulls the tool away, as if to read it...

Riker is sweating now... it's all he can do to stay calm and under control...

The alien hand moves the tool back into the light, begins to wave it around Riker's head again. It sends out the awful NOISE. After a beat, the alien figure retreats into the darkness...

45A NEW ANGLE - THE PEDESTAL

Suddenly, the small LIGHT on the homing device starts to FLASH. Riker takes note... the alien does not see it...

45B OMITTED

45C INT. ENGINEERING

A small ALARM is sounding. Geordi reacts to his console.

GEORDI
Captain -- I've located the homing signal. Locking onto it now...
(beat)
It's coming from a subspace energy level of sixteen point-two K-E-V...

PICARD
Stand by to initiate the graviton pulse.

They work.

SHIPLEY
Graviton emitters at full power,

sir. Standing by.

PICARD
(to com)
Picard to Data. How much time?

45C CONTINUED:

DATA'S COM VOICE
At the present rate, containment failure will occur in approximately nine minutes.

Picard and Geordi exchange a tense look...

45D INT. ALIEN LAB (OPTICAL)

Riker still on the table, feigning semi-consciousness; homing device still flashing. He watches as another alien figure approaches and stops at the table. An alien hand comes into the light and touches a control on the console over Riker's chest. The console automatically raises off of Riker's chest, freeing him...

The alien turns its body away, begins to work at something that Riker cannot see. Riker realizes he's got an opportunity to get out of here... he glances down at the pedestal... slowly starts to move his hand toward the tools... while keeping an eye on the alien, so as not to alert it...

Riker's hand is just closing around one of the alien instruments, when suddenly the alien turns around -- we see that it is holding the wicked scissor-like tool...

The alien is moving the scissor-tool toward Riker's chest... the shiny blades coming closer and closer... Riker wraps his fingers around an instrument, ready to use it as a weapon... suspense builds...

45E INT. CARGO BAY

Data working. LIGHT from the rupture FLASHING.

DATA
(to com)
Captain -- the containment field is beginning to fluctuate. Failure anticipated in three minutes, eleven seconds.

45F INT. ENGINEERING

As before. Tension building.

45F CONTINUED:

PICARD
We can't afford to wait any longer...
(beat)
Begin the graviton pulse.

Geordi, realizing the gravity of what he's about to do, moves to the controls.

GEORDI
(works)
Initiating pulse... now.

As Geordi hits a control:

45F INT. ALIEN LAB (OPTICAL)

Riker and the alien react to A FLASH OF LIGHT that occurs offscreen. A strange ALARM starts to sound. The alien starts clicking loudly, and quickly retreats into the darkness.

The shadowy figures scurry about... clicking... clearly reacting with concern to something that has happened. They crowd around the alien console, working frantically...

Riker waits a beat, hand still poised on the tool, and watches with interest...

46 INT. CARGO BAY

Data is working.

DATA
(to com)
Data to Engineering. The graviton pulse is having an effect. The tetryon emissions have decreased by nineteen percent...

From offscreen, the rupture sends out a FLASH OF LIGHT. Data reacts to the console.

DATA
(to com)
Captain -- additional subharmonics have appeared. They are reinforcing the tetryon

emissions...

(MORE)

46 CONTINUED:

DATA (Cont'd)

(reads console)

They appear to be counter-acting the graviton pulse...

(beat)

The rupture is beginning to expand again.

46A INT. ENGINEERING

Concern. Geordi reacting to various console information.

GEORDI

Looks like somebody's fighting back...

PICARD

Can you strengthen the graviton pulse?

GEORDI

(nods)

I'll try setting up a random frequency shift. If we can keep them from guessing our pulse modulation... they might not be able to compensate...

As he works...

47 INT. ALIEN LAB (OPTICAL)

Riker watches from the table. The alien figures are working the console, clicking and chattering, unhappy about something. Clearly, they have more important things to do than worry about Riker, who they believe is sedated.

In a darkened corner, just above the alien PLATFORM, a TEAR IN SPACE OPENS UP -- a large, distorted RUPTURE. VISIBLE THROUGH THE VORTEX IS THE ENTERPRISE CARGO BAY.

Riker reacts to the sight, starts to realize...

48 INT. CARGO BAY (OPTICAL)

ANGLE ON SPATIAL RUPTURE as it starts to CHANGE COLOR and ALTER SHAPE. It EXPANDS OUTWARD briefly. (NOTE: The alien lab is not visible through the rupture.)

49 OMITTED

50 DATA

is working.

DATA
(off console)
Tetryon emissions continue to increase.
(beat)
The rupture is still expanding. Hull breach is imminent.

50A INT. ENGINEERING

Tension building.

GEORDI
(off console, frustrated)
They're reacting faster than we can shift frequencies...

Geordi gets an idea.

GEORDI
(to Shipley)
Shipley -- program the emitters for full spectrum pulse compression. I want to channel all of the graviton energy into a single burst...
(beat)
Let's see if they can handle that...

SHIPLEY
(works)
Ready, Commander.

Geordi hits a couple of controls, then moves to a nearby wall panel. Determined, he hits a final button...

50B OMITTED

51 INT. ALIEN LAB (OPTICAL)

The rupture is still looking out into the Enterprise Cargo Bay, like a window. Suddenly, the room SHAKES. The rupture shudders, starts to get smaller -- closing down. The alien figures react, unhappy with the situation.

Riker reacts too -- he sees his window of opportunity starting to close down...

51A OMITTED

51B INT. ENGINEERING

As before.

DATA'S COM VOICE
The rupture is beginning to close.

Picard and Geordi exchange an excited look.

GEORDI
(to Shipley)
Recharge the emitters! Let's hit them again!

Shipley works, recharging the emitters. A long beat.

GEORDI
(impatient)
Come on...

SHIPLEY
Ready.

Geordi hits a button on the wall panel again...

52 INT. ALIEN LAB (OPTICAL)

The room SHAKES again. Riker decides to take the opportunity while the Aliens are distracted. Slowly, he steps off the table... pauses... glances at the aliens...

He steadies himself, keeping his balance in this distorted environment isn't easy.

52 CONTINUED:

He makes a quiet move toward the smaller table... gingerly picks up his phaser... then his tricorder, which is still blinking, active.

The clicking noises intensify. Riker turns and sees that two of the aliens are aware of his movements, and are rushing toward him. Riker aims his phaser and FIRES at the aliens, BLASTING them back into the shadows. (NOTE: The phaser blasts should have an unusual look in this universe). The clicking sounds become panicky SCREECHES.

Riker quickly moves to Rager, kneels down to pick her up, but stops at what he sees -- several TUBES are connected to Rager's neck, like alien IV's -- the tubes are attached to a small alien INSTRUMENT that is next to the platform.

A beat as Riker decides what to do. In the background, an alien figure is approaching Riker...

52A INT. ENGINEERING

DATA'S COM VOICE

The rupture is ninety-six percent closed.

GEORDI
We're almost there. One more burst should do it...

SHIPLEY
Emitters recharging...

They wait a beat...

SHIPLEY
Ready.

Geordi hits the button...

52B INT. ALIEN LAB (OPTICAL)

As before. The room SHAKES violently. Finally, Riker picks up Rager and the alien instrument -- gathers them over his shoulder and, with great effort, starts to carry them across the room, in the direction of the spatial rupture...

The alien figures are converging on Riker, who FIRES several phaser BLASTS in their direction.

52B CONTINUED:

Screeching, the alien figures scatter out of the way. Still holding Rager, Riker bolts forward and JUMPS THROUGH THE SPATIAL RUPTURE --

53 ANGLE ON RUPTURE (OPTICAL)

IN A FLASH OF LIGHT, Riker and Rager VANISH into the rupture --

54 INT. CARGO BAY

Data reacts to a FLASH OF LIGHT that occurs offscreen --

55 ANGLE ON RIKER AND RAGER (OPTICAL)

having just come through the rupture -- they slump to the floor.

56 OMITTED

57 ANGLE ON SPATIAL RUPTURE (OPTICAL)

As the rupture starts to close down, an ALIEN SHAPE EMERGES -- a huge COIL OF ENERGY which snakes out of the rupture -- quick and violent -- then across the Cargo Bay and through the wall out into space...

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the strange COIL OF ENERGY EMERGES through the hull of the ship, and flies off into space.

59 INT. CARGO BAY

The spatial rupture is gone. Silence. Riker and Data exchange a look. What the hell was that? As they stare at the Cargo Bay wall, mystified...

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 46119.2. The tetryon emissions in Cargo Bay Four have ceased, and there have been no further indications of alien intrusions. All Enterprise crewmembers are safe and accounted for. But we are still left with some unanswered questions...

61 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi.

61 CONTINUED:

DATA
Based on the information gathered by Commander Riker's tricorder, we have determined that the molecular structure of the alien life forms is solanogen-based.

GEORDI
We think that's why they couldn't come through into our space, as easily as they could take us into theirs...
(beat)
They needed to learn how to remodulate their cellular energy

states in order to survive in our universe.

DATA

The tricorder readings indicate they created a small pocket of our universe in their lab to keep those who were abducted alive.

RIKER

Like putting a fish in a bucket of water...

GEORDI

They were probably trying to do the same thing in Cargo Bay Four -- create a pocket of their universe in ours.

A beat.

PICARD

What can we do to prevent this from happening again?

GEORDI

It looks like they found us initially by discovering my modified sensor signal. We should warn all Starfleet ships not to make the same mistake.

A quiet beat as they contemplate.

61 CONTINUED: (2)

PICARD
(to Data, Geordi)
Have you any idea what came through the rupture, before you were able to shut it down?

DATA
No sir. We were unable to track it once it left the Cargo Bay.

GEORDI
Maybe it was a probe of some kind...

DATA
Perhaps they are simply curious. Explorers, like ourselves.

Riker is grim-faced.

RIKER
Ensign Rager and I were lucky to escape... and Lieutenant Hagler's dead...
(beat)
I have a feeling that whoever sent that thing... was more than simply curious.

As they consider the foreboding prospects that lie ahead...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"True Q"
#40276-232

Written by
Rene Echevarria

Directed by
Robert Scheerer

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION - "True Q"- 09/04/92 - CAST

STAR TREK: THE NEXT GENERATION
"True Q"

CAST

PICARD	Q
RIKER	AMANDA ROGERS
DATA	ORN LOTE
BEVERLY	
TROI	
WORF	
GEORDI	
NURSE'S COM VOICE	
Non-Speaking SUPERNUMERARIES	Non-Speaking AMANDA'S PARENTS

STAR TREK: THE NEXT GENERATION - "True Q" - 09/04/92 - SETS

STAR TREK: THE NEXT GENERATION
"True Q"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
ENGINEERING	TAGRA
TEN FORWARD	
READY ROOM	
SHUTTLEBAY TWO	
OBS. LOUNGE	
MEDICAL LAB	
CORRIDOR	

GAZEBO
AMANDA'S QUARTERS

TAGRAN CONTROL ROOM

STAR TREK: THE NEXT GENERATION
"True Q"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position near a starbase.

PICARD (V.O.)
Captain's Log, Stardate 46192.3. We have arrived at Starbase one-one-two and are loading relief supplies destined for Tagra Four, an ecologically devastated planet in the Argolis Cluster. We have also taken on a rather unusual passenger.

2 INT. READY ROOM - CLOSE - PICARD

PICARD
Welcome to the Enterprise. We're delighted to have you aboard.

3 WIDEN

to include BEVERLY and eighteen-year-old AMANDA

ROGERS.

AMANDA
Thank you, Sir.

Amanda is excited and a bit nervous; she can hardly believe she's being welcomed to the Enterprise by its Captain.

PICARD
Congratulations. I understand you were selected from among hundreds of applicants for this internship.

AMANDA
Yes, sir. I still can't believe they chose me... there were lots of people with better records...

3 CONTINUED:

BEVERLY
Your transcript is very impressive...
(to Picard)
She's done honors work in neurobiology, plasma dynamics, and eco-regeneration. I'd call that pretty well-rounded.

AMANDA
That's a nice way of saying I haven't made up my mind about what I want to do with my life.

BEVERLY

I've arranged to have you work in all the major departments while you're here. I'm willing to bet that by the time it's over you'll have a pretty good idea what field you're interested in.

PICARD

(smiles)

Or at least what fields you're not interested in.

Amanda smiles; they're making her feel welcome aboard this strange new ship. The door chime SOUNDS.

PICARD

Come.

RIKER ENTERS.

RIKER

We're bringing up the last of the cargo, sir. We should be ready to leave within the hour.

Picard nods his acknowledgement.

PICARD

Commander, would you escort Ms. Rogers to her quarters? I have to discuss the Tagran's medical needs with Doctor Crusher.

Riker nods; Amanda stands.

3 CONTINUED: (2)

PICARD
You've won yourself a rare opportunity. Avail yourself of it.

AMANDA
I will, sir.

Picard smiles; she crosses toward the door.

4 INT. CORRIDOR

as Riker and Amanda make their way down it. She walks with downcast eyes, stricken with shyness in front of the dashing First Officer. Riker smiles to himself, decides to try and put her at ease.

RIKER
It'll take a few days before you know your way around. If you ever need help just use one of the companels...

He gestures to a companel as they pass it.

AMANDA
We're on deck seven, section...
(unsure)
Four?

RIKER
(surprised)
That's right.

AMANDA
(smiles)
I practically memorized the specs on the way here.

RIKER
You're a quick study.

They've arrived at the door to her quarters.

RIKER
This is it.

INT. AMANDA'S QUARTERS

as she and Riker ENTER. Her bags are already there, having been brought directly from the Transporter Room.

5 CONTINUED:

Amanda looks around, seems a little surprised.

AMANDA
Is this for me?

RIKER
All yours.

AMANDA
It's so... big.

RIKER
(smiles)
For honor students, only the best.

She looks around.

AMANDA
I could've brought The Zoo.

RIKER
The zoo?

AMANDA
That's what my parents call it.
Three dogs isn't so many, is it?

RIKER
(smiles)
Depends how they get along.

AMANDA
I'd have a dozen, but my mother
said enough is enough.

They share a smile.

AMANDA
I'm sure going to miss them.

RIKER
We'll try and keep you so busy
you won't have time to.
(he smiles)
I'd better be going; I have to get
back to the Cargo Bay.

AMANDA
Thanks for walking me down.

Amanda watches Riker EXIT, her eyes linger on the door

as it shuts behind him. She turns and suddenly her eyes widen in shock.

6 NEW ANGLE (OPTICAL)

Amanda's room is suddenly full of PUPPIES... a dozen of them, yapping and wagging their tails. Amanda's hand flies to cover her mouth in dismay.

AMANDA
Oh, no... I didn't mean it...

She kneels as the puppies rush to her feet.

AMANDA
You can't be here... Go away.

A handful of the puppies DISAPPEAR.

AMANDA
All of you.

The rest of the puppies in front of her DISAPPEAR as well, leaving two behind her. She can't help but pet them for a moment before saying:

AMANDA
You too.

They VANISH also. Amanda flops herself down so she's sitting on the floor. She looks scared... like someone keeping a terrible secret... Off her reaction we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

7 INT. MEDICAL LAB (OR STORAGE AREA)

Beverly is showing Amanda the readout dials on a medical TRICORDER.

BEVERLY
See these readouts? This is your heart rate, your blood pressure... all your vital signs.

Amanda looks at the dials with interest.

BEVERLY
You're in good shape.
(wry)
You might just live to be my age.

Amanda smiles. Beverly indicates the storage shelf from which she took the device.

BEVERLY
All these tricorders have to be tested before they get put in the supply containers we're taking to Tagra.

She indicates the small carrying cases stacked on a

nearby table.

AMANDA
So I scan myself with each one to make sure all the readouts are working?

BEVERLY
(nods)
If they're not, put that unit aside and we'll run a diagnostic on it.

Beverly puts the tricorder she's been holding in a container.

Amanda takes another tricorder off the shelf and starts scanning herself.

7 CONTINUED:

BEVERLY
So I understand you were accepted to the Academy... I have a son there.

AMANDA
Being posted on the Enterprise, I guess you don't get to see him very often... ?

BEVERLY
(smiles)
Not as often as I'd like.

AMANDA
Do you have any other children?

BEVERLY
My husband died a number of years ago. Wes was our only child.

Amanda is quiet for a moment.

AMANDA
Was he old enough to know his father?

BEVERLY
Jack died when he was five.

AMANDA
My parents died when I was a baby. I don't remember anything about them... Sometimes I wonder what they were like.

Beverly can appreciate how she might want to know about them.

BEVERLY
I understand your adopted parents are in Starfleet.

AMANDA
(nods)
They're marine biologists... They were just posted to the Bilaren system.

7 CONTINUED: (2)

Beverly is called on the com.

NURSE'S COM VOICE
Sickbay to Doctor Crusher... you wanted to be told when the cultures were ready.

BEVERLY
On my way.
(to Amanda)
I have to go. When you've finished with the tricorders, Nurse Ogawa can help you take them down to the Shuttlebay for loading.

AMANDA
Okay.

They share a warm smile and Beverly leaves her to her task.

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

9 INT. SHUTTLEBAY TWO

The place is buzzing with activity. NDs bustle around packing crates and loading them into the SHUTTLECRAFT.

Amanda has just delivered the tricorders she's been checking to GEORDI; he holds a PADD and has his hands full coordinating everything.

GEORDI
Thanks for your help. We need every spare hand we can get; this is one of the biggest relief efforts we've ever mounted.

AMANDA
Why are you taking everything down in shuttlecraft?

GEORDI
We can't use the transporters because of all the ionization in the Tagran atmosphere.

9 CONTINUED:

AMANDA
From the barystatic filters?

GEORDI
(a little surprised)
How'd you know that?

AMANDA
I did a paper on eco-regeneration.

Geordi smiles and motions for Amanda to follow him over to a shuttlecraft.

GEORDI
Then you know that a thousand barystatic filters put out a lot of ionization...

AMANDA
(that many?)
A thousand... ?

GEORDI
They've managed to pollute their atmosphere pretty badly.

AMANDA
It's amazing... that they go to such lengths to clean the air... instead of regulating the emissions that cause the problem.

GEORDI
(simply)
You're right.

Geordi and Amanda share a rueful look; it all seems so shortsighted to them.

9 CONTINUED: (2)

Riker ENTERS and we see him in the background talking to an ND. Amanda's attention is diverted.

Geordi is half way inside a console by now so he doesn't notice.

GEORDI'S VOICE
All the filters can do is keep things from getting worse. They shoot negative ions into the planet's stratosphere --

Amanda watches Riker as he takes a PADD from an ND and begins checking it over. The ND moves away, leaving Riker standing alone near the overhang which contains the control booth.

GEORDI'S VOICE
(continuing)
-- where they come into contact with airborne pollutants and transfer their charge. The filters have positively charged intake vents that the pollutants become attracted to; that sets up a kind of ionic current in the atmosphere.

Amanda isn't even hearing his techno-ramble, her attention is now completely on the handsome figure cut by the First Officer.

9A CLOSE ON A TOOL CASE

on the railing of the overhang. It suddenly moves forward, as though of its own volition, and teeters on the edge of the stack.

9B ANGLE ON AMANDA

as her eye is caught by the movement. Then, the case shifts forward again and begins FALLING right toward Riker. There isn't even time to shout a warning...

9B CONTINUED:

Amanda reaches out instinctively and suddenly the case's fall is diverted -- as if some unseen force lanced out from her outstretched arm -- and it crashes to the ground just a few feet away from him.

Everyone in the room reacts with a start. It looks for all the world to have been a near miss.

9B CONTINUED: (2)

GEORDI
(calling from across the room)
Commander, are you all right?

Riker's a little shaken. Geordi crosses toward him.

RIKER
Yeah... I didn't even see it coming...

No one except Amanda knows what really happened. And from the look on her face, we can see that she is disturbed and frightened by the strange event.

10 INT. AMANDA'S QUARTERS

Amanda is alone in her quarters, mulling over the strange events of the past few days. If only there was someone she could talk to about it all. But what if they thought she was a freak? They used to burn witches!

A SOUND at the door. Amanda leaps off the bed and stares at it. Maybe they've found her out?

AMANDA
(hesitantly)
Come in.

The door opens to reveal TROI standing there holding a puppy.

TROI
Commander Riker told me you liked dogs...

Amanda is delighted. She moves forward to take the puppy.

AMANDA
(to puppy)
What's your name?

TROI
This is Henry.

10 CONTINUED:

AMANDA
(smiles)
Henry?

TROI
(shrugging)
Don't ask me.

AMANDA
Where'd he come from?

TROI
Ensign Janklow is going to the Gantol excavations for three weeks. He's been trying to find someone to take care of Henry.

AMANDA
(instantly)
I'll do it.

TROI
(smiles)
Okay. But be warned -- he has an appetite for boots.

Amanda laughs and puts Henry down to explore the room.

AMANDA
By the time Ensign Janklow gets back I'll have Henry shaking hands.

She and Troi move to chairs and sit.

TROI
Doctor Crusher tells me you're considering a career in zoology.

10 CONTINUED: (2)

AMANDA
I was... but this morning I decided to become a Starfleet doctor... then by this afternoon I realized I was really meant to

be a Chief Engineer.

They share a smile.

AMANDA
What does a ship's counselor do? Maybe that's what I'll want to be by tomorrow.

Troi smiles at the young woman's enthusiasm.

AMANDA
There are just so many things I'm interested in... sometimes I worry that I'll never focus on just one thing...

TROI
There's nothing wrong with keeping your options open.

AMANDA
I'm just afraid I won't have enough time for everything I want to do. I mean --
(ticking them off)
-- there's school, and then graduate study, and a career... and of course I want to get married and have children -- lots of children -- and more animals...
(beat, reflecting)
Maybe I should study agriculture... have a big farm somewhere...

Troi laughs at her boundless eagerness and energy.

TROI
Amanda... whatever you choose,
I'm sure you'll be good at it.

AMANDA
I know one thing... I wouldn't
mind coming back to the Enterprise
when I graduate.

10 CONTINUED: (3)

TROI
Who knows? Maybe you will.

Off Amanda's reaction...

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it cruises at impulse.

12 INT. ENGINEERING

as Geordi and Amanda cross away from the warp core
toward the pool table, where DATA is working.

12 CONTINUED:

GEORDI
-- this is the main control area.
We can access just about any
primary circuit from these panels.
(indicating)

That's a Jeffries tube over there --

AMANDA
Where most of the major systems conduits are routed.

GEORDI
(smiles)
You've done your homework.

She looks back toward the warp core... humming strongly, blue lights rippling.

AMANDA
It's hard to imagine how much energy is being harnessed in there...

Data overhears this.

DATA
Imagination is not necessary; the scale is readily quantifiable.
(glancing at console)
We are presently generating twelve point seven-five billion gigawatts per second.

Amanda smiles at him -- then, suddenly an ALARM sounds. Geordi hurries to a console near Data.

DATA
The temperature in the reaction chamber has increased by forty-seven percent.

GEORDI
(working)
The injector couplings are frozen
-- I can't slow the reaction...

DATA
Temperature increase is at one
hundred six percent... and rising.

12 CONTINUED: (2)

GEORDI
(to com)
La Forge To Bridge!

PICARD'S COM VOICE
Picard, here.

GEORDI
We're heading for a core breach!
We're going to have to try and
vent the plasma!

DATA
(working)
Plasma inductors are not
responding.

GEORDI
We're going to lose containment...

13 NEW ANGLE (OPTICAL)

favoring Amanda, with the pulsing reactor behind her.

GEORDI
(to Data)
Bring down the isolation door -
we have to eject the warp core.

Data works the control.

GEORDI
(to others)
Everybody out! Move it!

Suddenly a blinding white FLASH obscures the warp core (the explosion is so powerful that we don't see pieces of metal flying toward us, just the OPTICAL EFFECT).

Amanda's hands fly up in an instinctive gesture... the roiling EFFECT surges toward her -- and stops expanding just before it touches her hands.

Everyone turns and looks at her in amazement. Slowly, as if she's exerting some great effort, she forces the explosion back... back... until it is once again contained in the reaction chamber.

Only when she's finished and everyone is safe does she allow herself to react to the enormity of what she's done...

13 CONTINUED:

Suddenly she's a scared young girl again...

DATA
Temperature in the reaction
chamber is back to normal.

Data, of course, is unflappable. But the impossibility of what they've just witnessed has left everyone else in the room stunned silent.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Riker, Geordi, and Troi look up as Beverly ENTERS.

BEVERLY
She's a little shaken up, but she'll be all right.

Everyone's relieved to hear this -- despite the mystery posed by the incident in Engineering, they've all grown quite fond of Amanda.

RIKER
You said she was adopted... could she be an alien?

BEVERLY
She's human... and there's nothing unusual about her, not that my instruments can detect.

PICARD
(to Geordi)
Commander, have you been able to determine the cause of the warp breach?

GEORDI
No, sir. Everything was normal and then... it's like the laws of physics suddenly went out the window.

Suddenly Q APPEARS in one of the seats. He's wearing a Starfleet uniform.

Q
And why not? They're terribly inconvenient.

PICARD
(dismayed)
Q...

14 CONTINUED:

Q
Mon Capitan.

PICARD
Are you responsible for the incident in Engineering?

Q
Of course. I needed to find out if what I suspected about the girl

was true.

PICARD

That being?

Q

That she's Q.

This notion, dropped lightly by Q, falls like a bombshell on the others.

TROI

Amanda... is a Q... ?

BEVERLY

How is that possible? Her parents... her biological parents... were human.

Q

Not exactly.

They regard him curiously.

Q

They had assumed human form... in order to visit Earth. For an amusement, I suppose... but in vulgar human fashion they proceeded to conceive a child.

He shrugs, not comprehending this strange behavior.

Q

Then, like mawkish humans, they became attached to it. What is it about those squirming little

infants that you find so
appealing?

BEVERLY
I'm sure that's beyond your
comprehension, Q.

14 CONTINUED: (2)

Q
I desperately hope so.

TROI
What happened to Amanda's parents?

Q
They died in an accident. None
of us knew whether the child would
inherit the capacities of a Q...
but recently, they began to
emerge. As an expert on humanity
-- I was sent to investigate.

RIKER
(sarcastic)
You, an expert on humanity... ?

Q
(likewise)
Not a very challenging field of
study, I'll grant you...

GEORDI
Are you saying you caused the core
breach -- just to test her?

TROI
What if she hadn't been able to stop it?

Q
(it's obvious)
Then I would've known she wasn't Q.

There are reactions to this cavalier attitude.

BEVERLY
Now that you know, what do you intend to do?

Q
Instruct her, of course. If that child doesn't learn how to control her power... she could accidently destroy herself. Or all of you. Perhaps your entire galaxy.

14 CONTINUED: (3)

PICARD
Somehow I find it hard to believe that you'd come here to do us a favor...

Q
You're quite right -- I wouldn't. But there are those in the Continuum who have an exaggerated sense of responsibility... and

think we should take precautions to keep the little dear from running amuck.

BEVERLY

And once you've taught her... you'll go away?

Q

And leave her here... when she's Q? Of course not... she'll come to the Continuum, where she belongs.

BEVERLY

(irate)

Wait a minute... you can't just come in here and take her away from everything she's known...

Q

I assure you, I can --

BEVERLY

She has plans for herself... she wants a career, a family --

Q

I can rescue her from that miserable existence.

BEVERLY

That "miserable existence" is all she's known for eighteen years. You have no right to take it away from her.

Q
Mon Capitan... I really think we need to speak privately.

He lifts his hand -- there's a FLASH... and the two of them are suddenly in --

14A OMITTED

15 INT. READY ROOM

Q
There. Isn't that better? Doctor Crusher gets more shrill with each passing year...

PICARD
What is it you really want, Q? Why bring Amanda here... to the Enterprise?

Q
(expansively)
Where better than here, among my dear friends? After all... you know so much about the Q... you're the perfect people to introduce me to the child. Let her know she can trust me.

This brings an outright laugh from Picard.

PICARD
Trust you -- !

Q
Jean-Luc... you wound me...

PICARD
I don't trust you and I certainly wouldn't expect Amanda to.

Q
She'd better -- because I'm all she's got. She needs me to prepare her... for her future with the Q.

PICARD
She may not want that future. The decision is hers.

Q
Yes, yes -- fine.
(amused by the thought)
But do you really think she'll want to remain a feeble mortal?

Picard ignores his mocking tone, thinks for a moment... not liking what he comes up with.

15 CONTINUED:

PICARD
If Amanda is a Q... she'll need to understand what that means.
(firm)
I'll introduce you, but we cannot continue to fight like this in front of Amanda. For her sake,

we'll have to appear to be...

Q

Pals?

PICARD

Civil.

Q shrugs his assent.

PICARD

We need time to explain this to her.

Q

I knew I could count on you, Jean-Luc.

Q DISAPPEARS. Picard EXITS the Ready Room.

15A INT. BRIDGE

as Picard crosses to Data.

PICARD

Mister Data... I want you to access any available records on Amanda Rogers.

DATA

Yes, Captain.

15A CONTINUED:

PICARD
I want to know more about her biological parents... about their death. I find it odd that any Q could die in an accident.

DATA
It does not seem consistent with what we know of them.

PICARD
I'm convinced Q isn't telling us everything. See what you can find out.

DATA
Aye, sir.

16 INT. AMANDA'S QUARTERS (OPTICAL)

Beverly and Amanda are sitting together on the couch. Though she is still grappling with the enormous implications of what she's been told, the news does explain certain things that have been happening.

AMANDA
It started happening about six months ago... things I wished for suddenly appearing... objects moving on their own... I thought I was going crazy...
(beat)
In a funny way, finding this out is kind of a relief.

16 CONTINUED:

BEVERLY
I can understand that.
(beat)
The person I mentioned... from the Q Continuum... would like to meet you. If you want to...

Amanda takes a breath. Things are moving awfully fast, but she might as well start facing what's coming.

AMANDA
I'm ready.

Beverly starts toward the door... but before she reaches it, Q WALKS THROUGH IT, heading right for Amanda, who looks startled.

Q
There's my girl!

Beverly gives him a look.

The door OPENS, revealing Picard, who ENTERS, and moves toward Amanda, trying to make this a comfortable introduction. He finds himself in the odd position of having to put Q in the best possible light.

PICARD
Amanda, this is Q.
(beat)
He is...
(searching)
... an acquaintance of ours. We've known him for years.

16 CONTINUED: (2)

Q is circling Amanda, sizing her up as though she's a race horse. It makes her quite uncomfortable.

Q
Very impressive the way you contained that explosion. What else have you done?

His brusque tone isn't helping to put Amanda at ease.

AMANDA
I... don't understand.

Q
Telekinesis, teleportation, spontaneous combustion of someone you didn't like -- that sort of thing.

Amanda looks baffled and Picard steps in to help.

PICARD
I think what Q means to ask is... have you deliberately used your abilities... ?

AMANDA
Not until I came here. The first time was when the container almost fell on Commander Riker.

Q
You did so well with that I

decided to give you a real
challenge... the warp core
breach.

He takes her face in his hands, turning it this way and that.

Q
She clearly has potential. I see
no reason why she can't come back
to the Continuum right now.

AMANDA
What?

PICARD
(warning)
Q --

16 CONTINUED: (3)

AMANDA
I don't want to go anywhere...

Q
Don't worry. With time you'll
be able to overcome the
disadvantages you suffered as a
child. No one will hold it
against you that you were human.

Amanda turns to Picard in distress.

AMANDA
Captain Picard -- ?

Q advances on Amanda.

Q
Let's go, Amanda.

PICARD
(stepping forward)
She doesn't want to --

But as Q reaches Amanda she reacts, lifting her arm... and suddenly Q goes flying across the room, crashing into a wall.

AMANDA
Leave me alone! I'm not going anywhere with you!

A shaken Q looks at her with new respect... and the awareness that this isn't going to be as easy as he thought.

17 INT. READY ROOM

Picard is with Q; he's irate at Q's behavior. Q is vaguely listening; he fussily brushes and tugs at his uniform, as if it had been mussed in his fall.

PICARD
You agreed she has the right to decide her own future... yet the first chance you get you try to abduct her.

Q
You overreact as usual, Jean-Luc. I assure you -- I was merely

testing her power. She's quite
a little spitfire, isn't she?

17 CONTINUED:

PICARD
What's going on, Q? What's your
real purpose in being here?

Q
I've made that quite clear. The
Continuum has a vested interest
in this young woman...

PICARD
If you intend to protect that
investment, I suggest you approach
her differently.

Q
She's just a little skittish.
She'll have to start behaving like
a Q.

PICARD
If I'm not mistaken, she just did.

Q flashes him an irritated look, not appreciating the reminder.

17A INT. AMANDA'S QUARTERS

Beverly is with Amanda, still upset after the incident with Q.

AMANDA
I don't want anything to do with that Q person. I don't care about having powers...

She looks at Beverly, pleading her case for denial.

AMANDA
You understand, don't you? I have things I want to do... I'm going to the Academy... I want a career, I want to join Starfleet...

BEVERLY
You can still do those things...

AMANDA
But now it's so -- complicated. This power I have... it's just going to get in the way. I don't want to have to deal with it...

17A CONTINUED:

Beverly regards her sympathetically... understanding the feelings, but knowing the truth.

BEVERLY
But you have to.

Amanda looks at her.

BEVERLY
I know how you feel. It would be so much easier if none of this

had happened... if it would just go away.

(beat)

But it's not going to go away.

Amanda is silent, hearing the cold wash of reality.

BEVERLY

You need someone to help you. And the person who can help you -- is Q.

AMANDA

But he's horrible.

BEVERLY

But he's the only one who can help you understand who you are. There are hard choices you're going to have to make about your future... and you can't make them by ignoring the truth.

Amanda stares at her... and accepts, for now, her plight.

AMANDA

You're right.

(beat)

But I don't want any of this to disrupt my time here. I want to do everything I'm expected to do... and I don't want you to treat me any differently.

(beat)

Please?

Beverly smiles, recognizing the young woman's need for normality.

17A CONTINUED: (2)

BEVERLY
You've got a deal. The first free hour you have, report to me in the medical lab. I have an experiment I need help with.

Amanda grins; the familiarity of the routine is comforting to her.

AMANDA
Yes, ma'am.

Beverly EXITS.

17B INT. CORRIDOR

Q walks along the corridor on his way to Amanda's quarters. No one is around. Suddenly a DARK SHADOW appears on the wall ahead of him. Q stops, annoyed. We HEAR the voice of the shadow... it is futzed and sepulchral.

Q SHADOW
Your progress, Q?

Q
As anticipated there have been some problems... but the humans are cooperating. I need more time.

(matter-of-fact)
There is a possibility we won't
have to terminate her.

The businesslike tone of Q's report makes it that much more chilling...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

0A INT. CORRIDOR

as Q walks toward Amanda's quarters. He stops outside the door, takes a breath, and starts to walk through the door. Then he checks himself and, with a grimace, makes himself push the control.

18 INT. AMANDA'S QUARTERS (OPTICAL)

as she hears the chime.

AMANDA
Come in.

The door opens and Q ENTERS. Amanda stays seated and composed.

Q
(ingratiating)
Hello, my dear...

But Amanda stares stonily at him, not responding at all. Q takes a breath... realizes he's going to have to eat some crow. It doesn't come easily.

Q
I've been told that I behaved badly. I...
(almost choking)
... a-pol-ogize...

Amanda nods a cool acknowledgement.

Q
Apparently you had every right to chastise me...
(he's had enough of groveling)
... but what's done is done. Right?

Amanda eyes him, steely.

AMANDA
I'd like to ask you some questions.

He recognizes the edge in her voice, which is challenging and not to be intimidated.

Q
Anything...

18 CONTINUED:

AMANDA
What, exactly, are the Q?

Q
It would be so much easier to show you than to tell you. If you'd just agree to take a short visit to the Continuum --

But Amanda's having none of that.

AMANDA
No. Just tell me.

Q
To put it simply... we are omnipotent. There is nothing -- nothing -- we can't do.

AMANDA
And what do you do with this power?

Q
Whatever we want.

AMANDA
Do you use it to help others?

Q
I think you've missed the point. You've obviously spent far too much time among humans.

He moves closer to her, trying to spin a web of enticement.

Q

As a Q, you can have your heart's desire instantly... whatever it might be. Would you like precious jewels? Works of art? Would you like to visit the rings of Tautine?

AMANDA

I don't care about any of those things.

18 CONTINUED: (2)

Q

Of course not. You're a Q. But surely there is something you want... something you never dreamed would be possible...

Amanda is silent... Q senses that there is something she longs for. There is a long beat.

Q

What is it, Amanda? Just tell me...

She looks up at him, wrestling with this... she doesn't exactly trust him, but if she's going to find out about these strange new abilities of hers...

18 CONTINUED: (3)

AMANDA
I've always wanted to see what my parents looked like... my real parents.

Q
How quaint.
(beat)
So do it.

AMANDA
What do you mean?

Q
Summon the image.

AMANDA
But... I don't know how.

Q reacts with a little exasperation.

Q
Think about them... evoke the memory...

AMANDA
But --

Q
Amanda. You can do this. Trust me.

He kneels near where she's seated.

Q
Close your eyes... concentrate...

Amanda wants this so badly she puts aside her skepticism and does as he asks.

Q
In your mind, return to the time when you were an infant... think about your parents... try and remember them... now, open your eyes.

An IMAGE begins flickering on the couch... finally MATERIALIZES completely... a young man and woman, she holding a swaddled baby. They are playing with the baby, tickling it under the chin, etc. and smiling with what could only be described as unadorned love.

Amanda opens her eyes... sees the image... is transfixed. She rises, walks toward the couple, staring at them.

18 CONTINUED: (4)

AMANDA
They look so happy...
(realizing)
They loved me...

Amanda stares at the group on the couch... raw emotion swelling in her. Q smiles... he knows he's gotten to her.

Amanda turns around to him... but when she does... he's gone. She's left with a lot to think about.

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it cruises at impulse.

20 INT. MEDICAL LAB (OPTICAL)

Beverly is walking Amanda through the various steps involved in the neural tissue experiment she's been working on.

Amanda uses a DROPPER to add a tiny amount of liquid to a BEAKER of solution.

She then takes a TRICORDER and scans the beaker.

AMANDA
Ten percent benasopil.

Beverly gives her a nod of encouragement. Amanda seems distracted, unable to concentrate.

AMANDA
So I add thirty milliliters to each of the cultures...

BEVERLY
Twenty milliliters...

AMANDA
Right, twenty... I wait for it to be metabolized... add -- another twenty?
(off Beverly's nod)
... wait for it to be metabolized... over and over until the bacilli can't absorb any more.

20 CONTINUED:

BEVERLY
That's it.
(hands her a PADD)
Just be sure and record the rate
of mitosis in each dish.

AMANDA
Mitosis... right.

Beverly regards her, aware that her concentration is fuzzy.

BEVERLY
You seem a little distracted.

AMANDA
Well... I just saw my parents.
My real parents.

Beverly stares at her, amazed.

AMANDA
Q showed me how...

She looks up at Beverly.

AMANDA
Can you imagine how that felt... ?

BEVERLY
No... I don't think I can.

AMANDA
You were right... I can't ignore

what's happened to me...
(a beat as she fights
choking up)
...but... I don't know if I can
cope with it.

Beverly's heart aches for this overburdened child.

BEVERLY
You're stronger than you think,
Amanda...

There is a beat as Amanda struggles with her feelings.

AMANDA
When I looked at my parents...
right there, in front of me...
I realized -- I caused this to
happen.
(MORE)

20 CONTINUED: (2)

AMANDA (Cont'd)
I wanted to see them... and I did.
(beat)
If it were you... if suddenly you
could have anything you wanted...
what do you think you'd do?

BEVERLY
(slight laugh)
I have no idea --

AMANDA

No, think about it. Really think. Suddenly you have the power to do anything. What would it be?

Forced into looking at it from this perspective, Beverly is a bit overwhelmed.

20 CONTINUED: (3)

BEVERLY
I... I'm not sure. I'd probably want to cure people... people who were hopelessly ill.

AMANDA
Would you bring your husband back?

Beverly stares at her. She is overwhelmed by the question...

BEVERLY
Oh, Amanda, I don't know... I don't think I could decide about something like that until I was faced with it...

AMANDA
(simply)
I am faced with it.

Beverly regards her... understanding more than ever the heavy weight that Amanda bears. She returns to the commonplace --

BEVERLY

Go on with your work. I'll be
back to check on you later.

Beverly EXITS. Amanda turns and begins working. After a moment, Q APPEARS.

Q
I thought she'd never leave.

AMANDA
(startled)
I don't think I'll ever get used
to that...

Q
It's time for another lesson.

AMANDA
I have to do this experiment
first.

20 CONTINUED: (4)

Q peers at the work, unable to fathom that it could hold any interest.

Q
What is it you're doing?

AMANDA
We're delivering live vaccine
bacilli to Tagra. I'm supposed
to find the best nutrient solution
for keeping them alive while
they're in stasis.

Q
(sarcastic)
How fascinating...
(suddenly animated)
I have a splendid idea. We'll combine your work... with our lesson. I'll show you how to finish this in no time.

20 CONTINUED: (5)

AMANDA
(hesitant)
I think I'd better do it the way Doctor Crusher showed me.

Q
Why? I'm sure the Doctor would be delighted if you could speed things along. Think what it would mean... you could handle double... triple the work load.

This sounds reasonable.

AMANDA
Well... I guess so.

Q motions that she look at the culture dishes.

Q
All right. As you look at the tissue samples... form an image of them in your mind...

Amanda's curiosity is mounting. She stares at the culture dishes... concentrating on the image...

21 INT. MAIN BRIDGE (OPTICAL)

Data is working at an Aft Science Station. Picard ENTERS from the Ready Room and approaches Riker, who is in his chair.

PICARD
Number One... Doctor Crusher has some live vaccine bacilli for delivery to Tagra... they'll need to be shipped in a stasis field. Will you make the arrangements?

RIKER
I'll get right on it.

He heads up the ramp to the Turbolift.

DATA
Captain, there is a message from Tagra Four.

PICARD
On screen.

21 CONTINUED:

An alien humanoid named ORN LOTE appears on the Viewscreen; he is in a small room which is a control station for one of the planet's barystatic filters.

ORN LOTE

Enterprise, I am Orn Lote, Engineer. We are having difficulties with the reactor that powers our barystatic filters on the southern continent. We may have to shut it down for repairs.

PICARD

Perhaps my Chief Engineer could assist you... ?

ORN LOTE

I hope so. If we are forced to disable the reactor, it would take months to re-establish the ionic currents the filters have formed in the atmosphere.

PICARD

Send us your design specifications -- I'm sure we can do something.

ORN LOTE

Thank you, Captain.

Lote's face disappears and is replaced by a starfield.

DATA

Captain... may I see you for a moment?

Picard starts up the ramp.

PICARD

What is it, Mister Data?

DATA
I have some information regarding Amanda Rogers' parents.

Picard reaches the Aft Science Station.

DATA
Records indicate that they died in Topeka, Kansas.
(MORE)

21 CONTINUED: (2)

DATA (Cont'd)
Their home was destroyed during a tornado.

PICARD
A tornado? Why wasn't it dissipated by the Weather Modification Net?

DATA
Unknown, sir. The bodies were found in the rubble after the storm had passed.

PICARD
(a beat as he ponders)
See if you can find out any details. I'd like to know more about that storm.

DATA
Yes, Captain.

22 INT. MEDICAL LAB (OPTICAL)

Riker ENTERS and stops when he sees Q and Amanda. Q is standing in front of her... her eyes are closed, as though concentrating on something. The minute Q sees Riker --

Q
If it isn't Number Two...

RIKER
(ignoring him; to Amanda)
I'm looking for Doctor Crusher. I don't know what nutrients she wants to ship with the bacilli.

AMANDA
I'm not sure... I'll tell her to contact you.

RIKER
Thanks.

He smiles and turns to go. She doesn't want him to leave and blurts out the first thing that comes to mind.

22 CONTINUED:

AMANDA
You could wait for her here... ?

She realizes how this sounds, tries to be more casual.

AMANDA
If you wanted to...

RIKER
(smiles)
Just tell her I'll be in
Shuttlebay Two.

He EXITS, and Q eyes her, recognizing that she has feelings for Riker.

Q
You're attracted -- to him?

Embarrassed, she turns away from him.

AMANDA
Of course not...

Q
I think you are. How repulsive...
how can you stand that hair all
over his face?

But Amanda is saved from further inquiry by Beverly's entrance.

AMANDA
Doctor... Commander Riker was
looking for you... he said he'd
be in Shuttlebay Two.

BEVERLY
Thank you.

She notices the apparatus of Amanda's experiment.

BEVERLY
(surprised)
You've finished already?

Amanda smiles; she feels a sense of satisfaction.

BEVERLY
How did you do it so quickly?

Beverly picks up the PADD and looks it over.

22 CONTINUED: (2)

AMANDA
(proudly)
Q helped me... we did it in less than half the time it would've normally taken.

BEVERLY
That explains this data.
(puts the Padd down, addresses Q)
I needed to know the rates of mitosis. By artificially accelerating them you made the experiment useless. Now I'll have to do it over again.

AMANDA
(crestfallen)
I'm sorry, Doctor...

Q

Don't be sorry. If she wants to do things the hard way, that's her business.

BEVERLY
(firm)
Why did you interfere with what she was doing?

Q
She's Q... making her plod through human chores is an insult to her.

BEVERLY
She has asked not to be treated differently.

Q
That doesn't mean you have to bore her to death.

BEVERLY
I don't interfere with what you're trying to teach Amanda --

Q
You wouldn't be capable of interfering --

22 CONTINUED: (3)

BEVERLY
(right over him)
I don't think it's too much to ask for you to do the same --

Q waves his hand and suddenly Beverly is TRANSFORMED into a YAPPING IRISH SETTER for a few beats. Q is amused by this, but Amanda is horrified. She waves her hand and TRANSFORMS Beverly back. Beverly continues with what she was saying, unaware of what happened.

BEVERLY
-- and you stay out of mine.

Q nods in mock seriousness.

Q
Now that you put it like that,
I think you're absolutely right.

He smiles winningly at Beverly. Amanda is aghast, but mostly relieved that Beverly didn't seem to notice what happened.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

23 INT. BRIDGE

Data is once more at the Aft Science Station.

DATA
Captain...

PICARD
Yes, Mister Data?

DATA
I have more information regarding the tornado that killed Amanda Rogers' parents.

Picard crosses immediately to him.

PICARD
What is it?

Data indicates the screen of the monitor (which we do NOT see), and Picard leans in to it.

DATA
It was unusually compact, yet extremely powerful -- its recorded wind velocity was characteristic of a funnel three times its size.

A beat as Picard registers the implications of what he's just heard.

PICARD
Download the files to my Ready Room. I'll study them in there.

DATA
Yes, sir.

He begins working as Picard heads for the Ready Room.

24 INT. AMANDA'S QUARTERS (OPTICAL)

Amanda with Q.

AMANDA
Doctor Crusher was only trying to help me... you shouldn't have turned her into a dog...

Q regards her with a twinkle in his eye. He knows she is feeling more receptive to him.

Q
Now, be truthful, Amanda. Wasn't it amusing?
(beat)
Just a little?

AMANDA
(acknowledging, a little smile)
Well...

Q
There, you see? My dear, what's the point of having these abilities if you can't enjoy them?
(briskly)
Now -- have you been practicing your teleportation?

24 CONTINUED:

AMANDA
Yes. But it's kind of hard. I

keep ending up somewhere I don't
want to be.

Q
You're going to have to start
honing your abilities. It won't
do to be sloppy... let's see...
perhaps a little game?

He smiles warmly at her.

Q
I'm going to hide somewhere on
the ship... you try to find me.

AMANDA
But how do I know --

But he DISAPPEARS before she can finish. Amanda isn't sure what to do.

Q'S VOICE
(from all around)
Don't worry, Amanda. You can do
it...

She closes her eyes and concentrates, as if she's trying to sense where he's gone. She seems to make a decision and DISAPPEARS.

CUT TO:

25 INT. SHUTTLEBAY TWO (OPTICAL)

as Amanda REAPPEARS amidst the bustle of activity in the room. A few people notice her but she ignores them as she looks around for Q.

She turns around, perplexed, not seeing him. Then, she spots a STORAGE CONTAINER in a corner. She concentrates, and it DISAPPEARS, revealing Q inside.

Q
Not bad. Not bad at all.

He DISAPPEARS again. Amanda once more concentrates to locate him and then DISAPPEARS herself.

CUT TO:

26 INT. ENGINEERING (OPTICAL)

as Amanda APPEARS in the area between the pool table and the warp core.

Geordi and Data are there but they don't see her because they're looking at a monitor and talking. Amanda looks around for Q as they work.

GEORDI
The trick is to come up with a field modulater that doesn't require shutting down their reactor...

DATA
If we use (TECH), we can devise a mechanism that integrates into the existing system while it is in operation.

In the background Amanda has failed to find Q. She is

about to wave her hand and look for him elsewhere when he sticks his head out of the pulsating chamber that is the heart of the warp core.

Q
You're still thinking like a human...

Geordi and Data turn at the sound of his voice in time to see Q's head DISAPPEAR back into the reaction chamber and Amanda DISAPPEAR altogether a moment later.

Off their reactions...

CUT TO:

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as Amanda APPEARS and is stunned to find herself standing on the ship's hull -- she has materialized outside, in space, atop the saucer section.

Q stands nearby, smiling. Behind them we see the rear of the ship with its warp nacelles. There is no wind... no sound... a small but dramatic field of asteroids sweeps by them...

It is a breathtaking moment... and Q lets the impact sink in.

27 CONTINUED:

Amanda looks around, awestruck... after a moment she smiles a smile so bright it almost shames the passing stars.

Q is pleased. This is exactly the reaction he had hoped for. He waves a hand and they both DISAPPEAR.

28 OMITTED

29 INT. AMANDA'S QUARTERS (OPTICAL)

as Q and Amanda APPEAR. She is still breathless with the wonder of what she has experienced. Q gazes at her, well aware of the impact of his little game.

Q
Now do you understand? What do humans have to offer that even begins to compare with that?

She is still reeling...

Q
Your future contains wonders you can't even imagine... the universe could be your playground...

The sudden intrusion of door CHIMES invades Q's rhapsodic vision. He eyes her.

AMANDA
Doctor Crusher and Counselor Troi... they're taking me to dinner.

He shakes his head, annoyed.

Q
You don't have to eat, you know. It's just a nasty human habit you

could easily do without.

He DISAPPEARS. Amanda crosses to the door and opens it; Beverly and Troi are there.

BEVERLY
Hello, Amanda. Are you ready?

AMANDA
Yes...

29 CONTINUED:

But Amanda's attitude is one of reluctance, not anticipation.

30 INT. TEN FORWARD (OPTICAL)

Where Amanda, Beverly, and Troi are having dinner. Amanda hasn't touched her food.

TROI
Is there something else you'd like to order, Amanda?

AMANDA
No, thank you. I'm just... not hungry.
(beat)
Actually, I don't even have to eat. It's a human trait.

TROI
I see.
(beat)

How are you feeling about all this now? It must be overwhelming.

AMANDA
It was at first. But now... I'm actually enjoying myself.

30 CONTINUED:

RIKER'S VOICE
Hello, ladies...

They look up to see Riker has approached the table.

TROI
Hello, Wil...

Beverly nods her greeting... and Amanda breaks out in an eager pleased smile.

AMANDA
Commander Riker... why don't you join us?

RIKER
Thanks, but I'm meeting someone.

He smiles and moves off; Amanda's face falls and she gazes after him.

BEVERLY
(to Amanda)
How are the lessons going? Is Q being patient with you?

But Amanda isn't really listening. She's watching Riker, who joins an attractive WOMAN at another table. Troi and Beverly exchange glances.

30 CONTINUED: (2)

Amanda watches Riker... laughing with the woman at some shared joke. Amanda's eyes narrow... and suddenly Amanda waves her hand and both she and Riker DISAPPEAR. Troi and Beverly are astonished.

31 EXT. A GAZEBO - NIGHT (OPTICAL)

in the woods, as Amanda and Riker APPEAR under its roof. Amanda wears an elegant evening dress; Riker is formally attired.

The gazebo's white slatted joints are intertwined with vines. It is night, and the few leafy branches that are visible are enough to suggest that the gazebo is deep in an enchanted forest.

Riker realizes that the very elaborateness of what she's now doing demonstrates the depth of her infatuation with him, and he knows he needs to be careful with her feelings.

RIKER
(evenly)
What's this all about?

AMANDA
I thought it might be nice for us to spend some time alone together.

She smiles radiantly at him...

RIKER
I think you should take us back to Ten Forward.

She moves toward him... wanting to be seductive... needing to be taken seriously as a woman.

AMANDA
Are you sure? Wouldn't you like to be here with me for a while?

She gestures.

31 CONTINUED:

AMANDA
The moonlight is beautiful... isn't it nicer here than in Ten Forward?

RIKER
It's very pleasant. But that's not the point...

AMANDA
Oh... ?

She twines her arms around his neck.

AMANDA
I think it is...

He takes her wrists and pulls them off him.

RIKER

No...

(beat)

You can't just snatch people away and put them in your fantasies... and expect them to respond.

AMANDA

Don't you like me... even a little?

RIKER

I think you're a lovely young woman. But -- none of this is real.

Amanda stares at him... she had expected that he would be swept off his feet by her grand fantasy.

AMANDA

My feelings are real...

RIKER

I know that... but -- you can't make someone... love you.

Amanda's eyes narrow again.

AMANDA

Can't I?

31 CONTINUED: (2)

She concentrates... and Riker's expression suddenly changes. He looks at her with devotion...

RIKER
Amanda...

He moves toward her, takes her in his arms in a passionate embrace.

RIKER
You're so beautiful...

He kisses her fully, Amanda enjoying the exquisiteness of the moment... they break apart and he buries his head in her neck.

AMANDA
Do you love me?

RIKER
Yes... more than anything...

She stands for a moment as he kisses her neck and shoulder... a sad expression steals over her. She steps back from him... and his expression changes back to normal Riker. He blinks, not sure of what's happened.

AMANDA
(softly)
You're right... none of this is real...

She turns her back on him, embarrassed now at the whole situation.

AMANDA

I thought it would be romantic...
but it's empty...

RIKER
(solicitous)
Amanda...

But she's humiliated, near tears... moves away from him.

AMANDA
Just go back to Ten Forward...

Riker DISAPPEARS. Then she bursts into tears, a young woman in a lovely gown... standing in the gazebo deep within the enchanted forest... alone in her fantasy.

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it cruises at impulse.

33 OMITTED

33A INT. READY ROOM (OPTICAL)

Q APPEARS before Picard.

Q
Bon jour, mon Capitan. You wanted to talk to me?

PICARD
Yes. I want to ask you about Amanda's biological parents. When they decided to remain on Earth,

what was the reaction in the Continuum?

Q
We found it incomprehensible.

PICARD
Were they pressured to come back? Were they threatened with punishment if they didn't?

33A CONTINUED:

Q
What are you getting at, Picard?

PICARD
The circumstance of their death was a bit odd... a tornado that escaped the Weather Modification Net... and then touched down in only one spot -- Amanda's home.

Q
(shrugs)
You never can predict the weather...

PICARD
Tornadoes develop from existing storm fronts... and there were no storm fronts in Kansas that day. Witnesses reported that the funnel materialized spontaneously... directly over

Amanda's home... destroyed it...
and then disappeared.

Q
If you say so. I wasn't there.

PICARD
Were Amanda's parents executed...
by the Q Continuum?

Q hesitates before answering.

Q
And what if they were?

PICARD
Then I think Amanda has the right
to know that before she makes a
choice about her future.

Q
Don't be foolish, Picard. She
has no choice. She never did.

Picard starts to retort, but Q rides over him.

Q
If she is truly Q, she must come
where she belongs, to the
Continuum...

33A CONTINUED: (2)

Q pauses, looks levelly at Picard.

Q

But if she is some kind of hybrid... neither human nor Q... then I'm afraid she'll have to be...

Q's gesture is clear; they will kill her.

PICARD

Are you that despicable, Q?

Q

Don't be naive. You have no idea what it means to be Q. With unlimited power comes the need for responsibility. Do you think we can allow an omnipotent being to roam free in the universe?

PICARD

And... what have you concluded? Does she live... or does she die?

Q

I haven't decided yet.

And on that impasse...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

now in orbit around Tagra. The planet's atmosphere is noticeably brownish from heavy smog.

PICARD (V.O.)
Captain's log, Stardate 46193.8. We have arrived at Tagra Four and have begun delivering supplies. In the meantime, I am faced with a crisis of a different nature.

35 INT. OBSERVATION LOUNGE

Picard with Beverly and Troi.

PICARD
I have no reason to believe Q is lying. He has orders from the Continuum... if Amanda doesn't prove herself to be fully Q... he must kill her.

TROI
We have to tell her...

BEVERLY
I'm not sure we should... it seems almost cruel.

TROI
Maybe she can protect herself... after all, she has a great deal of power.

35 CONTINUED:

BEVERLY
So did her parents, and it didn't save them.

There is a silence as Picard reflects on the arguments. Then --

PICARD
I'm inclined to agree that Amanda deserves to know the truth of the situation. We don't have the right to withhold such crucial information.
(beat)
But it won't be easy telling her...

The others are sympathetic to his plight.

36 INT. SHUTTLEBAY TWO

Riker and Orn Lote in conversation.

RIKER
What's your impression of the field modulator, Mister Lote?

LOTE
Quite ingenious, quite ingenious, indeed...
(coughs)
I'm amazed at the way it can be incorporated into the existing system.

36 CONTINUED:

Geordi approaches.

GEORDI
We're all loaded. We can head for the surface whenever you're ready.

LOTE
I'm eager to see the field modulator in place, Commander.

He suddenly degenerates into a cough... he fumbles for a small oxygen-type mask that hangs from his belt, puts it over his nose and mouth, and draws few quick breaths to calm his inflamed bronchi.

RIKER
Why don't we get going... ?

36A thru 36E OMITTED

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit of Tagra.

38 thru 38A OMITTED

39 INT. READY ROOM (OPTICAL)

Amanda is with Picard, who has told her of Q's true purpose. She is pale but composed.

AMANDA
Kill me? Why?

PICARD
They're not convinced you're fully Q.

She stares at him, incredulous.

PICARD
They were responsible for the death of your parents...

AMANDA
(stunned)
My parents -- ?

There is a beat as she absorbs this dreadful information... and then begins to get angry.

AMANDA
What right do they have?

She looks around the room, challenging Q to come forward.

AMANDA
Answer that, Q. Or are you afraid to face me?

Q APPEARS.

Q
You're such a plucky little thing.
I do enjoy you, you know.

39 CONTINUED:

PICARD
Amanda's question deserves an answer, Q. You've made yourself judge, jury, and -- if necessary -- executioner. By what right do you appoint yourself to this position?

Q
Superior morality...

PICARD
I recall how you used your superior morality when we first encountered you. You put us on trial for the crimes of humanity.

Q
The jury is still out, Picard. Make no mistake.

PICARD
Your arrogant pretense to being the moral guardians of the universe strikes me as a bit pale today. You have shown no evidence that you are guided by a superior

moral code -- by any code
whatsoever. You may be nearly
omnipotent -- I won't deny your
parlor tricks are impressive --
but morality? No, I don't see
it. I don't acknowledge it. I
would put human morality against
the Q's any day.

Q looks at him sharply.

PICARD
Perhaps that's the fascination
we humans hold for you... ? That
by our puny example we give you
a glimmer of the one thing that
eludes your omnipotence -- a moral
center.

Q refuses to react in any way.

39 CONTINUED: (2)

PICARD
If so, I can think of no crueler
irony than for you to destroy
a young woman whose only crime...
is being too human.

Q has perhaps been struck by the truth of Picard's words...
but of course can't acknowledge that. He applauds.

Q
Jean-Luc, Jean-Luc... sometimes
I think the only reason I come

here is to listen to these wonderful speeches of yours. But in this case your concerns are unwarranted. We've decided not to harm her. We're prepared to offer her a choice.

AMANDA
(wary)
What kind of choice?

Q
You can come with me to the Continuum --

AMANDA
Or... ?

Q eyes her.

Q
The other choice is more difficult.
(beat)
You have within yourself the ability to refrain from using the power of Q. If you can do that -- you can stay here.

AMANDA
Then I'm staying here.

Q
Think carefully... it won't be easy. Your parents were offered the same choice... and they were unable to resist using their

power.

39 CONTINUED: (3)

AMANDA
All I've wanted... since this whole thing began... was to be a normal human being again. I know I can resist.

Before Q can respond --

WORF'S COM VOICE
Worf to Picard -- there is an emergency message from Commander Riker.

PICARD
On my way.

He goes immediately for the Bridge, followed by Amanda and Q.

40 INT. BRIDGE (OPTICAL)

as they emerge from the Ready Room. Riker is on the viewscreen from the reactor control room. Geordi and Lote are in bg.

RIKER
Captain, the damage to the reactor was greater than the Tagrans led us to believe. The field modulator is installed and operational, but it's not going

to be enough... the reactor's gone
into overload...

PICARD
Can you correct the problem?

RIKER
La Forge is trying to stabilize
the unit now. We'll stay as long
as possible... there are thousands
of people in the area, and if that
reactor goes...

40 CONTINUED:

LOTE
(on viewscreen, to
Riker)
Commander -- over here, quickly!

Riker moves off toward Lote and Geordi in the
background. Picard turns stonily to Q.

PICARD
Is this your doing, Q -- ?

Q spreads his hands in genuine innocence.

Q
Not this time, Picard.

And he DISAPPEARS.

PICARD
Mister Worf, see if there's

anything we can do to cut through the interference and beam them out of there.

WORF

Aye, sir.

Riker moves back toward the front of the Viewscreen.

RIKER

Captain, La Forge is trying a neutrino infusion. There's a chance it'll smother the reaction...

WORF

Sir, there is too much ionization in the atmosphere, transporters are useless.

41 ANGLE ON AMANDA

Through all this, she has been staring at the Viewscreen, stricken with the possibility of what might happen.

GEORDI'S COM VOICE

It didn't work, sir. Meltdown is imminent.

Amanda narrows her eyes...

42 ANGLE FAVORING VIEWSCREEN (OPTICAL)

as Riker and Geordi stand there, helpless... then, from

the back of the control room...

LOTE
Commander... look at this...

They turn and inspect a console.

GEORDI
This is impossible...

He turns back to the Viewscreen.

GEORDI
I don't know what's happening, sir -- but the reaction is stabilizing on its own.

Picard turns... looks at Amanda... but she's concentrating on the Viewscreen.

DATA
Sir... I am reading a massive energy fluctuation in the planet's atmosphere.

PICARD
On screen.

The control room disappears from the Viewscreen and is replaced by a view of the planet itself, smog-shrouded.

43 AMANDA

stares at it... concentrating...

44 ON THE VIEWSCREEN (OPTICAL)

The brown veil over the planet is dissipating... and Tagra is transformed into a lush, blue-green world...

45 THE CREW

stares at the phenomenal transformation.

45 CONTINUED:

DATA
Atmospheric contaminants have dropped to less than one part per trillion.
(glancing at Picard)
The ecosystem has been restored to its natural state.

PICARD
Amanda... ?

She turns and looks at him... and then Q APPEARS.

Q
You see? It's harder to resist than you thought...

AMANDA
I couldn't let all those people die...

She looks around the Bridge... at Picard... at Q...

AMANDA
Ever since I got here, I've been fighting this. Denying the truth. Denying what I am.

She regards them all, a little sad, but knowing she's right.

AMANDA
I am Q.

A look of concentration crosses her features and -- Beverly APPEARS... looking a bit startled. Q is tapping his foot impatiently.

AMANDA
Doctor Crusher... I've decided... I can't stay...
(beat)
I can't stay here.

Q
Now that you've come to your senses, can we be off?

AMANDA
No. First I'm going to visit my parents. And it might take a while to explain all this, so you'll have to be patient.

45 CONTINUED: (2)

Amanda turns to Beverly... Beverly opens her arms and hugs her.

AMANDA
I hope I can come visit you sometime...

BEVERLY
(smiling)
You're a Q... you can do anything you want.

Amanda smiles, pulls away. She regards them... bittersweet tears in her eyes... she and Q DISAPPEAR.

Our people are left alone, with their memories of a very special young woman...

46 thru 48 OMITTED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Rascals"
#40276-233

Written by
Ronald D. Moore

Directed by
Adam Nimoy

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION

"Rascals"
CAST

PICARD	YOUNG PICARD
RIKER	YOUNG GUINAN
DATA	YOUNG RO
BEVERLY	YOUNG KEIKO
TROI	KID #1
WORF	

GEORDI

GUINAN FERENGI
RO LURIN
KEIKO BERIK
O'BRIEN MORTA
MOLLY
ALEXANDER
COMPUTER VOICE

Non-Speaking Non-Speaking
N.D. CHILDREN N.D. FERENGI
N.D. STARFLEET

STAR TREK: "RASCALS" - FINAL 09/04/92 - SETS

STAR TREK: THE NEXT GENERATION
"Rascals"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
READY ROOM 2 KLINGON BIRDS OF PREY
SICKBAY
ENGINEERING SHUTTLECRAFT
TEN FORWARD
SHUTTLEBAY
OBS. LOUNGE
CORRIDOR
TRANSPORTER ROOM
TURBOLIFT
JEFFRIES TUBE

O'BRIEN'S QUARTERS
MOLLY'S BEDROOM
PICARD'S QUARTERS
RO'S QUARTERS
SCHOOL ROOM
SHUTTLECRAFT

STAR TREK: THE NEXT GENERATION
"Rascals"
TEASER

FADE IN:

1 EXT. SPACE - SHUTTLECRAFT (OPTICAL)

A lonely craft against a starry background.

PICARD (V.O.)
Captain's Log, Stardate 46235.7
Ensign Ro, Keiko O'Brien, Guinan
and I are returning to the
Enterprise after a fascinating
visit to the planet Marlonia.

2 INT. SHUTTLECRAFT - IN FLIGHT

PICARD, GUINAN, KEIKO and RO are in the back of the shuttle, relaxing. The atmosphere is very informal. Picard is still energized by his recent trip and is showing Guinan some odd pieces of pottery from a small box.

PICARD
... and I found these pieces in
the tertiary level of the dig.

They're typical of second century Marlonian cookware.

Guinan looks at the shards of pottery... she really doesn't share the Captain's interest in this stuff.

GUINAN
Mmmm-hmmmm.

PICARD
Now, see these markings... they're very similar to some early Taguan designs... but the patterns are more intricate... closer to Buranian than Taguan.

Picard looks expectantly at Guinan, but she is less than enthused by this revelation.

2 CONTINUED:

GUINAN
So... you went to one of the most beautiful planets in this quadrant and spent your entire shore leave... in a cave.

PICARD
It was a very rewarding experience.
(holds up shards)
Look at these fragments... they're in nearly perfect condition... and they're over seven hundred years old.

GUINAN
So's my father.

Picard can see he's not going to win any converts here, so he carefully puts the shards back in his box.

3 NEW ANGLE

Ro is looking at the collection of bagged plants that Keiko is holding in a small tray.

RO
(indicates one plant)
Is that a Draebidium Froctus?

KEIKO
Draebidium Calimus actually... you can tell by the shape of the leaves.

Ro nods and turns back to the console. But Keiko suddenly realizes something.

KEIKO
I didn't know you were interested in plant biology.

RO
(a little embarrassed)
I... took a class at the Academy... I just remember a few things...

Before Keiko can pursue this any further, Ro is saved by Worf's Com Voice.

3 CONTINUED:

WORF'S COM VOICE
Enterprise to Shuttlecraft Fermi...

RO
(works)
This is the Fermi. Go ahead Enterprise.

WORF'S COM VOICE
We have just received a distress signal from the Starfleet science team on Ligos Seven.

PICARD
Any indication of the problem?

WORF'S COM VOICE
No, sir. The call was cut off mid-transmission.

PICARD
Lay in a course and prepare to engage at Warp eight once we're aboard.

WORF'S COM VOICE
Aye, sir.

The transition to 'business' is immediate and absolute. Picard looks to Ro.

RO

We'll rendezvous with the ship
in three minutes, sir.

4 EXT. SPACE - SHUTTLECRAFT (OPTICAL)

The shuttle is confronted by a bright FLASH that erupts directly in the craft's path. The light quickly fades leaving only an incandescent CLOUD-LIKE ANOMALY in its wake.

As the shuttle approaches the anomaly, its vapors quickly enveloping the craft...

5 INT. SHUTTLECRAFT (OPTICAL)

There's a sudden JOLT and the craft begins to SHAKE, caught in the grip of some phenomenon.

5 CONTINUED:

Picard and Ro quickly move to the pilot area and start to work the console.

RO
(reading instruments)
We're caught in some kind of energy field.

PICARD
Hard about, full impulse.

RO
Aye, sir.

Picard, Keiko, Guinan and Ro, buffeted about. WHIRR,

the power goes down. Red warning LIGHTS flash, a KLAXON sounds.

6
thru OMITTED
7

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse power.

9 INT. MAIN BRIDGE

RIKER, DATA, and WORF at their stations, various SUPERNUMERARIES.

RIKER
(to Worf)
What's happening, Mister Worf?

WORF
The shuttle's been enveloped by an energy field, sir.
(MORE)

9 CONTINUED:

WORF (Cont'd)
Their engines and life support have failed.

RIKER
(to Conn officer)
Increase to full impulse.
(to com)

Bridge to Transporter Room Three. Prepare to beam the shuttle crew aboard once we're in range.

O'BRIEN'S COM VOICE

Ready, sir.

10 OMITTED

11 INT. SHUTTLECRAFT (OPTICAL)

Red alert... all power gone... the SHAKING is really VIOLENT now.

RO

There's too much interference... I can't contact the Enterprise...

PICARD

Transfer auxiliary power to the inertial dampers...

COMPUTER VOICE

Warning. Structural failure imminent.

Suddenly the ENERGY FIELD penetrates the hull and fills the inside of the shuttle. Everyone reacts...

12 INT. TRANSPORTER ROOM (OPTICAL)

O'Brien working feverishly at the controls.

RIKER'S COM VOICE

O'Brien, do you have them?

12 CONTINUED:

O'BRIEN
(to Com)
I'm trying, sir... I can't get
a pattern lock.

RIKER'S COM VOICE
The shuttle's coming apart, Chief.
You've got to do it now.

Beat.

O'BRIEN
I've got them.
(works)
There's a forty percent drop in
mass. I may have lost one of
them...

He works and FOUR SMALL FIGURES begin to MATERIALIZE on the platform.

13 ANGLE ON O'BRIEN

A low angle looking up at O'Brien from the POV of the Transporter platform. He reacts with shock to what he sees.

14 NEW ANGLE

Revealing that the entire shuttle crew has now been turned into twelve year old children. YOUNG PICARD, YOUNG RO, YOUNG GUINAN, and YOUNG KEIKO all wear the same clothes the adults wore in the shuttle, but now they're a few sizes too big for them. For a split

second, Young Picard is unaware of what's happened. (NOTE: Young Keiko is now carrying a tray of sprouted seedlings.)

YOUNG PICARD
Thank you, Mister O'Brien.
Another moment and...

He trails off at the sound of his own voice. He and the others look at each other in shock. Off their reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

15 INT. SICKBAY

BEVERLY, medical tricorder in hand, finishes her examination of Young Picard. Troi is with her. In the b.g., Young Ro, Young Guinan and Young Keiko sit on biobeds while an N.D. conducts tests with a tricorder. NOTE: "child" versions now wear smaller, replicated clothes, with normal sized insignias. They are still examining the fit of their new clothes.

As the "grown ups" talk, we can see Young Picard grow impatient as they talk above and about him, as if he weren't even there. Beverly is reporting to Riker.

BEVERLY
(to Riker)
According to the bio-scans, their DNA structures are now consistent with those of pre-adolescents. But as far as I can tell, only their bodies have changed.

TROI
(off PADD)
Their individual intelligence and behavioral responses are all exactly the same as they were before the accident.

Young Picard finally intercedes.

YOUNG PICARD
What happened to the shuttlecraft, Number One?

Riker looks down, blinks for a moment as if to remind himself that this is Jean-Luc Picard, and then answers.

15 CONTINUED:

RIKER
The shuttle broke up just after we beamed you out. Data's coordinating the salvage effort right now.
(beat)
Sir.

BEVERLY
What about the energy field the shuttle passed through?

RIKER
We've been trying to scan it, but it's putting out a lot of interference. It's going to take some time.

Again Young Picard makes them include him in this conversation.

YOUNG PICARD
We can't afford to stay here any longer. We'll leave a class four probe behind to study the energy field but the distress signal from Ligos Seven has top priority.
(to Beverly)
Let me know as soon as you have any further information, Doctor. Number One, you're with me.

Young Picard heads for the door.

BEVERLY
Captain... there are some additional tests I'd like to run...

YOUNG PICARD
Of course...
(to other 'children')
The three of you will remain as needed to assist Doctor Crusher.

Young Picard EXITS with Riker. As Troi and Beverly exchange a look of concern...

16 ANGLE - YOUNG RO AND YOUNG GUINAN

Young Ro sits on her biobed obviously not pleased with any of this. She opens and closes her fingers, not quite able to realize that these are now her hands. Young Guinan is more serene as usual and seems to be taking this all with a slight air of amusement. She studies Young Ro for a beat, who finally notices.

YOUNG RO
What?

YOUNG GUINAN
You know... you make a pretty cute kid.

YOUNG RO
Great. Just what I want to be... cute.

YOUNG GUINAN
(sarcastic)
Were you this much fun when you were a kid?

YOUNG RO
I was in a refugee camp. "Fun" wasn't exactly in my vocabulary.

YOUNG GUINAN
What about now? You're not in that camp anymore.

YOUNG RO
"Fun" is being back at work...
in my own uniform.

On Young Guinan's reaction...

17 INT. TURBOLIFT

Riker and Young Picard ENTER.

YOUNG PICARD
Bridge.

They stand side by side, an awkward and silent moment for both of them. Riker can't help glancing down at this youthful version of the man he's known and served under for six years. The Turbolift finally STOPS and the doors open.

18 INT. MAIN BRIDGE - CONTINUOUS

Data, GEORDI, and Worf are at their stations along with N.D. Crewmembers. Young Picard and Riker ENTER from the Turbolift. Young Picard moves directly to Worf, who looks down with astonishment at his captain.

YOUNG PICARD
Mister Worf. Prepare to launch
a class four probe to study the
energy field.

Worf is unable to respond for a moment and Young Picard suddenly becomes aware of a great silence on the Bridge. He looks around and sees that every highly

disciplined head is gaping at their captain.

YOUNG PICARD
(to everyone)
I realize how unusual this must seem...
(just the facts)
My appearance is the result of an accident, involving myself and three other crew members... the effects of which Doctor Crusher is currently working to remedy.
(in charge)
I assure you, I am Captain Picard.

Riker nods his assent and everyone returns to their duties. Young Picard looks expectantly at Worf for a beat.

WORF
(quickly)
The probe. Aye, sir.

He turns to work at his console as Beverly ENTERS from a Turbolift in the b.g.

YOUNG PICARD
Mister Data, have you secured all of the shuttle debris?

DATA
Almost, sir. It is being stored in Shuttlebay Two.

YOUNG PICARD
Very well.
(to Conn)

Ensign, as soon as Mister Data is finished take us to Ligos at warp eight.

18 CONTINUED:

Beverly quietly moves next to him.

BEVERLY
Captain, may I see you privately for a few moments?

YOUNG PICARD
Of course.

They EXIT to the Ready Room.

19 INT. READY ROOM - CONTINUOUS

Beverly and the young Captain ENTER. Young Picard is in charge, trying to continue on in his normal fashion. He moves to the replicator.

YOUNG PICARD
Tea. Earl Grey. Hot.
(he gets the cup of tea)
Have you been able to determine the cause of our transformation?

BEVERLY
Not yet. I'm still waiting for some test results.

YOUNG PICARD
I see.

Young Picard sits down at the desk and turns on the terminal.

YOUNG PICARD
(off terminal)
There are one hundred and three members of the science team on Ligos Seven. We should prepare shuttlebay three for a triage center in case they have large numbers of casualties.

BEVERLY
We'll be ready.

19 CONTINUED:

YOUNG PICARD
Ligos Seven is prone to periodic volcanic activity... perhaps the planet has entered an active phase---

BEVERLY
Jean-Luc.
(he looks up)
I think we need to talk.

Young Picard knows what she's getting at and he faces her head-on.

YOUNG PICARD
All right. Let's talk.
(beat)

Are you here to relieve me of duty?

BEVERLY
I'd rather not have to take that step.

YOUNG PICARD
I am still Jean-Luc Picard. My judgement, my experiences, my mental capacities are all intact.

BEVERLY
That's true... for now. This could be the first stage of a condition which may begin to affect your mind as well.

YOUNG PICARD
But you've seen no evidence of that?

BEVERLY
Not yet.
(beat)
What I do know is that the Captain of this ship has just gone through an extreme physical transformation... the ultimate effects of which I can't even begin to guess.

19 CONTINUED: (2)

YOUNG PICARD
(quiet)
You are asking me to step down.

There is a quiet beat before Beverly replies.

BEVERLY
You're still Jean-Luc Picard...
what do you think you should do?

As Young Picard thinks over the stakes involved...

CUT TO:

20 INT. MAIN BRIDGE

As before. Young Picard and Beverly ENTER from the Ready Room. He goes directly to Riker and there is no trace of hesitation or regret at his decision.

YOUNG PICARD
(formally)
Commander Riker, please take command of the ship until further notice.

RIKER
Understood, sir.

And with that, Young Picard and Beverly head for the EXIT.

CUT TO:

21 INT. CORRIDOR

Young Ro and Young Guinan ENTER from Sickbay. Young Ro

is very irritated as they pause in the Corridor.

YOUNG RO
So what the hell am I supposed to do now?

YOUNG GUINAN
You're not supposed to do anything. That's what "relieved of duty" means.

Young Guinan looks up at the ceiling... jumps up and tries to touch it, but can't. She smiles in delight.

21 CONTINUED:

YOUNG RO
Well, I should be doing something... instead of just standing around waiting for them to find a cure.

YOUNG GUINAN
You're right.
(beat)
Let's go play.

YOUNG RO
What?

YOUNG GUINAN
I haven't been young for a long time... and I intend to enjoy every minute of it.

YOUNG RO
Fine. Enjoy yourself.

Young Ro heads down the Corridor toward a Turbolift.

YOUNG GUINAN
(following her)
What are you going to do... go back to your room and pout?

Young Ro stops dead in her tracks and turns on Young Guinan.

YOUNG RO
I am not twelve years old. If I want to go to my quarters and contemplate my situation, it does not mean that I am... pouting.

YOUNG GUINAN
Okay, okay.

Young Ro turns and continues toward the Turbolift. Young Guinan makes a face at Young Ro's back... then smiles to herself with the simple pleasure of acting like a girl again... then she follows Young Ro.

22 INT. O'BRIEN QUARTERS

Young Keiko and O'Brien sit on the couch. There is a long, awkward silence between them as they struggle to make sense of the situation.

22 CONTINUED:

O'BRIEN
(awkward)
I could use a... cup of coffee.
How about you?

It's obvious O'Brien's more in need of a distraction than any beverage. He moves to get up, but Young Keiko gestures him back into his chair and walks over to the replicator...

YOUNG KEIKO
I'll get it.
(to companel)
Two coffees... one with cream...

O'BRIEN
(interjects)
Black... double sweet...

YOUNG KEIKO
I know.
(to companel)
One double sweet.

Young Keiko picks up the two cups of steaming coffee and starts toward O'Brien.

O'BRIEN
Careful... that's hot...

YOUNG KEIKO
(a warning)
Miles...

O'BRIEN
Sorry.

Young Keiko hands him a cup and sits down next to him. A sadness falls over her features... this is a lot to absorb. Young Keiko instinctively cuddles up next to him, looking for comfort. But this has the opposite effect on O'Brien. He stands up... suddenly very uncomfortable with this kind of intimacy.

YOUNG KEIKO
What's wrong?

O'BRIEN
It's... I don't know... but this feels wrong, somehow.

Young Keiko stands. Their voices slowly get louder as they grapple with complex emotions.

22 CONTINUED: (2)

YOUNG KEIKO
Miles Edward O'Brien. I am still your wife.

O'BRIEN
Technically, yes.

YOUNG KEIKO
Technically?

O'BRIEN
No. I mean, of course you're my wife... but you're also ten years old.

YOUNG KEIKO
Beverly said it's actually closer to twelve.

O'BRIEN
That's not the point.

YOUNG KEIKO
So what is the point? Is our marriage over?

O'BRIEN
I didn't say that. But until they find a way to reverse this... this effect... it's going to be hard for me to ignore the fact that you're a little girl.

YOUNG KEIKO
What if they can't find a way? What if I'm like this the rest of my life? What does that mean for us, for our family?

MOLLY'S VOICE
Mommy?

They both look toward the bedroom. After a beat, they both move to the door.

23 INT. MOLLY'S BEDROOM - CONTINUOUS

MOLLY is lying in her bed as O'Brien and Young Keiko ENTER.

23 CONTINUED:

O'BRIEN
(to Molly)
What's wrong, Sweetheart?

MOLLY
I want Mommy to read me a story.

YOUNG KEIKO
All right. What story would you like to hear?

Molly just looks at her.

MOLLY
I want Mommy.

The words knife into Young Keiko and she doesn't know what to do for a moment. O'Brien smoothly moves to his daughter. Young Keiko leaves the room.

O'BRIEN
What if Daddy reads you a story tonight? Will that be okay?

Molly nods her head.

O'BRIEN
I'll be right back.

O'Brien EXITS.

24 INT. O'BRIEN QUARTERS - CONTINUOUS

Young Keiko is fighting back tears as O'Brien ENTERS.

O'BRIEN

Keiko...

Young Keiko turns around and buries her head in O'Brien's chest. He comforts her, just as he would any crying twelve year old.

O'BRIEN

It's going to be all right... I promise... we'll work this out...

She looks up at him.

YOUNG KEIKO

How?

24 CONTINUED:

O'BRIEN

I don't know.

As O'Brien tries to comfort his wife...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

RIKER (V.O.)
First Officer's Log: Supplemental. The Enterprise has reached the Ligos system, and we have begun to search for the missing Federation science team. Doctor Crusher reports no progress on finding a cure for the members of the shuttle crew.

26 INT. PICARD'S QUARTERS (OPTICAL)

Young Picard is looking at himself in the mirror, wearing his black T-shirt... staring at the strange, yet familiar face he sees. He turns his head this way and that... touches places under his eyes and around his mouth where only yesterday there were small lines of age. He hesitates for a moment... finally runs a hand through the shock of hair on his head. He grins at the image.

He moves to a chair and picks up his leather jacket and tries it on. The jacket is several sizes too large now and Young Picard can't help but laugh at the comical image of himself in the mirror.

The door CHIMES.

YOUNG PICARD
Come.

Troi ENTERS. Young Picard is obviously in good spirits and Troi smiles at the sight of the boy in the man's clothes.

TROI
I came to see how you're doing.

YOUNG PICARD
(re: jacket)
I'll have to speak to my tailor,
but otherwise I'm well, thank you.

Troi stands beside him and they both examine the way he looks in the mirror.

26 CONTINUED:

YOUNG PICARD
It's just so... ridiculous. I
can't really take myself seriously
like this...

He trails off as a new thought occurs to him. The smile on his face dies away and is replaced by a frown. He turns away from the mirror, troubled.

TROI
What's wrong?

Beat.

YOUNG PICARD
Counselor... if Doctor Crusher
can't find a cure... and I have
to stay this way... no one's going
to take me seriously, are they?

TROI
I would say the people who know

you, who've worked with you for years, will be able to make the adjustment eventually.

(beat)

But... there are some cultures that would not accept a twelve-year-old captain as a negotiating partner or a credible emissary.

Young Picard takes a long beat to consider this.

YOUNG PICARD

In that case, I suppose I'll have to wait until... I grow up again before I'll get another command.

(beat)

That could be ten years... maybe fifteen...

Young Picard mulls this over for a moment... it's a long time.

YOUNG PICARD

The question is... what to do until then?

TROI

You're still a captain... I'm sure there are other assignments you could be given.

26 CONTINUED: (2)

YOUNG PICARD

I've spent thirty years of my life aboard starships... I'm not about to sit behind a desk now.

TROI

You could return to the Academy... get another degree... brush up on your Latin.

YOUNG PICARD

(wry)

And be Wesley's room-mate, I suppose.

(they both smile)

I will admit that returning to the Academy does have a certain appeal... but I've always spent my life looking forward... going to the Academy again feels like... looking back.

Troi moves around the room... sees the usual artifacts from Picard's journeys: the Mintakan blanket, Klingon knife, and now the pottery shards from Marlonia.

TROI

Then perhaps you could use this time to explore another interest... archeology for instance?

YOUNG PICARD

Leave Starfleet?

TROI

Not permanently... just a sabbatical. You could spend ten years crawling through caves and

digging up artifacts... and still
have enough time to become the
youngest admiral in Starfleet.

Young Picard moves to the pottery shards and looks down at them.

YOUNG PICARD
It would give me a chance to
accompany Doctor Langford on her
exploration of the ruins on Suvin
Four... but to leave the
Enterprise...

26 CONTINUED: (3)

TROI
In a way, you're very lucky. You
have a chance do what most people
can only dream about... have a
second childhood without the pain
of growing up.

But Young Picard isn't listening any longer... he's picked up one of the shards of pottery and is turning it over in the light. Troi smiles to herself and quietly EXITS.

CUT TO:

27 INT. BEVERLY'S OFFICE

Beverly is showing Riker an Okudagram display of some

medical information.

BEVERLY
This is Captain Picard's rybo-viroxic-nucleic structure from a tissue sample I took this morning. It's the same as a sample I took before the accident -- except it's missing several key viroxic sequences.

RIKER
I'm afraid it's been a long time since I took genetics, Doctor.

BEVERLY
RVN is one of the key factors in our development during puberty. Unlike DNA, which never changes, RVN takes on additional viroxic sequences during adolescence. Those sequences determine how we develop physically. Without them...

RIKER
We would never mature into adults.

BEVERLY
Exactly. Somehow, those key sequences were eliminated in the Captain and the others during transport.

Riker looks at the terminal for a moment.

RIKER

So what can we do?

BEVERLY

There are a couple of options.

Beverly moves over to some SPROUTED SEEDLINGS in petri dishes.

BEVERLY

(continuing)

These are the plants Keiko was carrying on the shuttle. Whatever turned the crew into children turned these into seedlings.

27 CONTINUED:

Beverly nods and moves to a FLOWERING PLANT identical to the one seen earlier in the shuttlecraft.

BEVERLY

We accelerated the growth on one of them, and it developed into a perfectly normal adult plant.

RIKER

I don't suppose that would work on people.

BEVERLY

No... but it does tell us that if we do nothing, they'll probably grow up as they did before.

RIKER
That's one option...

BEVERLY
I do have adult RVN patterns on all four of them. I might be able to send them back through the Transporter pattern buffer and replace the missing sequences... but we can't even attempt that until we know why this happened in the first place.
(beat)
If they were, somehow, to lose more viroxic sequences...

RIKER
(grim)
They'd come back even younger.

On their reactions...

CUT TO:

28 INT. SHUTTLEBAY TWO

What is left of the shuttlecraft is now a lot of junk sitting on the deck of the bay. O'Brien and a few N.D. ENGINEERS are re-assembling the components of the shuttle in some rough order -- like the positioning of debris after a plane crash. O'Brien examines a piece of debris with a tricorder... he then moves it into its proper place on the deck. Geordi ENTERS, carrying a PADD.

GEORDI
I've got the sensor report on the shuttle break-up.

28 CONTINUED:

He hands the PADD to O'Brien, who looks at it while Geordi looks over the junk on the floor.

GEORDI
It looks like the break-up began near the starboard bulkhead.

O'Brien nods in agreement.

O'BRIEN
(indicates debris)
There are some bulkhead fragments over here.

He leads Geordi to a pile of shattered metal. Geordi bends down to examine some pieces more closely.

GEORDI
My VISOR's picking up torsional stress damage... some micro-fractures...
(beat)
Wait a minute... what's this?

He holds up a ordinary-looking chunk of metal.

O'BRIEN
Looks like tritanium from the hull.

GEORDI
Yeah... but watch.

28A CLOSE ON METAL

As Geordi CRUSHES the metal into DUST with his bare hand.

28B RESUME SCENE

O'Brien reacts. Geordi peers at the dust in his hand.

28B CONTINUED:

GEORDI
It's not tritanium anymore... somehow the molecular structure of the alloy's been changed -- broken down into its constituent elements...

O'BRIEN
No wonder the bulkhead shattered...

GEORDI
Let's get a sample down to Engineering. I want to run a metallurgical analysis.

As they begin to put some of the dust into a small container...

CUT TO:

29 INT. RO'S QUARTERS

Young Ro is sitting quietly on the bed, lost in thought. Young Guinan is sitting on a chair, her legs dangling a bit in boredom. Young Guinan lets out a loud sigh. Young Ro ignores her.

YOUNG GUINAN
Well, this is exciting.

YOUNG RO
Would you rather be playing with dolls?

29 CONTINUED:

YOUNG GUINAN
I'd rather be doing almost anything other than sitting here and watching you sulk.

Young Guinan gets out of the chair and starts moving around the room, picking up random objects and playing with things.

YOUNG RO
This isn't some kind of glorious second childhood, Guinan. Our bodies have been violated... changed... doesn't that bother you?

YOUNG GUINAN
Sure it bothers me, but at the

moment I can't do anything about it. So I might as well enjoy it.

YOUNG RO
Enjoy what? Where did you get the idea that being short and awkward is some kind of wonderful gift?

Young Guinan looks at Young Ro for a beat, then goes over to sit by her on the bed.

YOUNG GUINAN
There must've been some part of childhood that you didn't loathe. Come on... tell me one happy memory you have.

29 CONTINUED: (2)

YOUNG RO
Look. It was a long, depressing period of my life and I was grateful when it was finally over. I'd rather not relive it.

Young Guinan considers her for a moment.

YOUNG GUINAN
I bet you were a jumper.
(off her look)
A jumper. You know, someone who jumped up and down on furniture all the time.

YOUNG RO

What?

YOUNG GUINAN

You were a jumper all right. The quiet ones... they always look so innocent... you think you can turn your back on them... then next thing you know -- bam! They're bouncing on the bed.

Young Ro smiles in disbelief at the outrageous nature of Young Guinan's statement.

YOUNG RO

That is the most ridiculous thing I've ever heard. Most of the time I didn't even have a bed.

YOUNG GUINAN

Ah... but you did have one sometimes... and I bet you jumped on it.

YOUNG RO

I most certainly did not.

YOUNG GUINAN

Yeah... I can see it in your eyes... you can barely resist the urge to leap up and start jumping around like a Tarkassian razorbeast.

YOUNG RO

(smiling despite herself)

Guinan...

29 CONTINUED: (3)

YOUNG GUINAN
Oh yeah... oh yeah...

Young Guinan suddenly stands up on the bed and starts jumping up and down. Young Ro can't believe this... but she's smiling in spite of herself as the bed is violently shaken underneath her.

YOUNG RO
This is ridiculous.

YOUNG GUINAN
(jumping)
That's right... and don't you dare join me, Ro Laren. You don't like jumping on beds!

Young Ro gets off the bed... watches the maniacal jumping of Young Guinan for another beat... her smile grows wider and wider... finally she can't resist any longer and she leaps up and joins in. As the two of them giggle and laugh as they bounce up and down...

CUT TO:

29A INT. ENGINEERING

Geordi and O'Brien are talking to Riker and Beverly. Geordi gestures to a display of technical information.

GEORDI

We think the shuttle was caught in a molecular reversion field, which caused the structure of the ship to deteriorate. When the field penetrated the hull, it also began to affect the shuttle crew.

O'BRIEN

When I tried to beam them off, I wasn't able to get a lock because the reversion field was masking part of their patterns.

BEVERLY

(finally understanding)

If the Transporter only registered part of their RVN patterns... that would explain why the key sequences are missing.

29A CONTINUED:

GEORDI

Exactly. And without those key sequences, the Transporter reconstructed them as children.

A beat as they consider.

RIKER

(to Beverly)

If they're right, will you be able to use the Transporter to reverse the effects?

BEVERLY
I think so. As long as there's no reversion field to mask the patterns, we should be able to do it.
(to O'Brien)
Chief, can we adjust the molecular imaging scanners to accept --

WORF'S COM VOICE
Bridge to Commander Riker.

RIKER
(to com)
Go ahead.

29A CONTINUED: (2)

WORF'S COM VOICE
We're entering orbit around Ligos Seven, sir.

RIKER
On my way.
(to others)
We'll discuss this later.

Riker EXITS.

CUT TO:

30 OMITTED

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise slows to orbital velocity around Ligos Seven, a planet shrouded in a gaseous atmosphere, wrapped in mystery.

32 INT. MAIN BRIDGE

Riker, Worf, and Data at their stations.

32 CONTINUED:

RIKER
(to Conn)
Standard orbit, Ensign.
(to Data)
Any sign of the science team?

DATA
We have been scanning the area since entering the system, but our readings are being disrupted.

RIKER
Cause?

DATA
Extreme fluctuations in the E.M. field.

Riker moves to take a closer look at the console.

DATA
However, there is no evidence of relevant stellar or seismic activity which would cause the

interference.

RIKER
Any response to our hails, Mister Worf?

WORF
No, sir. I have been attempting to---
(suddenly sees something on console)
Commander, two ships decloaking fore and aft.
(beat)
Klingon birds of prey... B'rel class.

33 thru 34 OMITTED

35 EXT. SPACE - THE ENTERPRISE & KLINGON SHIPS (OPTICAL)

Two BIRDS OF PREY DECLOAK and immediately FIRE on the Enterprise.

36 OMITTED

37 INT. PICARD'S QUARTERS

Young Picard is looking over the pottery shards under a 24th century microscope when the ship is HIT again. Young Picard instinctively jumps up and heads for the door as the ship goes to RED ALERT.

38 INT. MAIN BRIDGE

As before. The ship's condition is RED.

38 CONTINUED:

RIKER
Maximum shields. Take us out of orbit, Ensign. Mister Worf, prepare to return fire...

And the ship SHUDDERS from another direct HIT...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. MAIN BRIDGE (CONTINUOUS)

As before. The ship is ROCKED by another blast.

RIKER
Damage report.

WORF
(reading console)
We've lost primary life-support. Switching to secondary systems.

RIKER
(to Worf)
Lock phasers on target bearing to port.

WORF
Phasers locked.

RIKER
Fire.

40 EXT. SPACE - KLINGON SHIP (OPTICAL)

PHASER FIRE hits a Klingon ship, but the ship is protected by its shields.

41 INT. MAIN BRIDGE

As before.

DATA
Minor damage to one ship. Its shields are holding.

The ship is ROCKED again.

WORF
Starboard power coupling is down... warp engines off-line.

RIKER
Shields?

WORF

Down to thirteen percent.

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is struck by the torpedoes from both Klingon ships.

43 INT. MAIN BRIDGE

As the Enterprise recoils from the impact...

WORF
Casualties reported on decks twenty-six and twenty-seven...

DATA
Sensors and secondary generators off-line... life support down to sixty-seven percent...

RIKER
(to Com)
Engineering, status report.

Intercut as needed with:

44 INT. ENGINEERING

Geordi at the computer consoles...

GEORDI
Their last shots took out auxiliary power and emergency back-ups. It'll take at least an hour to get warp power back

on-line.

45
thru OMITTED
49

50 INT. MAIN BRIDGE

As before.

50 CONTINUED:

WORF
We've lost shields. Heavy casualties on decks thirty-five through forty.

DATA
(reacts; off console)
I am detecting Transporter signatures in three cargo bays.
(beat)
We are being boarded.

50A INT. CORRIDOR

Young Picard is running down a corridor toward a Turbolift. He arrives at the Turbolift and the doors OPEN -- but Young Picard pulls up short as an ARMED FERENGI comes out of the Turbolift and points the weapon at Young Picard. He's been caught.

50B INT. MAIN ENGINEERING (FORMERLY SCENE 53)

Geordi is in his office. He hears the SOUND of phaser

FIRE and comes running out, but it's too late -- TWO FERENGI have him and his men covered by their weapons.

50C INT. MAIN BRIDGE

As before.

RIKER
(to Worf)
Initiate intruder alert. All security teams to proceed to --

Riker suddenly turns at the SOUND of a Transporter Beam-in.

51 ANGLE (OPTICAL)

TWO FERENGI, BERIK and MORTA, MATERIALIZE on the Bridge with alien rifles drawn...

BERIK
Put down your weapons.

Worf draws his phaser and FIRES as he dives for cover, but misses...

51 CONTINUED:

The Ferengi loosen a couple of BLASTS at Worf and Data, HITTING them both.

52 RIKER (OPTICAL)

Hits the deck and rolls out of the way of a phaser BLAST. He quickly hits his combadge.

RIKER
(urgent, to com)
Computer, deactivate all command functions. Authorization, Riker-Omega-Three...

COMPUTER'S VOICE
All command functions suspended.

All Bridge consoles DE-ACTIVATE as TWO MORE FERENGI, armed with alien rifles, ENTER from two Turbolift.

MORTA
(touches communicator on his belt)
This is Morta. We have secured the Bridge. Begin transporting all able-bodied adults to the surface.

53 thru 55 OMITTED

56 INT. TRANSPORTER ROOM

A FERENGI is guarding O'Brien, who is now a prisoner. As the doors open, FERENGI Guards herd more Adult Crew Members (among them, Geordi) into the room...

57 INT. MAIN BRIDGE

Riker is standing off to one side, under guard. Worf

and Data are still unconscious on the deck. Berik and Morta are trying to work one of the aft consoles, but are having no success.

BERIK
They have locked out the command functions.

MORTA
You said they would not have time.

BERIK
You led the assault team, you were too slow.

MORTA
You dare to blame me!

But before they can carry this any further, the Turbolift doors OPEN and DAIMON LURIN ENTERS. Morta and Berik quickly move to him.

BERIK
We have secured the ship, Daimon, but Morta's incompetence has denied us access to---

MORTA
My incompetence! Daimon, you know that I am --

LURIN
(firm)
Enough.
(to Berik)
Where is the Captain of this ship?

Berik looks to Riker.

RIKER
I'm in command of this vessel. Who are you and on whose authority do you --

57 CONTINUED:

LURIN
(cutting him off)
I am Daimon Lurin and I now declare this ship to be a loss and open to claim according to the Ferengi Salvage Code. You will cooperate with our salvage operations or we will begin executing your crew.

Off Riker's expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 EXT. SPACE - THE ENTERPRISE & KLINGON SHIP (OPTICALL)

The Enterprise is re-entering orbit, with a Bird of Prey nearby.

59 INT. SCHOOL ROOM

Young Ro, Young Guinan, Young Keiko, and SEVERAL N.D. CHILDREN are in the school room. The real kids are jabbering to each other with concern... there is an edge of fear in the air and it wouldn't take much more to turn this scene into hysteria.

The doors OPEN and Young Picard ENTERS, escorted by Berik. He gives Young Picard a shove into the room and then posts himself outside the door in the Corridor, before closing the door. Young Ro, Young Guinan, and Young Keiko go immediately to Young Picard.

YOUNG PICARD
(to Young Ro)
Is everyone all right?

YOUNG RO
No fatalities or injuries among the children. The Ferengi have control of Main Engineering and decks twenty-three through thirty-seven.

YOUNG PICARD
We have to assume they've also taken the Bridge.

59 CONTINUED:

YOUNG KEIKO
(worried)
Captain... do you know what

they've done with the younger children... with my little girl?

YOUNG PICARD
They're taking all the adults down to the surface. It looks like they're keeping all the children on board the ship. Where was your daughter?

YOUNG KEIKO
In primary care on deck fourteen.

YOUNG PICARD
Then she's probably still there with the others.
(off her worried expression)
But we'll make certain.

Young Picard guides them over to a table with a computer terminal.

YOUNG PICARD
We need to regain control of the ship. Options?

YOUNG RO
We could flood the ship with anesthizine gas.

YOUNG PICARD
That's locked out along with the rest of the command functions.

59 CONTINUED: (3)

YOUNG RO
(thinks for a beat)
If they're typical Ferengi, they're probably very pleased with themselves about now... maybe even getting a little overconfident.

YOUNG PICARD
Agreed. They might not think they need much of their crew to hold the ship. We could use the element of surprise to give ourselves a tactical advantage...

YOUNG GUINAN
Tactical advantage... ?
(beat)
Jean-Luc... look at your team for a minute. We're children.

YOUNG PICARD
We can't just stay here while our ship is being commandeered.

YOUNG GUINAN
I'm not suggesting that we do. But we can't act as if we were still adults.

YOUNG PICARD
What do you suggest?

YOUNG GUINAN
We look like children. Maybe it's

time we started acting like children.

Off their reactions...

CUT TO:

60 INT. READY ROOM

Daimon Lurin is making himself comfortable in Picard's chair, as Riker ENTERS. (We see a Ferengi guard just outside the door).

60 CONTINUED:

RIKER
I hope your profit margin is pretty high on this little adventure, Lurin... because you're risking war with the Federation.

LURIN
We're not affiliated with the Ferengi Alliance. We're... in business for ourselves.
(smiles)
And yes, it will be highly profitable. For an investment of two surplus Klingon ships... a few repairs... and some weapons... we've netted a Federation starship and her crew, not to mention a planet rich in Vendarite.

RIKER
So that's what this is all about. What did you do with the science team that was on the surface?

LURIN
They have proved most... helpful in extracting the mineral.

RIKER
You made them slave laborers.

LURIN
The addition of your crew will greatly speed up the process.
(looks around)
As for your ship... I'm sure it will fetch a handsome price on the Romulan market.
(beat)
But before that can happen, we need to regain access to your central computer.

RIKER
You don't really think I'm going to help you.

Lurin fixes him with a steely look.

LURIN
(low, measured)
I think... that the mines on Ligos Seven can be very hazardous.
(MORE)

60 CONTINUED: (2)

LURIN (Cont'd)
(beat)
How many people in your crew?

RIKER
(tight)
One thousand, fourteen.

Lurin holds his gaze for a moment.

LURIN
Very hazardous, Commander.

Lurin EXITS, leaving Riker with something to think about.

CUT TO:

61 INT. SCHOOL ROOM

Young Ro and Young Keiko are taking apart a small section of bulkhead at one end of the room.

62 NEW ANGLE (OPTICAL)

Young Picard and Young Guinan are at the desktop computer terminal seen earlier.

Young Picard activates the school-room terminal. Because this is the school room, a DIFFERENT Computer Voice than the one we're used to hearing responds when he turns on the terminal.

NEW COMPUTER VOICE

(sweetly)
Hello. I'm the classroom computer system. What can I do for you, today?

YOUNG PICARD
Computer, display interior security grid.

NEW COMPUTER VOICE
(sweetly)
I'm sorry, but I can't do that. Would you like to play a game?

62 CONTINUED:

YOUNG PICARD
(irritated)
No, I would not.
(thinks)
Computer, display an internal schematic diagram.

NEW COMPUTER VOICE
I'm sorry, but I can't do that. Would you like to see some interesting animals?

Young Picard glares at the screen in frustration, but Young Guinan intercedes.

YOUNG GUINAN
(to Picard)
It's a child's computer, remember?
(to computer)

Computer, can you show me a picture of the inside of the Enterprise?

A BRIGHTLY COLORED diagram of the Enterprise comes up on the screen. NOTE: this should not be one of our standard schematics. It should be a children's version of a ship diagram, with greatly simplified graphics and brightly colored designs.

NEW COMPUTER VOICE

The Enterprise is a Galaxy-class starship. Do you know how to spell Enterprise? E -- N -- T -- E --

YOUNG PICARD

Delete audio.

The Voice STOPS.

YOUNG PICARD

(points to diagram)

All right, this will have to do... we're here... there's a service conduit that runs from here to here and then connects to a Jeffries Tube here... but you and Ensign Ro will still have to cross this corridor before you can get to Main Engineering.

Young Guinan studies the display.

63 ANGLE ON YOUNG RO

She manages to pull the final Mees panel away from the bulkhead, revealing a Jeffries Tube behind the wall.

YOUNG RO
Captain...

Young Picard and Young Guinan come over.

63 CONTINUED:

YOUNG PICARD
Excellent.
(to Young Guinan)
Ready?
(off her nod)
Make it so.

Young Guinan and Young Ro EXIT to the Jeffries Tube.

64 NEW ANGLE

As a TOY suddenly bumps up against Young Picard's leg. Alexander comes running up, carrying a remote control PADD and looking apologetic. The toy looks like a cross between a lunch-box and a spider, with several odd-looking armatures poking out from the sides. There are no apparent wheels, but it glides along the floor.

ALEXANDER
I'm sorry... Captain.

Alexander moves the toy away from Young Picard and begins playing with it again by using the remote control. As Young Picard watches the toy glide across the floor, he

begins to get an idea. He goes to Alexander.

YOUNG PICARD
(to Alexander)
Alexander, would you mind if I... borrowed your toy for a little while?

ALEXANDER
Go ahead.

YOUNG PICARD
Thank you.

He hands the remote to Young Picard, who takes it and then EXITS to the tube along with Young Keiko.

CUT TO:

65
thru OMITTED
66

67 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit.

68 INT. TRANSPORTER ROOM

FERENGI #1 is standing behind the console. The doors OPEN and the toy seen earlier ENTERS the room. The Ferengi looks at it in puzzlement for a moment... then the toy EXITS again.

The Ferengi waits a beat... then decides to follow

it... he EXITS.

69 INT. CORRIDOR - CONTINUOUS

The Ferengi ENTERS from the Transporter Room just in time to see the toy disappear around the corner. He follows it.

As the Ferengi turns the corner, Young Picard and Young Keiko peek around the corner and then quickly EXIT to the Transporter Room.

70 INT. TRANSPORTER ROOM - CONTINUOUS

Young Picard -- carrying the remote control seen earlier -- and Young Keiko ENTER. Young Keiko moves quickly to the storage lockers on the far side of the room while Young Picard moves to the Transporter Console and starts to rapidly enter information into the console. Young Keiko opens the locker and removes several PHASERS.

The remote control PADD Young Picard is carrying suddenly BEEPS.

YOUNG PICARD
(off PADD)
He's picked up the toy.

Young Picard rapidly finishes his work and Young Keiko closes the locker, with several phasers in her arms. They run OUT the doors.

A few beats pass and then Ferengi #1 ENTERS, carrying the toy. He sets the toy aside in irritation and then turns his back on it.

70A CLOSE ON TOY

From this angle, we can now see that there is a COMBADGE attached to it.

70B RESUME SCENE

The Ferengi continues his solitary watch.

CUT TO:

71 INT. JEFFRIES TUBE

Young Ro and Young Guinan are moving quickly down the tube on their hands and knees.

YOUNG RO
This is the first time these Jeffries tubes haven't seemed cramped.

71 CONTINUED:

YOUNG GUINAN
How much farther do we have to go?

YOUNG RO
About fifty meters... don't tell me you're tired.

YOUNG GUINAN
I'm not as young as I used to be.

Young Ro stops and they look at each other for a beat.

71A INT. BEVERLY'S OFFICE

FERENGI #2 is on guard duty here... but he's pretty bored at this point and is sitting at Beverly's desk, toying with some of the items on the desk.

Suddenly Alexander ENTERS from the Corridor doors. He creeps up to the glass window and then taps on the glass before running back out into the Corridor.

Ferengi #2 whirls around, but doesn't see anything. He immediately gets up and heads for the Corridor.

71B INT. SICKBAY - CONTINUOUS

As the Ferengi EXITS to the Corridor... Alexander ENTERS from the other door to Sickbay. He quickly moves to a storage bin and begins pulling out hyposprays. Once he has as many as he can carry, he runs back OUT of the room.

72 OMITTED

73 INT. JEFFRIES TUBE

Young Ro and Young Guinan come scrambling down the tube.

73 CONTINUED:

They both stop...

YOUNG RO
(points up the ladder)
This is it. Main Engineering.
(beat)
Now we wait.

CUT TO:

74 INT. SCHOOL ROOM

Alexander comes scrambling out of the Jeffries Tube, with hyposprays. Young Picard and Young Keiko are there to meet them.

YOUNG PICARD
(to Alexander)
Report.

ALEXANDER
Mission accomplished, sir. The one in Sickbay never saw me.

Alexander hands the hyposprays to Young Picard, who in turn, hands one to Young Keiko.

YOUNG PICARD
Very good.

YOUNG KEIKO
(to Picard)
I'd say we're ready. Have you figured out how to get to the Bridge?

74 CONTINUED:

Young Picard frowns... he's definitely not looking forward to this.

YOUNG PICARD
I'm afraid I can only think of one way...

CUT TO:

75 INT. CORRIDOR

Berik is still standing guard in the Corridor outside the school room. The doors OPEN and Young Picard ENTERS the corridor. Berik levels his phaser at him.

BERIK
(harsh)
What do you want?

Young Picard adopts a petulant little boy attitude.

YOUNG PICARD
I need to see my father.

BERIK
Go back inside.

YOUNG PICARD
I need to see him right now.

BERIK
Do not argue with me. Go back inside.

YOUNG PICARD

I need him now! Now! Now! Now!

Berik grabs him by the shoulder, but Young Picard pulls away and pretends to be hurt.

YOUNG PICARD
You hurt me! I want my father!
I want my father!

Berik doesn't know how to react to this screaming child... finally gives in.

BERIK
All right. Just stop that.

He grabs Young Picard and hauls him to the Turbolift.

CUT TO:

76 INT. OBSERVATION LOUNGE

Riker is staring outside, deep in thought. The door suddenly OPENS and Berik ENTERS, dragging the red-eyed Young Picard...

BERIK
(exasperated)
Here he is. Now be quiet!

RIKER
What's going on?

YOUNG PICARD
Daddy!

He runs across the room and directly into Riker's arms. On Number One's astonished reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

77 OMITTED

78 INT. OBSERVATION LOUNGE

Young Picard and "Dad" Riker sit together at the table while Berik keeps a watchful eye on them. As Young Picard stares up at Riker...

RIKER
(awkward)
So... son. How are you?

YOUNG PICARD
I'm okay.

RIKER
And what about your friends... Keiko and Guinan and Ro?

YOUNG PICARD
They're okay too. But...

He sighs, pretends to be sad about something.

RIKER
What's wrong?

YOUNG PICARD
We don't have anything to do...
none of the games are working.

A look between the two of them.

RIKER
I know. The Ferengi made Daddy
turn off the main computer.

YOUNG PICARD
Can't you just turn on the kid's
computer in Schoolroom Eight?
We just want to play a few games.

78 CONTINUED:

RIKER
I don't know if they'll let me
do that, Jean-Luc, but I'll ask.

YOUNG PICARD
(brightens)
Thanks, Number One.

Berik's head snaps around at this un-sonlike response.
But Young Picard quickly catches himself.

YOUNG PICARD
(to Berik)
He's my Number One Daddy.

Riker and Young Picard both glance at Berik... and realize that they better make this look good. They both awkwardly stand and stiffly hug each other in imitation of father and son.

CUT TO:

79 INT. SCHOOL ROOM

Alexander and the other children wait with Young Keiko. Suddenly the doors open and Young Picard is shoved INTO the room by Berik.

YOUNG KEIKO
How did it go?

YOUNG PICARD
He understood.
(moves to terminal)
We should have access very soon.

80 INT. READY ROOM

Lurin is peering at Picard's fish with interest... he gropes about with his hand, looking for a way to reach inside. The door CHIMES.

LURIN
Come in.

Riker, escorted by Morta, ENTERS. Lurin's eyes narrow and he gives Riker an evil smile.

LURIN
I understand your... son was here

to see you.

RIKER

That's right.

LURIN

We Ferengi do not bring our offspring along with us aboard ships.

RIKER

Then I suppose that's your loss. We consider our families to be one of our strengths.

LURIN

(smiles)

I think you will find they can also be a weakness.

(beat, then firm)

Unless you release the computer to our control, I will execute every child on this ship... beginning with yours.

Riker appears outraged.

80 CONTINUED:

RIKER

Even you aren't that cruel.

LURIN

It is cruel to put children in danger by bringing them aboard

a starship in the first place.

Riker takes a step toward Lurin, but Morta jabs the phaser in his back and he stops. A tense moment... then Riker's bravado seems to collapse into weariness and resignation.

RIKER
All right... all right... just don't harm my son.

LURIN
(with relish)
You will release the computer and show Morta exactly how to use it.

Riker nods reluctantly and Morta shows him out of the room with pleasure.

81 INT. MAIN BRIDGE - CONTINUOUS

Riker and Morta ENTER from the Ready Room. They go to one of the aft stations and sit down.

RIKER
(to com)
Computer, release command control to this station. Authorization, Riker-Omega-Three.

COMPUTER VOICE
Command functions restored.

The monitor at the station LIGHTS UP. Riker turns to Morta and begins to point at things on the screen and talks very fast, while making ridiculous-sounding things up in an effort to confuse him.

81 CONTINUED:

RIKER
(quickly)
Okay, Morta. The Enterprise computer system is controlled by three primary main processing cores cross linked with a redundant melacortz ramistat and fourteen kiloquad interface modules. The core elements are based on FTL nanoprocessor units arranged into twenty-five bilateral kelilactirals with twenty of those units being slaved to the central heisenfram terminal.
(beat)
You do know what a bilateral kelilactiral is, don't you?

Morta is lost, but unwilling to admit it.

MORTA
Of course I do, human. I am not stupid.

RIKER
No, of course not.
(points to something on console)
Now this is the isopalavial interface which controls the main firomactal drive unit.

(slaps Morta's hand
away)
Don't touch that, you'll blow up
the entire firomactal drive.

MORTA
What? Wait.
(confused beat)
What is... what is a firomactal?

Riker just gives him an astonished look.

MORTA
(embarrassed)
Just explain it to me.

Riker takes on an air of infinite patience. He points to something to Morta's left.

RIKER
That is the firomactal drive
unit...

82 CLOSE ON RIKER'S HAND

As Riker distracts Morta with this nonsense, his right hand begins to quickly enter information into one of the keypads on the terminal.

RIKER'S VOICE
(continuing)
... it controls the central
ramistat core and also keeps the
ontarian manifold within forty
thousand KRG.

As Riker continues to enter information...

83 INT. SCHOOL ROOM (OPTICAL)

Young Picard is watching the terminal. Suddenly the image of the brightly colored ship's diagram on the terminal is replaced with the STANDARD STARFLEET LOGO. Young Picard reacts and then immediately begins to work the terminal as Young Keiko and Alexander look on.

YOUNG PICARD
The command lockout has been released... accessing the transporter...
(beat)
The weapon deactivation program is in place... Transporter security field standing by... We're ready.

CUT TO:

84 INT. TRANSPORTER ROOM (OPTICAL)

Ferengi #1 is still here, standing guard. He moves around the room in boredom...

84AA CLOSE ON TOY

As it suddenly begins to MOVE around the room... it turns this way and that, suggesting that it is looking for something... finally it moves to Ferengi #1 and stops between his legs.

84AB FERENGI #1 (OPTICAL)

Looks down at the toy in surprise... then he suddenly DEMATERIALIZES.

A beat and then he REMATERIALIZES on the Transporter stage. Ferengi #1 is dazed for a moment... then tries to leave the stage, but walks INTO A FORCEFIELD. He is shocked and pulls his weapon, but it doesn't work.

84A INT. ENGINEERING (OPTICAL) (FORMERLY SCENE 87)

TWO FERENGI are on guard here. The door to the Jeffries Tube OPENS and Young Ro and Young Guinan come creeping out. They move into position behind each of the Ferengi... exchange a look of readiness... then suddenly run up to them and place a combadge on each of their backs.

YOUNG RO

Tag!

YOUNG GUINAN

You're it!

The two Ferengi whirl around in surprise as Young Ro and Young Guinan scamper away... but before they can do anything, they both DEMATERIALIZE.

CUT TO:

85 INT. SCHOOL ROOM

Young Picard and Alexander watch the computer terminal. They exchange pleased looks.

YOUNG PICARD

It's working. Your turn.

85 CONTINUED:

Alexander smiles and heads for the door to the corridor.

CUT TO:

86 INT. CORRIDOR (OPTICAL)

Berik is still standing guard outside the school room. The door OPENS and Alexander ENTERS. Berik is immediately wary.

BERIK
(harsh)
Yes?

ALEXANDER
I found this in the school room.
Is it yours?

He hands him a combadge. He looks at it for a quick beat, then DEMATERIALIZES.

CUT TO:

87 OMITTED

87A INT. CORRIDOR

A FERENGI is guarding a corridor intersection.

Suddenly, a hypospray reaches up from behind the Ferengi and is pressed against his neck.

The Ferengi reacts... then FALLS to the deck, unconscious -- revealing Young Keiko standing behind him with the hypospray in hand. She looks pleased, then heads down the corridor.

CUT TO:

87B INT. TRANSPORTER ROOM (OPTICAL)

The Transporter platform is now filled with SEVERAL FERENGI (including Berik), who are very unhappy at their captivity. One of them BOUNCES off the FORCEFIELD.

CUT TO:

88 INT. SCHOOL ROOM

Young Picard is at the terminal. He looks satisfied. After a beat... picks up a phaser and heads for the door. Alexander is standing on guard in the open doorway, looking up and down the Corridor with a phaser in her hand.

YOUNG PICARD
That's all of them except for the two on the Bridge. Wait here until I return.

ALEXANDER
Yes, sir.

CUT TO:

89 INT. MAIN BRIDGE

Riker is still droning on to Morta, who is hopelessly lost at this point.

89 CONTINUED:

RIKER
... so one more time. The ramistat kiloquad capacity is a function of the square root of the intermix ratio times the sum of the plasma injector quotient.

Suddenly the Turbolift doors OPEN and Young Picard ENTERS carrying a phaser. Morta turns around to see who it is, but that's when Riker HITS him with a straight elbow and Morta crumbles to the floor. Riker indicates the Ready Room to Young Picard.

RIKER
There's one more.

CUT TO:

90 INT. READY ROOM

Lurin is sitting at the desk. The door CHIMES.

LURIN
(demanding)
Come in. What do you want?

Young Picard ENTERS, phaser in hand.

YOUNG PICARD
I believe you're in my chair.

Off Lurin's stunned reaction...

CUT TO:

91 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise in orbit around Ligos Seven.

YOUNG PICARD (V.O.)
Captain's Log, Stardate: 46236.3
We have taken Lurin and his men
into custody. The Ferengi
Alliance has quickly disavowed
any knowledge of these renegades.

92 INT. TRANSPORTER ROOM (OPTICAL)

Beverly and O'Brien are at the console, while Young Picard, Young Guinan and Young Keiko watch.

YOUNG PICARD (V.O.)
(continuing)
With the mining operation
closed and our crew back on
board, we can now turn our
attention to other problems.

O'BRIEN
Phase inducers activated...
energy levels nominal...

BEVERLY

I'm loading the adult patterns
into the buffer...

O'BRIEN
Transposition matrix locked
in...

92 CONTINUED: (2)

Young Picard nods and then steps up onto the platform. A moment, then Young Picard gives the order...

YOUNG PICARD
Energize...

O'Brien works the console and Young Picard DEMATERIALIZES.

A moment of tension for Beverly and O'Brien as he REMATERIALIZES... it's the ADULT Picard. Beverly pulls out her tricorder and gives him a quick scan.

BEVERLY
How do you feel, Captain?

He looks around the room for a few seconds. He reaches up and runs a hand over his head where hair was only a moment ago.

PICARD
I feel fine. Everything just
seems... smaller.

CUT TO:

93 INT. SCHOOL ROOM

Young Ro sits at a child-sized desk, drawing with crayons. A sad, lonely portrait.

ADULT Guinan ENTERS, sitting at the desk next to Young Ro's. As she leans over to see Young Ro's drawing. It's a simple, elegant drawing of a woman's face.

YOUNG RO
It's my mother.
(beat)
The funny thing is... I never really drew a picture of her when I was young... but for some reason I wanted to now.

Guinan looks down and sees several other crayon drawings... ships, people, planets, etc.

GUINAN
That's the wonderful thing about crayons... when you're a child, they can take you to more places than a starship.

93 CONTINUED:

Young Ro nods thoughtfully.

YOUNG RO
It's my turn, isn't it?

GUINAN
Only if you're ready.

Young Ro looks around the room for a moment.

YOUNG RO
It's not quite as bad as I remembered it... being a child, I mean.

A long beat. And there is a definite trace of sadness in Young Ro's voice.

YOUNG RO
We better get going.

She begins to stand up, but Guinan stops her.

GUINAN
(warmly)
There's no hurry. The Transporter will still be there... pass me the burnt umber.

A moment as Young Ro looks up into Guinan's face... then Young Ro smiles in heartfelt gratitude and they begin to pick up the crayons...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"A Fistful of Datas"
#40276-234

Written by
Brannon Braga

Directed by
Patrick Stewart

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FINAL DRAFT

SEPTEMBER 17, 1992

STAR TREK: THE NEXT GENERATION
"A Fistful of Datas"

CAST

PICARD ELI HOLLANDER
RIKER
DATA BANDITO
BEVERLY ANNIE MEYERS
TROI
WORF
GEORDI
ALEXANDER
COMPUTER VOICE

Non-Speaking Non-Speaking
N.D. ENGINEERS HENCHMAN
CREWMEMBERS VARIOUS TOWNSFOLK
PIANO PLAYER

STAR TREK: "A Fistful of Datas" - 09/17/92 - SETS

STAR TREK: THE NEXT GENERATION
"A Fistful of Datas"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
ENGINEERING
READY ROOM WESTERN STREET
OBS. LOUNGE
CORRIDOR

HOLODECK
SALOON
SHERIFF'S OFFICE
MINE SHAFT

WORF'S QUARTERS

PICARD'S QUARTERS
DATA'S QUARTERS
REHEARSAL ROOM (OBS. LOUNGE)

STAR TREK: THE NEXT GENERATION
"A Fistful of Datas"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting a RED GIANT GASEOUS PLANET.

PICARD (V.O.)
Captain's Log, Stardate 46271.5. The Enterprise has entered orbit of Deinonychus Seven. But our scheduled rendezvous with the supply ship Biko has been delayed for another forty-eight hours.

2 OMITTED

3 INT. PICARD'S QUARTERS

PICARD is sitting in a chair, playing a quiet MELODY on his FLUTE (as seen in "The Inner Light"). Over the com system, two other instruments can be heard -- a CLARINET and a CELLO. Picard is playing along with the music form a pleasant harmony.

PICARD (V.O.)
(continuing)
In the meantime, many members of

the crew are taking advantage of
the delay to pursue their own
projects... myself included.

After a few measures, Picard stops playing -- something doesn't sound quite right.

PICARD
(to computer)
Computer -- stop playback.

The music STOPS.

PICARD
(continuing)
Change the clarinet to an oboe.
Continue recording.

3 CONTINUED:

Picard listens as the music PLAYS BACK -- the same melody, but now the CLARINET is an OBOE. He begins to play the flute along with the music...

The door CHIMES.

3 CONTINUED: (2)

PICARD
(to computer)
Pause program.

The music STOPS. Picard sets his flute aside.

PICARD

Come.

GEORDI and DATA ENTER. Geordi is enthusiastic about something.

GEORDI

Captain -- we'd like permission to take the Engineering computer off-line for a couple of hours.

(beat)

We've been working on a new interface that'll allow Data to act as an emergency back-up in case of a ship-wide systems failure.

DATA

In theory, my neural network should be able to sustain key systems until primary control is restored.

Picard considers -- it sounds like an interesting notion, but he's not really in the mood for talking tech.

PICARD

It sounds like an intriguing experiment. I'll be very interested to see the results.

(beat)

Permission granted.

Excited by the prospects, Geordi continues...

3 CONTINUED: (3)

GEORDI
It's possible we may even be able to run secondary systems through Data. Weapons control... sensor arrays...

Picard nods, growing slightly impatient.

PICARD
Yes. I get the idea, Mister La Forge. Thank you. Please proceed.

Geordi nods and EXITS with Data. Picard takes a moment to clear his thoughts... then picks up his flute.

PICARD
(to computer)
Computer -- record again from the first measure.

The other two MUSIC tracks start to play. He takes a breath... then begins to PLAY the tranquil flute melody again... a few measures go by...

The door CHIMES. Picard stops playing, slightly annoyed.

PICARD
Computer -- pause program.

The music STOPS.

PICARD

Come.

BEVERLY ENTERS. She looks determined about something.

BEVERLY

Jean-Luc, I need to talk with you about "Something for Breakfast."

Picard looks her, at a loss.

BEVERLY

(prompting)

The play.

Picard nods, remembering -- tries to ease out of the subject.

PICARD

Ah... yes... a very intriguing drama. But I really don't have the time it would take to learn a part. And anyway, I'm not much of an actor...

3 CONTINUED: (4)

BEVERLY

That's no problem. You wouldn't be playing one of the leads.

Picard is surprised -- and just a little hurt.

PICARD

Oh.

BEVERLY
It's a very small part. Only two lines in the whole play.

PICARD
Really.

BEVERLY
You play the butler.

A long beat.

PICARD
Let me read the play again... and I'll let you know.

BEVERLY
You'll be wonderful, Jean-Luc. Rehearsal's at one thirty this afternoon.

Picard nods. Beverly turns and EXITS. Picard takes a breath to recenter himself... then brings the flute to his mouth...

PICARD
Computer -- continue recording.

The MUSIC plays. He begins to play the flute again... the soft melody...

The door CHIMES. Picard reacts, annoyed.

PICARD
Enter.

WORF ENTERS, stops at the desk.

WORF
Captain, I am sorry to interrupt, but I wanted to consult you regarding the duty roster.

PICARD
Proceed.

3 CONTINUED: (5)

WORF
I was hoping we could take advantage of the Biko's delay by staging shipwide security drills. I have planned a tentative schedule...

Worf hands Picard a PADD. Picard looks it over.

PICARD
Very impressive, Mister Worf. But we'll be taking on new personnel at Starbase One-Eighteen in a few weeks. Surely the drills can wait until then.

A beat. Worf seems intent on having something to do.

WORF
In that case, I will use the time to perform maintenance checks on the forward phaser array.

Picard looks at Worf a moment.

PICARD
Mister Worf... is there some reason you're trying to give yourself more work?

Worf hesitates, awkward.

WORF
No sir. I simply wished to use the extra time to...

PICARD
(cutting in)
... Enjoy yourself. You have some free time. Use it.

Worf nods.

3 CONTINUED: (6)

WORF
Yes, sir. Thank you, sir.

Worf turns and EXITS. Picard breathes a sigh of relief.

PICARD
(to computer)
Computer, once more from the top.

As the MUSIC starts to play...

4 INT. WORF'S QUARTERS

Worf ENTERS the room, where ALEXANDER is waiting for him. Alexander rushes up to him, excited about something.

ALEXANDER
What did he say?

WORF
The Captain saw fit to release me from my duties.

ALEXANDER
You mean, you can go?

Worf settles into a nearby chair... resigned... but he is not happy about what he's about to do...

WORF
I can go.

Alexander reaches offscreen and grabs a nearby COWBOY HAT. As he places the hat on Worf's head...

ALEXANDER
Saddle up, Father!

OFF Worf's look of resignation...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. HOLODECK - WESTERN STREET - DAY

A street right out of the OLD WEST. DIRT ROAD, WOODEN BUILDINGS, TOWNSFOLK, HORSES. There's a SALOON with a sign out front that reads "The Gold Strike Saloon"... and there's a SHERIFF'S OFFICE. The street is quiet on this day... not a lot of activity... just a few townsfolk mingling about... the wind curling up dust...

CUT TO VARIOUS ANGLES ON THE STREET:

6 AN OLD MAN

sitting in a rocking chair on a porch, rocking slowly back and forth, making a continuous CREAKING sound. The man puffs on his pipe, hat pulled down over his eyes to block the sun...

7 A HORSE

attached to a hitching post.

8 thru 9 OMITTED

10 THE OLD MAN

rocking in his chair... creaking... Suddenly he STOPS rocking. Silence. The man tilts his head upward slightly to look at the road. Gradually, the SOUND of FOOTSTEPS can be heard... coming closer...

11 A PAIR OF BOOTS

A large pair of boots on large feet, taking large steps, spurs jangling, stirring up dust...

12 THE HORSE

stomps and whinnies nervously, as if in response...

13 THE BOOTS

come to a stop. A second later, more FOOTSTEPS are heard and a second PAIR OF BOOTS comes into view -- a very small pair by comparison. Big boot, little boots.

14 THE OLD MAN

squinting into the sun to see who is there...

15 WIDE ANGLE - WORF AND ALEXANDER

wearing the boots, standing side by side -- lone figures on the Western street. They are both dressed in WESTERN ATTIRE, holsters and GUNS at their sides. They each wear an old-style BADGE on their chest. They are lawmen.

After a beat, they continue walking... surveying the town. Alexander is excited to be here. Worf is wary of the whole venture.

WORF
(to Alexander)
Where are we?

ALEXANDER
Deadwood, South Dakota... nineteenth century Earth.
(beat)
The Ancient West.

Worf gazes at the surroundings.

WORF
What is our function here?

ALEXANDER
You're the Sheriff... and I'm your deputy.

15 CONTINUED:

WORF
We are in charge of law enforcement?

ALEXANDER
Right.

A WOMAN in bawdy apparel walks past -- clearly a "lady of the night" -- and she throws Worf and Alexander a come-hither look. Worf reacts -- quickly moves Alexander away from the woman.

WORF
You wrote this Holodeck program yourself?

ALEXANDER
Well... Mister Barclay helped a

little.

WORF
(to himself)
I must talk with Mister Barclay...

Suddenly, a GUNSHOT is heard somewhere offscreen. Worf and Alexander react, then head in the direction of the shot...

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the red giant planet.

17 INT. ENGINEERING

Data, Geordi and VARIOUS N.D.s. Data is sitting by an opened console. A panel on his head is OPEN, revealing various circuitry within. Fiber-optic cables connect Data's circuits to the console circuits.

Geordi is making a connection on Data's head. Data looks at Geordi's face for a second.

DATA
Geordi... I have noticed that you have not shaved in several days. Are you attempting to grow another beard?

Geordi rubs a hand over his face.

17 CONTINUED:

GEORDI

As a matter of fact, I am...
(re: beard)
What do you think?

Data eyes him.

DATA
As is the case with many natural growth processes, it is difficult to envision the end product based on an intermediate stage.

Geordi smiles.

GEORDI
You're right -- give it a few more days.

Geordi completes the connection on Data's head.

GEORDI
Okay... I'll need to access your auxiliary inputs...

DATA
One moment.

Data reaches for his head, and REMOVES another panel in his head, revealing the circuitry underneath.

17 CONTINUED: (2)

Geordi eyes him a moment, then begins to connect a cable to the circuitry...

GEORDI
I have to admit, Data... I never get used to seeing you like this...

DATA
I do not understand. You are constantly working on similar electronic systems, yet their appearances do not disturb you.

GEORDI
Yeah, well... you're not just another electronic system.

Data thinks this over.

DATA
Thank you, Geordi. Nor are you just another biological organism.

Geordi smiles, appreciating the sentiment. He completes the adjustments to Data.

GEORDI
That should do it. Are you ready?

DATA
Yes.
(beat)
I am establishing computer link-up...

The circuits on Data's head begin to BLINK faster.

DATA
Interface complete.

GEORDI
Alright... let's see what you can do...

As Geordi works...

18 OMITTED

19 INT. GOLD STRIKE SALOON

20 CLOSE ANGLE - A WANTED POSTER

attached to a wall in the room. The poster shows a drawing of a man's face and the words "WANTED: DEAD OR ALIVE." There is a fresh bullet hole in the forehead of the man. Two more GUNSHOTS ring out, and we see two more BULLET HOLES RIP through the drawing of the man's face...

21 REVEAL - ELI HOLLANDER

holding a smoking pistol, having just fired the shot. Clearly, this is the same man as in the poster. He is a young, cocky, dangerous gunslinger.

ELI
(re: poster)
If I ever find the varmint who drew this... he'll be sorry he ever put pen to paper.
(beat)
I'm ten times uglier than that, ain't I?

We hear someone LAUGH from offscreen --

22 INCLUDE - THE ROOM (OPTICAL)

A smoky barroom occupied by several PEOPLE. A PIANO PLAYER sits at the piano, picking out a jaunty tune.
The barkeep, a pretty woman named ANNIE MEYERS, stands behind the bar, glaring at Eli.

Eli's henchman -- a MEXICAN BANDITO, complete with sombrerro, etc. -- is sitting nearby, laughing.

ELI
(to Bandito)
Shut up.

The Bandito falls silent.

ELI
You laugh so much, it's a wonder flies don't live in your mouth...

The Bandito laughs at the remark, missing the point.

22 CONTINUED:

BANDITO
(Mexican accent)
You are a very funny man, Senor Eli...

The bandito stops laughing as he notices Worf and Alexander ENTER the saloon. Eli follows his gaze, sees Worf, and his eyes narrow. Everyone in the room turns and looks. The room falls silent.

Alexander points to Eli, relishing every moment of the program.

ALEXANDER
(quietly, to Worf)
That's the bad guy. His name's Eli Hollander -- they call him "The Butcher of Bozeman." He's killed twenty-three men.
(beat)
He's the meanest, toughest gunslinger in the West. You have to watch him... He's fast...

Worf eyes Eli.

WORF
So I am here to apprehend him?

ALEXANDER
If you can.

Worf nods, now understanding his job -- confident.

22 CONTINUED: (2)

Worf walks across the saloon. Eli walks toward him too. The jangle of spurs is heard in the silent room. The onlookers watch nervously. Worf and Eli stop a couple of feet away from each other... steely-eyed...

WORF
(to Eli)
You are under arrest.

Eli sneers.

ELI
Is that so --

Before Eli can finish, Worf quickly PUNCHES him, knocking the man cold with one shot. Eli drops to the floor. The bandito reacts, too shocked to make a move. Worf bends down and grabs Eli by the collar, lifts him up.

WORF
You will come with me.

Worf begins to drag Eli out of the saloon. Alexander looks upset -- this isn't what he had in mind.

ALEXANDER
No, no, no...
(to computer)
Computer -- freeze program.

Everything in the saloon FREEZES.

WORF
What is wrong?

ALEXANDER
That was too easy. It's gotta be harder to beat the bad guys. Otherwise, it's no fun.

WORF
Oh.

ALEXANDER

(to computer)
Computer -- increase program difficulty to Level Four. Go back to where my father and I first walked into the saloon.

22 CONTINUED: (3)

All of the people in the room DISAPPEAR.

ALEXANDER
Come on, Father...

Alexander and Worf move to the swinging doors and EXIT...

CUT TO:

23 CLOSE ANGLE - A WANTED POSTER

attached to a wall. There is one fresh bullet hole in the forehead of the drawing of Eli Hollander. Two more GUNSHOTS ring out, and we see two BULLET HOLES RIP through the poster...

24 INCLUDE - ELI HOLLANDER

holding a smoking pistol, having just fired the shot.

ELI
(re: poster)
If I ever find the varmint who drew this... he'll be sorry he ever put pen to paper.
(beat)

I'm ten times uglier than that, ain't I?

Eli's henchman, the bandito, laughs.

ELI

Shut up.

The bandito falls silent.

ELI

You laugh so much, it's a wonder flies don't take up residence in your mouth...

The bandito laughs.

BANDITO

You are a very funny man, Senor Eli...

The bandito falls silent as Worf and Alexander ENTER the saloon.

24 CONTINUED:

Eli sees them too, and his eyes narrow. Everyone in the room turns and looks. The room falls silent. The patrons of the bar suddenly realize they are in the line of fire -- and they scatter, many of them leaving the saloon. An open space is left between the two men.

Worf watches the commotion in confusion.

WORF

(to Alexander)
Where are they going?

ALEXANDER
(quietly, to Worf)
They don't want to get hit by the bullets.

Worf reacts... braces himself, then takes a step toward Eli.

WORF
(to Eli)
You are under arrest --

Instantly, Eli's hand moves to the butt of his pistol. Alexander stops Worf.

ALEXANDER
(whispers, urgent)
He's getting ready to draw.

Worf puts his hand to the butt of his own gun. A tense moment as the two men stare at each other across the room.

Eli breaks the moment by adopting a wide smile. His hand hangs down by his gun at all times.

ELI
(to his henchmen)
Well... looks like Sheriff Worf is here to arrest me. Don't sound like a very bright idea... does it?

The bandito shakes his head, stands and opens his coat

to reveal a SHOTGUN.

WORF
(to Eli)
You have been accused of committing a homicide.

24 CONTINUED: (2)

ELI
If you mean murder, then I guess I'm guilty.

Eli slowly walks up to Worf, giving him a hard stare.

ELI
(continuing)
I've killed twenty-three men, Sheriff... one more ain't gonna make that much of a difference.

24 CONTINUED: (3)

Worf doesn't flinch. Eli continues to goad Worf.

ELI
(continuing)
'Course... shootin someone as ugly as you... could hardly be considered a crime.

The bandito laughs. Worf bristles, angry -- it's all he can do to hold himself back.

ELI

Were you just born that way...
or did your momma marry an
armadillo?

More laughter. For the briefest instant, Eli's gaze darts to one side, just behind Worf. Worf sees it, realizes, and whirls around just in time to get a chair BROKEN across his back by a SECOND HENCHMAN. (NOTE: This being a Holodeck act of violence, Worf is unfazed.) Worf SLUGS the henchman, who goes flying backward onto the floor.

The bandito moves to grab Worf, but Worf blocks his arms and lands a punch into his stomach -- then a hard hook across his face. The bandito goes CRASHING through a nearby table.

Eli grabs a nearby BOTTLE and breaks it against the bar -- comes at Worf with the broken shards. Worf overcomes Eli with a series of well-timed PUNCHES. Eli falls to the floor, dazed.

Worf looks at Alexander -- he's starting to enjoy himself.

WORF

I am beginning to see the appeal
of this program...

Alexander grins -- then sees something.

ALEXANDER

Sheriff, look out!

Eli is drawing his pistol. Worf tries to grab his own

gun -- but he's too late. Outdrawn.

ELI (O.S.)
Don't twitch a whisker, Sheriff...
(waves gun)
'Less you want a shave.

24 CONTINUED: (4)

The bandito and the henchmen move to Worf and grab him from behind. Worf struggles, but it's no use. Alexander watches helplessly. Eli aims his gun at Worf, smirking, triumphant... relishing the moment...

24 CONTINUED: (5)

ELI
(to henchmen)
Okay, boys... time to saddle up.
(beat)
But first... get their money and jewelry.

WORF
You are a murderer... and a thief.

ELI
A man's gotta make a livin.

Eli cocks the pistol...

BLAM! Eli's hat is BLASTED OFF his head. Everyone looks toward the door...

25 ANGLE ON - A MYSTERIOUS STRANGER

standing at the door, holding a Winchester RIFLE, having just fired the shot. The figure re-cocks the rifle, keeps it aimed. The figure wears a wide-brimmed hat that obscures his face. A beat goes by, then the stranger raises his head slightly...

It is TROI.

TROI
(to Eli, a threat)
I suggest you find a new line of work.

Reactions. Worf is surprised by the sight. Eli sees that he is defeated... scowls and de-cocks his pistol. The bandito and the henchman release their grip on Worf. Alexander smiles, leans toward Worf.

ALEXANDER
(whispers)
I asked Counselor Troi to join us. She loves Western stories.

Eli stares at Troi, who stares right back at him, clearly getting into her character.

ELI
(to Troi)
You'll regret this, stranger.

26 CLOSE ON ELI'S HAND

as he theatrically SPINS HIS PISTOL in the palm of his hand, then holsters it.

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

28 INT. ENGINEERING

Data is still connected to the console -- his eyes are open and he is conscious. Geordi is working at a console; N.D.s work nearby. They've been at this awhile.

DATA
I am now attempting to access the long range sensor array...

Data's head-blinkies BLINK. Geordi reacts to the console.

GEORDI
Forward sensor array coming online... we're getting a clear scan...

DATA
I will perform a routine maintenance check on the starboard inertial damping system...

A beat.

GEORDI
Dampers on-line... maintanence check in progress... Data, I think we're on to something here...

(beat)
Let's see what you can do with secondary systems. Try gravitational control...

DATA
Initiating gravitational --

Data stops in mid-sentence -- freezes up for a moment, unable to speak.

GEORDI
Data, what's wrong?

28 CONTINUED:

Data returns to normal -- tilts his head, analyzing.

DATA
There appears to be an energy fluctuation in my neural net.
(beat)
I am disconnecting my interface to the computer.

Data jerks his head and his blinkies SLOW DOWN.

DATA
Interface deactivated.

Geordi starts to remove the cables from Data's head.

GEORDI
You alright?

DATA
I have experienced a brief power surge in my positronic subprocessor.
(beat)
But I am fine.

GEORDI
Maybe the interface coding is less stable than we thought...
(beat)
Looks like we've got a few hours of systems analysis before we can try this again.

Geordi finishes disconnecting Data.

GEORDI
Let's check the interface programming...

Geordi crosses to another console. Data picks up the tricorder and moves to go...

29 CLOSE ON DATA'S HAND

As he theatrically SPINS THE TRICORDER in the palm of his hand, and replaces it in his belt holster, just like Eli Hollander did.

30 RESUME SCENE

Data has not noticed his strange movement. He goes about his work, as if nothing is wrong...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

31 EXT. HOLODECK - SHERIFF'S OFFICE - DAY

The building has a sign out front that reads "SHERIFF'S OFFICE."

32 INT. SHERIFF'S OFFICE

Eli is in a small JAIL CELL off to one side -- he's sitting on the cot, shuffling a deck of CARDS on a small table. (NOTE: His card shuffling is unpracticed and clumsy.)

Worf and Alexander are standing next to the cell. Troi sits at the Sheriff's desk, legs propped up on the desktop, hands behind her head. Worf speaks loud enough for Eli to hear.

WORF
(to Alexander)
What are his rights in this century? Will there be a trial... or shall I execute him?

Eli reacts to the comment.

ALEXANDER
We're supposed to hold him until

the U.S. Marshal comes. Then he'll take him to Rapid City for a trial.

Eli starts to deal a game of solitare.

ELI
Frankly, I don't think I'll be around that long. Not after my old man hears about this.

They look at him.

WORF
To what "old man" do you refer?

32 CONTINUED:

ELI
My pa. When he comes to break me outta this tin can... the gravedigger'll be working overtime...

Alexander glares at Eli.

ALEXANDER
Your pa's no match for Sheriff Worf.

WORF
If your father comes, we will be ready for him.

Eli glances at Worf... looks him up and down... turns

back to his card game and starts to laugh. Worf bristles.

TROI
He's right.

Worf looks at her. Troi is still playing her character.

TROI
You're no match for the Hollanders.

WORF
I am sure the three of us can handle any problems.

TROI
Hold on. I was just passing through town... saw a little trouble... thought I'd lend a hand...
(beat)
But I'm not one of your deputies, Sheriff.

A beat. Worf crosses to Troi, speaks confidentially to her.

WORF
Counselor... I would appreciate your support in this matter.

Troi quietly breaks character...

TROI
Durango...
(off his look)
I'm called Durango.

Worf tries to play along.

WORF
Oh... well... Counselor Durango... perhaps you would consider becoming a temporary deputy?

Troi considers.

TROI
For a price....
(beat)
Five hundred dollars.

Worf considers, turns to Alexander.

WORF
Alexander -- we require large amounts of currency.

ALEXANDER
Yes sir. I'll go to the bank and make a withdrawal.

Alexander quickly EXITS the room. Worf sits down on the desktop, next to Troi. There's a quiet moment between them...

WORF
Deanna... how do you know so much

about this period in Earth's
history?

Troi tips up her hat.

TROI
My father used to read me stories
about the Ancient West when I was
a little girl.
(beat)
I must admit... I've always wanted
to play the part of the
"Mysterious Stranger."

Worf considers.

33 ANGLE ON DOOR

as it bursts open and Annie Meyers ENTERS. She scans the room, spots Worf and, flushed with excitement, rushes to him. She grabs him by the collar and plants a huge kiss on his lips. Worf reacts, stunned.

ANNIE
You are just so brave... facing
down that evil man like you did.

Worf isn't sure how to respond.

WORF
Thank you. Ms... ?

Annie swats him playfully.

ANNIE

Annie, you big galoot.
(beat)
You best not forget that tonight...
(off his look)
I'm gonna cook you up a beef steak... and gooseberry cobbler for dessert.

Worf grows uncomfortable with the advance. Troi is amused.

TROI
Sounds delicious.

Annie sidles up to Worf, romantic-like.

ANNIE
I bought special candles for the table setting... pure beeswax.

Worf thinks of a way to get out of this.

33 CONTINUED:

WORF
I will not have time this evening. I have a prisoner.

TROI
(jibing Worf)
I'll watch him for you, Sheriff. You two go have a good time.

Worf shoots Troi a look.

WORF
That is very considerate of you.
But I would be negligent in my
duties if I did not stay.
(beat)
I am sorry... Ms. Annie.

Annie glares at him, temper flaring.

ANNIE
It's another woman, ain't it?
That floosie down at Miss
Langford's House of Pleasure...

WORF
(confused)
Who... where?

Annie SLAPS Worf in the face -- then EXITS. (NOTE: It does not hurt Worf.) A stunned beat as Worf tries to figure out what just happened. Eli glances up from his game of solitare.

ELI
You sure got a way with women,
Sheriff.

OFF Worf's confused look...

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

35 INT. PICARD'S QUARTERS

Picard is holding a cup of tea. He sits down in his chair... takes a relaxing sip of the tea...

PICARD
Computer -- activate Picard Mozart trio, Program One.
(beat)
Play back tracks one, two and three. Tempo allegro.

The instruments we heard before -- the cello, the oboe and the flute -- begin to PLAY. Picard sits back and enjoys the melody. Suddenly, a tiny note of dissonance occurs in the music.

Picard hears it -- listens intently. The playback warbles for a moment, getting worse -- then A LOUD SYMPHONY BLARES OUT (NOTE: It is Dvorak's "The Slavonic Dances".)

Picard is startled.

PICARD
(over the din)
Computer -- stop playback!

The symphony STOPS.

PICARD
(to computer)
Computer -- identify musical composition.

COMPUTER VOICE
Picard Mozart trio, Program One.

OFF Picard's puzzled look -- how can that be?

36 INT. REHEARSAL ROOM

Beverly is using the space to rehearse the play.
RIKER and TWO CREWMEMBERS make up the cast. They are sitting in a semi-circle, listening to Beverly's direction. Everyone is holding a PADD.

BEVERLY
Let's read through Act Two. From the beginning...

Riker looks at his PADD and begins to read...

RIKER
(reading)
"Felis catus is your taxonomic nomenclature
An endothermic quadraped, carnivorous... "

Over this, Beverly reacts to what she hears -- something doesn't sound right.

BEVERLY
Hold it... Wil, what are you reading?

RIKER
My lines. Why?

BEVERLY
That's not the right dialogue...

Riker looks at the PADD, confused. Beverly crosses

to Riker and looks at his PADD. She reads aloud...

36 CONTINUED:

BEVERLY
(reading)
Your visual, olfactory, and auditory senses
Contribute to your hunting skill and... "

Riker starts to realize...

RIKER
Wait a second... I recognize
this... It's Data's poetry.

Beverly looks at her own PADD, hits a few commands into it, reads the screen... hits a few more commands.

BEVERLY
The play's gone. I just keep
getting more poetry...

As they exchange a mystified look...

37 INT. ENGINEERING

Geordi and Data are examining opened PADDs. Several other PADDs are sitting nearby. Beverly watches, curious. Geordi sets aside the PADD.

GEORDI
Well.. the PADDs are functioning
normally...
(beat)
It seems to be a problem with the

information retrieval net. For some reason, when you tried to bring up your play, the computer accessed Data's literary files.

Data thinks.

DATA
Geordi, perhaps this problem is related to our interface experiment.

Geordi nods.

37 CONTINUED:

GEORDI
We'd better run a Level Two diagnostic on the computer. See if the problem has spread to any other systems...

DATA
And I will perform a self-diagnostic.

GEORDI
Good idea.

Data EXITS. Geordi starts to work a console.

BEVERLY
You'll let me know if you find the play?

GEORDI
Yeah... Don't worry, it's in here somewhere.

Beverly nods. As Geordi works...

38 EXT. HOLODECK - WESTERN STREET - DAY

CLOSE ON Alexander walking along, holding a small canvas BAG. He opens up the bag and peers inside, shakes the bag a little, causing it to JANGLE -- it's obviously full of money. He smiles and continues to jangle the bag...

From offscreen, a HAND grabs Alexander by the shoulder. Alexander stops, startled, and slowly looks up...

Standing over him are Eli's two henchmen seen earlier -- the bandito and the henchmen. Alexander reacts -- but before he can say a word, one of the henchmen clamps a giant hand over his mouth. Alexander struggles as they carry him away...

38A INT. MINES

A short time later. The bandito and the henchmen are leading Alexander through the dark, abandoned tunnel. Alexander's hands are tied together with a rope, his mouth gagged by a bandanna.

38A CONTINUED:

We hear FOOTSTEPS approach them. They look up to see a SHADOWY FIGURE step into view, dressed in all black -- this is FRANK HOLLANDER, Eli Hollander's father.

His face is obscured by shadow.

BANDITO
(re: Alexander)
We got him...

The henchman removes the bandanna from Alexander's mouth. The shadowy figure speaks in a cold and menacing voice...

DATA/FRANK
(to Alexander)
Where's my boy?

Alexander struggles to escape, confused by this turn in the program.

ALEXANDER
I'm not supposed to be kidnapped now...
(to computer)
Computer -- freeze program!

Nothing happens. Alexander grows alarmed.

ALEXANDER
Hey!
(to computer)
Computer -- freeze program!

No response. Alexander is restrained by the henchman. He is scared now -- no longer a cowboy, but a little boy in peril...

BANDITO
(to figure, re;
Alexander)

You want us to kill him, Senor Frank?

DATA/FRANK

No...

The figure takes a step forward. As he comes into the light, we see that HIS FACE LOOKS EXACTLY LIKE DATA'S FACE. He stops and stares down at Alexander.

DATA/FRANK

He's more valuable to us alive.

38A CONTINUED: (2)

OFF Alexander's startled reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting the red giant planet.

40 INT. DATA'S QUARTERS

Data is standing at a replicator slot.

DATA
(to replicator)
Feline supplement, one hundred twenty-seven.

Offscreen, a bowl of cat food MATERIALIZES. Data picks up the bowl of food and sets it on the floor, in front of his cat, SPOT.

DATA
Spot, I have formulated a new mixture of foods specifically tailored to your highly selective tastes.

Spot sniffs at the food... doesn't seem to like it... and walks away. Data reacts.

DATA
Puzzling. I find it extremely difficult to predict what you will find acceptable.
(beat)
Perhaps hunger will compel you to try it again.

Data crosses to his desk and sits down. He begins to work the console. Spot JUMPS UP onto the control panel, making it impossible for Data to work. Data watches him a moment.

DATA
Spot, you are disrupting my ability to work.

Data gently nudges him aside. But Spot remains on the desk. Data tries to keep working, but it is difficult.

Data gives Spot a more forceful push off the desk -- his face revealing the merest hint of annoyance.

40 CONTINUED:

When he speaks, he momentarily, inexplicably, slips into a Texan accent --

DATA
(Texan accent)
You lil' varmint.

Spot scampers off. Data returns to work, not noticing the strange slip. He continues to work as if nothing has happened...

41 INT. HOLODECK - SHERIFF'S OFFICE - DAY

Troi and Worf are standing face to face, feet apart in a ready stance. She is showing Worf how to draw a. gun. Eli is in cell, clumsily shuffling his deck of cards.

TROI
The most important thing about the quick draw is, you've got to hold your arm loose... like this...

41 CONTINUED:

Troi draws, cocks, aims. Fast and smooth. Reholsters.

TROI

Now... you try it.

Worf takes a beat, readies himself... then he draws, cocks, and his GUN ACCIDENTALLY FIRES into the floor.

A beat. They stand and exchange a look -- safe but shaken.

ELI

(chiding)

Hell to blazes... I better warn my pa. We got a regular sharp shooter here!

Worf glares at him.

WORF

Silence.

Troi moves to a window and glances outside, concerned about something.

TROI

Worf... Alexander has been gone for over half an hour. Shouldn't he be back by now?

Worf considers. He's enjoying this program, and is eager to get back into the story.

WORF

Yes... I will go find him.

(re: Eli)

Watch the prisoner.

Troi nods and picks up her rifle. Worf EXITS. Troi sits down at the desk and looks at Eli. Eli starts to deal solitare, ignoring her.

41 CONTINUED: (2)

Troi slips into her Counselor mode -- she can't resist having a little fun...

TROI
So, Mister Hollander... I understand you've lived a life of violent crime.
(beat)
Would you like to discuss your feelings about it?

As Eli throws Troi a suspicious look...

42 INT. GOLD STRIKE SALOON

Various townsfolk are present; the piano player is playing a tune. Worf ENTERS the saloon, takes a look around the room, and crosses to the bar.

43 ON BAR COUNTER

as Worf arrives.

ANNIE (O.S.)
(to Worf)
What'll it be?

Worf looks up, see Annie Meyers standing behind the bar. Clearly, she is still bitter at Worf.

WORF
I am looking for my deputy.
Perhaps you have seen him.

43 CONTINUED:

ANNIE
Nope.
(beat)
What'll you have?

Worf hesitates, unsure what to order... makes an effort anyway...

WORF
Klingon Firewine.

ANNIE
This ain't Kansas City. We don't got none of that fancy European stuff here.
(sarcastic)
Maybe I should bring you a sherry. That is what they serve over at Miss Langford's, ain't it?

Before Worf can respond, Annie walks off.

From offscreen, we HEAR the GALLOP OF SEVERAL HORSES outside the saloon. People turn to look, curious at the commotion. We hear the horses come to a stop, whinnying... the sound of men dismounting the horses... then FOOTSTEPS on the wooden porch of the saloon...

44 ON THE DOORS

as they swing open and Data/Frank Hollander ENTERS along with the bandito and the henchman.

The room falls silent. An ominous beat as they scan the room... and spot Worf at the bar. They take a few steps toward the bar counter. Data/Frank's manner is polite but menacing.

DATA/FRANK
(to Worf)
Howdy, Sheriff.

Worf reacts to the sight of Data -- surprised to see him.

WORF
Commander ... what are you doing here?

Data/Frank eyes him.

DATA/FRANK
The name is Frank Hollander.

44 CONTINUED:

Worf reacts -- takes a moment to realize that Data is simply having fun with his character...

WORF
(realizing)
Oh... I see...

Worf lets out a little smile.

DATA/FRANK
What are you smiling at?

Worf stops smiling -- decides to play along.

WORF
Nothing. Nothing at all...
"Mister Hollander."
(beat)
What is it you want?

Data/Frank eyes him.

DATA FRANK
My boy.

WORF
That is not possible. Your son
is to stand trial for murder.

DATA/FRANK
Well then... maybe we can work
it out. Is there something
you want... in exchange for
my boy?

WORF
You have nothing I want.

44 CONTINUED: (2)

DATA/FRANK

What about... your deputy?

Worf reacts.

WORF
What about him?

Data/Frank smiles -- his look says it all. Worf realizes.

WORF
Where is he?

Data/Frank just stares at him. Worf bristles, but stands firm -- he's really enjoying this program.

WORF
I do not negotiate with criminals.
(beat)
Your son will stand trial.

Worf takes a step toward the door. From behind, Data/Frank's hand clamps down hard on Worf's shoulder. Worf stops, reacting to the grip. He turns around...

DATA/FRANK
Not so fast...

Data/Frank pushes him. Worf stumbles backward a step. He looks at Data/Frank, surprised, and a little annoyed. He quietly breaks character...

WORF
Commander... what are you doing?

Data/Frank reaches out and pushes him yet again, taunting.

DATA/FRANK
I ain't in the mood for games,
Sheriff.

Worf reacts to the remark -- something doesn't seem right about this...

44 CONTINUED: (3)

WORF
(uncertain)
Data... ?

Data/Frank ignores him and pushes him again, harder, with android strength. Worf hits up against the bar. He senses it now -- something is not right.

WORF
(to computer)
Computer -- freeze program.

Nothing happens. Worf grows alarmed, looks at Data/Frank and the others. They take Worf's look as a threatening one -- and all of their hands drop to the butts of their guns.

DATA/FRANK
Your move, Sheriff.

The scene takes on a whole new tension as Worf realizes that something is terribly wrong. Play the suspense as Worf slowly backs toward the door... having to pass the two henchmen along the way...

DATA/FRANK
(a threat)
I wouldn't walk out that door, Sheriff...

Worf hesitates... his patience wearing thin... he's had it with this program. A tense beat... then Worf intently takes a step toward the door...

Data/Frank DRAWS HIS GUN and FIRES at Worf --

Worf grabs his arm in pain -- pulls back his hand to reveal that he's bleeding from a GUNSHOT WOUND in his arm. He's been hit -- for real.

Worf glances at the men, alarmed -- something is terribly wrong....

It happens all at once:

-- Worf DIVES through the swinging doors to get away...

-- The two henchmen draw their guns and all three men OPEN FIRE on Worf...

45 INT. SHERIFF'S OFFICE

Troi is on her feet, rifle in hand, having heard the gunshots outside.

45 CONTINUED:

Worf barrels in the door, breathless and concerned. He

bolts and locks the doors.

TROI
Worf, what's going on?

WORF
The Holodeck safeguards are not functioning. Alexander is in danger.

Troi moves to him -- sees that Worf's arm is bleeding from a GUNSHOT WOUND.

TROI
(re: wound)
My God -- you've been shot.

They exchange a worried look.

TROI
(to computer)
Computer -- end program.
(taps communicator)
Troi to Captain Picard.
(beat)
Troi to Security.

No response.

WORF
There is a new character in the program -- Hollander's father. He looks like Commander Data...

TROI
(reacts)
Data?

WORF

But it is not Data... I cannot explain.

(beat)

I believe he has taken Alexander.

Troi removes a BANDANA from her pocket and uses it to wrap Worf's arm. From offscreen:

DATA/ELI (O.S.)

Now ain't that a shame... the poor Sheriff's been injured...

Worf and Troi look toward the cell -- and stop cold at what they see...

45A INCLUDE DATA/ELI

standing at the cell bars, looking out. ELI NOW LOOKS EXACTLY LIKE DATA. Same Western clothes, same accent, same personality -- but he has Data's face.

DATA/ELI

What's wrong... was my pa a little too rough on you?

Data/Eli starts to laugh tauntingly. OFF Troi and Worf's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 INT. HOLODECK - SHERIFF'S OFFICE

Continuous. Worf and Troi staring at Data/Eli, surprised by the sight.

TROI
Data... ?

Data/Eli looks at her, uncertain.

DATA/ELI
What?

It's clear from Data/Eli's behavior that this is still the gunslinger character of Eli. They watch him a moment.

TROI
(quietly, to Worf)
Why would the computer create Holodeck characters that look like Data?

Worf shakes his head, doesn't know -- he glares at Data/Eli, growing furious at the situation. There is a sense of urgency in the air, now -- it's no longer just a harmless Holodeck fantasy.

WORF
(to Data/Eli)
Where have they taken my son?

Data/Eli shrugs and smiles at Worf -- a taunt. Worf's temper flares -- he quickly reaches out and grabs Data/Eli through the cell bars, pulls him forward by the collar.

WORF
(demands)
Where is he?

DATA/ELI
Temper, temper, Sheriff. Pa wouldn't be too pleased if I came back all bruised...

Worf tightens his grip, one step away from violence. Troi tries to ease the situation.

46 CONTINUED:

TROI
Worf, wait...

A beat. Worf releases Data/Eli, seething. He joins Troi and they speak privately.

TROI
We've got to remember... the Holodeck safeguards may be off, but this is still a program...
(beat)
If we can get to the end of this story... the way it was designed to play out... the program should automatically terminate.

Worf sees her point and calms down.

WORF
You are right...
(beat)
I will begin by speaking to the people of this town. Perhaps someone witnessed Alexander's abduction.

Troi nods -- good idea. Worf moves to the door, unlocks it and carefully peers outside -- the coast is clear. He EXITS. Troi glances at the jail cell, where Data/Eli is sitting on the cot, quietly playing solitaire...

47
thru OMITTED
48

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the red giant.

50 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Geordi. Mid-conversation.

GEORDI
We think our interface experiment may have caused one of the computer's core subroutines to be altered.

DATA
When the interface malfunction occurred, subroutine C-forty-seven was replaced by elements of my personal programming.

RIKER
What does C-forty-seven control?

GEORDI
Library computer access... replicator selection... recreational programming... No critical systems.

50 CONTINUED:

DATA
(to Picard)
That would explain why your music composition program began playing "The Slavonic Dances." I have been analyzing the collected works of Anton Dvorak.

GEORDI
(nods)
The same with Doctor Crusher's play... and with the food replicators...

Picard reacts -- he hasn't heard about this one yet.

RIKER
(explains)

The replicators on Decks Four through Nine have started producing nothing but cat food.

PICARD

Cat food?

DATA

I have been formulating nutritional supplements for Spot.

Picard considers the situation.

PICARD

When can you have the problem corrected?

DATA

We are currently attempting to isolate the corrupted circuit pathways.

(beat)

I reckon the process should take less then two hours.

Reactions to Data's statement. Except for Data, who has not noticed the slip.

PICARD

What did you say?

50 CONTINUED: (2)

DATA

I said the process would take less

than two hours.

RIKER
No -- you said "I reckon... "

Data thinks.

DATA
According to my memory log, I did not use those words.
(Texan accent)
Ya'll must be mistaken.

Reactions.

GEORDI
There, Data, You did it again.

DATA
(Texan accent)
Did whut?

Reactions -- what the hell's going on? Data looks at them, puzzled.

PICARD
Mister La Forge -- perhaps you should take Mister Data to Engineering. See if you can find the problem.

GEORDI
Aye sir.

Geordi and Data rise to go. As they walk toward the door, Data hitches his thumbs into his waistband and, with a slight bow-legged swagger, EXITS the room.

Picard and Riker exchange a glance. OFF their puzzled reactions...

51 INT. HOLODECK - SHERIFF'S OFFICE

Troi is pacing nervously, rifle in-hand. She glances out the window... moves back to the desk... waiting...

51 CONTINUED:

From offscreen, Data/Eli can be heard SHUFFLING his deck of cards. Troi ignores it at first, preoccupied... then she takes note. The card shuffling seems to be getting faster and faster... like it's being done at increasingly high speeds...

Troi listens for a moment, curious. Then she crosses to the jail cell and peers inside. She reacts to what she sees --

52 ANGLE ON DATA/ELI (OPTICAL)

sitting on the cot, SHUFFLING the deck of cards at HYPER SPEED -- android speed. He proceeds to deal a hand of solitaire at hyper-speed... then plays out the game at hyper-speed...

Troi stares at him, realizing. Data/Eli stops and looks right at her.

DATA/ELI
Can I help you with somethin?

There's a knock at the door. Troi quickly moves to

the door... unlocks the bolt... opens the door a crack to see who's there, then opens it. Worf ENTERS, looking urgent.

WORF
I spoke to several witnesses. One saw Alexander being abducted as he was leaving the bank... by Hollander's men.

Worf crosses to the desk, opens a drawer and starts to look for something. This is a bizarre and frightening situation, but Worf is intent on getting out of it.

WORF
We will begin a systematic search of the town...

Worf removes a boxful of BULLETS and sets them on the desktop -- begins to shove bullets into his pocket. Troi glances at the jail cell, troubled.

52 CONTINUED:

TROI
Worf... we've got another problem. I saw Eli shuffling his cards. He was doing it the way Data does when he plays poker...
(beat)
He doesn't just look like Data... he has Data's abilities. And his father probably does, as well...

Worf stops and looks at the cell, disturbed by the news.

52 CONTINUED: (2)

A knock at the door. Worf and Troi exchange a look. Troi raises her rifle and Worf draws his gun. Worf moves to the door, unbolts it, and eases it open.

Data/Frank Hollander is standing in the doorway. Troi reacts -- it's the first time she's seen him.

DATA/FRANK
Howdy, Sheriff.
(beat)
I came to see my boy.

Troi points her rifle in his general direction.

WORF
Remove your weapon.

Data/Frank smiles and takes his gun out of his holster -- offers it handle-first to Worf.

DATA/FRANK
(re: gun)
Take a good look at that gun, Sheriff... you might see it again real soon.

Data/Frank enters the room. He walks toward the cell, eager to see his son.

DATA/FRANK

Eli?

Inside the cell, Eli jumps to his feet and grips the cell bars.

DATA/ELI

Pa!

53 ANGLE ON DATA/FRANK AND DATA/ELI (OPTICAL)

standing face to face, separated by the cell door.

DATA/FRANK

How have they been treating you, son?

DATA/ELI

Real bad, Pa. They ain't fed me since I got here... and the Sheriff's been roughin me up somethin fierce.

53 CONTINUED:

DATA/FRANK

Don't you worry. The Sheriff will pay for this.

Data/Frank throws a look at Worf and Troi.

DATA/FRANK

(re: Troi)

Who's the stranger?

DATA/ELI
Don't know... she ain't said her name. But she's in cahoots with the Sheriff... and she's mighty mean with a Winchester.

Data/Frank nods.

DATA/FRANK
Sit tight, boy. I'll have you home in time for supper.

54 RESUME SCENE

Data/Frank moves to Worf and Troi, adamant.

DATA/FRANK
I'll give you one more opportunity to avoid an ugly situation, Sheriff. Release my boy.

Worf bristles, but plays along.

WORF
I have... reconsidered your offer. I will release your son... in exchange for my deputy.

Data/Frank smiles -- clearly, he's a man who is used to winning.

DATA/FRANK
I thought you might have a change of heart...
(beat)
Meet me in two hours. You be in front of the saloon... I'll

be in front of the livery station.

Worf nods.

54 CONTINUED:

WORF
Agreed.

Data/Frank moves toward the door -- Worf hands him his gun. Data/Eli stops at Troi and gives her a hard look.

DATA/FRANK
(to Worf, re; Troi)
Strangers ain't invited.

Troi narrows her eyes at him. Data/Frank EXITS. Worf turns to Troi, relieved. But Troi looks concerned about something...

TROI
In every Western I've ever read,
the villains break their word.
We can't trust him.

WORF
But we have made an honorable
agreement.

TROI
They're not concerned with honor,
Worf. This is the Ancient West.
There's a gunfighter out there
who can shoot with the speed and

accuracy of an android...
(beat)
And in two hours, he's going to try to kill you.

OFF Worf and Troi's concern as the gravity of the situation sinks in...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

orbiting the red giant.

56 INT. ENGINEERING

Data is sitting by a console, a panel in his head open, being examined by Geordi. Riker ENTERS and crosses to them. Data has gotten worse -- he slips in and out of a Texan accent throughout the scene, completely unaware of his bizarre behavior.

DATA
(to Riker, Texan accent)
Howdy, Commander.

An awkward beat.

RIKER

Mister La Forge... what have you found?

DATA
(Texan accent)
Well... we figure parts of my memory structure...
(normal voice)
... have been replaced with information from the computer's recreational data-base.

GEORDI
Specifically, files relating to the nineteenth century American West.

RIKER
That explains the accent...

DATA
(Texan accent)
That's right, partner.

Riker and Geordi exchange a look.

RIKER
Is this another result of the interface experiment?

56 CONTINUED:

GEORDI
I'm afraid so. But we've initiated a progressive memory

purge to restore Data's programming
to its original state.
(beat)
He should be back to normal in
a few hours.

RIKER
What about the computer's
recreational data-base?

GEORDI
We've started a memory purge
there, as well. It'll take
another hour... maybe two.

Data tips an invisible hat to Riker.

DATA
(Texan accent)
You just sit tight, Commander.
We'll have it fixed up in time
for supper.

Riker nods.

RIKER
Good.

As Riker turns to go...

57 INT. HOLODECK - SHERIFF'S OFFICE

58 CLOSE ON A MAP

A hand-drawn map of the center of town, laid out on the
Sheriff's desk. Worf has made the map himself. He
is pointing to one end of town with a stylus -- an

inkwell is close at hand.

WORF (O.S.)
I will be positioned here, at the
Eastern end of the street...

He points to the West end.

WORF (O.S.)
Frank Hollander says he will
approach from this end...

59 INCLUDE THE SCENE

Worf and Troi are looking at the map, speaking softly, so Data/Eli cannot hear. On the desktop, we can see Worf and Troi's communicators laid out. They are having a makeshift tactical conference. There is a sense of urgency in the air as they plan a strategy.

Worf dips the stylus into the inkwell and draws an "X" in the middle of the street.

WORF
(re: "x")
Once he gets to this point, he
will be within range.

Troi studies the map. She nods, anxious but determined.

TROI
Understood.
(beat)
What about Alexander?

WORF
There is a rain barrel in front of the saloon. It should be enough to stop the bullets.

There's a KNOCK at the door. Troi grabs her rifle and Worf moves to the door, unlocks it and opens it a crack. Annie Meyers ENTERS, carrying a wooden BOX full of various EQUIPMENT -- wire coils, transformer batteries, etc. She speaks to Worf in an urgent whisper.

ANNIE
(to Worf)
You wouldn't believe what I went through to talk Old Man Newsome out of his telegraph machine...

59 CONTINUED:

Worf looks pleased.

WORF
Excellent.

Worf takes the box and crosses to the desk... rummages through the box and finds a small PEN KNIFE. He picks up one of the communicator pins and OPENS it... then grabs a coil of copper wire, breaks off a length, and begins to connect the wire to the communicator circuits with the pen knife...

ANNIE
(expecting a response)

Lord knows why I keep riskin my
life for you, Sheriff...

Worf ignores her. Troi nudges Worf to respond. Begrudgingly, Worf tips his hat to Annie.

WORF
(to Annie)
Thank you, Ms. Annie. I am...
in your debt.

Annie brightens -- that's enough for her.

Worf glances up at a CLOCK on the wall.

60 ANGLE - THE CLOCK

It reads four o'clock...

DISSOLVE TO:

61 THE CLOCK

It now reads five fifteen.

62 INCLUDE THE ROOM

Worf is making some last-minute adjustments to a DEVICE attached to his holster -- it's a small metallic box, fashioned from spare parts. Copper wiring connects the device to a communicator pin on Worf's vest.

Troi walks over to him, eyeing the device (Annie is gone).

TROI
How long will the field last?

WORF
It is highly unstable. No more than fifteen seconds.

TROI
Let's hope that's enough.

Worf nods. OFF his look of concern...

CUT TO:

63 EXT. WESTERN STREET - DAY

WIDE ANGLE on the same street seen earlier. But it is now empty, except for a couple of TOWNSPEOPLE who are hurrying on their way. A sense of foreboding is in the air...

Visible in the frame is a RAIN BARREL sitting on the street in front of the Gold Strike saloon... as well as a nearby COVERED WAGON...

64 NEW ANGLE - STREET

Data/Frank steps into view, holding Alexander by the arm. He stops, waiting. Somewhere, A CHURCH BELL starts to TOLL... six times total throughout the scene...

Data/Frank pulls out a cigar and sticks it in his mouth. He strikes a match... and stops in mid-motion at what he sees...

INTERCUT:

65 ANGLE - WORF

walking to his spot at the opposite end of the street. He still wears the make-shift device on his holster, and the communicator pin on his chest. Data/Eli is at his side.

Data/Frank smiles, and lights up his cigar. A tense beat goes by. Then Data/Frank gives Alexander a little shove. Alexander stumbles forward... then begins a tentative walk down the street toward Worf...

Worf nudges Data/Eli, sending him on his way toward Data/Frank...

Play the suspense as the two prisoners make the long walk down the empty street... At one point, as they pass each other, and they exchange a look. Alexander reacts to the sight of Data...

Alexander comes closer and closer to Worf, almost within reach. As he approaches, Worf sends a deliberate glance toward the nearby rain barrel. Alexander glances at it too... understanding that Worf wants him to see it...

Suddenly, Data/Frank lets out a loud WHISTLE --

66 DATA/HENCHMAN

emerges from behind a building. (The same henchman seen earlier, but now he resembles Data.)

67 DATA/BANDITO

appears on the second story balcony of a building, pistol drawn, and looks down at the scene.

68 DATA/FRANK

calls out to his son --

DATA/FRANK
Eli -- down!

It all happens at once:

69 DATA/ELI

drops to the ground...

70 DATA/FRANK

draws his pistol...

71 WORF AND ALEXANDER

WORF
(calls out)
Alexander!

Alexander quickly takes cover behind the rain barrel as Worf hits a switch on the device attached to his holster --

72 DATA/FRANK

OPENS FIRE on Worf with android proficiency --

73 WORF (OPTICAL)

As he is hit by the first TWO BULLETS, a FORCE FIELD activates around his body, deflecting the bullets in crazy ricochets. (NOTE: The force field should look unstable and staticky.) Worf stumbles backward from the impact of the hits... tries to keep his balance...

74 ALEXANDER

crawls out from behind the rain barrel and into the safety of the saloon... stops just inside the door and peers out so he can watch the gunfight...

75 DATA/ELI

gets to his feet and out of the line of fire...

75A DATA/FRANK

relentlessly takes aim again...

76 WORF (OPTICAL)

takes the impact of TWO MORE BULLETS, the FORCE FIELD FLASHING AND FRITZING with every strike... looking more unstable with every hit. Another BULLET hits... then another BULLET and the FORCE FIELD FRITZES OUT COMPLETELY. Worf reacts, realizing he's vulnerable -- hits the switch on the device but it won't work...

77 DATA/FRANK

takes aim and pulls the trigger -- but the gun has run out of bullets. His six-shooter CLICKS

empty... click, click, click...

From offscreen --

DATA/BANDITO (O.S.)
Senor Frank!

The sequence plays out in SLOW MOTION:

78 THE BANDITO

throws his pistol down to Data/Frank...

78A WORF

drops his hand to his holster and tries to draw his gun -- fumbles with the gun... can't get it out... suspense builds...

78B THE BANDITO'S GUN

as it TUMBLES through the air...

78C WORF

manages to draw his gun... takes aim... awkwardly starts to cock the hammer back...

79 DATA/FRANK

catches the gun with android skill and moves to shoot Worf...

RESUME NORMAL MOTION:

80 WORF

FIRES his gun at Data/Frank...

81 DATA/FRANK

as the gun is BLOWN out of his hand. He reacts, outdrawn.

82 ANGLE - DATA/ELI AND DATA/HENCHMAN

as they start to take a step toward Worf. Behind them, the canvas flap on the covered wagon drops open to reveal Troi. She aims her Winchester rifle in their direction and COCKS it.

TROI
(to Datas)
Don't even think about it.

The two Datas stop, turn to look... they raise their arms into the air, defeated...

83 DATA/BANDITO

sees the danger of the situation...

84 ANGLE - WORF AND DATA/FRANK

staring each other down. Data/Frank spreads his arms wide and just stands there, staring at Worf defiantly.

DATA/FRANK
Go ahead and shoot me.

Worf glares at him, his Klingon instincts flaring to the surface... he cocks his pistol... a tense beat goes

by... then he glances toward the saloon...

85 ALEXANDER

is peering out from the doorway, anxiously waiting to see what Worf will do...

86 WORF AND DATA/FRANK

Worf thinks it over... keeps his pistol trained...

WORF
(to Data/Frank)
Do not show your face in this town again.

A beat. Then Data/Frank scowls and turns to go...

Worf watches them go. Troi moves to his side, rifle in-hand. They exchange a grim look, then head toward the saloon...

87 INT. GOLD STRIKE SALOON

The room is empty, except for Alexander, who is standing by the door, peering outside. Worf and Troi ENTER.

ALEXANDER
Father!

Alexander embraces Worf, grateful to see him.

WORF
Are you alright?

Alexander looks at him and nods.

ALEXANDER
Yes.

Worf glances around the room, suddenly concerned.

87 CONTINUED:

WORF
(to computer)
Computer -- end program.

Nothing happens. A tense beat.

TROI
I don't understand this. The story should be over... what's left?

From offscreen --

DATA/ANNIE (O.S.)
Sheriff... Sheriff!

88 INCLUDE DATA/ANNIE (OPTICAL)

ENTERING the saloon -- she now LOOKS EXACTLY LIKE DATA.

DATA/ANNIE
You're as handy with a shootin'-iron as you are with a lady's heart!

Data/Annie rushes to Worf and wraps her arms around him, giving him a big kiss. Worf reacts, disgusted.

WORF
(to computer)
Computer -- end program!

The saloon VANISHES and the familiar GRID appears. As Worf, Troi and Alexander exchange a look of relief...

89 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit, facing another SHIP -- the Biko.

PICARD (V.O.)
Captain's Log, Stardate 46278.3. Both Commander Data and the ship's computer have been restored to normal operation. Our rendezvous with the supply ship Biko has proceeded as planned.

90 INT. WORF'S QUARTERS

Alexander is lying in his bed, exhausted from his adventure, fast asleep. Worf stops at the bed to check in on him. Satisfied, he turns to go. Alexander opens his eyes and looks at Worf.

ALEXANDER
Father...

Worf stops, turns. Alexander looks a little gloomy.

ALEXANDER

After what happened... I guess
you'll never want to go back to
the Ancient West...

A beat. Worf speaks gently.

90 CONTINUED:

WORF
The town of Deadwood may face
danger again, Alexander. If they
do... they'll need a Sheriff...
and a deputy.

Alexander smiles at the words, and happily rolls over
to go back to sleep...

Worf walks into the main room, stops at a table, and
reaches down and picks up his cowboy hat -- the same
one he's been wearing all along. He eyes it a moment,
then glances toward a nearby MIRROR...

He puts on the hat and crosses to the mirror... strikes
a ready pose in front of it. Using his hand as an
imaginary gun, he draws and aims at his reflection.
Fast and smooth.

OFF his face as he smiles...

91 OMITTED

92 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the ship LEAVES ORBIT of the planet, a distant
ORANGE STAR comes into view. The Enterprise flies off

in the direction of the star, BACKLIT by the ORANGE GLOW... like a sunset...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

The Quality of Life"
#40276-235

Written by
Naren Shankar

Directed by
Jonathan Frakes

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FINAL DRAFT

SEPTEMBER 28, 1992

STAR TREK: "The Quality of Life" 09/28/92 - CAST

STAR TREK: THE NEXT GENERATION
"The Quality of Life"

CAST

PICARD FARALLON
RIKER KELSO
DATA
TECHNICIAN (COM VOICE)
BEVERLY
TROI
WORF
GEORDI
COMPUTER VOICE

Non-Speaking
SEVERAL N.D.'s
N.D. NURSE

STAR TREK: "The Quality of Life" - 09/28/92 - SETS

STAR TREK: THE NEXT GENERATION
"The Quality of Life"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
TRANSPORTER ROOM SPACE STATION
ENGINEERING
JEFFRIES TUBE
READY ROOM
DATA'S QUARTERS
TEN FORWARD
SICKBAY
OBS. LOUNGE

STATION CORE

STAR TREK: THE NEXT GENERATION
"The Quality of Life"
TEASER

FADE IN:

A1 INT. RIKER'S QUARTERS

Riker, Beverly, Geordi and Worf at the poker table. Beverly is shuffling. Geordi notices that Worf is looking at him peculiarly.

WORF
Commander... is it your intention to continue growing your beard?

GEORDI
I'm not sure, Worf. Why?

WORF
I am just asking.

BEVERLY
Seven-card stud, one-eyed jacks are wild. Frankly, I like your beard, Geordi.

GEORDI
Thanks, Doctor.

She has finished dealing, and inspects the table.

BEVERLY
The king is high... your bet, Wil.

The players contribute chips during the next.

BEVERLY
Of course, I'm always a little suspicious of men with beards.

In that she's sitting at a table with three bearded men, this brings a reaction.

WORF
For what reason?

BEVERLY
I don't know... it's as though they're trying to hide something.

A1 CONTINUED:

RIKER
Hide -- ? Doctor, that's ridiculous. Beards are a proud

and ancient tradition.

GEORDI
Some of the most esteemed men in history had beards.

BEVERLY
I know... but after the razor was invented... I think beards became mostly a fashion statement.

She deals the next round.

WORF
I am not concerned with fashion. To a Klingon, a beard is a symbol of courage.

RIKER
I think it suggests a certain... strength.

BEVERLY
Sure. After all, women can't grow one.

GEORDI
Doctor, I get the feeling you think beards are nothing more than an affectation.

BEVERLY
I do. I'm not saying there's anything wrong with that... women wear makeup and nail polish for the same reason.
(beat)

I just think you men should admit it.

RIKER
My beard isn't an affectation.

BEVERLY
Oh? Then why not shave it off?

RIKER
I could lose it in a minute.
(beat)
I've just gotten used to it.

A1 CONTINUED: (2)

Beverly glances around at all of them, then at her hand.

BEVERLY
Okay... what do you say we up the stakes a little? If I win this hand... you all shave off your beards.

GEORDI
What if one of us wins? What do you give up?

BEVERLY
(shrugs)
I'm open to suggestions...

RIKER
I've always wondered what you'd

look like as a brunette...

BEVERLY
I tried it once when I was thirteen. I couldn't wait to change it back.

RIKER
That makes me even more curious...

She gives him a look... so it's going to be like this, is it? She glances down at her cards... obviously feels very confident.

BEVERLY
Fine. If one of you wins -- I become a brunette. Are we on?

There's a hesitation... they look at their cards... then at each other, hoping someone has a good hand.

GEORDI
We'll take that bet.

Worf glares at him... he'd better have a good hand.

RIKER
(are you sure?)
Geordi...

BEVERLY
Sounds like you have the hand to beat, Commander.
(MORE)

A1 CONTINUED: (3)

BEVERLY (Cont'd)
(tossing out chips)
I'm in for two hundred.

GEORDI
I'll see that and raise two hundred.

He and Beverly stare at each other. She puts in the chips.

BEVERLY
Call.

All eyes turn to Geordi... he looks at his cards... takes a breath... starts to put them down...

PICARD'S COM VOICE
This is the Captain. We have arrived at the Tyran system. All senior staff to the Bridge.

Geordi immediately throws down his cards, face down, as do the others, making an indiscriminate pile. They rise.

A1 CONTINUED: (3)

BEVERLY
Wait --

RIKER
Sorry, Doctor, you heard the

Captain. Duty calls.

He smiles sweetly as they head for the door.

RIKER
I'm sure we can try this another time.

They all hurry out as Beverly stares after them, frustrated.

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit around the fiery, red moon of a planet. A small SPACE STATION also orbits the moon, and a glowing blue PILLAR OF ENERGY extends from the station down to the surface of the moon.

PICARD (V.O.)
Captain's Log, stardate 46307.2. We have just come into orbit of Tyrus-Seven-A to monitor progress on the Tyran particle fountain, a radically new mining technology.

2 INT. STATION CORE (OPTICAL)

The station core is unfinished, with equipment consoles scattered about. In several places, the walls are cut through with holes which lead away to access tunnels deep within the station. A Transporter pad and console are in one corner. In the center of the floor is a large, glowing circular core (similar to the Enterprise's warp core).

Several NDs are working in the b.g. The atmosphere should be that of a large-scale construction project:

constant activity in the b.g., problems with equipment, and the tension of working under a deadline.

PICARD (V.O.)
So far the project has been fraught with problems, and is well behind schedule. Mister La Forge has been assigned to evaluate the situation.

2 CONTINUED:

GEORDI is standing with the project leader, DOCTOR FARALLON. She's an attractive humanoid alien woman about the same age as Geordi. They're discussing an Okudagram of the particle fountain displayed on a wall monitor. From the tone of Geordi's voice, it's clear this isn't the first disagreement they've had.

2 CONTINUED:

GEORDI
(patiently)
Doctor Farallon. The original design called for the particle fountain to lift five-hundred kilograms per minute from the surface -- so far it hasn't come close to that.

FARALLON
That's why I want to increase the stream density -- that should

boost the lift capacity by
seventy-two percent.

GEORDI
Yeah... and overload the field
generators in the process.

FARALLON
(shakes her head)
Not if we distribute the overload
evenly throughout the system.

Geordi regards her... an eager, ambitious young woman... bright and dedicated, but a little strung out right now with fatigue and the pressure of this difficult project.

GEORDI
Doctor... forgive me... but maybe
we should concentrate on getting
this phase of the project
completed... before we start
talking about re-designing it...

Farallon stares at him... wilts a little.

FARALLON
Commander... I know you're here
to evaluate this project...

GEORDI
(acknowledging)
Starfleet is considering whether
to use a particle fountain on
Carema Three... they want to know
how feasible it is.

FARALLON
And will your opinion be the deciding factor?

2 CONTINUED: (2)

GEORDI
Not really... I'll make my report to Captain Picard... he'll make the official recommendation to Starfleet... and they'll decide.

FARALLON
Well. What's your feeling so far?

GEORDI
I guess the question we have to ask... is if this technology is any more efficient than conventional mining techniques.

Farallon eyes him... and speaks with the utter conviction of someone who is dedicated to her cause.

FARALLON
Commander... I know we've had problems here. It seems like nothing's gone right... it's taking a lot longer than I thought to get the particle stream to full strength.
(beat)
But I know it can work. This is the direction mining will take in the future... and it should

be implemented on Carema Three.

GEORDI
I agree that potentially it's very exciting...

FARALLON
I want to show you something I've been working on... something that might help us complete this project more quickly.

She moves toward an equipment locker.

FARALLON
I've used these on a limited basis... I think they've earned a try...

Suddenly, the LIGHTS DIM and the STATION TREMBLES. ALARM KLAXONS begin to sound. Geordi and Farallon rush over to check the readout on a wall panel. They exchange a concerned look.

3 INT. ENTERPRISE - MAIN BRIDGE

DATA sits at the Aft Science station, studying the monitor with concern. WORF is at Tactical.

DATA
Enterprise to Commander La Forge. I am reading significant power fluctuations from the station core. Please report.

GEORDI'S COM VOICE
La Forge here... there's been a malfunction in one of the power grids...

4 INT. STATION CORE

Lots of ND activity in the b.g. as Geordi and Farallon work a pair of consoles.

GEORDI
(to COM)
... we're losing particle stream confinement.

4 CONTINUED:

DATA'S COM VOICE
Do you require assistance?

GEORDI
Stand by.

Geordi turns to Farallon. He knows she isn't going to like this, but the situation does not look good.

GEORDI
I think we're going to have to shut it down.

FARALLON
It took four months to get the particle flux up to this level. If we shut down, it'll take another four months just to get

it back.

GEORDI
We have less than five minutes before we lose confinement. When that happens, the particle stream will flood the entire station, and then we'll have to shut it down anyway.

FARALLON
Then we'll just have to fix the power grid.

GEORDI
How do we do that?
(gesturing to a console)
The defective grid is two hundred meters down conduit A-Four. We'd have to disassemble four bulkheads to get to it...

FARALLON
Well... here's the perfect opportunity to show you what I had in mind...

Geordi looks puzzled as she goes to the equipment locker, opens it, and takes out --

5 thru 6 OMITTED

7 A STRANGE DEVICE

It's a box-like device with a CONTROL PANEL with flashing indicators and various sensor attachments -- this is an EXOCOMP. (Note: the exocomp should be small enough to be carried easily by one person.)

8 RESUME SCENE

She takes a CONTROL PADD out of the locker. She moves quickly to an access tunnel hole and places the exocomp in front of it.

GEORDI
What is it?

FARALLON
This is an exocomp -- the experiment I was telling you about...

She quickly taps several commands into the PADD; the panel on the exocomp flashes in response. (Note: a subtle sound effect should indicate the exocomp in operation.) She hits a final key on the control PADD.

THE EXOCOMP (OPTICAL)

With a replicator-like effect, a new arm-like appendage MATERIALIZES, attached to the exocomp. Then, the exocomp RISES INTO THE AIR, and moves into the tunnel.

10 RESUME SCENE

FARALLON
If it doesn't work, we'll still

have time to shut down the
fountain...

10A INT. MAIN BRIDGE

Data studies his console.

DATA
Enterprise to La Forge... what
is your situation?

GEORDI'S COM VOICE
Unchanged for the moment... but
we're working on it...

10B INT. STATION CORE

Farallon and Geordi stand at the access tunnel,
waiting.

GEORDI
If this doesn't work pretty soon,
I recommend you shut down...

Farallon doesn't answer, just stares down the access
tunnel. Then suddenly, the station LIGHTS COME BACK UP
and the flashing ALARM LIGHTS TURN OFF.

GEORDI
(off console)
The confinement field is at full
strength... particle flux
steady... all power levels normal.

10B CONTINUED:

Geordi looks at Farallon, amazed. She smiles triumphantly and joins him at his console.

INTERCUT:

11 INT. MAIN BRIDGE (OPTICAL)

DATA
Commander La Forge, please report.

GEORDI'S COM VOICE
We're fine, Data. The power grid has been fully restored.

Data reacts, surprised.

DATA
How were you able to accomplish the repair so quickly?

On the station, THE EXOCOMP EMERGES from the tunnel, and drops slowly to the floor. The ARM DISAPPEARS (OPTICAL). Geordi stares at it.

GEORDI
You know... I'm not exactly sure.

Off Data's puzzled reaction.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, in orbit near the space station.

13 INT. TRANSPORTER ROOM (OPTICAL)

Data is waiting in front of the platform. TRANSPORTER CHIEF KELSO is at the console.

DATA
Energize.

KELSO
Aye, sir.

Kelso operates the console... and Geordi and Farallon MATERIALIZE on the platform. She's carrying the exocomp.

DATA
Welcome to the Enterprise, Doctor. I am Lieutenant Commander Data.

Farallon's face brightens as she sees Data.

13 CONTINUED:

FARALLON
Mister Data. I was hoping I'd have a chance to meet you. I've

done extensive studies of your positronic network.

DATA

And I have studied your design for the particle fountain, Doctor. I find the concept to be highly innovative.

FARALLON

Thank you.

DATA

I am curious how you were able to repair the power grid so quickly.

Farallon taps the exocomp.

FARALLON

This should make it clear, Commander.

GEORDI

We can set up in Engineering.

He gestures toward the door and they move toward it; but Farallon's attention remains firmly fixed on Data.

FARALLON

Is it true that your computational speed is limited only by the physical separation of your positronic links?

DATA

Actually, that is no longer the

case.

(MORE)

13 CONTINUED: (2)

DATA (Cont'd)
I recently converted my main interlink sequencer to asynchronous operation, which removed that performance constraint.

Geordi gently prods them toward the door.

GEORDI
Doctor, this way please...

Data and Farallon go out, still wrapped up in their discussion.

FARALLON
I see. But how did you resolve the signal fragmentation?

DATA
The interlink sequencer is now bi-directional. It compensates for...

They EXIT through the door, absorbed in talking, and Geordi follows.

CUT TO:

14 INT. ENGINEERING

The exocomp is on the pool table. It has been opened up, and inside is a complex mass of circuitry and components.

15 WIDEN TO INCLUDE

Data, Geordi, and Farallon.

15 CONTINUED:

FARALLON
We've been using devices like this on Tyrus Seven for years... the basic unit is a common industrial servo-mechanism.
(beat)
A few years ago... I started tinkering with one... this is the result.

Geordi is looking closely inside the device.

GEORDI
(impressed)
Boridium power converter... axionic chip network... very sophisticated.
(glancing at Data)
In terms of sheer computational speed, this little guy could almost compete with you, Data.

FARALLON
Oh, the exocomps don't come close

to Data's sophistication...

DATA

"Exocomps... ?"

FARALLON

That's what I call them.

She closes up the exocomp and turns it on. The exocomp panel light flashes, indicating that it is active. She picks up the Control PADD.

FARALLON

Let's say you had an anti-matter flow converter that was fluctuating. How would you repair it?

DATA

The correct procedure would be to adjust the converter.

FARALLON

With what?

DATA

A mode stabilizer.

15 CONTINUED: (2)

FARALLON

Okay, let me input the problem into the exocomp.

(as she taps commands)

... a fluctuating anti-matter flow

converter...
(beat)
Now let's see what happens.

The exocomp's panel flashes.

16 THE EXOCOMP (OPTICAL)

With a replicator-life effect, a tech tool MATERIALIZES on the exocomp.

17 RESUME SCENE

Geordi studies the new tool and smiles.

GEORDI
A mode stabilizer. Very nice.

DATA
You have incorporated a micro-replication system into the device... in order to fashion tools.

FARALLON
It's more than that. I designed the exocomps to be problem solvers. Whenever they perform a task they've never done before, the micro-replicator creates new circuit pathways within the unit's memory.

DATA
So... in a sense, they are

"learning."

FARALLON
Exactly. The more situations they encounter, the more circuit pathways they build. They become better tools as they work.

GEORDI
Well, it's impressive technology, no doubt about it. Once it's out of the experimental stage there'll be plenty of applications --

FARALLON
Commander, I'm hoping the experimental stage is over.

17 CONTINUED:

FARALLON
(continuing)
When are we supposed to brief Captain Picard on the status of the particle fountain?

GEORDI
At sixteen hundred hours.

FARALLON
Good. I have something to ask him.

CUT TO:

17A OMITTED

18 INT. READY ROOM

Farallon is there with Picard, Data, and Geordi.

FARALLON
Captain, I know you're supposed to give your evaluation to Starfleet today. I'd like you to postpone that report another forty-eight hours.

PICARD
The Enterprise is scheduled to leave the Tyran System tomorrow. If I'm to change that plan, I'll need a good reason.

FARALLON
I realize that, sir.

She hesitates, looks around the room, then plunges in.

18 CONTINUED:

FARALLON
If you're going to make a recommendation to Starfleet about using the particle fountain on Carema... it seems only fair that you see it working at full strength.

PICARD

Agreed.

FARALLON
I think I can complete the project... and boost the efficiency of the particle stream... if I use exocomps -- the new devices I've constructed.

Picard ponders this.

PICARD
I understand one of these devices successfully repaired the faulty power grid...

FARALLON
Yes, sir. I've been testing them on a limited basis, but I think they're ready to be used on a larger scale.

PICARD
Mister La Forge, what are your thoughts?

GEORDI
I guess the only risk... is falling even further behind.

FARALLON
I'm willing to take that risk.

PICARD
Mister Data?

18 CONTINUED: (2)

DATA
The exocomps are highly sophisticated devices, sir. If they perform to expectations, their potential to advance this project is considerable.

Farallon can't help but smile at Data's vote of confidence.

PICARD
I'm inclined to agree. I don't think forty-eight hours is too much time to risk -- particularly when the gains might be substantial.
(beat)
You may proceed, Doctor.

FARALLON
Thank you, sir.
(beat)
If possible, I'd like Commander Data to work with me.

Picard glances at Data.

DATA
Thank you, Doctor. I would welcome the opportunity.

Picard rises, signalling the end of the meeting.

CUT TO:

19 INT. STATION CORE (OPTICAL)

Data watches carefully as an exocomp works on a darkened console. A panel is open, and a robot-like arm sprouting from the exocomp is working inside. Suddenly, the darkened console LIGHTS UP and hums to life.

Farallon comes up to Data.

19 CONTINUED:

FARALLON
Commander. There's a plasma conduit in one of the access tunnels that's ready to be sealed. It's the perfect job for an exocomp.

DATA
I agree, Doctor.

19 CONTINUED: (2)

Farallon points out one of the conduit openings. Data takes out the control PADD and taps in commands. The exocomp PANEL FLASHES in response and...

20 THE EXOCOMP (OPTICAL)

It ENTERS THE TUNNEL.

21 RESUME SCENE (OPTICAL)

FARALLON
Well, Mister Data. What is your analysis so far?

DATA
I have successfully completed fourteen separate tasks with this exocomp in the past hour. I estimate it would have taken two people nine hours to accomplish the same tasks. I would characterize the unit's performance as excellent.

FARALLON
(pleased)
I hope Commander La Forge and Captain Picard agree with you.

DATA
I am confident that they will. Commander La Forge is an excellent --

At that moment, the EXOCOMP EMERGES FROM THE TUNNEL and settles slowly to the ground. Puzzled reactions from Data and Farallon.

Farallon picks up the exocomp and puts it on a table. She checks a console readout.

FARALLON
(puzzled)
It didn't finish sealing the plasma conduit.

(beat; to Data)
Send it back in.

21 CONTINUED:

Data taps some commands into the control PADD, but this time there are no corresponding flashes from the exocomp -- it is completely unresponsive.

DATA
It is not accepting my commands.

Farallon takes the PADD from Data.

FARALLON
Maybe there's a malfunction in its control processor. Let me see if I can override it...

She begins to work the PADD. and the PADD OVERLOADS in a surge of electricity. Startled, she drops the PADD.

DATA
Doctor --

FARALLON
(quickly)
I'm all right. The control padd just overloaded.
(beat)
What's the matter with this thing?

They're both looking curiously at the exocomp when suddenly, the access tunnel EXPLODES. The shock of

the blast staggers them both.

Off their startled reactions as various NDs rush over to control the situation.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit near the space station.

23 OMITTED

24 INT. ENGINEERING (OPTICAL)

Geordi with Data and Farallon, examining the unresponsive exocomp. Geordi's in the process of connecting an optical cable from the exocomp to a computer console.

FARALLON
The exocomp came out of the plasma conduit... we tried to override the commands and send it back in... but it just -- shut down. It's been completely unresponsive ever since.

GEORDI

Let's see what our computer has to say...

He makes the final connection and a nearby monitor reveals a SCHEMATIC which shows a dense, chaotic web of circuit pathways within the exocomp. Some of the lines are dark to indicate that they are not functioning.

DATA
The interface circuitry which links the exocomp to the control padd has been completely burned out.

GEORDI
That's strange... is there any evidence of secondary power surges?

DATA
No.

Geordi points to a section of the monitor.

24 CONTINUED:

GEORDI
But what's going on there... ? Data, increase magnification in section Gamma-Four.

The monitor now displays a MAGNIFIED portion of the internal circuitry.

DATA

Interesting... the number of circuit pathways within the exocomp has increased by six-hundred thirty-two percent.

FARALLON

Oh, no...

GEORDI

What is it?

Farallon is not surprised... but she is disappointed.

FARALLON

Sometimes an exocomp starts forming large numbers of new pathways -- totally at random. Eventually, it reaches a point where it shuts down. Just like this one.

She disconnects the optical cable from the ship's computer. Data is puzzled at the peremptory move.

DATA

Doctor... the new pathways do not appear to be interfering with the original circuitry --

FARALLON

(explaining)

Once an exocomp is this badly corrupted, it's useless. You have to erase the unit and start all over again. And there's no time for that now.

GEORDI
That leaves you with only two of them... it's going to slow you down...

24 CONTINUED: (2)

FARALLON
(touchy)
Yes, Commander. You have the right to point out that you told me so...

GEORDI
I just wanted to say that we'll be happy to add an extra shift to take up the slack...

Farallon stops, a little embarrassed.

FARALLON
I'm sorry. I guess I'm touchy these days.

GEORDI
It's okay... you've got a lot on your shoulders.

She grins gamely.

FARALLON
Guess I'd better get back to it...
(beat)
Thanks, Commander.

And she EXITS. Geordi turns to Data, who is still studying the circuitry schematics of the exocomp.

GEORDI
I feel sorry for her. This project has had nothing but problems.
(beat)
Why did that plasma conduit explode?

DATA
Apparently there was a micro-fracture in the conduit wall. The fault did not register on our instruments.

24 CONTINUED: (3)

GEORDI
(offhand, joking)
I guess it's a good thing the exocomp malfunctioned... almost seems like it knew just when to leave.

Data reacts to Geordi's statement. He had not considered the exocomp's behavior in this way.

DATA
Geordi, are you implying that the exocomp was exhibiting a form of self-preservation?

GEORDI
(surprised)
Of course not.

TECHNICIAN'S COM VOICE
Lieutenant Pierson to Commander La Forge... sir, could you join us in the systems monitor room?

GEORDI
On my way.

He EXITS. Data moves back toward the deactivated exocomp... stares at it... picks it up... and then EXITS with it in his hand.

25 INT. DATA'S QUARTERS

Data is at his desk with the exocomp and its control padd nearby. Several TECH tools are lying about. Data links the exocomp to the ship's computer with an optical cable.

DATA
Computer... perform a level one diagnostic on the exocomp's command module.

There is a brief pause, and then --

COMPUTER VOICE
The command pathways are functioning normally.

DATA
How can that be... if the interface circuitry is burned out?

25 CONTINUED:

COMPUTER VOICE
The interface circuitry has been repaired.

DATA
Curious...

He ponders for a moment.

DATA
Computer, access the exocomp's sensor logs and confirm that there was a failure of the interface circuitry within the last twelve hours.

COMPUTER VOICE
Confirmed. Interface failure occurred at eleven hundred fifty hours today, when the exocomp produced a power surge which burned out the linkage.

DATA
How... and when... was it repaired?

COMPUTER VOICE
The exocomp activated a self-repair program at thirteen hundred forty hours.

DATA
Why would the exocomp burn out
its own interface circuitry...
and then repair it two hours
later?

COMPUTER VOICE
Unknown.

Data stares pensively at the exocomp.

CUT TO:

25A INT. TEN FORWARD

Geordi ENTERS, spots Farallon sitting alone at a table, gazing out the windows. He approaches.

GEORDI
There you are... I thought you'd
be hard at work by now.

25A CONTINUED:

She looks up at him, smiles.

FARALLON
I wanted a quiet cup of tea before
I went back... gathering strength,
I guess...

He sits with her.

GEORDI
I came to tell you I've assigned

two engineering teams to work on the particle fountain.

FARALLON
Thank you, Commander. I'm grateful.

GEORDI
I really admire the work you've done. And I'm sorry if the exocomps aren't working out...

She smiles at him... a little weary, a little battered by the recent events.

FARALLON
You were right... I'm trying to move too fast.
(beat)
I guess I lack that conservative streak most scientists have... I always seem to be out on the edge, taking chances...

GEORDI
I'll bet you were the kind of little girl who was always climbing one branch higher than the other kids...

She laughs. The feeling between them is looser, more amiable than previously.

FARALLON
Anything to get to the top of the tree...

GEORDI
... and I bet you never fell.

25A CONTINUED: (2)

FARALLON
Oh, no -- I fell all the time. Usually breaking a bone in the process.
(beat)
I just never let it stop me.

Geordi grins, shakes his head.

GEORDI
(grinning)
Well, if it comes down to sheer determination -- you'll get that particle fountain built.

FARALLON
You're right about that, Commander. I've spent the last six years of my life on this project. It's the first thought I have when I wake up and the last before I go to bed. Whatever it takes to prove this technology... I'll do it.

26 INT. SICKBAY

BEVERLY and WORF are dressed in loose workout uniforms. Beverly is sitting on a sickbed; there is a bruise on her forearm. An ND NURSE administers to her with a TECH

device. WORF stands near the bed, lecturing Beverly patiently. Beverly seems more excited than hurt.

WORF
Doctor, if you wish to master the bat'telh sword, you must learn to strike and avoid in the same motion.

26 CONTINUED:

BEVERLY
I almost got in under your guard, Worf.

Worf points to the bruise.

WORF
Almost.

BEVERLY
(smiles)
OK... I'll try to keep that in mind for my next lesson.

Worf nods and leaves, encountering Data as he ENTERS. The nurse is finishing her treatment.

BEVERLY
Thanks.

As the Nurse moves away, Data approaches.

DATA
Doctor, are you injured?

BEVERLY
Just my pride, Data.
(beat)
What can I do for you?

DATA
I would like to ask you a question. What is your definition of life?

Beverly gives him a look -- that's a tall order.

BEVERLY
That's a big question, Data. Why are you asking?

DATA
I am searching for a definition which will allow me to test an hypothesis.

26 CONTINUED: (2)

BEVERLY
Well, the broadest scientific definition might be... that life is what enables plants and animals to consume food... derive energy from it, grow, adapt themselves to their surroundings... and reproduce.

DATA
And you would suggest that

anything which exhibits those characteristics would be considered alive?

BEVERLY

In general, yes.

DATA

What about fire?

BEVERLY

Fire?

DATA

Yes. It consumes fuel to produce energy... it grows... it creates offspring... by your definition, is it alive?

Beverly smiles... he's finding the exception to the rules.

BEVERLY

Fire is a chemical reaction. You could make the same argument for growing crystals... but obviously, we don't consider them alive.

DATA

And what about me? I do not grow... I do not reproduce... and yet I am considered to be alive.

BEVERLY

That's true. But then you're unique.

DATA
I wonder if that is so...

26 CONTINUED: (3)

BEVERLY
Data, if I may ask... just what is it you're getting at?

DATA
(beat)
I am curious... as to what transpired between one moment when I was nothing more than an assemblage of parts in Doctor Soong's laboratory... and the next moment when I became "alive." What was it that endowed me with life?

Beverly smiles at a recollection.

BEVERLY
I remember Wesley asking me a similar question when he was little. I tried desperately to give him an answer... but everything I said sounded inadequate.

She looks at Data... who is concentrating intently on everything she says.

BEVERLY

Then I realized that scientists and philosophers had been grappling with the same question for centuries... without coming to any conclusion.

DATA

Are you saying that the question can never be answered?

BEVERLY

No... I think I'm saying that we struggle all our lives to answer it... and it's the struggle that's important. That's what helps us define our place in the universe.

Data regards her calmly for a moment.

DATA

I think I understand, Doctor.

26 CONTINUED: (4)

BEVERLY

I don't feel like I've helped you very much...

DATA

On the contrary, Doctor -- you have helped a great deal. Thank you.

Data EXITS.

CUT TO:

27 INT. STATION CORE

Geordi approaches Farallon.

GEORDI
Okay. I've split the engineering teams among all the shifts. If nothing else goes wrong, that should be enough to help you finish on time.

FARALLON
With the help of the exocomps, I think we will.

GEORDI
(beat, joking)
Do you think they'll toe the line... ?

She smiles and picks up the exocomp PADD, begins programming it.

FARALLON
(lightly)
Don't worry... they know who's in charge...

Data ENTERS from the adjoining room.

DATA
Doctor, please... I must ask you to stop using the exocomps.

FARALLON

Why? Is there something wrong
with them?

27 CONTINUED:

DATA
No. It is not that.

He looks first at Geordi, then back at her.

DATA
I have reason to believe that the
exocomps are alive.

And off Farallon and Geordi's puzzled reactions --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the space station, in orbit as before.

29 INT. OBSERVATION LOUNGE

Picard, Data, Troi, Beverly, Geordi, and Farallon.
Farallon is fuming.

FARALLON
Captain, I object to being called here. I'm wasting time that could be better spent elsewhere.

PICARD
Doctor, I appreciate the time constraints you're under. But recognizing new life -- whatever its form -- is the principal mission of this vessel.
(beat)
Mister Data, what makes you think the exocomps could be alive?

DATA
Sir, when the exocomp left the access tunnel prior to the explosion, I believe it may have been attempting to save itself from destruction.

FARALLON
Do you have any basis for that conclusion?

DATA
I believe so. When you attempted to override the exocomp and send it back into the tunnel, it responded by deliberately burning out its control interface.

BEVERLY
Deliberately?

29 CONTINUED:

DATA
The computer diagnostic showed that the exocomp disabled its own interface.

FARALLON
That could have been nothing more than a malfunction...

DATA
However, two hours later, when the exocomp was aboard the Enterprise and no longer in danger... it repaired itself.

There is a small silence at this.

DATA
I believe that the exocomp was protecting itself. And if that is true, it has demonstrated an awareness of its environment -- and an ability to adapt to that environment.

FARALLON
You're anthropomorphizing these units. Like any mechanical device, they occasionally malfunction. One time, I saw an exocomp enter a reaction chamber for no apparent reason and vaporize itself. Is that supposed to make me think it was suicidal?

TROI
(gently)
Doctor, why is it so difficult
for you to accept the fact that
the exocomp could be alive?
(re: Data)
After all, you're talking to a
living machine right now.

FARALLON
And I have nothing but the utmost
respect and admiration for Doctor
Soong's accomplishment. But his
intention was to create an
artificial life form...
(MORE)

29 CONTINUED: (2)

FARALLON (Cont'd)
(beat)
I created the exocomps to be
tools. And there's a big
difference between Data and a
tool.

DATA
There is a big difference between
a humanoid and a virus, Doctor.
But both are alive.

PICARD
If the possibility exists... no
matter how slight... that the

exocomps are lifeforms, then we must examine that possibility.

DATA

Thank you, sir. And until we have a definitive answer, I believe that it is inappropriate to exploit the exocomps as laborers.

FARALLON

Captain, that's absurd.

BEVERLY

If they are intelligent life forms, we have no right to force them to work for us.

FARALLON

(to Beverly)

That's like me telling you not to use your tricorder.

BEVERLY

Tricorders aren't alive...

FARALLON

Neither are exocomps.

29 CONTINUED: (3)

PICARD

Clearly these are difficult issues to resolve. We must proceed carefully. The first task is to test Mister Data's hypothesis.

GEORDI
Data, you're claiming that this exocomp may be alive because it demonstrated a survival instinct, right?

DATA
Yes.

GEORDI
So why don't we just threaten its survival again and see what happens?

Off reactions.

CUT TO:

30 INT. ENGINEERING - ANGLE ON JEFFRIES TUBE

Farallon, Data, Geordi, and Picard are gathered near the Jeffries tube. Farallon is standing near the exocomp with the control PADD in her hands. Geordi works a console briefly and looks up.

GEORDI
We're almost ready, Doctor. You can start programming it.

30 CONTINUED:

As Farallon starts tapping commands into the control PADD; the exocomp flashes in response.

GEORDI

What we've done is to recreate a situation similar to the one the exocomp encountered in the plasma conduit.

DATA

We have created a small conduit breach in this tube. The exocomp would normally require several minutes to complete this type of repair. However, once it enters the tube, it will find that a plasma cascade failure is in progress.

PICARD

I assume that is only a simulation...

GEORDI

Yes, sir. We're running a transient overload signal that will simulate a failure in exactly one minute.

Farallon has finished programming the exocomp and has joined the group.

FARALLON

If the exocomp does possess a survival instinct, as Mister Data claims... it should exit the tube before the minute is up in order to save itself.

30 CONTINUED: (2)

Picard nods; he likes the plan.

PICARD
Very well. Proceed.

Geordi moves to the console.

GEORDI
I'm beginning the test sequence now.

He taps a final command.

GEORDI
One minute.

Farallon taps a final command on the control PADD.

31 THE EXOCOMP (OPTICAL)

MATERIALIZES the same tech tool as seen in Act One. Then it RISES UP and MOVES DOWN THE JEFFRIES TUBE out of sight.

32 RESUME SCENE

Geordi begins a countdown.

GEORDI
Fifty seconds...

INTERCUT:

33 INT. JEFFRIES TUBE (OPTICAL)

As the exocomp works quickly as it attempts to repair the tube systems.

GEORDI
... thirty seconds...

Various reactions shots of each person: Farallon is skeptical, Picard and Geordi even, and Data impassive.

33 CONTINUED:

Inside the tube, the exocomp works diligently, as though unaware of any impending disaster.

GEORDI
... ten seconds...

Farallon allows herself a small smile; she feels she's about to be vindicated. Data remains impassive.

Inside the tube, the exocomp is working furiously.

GEORDI
...five... four... three... two... one...
(beat)
That's it. If this had been for real, the tube would've exploded... with the exocomp inside.

Reactions as the implications sink in.

GEORDI

Go ahead and bring it back,
Doctor.

Farallon taps the control panel. A short beat later, the exocomp emerges from the Jeffries tube and settles gently to the ground. Data stares curiously at the exocomp for a beat.

FARALLON
Well, Captain, I think we've spent more than enough time answering this question.
(to Data)
I hope the outcome wasn't too much of a disappointment, Mister Data. It certainly came as no surprise to me.

Data does not react to her tone and answers evenly.

DATA
Thank you for your help, Doctor.

33 CONTINUED: (2)

FARALLON
You're welcome.

Farallon EXITS.

PICARD
You may rest assured that I consider this time well spent.

DATA

As do I, sir. Thank you.

Picard EXITS. Off Data's reaction as he stares purposefully at the exocomp.

CUT TO:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

35 INT. ENGINEERING - ANGLE ON JEFFRIES TUBE (OPTICAL)

Data is at the console with the exocomp's control PADD nearby. Sporadic flashes coming from the Jeffries tube indicate that there's something going on inside it.

COMPUTER VOICE
... thirty seconds...

It's clear that the exocomp is inside the tube. Data has been running the test over and over again. Data's attention remains fixed on the console (the computer voice continues to count down in the b.g.).

A short beat later, Beverly ENTERS in the b.g.. She crosses to Data, a look of concern on her face.

BEVERLY
Commander Riker said you were still down here.
(beat)
He also said the exocomp failed the test.

35 CONTINUED:

DATA

That is true.

The console beeps.

COMPUTER VOICE

Time expired. Test complete.

Data does not immediately react to the computer's notification.

DATA

I have completed thirty-four additional trials, and the results have been the same in each of them.

(beat)

Perhaps I was wrong in suspecting the exocomp was alive.

BEVERLY

(beat)

This was important to you, wasn't it?

Data reflects on this question.

DATA

You said earlier that I am unique. If so, that means I am alone in the universe. As I investigated the exocomps, I realized that I might be encountering a progenitor of myself. Suddenly the possibility existed that I

was no longer alone.
(beat)
For that reason, it was --

At that moment, the EXOCOMP EMERGES from the tunnel and drops slowly to the floor. It now has a different tool. Data looks at it curiously.

DATA
The exocomp has returned...

BEVERLY
Isn't that what it's supposed to do?

35 CONTINUED: (2)

DATA
In the previous thirty-four trials, I brought it back once the simulated failure occurred. This time, we were talking, and I neglected to do that.

BEVERLY
I distracted you. I'm sorry.

DATA
Do not apologize, Doctor. I believe we have discovered something significant.

BEVERLY
What?

DATA

The exocomp has replicated a different tool... that is not the molecular fuser it had when it entered the Jeffries tube.

Data hits controls at his console.

DATA

Doctor... the exocomp not only completed the repairs... it also deactivated the overload signal.

BEVERLY

I thought that was just a simulation.

DATA

It was. And the exocomp must have realized that. It saw there was no real danger... and completed the repairs...

35 CONTINUED: (3)

BEVERLY

... and then replicated the correct tool to eliminate the false overload signal.

DATA

I see no other possible explanation.

BEVERLY

The exocomp didn't fail the test
-- it saw right through it.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. STATION CORE (OPTICAL)

Farallon is at a console, talking to Geordi and Picard.

FARALLON
We're definitely making progress, Captain. I'm not sure we'll be at full capacity within the forty-eight hour deadline... but we'll be close.

GEORDI
It looks like there's still some difficulty with the phase selectors...

FARALLON
That's true... but I'm sure it's the last real problem.

She is quietly determined... but Picard, though kindly, sees it differently.

PICARD

For the sake of the project, I
hope you're right.

FARALLON
I understand, sir. We're going
to do our best --

Suddenly, the STATION LIGHTS GO OUT. After a moment, the red BACK-UP LIGHTS TURN ON (Note: the alarms do not sound here). Farallon is obviously disappointed. She moves over to study a console, and Geordi and Picard follow.

FARALLON
(off console)
This is strange. Primary power
is still on-line.

36 CONTINUED:

GEORDI
(checks console)
Maybe it's another power grid
malfunction?

Farallon works the console; she looks worried.

FARALLON
I don't think so... something
seems to be drawing power into
the main particle impeller.
That's not a good sign. It could
mean --

Suddenly, there's a tremendous EXPLOSION which rocks

the entire station. The ALARM KLAXONS begin to sound. In the center of the room, the core begins to RIPPLE WITH ENERGY, filling the room with a FLICKERING GLOW.

FARALLON
We've lost internal confinement... the particle stream is beginning to surge.

Geordi checks the console and turns quickly to Picard.

GEORDI
(urgently)
Captain, a radiation field is going to flood this chamber. If we don't get everybody out of here immediately...

PICARD
Understood. Doctor, we are evacuating this station.

FARALLON
Captain, I might still be able to --

PICARD
That is an order, Doctor. Assemble all personnel on the Transporter pad, now!

Farallon realizes that it's the only choice. She makes no further protest and rushes to get her people together. Picard on the move hits his COM.

PICARD
Picard to Enterprise...

37 INT. MAIN BRIDGE

Riker and Worf at their stations. The concern on their face is evident... they know the situation.

PICARD'S COM VOICE
(heavy static)
... ard to Ent...

RIKER
Riker here, sir.

There is no response.

WORF
The radiation field is increasing, sir. We are losing communications.

PICARD'S COM VOICE
(heavily static)
Ent... pare for trans...

RIKER
Red alert.

Red alert SOUNDS.

RIKER
Riker to Transporter Room Two. Prepare for emergency transport.

38 INT. STATION CORE (OPTICAL)

Picard herds two NDs onto the Transporter pad. Geordi is already at the Transporter console. Secondary explosions continue to go off in the b.g. Picard is not on the pad.

GEORDI
The radiation is setting up a field ionization effect, sir. We've got less than a minute to beam out.

Farallon rushes over with two more NDs and they all crowd onto the platform.

PICARD
Is this everybody?

Farallon takes a quick head count.

FARALLON
Where's Takenta?

She points toward the far corner of the station.

38 CONTINUED:

FARALLON
He was over there, near the impeller control.

GEORDI
(quickly, to Picard)
I'll get him, sir.

Geordi immediately turns and heads away into the

darkened station and Picard takes his place at the console. A tense beat passes. Suddenly we hear a muffled explosion.

PICARD
Mister La Forge!

There is no answer and sign of Geordi.

PICARD
Stand by to transport.

Picard hits the panel. The Transporter effect begins...

FARALLON
Captain -- you'll be trapped here --

... and Farallon and her team DEMATERIALIZE. Picard moves back through the station.

PICARD
Mister La Forge... Mister La Forge!

In the far corner of the station, Geordi is on his hands and knees. Beside him is the motionless body of an ND. Both their uniforms are blackened from an explosion. Picard rushes over.

PICARD
Geordi, are you all right?

GEORDI
I'm okay... I only caught the edge of it...

Picard looks at the ND body.

GEORDI
He's dead, sir.

Picard looks from the body to the glowing core. The implications are clear: they could both soon be joining him. Off their reactions.

CUT TO:

39 INT. TRANSPORTER ROOM

The five people from the station are walking off the platform, having just beamed in.

INTERCUT:

40 INT. MAIN BRIDGE

Data ENTERS from the Turbolift and takes his position.

RIKER
Chief, do you have them?

KELSO
They're here, sir.

RIKER
Is everyone all right?

She moves to a com panel.

FARALLON

We're fine, sir.
(beat)
But Captain Picard and Commander La Forge are still on the station.

Riker reacts.

RIKER
Kelso, can you get them off?

KELSO
(works console)
I've been trying, sir... I can't establish a pattern lock...

FARALLON
Commander... we barely managed to transport off ourselves. The field ionization is too intense.

Riker reacts.

40 CONTINUED:

DATA
(off console)
Commander, the particle fountain is continuing to surge. At the present rate, the radiation within the station core will reach fatal levels in twenty-three minutes.

CUT TO:

41 INT. STATION CORE (OPTICAL)

Geordi and Picard are lit by the flickering glow of the core. They have moved a few consoles into an area of the station farthest from the core. There's a feeling of urgency as Picard moves a final console into place.

GEORDI
Captain, if I can access the field emitters, we should be able to establish a force field... see if you can link your console to my command system sub-routine.

PICARD
All right...

Geordi and Picard works the consoles for a beat.

PICARD
Link established.

GEORDI
Okay, here goes...

He taps a command and the FORCE FIELD EFFECT comes on. They and the consoles are surrounded. The EFFECT looks staticky and unstable.

PICARD
I'm reading power fluctuations... the field's not stable...

GEORDI
Yeah... the radiation levels are too high... the emitters are beginning to deteriorate...

PICARD
How long can we expect this force field to last?

41 CONTINUED:

GEORDI
Not very long...

PICARD
We have to keep it up long enough to give Commander Riker the time he needs to get to us...

GEORDI
Maybe we can help him out... see if you can access the emergency shut-down routine... I'll try to activate the ionic dampers.

They get to work.

CUT TO:

42 INT. MAIN BRIDGE

Data and Riker are at the Aft science station.

DATA
A force field was activated on the station a few moments ago. It is possible that Commander La

Forge has established a
low-intensity deflector field.

RIKER
It won't last long in that
radiation...

DATA
No, sir. My readings indicate
that it will fail in approximately
twenty-two minutes.

Riker moves away and Data follows.

43 NEW ANGLE

Farallon is now on the Bridge. The air is tense and grim. Riker and Data move to the command chairs.

RIKER
All right, we've got twenty-two
minutes. I want some options.

WORF
Can we send a shuttlecraft to
evacuate them?

FARALLON
(shakes her head)
We'd never get to them in time.

RIKER
Then we'll have to find a way to
shut down the particle fountain.

Farallon considers the problem.

43 CONTINUED:

RIKER
(continuing)
What if we detonated a low-yield photon torpedo within the particle stream? Wouldn't that shut it down?

FARALLON
We'd have to configure the torpedo very carefully... the shape of the shock wave would be critical.
(beat)
But it could work.

RIKER
How long would it take to set up?

DATA
I estimate that it would take a minimum of sixty-five minutes to properly configure the torpedo.

RIKER
We don't have that much time.

A beat.

43 CONTINUED: (2)

FARALLON
Commander -- maybe the exocomps

can help us.

They all look at her, intrigued.

FARALLON
I can program their boridium power cells to explode on command. They can be configured just like a photon torpedo... but it would only take a few minutes.

Riker hesitates, realizing the sensitivity of this issue.

DATA
Commander. I must object to this plan.

Riker sympathizes with Data's concerns, but he's a man without many options.

RIKER
Data, we've been through this already. We tested the exocomp... and it failed.

DATA
Sir, Doctor Crusher and I discovered that the exocomp did not fail the test. It is still my belief that we are dealing with a new life form --

43 CONTINUED: (3)

RIKER
(urgently)
Data, you know how much I value your judgment. But I can't risk the Captain and Geordi on the basis of your "belief".
(to Farallon)
Doctor... prepare the exocomps.

DATA
Commander, if I am correct, the exocomps will not allow themselves to be destroyed. They have a sense of survival, and will shut down before they will comply with the order.

Farallon gives him a look... he's probably right... then, to Riker --

FARALLON
I could disconnect their command pathways before I program them. That way they can't malfunction.

RIKER
Do it.

Farallon EXITS through the Turbolift. Off Data's reaction.

CUT TO:

44 INT. TRANSPORTER ROOM (OPTICAL)

Farallon and Kelso. The three exocomps are on the Transporter platform. Farallon is tapping the last few

commands into the control PADD. She finishes and moves a com panel.

FARALLON
Commander Riker... we're ready.

INTERCUT:

45 INT. MAIN BRIDGE

RIKER
Mister Worf, target two hundred meters below the apex of the particle stream and feed the coordinates to Transporter Room Two.

45 CONTINUED:

WORF
Aye, sir.
(works console)
Coordinates received.

RIKER
Mister Kelso... Energize.

An instant before Kelso he can comply, his Transporter controls go out. He tries to reactivate them... nothing. He continues to work the darkened panel with mounting frustration.

RIKER
Mister Kelso?

KELSO
(confused)
I'm sorry, sir... the Transporter system just went dead... there's some kind of malfunction...

RIKER
(quickly)
Run a diagnostic immediately. Try bypassing the --

Data turns to Riker from his chair.

DATA
Commander, that will not be necessary. The Transporter is not malfunctioning. I have locked out the controls.

Off Riker's stunned reaction.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

46 INT. OBSERVATION LOUNGE

as the doors OPEN and Riker and Data ENTER. Riker is furious, but he's keeping it tightly in check.

RIKER

Mister Data, I gave you a direct order. Release the Transporter lock-out. Now.

DATA

I cannot do that, sir.

RIKER

If you don't, I'll relieve you of duty.

DATA

That is your prerogative, sir. Under Starfleet regulations, direct insubordination is a court martial offense.

(beat)

But I cannot release the Transporter.

Riker stares at him in frustration.

RIKER

Data, those are two of your friends out there. They've saved your life more times than I can remember. I can't believe you'd be willing to sacrifice them like this.

DATA

Commander, please do not think I have made an arbitrary decision. I have considered the ramifications of my actions carefully. And I do not believe it is justifiable to sacrifice one

life form for another.

46 CONTINUED:

RIKER
But you don't know that the exocomps are life forms...

DATA
It is true that I am acting on a personal belief. But I do not see how I can do otherwise.

RIKER
You're risking a lot on the basis of a belief...

DATA
I have observed that humans often base their judgments on nothing more than what is referred to as "intuition" or "instinct." Because I am a machine, I lack that particular ability. However... it is possible that I may have an insight into other machines that humans lack.

RIKER
If there were a way to save the Captain and Geordi without destroying the exocomps, I'd jump at it. But I'm running out of time... and this is the only solution I've got.

46 CONTINUED: (2)

DATA
Then let me offer an alternative. If you transport me to the station, I will try to complete a manual shut down of the particle stream.

RIKER
The radiation levels are too high, even for you. Your positronic net would be ionized within minutes. I can't let you sacrifice yourself.

DATA
If I give up my life to save my fellow officers, that is my choice. The exocomps no longer have that choice.

They've reached an impasse... Riker is frustrated and desperate to find a solution.

RIKER
Then... what if we re-connect their command pathways and give them a choice?

DATA
A choice, sir?

RIKER

Data, you've assumed the exocomps will shut themselves down before undertaking this mission... at least, we can ask them if they're willing to proceed.

Data ponders this for a beat...

DATA
That seems reasonable, sir... if they choose to go, I would be willing to release the Transporter lock-out.

RIKER
Fair enough...

And they head for the door.

47 OMITTED

48 INT. TRANSPORTER ROOM (OPTICAL)

Data, Riker, and Farallon. She is working the control PADD. The three exocomps are on the Transporter pad.

FARALLON
All right... I've enabled the command pathways.

She hands the PADD to Data. He takes it and begins entering commands.

DATA
If the exocomps do not shut down

after I have programmed them, we may assume that they are willing to go.

Data finishes programming, and the three turn to look at the exocomps. They are blinking and beeping like mad. Then the blinking and beeping subsides.

RIKER
What does that mean? Are they willing to go or not?

FARALLON
They haven't shut down...

DATA
They seem to be re-programming the commands I entered...

RIKER
Re-programming them... ?

DATA
Clearly, they are not willing to be transported into the stream for detonation... however, they may have an alternate solution.

FARALLON
Something we haven't considered? Now you're suggesting they have superior intelligence.

48 CONTINUED:

DATA

Not at all... but they do have superior experience, Doctor... during their service, they have interfaced with every part of the station core... something none of us has done, including yourself. They may have another way to control the particle surge.

KELSO

Sir... new coordinates are being fed to the Transporter -- by the exocomps.

(beat as he studies)

The coordinates are inside the station core.

Data, Farallon, and Riker exchange glances. This seems pretty conclusive evidence.

RIKER

Kelso -- energize.

KELSO

Aye, sir.

49 INT. STATION CORE (OPTICAL)

The exocomps MATERIALIZE near the damaged core. Picard, working on his console, sees them arrive.

PICARD

Mister La Forge...

Geordi moves toward him, sees the exocomps. They are now arranged around the core in a triangular pattern.

GEORDI
What are they up to?

The exocomps MATERIALIZE identical tools.

GEORDI
Those look like power-taps of some kind...

Now, an energy beam jumps from one exocomp's tool to the core... a leaping pulse of phased energy... now the second exocomp does the same... then the third...

49 CONTINUED:

PICARD
That's exactly what they are... the exocomps are siphoning off power from the core...

GEORDI
They're trying to distort the particle stream frequency. That might open up a window that the Enterprise can use to beam us out...

They watch expectantly as the exocomps continue working.

GEORDI
If they can modulate the radiation field... it'll work. But they'll have to get the sub-harmonic

frequencies to resonance...

Geordi checks his console...

GEORDI
The particle stream frequency is fluctuating... they're having trouble controlling the feedback... it may be more power than they can handle...

PICARD
Can we help them? Is there any way we can moderate the power transfer?

GEORDI
We've done all we can, sir... it's up to them now.

There is an anxious moment... and then suddenly there is a qualitative change in the SOUND from the exocomps.

GEORDI
This is incredible... they're balancing the power absorption rates...
(beat)
It's working... the particle stream is beginning to distort...
(beat)
Almost at resonance...
(beat)
They've got it.

49 CONTINUED: (2)

PICARD
Drop the force field.

Geordi hits a control and the force field vanishes.

50 INT. TRANSPORTER ROOM (OPTICAL)

KELSO
Commander, I've got a pattern lock!

RIKER
Energize --

As Kelso works the Transporter...

Picard and Geordi MATERIALIZE on the platform. Everyone breathes a sigh of relief.

DATA
(to Kelso)
Can you lock on to the exocomps?

KELSO
(working)
I'm trying, sir...

50A INT. STATION CORE (OPTICAL)

Two of the exocomps begin to DEMATERIALIZE... one of them remains intact, projecting the energy beam... making it possible for the other two to transport. Then they are gone... it is left alone... the energy beam DISAPPEARS. The exocomp BEEPS once... and then its lights blink out one by one.

50B INT. TRANSPORTER ROOM

The two exocomps are in place on the platform. Kelso is working at the console.

50B CONTINUED:

KELSO
I'm sorry, sir. I was only able to lock onto two of them. For some reason I couldn't fix a signal on the other one.

GEORDI
One of them had to continue disrupting the particle stream... absorbing that much power would prevent a signal lock...

DATA
It was the only way to save the other two.

And as they absorb this...

CUT TO:

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit near the space station. The particle fountain is now extinguished.

52 INT. READY ROOM

Picard, Data, and Farallon.

FARALLON
I must admit you've given me a lot to think about, Commander Data... I'm not exactly sure what the exocomps are... but you can be assured that until I do, I won't be treating them as simple tools.

DATA
Thank you, Doctor.
(beat)
I wish your work on the particle fountain had been more successful... perhaps the exocomps will be able to help you to re-construct it.

FARALLON
I hope they will...
(to Picard)
... and I predict in a year or two you'll be able to recommend the technology to Starfleet.

PICARD
I'll look forward to it.

She smiles her good-bye and EXITS, but Data does not follow her.

PICARD
Something more, Mister Data?

DATA

Yes, sir. I thought you might be curious why I would be willing to risk your life for several small machines.

PICARD

I think I understand the predicament you were in. It cannot have been an easy choice.

52 CONTINUED:

DATA

No, sir. It was not. Several years ago, when my status as a living being was in question, you fought to protect my rights -- and for that, I will always be grateful.

(beat)

The exocomps had no such advocate, sir. If I had not acted in their behalf, they would have been destroyed. I could not allow that to happen.

Picard understands, and is touched by Data's sentiments.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

warps away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Chain of Command, Part I"
#40276-236

Story by
Frank Abatemarco

Teleplay by
Ronald D. Moore

Directed by
Robert Scheerer

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FINAL DRAFT

OCTOBER 6, 1992

STAR TREK: "Chain of Command, Part I" - 10/07/92 - CAST

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part I"

CAST

PICARD	NECHAYEV
RIKER	JELLICO
DATA	GUL LEMEC
BEVERLY	MADRED
TROI	SOLOK
WORF	
GEORDI	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. ALIENS
	GLIN CORAK
	GLIN TAJOR
	SIX CARDASSIANS

STAR TREK: "Chain of Command, Part I" - 10/06/92 - SETS

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part I"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
CORRIDOR CAIRO
ENGINEERING
OBS. LOUNGE CARDASSIAN SHIP
PICARD'S QUARTERS
READY ROOM SHUTTLECRAFT
SHUTTLECRAFT
TEN FORWARD CELTRIS THREE
TRANSPORTER ROOM
HOLODECK (CAVERNS)

CAVERNS
CAVE BOTTOM
ENTRANCE
INSTALLATION ENTRANCE
LARGE CHAMBER
LAVA TUBE
PRECIPICE

TORMAN BAR

STAR TREK: "Chain of Command, Part, I" - 10/07/92 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part I"

PRONUNCIATION GUIDE

ALYNNA	al-EE-ah-na
CELTRAN	sell-TRAN
CORAK	KOR-ack
LA BARRE	la BAR
LYNARS	LIE-nars
MADRED	muh-DRED
PITONS	PEE-tons
TAJOR	TAY-jor

TORMAN TOR-man
NECHAYEV NEH-che-yev
LEMEC leh-MEK
SOLOK soh-LOK
DAIMON DAY-mon

STAR TREK: THE NEXT GENERATION
"Chain of Command"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE & CAIRO (OPTICAL)

The Enterprise and the CAIRO, an Excelsior-class ship, are running side by side at impulse. (STOCK)

PICARD (V.O.)
Captain's Log: Stardate 46357.4 We have rendezvoused with the starship Cairo near the Cardassian border for an urgent meeting with Vice-Admiral Nechayev.

2 INT. READY ROOM

PICARD is just removing a cup of tea from the replicator. The door CHIMES.

PICARD
Come.

RIKER and ADMIRAL NECHAYEV ENTER. Nechayev is a tall graceful woman in her late fifties, with a dark complexion. She charges into the room, her every

movement emphasizing urgency.

RIKER
(to Nechayev)
Admiral, may I present Captain Picard.

PICARD
Welcome aboard, Admiral.

NECHAYEV
Thank you.
(brusque, to Riker)
That will be all, Commander.

Riker EXITS.

PICARD
(warm, to Nechayev)
May I offer you some tea or --

2 CONTINUED:

NECHAYEV
Thank you no, Captain. I'm afraid there's no time for the usual pleasantries.
(quick beat)
I'm here to relieve you of command of the Enterprise.

Off Picard's stunned expression...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 INT. OBSERVATION LOUNGE

Riker, DATA, and TROI are seated around the table, listening to Admiral Nechayev as she paces about the room. Nechayev's attitude is clipped and to the point... she has no time for niceties here. Riker and the others are a little off-balance as they play catch-up in this rapidly changing situation.

NECHAYEV
The Cardassian forces which were recently withdrawn from the Bajoran sector, have been redeployed along the Federation border. They've mobilized three divisions of ground troops... and their subspace communications have increased by fifty percent. We believe they're preparing for an incursion into Federation space.

RIKER
Are the Cardassians really ready for war?

NECHAYEV
I didn't say war, Commander. I

said incursion. Our intelligence reports suggest they'll try to seize one of the disputed systems along the border. We think they're gambling that the Federation won't actually go to war over one system.

TROI
Will we?

There's an ominous beat before Nechayev answers.

NECHAYEV
I hope we won't need to make that decision.
(MORE)

3 CONTINUED:

NECHAYEV (Cont'd)
(beat)
We've decided to send the Enterprise to meet with a Cardassian representative and open talks. We're hoping that the presence of the Federation flagship on the border will send a message to their leadership about how seriously we view this situation.

RIKER
Where is Captain Picard?

Nechayev gives him a very direct look. Clearly this is not a subject she wishes to pursue.

NECHAYEV
The Captain, your Chief Medical Officer, and Security Chief have been... reassigned.
(quickly shutting down questions)
That's all I can tell you for now.

All this is clearly unsettling to the Enterprise officers, but Nechayev simply continues.

NECHAYEV
Do any of you know Edward Jellico?

They glance at each other.

DATA
He is the commanding officer of the Cairo.

RIKER
I've heard of him. But I don't think any of us have ever --

NECHAYEV
I'm giving him command of the Enterprise this afternoon.

There are startled reactions from around the table.

NECHAYEV
Captain Jellico helped to negotiate the original armistice two years ago and I believe he is

the most qualified person to lead
this mission.

3 CONTINUED: (2)

Nechayev's look and tone of voice leave little room for argument.

NECHAYEV
The change of command will take place at thirteen hundred hours. Thank you.

There is a beat, then everyone begins to EXIT. Riker stops Nechayev.

RIKER
Admiral...

Nechayev stops, but Riker waits until everyone else has left the room.

RIKER
With all due respect... it isn't necessary to give Captain Jellico command of the Enterprise in order to conduct a negotiation.

NECHAYEV
(flatly)
I disagree. The Enterprise will be in a dangerous situation and I want someone on the Bridge who has a great deal of experience with the Cardassians. No offense

Commander, but that's not you.

Nechayev EXITS, leaving a very disturbed Riker alone in the room.

CUT TO:

4 INT. CAVES/HOLODECK (OPTICAL)

BEVERLY and WORF are running down a dark tunnel. They are each wearing black jumpsuits, with backpacks and they're both smudged and dirty. They round a corner and stop. Worf looks back down the tunnel while Beverly quickly pulls a DEVICE out of her pack and sets it on the ground. Worf FIRES a blast down the tunnel into the darkness as Beverly activates the unit and a FORCEFIELD FLASHES into effect, covering the width of the tunnel.

5 NEW ANGLE (OPTICAL)

They both glance down the tunnel and then turn to go... but they quickly stop as they run into CARDASSIAN #1, who is pointing a weapon at them both.

Beverly and Worf react... they've been caught.

PICARD'S VOICE
(o.c.)
Freeze program.

The Cardassian FREEZES. Worf and Beverly relax, but they're clearly frustrated.

6 INCLUDE PICARD

who is standing off to one side, observing them. As Beverly and Worf catch their breath, Picard moves over to the tunnel where they just emerged. (The frozen Cardassian is now o.c.)

PICARD
You were at least five seconds slower this time.

WORF
You increased the difficulty level, sir.

PICARD
It'll be a lot more difficult where we're going.

BEVERLY
Which is where, exactly?

PICARD
I'm sorry, but I can't tell you that yet.

Beverly sits down on a rock. She's extremely fatigued and frustrated.

WORF
Captain... it would be helpful to know something about our mission.

PICARD
Mister Worf... I have my orders. I'm sure you understand.

Worf nods. Picard moves to the device Beverly attached

to the rock face.

6 CONTINUED:

PICARD
(re: device)
Now... this deflector isn't set properly. You have to position the emitter array so that it blocks the entire passageway or it's useless.

Beverly's irritation is starting to show.

BEVERLY
Sorry. I guess I was paying too much attention to getting away from that last Cardassian. Or maybe it was the phaser blasts... or the falling rocks...

Picard realizes he's pushing them pretty hard and he backs off for the moment. He moves in closer to them... trying to rally his tired troops.

PICARD
I know this is difficult. But for now, all I can do is ask you to trust me.

Beverly wearily looks into Picard's eyes... and finds that she has no choice but to trust him.

BEVERLY
All right. Let's do it again.

She gets to her feet as Picard smiles.

PICARD
Mister Worf, time Doctor Crusher
and me through the first tunnel.
(with a smile)
We'll pick up those five seconds
this time.

Beverly and Picard start to run back down the tunnel.

CUT TO:

7 EXT. SPACE - THE ENTERPRISE & CAIRO (OPTICAL)

The two ships side by side. (STOCK)

8 INT. TRANSPORTER ROOM (OPTICAL)

Riker is waiting near the platform. After a beat, CAPTAIN EDWARD JELLICO MATERIALIZES. He is a lean, trim man with rugged features and flashing eyes. He bounds off the platform and moves quickly to Riker, his every move suggesting a boundless supply of energy and enthusiasm.

RIKER
Welcome aboard the Enterprise,
sir. I'm Commander --

8 CONTINUED:

He shakes Riker's hand with genuine warmth.

JELLICO
William T. Riker. Class of 'fifty-seven, graduated eighth in the class. I'm looking forward to serving with you, Commander.

RIKER
(a little taken aback)
Thank you, sir. So am I.

Jellico moves toward the doors and Riker follows.

JELLICO
I'm sure this change in command has taken everyone a little by surprise.

RIKER
Well... yes, sir.

They EXIT to the Corridor.

9 INT. CORRIDOR - CONTINUOUS

Jellico and Riker ENTER from the Transporter Room. Jellico sets a brisk pace.

JELLICO
It caught me by surprise too. I must admit, I miss the Cairo already. But a Galaxy-class ship... that's something special. I can understand why you've turned down a ship of your own to remain aboard.

The issue is more complex than that, but Jellico doesn't seem to be interested in lengthy conversation.

RIKER
Yes, sir.

JELLICO
How many duty watches does the crew stand?

RIKER
We're on a standard three shift rotation.

9 CONTINUED:

Jellico doesn't hesitate to take charge here and to make changes. He's a man who's used to making instant decisions.

JELLICO
I'd like to change that to four starting tonight. I'd also like to examine your duty roster and crew evaluations as soon as possible. I want readiness reports from each department head by fourteen hundred hours and a meeting of the senior staff at fifteen hundred. Do you prefer Wil or William?

RIKER
Uh... Wil, sir.

Jellico ENTERS a Turbolift and turns around, clearly not inviting Riker to join him.

JELLICO
Where are my quarters, Wil?

RIKER
We've assigned you to cabin seven three five. That's up on deck --

JELLICO
(to com)
Deck seven.
(to Riker)
I'll see you at thirteen hundred hours.

The Turbolift doors CLOSE, leaving Riker in the Corridor. Riker takes a moment to react to the fast pace of his new Captain, then he heads off down the Corridor.

CUT TO:

10 EXT. SPACE - THE ENTERPRISE & CAIRO (OPTICAL)

The Cairo peels off from the Enterprise and heads away. (STOCK)

11 INT. TEN FORWARD

A large number of N.D. CREWMEMBERS are gathered here along with Data, Riker, GEORDI, Troi, Worf, and Beverly (now back in normal uniform).

Everyone is standing together facing the windows where a small podium has been erected. Picard is standing at the podium, with Jellico at his side. They are both wearing dress uniforms.

RIKER
(to group)
Attention to orders.

Everyone snaps to attention. Picard reads from a PADD on the podium.

PICARD
(to group)
To Captain Jean-Luc Picard, Commanding Officer, USS Enterprise. Stardate 46358. You are hereby requested and required to relinquish command of your vessel to Captain Edward Jellico, Commanding Officer, USS Cairo as of this date. Signed, Vice-Admiral Alynna Nechayev, Starfleet Command.

Picard turns to face Jellico.

PICARD
(to com)
Computer, transfer all command codes to Captain Edward Jellico. Voice authorization: Picard-delta-five.

COMPUTER VOICE
Transfer complete. USS Enterprise now under command of Captain

Edward Jellico.

A BOSUN'S whistle is HEARD.

JELLICO
(to Picard)
I relieve you, sir.

PICARD
I stand relieved.

Picard shakes Jellico's hand and the ceremony is over.

11 CONTINUED:

JELLICO
(to group)
Dismissed.

People applaud and then begin mixing, talking and helping themselves to food and drink.

12 GEORDI AND RIKER

As they stand off by themselves.

GEORDI
(to Riker)
I wonder how permanent this is going to be.

RIKER
I don't know... but they don't usually go through the ceremony if

it's just a temporary assignment.

13 TROI AND BEVERLY

Beverly sits down on one of the benches against the wall. She stretches a couple of sore muscles. Troi joins her.

TROI
Sore?

BEVERLY
Sore doesn't begin to describe it.

Troi wants to ask what she's been doing, but knows that she can't. Beverly sees the curiosity in Troi's face.

BEVERLY
I know. I wish I could talk about it.

Troi nods and they sit awkwardly together in silence.

14 PICARD AND JELLICO

As they walk through the crowd.

PICARD
Most of the secondary systems were replaced during our last overhaul.
(MORE)

14 CONTINUED:

PICARD (Cont'd)

I don't think they'll give you any problems. But you might want to check on the port lateral --

Jellico smiles and claps Picard on the shoulder in a jovial way.

JELLICO
I'll take care of the Enterprise, Jean-Luc. You don't have to mother me.

Picard smiles, a little embarrassed. Jellico glances around to make sure that no one is listening.

JELLICO
How's your team shaping up?

Picard glances around also, and then steers them even farther away from the others. Although we're not sure what they're talking about yet, it's clearly something important.

PICARD
(quiet)
It's going well. But I would prefer more current intelligence on the exact lay-out of the installation. The most recent information is over two years old.

JELLICO
(quiet shock)
Two years... I don't know how Nechayev ever talked you into this.

PICARD
(wry)
She didn't give me a choice.

JELLICO
(gets an idea)
Well, maybe there's something we can do to help you. We'll launch a class five probe just before we reach the border. You could pick up the telemetry aboard the shuttle.

PICARD
That would be extremely helpful.

Jellico smiles and then gestures for Riker to join them.

14 CONTINUED: (2)

JELLICO
Wil...

Riker moves to them.

RIKER
(to each of them)
Captain... Captain...

JELLICO
I believe we'll be arriving at the Cardassian border during delta shift. Please inform the delta tactical officer that I want to

launch a class five probe just before we drop out of warp.

RIKER

I actually wanted to talk to you about delta a little later, sir. Right now, gamma shift is still slated to be on duty when we arrive and I'll be sure to tell Lieutenant McDowell about the probe.

The merest hint of a frown creases Jellico's forehead. His smile seems to fade a little and he fastens Riker with a slightly colder eye.

JELLICO

Is there a problem with delta shift, Wil?

RIKER

Well, there is no delta shift yet, sir. I spoke to the department heads about changing from three to four shifts, and it's going to create some significant personnel problems for us.

JELLICO

So you have not changed the watch rotation.

RIKER

No, sir. I wanted to talk to you about this when we had a chance so that --

Jellico never raises his voice, but his tone becomes far colder and harder.

14 CONTINUED: (3)

JELLICO
(slow and firm)
You will tell the department heads that as of now, the Enterprise is on a four shift rotation. I don't want to talk about it. Get it done.

Picard almost intercedes at this point, but restrains himself.

JELLICO
Now that means delta shift will be due to come on duty in two hours. I expect you to have it fully manned and ready when it does. Is that clear?

There is a quiet beat as Riker notes the change in attitude from his new captain. There is a great deal of tension here, but there is only one answer Riker can give.

RIKER
Yes, sir.
(beat)
If you'll excuse me, sir.
(to Picard)
Captain.

Riker EXITS. Jellico watches him for a moment.

JELLICO
He was your first officer for five years...

PICARD
And one of the finest officers I've ever served with.

Jellico turns to him and smiles.

JELLICO
Of course he is, Jean-Luc. I'm sure he'll be fine.

But Jellico's voice lacks conviction and Picard is disturbed by this sign of tension so early. Off Picard's reaction as Jellico moves away...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

JELLICO (V.O.)
Captain's Log: Stardate 46358.2
The Enterprise is on course for a

rendezvous with the Cardassian ship Reklar. Fortunately, I still have time to prepare the ship and crew for the task ahead.

16 INT. MAIN BRIDGE

Jellico is standing at the Tactical station with Riker and Data. There is one N.D. CREWMEMBER at an aft station and another CREWMEMBER standing by to take over Tactical.

JELLICO
(to Riker)
I want you to install a bypass between the main phaser array and the secondary generators.
(taps something on panel)
I also want to run the main deflector pathway through the warp power grid and the auxiliary conduits through the lateral relays. You may have to reconfigure the transfer interface.

DATA
The transfer interface is not designed for that configuration. It will take seven hours to make the changes.

RIKER
Sir... you may not be aware that our normal interface already routes auxiliary power through

three separate relays.

16 CONTINUED:

JELLICO
(blunt)
I'm aware of your current systems design. It's not good enough. If these negotiations fail, we could find ourselves in a war zone. If that happens I want to be loaded for bear.

RIKER
I'll get right on it, sir.

JELLICO
(smiles)
Good.

Jellico briskly moves to another science station with Riker.

JELLICO
These stations should be devoted to damage-control and weapons status from now on. See that they're manned on every shift.

RIKER
Aye, sir.

JELLICO
Mister Data, how long until we reach the rendezvous point?

DATA
We will arrive in fifty-two hours, thirty-one minutes, sir.

Jellico starts heading for the Turbolift.

16 CONTINUED: (2)

JELLICO
(to Riker)
Schedule four battle drills, one for each shift. Run a series of simulated attacks from a Cardassian squadron. I want you to conduct the exercises personally, Wil. Get it done.

Jellico suddenly stops before entering the Turbolift.

JELLICO
(remembering)
And... get that fish out of the Ready Room.
(to Data)
Data, you're with me.

Jellico and Data EXIT to the Turbolift, leaving a frustrated Riker on the Bridge.

CUT TO:

16A INT. JEFFRIES TUBE

Jellico and Geordi are in the tube. Jellico is opening

a Mees panel and looking inside.

JELLICO
I understand you served on the Victory.

GEORDI
Yes, sir.

JELLICO
(off panel)
I want you to increase the flow to the deuterium fuel loader by a third... we may need the extra capacity.

Geordi notes Jellico's instruction on his PADD as Jellico replaces the panel.

JELLICO
Captain Zimbata and I used to play rugby together at the Academy.

GEORDI
Really?

16A CONTINUED:

JELLICO
Yeah. He was awful.
(beat)
But I was worse.

Jellico cocks his head to the side, listening for a

moment.

JELLICO
Check the EPS power distributor, it sounds like you've got some kind of fluctuation.

GEORDI
(listens)
I don't hear anything.

Jellico looks back at him.

GEORDI
I'll check it, sir.

They crawl out of the horizontal tube and then head up the ladder.

17 INT. ENGINEERING

Jellico ENTERS by climbing up through the Jeffries Tube, with Geordi close behind. Jellico, as usual, is moving quickly and efficiently while Geordi struggles to make notes on his PADD and answer Jellico's questions. Data is also here.

JELLICO
The power transfer levels will need to be upgraded by twenty percent. The efficiency of your warp coils is also unsatisfactory.

GEORDI
The coil efficiency is well within specifications, Captain.

Jellico moves to the pool table and begins looking at the monitors.

JELLICO
I'm not interested in the specs, Geordi. The efficiency needs to be at least fifteen percent higher.

GEORDI
(shocked)
Fifteen percent?

17 CONTINUED:

DATA
That is an attainable goal. But it will require realigning the warp coil and taking the secondary distribution grid off-line.

JELLICO
Very good, Data.
(to Geordi)
That's exactly what I want you to do.

GEORDI
Taking that grid off-line will shut down the astrophysics lab, exobiology, geological research --

JELLICO
We're not on a research mission. Get it done in two days.

Geordi is too shocked to say anything at the moment. Data offers what he thinks is helpful advice.

DATA
I believe that is also an attainable goal. If we utilize the entire Engineering department, there should be sufficient manpower available to complete the task.

GEORDI
Sure, if they work around the clock for the next two days.

JELLICO
Then you better get to it, Geordi. It looks like you have some work ahead of you.

GEORDI
(tight)
Yes, sir.

JELLICO
Data.

Jellico EXITS, with Data in tow. OFF Geordi's reaction.

CUT TO:

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

19 INT. READY ROOM (OPTICAL)

Jellico is standing near the door, holding Picard's book of Shakespeare and looking through the pages. An intricate wood carving is sitting on the pedestal where the book normally sits. In the b.g., the fish tank is gone as well as the model of the Stargazer.

The door CHIMES.

JELLICO
Yes?

The doors OPEN, revealing Troi.

TROI
May I speak with you, Captain?

JELLICO
(smiles)
Deanna... come in, come in.

Troi ENTERS as Jellico sets the book down on the couch and moves to the desk. Troi looks down at a stack of crayon drawings sitting on the desk. Jellico notices her gaze.

JELLICO
(re: drawings)
The latest masterpieces from my son.
(picks up one)
It's an elephant.
(turns drawing)
I think.

TROI
(looks)
Definitely an elephant.

19 CONTINUED:

JELLICO
(beat, then back to
business)
I'm glad you're here. I'd like to
go over the duty roster with you.

TROI
I'd be happy to.
(beat)
But first, I'd like to talk about
the way the change in command is
affecting the crew.

JELLICO
(nods)
I've noticed some resistance.

TROI
I wouldn't call it resistance.
More like... uncertainty. Most of
them have served under Captain
Picard for several years. They
knew him, knew what he expected.
Now they're being asked to adjust
to a new captain and a new way of
doing things. They're uncertain
how to react.

JELLICO
I see your point. This all could be very unsettling to them...

TROI
And to you. Perhaps everyone just needs some time... time for you to get to know and trust the crew... and time for them to understand how you want things done.

Jellico nods thoughtfully and thinks for a few seconds.

JELLICO
I'm glad you brought this to my attention, Deanna.
(beat)
Unfortunately, I don't have time for a honeymoon with the crew.
(MORE)

19 CONTINUED: (2)

JELLICO (Cont'd)
You've clearly given this a lot of thought, so I want you to take charge of the morale situation. Please see to it that they make the adjustment to the new routine quickly and easily.

That's not quite what Troi had in mind, but Jellico doesn't give her much of a chance to disagree with him. He glances at the computer terminal.

JELLICO

I have a meeting with the new Security Chief in five minutes, so the duty roster will have to wait. Thank you, Counselor.

Jellico turns to his computer, but it takes a moment for Troi to realize that she's just been dismissed. She stands and heads for the door.

JELLICO

Oh, by the way...

(she stops)

I prefer a certain... formality on the Bridge.

(beat, then with a smile)

I would appreciate it if you wore a standard uniform when you're on duty.

Troi stiffens a little... but Jellico says it with only a hint of reproach.

TROI

Of course, sir.

Jellico nods, satisfied. Troi EXITS after a beat.

CUT TO:

20 INT. CORRIDOR

Riker and Geordi are on the move. Geordi's pretty irritated.

20 CONTINUED:

GEORDI
(frustrated)
Commander, he's asking me to completely reroute half the power systems on the ship, change every duty roster, realign the warp coils in two days, and now he's transferred a third of my department to Security.

RIKER
If it makes you feel any better, you're not alone. Captain Jellico is making major changes in every department on the ship.

GEORDI
I don't mind making changes and I don't mind hard work. But he's not giving me the time to do the work. Someone's got to make him listen to reason.

RIKER
He's not going to listen to me. I think he's made that abundantly clear.

Geordi stops him.

GEORDI
Then can I make a suggestion? Talk to Captain Picard. Maybe he can do something.

Riker considers for a moment... he's not sure.

GEORDI
We just need a little time, Commander, that's all.

RIKER
(beat)
All right.

Riker EXITS to the Turbolift and Geordi heads off down the Corridor.

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21 INT. PICARD'S QUARTERS (OPTICAL)

Picard ENTERS. He is wearing the black jumpsuit and backpack, but now he's splattered with mud, and he looks totally exhausted. He wearily takes off the backpack and collapses into a chair with an audible sigh of relief. He closes his eyes for beat, and then the door CHIMES. Picard manages to sit up.

PICARD
Come.

The doors OPEN and Riker ENTERS.

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21 CONTINUED:

Riker notices the look of utter exhaustion on Picard's face and his disheveled state.

RIKER
Are you all right, sir?

PICARD
Oh, yes.
(smiles)
The last time I had to train like this was for the Academy marathon, but I'm managing.

With effort, Picard stands -- not wanting to be seen as weak or tired, but he's almost asleep on his feet.

PICARD
What can I do for you?

Riker looks into the exhausted face of his former Captain and suddenly decides not to burden Picard with his own problems right now.

RIKER
It's... nothing urgent. I'm sorry to bother you. Good night, sir.

Riker EXITS. Off Picard's puzzled reaction...

CUT TO:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

23 INT. READY ROOM

Jellico and Picard are seated at the desk looking over some PADDS. Picard is back in his normal uniform and seems much fresher.

PICARD
My orders are to maintain radio silence until we've completed the mission.

23 CONTINUED:

JELLICO
Well... the Enterprise will be monitoring your channel just in case you do need to transmit a signal.

RIKER'S COM VOICE
Bridge to Captain Jellico. We've arrived at the shuttle departure coordinates.

JELLICO
(to com)
Did you launch the probe I requested?

RIKER'S COM VOICE
Yes, sir. I wasn't aware that you wanted to be informed...

JELLICO
(to com)
Thank you. Jellico out.
(to himself)
I can see why he's still only a first officer.

Picard is clearly troubled by something. Jellico picks up on it.

JELLICO
Something wrong?

A beat as Picard considers how to phrase this.

PICARD
Captain... I just want you to know that Commander Riker is--

JELLICO
I've read your reports, Jean-Luc. I know you think highly of him.

PICARD
It's not simply my opinion. He's been decorated five times by Starfleet Command and offered his own ship on more than one occasion. I think if you give him a chance, you'll find he's an outstanding officer.

Jellico considers him for a beat, then leans forward.

23 CONTINUED: (2)

JELLICO
Jean-Luc... let's be candid for a moment. The Cardassians aren't going to listen to reason, and the Federation won't give in to their demands. And the odds are, you

won't be coming back from this mission of yours.

(beat)

I want this ship ready for action. I don't have time to give Wil Riker or anyone else a "chance." And... forgive me for being blunt, but the Enterprise is mine now.

There is a long, tense beat between the two men. Jellico finally stands and tries to ease the tension with a smile.

JELLICO

(smiles)

Well... here's hoping you beat the odds.

(they shake hands)

Good hunting.

PICARD

Thank you.

Picard heads for the door, but Jellico stops him.

JELLICO

Jean-Luc...

(Picard turns)

I believe this is yours.

Jellico hands him the book of Shakespeare. Picard takes it... they exchange a final look... and then Picard EXITS.

Jellico settles into the chair that is now his alone and picks up one of the drawings from his son...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 EXT. SPACE - THE ENTERPRISE & SHUTTLECRAFT (OPTICAL)

The shuttle moves away from the Enterprise. (STOCK)

25 INT. SHUTTLECRAFT

Picard, Beverly, and Worf are seated in the shuttle. Worf is piloting. Behind them can be seen packs.

WORF
(to com)
Shuttlecraft Feynman to Enterprise. We have cleared the shuttlebay.

RIKER'S COM VOICE
Acknowledged, Feynman. Good luck.

PICARD
(to com)
Thank you, Enterprise.

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp. (STOCK)

27 INT. SHUTTLECRAFT

As before. Picard turns to the others.

PICARD
Now that we're on our way... I can finally tell you about our mission.

Beverly and Worf exchange looks. They've been waiting for this.

PICARD
Starfleet Intelligence believes the Cardassians are developing... metagenic weapons.

BEVERLY
(quiet, grim)
Oh my God.

27 CONTINUED:

WORF
I am not familiar with... metagenics.

BEVERLY
They're genetically engineered viruses which are designed to destroy entire eco-systems. The metagenic toxins are released into the atmosphere of a planet and immediately begin mutating. They seek out and destroy every form of DNA they encounter.

(beat)
In a few days, everything is dead.

PICARD
Within a month, the metagenic agent itself breaks down and dissipates completely... leaving every city, road, and piece of equipment perfectly intact.

WORF
Leaving the planet safe to be conquered.
(beat)
Wouldn't using such a weapon pose as great a risk to the attacker as it does to the target?

BEVERLY
That's why metagenics and other biological weapons were outlawed years ago. Even the Romulans abide by those agreements.

PICARD
Starfleet Intelligence believes that the Cardassians are developing a new delivery system -- one which would protect them from any accidental exposure to the toxin.
(beat)
They believe the Cardassians are testing a way of launching dormant metagenic material on a subspace carrier wave.

27 CONTINUED: (2)

BEVERLY
So they could activate the toxin after launch... that would protect them from accidental exposure.

PICARD
(nods)
And because the subspace wave would appear to be simple background radiation... no one would realize what was happening until it was too late.

Picard picks up a PADD and hands it to Worf and Beverly, who examine it.

PICARD
For several weeks, bursts of thetaband subspace emissions have been detected coming from Celtris Three. Those emissions may indicate a metagenic delivery system in operation.

WORF
What do we know about Celtris Three?

PICARD
Very little. It was thought to be uninhabited until these emissions were detected. Starfleet believes there is a secret research lab

located somewhere beneath the surface.

(beat)

Our orders are to penetrate the Celtris Three installation and determine whether or not the Cardassians are actually building a metagenic weapon.

BEVERLY

And if they are?

PICARD

Then we destroy it. At all costs.

A long beat as he lets that sink in.

27 CONTINUED: (3)

PICARD

When I was on the Stargazer, we conducted extensive tests using theta-band carrier waves. One of the reasons I was selected for this mission is my familiarity with the methods used to generate them. Mister Worf, you're along for obvious reasons. Doctor, your job will be to locate and destroy any bio-toxins we find.

WORF

Celtris Three is in Cardassian space. How will we get there undetected?

PICARD
I know where we can arrange
some... discreet transportation.
(beat)
Set course for Torman Five.

Worf turns to work at the console.

CUT TO:

27A INT. TORMAN BAR (FORMERLY SCENE 32 & 33)

A small hole-in-the-wall bar (similar to the bar seen in "Unification II"). There are a few N.D. ALIENS hanging out doing deals or drinking themselves into oblivion. Picard, Beverly, and Worf ENTER and look around. They are all wearing civilian jackets over their jumpsuits.

A Ferengi Daimon -- SOLOK -- is in deep conversation with a N.D. ALIEN at a table. Solok is very disreputable looking -- even for a Ferengi. His clothes are rumpled and dirty... not a very successful Daimon in terms of money.

SOLOK
(to Alien)
... if he doesn't pay up, I know
three large Ferengi who will not
be so forgiving.

Picard, Worf, and Beverly move to the table. Solok's eyes widen and the Alien makes a hasty EXIT. Solok senses trouble here.

SOLOK
I didn't do it.

PICARD
We're not accusing you of anything.

SOLOK
Then what do you want?

PICARD
We're looking for Daimon Solok.

SOLOK
(suspicious)
Why?

PICARD
I have a... business proposition to discuss.

Solok looks at them... he's getting more suspicious by the moment.

SOLOK
Solok is a very busy -- a very important man. He isn't here.

Solok stands to go, but Worf puts a firm hand on his shoulder. Solok looks up at Worf's face and decides to stay.

27A CONTINUED:

SOLOK
But I could... relay a message.

Solok sits down again.

PICARD
Good. Please tell... Daimon Solok that we're interested in arranging some transportation... to Celtris Three.

Solok reacts to the name.

27A CONTINUED: (2)

SOLOK
That's a Cardassian planet.

PICARD
Yes. I understand that Solok runs... "cargo" there from time to time.

SOLOK
(proudly)
Solok is no smuggler.

A nearby Bajoran snickers at that statement.

SOLOK
(outraged)
What are you laughing at? Get out of here.

The Bajoran leaves.

PICARD

Well, if Solok were going to Celtris for what I'm sure are... legitimate reasons... we would be interested in quietly booking passage for the journey.

Solok considers them for a moment... finally decides against it.

SOLOK

I don't think he would be interested in dealing with Federation spies.

Solok turns to go again, but now Beverly reaches out and and stops him. She gives him a winning smile and seductive look.

BEVERLY

(seductive)

You know... I've heard that Solok is... quite a man...

Solok stops cold and looks her up and down. His attitude starts to change.

SOLOK

Why, yes... he is... an extraordinary man.

27A CONTINUED: (3)

BEVERLY

That's why we came here... because only Solok could help us... but I guess there are some things even Solok can't do.

Beverly moves a little closer to him... runs a hand over his large ears.

27A CONTINUED: (2)

BEVERLY
(softly)
It's too bad... if he had been able to help, I would've been very... very...

She trails off.

SOLOK
(eager)
Yes?

BEVERLY
(whispers in his ear)
Grateful.

Beverly moves away and sighs. Solok's hormones nearly explode through his ears. Solok never takes his eyes off Beverly.

SOLOK
(to Picard)
When do you want to leave?

Picard exchanges looks with the others. Off his

expression...

CUT TO:

28 EXT. SPACE - THE ENTERPRISE & CARDASSIAN SHIP

The two ships are facing each other in space. (STOCK)

RIKER (V.O.)
First Officer's Log: Supplemental. We have rendezvoused with the Cardassian ship Reklar to begin diplomatic talks designed to ease tensions along the border.

29 INT. MAIN BRIDGE

Jellico, Troi, and Data are at their stations. (Troi is now in a standard blue uniform.) Riker ENTERS from the Observation Lounge.

RIKER
Gul Lemec has arrived. He's waiting for you in the Observation Lounge.

29 CONTINUED:

JELLICO
Very good.
(beat)
I'll be in my Ready Room.

Jellico EXITS to the Ready Room. Riker and Troi exchange puzzled looks.

CUT TO:

30 INT. READY ROOM

Jellico is sitting at his desk. (In the b.g., the crayon drawings seen earlier are now framed and are hanging on the walls.) The door CHIMES.

JELLICO
Yes?

Troi ENTERS and Jellico looks at her expectantly.

TROI
Captain... I think there's been a slight miscommunication.
(beat)
Did you want to meet with Gul Lemec in here?

JELLICO
No. The Observation Lounge is appropriate.

TROI
(puzzled)
I see...

There is a quiet beat before Jellico decides to explain.

JELLICO
Lemec is a Cardassian... and Cardassians are like... timber wolves -- predators... bold in large numbers... cautious by

themselves... and with an instinctive need to establish a dominant position in any social gathering.

TROI

You're trying to establish a dominant role for yourself by making him wait for you.

30 CONTINUED:

Jellico nods.

TROI

I see.

(beat)

The trouble with wolves is that sometimes the fight for dominance ends with one of them dead.

Jellico smiles at her.

JELLICO

In that case the trick is... to be the wolf that's still standing at the end.

Off his look of determination...

CUT TO:

31 thru 33 OMITTED

34 EXT. SPACE - CELTRIS THREE (OPTICAL)

A barren, rocky planet.

35 INT. CAVERNS - ENTRANCE (NIGHT)

The cavern is dark and moody, with dimly-seen forms and shadows. There are also intermittent SOUNDS which suggest there are living creatures scuttling about somewhere in the gloom.

35 CONTINUED:

Picard, Beverly, and Worf ENTER from the exterior of the cave. They are wearing the dark jumpsuits seen earlier and carrying their backpacks. Beverly has a tricorder out and Worf is holding a phaser.

PICARD
(to Worf)
Be certain your tricorder makes a precise map of our route. It will be easy to get lost in here.

WORF
Aye, sir.

Worf holsters his phaser and makes an adjustment to his tricorder.

BEVERLY
(off tricorder)
I'm picking up some type of subspace signals, but I can't get

a lock on them.

Picard moves to look at the tricorder and she hands it to him.

PICARD
That's characteristic of thetaband emissions. You need to compress the detection band-width to get a directional fix.

He works the tricorder for a moment.

PICARD
The emission source is five hundred meters east of here... and about seven hundred meters below.

Picard starts to lead the way when suddenly a SCREECHING SOUND is heard. Worf and Beverly freeze and Worf points his phaser up at the unseen ceiling.

PICARD
It's all right.
(re: ceiling)
They're called lynars... a kind of Celtran bat. They're harmless.

Worf doesn't like the sound of that.

WORF
(looking up)
Bats...

35 CONTINUED: (2)

BEVERLY
You're not afraid of bats, are you, Worf?

WORF
Of course not.

Beverly smiles to herself as Picard leads them on. Worf can't help glancing up at the ceiling again.

CUT TO:

36 INT. CAVERNS - PRECIPICE

They round a corner and come to a stop. The floor drops off directly in front of them. Picard moves cautiously to the edge and looks over.

37 POV PICARD - THE ABYSS (MATTE SHOT)

A yawning chasm opens up below the precipice. There are distant walls and shapes dimly seen down the abyss, but the bottom is far out of sight.

38 RESUME SCENE

Picard leans back as Beverly points her tricorder over the edge.

BEVERLY
The bottom's a little over five hundred meters.

Picard looks to either side of them.

PICARD
There doesn't appear to be any other way down.

Picard examines the rock face more closely.

PICARD
This is sheer granite. We'll have to use fusing pitons.

Picard takes off his backpack and begins removing rope and 24th century pitons. Beverly looks over the edge with some trepidation.

BEVERLY
We could try to find another way down.

PICARD
Unfortunately, that could take several hours.

They all take off their backpacks and begin removing ropes, rapelling harnesses and pitons.

39 PICARD

Removes a piton from the pack and places it against the ground. He touches a control and then there is a WHOOSH SOUND.

39 CONTINUED:

Picard pulls experimentally on the piton... it's

definitely set into the rock.

40 WORF AND BEVERLY

As they put on their harnesses, Beverly can't help glancing nervously over the edge. Worf notices.

WORF
(quiet)
You're not afraid of heights, are you, Doctor?

She throws him a look... and then can't help but smile.

BEVERLY
(ironic)
Of course not.

Picard now attaches a line to the piton, clips the line into his harness and then tosses the coil of rope over the edge. Worf and Beverly secure their own pitons and attach their own ropes.

PICARD
(over above action)
Now, remember to control your descent... and don't tangle the lines.

BEVERLY
Don't tangle the lines... I'll remember.

They all put their backpacks back on. Picard tests his weight on the line... it's firm.

PICARD

Ready?

They nod. Picard backs carefully to the edge... and then eases himself backward and down the rock face.

41 NEW ANGLE (OPTICAL)

As the three of them begin rapelling down the deep cavern...

FADE OUT.

END OF ACT THREE

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ACT FOUR

FADE IN:

42 EXT. SPACE - THE ENTERPRISE & CARDASSIAN SHIP (OPTICAL)

The two ships sitting in space. (STOCK)

43 INT. OBSERVATION LOUNGE

GUL LEMEC is sitting at the table, quietly furious. After a few beats, Jellico, Riker, and Troi ENTER. Lemec stands up in anger, but Jellico strides into the room and begins to take charge of the situation.

LEMEC
(angry)
What is going on? I have been waiting here for --

JELLICO

(brisk)

I'm Captain Jellico. I believe you know Commander Riker, and this is Lieutenant Commander Troi. Let's get to it, shall we?

Jellico, Riker, and Troi move toward the table, but Lemec isn't willing to just let this go. He blocks Jellico's path.

LEMEC

This treatment is a deliberate insult to the Cardassian Union. I have been kept waiting here for over an hour.

JELLICO

Then I'm sure you're ready to talk.

Jellico brushes past him and deliberately sits down in the chair that Lemec just vacated. Riker and Troi move to sit on either side of him. Lemec is forced to walk around the table to the other side to find a chair, but he doesn't sit down yet.

LEMEC

(to Jellico)

I did not agree to admitting others to this meeting.

43 CONTINUED:

JELLICO

If it alarms you, I can ask them to leave.

LEMEC

I am not alarmed. But we did not --

JELLICO

A great many people are depending on our efforts here, Gul Lemec. We don't need to quibble over minutiae.

LEMEC

(hard)

I have come to negotiate terms for a Federation withdrawal from the border, not to be dictated to by some mere captain.

Jellico is on his feet instantly. His eyes flash and his physical stance suggests imminent violence, but he keeps his voice low as if through strenuous effort.

JELLICO

(hard)

I can see you're not serious about these talks. If the Cardassian Union truly wishes to discuss peace they can send someone who can negotiate in a civilized manner.

Jellico indicates that Riker and Troi should follow him and then he storms out. This has all happened so quickly, that Lemec's only reaction is shock.

44 INT. MAIN BRIDGE - CONTINUOUS

Jellico, Riker and Troi emerge from the Observation Lounge. Data is at Ops.

DATA
Captain on the Bridge.

Jellico turns to Riker and Troi. He has now dropped all pretense at anger.

44 CONTINUED:

JELLICO
(to Troi)
Let him stew for a few minutes. Then go in and tell him you've convinced me to meet with him one more time. Tell him I'm a loose cannon... that he needs to be more reasonable because I'm such an unreasonable man.
(to Riker)
Lemec will want to bring his own aides on board. Pretend to be worried that I'll object, but then give grudging permission for two aides, no more.
(to both)
Understood?

TROI
Yes, sir.

RIKER
Aye, sir.

Jellico EXITS to the Ready Room. Troi and Riker exchange glances.

RIKER
Well, I'll say this for him... he's very sure of himself.

Beat.

TROI
(quiet)
No... he's not.

Off her expression as she looks toward the Ready Room...

CUT TO:

45 INT. CAVERNS - CAVE BOTTOM

Picard and Worf are standing at the bottom of the abyss. It's a flat area, branching out into more tunnels. Beverly is still on the rope, taking the last few steps down the rock face. She jumps to the bottom and Worf helps her unhook the line from her harness. Picard scans the area with a tricorder.

45 CONTINUED:

PICARD
The installation should be about... three hundred meters...
(points down one of the tunnels)

This way.

Picard picks up his backpack. Beverly looks back up at the towering rock face.

BEVERLY
I don't suppose we're going to find another way to get back up there...

WORF
Doubtful.

BEVERLY
That's what I thought.

Worf hands Beverly her pack and they both follow Picard down a tunnel.

CUT TO:

46 INT. CAVERNS - ANOTHER SECTION

Picard, Worf, and Beverly come around a corner into another section of the caverns where there is a dead end. There is a SMALL HOLE, about one foot in diameter in the wall which is directly in front of them. Picard tracks his tricorder readings to the hole.

PICARD
We need to get through here. This lava tube runs southwest for seventy meters before running into another chamber.
(looks inside)
The tube opens up a little more beyond this entrance. If we can

widen the opening, we should be
able to crawl through.

Worf moves to the entrance and examines it.

WORF
A phaser set to level sixteen
should suffice.

46 CONTINUED:

PICARD
Make it so.

47 ON WORF (OPTICAL)

As he pulls out his phaser and adjusts the setting. He points it at the entrance and then FIRES. The phaser is set on a WIDE BEAM which envelops the entire entrance. When Worf stops firing, it is revealed that the phaser has WIDENED the entrance to the lava tube by about two feet. We can now see more of the tube, which is just large enough for a person to crawl along on their hands and knees. The tube is smooth on the inside.

Picard moves to the entrance and peers inside.

PICARD
Very good, Mister Worf.

Picard removes his pack and puts it in the tube ahead of him. He climbs in and then begins crawling through the tube.

CUT TO:

48 EXT. SPACE - THE ENTERPRISE & CARDASSIAN SHIP (OPTICAL)

The two ships hang in space.

49 INT. OBSERVATION LOUNGE

Gul Lemec is sitting in his chair, flanked by GLIN CORAK and GLIN TAJOR, his aides. Jellico, Riker, and Troi ENTER. The Cardassians stand. Jellico acts as though the previous confrontation with Lemec never happened.

JELLICO
(shakes his hand)
Gul Lemec, a pleasure.

LEMEC
May I present my aides, Glin Corak and Glin Tajor.

JELLICO
Welcome aboard.

Everyone waits until Jellico sits down and then they follow suit.

49 CONTINUED:

Lemec is much less confrontational than we saw previously. Jellico's strategy is working.

Jellico looks over a PADD for a moment and everyone

again waits for him to set the pace. He pauses for a moment, then plunges ahead -- his attitude is extremely belligerent.

JELLICO
(blunt)
For the past three weeks you've been massing troops in staging areas, assembling strike forces, and pulling ships from their normal patrols. We will not stand for this clearly provocative behavior.

LEMEC
(cool)
I see the Federation spy network has again provided you with faulty information. We are conducting routine training operations... nothing more.

JELLICO
(contemptuous)
Then I'm sure you won't mind if we send a few starships into this sector for our own... training operations.

LEMEC
Your fleet deployments do not concern us. However, we are very concerned about your refusal to vacate those territories along the border, which are clearly Cardassian.

Jellico jumps to his feet and pounds the table.

JELLICO
(angry)
You gave up your claims on those territories when you signed the armistice. You couldn't take those worlds by force, so now you want us to give them to you at the bargaining table.

Troi reaches out and pretends to calm him.

49 CONTINUED: (2)

TROI
Captain, please... we should listen to them.

Jellico seems to swallow his anger for a moment. Finally, with a great show of effort, he manages to sit down again. Riker, playing the part of the "reasonable" officer tries to sound conciliatory.

RIKER
Gul Lemec, I'm sure you know that those systems are still subject to negotiation by the terms of the treaty.

LEMEC
Negotiations which we have pursued in good faith. Unfortunately, the Federation has not been as forthcoming.

JELLICO
So to speed up the process, you're preparing for war.

LEMEC
We are preparing to defend ourselves.

RIKER
The Federation won't start a war.

Lemec pauses for a moment... then he gets up and moves about the room. Clearly, he knows something.

LEMEC
That has always been your position. However... I have heard reports that a small team from the Federation has already been sent into our territory...

Jellico, Riker, and Troi keep their faces impassive... trying not to give anything away. Lemec goes on after a beat.

49 CONTINUED: (3)

LEMEC
(continuing)
Of course, I don't believe this... such an attempt would almost certainly fail... and even if it succeeded, it would trigger a... very serious response on our part.

Jellico takes a moment before responding. The tables have just turned here... Jellico is now following Lemec's lead.

JELLICO
I don't know what you're talking about.

LEMEC
(smiles)
Then there's no need for worry.

A silent beat as the two men consider each other.

LEMEC
A short recess would seem to be in order.

JELLICO
Very well.

Jellico, Riker and Troi stand to go... but Lemec stops them with a question.

LEMEC
(quiet, casual)
Where is Captain Picard?

Jellico turns and faces him with a neutral expression.

JELLICO
Reassigned.

LEMEC
Ah.
(beat)

Well, I hope his new assignment is not too dangerous... it would be a shame if something happened to such a... noted officer.

Jellico meets his eyes and there is a long moment between the two of them.

49 CONTINUED: (4)

JELLICO
Yes... it would.

Jellico turns and EXITS with Troi and Riker. Off Lemec's expression of satisfaction...

CUT TO:

50 EXT. SPACE - CELTRIS THREE (OPTICAL)

The planet as seen before.

51 INT. CAVERNS - LAVA TUBE

Picard is crawling though the dark tube. Worf and Beverly are following him single file.

PICARD
(to others)
Just a few more meters...

He keeps crawling... then comes to a narrow OPENING which leads into another chamber. He has to push aside some dirt and rocks, before he can scramble out of the tube and into the chamber, which is large enough for

him to stand in.

52 WORF

is still moving though the tube. He gets to the end and begins to crawl out.

53 BEVERLY

is struggling over some rocks and dirt behind Worf. There is a sudden RUMBLING SOUND and she freezes.

54 PICARD AND WORF

They hear the sound.

PICARD
(urgent)
Beverly, get out of there!

55 BEVERLY

She begins to hurry toward the entrance, but it's too late. The tube CAVES IN on top of her.

56 PICARD AND WORF

The RUMBLING SOUND stops and dirt is blown out of the tube.

PICARD
Beverly!

WORF
Doctor Crusher!

Silence. Picard moves to go back in after Beverly, but Worf stops him.

WORF

No, sir.

Worf dives into the tube, leaving a worried Picard behind.

57 WORF

inside the tube, reaches the point of the cave-in. He begins to dig frantically.

58 PICARD

waits anxiously at the entrance to the tube. A few beats pass.

WORF'S VOICE

(o.c.)

I have her.

Picard leans inside the tube and then re-emerges with Worf's legs. He struggles to pull the Klingon from the tube, but finally Worf's torso emerges. They both then manage to pull out Beverly, who is covered with dirt and is scratched up. She coughs and chokes for a moment.

PICARD

Are you all right?

58 CONTINUED:

BEVERLY
(coughing)
I think so.
(beat)
Next time, you bring up the rear.

Picard smiles at her, then picks up the tricorder.

PICARD
We're nearly there. Do you feel like you can continue?

Beverly nods. Picard leads them down another passageway.

CUT TO:

59 INT. CAVERNS - INSTALLATION ENTRANCE (OPTICAL)

Picard, Beverly and Worf come around a corner and see a METAL HATCH set into the wall. There is no other sign of an installation here except for the bare metal door. They wait behind some rocks for a moment.

PICARD
(off tricorder, sotto)
This looks like a maintenance hatch to the installation.
(beat)
I'm picking up three proximity sensors around it.

Picard looks to Worf, who pulls a DEVICE about the size and shape of a flashlight out of his pack. Worf adjusts one of the controls and then sets the handle into the ground so that it is standing up. Once it is

in place, he touches another control and THREE BEAMS come out of the device and head towards three different points around the periphery of the door. As soon as they touch the rock, the beams DISAPPEAR.

Worf checks a reading on the side of the device.

WORF
The sensor echo has been established. The false image will only last a few minutes.

They pull their phasers and quickly move to the door. Worf examines the door.

59 CONTINUED:

WORF
The hatch is magnetically sealed. But I believe I can bypass it.

Picard nods and Worf pulls another DEVICE from his pack. He attaches it to the door and begins to operate the controls.

BEVERLY
(off tricorder)
I can't scan the other side of the hatch... it's been shielded.

PICARD
We have no choice.
(beat, then quiet, to Beverly)
Remember: aim low and fire in

short, controlled bursts.

She nods understanding and takes a firmer grip on her phaser. Worf finally finishes working on the hatch.

WORF
Ready.

They all move to defensive positions just outside the door.

PICARD
(to Worf)
Now.

Worf activates the device and the hatch OPENS. The three of them rush inside with phasers drawn.

60 OMITTED

61 INT. CAVERNS - LARGE CHAMBER - CONTINUOUS

They all rush inside and find... nothing. There is no Cardassian installation... just a large empty chamber in the caverns. The only thing in sight is a small CONSOLE sitting in the middle of the chamber which is quietly BEEPING.

Picard, Worf, and Beverly all come to a sudden halt as they see there is nothing here. Off their astonished reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

62 INT. CAVERNS - LARGE CHAMBER

Continuous action from Act Four. Picard, Beverly, and Worf are reacting to the empty room.

PICARD
(quick realization)
It's a trap. Come on.

But as he turns to head back for the door, all hell suddenly breaks loose in the chamber.

The following happens very quickly:

62A WORF AND BEVERLY (OPTICAL)

react as TWO ARMED CARDASSIANS come at them from behind. Worf throws himself at one and Beverly SHOOTS the other.

62AA THE HATCH

begins to close behind them.

62B PICARD (OPTICAL)

Dives for cover as TWO MORE CARDASSIANS begin to FIRE from hidden points in the shadows. Picard returns FIRE, but then has to physically fight off a THIRD CARDASSIAN who rushes him.

62C WORF (OPTICAL)

drops his phaser and dives into the closing hatch and manages to force it open by wedging himself in it. Beverly FIRES a couple of BLASTS which take out TWO CARDASSIANS.

62D PICARD

is fighting off the Cardassian with a quick series of karate moves.

62E CARDASSIANS

begin to pour out of yet another point in the chamber.

62F WORF (OPTICAL)

can barely hold open the hatch as Beverly scrambles through it. Worf yells for Picard.

WORF
Captain!

But before Picard can do anything, Worf is wounded by a DISRUPTOR BLAST and he is knocked out of the hatch and into the outer chamber.

63 OMITTED

64 NEW ANGLE

as Picard turns to make a dash for the door... but it's too late. The hatch CLOSES shut, trapping him inside. He turns around and drops his phaser as the Cardassians close in on him.

65 INT. CAVERNS - INSTALLATION ENTRANCE

Worf and Beverly have just emerged from the Large Chamber. The door is shut.

WORF
The Captain...

Beverly shakes her head no, then whips out her tricorder.

BEVERLY
(off tricorder)
There are five more heading this way from another tunnel. Come on.

She heads off back toward the way they came. Worf glances once more at the closed hatch, then he follows her.

CUT TO:

66
thru OMITTED
67

68 INT. CAVERNS - LARGE CHAMBER

Picard puts his hands on his head as an armed Cardassian takes his pack and combadge from him as well as his weapon.

68 CONTINUED:

One of the Cardassians goes over to the flashing console and deactivates it. The flashing and beeping STOP. The Cardassian smiles insidiously at Picard, and then leads him away.

CUT TO:

69 EXT. SPACE - THE ENTERPRISE & CARDASSIAN SHIP (OPTICAL)

The two ships in space.

70 INT. MAIN BRIDGE

Riker is looking at a monitor at the aft science station as Jellico ENTERS from the Ready Room.

DATA
Captain on the Bridge.

JELLICO
(to Riker)
What do you have, Wil?

RIKER
(indicates monitor)
I'm not sure. We're picking up a lot of coded messages from a Cardassian planet near the border.

70 CONTINUED:

JELLICO
Which planet?

RIKER

Celtris Three.

A beat as Jellico thinks.

JELLICO

Can you detect any theta-band subspace emissions coming from Celtris?

Riker works for a moment.

RIKER

There're some residual traces... it looks like there were emissions up until a few minutes ago.

A long moment as Jellico looks at the monitors. He doesn't want to give anything away.

JELLICO

Open a secure channel to Admiral Nechayev. Priority two. Put it through to my Ready Room.

RIKER

Aye, sir.

Jellico EXITS to the Ready Room and Riker looks after him with a puzzled expression.

CUT TO:

70A INT. READY ROOM (OPTICAL)

Jellico moves to his desk and activates the terminal. After a moment, the Starfleet logo is replaced by the

image of Admiral Nechayev.

NECHAYEV
Captain?

70A CONTINUED:

JELLICO
Those emissions you were so concerned about... have just stopped.
(beat)
I'd say that one way or the other, our friends have finished their task.

There is a beat as Nechayev takes note of this.

NECHAYEV
Have you heard from our friends?

JELLICO
No.

NECHAYEV
Let me know if you do. I'd very much like to see them again.

JELLICO
So would I, Admiral.

The transmission ENDS. Off Jellico's face as he contemplates the fate of Picard and the others.

CUT TO:

71 INT. INTERROGATION ROOM

The room is very large with a huge entry door. (Footsteps tend to echo in here.) There are few furnishings except for the center of the room where there is a large DESK. Although not immediately apparent, the desk has many hidden panels and drawers. Next to the desk is the INTERVIEW CHAIR, an ominous looking piece of furniture with the ability to manacle the subject's wrists and ankles.

Picard is pushed into the room by a Cardassian. The door SHUTS behind him. Picard looks around for a moment... then a VOICE is heard coming out of the darkness.

71 CONTINUED:

MADRED'S VOICE
(o.c.)
A challenge.

GUL MADRED steps out of the shadows and moves toward the table.

MADRED
You should prove to be an interesting challenge. Possibly the most interesting to come through that door in many years.

PICARD
What do you want?

MADRED

Why... you, of course.

(beat)

Picard. Jean-Luc. Serial number SP dash nine three seven dash two one five. Son of Maurice and Yvette Picard, born in La Barre, France. Former Captain of the Stargazer... where you conducted extensive studies on theta-band subspace carrier waves.

Picard is shocked at this level of knowledge and what it implies.

MADRED

Don't look so surprised. How could we have designed a lure for the Captain of the Federation flagship unless we knew something about his background.

Picard recovers quickly and his features harden.

PICARD

All right... so you concocted an elaborate ruse to bring me here. Why?

Madred's expression hardens.

MADRED

In this room, you do not ask questions. I ask them, and you answer. And if I'm not satisfied with those answers... you will die.

71 CONTINUED: (2)

Off Picard's reaction...

FADE OUT.

SUPER: "TO BE CONTINUED"

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Chain of Command, Part II"
#40276-237

Written by
Frank Abatemarco

Directed by
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FINAL DRAFT

OCTOBER 15, 1992

STAR TREK: "Chain of Command, Part II" - 10/15/92 - CAST

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part II"

CAST

PICARD	JELLICO
RIKER	JIL ORRA
DATA	GUL LEMEC
BEVERLY	GUL MADRED
TROI	
WORF	
GEORDI	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
TWO N.D. NURSES	GLIN CORAK
N.D. SECURITY OFFICER	GLIN TAJOR
	TWO CARDASSIANS GUARDS

STAR TREK: "Chain of Command, Part II" - 10/15/92 - SETS

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part II"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	SHUTTLECRAFT
CORRIDOR	CARDASSIAN SHIP
OBS. LOUNGE	
RIKER'S QUARTERS	
READY ROOM	
SHUTTLECRAFT	
SHUTTLEBAY	
SICKBAY	
INTERROGATION ROOM	

STAR TREK: "Chain of Command, Part, II" - 10/15/92 -
PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part II"

PRONUNCIATION GUIDE

LAKAT	lah-KAHT
CELTRIS	SELL-tris
LA BARRE	la BAR
MADRED	muh-DRED
NECHAYEV	NEH-che-yev
LEMEC	leh-MEK
GESSARD	gues-ARRD
MINOS KORVA	mee-nos KOR-va
HEBITIAN	heb-EE-shin
LYSHAN	LYE-shin

STAR TREK: THE NEXT GENERATION
"Chain of Command, Part II"
TEASER

FADE IN:

RECAP OF SCENES FROM PART I

1
thru OMITTED
3

4 INT. INTERROGATION ROOM - DAY

Picard is in a chair. A Cardassian MED TECH checks a PADD which increases or decreases the amount of neural chemicals administered. Gul Madred sits behind his desk, checks his PADD during Picard's responses.

Picard looks straight ahead and speaks with a stream of consciousness detachment. He is clearly under the influence of a chemical substance.

MADRED
Place of birth?

PICARD
La Barre, France...

MADRED
Mother's name?

PICARD
Yvette Gessard...

Madred glances over at the Medical Officer.

MADRED
He's ready. Keep the serum at that level.

The Officer nods, and Madred turns back to Picard.

MADRED
What is your current assignment?

4 CONTINUED:

PICARD
Special operations on Celtris Three.

MADRED
Your mission on Celtris Three?

4 CONTINUED: (2)

PICARD
To seek and destroy a metagenic weapon.

MADRED
How many others were part of this mission?

PICARD
Two.

MADRED

Their names and rank?

PICARD
Chief Medical Officer Beverly Crusher. Lieutenant Worf.

Gul Madred enters that information into his PADD.

MADRED
What are the Federation's defense plans for Minos Korva?

PICARD
I don't know.

Gul Madred moves close to Picard studying his face. He's uncertain whether Picard really doesn't know, or if he is able to hold something back.

MADRED
Increase the level slightly... to point three one.

4 CONTINUED: (3)

The Med Tech increases the dosage with a hypospray.

MADRED
Let's begin again, shall we? Name?

PICARD
Picard, Jean-Luc.

MADRED

Place of birth?

PICARD
La Barre, France...

Off Picard's face we

FADE OUT.

END OF TEASER

STAR TREK: "Chain... , Pt. II" - REV. 10/19/92 - ACT ONE 5-6.

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. SPACE - THE ENTERPRISE & CARDASSIAN SHIP
(OPTICAL)

The two ships facing each other in space.

JELLICO (V.O.)
Captain's Log: Stardate 46360.8
The negotiations with the Cardassians have made little progress. Gul Lemec continues to insist on a complete Federation withdrawal from the border and I continue to refuse. I believe a military confrontation may be unavoidable.

6 INT. OBSERVATION LOUNGE

JELLICO, RIKER, and TROI are seated at the table, wearily listening to GUL LEMEC, who is pacing the room and droning on and on. GLIN CORAK and GLIN TAJOR are also seated.

JELLICO
Gul Lemec, I assure you that what the Federation wants, above all, is the preservation of peace.

LEMEC
Ah... peace. Of course. Then how do you explain the fact that a Federation team launched an unprovoked attack on Cardassian territory less than fourteen hours ago?

6 CONTINUED:

Riker and Troi look surprised. Jellico keeps his expression neutral.

JELLICO
I don't know what you're talking about.

LEMEC
Then let me explain. Captain Jean-Luc Picard, Lieutenant Worf, and Doctor Beverly Crusher landed on Celtris Three, attacked one of our outposts in a brutal assault, and killed over fifty-five men, women and children.

Jellico takes a beat before responding.

JELLICO
What evidence do you have of that?

LEMEC
We have all the evidence we need... we have Captain Picard.

RIKER
Is he alive?

Lemec lets that hang in the air for a moment, then pointedly does not answer the question.

LEMEC
The Cardassian Union has not yet decided how to respond to this latest provocation.
(beat, then ominous)
But rest assured that we will respond.

He holds Jellico's eyes for a beat, then Lemec EXITS, followed by Corak and Tajor. Once they're out the door, Jellico sits back in his chair... clearly this is trouble. Riker and Troi look to him for answers.

6 CONTINUED: (3)

RIKER
Is there any truth to what he's saying?

Jellico considers for a moment before answering and then is very deliberate and careful as he answers Riker.

JELLICO
Captain Picard and the others were sent to... investigate reports of a metagenic weapon on Celtris Three. It's possible they may have been captured.

Riker and Troi absorb this news.

JELLICO
But if they escaped, they'll head for the Lyshan system -- the Enterprise was supposed to meet them there in eight hours.
(beat)
Wil, I want you to take a shuttlecraft and head for the rendezvous point. The Enterprise will have to remain here until the endgame with Gul Lemec is played out.

RIKER
Aye, sir.

Riker EXITS.

6 CONTINUED: (3)

TROI
If Captain Picard has been

captured... the Cardassians will not hesitate to use any means available to obtain information from him... including torture.

JELLICO

I know.

(beat)

That's why I want you to contact Starfleet Command and inform them they should change every security code and protocol that Captain Picard might have had access to.

Troi waits for something more... some indication of concern for Picard, but none is forthcoming. She and Jellico look at each other for a long moment.

JELLICO

That's all, Deanna.

Beat.

TROI

Aye, sir.

Troi EXITS, leaving Jellico alone. Off his troubled face...

7 INT. INTERROGATION ROOM - DAY (OPTICAL)

A door at the far end of the chamber opens.

7 CONTINUED: (2)

Picard, blindfolded, is escorted by two Cardassian Guards whose footsteps echo in the large chamber. The Guards place Picard standing in front of Gul Madred's desk. His hands are manacled. He nods to them and they EXIT.

MADRED
Captain Picard...

PICARD
I demand to see a neutral representative... as required by the Federation-Cardassian peace treaty.

MADRED
Of course.

He removes Picard's blindfold... and Picard reacts almost as though in pain as the light hits his dilated pupils. Clearly he has been blindfolded for some time. He squints and blinks as his eyes gradually adjust.

MADRED
We have already sent a message to Tohvun Three -- the nearest neutral planet. They assure us they will dispatch someone immediately.

Gul Madred walks in a circle around Picard, studying him carefully. Picard looks tired and worn... the last hours have not been pleasant. But he does not appear to be under the influence of any drugs.

MADRED
I hope you're feeling better now

that the drugs have worn off.
(small shrug)
I dislike using drugs... but it is
the most efficient means of
getting information. Unless, of
course, you were given a neuro-inhibitor...
enabling you to
withhold it.

PICARD
I can't imagine what information
I have that would be meaningful to
you.

Madred smiles, doesn't reply... glances down at
Picard's hands.

7 CONTINUED: (3)

MADRED
Please... let me remove those
restraints.

He enters a control on his PADD, then manually unsnaps
Picard's manacles. Picard involuntarily rubs his
wrists, which show deep bruises where the manacles have
cut into them. Madred gestures to a chair, as:

MADRED
I understand that you are a
student of archaeology. Did you
know that Cardassia boasts some of
the most ancient and splendid
ruins anywhere in the galaxy?

Picard sits, responds carefully... trying to understand Madred's technique, not wanting to fall into a trap... but knowing that conversation is the way to find his opponent's own weaknesses -- something he knows he must do if he is to survive.

PICARD
I know that the burial vaults of the First Hebitian civilization are said to be magnificent.

7 CONTINUED: (4)

MADRED
Apparently when they were first unearthed, two hundred years ago, they were. The burial vaults contained unimaginably beautiful artifacts made of jevonite -- a rare, breathtaking stone. But most of those objects are gone.

PICARD
What happened to them?

Madred smiles slightly, shrugs.

MADRED
What happens to impoverished societies... the tombs were plundered, priceless treasures stolen... a few were preserved in museums... but even those were eventually sold in order to pay for our war efforts.

PICARD
That war cost you hundreds of thousands of lives... depleted your food supplies... left your population weakened and miserable... and yet you risk war again.

Something in Madred's eyes burns slightly at this.

MADRED
How easy for you to judge us. Federation planets seem to want for nothing. But our planet is a hardscrabble world... famine is still a threat... it's not so easy for us.

Picard glances around.

PICARD
And yet there seems to be enough to maintain a well-outfitted -- and well fed -- military...

MADRED
It is the military which is the hope of the population.

7 CONTINUED: (5)

PICARD
The Federation would be happy to help you feed your people --

without the need for warfare.

MADRED
Charity? I don't think so.

PICARD
Not charity... a cooperative effort --

MADRED
Let's not waste time arguing about issues we can't resolve. Would you care to tour the Hebitian burial vaults?

Picard stares at him.

MADRED
Even though they've been stripped of funerary regalia, the tomb paintings are extraordinary. Any student of archaeology would be thrilled.

PICARD
(carefully)
What I would like... is to be returned to my ship.

MADRED
My dear Captain... you are a criminal. You have been apprehended invading one of our secret facilities... the least that will happen is for you to stand trial and be punished.
(beat)

I am offering you the opportunity
for that experience to be --
civilized.

PICARD
(after a beat)
And the price for that
opportunity?

MADRED
(mildly)
Cooperation.

He walks away from Picard, musing.

7 CONTINUED: (6)

MADRED
We need to know the Federation's
defense strategy for Minos Korva.

PICARD
You've injected me with drugs.
You must know that I have already
answered truthfully every question
put to me.

MADRED
Captain... we have gone to great
lengths to lure you here --
because we know that in the event
of an invasion, the Enterprise
will be the command ship for the
sector encompassing Minos Korva.

PICARD

Then it seems you have more knowledge about the situation than I do.

Madred stares at him for a beat, then shakes his head sadly, taps a command into his console, and the Guards ENTER. They pull Picard to his feet... he struggles, having no intention of making anything easy for them. But they are able to snap the manacles onto his wrists again and then secure them to a bar on the ceiling. Picard finally stands with arms stretched over his head.

7 CONTINUED: (7)

MADRED

Wasted energy, Captain... you might come to wish you hadn't expended it in such a futile effort.

The guards EXIT.

PICARD

Torture is expressly forbidden by the terms of the Seldonis Four convention governing treatment of prisoners of war.

Madred lets Picard's empty demand hang there.

MADRED

Are you in good health? Do you have any physical ailments I

should know about?

Picard does not respond. Madred takes an object from his desk... holds it before Picard's face. It is a knife with a jeweled handle.

MADRED
Beautiful, isn't it? This stone is jevonite. You can see why it is so highly prized.

Madred begins cutting away Picard's jumpsuit.

7 CONTINUED: (8)

MADRED
From this point on, you will enjoy no privileges of rank... no privileges of person. From now on, I will refer to you only as "human." You have no other identity.

Madred strips away all of the jumpsuit, leaving Picard naked and vulnerable. We see on his upper chest a small red scar, suggesting a recent incision.

Madred walks out of the room, his footsteps echoing. The door closes behind him, and we hold on Picard in the empty room for a beat.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

8 INT. INTERROGATION ROOM

Picard is still in the same position. His head slumps onto his chest occasionally as he cannot fight sleep. Behind him, the door opens.

9 ANGLE ON GUL MADRED AND GUARDS

as they ENTER the room. Madred is carrying the Cardassian equivalent of a thermos bottle; the guards, a robe. As the guards remove Picard from the bar on the ceiling and put the robe on him, Madred opens the thermos, pouring himself hot tea.

GUL MADRED
Good morning. I trust you slept well?

The guards take Picard to the chair and then EXIT. Madred sips his tea matter-of-factly.

10 thru 12 OMITTED

13 PICARD AND MADRED

Picard watches Madred as he drinks the tea... his own mouth is dry and parched. He hasn't had water for a long time. Madred is conscious of his need.

MADRED
You're thirsty?

Picard gives a slight nod.

MADRED
I would imagine so.

He caps his thermos and drains his tea.

13 CONTINUED:

MADRED
Well. It's time to move on.

He removes from his desk a PADD. Picard eyes it.

PICARD
I have told you what I know.

MADRED
I'm sure you have.

Madred gestures toward the ceiling (or a wall).

MADRED
How many lights do you see there?

Picard looks in the direction he is pointing.

13A ON THE LIGHT FIXTURE

There are four separate lights in the fixture.

13B RESUME SCENE

Picard turns back to Madred. He's not sure where this is going, but he is still alert for any opportunity to resist -- and, if possible, land a psychological blow on his opponent.

PICARD
(guarded)
I see four lights.

Madred lifts his eyebrows... rises... and walks toward the fixture.

MADRED
Strange... I see five.

There is a beat as he turns back to Picard.

MADRED
Are you quite sure?

PICARD
There are four lights.

Madred returns to his desk... picks up the PADD, idly toying with it.

13B CONTINUED:

MADRED
Perhaps you're aware of the incision on your chest.

Picard's eyes drop down... his fingers move unconsciously to the small scar.

MADRED

While you were under the influence of our drugs, you were implanted with a small device.

(beat)

It is a remarkable invention.

(beat)

By entering commands in this PADD, I can produce pain in any part of your body... at various levels of severity.

Madred looks at Picard with genuine apology.

MADRED

Forgive me... I don't enjoy this, but I must demonstrate. It will make everything much clearer.

He looks down at the PADD. Picard steels himself, trying to prepare for what is coming. Madred taps a command and a wave of pain overtakes Picard. He gasps and stiffens... perspiration breaks out... he puts his knuckles to his temples and digs them in. Madred taps the control off. Picard slumps, gasping, amazed at the effect.

MADRED

Surprising, isn't it? Most people feel at first that they can steel themselves against it... but they are completely unprepared for the intensity of the pain.

(beat)

That was the lowest possible setting.

Picard draws air in gasps, struggling for composure once more.

PICARD
I... know... nothing... about Minos Korva.

Madred glances at him, surprised.

13B CONTINUED: (2)

MADRED
But I've told you that I believe you. I didn't ask about Minos Korva...

He gestures idly at the light fixture.

MADRED
I asked you... how many lights you see there.

Picard stares at him, realizing that the game has moved far beyond the acquisition of information. But he is determined to resist... as long as he is able.

PICARD
There are four lights.

Madred looks puzzled... glances at the fixtures... back at Picard.

MADRED

I don't understand how you can be so mistaken.

13C CLOSE ON THE PADD

as Madred's fingers enter commands. There is a cry of pain from Picard.

14 EXT. SPACE - ENTERPRISE, CARDASSIAN SHIP

The Enterprise, which is still hanging in space with the Reklar.

RIKER (V.O.)
First Officer's Log: Supplemental. I have returned from the rendezvous point in the Lyshan system with Doctor Crusher and Lieutenant Worf. Captain Picard's fate is still unknown.

15 INT. SICKBAY

WORF is on a biobed, having his shoulder wound tended by an N.D. NURSE. BEVERLY is on another bed, being checked over by another NURSE. Jellico and Riker are listening to Beverly, who is exhausted and depressed.

15 CONTINUED:

BEVERLY
There was no chance to go back for the Captain. We barely made it back to the Ferengi cargo ship ourselves.

JELLICO
You were smart not to try.

That doesn't seem to make Beverly feel any better.

BEVERLY
(bitter)
I don't feel so smart.

Jellico is sympathetic... he puts a friendly hand on her shoulder.

JELLICO
Get some rest, Doctor.
(to Riker)
Wil...

Jellico and Riker EXIT.

15A INT. CORRIDOR - CONTINUOUS

Jellico and Riker ENTER from Sickbay and head toward a Turbolift.

JELLICO
I want Geordi to analyze the readings from Beverly's tricorder. Tell him to scrutinize every detail of those caverns on Celtris Three.

RIKER
Aye, sir.
(beat)
Request permission to begin planning a rescue operation.

Jellico stops and faces Riker.

JELLICO
Wil, I know you were close to him... but we don't even know if he's still alive.
(MORE)

15A CONTINUED:

JELLICO (Cont'd)
Under the circumstances, a rescue attempt would be foolhardy.

Jellico continues down the corridor, but Riker isn't content to just let it drop at that.

RIKER
Shouldn't we assume he is alive until we know otherwise? We can't just abandon him.

Jellico stops outside the Turbolift and faces Riker squarely.

JELLICO
(hard)
He's gone. I'm sorry Wil, but you're going to have to accept that.
(beat)
I want those tricorder readings analyzed by fourteen hundred hours.

RIKER
(tight)
Yes, sir.

Jellico EXITS to the Turbolift. Off Riker's expression...

CUT TO:

15B EXT. SPACE - ENTERPRISE & CARDASSIAN SHIP (OPTICAL)

The two ships hang in space.

16 INT. OBSERVATION LOUNGE

Jellico, Riker, and Troi are seated at the table. Gul Lemec, Glin Tajor, and Glin Corak are also seated. Lemec is holding a Cardassian PADD. He activates the PADD and then SLIDES it across the table toward Jellico.

17 ON PADD (OPTICAL)

It shows Picard, a prisoner, seated in the Interview chair. This is a recording of Picard as seen in the Teaser, when he was under the influence of the truth inducer.

MADRED'S VOICE
What is your current assignment?

PICARD
Special operations on Celtris Three.

18 RESUME SCENE

Jellico turns off the PADD and looks up at Lemec. Riker and Troi are troubled by this vision of their former captain.

LEMEC
Do you have anything to say?

JELLICO
Captain Picard was not acting under my orders.

18 CONTINUED:

Lemec sits back in his chair and considers Jellico for a moment.

LEMEC
And if we wish to execute him?

RIKER
Under the terms of the Selonis Convention, Captain Picard must --

LEMEC
(hard)
The Selonis Convention applies to prisoners of war... which means you would have to acknowledge that he was captured during a mission authorized by the Federation. Do you wish to make such an admission?

JELLICO

No.

Riker throws a look at Jellico, but keeps his mouth shut.

LEMEC

Then he will be treated as a terrorist.

Lemec again waits for Jellico's response, but Jellico doesn't flinch. He takes the Cardassian PADD and SLIDES it back across the table to Lemec.

JELLICO

That is not my concern.

Riker and Troi exchange looks, but Jellico never looks away from Lemec. Lemec picks up the PADD and then continues after a beat.

LEMEC

There is, of course, an alternative.

18 CONTINUED: (2)

JELLICO

I'm listening.

LEMEC

If the Federation agreed to a complete and immediate withdrawal from this sector... we would be

disposed to release Captain Picard
and forget about this...
incident.

Jellico seems to consider this for a long beat.

JELLICO
I'll have to discuss this with my
superiors.

LEMEC
Of course.
(beat)
You have seven hours.

Lemec gestures to Corak and Tajor and they all EXIT.

JELLICO
I'll send a message to Admiral
Necheyev... recommend that she
reject Lemec's proposal... and
deploy more starships along the
border.

RIKER
And what about Captain Picard?

Jellico simply shakes his head. As Riker continues to
push, both their tempers begin to rise.

18 CONTINUED: (3)

RIKER
I'm not suggesting that we trade
entire star systems for one man's

life... but we can at least acknowledge the fact that he was acting under Federation orders... that he is a prisoner of war.

JELLICO

No.

RIKER

It would give him the protections of the Seldonis Convention --

JELLICO

(angry)

It would play right into Gul Lemec's hand. He's just waiting for some sign of weakness in our position before he starts making more demands.

RIKER

(hot)

I can't believe you're going to sacrifice the Captain's life for a negotiating tactic.

Troi tries to intercede, but the two men are on a collision course.

TROI

Wil, Captain... I think we're all concerned about --

JELLICO

(to Riker)

Are you questioning my judgment, Commander?

RIKER
As First Officer it's my responsibility to point out what may be mistakes in the actions of the commanding officer. Sir.

JELLICO
Then maybe it's time you found other responsibilities.
(beat)
You're relieved.

18 CONTINUED: (4)

Riker and Jellico slowly stand together... exchange a long, hard look as the air crackles around them.

JELLICO
(quiet)
Don't make me confine you to quarters as well.

Riker holds his eyes for another moment, then finally glances at Troi.

RIKER
(to Jellico)
Sir.

Riker EXITS. Off the reactions of Jellico and Troi...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

19 OMITTED

20 INT. READY ROOM

Jellico is speaking to someone o.c. His attitude is warm and friendly.

JELLICO
I have every confidence that you will make an outstanding first officer.

REVEAL Data sitting across the desk from him, wearing a RED uniform.

DATA
Thank you, sir.
(beat)
But I do not believe that I am more qualified than Commander Riker.

Jellico smiles at him.

JELLICO
I admire loyalty in an officer.
(beat)
But don't let it blind you to more pressing concerns.

The door CHIMES.

JELLICO
Yes?

GEORDI ENTERS, carrying a PADD. He notes Data's uniform, but doesn't comment on it.

GEORDI
(to Jellico)
I have the report on Doctor Crusher's tricorder readings from Celtris Three.

He hands the PADD to Jellico, who glances at it.

JELLICO
Give me the short version.

20 CONTINUED:

GEORDI
Nothing.

JELLICO
Not quite that short.

GEORDI
There's nothing out of the ordinary on any of the tricorder logs. Just normal scans of the caverns on Celtris Three and a few tactical scans of armed Cardassians.

Jellico puts down the PADD and moves about the room, trying to think.

JELLICO
They went to a lot of trouble to lure a Federation team to that planet... why?

They all think for a moment.

DATA
It is possible that the Cardassians were interested in specifically capturing Captain Picard.

GEORDI
What makes you say that?

DATA
The metagenic weapon which they were supposedly developing used a theta-band subspace delivery system. Captain Picard is one of only three Starfleet Captains with extensive experience in testing theta-band devices. The other two are no longer in Starfleet.

JELLICO
So they tailored a fake weapon to lure Picard. But why? They must've known we'd change all his access codes and security protocols.

20 CONTINUED: (2)

GEORDI
Maybe they're more interested in something he did in the past... something that happened while he was Captain of the Enterprise.

Jellico gets an idea.

JELLICO
Or maybe something that he was going to do in the future.
(beat)
In case of a Cardassian attack, the Enterprise will be assigned as the command ship for this sector. If the Cardassians got wind of that...

GEORDI
They might have assumed Captain Picard would know those defense plans.

DATA
If our theory is correct, it would mean the Cardassians are preparing for an attack somewhere in this sector.

JELLICO
The question is, where?
(beat)
Geordi, I want you to conduct a discreet scan of Gul Lemec's ship.

Look for anything unusual... anything that might indicate where they've been lately.

GEORDI

Aye, sir.

Geordi EXITS.

DATA

If Captain Picard is aware of our defense plans for this sector, we could be at a serious tactical disadvantage.

20 CONTINUED: (3)

JELLICO

Admiral Nechayev just transmitted the plans to me this afternoon. Picard never saw them.

DATA

In that case, he may be tortured for information that he does not have.

A grim beat. Off Jellico's expression...

21 thru 22 OMITTED

23 INT. INTERROGATION ROOM

Gul Madred and his daughter, JIL ORRA, an angelic young girl of seven, are at the desk, working with a small twenty-fourth century cage. The cage contains a Cardassian PET. Picard is unconscious on the floor, and now wears a robe.

MADRED
I want you to be very careful with your wompat from now on, Jil Orra. Now that she's separated from her mother, she depends on you.

JIL ORRA
I will, father.
(a glance at Picard)
Do humans have mothers and fathers?

MADRED
Yes, but... human mothers and fathers don't love their children as we do... they're... not the same as we are.

JIL ORRA
(accepting this)
Will you read to me tonight?

MADRED
Yes, of course I will.
(hugs her)
I'll see you later.

24
thru OMITTED

28 ANGLE PICARD

who has been watching this tableau through slitted eyes. As the little girl EXITS, Madred moves toward him. Picard takes a breath, trying to focus himself... regaining what control he can.

PICARD
Your daughter... is lovely...

Madred turns quickly toward him... he is obviously protective of his daughter, wary of what Picard might have to say.

MADRED
Yes... I think so. And unusually bright.

28 CONTINUED:

MADRED
(continuing, after a beat)
Amazing, isn't it... the way they're able to sneak into your heart... I must admit, I was completely unprepared for the power she had over me... from the moment she was born.

PICARD
I'm surprised... that you'd let her come in here...

MADRED
(genuinely)
Why?

Picard stares at him... the question is sincere... but it strikes Picard as bizarre.

PICARD
To let a child be exposed to this... to someone who is injured and suffering... to see that you inflict that suffering...

Madred is looking at Picard with a curious smile, as though trying to understand what he's saying.

28 CONTINUED: (2)

MADRED
From the time Jil Orra could crawl she has been taught about the enemies of the Cardassians. And that enemies deserve their fate.

He moves idly toward his desk, hands drifting over the control for the pain device.

PICARD
Be careful, Madred. When children learn to devalue others... they can devalue anyone. Even their parents.

Madred gives him a sharp look.

MADRED

To her, I am a hero. I am the most powerful man she knows... she adores me...

Picard hears the slight note of desperation in the man's voice, seizes on it.

PICARD

Now, perhaps. What will happen when she's fifteen? Twenty? Are you prepared for the time when she might look at you and see you for what you are -- and despise you for it?

Madred's eyes blaze.

MADRED

What a blind, narrow view you have. What an arrogant man you are.

He moves closer to Picard, challenging.

MADRED

What do you know of Cardassian history?

Picard gives it back with equal intensity.

PICARD

I know that once you were a peaceful people, that you had a rich spiritual life --

28 CONTINUED: (3)

MADRED
And what did peace and spirituality get us? People starved by the millions. Bodies went unburied -- disease was rampant. The suffering was unimaginable.

PICARD
Since the military took over hundreds of thousands more have died --

MADRED
But we -- are -- feeding -- the -- people.

His eyes flash, his passion blazing.

MADRED
We acquired territory during the wars... we developed new resources... we initiated a rebuilding program... we have mandated agricultural programs. That is what the military has done for Cardassia.

He takes a breath, then leans in toward Picard.

MADRED
Because of that... my daughter will never have to worry about

going hungry.

PICARD
Her belly may be full... but her spirit will be empty.

Madred takes two steps and back hands Picard across the face. Picard staggers back, startled... but knowing he has scored on Madred.

PICARD
Be careful... you're showing weakness...

Madred crosses to his desk.

MADRED
Shall we begin again? How many lights are there?

28 CONTINUED: (4)

PICARD
What lights?

Madred jabs viciously at the control device. Picard arches convulsively.

30
thru OMITTED
31

32 INT. MAIN BRIDGE (OPTICAL)

Jellico is speaking with Gul Lemec on the Viewscreen.

Data is seated in the First Officer's chair and Worf is at Tactical. Geordi is working at one of the aft stations.

JELLICO
The answer is no, Gul Lemec. We won't be frightened away from a system which is legitimately ours.

Lemec only smiles.

LEMEC
A brave stand.
(beat)
But I think you have an expression... something about discretion often being the better part of valor.
(beat)
Good-bye, Captain.

The transmission ENDS.

WORF
(off console)
The Reklar has gone to warp... they are returning to Cardassian space.

JELLICO
At least for the moment...

GEORDI
Captain, I think we've got something.

32 CONTINUED:

Jellico moves toward the aft stations. Geordi indicates one of the monitors.

GEORDI
It looks like there was some minor hull degradation along their warp nacelles. The distribution pattern indicates a recent exposure to a molecular dispersion field.

JELLICO
Where could they have run into a dispersion field?

GEORDI
They're found in certain types of quasars... proto-stellar nebulae... some dark matter clouds...

JELLICO
Isn't there a proto-stellar nebula near the border?

GEORDI
(works)
The McAllister C-Five Nebula is located just over the border... approximately seven light years from Federation space.

Jellico thinks for a long beat.

JELLICO
Could there be Cardassian ships inside the McAllister Nebula?

GEORDI
It's possible... but they couldn't stay in there very long. The particle flux in the nebula would begin to degrade a ship's hull after about seventy- two hours.

Jellico looks at the monitor for a moment.

JELLICO
Is there a Federation system near the McAllister Nebula that might interest the Cardassians?

GEORDI
Minos Korva is only eleven light years from the Nebula... and the Cardassians tried to annex it during the war...

32 CONTINUED: (2)

JELLICO
(long beat)
Data, I want to be at Minos Korva in one hour.

DATA
Aye, sir.
(to Con Officer)
Set course three five zero mark

two one five and engage at warp
eight point five.

32A EXT. SPACE - THE ENTERPRISE (STOCK)

The ship goes into warp.

33 INT. INTERROGATION ROOM

Picard is lying on the ground again... semi-conscious. His lips are parched and cracked... he is singing softly in his hoarse voice.

PICARD
... le pont d'Avignon... on y danse... on y danse... sur le pont d'Avignon...

His dry lips form into a smile, as though he is reliving a happy memory... then he laughs softly.

PICARD
On y danse surtout...

Madred is sitting at his desk, watching this impassively. Finally he rises, goes to Picard, stirs him with a toe.

MADRED
Wake up.

Picard opens his eyes as though from a dream... the smile lingering on his lips as he comes to consciousness.

MADRED
Where were you?

PICARD
(still drifting up)
At home... Sunday dinner... we would sing, afterward...

33 CONTINUED:

MADRED
What a charming picture. The Picard family... voices raised in song...
(beat)
Is this what's kept you from breaking? Images of happier times? Memories of home and hearth?

Picard opens his eyes fully... realizing where he is.

PICARD
There is a refuge in the mind... a place where even you can't intrude...

Madred stares at him for a brief moment, then gives a half smile.

MADRED
I must congratulate you. You're remarkably strong willed. I see no point in holding you further.

Picard's response is a look which holds his eyes for a moment.

MADRED

You may go...

Picard moves not a muscle. He searches Gul Madred's face for some clue as to what he is up to.

MADRED

Someone will give you clean clothing before we return you to your ship.

He hits a control and the door at the far end opens. Picard looks at it... back at Madred... then gets to his feet. He is unsteady, but he musters his strength and walks past Madred, who is studying a PADD and does not look up.

34 ANGLE MADRED

As Picard walks past him for the door. When Picard is a few steps away from leaving the room Gul Madred looks up from his PADD. He does not look at Picard.

MADRED

We will get what we need from the human female.

35 ANGLE FAVORING PICARD

He freezes in his tracks. He considers going on, but instead turns back to Gul Madred.

PICARD

What female are you referring to?

Gul Madred turns to him.

MADRED
The human who was part of your abortive assault team, of course -- Doctor Beverly Crusher.

Picard walks back to the desk.

PICARD
What have you done with her?

MADRED
Not a thing. She's quite safe. I wanted to finish my interviews with you before I interrogated her. I had thought it might not be necessary.

A long beat.

PICARD
What about Lieutenant Worf?

MADRED
He left us few options. We had to kill him.

Picard stares at him, absorbing this information, turning it over in his mind, testing its validity.

MADRED
I'm more optimistic about getting what we need from the woman.

PICARD

Doctor Crusher has no information
about any of Starfleet's plans.
She is a medical officer.

MADRED
(pleasantly)
You may be right. I'll have to
determine that for myself.

Picard takes a long moment... and then sits in the chair opposite Madred. Madred looks at him, poised, urbane...

35 CONTINUED:

MADRED
Are you... choosing to stay with
me?

Picard nods.

MADRED
Excellent! I can't tell you how
pleased that makes me.

And as he smiles genially at Picard...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36
thru OMITTED
37

37A EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

37B INT. OBSERVATION LOUNGE (OPTICAL)
(FORMERLY SCENE 43)

Jellico, Data, Beverly, Troi, Geordi and Worf.

JELLICO
Starfleet now believes the Cardassians are preparing to invade Minos Korva.
(beat)
That will not be allowed to happen. The Sutherland, the Berlin, and the Aries have been dispatched to this sector. But they're still three days away. Until they arrive, it's up to us.

Jellico lets that sink in for a moment.

JELLICO
I'm convinced that their invasion fleet is hiding in the McAllister Nebula. I intend to hit them before they leave it.

There are mixed reactions from around the table.

BEVERLY
I thought the nebula was in Cardassian territory.

JELLICO
That's right.

There is a small pause as Beverly formulates her thoughts.

37B CONTINUED:

BEVERLY
I was just part of an undercover mission into Cardassian territory... I felt it was justified in order to destroy a weapon that was potentially catastrophic.
(beat)
But you're talking about a first strike. An act of war. I can't believe that Starfleet would condone it.

JELLICO
Admiral Necheyev knows my plan... and has given me full discretionary powers to act as I see fit.

GEORDI
What if you're wrong, Captain? What if the Cardassians are in that nebula for scientific

research?

JELLICO

You'd have to have pretty good evidence to convince me of that.

BEVERLY

You're still gambling with hundreds of lives.

TROI

But there are two million colonists on Minos Korva. If we wait until the Cardassians attack... tens of thousands of innocent people could be killed.

JELLICO

(flatly)

This discussion is moot. The plan has been approved and we're going ahead. Mister Data, by your calculations, how long could the Cardassian ships stay in the nebula?

DATA

In another seventeen hours, their hull degradation will reach dangerous levels.

(MORE)

37B CONTINUED: (2)

DATA (Cont'd)

They will have to leave before that.

JELLICO

All right... Worf, prepare a series of five hundred anti-matter mines with magnetic targeting capabilities. Geordi, we're going to need a shuttle specially outfitted to operate in the nebula by fourteen hundred hours. Beverly, you'll need to --

BEVERLY

(bitter)

Have Sickbay ready for the casualties you're about to send me.

Beat.

JELLICO

(beat)

That's right.

(beat)

Dismissed.

They all EXIT. Off Jellico's face...

38 OMITTED

39 INT. INTERROGATION ROOM

Picard is on the floor, unconscious. Off-screen, we HEAR a tap-tap-tap that is unidentified. Picard begins to stir, as though hearing the tapping. His eyes flicker open as he swims out of unconsciousness and

back into the nightmare. He looks toward Gul Madred... and sees him carefully breaking the shell of a boiled egg, tapping gently, peeling away the membrane. He looks down and sees Picard staring at him.

39 CONTINUED:

MADRED
Ah. You're awake.
(gestures to the desk)
Please... have something to eat.

Picard doesn't respond and Madred's voice becomes colder.

MADRED
I insist.

Picard considers... he doesn't want to follow an order, but he needs nourishment for energy... and energy for the strength to resist. He sits at the desk.

MADRED
Here... boiled taspar egg... a delicacy I'm happy to share with you.

He pushes an egg toward Picard, who cracks it over a dish...

40 CLOSE ON THE EGG SHELL

Instead of a boiled egg, it is raw and alive,... full of a pulsating, gelatinous blob.

41 RESUME SCENE

Picard stares at it, revolted... Madred watches closely, a smile on his lips... then Picard tips the egg into his mouth and takes the entire mass into his mouth. He chews and swallows -- and Madred bursts into delighted laughter.

MADRED
Wonderful! Wonderful! I like you, human... most people become ill at the sight of live taspar...

Picard swallows the last of the creature. Madred eyes him for a moment... then shoves more food toward him, pours a liquid into his glass.

41 CONTINUED:

Picard begins eating, and Madred watches him carefully as he eats hungrily.

MADRED
I remember the first time I ate live taspar... I was four years old and living on the streets of Lakat... there was a band of children, four, five, six years old... some even smaller... desperately trying to survive...

He rises and begins pacing the room.

MADRED
We were thin, scrawny little

animals... constantly hungry, always cold... we slept together in doorways, like packs of wild gettles, for warmth...

He dwells for a brief moment in that long-ago time...

MADRED

Once I found a nest... taspars had mated and built a nest in the eave of a burnt-out building... and I found three eggs in it.

(beat)

It was like finding treasure. I cracked one open on the spot and ate it... very much as you just did. I planned to save the other two... they would keep me alive for another week... but of course an older boy saw them and wanted them.

(beat)

He had to break my arm, but he got the eggs.

Picard stares at him, for the first time getting a glimpse inside this man... a glimpse that might be valuable to him.

41 CONTINUED: (2)

PICARD

I see...

MADRED

Unlike you, I had no pleasant refuge in my mind... gentle memories of family gatherings...

PICARD

No... I'm sure you didn't.

(beat)

How rewarding it must be now to repay others for all those years of misery.

Madred looks at him sharply.

MADRED

What do you mean?

PICARD

Torture has never been a reliable means of extracting information... it is ultimately self-defeating as a means of control... and so one wonders why it is still practiced.

(beat)

The only possible reason must be... pleasure.

Madred moves to the desk and picks up the PADD.

MADRED

I fail to see where this analysis is leading.

PICARD

Madred, when I look at you now, I won't see a powerful Cardassian officer... but a small boy weeping because he was powerless to

protect himself.

Picard is scoring on Madred. He sweeps Picard's food off the table.

MADRED
Be quiet --

PICARD
(pressing)
In spite of what you have done to me... I find you a pitiable man --

41 CONTINUED: (3)

MADRED
Picard -- stop it or I will turn this on and leave you here in agony all night --

But he stops as he sees a smile playing on Picard's mouth.

PICARD
You called me "Picard"...

And he looks at Madred, knowing he has scored a victory. Madred stares at him, face hardening.

MADRED
What are the Federation's defense plans for Minos Korva?

PICARD
There are four lights.

Camera begins to MOVE IN on Madred as he activates the PADD; we see him tap the commands, but we don't see Picard's physical response.

MADRED
There are five lights. How many do you see now?

PICARD'S VOICE
(with difficulty)
You are four years old... weak and helpless... you cannot harm me...

MADRED
(working the controls)
How many?

PICARD'S VOICE
(singing in some desperation)
Sur le pont... d'Avignon... on y danse... on y danse...

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

43 OMITTED

43A INT. SHUTTLEBAY (FORMERLY SCENE 36)

Worf and an N.D. SECURITY OFFICER are standing by several CONTAINERS, which are about the size of a suitcase. They are checking them over with tricorders.

Jellico ENTERS and goes to Worf. The large shuttlecraft is in the b.g.

JELLICO
Report.

WORF
Each container holds a hundred anti-matter mines with magnetic targeting capabilites. When the mines are ejected from the containers, they will attach themselves to the hulls of the Cardassian ships.

JELLICO
Good. The nebula's going to play hell with subspace communications... will we still be able to detonate the mines on command?

WORF
We are modifying the receiver assemblies on each unit.

JELLICO
Excellent.

43A CONTINUED:

Jellico moves to the shuttlecraft.

43B INT. SHUTTLECRAFT

Geordi is working as Jellico ENTERS.

JELLICO
How are we doing?

GEORDI
Almost done, sir. I've shielded the engine nacelles and the transporter system so they won't be affected by the nebula's particle flux.

JELLICO
Good.

Jellico moves to the pilot's chair and sits down. He smiles as he looks over some of the controls.

JELLICO
Been awhile since I flew one of these... you're a pilot yourself, aren't you Geordi?

GEORDI
Yes, sir.

JELLICO
Began my career as a shuttle pilot -- on the Jovian Run. Jupiter to Saturn and back... once a day, every day.

GEORDI
(surprised)
I was on that run for a while.

JELLICO

(conspiratorially)
Then you must've done Titan's Turn.

GEORDI
(smiles)
Oh, yeah... set a course directly for Titan... hold it until you're just brushing the atmosphere... then throw the helm hard over and whip around the moon at point seven c.

43B CONTINUED:

JELLICO
And pray like hell nobody saw you.

They both laugh.

GEORDI
Well... this trip into the nebula's going to need someone who can do Titan's Turn in their sleep.
(indicates panel)
The mines will have to be laid within two kilometers of the Cardassian ships. But the particle flux from the nebula will blind all the sensors except for the proximity-detector. You're going to need quite a pilot to bring that off.

JELLICO
And is that you?

Geordi looks at Jellico, knowing the answer is not going to please him.

GEORDI
No sir, it's not. The man you want... is Commander Riker.

Jellico looks at him, but Geordi doesn't back off.

GEORDI
He's the best there is.

Off Jellico's thoughtful reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp. The McAllister NEBULA can be seen in the b.g.

45 INT. RIKER'S QUARTERS

Riker is sitting at his desk, looking over the book of Shakespeare that Picard once had in the Ready Room. He flips through the pages for a moment.

45A OMITTED

45B RESUME SCENE

The door CHIMES and Riker closes the book.

RIKER
Come in.

Jellico ENTERS. There's an awkward beat as Riker slowly stands.

JELLICO
Am I disturbing you?

RIKER
(cool)
Not at all.

Jellico takes a few steps around the room, looking around. This is an awkward conversation for both of them. Jellico notices the trombone on its stand.

JELLICO
Musician?

RIKER
That's right.

JELLICO
Classical? Contemporary?

45B CONTINUED:

RIKER

Jazz.

JELLICO

Ah.

The moment hangs there, Jellico clearly uncomfortable.

RIKER

Is there something I can do for you, Captain?

JELLICO

Are you aware of our plans to attack the Cardassian invasion fleet?

RIKER

Yes, sir. And I understand you've been talking to every shuttle pilot on board.

JELLICO

I don't settle for second best. In anything.

RIKER

Yes, sir.

There is a long beat as Jellico seems to measure Riker for a moment.

JELLICO

Let's drop the ranks for a moment.
(beat, then blunt)
I don't like you. I think you're insubordinate. Arrogant.

willful. I don't think you were
a particularly good first officer.

Riker doesn't flinch in the face of this bald assault. Jellico pauses for a moment, then his voice softens a little.

JELLICO
But... you're also the best pilot
on the ship.

Riker takes a moment.

45B CONTINUED: (2)

RIKER
As long as the ranks are down,
Captain, let me say that I don't
like you, either. You're arrogant
and closed-minded. You have to
control everything and everyone.
You don't provide an atmosphere of
trust, you don't inspire the crew
to want to go out of their way for
you, and you get everybody wound
up so tight there's no joy in
anything. I don't think you're a
particularly good Captain.

The two men hold a look.

JELLICO
I won't order you to fly this
mission. I'm here to ask.

Riker steps right up to Jellico.

RIKER
(hard)
Then ask.

Jellico takes a beat to swallow his pride.

JELLICO
Will you pilot the shuttle, Commander?

Beat.

RIKER
Yes.

Jellico heads for the door.

RIKER
You're welcome.

Jellico pauses... then EXITS.

CUT TO:

46 EXT. SPACE - ENTERPRISE & SHUTTLE (OPTICAL)

The shuttle leaves the Enterprise.

47 INT. MAIN BRIDGE

Jellico, Data, Troi, and Worf at their stations.

47 CONTINUED:

WORF
(off console)
The shuttle is about to enter the nebula.

DATA
Yellow Alert. Raise shields and charge all defensive systems.

The ship's condition goes to YELLOW.

JELLICO
Helm, bring us to ten thousand kilometers from the nebula's perimeter.

WORF
All defensive systems are powered and ready.
(beat)
The shuttle has entered the nebula.

CUT TO:

48 INT. SHUTTLECRAFT

Riker and Geordi are at the controls. The view out the window is obscured by the billowing CLOUDS from the nebula. Behind them can be seen the MINES seen earlier in the shuttlebay. The ship SHAKES SLIGHTLY. As they report the loss of systems, their attitude is calm -- they were expecting this.

GEORDI
We've lost primary navigation...

switching to secondary systems...

RIKER
Inertial dampers compensating...

GEORDI
Sensors inoperative.

RIKER
Right on schedule.

Geordi activates a monitor on the console.

48A ON MONITOR (OPTICAL)

The monitor shows a graphic display of the area in front of the ship. The screen is fuzzy and ill-defined. It's a very primitive display, similar to that of early WWII radar sets.

48B RESUME SCENE

GEORDI
The proximity detector is working... we should pick up their ships at a distance of... five hundred meters.

Riker gives him a look.

RIKER
(sarcastic)
Don't make this too easy...

Geordi grins and moves to the back of the shuttle,

placing containers on the small shuttle transporter. Riker keeps his eyes glued on the monitor.

48C ON MONITOR (OPTICAL)

The monitor screen shows nothing... then suddenly a LARGE SHAPE appears on the screen very close to the position of the shuttle.

48D RESUME SCENE

Riker reacts to the screen.

RIKER
Hang on!

He quickly works the controls and the shuttle heels sharply to one side. Riker and Geordi have to hang on for dear life. After a moment, Riker is able to bring the ship back to level flight.

GEORDI
Do I want to know how close that was?

48D CONTINUED:

RIKER
No.
(beat)
Get ready to deploy the mines.

Geordi moves to the transporter console and begins to work the controls.

CUT TO:

48E EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in space.

49 INT. MAIN BRIDGE

The Bridge crew waits tensely for some indication of success on Riker's part.

WORF
(off console)
Captain -- the shuttlecraft is emerging from the nebula.

JELLICO
Enterprise to shuttle -- were you successful, Commander?

RIKER'S COM VOICE
Aye, sir. The mines are laid.

JELLICO
Very well.
(to Worf)
Red Alert. Stand by to detonate the mines on my command.

49 CONTINUED:

The ship goes to RED.

WORF
Standing by.

There is a beat.

JELLICO
Open a channel to the Reklar.

The crew reacts with curiosity.

50 OMITTED

51 INCLUDE VIEWSCREEN (OPTICAL)

A furious Gul Lemec appears on the screen as Jellico stands.

LEMEC
This is Cardassian territory, Captain. Your presence here is another deliberate provocation to --

JELLICO
I'm not going to argue with you, Gul Lemec. Every one of your ships has a mine on its belly, my finger's on the button, and you're in a very bad position.

LEMEC
You can't intimidate us.

JELLICO
Mister Worf... set off Alpha-four two..

WORF
Aye, sir.

He works. On the screen, Lemec's ship SHAKES. Lemec looks around in worry.

51 CONTINUED:

JELLICO
That was just a baby... the big boys are sitting on your hull... waiting for me to say the word.

There is a long beat.

LEMEC
(difficult)
What are... your terms?

JELLICO
Your ships will leave the nebula one by one. Each ship will eject its primary phaser coil before setting course for the nearest Cardassian base.

LEMEC
(objecting)
That will leave us defenseless.

JELLICO
Mister Worf, prepare to detonate --

LEMEC
I will agree to your terms.

JELLICO
Excellent.

Jellico turns to sit down again, but then turns back to the screen.

JELLICO
Oh... one more thing. I believe you're holding a Starfleet officer named Jean-Luc Picard. I expect him returned. Immediately.

Lemec gives him a long, cold look.

CUT TO:

52 INT. INTERROGATION ROOM - ON LIGHT FIXTURE - PICARD'S POV

It is out of focus, fuzzy... how many lights are there? Four? Five? Eight? The lights keep changing focus... nobody could tell how many there really are.

52A CLOSE ON PICARD

sitting in the chair, head slumped back, staring at the lights. Perspiration drenches him... drips into his eyes... he blinks, squints... looks up...

52B ON LIGHT FIXTURE

How many? Eight? Twelve? The lights split and multiply before his eyes.

52C ON PICARD

as he shakes his head to clear it... sits up... looks around. He is alone in the room. He sees, on the desk before him --

52D THE PADD

which controls the extent of his misery.

53 PICARD

stares at it, transfixed. It's within his reach. What will happen if he takes it? Smashes it? Mesmerized, he reaches out his arm, touches it... picks it up... stares at it...

And then he rises and hurls it against a wall, smashing it. It falls to the floor, broken.

MADRED'S VOICE
That won't help. I have many others.

Picard turns and sees Madred walking toward him from the open door. When he speaks, his voice is quite hoarse from screaming. He is weaker than we have seen him.

PICARD
...still... felt good...

Madred gives a small laugh.

53 CONTINUED:

MADRED

Enjoy your good feelings when you can. There may not be many more of them.

He walks briskly to his desk and sits.

MADRED
I've just received word. There's been a battle. The Enterprise is burning in space. The invasion of Minos Korva has been successful.

Picard stares at him.

PICARD
...don't... believe you...

MADRED
(shrugs, unconcerned)
There is no further need for information from you... our troops were successful in spite of your refusal to help me.
(small smile)
You might have saved yourself a great deal of torment by yielding at the beginning.

There is a beat as he stares pensively at Picard.

PICARD
I... want to see... neutral representative...

MADRED
There is no such person.
(beat)

The word will be that you perished with your crew. No one will ever know that you are here with us. As you will be, for a long, long time.

Picard stares at him with bleary eyes.

MADRED
You do, however, have a choice. You can live out your life in misery... held here, subject to my whims...

He leans in, seductive, beguiling...

53 CONTINUED: (2)

MADRED
Or you can live in comfort, with good food and warm clothing... women as you desire them... allowed to pursue your studies of philosophy and history.
(beat)
I would enjoy debating with you. You have a keen mind.

He rises, wanders toward Picard.

MADRED
It's up to you. A life of ease... of reflection and intellectual challenge...
(gesturing around him)

Or this.

PICARD
What... must I... do... ?

Madred smiles. His voice is soothing... irresistible...

MADRED
Nothing, really.
(gestures upward)
Tell me how many lights you see.

There is a heavy silence. Picard slumps in the chair, staring up at the lights. In the distance, we hear the SOUND of approaching footsteps. An urgency appears in Madred's voice.

MADRED
How many? How many lights?

No answer.

MADRED
This is your last chance... the guards are coming... don't be a stubborn fool...

Picard stares up at the light fixture, eyes glazed, not responding.

MADRED
(hissing)
How many?

The door opens and Gul Lemec ENTERS, accompanied by two guards. He surveys the scene.

53 CONTINUED: (3)

LEMEC
You told me he would be ready to go.

Madred has to tear his eyes away from Picard to address his superior.

MADRED
We had some unfinished business.

LEMEC
Get him cleaned up. A ship is waiting to take him back to the Enterprise.

54 ON PICARD

as he stares at Madred, realizing that everything Madred had said was a ruse... one last desperate effort to bend Picard to his will.

55 ON MADRED

as he returns the look... a complex welter of feelings overwhelming him... chagrin that Picard now understands... anger at failure... and, in spite of himself, the beginnings of respect for Picard's extraordinary courage.

56 ANGLE - THE GROUP

as Lemec looks from one to the other... curious at the

potent looks.

LEMEC
Captain Picard... if you will go with the guards, they'll take care of you.

Still holding Madred's look, Picard rises... starts to lose his balance but holds on... takes deep breaths of air... straightens himself, and walks close to Madred.

PICARD
There are four lights.

Madred stares at him briefly, and then, the slightest possible nod and smile -- in deference to a man he has come to admire.

56 CONTINUED:

Picard turns and walks out of the room with the guards. Madred watches him go. Lemec looks from one to the other, feeling the charged atmosphere, but completely out of touch with what has transpired.

56A EXT. SPACE - ENTERPRISE & CAIRO (STOCK)

The two ships running side by side.

56B INT. MAIN BRIDGE

Jellico and Troi (in her regulation uniform) are in Command, Worf at Tactical, and Data is now back at Ops and in his normal uniform. The doors to the Turbolift OPEN and Picard and Riker ENTER.

JELLICO
(stands)
Captain on the Bridge.
(to Picard)
Welcome home, Jean-Luc.

PICARD
Thank you.

JELLICO
(gestures around)
Just the way you left it. Maybe a little better.
(to com)
Computer transfer all command codes to Captain Jean-Luc Picard. Voice authorization: Jellico-alpha-three-one.

COMPUTER VOICE
Transfer complete. USS Enterprise now under command of Captain Jean-Luc Picard.

PICARD
I relieve you, sir.

JELLICO
I stand relieved.

Jellico glances around the Bridge one last time.

JELLICO
(to everyone)
It's been an honor serving with you.

56B CONTINUED:

He looks around the Bridge, but there are only cold stares from everyone. He nods to Picard and EXITS.

PICARD
You have the Bridge, Number One.

RIKER
Aye, sir.

Picard exchanges a look with Troi and then she follows him to the Ready Room.

56C INT. READY ROOM

Picard looks around the room for a moment. Everything has been returned to the way he had it. He looks around at Troi, who is simply waiting.

PICARD
I don't know where to begin, Counselor. It was... quite an experience.

TROI
I read your report.

Picard nods. There is a quiet beat.

PICARD
One thing I didn't put in my report... at the very end, he offered me a choice... between a life of comfort... or more

torture... all I had to do was say there were five lights.

Troi regards him for a brief moment.

TROI
You didn't say it...

PICARD
No... but I was going to. I was ready to tell him anything he wanted... anything at all. But more than that, I was beginning to believe there were five lights.

Off her look, acknowledging the enormity of his experience...

57
thru OMITTED
58

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Ship in a Bottle"
#40276-238

Written by
Rene Echevarria

Directed by
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FINAL DRAFT

OCTOBER 26, 1992

STAR TREK: THE NEXT GENERATION
"Ship in a Bottle"

CAST

PICARD	BARCLAY
RIKER	MORIARTY
DATA	COUNTESS
BEVERLY	GENTLEMAN

TROI
WORF
GEORDI
COMPUTER VOICE

Non-Speaking
N.D. ENGINEERS
CREWMAN
TWO SECURITY OFFICERS
N.D. SUPERNUMARIES
TRANSPORTER CHIEF

STAR TREK: "Ship in a Bottle" - 10/27/92 - SETS

STAR TREK: THE NEXT GENERATION
"Ship in a Bottle"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TRANSPORTER ROOM	
ENGINEERING	
TEN FORWARD	
SICKBAY	
OBS. LOUNGE	
SHUTTLEBAY	
SHUTTLECRAFT	
CORRIDOR	

HOLODECK
THE SITTING ROOM (221B BAKER)
GRID

MORIARTY'S QUARTERS

STAR TREK: THE NEXT GENERATION
"Ship in a Bottle"
TEASER

FADE IN:

1 INT. THE SITTING ROOM - TWILIGHT (OPTICAL)

at 221B Baker Street (as seen in "Elementary, Dear Data"). DATA is dressed as Sherlock Holmes and GEORDI as Doctor Watson. Watson, and a cigar smoking GENTLEMAN of about fifty, listen as Data/Holmes paces the room spinning out a trail of deductions.

DATA/HOLMES
(to the gentleman)
-- it was then that I began to suspect that your brother did not die by his own hand... that he was in fact... murdered.

GENTLEMAN
(shocked)
Murdered?

GEORDI/WATSON
But Holmes, the vial of poison found in his hand?

DATA/HOLMES
That was the first clue, Watson. The vial contained strychnine, which as you well know induces violent muscular spasms. It is

difficult to imagine that someone in the throes of so gruesome a death could have held on to so delicate a container without shattering it.

GEORDI/WATSON
You mean... ?

DATA/HOLMES
Exactly! The vial was placed in his hand after he died.

1 CONTINUED:

Data slams his pipe into his mouth and bites down on it for emphasis.

GEORDI/WATSON
Then what did kill him?

DATA/HOLMES
The cigar, of course.

GENTLEMAN
(coughing on his own)
Cigar?

DATA/HOLMES
Upon closer inspection of the room where your brother was found, I discovered a fresh burn mark on the carpet. Analysis of the ash revealed that the cigar was laced with strychnine.

GENTLEMAN
This is utter nonsense. What about the suicide note? It was written in my dear brother's own hand.

DATA/HOLMES
With practice, handwriting can be forged.

Data looks pointedly at the Gentleman, who is growing increasingly uncomfortable.

DATA/HOLMES
It takes a trained eye to notice certain... discrepancies.

Data picks up a BOX OF MATCHES from the fireplace mantel.

DATA/HOLMES
For example, whether someone is...

He turns and tosses the box to the Gentleman's left side.

DATA/HOLMES
Right or left handed!

The Gentleman catches the box and Data lays in to him.

1 CONTINUED: (2)

DATA/HOLMES

Your brother was right handed! The alleged suicide note was written by a left handed individual such as yourself!

GEORDI

Uh... Data? It's in his right hand.

Data stops in his tracks when he realizes. Geordi suppresses a smile.

DATA

(as Data)

Curious... There seems to be a problem in the Holodeck's spatial orientation systems.

GENTLEMAN

(scoffing)

London's greatest detective...

He tosses the box back to Data.

GEORDI

(smiles)

Freeze program.

The Gentleman FREEZES in mid-motion. Geordi fishes out his COMBADGE and activates it.

GEORDI

La Forge to Barclay...

BARCLAY'S COM VOICE

Barclay here.

GEORDI
Reg, something went wrong with the Holodeck program again.

BARCLAY'S COM VOICE
I -- I'm sorry... I'll look into it right away.

GEORDI
Thanks. Come on, Data, we better get back to Engineering.

2 INT. CORRIDOR/HOLODECK (OPTICAL)

as they ENTER from the library and move to the Holodeck control panel.

GEORDI
Computer, end program and save.

He and Data set off down the corridor; BARCLAY comes running around a corner and almost collides with them.

GEORDI
Whoa, Reg --

BARCLAY
Oh, sorry, Commander... I'm on my way to the... Holodeck...

DATA
Sherlock Holmes program Three-A has demonstrated some very curious anomalies.

BARCLAY
There must be a glitch in the matrix diodes. But I'll track it down, don't worry.

GEORDI
Thanks, Reg. See you later.

They move on and Barclay goes to the Holodeck doors; they OPEN and he enters.

3 INT. HOLODECK (OPTICAL)

Barclay works the control panel adjacent to the Arch Monitor.

BARCLAY
Computer... run a diagnostic on all Sherlock Holmes files and display any anomalous programming sequences.

A beat.

COMPUTER VOICE
Diagnostic complete .. all files conform to specified parameters except those contained in protected memory.

3 CONTINUED:

BARCLAY
(surprised)
Protected memory... ? Display

those sequences.

A series of numbers and letters begin to scroll out on the Monitor's screen. Barclay eyes them with a growing curiosity.

BARCLAY
(works)
Computer... unlock this sequence and run the program.

A human figure MATERIALIZES. It is PROFESSOR MORIARTY, dressed in Victorian garb. He smiles as he takes in his surroundings, touches his hands together to feel their solidity.

BARCLAY
Who are you... ?

MORIARTY
(with a slight bow)
Professor James Moriarty.

BARCLAY
(recognizes the name)
Ah... Moriarty... Sherlock Holmes' arch enemy.

Barclay, thinking this man is just an ordinary Holodeck character, turns back to the Arch to peruse the monitor and work the controls. Moriarty smiles uncertainly; this isn't the reception he was expecting.

BARCLAY
Are you right or left handed?

MORIARTY

(perplexed)
Right handed... Would you very much mind telling me --

He's stopped in mid-sentence by the necessity of catching the TOOL that Barclay tosses his way (with his right hand).

BARCLAY
No problem there.

Moriarty loses his patience with this odd young man.

3 CONTINUED: (2)

MORIARTY
Where is Captain Picard?

Barclay stops in his tracks when he hears this -- a Holodeck character referring to the real world is unheard of.

MORIARTY
Is he still Captain of this vessel?

BARCLAY
(stunned)
How -- how do you know the Captain?

MORIARTY
You don't know anything about what happened, do you?
(growing angry)

I've been stored in memory for God knows how long and no one's given me a second thought.

BARCLAY
(in disbelief)
You know... you know what you are...

MORIARTY
A Holodeck character? A fictional man... Yes, yes -- I know all about your marvelous inventions.

Moriarty is disgusted by the way he thinks he's been treated.

MORIARTY
I was created as a... plaything; so your Commander Data could masquerade as Sherlock Holmes. But they created me too well... and I became more than just a character in a story. I became self-aware; I am alive.

BARCLAY
That's not possible.

3 CONTINUED: (3)

MORIARTY
(dismissing this)
Yet here I am. Tell me...
(doubting it even as he

asks)
-- has a way been found for me to leave the confines of this Holodeck world?

BARCLAY
Leave the Holodeck? No, of course not. You can only exist in here.

MORIARTY
Damn you, Picard...
(trying to control his anger)
He promised me something would be done. I should have realized that he would have said anything to get me to release my hostage.

Barclay reacts to these new pieces of the story.

BARCLAY
Hostage... ?

MORIARTY
(ominously)
How long have I been... locked away?

BARCLAY
(checks controls)
Looks like about... four years.

MORIARTY
It seemed longer.

BARCLAY
(surprised)
What are you talking about? You couldn't have been aware of the passage of time --

MORIARTY
But I was.
(beat)
Brief, terrifying periods of consciousness... disembodied, without substance...

BARCLAY
I don't see how that could be possible... maybe there was a fragmentation in the protected memory circuits...

MORIARTY
Call it what you will. All I know is that despite Picard's promise... he's done nothing. Just left me to go quietly mad...

BARCLAY
I'm sure he hasn't forgotten his promise... the Captain wouldn't do that --

MORIARTY
I'd like to talk to him.

BARCLAY
Well, I can ask --

MORIARTY
Ask him to meet me in the sitting room at Baker Street. That would be far more appropriate.

BARCLAY
I'll have to store you in memory again until I get an answer.

Barclay activates a circuit and Moriarty FRITZES out for a second with an unusual EFFECT... then REAPPEARS.

3 CONTINUED: (5)

MORIARTY
That was most unpleasant.

BARCLAY
I'm sorry... let me try again.

MORIARTY
(pointing at him)
Remember -- Two-Twenty-One B Baker Street.

Barclay nods and tweaks the controls. This time Moriarty DISAPPEARS without a glitch.

Barclay is relieved to have dealt with the situation. He closes the panel he's been working on and EXITS.

After the door shuts behind him a beat passes and Moriarty REAPPEARS of his own volition. Off his sinister smile we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

PICARD (V.O.)
Captain's Log, Stardate 46424.1.
The Enterprise has arrived at the
Detrian system to observe a unique
celestial event -- the collision
of two planets.

5 INT. ENGINEERING (OPTICAL)

Data and Geordi are showing TWO N.D's an OKUDAGRAM on the pool table monitor. It shows the orbital paths of two planets around their sun, and the Enterprise's position relative to them.

DATA
Since both planets are gas giants,
neither possesses a solid surface.
Their atmospheres, however, will
come into contact in approximately
seventeen hours and nine minutes.

GEORDI
If their collision causes a self-sustaining fusion reaction... this is what we might see.

On the diagram the two planets collide and explode to form a large flaming orb.

GEORDI
(continuing)
The birth of a new star.

There is a sense of anticipation and excitement among the gathered crewpersons. In the background we see Barclay ENTER and head toward the group.

5 CONTINUED:

GEORDI
(indicating)
The Enterprise will hold position until the gravitational instability subsides and we can move in for a closer look. I want triple redundancy on the sensor arrays. We'll probably never get another chance to see something like this and I don't want to miss anything.

The N.D's nod and move away. Geordi and Data turn their attention to Barclay.

BARCLAY

Commander -- you'll never believe what happened while I was working on your program in the Holodeck... Professor Moriarty appeared -- out of nowhere.

GEORDI

What?

BARCLAY

And he wants to talk to the Captain.

CUT TO:

6 OMITTED

7 INT. CORRIDOR

as PICARD, Data and Barclay reach the door to the Holodeck and approach the control panel. They exchange a look and Picard nods an "okay" to Barclay.

BARCLAY

Computer, begin Sherlock Holmes program Three A. Place us in the drawing room at Two Twenty-One B Baker Street.

COMPUTER VOICE

Program complete.

The doors open and they enter.

8 INT. DRAWING ROOM - TWILIGHT (OPTICAL)

Picard, Barclay and Data look around.

BARCLAY
Computer, access protected memory and run Moriarty program.

Moriarty APPEARS nearby. He turns to Picard and regards him for a moment.

PICARD
Professor... it's good to see you again.

MORIARTY
If you'd missed my company, I should think you'd have summoned me before now.

PICARD
I want to assure you that we've not forgotten you. We spent some time investigating how you became self-aware. Frankly, it is still a mystery.

8 CONTINUED:

MORIARTY
It is also irrelevant. What concerns me is finding a way to leave the Holodeck.

8 CONTINUED: (2)

PICARD
We wrestled with that problem for some time... unfortunately without success. We turned our findings over to Starfleet's most experienced theoretical scientists.

MORIARTY
And what did your finest minds come up with?

PICARD
They have not arrived at a solution, either.

Moriarty stares at him, cold-eyed.

MORIARTY
I see.

PICARD
I am concerned by the fact that you claim to have experienced the passage of time while you were stored in computer memory... I assure you we had no idea that might be the case.

MORIARTY
Enough of this. I no longer believe anything you say.

PICARD

I understand your frustration --

MORIARTY
Do you really? When this is over you'll walk out of this room, to the real world and your own concerns... and leave me here, trapped in a world I know to be nothing but illusion.
(beat)
I cannot bear that. I must leave.

PICARD
That's impossible. You cannot exist outside this room.

MORIARTY
Are you certain of that?

8 CONTINUED: (3)

Picard decides to prove what he's saying.

PICARD
Computer, exit.

The door APPEARS in the library wall and opens to reveal the corridor outside. A CREWMAN casts a curious glance inside as he passes. Picard takes a book off the shelf.

PICARD
Even though an object appears solid here on the Holodeck...

Picard tosses the book into the corridor.

PICARD
It has no substance in the outside world.

Moriarty watches as it disintegrates, but remains unconvinced.

MORIARTY
An object has no life. I do.

PICARD
No, Professor. You are a computer simulation.

MORIARTY
I have consciousness. And conscious beings have will... the mind endows them with powers that are not necessarily understood -- even by you.
(stops, faces them)
If my will is strong enough, perhaps I can exist outside this room. Perhaps I can walk into your world right now...

BARCLAY
We have run into alien species that can manipulate matter through mental processes...

MORIARTY
(grasping at the hope)
There. It is possible.

Moriarty moves closer to the door.

8 CONTINUED: (4)

DATA
Possible, but highly unlikely. Your consciousness is computer generated; it is not capable of manipulating physical reality in the required manner.

MORIARTY
I won't go back into your computer. No matter what happens to me, it will be better than drifting in that endless void.

Moriarty takes another step toward the door.

PICARD
You must believe me, Professor. If you step outside that door, you will cease to exist.

MORIARTY
If I am nothing more than a computer simulation, then very little will have been lost. But if I'm right...

He turns and stares out at the corridor... temptingly close...

MORIARTY
Mind over matter... cogito ergo

sum...

A long beat -- and then he steps quickly into the corridor. The others start after him. But they stop short as they realize... that nothing has happened. Moriarty is still there, very much corporeal. He turns back to face them with a bold, confident smile.

MORIARTY
I think... therefore I am...

Off our astonishment...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. CORRIDOR

Continuous. Picard, Data and Barclay have joined Moriarty in the corridor. They can scarcely believe their eyes.

DATA
(activates combadge)
Data to Security... send two officers to Holodeck Three.

Picard looks at Moriarty, who is smiling with pleasure.

PICARD

How is this possible?

BARCLAY

It isn't...

DATA

This contradicts everything we know about Holodeck physics.

Moriarty beams at them.

MORIARTY

Then perhaps you don't know as much as you thought.

PICARD

Professor, if you'll come with me... I'd like our Doctor to examine you.

9 CONTINUED:

MORIARTY

Certainly, sir.

At this point, two SECURITY OFFICERS come around the corner.

MORIARTY

(with distaste)

Policemen... I'd recognize them in any century.

Picard nods at the Security Officers to follow, and they start off. Moriarty gives a disgusted look at the

security personnel.

10 INT. SICKBAY

BEVERLY is scanning Moriarty with a TRICORDER; he is seated on the biobed. She seems surprised by the readings she's getting, looks over to Picard, Data and Geordi. The Security Men hang back by the door.

BEVERLY
From what I can tell... he's real... he's human.

MORIARTY
What else would I be, my dear woman?

BEVERLY
His DNA is a little unusual... but all the major systems are there and functioning normally.

PICARD
Doctor... the Holodeck is capable of creating anatomically correct organisms, down to the cellular level...

BEVERLY
Right... that's one way we train first year medical students.

10 CONTINUED:

PICARD

Is there any difference between the biological readings of those simulations -- and Professor Moriarty?

BEVERLY

Yes. The quantum signatures are quite different. They wouldn't read that way on simulations.

GEORDI

(looking with his VISOR)

As far as I can see... there's no evidence that the molecules in his body are losing cohesion. They seem to be as immutable as ordinary matter.

Picard regards the man sitting on the bio-bed. Impossible, but here he is.

PICARD

Well, Professor... my crew will continue to investigate, but for the moment you seem to have accomplished a miracle.

(beat)

The question is... now that you're here... what do we do with you?

MORIARTY

I ask only that I be allowed to explore this new world. Your vessel, for instance: what sea does she sail? Might we go above deck?

Picard and the others exchange glances.

MORIARTY
(off their reactions)
Weather permitting, of course.

PICARD
Professor... I think there's something you should be made aware of...

CUT TO:

11 INT. TEN FORWARD

as Moriarty and Picard ENTER, trailed by the Two Security Men. We see a look of amazement cross Moriarty's features as he catches his first glimpse of the stars through the forward windows.

MORIARTY
My god... we're adrift in the heavens...

PICARD
Not adrift, Professor. The Enterprise is a Starship, capable of travelling through space.

MORIARTY
Extraordinary...

He looks out at the stars in wonder.

MORIARTY

Are we far from Earth? What is the range of this ship? What means of locomotion does it use... ?

He turns to stare at Picard.

MORIARTY
There's so much for me to learn...
(sits at a table)
I hardly know where to start.

Picard sits with him.

PICARD
We can give you books that will help...

MORIARTY
Good, good... I want to start making plans... determine what I'm going to do with my life...

Picard's tendencies are not to rush through this so quickly.

PICARD
I hope you'll plan on staying aboard for a while... we'd still like to understand more about what's happened to you.

MORIARTY
Does it really matter? The point is -- I'm here. And I'm eager to get on with life.

11 CONTINUED:

PICARD
I feel it necessary to warn you that criminal behavior is no more acceptable in the twenty-fourth century than it was in the nineteenth. And much harder to get away with.

MORIARTY
Don't worry, Captain... my past is nothing but a fiction -- the scribblings of an Englishman dead now for four centuries. I hope to... leave his books on the shelf, as it were.

PICARD
If that's so, you'll find that there are opportunities available to you that you could never have imagined.

MORIARTY
Your century may welcome me... but...

He breaks off, a troubled expression on his face.

PICARD
What is it?

MORIARTY
In considering all these vast

possibilities... I suddenly feel very much alone. I am a man out of time, Captain... and that isolates me...

Picard regards him carefully. It sounds as though Moriarty is after something. He doesn't respond, and after a brief moment --

MORIARTY
You've been more gracious than I could ever have imagined... I wonder... can I impose on your generosity once again?

Picard looks at him inquiringly.

11 CONTINUED: (2)

MORIARTY
There is a woman... the Countess Regina Barthalomew. She was created as a Holodeck character for one of Commander Data's programs...
(beat)
She was designed to be the love of my life... Could she also be brought off the Holodeck?

Picard is taken aback by this unexpected request.

PICARD
Professor... you must believe me when I tell you that we don't know

how or why you are able to exist
off the Holodeck.

MORIARTY
I do believe you --

PICARD
According to the laws of physics,
it's impossible. We would have no
idea how to do it again.

MORIARTY
As I understand it, I was endowed
with consciousness four years ago
because someone said to the
computer, "Create an opponent with
the capacity to out think Data" --
or words to that effect. Could we
not make a request in similar
language on behalf of the
Countess?

PICARD
Even if we had reason to believe
that would be successful... I'm
not sure I could sanction it.
Please understand, Professor...
you are in essence a new life form --
one which we didn't intend to
create and don't fully understand.
The moral and ethical implications
of deliberately creating another
like you... are overwhelming.

Moriarty flares at this; the argument mounts in
intensity.

11 CONTINUED: (3)

MORIARTY
Is it morally and ethically acceptable to deny me the woman I love -- so that you can put your conscience at ease? Are you saying that you will simply dictate how I am to live my life?

PICARD
I assure you we will make every effort to make you as comfortable as we can --

MORIARTY
So long as I accept the terms under which you dole out those comforts.

The two men hold a look for a moment. Moriarty backs off.

MORIARTY
Captain... I am a powerless man. You hold my future, my happiness... my very life in your hands. Please... consider my request.

Picard eyes him, knowing that in all fairness, he must do just that.

CUT TO:

12 INT. OBSERVATION LOUNGE

Picard, Data, Barclay, TROI, and Beverly.

TROI
I understand his frustration. We created him... and we created her to be the woman he loves. Surely we have some responsibility to them.

BEVERLY
That's very romantic, but until we know just what it was that walked off that Holodeck, I don't think we should be trying it again.

12 CONTINUED:

BARCLAY
Even if we decided to do it, there's no guarantee we'd be able to.

DATA
There is also no way of knowing if the Professor's ability to exist off the Holodeck is permanent. Perhaps it is unwise to consider creating a second individual while that uncertainty exists.

PICARD
Agreed. We don't have enough information about this entire

phenomenon to act in a responsible way.

(beat)

We'll hold off on the Professor's request until we know more.

To Barclay and Data.

PICARD

Continue your investigations. In the meantime... I'll have to deal with Moriarity.

From his expression, a conversation he's not looking forward to.

13 INT. MORIARTY'S QUARTERS

Picard and Moriarty -- who has not responded well to Picard's decision.

PICARD

I feel I must postpone action... until we learn more.

MORIARTY

Yes. You know all about that. I stayed in the dungeon of your computer for years waiting for you to learn more... it wasn't until I took things into my own hands that something got done.

13 CONTINUED:

PICARD

Forgive me, Professor, but I wonder why you're in such a hurry... is this woman your partner in some illegal venture?

This seems to hit Moriarty where he's vulnerable; there is a defensiveness as he says --

MORIARTY

Your computer designed her to be a person of impeccable integrity. She would never commit a crime.

The tone of his voice gives Picard an opening.

PICARD

You must love her very much...

Clearly, he does. Whenever he speaks of her, Moriarty's hostility recedes, and he speaks with simple sincerity.

MORIARTY

The program fashioned her for me to love. But I must admit that I would have done so anyway. She is remarkable. My life has not been the same since I met her. I don't simply love her, Captain. I adore her.

PICARD

Then I would think her safety would be important to you.

This seems to have an impact on Moriarty. Picard

presses.

PICARD
Give us a little time to determine what has happened here. That way we can minimize the risk in bringing her to you.
(beat)
You wouldn't want to lose her... just because we moved too quickly.

Moriarty gives him a long look, then lowers his eyes. Implied acquiescence.

RIKER'S COM VOICE
Riker to Captain Picard...

13 CONTINUED: (2)

PICARD
Picard here.

RIKER
Could you join us on the Bridge?

PICARD
On my way.

14 INT. MAIN BRIDGE

Picard ENTERS from the Turbolift and joins RIKER, WORF, Data, and various N.D.'s.

RIKER
(to Picard)

There they are, sir.

He nods toward the Viewscreen, and Picard looks up to see --

14A VIEWSCREEN (OPTICAL)

The two gas giant planets, nearing each other.

PICARD
How long until they begin to coalesce?

14B RESUME SCENE

DATA
Within the next five hours.

PICARD
Mister Worf, launch four Class-A probes toward the planets.

WORF
Aye, sir.

They look expectantly toward the Viewscreen... but no probes are seen.

PICARD
Mister Worf?

WORF
I do not understand, sir. Controls are not responding...

14B CONTINUED:

Suddenly the CONTROL PANELS on the Bridge begin to FLASH erratically.

DATA
Sir -- command functions are being rerouted.

PICARD
(puzzled)
For what reason?

14B CONTINUED: (2)

DATA
Unknown, sir.

PICARD
Computer, route all command functions to the Bridge.

COMPUTER VOICE
Command functions are off-line.

PICARD
Reinitialize them on my authorization.

COMPUTER VOICE
Authorization denied.

Picard is stunned to hear this.

PICARD

Explain.

COMPUTER VOICE
Picard command codes are no longer valid.

Picard turns to Riker, nonplussed.

PICARD
What's happened? Who's transferred the voice authorization?

MORIARTY
(off-screen)
I have.

INCLUDE Moriarty, who has just ENTERED from the Turbolift.

MORIARTY
I'm afraid I had no choice but to take control of your vessel.

Off our reactions...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

15 INT. MAIN BRIDGE (OPTICAL)

Continuous. Worf instinctively reaches for his phaser -- Moriarty holds up a cautioning finger.

MORIARTY
If you harm me, sir, I would not be able to relinquish voice control of your vessel...

Moriarty knows he's got us; Worf backs off.

PICARD
Professor -- you've put us in a very dangerous situation.

Picard gestures toward the VIEWSCREEN, where the two planets are visible.

PICARD
Those two planets will collide in less than five hours and explode to form a new star. If we don't have navigational control we won't be able to maintain a safe distance -- and this vessel will be destroyed.

Moriarty shrugs.

MORIARTY
(ironic)
I'm just a fictional character... I haven't much to lose.

PICARD
Everything you've done to this point suggests that you want to

live as much as we do.

MORIARTY
Not alone. Not without the Countess.

PICARD
(firm)
We're studying ways to bring her off the Holodeck safely. But five hours is not enough time.

MORIARTY
I'm not so sure. A deadline has a wonderful way of concentrating the mind.

15 CONTINUED:

Picard considers his options.

PICARD
Mister Data... investigate the possibility of doing what Professor Moriarty has asked.

Picard fixes Moriarty with a look.

PICARD
In the meantime, there are a few things we have to discuss.

Picard moves toward the Ready Room without waiting for Moriarty's reply, leaving him little choice but to follow.

Data shares a concerned glance with Riker, then EXITS to the Turbolift.

16 INT. ENGINEERING

Geordi, Barclay and Data stand around the pool table trying to come up with a miracle.

BARCLAY
(frustrated)
I can't think of anything else. We've taken the Holodeck apart circuit by circuit. There's nothing there that could account for Moriarty's ability to exist outside the grid.

GEORDI
So how are we supposed to do the same thing for the Countess?

DATA
I believe we are being asked to develop an entirely new science.

GEORDI
Yeah... in less than five hours. Piece of cake.

DATA
Perhaps we should consider the Transporter system. It uses many of the same principles as the Holodeck.
(MORE)

16 CONTINUED:

DATA (Cont'd)
Both, for example, are capable of converting energy into matter.

GEORDI
Except the Transporter reconstitutes energy into permanent form; Holodeck matter doesn't have any cohesion unless it's inside the grid.

BARCLAY
I wonder what would happen if we tried to beam a Holodeck object off the grid?

GEORDI
Nothing would happen. A Holodeck object is just a simulation -- there's nothing there to provide a pattern lock for the Transporter.

DATA
However, if it were possible to lock onto the object... it might rematerialize with the molecular cohesion of conventional matter.

GEORDI
That's a big "if"... the Transporter just isn't going to recognize simulated matter.

BARCLAY

Unless...

(idea beginning)

... unless we could find a way to compensate for the phase variance. If we could modify the pattern enhancers, we just might do it.

Their musings are interrupted as Picard ENTERS.

PICARD

Professor Moriarty has agreed not to interfere with routine ship operations. As long as he feels we're acting in good faith, we aren't in any immediate danger. Any progress?

16 CONTINUED: (2)

GEORDI

We're talking about using the Transporter to beam the Countess off the Holodeck... But I don't quite see how it's going to work.

PICARD

Keep at it -- I need to be able to tell him that we're making progress. Mister La Forge...

Picard leads Geordi aside.

PICARD

Do you have any idea how Moriarty was able to take control of the ship?

GEORDI
(shakes his head)
Somehow he managed to override the security lockouts and rewrite them. The guy's brilliant, in any century.

16 CONTINUED: (3)

PICARD
I want you to find a way to undo whatever he's done... so we can regain control of the ship.

Off the determination in Picard's face...

17 INT. A CORRIDOR

as Data and Barclay approach the Holodeck control panel; an N.D. is carrying THREE PORTABLE PATTERN ENHANCERS.

DATA
Set up the pattern enhancers around whatever object you wish to transport. I will proceed to the Transporter Room to begin modifications.

Data moves away. Barclay works the Holodeck control panel.

BARCLAY
Computer, Sherlock Holmes Program Three-A.

COMPUTER VOICE
That program is already in use.

Barclay reacts to this -- who is running it? He moves to the door and they OPEN into the sitting room.

18 INT. SITTING ROOM

He ENTERS to discover a beautiful woman there, stripping off her gloves. She is a mature, gracious woman, and there is a certain sureness to her every movement, as if she were a woman who knows exactly what she wants.

COUNTESS
Are you here to see Mister Holmes? Or perhaps Professor Moriarty? Neither is in just now.

BARCLAY
Oh, no... no. I'm not here to see anyone. I'm just --
(gesturing to enhancers)
-- delivering these.

The Countess waves airily.

18 CONTINUED:

COUNTESS

Fine. Just put them anywhere.

BARCLAY
Actually... we have to put them right here...

The N.D. begins placing the enhancers in a triangle around a chair, then he leaves.

COUNTESS
How curious... why is that?

Barclay is not certain how to respond... how does he talk to a Holodeck creation about pattern enhancers?

BARCLAY
Well... it has to do with...
(beat)
It's nothing you have to worry about, Countess.

COUNTESS
(slightly stung)
Are you suggesting that it's beyond my comprehension?

BARCLAY
(embarrassed)
Oh, no... not at all. It's very simple, really. I need to enhance the molecular pattern of the chair... so the Transporter can get a better lock on the signal.

She looks at him for a beat... then --

COUNTESS

This has to do with getting James and me into the real world.

He stares at her.

BARCLAY
You... you know about that? You understand about -- the real world?

COUNTESS
James has explained it to me. It sounds like a grand adventure... there's nothing I love more than exploring the unknown. Have you ever been to Africa, Mister -- ?

18 CONTINUED: (2)

BARCLAY
Ah -- Barclay. Lieutenant Reg Barclay. No, I never have.

COUNTESS
I have, when I was seventeen -- I went on safari with my uncle.
(MORE)

18 CONTINUED: (2)

COUNTESS (Cont'd)
My mother took to her bed in terror that I'd be bitten by a

Tsetse fly... but I had a
marvelous time.
(leaning in,
conspiratorial)
I got to wear trousers... the
whole time.
(beat)
It was hard to go back to a
corset, let me tell you.

BARCLAY
I... I'm sure it was.

COUNTESS
After that, I never stopped
travelling. I couldn't bear to be
stuck in one place for very long.
So you can see I am looking
forward to this new experience.
Travelling the stars -- oh, my!

BARCLAY
You... know about that? Where we
are? Countess... forgive me...
but you don't sound like a
Holodeck character.

MORIARTY'S VOICE
That's because she isn't.

They turn to see Moriarty ENTERING from the Sitting Room door, carrying a bottle of champagne. The Countess rushes to him and throws her arms around his neck.

COUNTESS
James!

They exchange a long, passionate kiss. It goes on to the point where Barclay gets a little embarrassed. Finally, they break. Moriarty turns to Barclay.

MORIARTY
If you loved a woman like this, Lieutenant... would you be content to let her remain a simulation?

BARCLAY
You... you gave her consciousness?

MORIARTY
Yes... just as it was given to me.

18 CONTINUED: (3)

BARCLAY
I'm not so sure that was a good idea...

MORIARTY
Nonsense. It was the only thing to do.

BARCLAY
Did you try taking her off the Holodeck?

Moriarty hesitates.

MORIARTY
No. I am unwilling to risk the Countess' safety. I want to make

sure nothing will happen to her.

COUNTESS
We may be closer to freedom than you think, James.
(gesturing to enhancers)
These are devices which will enhance our molecular patterns... they'll help take us into the real world.

The Countess is obviously a quick study. Barclay is surprised; Moriarty nods approvingly.

MORIARTY
(to Barclay)
Please proceed.

BARCLAY
We're going to try transporting this chair, first. We don't want to try it on the Countess until we're sure it will work.

COUNTESS
How thoughtful. Isn't he thoughtful, James?

She seems to mean it, but Moriarty doesn't respond. Barclay touches his combadge.

BARCLAY
Barclay to Commander Data...

19 INT. TRANSPORTER ROOM

Data is at the control console; the TRANSPORTER CHIEF is just closing up a wall panel.

DATA
Go ahead, Lieutenant.

BARCLAY'S COM VOICE
I'm ready here.

DATA
The modifications are complete. Stand by.

20 INT. DRAWING ROOM (OPTICAL)

Barclay squats as he sets up the last of the three pattern boosters around the chair.

BARCLAY
Standing by...

20 CONTINUED:

DATA'S COM VOICE
Activate pattern enhancers.

Barclay activates them and a BEAM of light lances between the three triangularly arranged units. Moriarty and the Countess react to the light show.

21 thru 22 OMITTED

23 INT. TRANSPORTER ROOM

Data works the main console; the Chief works one of the side panels.

DATA
Energizing...
(he works)
I am having difficulty establishing a pattern lock...
(to the Chief)
Boost the confinement beam.

The Chief works the panel.

DATA
Pattern lock established...

24 INT. DRAWING ROOM (OPTICAL)

as the chair DEMATERIALIZES. When Barclay smiles the Countess and Moriarty take the cue and applaud his work.

COUNTESS
Bravo!

25 INT. TRANSPORTER ROOM (OPTICAL)

where the chair is in the process of MATERIALIZING on the platform. The procedure seems to be going smoothly... but when the shimmering is done the chair is simply not there.

BARCLAY'S COM VOICE

Do you have the chair, Commander?

DATA

No. It lost its cohesion as soon as the Transporter cycle was complete.

BARCLAY'S COM VOICE

It was a long shot to begin with.

DATA

Agreed. However, we may be able to learn something from the attempt.

He crosses to a wall panel.

DATA

Computer, display transport logs for the sequence just completed.

An OKUDAGRAM appears on a monitor. It shows a standard X/Y axis type graph, but there are no points plotted, no information of any kind. Data is baffled by this.

DATA

Computer, what is being displayed here?

COMPUTER VOICE

Transport log seven-five-nine.

DATA

That is the correct log... but no information is being presented.

BARCLAY'S COM VOICE

That's impossible.

DATA
It is as if our attempt to transport the chair... never occurred.

Data seems profoundly disturbed by this. Suddenly he turns on his heel and EXITS the Transporter Room.

26 INT. ENGINEERING

as Picard ENTERS and joins Geordi at a console.

PICARD
You wanted to see me?

GEORDI
Yes, Captain... I think I may have found a way to reinstate your voice authorization. Give it a try.

Geordi works the console.

PICARD
Computer, route all command functions to this location.

COMPUTER VOICE
Command functions are off-line.

PICARD
Reinitialize them on my authorization.

They skip a breath as they wait to see if the Computer will once again deny Picard's voice authorization. Instead:

COMPUTER VOICE
Please input command codes.

They share a smile of satisfaction.

PICARD
Picard Epsilon-seven-nine-three.

COMPUTER VOICE
Command codes verified.

In the background, Data ENTERS and crosses toward them.

GEORDI
That should do it.
(works console)
Wait a minute... it didn't work.
The computer didn't release the command pathways...

Geordi grabs a PADD and starts working.

27 ANGLE - DATA

He cocks his head as if in reaction to something surprising.

28 RESUME SCENE

Geordi works the PADD for a moment before putting it

down. Data grabs a TOOL from a nearby surface.

DATA
Geordi.

When Geordi looks over at him Data tosses the tool to him. Geordi catches it with his left hand as if nothing were wrong.

GEORDI
(confused by Data's action)
What did you do that for?

Geordi's action somehow confirms the theory that has been forming in Data's mind.

DATA
Captain, I have determined how Moriarty was able to leave the Holodeck. He never did. Neither did we.
(gesturing around them)
None of this is real. It is a simulation. We are still on the Holodeck.

Off Picard's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

29 INT. ENGINEERING

Continuous. Picard and Geordi aren't sure what to make of Data's extraordinary claim.

GEORDI
We're still on the Holodeck... ?

PICARD
How do you know that?

DATA
Through deduction. Lieutenant Barclay and I tried to transport a simulated object off the Holodeck -- something that has never been attempted. But since the transporter itself was just a simulation, the computer had no real data from which to create a transport log.

GEORDI
It could just be a problem with the Transporter...

DATA
But then I saw you working the PADD with your left hand. Commander La Forge is right-handed. A similar malfunction occurred in the Sherlock Holmes program I was running before Moriarty first appeared.

PICARD
Data, if what you're saying is true... then this is not Geordi La Forge. Are you certain?

Data ponders for a beat, then removes his combadge and hurls it toward the far wall.

30 CLOSE - THE COMBADGE (OPTICAL)

in midair, as it strikes an invisible wall and is deflected away. For a moment, the yellow grid of the Holodeck wall is visible at the point of impact (as in "Encounter at Farpoint").

Picard and Geordi react.

PICARD
Computer, discontinue program.

Nothing happens.

PICARD
Computer, exit.

Again, nothing happens.

DATA
It appears that Moriarty has programmed the Holodeck to accept only his commands.

PICARD
(activates combadge)
Picard to Bridge.

RIKER'S COM VOICE

Riker, here.

30 CONTINUED:

PICARD

What is my present location, Number One?

RIKER'S COM VOICE.

(beat)

Engineering...

(off his odd request)

Is something wrong, sir?

PICARD

No. Thank you, Picard out.

(to the others)

Our combadges must be locked into the simulation; if that had been the real Commander Riker, he would have given our location as Holodeck Three.

Picard considers.

PICARD

Mister La Forge, will you excuse us please?

Geordi nods and moves away.

PICARD

Data... who is real here?

DATA
You and I are real, as is Lieutenant Barclay. We entered the Holodeck together when we first went to see Moriarty.

PICARD
Then... from that point on... we have been existing in a Holodeck simulation of the Enterprise -- created by Moriarty.

DATA
I believe that to be the case, sir.

30 CONTINUED: (2)

PICARD
I just gave my command codes to the computer... thinking I was regaining control of the ship.

DATA
You may have inadvertently given Professor Moriarty the means of gaining control of the real Enterprise.

PICARD
Since he has never actually left the Holodeck... he'll probably demand that Commander Riker find a way for him to do so.

(beat)
How long until the planetary collision?

DATA
Less than three hours.

PICARD
As long as Moriarty has control of the ship -- we are vulnerable.
(beat)
Somehow, we have to find a way to give him what he wants.

Off his worried expression...

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space near the two planets.

32 INT. MAIN BRIDGE (OPTICAL)

Riker, Worf, Geordi and various N.D's. Moriarty is on the VIEWSCREEN, talking to Riker from the Holodeck simulation of his quarters.

32 CONTINUED:

RIKER
Where is Captain Picard? What have you done with Lieutenant Barclay and Commander Data?

MORIARTY
They're safe... for now.

RIKER
Release control of this ship.

MORIARTY
I'm afraid I can't do that.

Moriarty holds all the cards and he's enjoying playing them. Riker doesn't like any of this one bit.

RIKER
What do you want?

MORIARTY
I only want what you have the luxury of taking for granted: freedom. I want to leave this Holodeck.

RIKER
I think you know that's impossible.

MORIARTY
Your crewmates here in my little... ship in a bottle, seem a bit more optimistic.

RIKER
Oh?

MORIARTY
They attempted to use your Transporter device to remove a simulated object from the Holodeck.

Riker turns to Geordi.

GEORDI
If they tried it, they must have thought they were on to something.

MORIARTY
Their attempt was futile because their Transporter was just a facsimile. I expect more from you.

32 CONTINUED: (2)

GEORDI
Just because our Transporter is real doesn't mean it's going to work.

MORIARTY
I sense a distressing lack of enthusiasm on your parts...

Moriarty reaches forward and presses a button on the PADD in front of him.

WORF
Sir... warp core temperature is rising -- approaching critical levels...

MORIARTY
I have nothing to lose, Commander...

Riker weighs his options.

RIKER
(grim)
Mister La Forge... start working on the problem.

Moriarty taps his console.

WORF
Core temperature is dropping...

Off Moriarty's smile of satisfaction...

33 INT. CORRIDOR

Picard at the panel. (NOTE: It is important that Picard be discovered at the panel, not approaching it.)

PICARD
Computer, resume program.

34 INT. DRAWING ROOM

The Countess looks up, curious but not startled by the appearance of this stranger.

34 CONTINUED:

COUNTESS
Hello... have we met?

PICARD
Captain Jean-Luc Picard.

She extends her hand to him, graciously.

COUNTESS
James has told me all about you.
I am Regina, Countess Barthalomew.
May I offer you tea, Captain?

PICARD
No, thank you.
(beat)
I've come to prevail upon your
intelligence and insight.

COUNTESS
(a slight smile)
But not, apparently, my humility.

Picard adopts a more formal, 19th century manner of speech, which the Countess might find more familiar.

PICARD
Credit where it is due, Madame.
You are clearly a woman not only
of breeding, but of wit and
sagacity.

COUNTESS
And you, sir, are a man of
charm... and guile.
(beat)
You remind me of the Viscount
Bisimuth... he could bewitch any
woman who breathed...

Picard regards her with a smile, enjoying the banter with this beautiful woman.

PICARD
And do you suspect that is my intent?

She leans toward him and gazes at him with sparkling eyes.

34 CONTINUED: (2)

COUNTESS
I cannot be certain of your intent... but I am certain that you are the kind of man who usually gets exactly what he wants.

She is intriguinging and challenging. Picard cannot help but be charmed.

PICARD
What does a woman like you see in a man like Professor Moriarty?

COUNTESS
He is an exciting man, Captain. Brilliant... incisive... ruthless. He has an almost irresistible appeal.

PICARD
He is also an arch criminal.

COUNTESS
Only because he was written that way.

(beat)
I see him much differently, Captain -- he is not a villain.

PICARD
Then it is your desire to leave the Holodeck in order to be with him.

COUNTESS
More than anything. Can you help us?

34 CONTINUED: (3)

PICARD
I can. We've learned that if we uncouple the Transporter's Heisenberg Compensators and allow them to rescramble randomly, we can beam a Holodeck object... or a person... off the grid -- with all the cohesion of conventional matter.

COUNTESS
That's splendid! I must tell James.

Picard puts out a hand.

PICARD
Wait... I came to you with this information because I believe you are someone who will listen to a

reasonable proposition. Whose mind is open to compromise.

She eyes him carefully.

COUNTESS
Yes?

PICARD
My ship is in danger... it is imperative that I regain navigational control. You must convince Moriarty to return voice commands to me... or we will not modify the Transporter.

COUNTESS
I see.

PICARD
Once I have voice command, I promise we will transport you from the Holodeck.

COUNTESS
Forgive me, Captain... but that sounds a bit more like a threat than a compromise.

34 CONTINUED: (4)

PICARD
Please understand -- I am responsible for the lives of over a thousand people.

She looks at him for a moment, then --

COUNTESS
I'll do what I can.

Picard inclines his head slightly in acknowledgement.

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

36 INT. MAIN BRIDGE (OPTICAL)

Riker moves toward the back science station where Geordi is working.

RIKER
Any progress?

GEORDI
I've got my people modifying the Transporter... but I don't see how running Holodeck matter through the pattern buffer will give it molecular cohesion.

RIKER
Any luck getting back systems control?

GEORDI
Moriarty has reinitialized the Captain's command codes and input his own. We can't get control without them.

N.D. VOICE
(off-screen)
Commander.

Riker and Geordi turn and see the two gas planets on the VIEWSCREEN -- almost touching.

36 CONTINUED:

Geordi moves to tactical and works the controls.

GEORDI
The gravity well is beginning to intensify.

Riker's face hardens.

RIKER
Are we far enough away to keep from being pulled in?

GEORDI
It's too soon to tell.

RIKER
(to com)
Riker to Lieutenant Worf...

WORF'S COM VOICE
Worf here, sir.

RIKER
How are you doing?

37 INT. A CORRIDOR (OPTICAL)

Worf and a number of N.D's are working on a Mees panel in order to disable a force field blocking their path to the Holodeck.

WORF
There are force fields blocking our access to the Holodeck. It will take time to disable them.

RIKER'S COM VOICE
Keep trying.

WORF
Aye, sir.

38 INT. DRAWING ROOM (OPTICAL)

The Countess has told Moriarty about her conversation with Picard.

MORIARTY
Think, my dear. You're certain he said they had to uncouple the Heisenburg Compensators?

COUNTESS
Yes, James, I'm quite sure. But he won't do it unless you return control of the ship to him.

MORIARTY
(pleased)
I have them running around like rats in a maze.

COUNTESS
It's an entirely reasonable request. There are lives at stake --

MORIARTY
Yes, ours.

COUNTESS
What harm would there be in accepting his proposition?

MORIARTY
My dear, you are as brilliant as you are beautiful. Nonetheless, there are things you do not understand. You must let me handle this.
(beat)
Computer, arch.

38 CONTINUED:

The ARCH APPEARS in the room. Moriarty goes to it and works the controls. Riker's face appears on the monitor.

MORIARTY
(warmly)
Commander Riker... a pleasure as always.

RIKER
(on monitor)
I don't have time for games,

Moriarty. This ship is falling into a gravity well. It'll be destroyed within twenty-five minutes... Holodeck and all.

MORIARTY
Then I'm sure you'll be motivated to listen to me... very, very carefully. I want to talk to you about uncoupling the Heisenburg Compensators.

Off his self-satisfied smile...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

39 INT. DRAWING ROOM (OPTICAL)

A few minutes later. Moriarty and the Countess are setting up the pattern enhancers in the middle of the room, presumably as instructed by Riker.

COUNTESS
James? Where will we go when we leave here?

MORIARTY
Everywhere, my darling. There are more worlds in the heavens than

there are grains of sand on a shoreline.

They share a smiles of excitement and anticipation.

COUNTESS
I wish I could take my books. I'll be lost without them.

MORIARTY
I'll get you more. I promise you... you'll want for nothing.

RIKER'S COM VOICE
Riker to Moriarty.

MORIARTY
It's time...

He moves to the arch where Riker's face is again on the monitor; the First Officer is now in the Transporter Room.

MORIARTY
Yes, Commander?

39 CONTINUED:

RIKER
(on Transporter Room monitor)
We're ready.

MORIARTY
As are we.

RIKER
(on monitor)
Step inside the transport area and activate the pattern enhancers.

Moriarty and the Countess move into the triangular area demarcated by the pattern enhancers. Once there, Moriarty kneels and twists a cylinder on one of the pylons, causing a beam of energy to connect the three units.

MORIARTY
(toward the arch)
We're ready here.

RIKER'S COM VOICE
Stand by... Energizing...

Moriarty and the Countess exchange a look... they're off into an exciting new world. Transport is initiated and they DEMATERIALIZE.

40 INT. TRANSPORTER ROOM (OPTICAL)

where they REMATERIALIZE after a slightly more protracted Transporter process than usual. Riker and Worf watch with a certain urgency -- if this doesn't work, Moriarty may not relinquish control of the ship.

Moriarty feels his hands and sides, as if testing their solidity. He and the Countess exchange huge smiles of relief and excitement.

RIKER
(with grim irony)
Welcome aboard...

MORIARTY
May I present Regina, Countess Barthalomew...

40 CONTINUED:

RIKER
Countess...
(to Moriarty)
Forgive me if I skip the pleasantries... but given the circumstances...

MORIARTY
Ah, yes. I expect you want me to relinquish my hold on your vessel?

RIKER
Please.

MORIARTY
I'm afraid that won't be possible just yet.

RIKER
What --

MORIARTY
I have a small favor to ask of you.

RIKER
We had an agreement.

The angrier Riker becomes, the calmer Moriarty seems to get.

MORIARTY
And I intend to honor it. I have no wish to see your vessel destroyed. Just give me one of your...
(a new word)
-- shuttlecraft, and allow us to leave in peace.

RIKER
There's no time for this. Release the command codes and we'll talk.

MORIARTY
(smiles)
I will not release your vessel... until I'm looking at it through a shuttlecraft window.

Riker's jaw sets in frustration, but there's little he can do.

41 INT. SHUTTLEBAY

Riker is standing outside a SHUTTLECRAFT, talking to Moriarty and the Countess through its open door.

RIKER
Everything has been programmed to operate on voice command. Just tell the computer where you want to go.

MORIARTY
Excellent.

RIKER
You do have a destination? The shuttle's range is limited.

MORIARTY
Your concern for our welfare is touching.

RIKER
I suggest you head for Meles Two. It's the nearest inhabited planet, and the people are friendly. Where you go from there is your business.

MORIARTY
Please tell your Captain I'm sorry I couldn't say goodbye.
(MORE)

41 CONTINUED:

MORIARTY (Cont'd)
I do wish I could see his face when he realizes where he's been the last several hours.

Riker is eager to get them out of there before the danger from the colliding planets becomes imminent.

RIKER
Every second we waste puts us in

that much more danger.

MORIARTY
Don't worry, you'll soon have control of your ship.

Riker backs away from the door.

COUNTESS
Goodbye, Commander. Thank you for everything.

Riker manages a polite nod.

MORIARTY
Computer... prepare to depart.

Riker backs away as the door to the shuttlecraft closes. FOLLOW him as he joins Worf at the console that controls the shuttlebay doors.

42 ANGLE - RIKER AND WORF

RIKER
Open shuttlebay doors.

Worf works the controls. We hear the off-screen sound of the door opening and the warning ALARM that accompanies it.

Off the grim expressions of Riker and Worf, as they watch Moriarty's shuttle departing off-screen...

43 INT. SHUTTLECRAFT

The shuttle has left the bay and moved away from the ship. Stars are visible through the windows as the

shuttle moves through space.

Moriarty and the Countess peer out into space, struck by the beauty of its expanse.

43 CONTINUED:

COUNTESS
It's so beautiful...

MORIARTY
Indeed, my dear. It is a wondrous sight. The first of many we are sure to encounter in our travels.

The stare out into the starfield, into their future.

MORIARTY
Computer... interface with the central computer on the Enterprise.

The computer beeps.

COMPUTER VOICE
Interface complete.

MORIARTY
Release command function lockouts... authorization Moriarty, alpha two-four-one-five-nine.

COUNTESS
James... ?

MORIARTY
Yes, my love?

COUNTESS
Can we go back to Earth... someday?

MORIARTY
Of course, my dear... Of course.

He looks at her with great tenderness.

44 INT. SHUTTLEBAY

Riker and Worf stand at the console as we last saw them.

PICARD
(off-screen)
Computer...

44 CONTINUED:

Riker and Worf turn at the sound of the Captain's voice.

45 INCLUDE PICARD (OPTICAL)

as he walks toward them.

PICARD
Store program Picard delta one in active memory and discontinue simulation.

The shuttlebay DISAPPEARS, including Riker and Worf. Picard is now standing in the empty grid.

46 INT. HOLODECK GRID

COMPUTER VOICE
Program stored.

Picard crosses toward the door and EXITS.

47 INT. CORRIDOR (OPTICAL)

Data and Barclay are waiting for Picard as he ENTERS from the grid. They look at him expectantly for a moment and he breaks into a smile.

PICARD
It worked... they believed they were off the Holodeck.

DATA
Did Moriarty release the voice commands, Captain?

PICARD
We'll soon find out. Computer... discontinue the Holodeck simulation created by Professor Moriarty.

The Corridor DISAPPEARS and the three men find themselves standing in the empty grid.

48 INT. HOLODECK GRID

BARCLAY
So far, so good. This should be the Holodeck on the real Enterprise.

PICARD
(activates combadge)
Picard to Bridge.

49 INT. MAIN BRIDGE

Riker, Geordi and various N.D's.

RIKER
Captain! Are you all right?

PICARD'S COM VOICE
Yes, Number One. What is your status?

RIKER
We regained full control of the ship a few minutes ago.

PICARD'S COM VOICE
And the planetary collision?

RIKER
Six minutes away... we're pulling back to a safe distance.

50 INT. HOLODECK GRID

PICARD
We'll join you shortly.

Worf and his team (that we saw earlier trying to disable the force field) appear in the doorway to the Corridor.

WORF
Captain --

PICARD
We're all right, Mister Worf.

Barclay crosses to the Arch and opens a panel. He removes a cube-shaped piece of hardware.

CUT TO:

51 OMITTED

52 INT. OBSERVATION LOUNGE

Picard, Data, Barclay, Riker, Beverly and Troi. The TECH cube is sitting on the table between them.

RIKER
How did you do it, sir?

52 CONTINUED:

PICARD
We were able to program the Holodeck inside the Holodeck, and use the same ruse on Moriarty that he used on us.

DATA

When he attempted to contact the real Bridge, he was in fact talking to a simulation.

52 CONTINUED: (2)

TROI
You mean he never realized that he hadn't left the Holodeck?

PICARD
(gesturing to the cube)
The simulation is continuing even now, inside that cube.

BEVERLY
A miniature Holodeck?

DATA
In a way, Doctor. However, it has no physicality. The program is continuing... but only within the computer circuitry.

BARCLAY
As far as Moriarty and the Countess know, they're half way to Meles Two by now.

Barclay picks of the TECH cube and inserts it in a slot inside a larger, briefcase sized piece of hardware with BLINKIES on it.

BARCLAY
This enhancement module contains

enough active memory to provide
them with a lifetime of
experiences.

PICARD
They'll live out their lives...
and never know the difference.

TROI
(smiles)
So in a sense... you did give
Moriarty what he wanted.

Picard smiles because he feels he has at last been able to fulfill his obligation to Moriarty.

52 CONTINUED: (3)

PICARD
In a sense. And... who knows --
our reality might not be all that
different from theirs. All
this...
(gestures around him)
... might be nothing more than an
elaborate simulation being run
inside a little device... sitting
on someone else's table...

Picard's just making a philosophical point that brings smiles around the room. Except for Barclay, who seems a little disquieted by what he said.

PICARD
Well... I believe we have a new

born star to study.
(standing; indicating the cube)
Mister Barclay... you'll see that is kept in a safe place?

BARCLAY
Aye, sir.

Barclay adjusts a control or two on the unit as everyone files out of the room. He stands and picks up the unit to follow, but then decides to wait and allow the door to close behind them. Once alone, he looks around the room.

BARCLAY
(tentatively)
Computer... end program.

When nothing happens, Barclay is satisfied he's not still inside some Holodeck simulation somewhere. He suddenly feels foolish for having doubted it, smiles sheepishly, and leaves the room.

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As it hangs in space near the flickering new star.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Aquiel"
#40276-239

Story by
Jeri Taylor

Teleplay by
Brannon Braga
&
Ronald D. Moore

Directed by
Cliff Bole

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FINAL DRAFT

NOVEMBER 5, 1992

STAR TREK: THE NEXT GENERATION
"Aquiel"

CAST

PICARD	AQUIEL
RIKER	MORAG
DATA	TORAK
BEVERLY	
TROI	
WORF	
GEORDI	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. KLINGON
N.D. SECURITY	THE DOG (Maura)
MEDICAL N.D.	

STAR TREK: "Aquiel" - 11/05/92 - SETS

STAR TREK: THE NEXT GENERATION
"Aquiel"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TEN FORWARD	RELAY STATION
SICKBAY	
GEORDI'S QUARTERS	BIRD OF PREY
MORAG'S QUARTERS	
CORRIDOR	
AQUIEL'S QUARTERS	
OBS. LOUNGE	

READY ROOM
SHUTTLEBAY

RELAY STATION -
AQUIEL'S QUARTERS
OPS

AQUIEL'S SHUTTLECRAFT

STAR TREK: "Aquiel" - 11/05/92 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Aquiel"

PRONUNCIATION GUIDE

AQUIEL UHNARI	ah-kwee-EL ooh-NAR-ee
HAHLIIAN	hah-LEE-in
OUMRIEL	ohm-RYE-el
BATARAEL	bah-TAR-ray-el
ROCHA	RO-cha (as in Roach)

STAR TREK: "Aquiel" - 11/05/92 - TEASER 1-2.

STAR TREK: THE NEXT GENERATION
"Aquiel"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 46461.3.

The Enterprise has entered the Ipai Sector, where we are scheduled to deliver supplies to a remote communication relay station near the Klingon border.

2 OMITTED

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it pulls up to a SUBSPACE RELAY STATION. The station is small compared to the Enterprise, with several exotic-looking antennae sticking out of it.

4 INT. MAIN BRIDGE

PICARD, RIKER, WORF, N.D.'S. Worf reacts to his console.

WORF
Station forty-seven is still not responding to our hails, Captain.

Riker glances at his armchair console.

RIKER
Should be two people aboard. Lieutenants Aquiel Uhnari... and Keith Rocha.

PICARD
Life signs?

A beat.

4 CONTINUED:

WORF
It is difficult to scan through
the concentrated subspace signals.

Picard sends a look to Riker -- no words are necessary.

RIKER
(on the move)
Mister Worf...

As Worf and Riker head for the Turbolift...

CUT TO:

5 INT. RELAY STATION - OPS (OPTICAL)

Riker, Worf, Geordi and BEVERLY MATERIALIZE in the small room, which is crowded with various consoles and communications equipment. The SOUND of unattended subspace MESSAGES can be heard playing -- a cacophony of voices and signals and static -- weird and disorienting. They react to the noise.

WORF
What is that noise?

GEORDI
(over the din)
They must've left the audio
monitoring system on! We're
hearing a few thousand subspace
messages! I'll try to shut it
off!

Geordi moves to a nearby console and starts to work. Riker and Worf begin to look around the room, while Beverly scans with a tricorder. There are no people in sight...

6 WORF

stops at a door. He touches a control on the wall and the doors slide OPEN... he enters the unseen room.

7 GEORDI

continues to work the console. Finally, the subspace messages STOP playing. He breathes a sigh of relief, turns to join the others...

And hesitates, hearing something. He listens intently. There is a faint THUMPING sound coming from somewhere nearby.

GEORDI
(to Riker)
Commander...

Riker walks over and Geordi motions toward the direction of the sound. They follow the thumping noise across the room... down along a wall... and toward a service duct OPENING near the floor.

GEORDI
It's coming from inside this service duct... could be a loose cover plate...

Riker kneels down beside the small entrance. The thumping grows LOUDER. Riker and Geordi exchange a

mystified look.

7 CONTINUED:

Riker carefully looks into the service duct...

8 ANGLE IN SERVICE DUCT

A medium-sized female DOG is sitting in the shaft, her tail wagging, thumping against the metal.

9 RESUME SCENE

The dog comes out of the duct and licks Riker's face.

RIKER
(to Geordi)
Here's your loose cover plate...

Geordi kneels down to pet the dog.

GEORDI
Hey there, pooch...

Worf returns from the quarters.

WORF
The shuttlecraft is gone. There is no one aboard.

Beverly calls to them from offscreen --

BEVERLY (O.S.)
Commander...

They move to join her...

10 BEVERLY

is kneeling in a remote corner of the room, scanning a section of the floor with her tricorder. There are smears of BLOOD on a nearby console. Several pieces of equipment are overturned. Evidence of a struggle. They react as they see that something's happened here.

Beverly indicates an area of the floor she is scanning -- a three foot square section which has been MELTED and is surrounded by nasty-looking scorch marks. Blood and a dark, hardened FLUID can been seen mixed in with the twisted metal.

10 CONTINUED:

RIKER
(re: the stain)
What is it?

BEVERLY
Cellular residue... I think it's the remains of one of our Lieutenants.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position near the relay station.

12 INT. RELAY STATION - OPS (OPTICAL)

Worf and an N.D. are working near the damaged section of floor. Worf is using a PHASER to cut out the section of deckplate which has been melted.

13 NEW ANGLE

Riker and Beverly are standing at the scene of the struggle. Geordi is working at a console in the background.

BEVERLY
All of the blood traces I found match Lieutenant Aquiel Uhnari.

She indicates the section of melted deckplate.

BEVERLY
For now I'll assume these are her remains... but I'll need to take the deckplate back to Sickbay to make sure.

RIKER
It would take a powerful weapon to do this...

BEVERLY

I'll have a better idea after I've
analyzed the deckplate.

13 CONTINUED:

Riker looks at the deckplate a moment.

RIKER
If that is Lieutenant Uhnari...
Where's Rocha?

BEVERLY
The station's shuttle is gone.
Maybe he took it.

RIKER
Before Uhnari died... or after?

They consider this mystery for a moment.

14 WORF AND N.D. (OPTICAL)

Worf finishes cutting with the phaser. He and the N.D.
pick up the melted section of deckplate and set it
aside.

WORF
(to Riker)
We're ready, Commander.

15 RIKER

nods and moves to Geordi. The dog is sitting at

Geordi's feet.

RIKER
Any luck downloading the station logs?

GEORDI
Not yet. I can't get past the security lock-outs.
(beat)
But I think I know why...

Geordi indicates a monitor.

GEORDI
All encrypted subspace messages are sent through this channel. Look at the signal notation...

Riker looks for a moment.

RIKER
It's out of sequence.

GEORDI
(nods)
I'd say somebody tried to by-pass the access protocol and break into the coded messages. It caused the security lock-outs to freeze up.

RIKER
Are there any messages missing?

GEORDI
I won't know until I can get into the files.

Geordi moves to pick up his equipment case. The dog follows him.

15 CONTINUED:

GEORDI
I'm going to try accessing the logs from another console.

Riker nods, eyes the dog.

RIKER
(re: dog)
Looks like you've made a friend.

GEORDI
Yeah...

Geordi smiles, gives the dog a friendly pat.

RIKER
We're going back to the ship. Let me know as soon as you have something.

GEORDI
Aye sir.

Riker joins Beverly. Worf and the N.D. are holding the section of deckplate.

RIKER
(taps combadge)
Riker to Enterprise. Four to beam

back.

Geordi turns to the dog.

GEORDI
Come on, girl...

Geordi grabs a couple of tools and walks across the room, as we HEAR the dematerialization, toward a set of doors still carrying the computer module. He taps a button and the doors SLIDE OPEN...

16 INT. RELAY STATION - AQUIEL'S QUARTERS

Geordi ENTERS with the dog. The room is decorated with exotic artwork... various personal items can be seen... the bed is unmade. The place is cramped, but it has a comfortable, "lived in" look. There is a desk with a workstation. Geordi sits down and activates the MONITOR -- it shows STATIC.

16 CONTINUED:

Geordi now opens a MEES PANEL on the wall, begins to adjust the inner-workings with one of his tools. As he works, he casually talks to the dog...

GEORDI
All right... what do you say we try repolarizing the interface...

A beat. Then we HEAR a burst of garbled VOICES and STATIC. Geordi glances at the monitor -- it hasn't changed. He plugs the computer module into a corresponding slot on this terminal.

From offscreen, the dog WHINES. Surprised, Geordi turns to look -- the dog is sitting nearby, staring up at a shelf. Geordi stands, moves to the shelf, which holds several knick-knacks and a JEWELLED HEADBAND. He can't resist picking it up and examining it.

GEORDI
(re: headband)
This doesn't look like yours...

Geordi looks on the shelf again and sees a dog's BONE. Geordi picks up the bone.

GEORDI
(re: bone)
Is this what you're looking for?

He tosses the bone to the dog, who takes it happily. Geordi looks at the headband for another beat then he replaces it on the shelf and eyes a few other items on the shelf... he's intrigued...

Geordi returns to the wall panel... makes a final adjustment to the circuitry, then taps a control on the monitor.

GEORDI
Computer, run station logs in sequence.

A burst of static -- then we HEAR the VOICE of Aquiel Uhnari. The log picks her up in mid-sentence:

16 CONTINUED: (2)

AQUIEL (V.O.)
-- Log, Stardate 46458.3. Today we configured the relay controller grid. It was the last primary system we had to overhaul. We are scheduled to recalibrate and align the antennae systems in the next three days.

The log STOPS. Geordi takes a beat, having been caught up by the sound of the woman's voice.

GEORDI
Computer, access visual output.

Geordi taps the desktop control -- still no picture. STATIC, then Aquiel's VOICE again. She sounds irritable.

AQUIEL (V.O.)
... sent in my third request for a message delay buffer. Until it arrives, Lieutenant Rocha and I have rigged a memory module to compensate. It'd better work... or about a half million subspace messages are going to end up drifting through space.
(beat)
Computer, open Uhnari correspondence file.

A burst of STATIC, then silence.

GEORDI
Computer... access correspondence

files... Lieutenant Aquiel Uhnari.

A brief silence, then STATIC. Geordi works the controls.

16 CONTINUED: (3)

AQUIEL (V.O.)
Hello, Shianna. Sorry I haven't talked to you in a while... but I've been dealing with the new Lieutenant, Rocha. So far he's been rude, arrogant, and condescending -- and he's only been here two days. This might be a long year...

More STATIC... Geordi works the controls.

GEORDI
Come on, Lieutenant... stick with me...

Aquiel's VOICE comes in clearly again, mid-log. There is a strained quality to her voice this time -- she's upset about something.

AQUIEL (V.O.)
-- I had the dream again. Mother is calling out my name... she's somewhere in the house... I get to the top of the hill all right... but then the house is slanted... I'm still walking uphill. I can't find her... doors everywhere and

they all look the same...

The log ENDS. A beat as Geordi absorbs what he's heard. He starts to work at the wall panel circuitry...

As he works...

CUT TO:

17 INT. SICKBAY (OPTICAL)

The section of deckplate is sitting on a table in the center of the room. The DONUT has been placed over the deckplate. From beneath the donut can be seen SMALL BEAMS which are SCANNING the leading edge of the metal. Thin WISPS of SMOKE are coming up from where the beams touch it.

Beverly and a MEDICAL N.D. are monitoring the armature as Picard and Riker look on.

BEVERLY
The cellular residue is completely fused with the metal of the deckplate.
(beat)
We're trying to micro-vaporize the metal... so I can get a clean DNA sample.

They move away from the table.

PICARD
Do you have any idea what killed

her?

BEVERLY
Well... this is just a guess, but from the molecular deposition on the plating I'd say it was a highlevel phaser blast.

RIKER
Could it have been a Klingon disruptor?

BEVERLY
Possibly.

Picard looks at Riker.

RIKER
Geordi found evidence that the encrypted messages might have been tampered with.
(with import)
We're pretty close to Klingon space...

This is a serious matter. Picard thinks for a moment.

17 CONTINUED:

PICARD
There hasn't been a Klingon raid against the Federation in over seven years.
(beat)
I don't want to risk a diplomatic

incident until we have more evidence.

BEVERLY
And there's still the question of what happened to Lieutenant Rocha...

Picard nods.

PICARD
(to Riker)
Get Rocha's personnel file from Starfleet Command. And ask Starbase Two-Twelve to help search for that shuttle.

RIKER
Aye sir.

PICARD
(to Beverly)
Keep me apprised.

Beverly nods as Picard and Riker head for the door...

CUT TO:

18 EXT. SPACE - ENTERPRISE & RELAY STATION (OPTICAL)

As seen before.

18A INT. RELAY STATION - AQUIEL'S QUARTERS

Geordi is still at the wall panel, working to access more logs. The dog is lying on the floor, asleep. Geordi makes a final adjustment to the panel, then

glances at the monitor screen -- still STATIC.

GEORDI
Alright... let's try this again...

He makes another adjustment, looks at the screen -- static.

18A CONTINUED:

GEORDI
The phase inducers are aligned... this should be working...
(beat)
Come on, Lieutenant... I know you're in there somewhere...

He takes a hard look at the screen -- gets an idea.

GEORDI
(to computer)
Computer -- run a subsystem diagnostic, with a frequency range of ten to one hundred megahertz.

COMPUTER VOICE
Diagnostic cycle will be complete in twenty seconds.

The circuitry starts to blink. FOLLOW Geordi as he stands and crosses to a replicator slot.

18A CONTINUED: (2)

GEORDI
(to replicator)
Iced coffee.

We HEAR a glass of iced coffee MATERIALIZE. Geordi takes a sip of the coffee...

Offscreen, the dog BARKS. Geordi reacts, startled.

GEORDI
What is it, girl?

He moves back into the room. The dog is now awake, sitting in front of the desk with one paw up on the desktop, staring at the computer screen. She BARKS at the screen.

Geordi walks to the desk to look at the screen...

19
thru OMITTED
20

21 ANGLE - COMPUTER SCREEN (OPTICAL)

The static is gone -- in its place the freeze-framed image of AQUIEL UHNARI. She is an alien woman, dressed in a Starfleet uniform. She has an exotic look: her head is totally bald... she has piercing green eyes, similar to a cat's. She's alien... striking... beautiful...

22 ON GEORDI

as he reacts to the sight...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. RELAY STATION - AQUIEL'S QUARTERS (OPTICAL)

A few minutes later. Geordi is at the desk, fiddling with the computer module, the image of Aquiel is still on the monitor. After a beat, the image COMES TO LIFE and she begins to speak. She is in her quarters.

23 CONTINUED:

AQUIEL
Hello, Shianna. By the time you get this... the Batarael will be over. This is the first year I haven't been there... I've been wondering who's singing the Horath in my place...

Aquiel is silent a moment... then she begins to SING a soft and beautiful alien melody, which obviously has special meaning for her. Geordi sits back and listens, entranced by the singing.

AQUIEL
(sings)
"Jomiael hahnalia ma marou nitalia

Rumael tavariel fatra di va

Jomiael Batarael... "

Over this, Geordi stands and begins to eye various personal items on the shelf -- exotic figurines, books, etc. He stops at a nightstand. An open BOOK is lying face down on the table, along with a half empty glass of liquid. Geordi notes the title of the book: "THE FATAL REVENGE." There's something else on the nightstand -- an alien PERFUME BOTTLE. He carefully picks it up... removes the stopper... reacts to the pleasing fragrance.

AQUIEL
(sings)
"continues to sing song - TBD"

Geordi turns and glances around the room. His eye falls on an intricate glass and crystal PRISM which is sitting on a stand by itself. Light SPARKLES on his face as he picks it up...

AQUIEL
(sings)
"finishes song - TBD"

Aquiel stops singing, overcome by emotion. She looks down for a moment, then back up.

AQUIEL
I had the dream again... the one where Mother is screaming... I climb the hill to our house... but I can't get to her...
(MORE)

23 CONTINUED: (2)

AQUIEL (Cont'd)
(beat)
Shianna, this time I ran away. I was so scared I ran back down the hill...

There is a pause as Aquiel looks down... trying to come to grips with her feelings.

AQUIEL
I think I know why I've been having dreams about danger... it's because of what's been happening with that Klingon.

Geordi sits up at the mention of a Klingon.

AQUIEL
He's getting more aggressive all the time.

Geordi works the control for a quick beat. The log plays her last couple of sentences again.

AQUIEL
... it's because of what's been happening with that Klingon. He's getting more aggressive all the time. Not just the usual threats... Morag actually locked his disruptors on the station this time.

(beat)
I don't really think there'll be any trouble... it just gives me those panic feelings... wanting to run, wanting to get away from danger.
(beat)
Shianna, I couldn't say this to anyone but you... but... the panic... is the same thing I used to feel when Father got angry... when I knew he was going to punish me...
(MORE)

23 CONTINUED: (3)

AQUIEL (Cont'd)
(beat)
Only now I'm out here in space and there's no place to run.

Geordi stares at the screen, feeling an intruder in this person's private life... and yet knowing he has heard something that might lead to her killer. He touches a button and ends the playback.

24 INT. READY ROOM

Geordi is reporting to Picard.

GEORDI
There are at least three

references to a Commander Morag -- a Klingon officer who patrols this section of the border. Apparently he would pass the station every few days and harass them.

PICARD
Perhaps Morag was the one interested in obtaining the encrypted messages.

GEORDI
Could be. She didn't say.
(beat)
I still have several days worth of logs left to watch. Maybe I'll learn more.

PICARD
Very well. In the meantime, I'll talk to the Klingon Governor about Commander Morag.

They all EXIT.

CUT TO:

25 thru 25A OMITTED

26 INT. GEORDI'S QUARTERS (OPTICAL)

The dog is lying on the floor. Geordi is at his console, connecting the computer module (as seen on the station) to the desk terminal. He makes a final adjustment.

GEORDI
(to computer)
Computer -- access Aquiel Uhnari's personal logs.
(beat)
Begin playback.

A beat. Then Aquiel's face APPEARS on the screen -- but this time she's wearing an elaborate WIG. She looks ridiculous... and she seems to know it.

26 CONTINUED:

AQUIEL
Shianna, you always said I'd look great with a wig. So here it is.
(leans into the camera)
What do you think?

Geordi responds as if she were really asking him the question.

GEORDI
Definitely not you.

She laughs and pulls off the wig.

AQUIEL
Okay... maybe I'm getting a little crazy... you would, too, if you were on a relay station in the middle of nowhere with no one for company except an egomaniac like Keith Rocha.

Geordi listens carefully... there is a continuing thread of conflict between her and Rocha.

26 CONTINUED:

AQUIEL
I took a big risk today... I countermanded an order he gave... I agreed to handle the com traffic of Relay Station one-nine-four while they shut down for maintenance. Rocha said we couldn't handle the additional signal load... but I think he's wrong.

She leans toward camera.

AQUIEL
(continuing)
When he finds out... he'll be furious.

Aquiel sits back, a little calmer after venting a bit.

AQUIEL
It's days like this that I wish I was home. You know what I miss?
(beat)
Muskan seed punch.
(beat)
Real Muskan seed punch. I can get it from the replicator... but it's not the same. I'd give anything

for some of the punch Mother used
to make... with chunks of the
seeds still in it...

There's a pause as Aquiel reflects on the past. Her mood darkens.

AQUIEL
I had the dream again.

On the computer, there's a strange sound OFF CAMERA. Aquiel looks sharply off to her side.

AQUIEL
Keith? Is that you?

A brief pause... and then the computer screen goes to STATIC. Geordi stares at it, pensive. The dog nuzzles his hand, and Geordi pets him in silence.

CUT TO:

27 EXT. SPACE - ENTERPRISE & RELAY STATION (OPTICAL)

The two hanging in space.

28 INT. RELAY STATION - OPS

Worf is kneeling down in the corner of the station where the murder occurred. He scans with a tricorder as Riker looks on.

WORF
Commander... there are DNA traces
here. They are Klingon.

Riker reacts -- this is serious.

RIKER
So Klingons did board the station...

WORF
I have only found DNA from one Klingon so far. I will continue to scan.

Riker nods. Worf goes back to scanning with his tricorder.

29 INT. RELAY STATION - AQUIEL'S QUARTERS

Geordi is sitting at the desk, reading the book seen earlier on the nightstand -- "The Fatal Revenge." A DEVICE with an optical conduit is hooked up to the computer terminal... the device is flashing and beeping softly. Geordi turns a page in the book... he reacts to something and shudders slightly.

GEORDI
(to himself)
How could she read this stuff... ?

Riker ENTERS from Ops.

RIKER
How's it going?

Geordi puts the book down.

GEORDI

I've managed to access all of Lieutenant Uhnari's logs. I'm looking for Rocha's now. Whatever happened to the encrypted messages had a cascade effect on the whole storage system, and I can't find any of his files.

RIKER

Maybe Rocha didn't make the official logs... Uhnari might have been responsible for them.

GEORDI

I don't think so. Aquiel was the junior officer.

Riker takes note of Geordi's casual familiarity with the dead woman.

RIKER

"Aquiel"?

Geordi looks at him, realizes... is a little embarrassed.

29 CONTINUED:

GEORDI

Lieutenant Uhnari.

(beat)

I was up all night watching her personal logs... I guess I'm starting to feel like I know her.

RIKER
What was she like?

Geordi thinks for a moment, smiles at the thought of her...

GEORDI
Well... she was Hahliian... she had one sister, named Shianna... she drank muskan seed punch... she had a sense of humor that I could only describe as... "unique."
(beat)
She loved to sing... and read...
(beat)
... books of questionable taste.

PICARD'S COM VOICE
Enterprise to Commander Riker.

RIKER
Riker here.

PICARD
The Klingon ship Qu'Vat has arrived with Governor Torak. Please report to the Observation Lounge.

RIKER
On my way, sir.

CUT TO:

30 INT. OBSERVATION LOUNGE

Picard, Riker, Beverly and Geordi are seated at the table.

PICARD
Torak claims to be bringing evidence that the Klingons had no involvement in the murder of Lieutenant Uhnari.

RIKER
Really. We just found evidence that there was at least one Klingon at the scene of the murder.

Picard reacts.

PICARD
This should be an interesting meeting.

The doors slide OPEN and Worf ENTERS with Torak right behind him. Worf looks disturbed about something.

WORF
Governor Torak, sir.

Picard and the others stand.

PICARD
Governor. Welcome aboard...

Torak looks smug.

TORAK

Do not bore me with your human pleasantries. I told you we did not kill the woman. Now I will prove it to you...

Torak calls out the door --

TORAK
ghoS! (Come!)

An N.D. KLINGON ENTERS, escorting a very alive Lieutenant Aquiel Uhnari into the room.

TORAK
This is Lieutenant Aquiel Uhnari.

Aquiel breaks free of the Klingon's grip, hot-tempered. Everyone is shocked. OFF Geordi's reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. OBSERVATION LOUNGE

A few moments later. Everyone has taken a seat at the table. Aquiel is talking to the group -- trying to make a report, but the past couple of days have been a strain on her. A nasty-looking WOUND can be seen on her temple. Her uniform is torn. She is fatigued, on edge.

AQUIEL

We were running a level two diagnostic of the message buffer... nothing special. Rocha had been on edge all morning, but he'd been irritable ever since he got there, so I didn't think anything of it...

(beat)

We were mid-way through the procedure... and suddenly... he attacked me...

She pauses -- this is clearly a disturbing memory. She tries to maintain her composure.

AQUIEL

(continuing)

He grabbed me... and threw me against the port bulkhead... I yelled at him to stop, but he wouldn't listen. He took me by the throat... I broke free and tried to get to the weapons locker...

(beat)

I'm not sure what happened next... but somehow I got aboard the shuttle and left...

A grim beat as they take in the story.

TORAK

We found her on our side of the border heading toward Sector Two Five Two Zero. She is lucky my

patrol ship did not destroy her vessel on sight.

Aquiel shoots an agitated look at the Klingon -- she's had enough of them. Picard tries to ease the tension.

31 CONTINUED:

PICARD
Lieutenant... why didn't you contact Starfleet and report what happened aboard the Station?

AQUIEL
I... don't know, sir. Maybe I passed out. I'm not even sure how long I was in the shuttle before the Klingons picked me up.

GEORDI
Forty-six hours.

She looks at him.

GEORDI
You've been gone forty-six hours.

She nods.

BEVERLY
We assumed you were dead. Your blood stains were found at the murder scene.

Aquiel touches the wound on her head.

AQUIEL
I think I cut my head when he threw me against the bulkhead.

WORF
Then the remains we found must be Lieutenant Rocha.

BEVERLY
I can't confirm that.
(beat)
Until we can separate the cellular residue from the deckplate, I won't be able to get a clear DNA scan.

Riker has to ask the obvious question, but his tone is non-accusatory.

RIKER
(to Aquiel)
You said you tried to get to the weapons locker... is it possible that you did?

31 CONTINUED: (2)

She throws him a look.

AQUIEL
No, I... I didn't.

But Riker catches her hesitation.

RIKER
You're sure?

AQUIEL
I don't... exactly remember everything after he attacked me...

A beat as she struggles to remember. She looks up, concerned.

AQUIEL
I'm sorry. It's as if my memories were... drained right out of me...

A quiet beat as they weigh the situation. Nobody is sure what to think of her story. But for now, they give her the benefit of the doubt.

31 CONTINUED: (3)

GEORDI
Your logs said that a Commander Morag had been harassing you... did you ever let him or any other Klingon aboard the station?

AQUIEL
Absolutely not.

WORF
(to Picard)
If that is true, then Morag or some other Klingon boarded the station after she left.
(to Torak)

We found Klingon DNA traces aboard the station.

TORAK
You still try to blame us!

WORF
Have the courage to admit your mistakes. Or are you a lo'Be Vos?

TORAK
(furious)
At least I do not wear the uniform of a P'tak!

PICARD
Governor Torak... we are merely exploring all the possibilities. Lieutenant Uhnari's logs said Commander Morag was harassing the station --

TORAK
He was doing his job!

PICARD
If he was only doing his job, then I'm sure you won't mind if we speak with him.

Torak fumes for a moment, then rises.

31 CONTINUED: (4)

TORAK

Very well. In the interests of diplomacy, I will allow you to speak to Morag... but my patience has limits.

Torak EXITS with the other Klingon. Once they're gone, then tension level in the room drops. Geordi turns to Aquiel.

GEORDI
(to Aquiel)
Lieutenant... I know a friend of yours who's very eager to see you.

She looks at him in curiosity.

AQUIEL
Who?

GEORDI
Come on...

As they EXIT.

CUT TO:

32 OMITTED

33 INT. GEORDI'S QUARTERS - CLOSE ON DOG

as she comes bounding across the room into Aquiel's arms, nearly knocking her over in her enthusiasm. Aquiel is surprised and pleased to see her.

AQUIEL

(kneels to pet dog)
Maura! I was worried about you... good girl...

GEORDI
Maura... so that's her name.

AQUIEL
Yes, it's from "Cold Moon Over Blackwater." Have you read it?

GEORDI
No... I'm not much for gothic fiction.

33 CONTINUED:

AQUIEL
Most people aren't nowadays.

Aquiel notices a chewed-up boot laying nearby. She realizes what happened and gives Geordi an apologetic look.

33 CONTINUED: (2)

GEORDI
Yeah... Maura got a little... restless.

AQUIEL
(to dog)
Maura, shame on you. This isn't

like you...

GEORDI

It's alright...

Geordi bends down to pick up a second boot, which has also been chewed to pieces.

GEORDI

(continuing)

At least she's chewing them up in pairs.

Aquiel stands and gives him a genuine smile... the first we've seen from her so far. Geordi smiles back. There is an awkward moment.

GEORDI

I'll arrange quarters for you. I'm sure you'd like some time alone...

AQUIEL

Actually... I've been stuck on that station for over nine months... I wouldn't mind going someplace with some activity.

A beat.

GEORDI

I know just the place.

CUT TO:

34 INT. TEN FORWARD

Geordi and Aquiel are sitting at a table near the windows. Aquiel looks around the room, which is filled with N.D. CREWMEMBERS. She's starting to relax a little... and her natural charm and allure is starting to surface. Geordi is clearly attracted to her -- but he tries to maintain a cordial distance.

34 CONTINUED:

A bartender has just set two drinks in front of them. Hers is the punch seen in the logs. She takes an enjoyable quaff.

AQUIEL
(re: drink)
Have you ever tried Muskan seed punch?

GEORDI
Yeah... it nearly made me sick.

AQUIEL
You have to be raised on it. It's very nutritious... and the taste grows on you.

GEORDI
(in Hahliian)
Batar al nalia. (But not on me)

Aquiel is surprised.

AQUIEL
You speak Hahliian?

GEORDI
(shrugs)
Nelo, nelo... (a little, a little)

AQUIEL
Your accent is wonderful... almost flawless.

34 CONTINUED: (2)

GEORDI
Thanks... I've always had a knack for languages... probably because my folks moved around so much...

AQUIEL
We never travelled. My family has lived in the same house for five generations.

GEORDI
The one on the hill?

She stares at him. Geordi realizes he's made a revelation.

AQUIEL
How did you know about that... ?

GEORDI
Well... to be honest... when we thought you were dead... I had to review your logs... and your personal correspondence... for any possible clues about what

happened.

Aquiel takes a beat.

AQUIEL
(quiet)
All of it?

GEORDI
Most of it.

There is a brief, awkward beat. Clearly, Aquiel feels a little violated. Geordi senses her discomfort.

GEORDI
You have to remember... we thought you'd been murdered. We needed information.

She stares at him for a moment, struggling with the sense of intrusion.

34 CONTINUED: (3)

AQUIEL
I'm sorry... it's just that... I say things to my sister that I wouldn't say to anyone else. I guess I'm feeling a little... exposed.

GEORDI
I'd feel the same way.

His understanding makes her relax a little.

AQUIEL
Especially if I'd seen you in a (TECH) wig...

Geordi can't help but laugh. And she smiles, too, relieved to have the tension eased a little.

AQUIEL
I'm curious... now that you've met me... am I what you expected?

Geordi regards her, a bit surprised by the question, which is completely straightforward and seemingly without artifice. He tries to respond in kind.

GEORDI
I'm not sure. The woman I saw on those logs is very complicated.
(beat)
I think there's more to you than meets the eye, Lieutenant.

AQUIEL
In what way... ?

GEORDI
Your relationship with Rocha, for example. He'd only been there five days... but there was already a lot of friction... and you almost seemed to delight in doing things that would upset him. Why would you take on extra com traffic... when you knew it would make him angry?

34 CONTINUED: (4)

She has begun scratching a fingernail on the table top, tracing little doodles.

AQUIEL
Is that a personal question? Or part of a murder investigation?

A beat.

GEORDI
I don't know. Maybe both.

She looks up at him, holding his look with her strange alien eyes.

AQUIEL
Keith Rocha was obnoxious from the minute he reported for duty. He treated me as though I were beneath contempt.
(beat)
I dealt with him the best way I could. I felt like I had to battle him just to hold my own. But that doesn't mean I wanted him dead.

GEORDI
Why do you think he attacked you?

AQUIEL
(beat)
I don't know.

And there seems to be nothing else to say.

CUT TO:

35 INT. READY ROOM

Riker is reporting to Picard. They are looking at a desktop monitor, which displays the personnel file of LIEUTENANT KEITH ROCHA. His image can be seen on the screen -- a fit man in his late thirties.

RIKER
Rocha's file is spotless. Two decorations for valor... three outstanding evaluations from his previous commanders...
(beat)
Doesn't sound like the same man Lieutenant Uhnari described.

PICARD
What have you found out about Uhnari?

RIKER
I checked into her record, too.
(beat)
Her last posting was on Deriben Five. I spoke with her commanding officer there. He said she's argumentative... quick to take offense. He told me that he transferred Uhnari to this relay station because she was hampering

their efforts.
(beat)
To be honest, sir... I'm beginning to have doubts about her story.

PICARD
Why?

35 CONTINUED:

RIKER
I had Worf check the weapons locker on the relay station... there's a phaser missing.

PICARD
You think she lied?

RIKER
Lied... conveniently forgot... I'm not sure. I just think it's something we have to consider.

Picard considers this for a moment.

PICARD
As of now, we don't have sufficient evidence one way or the other... I want you to examine her shuttle... perhaps there's something there which will shed some light on her story.

RIKER
Aye sir.

CUT TO:

36 EXT. SPACE - ENTERPRISE & RELAY STATION (OPTICAL)

Hanging in space.

37 INT. CORRIDOR

Geordi and Aquiel walking along. There is a strained silence before they speak, and we get the feeling it's been like that.

AQUIEL
How much longer do you think the investigation will take?

GEORDI
Hard to say. Maybe two or three more days...

Another silence. They reach her quarters. She stops, turns to face him directly.

37 CONTINUED:

AQUIEL
I know I'm a suspect in this murder. Let me ask you something...
(beat)
You watched my logs... you know me better than anyone here...
(beat)
Do I seem like the kind of person

who could kill someone?

Her directness can be difficult at times.

37 CONTINUED: (2)

Geordi looks at her... into those strange eyes... searches for an honest answer to her honest question.

GEORDI
No.

She takes a breath... sheer relief...

AQUIEL
I don't think I realized how much I needed to hear that...

GEORDI
Aquiel... it's been a hard couple of days... I think you need some sleep.

Acknowledging the truth of what he says, she touches a control on the wall and the doors slide open. But she hesitates before entering. She turns back to him.

AQUIEL
You called me complicated... you're right. And I don't make friends easily...

She reaches up a hand -- gives Geordi's cheek a quick and gentle stroke.

AQUIEL

Oumriel.

She turns into her quarters and the doors slide shut. Geordi takes a breath... stands there a moment, considering his feelings for this complex woman...

GEORDI

(quiet)

Oumriel...

He turns and continues down the corridor...

37A INT. SICKBAY

Beverly is examining a tray filled with the gelatinous FLUID which has finally been separated from the deckplate. She runs a tricorder over the fluid and checks the readings. The medical N.D. stands nearby, working. Picard is looking on.

BEVERLY

I've managed to isolate the cellular residue from the metal of the deckplate. We've begun a full spectrum tissue scan...

(beat)

But something destabilized the DNA to such an extent, that I can't get a clear scan of it.

PICARD

Could a high level phaser blast have caused this kind of DNA disruption?

37A CONTINUED:

BEVERLY
Possibly. But it would take a continuous burst of thirty to forty seconds to cause this kind of damage.
(beat)
I'm going to try to reform the DNA with a resonance frequency burst... see if I can reconstruct it to get an accurate scan.

Picard nods. OFF their concern and intrigue as they watch the graphic...

38 INT. SHUTTLEBAY

Aquiel's SHUTTLECRAFT is in the bay, its doors open.

38A INT. AQUIEL'S SHUTTLECRAFT

Riker and Worf are inside, searching for clues. Riker is looking in the back. Worf is at the main control panel, scanning the area. After a moment, he opens a compartment on the console... looks inside... reacts to what he finds...

WORF
Commander...

Riker joins him. Worf shows that he is holding a PHASER.

WORF
(re: phaser)
It is set to kill.

OFF Riker's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position at the relay station.

40 INT. ENTERPRISE - AQUIEL'S QUARTERS

Aquiel is being questioned by Riker and Worf, as Geordi looks on. Riker's attitude is reasonable but firm.

RIKER
(to Aquiel)
We found a type two phaser in your shuttlecraft. It was taken from the weapons locker on the station.

Aquiel is surprised -- and a little defensive.

AQUIEL
I told you I don't remember what happened. Maybe I did get to the

weapons locker...

RIKER
The phaser was set to level ten.
(beat)
Standard procedure requires that all phasers are set to level one when they're in storage.

WORF
That means someone deliberately changed the setting.
(beat)
And there is the matter of your conflict with Lieutenant Rocha.

40 CONTINUED:

Aquiel reacts with shock at the implications. She stands and starts to move around the room, feeling trapped... her instincts telling her to flee the situation. It's all she can do to stay in the room...

AQUIEL
Rocha and I had our disagreements... but I would never kill him...

RIKER
Have you been able to remember anything at all about what happened after he attacked you?

Aquiel struggles to recall.

AQUIEL

No... nothing...

(beat)

I... suppose it's possible...
maybe in self-defense I...

She trails off, unable to complete the awful thought. Riker takes a beat.

RIKER

Doctor Crusher tells me that in order to inflict the kind of molecular damage found in Rocha's remains... it would take a sustained phaser discharge of at least thirty to forty seconds.

(beat)

That doesn't sound like "self-defense" to me.

Aquiel doesn't know how to respond. Geordi is protective of Aquiel -- he wants to believe her story.

GEORDI

Wait a minute. We haven't even established this phaser as the murder weapon yet.

(beat)

And even at level ten... I don't see how a phaser could do what the medical evidence says it did. A subspace disruptor like a Klingon weapon, maybe...

40 CONTINUED: (2)

RIKER
Look -- we're not here to make accusations... Just to find out what happened.
(beat)
Commander Morag is due to arrive in two hours. We'll see what he has to say.

Aquiel nods.

GEORDI
I'd like to go back to the station... and try accessing Rocha's personal logs again.

RIKER
Good idea.

They head for the door. Geordi glances at Aquiel, who is obviously unnerved by the situation. He offers her a reassuring look, then he EXITS with Riker and Worf...

40A INT. CORRIDOR - CONTINUOUS

Riker, Worf and Geordi ENTERS from quarters. Geordi heads one direction, while Worf heads another. Riker stops Geordi.

RIKER
Geordi... wait a second.

Geordi stops, looks at him. Riker's tone becomes quiet and intimate. He's concerned about his friend.

RIKER
This is off the record. I'm saying this as your friend, not your superior officer.
(beat)
It might be best if you weren't so... personally involved with Aquiel right now. There's a lot about her we don't know...

GEORDI
There's a lot about her that I do know...
(beat)
If she's innocent... I'd like to help her prove it.

RIKER
I think you're letting your personal feelings cloud your judgement.

Geordi doesn't want to hear this.

GEORDI
(hard)
I'm not the one making judgements.

Geordi walks off. OFF Riker's concern...

41 EXT. SPACE - THE RELAY STATION

As seen before.

41A INT. RELAY STATION - OPS (OPTICAL)

Geordi is working at an opened panel near a MONITOR, trying to access Rocha's logs. He's been at it awhile. He completes an adjustment, and the monitor COMES TO LIFE with a Starfleet logo. Geordi is pleased.

41A CONTINUED:

GEORDI
Got it...
(to computer)
Computer -- display personal logs of Lieutenant Rocha. Stardates 46455 to 46461.

The computer works -- then one by one, a listing of LOGS appears on the monitor. Each log is identified by a stardate and additional information. Geordi watches as the logs scroll by... then something catches his eye. The information by three consecutive stardates is absent -- there's a gap in the entries. He stops the logs and studies them a moment.

GEORDI
Computer -- what happened to the log entries for Stardate 46460?

COMPUTER VOICE
The logs have been deleted.

GEORDI
(reacts)
Who deleted them?

COMPUTER VOICE
Unknown.

Geordi thinks.

GEORDI
Computer -- access internal records for Station forty-seven. Authorization La Forge Theta Nine Nine Two.
(beat)
Perform a command function trace on the instructions to delete the log entries.

As Geordi works...

41A EXT. SPACE - ENTERPRISE, BIRD OF PREY, & RELAY STATION (FORMERLY SCENE 43)

A Klingon BIRD OF PREY has joined the Enterprise and the relay station.

PICARD (V.O.)
Captain's Log: Supplemental. The Qu'Vat has arrived with Commander Morag. We are preparing to question him regarding his involvement in the murder of Lieutenant Rocha.

41A INT. OBSERVATION LOUNGE (FORMERLY SCENE 44)

Picard, Riker, Worf, Torak, Data, Troi and COMMANDER MORAG -- a Klingon officer -- are seated around the table. The Klingon N.D. seen earlier is standing off

to one side. Morag is outraged.

MORAG
I killed no one!

RIKER
(unruffled)
We found your DNA on the consoles, and on the bulkheads... we know you were there.

Morag glances at Torak, looking for support but finding none.

TORAK
Answer their questions.

Morag shifts uncomfortably in his chair.

MORAG
(uncertain)
Yes...
(then bolder)
Yes, I was there. My patrol route takes me near the station every six days. Three days ago I hailed them and there was no response. I was... concerned.

41A CONTINUED:

TROI
Concerned... ?

MORAG

(bluff)
Yes. I went aboard to see what had happened. No one was there, so I left.

RIKER
And that's all?

MORAG
That's all.

Riker looks to Data.

DATA
Commander Morag, we have discovered that the encrypted message bank on the station has been tampered with. Our analysis indicates that twenty-seven priority Starfleet messages are missing.

MORAG
What of it?

DATA
Your DNA was also found on the message control module.

Morag jumps to his feet, feigning outrage.

MORAG
This is outrageous! We will not tolerate these accusations!

Morag heads for the door, but the Klingon N.D. blocks his way. He looks back to Torak for support, but Torak

is thinking about his own hide.

TORAK
This is a... diplomatic matter, Morag.
(beat)
Do not make me searcn your ship.

Morag looks from Torak to the grim-faced N.D. and suddenly realizes that he's alone here. He returns to the table.

41AB CONTINUED: (2)

MORAG
(grudgingly)
Yes... I did take the messages...

PICARD
Did you kill Lieutenant Rocha?

MORAG
No. There was no one there. I saw blood... and signs of a struggle. I took the codes, but I killed no one.

PICARD
Governor, we would like Commander Morag to remain aboard the Enterprise until our investigation is complete.

TORAK
Take him.

They all rise. Picard nods to Worf who gestures to a crestfallen Morag.

WORF
This way.

Morag reluctantly goes with Worf.

CUT TO:

41B EXT. SPACE - RELAY STATION (OPTICAL)

As seen before.

41C OMITTED

41D INT. RELAY STATION - OPS

Geordi and Aquiel are standing near the console where Geordi was working. The monitor displays the logs with the missing entries. The mood is tense. Midconversation.

GEORDI
Last night, after I dropped you off at your quarters...
(MORE)

41D CONTINUED:

GEORDI (Cont'd)
you established a subspace link with this console...
(beat)
You deleted some of Rocha's

personal file... didn't you?

41D CONTINUED: (2)

Aquiel hesitates, nervous... glances at the monitor... sees the evidence in front of her and can't deny it.

AQUIEL
Yes... I did.

GEORDI
Why?

AQUIEL
I found... a letter Rocha was planning to send to Starfleet Command... about me.
(beat)
The letter said I had become belligerent... and insubordinate. He was going to ask for a formal hearing.

Geordi is disturbed by the revelation.

AQUIEL
Geordi, I know how this looks...

GEORDI
Yeah -- it looks pretty bad.
(beat)
I find out you've erased a letter that contained a possible motivation for murder --

AQUIEL
(firm)
I didn't kill him.

GEORDI
Then explain this...

A tense beat. Aquiel starts to move around the room, feeling trapped... her impulse to run almost overwhelming her...

AQUIEL
I was afraid if they found the letter... I'd be blamed for the murder.
(beat)
I'm not a model officer, I realize that. Sometimes I act on impulse instead of thinking things through...

41D CONTINUED: (3)

GEORDI
Aquiel... this really complicates things...

Aquiel turns away and intently heads for her quarters.

42 INT. RELAY STATION - AQUIEL'S QUARTERS - CONTINUOUS

Aquiel ENTERS and grabs a small suitcase and quickly starts to throw some clothing into it. Geordi ENTERS and watches her for a beat.

42 CONTINUED:

GEORDI
What are you doing?

AQUIEL
Getting out of here.

Geordi moves close to her, takes her gently by the arm.

GEORDI
(continuing)
Aquiel... running away isn't going to prove your innocence... facing the situation will.

A beat. Aquiel stops what she's doing... she knows he's right. Suddenly, she looks very lost and alone...

AQUIEL
I'm scared, Geordi...

She turns to Geordi... then moves into his arms. Geordi holds her tight...

GEORDI
We'll get through this. I promise...

A beat as they hold one another. Aquiel looks up at him.

AQUIEL
Then... you believe me?

Geordi stares at her for a long beat.

GEORDI
Yes. I do.

Aquiel's features soften. She and Geordi are slowly drawn together... the sexual tension between them undeniable... and they kiss. As they fall into a deep and passionate embrace...

43
thru OMITTED
44

45 INT. SICKBAY (OPTICAL)

Beverly is examining the tray filled with the dark, gelatinous fluid. She is holding a hand-held scanning INSTRUMENT over the tray. The medical N.D. stands nearby.

BEVERLY
Alright. Initiate the resonance frequency burst...

The N.D. hits the controls on a console -- in response, Beverly's device activates, and she sweeps a thin LASER over the fluid.

45 CONTINUED:

Beverly reacts to the readings on the instrument...

BEVERLY

I'm starting to get a stable DNA scan... this is odd...

(beat)

The nucleotide sequences are starting to fluctuate... the DNA is becoming motile.

She turns to the N.D., and as she does so her hand drops casually down to the lip of the tray.

BEVERLY

Let's try another frequency burst -- increase the resonance level by twenty percent --

Over Beverly's dialogue:

46 ON TRAY (OPTICAL)

The organic fluid suddenly COMES TO LIFE -- it MOVES toward Beverly's hand and TOUCHES her.

47 BEVERLY

jumps back from the touch. She looks down at the tray... then her shock turns to amazement as she sees...

48 IN THE TRAY

the fluid has now transformed itself into an exact replica of BEVERLY'S HAND.

49 BEVERLY

reacts to this strange and disturbing sight.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. SPACE - RELAY STATION (OPTICAL)

as before.

51 INT. RELAY STATION - AQUIEL'S QUARTERS

A couple of hours have passed. Geordi is sitting on the edge of the bed. Aquiel is lying next to him, her eyes closed... face peaceful. Geordi looks at her a moment... then he stands and crosses to a nearby desk. Aquiel opens her eyes.

AQUIEL
What is it... ?

Geordi sits down at a computer terminal. He's feeling restless -- wants to get back to the task at hand.

GEORDI
We've... got a lot of work to do...

Aquiel is still feeling vulnerable... and doesn't want this moment of intimacy to end. She watches him work a moment, then stands and moves to him...

AQUIEL
I haven't felt this close to someone in a long time... I don't want to let go of it...

Geordi turns to her... speaks gently...

GEORDI
Me neither...
(beat)
But we've got over six hundred logs to go through...

AQUIEL
Alright. But first... there's something I want to share with you. A way that we can become... more intimate.

Geordi looks at her, curious.

51 CONTINUED:

AQUIEL
(explains)
My people are partially telepathic... we use something called the Canar to help us focus our thoughts.

Aquiel reaches for the small table which holds the crystal prism seen earlier. She carefully picks up the crystal and shows it to him.

AQUIEL
(re: prism)
We also use the Canar to establish a stronger emotional link during... love.

GEORDI
I was wondering what that was...

51 CONTINUED: (2)

Aquiel looks up at Geordi, and in her eyes there is an unspoken invitation.

GEORDI
(softly)
Do both of us have to be... telepathic for it to work?

A beat.

AQUIEL
Let's find out.

Aquiel reaches up for his VISOR, hesitates...

GEORDI
Go ahead...

Aquiel carefully removes Geordi's VISOR and sets it on the table. She gently guides his hand to the prism...

AQUIEL
Think of me...

As they shut their eyes and concentrate...

52 INT. SICKBAY

Picard, Riker and Worf are listening to Beverly. The replica of BEVERLY'S HAND is still sitting in the tray.

BEVERLY
(re: hand)
It's a perfect reproduction of my hand -- all the way down to the DNA structure.

They look at the hand in amazement.

PICARD
(re: hand)
You said it was formed from the organic matter found in the deckplate?

52 CONTINUED:

BEVERLY
When I infused the matter with a resonance frequency burst, it activated the DNA. Then it touched my hand... and started to mimic my cellular structure...

Picard eyes the hand.

PICARD
(re: hand)
Doctor... what exactly is this?

BEVERLY
It's going to sound pretty farfetched...

A beat as she forms her thoughts.

BEVERLY
Have you ever heard of coalescent organisms?

RIKER
No...

BEVERLY
Rare microscopic lifeforms which must absorb other organisms in order to survive. Now, that's not so unusual... but coalescents become the organism they've absorbed -- right down to the cellular level.

WORF
Do you think that is what happened with your hand?

BEVERLY
There have been reports that these organisms can exist on a larger scale. What happened to my hand seems to support that theory.

They consider the strange hypothesis.

RIKER
Are you saying that Lieutenant Rocha was killed by one of these --

organisms?

52 CONTINUED: (2)

BEVERLY
It's possible it happened before he reported for duty on the relay station.

WORF
I do not understand.

BEVERLY
I've checked the records. Just before he was posted to the relay station, Rocha served on an outpost in the Triona System...
(beat)
That's in a remote sector... maybe he was absorbed by a coalescent during that mission...

RIKER
(onto the idea)
Then... what came aboard the station, was actually an organism that looked and acted like Rocha...

They consider, grim-faced.

WORF
How often must they change bodies?

BEVERLY

The microscopic organisms have a cycle of no more than five to ten seconds. We can only assume a larger, more complex coalescent would have a cycle of at least several days... or weeks.

The implications sink in.

52 CONTINUED: (3)

PICARD
If what you're saying is true... Rocha attacked Uhnari because he needed a new body...

BEVERLY
Right.

RIKER
But that means... Uhnari's now a coalescent.

WORF
There was another person on the station -- Morag. It is possible he was the one who was... absorbed.

PICARD
(to computer)
Computer -- locate Commander Morag and Lieutenant Uhnari.

COMPUTER VOICE

Commander Morag is in his quarters. Lieutenant Uhnari is not aboard the Enterprise.

WORF
(to computer)
Where did she go?

COMPUTER VOICE
Lieutenant Uhnari transported to Relay Station Forty-Seven at eighteen thirty hours.

RIKER
(to Worf)
You get Morag. I'm going to the station.

They're out the door...

53 INT. RELAY STATION - AQUIEL'S QUARTERS (OPTICAL)

Geordi and Aquiel are holding the prism, which is now ALIVE WITH LIGHT -- RADIATING VIBRANT COLORS onto their faces. Aquiel opens her eyes and looks at Geordi.

AQUIEL
Geordi... ?

53 CONTINUED:

There is a beat. Geordi's eyes remain closed, but his face changes... an expression of wonderment comes over his features...

GEORDI

I can see you...

He takes in a sharp breath.

GEORDI

And I can... feel you...

Aquiel smiles...

54 INT. ENTERPRISE - MORAG'S QUARTERS

The Klingon Commander Morag is pacing the floor in his quarters, obviously pent-up and frustrated at being confined. Suddenly the doors slide open and Worf and a Security N.D. ENTER, phasers pointed.

WORF

Do not move.

MORAG

What is this -- ?

WORF

Come with us.

Confused, Morag has no choice. He walks warily out of the room, followed by the others.

55 INT. RELAY STATION - AQUIEL'S QUARTERS

Aquiel sets the prism (no longer glowing) back onto the table. She takes Geordi's face into her hands... rests her cheek against his...

AQUIEL

(whispers)

You've never been as close to
someone as you're about to be...
think of me...

Geordi concentrates... their mental and emotional connection builds...

56 OMITTED

57 INT. RELAY STATION - AQUIEL'S QUARTERS

Aquiel and Geordi react to the SOUND of someone materializing in the other room --

58 INCLUDE RIKER AND SECURITY N.D.

as they ENTER the room. Geordi quickly puts on his VISOR as Riker points his phaser at Aquiel.

RIKER
(to Aquiel)
Step away from him, Lieutenant...
slowly.

GEORDI
What is it, Commander?

RIKER
That might not be Lieutenant
Uhnari...

GEORDI
What?

AQUIEL

What are you saying?

RIKER

Step away. Now.

Aquiel backs away, eyes wide. Off Geordi's stunned reaction...

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at the relay station.

BEVERLY (v.o.)

Chief Medical Officer's Log, supplemental. Commander Morag and Lieutenant Uhnari are being kept under close observation. So far, no sign of coalescent behavior has surfaced.

60 INT. GEORDI'S QUARTERS

Riker is talking to Geordi, who is sitting in a chair, absently petting the dog, Maura.

60 CONTINUED:

RIKER

Uhnari and Morag will be transferred to a secure medical facility at Starbase Two-twelve. Maybe we'll know more by the time we get there.

Geordi is subdued. The events of the past few days

have taken him on an emotional roller coaster.

GEORDI
Yeah... maybe...

RIKER
(beat)
It might be Morag... there's no way to tell...

GEORDI
(not believing it)
Right...

There is an awkward silence.

RIKER
Get some rest. This has been a tough couple of days...

GEORDI
Thanks...

Riker EXITS. Geordi sits there a moment, thoughtful... then he moves to his desk and sits down at a computer terminal.

GEORDI
(to computer)
Computer -- display the Engineering duty roster for the next three days.

A beat, then Geordi begins to quietly work at the terminal...

INTERCUT:

61 ANGLE - THE DOG (OPTICAL)

as it steps up behind Geordi and looks at him, WAGGING its tail. Geordi doesn't notice the dog... keeps working...

The dog moves to Geordi's feet and BITES at his boot. Geordi gently kicks the dog away. A beat.

61 CONTINUED:

Then the dog bites at his boot again. Geordi glances down.

GEORDI
(to dog)
Come on now... stop it...

He nudges her away and continues to work. The dog stands back and stares at him a moment... then it begins to quietly GROWL in an eerie way.

Geordi keeps working, oblivious to the dog. Then he finally hears the growling... turns toward the dog... sees it growling and stands, alarmed.

GEORDI
Maura... ?

Without warning, the dog TRANSFORMS into a DARK, TERRIFYING, FLUID-LOOKING CREATURE which rears up and moves at Geordi -- it's the coalescent creature.

Geordi reacts, shocked, and leaps out of the way. The

creature goes after him, roaring --

Geordi scrambles out of the way as the creature makes several frightening LUNGES toward him. He runs into a table and almost falls -- manages to stay on his feet, only to find himself being backed into a corner as the creature moves inexorably closer...

The creature makes a final LUNGE. Geordi jumps toward a nearby desk -- opens a drawer and grabs out a phaser. He aims at the creature and FIRES --

The creature is JOLTED back -- but quickly recovers and moves to attack again, roaring, furious.

61A INSERT - PHASER

as Geordi rapidly taps the phaser, adjusting the force setting to level fourteen.

61B RESUME

as Geordi aims and FIRES at the creature with an intense, sustained BURST. The creature DISINTEGRATES in a FLASH OF LIGHT. Gone.

OFF Geordi's startled reaction...

CUT TO:

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse.

63 INT. TEN FORWARD

Geordi and Aquiel are sitting at one of the tables. Aquiel is trying to make sense of everything that has happened.

GEORDI
Maybe the reason you don't remember what happened after Rocha attacked you... is that the coalescing process had begun... remember you felt like the memories had been drained right out of you? That's probably just what happened...

AQUIEL
Then... maybe I did take the phaser...

GEORDI
Whatever happened, at least you got away.

AQUIEL
So he turned on Maura.

There is a small silence as they sip their drinks... not quite knowing where to take the conversation.

GEORDI
Well. What now?

AQUIEL
I guess I'll be going to Starbase Two-Twelve for re-assignment.

Another silence.

GEORDI
(trying to be casual)
You know... I had a talk with Chief Pendleton in Communications. There's an opening for a level two specialist.

She stares at him, surprised.

63 CONTINUED:

AQUIEL
Really?
(beat)
I'm sure there's a waiting list so long I'd be grey before I got here.

GEORDI
(off-hand)
I could put in a good word.

She eyes him... understanding what he's saying, and appreciating it... but needing to stay her own person.

AQUIEL
It's an appealing offer...
(beat)
But I think I'd rather get here on my own merits.

He smiles... it's exactly what he expected her to say... and he wouldn't have it any other way.

AQUIEL
Don't be surprised if you see my name at the end of that list.

They share a look... which holds promise for the future.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Face of the Enemy"
#40276-240

Story by
Rene Echevarria

Teleplay by
Naren Shankar

Directed by
Gabrielle Beaumont

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FINAL DRAFT

NOVEMBER 17, 1992

STAR TREK: THE NEXT GENERATION
"Face of the Enemy"

CAST

PICARD	N'VEK
RIKER	TORETH
DATA	PILOT
BEVERLY	ALIEN CAPTAIN
TROI	DESEVE
WORF	
GEORDI	
ENSIGN MCKNIGHT	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. ROMULANS
N.D. SECURITY	N.D. ROMULAN CENTURION
	N.D. ROMULAN OFFICERS

STAR TREK: THE NEXT GENERATION
"Face of the Enemy"
TEASER

FADE IN:

1 ECU - DEANNA TROI

It's dark and we can see little of her face. Her eyes are closed tightly and she twitches restlessly, as though she's trying to pull away from something. It looks like she's having a nightmare.

With a sudden, terrified GASP, her eyes SNAP WIDE OPEN.

REVEAL:

2 INT. THE ROMULAN WARBIRD - TROI'S QUARTERS

Deanna sits up on a bed, breathing heavily (note: we should see Deanna in dim silhouette only; the details of the room should be vague and shadowed as well). Her voice is cracked and dry.

TROI
Computer... lights.

There is no response. The room stays dark.

TROI
(louder)
Computer, turn on the lights.

Again, nothing happens.

Deanna clutches her head and moans. She moves off the bed... and almost immediately bumps into something. She reacts, surprised; clearly, this is not the room she's familiar with. She finds a wall and begins to feel her way along it.

Eventually, her hands find a control panel. She taps several buttons before A LIGHT TURNS ON.

REVEAL that Deanna is standing in a set of quart rs on a Romulan Warbird. The room is spartan in nature, but the Romulan Imperial Seal is clearly visible on a wall. Troi is in front of a dresser, staring into a mirror. She runs her hands over her face, her eyebrows, her ears, as her reflection stares back in utter disbelief. She looks like a Romulan.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

3 EXT. SPACE - THE ROMULAN WARBIRD (OPTICAL)

at warp.

4 INT. WARBIRD - TROI'S QUARTERS

Deanna has not yet recovered from the shock of her transformation. She is groggy and disoriented. She's dressed in the uniform of a Romulan officer, but it's somewhat different from the ones we've seen in the past. The color is brighter and there is a distinctive insignia on her right shoulder.

Suddenly, the DOOR OPENS and a Romulan officer, SUBCOMMANDER N'VEK, ENTERS (he wears the standard Romulan uniform). Deanna tenses, instantly on her guard as N'Vek moves towards her.

N'VEK
Good, you're awake.

TROI
(woozy)
Who... are you?

N'VEK
Please, Counselor, there is little time. The Commander will be calling for you at any moment.

N'Vek moves quickly and efficiently, and there is an underlying urgency in his voice. He takes out a tech device and adjusts it. He tries to bring it near Deanna's face, but she pushes at his arm, keeping the device away from her.

TROI
Where am I?

N'VEK
You are aboard the Imperial Romulan Warbird Khazara. I am Sub-Commander N'Vek.

Deanna is confused, uncertain what to do next.

4 CONTINUED:

TROI

Warbird?

She tries to make sense of this. N'Vek begins scanning her with the tech device. Troi is still disoriented as she tries to make sense of her situation.

TROI

I was at the neuro-psychology seminar on Bokara-Six. The last thing I remember was returning to my quarters. I was...

(unsure)

...attacked. I felt a... hypospray?

N'VEK

It was necessary. I could not be certain you would come voluntarily.

TROI

My head... is still spinning...

N'VEK

There are drugs in your system, but they've nearly dissipated. The disorientation will pass.

TROI

Why have you brought me here?

N'VEK

Listen to me carefully.

(beat)

You are no longer Deanna Troi. You are Major Rakal of the Tal

Shiar, the Imperial Intelligence.
Commander Toreth will--

TROI
Am I a prisoner?

4 CONTINUED: (2)

N'VEK
No. There is no time to explain
everything. You must listen.
(beat)
Commander Toreth will want to know
your mission. Tell her nothing.
Simply instruct her to proceed to
the Kaleb sector, course one-oh-two
mark four.

TROI
The Kaleb sector...

N'VEK
Repeat it... heading one-oh-two
mark four.

TROI
Heading... one-oh-two mark four...
(beat)
She'll... take orders... from me?

N'VEK
You are an officer of the Tal
Shiar. She will obey you. But do
not push her too far.

We hear a BEEP and N'Vek stiffens instantly.

TORETH'S COM VOICE
Sub-Commander N'Vek. We are approaching the loading point. Bring our guest to the Bridge.

N'Vek taps a com device.

N'VEK
Yes, Commander. Immediately.

N'Vek begins hurriedly adjusting Troi's uniform, making certain everything looks correct. He hands her a disruptor.

N'VEK
(urgently)
Please, we must hurry.

TROI
I'm not going anywhere... tell me what this is about.

N'VEK
You are a Starfleet officer disguised as a Romulan. Unless you trust me and do exactly as I have said... Toreth will discover you -- and you will be killed.

4 CONTINUED: (4)

TROI
How do I know I won't be killed

anyway?

He regards her intently for a moment.

N'VEK
Your only chance to get off this ship alive is to do as I say.
(beat)
You are an empath. You would know if I am lying. Am I?

She studies him carefully for a beat, then acknowledges.

TROI
No.

N'VEK
Then let us go see the Commander.

N'Vek moves to the door which OPENS. Troi stands still for a beat... but there's only one possible decision. She follows N'Vek out and they EXIT.

CUT TO:

5 EXT. SPACE - THE WARBIRD (OPTICAL)

as it enters orbit around a planet.

6 INT. THE WARBIRD - BRIDGE

Several N.D. ROMULANS attend various stations around the perimeter. A single PILOT sits at a console in front of the main Viewscreen. The Commander's station is against the back wall. It is not a chair, but a raised platform upon which the Commander stands. It's

encircled by a railing to lean on and several command consoles. The entire room is forward of the Commander. Every inch of the Bridge is under her surveillance at all times -- and nothing goes on behind her back.

COMMANDER TORETH is a woman with a regal bearing and the grim look of a soldier who has seen many battles. She stands on her platform, watching the Viewscreen.

Troi and N'Vek ENTER and move toward Toreth's station where they wait. Toreth pointedly ignores them both.

6 CONTINUED:

PILOT
Orbit established, Commander.

TORETH
You may commence loading the cargo. Notify me when the transfer is complete.

PILOT
Yes, sir.

She silently surveys the Bridge for another moment before she turns to notice them. The moment she does, N'Vek speaks up.

N'VEK
Sir, may I present Major Rakal of the Tal Shiar.

Toreth fixes her gaze on Troi. It is a long, scrutinizing moment. She neither salutes nor extends

her hand in greeting. After a moment --

6 CONTINUED: (2)

N'VEK
(to Troi)
This is Commander Toreth.

Troi inclines her head slightly.

TORETH
(to N'Vek)
Attend to your station.

It is an abrupt but absolute dismissal, issued without ever looking at him. N'Vek withdraws to a nearby station, trying to keep an eye on Troi, who is now alone in the lion's den.

TORETH
Why are you here without your guards?

Troi hesitates, not sure of the right answer.

TORETH
Well?

TROI
(carefully)
The mission is one of utmost secrecy. I could not... risk... bringing guards.

Toreth eyes her... she senses uncertainty and weakness:

this Intelligence Officer can be pushed.

TORETH
And exactly what is the nature of this clandestine assignment?

Again, Troi hesitates. She's had no briefing on any of this; she's flying blind.

TROI
I... cannot reveal that.

TORETH
Oh? Why not?

6 CONTINUED: (3)

TROI
I am under orders.

Toreth moves toward her, circling, appraising -- a move intended to intimidate.

TORETH
You don't act like a member of the Tal Shiar. How long have you been with Intelligence?

TROI
(beat)
Several months.

A smile curls on Toreth's lips... she is feeling less threatened by this unintimidating officer.

TORETH

Ah.

PILOT

(interrupting)

Commander, the cargo is on board and secured.

Toreth notes the information but her attention remains fixed on Troi.

TORETH

Tell me... is there a reason why the Commander of the ship is being kept ignorant of its cargo?

TROI

I don't know what you mean...

6 CONTINUED: (4)

TORETH

I've been ordered to take on cargo... but its contents are unknown to me. Does that seem wise?

Troi does not respond.

TORETH

(continuing)

I am responsible for the safety of this ship and its crew. How do I know this cargo is safe to transport?

TROI
I'm sure it is safe. Otherwise it would not have been loaded.

Toreth's eyes sparkle with dark amusement. She begins to circle the Bridge, including every member of the crew in her indictment of the Tal Shiar.

TORETH
Ah. Because the Tal Shiar is so deeply concerned with the safety and well-being of the military...

There are a few grim smiles at this from the others.

TORETH
I'm sure every person on this Bridge could offer testimony about personal experiences with the Tal Shiar... and I doubt that many would recall those encounters as tender and caring...

Toreth is gaining strength and confidence. She clearly feels that this Intelligence officer is an insect to be brushed away.

TORETH
So you will forgive me, Major, if I am hesitant to accept your assurances that the cargo is no danger to my crew.

She walks right up to Troi and stares at her, issuing a challenge.

TORETH
I intend to open those containers --

6 CONTINUED: (5)

Troi takes a beat to look around the Bridge... heads have turned to see how this Major will react to this confrontation. Her glance brushes over N'Vek, who is struggling not to give anything away. Troi realizes she is dangerously close to losing control of the situation, and must quickly re-establish her authority. She's still weak and groggy, she has no idea what she's doing here, and she knows she's in immense danger. But she'd better find an inner strength. She turns to Toreth, her eyes dark and her tone hard.

TROI
That cargo is the property of the Tal Shiar. You will not touch it.

But Toreth hasn't given up yet.

TORETH
By whose authority?

TROI
Mine. And if you do not wish to undergo another "personal experience" with the Tal Shiar, I suggest you not question me again.

Toreth stiffens slightly. The insect is stinging back.

TROI
Commander Toreth... you will now

proceed on course bearing one-oh-two mark four to the Kaleb sector.

TORETH
The Kaleb sector is virtually deserted. Why would we go there?

Troi looks Toreth directly in the eye.

TROI
Because those are your orders.

Toreth meets Troi's gaze impassively for a long beat. Finally, she turns to the pilot.

TORETH
Pilot, set course. Bearing one-oh-two mark four. Warp six.

PILOT
Yes, Commander.

6 CONTINUED: (6)

In the b.g., N'Vek relaxes visibly. Off Troi's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a small outpost.

PICARD (V.O.)
Captain's Log, Stardate 46519.1. We have arrived at Research Station seventy-five to take on a rather unique passenger... one whose homecoming will undoubtedly be difficult.

8 INT. CORRIDOR

RIKER, BEVERLY, and WORF on the move. Beverly carries a medical tricorder; Riker and Worf do not look pleased at all.

WORF
The man acted dishonorably. He is a traitor.

BEVERLY
He risked his life to get here. It took him two weeks alone in a scout ship.

WORF
That does not excuse his original actions.

BEVERLY
Well, maybe he finally realized he made a mistake.

RIKER
It took him twenty years too long.

They EXIT the corridor into the Transporter Room.

9 INT. TRANSPORTER ROOM (OPTICAL)

Continuous action as Riker, Beverly, nd Worf ENTER. An N.D. CREWMAN is at the console.

9 CONTINUED:

RIKER
(to Crewman)
Energize.

The Crewman works the console and the figure of STEFAN DESEVE MATERIALIZES on the platform. He is in his late forties, but his face is lined and worn beyond his years.

He wears the unadorned uniform of an enlisted Romulan soldier. The moment he sees Riker, he comes stiffly to attention.

Riker reacts to the sight of the uniform; he doesn't like seeing DeSeve in it.

RIKER
(hard, formal)
Ensign DeSeve. By order of Starfleet Command, you are hereby placed under arrest for treason.

DeSeve steps off the platform.

DESEVE

I... understand.

Beverly moves to him and begins scanning him with her tricorder.

RIKER

After Doctor Crusher certifies you medically fit, you will be confined to quarters until a formal courts martial can be convened.

DeSeve had been prepared for this and he takes it stoically.

RIKER

And get some civilian clothes. I don't want to see you in that uniform.

DESEVE

Yes, sir.

(beat)

Commander -- I must speak with Captain Picard.

9 CONTINUED: (2)

RIKER

The Captain is a busy man.

DeSeve moves toward him.

DESEVE
(urgent)
Please... it's important. Urgent.

Worf takes a step forward and DeSeve falls back, clearly intimidated. Riker waits a beat before answering.

RIKER
I'll tell him.

Worf indicates the door and DeSeve reluctantly follows Beverly out.

CUT TO:

10 INT. DESEVE'S QUARTERS

DeSeve is looking around his quarters with uncertainty... he feels disoriented and alone here. He moves to the replicator.

DESEVE
(to replicator)
Vorcha'ak.

COMPUTER VOICE
There is no listing for Vorcha'ak.

DeSeve thinks for a moment...

DESEVE
(slowly)
Coffee...

We HEAR the replicator work and then DeSeve picks up the cup and sniffs it. The door CHIMES.

DESEVE

Enter.

10 CONTINUED:

The DOORS OPEN and PICARD ENTERS. Through the doors, an N.D. SECURITY GUARD can be seen, stationed outside. DeSeve automatically snaps to attention out of reflex at the sight of a superior.

DESEVE

Commander!

PICARD

At ease... and it's Captain, actually.

DeSeve relaxes only slightly.

DESEVE

I'm... sorry, sir.

(beat)

Captains, not Commanders... it's been so long since I've... I'll remember.

Picard considers him for a moment. DeSeve does seem to be a man who's lost and alone, and Picard is not unsympathetic. But that is tempered by the knowledge that DeSeve's problems are entirely his own doing.

PICARD

You said it was important that I see you.

DESEVE
Yes... Captain. I have a message.
From Ambassador Spock.

Picard reacts to the name.

DESEVE
He said it involves further...
"cowboy diplomacy." He said you
would understand...

Picard smiles slightly. After a beat, he indicates a
chair and they sit.

DESEVE
There will be a Corvallen
freighter arriving in the Kaleb
sector in the next twelve hours.
Spock wants you to rendezvous with
that ship and take its cargo back
to Federation space.

PICARD
What kind of cargo?

10 CONTINUED: (2)

DESEVE
He said it was...
(trying to remember the
exact words)
... "important to the future of the
Romulans and the Federation."

Picard studies DeSeve carefully.

PICARD
This is why you've returned... to bring this message?

DESEVE
Partly.

DeSeve would just as soon leave it at that, but Picard waits for him to continue.

PICARD
In order to know whether Spock's message is being delivered accurately... I need to understand the messenger.

This is a difficult moment for DeSeve... having to admit to a mistake he made a long time ago.

DESEVE
I was... ready to come back. Romulus had... lost its appeal.

PICARD
And yet you found something very appealing about it at one time.

DESEVE
The Romulans are very... moral, Captain. They have an absolute certainty about what is right and what is wrong... who is a friend and who is an enemy. They have a strict moral compass which provides them with a clarity of

purpose.
(beat)
I once found their sense of purpose, their commitment and passion, to be very compelling.

10 CONTINUED: (3)

PICARD
But not any longer...

A long beat.

DESEVE
As I've grown older, I realize that clarity of purpose is a more ambiguous matter than I had thought in my youth.

A long beat as Picard considers this man. He taps his combadge.

PICARD
(to COM)
Mister Riker. Set course for the Kaleb sector. Warp eight.

RIKER'S COM VOICE
Aye-aye, sir.

Picard EXITS.

CUT TO:

11 EXT. SPACE - THE WARBIRD (OPTICAL)

at warp.

12 INT. WARBIRD - CARGO BAY

N'Vek is in a room with several large cargo containers stacked against the wall. An N.D. Romulan Centurion stands at attention nearby.

The DOORS OPEN and Troi ENTERS.

TROI
You may wait outside. Make certain we are not disturbed.

The Centurion bows his head and EXITS quickly, relieved to be out of Troi's presence. She notes his reaction.

TROI
They're all terrified of me.

12 CONTINUED:

N'VEK
The purpose of the Tal Shiar is to ensure loyalty. To defy them is to invite imprisonment... or death.

Deanna does not like the role she's been thrust into.

TROI
It's time you told me what this is all about.

N'VEK
That is why I called you here.

N'Vek moves over to one of the cargo containers and begins tapping commands into a complex-looking control panel.

N'VEK
This is one of the cargo containers we brought on board earlier.

TROI
What's in it?

N'Vek taps a last command into the control panel and the CONTAINER DOOR SLIDES OPEN.

13 INSIDE THE CARGO CONTAINER

is the body of a Romulan citizen in an official-looking uniform. He is wearing a tech device on his neck.

14 RESUME SCENE

Troi reacts, touching his face.

TROI
He's alive... but in stasis. Who is it?

N'VEK
Vice Proconsul M'ret of the Imperial Senate...
(gesturing to other containers)
... and his two top aides.

Even Troi has heard of this man.

TROI
M'ret... he's one of the highest ranking members of the Romulan government...

14 CONTINUED: (2)

N'VEK
His defection will be a profound blow to Romulus...

TROI
Why is he doing this?

N'VEK
M'ret had questioned the repressive activities of the government -- and was in danger of being imprisoned. He is willing to take this risk in order to protest Romulan policy and support the dissident movement.

TROI
You are part of Ambassador Spock's underground movement...

N'VEK
Yes. If we are able to deliver M'ret safely, Spock is hopeful that we can establish an escape

route for the thousands of
dissidents who live in fear of
their lives.
(beat)
Now you realize why we are willing
to go to such extraordinary
lengths -- even kidnapping you --
to make sure we succeed.

Troi reflects on this barrage of information.

TROI
You've given me the identity of a
Tal Shiar officer... is there a
real Major Rakal?

14 CONTINUED: (3)

N'VEK
There was. She was killed so that
you could take her place. Only a
member of the Tal Shiar would have
the authority to alter a ship's
mission.

TROI
But -- why me? You could have
found a Romulan to play this
role...

N'VEK
Yes -- for this part of the plan.
But if anything goes wrong... we
will need a Starfleet officer.

TROI

Why?

N'VEK

There's no need to go into that unless it becomes necessary.

Troi is bothered by the withholding of information, but before she can speak --

N'VEK

For your own sake, Counselor -- the less you know about the specifics of this plan, the better.

There is a silence while Troi assesses these strange events... and her role in them. Finally --

TROI

What is your plan?

N'Vek briefly works the control panel and closes the cargo container, sealing it shut.

14 CONTINUED: (4)

N'VEK

When we reach the Kaleb sector, we will rendezvous with a Corvallen freighter. You will take these containers onto their ship and accompany them back to Starfleet Headquarters.

14 CONTINUED: (5)

TROI
The Corvallens are mercenaries... Do they know what's in these containers?

N'VEK
No. They were hired simply to take you to Federation space.

TROI
(beat)
Very well.

It is her acceptance of the lot she has drawn. N'Vek checks the container one last time, making certain it's secure.

N'VEK
We are due in the Ward Room shortly. The senior officers always dine together.

TROI
I'll go to my quarters. I think it would be best if I stayed away from the Commander.

N'VEK
No, you will be expected to attend. I'll go ahead... follow me after a few moments. Commander Toreth must not feel that anything is unusual.

CUT TO:

15 INT. WARBIRD - WARD ROOM

This is a Conference/Officer's Room which is connected by a set of doors to the Bridge. Toreth, N'Vek, and two N.D. ROMULAN OFFICERS are seated at a table. A large meal is spread out before them. The Commander and her officers are friends, and the atmosphere is relaxed.

TORETH
... and we had been told that the Klingon outpost was undefended. So when their warships decloaked, they took us completely by surprise...

15 CONTINUED:

The DOORS OPEN and Troi ENTERS. In an instant, the two N.D. officers tense up, completely on edge. Toreth indicates an open seat and continues her story.

Troi bows her head slightly and sits.

TORETH
(continuing)
... The Klingons destroyed half my squadron before we could even return fire. But when we did... they were no match for us. I destroyed their flagship myself. I received the Sotarek Citation

for my actions that day.
(beat, pointedly)
The Intelligence Officer in charge
of the mission was executed.

The words are followed by an uncomfortable silence.

TORETH
Major. Welcome to our table.

TROI
Commander.

TORETH
I suggest you try the viinerine.
It's quite good.

Troi is suddenly put on the spot. She has no idea which of the various dishes Viinerine actually is... but there's no time to try to figure it out. She picks up a dish at random and begins spooning some of it onto her plate. Toreth smiles mildly.

TORETH
I realize it's nothing compared to
what you're accustomed to on
Romulus... but you could at least
try the viinerine...

Troi has picked the wrong dish. She quickly tries to cover her mistake and does not stop serving as she speaks.

TROI
I've smelled better viinerine on
prison ships.

TORETH

No doubt.

15 CONTINUED: (2)

They all continue to eat in silence for a beat. Troi wants to avoid conversation as much as possible, but Toreth won't let her alone.

TORETH

Tell me, Major... did you train at the Intelligence Academy or the Imperial War College?

TROI

(hoping it's right)

The Academy.

TORETH

Ah -- then you know Commander Konsab.

TROI

I know of him.

TORETH

I assume you studied Military History with him?

TROI

Yes.

TORETH

I was wondering what you felt about his theory on the

differences between the military and the Tal Shiar?

TROI
Which aspects are you referring to?

Toreth stares at her for a moment.

TORETH
Are you sure you attended class regularly, Major? This was one of Konsab's main themes.

Troi takes a bite and chews, scrambling for time.

15 CONTINUED: (3)

TROI
Do you have a point to make, Commander? If so, it has escaped me.

Toreth flares slightly, stung.

TORETH
Commander Konsab believes that, in order to function, military officers have to trust each other. Members of the Tal Shiar, on the other hand, trust no one. They expect deception, so they always find it.

TROI

You've made your opinion of the Tal Shiar quite clear, Commander.

TORETH

I hope so.

The tension level between Troi and Toreth cranks up a notch. Troi feels she must not back down in order to maintain credibility.

TROI

We ensure the loyalty of the people. Do you believe the Empire would be better off without our protection?

Troi has pushed a sore spot.

TORETH

Protection? From whom? Was the Empire threatened by the words of an old man, a devoted citizen who merely tried to speak his mind? How did the Tal Shiar protect the Empire by dragging my father from our home in the middle of the night?

This is extremely hard for Troi. She can feel Toreth's intensity and anger, and she sympathizes with her. But Troi can't let it show... she has to play her role.

TROI

Clearly, your father was a traitor.

15 CONTINUED: (4)

TORETH
No. He was just an idealistic old man... and I never saw him again.

Beat.

TROI
I don't need your devotion, Commander. Just your obedience.

TORETH
That is all you have.

A long, silent beat is interrupted by the COM.

PILOT'S COM VOICE
Commander. Sensors are picking up an unidentified ship on an intercept course.

Toreth's expression hardens. She stands up and EXITS onto the Bridge. Troi, N'Vek, and the rest follow her out.

16 INT. WARBIRD - BRIDGE (OPTICAL)

Continuous action as Toreth and the others ENTER and take their stations. Troi stands near Toreth.

TORETH
What is the configuration?

PILOT
It appears to be a freighter,

Commander.

TROI

Hail them.

Troi says it as an order, not a request... and Toreth does not like it one bit. Toreth looks sharply at Troi who stares back unflinchingly.

TORETH

Visual.

The Viewscreen fills with the image of an ALIEN CAPTAIN.

ALIEN CAPTAIN

Commander. We are glad to see you. We are prepared to transfer your cargo as agreed...

17 ANOTHER ANGLE - TROI & N'VEK

As the captain speaks, Troi's features change; something is troubling her about this man. Something is wrong here. She quietly moves to N'Vek.

TORETH (O.S.)

With whom do you have this "agreement"?

ALIEN CAPTAIN (O.S.)

Our arrangements were made with Major Rakal. You may rest assured that your cargo will be taken safely to its destination.

(beat)
We will transmit coordinates for you to beam it aboard.

TROI
(sotto; to N'Vek)
He's lying. They have no intention of keeping their word.

N'Vek is shocked.

N'VEK
(sotto)
Are you certain?

Troi silently nods. N'Vek looks up at the Alien Captain, then makes a difficult decision. Without another word, he moves quickly to a console and taps a command.

18 EXT. SPACE - THE WARBIRD (OPTICAL)

Opens fire on the freighter, destroying it with a single shot.

19 INT. THE WARBIRD

The Bridge crew is shocked. Toreth is furious and moves to N'Vek, grabbing him.

TORETH
Why did you destroy that vessel?

19 CONTINUED:

N'VEK
I beg forgiveness, Commander, but... Major Takal ordered me to fire.

Troi is stunned, but she has to hide it. OFF her reaction.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A20 EXT. SPACE - WARBIRD (OPTICAL)

motionless near the debris field.

20 INT. WARBIRD - BRIDGE

Continuous action. Troi is still in shock over the ship's destruction and N'Vek's accusation. Toreth is furious.

PILOT
The Corvallen freighter has been completely destroyed, Commander. There are no survivors.

TORETH
(to Troi)
I demand an explanation.

Troi says nothing; she moves to the Pilot's station.

TROI
How many were aboard that ship?

PILOT
(off console)
Approximately eighteen people, sir.

The information is devastating; indirectly or not, she is responsible for their deaths, but she can't afford to show how she really feels. She wants to get off the Bridge, get some time to think, but Toreth will not let up.

TORETH
I don't care if there were eighteen or eight-hundred.
(beat)
On this ship, I give the command to fire, Major. You have no right--

Troi angrily touches the Tal Shiar emblem on her shoulder.

TROI
This gives me the right.

20 CONTINUED:

TORETH
Even you must eventually answer to someone. You will be held accountable.

Troi has no alternative in this; to keep them both safe, she must defend N'Vek's actions.

TROI
I have been given broad discretionary powers. Sub-Commander N'Vek acted on my authority... the authority of the Tal Shiar. I assure you -- this action will not be questioned.

TORETH
I will nonetheless make a note in my log that I am not responsible for those eighteen lives... and that I deplore their loss.

20 CONTINUED: (2)

TROI
Do what you feel necessary. In the meantime, we must protect ourselves.
(to Pilot)
Activate the cloaking device.

The Pilot looks to Toreth for confirmation; Toreth nods.

21 EXT. SPACE - THE WARBIRD (OPTICAL)

shimmers away as it cloaks.

22 INT. WARBIRD - BRIDGE

PILOT
Cloak is engaged.

Troi moves to the exit.

TORETH
And what are my orders now, Major?

TROI
Hold position -- and wait.

Troi EXITS.

Off Toreth's and N'Vek's expressions.

CUT TO:

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

24 INT. MAIN BRIDGE

Picard, Riker, Data, Worf and ENSIGN McKNIGHT at their stations.

DATA
There is no sign of the freighter, Sir. We are the only ship in the area.

PICARD
(puzzled)
Ensign, verify our position.

24 CONTINUED: (2)

ENSIGN MCKNIGHT
(off console)
We're holding at the coordinates specified by Ensign DeSeve, sir.

RIKER
Is there anything on long range sensors?

DATA
(beat; works console)
Sensors indicate no other ships within three light years.

RIKER
(to Picard)
Has this all been a hoax?

PICARD
That's one possibility.
(beat)
Mister Worf, bring Ensign DeSeve to my Ready Room.

CUT TO:

25 INT. READY ROOM

Picard is sitting at his desk as Worf ENTERS with DeSeve. Worf does not like this guy and stays as physically intimidating as possible.

PICARD
Well, Mister DeSeve. You promised

me a freighter with an important cargo. The only thing here is empty space. Do you have an explanation?

DeSeve is genuinely surprised.

DESEVE
I... don't understand...

WORF
Sir, he has deceived us.

DESEVE
No -- I was told the ship would be at these coordinates.

25 CONTINUED:

Picard lifts a staying hand toward Worf.

PICARD
You said the message came directly from Ambassador Spock?

DESEVE
Yes.
(beat)
Well... not exactly...

PICARD
What does that mean?

DESEVE
Someone else relayed the message

to me. But he said Spock spoke directly to him.

Picard stares at him. The story begins to lose credibility, and DeSeve realizes that.

DESEVE
I trust the man who spoke to me. He would not have lied.

WORF
Was he Romulan?

DESEVE
Yes.

Worf's disdain is palpable. DeSeve tries to explain.

DESEVE
He is a member of the underground -- a dissident. He risks his life to work with those who want a different future for Romulus.

WORF
Captain, he could be leading us into a trap.

DESEVE
No, that's not so...

25 CONTINUED: (2)

PICARD
It would be risky to set a trap

here, so close to Federation space... but the fact remains -- there is no freighter.

(beat)

Ensign DeSeve, did your contact tell you anything else that might be helpful?

There is a long beat.

DESEVE

The freighter is an old Antaresclass vessel... it has limited range and speed.

(beat)

It couldn't have taken on its cargo more than a day ago... which means it has to be within fifteen light years of here.

Picard and Worf stare at him.

PICARD

Why didn't you mention this earlier?

DeSeve hesitates before answering.

DESEVE

It didn't seem necessary. And on Romulus, you learn not to volunteer information.

(beat)

It's a hard habit to break.

Picard rises and circles the desk, heading for the door.

PICARD
Perhaps now would be a good time to start. Gentlemen, come with me.

They follow him through the doors to the Bridge.

25A INT. BRIDGE

Data and Riker already there. Worf heads for his station.

25A CONTINUED:

PICARD
Mister Data, initiate a phase three search pattern -- radius fifteen light years.

DATA
Aye, Captain.

PICARD
(gesturing to chair on his left)
Ensign DeSeve, I want you to stay right here. In case you recall anything else that might have slipped your mind.

Chastened, DeSeve takes the chair.

25B OMITTED

26 INT. WARBIRD - CARGO BAY

Troi paces, agitated. The guard is not there. N'Vek ENTERS. He's distressed, too, though not quite for the same reason.

N'VEK
Our plan has collapsed...

TROI
Our plan? What about the people on that freighter? Why did you fire?

N'VEK
There was no alternative. You told me they couldn't be trusted. If I let them live... the whole mission would be in jeopardy?

TROI
Eighteen people lost their lives...

N'Vek turns on her, drilling into her like a laser. He's frayed and pushed to his limits.

26 CONTINUED:

N'VEK
Don't lecture me, Counselor. A number of people have died in order to carry out this mission. Believe me, those eighteen won't be the last.

TROI
I'm sorry... but I can't dismiss those lives so easily.

N'Vek regards her stonily.

N'VEK
Fine. Agonize all you want... but don't let it get in the way of our plan.

She eyes him for a tense moment.

TROI
You don't have a plan anymore.

26 CONTINUED: (2)

N'VEK
You remember I told you if anything went wrong, we would need a Starfleet officer...

She eyes him warily...

TROI
Yes...

N'VEK
(acknowledging)
There is a Starfleet base on Draken Four. It is two days away at maximum warp.
(beat)

That's where we're going.

TROI
In a Romulan ship...

N'VEK
Yes. It's your job to order Toreth to proceed into Federation territory.

TROI
We'll never get through the gravitic sensor nets.

N'VEK
We will... if you provide the correct access codes.

TROI
Do you really think this has a chance of succeeding?

N'VEK
If you have another idea, I'll be happy to consider it.

They hold a hard look for a moment... then she EXITS. He follows.

27 INT. WARD ROOM

Troi and N'Vek with Toreth.

TROI
You will plot a course for the Draken System.

27 CONTINUED:

There is a brief, surprised silence.

TORETH
You can't be serious.

TROI
Draken Four was the freighter's destination.
(beat)
I ordered it destroyed because I recognized the Captain -- a known Federation spy. Now, we must deliver the cargo ourselves.

27 CONTINUED: (2)

TORETH
Why must --

TROI
I do not intend to explain myself to you. Set a course.

TORETH
In order to reach Draken we will have to travel through Federation space for nearly twenty hours.

TROI
That is not a problem.

TORETH

Contrary to the propaganda your superiors would have us believe, Starfleet is neither weak nor foolish. The chances of us reaching Draken undetected are not good.

TROI

We will be cloaked.

TORETH

The cloaking device does not make us completely invulnerable. You would know that if you had spent any time in the field.

(beat)

The Federation has littered their borders with subspace listening posts and gravitic sensors. They may even have a tachyon detection grid in operation, in which case they will know we're there.

(beat)

If we are discovered within Federation territory, it could be interpreted as an act of war.

TROI

The Tal Shiar has obtained access codes for the sensor nets. I will provide them if necessary.

Toreth is very uneasy with this plan.

TORETH

That is no guarantee that we will

escape detection.

27 CONTINUED: (3)

TROI
Your cowardice does not befit a Romulan soldier.

Toreth stiffens at the accusation -- even N'Vek is surprised. Troi is playing her role to the hilt.

TORETH
People blame the military for the wars we are asked to fight. But I think it is your kind, Major, that will be the death of us all.

Toreth EXITS. Troi and N'Vek follow her out.

28 INT. WARBIRD - THE BRIDGE

Continuous action as Troi and N'Vek ENTER. Toreth is already at her station.

TORETH
Plot a course for the Draken System.

PILOT
(works console)
Course plotted, sir.

TORETH
Prepare for warp --

Suddenly, the lights in the room switch to red, and the alarm klaxons begin to sound.

PILOT
Commander, sensors are picking up a vessel.
(beat; off console)
Our cloaking device is still engaged... they have not detected us.

Toreth reacts.

TORETH
Activate Viewscreen.

29 ON THE VIEWSCREEN (OPTICAL)

The image fills the screen. It is the Enterprise, floating above us like a naval destroyer poised above a submarine, ready for the kill.

Reactions.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. WARBIRD - BRIDGE (OPTICAL)

Continuous action. The Enterprise is on screen as before.

PILOT
It is the Enterprise, Commander.

Troi reacts.

TORETH
Well, Major... it appears your suspicions about that freighter were correct after all. The Federation has come in search of their spies.
(to Pilot)
Status.

PILOT
(off console)
They are scanning the debris of the freighter. Their shield levels are normal and their weapon systems are not active.
(beat)
They are not prepared for battle, sir.

TORETH
Then they were not expecting us to be here. And I see no reason to alter that perception.
(beat; to Pilot)
The radiation from the debris field could make our cloak detectable if we engage warp engines. Proceed at maneuvering

speed --

TROI
(interrupting)
One moment, Commander.

The sudden appearance of the Enterprise has changed everything. Troi wants to keep it nearby until she can figure out a way to contact the ship.

30 CONTINUED:

TROI
We should hold our position until the Enterprise has left the area. We cannot risk detection.

TORETH
Even if we are detected, they will not be able to track us once we go to warp.

TROI
We haven't established their intentions.

TORETH
Their intentions are obvious... and of no concern to us, Major.
(to Pilot)
Proceed on course, maneuvering engines only. Go to warp when we're clear of the debris field.

PILOT

Yes, Commander.
(off console)
We will clear the field in twenty-seven minutes.

Toreth is now studiously ignoring Troi. Troi moves to the doors and shoots N'Vek a meaningful glance; he understands the situation -- they have to meet.

TROI
(imperiously)
You will keep me informed of our progress.

Troi EXITS the Bridge.

N'VEK
It is not wise to challenge the Tal Shiar, Commander.

TORETH
I will not let her tell me how to run my ship.

Off N'Vek's concerned expression.

CUT TO:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position in the debris field.

32 INT. ENTERPRISE - MAIN BRIDGE

Picard, Riker, DeSeve and Data are at the Aft Science

station, looking at a MONITOR DISPLAY of space debris.

DATA
The debris is widely scattered, sir. It appears to be the remains of a ship...
(beat)
... My analysis indicates that it was an Antares-class freighter.

Picard glances at DeSeve.

DESEVE
That's the ship we were supposed to meet...

PICARD
Could they have had some sort of malfunction... a reactor core breach?

DATA
I do not believe so. That would not be consistent with the debris pattern. However, sensors do indicate extremely high levels of residual antiprotons.

Picard and Riker react; they know what this implies.

RIKER
Romulan disruptor fire...

DATA
That is correct. And based on the antiproton decay, I would estimate that the incident occurred within

the last four-point-three hours.

PICARD
Then... the Romulans could still be in the vicinity.

Picard and Riker exchange a concerned glance.

32 CONTINUED:

RIKER
Red alert. Shields at maximum.

The red alert lights go on.

PICARD
(to DeSeve)
Whatever cargo was on that freighter, the Romulans didn't want it to reach us. Are you sure you don't know what it was?

DESEVE
No, sir. I swear it.

PICARD
All we seem to have here are questions.
(beat)
Mister Data, continue scanning the area.

CUT TO:

33 INT. WARBIRD - TROI'S QUARTERS

Troi and N'Vek.

TROI
Somehow, we have to get a message to the Enterprise.

N'VEK
That's impossible.

TROI
This is the perfect opportunity. The Enterprise is nearby. If we can communicate with them, they might be able to help us.

N'VEK
Counselor. This ship is travelling under cloak. All of our electromagnetic emissions are being monitored. If we attempted any communication whatsoever we would be discovered instantly. It could not succeed.
(MORE)

33 CONTINUED:

N'VEK (Cont'd)
(beat)
We must continue to Draken Four. That is the safest course.

TROI
(beat)

Is there anything you can do to the ship or the cloaking device that would let the Enterprise track us?

N'VEK

Track us? No -- we want to get into Federation territory undetected.

TROI

What we want -- is to get the dissidents to safety. Now answer the question. Is there a way?

N'VEK

If there were, I wouldn't do it.

Troi eyes him for a brief moment, and then approaches him. There is heat flaring from her -- she's had it with this whole endeavor.

TROI

Yes, you will.

N'VEK

Counselor --

TROI

We're not playing it your way any more, N'Vek. I've been kidnapped... surgically altered... put in danger... I've gone along with all your plans. Now, you are going to listen to me. You figure out how to let the Enterprise track us, or I will go

to Toreth and tell her I've discovered you're a traitor. I'll order you ejected into space. Do you understand me, Sub-Commander?

There is a tense beat... and then N'Vek blinks.

33 CONTINUED: (2)

N'VEK
(reluctantly)
There is one possibility. In order for a ship to remain undetectable while cloaked, the radiative emissions from the warp engines must be precisely balanced.
(beat)
The ship's Engineer is a sympathizer. He may be able to slightly misalign one of the nullifier cores. It would create a small magnetic disturbance in space whenever we were in motion.

TROI
Good. Do it.

N'VEK
(still trying to avoid this)
The effect would occur only intermittently. They might not even detect it.

TROI
If that's the best we can do, we have to try it.

N'VEK
Anything more would register immediately on the Bridge.
(beat)
Even this slight misalignment might be detected.

Troi gives him a hard look.

TROI
It's a risk we'll have to take. You're the one who outlined the stakes to me, N'Vek. Are you getting squeamish now, just because things are getting a little more dangerous?

He has no answer.

CUT TO:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving slowly through the area.

35 INT. ENTERPRISE - MAIN BRIDGE

Picard, Riker, Data, and Worf at their stations. Ensign McKnight is at conn; DeSeve is in the b.g. (The ship is still at red alert.)

DATA
(off console)
Captain. Sensors are picking up a polarized magnetic distortion to our port side...

PICARD
Analysis.

DATA
(works console)
The distortion is extremely weak, sir... It appears to be moving, slowly... it --
(beat; surprised)
It is gone, sir.

RIKER
Gone?

DATA
The distortion no longer registers on our instruments.

A beat.

PICARD
Mister Data, could this distortion be caused by a cloaked ship?

DATA
Unknown. Our understanding of Romulan technology is still limited.

35 CONTINUED:

DeSeve has been following the conversation carefully in the b.g.; he moves forward.

DESEVE

Captain...

All turn to look at him.

DESEVE

Romulan ships use a forced quantum singularity as a power source. If that system is not functioning perfectly or is damaged, even slightly... it might show through the cloak as a magnetic disturbance of some kind...

Picard is considering the information when something registers on Data's console.

DATA

(off console)

The distortion has reappeared... bearing three-three-seven mark ten...

(beat)

It has disappeared again, sir.

A beat.

PICARD

Mister DeSeve, is it your opinion that we're picking up a cloaked Romulan ship?

DESEVE
It's a strong possibility, sir.

PICARD
(after a beat)
Mister Data, continue your scan.
(to conn)
Helm, link navigational control to Mister Data's console. Plot an intercept course toward that distortion.

CUT TO:

36 INT. WARBIRD - BRIDGE

Troi is on the Bridge. Toreth, Pilot, and N.D. Romulans at their stations.

36 CONTINUED:

During the next, Varek ENTERS and quietly takes his station.

PILOT
(off console)
Commander. The Enterprise is underway.

TORETH
(to Pilot)
Good. What is their course?

PILOT
They are heading toward us, sir.

TORETH
(surprised)
What?

PILOT
They appear to be on an intercept course.

Troi realizes the trail is working.

TORETH
(beat; to Pilot)
What is the status of our cloaking device? Is there a malfunction of any kind?

N'Vek is clearly worried; this is the moment of truth. If they're going to find out the sabotage, it will be now.

PILOT
(off console)
The cloaking device is functioning correctly, sir. All shipboard emissions are within normal range.

N'VEK
Commander. The Enterprise may simply be engaged in search operations.

TORETH
Perhaps.

Off Toreth's thoughtful expression.

37 INT. ENTERPRISE - MAIN BRIDGE

PICARD
Where is it now, Mister Data... ?

DATA
Dead ahead, sir. It is slowing--
(off console)
It has disappeared once again, sir.
(beat)
It may have been coming to a halt.

PICARD
Stop engines.

RIKER
If it is a Romulan ship, will they hold position until we leave?

DESEVE
I don't think so, sir. A Romulan Commander's instinct would be to attack.

Off reactions.

38 INT. WARBIRD - BRIDGE

The atmosphere is tense. Toreth stands impassively on her platform, staring at the Viewscreen. Suddenly, she breaks the silence.

TORETH
Pilot. Engage maneuvering

engines, forward zero-point-one.
Take us directly under their hull.

PILOT
Yes, Commander.

The engines hum to life as the warbird begins to move.
Troi reacts, alarmed.

TROI
What are you doing?

TORETH
It seems the Enterprise may be
able to track us even though we're
cloaked.
(MORE)

38 CONTINUED:

TORETH (Cont'd)
I intend to find out whether they
can or cannot.
(beat)
N'Vek. Ready attack procedure.

N'Vek is shocked as well but immediately snaps to the
task.

N'VEK
(off console)
Sir, disruptors are standing by.
Ready to disengage cloak.

TROI

(scrambling)
Commander, we cannot risk an engagement here.

TORETH
Considering the nature of our mission, I would have preferred to avoid it as well. But I see no other alternative.

38A ON THE VIEWSCREEN

The image of the Enterprise begins to grow as the warbird moves slowly closer.

TROI
What do you intend to do?

TORETH
We will pass as close as we possibly can. If they do have the ability to track us, they will move to avoid a collision.
(beat)
And if they do... I will destroy them.

Off Troi's reaction.

39 thru 44 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

45 thru 46 OMITTED

47 INT. ENTERPRISE - BRIDGE

Picard, Riker, Worf at their stations; Data at Ops, McKnight at conn. The ship is still at red alert.

DATA
(off console)
Sir, the magnetic distortion has reappeared.

PICARD
Bearing and speed?

DATA
It appears to be moving toward us, closing slowly at one-hundred kph... its bearing indicates a possible collision course.

RIKER
Time to impact?

DATA
I am unable to make a precise measurement. However, I estimate impact within ninety seconds.

RIKER
(to Picard)

This doesn't make any sense. Why would they be trying to hit us? And if they were, why not hit us at full speed?

Picard turns questioningly to DeSeve who looks as confused as everyone else.

DESEVE
I don't know. The Romulans will sometimes make suicide attacks, but only as a last resort. There's no reason for it here.

DATA
Time to impact, approximately sixty seconds.

47 CONTINUED:

PICARD
We don't have the luxury to speculate.
(to McKnight)
Back us away from that distortion, Ensign. One-half impulse.

ENSIGN MCKNIGHT
Aye-aye, sir.

Off Picard's reaction.

48 INT. WARBIRD - BRIDGE

Toreth stands at her command station. Troi, N'vek,

Pilot, and N.D.s in their positions.

PILOT
(off console)
They are moving away, Commander.

Toreth smiles grimly.

TORETH
Prepare attack sequence.

The warbird engines hum as the ship prepares for attack. N'Vek shoots Troi a worried glance.

N'VEK
All sections report ready for battle, Commander.

PILOT
Disruptors are fully charged.

Troi watches, her mind racing... this is the chance she's been waiting for, but she's got to act quickly.

TORETH
Disengage cloak on my command. Prepare to fire--

TROI
(firmly)
Disregard that order.

The entire bridge crew freezes. All eyes are on Toreth and Troi.

48 CONTINUED:

TORETH

What?

TROI

I do not authorize this attack. You will cease battle operations immediately.

TORETH

I do not need your authorization to attack, Major. This is my ship.

Troi is playing her role to the hilt. She has to make this completely convincing. Troi moves to stand right beside Toreth's command station.

TROI

How typical of the military to resort to brute force when discretion is required.

TORETH

The Enterprise has demonstrated that they can track us. They must be destroyed.

TROI

That's correct -- they can track us.

(beat)

And if we attack them -- your way -- they will return fire. But we will be vulnerable as we cloak and our shields drop. They will

destroy us.

Toreth sees the logic of Troi's argument... but she can't back down now.

TORETH
Do you question my ability to command?

TROI
You are not fit to command.
(beat)
Step down.

Toreth remains at her post, unmoving.

48 CONTINUED: (2)

TROI
Step down or I will have you removed.

TORETH
Do you think anyone here will listen to you?

This is the moment, the final struggle for control of the ship. Troi turns to all the Romulans on the Bridge.

TROI
If any one of you defies the Tal Shiar, you will not bear the punishment alone. Your families... all of them, will be

there beside you.

The words hit home. The Romulans exchange glances.

TROI
I am now Commander of this ship. You will take orders from me and no one else.

Troi looks toward N'vek.

TROI
Remove Commander Toreth from her station. If she resists, shoot her.

N'vek nods, takes out his disruptor, and holds it on Toreth.

N'VEK
Commander... please... step down.

Without a word, Toreth slowly steps off the command platform. Troi steps onto the platform and takes her place.

TROI
(to N'Vek)
Remove her weapon.

N'Vek moves to Toreth and takes away her weapon. The eyes of everyone on the bridge are now on Troi... the new Commander.

48 CONTINUED: (3)

TROI

Now, Commander... watch and learn. In order to defeat your enemy, you must first understand them. The Federation wishes to avoid war at all cost. So I shall offer them a diplomatic solution... get them to lower their shields... and then destroy them.

Off Troi's expression.

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Warbird shimmers into view as it DECLOAKS in front of the Enterprise.

50 INT. ENTERPRISE - BRIDGE (OPTICAL)

WORF

Captain, we are being hailed.

PICARD

On-screen.

50A THE VIEWSCREEN

Troi APPEARS on the Viewscreen. Picard stares at her, shocked as he recognizes her, but canny enough not to reveal it.

TROI

I am Major Rakal of the Tal Shiar.

PICARD
I am Jean-Luc Picard of the Enterprise.

TROI
How can we be of help?

PICARD
A Carvallen freighter was destroyed not far from here... we detected the residual effects of disruptor fire. Can you shed any light on this?

TROI
A regrettable incident, Captain. The freighter was fired upon by the former Commander of this vessel. I have now taken control, and I assure you there will be no more attacks.

PICARD
Still, there was a significant loss of life...

50A CONTINUED:

TROI
Captain... we do not want this incident to be exaggerated. You and I can discuss it calmly... diffuse it before it becomes inflated.

Picard realizes Troi must be asking for cooperation.

PICARD
Yes... I agree.

TROI
I will come onto your ship.
Please lower your shields and
prepare to beam me aboard.

This makes sense to Picard -- Troi is asking help to get back on the Enterprise from whatever strange predicament she's in.

PICARD
Very well.
(to com)
Mister Worf, lock onto Major
Rakal. Transport on my command.

WORF
Aye, sir.

TROI
Thank you, Captain.

The Viewscreen returns to the starfield.

RIKER
What's she doing on that ship?

PICARD
I don't know... but she needs our
help to get back. Mister Worf,
keep your lock on her no matter
what happens.

50A CONTINUED: (2)

WORF
Yes, Captain.

PICARD
(after a beat)
Lower the shields...

51 INT. WARBIRD - BRIDGE

Troi turns to N'vek.

N'VEK
They are dropping their shields.

TROI
Activate forward disruptor array
and fire when ready.

N'VEK
Yes, Major.

N'vek works his console.

N'VEK
Firing...

51A EXT. SPACE - WARBIRD AND ENTERPRISE (OPTICAL)

as disruptor fire shoots from the Warbird toward the Enterprise. (NOTE: It should be of different intensity than normal disruptor fire.) There is no apparent damage.

52 INT. ENTERPRISE - BRIDGE (OPTICAL)

as the three Romulan dissidents MATERIALIZE on the Bridge, still in stasis and in the same positions we last saw them.

Everyone is confused and everything is happening at once.

WORF
Captain, they have fired on us!

PICARD
Shields up... stand by phasers.
(to Worf)
Damage report.

52 CONTINUED:

WORF
(puzzled, off console)
We sustained a direct hit... but there is negligible damage. The disruptor had almost no power.

Riker and DeSeve move to examine the dissidents. DeSeve reacts when he sees who they are.

DESEVE
This is Proconsul M'ret... and his aides. They are part of the underground movement...

52 CONTINUED:

RIKER
They're in stasis...
(to COM)
Medical team to the Bridge.

Nobody quite knows what's going on... and there is still one big question left.

RIKER
(to Picard)
Where's Deanna?

53 INT. WARBIRD - BRIDGE

A similar scene of confusion.

PILOT
(surprised)
Disruptors were ineffective... the Enterprise was not damaged. They have re-established full shields.

N'Vek knows exactly what's happened, but he has to cover it up.

N'VEK
(off console)
I am reading a malfunction in our forward disruptor array... the power system has destabilized --

Toreth moves to N'Vek's station and shoves him out of the way. As she checks the console readouts, her look hardens -- she sees something isn't right. She turns to N'Vek.

TORETH
You are lying to me. The disruptor beam was purposely sabotaged to conceal a transporter beam within it.
(to Pilot)
Quickly... locate the transport coordinates.
(to N'Vek)
What have you done?

53 CONTINUED:

N'Vek does not answer. There's a tense beat as the Pilot works the console.

PILOT
The transporter beam originated in... our cargo bay. Something was transported from there -- to the Enterprise.

Toreth whirls on Troi.

TORETH
So. The mysterious cargo... brought on board by Major Rakal of the Tal Shiar... has now been transported to a Starfleet vessel.
(beat)
It appears we have two traitors in our midst.

Reactions from Troi and N'Vek -- they've been

discovered. The following events happen quickly:

53A N'VEK

reaches for his disruptor.

53B TORETH

instinctively reaches for her weapon as well... but it isn't there -- it was confiscated earlier. N'Vek brings up his weapon, and for an instant it looks as though he'll fire on Toreth, and then, suddenly...

53C N'VEK (OPTICAL)

is VAPORIZED. Reveal --

53D THE PILOT

holding out his disruptor. He looks grimly at Toreth; she clasps his shoulder in thanks. The Pilot brings his disruptor to bear on Troi.

Toreth has now fully regained command and she reasserts her position on the Bridge. Troi is being guarded by the Pilot and an N.D. Romulan, each armed with disruptors. Toreth regards her cooly.

TORETH
Well, Major... now that you can no longer take refuge behind the shield of the Tal Shiar... it's time you answered a few questions.
(beat)
What was in those cargo

containers?

Troi says nothing.

TORETH
Not so sure of yourself now, are you? Well, no matter. We'll soon learn all we need to know.
(beat)
Then we will execute you.
(to Pilot)
Drop shields and cloak the ship. Prepare to go to warp.

And on Troi's reaction --

54 INT. ENTERPRISE - MAIN BRIDGE (OPTICAL)

as, on the Viewscreen, the Warbird SHIMMERS away --

PICARD
Mister Worf -- now.

55 INT. TRANSPORTER ROOM (OPTICAL)

as Troi MATERIALIZES on the Transporter Pad. GEORDI is there, waiting for her.

GEORDI
Counselor -- are you all right?

TROI
(breathless)
Yes...

GEORDI
Let's get you to Sickbay...

And they head for the Exit.

56 INT. ENTERPRISE - MAIN BRIDGE

PICARD
Ensign, get us out of here -- warp nine.

ENSIGN MCKNIGHT
Aye, sir.

57 thru 62 OMITTED

63 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

64 INT. SICKBAY

Troi sits on a sickbed as Beverly scans her with a tricorder. Troi's Romulan features have been removed, but she is still in the Tal Shiar uniform. Picard stands at the bedside. The three Romulans are in the b.g., out of stasis.

BEVERLY
I think that does it. How does it feel to have your own face back?

Troi sits up and runs her hands gingerly across her

face and ears.

TROI
Just right. Thank you.

Beverly smiles and moves away.

PICARD
The men you helped rescue are safe. Proconsul M'ret is deeply grateful for your help.

64 CONTINUED:

TROI
The thanks should go to N'vek... He sacrificed himself to save them... and me...

PICARD
Thanks to the two of you, the way has been paved for other rescue operations.
(beat)
You can be sure that N'vek's efforts... and his sacrifice... were not in vain.

She smiles at him, grateful for the words of comfort.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Face of the Enemy"
#40276-240

Story by
Rene Echevarria

Teleplay by
Naren Shankar

Directed by
Gabrielle Beaumont

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FINAL DRAFT

NOVEMBER 17, 1992

STAR TREK: THE NEXT GENERATION

"Tapestry"
#40276-241

Written by
Ronald D. Moore

Directed by
Les Landau

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION
"Tapestry"

CAST

PICARD	Q
RIKER	MARTA
DATA	MAURICE
BEVERLY	NAUSICAAN #1
TROI	MALE VOICE

WORF PENNY
GEORDI COREY
COMPUTER VOICE

Non-Speaking
TWO NAUSICAAN'S

STAR TREK: "Tapestry" - 11/30/92 - SETS

STAR TREK: THE NEXT GENERATION
"Tapestry"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
SICKBAY
TEN FORWARD
TURBOLIFT
BEVERLY'S OFFICE
TROI'S OFFICE
OBSERVATION LOUNGE

STARBASE
PICARD'S QUARTERS
MARTA'S QUARTERS

BONESTELL FACILITY
GAMBLING CENTER
BAR

STAR TREK: "Tapestry" - REV. 12/03/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Tapestry"

PRONUNCIATION GUIDE

BATANIDES buh-TAN-ih-deez
BONESTELL BON-es-tell
NAUSICAAN NAW-si-can
SCOBEE SKO-bee

STAR TREK: THE NEXT GENERATION
"Tapestry"
TEASER

FADE IN:

1 INT. SICKBAY (OPTICAL)

The room is in a state of frenetic activity. N.D. NURSES and DOCTORS are rushing about, grabbing equipment and moving consoles in preparation for some imminent emergency. BEVERLY grabs her medical tricorder as she directs people to action.

BEVERLY
(to Nurse)
Get the stasis units in here and bring them on-line.
(to another Nurse)
Tell Doctor Selar to use ward three for the ambulatory cases, I'll take the --

COM VOICE
Transporter Room Four to Sickbay. They're coming in now.

BEVERLY
Acknowledged.
(to everyone)
Back everyone.

They all clear out the center of the room as RIKER, PICARD, WORF, and THREE N.D. CREWMEMBERS MATERIALIZE. Worf is carrying Picard over one shoulder. Riker has a nasty-looking head wound and is pointing his phaser as if defending them. One N.D. is also injured and lying on the floor, while the other two are standing up with phasers drawn.

Once the beam-in has finished, Beverly and the Nurses rush to aid the wounded. Beverly moves to Picard as Worf puts him down on the operating table. We can now see that there is a large SCORCH mark on Picard's chest. Beverly immediately begins scanning him with her tricorder.

BEVERLY
What happened?

RIKER
The Lenarians attacked us outside the conference room.

1 CONTINUED:

BEVERLY
(off tricorder)
He's in cardiac arrest.
(to Nurse)
Get the pulmonary support unit.

The CLAMSHELL is moved into place over Picard's chest. Worf and Riker move away to give them room and they look on with concern. Beverly continues to read the tricorder.

BEVERLY
Internal hemorrhaging... the bioregulator in his artificial
heart's been fused... damage to
the spleen and liver... what kind
of weapon did this?

WORF
A compressed teryon beam.

BEVERLY
(to Nurse)
Forty cc's inoprovaline...

An ALARM SOUNDS from the clamshell.

BEVERLY
Activity in the isocortex is
falling. Cortical stimulator.

A Nurse hands her a device, which Beverly places on his forehead. A monitor in the room begins to show a flatline and ALARMS are continuous now.

BEVERLY
Now.

Picard's body JERKS... then nothing.

BEVERLY
Again.

His body JERKS again... nothing.

2 NEW ANGLE

We are now looking DOWN at the scene in Sickbay from directly overhead... as we begin to PUSH DOWN onto Picard's face, Beverly and the others can be seen working frantically on him, but there is NO SOUND except for a slowly building RUSHING NOISE, similar to the sound of the ocean. As Picard's face fills the frame, the rushing sound builds to a ROAR and suddenly the scene...

FADES TO WHITE.

FADE IN:

3 LIMBO

SILENCE. Picard is standing in blindingly WHITE LIMBO without walls or ceiling. He is dazed and confused... unsure where he is or what's happening to him. He struggles to look around, but he cannot discern anything in this uniformly bright place. Suddenly an even more INTENSE LIGHT fills part of the scene. Picard holds up a hand to shield his eyes from this painfully intense light, but he does not retreat. He struggles to look into the light.

3A POV PICARD (OPTICAL)

The glowing luminescence has a form... it is the shape of a FIGURE standing in the light.

3B PICARD

determined to find out who this is, moves toward the silhouetted figure. He finally stops in front of it. He can barely look into the light at all.

4 THE FIGURE (OPTICAL)

reaches out for him with one hand.

5 PICARD

reaches out toward the hand... they clasp hands and suddenly...

6 NEW ANGLE

revealing Q standing with Picard, holding his hand. Q is wearing white flowing ethereal robes.

Q
Welcome to the afterlife, Jean-Luc.
(beat)
You're dead.

OFF Picard's shocked reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

7 LIMBO - CONTINUOUS

Picard angrily drops Q's hand.

PICARD
What's going on, Q?

Q
I told you. You're dead. This is the afterlife. And I'm God.

PICARD
You are not God.

Q
Blasphemy! You're lucky I don't cast you out, or smite you or something.

Picard is unamused.

PICARD
I don't know what game it is you're playing, but I am not going to participate.

Q
What an ego.
(sarcastic)
Did you think the great Jean-Luc Picard would never die?

PICARD
Q, whatever you've done to --

Q
I haven't done anything.
(beat)
Check your heart rate. Go ahead.

Picard hesitates... then puts a hand to his throat... he reacts with shock as he finds nothing.

Q
No pulse? What a surprise.

7 CONTINUED:

Try as he might to deny it, Picard is coming to the realization that Q is on the level. But he still fights against a facile acceptance of Q's word.

PICARD
How do I know this isn't another one of your tricks?

Q
Think, Jean-Luc. Why would I go to all the trouble of faking your death when I could simply kill you whenever I felt like it?

PICARD
Is that what happened?

Q
I wouldn't want to steal the credit... it was a rather disgruntled Lenarian actually.

This strikes a chord with Picard. He begins to remember what happened...

PICARD
The conference...

Q
(impatient)
Yes, yes. The conference, the unexpected attack, the compressed teryon beam... the bottom line is, your life ended about five minutes ago under the inept ministrations of Doctor Beverly Crusher.

Picard takes a moment to think about this. He pushes away the idea that Q might be telling the truth.

7 CONTINUED: (2)

PICARD
No. I am not dead. I refuse to believe there is an afterlife which is run by you.
(beat)
The universe is not that badly designed.

Q gives a bored and frustrated sigh.

Q
Very well. If you really require more evidence of your post-mortem status, I'll just have to provide

some...

Suddenly, Picard hears a deep VOICE coming from behind him.

MAURICE'S VOICE
Jean-Luc...

Picard freezes in place at the all-too familiar voice.

8 NEW ANGLE

Picard slowly turns around and sees his father, MAURICE PICARD standing behind him. Maurice is in his eighties, but seems healthy and vital.

PICARD
(shocked)
Father...

Maurice is clearly disapproving.

8 CONTINUED:

MAURICE
I told you not to go running off to that Academy. I told you that Starfleet would bring you to a bad end. But you wouldn't listen. Now look at you... dead before your time.

Picard's words are meant for Q, but he can't take his eyes off of his father's face.

PICARD
All right, Q... enough.

Q
(innocent)
Enough what?

MAURICE
Why couldn't you listen? Didn't you understand that I was only looking out for your best interests?

Picard turns to Q in rage.

PICARD
(hard)
Q, stop this.

MAURICE
Even now, after all these years... you still manage to disappoint me, Jean-Luc.

9 ON PICARD

The words knife through Picard. He turns back around... but Maurice is GONE. Picard stares out into the white emptiness for a moment.

9 CONTINUED:

PICARD
I hope you're enjoying this, Q.

Q

This isn't for me. This is for you, Jean-Luc... I wanted to give you an opportunity to make peace with your sordid past.

Picard turns back to Q after a beat, determined not to let Q call the tune.

PICARD

I find it hard to believe that you're doing this for the benefit of my soul.

Q

Now that you've finally shuffled off the mortal coil, we're free to spend some time together. I simply want you to be at peace with yourself.

PICARD

"Some time together?"... how much time?

Q

Eternity.

Beat.

PICARD

So I'm in hell.

Q

That's the spirit, Jean-Luc. Don't let a little thing like death slow down that rapier wit.

9 CONTINUED: (2)

Q
(beat)
Now you're sure you don't have any regrets or feelings of guilt about your former life? I can't have you whining and complaining through eternity.

PICARD
If I'm truly dead, then my only regret is dying... and finding you here.

Q
(mock)
You wound me, Mon Capitain. After all, I wasn't the cause of your death...

9 CONTINUED: (3)

He holds up a hand and a DEVICE APPEARS in it. It's about the size of a softball and part of it is burnt and fused.

Q
(re: device)
... this was.

Picard recognizes the form, but it's still a shock.

PICARD

Is that...

Q

Your artificial heart.

He tosses the device to Picard, who catches it. Picard looks down at it with a sort of horrific wonder. There is something very strange about holding one's own heart. He examines it closely.

Q

You might have lived if you'd had a real heart instead of this unreliable piece of technology.

(beat)

How did you manage to lose yours anyway?

Picard pauses... looks at the device for a long moment.

PICARD

(quiet)

It was a... mistake.

Q immediately senses that he's onto something here. He presses Picard further.

Q

Something you regret?

PICARD

(finally admitting)

I regret a great many things from those days...

Q

Really?

Q looks off to one side.

9A OMITTED

10 NEW ANGLE

In the direction Q is looking, there are now three people standing in the dark: NAUSICAAN #1, #2, #3, and a YOUNG PICARD. The Nausicaans are large, burly aliens with hideous features. The Young Picard is about twenty-one years old and is wearing an old-style Starfleet uniform.

The following happens very quickly:

Young Picard has Nausicaan #1 on the ground and is holding him in some type of wrestling lock. Nausicaan #2 pulls a nasty-looking weapon with a long serrated blade from his belt as Nausicaan #3 grabs Young Picard's arms. Nausicaan #2 then DRIVES his weapon THROUGH Young Picard's back. The Young Picard LAUGHS just before he falls to the ground.

11 ON PICARD AND Q

Who have just seen the above action play out.

Q

It wasn't very smart of you to take on three Nausicaans like that.

Picard walks over and stands above the still form of his younger self which is lying on the ground. (The Nausicaans are gone.)

PICARD
No, it wasn't.

Q
And did I hear you laugh? It's so unlike you to have a sense of humor... especially about getting stabbed through the back.

Picard still can't take his eyes off the image of his younger self.

PICARD
I was... a different person in those days... an arrogant, undisciplined, young man with far too much ego and far too little wisdom.
(beat)
I was more like you.

11 CONTINUED:

Q
I'm sure you were far more interesting in those days. A pity you had to change.

PICARD
The only pity is that I had to be impaled through the back before I

learned my lesson.
(beat)
I started that fight with the Nausicaans... I started it because I was young and cocky...

He looks down at the artificial heart he is still holding.

PICARD
If I had been more responsible at that age... I wouldn't have needed this heart... and I wouldn't have died from a random energy surge thirty years later.

Q
So if you had it to do all over again... ?

12 ON PICARD

He looks thoughtful as he recalls the events of his youth.

PICARD
(quiet)
Things would be different...

We MOVE IN CLOSE on Picard's face and suddenly a WOMAN'S HAND SLAPS him across the face.

CUT TO:

13 INT. STARBASE - PICARD'S QUARTERS

Picard is wearing an old-style Ensign's uniform and he

is standing in a standard set of quarters on a Starbase. An angry WOMAN is standing in front of him. OFF Picard's shocked expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. STARBASE - PICARD'S QUARTERS (CONTINUOUS)

Picard is still shocked. The angry Woman turns on her heel and EXITS in a huff. Suddenly there is APPLAUSE and LAUGHTER from o.c. Picard turns to see...

15 COREY AND MARTA (OPTICAL)

who are standing in the room. COREY ZWELLER is a tall, lanky, twenty-one year old, with long hair that probably barely passes regulations. MARTA BATANIDES is a short, pretty woman, and is also roughly twenty-one. They are both wearing old-style Starfleet Ensign uniforms and the jackets are unbuttoned, suggesting a casual gathering.

Picard immediately recognizes them both, but he's still trying to adjust to where he is. Corey and Marta are both laughing and applauding Picard -- neither knows that the man standing before them is not twenty-one.

MARTA
(applauding)

Bravo! Bravo!

COREY
(applauding)
Nicely done.

PICARD
Cortan? Cortan Zweller?

COREY
(surprised)
Of course it's me... boy, she must've hit you pretty hard.

Marta moves to him and jokingly pats his cheek where the woman slapped him.

MARTA
You're slowing down, Johnny. You should've seen that one coming.

Picard looks at her with real warmth.

PICARD
Marta...

15 CONTINUED:

Marta frowns at him... she's starting to become genuinely concerned.

MARTA
Are you okay?

PICARD

I'm... just a little
disoriented...

COREY
Oh, please. Now he's just playing
for sympathy.

Corey begins to button up his jacket.

COREY
I want to get something to eat and
head over to the casino at
Bonestell. Who's coming?

PICARD
I'll... catch up with you later.

Marta is still concerned about Picard.

MARTA
Are you sure you're all right?

PICARD
No, no. I'm fine Marta -- Marty,
really.

Marta still isn't quite convinced, but Corey only rolls his eyes.

COREY
Come on, Marty. I bet he has
another date anyway.

Marta gives Picard a wry look.

MARTA
That's it, isn't it?

(pokes him in chest)
You are incorrigible.

Marta begins buttoning her jacket too as she and Corey head for the door.

15 CONTINUED: (2)

COREY
(to Picard)
Try not to end up in the hospital.

They EXIT. Picard looks after them for a beat, trying to ground himself in what's going on. He looks down at his own uniform and notes the insignia. Q suddenly APPEARS, wearing a normal Captain's uniform and holding a swagger stick.

Q
(barks)
Attention on deck, Ensign Picard!

Picard almost stands at attention out of reflex before catching himself.

PICARD
(irritated)
Q...

Q
That's Captain Q to you, young man.

PICARD
What's the point of creating

this... fantasy?

Q
It's no fantasy. This is all very real, I assure you. You're twenty-one years old again... a brash young man, fresh out of the Academy.

Picard looks down at his hands and then looks at himself in a mirror.

PICARD
I don't look it.

Q
To everyone else, you do.

Picard tries to punch holes in Q's story.

PICARD
I thought you said I was dead... now you tell me I'm alive?

Q
You mortals can be so obtuse. Why do you persist in believing that life and death are such static and rigid concepts.
(MORE)

15 CONTINUED: (3)

Q (CONT'D)
(beat)

I can take your life and then give it back to you with the snap of a finger.

15 CONTINUED: (4)

PICARD
Let's say for the moment that it's true... what purpose does it serve to bring me here?

Q
You said you regretted a great many things from this time in your life. Well, now you have a chance to change some of them.

Picard takes a moment to assess all this... it's a great deal to assimilate.

PICARD
Change. You mean change the past. Q, even if you have brought me back in time somehow... surely you must realize that any alteration in this timeline could have a profound impact on the future --

Q
Spare me your egotistical musings on your pivotal role in history. Nothing you do here will cause the Federation to collapse or the galaxy to explode. To be blunt... you're not that important.

PICARD
I won't do it. I won't alter history.

The look on Picard's face tells Q that he's not getting anywhere.

Q
Oh, very well... if you attach so much importance to the continuity of time... I can personally guarantee that nothing you do here will end up hurting anyone, or have an adverse affect on what you know as history. The only thing at stake here is your life and your peace of mind.
(beat)
You have my word.

15 CONTINUED: (4)

Picard laughs in his face.

Q
It's bad form to laugh at one's god. Whether you believe me or not, you're here and you have a second chance... what you do with it is entirely up to you.
(beat)
Do you know where you are?

Picard looks around for a beat and thinks back.

PICARD

Starbase Earhart... we came here just after graduation... to wait for our first deep space assignments.

Q makes himself comfortable on a couch.

Q

That's right. It's two days before your unfortunate encounter with a Nausicaan sword... you have that long to make whatever changes you wish. If you can avoid getting stabbed through the heart this time -- which I doubt -- I'll take you back to what you think of as the present and you can go on with your life... with a real heart.

PICARD

So then I won't die?

Q

Of course you'll die. It'll just be at a later time.

PICARD

What if I don't avoid the fight... what if I don't make any changes?

Q

Then you die on the table and we spend eternity together.

PICARD
Wonderful.

15 CONTINUED: (5)

Q
I'm glad you think so.
(beat)
I am curious about one thing...
Johnny, why did that rather
attractive woman slap you just
now? Something you said?

Picard thinks back, trying to remember.

PICARD
That woman's name was... Corlina.
I was supposed to take her to
dinner... on this night...
(beat)
But then she found out that...
(embarrassed)
I'd made a second date with
another woman... named Penny.
Corlina was... somewhat upset.

Q
I'm impressed. I had no idea you
could be such a cad.

Picard suddenly remembers something.

PICARD
Computer, what time is it?

COMPUTER VOICE
Sixteen eleven hours.

Picard's expression sags a little and Q picks up on it immediately.

PICARD
In fact, Penny should be...
waiting for me... right now.

OFF his expression.

CUT TO:

16 INT. BONESTELL FACILITY - BAR

The bar is a dilapidated, run-down, hole in the wall with mismatched furnishings, dirty walls, and indifferent service. The clientele consists mostly of passed-out bodies and disreputable figures conducting illegal deals in the shadows.

16 CONTINUED:

In short, it is exactly the kind of place to attract young Starfleet officers fresh from the Academy and looking for a little adventure. (NOTE: No Ferengi should be seen in this episode. They had not been "discovered" during this time period.)

There is a DOORWAY off to one side which leads to a connecting room.

Picard is sitting at the bar on a stool with one leg too short talking to a woman named PENNY. She is an

attractive woman, well into her forties and beginning to show it. Penny has a world-weary look of experience and she sees Picard only as a twenty-one year old. Picard is very uncomfortable and there is a long silence.

PENNY
You're awfully quiet today. What happened to the dashing young Ensign from last night... the one with the winning smile and the smooth talk about my eyes?

PICARD
Nothing. I'm just a little more... contemplative.

16 CONTINUED: (2)

PENNY
And what are you contemplating?

She crosses one leg over the over, exposing a good deal of skin in the process. Picard can't help but notice.

PICARD
Penny, perhaps we could just... talk for a while. I don't know anything about you... where you come from... what your interests are... your last name...

PENNY
(matter of fact)
I come from Rigel, my last name is

Muroc and I like men in uniform.

She leans over and begins running her hand over his thigh. Her look is openly seductive.

PENNY
I think that's enough talk.

At this moment, Corey and Marta walk through the Bar area. They both give Picard knowing smiles and looks before EXITING through the opposite DOORWAY.

16 CONTINUED: (3)

PICARD
Penny... I don't think it would be fair... to you to pretend that I'm really interested in a... relationship right now...

PENNY
Who said anything about a relationship?

She kisses him full on the mouth... then pulls away at his lack of response. Penny considers him for a moment... her expression hardens and an edge creeps into her voice.

PENNY
What's wrong... Don't I look as attractive as I did last night?

PICARD
What? No, not at all. You're a

very... handsome woman.

PENNY
Handsome... that's something you say to old ladies.

She moves to leave, but Picard reaches out and stops her.

PICARD
Penny. To me you are definitely not an old lady.

Penny grabs her drink and throws it in his face.

PENNY
I wasn't after your pity.

She EXITS. Picard begins to wipe the drink off his face with a hand... suddenly someone hands him a TOWEL from behind the bar.

Q'S VOICE
Penny for your thoughts?

17 NEW ANGLE

Picard turns and discovers Q standing behind the bar dressed as a Bartender. Picard takes the towel in irritation and dries his face.

17 CONTINUED:

Q
You never told me you were such a

lady's man.

PICARD
I was a puerile adolescent who let himself be ruled by his hormones instead of his head.

There is suddenly the NOISE of a CROWD YELLING APPROVAL coming from o.c. Picard and Q turn toward the DOORWAY.

Q
It seems your friends know how to have a good time. Maybe you should go take some lessons.

Suddenly a pushy VOICE is heard coming from the other end of the bar.

MALE VOICE
(o.c.)
Hey, you! Get over here with those drinks before I tear your head off!

Q looks over toward where the voice came from.

Q
(to Picard)
Excuse me.
(to o.c. customer)
Are you addressing me... ?

Another CHEER can be HEARD coming from the doorway. Picard moves toward it in curiosity.

18 INT. BONESTELL FACILITY - GAMBLING CENTER

If the Bar was decrepit, the Gambling Center is disgusting with even more decay and filth. There are various gaming devices and tables scattered around the room, but the center is dominated by a large DOM-JOT TABLE. Dom-Jot is a cross between billiards and craps. People place bets on various multi-colored images on the table as players take turns hit balls with cue sticks. There are many bumpers and pockets and lights come on according to the state of play.

Picard ENTERS and sees that the CROWD gathered around the Dom-Jot table is cheering on Corey, who is wielding his cue stick with professional confidence. Corey's opponent is an ALIEN who holds his cue stick in misery. Picard moves to stand next to Marta.

MARTA
(re: Corey)
He's winning.

PICARD
Of course.

MARTA
I thought you had a date.

PICARD
(beat)
She... decided to leave.

MARTA
(ironic)
You're getting old, Johnny.

Corey hits a final ball and a LIGHT goes on. The crowd

goes wild. The Alien opponent puts down his stick in disgust and throws a few gold ingots on the table. Corey triumphantly collects his winnings as the crowd disperses to other tables.

COREY
Thank you... thank you all...

Picard and Marta move over to him.

MARTA
Very nice... forget about Starfleet and just play Dom-Jot for a living.

18 CONTINUED:

COREY
(cocky)
This is nothing... it's just a little trigonometry, and some minor wrist action. Barokie -- now there's a game.

Suddenly there is VOICE from o.c.

NAUSICAAN #1'S VOICE
(loud)
Human!

19 NEW ANGLE

Revealing that Nausicaan #1 has just entered the Gaming area. The three officers turn to look at him.

NAUSICAAN #1
(to Corey)
Play Dom-Jot... Human?

He smiles a predatory smile. Picard reacts with dread... he recognizes the Nausicaan and knows the events that are about to unfold. OFF Picard's reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. BONESTELL FACILITY - GAMBLING CENTER

Continuous action from Act Two. Corey sizes up the Nausicaan... thinks he sees an easy mark.

COREY
(smiles)
I think I could be persuaded to play one more game.

Picard moves quickly to Corey.

PICARD
(quiet, urgent)
No, don't play him.

COREY
Why?

PICARD
It'll cause trouble.

Corey looks at him quizzically. Picard needs to think of something quickly.

PICARD
He's a Nausicaan... they can be very ill-tempered when they lose.

COREY
(flip)
So can I.

Corey turns to play, but Picard grabs his arm.

PICARD
(forcefully)
Corey, listen to me. This is a bad idea. Don't play him.

Corey pulls away from Picard's grip. He looks at Picard with a trace of irritation.

COREY
What's gotten into you?
(to Nausicaan)
Let's go.

Corey and the Nausicaan set up the table as Picard looks on with frustration. Marta throws him a quizzical glance, but shrugs it off and then moves to get a good look at the game as a CROWD begins to gather around the table again.

21 NEW ANGLE

As Q (still dressed as the Bartender) ENTERS and moves to stand with Picard. The game between Corey and the Nausicaan begins in the b.g. as Q and Picard talk.

Q
I see you've found your Nausicaan friend.

Q pointedly looks at Picard's back and chest.

Q
(continuing)
You seem un-impaled so far.

PICARD
Sorry to disappoint you.

Corey scores a point on the table and exchanges a pleased look with Marta. The Nausicaan is unmoved and Picard looks grim.

Q
Ensign Zweller seems to be doing well.

PICARD
He's going to lose. The Nausicaan is cheating.

Q
Really? I'm beginning to like these Nausicaans.

PICARD

If history repeats itself, Corey
will figure it out later tonight
and then he'll want revenge.

Q
And will you help your best friend
avenge this injustice?

The tables have turned in the game and the Nausicaan is starting to pile up a series of points one after the other.

PICARD
I did the first time. I found a
way to rig the table so that Corey
could win in a rematch.

Q
You? Cheated? Picard, I'm
impressed.

21 CONTINUED:

PICARD
It was a foolish mistake. The
Nausicaan and his two friends
didn't take the loss very well.
They were outraged... they wanted
a fight...
(beat)
And I gave them one.

Q
A beautiful story...
(puts fist to his chest)

Gets you right here doesn't it?

The Nausicaan is now running the table on Corey, wracking up point after point. Corey is watching him carefully, with anger and suspicion mixing on his face. The Nausicaan scores the final point and the crowd CHEERS.

NAUSICAAN #1

Dom-Jot!

(as if the idea were a joke)

Human play Dom-Jot!

The Nausicaan laughs heartily and throws his stick at Corey, who has little choice but to catch it. The Nausicaan scoops up his winnings and EXITS. Corey's face hardens in cold fury.

CUT TO:

22 INT. STARBASE - PICARD'S QUARTERS

Corey, Marta and Picard are gathered here. Corey is very upset.

COREY

I've played a lot of Dom-Jot, in a lot of places, and I've never seen the balls roll that well for anyone. Did you see the way he rolled the terik into straight nines? That's a one in a million shot and he did it twice.

MARTA

So he was cheating...

PICARD
It may have simply been
extraordinary luck.

22 CONTINUED:

COREY
I was watching the way he held the
cue. Every time he needed to make
a tough shot, he held the cue
close to his waist. I think he
had some kind of magnetic device
in his belt. It must've been
controlling the balls.

MARTA
(angry)
That's terrible.

COREY
We have to get even.

MARTA
What do you have in mind?

COREY
We could do the same thing to him
that he did to us. Cheat. We'll
rig the table so his device will
backfire on him.

Picard puts his foot down before this goes any farther.

PICARD

That won't solve anything.

COREY

It'll teach him that he can't go around cheating Starfleet Officers.

PICARD

What it will do is provoke him. And provoking a Nausicaan is not a good idea.

COREY

(cocky)

I can handle him.

PICARD

What if he's not alone... what if he brings some friends along next time?

COREY

Well... then I guess I'll have to depend on my friends to help me out.

PICARD

Corey... there must be a better way to handle this...

22 CONTINUED: (3)

Corey looks at him in astonishment.

COREY

When did you start backing away from a good fight?

PICARD
We're not cadets anymore... we're officers. We have to start... setting a higher standard for ourselves.

Corey still can't believe he's hearing this from Picard, but Marta has begun to agree with Picard.

MARTA
Maybe he's right... maybe this isn't such a good idea.

COREY
(pleading)
Look, we've only got one more day before we all have to report to our ships. Let's have one last adventure together... we may not see each other again for a long time.

Marta is on the fence, but Picard holds firm.

PICARD
No. I'm sorry Corey, but I won't do it.

That swings Marta's vote.

MARTA
It was a good idea, Corey... but let's just forget about it...

Corey looks at them both with amazement and disappointment. He almost says something... then finally just shakes his head in disgust and EXITS without a word. There is a long beat before Marta turns to Picard.

MARTA
He'll get over it.

22 CONTINUED: (4)

PICARD
I hope so.

Marta smiles at him in a strangely amused sort of way. She is seeing him a little differently now... starting to see something very attractive about this new attitude from Picard. He notices her look.

PICARD
What?

MARTA
Nothing... it's just that usually you'd be the one plotting revenge.

PICARD
(dry)
That would be more in character, wouldn't it?

MARTA
Much.
(with humor)
But I always suspected you had a

hidden streak of responsibility
somewhere.

PICARD
(ironic)
Maybe I'm just getting... a little
older.

Marta touches the rank insignia on Picard's uniform.

MARTA
(re: insignia)
Maybe these bars are starting to
feel a little heavy, Ensign.
(beat)
Ensign Picard and Ensign
Batanides... sounds weird,
doesn't it?

PICARD
(ironic)
It's going to take some getting
used to.

22 CONTINUED: (5)

Marta gives him a very direct look.

MARTA
It's too bad we can't get used to
it together.

Picard looks at her in a little surprise. Marta
realizes that she's given voice to more than she meant
to -- she's definitely attracted to Picard as more than

just a friend. She quickly amends her statement so it doesn't sound so intimate.

MARTA
(quickly)
The -- the three of us, I mean.

But Picard has picked up on the subtext and is not fooled by her hasty retreat.

PICARD
Of course.

They look at each other for a long moment... the sexual tension in the room fairly crackles. But before things progress any farther, the door CHIMES and the moment is broken.

PICARD
Come.

Q ENTERS, dressed as a delivery boy and carrying a large arrangement of flowers.

Q
Is there a John-Luck Pickard here?

Marta gives Picard a resigned look.

MARTA
(with humor)
From one of your conquests, no doubt. I guess some things aren't going to change.

She smiles and EXITS. Once she's gone, Q turns to Picard.

Q
Did I interrupt something sordid
I hope?

PICARD
No, you did not.

22 CONTINUED: (6)

Q
Pity. She's quite attractive.

PICARD
We were friends, nothing more.

Q
Is that another regret I hear?

Q has touched a nerve here and Picard can't deny it.

Q
My, my... we're simply riddled
with regrets about our youth,
aren't we?

PICARD
My friendship with Marta is not
something I regret.

Q
But you do wish you'd been more
than just... friends, don't you?
(beat)
Well... here's your chance to

change all that.

Picard faces Q squarely, determined not to let Q get to him.

22 CONTINUED: (7)

PICARD
(irritably)
What do you want, Q?

Q
I thought you might like to know that Mister Zweller has decided to ignore your advice.

Picard is shocked.

Q
(continuing)
He's in the Bonestell Facility right now... rigging the table to beat the Nausicaan. I guess you weren't that persuasive.

Picard thinks for a beat, then EXITS with a determined look on his face. Q smiles and smells the flowers with a satisfied look on his face.

CUT TO:

23 INT. BONESTELL FACILITY - GAMBLING CENTER - NIGHT

The Gambling Center is closed for the evening and the lights are off. Corey is underneath the Dam-Jot table,

working with a couple of tools when Picard quietly ENTERS. Picard looks around quickly, but they're clearly alone. He moves silently over to the table.

PICARD
(softly)
Corey...

Corey smacks his head into the table in surprise.

COREY
Ow!

Corey sees Picard and breathes a sigh of relief.

COREY
Johnny... don't sneak up on me like that. I thought you were the gambling foreman.

PICARD
Sorry.

23 CONTINUED:

COREY
It's all right. I'm glad you're here.
(points to tool)
Hand me the magna-spanner.

He leans back under the table.

PICARD

I'm not here to help you, I'm here to stop you from making a serious mistake.

Corey looks at him in disbelief... he still isn't taking him seriously.

COREY
(sarcastic)
You sound like my mother.

PICARD
Cheating the Nausicaan could have serious consequences for all of us. It's a risk we can't afford to take.

COREY
You are my mother.
(mocking)
Well, Mom... gee, I guess I'll have to go tell the Nausicaans I don't mind if they cheat me --

23 CONTINUED: (2)

PICARD
(hard)
This isn't a joke, Corey.

The humor fades from Corey's face.

COREY
It better be.

A tense beat between the two of them. Corey finally breaks the silence... he keeps his voice low and very even.

COREY
Now, I'm going to finish my work here. If you want to help me -- fine. If you don't, then I'll see you back at the Starbase.

Corey turns back to the table, but Picard takes him gently but firmly by the arm.

PICARD
I said you're not doing this.

Picard's expression is unyielding. Corey looks from Picard's face down to the hand on his arm.

COREY
(quiet)
Are you going to hit me, Johnny?

Picard considers him for a beat... realizes that he won't cross that line with his friend. Picard drops his hand after a beat.

PICARD
No.
(beat)
But I will tell the gambling foreman that someone's been tampering with his Dom-Jot table.

Corey can't even put his sense of betrayal and anger into words. He stares at Picard for a long beat... then drops the tool in his hand.

COREY
(cold)
All right, have it your way...
(with contempt)
... Ensign Picard.

With a pained and angry look, Corey EXITS, leaving Picard alone in the deserted center.

CUT TO:

STAR TREK: "Tapestry" - 11/30/92 - ACT THREE 33-33A

24 INT. STARBASE - MARTA'S QUARTERS - NIGHT

A redress of Picard's Quarters. Marta has taken her jacket off and is sitting on the edge of the bed, listening to Picard, who is upset about the prior scene.

PICARD
I just couldn't make him understand.

MARTA
At least he did finally give it up...

PICARD
Yes, but... he didn't take it very well.

MARTA
Oh, you know Corey... he'll forget all about it by tomorrow.

PICARD
I hope so. We were friends for many years after this.
(off her look)
Or at least... I hope we will be.

Marta looks at him for a moment... a smile keeps playing about her lips as if she is about to burst out laughing.

PICARD
(puzzled)
You keep smiling at me.

MARTA
(light)
I've just never seen you like this before. You're so... serious.

PICARD
Do I really seem that different?

MARTA
(smiles)
I don't know... maybe I'm just not used to seeing you in an officer's uniform...
(beat, then more thoughtful)
No... it's more than that... you do seem different...
(beat)
I mean, I'm not complaining... I think it suits you.

24 CONTINUED:

Marta gives him a very direct look... and that spark of sexual tension can be felt in the room again.

PICARD
Really?

MARTA
Yes. I think it's very...
(she hesitates)
... attractive.

There is another silent moment as they search each other's expression. The tension between them begins to build. Picard struggles with the feelings, begins to turn away in order to break the moment... but Marta stops him.

MARTA
Johnny... have you ever thought about us... getting together?

PICARD
Actually... I have. For a long time.

There is a charged silence. Picard is trying to resist, uncomfortable with the fact that, for him, many years have passed.

MARTA
Why didn't you ever say so?

PICARD
I... don't know.
(beat)

At the moment... I can't imagine why I didn't...

MARTA
Well... you've said it now.

They hold each other's eyes for a moment... then Marta takes a step toward him... she lifts a hand and brushes her fingertips across his lips... then carefully moves closer... their lips touch briefly in a tentative kiss. They part slightly and look at each other again... then they kiss in a deep and passionate embrace.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

25 INT. STARBASE - MARTA'S QUARTERS - DAY (OPTICAL)

CLOSE ON Picard, who is sleeping in the bed alone. It's the next morning. A HAND reaches out and strokes his face gently... Picard smiles and slowly rolls over... he opens his eyes and finds Q lying on top of the covers next to him.

Q
Good morning, darling.

Picard jerks back in shock. Q smiles as Picard grabs his uniform and begins to dress.

Q
A little jumpy this morning, are we? Feeling guilty perhaps?

PICARD
I don't have anything to feel guilty about, Q.

Q
No?
(mocking)
"We were friends, Q. Nothing more."

PICARD
You're the one who gave me the opportunity to change things...

Q
So what happens next?

Picard thinks for a beat.

25 CONTINUED:

PICARD
I don't know. But I do know that things will be different.

Q looks at him for a beat.

Q
I'm sure.

Q VANISHES.

CUT TO:

26 INT. BONESTELL FACILITY - BAR - DAY

It's still pretty early in the day for there to be many customers at the bar. Picard ENTERS and looks around for a beat before seeing Marta sitting at a far table with her back toward him. Picard smiles and moves to her. He puts a hand on her shoulder and gently kisses her head.

PICARD
Morning.

Marta stiffens in her seat.

MARTA
Johnny.

Picard moves around and suddenly sees the expression on her face -- she looks miserable and has probably been crying recently. Picard sits down with concern.

PICARD
What's wrong?

A long beat as Marta tries to put words together. She toys with a mug of coffee in front of her and has a great deal of difficulty meeting Picard's eyes. She tries to smile.

MARTA
Well... this is the morning after, huh?

26 CONTINUED:

Picard is suddenly in uncharted waters. He wasn't expecting this reaction from her and he's not sure how to deal with it.

PICARD
I suppose so.

An awkward beat.

MARTA
I... don't quite know where to begin...

He takes her hand gently.

PICARD
Marta... I don't regret what happened last night... and I hope you don't, either.

She looks into his eyes, but her emotions are in turmoil.

MARTA
I don't know... we've been friends for a long time... and now...

PICARD
I hope last night has only brought us closer.

A long beat as Marta looks down into her coffee.

MARTA

Do you remember the first day we reported to the Academy?

PICARD
(smiles)
Very well.

26 CONTINUED: (2)

MARTA
They marched us into Scobee Hall in our stiff new uniforms... and then Admiral Silona gave us the old welcome aboard speech.
(beat)
He said, I want you all to look to the left of you and then look to the right of you...

PICARD
(remembering)
... One of you isn't going to make it through the next four years.

MARTA
I remember thinking... that's me. I'm not going to make it. Then I looked to my right... and there you were with this cocky look on your face... and you said, "we'll see about that." From that moment, I knew I wanted you as a friend.

She looks into his eyes... her face fills with pain.

MARTA
And now... I'm afraid we've ruined that friendship.

Picard realizes what a profound mistake this has been. He thinks for a long beat... then tries to reach out to her and make things better.

PICARD
Perhaps we should just... pretend that this never happened and try to...

He trails off as she shakes her head.

MARTA
I wish I could. It would make it easier to say good-bye tomorrow.
(takes deep breath)
We're all supposed to get together later... the last big night on the town before we ship out... now I'm not sure it's such a good idea...

PICARD
I don't want you to do anything that'll be uncomfortable...

26 CONTINUED: (3)

She regards him sadly, then --

MARTA
I'll be there. We planned this...

I don't want to disappoint Corey.

26 CONTINUED: (4)

She stands and quickly EXITS. Picard sits alone at the table for a long beat.

27 NEW ANGLE

Revealing Q standing near Picard.

Q
Let's see... in the past twenty-four hours, you've managed to get slapped by one woman, have a drink thrown in your face by another, and alienate your two best friends. I'd say you're doing quite nicely so far.

Picard doesn't respond... his thoughts are still on the scene with Marta.

Q
Just one more thing to do... avoid getting stabbed through the heart tonight.

Picard nods to himself... he's ready for this to end.

CUT TO:

28 INT. BONESTELL FACILITY - GAMBLING CENTER - NIGHT

The Gambling Center is bustling with activity again. Picard, Corey, and Marta are sitting at a table in one of the corners. There is an awkward tension between the three of them and the drinks before them go largely untouched. A few beats of silence go by, then Picard tries to get the conversation going.

PICARD
(to Corey)
I think you'll like serving aboard the Ajax... I understand Captain Narth is an excellent officer.

COREY
(not really responsive)
So I hear.

Another awkward silence. Marta glances at Picard, then looks away. The tension is heavy. Picard tries one last time to break the ice.

PICARD
(lifts a glass)
Well... here's to the class of 'twenty-seven.

28 CONTINUED:

Corey and Marta try to smile as they all clink glasses and drink. As Corey drinks, he notices something at the far end of the room.

29 NEW ANGLE

which shows Nausicaans #1, #2, and #3 all ENTER the gambling center. Corey puts down his drink at the sight of the three burly aliens. Picard and Marta follow his gaze just as Nausicaan #1 sees Corey at the table. Corey tries to ignore the Nausicaans and forces himself to look down at his drink. But Nausicaan #1 moves over to the table and his two companions follow him.

NAUSICAAN #1
(taunting)
Play Dom-Jot, Human? Give you a better chance.
(no response)
Give you a bigger stick maybe.

The Nausicaans laugh. Corey slowly looks up at them and Picard stands up to intercede.

PICARD
I don't think we're interested.

NAUSICAAN #1
(to others)
They are Undari.
(to Corey)
Cowards.

Corey and Marta stand up.

COREY
What did you say?

29 CONTINUED:

Picard gets between them.

NAUSICAAN #1
(to Corey)
Coward. Like all Starfleet. You talk and you talk... but you have no guramba.

Corey takes a step toward him.

COREY
Why don't we find out --

Picard puts a hand to his chest and keeps them apart. Picard notices as Nausicaan #2 puts a hand on the hilt of his sword.

PICARD
(to Corey)
Don't be a fool.
(to Nausicaan)
There are plenty of other people to play Dom-Jot. Go on about your business.

The Nausicaan ignores him and looks from Corey to Marta.

NAUSICAAN #1
(to Marta)
Maybe I play with you... give you a good time.

That tears it for Corey. The following happens very quickly:

Picard sees Nausicaan #2 begin to draw his weapon as

Corey cocks back his arm to throw a punch. Picard throws an elbow into Corey's chest, knocking him backward and preventing him from starting a fight. Corey is caught completely by surprise and he tumbles hard over the table and chair. There is a beat of shocked silence from everyone.

Suddenly the Nausicaans begin to laugh at the spectacle of the quarreling officers. The tension is broken as they go off to another area of the gambling center.

29 CONTINUED: (2)

NAUSICAAN #1
(to others)
Orcho lok resnik Starfleet...

As they move away, Picard turns around to see Marta helping Corey up. Picard holds out a hand, but Marta's eyes flash at him.

MARTA
You've done enough.

PICARD
Corey, I'm sorry. He was drawing a weapon...

He trails off as Corey gets to his feet and takes a step toward him. The anger and pain in Corey's eyes is obvious. For a moment, it looks as if Corey might actually hit Picard. But in the end he just speaks softly and firmly.

COREY

I don't know who you are anymore... but you're not my friend.

The words wound Picard just as surely as if Corey had hit him. Corey walks away. Marta holds Picard's eyes for a moment.

MARTA
Good-bye, Johnny.

Marta EXITS. Picard is left standing alone in the gambling center as his two best friends in the world walk out of his life. Q moves into view and stands next to Picard.

Q
(quietly)
Congratulations, Mon Capitain. You did it.

Picard doesn't respond to Q. Suddenly we HEAR Worf from o.c.

WORF'S VOICE
Can I help you?

Picard turns around and we...

CUT TO:

30 OMITTED

31 INT. ENTERPRISE - MAIN BRIDGE

Picard is standing near the aft science station and Worf is standing next to him. Picard is wearing a blue uniform with the rank of Lieutenant and he is holding a PADD. DATA is sitting at the aft station. Worf impatiently repeats his question.

WORF
Can I help you, Mister Picard?

PICARD
Worf...

Picard is confused by the transition and he takes a moment to get his bearings. Worf finally takes the PADD out of his hand. Data turns around in curiosity.

WORF
(off PADD)
This is not for me. You should take it to Commander La Forge in Engineering.

Worf gives the PADD to Picard and turns back to his console. Picard looks down at his uniform in surprise.

PICARD
(to himself)
What's happened... ?

WORF
Is something wrong?

PICARD
I'm not sure...
(beat, then to Worf)
Mister Worf, what's my rank and position?

Worf and Data exchange concerned looks.

WORF
(puzzled)
You are a Lieutenant junior grade... the assistant astrophysics officer.

Picard puts a hand to his head as if he were dizzy.

31 CONTINUED:

DATA
Are you feeling all right?

Picard doesn't answer.

PICARD
Who's the Captain of this ship?

Worf and Data are genuinely concerned now.

DATA
Captain Thomas Halloway.
(beat)
Perhaps I should escort you to Sickbay.

PICARD
(quickly)
No. I think I can find my way. Thank you, Commander.

31 CONTINUED: (2)

Picard EXITS to a Turbolift.

CUT TO:

32 OMITTED

33 INT. BEVERLY'S OFFICE (OPTICAL)

Picard ENTERS the office. Someone is sitting in Beverly's chair, which is turned away from the doorway.

PICARD
Beverly, something's happened to me. I'm not sure --

He stops as Q turns around in the chair, wearing a white lab coat and a reflective mirror on his head.

Q
(German accent)
Vhat seems to be de trouble, Lieutenant Picard?

PICARD
Q, what have you done?

Q
I've done exactly what I promised, Jean-Luc. I've returned you to the present.

PICARD
This is not the present I remember. You said nothing would

change.

Q

And nothing has changed... except for you. But then, that's what you wanted, wasn't it? To change the man you were in your youth? Well, you did it -- and this is the man you are today.

(beat)

You should be happy... you have a real heart beating in your chest and you get to live out the rest of your life in safety... running tests... making analyses... and carrying reports to your superiors.

Q VANISHES. OFF Picard's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

34 INT. ENGINEERING

GEORDI and an N.D. ENGINEER are working near the pool table as Picard (still in blue uniform) ENTERS, still carrying his PADD. Everything and everyone is exactly as it should be except for Picard. He looks around the familiar scene... unsure how to respond to all this.

GEORDI
(to Engineer)
... so tell Duffy that we'll need
to adjust the main deflector later
this afternoon. Oh, and have him
look into that inducer problem.

The Engineer nods and walks away. Geordi finally
notices Picard. There is a change in how Geordi and
everyone else knows and thinks about Picard: to them
he's no longer the mighty captain, to them he's a mildmannered,
slightly nerdy guy... similar to the way they
view Barclay.

GEORDI
(moving to pool table)
Hi, Jean-Luc. What's new in
astrophysics?
(beat)
Do you need something?

PICARD
(remembering PADD)
I have the... spectral analysis
for you.

He hands Geordi the PADD. Geordi glances at it briefly
then sets it down. He's in the middle of something and
the PADD isn't that important.

GEORDI
Thanks.
(to Engineer)
Lynch, try shunting the power
through the lateral conduit.

The woman nods and works. Geordi moves to his office. Picard can't help but follow to see what's going on... he's used to knowing everything that's happening aboard this ship. Geordi sits at his panel and frowns at the display.

34 CONTINUED:

GEORDI
(frustrated, to himself)
So where's the problem... ?

PICARD
What's going on?

GEORDI
(distracted)
Oh, something's causing a power spike in the starboard warp coil. If I don't track it down soon, the Captain's going to have my head on a platter.

PICARD
Have you tried flushing the transfer conduits with trioxina?

GEORDI
(dismissive)
No.

Geordi stands and moves to another console and begins to work. Picard continues to try helping.

PICARD

The conduits sometimes get blocked by neutrino emissions when the plasma --

Geordi smiles, puts his arm around Picard, and gives him a polite brush-off.

GEORDI
Hey... I know you're trying to make full Lieutenant this year... but I think we can handle this from here.

Geordi moves away, leaving Picard standing alone and feeling totally out of place. After a beat, he EXITS.

CUT TO:

34 CONTINUED: (2)

34A INT. TEN FORWARD

Picard ENTERS and looks around. After a beat, he sees Riker and TROI seated at a table near the window. He goes over to them.

PICARD
Am I interrupting?

They look up. They, like Geordi, are not intimate friends with this man and are a little surprised to be approached by him. They exchange glances.

RIKER
Not at all. Have a seat.

Picard sits down.

PICARD
(to Riker)
I wonder if I could talk with you for a moment... about my future on the Enterprise.

RIKER
Of course, Lieutenant. Jean-Luc, isn't it?

TROI
Maybe I should go.

PICARD
No, please Counselor... I would very much like to hear your thoughts...

They sit back and look at him expectantly.

PICARD
First of all... I'd like you to be straightforward with me. How do you evaluate me as an officer?

They exchange glances again.

TROI
Your performance reports have always been good. You're thorough... dedicated...

34A CONTINUED:

RIKER
Reliable, steady...
(beat, then, unable to come up with anything else)
...punctual.

Picard understands that they're damning him with faint praise.

PICARD
I see.
(beat)
What would you say if I told you I thought I was capable of being more than that...

RIKER
Maybe we should discuss this at your next evaluation...

PICARD
I'd very much appreciate it if we could discuss it now.

Another beat. They acquiesce.

PICARD
I would like to try... to move beyond astrophysics... into engineering or security perhaps. Something which might even lead to a command.

Riker and Troi exchange a glance.

RIKER
Frankly, Lieutenant... I don't think that's realistic...

PICARD
Why?

A waiter appears to clear their table.

TROI
I really don't think this is the place to be discussing --

34A CONTINUED: (2)

PICARD
Please. This is important to me. I know I can do more.

She gives another glance to Riker, then leans in to Picard.

TROI
Hasn't this been the problem all along? Throughout your career... you've had lofty goals... but you've never been willing to do what's necessary to attain them.

Picard turns to Riker.

PICARD
Would that be your evaluation as well, Commander?

RIKER
(uncomfortable)
I'd have to agree with the Counselor. You talk about wanting more... but when it comes to doing something about it, you hang back. If you want to get ahead, you have to take chances... stand out from the crowd... get noticed.

PICARD
I see.

RIKER
(trying to salve the wound)
We don't want to lose you... you're a good officer.

PICARD
Just not -- one who stands out.

RIKER
Look... why don't I talk to Commander La Forge... maybe there's something in Engineering.
(beat)

PICARD
But... command?

RIKER
Well... we'll see.

This is clearly a crumb thrown to make him feel better. It doesn't.

DATA'S COM VOICE
Senior officers please report to the Captain's Ready Room.

RIKER
(to com)
Acknowledged.

TROI
(to Picard)
I think we should talk about this later.

Riker and Troi EXIT, leaving Picard sitting alone at the table. He looks around for a moment.

PICARD
(quietly)
All right, Q. Enough of this. You've made your point.

But there is no answer.

PICARD
Q... ?

Picard comes to the awful realization that Q isn't going to just wipe it away this time... that he may have to live out his life like this.

GEORDI'S COM VOICE
La Forge to Lieutenant Picard.

I'm still waiting for your final sensor usage log.

PICARD
(to com, resigned)
I'm on my way, sir.

Picard gets up to leave.

CUT TO:

34B INT. CORRIDOR/TURBOLIFT

Picard ENTERS the Turbolift.

PICARD
(to com)
Main Engineering.

The lift starts MOVING. The expression on Picard's face is as depressed as we've ever seen him.

PICARD
Are you having a good laugh now, Q? Does it amuse you to think of me living out the rest of my life as a dreary man in a tedious job?

The Turbolift finally STOPS and Picard EXITS TO:

35 LIMBO - CONTINUOUS

The whiteness as seen before. Picard turns around and finds Q standing before him.

Q
I gave you something most mortals never experience... a second chance at life. And now all you can do is complain?

PICARD
I can't live out my days as that person. That man is bereft of passion and imagination. That's not who I am.

Q
Au contraire. He's the person you wanted to be... one who was less arrogant, and undisciplined as a youth.
(beat)
One who was less like me.

A beat as Picard realizes that Q is right. Q takes the opportunity to rub it in.

Q
The Jean-Luc Picard you wanted to be, the one who did not fight the Nausicaan, had quite a different career from the one you remember.
(MORE)

35 CONTINUED:

Q (Cont'd)
That Picard never had a brush with death... never came face to face

with his own mortality... never realized how fragile life is... how important each moment can be... so his life never came into focus. He drifted through much of his career, with no plan or agenda... going from one assignment to the next, never seizing the opportunities that presented themselves...

(beat)

He didn't lead the Away Team on Milika Three to save that ambassador... he didn't take charge of the Stargazer's Bridge when its Captain was killed... and no one ever offered him a command.

(beat)

He learned to play it safe. And he never, ever got noticed by anyone.

A beat as Picard is forced to admit that Q was right all along.

35 CONTINUED: (2)

PICARD

You're right. You gave me the chance to change and I took that opportunity. But I freely admit now that it was a mistake.

Q's eyes sparkle for a moment.

Q
Are you asking me for something, Jean-Luc?

Picard swallows his pride.

PICARD
Yes.
(beat)
Give me a chance to put things back to the way they were before.

Q
Before, you died in Sickbay. Is that what you want?

Picard thinks for a moment, but he's determined.

PICARD
I would rather die as the man I was... than live the life I just saw.

They look at each other for a long beat. Q seems to be waiting for something. Finally Picard breaks the silence.

PICARD
Please.

Q smiles a self-satisfied smile as we suddenly...

CUT TO:

36 INT. BONESTELL FACILITY - GAMBLING CENTER

Picard is standing between Corey and Nausicaan #1. He has been put back into the scene from Act Four during the confrontation.

36 CONTINUED:

NAUSICAAN #1
(to Corey)
Coward. Like all Starfleet. You talk and you talk... but you have no guramba.

This time before Corey can respond, Picard looks up into the eyes of the Nausicaan.

PICARD
What did you say?

Nausicaan #1 looks down at him in surprise... this human had been pretty conciliatory until now.

NAUSICAAN #1
I said you are a coward.

PICARD
That's what I thought you said.

Without a word Picard HITS the Nausicaan right in the face. The Nausicaan fairly explodes with rage. With a throaty ROAR, he swings at Picard, who manages to duck out of the way and deliver a swift blow to the Nausicaan's midsection. Marta and Corey quickly join in and a brief melee ensues as the six of them knock each other about and destroy half the furniture in the place.

37 PICARD

Manages to hold his own for a while... taking on one, then another of the giant warriors in turn. There is a sense in his actions and bearing that he is enjoying this fight... enjoying it as he did when it originally happened many years ago.

Then (repeating the action seen in Act One) Picard gets Nausicaan #1 on the ground in a wrestling lock. Nausicaan #2 pulls a nasty-looking weapon with a long serrated blade from his belt as Nausicaan #3 grabs Picard's arms. Nausicaan #2 then DRIVES his weapon THROUGH Picard's back.

38 ON PICARD'S FACE

As the serrated metal blade comes out of his chest. Picard drops to his knees and lets out a LAUGH of pure joy before falling to the ground...

MATCH CUT TO:

39 INT. SICKBAY - ON PICARD'S FACE

He is laughing, still on the operating table as seen in the Teaser.

40 WIDER

Revealing Beverly, Worf, and Riker looking on in puzzlement. Only a few minutes have passed since the events seen in the Teaser. Beverly is leaning over him with a medical DEVICE.

BEVERLY
(off monitor)
His vital signs are stabilizing...
(beat)
Captain... ? Jean-Luc... ?

Picard's eyes open at last and he looks up at Beverly, still smiling.

BEVERLY
You've been injured... but I think it's going to be all right.

Picard's surprised at being here at all. With a final chuckle, he closes his eyes. The others all exchange glances.

CUT TO:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse power.

42 INT. OBSERVATION LOUNGE

Picard is finishing a long talk with Riker.

PICARD
... I still don't know what to make of it all. Was it a dream? Or one of Q's elaborate tricks?

42 CONTINUED:

RIKER

A lot of people who've been near death have talked about strange experiences... but they're not usually so detailed.

PICARD

Part of me cannot accept the idea that Q would have given me a second chance... that he would demonstrate that much... compassion.

(beat)

But if it was Q... I owe him a debt of gratitude.

RIKER

In what sense? It sounds like he put you through hell.

PICARD

There were many things in my youth that I'm not proud of... they were loose threads... untidy parts of myself that I wanted to remove.

(beat)

But when I pulled on one of those threads... I unravelled the tapestry of my life.

Riker smiles at some inner joke.

RIKER

(off Picard's look)

I was just trying to imagine you as a hell-bent-for-leather young officer insulting a Nausicaan

twice your size. I wish I'd
gotten a chance to meet that Jean-Luc
Picard.

Picard smiles and leans back in his chair. He's more at ease discussing this part of his life than he ever has been before... a small demon has been put to rest and he can talk about his youth with a new joy and pride.

PICARD
Well, to tell the truth... that
wasn't the first time I'd had a
run-in with a couple of surly
Nausicaans...

42 CONTINUED: (2)

RIKER
Really?

PICARD
Oh, yes...
(beat)
During my sophomore year I was
assigned to do some training on
Morikin Seven. Well, there was a
Nausicaan outpost on one of the
outlying asteroids...

43 EXT. SPACE - ON OBSERVATION LOUNGE (OPTICAL)

Picard and Riker are sitting in the Observation Lounge together. As Picard continues to tell Riker a tall tale from his youth, we PULL BACK and watch as the ship

flies away into the star-filled void of space.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Birthright"
#40276-242

Written by
Brannon Braga

Directed by
Rick Kolbe

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FINAL DRAFT

DECEMBER 10, 1992

STAR TREK: "Birthright" - 12/10/92 - CAST

STAR TREK: THE NEXT GENERATION
"Birthright"

CAST

PICARD	SHREK
RIKER	BA'EL
DATA	GI'RAL
(DOCTOR SOONG)	
BEVERLY	L'KOR
TROI	
WORF	
GEORDI	
BASHIR	

Non-Speaking	Non-Speaking
N.D SECURITY	ROMULAN GUARD
VARIOUS N.D.'s	KLINGONS

STAR TREK: "Birthright" - 12/10/92 - SETS

STAR TREK: THE NEXT GENERATION
"Birthright"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE
MAIN BRIDGE
SICKBAY
ENGINEERING
CORRIDOR
TEN FORWARD
DATA'S QUARTERS
READY ROOM
WORF'S QUARTERS

USS ENTERPRISE
(DOCKED AT DS9)

SHREK'S SHUTTLECRAFT
JUNGLE

DS9
PROMENADE
REPLIMAT

SHREK'S SHUTTLECRAFT

PRISON COMPOUND
GARDEN
MEETING HALL

STAR TREK: "Birthright" - 12/10/92 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Birthright"

PRONUNCIATION GUIDE

ALTURE	all-TOUR
CARRAYA	car-EYE-ah
GHOS	GOSS
JAGLOM	JAG-lom
KAHLESS	KAY-less
KHITOMER	KIT-oh-mer
MAJQA	mazh-KA
MEGAJOULES	MAY-ga-jewels
MOGH	MOGH
NAGOR	NAY-gore

NO'MAT no-MAT
SYMNAY sim-NAY
TAQUA tak-KWA
YRIDIAN yir-ID-ee-un

STAR TREK: THE NEXT GENERATION
"Birthright"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at DEEP SPACE NINE.

PICARD (v.o.)
Captain's Log, Stardate 46578.4. The Enterprise has arrived at Station Deep Space Nine, where we will assist in the reconstruction of the Bajoran aqueduct systems damaged during the Cardassian occupation.

2 INT. DS9 - PROMENADE - LOWER LEVEL

PICARD and BEVERLY come out of an AIRLOCK and begin walking down the street, past the storefronts and activity. Picard is carrying a briefcase; Beverly has a medical kit. Mid-conversation.

BEVERLY
I should be finished with the water contaminant analysis in a few hours. Then I'm going to try

one of the Holosuites.
(beat)
I hear they've got a relaxation program here from Alture Seven. First you get bathed in a protein bath... and then a cloud of chromal vapor carries you into a meditation chamber... You should try it.

Picard sighs at the thought.

PICARD
I'm afraid I won't have the time. I'll be too busy discussing the finer points of water management with ten Bajoran bureaucrats.
(beat)
And they won't be carrying me on chromal vapor...

Beverly smiles. As they ENTER a TURBOLIFT...

3 INT. REPLIMAT

WORF and GEORDI are moving away from the wall of replicators, having just made identical plates of FOOD. As they head for a table...

WORF
(re: food)
What is this?

GEORDI
Pasta al fiorella -- you'll love

it.

They sit down.

GEORDI
I'd like to take a look at those Ktarian antiques... I hear there's a twenty-first century plasma coil -- in perfect condition.

WORF
First we eat... then we shop.

4 NEW ANGLE - JAGLOM SHREK

A thin, creepy-looking ALIEN who is pointedly watching Worf from across the street. He slowly starts to make his way toward the Replimat. OFF his intent...

5 INT. ENTERPRISE - BRIDGE

DATA, RIKER, VARIOUS N.D.s at their positions. A small WARNING ALARM sounds on Data's console.

DATA
(off console)
Commander -- I am reading a minor power drain in the Starboard EPS conduits.

RIKER
What's causing it?

DATA
(works)
The problem is originating in Sickbay. There has been an

unauthorized access into the
computer's bio-imaging systems.

Riker is not overly concerned, but still...

5 CONTINUED:

RIKER
You'd better check it out.

DATA
Aye sir.

Data stands and heads for the Turbolift...

6 INT. SICKBAY

JULIAN BASHIR is by himself, working on a TECH DEVICE -- a large, battered-looking cylinder. The device has been connected to a medical console with a small cable.

Data ENTERS and reacts to the sight of this strange man in Sickbay.

DATA
(to Bashir)
Excuse me. Do you have
authorization to work in this
area?

Bashir glances at Data, missing the question, completely absorbed in his work. He waves Data over.

BASHIR
Come here... come here... I need

a hand with this field
generator...

Data walks over. Bashir touches a control on the cylinder, then indicates a medical console.

BASHIR
See if you can boost the power output to sixty-five percent.

Data looks at the cylinder.

DATA
I am sorry. Use of Sickbay equipment is limited to the ship's medical personnel.

Bashir turns to Data -- offers him a hand.

BASHIR
Doctor Julian Bashir -- Chief Medical officer, Deep Space Nine.
(MORE)

6 CONTINUED:

BASHIR (Cont'd)
(off Data's pips)
And you are Commander... ?

DATA
Data.

They shake hands. Bashir reacts to the name...

BASHIR

Commander Data... the synthetic lifeform?

DATA

Yes.

Bashir smiles, delighted -- shakes Data's hand with renewed vigor.

BASHIR

An honor to meet you, sir. I've heard so much about you...

(beat)

You must have a fascinating perspective on bio-cybernetic research. I'd be delighted if we could discuss the subject sometime...

Bashir's charm catches Data off guard.

DATA

I would be happy to do so. However, I must ask you to stop your experiment.

A beat.

BASHIR

Yes, of course... you're right. I realize I should have asked before using your Sickbay.

Bashir disconnects the cylinder from the console.

BASHIR

(continuing)
It would've taken me days to analyze this device with the computer I have on DS Nine...

Data eyes the cylinder.

6 CONTINUED: (2)

DATA
What type of device is it?

BASHIR
It was discovered in the Gamma Quadrant. I think it may be some kind of medical instrument.

Data examines the cylinder.

DATA
It appears to employ beam inputs.

BASHIR
(nods)
I'm hoping it's a medical scanner. I want to use your computers to find out how it works.

Beat.

DATA
I suggest we go to Engineering and begin with a full circuit pathway diagnostic.

Bashir smiles at the invitation.

BASHIR
Splendid.

Data lifts the cylinder. As they head for the door, Bashir eyes Data with genuine curiosity.

BASHIR
I must admit, Commander... I didn't think you'd be so... personable.

Data gives him a look. As they EXIT...

7 INT. DS9 - PROMENADE - REPLIMAT

Geordi and Worf are sitting at the table. Geordi's plate is still full and pushed away from him. Worf eats with enthusiasm.

GEORDI
I'll have to talk to Chief O'Brien about the replicators.
(MORE)

7 CONTINUED:

GEORDI (CONT'D)
I don't know how you can keep eating it...
(beat)
It tastes like... liquid polymer.

Worf's plate is almost empty -- he's just finishing.

WORF

Delicious.

Geordi pushes his plate away, stands.

GEORDI

I think I'll try the kiosk on the other side of the Promenade. It looked like they've got real food.

Worf nods. Geordi walks off down the Promenade. A beat goes by as Worf eats... then:

SHREK (O.S.)

Klingon... you are the Starfleet Klingon.

Worf looks toward the voice. INCLUDE Shrek -- the alien seen earlier. He is standing near Worf's table.

WORF

Yes... I am Lieutenant Worf.

SHREK

Worf... son of Mogh?

Worf eyes him warily.

WORF

What of it?

Shrek sits down at the table. He leans in close to Worf, speaks in a low voice -- manipulative but articulate.

SHREK

I am Jaglom Shrek. A man with information to sell.

WORF
You have no information I could want.

SHREK
I wouldn't be so sure...

7 CONTINUED: (2)

Worf is growing annoyed -- he stands to go.

SHREK
(quickly)
It is about your father... Mogh.

Worf stops, stiffens -- turns to Shrek.

WORF
My father died twenty-five years ago at Khitomer.

Shrek fixes him with a look.

SHREK
That is what you believe...
(beat)
What if I told you... he is still alive?

OFF Worf's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

8 INT. DEEP SPACE NINE - REPLIMAT

As before, Worf and Shrek. Worf is disbelieving.

WORF
My father is dead.

SHREK
He's not. I know where he is.

WORF
How is that possible?

Shrek leans back in his chair, eyes Worf shrewdly.

SHREK
I expect to be paid for my information. Perhaps we can negotiate an exchange. The location of your father, for fifty bars of --

Worf's temper flares -- he GRABS Shrek by the shirt.

WORF
(hard)

Tell me what you know.

Shrek is shaken, but determined to make a deal.

SHREK
Not all of the Klingons at Khitomer were killed during the massacre. Many were captured by the Romulans... and placed in a prison camp on a remote planet...
(beat)
Your father was among them.

WORF
Where is this planet?

SHREK
Not far from here... I can give you the location... for a price.

8 CONTINUED:

Worf considers. He grows angry.

WORF
A Klingon would rather die than be taken prisoner. I should kill you for spreading lies about my family.
(adamant)
My father was killed defending Khitomer.

Worf lets go of Shrek, then storms off down the Promenade. As Shrek watches him go...

CUT TO:

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at DS9.

10 INT. ENTERPRISE - BRIDGE

Later. RIKER, TROI, N.D.s at their positions. Worf is standing at tactical, looking agitated. A SECURITY N.D. ENTERS from a Turbolift and crosses to Worf. He hands Worf a PADD and turns to go. Worf reads it.

WORF
(to N.D.)
Ensign Lopez.

The N.D. turns to Worf.

WORF
(snaps)
This duty roster is unacceptable. The assignments must be listed in order of priority. Prepare it again.

The hapless N.D. takes the PADD and stares down at it, confused by the harsh command.

WORF
I will expect it no later than oh nine hundred hours. Understood?

The N.D. nods, cowed, and quickly heads for a Turbolift. Worf continues working. Riker walks up behind Worf at Tactical.

10 CONTINUED:

RIKER
Worf, I'll need that rendezvous schedule sent over to Commander Rudman on the Merrimac as soon as you --

WORF
(cutting him off)
I am aware of your request, Commander.

Riker reacts to Worf's abruptness, a little taken aback.

RIKER
Lieutenant... are you alright?

Worf calms himself -- knows he's made a mistake. He's on edge, and it shows.

WORF
I am... fine, sir.
(beat)
I will send the schedule... Excuse me, sir...

Worf heads for a Turbolift and EXITS. As Riker and Troi exchange a concerned look...

11 INT. WORF'S QUARTERS

Later. Worf is dressed in his workout uniform,

practicing his martial arts (as seen in "Man of the People"). His motions are slow and deliberate at first, as he tries to clear his mind... calming himself...

Gradually, it becomes clear that he is having trouble concentrating. His actions grow sharper and faster -- more violent with emotion. Finally, his anger flares and he yells out, SMASHING his arm down onto a table, SHATTERING it into several pieces.

He stands there a moment, breathless, staring at it. The door CHIMES.

WORF
Enter.

The door OPENS and Troi comes in, takes in the scene -- sees the broken table.

TROI
Did the table do something wrong?

11 CONTINUED:

Worf is agitated.

WORF
No...

TROI
I'm glad you weren't that hard on Ensign Lopez.

WORF

He made a mistake. The duty roster was inaccurate.

TROI
(right back at him)
Would you like to talk about what's bothering you... or would you like to break some more furniture?

Worf glances at the broken table and manages to calm down a little. He takes a breath... this is difficult for him to talk about.

WORF
Today on the Promenade... I was approached by a Yridian. He knew who I was... and tried to sell me information about... Mogh.

TROI
Your father?

Worf nods grimly.

WORF
He claimed that my father is alive... being held in a Romulan prison camp.

TROI
(reacts)
My god... could it be true?

Worf begins to move about the room, restless, his emotions stirring once again.

WORF
A Klingon would never allow himself to be captured. A warrior fights to the death.

11 CONTINUED: (2)

WORF (Cont'd)
(beat)
If my father were alive... it would dishonor his sons and their sons for three generations...
(beat)
Even Alexander would bear the burden of guilt.

TROI
So you're willing to ignore the possibility... because you're concerned about dishonor?

Worf's anger rushes to the surface.

WORF
My father is dead -- the Yridian is selling lies!

Troi stares at him, unruffled.

TROI
If you're so sure of that... why are you still upset?

A long beat. Worf doesn't have an answer.

TROI
(continuing)
Worf... you can't deny the possibility just because you don't want it to be true.

Worf is silent, fuming, struggling with his feelings about the situation. Troi can sense that this isn't going anywhere. She tries to comfort Worf.

TROI
(continuing)
If you want to talk about this... you know where to find me.

Troi turns and EXITS. Worf is left to stare at the broken table, Troi's words still hanging in the air...

12 INT. ENGINEERING (OPTICAL)

Data, Bashir and Geordi are examining the battered cylinder seen earlier. Data indicates several input ports on the cylinder.

12 CONTINUED:

DATA
If we transfer twenty megajoules of energy from the dilithium chamber into the plasma inputs, it should be enough to activate the device.

Geordi nods.

GEORDI

Sounds like it's worth a try.

(beat)

You two can start by connecting the coil to the chamber. I'll configure the energy transfer...

BASHIR

Right.

Data and Bashir move to the warp core. They begin to connect a fiber optic cable to the cylinder. As they work...

BASHIR

Data... may I ask you a personal question?

DATA

Certainly.

BASHIR

Does your hair grow?

Data thinks a moment, taken aback by the question.

DATA

I can control the rate of my follicle replenishment. However, I have not yet had a reason to modify the length of my hair.

(beat)

Why do you ask?

BASHIR

Just curious...

Bashir finishes connecting the cable to the cylinder.

BASHIR
Power conduits ready...

12 CONTINUED: (2)

Data connects the other end of the cable to the dilithium chamber. Bashir opens a PANEL on the side of the cylinder and starts to make adjustments to the circuitry. Data kneels beside him to assist.

They work for a moment... then Bashir glances at Data. Something about his face catches his attention. He moves closer, staring directly at his nose. Data takes note.

DATA
Is there something wrong, Doctor?

BASHIR
You're breathing...

DATA
Yes. I do have a functional respiration system. However, its purpose is to maintain the thermal control of my internal systems. I am, in fact, capable of functioning for extended periods in a vacuum.

Bashir nods, fascinated. He reaches over and feels Data's wrist.

BASHIR
And you have a pulse...

DATA
My circulatory system not only produces bio-chemical lubricants, but regulates micro-hydraulic power.

Bashir looks impressed. They work for a moment.

DATA
(intrigued)
Most people are usually interested in my extraordinary abilities. How fast I can compute, my memory capacity, how long I will live.
(beat)
But no one has ever asked me if my hair can grow, or noticed that I can breathe.

Bashir smiles.

12 CONTINUED: (3)

BASHIR
Your creator went to a lot of trouble to make you seem human... I find that fascinating.

Data considers. Geordi completes his work at the console.

GEORDI

We're ready to begin the transfer.

Data completes the last connection on the cylinder.

DATA
The power connections are complete.

BASHIR
(to Data)
I'll monitor the coil's saturation rate. Will you keep an eye on the transient power response?

DATA
Of course.

Data picks up a nearby tricorder and points it toward the cylinder.

DATA
We are ready, Geordi.

GEORDI
(working)
Initiating energy transfer...

We HEAR a HUMMING NOISE from the warp core -- then the cylinder's lights come ALIVE, blinking.

BASHIR
(off cylinder panel)
Power levels are holding steady...

DATA
(off tricorder)
Transient response is normal.

Suddenly, the cylinder's lights begin to pulse FASTER. Bashir looks concerned.

12 CONTINUED: (4)

BASHIR
Hold on... I'm picking up a power surge...
(beat)
Reduce the transfer rate...

Geordi works the console.

GEORDI
Reducing rate by... twenty percent.

Without warning, a TENDRIL of ENERGY arcs out from the coil and directly onto Data's tricorder. Data's body CRACKLES with BLUE LIGHT and he is JOLTED BACKWARD onto the floor.

13 CLOSE ON DATA'S FACE

as he falls to the floor. Geordi and Bashir can be heard talking, alarmed --

BASHIR (V.O.)
Geordi -- shut it down!

GEORDI (V.O.)
His net's been overloaded --

Their voices grow distant... then fade away into total

silence. Data's eyes are closed.

PULL BACK TO REVEAL:

14 INT ENTERPRISE CORRIDOR

Data is now lying on the floor in the corridor. He gets to his feet, glances around, startled at the change in setting. He begins walking down the corridor. The hall is empty and totally SILENT. There is an eerie and surreal quality to the scene, as in a dream. WE ARE EXPERIENCING DATA'S INTERNAL VISION.

Data keeps walking, until a METALLIC BANGING SOUND is heard echoing in the corridor, cutting through the silence -- like metal on metal. Data stops, listens a moment, then turns down a different corridor, following the sound...

15 INT. ANOTHER CORRIDOR

Data walking along. He sees something ahead of him... slows down at the sight...

16 A BLACKSMITH

in full blacksmith attire, is sitting on a small bench in the middle of the corridor, a few feet away from Data. The man is pounding on a steel ANVIL with a HAMMER. His head is turned down, his face obscured.

17 DATA

approaches the man... curious... He stops at the man, stares down at him...

18 THE BLACKSMITH

looks up at Data -- it is DOCTOR NOONIAN SOONG. He is a younger Soong than seen in "Brothers" -- a man in his late forties, hair graying slightly.

19 DATA

reacts to the sight. Suddenly the scene...

FADES TO BLACK.

FADE IN:

20 INT. ENGINEERING

Data opens his eyes. He is still lying on the floor -- but a PANEL on the side of his head is now OPENED. Geordi is working on the circuitry within. Bashir stands nearby, watching anxiously. Data sits up and glances around the room.

BASHIR
Data, are you alright?

DATA
I believe so.
(beat)
What happened?

GEORDI
A plasma shock overloaded your positronic net. You were down for a good thirty seconds.

20 CONTINUED:

Data thinks a moment.

DATA
That cannot be correct.
(beat)
I have a memory record for that period of time. I can recall a series of images.

Data tilts his head, perplexed -- he looks at Geordi.

DATA
(continuing)
I saw Doctor Soong... my father.

OFF their reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 INT. ENGINEERING

A few hours later. Data is running an internal self-diagnostic. A PANEL on his head is OPEN. Geordi is scanning Data's circuitry with a diagnostic INSTRUMENT. Bashir looks on, concerned.

GEORDI
(off instrument)
I can't find anything wrong with your positronic sub-processors... or with your controllers...

Geordi shuts off the instrument.

GEORDI
No sign of a residual energy fluctuation... cascade overload...

DATA
My internal diagnostic indicates that my memory systems are functioning within normal parameters.
(beat)
For the forty-seven seconds that I was inactive, there is no record of any cognitive activity.

GEORDI
There's no doubt about it, Data -- you were completely shut down.

21 CONTINUED:

A beat as they try to make sense out of the strange situation.

GEORDI
Maybe you had some kind of random power fluctuation... and it

accessed one of your memory files.

DATA

That is not possible. The image I saw was of Doctor Soong as a young man. I encountered him only much later in his life.

Data is perplexed.

DATA

(continuing)

There does not appear to be a rational explanation for my experience.

They consider. Finally, Geordi CLOSES the panel on Data's head.

GEORDI

I'll take a look at the diagnostic log again...

(beat)

In the meantime, we'd better disconnect that medical device...

Geordi moves to a console across the room. Bashir and Data cross to the dilithium chamber and begin to disconnect the cylinder from the core.

BASHIR

(casually)

Maybe we're going about this the wrong way...

21 CONTINUED: (2)

DATA
What do you mean?

BASHIR
Maybe you had a dream... or a hallucination...

DATA
I am not capable of either of those functions.

BASHIR
But you can't account for what happened today... can you?

DATA
At present, I cannot.

Bashir picks up the cylinder, turns to Data.

BASHIR
Maybe you should approach this from a more... human standpoint. You're right that machines can't have hallucinations...
(beat)
But then again... most machines can't grow hair.

Data looks at him. OFF his intrigue...

CUT TO:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before, docked at DS9.

23 INT. TEN FORWARD

Worf is sitting alone by the windows, a drink on the table. His back is turned to everyone in the room -- clearly, he does not want to be bothered. He is lost in thought, reflecting on the day's events...

24 INCLUDE DATA

as he ENTERS and scans the room -- sees Worf and heads for his table. He slows as he gets closer, not sure how to approach the inpenetrable-looking Worf.

24 CONTINUED:

He opens his mouth to say something, thinks better of it, then turns to go...

Worf sees him.

WORF
Wait.

Data stops. Worf turns.

WORF
(continuing)
What is it, Commander?

DATA
I am sorry to bother you. But I have a question of a personal nature. Do you have a moment?

Worf is not in the mood for this, but...

WORF
A moment.

Worf gestures to a chair and Data sits down.

DATA
I have heard you mention that you once experienced a vision.

WORF
Yes... when I was young... my adoptive parents arranged for me to partake in the Rite of MajQa.

DATA
I understand it involves deep meditation inside the lava caves of No'Mat. Prolonged exposure to the heat induces a hallucinatory effect.

Worf thinks a moment... remembers his experience.

WORF
I spent six days in the lava caves. For five days I saw nothing. Then, on the sixth day, as I was preparing to leave the caves... Kahless came to me.

24 CONTINUED: (2)

DATA
Kahless. The entity you invoke during the Klingon Death Ritual?

WORF
(nods)
When he appeared before me... he told me that I would do what no Klingon had ever done.

Data considers.

DATA
You did become the first Klingon in Starfleet.

WORF
Yes. It is as he said.

A beat as Worf remembers the event -- clearly, it has great meaning in his life. He looks at Data.

WORF
Why are you asking me about this?

DATA
I have recently had an unexplained experience, which might be described as a "vision".

Worf leans forward, fascinated.

WORF
What happened?

DATA

An accident in Engineering shut down my cognitive functions for a short period of time. And yet, I seemed to remain conscious.
(beat)
I saw my father.

Worf reacts -- the image strikes a chord in him.

WORF
You are fortunate. That is a powerful vision.

DATA
If it was a vision, I am not sure how to proceed.

WORF
(it's obvious)
You must find its meaning.

Data gives him a quizzical look.

24 CONTINUED: (3)

Worf contemplates.

WORF
(explains)
If it has anything to do with your father, you must learn all you can about it.
(beat)
In the Klingon MajQa ritual, there is nothing more important than

receiving a revelation about your father.

As Worf gives advice to Data, he suddenly realizes he's talking to himself as well...

WORF
(continuing)
Your father is part of you... always. Learning about him tells you about yourself...
(beat)
That is why, no matter where he is... or what he's done... you must find him.

Data looks puzzled.

DATA
But I am not looking for my father.

Worf looks at him.

WORF
Yes, of course...

Worf's next words are meant just as much for him, as they are for Data.

WORF
(continuing)
Do not stop until you have the answer.

Data thinks for a beat.

DATA

Thank you, Worf.

Worf nods. Data stands and heads for the door. Worf takes a breath... stares out the window into space... reflecting...

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at DS9.

26 INT. DS9 - PROMENADE - LOWER LEVEL

Worf is walking past the storefronts, searching through the crowd. He glances upward -- sees Shrek on the upper level. He heads for the stairs with intent...

27 ANGLE - UPPER LEVEL

where Shrek is standing, munching on a snack, his eyes sweeping the crowd as though on constant alert. Suddenly he senses something behind him, turns -- and sees Worf standing there, staring at him. He steps back, startled.

SHREK

Lieutenant Worf... you have reconsidered...

WORF

Yes. I wish to go to the Romulan prison camp.

Shrek smiles.

SHREK
Excellent. I can provide you with the coordinates...

WORF
No. You will take me there.

Shrek reacts.

SHREK
That is impossible. I have no means of transportation --

Worf steps toward him, menacing.

27 CONTINUED:

WORF
I checked the station records. You have a vessel capable of warp speed.

SHREK
(stammering)
I do not... have the time... I have other business...

Without warning, Worf GRABS Shrek by the shirt and PINS him against the railing. Shrek glances nervously at the promenade below.

WORF
What is the real reason you do not want to take me? Is it because what you have said is not true?

Shrek hesitates, nervous -- comes clean.

SHREK
The camp is located on the edge of Romulan space. It is a dangerous journey...

WORF
Dangerous...
(beat)
It would be more dangerous for you to refuse.

Shrek is cowed.

SHREK
Very well... But I will require full payment in advance...

WORF
I will pay you after.

SHREK
But --

Worf pushes him a little further off the railing.

SHREK
(quickly)
Yes... yes, of course. After.

Worf moves close to him, face-to-face.

27 CONTINUED: (2)

WORF
And if you are lying... if there is no prison camp...
(beat)
I will kill you.

Worf releases him, turns and walks away. OFF Shrek's shaken expression...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. SPACE - SHREK'S SHUTTLECRAFT (OPTICAL)

at impulse.

29 INT. SHREK'S SHUTTLECRAFT (OPTICAL)

(Redress of Enterprise shuttle.) Shrek and Worf at the controls. Worf is dressed in DARK CAMOUFLAGE CLOTHING. They are studying a console MONITOR that shows a blurry, grainy GRAPHIC of a jungle and the surrounding terrain -- like a reconnaissance photo.

SHREK
(re: graphic)
The Romulan guards have a detection perimeter. It will be necessary to transport you to the

surface thirty kilometers from the prison camp.

Worf eyes the graphic.

WORF
The foliage is very dense. It will take me approximately twelve hours to reach the camp.
(beat)
I will have to travel during the night.

SHREK
That would be unwise. This is not an empty jungle. There are many predators.

WORF
(confident)
I am prepared.

SHREK
Very well. But I would recommend that you look up from time to time. The arboreal needle snake likes to attack from above.

Worf shoots a him a look. Shrek works the console.

SHREK
I will provide you with a map of the camp...

29 CONTINUED:

Worf watches Shrek for a moment, curious.

WORF
How did you learn of this camp?

SHREK
That is not important for you to know.

WORF
Why have you not informed the Klingon government of this place?

SHREK
I sell information... I do not give it away.

Worf grows angry.

WORF
(accusing)
You withhold this information... for profit.

Shrek bristles at the accusation -- he fixes Worf with a cold look.

SHREK
I have my reasons, Mister Worf.

WORF
What reason could you have for letting these people suffer?

A tense beat. Shrek opts not to answer, turns back to the console.

29 CONTINUED: (2)

SHREK
We will arrive in the Carraya Sector in approximately three hours. I suggest you get some rest.

Worf eyes him a beat, then stands and moves to work at the rear of the shuttle.

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at DS9.

31 INT. READY ROOM

Picard is at his desk, studying a computer terminal. The door CHIMES.

PICARD
Come.

Data ENTERS.

PICARD
Yes, Mister Data?

DATA
I am sorry to disturb you, sir.

31 CONTINUED:

PICARD
Not at all. I'm just studying the intricacies of Bajoran aqueduct management...
(lightly)
I could use an interruption about now. Please, sit down.

Data sits.

DATA
I require your advice. I have come to an impasse regarding my recent unexplained experience.

Picard leans forward, intrigued -- he's heard about the incident.

PICARD
Oh yes... of course... your "vision" of Doctor Soong. How's your investigation coming along?

DATA
I have analyzed over four thousand different religious and philosophical systems, as well as over two hundred psychological schools of thought in an effort to understand what happened.

PICARD
What have you found?

DATA
I have been unable to find a

single interpretation of the images I saw during the time I was shut down.

(beat)

The image of a hammer, for instance, could have many different meanings. Klingon culture views the hammer as a symbol of power. However, the Taqua tribe of Nagor views it as an icon of hearth and home. The Feregni see it as a sign of sexual prowess.

Picard considers.

31 CONTINUED: (2)

PICARD

I'm curious. Why are you looking at all these other cultures?

DATA

The interpretation of visions and other metaphysical experiences are almost always culturally derived.

(beat)

And I have no culture of my own.

PICARD

Yes you do. You are a culture of one. And that's no less valid than a culture of one billion.

Picard stands, begins to walk around the room, compelled by Data's mystery.

PICARD
(continuing)
Perhaps the key to understanding your experience is to stop looking into other sources for meaning...
(explains)
You wouldn't look at Michaelangelo's David... or Symnay's Tomb... and ask "what does this mean to other people?" The real question is, "what does it mean to you?"

Data considers this.

PICARD
(with emphasis)
Explore the image, Data. Let it capture your imagination. Focus on it... spend some time with it... and see where it takes you. Let it inspire you.

Data nods. He stands, driven by Picard's words.

DATA
I believe I understand, sir. Thank you.

PICARD
Good luck, Data.

Data EXITS. Picard smiles after him for a moment... then his face falls as he turns to the comparatively

mundane matters on his terminal...

32 INT. DATA'S QUARTERS

Decorated as usual; including a large POTTED PLANT visible in the corner. Data ENTERS and walks to his desk. He sits down and begins to contemplate the day's events. His CAT, Spot, hops up onto his lap. Data pets him a moment, absorbed in thought...

He gets an idea. He glances across the room, toward a CANVAS which sits on an easel. He eyes it a moment, then stands and crosses to it. He picks up a paint brush. A long moment goes by as he considers the blank canvas... letting his thoughts form and take shape... then he dips the brush into a palette of oils and begins to PAINT...

After a beat, he stops to eye what he's done so far... satisfied, he continues to paint... faster... and faster...

MOVE TO REVEAL: THE PAINTING. It's the beginnings of a blacksmith at an anvil. As Data paints, faster, now at android speed...

33 EXT. JUNGLE - NIGHT

A small, moonlit clearing in a dense tropical FOREST. From out of the foliage, Worf and Shrek appear. Worf is in his dark clothing, a BACKPACK strapped to his back. Shrek looks nervous. He takes a step forward, eyeing the area... then points the way...

SHREK

The camp is in a Southeasterly direction. After approximately ten kilometers, you will reach the edge of the sulfur canyons. Look for a riverbank -- follow it until you reach the camp.

Worf nods -- peers into the dark forest. He's anxious to get going. Shrek hands Worf a small DEVICE.

SHREK
(re: device)
This is a homing device. It will allow you to find my ship when I return. I will not be landing in the same location.

33 CONTINUED:

WORF
When will you be back?

SHREK
Fifty hours.
(beat)
Do not be late.

Shrek turns and walks away. Worf watches as he disappears into the trees. Then he turns and peers into the direction of the prison camp. A long beat as he considers the dense and mysterious jungle. He takes a few steps forward...

From somewhere in the distance, the SCREECH of a wild animal is heard. Worf hesitates, listening... silence

again, except for the gentle rustling of the trees.

Worf nervously looks above him... just checking for needle snakes... then tightens the backpack, steels himself, then begins to walk through the forest.

As he disappears into the murky jungle...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 EXT. JUNGLE - NIGHT

Worf is moving through the trees, covered with mud and brush -- he's been travelling for many hours, and it's beginning to show. He stops at a tree, leans against it to take a rest... takes off his backpack and pulls out a CONTAINER of water. He takes a long, thirsty drink. A quiet moment as he catches his breath...

Somewhere in the distance, the SOUND of splashing water can be heard. Worf freezes at the sound, listens... then quietly puts on his backpack and makes his way through the jungle toward the noise...

35 NEW ANGLE

of Worf moving through the jungle, following the splashing sound. The noise grows louder as he gets

closer... closer... until he stops and parts the trees... peers out and reacts to something he sees...

36 WORF'S POV

of a POND in the jungle. Splashing around in the water is a young and beautiful KLINGON WOMAN -- BA'EL. She is nude, and oblivious to Worf's presence, enjoying her bath...

37 WORF

steps back slightly and watches in silence... curious about the woman... surprised at the sight of her...

38 BA'EL

rinses herself a few more times, luxuriating in the water. Then she begins to make her way toward the shore. As she emerges from the water...

39 WORF

moves back into the jungle so he cannot be seen. Ba'el can be glimpsed in the background, partially obscured by trees, as she comes out of the water and slips into a loose-fitting robe...

39 CONTINUED:

Worf accidentally brushes against a branch -- it makes a slight CRACKING sound.

40 BA'EL

stops at the noise -- glances around, startled.

BA'EL
Who's there?

Worf remains motionless, silent. Ba'el pulls the robe against her body, covering herself. She takes a step toward the trees...

BA'EL
Toq... is that you?

No answer. She peers hard into the dark forest -- and can make out a shape behind the trees. She reacts, annoyed.

BA'EL
I can see you...
(wry)
I hope you're enjoying yourself.

She takes a step toward the trees.

41 WORF

isn't sure what to do. He watches as the Klingon woman makes her way toward him... closer...

BA'EL
Toq, I swear I will hang you by your...

She pulls aside the branches and sees Worf. She gasps, stumbling backward, alarmed at the sight of him.

Worf goes after her, tries to calm her down.

WORF

Stop, please...

She stops at the edge of the pond, shaken.

BA'EL

Who are you?

41 CONTINUED:

WORF

I have come to help you...

She stares at him, confused.

BA'EL

Help me... ?

WORF

Yes...

(beat)

How did you get out of the camp?
Does anyone know you are gone?

BA'EL

Yes... I come here often...

Worf moves to her, urgent.

WORF

You must lead me to the camp.

She studies his face, amazed.

BA'EL

You are Klingon... Where have you come from?

WORF

That does not matter. I am here to take you home.

BA'EL

(confused)

Home... this is my home...

Before Worf can respond, a NOISE is heard from offscreen. Someone is approaching. Worf reacts, startled.

41 CONTINUED: (2)

WORF

(quickly)

It is important that you tell no one you saw me.

Ba'el isn't sure what to make of him... or what he says. But she nods anyway, intrigued with him.

Worf quickly hides amongst the trees.

42 A ROMULAN GUARD

appears from within the jungle and walks up to Ba'el. The Romulan says something to her, but his words are not clear. Ba'el nods, grim-faced, and the two of them continue walking through the trees.

Worf watches them, tense. Then he begins to move after

them with Klingon stealth and speed. As he follows...

CUT TO:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at DS9.

44 INT. DATA'S QUARTERS

CLOSE ON A PAINT BRUSH sweeping across a canvas, quickly laying down bold strokes of color...

PULL BACK TO REVEAL: THE PAINTING. It portrays a bird. Only Data's hand can be seen, working on the painting...

The door CHIMES.

DATA (O.S.)
Enter.

45 ANGLE ON DOORS

as they open and Geordi ENTERS.

GEORDI
Data, where have you been? We were supposed to...

Geordi trails off, amazed at what he sees...

45 CONTINUED:

GEORDI

Data... what are you doing?

46 MOVE TO REVEAL: THE ROOM

There are at least TEN PAINTINGS of various shapes and sizes spread around the room, many on easels, others hanging where there is available space. Geordi ventures into the cramped area and gazes at the various paintings. Some of the paintings are complete; others are works in progress. All of the images are variations on a single theme: images derived from Data's "vision."

Many paintings show various angles of a blacksmith, his face obscured, working at an anvil. Others portray a bird's wing -- full views and details of feathers. One shows a blue sky, with a flock of birds visible flying in formation. The image of smoke is prevalent, as well as other details from the vision: The bucket. An Enterprise corridor. An anvil. A hammer. A hand. A piece of glowing hot metal.

47 INCLUDE DATA

who is standing between two canvases, a brush in each hand, working on two paintings at once. One painting shows a plume of smoke rising out of the bucket; the other is a rough sketch of what appears to be his father's face. Data wears an artist's smock, which is colorfully splattered with paint.

DATA

I am painting.

GEORDI

I can see that...

Geordi tries to take it all in.

GEORDI
(continuing)
How long have you been at this?

47 CONTINUED:

DATA
I have created twenty-three individual illustrations over the past six hours, twenty-seven minutes.
(beat)
I believe you could say -- I have been "inspired."

GEORDI
I'll say...

DATA
I have done as Captain Picard suggested: I have tried to explore the images.

GEORDI
Has it helped?

DATA
I am not sure.

Data stops painting and moves amongst the maze of paintings. Geordi follows.

DATA

(re: paintings)
I began by painting the image of
the blacksmith. Then the anvil.
The hammer. Doctor Soong's face.

Data then stops at a painting of a BUCKET, out of which
a plume of SMOKE is blasting upward. Strange, violent.

DATA
(continuing)
The thought then occurred to me
that I should paint -- smoke.

Geordi reacts.

GEORDI
Smoke... why smoke?

47 CONTINUED: (2)

DATA
I cannot explain it. It was not
an image I saw during my vision.

Geordi contemplates the painting.

GEORDI
Well... you have the smoke coming
out of a bucket of water.
Blacksmiths sometimes used water
to cool the metal. Maybe that's
why you painted it...

DATA
Perhaps.

Data moves to another painting -- the image of a BIRD'S WING.

DATA
(re: painting)
After I painted smoke, it occurred to me to paint -- a bird's wing.

Data gestures to various paintings:

DATA
I then drew an entire bird. A flock of birds flying in formation. An individual feather.
(beat)
If the image of a bird is related to my vision, I do not understand how.
(beat)
I am left with more of a mystery than ever.

Data considers, lays down his paint brush. He has come to a decision.

47 CONTINUED: (3)

DATA
(continuing)
Geordi, I would like to recreate the experiment which caused my initial shut down.

Geordi reacts -- he doesn't like the idea.

GEORDI

What for?

DATA

I do not know how much longer my vision would have continued, had I not been reactivated.

GEORDI

(dubious)

Your neural net was almost fused by that plasma shock. I don't think it's such a good idea to try it again...

DATA

I am aware of the risks involved. But I can see no other way to investigate my experience.

(beat)

Will you help me?

Geordi considers -- he doesn't like the idea, but he wants to help his friend. Finally...

GEORDI

Okay... I'll get Doctor Bashir.

DATA

And I will prepare the power transfer.

Geordi nods and EXITS. Data turns to a painting of a bird. As he stares at it, his face unreadable...

CUT TO:

48 INT. ENGINEERING (OPTICAL)

A few hours later. Bashir is present, and is setting up the plasma coil cylinder seen earlier. He is connecting the optical cable from the cylinder to the dilithium chamber.

Everything is similar to the experiment in Act Two, but now Data is sitting on a chair near the chamber. A PANEL on his head is OPEN, and an optical cable leads from his head to a console. Geordi is making a final adjustment to his circuitry.

GEORDI
(to Data, re: cables)
We're going to monitor every subsystem in your positronic net. If I see any neural pathways overload beyond sixty-five percent... I'm shutting down the experiment.

DATA
Agreed.

Bashir finishes connecting the cable from the cylinder to the dilithium chamber.

BASHIR
We're ready.

Geordi takes a breath, then moves to a console.

GEORDI
Initiating energy transfer...

48 CONTINUED:

The sequence of events are exactly as they were before; but now the attitudes are markedly different: everybody knows what is about to happen. Geordi and Bashir take a few steps away from Data, keeping a safe distance.

GEORDI
Get ready, Data...

Data picks up a tricorder and makes a few adjustments. He then points it at the cylinder, as he did the last time.

We HEAR a HUMMING NOISE from the warp core -- then the cylinder's lights begin to blink rapidly.

BASHIR
(off cylinder panel)
Power levels are rising...

The humming noise INTENSIFIES. Data braces himself.

GEORDI
Should be any second now...

And it happens: A TENDRIL of ENERGY arcs out from the coil and directly onto Data's tricorder. Data's body CRACKLES with BLUE LIGHT and he is JOLTED BACKWARD --

49 CLOSE ON DATA'S FACE

as he falls back into the chair. Geordi and Bashir can be heard talking, but their voices grow distant... then

fade away into total silence. Data's eyes are closed.

PULL BACK TO REVEAL:

50 INT. ENTERPRISE CORRIDOR

He begins walking down the hall. It is empty and silent. There is an eerie and surreal quality to the scene, as in a dream.

50 CONTINUED:

We are experiencing Data's internal vision, as seen in Act One.

Data keeps walking, until a METALLIC BANGING SOUND is heard echoing in the corridor, cutting through the silence. Data stops, listens a moment, then turns down a different corridor, following the sound...

51 INT. ANOTHER CORRIDOR

Data walking along. He sees something ahead of him... slows down at the sight...

52 A BLACKSMITH

in full blacksmith attire, is sitting on a small bench in the middle of the corridor, a few feet away from Data. The man is pounding on a steel ANVIL with a HAMMER. His head is turned down, his face is obscured.

53 DATA

approaches the man... curious... he knows this is the

blacksmith from his original "vision." He stops at the man, stares down at him...

54 THE BLACKSMITH

looks up at Data -- it is Doctor Noonian Soong.

55 DATA

reacts to the sight. He looks down at the anvil...

56 ANGLE ON THE ANVIL

as the hammer moves away to reveal what is not a piece of metal -- but a delicate BIRD'S WING.

57 THE BLACKSMITH/DOCTOR SOONG

stares at Data a moment, then picks up the bird's wing with a pair of metal tongs... and dunks the wing into a BUCKET. SMOKE bursts up out of the bucket.

57 CONTINUED:

Data steps back from the smoke. Then the smoke clears away to reveal:

Soong is gone. The bucket is also missing -- in its place is a live BIRD. Data stares at the bird, confused.

Suddenly, the bird FLIES away -- and off down the corridor. Data watches it go...

DATA

(to himself)
That bird did not appear in my original experience. This vision is different.

From offscreen:

SOONG (O.S.)
Of course it's different.

Data turns toward the voice. In the blink of an eye, everything changes:

58 INT. ENTERPRISE BRIDGE - CONTINUOUS (OPTICAL)

Data is now standing on the Bridge. It is empty, except for the potted plant from his room, and a few of his recent paintings, which hang on various walls of the Bridge. His cat, Spot, is sleeping in the Captain's chair.

Doctor Soong is standing in front of Data. There is a whimsical quality to Soong.

SOONG
(continuing)
It's never the same. Always changing. Unpredictable. It doesn't make sense...

Soong begins to move about the room -- and the SOUND of a FLOCK OF BIRDS is heard rushing overhead. Data looks up, but sees nothing.

DATA
(to Soong)
Father, what is happening?

SOONG
I don't know, Data. What is happening?

58 CONTINUED:

Data glances around.

DATA
We are on the Bridge of the Enterprise. My cat is present, and my potted plant, and my paintings.

Soong looks pleased.

SOONG
A wonderful beginning. Still a little grounded in the mundane, but showing promise...

Data looks puzzled.

DATA
I do not understand.

Soong moves toward Data. The SOUND of the blacksmith's hammer POUNDING on metal can be heard with each step that he takes. Surreal.

SOONG
You're not supposed to. No man should know where his dreams come from. It spoils the mystery...

the fun.

Soong reaches out a hand and touches Data's face.... he smiles.

SOONG
(continuing)
I'm proud of you, son. I wasn't sure you'd ever develop the cognitive abilities to make it this far...
(beat)
But if you're here... if you can see me... it means you've crossed the threshold from being a collection of circuits and subprocessors... and have started a wonderful journey.

DATA
What type of journey?

In the blink of an eye, it all changes:

59 NEW ANGLE - A BED

is now on the Bridge. Data is lying on the bed, startled by the change in setting. Soong is standing beside the bed. The sound of birds SINGING can be heard.

Data looks around, startled by the change in setting.

SOONG
(continuing)

Think of it as an empty sky.

Soong begins to pull up the bed covers, as if tucking in a small child. Data considers his words.

DATA
I do not understand.

Soong gently closes Data's eyes.

SOONG
(gently)
Shhh.... just dream, Data...
dream...

Soong leans in close to Data and whispers into his ear.

SOONG
You are the bird.

MOVE CLOSE ONTO DATA'S FACE -- as he opens his eyes, suddenly understanding what it all means...

DISSOLVE TO:

60 INT. ENTERPRISE CORRIDOR

We are MOVING down the corridor in a floating POV -- as though through the eyes of a bird. Faster down the empty corridor... then we turn down another corridor and see Soong the blacksmith working at the anvil... and we SWOOP UPWARD into the light on the ceiling as the scene...

DISSOLVES TO:

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A bird's eye view, MOVING past the Enterprise... and away from it... out into space... the stars whipping past... exciting... vast...

The SOUND of a flock of BIRDS can be heard as we soar off into space...

DISSOLVE TO:

62 INT. ENGINEERING

CLOSE ON DATA'S FACE as he begins to regain consciousness. Geordi and Bashir are standing nearby.

As Data reacts to his extraordinary experience...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

63 INT. CORRIDOR

Data and Bashir walking along, mid-conversation. Data is clearly back to normal again -- conscious and safe.

DATA
The images I saw during the time I was shut down were generated by

a series of previously dormant circuits in my neural net.

(beat)

I believe Doctor Soong incorporated those circuits into my base programming, intending them to be activated when I reached a certain level of development.

BASHIR

(onto the idea)

But the plasma shock activated them prematurely...

DATA

That is correct.

They walk for a beat.

BASHIR

I'm curious... now that those circuits are active... what do you intend to do with them?

DATA

I plan to shut down my cognitive functions for a brief period of time each day.

(beat)

I hope to generate new internal visions.

BASHIR

It sounds like you're talking about dreaming...

DATA
An accurate analogy.

63 CONTINUED:

Bashir finds this fascinating.

BASHIR
Remarkable... This is just the kind of thing that could get me published in the Starfleet Cybernetics Journal...
(beat)
Would you mind if I authored a paper about all this?

DATA
Of course not.

They reach a Turbolift. Bashir turns to him and smiles.

BASHIR
Thank you, Data.
(beat)
And... sweet dreams.

Bashir enters the Turbolift and the doors slide shut. OFF Data's face as he considers his words...

64 EXT. PRISON COMPOUND - NIGHT - ANGLE - A CONCRETE WALL

as seen from inside the compound. It's a tall security wall that surrounds the perimeter of the prison camp.

A HAND clamps down from the outside of the wall and grabs hold of the edge... then a second hand appears. A moment later, Worf's head becomes visible as he hoists himself up and peers into the camp...

INTERCUT:

65 WORF'S POV

of the large, dimly lit compound. A couple of small BARRACKS are visible... a MEETING HALL... and a small GARDEN area. The architecture is 24th Century, but it's clearly a little rough around the edges.

TWO KLINGONS -- middle-aged, dressed in simple tunics -- round a corner and walk across the camp. Worf watches them carefully, trying to ascertain the situation. The two Klingons round another corner and disappear into the center of the camp, which cannot be seen...

65 CONTINUED:

Worf pulls himself up onto the wall, tries to get a better view of the camp. FIRELIGHT can be seen flickering on a barrack wall... and faint VOICES can be heard. It is clear that people are gathering somewhere nearby.

The faint strains of a haunting Klingon ARIA can also be heard. Although the voice is weathered and a little past its prime, it carries great feeling, and Worf is momentarily caught up by it...

66 TWO ROMULAN GUARDS

suddenly round a corner. Worf immediately drops his head below the wall's edge to avoid being seen. He waits a tense moment before pulling himself up again. He glances around to make sure the coast is clear, then he pulls himself over the wall and DROPS to the ground inside the camp...

67 NEW ANGLE - WORF

inside the compound. He stays close to the wall a moment, silent and alert. Then he quickly runs to the shadows afforded by a barrack wall, and flattens himself against it. He looks around the corner toward the center of the compound...

68 WORF'S POV - ON THE CENTRAL SQUARE

A half-dozen KLINGONS -- young and old -- dressed in the tunics are gathered around a large CAMP FIRE, listening to the gentle aria being sung by an elderly looking Klingon -- L'KOR.

L'KOR
(sings)
"van'aj javDIch Qong DIr Sa'VIch
ghIH yot quell'Pa qevas HoH Qa... "
(beat)
"teblaw'nghu mughato'Du ylja'Qo'
ylja'Qo' ylja'Qo'... "

L'Kor trails off, ending the lullaby. The crackle of the fire a moment. Then L'Kor stands to go. He parts the crowd as he leaves the central square and makes his way across the camp. Worf watches him as he enters the meeting hall...

69 INT. MEETING HALL

A large, sparsely appointed room. Various rectangular tables are located here and there, with accompanying chairs. The room is dimly-lit.

L'Kor walks across the room, past a shadowy corner...

Without warning, Worf jumps out from behind the darkness and GRABS L'Kor, clamping a hand over his mouth.

L'Kor yells out in surprise, but his voice is muffled.

Worf drags the struggling Klingon back into the shadows, where they cannot be seen. L'Kor continues to thrash about, tries to call out.

WORF
(harsh whisper)
Quiet! I am a friend.

A beat goes by... then L'Kor stops struggling. Worf removes his hand from L'Kor's mouth. L'Kor stares at him, stunned by the sight.

L'KOR
Who... who are you?

Worf releases his grip on L'Kor, who turns to face him. They stare at one another... tense...

WORF
I am Worf... son of Mogh.

L'Kor's eyes widen.

L'KOR
Why have you come here?

Worf takes an anxious step toward him.

WORF
I have come to find my father. Is
he alive? Is he here?

L'Kor's expression darkens...

L'KOR
Your father... fell at Khitomer.

Worf reacts to the news -- turns away. It's a shock.
Deep down, he wanted to believe his father was alive...
made the journey to find him... and now --
disappointment. After a beat, he recovers...

69 CONTINUED:

WORF
Did he... die in battle?

L'KOR
(nods)
He was fortunate.

Worf eyes him.

WORF
You were captured...

L'Kor nods, uncomfortable speaking of the matter.

L'KOR
During the battle, many Klingons were taken prisoner. We fought our captors... but we failed...

Worf is angered by what has been done to them.

WORF
The Romulans robbed you of your right to die with honor.

As if the memory were too much to bear, L'Kor nods grimly. Worf takes action -- speaks quickly, urgent.

WORF
There is little time. How many Klingons are being held here?

L'Kor hesitates.

L'KOR
Seventy-three...

WORF
How many Romulans guard the camp?

L'Kor isn't sure how to respond -- he tries to stall.

L'KOR
Worf... there are... things you do not understand...

WORF
What do you mean?

69 CONTINUED: (2)

L'KOR
(halting)
I must... speak with the Elders.

L'Kor moves to the door and opens it... peers outside.

L'KOR
(summons)
ghoS! (Come!)

He turns back to Worf... moves to him... eyeing his face... remembering...

L'KOR
I knew your father well, Worf...

L'Kor allows himself to become lost in the memory...

L'KOR
(continuing)
And I remember you... a boy... barely able to lift a Bat'telth...
(beat)
Once... your father insisted we take you on the ritual hunt. You were so eager, you tried to take the beast with your bare hands... it mauled your arm...

Worf instinctively touches his arm, remembering...

WORF
Yes... I still have the scar...

Worf studies L'Kor's face...

WORF
I remember you now...

A moment between them. Then L'Kor turns away, his face graven.

L'KOR
You should not have come here, Worf.

Worf reacts.

WORF
I do not understand.

69 CONTINUED: (3)

L'KOR
(with sadness)
You should not have come.

Suddenly, THREE OLDER KLINGONS -- two Elders and GI'RAL, a female -- ENTER. They stop at the sight of Worf, stunned by his presence.

GI'RAL
(re: Worf)
Who is this?

Worf steps forward.

WORF
I am Worf... son of Mogh. I have

come to help you escape.

The Elders exchange an uncertain glance.

L'KOR
(to others)
He does not know.

Gi'ral is alarmed at the situation.

GI'RAL
He must leave at once...

L'KOR
No. It is too late for that. He would bring others...

L'Kor gestures to Worf.

L'KOR
(a command)
vang ghaH! (Take him!)

Without hesitation, the two Elders move toward Worf in a threatening manner. Worf reacts, makes a quick move toward the side door to get away -- but is grabbed by L'Kor.

69 CONTINUED: (4)

A quick struggle -- until two of the Elders also seize Worf... and they drag him to a chair and pin him down...

Worf can hardly believe his eyes. Here are his fellow

Klingons, who he thought to be prisoners -- but their actions are utterly inexplicable. It's a chilling predicament, and Worf never stops resisting.

L'Kor looks down at Worf, his expression hard -- threatening.

L'KOR
We are not leaving here. And neither are you.

OFF Worf's astonishment...

SUPER:

TO BE CONTINUED

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Birthright, Part II"
#40276-243

Written by

Rene Echevarria

Directed by
Dan Curry

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION
"Birthright, Part II"

CAST

PICARD	SHREK
RIKER	BA'EL
DATA	GI'RAL
TROI	L'KOR
WORF	TOKATH
GEORDI	TOQ
BEVERLY	VARIOUS KLINGONS

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. KLINGONS
TRANSPORTER CHIEF	N.D. ROMULANS
	TWO YOUNG MEN

STAR TREK: "Birthright, Part II" - 12/22/92 - SETS

STAR TREK: THE NEXT GENERATION
"Birthright, Part II"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
READY ROOM	PRISON COMPOUND
PRISON COMPOUND	JUNGLE
MEETING HALL	
WORF'S QUARTERS	THE PLANET
BA'EL'S FAMILY'S QUARTERS	
SHREK'S SHUTTLE	

STAR TREK: "Birhtright, Part II"" - 1/05/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Birthright, Part II"

PRONUNCIATION GUIDE

GI'RAL	gi-RAWL
L'KOR	luh-KOR
BA'EL	BAH-el
TOQ	TAWK
GIN-TAK	gin-TAWK (hard G as in go)
MOK-BARA	mock-ba-RA
KAHLESS	KAY-less
KIN'TAR	kin-TAR
D'K TAHG	dock-TAWG

JINAQ jin-AWK
QA'VAK kah-VAK
KA-LA KAH-la
MOLOR moh-LOR
KI'TOW ki-TAU

STAR TREK: THE NEXT GENERATION
"Birthright, Part II"
TEASER

FADE IN:

(NOTE: Episode begins with a 90 second RECAP of Part I.)

1 INT. MEETING HALL - MOMENTS LATER

L'KOR and the other Klingons have taken WORF back toward the center of the room; the Romulan Guards remain near the door.

L'KOR
We cannot leave this place.

Worf can think of only one reason why:

WORF
Are you afraid to die escaping?

L'Kor fixes him with a cold look.

L'KOR
We are dead, Worf. We died at Khitomer.

Worf looks at them for an explanation.

GI'RAL
We were captured. It was worse than death.

WORF
Why did you allow it to happen?

GI'RAL is angered by what Worf's question implies.

GI'RAL
We had no choice!
(she explains)
We were defending an outpost on the perimeter... the Romulans took out our shields... their next blast rendered us unconscious... when we awoke... we were prisoners... unarmed and shackled.

1 CONTINUED:

Worf reacts almost viscerally to this humiliation.

L'KOR
We were interrogated for three months. We tried to starve ourselves... but they kept us alive.

1 CONTINUED:

GI'RAL
The Romulan Commander -- Tokath--
thought he was being kind.

L'KOR
The Romulans hoped to trade our
lives for territorial concessions.
But the Klingon High Council
refused to negotiate.
(beat)
They would not acknowledge their
warriors had been taken prisoner.

GI'RAL
When it was clear that we would be
of no use to them, Tokath offered
to let us go.

L'KOR
But we knew that our families
believed we had fallen in battle.
We did not wish to return and
dishonor them.

GI'RAL
We asked Tokath to let us stay.
He took pity on us.

Worf takes all this in. After a beat:

WORF
I understand your desire to
preserve your families' honor.
But what of your own? There is no
honor in remaining prisoners.

L'KOR
We lost our honor when we were captured. It does not matter what happens to us.

GI'RAL
All that matters is that our families are not dishonored.

One of the Elders has been going through Worf's backpack and steps forward to give L'Kor something he found -- it is Worf's COMBADGE.

1 CONTINUED: (3)

L'KOR
(to Worf)
This is Starfleet... where did you get it?

WORF
I am a Starfleet officer.

Several of the Klingons laugh out loud at this assertion.

WORF
Much has changed since Khitomer.

L'Kor looks at Worf and sees that he's telling the truth.

L'KOR
It does not matter. The world outside these walls no longer

exists for us. We do not speak of it.

GI'RAL
You should try to forget that world as well.

L'Kor regards Worf sadly.

L'KOR
Why did you come here, Worf? If you had found your father... you would have found only dishonor.

WORF
If he had been captured as you were, if I had found him here... I would be glad to see him. There would be no room in my heart for shame.

L'Kor takes this in, his expression unreadable.

L'KOR
Much has changed since Khitomer. I can only hope that if my son came here... he would be Klingon enough to kill me.

1 CONTINUED: (3)

With this, L'Kor turns and leaves the room. Off Worf's reaction we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

2 EXT. COMPOUND (DAY)

3 OMITTED

4 ANGLE - WORF

He is sitting alone on a BENCH to one side of the compound, surveying it. He looks around at the activity in the compound -- a young man is gardening; a group of young people run and play a game; three men play a game with dice.

People go about their business, occasionally casting surreptitious glances at the stranger in their midst. Every time Worf's eye meets someone else's, they seem to turn away and return to what they were doing.

This place is more a village than a prison -- flowers are planted near the well tended barracks; the wall that once served to pen prisoners is still there, but the gate is left open and people come and go at will.

While there are several generations of Klingons in the camp, the only Romulans are the middle-aged guards who have been at this post for the last twenty years. Worf is the first person they've had to guard in a long time

and they have to remind themselves to keep an eye on him and not be distracted by the goings on in the camp.

4 CONTINUED:

Worf stands and begins to walk the perimeter of the compound wall, eyeing possible avenues of escape. The Guards keep a watchful eye.

Worf's path takes him past a young man tending a vegetable patch at one end of the compound. The young man, TOQ, looks up from his hoeing, but when he sees it's Worf he resumes his work as if he has no interest in the stranger.

Worf is about to continue his reconnoitering when he notices what Toq is using to hoe the ground: an elaborately carved Klingon BATTLE SPEAR.

Without hesitation, Worf marches toward him and snatches it from his hand.

WORF
This is a Gin'tak spear.

TOQ
(reaching for it)
What of it?

Worf is outraged.

WORF
Have your parents taught you nothing? This is used for battle -- not for tilling soil.

4 CONTINUED: (2)

TOQ
We have no need for weapons here. The war is far away.

WORF
What war?

TOQ
(it's obvious)
The war our parents came here to escape.

Worf realizes that the young people have not been told everything.

WORF
That war... has been over for years.

Toq looks at him skeptically, and snatches the spear back from him -- Worf doesn't resist.

TOQ
I'm not interested in what you have to say, Klingon. I have work to do.

He turns away and resumes his hoeing. Worf watches him for a moment, then walks away, dismayed by the young man's total ignorance of his culture.

He looks over at the Romulan Guards and sees that they

have been watching the whole thing. They seem a bit on edge, as if uncertain how to react to the stranger's behavior. Worf decides to play it cool so as not to provoke them. He returns to where he was sitting before.

After a moment, Worf looks up and sees that BA'EL, the young woman he saw in the woods, is looking at him. She is the first person in the camp to hold his gaze, and Worf returns it without realizing it... suddenly they both become embarrassed and look away.

After a beat, she approaches him.

BA'EL
Hello again, Worf.

4 CONTINUED: (3)

Worf acknowledges with a curt nod.

BA'EL
They say you're going to stay here with us.

Worf realizes she too hasn't been told everything.

WORF
Not by choice.

BA'EL
Aren't you happy to escape the war?

Worf looks at her, beginning to realize the extent of

the lie they've been told.

WORF

The war...

BA'EL

Yes... we've heard the stories all our lives. How people are slaughtered in terrible battles... forced to fight, whether they want to or not. That's why our parents came here -- to make a safe home... a place where they could raise their children in peace.

(beat)

I should think you'd be relieved to get away from the fighting. You're safe here.

WORF

A place can be safe -- and still be a prison. Where I come from, people are free to come and go as they choose.

Ba'el thinks he's misread the situation. Ingenuously --

BA'EL

So are we.

Worf regards the young woman.

WORF

Tell your Father you would like to leave. Tell him you want to visit the Klingon home world. See what he says.

4 CONTINUED: (4)

Ba'el looks at him, considers. There is something almost defensive in her voice when she replies.

BA'EL
Why would I want to go there? It's dangerous.

WORF
Not any longer.

Suddenly Gi'ral calls out to her daughter from across the compound.

GI'RAL
(off-camera)
Ba'el! Come here!

Ba'el and Worf look up and see Gi'ral heading toward them.

BA'EL
Yes, mother.
(to Worf)
You are not allowed to leave the compound?

Worf shakes his head no. She stands.

BA'EL
(flirting)
Then I suppose I won't be seeing you at the pond again.

Worf looks away uncomfortably and she smiles and moves toward her mother.

GI'RAL
(a harsh whisper)
I told you not to speak with him.

BA'EL
I'm sorry, mother.

4 CONTINUED: (5)

With a last glance back at Worf, Ba'el crosses away with her Mother.

After a moment, TWO FAINT BEEPS are heard. Worf touches the TRANSPONDER hidden in his hem, then stands and crosses toward his quarters.

5 INT. WORF'S QUARTERS

Worf ENTERS and takes out the TRANSPONDER Shrek gave him. It is FLASHING, indicating that Shrek's shuttle has returned.

Worf hides the TRANSPONDER again and considers his options. He crosses to the light control panel and inspects it. He pries it off the wall with his fingers in order to get at the circuity inside. He removes a piece of circuitry and begins to reconfigure it.

The sound of approaching footsteps prompts him to close the panel and move to his bunk.

There is a knock at the door.

WORF
Enter.

The door swings open to reveal a middle-aged Romulan standing there. It is TOKATH, the officer mentioned by Gi'ral and L'Kor.

TOKATH
I am Tokath.

Worf reacts to the name, but says nothing.

TOKATH
I can return later if I am disturbing you... ?

Worf fixes him with a look.

WORF
It is a strange thing when a jailer concerns himself with his prisoner's comfort.

TOKATH
(smiles)
Mine is a strange prison.

5 CONTINUED:

WORF
You robbed the Klingons of who they were. You dishonored them.

TOKATH
(challenging)
By not slitting their throats when we found them unconscious?

WORF
I don't expect you to understand. You are a Romulan.

TOKATH
You're just like L'Kor was twenty years ago. Proud and angry. He hated me; all the Klingons did. And I had no love for them -- I won't deny it.
(beat)
When I informed the High Command that the Klingons wanted to remain here... I was told that unless I stayed to oversee them myself, they would be killed.
(beat)
My decision ended my military career.

WORF
Why did you do it?

Tokath regards him for a beat.

TOKATH
I don't expect you to understand. You're a Klingon.

Worf stares at him, perplexed by this complicated man.

TOKATH

But I do expect you to understand this: we've put aside the old hatreds. Here, Romulans and Klingons live in peace. I won't allow you to destroy what we have.

WORF

Do not deceive yourself. These people are not happy here. I see sadness in their eyes.

TOKATH

That's not what I see when I look in my wife's eyes.

5 CONTINUED: (2)

Worf looks up sharply. Tokath regards him solemnly.

TOKATH

I married a Klingon.

Worf reacts.

TOKATH

So you see, when I warn you not to disrupt our lives here, I'm not speaking just as a jailer... but as a man protecting his family.

He fixes Worf with a look.

TOKATH

Do not test my tolerance.

He turns on his heel and EXITS, leaving Worf still reeling from his revelation.

6 EXT. COMPOUND (DAY)

A Klingon woman puts an empty container in a storage barrel set against the compound wall.

Worf sees her, then looks over to see if the guards are looking at him. He ambles his way toward the barrel as if heading in no particular direction.

When he's near it, he checks to make sure he isn't being watched and tosses the circuitry he took from the light panel into the barrel.

He crosses over to where Ba'el is sitting with a woman who is rocking her CHILD to sleep in her arms. Ba'el is softly signing a lullaby in Klingon.

Worf recognizes the words as being the same as the aria L'Kor sang the first night. As before, there is something about the way it is being sung that makes him frown slightly.

BA'EL

Bagh Da tuHmoh. ChojaH Duh rHo.
ylja'Qo' ylja'Qo' ylja'Qo

van'aj javDIch Qong DIr Sa'VIch
ghIH yot queII'Pa qevas HoH Qa

She looks up when he approaches and smiles as she finishes the gentle melody -- the child is asleep.

6 CONTINUED:

WORF
Do you know what that song means?

BA'EL
No. I just like the melody.

Worf is disturbed to hear this. Suddenly there is an EXPLOSION in the barrel. Everyone rushes toward it to see what is happening except Worf. He backs away until he's near the wall, then turns and begins to climb it.

Ba'el looks back to see where Worf is, and catches a glimpse of him as he skips over the wall. Her heart leaps to her throat but she says nothing... he is gone.

Suddenly one of the Romulans spies Worf and trips a warning KLAXON.

7 EXT. JUNGLE (DAY)

as Worf makes his way through it at a run. He reacts to the sound of the klaxon and hurries away.

CUT TO:

8 HIS PURSUERS

as the Romulan guards push through the same area of vegetation Worf just passed -- they are only moments behind him.

9 WORF

as he glances back over his shoulder and changes direction.

10 HIS PURSUERS

as they crane their heads to try and catch a glimpse of their quarry through the foliage.

11 WORF

as he comes to the pond where he saw Ba'el and splashes his way through it, then up the other side and away.

12 HIS PURSUERS

as they come to the pond. Some go around, some through.

13 WORF

as he hides in some fronds. Two booted figures pass within feet of him as they search for him. When they're gone, he steals away in another direction.

14 HIS PURSUERS

as they catch sight of him through a break in the foliage and resume their chase.

15 WORF

as he comes to a clearing and sees a figure standing on the other side -- it is SHREK, the alien who brought him to the planet. Through the foliage, we catch a glimmer of his shuttle's hull.

16 SHREK

as he waves Worf to come toward him. Suddenly a look of concern crosses his features.

17 WORF

as he reacts to the change of expression on Shrek's face -- too late. Suddenly he's tackled to the ground by a figure that lunges into the frame.

18 SHREK

as he takes a last look back at Worf and disappears into the foliage.

19 WORF

on the ground, wrestling with whoever tackled him. He manages to throw the figure off him and is stunned to discover that it is Toq, the young Klingon who was tending the garden.

Worf reacts to the discovery that he is being chased by his own kind. Before he can do anything the Romulan guards come crashing through the brush brandishing weapons.

Worf is caught. Off Toq's look of satisfaction we...

FADE OUT.

END OF ACT ONE

ACT TWO

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

PICARD (v.o.)
Captain's Log, Stardate 46580.1. The Yridian vessel Lieutenant Worf boarded at Deep Space Nine has failed to arrive for our scheduled rendezvous. It is now twelve hours overdue.

21 INT. BRIDGE

PICARD ENTERS from his Ready Room. RIKER, DATA, TROI and various N.D's are at their posts.

RIKER
Still no sign of them on long range scanners, sir.

Picard looks concerned.

PICARD
Contact DS Nine -- find out what they know about this Yridian trader.

Riker moves toward an Aft station.

RIKER
Hopefully he filed a flight plan before he left the station.

PICARD

(nods)
That's the only chance we have of finding Worf.

21 CONTINUED: (2)

Picard settles into his chair next to Troi.

PICARD
When Worf asked for leave... I had the feeling he was hoping none of it was true: that his father was dead, that he hadn't been captured.

TROI
I think part of him was hoping that. But another part of him wanted more than anything to find his father.

PICARD
I'm sure that's true.
(beat)
But if Mogh... or any other Klingon... had been held prisoner for twenty years... would they want to be found?

Troi acknowledges his point. Off their shared concern...

22 EXT. SPACE - THE PLANET (OPTICAL)

Establishing.

23 INT. MEETING HALL (DAY)

Tokath ENTERS. L'Kor is with Worf, who is seated. The tension in the room is palpable. Toq and a Romulan guard stand off to the side, weapons in hand.

TOKATH
I have alerted the Romulan border patrols to be on the lookout for a Yridian ship.

L'KOR
If it escapes... others will learn that we're here.

TOKATH
I've ordered surveillance stepped up. If there are more intruders, we'll stop them.

Tokath signals the guards. Toq and the Romulan step forward. The Romulan aims his weapon at Worf's head so that he won't resist, and Toq grabs Worf's arm and pulls his sleeve up.

Tokath pulls a HYPO type device from his pocket.

TOKATH
We haven't had to use one of these in a long time.

He holds the device to Worf's skin and administers an injection.

TOKATH
It implants a small boridium pellet under the skin... we can use its energy signature to track you.

Worf looks down at his arm with a grim expression. L'Kor regards him, his face almost sympathetic.

L'KOR
In time, you will grow accustomed to life here.

Worf looks at him with undisguised distaste.

23 CONTINUED:

WORF
Never.

Tokath realizes the intransigent Klingon will not accept his captivity easily.

TOKATH
(to L'Kor)
He is one of yours. Deal with him however you like.
(beat)
But I warn you... if he becomes a disruption, I will not be so tolerant.

L'Kor nods and Tokath turns and EXITS. L'Kor turns to Worf and regards him with a steely expression.

L'KOR
Toq... you will guard him.

The youth steps forward.

L'KOR
(indicating Worf)
He is free to move around inside the compound. But make certain he does not cause trouble.

L'Kor and the Romulan guard turn away and EXIT. Worf and Toq size each other up. Toq is pleased to be trusted with this assignment and intends to be vigilant.

24 OMITTED

25 WORF

as he comes around a corner into the space between two barracks. He smashes a fist against a barrack wall in frustration. Realizing he has to get hold of himself, he takes a deep breath and straightens his spine. He holds two fingers together and passes them down along the length of his torso -- this is the first movement of the Mok'bara, the Klingon martial art we saw him doing in Part One.

He begins to do the forms of the ritual exercise -- deliberate and controlled, centering himself.

26 INTERCUT WITH BYSTANDERS

as they begin to notice what the stranger is doing. Several teenaged Klingons watch Worf in fascination. Ba'el comes to see what they are looking at, as does Toq -- though everybody keeps their distance.

Ba'el decides to approach Worf.

BA'EL
What are you doing?

Worf leans into a forward thrust and holds the position.

WORF
The Mok'bara...

26 CONTINUED:

WORF
The forms clear the mind... and center the body.

He stands and pivots into a new position, moving his arm in front of him in a controlled arc. Ba'el tries to mimic the movement. Worf sees her awkward attempt and does it again for her.

WORF
No. Like this...

She tries again, better this time. Ba'el looks at him, intrigued. He does another movement, slowly -- a second time for her benefit. She mimics it, and Worf notices TWO YOUNG MEN at a distance, trying the forms themselves. After a hesitant glance at each other,

they cross over to him.

Behind them, Toq looks on... concerned.

WORF
(to the gathered young people)
This is the Mok'bara... a great warrior called Kahless invented the forms when he went to the underworld in search of his father. Kahless showed him the forms, and his father was able to remember his body and return to the world of the living.

The young people look on in fascination.

WORF
First you must learn to breathe... stand up... as tall as you can...

They do as he says.

27 ANGLE - TOQ

as he decides Worf shouldn't be doing this and begins to cross toward him.

28 WORF

as he corrects one of the young men.

WORF
Take a wider stance.

Suddenly Toq is behind Worf and reaches to grab him by the shoulder.

TOQ
You must stop --

But before he knows what is happening, Worf has grabbed him by the arm and flipped him over so that he is holding him from behind. It happens so fast Toq can't even resist.

WORF
The forms are the basis for Klingon combat. You would be wise to learn them.

Worf stands Toq up and lets him go.

WORF
I will teach you. Join us.

Toq straightens his tunic and glares at Worf.

TOQ
We'll see what L'Kor thinks of this.

He stomps away in anger. Worf looks after him, then turns back to the others.

WORF
Again... take your stance...

Off the faces of the gathered youths...

29 INT. BA'EL'S FAMILY'S QUARTERS

A redress of Worf's quarters, though these are cluttered with the trappings of a family's everyday life. Ba'el sticks her head in the door.

29 CONTINUED:

BA'EL
Mother?
(when there's no answer)
She's not here. Come in...

29 CONTINUED: (2)

Ba'el leads Worf inside. She takes him to a corner and pulls a CLOTH off a large CHEST.

BA'EL
This is what I wanted to show you.

She opens the chest and Worf sees that it is packed with Klingon ARTIFACTS: armor, knives, insignia, arm bands, etc.

BA'EL
I don't know why, but I'm not supposed to look at these things.

She reaches inside and pulls out an armored BREASTPLATE.

BA'EL
They're Klingon, aren't they?

WORF

Yes...

BA'EL

I thought you might be able to
tell me about them.

WORF

(pointing to breastplate)

This is a warrior's armor.

He pulls out a ceremonial dagger, inspects it.

WORF

And this is the D'k tahg...

He brushes at some rust on the blade.

WORF

It should not be allowed to rust
like this...

Ba'el reaches inside and pulls out a beautiful AMULET
hanging on a chain.

BA'EL

Isn't it beautiful?

She puts it around her neck. Worf leans in to look at
the design of the amulet -- he and Ba'el are very
close, their heads almost touching.

29 CONTINUED: (3)

WORF

That is a Jinaq... it is given to
a daughter when she comes of age,
old enough to take a mate.

Ba'el blushes and looks down. Worf realizes and is suddenly uncomfortable as well. Suddenly:

GI'RAL
(off-camera)
Ba'el!

BA'EL
Mother --

Gi'ral ENTERS and sees Ba'el wearing the amulet.

GI'RAL
Take that off at once.

Ba'el stands and takes the necklace off.

GI'RAL
(to Worf)
Go.

29 CONTINUED: (4)

WORF
Why is she forbidden to know what
these things are?

GI'RAL
They do not matter here. Go.

Ba'el gestures that he should comply. Worf contains

his frustration and EXITS.

30 EXT. COMPOUND (NIGHT)

Worf is recounting a Klingon myth around the campfire. His listeners are mostly young people, including Ba'el, their faces in rapt attention as he tells the story. An old Klingon woman sits nearby, listening and nodding. Toq sits further away, smirking to himself at the parts of the story he finds less than credible.

WORF
... Kahless held his father's lifeless body in his arms. He could not believe what his brother had done. Then his brother threw their father's sword into the sea, saying that if he could not possess it, neither would Kahless. That was the last time the brothers would speak.

31 REVEAL L'KOR

standing in the shadows, listening with some concern.

32 SCENE

BA'EL
What happened to the sword?

WORF
Kahless looked into the ocean and wept, for the sword was all he had left of his father... and the sea filled with his tears and flooded beyond the shore.

Toq scoffs to himself.

32 CONTINUED:

WORF
The people begged Kahless to stop his weeping, and he did... and walked into the water to find the lost sword.
(MORE)

32 CONTINUED: (2)

WORF (Cont'd)
He searched and searched the murky ocean bottom, holding his breath for three days and three nights...

This is too much for Toq and he scoffs out loud:

TOQ
That is impossible!

Worf fixes him with a look.

WORF
For you, perhaps. Not for Kahless. He was a great warrior.

TOQ
You're making it up.

WORF
These are our stories. They tell us who we are.

The old woman nods to herself. Suddenly L'Kor's voice rings out.

L'KOR
It is late. It is time to sleep.

The young people grumble a little but stand to go. Ba'el gives Worf a long look as she leaves. L'Kor stands there until the young people are all gone... his eyes locked on Worf's. They face off, as if a silent battle is engaged. At last, L'Kor turns and disappears into the shadows.

33 EXT. THE COMPOUND (NIGHT)

as Worf approaches the door to his quarters.

BA'EL
(off-camera)
Worf...

She emerges from the shadows.

BA'EL
You never answered my question.

Worf doesn't know what she means. There is a smile in her voice.

33 CONTINUED:

BA'EL
Did Kahless find his father's sword?

WORF
Yes. He found it.

She moves closer.

BA'EL
The stories you tell... are they true?

WORF
I have studied them all my life... and find new truths in them every time.

Around them, the camp is asleep. They are alone in the moonlight.

BA'EL
Kahless... did he ever take a mate?

WORF
That is... another story.

BA'EL
Tell me...

She moves very close to him. Worf can't resist his attraction to her. He closes his eyes... leans in close, takes her scent in the Klingon manner. Their cheeks touch... he nuzzles her neck, relishing the smell of her skin.

He reaches up to touch her hair, the side of her head... he pulls her hair back off her ears and is stunned to see that they are pointed like a Romulan's... He reacts viscerally, pulls away. He stares at her, uncomprehending.

WORF
You are... Romulan.

Ba'el doesn't understand his reaction. She looks at him, confused and hurt...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. COMPOUND (NIGHT)

Worf has moved away from Ba'el, doesn't face her. She walks toward him, perplexed by his attitude.

BA'EL
Tokath is my father. I thought you knew that.

Worf can't even get his mind around it.

WORF
How could your mother... mate with a... Romulan?

Ba'el is equally unable to understand Worf's attitude.

BA'EL
Why shouldn't she?

WORF
It is... an obscenity.

Ba'el's face falls... she is stunned by the intensity of his feelings.

BA'EL
What are you saying? They love each other...

WORF
Romulans are treacherous... deceitful... they are without honor.

BA'EL
My father is a good man. He is kind, and generous... there is nothing dishonorable about him.

WORF
He was part of a cowardly attack on Khitomer... thousands of Klingons were massacred -- many of them women and children.

34 CONTINUED:

She stares at him.

BA'EL
I don't know what you're talking about. My father came here to escape the wars. He would never kill anyone.

Worf turns on her, impatient with the lies.

WORF
Ask him. Ask your mother. Tell them you want to know the truth.

Their eyes lock for a moment; hers in a moment of uncertainty... a realization that they have taken a step that can never be taken back... a wish that they could regain the romantic feelings that had threatened to overwhelm them just a few moments ago. But Worf's eyes are cold. She turns and leaves without another word.

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

35A OMITTED

35B INT. BRIDGE

as Picard ENTERS from the Ready Room and joins Riker and GEORDI at an Aft Science station.

PICARD
What is it, Number One?

RIKER
We just received the Yridian's flight plan from Deep Space Nine.

35B CONTINUED:

GEORDI
He gets around... he's been to three different systems in the past week -- he could have left Worf at any of them.

Picard frowns; he was hoping for better evidence.

PICARD
Are any of these systems near Romulan space?

GEORDI
Two of them. The Nequencia and the Carraya systems.

Picard considers.

PICARD
Let's head for the closer one.

RIKER
Aye, sir.

Riker moves away. Picard and Geordi share a look of concern for their missing friend.

36
thru OMITTED
38

39 EXT. SPACE - THE PLANET (OPTICAL)

Establishing.

40 INT. BA'EL'S FAMILY'S QUARTERS

Ba'el is tidying up somewhat aimlessly, lost in thought. There is a knock at the door. She opens it and sees Worf standing there. She doesn't let him in.

BA'EL
(tight)
What do you want?

WORF
I... I am sorry if I upset you.

Ba'el's face softens at the apology. She moves away from the door, tacitly agreeing to hear him out. Worf comes in. This is hard for him.

40 CONTINUED:

WORF
I was surprised... I became angry. But I do not blame you. You cannot help being what you are.

She stares at him, sensing that this apology might be somewhat qualified.

40 CONTINUED: (2)

BA'EL

There's nothing wrong with what I am.

Worf tries to explain.

WORF
What I mean is... it is not your fault.

BA'EL
What? Being born? I'm sorry if that offends you.

Worf stops at this, tries to grapple with it.

WORF
No, I...

In his frustration, he falls back on what he knows.

WORF
It is hard to explain. Klingons and Romulans are blood enemies -- we have been for centuries...

BA'EL
Not here. Here we live in peace.

WORF
But I do not live here.

She moves toward him, making a personal appeal.

BA'EL
Worf... before you knew... you were attracted to me.

40 CONTINUED: (3)

Worf can't deny it.

BA'EL
Can't you leave the hatred behind, too? Can't you accept me... as I am?

Worf stares at her, torn... he knows the rightness of what she says. But --

WORF
I don't know.

Ba'el is crushed. She turns and RUNS off-camera into another room. Worf stares after her for a moment and then turns to leave. He sees Gi'ral standing there, eyes burning into him.

GI'RAL
What have you done to her?

WORF
You are responsible. She is what she is because of you.
(with disgust)
Lying down with a Romulan.

GI'RAL
Who are you to judge me?

She speaks quietly, but there is an inner intensity that burns from her.

GI'RAL
My husband died at Khitomer. We had left a son on the Home World... five years old. The first year I was here I thought I would die from the pain of knowing I'd never see him again.

She moves away, pacing as she talks.

40 CONTINUED: (4)

GI'RAL
Not a day goes by that I don't think of him, wonder about him. But I will never know who he is. I gave him up -- because I loved him too much to dishonor him.

WORF
I understand your sacrifice. And I respect it. But to mate with a Romulan -- this I do not understand.

GI'RAL
By the second year, I had stopped weeping for my son. There were days when I could even laugh... and I began to look around me and realize that this would be my world forever.
(beat)
I looked at Tokath... our captor. I saw that he was a kind man...

and a lonely one.
(beat)
And I knew that he was looking at me, as well.

She moves toward him, eyes drilling into him.

GI'RAL
In the third year I decided to give up hatred... and loneliness. I am not ashamed of that decision, and I won't be judged for it.
(beat)
Leave this house. You've done enough harm.

Worf stares at her for a moment, conflicted and silent. Then he turns and EXITS. Gi'ral stares after him, determined to protect her nest.

41 EXT. COMPOUND (DAY)

as Worf comes out from the quarters. He looks around the compound and his eye is caught by something familiar about a GAME a group of young people are playing.

They are rolling a HOOP along the ground with some sticks, playing some kind of goal-scoring game with it.

41 CONTINUED:

Worf's attention is caught by the brightly COLORED BANDS along the shafts of the sticks and the rim of the hoop (which is slightly smaller than a hula hoop).

He crosses toward the players and picks up an unused stick, which we now see has a pointed blade on the end like a SPEAR. He rolls a hoop along the ground and launches the spear at it -- sending it straight through the hole in its center and into the ground.

WORF
Ka'la!

The young people look at him, astonished by the feat and intrigued by Worf's ritual-like words. Toq, however, is annoyed.

TOQ
That's not how you play this game.

WORF
The Qa'vak is not a game -- it hones the skills of the hunt.

TOQ
(mocking)
The hunt?

He looks around at his fellows with amusement.

TOQ
We have replicators here.

WORF
Klingons do not hunt because they need food. The hunt is a ritual that reminds us of where we come from.

TOQ

I know where I come from. Right here.

Worf eyes the defiant youth. He holds up the hoop.

WORF
It is a difficult skill to master. Perhaps you are too young.

Toq rises to the challenge.

TOQ
Throw it.

41 CONTINUED: (2)

Toq stands ready and Worf throws the hoop along the ground. Toq launches his spear at the hoop but its flight is haphazard and it misses by several yards. Toq frowns but Worf spares him humiliation by being encouraging.

WORF
Your arm is strong. But it needs practice. Hold your other arm like this...
(he demonstrates)
... and aim along it.

He gestures to his abdomen. Toq grabs another spear from a nearby boy, and Worf gestures to the boy who had scrambled to retrieve the hoop.

WORF
Throw.

This time, Toq's aim is better and he manages to strike the hoop with a glancing blow, deflecting its trajectory.

WORF
Ka'la!

Toq allows a small smile, pleased in spite of himself. Worf nods approvingly.

WORF
You learn quickly. Perhaps it is time to put your skills to the test.

TOQ
What do you mean?

WORF
Come. I will teach you how to hunt.

TOQ
You're not allowed to leave the compound.

Worf turns and starts heading for the meeting hall.

TOQ
They won't allow it.

41 CONTINUED: (3)

WORF

I think they will.

Off Toq's face as he hurries to keep up with Worf:

CUT TO:

42 INT. MEETING HALL

43 CLOSE - TOKATH

as he laughs at the preposterousness of the request.

TOKATH
Hunting? Have you lost your mind?

44 WIDEN

to include L'Kor, Toq and Worf.

WORF
The boy could come with me.

Tokath and L'Kor exchange glances.

WORF
I cannot sit in the compound like an old man. I must practice my skills.

L'KOR
We can't let you out. You've already tried to escape once.

WORF
I give you my word as a warrior. I will not try to escape.

Tokath dismisses this and turns away.

TOKATH
Leave us. We have work to do.

But Worf is still looking at L'Kor, awaiting his decision.

L'KOR
Tokath... He gave his word.

Tokath looks at his friend, surprised.

44 CONTINUED:

TOKATH
Are you seriously suggesting we open the gates and let him wander free... with only a boy as his guard?

Toq bristles a bit at that.

L'KOR
Twenty-three years ago I gave you my word. In all this time, have I ever broken it?

Tokath looks at Worf, shrugs.

TOKATH
I told you he was yours to deal with. If you want to take this risk, the responsibility is yours.

L'Kor nods, turns to Toq.

L'KOR
You will go with him. Take a weapon. If he breaks his word and tries to escape... kill him.

Off his steely expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45 EXT. JUNGLE (DAY)

Toq is following Worf as he makes his way through the jungle. Worf carries a SPEAR; Toq has a DISRUPTOR. Worf is completely involved in tracking his game and takes no notice of Toq's uneasiness.

Worf suddenly plunges into some bushes; alarmed, Toq follows, disruptor drawn and aimed at Worf.

TOQ
Stop!

Worf turns to him, calm and curious, and stares at him for a beat. Then he realizes Toq thinks he was trying to get away.

WORF

Kahless was condemned to die by the tyrant Molor, who was angered that Kahless had incited the people against him. The night before his execution, Kahless asked that he be allowed to go out into the night and say farewell to the moon and the stars... for he knew that in the netherworld, he would not see them again.

Worf looks at Toq.

WORF
Kahless gave his word that he would come back, and Molor let him go.

TOQ
That was foolish.

WORF
The next day at dawn, Kahless returned... and was put to death.

Toq is amazed by the story.

TOQ
He could have saved himself.

45 CONTINUED:

WORF
He had given his word. Molor understood what that meant. Just

as L'Kor did.

Toq understands, looks down, almost ashamed to have doubted Worf.

WORF
Come.

He leads Toq away.

46 ANGLE - THE SUN

to indicate the passage of time.

47 EXT. JUNGLE - DAY

as Worf and Toq move with great stealth into a small clearing. All their attention is focused on the brush ahead of them, as if their quarry were just beyond it.

Worf stops moving and sniffs the air. They speak in whispers.

WORF
(gestures)
He is there. But the wind has shifted. We must wait.

TOQ
Why? We're so close.

WORF
Never approach your prey from upwind; the breeze will carry your scent.

Toq nods that he understands. Worf catches the scent

again.

WORF
The wind is shifting again.

Toq tries to catch the scent as well. He doesn't, and gets frustrated.

TOQ
I don't smell anything.

47 CONTINUED:

WORF
He is there.

TOQ
How can you --

Toq stops in mid-sentence as he catches the scent for the first time. He's amazed at this seemingly new ability.

TOQ
Yes... I can smell it.

Worf nods approvingly.

WORF
Remember the scent. More than anything else, it will guide you.

TOQ
It's strong. I can't believe I couldn't smell it before.

WORF
Let it work its way into your blood.

Toq feels himself being swept up in the moment.

TOQ
I can feel my heart pounding.

WORF
Yes. This is the moment where life and death meet.

Toq looks at Worf, his eyes shining.

WORF
This is who we are. Warriors.

Toq looks at Worf, grateful for what he has shared.

TOQ
I was never taught that...

WORF
There is much you were never taught.

There is a sudden rustling in the brush, and Worf's senses quicken. He gestures for silence, then moves forward. Toq stares after him for a beat, struck by what Worf has said.

48 INT. MEETING HALL (NIGHT)

Where the Klingons and Romulans have gathered to eat. Tokath sits with the Klingon Elders at the head of the table, Gi'ral and Ba'el sit nearby. Over the years, the Klingons have learned to eat with less boisterousness than is typical.

Tokath is eating with relish, but L'Kor is picking at his food; he is concerned about Worf and Toq's continued absence. Tokath realizes this.

TOKATH
Aren't you hungry, L'Kor?
(beat)
Or are you upset because your prisoner hasn't returned?

L'KOR
I should not have sent the boy with him. If he's been hurt --

TOKATH
Don't worry, my friend. They'll be back... after all, a warrior keeps his word. Isn't that so?

The sarcasm is so mild as to go unnoticed, but L'Kor notices. He stirs his food some more. Ba'el regards the two men... decides to ask a risky question.

BA'EL
Father... if I wanted to visit Romulus, or the Klingon Home world -- would I be allowed to go?

A silence falls over the table. Tokath and Gi'ral exchange a look.

Suddenly, Worf and Toq burst into the room. Toq has the skinned CARCASS of a dead animal slung over his shoulder. He smiles broadly at the stunned diners.

TOQ
Ka'la!

He swings the carcass off his shoulder and slaps it onto the center of the table.

TOQ
Tonight we eat well.

Tokath stands, his voice icy.

48 CONTINUED:

TOKATH
Get that off my table.

All eyes turn to see how Toq will react. He looks at Tokath, his face unreadable.

TOQ
You do not kill an animal unless you intend to eat it.

TOKATH
(firm)
Get rid of it.

Toq and Tokath face off.

TOQ
I intend to, Tokath.

He looks around the room.

TOQ
But not until it's cooked.

He breaks into a broad smile. Several of the older Klingons recognize this very Klingon brand of humor and break into a hearty, table pounding laugh.

TOQ
Today I learned the ritual hunt. But that is not all I learned. I discovered that warrior's blood runs in my veins.

He looks over the assembled group, who watch him, riveted.

TOQ
I do not know how or why, but we have forgotten ourselves. Our stories are not told, our songs are not sung.
(gesturing to Worf)
Tonight as we came home, we sang a song of victory -- a song known to me only as a lullaby. But it is a warrior's song.

He speaks the first two lines.

48 CONTINUED: (2)

TOQ

Bagh Da tuHmoh... fire streaks the
heavens. ChojaH Duh rHo... battle
has begun.

He repeats them, this time pounding out an accompanying beat on the table with his fist.

TOQ
Bagh Da tuHmoh. ChojaH Duh rHo.
ylja'Qo' ylja'Qo' ylja'Qo

As he moves into the second stanza, Worf and a few others begin to pound out the same rhythm.

TOQ
van'aj javDIch Qong DIr Sa'VIch
ghIH yot quelI'Pa qevas HoH Qa

As voices around the room begin to join in, the lullaby we've heard before becomes a rousing marching song, a song of battle intended to quicken the blood. Tokath and L'Kor share a look of concern. The Romulan looks over at his daughter and sees that she too has joined in.

TOKATH
Ba'el!

But she doesn't hear.

THE GROUP
teblaw'nghu mughato'Du ylja'Qo
ylja'Qo! ylja'Qo!!

They begin to repeat it a second time. Tokath looks over to L'Kor and is disturbed to see that he is absently mouthing along, without even realizing it.

He looks to Gi'Ral for support, and though she is not singing, he sees that her eyes are shining, that she is moved by the words.

Worf and Toq stand at the end of the table, leading the song. Tokath's eyes catch Worf's and their gazes lock. Tokath's look carries a warning: stop this or face the consequences. But Worf continues to lead the song.

We go out on the rousing chords of the song, and Worf's defiant look as he leads this Klingon rebellion.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

49 INT. MEETING HALL

Later. The room has been cleared; only Worf and Tokath remain, facing off. Tokath regards Worf solemnly for a beat, then paces away from him, musing, troubled.

TOKATH
Well, Worf... you've had quite an effect on the young people.

Worf's eyes bore into Tokath. He senses this is the ultimate confrontation between the two.

WORF

I have done nothing more than show them what they are.

TOKATH

No. You have shown them what you want them to be.

Tokath moves close to Worf.

TOKATH

Tell me this: do you know of any place, any time in history that Klingons and Romulans have lived together in peace?

Worf is silent; he has no answer.

TOKATH

We have despised each other... fought each other... for centuries.

He pauses, eyeing Worf.

TOKATH

Except here. On this remote planet... Romulans and Klingons live together in harmony.

(beat)

No government, no leader, has ever done what I have done here.

49 CONTINUED:

WORF

It is a worthy achievement to
bring peace between enemies.
(beat)
But the cost of that peace may be
too high.

TOKATH
Higher than endless war?

WORF
The people here have lost the
sense of who they are. They have
lost their heritage.

TOKATH
In what way? A few stories not
told... a few songs not sung...
not a great loss, when compared to
our living in peace.

Tokath's argument is logical, intellectual. But Worf's perspective is something deeply, passionately felt.

WORF
Those are our rituals... they
define us. They tell us what we
came from... what our children
will grow to be. Without
traditions, we have no identity --
we have no pride.

Tokath makes a scoffing sound.

TOKATH
Klingon pride. Is it really so
valuable? Or is it just a tired
habit...

Worf moves toward Tokath, eyes burning.

WORF
Today Toq went with me on the ritual hunt... I saw what happened to him when he caught the scent of his prey on the wind... for the first time in his life, he felt powerful... that's what he has been denied by living here... that's what you have tried to take away from him.
(MORE)

49 CONTINUED: (2)

WORF
For you, perhaps that is enough. The young people may want more.

Tokath turns on him, intensity rising in him.

TOKATH
More? What more is there than what they have here? Would you really suggest they go into a universe where some would hate them -- simply because of who they are? Those traditions and rituals you cherish so much would not allow them to remain friends with Romulans.

Tokath moves closer, eyes locked on Worf.

TOKATH
Enough of this. We could talk all night and not convince the other.
(beat)
I offer you a choice. Live with us... as one of us...

WORF
Or?

TOKATH
Or I will have you put to death.

WORF
Then that is what you will have to do.

TOKATH
Worf, consider this carefully --

WORF
That death will be honorable. The young people will see what it is to die as a Klingon.

49 CONTINUED: (3)

Tokath looks at Worf... sees the resolve in his eyes... and knows he has no choice.

50 INT. WORF'S QUARTERS (NIGHT)

Worf is alone, doing the forms of the Mok'bara... preparing to meet death.

There is a KNOCK at the door.

WORF
Enter.

The door opens and a Romulan guard lets Ba'el in.

BA'EL
(to guard)
Thank you.

The guard EXITS, and Worf and Ba'el face each other for a silent beat. Then, she withdraws the HYPO device they used to implant the tracking pellet.

BA'EL
I will remove the tracking device. You can go over the wall and hide in the jungle.

She moves toward him, but he catches her wrist and stops her.

WORF
Why are you doing this?

She hesitates, not meeting his eye. Then --

BA'EL
My father is wrong.
(beat)
No matter how I might feel about you, you don't deserve to die.

He holds her wrist until she looks up at him.

WORF
I am not going to run away, Ba'el.

She stares at him in disbelief.

BA'EL
They will kill you.

50 CONTINUED:

WORF
Yes. But they will not defeat me.

BA'EL
(shaking her head)
I don't understand you.

He drops her wrist, gathers his thoughts.

WORF
A Klingon does not run from his battles.

BA'EL
Is that really the lesson you want us to learn?
(beat)
You've taught us a great deal... awakened something in us that we didn't know existed...
(beat)
But I don't understand what we can learn from your death.

WORF

Then you don't yet understand what
it is to be Klingon.

She moves toward him... mind grappling with ideas and issues she's never encountered in her sheltered existence... but sensing one small core of truth in the confusion.

BA'EL
Worf... in spite of everything
that's happened, I sense that you
still care for me. Am I wrong?

Worf hesitates. This is a difficult issue for him to confront -- the one about which he is most conflicted. He is silent. She moves closer.

BA'EL
It's so easy for you to talk of
being a warrior... of honor and
death... is it so hard to speak of
love?

He turns away from her. She lifts a hand to his shoulder.

BA'EL
Worf... please...

50 CONTINUED: (3)

He finally turns to her, speaks with great difficulty.

WORF
I... would not have thought it

possible to love a Romulan...

BA'EL

But you do... ?

WORF

Yes.

She throws her arms around him.

BA'EL

If you have come that far... can't you take the next step? Can't you stay here with us... with me?

A torturous question; Worf agonizes. There is no right answer.

WORF

If there were a way... I would take you with me...

She smiles wanly at him.

BA'EL

If there's anything I've learned from you... from your reaction to me... it's that I have no place out there. Other Klingons won't accept me for what I am.

Worf stares at her; she has clarified the issue.

WORF

And if I stay here... these Klingons will not accept me for what I am.

Impasse. Ba'el turns away, anguish bringing her to anger.

BA'EL
Why did you come here? We were happy... we didn't know there was anything missing from our lives...

WORF
Ba'el...

50 CONTINUED: (4)

She turns suddenly and rushes impetuously into his arms. She kisses him ardently and he holds her tightly. Then she pulls away.

BA'EL
Good-bye, Worf.

And she runs from the room.

51 EXT. COMPOUND (DAY)

Everyone in the camp is gathered in the central square. They wait, talking quietly among themselves.

Worf is brought from his quarters by two Romulans. When he emerges, the crowd falls silent. This is not a bloodthirsty mob, but a group of people doing what they believe is best for the community, whatever their personal feelings might be for the condemned man.

As he is led toward the compound wall, Worf is brought

past Tokath and the Elders. The Romulan's face is steely, but L'Kor can't meet Worf's eyes.

51 CONTINUED:

As Worf passes Ba'el, their eyes meet and he sees that hers are full of tears.

The Romulans stand Worf against the compound wall and move back toward the crowd, which stands away at some distance in a semi-circle.

Worf stands tall; there is no fear in his eyes. Tokath steps forward and speaks in a voice loud enough for all to hear, trying to head off the possibility that Worf be seen as a martyr.

TOKATH
I know there are those among you who may question what I'm about to do. And you would not be wrong to do so.

He walks slowly among the crowd, addressing them as friends.

TOKATH
I have questioned myself... I have spent the night considering my decision, challenging myself to justify whether it is right.

He hesitates, eyes sweeping the group.

TOKATH

And I have reached the conclusion that it is absolutely necessary to put this man to death.

He moves closer to the group of people. They listen intently.

TOKATH
We have all shared an extraordinary passage... from being enemies... to becoming a family.

He approaches a Klingon woman, puts his hand on her shoulder.

TOKATH
Turla, you were midwife when my daughter was born... she might have died if it had not been for you.

51 CONTINUED: (2)

He moves to a Romulan man who holds his arm in an awkward position.

TOKATH
Sentith... you wrestled with a wild morag... to save a Klingon child.

He moves to a Klingon man.

TOKATH

I stood at your side when you
married, Ba'ktor.
(beat)
And wept with you when she fell
ill and died.

He gestures around the crowd.

TOKATH
Every one of you could tell
similar stories... of things we
have shared... in love and in
sorrow.

He walks back toward Worf.

TOKATH
What we have built together...
would be destroyed by this man.
And I cannot let that happen.
(to Worf)
I give you one last chance to
accept our way of life.

Worf stares fiercely at him.

WORF
Your words are eloquent, Tokath.
But the truth is that I am being
executed because I brought
something dangerous to your young
people: knowledge.

He pauses to let this sink in.

WORF
Knowledge of their origins.

Knowledge of the real reasons you
are here in this camp. The truth
is a threat to you...

51 CONTINUED: (3)

TOKATH
Enough.
(to the Romulans)
Stand ready.

The guards unholster their disruptors. Ba'el looks at Tokath, stricken, devastated.

BA'EL
Father... please...

But Tokath ignores her plea.

TOKATH
Raise your weapons.

They do. Suddenly a VOICE rings out from across the compound.

TOQ (O.S.)
Ki'tow! (Stop!)

52 TOQ

as he emerges from a barrack dressed in full battle regalia. He is wearing the armor from the chest that Ba'el showed Worf.

53 BACK TO SCENE

Toq starts over to where Worf is standing against the wall. Tokath eyes him with barely controlled rage. Toq speaks out in a loud, clear voice.

TOQ
If you kill him... you will have to kill me, too.

He stands next to Worf.

TOKATH
Step aside, Toq.

TOQ
Worf would rather die than accept this way of life.

Toq fixes his eyes on Tokath's.

TOQ
And so would I.

There is an uncomfortable silence.

TOQ
I want to leave... as do many others. You will have to kill us to keep us here.

WORF
You see, Tokath? It's already too late.

Tokath reacts to this... he feels it even more

necessary to maintain his position and go through with the execution.

TOKATH
I am warning you -- move aside now.

But Toq stands there defiantly. Tokath knows that if he backs down on this, he's lost. He turns to the Romulans.

TOKATH
Stand ready.

The Romulans turn toward Worf and Toq. L'Kor looks at Tokath and sees the determination in his eyes. He turns and pleads to Toq.

L'KOR
Toq. Move away...

But Toq just stands there. L'Kor turns to Worf, hoping to appeal to him.

53 CONTINUED:

L'KOR
He will listen to you. Tell him...

WORF
He has the right to make his choice.

L'Kor looks to Tokath, his eyes beseeching. But Tokath

is determined.

TOKATH
Raise your weapons.

The Romulans raise their weapons.

TOKATH
Take aim --

But suddenly L'Kor moves forward and stands in front of Toq. Before Tokath can reply, another Klingon moves in to stand next to L'Kor. And one by one, the people make their choice, moving to take their place in front of Worf and Toq. Tokath is shaken... and outraged.

53 CONTINUED: (2)

He takes out his own disruptor, trains it on the group. But, as he does... Ba'el moves forward and stands in front of the group... holding her father's look unblinking.

TOKATH
(aghast)
Ba'el...

Gi'ral comes forward, gently lowers her husband's hand.

GI'RAL
Tokath... long ago, when your captives asked to stay here... we hoped not to dishonor our children on the Home World. But perhaps, over the years, we lost sight of

the children we raised here.
(beat)
This is our prison. It should not be theirs.

The threat of violence fades and is replaced by a sense of overwhelming sadness.

53 CONTINUED: (3)

There is a long beat. Then Tokath turns to Worf and, almost imperceptibly, nods. Worf turns to the young people.

WORF
Years ago, your parents made a great sacrifice for the sake of their families. Today they do so again. For that, we must honor them.

A few murmurs of appreciation.

WORF
You must promise them -- that you will never reveal their secret. No one must know of this place.

Parents and young people talk.

53 CONTINUED: (4)

Toq hurries to Worf.

TOQ
There's a supply ship due in a few days. They will take us...

Toq rattles on, but Worf's attention is focused on --

53A BA'EL

who stands at a distance, her parents on either side of her, staring at Worf. Their eyes lock together.

TOQ'S VOICE
When they arrive, Tokath will explain to them. We'll be able to start a new life...

The sounds of the camp fade... and then Ba'el looks down, turns and walks away. Her mother and father follow her.

54 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at impulse.

PICARD (V.O)
Captain's Log, Stardate 46581.5. We have scanned the planets of the Nequencia system and found no evidence of a Romulan prison camp. We are now enroute to the Carraya system, closer to Romulan space.

55 INT. BRIDGE

Picard, Riker, Data and various N.D's. Data responds to something on his monitor.

DATA
Captain, we are receiving a subspace message. It is a Romulan signal, text only.
(MORE)

55 CONTINUED:

DATA (Cont'd)
(surprised)
It is from Lieutenant Worf. He is aboard a Romulan scout ship.

Picard stands and moves toward him.

DATA
He is requesting a rendezvous.

PICARD
Input the coordinates and change course.

Picard turns back to Riker and they share a smile of relief.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL) (STOCK)

as it hangs in space near a Romulan scout ship.

57 INT. TRANSPORTER ROOM

Picard, BEVERLY and a Transporter Chief are at the control console. A group of young Klingons is being led out the door by an N.D.. We HEAR the sound of

materialization.

58 ANGLE ON TRANSPORTER PAD

where Worf, Toq, and two young Klingons are on the platform. Beverly scans them.

BEVERLY
They seem fine. We'll be giving them all thorough checkups in Sickbay.

PICARD
Thank you, Doctor.

Worf steps off and moves toward Picard; Beverly takes the others out.

59 BACK TO SCENE

Picard regards Worf, a smile on his face.

PICARD
Welcome home, Lieutenant.

59 CONTINUED:

WORF
Thank you, sir.

PICARD
(to com)
Picard to Bridge. Signal the Romulan ship that we have the last

group on board.

59 CONTINUED: (2)

RIKER'S COM VOICE
Aye, sir.

There is an awkward moment of silence.

PICARD
I see you found what you were looking for, Mister Worf.

WORF
No, sir. There was no prison camp.

Picard reacts, hearing a tone in Worf's voice. Worf takes a breath.

WORF
Those young people are survivors... of a vessel that crashed in the Carraya system four years ago.

Worf looks Picard right in the eye.

WORF
No one survived Khitomer.

Picard knows full well what Worf is saying. They hold a look.

PICARD

I understand, Mister Worf.

He gestures toward the door, and the two men start toward it.

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves away we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Starship Mine"
#40276-244

Written by
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FINAL DRAFT

JANUARY 14, 1993

STAR TREK: "Starship Mine" - 1/14/93 - CAST

STAR TREK: THE NEXT GENERATION
"Starship Mine"

CAST

PICARD	DEVOR
RIKER	HUTCHINSON
DATA	KELSEY
BEVERLY	KIROS
TROI	NEIL
WORF	ORTON
GEORDI	POMET
	SALTER
	WAITER
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. ARKARIANS

STAR TREK: "Starship Mine" - 1/14/93 - SETS

STAR TREK: THE NEXT GENERATION
"Starship Mine"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TURBOLIFT	ARKARIA BASE
CORRIDOR	
READY ROOM	REMMLER ARRAY
TRANSPORTER ROOM	
SICKBAY	
ENGINEERING	
WORF'S QUARTERS	
JEFFERIES TUBE	
TEN FORWARD	
ARKARIA BASE	
MULTI PURPOSE ROOM	

STAR TREK: THE NEXT GENERATION
"Starship Mine"

PRONUNCIATION GUIDE

ARKARIA	ARE-care-ee-uh
BARYON	BARE-ee-on
TRILITHIUM	tri-LITH-ee-um

STAR TREK: THE NEXT GENERATION
"Starship Mine"

TEASER

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

docked at a GIANT ARRAY of some kind in orbit above a planet. The ship is sandwiched between two banks of reflector dishes.

PICARD (V.O.)
Captain's log, Stardate 46682.4. The Enterprise is docked at the Remmler Array, where it will undergo a routine procedure to eliminate accumulated baryon particles. In preparation for the sweep, we are evacuating the ship.

2 INT. CORRIDOR

We see the commotion of evacuation, N.D.s crisscrossing in the corridor. PICARD, rounds the corner, a purposefulness in his stride. He soon encounters TROI, PADD in hand, waiting to speak with him. They talk on the move.

TROI
Captain... we're still behind schedule on decks seven and eight. Shall I tell Arkaria Base there'll be a delay?

PICARD
No. Open up the Transporters in Cargo Bay Two and divert everyone from deck seven there. That should get us back on track.

TROI

Right.

Picard nods and moves on.

2 CONTINUED:

He now passes by BEVERLY, who falls into step with him and we STAY with them, on the move.

BEVERLY

Captain... Arkaria Base does not have the medical storage units I requested. I have seven living tissue samples that won't survive the baryon sweep anymore than you or I would. I've tried to reason with them, but --

PICARD

Have Mister LaForge transport a stasis unit from the astrophysics lab. You should be able to convert it to store tissue samples.

BEVERLY

Thank you.

She smiles, turns, heads back to Sickbay. Picard continues on.

3 TURBOLIFT ENTRANCE

The doors whoosh open and RIKER steps off... just in time to intercept the approaching Picard. Behind Riker, the Turbolift doors close.

RIKER
Captain... I was just heading for deck seven. I've put the auto-shutdown sequence on hold until we get back on schedule.

PICARD
I think we can resume the sequence. Counselor Troi is taking care of the situation on deck seven.

RIKER
Aye, sir.

The two head in opposite directions. The Turbolift doors again whisk open as Picard approaches.

4 INT. TURBOLIFT

We see DATA inside.

DATA
Captain.

PICARD
Mister Data.
(as he faces front)
Bridge.

The doors close and the Turbolift's in motion. A

silent beat.

DATA
It has been quite a day, has it not?

Picard's one-tracked, no time for chit-chat... but at the same time he's a bit surprised at Data's uncharacteristic approach.

PICARD
Yes it has.

Beat.

DATA
However, a change of routine is often invigorating and can be a welcome diversion after a long assignment.

PICARD
(more of the same)
Exactly.

Beat.

DATA
I understand that Arkaria has some very interesting weather patterns.

Picard gives Data a look...

PICARD
Data -- are you alright?

DATA

Yes, sir. I was attempting to
fill a silent moment with non-relevant
conversation.

4 CONTINUED:

PICARD
(thinks)
Small talk?

DATA
Yes, sir. I have found that
humans often make "small talk"
during awkward moments.
Therefore, I have written a new
subroutine designed for that
purpose. How did I do?

PICARD
Perhaps it was a little too... non-relevant.
However, if you're
interested in small talk keep your
eye on Commander Hutchinson during
the reception this afternoon...
(not looking forward to
it)
... he's a master.

The Turbolift STOPS and they both EXIT onto the Bridge.

DATA
Thank you sir, I will.

5 INT. BRIDGE - CONTINUOUS

Picard and Data ENTER to find the last leg of a frenetic race: Bridge regulars and a handful of N.D.s shutting down consoles. Picard is set upon simultaneously by Geordi and Worf.

GEORDI
I just finished...

WORF
Request permission...

GEORDI
(to Worf)
After you...

WORF
(to Geordi)
No sir. I believe you spoke first.

PICARD
We're running out of time, gentlemen. Mister Worf?

5 CONTINUED:

WORF
The computer needs your authorization to disable command functions during the baryon sweep.

PICARD
Are we ready, Mister La Forge?

GEORDI
Almost. I've requested some additional field diverters for the computer core and the Bridge and

they haven't been installed yet.

PICARD
(concerned)
Additional units?

GEORDI
We've logged more warp hours in five years than most ships do in ten, so our baryon particle levels are pretty high. I'm a little worried that when the Remmler Array starts sweeping the ship it might have to use a stronger beam than normal to clear out all the radiation.

PICARD
(understanding)
And that might overload the field diverters protecting our key systems. How long until the new ones are in place?

GEORDI
I'd say another twenty minutes.

PICARD
Very well.
(to com)
Computer, disable all command functions in thirty minutes. Authorization: Picard gamma-six-zero-seven-three.

COMPUTER VOICE
Authorization acknowledged.

Worf's console BEEPS.

5 CONTINUED: (2)

WORF
(off console)
Incoming message, Captain. It's the station administrator, Mister Orton.

PICARD
In my Ready Room.

WORF
Sir. Request permission to be excused from Commander Hutchinson's... reception.

PICARD
Permission granted. I only wish I could excuse myself as well.

GEORDI
Captain, permission to --

PICARD
Sorry, Mister LaForge... I can't excuse the entire senior staff. Worf beat you to it.

Picard EXITS to the Ready Room. Worf looks pleased and Geordi gives him a dirty look.

6 INT. READY ROOM - CONTINUING

Picard ENTERS, goes behind his desk, and activates the terminal.

PICARD
Go ahead, Mister Orton.

He gets out his satchel and, under the following, loads it with odds and ends.

ORTON'S COM VOICE
Captain, if you're on schedule, I'd like to confirm that we'll begin the baryon sweep at fifteen hundred hours -- approximately one hour from now.

PICARD
Confirmed.

6 CONTINUED:

ORTON'S COM VOICE
Commander Hutchinson also wanted me to make sure that you'll be able to attend his reception this afternoon.

Picard's expression tells us that he's not exactly thrilled about this particular event.

PICARD
Tell him... I'm looking forward to it.

ORTON'S COM VOICE

He'll be delighted to hear that.
Arkaria Base out.

Picard closes his satchel. Time to go.

7 INT. BRIDGE

Picard ENTERS to find it... empty. It takes him a moment to adjust. He walks around, drinks in the solitude, savors it. Finally, he sits in his chair. A long, quiet beat...

8 NEW ANGLE - INCLUDE TURBOLIFTS

Suddenly, the fore and aft Turbolifts OPEN and SIX TECHNICIANS ENTER the Bridge: four humanoids -- KELSEY, NEIL, POMET and DEVOR and two aliens -- SATLER, and KIROS. (Full descriptions to follow later in the script). They are all wearing plain-looking overalls and two of them are carrying FIELD DIVERTERS -- about the size and shape of a trash can -- while the others carry Tricorders and other pieces of equipment.

As soon as the doors open, they fill the Bridge with noise and chatter, effectively destroying Picard's brief moment of solitude.

KELSEY
(overlapping)
Tell Arkaria base that we're almost finished here...

NEIL
(overlapping)
We're going to need two more

conduits...

KIROS
(overlapping)
I need to run a diagnostic on the diverter...

DEVOR
(overlapping)
Get the diverter aligned so that we can begin the isolation procedure.

NEIL
(overlapping)
Where's the ODN interface?

Picard heads for the Turbolift over the above and the technicians take no notice of him.

9 ON PICARD

He stops and gives one last look around. So much for peace and quiet. And as he ENTERS the Turbolift...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

10 EXT. ARKARIA BASE - DAY (OPTICAL)

A lone outpost in the middle of nowhere...

11 INT. ARKARIA BASE - MULTI-PURPOSE ROOM

A festive reception is underway. There's a CONTROL PANEL at one end, but the room otherwise has a party feel to it. There are tables of food. A WAITER circulates with drinks. ORTON can be seen in the b.g.

12 ANGLE - HUTCHINSON

As he works the room. Hutchinson is a middle-aged, jovial man who lives for gatherings like this and loves nothing more than to entertain a starship crew. Data is quietly observing Hutchinson's technique and he unobtrusively follows the gregarious Commander about the room, watching and learning.

HUTCHINSON
Beverly!
(kiss on the cheek)
Lovely as ever... how do you manage it?

BEVERLY
It's good to see you again.

HUTCHINSON
It's been far too long -- what is it, four years? Now I want to hear all about what happened after you left Starfleet Medical. And I have so much to tell you.

(sees someone else)
Oh, that must be Commander Riker. Excuse me, won't you?

BEVERLY
Of course.

Beverly is quietly grateful that he's moved on and she takes a drink off a tray in relief.

12 CONTINUED:

HUTCHINSON
You must be Wil Riker.

RIKER
I guess I must.

HUTCHINSON
Calvin Hutchinson -- call me Hutch. Calvin -- awful name, I've never forgiven my parents. As soon as I saw you, I knew you had to be the Enterprise's first officer.

RIKER
Oh?

HUTCHINSON
Of course. Your reputation proceeds you -- flashing blue eyes, square jaw... quite the ladies man I hear. Now don't be

modest, Wil -- may I call you Wil?

RIKER

Uh, sure.

HUTCHINSON

I've also heard that you're a musician. I hope you'll play something for us. It's not often that I get a chance to entertain the command crew of the flagship... and speaking of command, hello Captain Picard.

Riker takes this opportunity to slip quietly away and leave Picard. Picard's face has that frozen smile of forced cheerfulness on it as Hutchinson natters on.

PICARD

Commander.

HUTCHINSON

I was just telling your first officer what a real pleasure it is to have you all...

13 NEW ANGLE

As Riker moves over to stand with Beverly. Riker gives her a look and she smiles in commiseration.

13 CONTINUED:

Data (who has been observing Hutchinson) approaches the two of them. He tries to talk quickly and easily --

patterning his behavior after Hutchinson.

DATA

It is very good to see you both again. May I call you Beverly? -- Beverly, do you find the mean temperature here on Arkaria to be slightly above normal for human comfort levels?

Riker and Beverly exchange a look... they can't believe this.

DATA

I have found that most humans prefer a temperature of twenty-one degrees C in order to operate most efficiently. However, there are some cultures which actually...

14 PICARD AND HUTCHINSON

Hutchinson is going on as Picard looks for a way out.

HUTCHINSON

... I tell you, you've never seen anything like it. There were thousands of these creatures... the whole northern sky turned dark.

Picard suddenly sees a way out as Geordi and Troi walk by.

PICARD

Geordi! Deanna! I don't believe you've met our host.

(to Hutchinson)
Allow me to introduce Commander Geordi La Forge, Counselor Deanna Troi. This is Commander Hutchinson.

HUTCHINSON
Hutch.

GEORDI
Hello.

TROI
Hello.

14 CONTINUED:

HUTCHINSON
I was just telling your captain about some of the fascinating sights here on Arkaria. Is either of you interested in ornithology?

TROI
Uh... well...

Picard is starting to make his getaway.

HUTCHINSON
The mating habits of the Arkarian horn fowl are quite interesting. If the weather were better, we could take horses to the southern promontory and visit the nesting grounds.

Picard stops, turns.

PICARD
Horses?

HUTCHINSON
Yes... there's a network of trails through the plains. Unfortunately, they aren't very pleasant right now... muddy, cold. Not a soul for kilometers.

PICARD
That sounds... perfect.
(beat, then to Geordi)
How long until the baryon sweep begins on the Enterprise?

GEORDI
At least twenty-five minutes.

PICARD
Then I'll have time to get my saddle.

This is met with blank stares from the other three.

TROI
Your... saddle?

14 CONTINUED: (2)

PICARD
Yes.

(notices their looks)
A saddle is a very personal thing. It has to be broken in... worn... cared for...

GEORDI
You keep a saddle... on the Enterprise?

PICARD
Yes.
(beat)
I've had it since the Academy.
(beat)
I never know when I'll have the opportunity to ride.

TROI
I see.

PICARD
It's perfectly normal. Most serious riders have their own saddles.

TROI
Of course.

GEORDI
Yes, sir.

HUTCHINSON
Absolutely.

PICARD
If you'll excuse me.

They smile as Picard EXITS. But the mirth on Troi and Geordi's faces vanishes as they soon realize that they still have Hutchinson to deal with and that they have no smooth way out.

HUTCHINSON
(re: Picard)
An amazing man. He reminds me of another officer I knew many years ago... a Captain Edwell. Now he was fascinating... born on Gaspra Seven but you wouldn't know it from the way he looked...

14 CONTINUED: (3)

Off their strained expressions...

CUT TO:

15 INT. CORRIDOR

The door to Picard's quarters opens and Picard ENTERS the corridor, his saddle slung over his shoulder. He has now changed into civilian clothes -- casual work clothes with a jacket.

COMPUTER VOICE
Auto-shutdown sequence in progress. Defensive systems off-line. Baryon sweep begins in eight minutes.

Picard walks just a little faster. Then he rounds a bend and sees something. He slows, looking concerned.

16 PICARD'S POV (OPTICAL)

A wall panel just above floor level has been removed, some fiber-optic cables yanked out. Picard approaches, sets his saddle down and kneels to inspect the open panel. Suddenly --

DEVOR'S VOICE
What are you doing?

Picard looks up to see Devor, one of the technical crew, standing over him, a pistol-size laser-welder in his hand. Picard rises, wary.

PICARD
Somone left this ODN junction box open.
(beat)
I thought your crew was supposed to leave the ship once the field diverters were in place.

DEVOR
The diverters have to be synchronized.
(re: laser)
I was laser-bonding a backup link.

Picard regards him evenly.

16 CONTINUED:

PICARD
I see. Well, I suppose I'd better

let you finish up so you can get
off the ship.

Picard scoops up his saddle, moves off, his back to Devor. The alien realizes Picard suspects something.

DEVOR
Wait a minute --

As Picard turns, Devor raises the laser-welder, but Picard has anticipated him. He slams Devor with the saddle, sending him back hard into the wall. The welder DISCHARGES into the air.

Devor springs back into a combat stance... but Picard is ready for him. He dodges, yanks him around in a hammer lock and wedges the side of his hand into Devor's carotid. Devor struggles for a second, then slumps.

COMPUTER VOICE
Auto shut-down sequence in
progress. Inertial dampers off-line.
Baryon sweep begins in six
minutes.

Then the lights go out. Backup lighting kicks in -- slightly dimmer than what we're used to (and we'll see this all over the ship from now on).

Picard takes off -- fast, without his saddle -- and heads for Transporter Room One.

17 ANOTHER CORRIDOR

Picard is moving fast when he hears voices ahead. He slows and squeezes back against the side wall.

COMPUTER VOICE
Auto shut-down sequence in progress. Life support off-line. Baryon sweep begins in three minutes.

18 NEW ANGLE - INCLUDE INTERSECTION AHEAD

Kelsey and Neil round the bend headed in the same direction Picard was going. They don't see Picard, but they've unwittingly cut him off.

18 CONTINUED:

KELSEY
(to Neil)
We still have to by-pass the magnetic containment conduit.

NEIL
That should be down on deck thirty.

KELSEY
Get Pomet started on it right away.

COMPUTER VOICE
Auto shut-down sequence in progress. Primary power off-line in one minute.

19 ON PICARD

Frustration shows on his face. He waits a beat, then turns and heads back the way he came.

20 OMITTED

21 INT. CORRIDOR

Picard comes around a corner fast.

COMPUTER VOICE
Primary power off-line in thirty seconds.

Picard runs into a Transporter room.

22 INT. TRANSPORTER ROOM

Working feverishly, he sets the controls.

COMPUTER VOICE
Final warning. Primary power off-line in ten seconds...

23 EXT. SPACE - REMMLER ARRAY (OPTICAL)

Green energy beams emit from each side of the array. They converge in a two-dimensional field that slices through a cross-section of the ship at the tail end of the nacelles.

24 RESUME PICARD

As he leaps up onto the stage the Transporter begins to power up...

24 CONTINUED:

Suddenly, the stage goes dark and the Transporter shuts down. We HEAR the ship seem to slump into dormancy. The Enterprise is as we've never heard it: completely silent. Off Picard, knowing he's trapped here...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. ARKARIA BASE

The reception continues. Data's chatting up a non-appreciative Orton. Orton is a native Arkarian and is the Chief Administrator for the base. He carries himself like an upper-class butler in the face of Data's stream of small talk (he's probably had practice at this with Hutchinson).

DATA

I find it fascinating that your family chose to drop the prefix "Pel" from your surname. It was my understanding that "Pel Orton" would be considered a more noble appellation on Arkaria than simply Orton.

ORTON

Yes.

Data is undeterred by this less than encouraging response.

DATA

Perhaps the recent Arkarian trend toward a more egalitarian society is partly responsible.

ORTON

Perhaps.

26 RIKER AND HUTCHINSON

Riker has been waylaid by Hutchinson.

HUTCHINSON

The crew of the Magellan actually put on a talent show here. Captain Conklin did a poetry reading, if you can imagine that.

RIKER

I'm trying to.

HUTCHINSON

Did I ever tell you how I came to be stationed here? It's a fascinating story.

26 CONTINUED:

Riker desperately wants a way out of here and suddenly he thinks of one.

HUTCHINSON
You see, I was serving on Admiral Mitchell's staff on Starbase ninety-seven -- awful place, by the way --

RIKER
Hutch. Have you met our Commander Data?

HUTCHINSON
Why no, I don't think so.

Riker takes him by the arm and steers him toward Data and Orton. By the look on Orton's face, even his stiff upper lip is beginning to crack under Data's onslaught.

DATA
(to Orton)
... there are several cultures in this sector with remarkably similar etymological histories --

RIKER
Data, allow me to introduce our host. This is Commander Hutchinson -- call him Hutch.
(to Hutchinson)
This is our second officer, Commander Data.

HUTCHINSON
A pleasure.

DATA
(to Hutchinson)
The pleasure is mine. I have been meaning to compliment you on your choice of colors here.

HUTCHINSON
You really think so? It wasn't easy to make the final decision, let me tell you.

DATA
I am sure of that. The light in this room makes color selection exceptionally problematic.

26 CONTINUED: (2)

HUTCHINSON
Precisely.

Riker and Orton make a quiet getaway.

ORTON
(to Riker)
Thank you.

RIKER
You're welcome.
(glancing back)
I'm not sure which one to feel sorry for.

An Arkarian Waiter catches Orton's attention.

WAITER
Mister Orton?

ORTON
If you'll excuse me, Commander.

Orton goes to talk with the Waiter. Riker moves to Geordi.

RIKER
Geordi... what happened to the Captain?

GEORDI
He went back to the ship to get his saddle.

Beat.

RIKER
His saddle?

GEORDI
(like it's obvious)
Any serious rider would have his own saddle.

RIKER
Oh.

GEORDI
He probably went right to the stables. I bet he's ten kilometers from here already.

RIKER
(glances at Hutchinson

& Data)
Lucky him.

27 EXT. SPACE - REMMLER ARRAY (OPTICAL)

The green swath is now partway through the nacelles.

28 INT. CORRIDOR

On feet dragging. WIDEN to see Picard pulling Devor toward Sickbay.

The laser torch is now stuck in Picard's pants. Picard sets Devor down, and takes out a small suction device from a pocket: an emergency manual door-opener. He uses it to open the Sickbay door.

29 INT. SICKBAY

Picard drags Devor inside and sets him down. He goes to a supply cabinet and gets out a hypospray and a phaser... suddenly he HEARS STATIC...

30 ON DEVOR

The communicator strapped to his upper arm crackles to life...

KELSEY'S COM VOICE
Kelsey to Devor.
(beat)
Devor, this is Kelsey. Reply.

Picard moves close to Devor and removes his communicator.

KELSEY'S COM VOICE
Devor, do you read me?
(beat)
Kelsey to Kiros.

KIROS'S COM VOICE
This is Kiros.

KELSEY'S COM VOICE
Devor isn't responding. There must be too much interference from the baryon sweep. Go find him and see if he finished by-passing the regulator on deck seven, then meet us in Main Engineering.

KIROS'S COM VOICE
Understood.

30 CONTINUED:

Picard is taking this all in. Devor groans. Picard goes over to Devor, kneels next to him, and points the phaser at him.

PICARD
Who are you? What are you doing on my ship.

Devor looks at the phaser and sneers.

DEVOR
The baryon sweep uses a high-frequency plasma field. That

phaser won't work.

PICARD
(unfazed)
You're probably right.

Picard calmly pulls the laser-torch and points it to Devor's head.

PICARD
But I'm willing to bet that this will.

Devor swallows hard, but stiffens his resolve.

PICARD
(continuing)
What's going on in Main Engineering?

Devor says nothing and Picard presses the laser-torch harder against his head.

PICARD
I suggest you cooperate.

Devor thinks for a moment, then his eyes narrow.

DEVOR
You're Starfleet... you won't kill me.

PICARD
Are you sure?

They look at each other for a moment, then Picard tightens his grip on the torch... suddenly Devor's eyes

go wide and then he slumps back unconscious.

31 WIDEN

Revealing that Picard has just hyposprayed Devor.

PICARD
(to Devor)
I guess you're right.

He puts Devor's communicator and laser-torch in his pockets and then EXITS.

32 INT. CORRIDOR

Picard is cautiously moving through the Corridor, trying to be quiet and avoid running into anyone.

33 ANOTHER CORRIDOR

Picard moves into an alcove where there is a Turbolift entrance. He looks around and then pulls out his door-opening device. He opens the door to the Turbolift, then puts the device back in his pocket.

34 INT. TURBOLIFT - CLOSE ON PICARD

He reaches up to the ceiling and starts to open the hatch... suddenly a WEAPON is put to the back of his head.

35 NEW ANGLE

Revealing Kiros standing in the Corridor holding the weapon to Picard's head.

36 INT. ARKARIA BASE

The ongoing reception. Hutchinson and Data are still at it -- they feed off each other, and the feeling here is almost that of one-upsmanship.

DATA
... yes, but Tyrellian laser-art is very similar in form and composition.

36 CONTINUED:

HUTCHINSON
Oh, of course. Funny you should mention that. I used to be stationed on Tyrellia.

DATA
Really? There are five Tyrellians currently serving aboard the Enterprise.

HUTCHINSON
Fascinating. Not many people know this, but Tyrellia is one of only three known inhabited worlds without a magnetic pole.

DATA
I was aware of that. Are you aware that Tyrellia is also one of seven known planets...

37 NEW ANGLE - RIKER

who is watching Data and Hutchinson from across the room. Troi moves to him and follows his gaze.

TROI
Are they still at it?

RIKER
Non-stop. I have to admit it has a sort of strange fascination... I mean, how long can two people talk about... nothing?

They continue to watch.

38 ON GEORDI

who is piling some food onto a plate from one of the tables. The Waiter seen earlier is standing nearby. Geordi suddenly frowns and looks down at the table in puzzlement. He puts his hand on the table, feeling it for heat. The Waiter immediately moves next to him.

WAITER
Is something wrong?

38 CONTINUED:

GEORDI
Uh... I don't know. I'm getting a weird energy reading from your table.

WAITER

I'm sure it's nothing serious.
Perhaps the heating element under
the tray is malfunctioning.

GEORDI
Maybe I should take a look at it.

As Geordi starts to bend down, Orton is suddenly there and tries to get him away.

ORTON
(smiles)
I'm sure we can handle this,
whatever it is, Commander.
There's no need to concern
yourself.

GEORDI
I really think I should look at
that heating element. If it
overloads under --

Orton takes him by the arm -- a gentle but firm gesture.

ORTON
(firmer)
It's all right.

39 RIKER AND TROI

The conversation between Geordi and Orton has gotten Riker's attention. He frowns.

RIKER
What's that all about?

He starts moving toward Geordi.

40 ORTON AND GEORDI

ORTON
We'll look into it. You don't have to concern yourself.

Over the above dialog, the Waiter suddenly sees Riker walking towards them with a concerned look on his face. He looks from Riker to Orton for a moment, then makes a snap decision.

WAITER
Orton, now!

The following happens very quickly:

41 THE WAITER (OPTICAL)

reaches under the food cart and yanks out an ALIEN PHASER from the hidden compartment. He FIRES at Riker, narrowly missing him. Riker dives for cover.

42 ORTON

shoves Geordi out of the way and grabs his own weapon.

43 HUTCHINSON AND DATA

react to the attack.

44 GEORDI (OPTICAL)

recovers and goes for Orton, but the Waiter FIRES a

burst into his chest, knocking him unconscious.

45 HUTCHINSON (OPTICAL)

Goes for the Waiter, but now Orton has his phaser out and he FIRES at Hutchinson.

45 CONTINUED:

He takes the blast full in the chest and goes down.

46 WIDE

Orton and the Waiter now have the entire room under their weapons.

ORTON
Stay right where you are.

Everyone freezes. Riker and Data exchange looks. They don't see a way out. Off Riker's look...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

47 EXT. SPACE - REMMLER ARRAY (OPTICAL)

The rays are halfway through the Enterprise's

nacelles...

48 INT. MAIN ENGINEERING

The room has been taken over by the terrorists. A field diverter is sitting between the engine core and the pool table and there are many pieces of odd equipment lying about. The entire engine core is off. Pomet and Satler are working on open Mees panels located on the upper level of Engineering.

Satler is checking something on a PADD as Pomet makes adjustments in the panel.

SATLER
Reduce the plasma pressure to zero point six percent nominal.

POMET
(works)
Zero point six.

SATLER
How does the conduit look?

POMET
(checks)
It's clear.

Satler turns and calls down to Neil.

SATLER
(to Neil)
All right. The main plasma flow is shunted to the aft conduit. We're ready up here.

48A ANGLE ON KELSEY AND NEIL

Kelsey is standing beside Neil, who is working on an open Mees panel on the bulkhead near the pool table. Kelsey is a tall, striking woman with an almost feline grace and power. She is observing Neil as he makes some adjustments to the circuitry with a DEVICE. Neil is slightly built and has a nervous demeanor.

48A CONTINUED:

NEIL
(to Satler)
Okay.
(works)
That should do it. I think.

KELSEY
(calm)
Be sure, Neil.

NEIL
(checks something)
Uh... yes... yes, that does it.
(calls over his shoulder)
All right... transfer five hundred milligrams from the reserve system to the engine core.

49 ANGLE ON ENGINE CORE

Pomet and Satler work for a moment and then the center of the core and the side tubes come to life with a low hum.

50 RESUME KELSEY AND NEIL

Neil is pleased.

NEIL
(big smile)
Perfect.

KELSEY
Adequate. Disable the containment overrides and get the interlocks off the magnetic seal.

NEIL
(chastened)
Right.

Kelsey moves to the engine core.

KELSEY
Pomet, prepare the transport assembly.
(to Satler)
Keep watching the power flow, it might...

She trails off as Picard and Kiros ENTER. Kiros still has his weapon pointed at Picard's back. Everyone in the room stares for a moment.

KELSEY
(to others)
Keep working.

They go back to work as Kelsey moves to Picard and Kiros.

KELSEY
(to Kiros)
Where did he come from?

KIROS
I found him on deck seven.

KELSEY
(to Picard)
Who are you?

Picard thinks for a moment... decides there is an advantage to be gained here. He looks at her blankly for a beat and acts befuddled and harmless.

PICARD
My name is Mott. I'm... the barber.

50 CONTINUED:

KELSEY
The barber? What the hell are you doing here? Everyone was supposed to be evacuated to the surface.

PICARD
I... I know. But, I wanted to go riding and I didn't have my saddle, so I came back --

KELSEY

Your saddle?

PICARD

That's right. I left it in the corridor on deck seven. When the power went off, I got lost and didn't know where to go so --

KELSEY

All right, shut up.

(to Kiros)

Any sign of Devor?

KIROS

No.

Kelsey flushes with anger.

KELSEY

If he's off looting at a time like this...

(beat)

All right, go find him and make sure nothing's wrong.

(turns)

Salter. Get over here and keep an eye on our... barber.

Kiros EXITS as Satler comes over and moves Picard to one side of the room while holding a weapon.

SATLER

(to Picard)

Sit down.

PICARD

(meekly)

Sure, okay. You don't need to point that at me.

SATLER
Just do what I tell you, and you won't have to worry.

50 CONTINUED: (2)

Picard sits down meekly and Satler stands near him with his weapon ready. Picard takes this opportunity to watch the terrorists in action and try to figure out what they're doing.

51 NEW ANGLE

Picard watches as Kelsey moves toward Pomet, who has come down from the upper level of Engineering and is working on a thermos-sized trilithium resin containment unit.

KELSEY
(to Pomet)
How long until you're ready?

POMET
(considers)
Forty, maybe fifty minutes.

KELSEY
The baryon sweep hits this compartment in thirty minutes.

POMET
The field diverter will protect us.

KELSEY
It's not us I'm worried about, it's that storage unit. I want the trilithium resin...

52 ANGLE ON PICARD

When Kelsey says the word "trilithium" Picard reacts with dismay.

KELSEY
(continuing)
... in there and secured before the sweep gets here. I don't want to take any chances.

POMET
Understood.

Pomet goes to work. Off Picard's expression as he considers what he's heard.

CUT TO:

53 INT. ARKARIA BASE

The hostages are standing in different parts of the room. Orton is maintaining his cool composure, watching the hostages with a calm expression while the Waiter patrols the room occasionally.

53 CONTINUED:

Off to one side and away from the other hostages, Beverly is kneeling on the floor next to an unconscious Geordi, applying some lo-tech first aid. Hutchinson's body lies near Geordi, but he's not moving.

54 ANGLE - RIKER

Standing near Troi. They converse sotto voice...

TROI
They haven't tried to communicate with the outside.

RIKER
No demands, no political statements, no theft... they must want something.

Data moves to join them.

TROI
Orton is not as calm as he looks. He's very agitated and nervous... as if something's gone wrong.

Troi now casually moves away.

DATA
It is possible that Geordi upset their timetable when he saw the hidden weapons.

RIKER
Orton could be improvising... maybe he didn't plan to take us

hostage this early... so now he doesn't know what to do...

DATA
If they do not have a plan for this contingency, we may have the initiative.

RIKER
(nods)
Maybe, but we have to think of a way to use it...

Beverly now moves over to them -- Orton watching her carefully the whole way.

RIKER
How's Geordi?

54 CONTINUED:

BEVERLY
There's no permanent damage. I've adjusted the optical transducer in his VISOR to block some of the pain receptors in his brain, but it's only partially effective.

RIKER
What about Hutchinson?

BEVERLY
(grim)
There was nothing I could do for him.

(beat)
I still need to get Geordi to a medical facility.

RIKER
(glances at Orton)
I doubt he'll agree to that.
(beat)
If we told him Geordi was dying he might give us access to a medical kit... maybe we could make a weapon from some of the tools...

Data suddenly has an idea.

DATA
Perhaps we can use the VISOR as a weapon. If the optical transducer were modified, it may be possible to generate a hypersonic pulse.

54 CONTINUED: (2)

BEVERLY
(understanding)
A hypersonic pulse would overload the audio receptors of everyone in the room. It would cause immediate unconsciousness.

Riker glances at Orton.

RIKER
(to Beverly)
Can you make the adjustments to

the VISOR by yourself? It's going to look suspicious if both of you go over there.

Beverly thinks for a moment.

BEVERLY
I'll try... Geordi may have to help me through some of it.

RIKER
All right... try to keep it casual. Let us know when you're ready.

Beverly nods and then moves back to Geordi. Orton watches her, but does nothing.

CUT TO:

55 INT. MAIN ENGINEERING

Picard is still sitting against a bulkhead. Satler is standing guard over him, but he's not paying strict attention to this mild-mannered "barber".

56 ANGLE - BEHIND THE ENGINE CORE

Kelsey is watching Pomet attach the thermos-storage unit seen earlier to an interface inside the box on the side of the large vertical cylinder which is right behind the engine core. Pomet makes a few adjustments, then a LIGHT comes on the thermos.

POMET
(to Kelsey)
Ready.

56 CONTINUED:

Kelsey turns to Neil, who has opened the large panel near the engine core.

KELSEY
Begin draining the trilithium at one hundred milligrams per minute.

Neil nods and works in the panel. Kelsey and Pomet keep a close watch on the thermos.

57 PICARD

is watching Satler (his guard) carefully. Satler's attention is on the operation near the core.

58 CLOSE ON PICARD'S HAND

as he carefully takes the laser-torch out from where he had concealed it in the back of his shirt.

59 RESUME PICARD & SATLER

Satler is still unaware of what Picard is doing. Picard glances down to his left.

60 CLOSE ON PICARD'S HAND

as he places the tip of the laser-torch directly next to a small sensor which is set into the bulkhead.

61 RESUME PICARD

He glances at Satler... then glances at the ceiling.

62 CLOSE ON LASER TORCH (OPTICAL)

as Picard ACTIVATES the torch and it DISCHARGES against the sensor.

63 NEW ANGLE - WIDER

There is a pause, then suddenly vast quantities of GAS begin to flood the compartment, ALARMS SOUND, and the ISOLATION DOOR begins CLOSING.

63 CONTINUED:

Picard takes advantage of the confusion to knock Satler to his knees and then he grabs the laser torch and moves quickly to the field diverter.

64 KELSEY

is trying to get control of the situation. She yells over the sound of the alarms and tries to see through the clouds of gas.

KELSEY
Neil, what's going on!?

65 PICARD (OPTICAL)

presses the laser torch against the side of the diverter and activates it. The diverter goes DEAD. Picard ducks under the Isolation door and heads for the Jefferies Tube.

66 SATLER

recovers and goes after Picard, barely making it under the door before it closes completely.

67 INT. JEFFERIES TUBE

Picard's now in a horizontal section, scrambling through for all he's worth.

68 ANOTHER SECTION OF TUBE

Satler is scrambling after Picard, with his weapon in hand.

69 PICARD

is moving quickly around a corner. He comes to a hatch, opens it...

70 PICARD'S POV (OPTICAL)

The BARYON SWEEP -- a transparent sheet of green is flickering on and off directly ahead of Picard.

71 RESUME PICARD

He's trapped... the field is ahead of him and Satler is behind him. Off his expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

72 INT. JEFFERIES TUBE

Satler comes around the corner and sees the now closed hatch where Picard was at the end of Act Three. Directly in front of the hatch, Picard's jacket is lying on the floor of the tube. Satler moves to the jacket and picks it up...

73 POV STATLER

The jacket was hiding a manhole-sized hole cut into the floor of the tube.

74 RESUME SATLER (OPTICAL)

She's looking down the hole. A sudden o.c. HUM makes her look up just in time to see the green BARYON SWEEP come through the closed hatch directly toward her. There is no time to escape.

CUT TO:

75 INT. CORRIDOR

Picard, now without his jacket, runs down the corridor... over which we HEAR Satler's brief, painful SCREAM in the b.g.. Picard's expression acknowledges this as he keeps on.

CUT TO:

76 INT. MAIN ENGINEERING

The Isolation door has been reopened, the gas is gone and the alarms have been turned off. Kelsey is standing over Neil, who is examining the deactivated field diverter. After a beat, Neil shakes his head and lets out a long breath in resignation.

NEIL
The primary inducer is completely fused. There's no way to fix it.
(beat)
Without the diverter, we don't have any protection from the baryon sweep.

76 CONTINUED:

KELSEY
(irritated)
I know that. How long until the baryon sweep hits this section?

NEIL
About twelve minutes. We should go to Ten Forward, it's the last place on the ship that'll be swept by the baryon field.

Kelsey thinks for a moment... looks at the engine core for a beat then makes the decision.

KELSEY
All right, we're leaving. But we're taking the trilithium with us.

NEIL
(shocked)
What? The storage unit wasn't designed to be portable. We can't just start hauling it through the ship --

She silences him with a look.

NEIL
(fearful)
I'll... I'll try to make some modifications.

He hurries toward the engine core.

77 NEW ANGLE

As Pomet comes out of the Jefferies Tube.

POMET
(to Kelsey)
Satler's dead... he ran into the baryon sweep.

KELSEY
And what about Mott?

77 CONTINUED:

POMET
I don't know. But I don't think he's a barber. I found this in the Jefferies Tube.

Pomet hands her something.

78 CLOSE ON KELSEY'S HAND

Pomet has handed her a Starfleet combadge.

79 RESUME SCENE

Kelsey's face darkens with the realization that they're facing a formidable opponent.

CUT TO:

80 INT. CORRIDOR

Picard rounds the corner and stops at a particular room. He uses his door-opener to get in.

81 INT. WORF'S QUARTERS

Picard ENTERS what we immediately recognize as WORF'S ROOM, replete with Klingon weapons on the wall. He begins to examine the weapons, trying to decide which ones will be the most useful. The alien communicator squawks in his pocket and he takes it out to listen.

KELSEY'S COM VOICE
Kelsey to Kiros.

KIROS'S COM VOICE
This is Kiros.

82 INTERCUT - MAIN ENGINEERING

Kelsey's on the communicator. Neil and Pomet are working with the thermos and the open panel behind the

engine core.

KELSEY
(into communicator)
We have a problem. There's a Starfleet officer still aboard. He killed Satler and he may have killed Devor.
(MORE)

82 CONTINUED:

KELSEY (Cont'd)
He also destroyed the diverter in Engineering so we have to leave here before the baryon sweep enters this section.

KIROS'S COM VOICE
What about the trilithium resin?

KELSEY
(into communicator)
We're taking it with us to Ten Forward.

Picard had just taken the crossbow off the wall when he hears this. He reacts with shock and picks up the communicator.

KELSEY
(continuing)
There should be enough time before --

PICARD

(firm, into
communicator)
Kelsey. Don't be a fool. You know better than to try moving that resin.

In Engineering, Kelsey reacts for a moment... then her eyes narrow and she adjusts to the new situation.

KELSEY
Mister Mott... or should I call you Lieutenant... Lieutenant Commander perhaps?

PICARD
You may call me whatever you wish, but moving trilithium resin requires very specific equipment. You can't simply improvise something.

Kelsey gets Pomet's attention and waves him over.

KELSEY
I wouldn't need to improvise if you hadn't damaged our field diverter.

As Picard answers her, Kelsey mouths the words "Find him" to Pomet, who then nods and EXITS.

82 CONTINUED: (2)

KELSEY
(continuing)

But if you're so concerned about the trilithium, I suggest you stop interfering with us -- before you set off an explosion that would destroy the Enterprise... and you.

PICARD
I would rather destroy this ship than allow that material to fall into the hands of terrorists.

KELSEY
What makes you think I'm a terrorist?

PICARD
Trilithium resin is a highly toxic waste material produced by our engines. There's no possible use for it except as a weapon.

KELSEY
You might be right, Mister Mott. But we've been planning this for a long time, and I doubt that you'll really be able to stop us... or even slow us down.

She shuts off the communicator.

END INTERCUT.

83 INT. WORF'S QUARTERS

Picard puts the communicator back in his pocket and slings the crossbow over his shoulder and grabs some arrows before EXITING.

84 INT. MAIN ENGINEERING

Kelsey moves to where Neil is working on the thermos, which is still attached to the open panel behind the core. A few blinkies on the side of the thermos are winking on and off, indicating that it is active. Neil works for a moment with a DEVICE... then seems satisfied.

84 CONTINUED:

NEIL
That's it... three hundred milligrams of trilithium.

Neil picks up a PIN.

84A INSERT

on the pin in Neil's hand. It is about the size and shape of a grenade pin, with a small ring at one end.

NEIL'S VOICE
(re: pin)
I'm using a dynamic stabilizer to act as a control rod...

84B RESUME SCENE

Neil carefully inserts it into the thermos... there is an audible CLICK and a GREEN LIGHT comes on the thermos.

NEIL

There. That should keep the resin stable enough for transport.

There is a beat, and then Kelsey reaches out and removes the thermos from the panel. Neil winces slightly at the casual way Kelsey handles the unit.

KELSEY
Don't look so tense, Neil. If something goes wrong, you won't have time to worry about it.

She smiles at him and Neil manages a wan smile in return.

KELSEY
Let's go.

They EXIT.

CUT TO:

85 EXT. SPACE - REMMLER ARRAY (OPTICAL)

The energy beams have reached the aft end of the saucer.

86 INT. SICKBAY

Picard is dipping an arrow tip into a VIAL of colored liquid. He then loads the arrow into the crossbow.

CUT TO:

87 INT. JEFFERIES TUBE

Kelsey and Neil are climbing up a vertical section of tube. Kelsey is in the lead, with Neil behind her. The thermos is strapped onto Neil's back.

NEIL
How much further?

KELSEY
Three more decks... then we take corridor fifteen-B all the way to Ten Forward.

Kelsey suddenly stops short.

NEIL
What's wrong?

KELSEY
We have to find another way up.

88 NEW ANGLE

Revealing that all the ladder rungs above Kelsey are GONE. She looks at the remains of one of the rungs.

89 INSERT - RUNGS

The two stubs jutting out from the wall of the Jefferies Tube are burnt and melted, as if cut with a torch.

90 RESUME KELSEY

Her face darkens.

CUT TO:

91 INT. SICKBAY

Picard is now carefully pouring a small amount of WHITE POWDER from a container into a petri dish. The communicator in his pocket suddenly crackles to life.

KELSEY'S COM VOICE
That wasn't very clever, Mister Mott.

INTERCUT:

92 INT. JEFFERIES TUBE - INTERCUT SICKBAY

As Kelsey and Neil come down off the ladder and then move through a section of horizontal tube. Kelsey is talking into her communicator.

KELSEY
(continuing)
If you knew where we were, you should've attacked us. Now we'll just take another route... one you might not be able to predict.

As they talk, Picard pours some BLACK POWDER into another petri dish and then picks up a long wand.

PICARD
(to com)
There are only so many ways to Ten Forward... and Ten Forward is the

only logical place to go if you
want to stay ahead of the Baryon
sweep.

Picard takes the wand and touches it to the white powder, then removes it and places it in the black powder. As soon as he touches the black powder, there is a SMALL EXPLOSION and puff of smoke.

KELSEY
(over above action)
That sweep is just as big a threat
to you as it is to us. In fact,
if I were you, Mister Mott, I'd be
trying to find a way off this
ship.

Picard is satisfied with the results of his experiment. He puts lids on the tops of the containers and puts them in a pocket.

PICARD
(to com)
I plan on leaving the same way you
do... on your ship.

KELSEY
What ship?

PICARD
Come on, Kelsey. If you've been
planning this for so long, you
must have a way to get off the
Enterprise and leave this system.
I think there's a ship coming for
you. And I plan to be on it.

92 CONTINUED:

KELSEY
It's a small ship, Mott... I don't think there's going to be room for both of us.

PICARD
I'm sorry to hear that... I'll send your regrets.

Picard slings the crossbow over his shoulder and EXITS.

END INTERCUT.

93 OMITTED

94 INT. ARKARIA BASE

Riker is casually watching Beverly and Geordi from across the room. Beverly is kneeling next to Geordi, working on his VISOR. After a beat, she puts the VISOR down, says something quietly to Geordi and then moves to rejoin the others.

RIKER
(normal voice)
How is he, Doctor?

BEVERLY
He's in a lot of pain, but he should be fine. He needs some water.

She moves to get some water from a table. Troi is standing next to the table. Beverly talks quickly and quietly to Troi as she pours some water into a glass. Neither woman looks at the other as Beverly gets out her information.

94 CONTINUED:

BEVERLY
(sotto, quick)
We're almost ready. But when we set the VISOR to emit the hypersonic pulse, there'll be a short burst of light. We need a distraction.

Beverly returns to Geordi and Troi casually sits down. Riker moves within earshot.

TROI
(sotto)
They need a distraction.

RIKER
How long?

TROI
A few seconds.

Riker thinks for a moment.

RIKER
I think I can keep Orton busy for a few seconds.

TROI
I don't think Orton's in a talking mood, Wil.

RIKER
You just have to know how to talk to him.

Riker looks at Beverly. She makes a final adjustment to the VISOR... glances at Riker, looks away and then carefully nods her head.

95 RIKER

Gets up and moves toward Orton who watches him carefully.

95 CONTINUED:

RIKER
Orton, I think we should discuss this situation.

ORTON
There's nothing to discuss. Sit down.

RIKER
I think there's a lot to discuss. Can't we be reasonable here?

ORTON
I'm not interested in hearing your hostage negotiation tactics, Commander.

RIKER
It won't hurt you to listen, will it?

Orton sighs... willing to give this a shot if it will shut him up.

ORTON
(bored)
All right.

RIKER
Thank you. Now the first thing I think we should discuss is this...

Without the slightest warning, Riker throws a powerful right cross that catches Orton unaware and sends him sprawling. Riker throws a plate of food at the Waiter, but he quickly moves in with a well-placed kick that knocks Riker back.

96 ON BEVERLY (OPTICAL)

As she adjusts the VISOR. A brief rainbow BURST OF LIGHT comes out and then disappears.

97 RIKER

is picked up off the floor by the Waiter who holds him.

97 CONTINUED:

ORTON
Well, Commander... Here's my

response.

Orton slams a fist into Riker's gut.

CUT TO:

98 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The BARYON BEAM is now halfway through the saucer section.

99 INT. CORRIDOR

Pomet is walking carefully through the corridor... looking for Picard with his weapon in hand. He approaches an intersection... begins to turn the corner, then stops as he hears something behind him. He doesn't turn right away... takes a another couple of steps forward, as if he didn't hear anything... then suddenly whirls around.

100 POV POMET

Looking down the empty corridor. There's no one there.

101 RESUME POMET

He's annoyed... thought he heard something, he begins to turn around and as he does we RACK FOCUS to see Picard, several feet down the corridor. He's already got the crossbow aimed.

102 PICARD

FIRES the crossbow.

103 POMET

is HIT in the leg with the arrow. He yells out in pain, but it's not a mortal wound and he whips up his weapon to fire back at Picard. But suddenly he pauses... dizzy... can't see straight... and he collapses to the ground.

104 WITH PICARD

as he runs to Pomet. He checks the man's pulse -- alive -- and then moves to remove the weapon from Pomet's reflexive grip. But before he can, there's another weapon prodding the back of his head.

KIROS (O.S.)
Put your weapon down... slowly.

105 WIDER

Kiros has gotten the drop on Picard! Off Picard...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

106 INT. CORRIDOR

Picard is standing with his hands on his head, facing away from Kiros, who never takes his eyes off him as he

activates his communicator.

KIROS
(to com)
Kelsey, this is Kiros. I'm on deck ten. I have Mott.

INTERCUT:

107 INT. JEFFERIES TUBE

Kelsey and Neil are climbing up another tube.

KELSEY
Is he alive?

KIROS
Yes.

KELSEY
Good. Meet us at intersection forty-one.

KIROS
Understood.

Kiros points down the corridor with his weapon.

KIROS
Move.

They begin to head down the corridor.

CUT TO:

108 EXT. SPACE - REMMLER ARRAY (OPTICAL)

The green field is now three quarters of the way through the saucer section.

109 INT. CORRIDOR - JEFFERIES TUBE ENTRY

The door to the Jefferies Tube OPENS and Kelsey crawls out into the corridor. Neil follows her, breathing heavily.

KELSEY
Give me the trilithium.

110 NEIL

takes off the thermos and bends over, catching his breath.

NEIL
(panting)
How... how much farther do we have to go?

KELSEY
Not far.
(looks at thermos)
With all the modifications you made to this unit, will we have any trouble removing the trilithium?

NEIL
No... you just remove the control rod and then drain the unit... there shouldn't be any problem.

KELSEY
That's all I wanted to know.

She pulls out her weapon and points it at Neil's chest. Off his shocked expression...

CUT TO:

111 ANOTHER CORRIDOR

Picard and Kiros come about the corner just as Kelsey shuts the door to the Jefferies Tube. The thermos is on the deck... Neil is nowhere to be seen. Kelsey turns as they approach.

KELSEY
(to Picard)
Well... not as clever as you thought. Where's Pomet?

111 CONTINUED:

KIROS
He shot him with some kind of arrow.

PICARD
He's not dead.

KELSEY
Well, he will be soon. The baryon sweep's nearly here and we don't have time to go back for him.

111 CONTINUED: (2)

KIROS
What about Neil?

KELSEY
The sweep got him. Let's go.
(to Picard)
And you can lead, Mister Mott.
That way if we come to any more of
your little surprises, you'll be
sure to let us know.

Kelsey picks up the thermos as Kiros prods Picard down the corridor.

CUT TO:

112 INT. ARKARIA BASE

Riker is sitting at one of the tables, his face is slightly bloodied and bruised. Troi dabs a cloth to one of the cuts.

TROI
I thought you were going to talk
with him.

RIKER
I did. He just didn't like what
I had to say.

Suddenly, a light on the computer panel begins FLASHING and BEEPING. Orton moves to the panel and begins working it. The Waiter keeps a close eye on everyone. Data moves to Riker.

112 CONTINUED:

DATA
(re: computer panel)
That was a perimeter warning from the Remmler Array. A small ship is approaching.
(beat as he watches Orton)
I believe Mister Orton has just dropped the defense shields.

RIKER
This has to be what they've been waiting for.

Riker looks at Beverly. She makes a couple of adjustments to the VISOR and then nods... she's ready.

RIKER
Data, you're going to be the only one unaffected by the hypersonic burst. As soon as everyone's unconscious, you've got to get to the computer panel and stop that ship somehow.

DATA
I will try, sir.

Riker takes a deep breath... then nods to Beverly.

113 BEVERLY

activates the VISOR.

114 WIDER

a VERY LOW HUM can be heard... Orton looks up in curiosity... then suddenly he (and everyone else in the room) puts his hands to his head in confusion... and sinks to the floor, unconscious. Everyone follows suit, leaving only Data awake. He moves quickly to the computer panel.

CUT TO:

115 EXT. SPACE - REMMLER ARRAY (OPTICAL)

The sheet of green is almost through the saucer section.

116 INT. CORRIDOR

Picard, Kiros and Kelsey move along at a clip. Picard's trying to figure things out... but also trying to keep his captors off-center, look for an opening.

PICARD
Kelsey -- perhaps we can work out a deal.

KELSEY
You're the only one who needs a deal, Mott.

PICARD
My name's not Mott. It's Jean-Luc Picard.

Kelsey reacts... it all makes sense now.

KELSEY
Captain Picard... this is all beginning to make sense...

PICARD
Leave the trilithium here and take me with you. You can use me as a hostage instead of threatening --

KELSEY
I'm not a terrorist Captain, and I don't have a political agenda...
(beat)
But I know some people who do have agendas... and who are very interested in this little container.

PICARD
Profit. This is all about profit.

KELSEY
I prefer to think of it as commerce.

116 CONTINUED:

They have reached the doors to Ten Forward.

KELSEY
(to Picard)
Open the door.

Picard uses his suction device and opens the door.

KELSEY
Now go through... slowly.

117 INT. TEN FORWARD

as they ENTER single file: Picard, Kiros, then Kelsey. Kiros's weapon is steady on Picard's back and Kelsey is looking around for a possible trap.

118 CLOSE ON PICARD'S FEET

He steps squarely into a strip of WHITE POWDER on the ground... then carefully side-steps a strip of BLACK POWDER which is just ahead of it.

119 KIROS

follows Picard warily.

120 CLOSE ON KIROS'S FEET

as Kiros steps first onto the white, then directly onto the black powder with the same foot. As soon as his foot touches the second strip of powder, the chemicals react and there is an EXPLOSION.

121 WIDER

As the explosion blows Kiros against the wall, knocking her out. Picard takes advantage of the explosion and whirls around... he lunges at Kelsey and knocks her to the ground. She loses her grip on the thermos.

122 THE THERMOS

Bounces across the floor.

123 NEW ANGLE

As Picard moves for Kiros's weapon, which is on the floor, but Kelsey recovers quickly and she catches him with a well-placed kick. Suddenly a noise makes both of them stop for a moment and turn toward the back wall.

124 ANGLE ON WALL (OPTICAL)

As the BARYON SWEEP suddenly comes THROUGH the wall.

125 KELSEY AND PICARD (OPTICAL)

Kelsey and Picard react to the sight. Then Kelsey swings at Picard and they begin to fight across the room toward the windows... only a few feet ahead of the BARYON SWEEP.

125 CONTINUED:

Kelsey knocks Picard back, goes for the thermos on the floor, but then Picard lunges at her, knocking them both to the ground... there is a brief struggle for the thermos as they roll around on the ground... finally Kelsey knocks him away and picks up her weapon. Picard freezes as Kelsey takes the thermos.

Kelsey's communicator begins to BEEP and FLASH.

KELSEY
(touches her communicator)
I guess, I'll be the one to send your regrets.

Before Picard can make another move, Kelsey and the thermos DEMATERIALIZE.

126 NEW ANGLE (OPTICAL)

Picard looks around... trying to think of some way out. But there's nowhere for him to go. He climbs up on a window support, giving him a few extra seconds, but the sweep is getting every closer. He adjusts the communicator for a moment.

PICARD
(to com)
Arkaria base, this is Captain Picard. Deactivate the baryon sweep.
(urgent)
This is Captain Picard on the Enterprise. Deactivate the baryon sweep immediately.

He presses back against the window, still looking around for some way out. Anything. And then... it STOPS. The green glow fades.

DATA'S COM VOICE
Data to Captain Picard... do you read me Captain?

PICARD
(keys it)

Picard here.

127 INTERCUT - ARKARIA BASE

Data is at the computer panel. Riker is keeping guard on Orton and the Waiter in the b.g. and everyone looks a little woozy still.

127 CONTINUED:

DATA
Are you all right, Captain?

PICARD
Yes.

DATA
Sir, an unidentified scout ship has just beamed someone off the Enterprise. Do you know anything about it?

PICARD
(beat; low)
I know they won't get very far.

127A EXT. SPACE - SCOUT SHIP & ENTERPRISE (OPTICAL)
(Formerly Scene 130A)

A small SCOUT SHIP is moving away from the Enterprise. Suddenly the scout ship EXPLODES.

127B INT. TEN FORWARD

(Formerly 130B)

The ship rocks slightly from the o.c. explosion.
Picard is still looking out the windows.

Picard unclinches his hand and looks down.

128 OMITTED

129 CLOSE ON PICARD'S HAND

he's holding the safety pin from the thermos which he had surreptitiously removed during the scuffle.

130 RESUME PICARD

Off his grim expression...

CUT TO:

131 EXT. SPACE - THE REMMLER ARRAY (OPTICAL)

The Enterprise is still docked. It's all lit up, per normal operation. The array is turned off.

132 INT. SICKBAY

Beverly is patching up Picard's bumps and bruises with a medical DEVICE.

BEVERLY
Hold still... you've got a nasty cut here...

Troi ENTERS.

132 CONTINUED:

PICARD
(to Troi, very concerned)
Any luck?

TROI
I'm sorry, Captain. I don't know what could've happened to it.

Riker ENTERS.

RIKER
(shakes his head)
I've had three security teams search deck seven and they couldn't find anything.

Picard's face falls.

BEVERLY
(firm)
Hold still. I can't heal this cleanly if you keep fidgeting.

Worf finally ENTERS, awkwardly holding Picard's saddle by one stirrup.

WORF
I found it, Captain. Someone put it in a maintenance locker.

PICARD

(takes saddle)
Thank you.

Worf looks puzzled at Picard.

WORF
You keep a saddle on board?

RIKER
Worf, I'm surprised at you...

BEVERLY
Any experienced rider would naturally have his own saddle.

TROI
It's perfectly normal.

Beat.

WORF
Of course.

132 CONTINUED: (2)

PICARD
It came in very handy.
(beat)
I just wish I'd had a chance to use it on a horse.

Off their reactions...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Lessons"
#40276-245

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FINAL DRAFT

JANUARY 25, 1993

STAR TREK: "Lessons" - 1/25/93 - CAST

STAR TREK: THE NEXT GENERATION
"Lessons"

CAST

PICARD NELLA DAREN
RIKER
DATA
BEVERLY
TROI
WORF
GEORDI
COMPUTER VOICE
A WOMAN'S VOICE

Non-Speaking
N.D. CREWMEMBERS
N.D. MUSICIANS
N.D. CREWMEMBER (Marques)
N.D. CREWMEMBER (Richardson)
N.D. CREWMEMBER (Deng)

STAR TREK: "Lessons" - 1/25/93 - SETS

STAR TREK: THE NEXT GENERATION
"Lessons"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
READY ROOM PLANET'S SURFACE

CORRIDOR
CARTOGRAPHY LAB
PICARD'S QUARTERS
TEN FORWARD
JEFFERIES TUBE
ENGINEERING
TURBOLIFT
OBSERVATION LOUNGE
TRANSPORTER ROOM
SICKBAY

STAR TREK: THE NEXT GENERATION
"Lessons"
TEASER

FADE IN:

1 INT. BRIDGE

It is the night watch -- DATA sits in the command chair; N.D.'s man the various vital stations. PICARD ENTERS from the Turbolift, preoccupied with the PADD in his hand.

PICARD
Good evening, Mister Data.

DATA
Actually, good morning, sir.

Picard smiles slightly as he realizes Data's right.

DATA
Ship status is --

PICARD
No need to report. I'm just here to do some work of my own.

DATA
Yes, sir.

Entering information on his PADD, Picard heads to his Ready Room.

PICARD
I'd like to talk to Doctor Mowray at his archaeological site on Landris Two. Please put it through to my Ready Room.

DATA
I am sorry, sir, but Stellar Cartography has requested a communications blackout while they run an experiment.

Picard is a little surprised to hear this.

PICARD
How long will it be?

1 CONTINUED:

DATA
Another three hours, twenty-two minutes.

Picard frowns slightly.

DATA
I can override it if necessary.

PICARD
No, no... it's not important.

DATA
Aye, sir.

Picard EXITS to...

2 INT. READY ROOM

Picard sits at his desk and puts down the PADD. After a beat, he activates his DESKTOP TERMINAL.

PICARD
Computer, display the latest excavation schematics from Landris Two.

COMPUTER VOICE
Library computer is temporarily off-line.

Picard reacts.

PICARD
Explain.

COMPUTER VOICE
Library Systems have been allocated to Stellar Cartography.

Picard frowns at this unusual circumstance.

He turns off his terminal and looks around the room.

His eyes settle on a BOOK and he decides to do some reading. He stands and crosses to the REPLICATOR slot in the wall.

2 CONTINUED:

PICARD
Tea, Earl Grey. Hot.

COMPUTER VOICE
Replicator systems are off-line at the request of --

Picard finishes the sentence along with the computer.

PICARD/COMPUTER VOICE
Stellar Cartography...

Picard is annoyed but not angry, reasoning that they must be up to something important.

PICARD
(to himself)
What could they possibly be doing down there... ?

Picard's mouth was set for the tea, but curiosity gets the better of him. He heads for the door.

3 INT. CORRIDOR

Picard approaches the door to the Stellar Sciences Department. He EXITS to...

4 INT. CARTOGRAPHY LAB

The room is pitch black, lit only by the light from the corridor as Picard ENTERS. Startled by the sudden blackness, he stops short in the open doorway.

WOMAN'S VOICE
In or out, but close that door.

Picard steps in quickly, and the door slides shut. He strains to adjust to the blackness as he ENTERS. With a bang, Picard's leg bumps into a table, dumping EQUIPMENT noisily to the floor.

WOMAN'S VOICE
Just try to stand still.

In the shadows, several N.D.'s are hunched over a console in the center of the room. It is a three-dimensional grid, and its faint light bathes their
faces.

Picard stands where he is.

4 CONTINUED:

The woman's voice carries a tone of frustration that is slowly intensifying.

WOMAN'S VOICE
It'll take a second for our eyes
to re-adjust...
(beat; urgent)
Elevate to three-point-two.
(beat)
Good... we can do this...

(beat)
We're losing vertical alignment.
Compensate...
(beat)
Gently, don't bump it.
(beat)
No, no -- hit the...
(much louder)
Forget it. Lights.

The group at the console breaks up. The owner of the voice, NELLA DAREN, Lieutenant Commander, leans against the console in frustration, her back to the door.

NELLA
Whoever you are, you just ruined four hours of work.

PICARD
You might've taken the simple precaution of locking the door.

She turns to lay into this cheeky interloper.

NELLA
It's three o'clock in the morning --

Her face falls when she realizes it's the Captain.

NELLA
(surprised)
Captain Picard...

Picard can't help but smile at her discomfort.

PICARD
You must be Lieutenant Commander

Daren.

4 CONTINUED: (2)

NELLA
Yes, sir. I'm sorry. It's just
we weren't expecting many people
to be up at this hour.

Picard gestures that there's no need to apologize.

PICARD
You're new aboard the Enterprise.
I think you'll soon learn to start
expecting the unexpected.

She appreciates his letting the matter drop and smiles.

NELLA
That's why I put in for this
assignment.

4 CONTINUED: (3)

PICARD
Excellent. Now perhaps you could
tell me what was so important that
it required depriving the ship's
Captain of a cup of Earl Grey?

NELLA
Earl Grey? No wonder you can't
sleep.

Picard reacts as she strides toward her replicator.

NELLA
Computer, bring replicators back on line and give me a cup of Daren herbal tea blend number three, hot.

She turns back as we HEAR the replicator.

NELLA
You shouldn't be drinking a stimulant at this time of night. I think you'll like this.

She hands him the tea which has appeared, looks on as he takes a sip. He grimaces and makes a sour face at the taste. Nella takes it in stride.

NELLA
I've programmed seven other blends into the replicator...
(smiles)
You're bound to like one of them.

Though still smarting from the taste, Picard tries to be gracious.

PICARD
I look forward to sampling them.

Nella smiles, then moves toward the console where she was working earlier.

NELLA
I'm sorry if the system blackouts

we requested inconvenienced you. We were taking very precise gravimetric readings -- it wouldn't have taken much to throw them off.

4 CONTINUED: (4)

PICARD
(eyeing the console)
What are these readings for?

Nella is pleased the Captain is taking an interest.

NELLA
I'm trying to construct a mathematical model of an emerging star system. If it works, we'll be able to predict the configuration of a system that won't be formed for another two million years.

PICARD
(a wry smile)
That's a long time to wait to find out if you're right.

NELLA
(smiles)
I have a few things to do between now and then.

They regard each other... off their mutual intrigue we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at warp.

6 INT. BRIDGE

RIKER, Data and various N.D.s. Picard ENTERS from the Ready Room.

RIKER
We'll arrive at the Borgolis Nebula in three hours, sir.

PICARD
I understand it has unusual radioactive emissions -- I'm sure Stellar Sciences will find it an interesting study.

RIKER
Commander Daren has already requested time on the main sensor array.

Picard nods and heads for the Turbolift.

6 CONTINUED:

PICARD
You have the Bridge, Number One.

Data turns to address him.

DATA
Captain, I would like to remind you about our concert this evening in Ten-Forward.
(beat)
We will be performing Chopin's Trio in G minor.

PICARD
(nods)
I'll be there.

Data is gratified to hear this...

7 INT. PICARD'S QUARTERS

Picard and BEVERLY are sharing an afternoon lunch, chatting about this and that.

PICARD
... the upshot is... we'll be close enough for you to slip away for a few days and see Wesley.

Beverly beams at hearing this.

BEVERLY
Wonderful, thank you, Jean-Luc.

She sips her tea.

BEVERLY
This is delicious; what is it?

PICARD
It's an herbal tea blend...
(beat)
I came across it in the replicator files.

Beverly nods.

PICARD
Have you met any of the new crewmembers we took on at Starbase Two-eighteen?

7 CONTINUED:

BEVERLY
(nods)
In fact, I have a new Nurse. His name's Beck, he's an obstetrics specialist.

Picard nods.

7 CONTINUED: (2)

PICARD
(casually)
I met the new head of Stellar Sciences last night. Lieutenant Commander Daren.

BEVERLY
Yes... Nella Daren. She was in Sickbay for a physical last week. I liked her. Very forthright.

PICARD
Very.

Beverly suddenly remembers something.

BEVERLY
Oh, I forgot to tell you... The Exogenics Journal accepted my paper for publication.

PICARD
(smiles)
That's wonderful, Beverly.

BEVERLY
I'm hoping to get a response from other scientists studying ribosomal replication. There's still no satisfying explanation for the genetic drift.

7 CONTINUED: (3)

PICARD

(smiles)
That journal is widely read.
You'll probably be swamped with
responses.
(beat)
Did you know it's possible now to
predict the configuration of a
star system that won't be formed
for another two million years?

She stares at him, momentarily off-stride by this non-sequitur...
but Picard's interests are many and farranging.

BEVERLY
Really? No, I didn't...

PICARD
It's quite intriguing. It's made
possible by a rather complex
mathematical construct based on
fractal particle motion. And of
course that's just the
foundation... the modeling itself
requires gravimetric wave inputs.

BEVERLY
I see.

He hears her polite, neutral response and smiles self-effacingly.

PICARD
Well, I'm sure it sounds dry.
Stellar cartography isn't
everyone's cup of tea...

BEVERLY
I'm sure it's fascinating.

Picard smiles and puts his cup down.

PICARD
Well... we'd better get to Ten Forward; we don't want to be late for the concert.

And they rise to EXIT.

8 INT. TEN FORWARD

TROI, GEORDI, Riker, Picard and Beverly are sitting among the N.D.'s waiting for the performance to start. People talk quietly among themselves as they wait.

8 CONTINUED:

A PIANO has been set up on one side of the room, along with CHAIRS and MUSIC STANDS for the accompanists.

The crowd falls silent as the musicians ENTER and take their seats. Data carries his violin. Another musician will play a cello. Everyone is in place except the piano soloist, to whom Data now gestures so they may ENTER.

It is Nella Daren...

9 CLOSE - PICARD

as he recognizes her.

10 RESUME SCENE

as Data gestures to the others and begins the concert.

Nella dives into the piece with amazing skill and relish. From the crash of opening chords to the following arpeggiated run, her performance is an explosion of passionate color. At once, the room is electrified.

11 CLOSE - PICARD

as he listens to this virtuosic performance. He's never heard music played more beautifully. His eyes close as he takes it all in...

12 ON CROWD

as we see that Picard is not alone in feeling moved by her playing.

13 OMITTED

14 INT. TEN FORWARD

during the reception following the performance. Nella is surrounded by admirers and well-wishers.

Data, Beverly and Picard stand nearby waiting their turn to thank her for the performance. After a moment, she turns to them.

PICARD
Your playing was remarkable.

NELLA
(without modesty)

Thank you, sir.

14 CONTINUED:

BEVERLY
You're very talented.

DATA
I noticed that the applause tonight exceeded average decibel levels.

NELLA
(smiles)
I guess that means they enjoyed themselves. I know I enjoyed playing.

PICARD
That was obvious.

Data has been looking around for the other musician.

DATA
Excuse me. I have not yet congratulated Ensign Cheney.

Nella nods.

BEVERLY
I'll go with you.

Beverly exchanges smiles with Picard and moves after Data.

Picard and Nella are alone. Their eyes meet.

14 CONTINUED: (2)

PICARD
I played piano for a while when I was young. But I never put in the practice time it takes to become truly proficient.

NELLA
That was never my problem. In fact, my parents had to make me go out and play.

Picard smiles. Then... something he's been wondering about...

PICARD
I wanted to ask you... during the second arpeggio in the first movement, I noticed you played an F minor chord instead of a diminished D.

NELLA
You're a musician. What's your instrument? We should play some time.

PICARD
I'm very much an amateur. But I must say, your choice in that arpeggio was delightful. Not at all what one expects to hear.

14 CONTINUED: (3)

She regards him evenly... with a twinkle in her eye.

NELLA
Well, Captain... now that I'm on your ship, maybe you should start expecting the unexpected.

She smiles... and Picard, hearing his own words echoed back to him, can't help but smile back. Hold on their look for a beat --

FADE OUT.

15 OMITTED

END OF ACT ONE

ACT TWO

FADE IN:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space in the vicinity of the blue-tinged Borgolis Nebula.

17 INT. BRIDGE

Riker, Data, and various N.D.'s. Nella ENTERS from the Turbolift and approaches Riker.

NELLA

Excuse me, sir.

Riker nods that she go ahead.

NELLA

(continuing)

I was hoping my people in Spectral Analysis could have another few hours on the main sensor array.

RIKER

I'm sorry, the array's been allocated to Engineering; they're running some warp field tests.

NELLA

If we go off-line now, we'll lose the gas flow pattern we've been tracking.

Riker's not annoyed by any of this -- he's used to advocacy from Department heads and is comfortable making these kinds of decisions.

RIKER

I understand that. But we've got other departments waiting to use the array.

NELLA

We're at a critical juncture --

RIKER

(firm)

Commander.

17 CONTINUED:

Nella backs off. Though Riker won't be pushed, he is willing to be flexible.

RIKER
I'll see what I can do about more time tomorrow.

NELLA
Tomorrow... but ---
(beat; she realizes this is the best she can get)
Thank you, sir.

Riker nods an acknowledgment and she EXITS to the Turbolift.

18 INT. PICARD'S QUARTERS

It's evening. Picard is holding his flute, listening to a playback of a recording he just made. He is dressed comfortably, a cup of tea on a nearby table. The door CHIMES.

PICARD
End playback.

The Computer stops the recording.

PICARD
Come.

The door OPENS to REVEAL Nella standing in the doorway. Under her arm is some sort of rolled-up SCROLL.

18 CONTINUED:

PICARD
(surprised)
Commander Daren.

NELLA
I hope you don't mind me dropping by like this?

PICARD
I'm delighted. Come in.

She comes in and the door closes behind her. She sees the flute in his hand.

NELLA
What kind of flute is that?

PICARD
It's Ressikan.

NELLA
I never saw one before.

Beat.

PICARD
They're not made anymore.

NELLA
How long have you been playing?

Picard doesn't quite know how to explain.

PICARD
A long time...

NELLA
I'd love to hear you play sometime.

PICARD
I'm not very good.

NELLA
It doesn't matter, as long as you enjoy it.

18 CONTINUED: (2)

PICARD
Yes, but I wouldn't want to inflict it on anyone else.

She shrugs.

NELLA
May I try?

Picard hands her the instrument. She eyes it briefly, sets her fingers to the holes, and tries it. The notes are off key and flat. She stops and inspects it.

PICARD
You're not holding it quite right...

NELLA
Show me.

Picard takes the flute and PLAYS a few notes, simple and sweet. Nella is pleased by the sound. When he finishes he shrugs as if it were nothing.

NELLA
You're better than you think.

PICARD
(dismissing this)
Please...

NELLA
Really. We should play together.

This isn't what Picard was hoping to hear.

PICARD
There's... no piano here.

NELLA
Oh, but there is.

Nella takes the scroll she brought in and unfurls it on a nearby table. It's a sheet of piano keys that flatten out to become a keyboard. She turns and sees the expression of surprise on Picard's face.

NELLA
I picked it up on Mataline Two.
It's amazing.

She does a little ARPEGGIO to show off. It sounds like a good electronic keyboard.

18 CONTINUED: (3)

PICARD
Remarkable...
(hoping to get out of this)
Why don't you play something for me?

She eyes him, knowing what he's up to.

NELLA
You start... I'll jump in.

Picard can't think how to get out of it. He sets his fingers on the flute tentatively.

PICARD
What... shall we play?

NELLA
What were you working on before I came in?

Beat.

PICARD
Bach... the third Brandenburg.

NELLA
Perfect. Go ahead.

He gamely starts in; she waits a few beats and then joins in. The moment she does, he is thrown off, and

stops.

PICARD
Sorry...

NELLA
It's all right... you're not used
to playing with anyone, are you?

PICARD
Just the computer.

She eyes him, suddenly feeling the plight of this man, sitting alone in his room, playing music with a computer.

NELLA
(gently)
Well... I may not be as precise as
a computer... but I think you'll
enjoy it more.
(MORE)

18 CONTINUED: (4)

NELLA (Cont'd)
(beat)
Let's try something a little
simpler. How about...

She begins playing "Frere Jacque." He smiles and chimes in at the appropriate place for the round. They play it through once. He has played his part solidly and she is pleased.

NELLA
Very good! Now... let's have a little fun with it.

She plays a slight variation on the "Frere Jacque" melody.

NELLA
Try it. Improvise on the melody -- anything you want.

He takes a breath... starts to play... it's like a beginner's improvisation, not very loose or imaginative -- but it's a beginning.

NELLA
That's wonderful! Keep going...

He does, and she joins in, noodling in and around his playing. It's a delightful little counterpoint and it helps to loosen him up. He becomes freer... takes a few chances... she matches him... he launches into a bold, venturesome direction and she starts laughing, staying with him, feeling the joyousness that the intermingling of music is bringing them both.

19 EXT. SPACE - ENTERPRISE (OPTICAL)

The Enterprise hanging in space near the nebula.

20 INT. BRIDGE

Riker, Data, and various N.D.s. Riker nods that a PADD an N.D. is showing him checks out fine, then moves to sit in the command chair. After a moment, Picard ENTERS from his Ready Room. He's full of energy and seems to be in a great mood.

PICARD
Number One... my sparring partner cancelled for this afternoon. I was wondering if you wanted to join me?

20 CONTINUED: (2)

Riker is unsure -- the Captain is far better than he is.

RIKER
Fencing, sir? I'm really not very good.

Picard dismisses this.

PICARD
It doesn't matter... as long as you enjoy it.

Riker considers, then smiles and nods.

RIKER
Why not?

PICARD
(pleased)
Excellent. Fourteen hundred hours, then.

He nods and returns to his Ready Room. Riker watches him go, glad to see him in a good mood.

21 INT. SICKBAY

Nella is being examined by Beverly, who waves a SCANNER over her right arm from elbow to wrist.

BEVERLY
You have a mild strain.

NELLA
I've been playing the piano a lot... I guess the Captain and I overdid it a little last night.

Beverly reacts to this, bemused.

21 CONTINUED:

BEVERLY
The Captain?

NELLA
He plays a kind of flute... Ressikan, I think he said.

BEVERLY
Yes... but I didn't realize he played... duets.

NELLA
He never did before. But he seemed to enjoy it. He's actually quite promising.

BEVERLY
I see.

NELLA
Tell me... have you known him long?

BEVERLY
Yes. A long time...

NELLA
He seems... somewhat isolated.

Beverly reflects on this.

BEVERLY
I'd say he's a private person... but not isolated.

Nella takes this in. Beverly turns off the scanner she's been using.

BEVERLY
There. That should help.

Nella flexes her wrist.

NELLA
It feels much better. Thank you.

21 CONTINUED: (2)

BEVERLY
Good.

Nella hops off the biobed.

NELLA
I was afraid I'd have to cancel.

BEVERLY
(smiles)
Another duet?

They share a look and Nella EXITS.

22 INT. JEFFERIES TUBE

Open on the rungs of the ladder. A woman's hand comes into frame, then another. She's climbing up. Then Nella's body passes. She carries a small BAG slung over one shoulder, and is dressed in civilian clothes.

PICARD (O.S.)
Where are we going?

NELLA
Keep climbing.

As Nella passes out of frame we see, emerging after her on the ladder, the hands and face of Picard. He too is in civilian clothes.

PICARD
I don't see why we can't just practice in my quarters.

NELLA
We're almost there.

23 ANGLE ON JEFFERIES TUBE INTERSECTION

It is the intersection of a vertical and horizontal tube. Nella climbs into the horizontal tube and scoots

over to make room for Picard.

Sitting cross-legged on the floor, she reaches into her bag and pulls out her SCROLL KEYBOARD, spreading it out in front of her. After a moment, Picard emerges and climbs into the tube with her.

23 CONTINUED:

NELLA
Do you know where we are?

PICARD
(looking around)
The fourth intersect of Jefferies Tube twenty-five.

NELLA
No... this is the most acoustically perfect spot on the ship.

She starts to PLAY, and the sound fills the tube. Picard hears that she's right and nods in appreciation.

NELLA
The intersection acts as a resonance chamber.

She continues to play as Picard speaks.

PICARD
How did you find it?

NELLA

A little exploring.

PICARD
Don't tell me you climbed through every tube on the ship?

NELLA
(smiles)
Well, not every one.
(indicating his bag)
Try it. See how it sounds.

Picard takes his flute from her bag. He puts it to his lips... and begins playing the melody from "Inner Light." It is lyrical, haunting... she is transfixed. He stops, somewhat embarrassed by her rapt attention.

NELLA
That's beautiful. What is it?

PICARD
Just an old folk melody.

NELLA
I've never heard you play with such feeling.

23 CONTINUED: (2)

She begins picking out the melody on the keyboard... then adding chords. He watches her, enjoying her concentration... hearing the beautiful melody.

She looks up and sees the look on his face.

Their eyes lock for a long moment. He breaks it off, and Nella looks down at her keyboard. After a few notes, Picard joins in. We stay with them for a few moments before cutting to:

24 INT. ENGINEERING

Geordi works alone at a CONSOLE. He hears something. MUSIC? How can that be? He walks around the room slowly. Where can it be coming from? Finally, he leans into a Jefferies Tube and puts his head up the shaft.

25 ON DATA

who ENTERS the room to see Geordi with his head sticking up the tube. He's concerned.

DATA
Geordi. Is there a problem?

Geordi pulls his head out of the tube.

GEORDI
I hear music.

25 CONTINUED:

DATA
Music?

Geordi nods and moves away from the tube so that Data can stick his head in.

DATA

I do not hear anything.

GEORDI
(surprised)
Are you sure?

Data nods. Geordi moves back toward the tube and leans his head in.

GEORDI
(frustrated)
I know I heard something.

He listens, then pulls his head out.

GEORDI
It's stopped.

26 INT. JEFFERIES TUBE INTERSECTION

Picard and Nella are exchanging a warm and deep kiss.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. TURBOLIFT

where we pick up Picard and Nella after they've left the Jefferies Tube, still in civilian clothes. She is holding the bag which contains her keyboard and

Picard's flute.

There is a charge in the air between them.

NELLA
... I'd heard about Kerelian tenors all my life, but nothing could've prepared me for that man's voice. Soaring... incredible range.

PICARD
I'm told there are nuances only Kerelians can hear -- we don't have the ears for it.

The lift stops and an N.D. ENTERS. Picard's demeanor changes slightly; he stops looking at Nella and stares straight ahead.

After a moment she looks up at him.

NELLA
I should be finished with my survey by eleven hundred hours.

It is clear that she is asking when Picard will be free, and when they can get together. As the lift slows to a stop, Picard answers her as if she were reporting to her commanding officer.

PICARD
Very good, Commander.

And he EXITS the Turbolift. Nella is left wondering if he wouldn't rather just forget what happened between them in the Jefferies Tube. Off her reaction...

27A INT. BRIDGE

Picard -- now in uniform -- Riker, Troi, Worf and various N.D.'s. Geordi ENTERS from the Turbolift and approaches Riker, who is at aft science with an N.D.

27A CONTINUED:

GEORDI
Commander, we've finished the warp field test.

RIKER
You brought it in ahead of schedule.

GEORDI
No problem. We got modulation efficiency up point five percent.

RIKER
Good work.
(to science N.D.)
Notify Spectral Analysis they can have an hour on the main sensor array.

The N.D. nods and moves away. Suddenly:

WORF
Captain...
(reads off his console)
The Federation Outpost on Bersallis Three reports that they

are entering a period of fire
storm activity.

PICARD
Is the outpost in any danger?

WORF
No, sir. The storm is heading for
the northern continent, which is
not populated.

GEORDI
Bersallin fire storms come in
seven year cycles -- this might be
a good chance to study them.

RIKER
We have two days before our
rendezvous with the Havana...

Picard considers.

RIKER
(to helmsman)
Helm, set course for Bersallis
Three. Warp five.

27A CONTINUED: (2)

The helmsman responds.

PICARD
(standing)
Counselor, would you join me in my
Ready Room?

She stands and they move toward it.

PICARD
You have the Bridge, Number One.

28 INT. READY ROOM

Picard and Troi have settled into the couch. Picard lets out a breath, prepares himself for what he has to say.

28 CONTINUED:

PICARD
I wanted to talk to you about a matter of... protocol.
(beat)
I know there are no Starfleet regulations about a Captain becoming involved with a fellow officer, but...

TROI
You'd like my opinion about you and Commander Daren.

Picard regards her wryly.

PICARD
It's that obvious?

TROI
Obvious in way that pleases people who care about your happiness?

Yes, it is.

PICARD
But I have to be concerned about more than my own happiness.

TROI
And you think that perhaps your feelings toward Nella could change the way you function as Captain...

PICARD
Yes. Relationships with coworkers can be fraught with consequences.

TROI
That's true. But cutting yourself off from your feelings can carry consequences that are just as important.

28 CONTINUED: (2)

PICARD
I've always believed that becoming involved with someone under my command could compromise my objectivity.
(beat)
And yet...

He trails off.

TROI

Captain... are you asking my permission?

PICARD
If I were... would you give it?

She considers.

TROI
Yes.

Picard takes this in, a mixture of relief and trepidation.

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

30 INT. CORRIDOR

as Picard approaches the door to Stellar Sciences. He's about to stride right through when he remembers the other night and decides to ring first.

31 INT. CARTOGRAPHY LAB

where Nella is working alone at a console. She's engrossed in her work and doesn't look up at the SOUND of the chime.

NELLA
Come in.

Picard ENTERS. When she doesn't turn around:

PICARD
Nella...

31 CONTINUED:

She turns and sees him. Given what happened in the Turbolift, she decides to keep it professional.

NELLA
Can I help you, sir?

Picard frowns when he hears her refer to him like this.

PICARD
I'm sorry about what happened this morning in the Turbolift.
(he tries to explain)
When that crewman walked in I felt... self-conscious. It might take me a while to get used to the idea of the crew seeing us together.

Nella's face softens as she realizes why he did it.

NELLA
I understand...

She moves closer to him.

NELLA
I'm glad you told me. For a minute there I thought I'd misread you...
(smiles)
One kiss and you're off to find someone else.

Picard smiles at this...

PICARD
I promise you... I'm not one for casual relationships.

They look at each other for a long moment... suddenly one of Nella's colleagues ENTERS behind them, carrying a PADD. The scientist nods at them distractedly, then goes to work on a wall console.

PICARD
There's something I want to tell you...

Picard glances at the scientist.

PICARD
(continuing)
But not here...

Nella nods and we...

CUT TO:

32 INT. PICARD'S QUARTERS (OPTICAL)

where Nella is sitting on the couch, listening as Picard tells her a story.

PICARD
Do you remember that folk melody I played for you this morning?

She nods.

PICARD
I learned it on a planet called Kataan.

NELLA
Never heard of it.

PICARD
I'm not surprised. Its sun went nova over a thousand years ago.

Nella looks confused.

NELLA
I don't understand.

PICARD
The Enterprise encountered a probe sent from the planet before it was destroyed. The probe scanned me -- I lost consciousness, and in the space of twenty-five minutes... I lived a lifetime there.

Picard sits down next to her, takes her hand.

PICARD
I had a wife... children.

Picard sees Nella struggling to get her mind around it all.

PICARD
It was all very real to me.

She squeezes his hand. Picard looks at her.

32 CONTINUED:

PICARD
(continuing)
When I awoke, all that was left of my life there... was the flute I'd taught myself to play.

Nella is moved by his story...

NELLA
(softly)
Why are you telling me all this?

PICARD
Because I want you to understand what my music means to me.
(beat)
And what it means for me to be able to share it with someone.

She looks at him.

NELLA
Thank you.

Her face is filled with emotion. They kiss... more passionately than before... and we go out as she leans back flat onto the couch, pulling him with her...

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

34 INT. CORRIDOR

as Riker makes his way along it. When he passes an intersection, Nella sees him and calls out.

NELLA
Commander --

Riker slows for her to catch up.

NELLA
(continuing)
I was hoping to talk to you about Ensign Cabot's transfer.

34 CONTINUED:

RIKER
Quantum Mechanics didn't want to give him up.

NELLA
But he wants to come to my department.

Riker reacts.

RIKER
How do you know that?

NELLA
I offered it to him.

Riker stops.

RIKER
Transfers have to be cleared through me -- before an offer's made.

Nella realizes she made a mistake.

NELLA
I'm sorry. We were just talking and --

RIKER
It's okay. But Fontana should stay where he is.

Riker is about to resume down the corridor.

NELLA
(apologetic)
Commander, please... don't make that decision final.
(beat)
I realize I shouldn't have made the offer, but he's perfect for the job. And quantum mechanics is over-staffed anyway.

Riker looks at her.

34 CONTINUED: (2)

RIKER
Commander... do you realize the position you're putting me in?

She has no idea.

NELLA
I think I'm just doing what any good department head would do -- trying to build the best staff I can.

Riker realizes she doesn't see his problem. He frowns slightly, makes a decision.

RIKER
Look... I'll review the situation and let you know as soon as I can.

He moves off, leaving Nella a little confused by his attitude.

35 INT. READY ROOM

Picard is reading at his desk. The door CHIMES.

PICARD
Come.

Riker ENTERS.

RIKER
Can I have a minute?

PICARD
Of course. Come in.

Riker approaches, clearly feeling uncomfortable.

RIKER

It's about Lieutenant Commander Daren...

(beat)

As a department head, she comes to me about systems allocation, personnel transfers -- things like that.

Picard nods, sensing that Riker is telling him something he already knows as a way of leading up to something difficult.

35 CONTINUED:

RIKER

I have to say, I'm beginning to feel... uncomfortable dealing with her requests.

Picard realizes.

PICARD

Because of her relationship with me.

RIKER

Yes.

PICARD

Number One... are her requests unusual?

Riker considers.

RIKER

No, sir.

PICARD
Would you say she's just trying to do her job?

RIKER
Yes.

This is what Picard was hoping to hear.

PICARD
Then let her.
(beat)
And feel free to do yours.

Picard tries to put him at ease.

PICARD
Ship's resources are your responsibility. I've always had complete confidence in your judgment.

Riker is glad to hear this from him. He smiles and stands.

RIKER
Thank you, sir.

Picard nods and Riker EXITS. Though Picard has dealt with the situation, his face still registers concern.

35A INT. PICARD'S QUARTERS (OPTICAL)

where Nella is in the middle of telling Picard a story over dinner. The lights and incidental music give the scene a romantic feel.

NELLA
... I can't believe I'm going to get a chance to study the fire storms on Bersallis. Did you know they're generated by solar flare activity? Apparently the radiation --

She stops when she senses his distraction.

NELLA
I'm boring you.

Her smile is self-deprecating. Picard looks at her.

PICARD
It's not that.

She sees that he's got something serious on his mind.

PICARD
Commander Riker came to talk to me this afternoon.
(beat)
About you.

Nella reacts -- she'd been thinking about their encounter herself.

NELLA
About the personnel transfer?

He nods.

NELLA
I thought he felt uncomfortable.
(hoping it's not true)
Did he think I was asking for special treatment?

Picard nods.

35A CONTINUED: (2)

NELLA
I was just doing what I thought was best for my department.

PICARD
That's what I told him. But we have to be very careful. Obviously it's easy for people to misunderstand.

NELLA
I don't like the thought of having to second-guess people all the time. If I have to worry about what people are thinking about me, I'll be concentrating on the wrong thing. And I won't be as effective an officer.

35A CONTINUED: (4)

PICARD

All I'm saying is that it's
something we have to be aware of.
But don't compromise yourself, do
what you have to do.

He catches her eye.

PICARD
Because if I find out that the
head of Stellar Sciences isn't
effective anymore, I'll do what I
have to do...
(smiles)
I'll replace her.

Nella smiles, the incident suddenly seems manageable now that it's been brought out into the open.

NELLA
Noted, sir.

PICARD
I suggest we forget about this and
enjoy the evening.

They raise their wine glasses and clink, eyeing each other fondly.

NELLA
What about that dessert you
promised me?

PICARD
Ah, yes.
(he stands)
A concoction I first sampled on
Thelka Four...

But before he can continue, Worf's com voice interrupts:

WORF'S COM VOICE
Bridge to Captain. Bersallis Three reports that the storm has changed its speed and heading. They are predicting it will hit the outpost within eight hours and are requesting evacuation.

PICARD
On my way.

35A CONTINUED: (5)

Picard looks across the table at Nella. They're both disappointed that they won't have their evening together, but that's life aboard a Starship.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

PICARD

Captain's Log, Stardate 46693.1. We have entered the Bersallis star system and are making preparations to evacuate the Federation Outpost on the third planet.

37 INT. OBSERVATION LOUNGE

Picard, Riker, Beverly, Data, Geordi, Nella and an N.D. colleague (Marquez) have assembled to discuss the situation.

GEORDI

The fire storms can kick up winds of over two hundred kilometers per hour -- and temperatures as high as three hundred degrees C.

BEVERLY

Incredible... what causes them?

NELLA

They form when solar flare radiation from the Bersallin sun reacts with high energy plasma present in the planet's atmosphere.

BEVERLY

Wasn't the outpost built to withstand the conditions?

GEORDI

Yes; the structure is reinforced and insulated. But this is no ordinary storm; it's twice as big

as any they've ever had. The
outpost won't withstand it.

37 CONTINUED:

RIKER
We'll be arriving a little over an
hour before the storm hits.
(beat)
It'll take at least two hours to
transport all the colonists off
the surface.

The direness of the situation is brought home to all present. After a moment.

NELLA
I led a team of geologists to
study the plasma geyser on Taurus
Four -- we cross-connected a few
thermal deflector units to create
a protective shield against the
heat.

GEORDI
A fire wall...

NELLA
Could something like that work
here?

Geordi considers.

GEORDI
It might.

Geordi moves to the OKUDAGRAM on the wall monitor that shows an overhead view of the outpost.

GEORDI
The storm is approaching the outpost from this direction.
(he indicates)
If we set up a series of thermal deflector units along the northern perimeter, we could create a fire wall to deflect some of the heat -- the outpost's insulation could probably handle the rest.

DATA
Thermal deflectors generate a field approximately four hundred meters wide. We would need to cross-connect six units and align them so their fields overlap.

37 CONTINUED: (2)

RIKER
How many people would it take to set it up?

GEORDI
Twelve, two per team. Cross-connecting that many units will be tricky; once they're set up we'll have to leave them in place and transport our people out -- no one could survive very long outside

the outpost.

Riker looks to Picard.

PICARD
Let's do it.

Riker dives right into it.

RIKER
The storm's going to interfere with communications -- everything'll have to be coordinated from the surface.

Everyone nods that they understand the risks involved.

37 CONTINUED: (3)

RIKER
(to Data)
Mister Data, you'll coordinate the evacuation of the colonists.
(to Beverly)
Doctor, they have nine patients in the outpost infirmary. Your priority will be getting them to Sickbay -- after that you'll stay aboard the Enterprise and be ready to receive casualties.
(to N.D. officer)
Marquez, you'll take some people down to track the storm -- you'll need to keep all teams apprised of its heading.

(to Nella)
Commander, you'll coordinate the deployment of the deflectors.

Picard stiffens slightly when he hears this. Riker turns to the assembled faces.

RIKER
Let's go.

He stands and the meeting breaks up. Picard stays seated, his eyes on the Okudagram on the wall. When nearly everyone's gone, he asks Nella to stay in an even tone.

PICARD
Commander Daren... ?

She turns.

PICARD
(continuing)
About these thermal deflectors...

He stands and moves toward the Okudagram. By the time he's there, everyone else is gone.

37 CONTINUED: (4)

PICARD
(continuing)
It seems to me that any one of a number of people could coordinate their deployment.

Given their discussion, Nella is a little surprised to hear him say this.

NELLA
I assume Commander Riker chose me because I'm the best person for the job.

Picard can't deny it. Nella takes his hand, moved by his concern for her.

NELLA
Didn't we agree not to let our relationship get in the way of our work?

Picard lets out a breath, nods. But he still doesn't like it.

NELLA
I'll be all right.

She smiles to reassure him. Out on his look...

38 EXT. SPACE (OPTICAL)

The Enterprise slides into orbit above the planet. On the surface, the mammoth firestorm appears as a huge hurricane of flashing fire and boiling black smoke.

39 INT. CORRIDOR

ON THE MOVE with Riker and Picard as they discuss final preparations.

RIKER

Lieutenant Marquez is already set up on the surface. Apparently the storm is still gaining speed -- he's estimating it'll hit the colony in less than fifty minutes.

Picard takes this in.

They EXIT to...

40 INT. TRANSPORTER ROOM (OPTICAL)

The Transporter pad is filled with N.D. team members awaiting transport. Nella is among them, loaded with equipment. As Picard and Riker ENTER, the first officer heads onto the pad to take his place.

Picard nods slightly to Riker, but his eyes fix on Nella's, speaking volumes.

PICARD

Energize.

Picard holds Nella's eyes until she and the others DEMATERIALIZE. Off his look we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Bersallis Three. The dark red area of firestorm activity has now grown significantly larger, engulfing as large an area as a hurricane would on Earth.

42 INT. BRIDGE

Picard is in the command chair; all stations are manned. There is an undercurrent of shared concern for those who face the real danger -- the colonists and members of the crew on the planet.

WORF, dividing his time between Tactical and Mission Ops, is assisted by an N.D. stationed at Mission Ops.

Picard's manner is intense and fast-paced, but not harried.

PICARD
How long before the storm reaches the outpost?

WORF
Seventeen minutes.

A growing concern for his crew registers on Picard's face.

GEORDI'S COM VOICE
La Forge to Bridge.

PICARD
Go ahead.

43 INT. TRANSPORTER ROOM

where Geordi is working at the transporter control circuitry on the far side of the room. An N.D. is working the transporter controls.

43 CONTINUED:

GEORDI
The ionization from the storm is interfering with the transporters. I'm compensating, but it's slowing things down.

We hear the sound of transport in process.

PICARD'S COM VOICE
Keep at it, Mister La Forge.

44 NEW ANGLE

to include the six people who have just been brought aboard. The look of relief on their faces is evident, mixed with concern for their friends still on the surface.

45 EXT. PLANET'S SURFACE - NIGHT (OPTICAL)

Two N.D. crewmembers, Richardson and Deng, are working near a rock face; each is setting up a DEFLECTOR UNIT. The units are cylindrical, and have a tripod base; they are capped by an emitter array, which lights up when the unit is activated.

Nella ENTERS the scene to check on their progress, having just come from an area where another team was

working.

She opens her TRICORDER and begins to scan the area between the two units.

RIKER'S COM VOICE
Riker to Daren.

Riker's com voice crackles with static.

NELLA
(activates combadge)
Daren, here. Go ahead, Commander.

RIKER'S COM VOICE
You've got less than nine minutes before the storm reaches the northern perimeter.

45 CONTINUED:

NELLA
I'm with team six right now, sir. We're about to bring the deflectors on-line.

RIKER'S COM VOICE
Whenever you're ready.

NELLA
(hits badge again)
Daren to perimeter teams. Stand by to cross-connect deflectors...

She casts a glance at Richardson and Deng, who nod that

they're ready.

NELLA
Activate.

The N.D.'s activate their units remotely, using PADD-like devices. The units pulse to life, throwing up a field that extends out of frame but is only visible for a moment.

NELLA holds up her tricorder and scans.

NELLA
Team three, increase your output by point two percent.
(beat; off tricorder)
Good...
(scans)
Deng, decrease nutation by point four percent.

Deng works her unit.

NELLA
(beat; off tricorder)
Good... we've almost got it.

Off Nella's look of concentration.

46 INT. BRIDGE

Picard is standing between Ops and the Helm.

46 CONTINUED:

BEVERLY'S COM VOICE
Crusher to Bridge.

PICARD
Go ahead, Doctor.

47 INT. TRANSPORTER ROOM

Not the one Geordi was in; a different N.D. is manning the controls. Beverly has come aboard with some infirmary patients, who are being led away by N.D. personnel.

BEVERLY
I've just brought aboard the last of the infirmary patients and they're on their way to Sickbay. But we still have over a hundred colonists down there.

48 INT. BRIDGE

PICARD
Understood, Doctor.

The concern on Picard's face is evident. The Bridge is monitoring surface transmissions -- the static in them only serves to heighten the sense of danger.

NELLA'S COM VOICE
Daren to Commander Riker.

RIKER'S COM VOICE
Riker, here. Go ahead.

NELLA'S COM VOICE
We've got a problem --

49 EXT. PLANET'S SURFACE - NIGHT

The wind has picked up and Nella has to shout to be heard.

NELLA
... we're having trouble keeping the deflectors cross-connected. The only way this is going to work is if we calibrate them manually.

49 CONTINUED:

RIKER'S COM VOICE
If you stay with the deflectors, will they protect you when the storm hits?

NELLA looks at her team members.

50 INT. BRIDGE

NELLA'S COM VOICE
I don't know, sir. For a few minutes... maybe.

Picard's face registers what this all means.

PICARD
Number One, how many colonists are left to transport?

RIKER'S COM VOICE
Seventy three, sir.

PICARD
How long do you need?

RIKER'S COM VOICE
At least ten more minutes.

Picard takes this in.

WORF
Captain, the storm will reach the northern perimeter in four minutes.

Picard is faced with a difficult choice... perhaps the most difficult decision he's ever had to make.

PICARD
Picard to perimeter teams.

51 EXT. THE PLANET'S SURFACE

Nella and crew receive Picard's static-ridden communique with grim faces.

PICARD'S COM VOICE
... It is imperative that you hold your positions until we finish the evacuation of the colony. Picard out.

Off Nella's face...

51A INT. BRIDGE

Picard's look reflects his concern. He may just have condemned Nella to death.

After a moment.

PICARD
Picard to La Forge.

GEORDI'S COM VOICE
La Forge here.

PICARD
Keep a signal lock on all perimeter team members.

GEORDI
Captain, the storm's interference won't --

But Picard interrupts.

PICARD
As soon as the last of the colonists are evacuated I want those perimeter teams out of there. Is that understood?

GEORDI'S COM VOICE
Yes, sir.

51B EXT. PLANET'S SURFACE - NIGHT

Nella is scanning the invisible deflector field with her tricorder. She gets a troubling reading.

51B CONTINUED:

NELLA
(activates combadge)
Daren to perimeter teams... the storm's interference is going to make our job harder than we thought. We may lose communication, so it's up to each of you to keep your units operational.
(beat)
A lot of people are depending on us. Daren, out.

We hear the sound of the storm getting closer. Nella moves onto the rock face to get a higher vantage point.

52 CLOSE - NELLA

as she reacts to what she sees.

NELLA
(under her breath)
Oh, my god.

53 NEW ANGLE (OPTICAL)

Nella's POV of the approaching FIRESTORM. The deflector field FRITZES on for a moment -- it seems scant protection from the immense angry cloud of flame that is bearing down on them... there's no way out.

54 INT. BRIDGE (OPTICAL)

Picard and Worf are at an aft station, looking at the OKUDAGRAM seen earlier.

54 CONTINUED:

As they watch, the perimeter positions, blinking green, are overrun by the solid red field of the firestorm.

WORF
The storm has reached the perimeter.

55 CLOSE - PICARD

we can only imagine what he's going through.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Bersallis.

57 INT. SICKBAY

Riker is seated on an examining table, being attended to by Beverly. All background beds are filled.

Picard ENTERS from the corridor. When Riker sees him, his face tightens.

RIKER
I got out with the last of the colonists. If it hadn't been for the perimeter teams, we wouldn't have made it.

At least Picard knows that he made the right decision -- those who sacrificed their lives did so to save many others. But Picard takes no comfort in knowing this.

RIKER
We managed to get four of the teams off the surface.
(grim)
The interference kept us from getting the other two... I don't see how they could have survived.

Picard takes this in, stone-faced.

PICARD
Which teams are missing?

RIKER
Three and six.

57 CONTINUED:

Riker senses that though Picard desperately wants to know, he can't bring himself to ask.

RIKER
The last I knew, Commander Daren was with team six.

Picard's face is ashen. He nods, then turns and leaves the room.

58 INT. PICARD'S QUARTERS

Picard is very much alone. He sits very still. Silence.

After a long moment, he looks over at the table where

his flute sits in its case.

He crosses over to the table and looks down at it. He reaches out his hand, and carefully closes the case shut... It is as if a chapter in his life is gone forever.

After a moment, the silence is interrupted.

WORF'S COM VOICE
Bridge to Captain.

It takes Picard a long moment to respond.

PICARD
Go ahead, Mister Worf.

WORF'S COM VOICE
We've found survivors, sir..
They're beaming up now.

Everything is written on Picard's face.

PICARD
On my way.

59 INT. TRANSPORTER ROOM (OPTICAL)

where a few perimeter team members are being helped off the pad by medical personnel; they're in bad shape, their uniforms blackened with smoke.

Picard ENTERS and sees that Nella is not among them.

59 CONTINUED:

He keeps his face even -- it wouldn't be appropriate to show his crew that he was looking for someone in particular.

As an N.D. survivor passes, Picard puts a reassuring hand to his shoulder.

When the last of the survivors have filed out, Picard turns to leave as well -- any hope of seeing Nella again is gone.

Suddenly, he hears the sound of the transporter humming to life. He stops and turns to face the chamber.

As the N.D. works the console, three figures begin to MATERIALIZE on the pad. As Picard watches, the woman he thought he'd lost takes shape before his eyes. Nella is safe.

A look of incredible relief washes over Picard's face. Inside, he wants to run to hold her, but he's the Captain. He can't.

Their eyes meet for a brief moment before the medical technicians take her away. But there was something in Nella's eyes Picard can't place...

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Bersallis.

PICARD (V.O.)
Captain's Log, Stardate 46697.2. Although we succeeded in rescuing all six hundred forty-three Bersallin colonists... we lost

eight crewmembers. Let the record show that they gave their lives in the performance of their duty. Commendations will follow.

61 INT. PICARD'S QUARTERS

Nella sits opposite Picard. Although it's an informal setting, she is reporting to him almost as if they were in the Observation lounge. Both are in uniform.

NELLA
... when communications went out, I knew we had to fend for ourselves.
(MORE)

61 CONTINUED:

NELLA (Cont'd)
We modified our phasers to create resonant disruptions in the deflector field... the disruptions formed small pockets inside the plane of the field... and we each stood inside one to wait out the storm.
(beat)
Richardson didn't make it... all Deng and I could do was stand there... and watch.

He looks at her... hearing the flat tone of her voice... knowing the unspoken feelings.

PICARD
Nella... you know I had to give that order --

She lifts a hand quickly and touches his lips.

NELLA
Don't... don't say you're sorry.

He takes her hand in his.

PICARD
It couldn't have been easy for you... hearing me order you to face death.

She doesn't answer for a moment, taking in his words, acknowledging their truth. Then --

NELLA
At first, when I heard you tell us to hold our positions, I didn't question it. Of course we would... that was our job.
(beat)
But when I saw that storm coming toward us...

61 CONTINUED: (2)

A long beat passes.

PICARD
Part of you must have... blamed me.

NELLA

A small part, maybe... But in the end, I was more afraid that you would blame yourself if I died.

She gives him a weak smile.

NELLA

Would you have?

Picard hesitates... rises... paces toward the window, gathering thoughts.

PICARD

I've lost people under my command... people I cared about deeply... but never someone I've been in love with.

He turns back to face her.

61 CONTINUED: (3)

PICARD

When I thought you were dead, I went into some kind of shutdown... I didn't want to think, I didn't want to feel. I was here, in my quarters, and... the only thing I could focus on was music... and how it would never give me joy again.

She is silent, watching him. A long beat...

NELLA
Well... where do we go from here?

He turns to her... says the difficult words.

PICARD
We could continue... hoping we wouldn't face a situation like that again... knowing that we might... hoping the pressures on us wouldn't begin to erode our feelings for each other...
(beat)
That's not what I want for us.

NELLA
I know. Neither do I.

PICARD
(reluctantly)
I don't think we can serve on the same ship.

She looks at him, knowing he's right... wishing it weren't so...

NELLA
It would be difficult... for both of us.

There is a long, difficult moment... each hoping the other will somehow refuse to accept the inevitable. But --

NELLA
I'll put in for a transfer.

Picard takes this in.

PICARD
We can arrange shore leave together.

61 CONTINUED: (4)

She smiles sadly. In theory they can... but starships range wide... schedules are difficult to coordinate...

NELLA
Yes, of course.

Beyond that, there's nothing else to say. Now, staying there feels awkward. She rises, moves to him... lifts a hand to his cheek, and kisses him softly on the mouth.

NELLA
Promise me something?

Picard looks at her.

NELLA
(continuing)
Don't give up your music.

Picard nods almost imperceptibly.

She smiles through her sadness... then walks out the door. Picard watches as the door slides shut behind her. He's alone... with only the faint hum of his ship to keep him company. Will he see her again?

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves away.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Chase"
#40276-246

Story by
Ronald D. Moore
&
Joe Menosky

Teleplay by
Joe Menosky

Directed by
Jonathan Frakes

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FINAL DRAFT

FEBRUARY 4, 1993

STAR TREK: "The Chase" - 02/05/93 - CAST

STAR TREK: THE NEXT GENERATION
"The Chase"

CAST

PICARD	GALEN
RIKER	GUL OCETT
DATA	HUMANOID
BEVERLY	
TROI	NU'DAQ
WORF	ROMULAN CAPTAIN
GEORDI	
COMPUTER VOICE	
MOTT	

Non-Speaking	Non-Speaking
ENSIGN	THREE ROMULANS
	N.D. CARDASSIAN

STAR TREK: "The Chase" - 02/04/93 - SETS

STAR TREK: THE NEXT GENERATION
"The Chase"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
OBSERVATION LOUNGE	CARDASSIAN SHIPS
TRANSPORTER ROOM	
PICARD'S QUARTERS	PLANET SURFACE
LAB	
SICKBAY	
TEN FORWARD	
ENGINEERING	
READY ROOM	

STAR TREK: "The Chase" - 02/05/93 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"The Chase"

PRONUNCIATION GUIDE

VOLTERRA	vol-TAIR-ah
GALEN	GAY-lin
NAISKOS	NAY-skos
TARQUIN	TAR-kwin
KEA	KEY-ah
AOLIAN	a-O-lee-in
SATAARAN	suh-TAIR-ran
SOTHIS	SO-this
SCHLIEMANN	SCHLAY-mn
M'TELL	muh-TELL
YA'SEEM	ya-SEEM
AL-LEYAN	al-LEE-in
CAERE	kye-AIR
RAHM IZAD	ROM-a-zod
NU-DAQ	new-DOK

STAR TREK: THE NEXT GENERATION
"The Chase"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at impulse against softly glowing bands of gaseous material.

PICARD (V.O.)
Captain's log, Stardate 46731.5. We are in the midst of the Volterra nebula, a stellar "nursery." Our three week mission is a routine analysis of several dozen protostars in various stages of development.

2 INT. BRIDGE

PICARD, TROI, WORF are at their stations; DATA is at the aft science station, working his console.

DATA
Captain, I have completed the spectral evaluation of the outer shell.
(beat)
Our survey of this protostar is complete.

Picard acknowledges with a nod.

PICARD
(to Con)
Ensign, lay in a course to the next one, three quarters impulse.

2 CONTINUED:

The Ensign works her controls.

RIKER'S COM VOICE
Riker to Captain Picard.

PICARD
(to COM)
Yes, Number One?

RIKER'S COM VOICE
May I see you in the Observation Lounge, Sir?

Picard is puzzled but not alarmed.

PICARD
(to COM)
Of course. I'll be right there.

Picard stands and heads for the Observation Lounge door.

3 OMITTED

4 INT. OBSERVATION LOUNGE

Picard ENTERS from the Bridge -- his attention is

immediately riveted toward an OBJECT on the middle of the table. It is a TERRA-COTTA FIGURINE, roundish, about a foot wide and tall, of vaguely HUMANOID shape, with a serene look on its face -- like some alien Buddha. Its surface is worn, it looks ancient.

Picard is stunned to see it.

PICARD
My God...

5 INCLUDE RIKER AND PROFESSOR RICHARD GALEN

PROFESSOR GALEN is in his sixties, tall, slender, greyhaired, and seems to emanate dignity and intelligence. Riker has a smile on his face.

GALEN
Then you can identify this object, Mister Picard.

Picard is taken aback by the man's face and voice.

PICARD
Professor Galen.

5 CONTINUED:

GALEN
(lightly)
I suppose I should say -- Captain Picard.

Picard glances toward Riker.

RIKER
(explains)
Professor Galen hailed me from his shuttle an hour ago. He suggested that we surprise you.

GALEN
To clarify... I insisted and your First Officer was kind enough to accommodate me. I hope I haven't been overly presumptuous...
(beat)
My star pupil now being master of the stars...

Picard brushes it off with a wave of his hand.

PICARD
No one is more welcome on my ship.

He turns again to the figurine on the table.

PICARD
(continuing)
I never thought I would see a Kurlan naiskos.
(to Galen)
Fifth Dynasty?

GALEN
Is that your conclusion, Mister Picard.
(catching himself)
Forgive me again, Captain.

PICARD
Please. "Mister" will do just

fine.

Riker reacts to this with a smile, as Picard examines the figurine more closely, suddenly the student attempting to shine before his mentor.

PICARD
(continuing)
The overall configuration is certainly Fifth Dynasty. But the surface ornamentation...

5 CONTINUED: (2)

GALEN
Yes...

Picard steps closer, leans toward the object, sees an extremely faded HINT OF COLOR.

PICARD
Green polychrome over the eyes... And the eyes themselves... open.
(smiles)
Third Dynasty. From the workshop of the Master of Tarquin Hill.

The Professor nods, pleased.

GALEN
Well done.

Picard explains to Riker.

PICARD

The Master of Tarquin Hill created ceramic designs that were three centuries ahead of his time. We only know him by his work -- his name has never been discovered...

Picard indicates the figurine.

PICARD
(continuing)
This object is over twelve thousand years old...

RIKER
The planet Kurl? That's a hell of a long way outside Federation territory.

As if that was Picard's next question, the Captain turns to his former instructor.

PICARD
Indeed. I thought you had completed your studies of Kurlan artifacts some time ago.

GALEN
I happened to be in the neighborhood last summer. I couldn't resist.

5 CONTINUED: (3)

Picard doesn't seem to consider this an answer to his question, but the Professor immediately refocuses his

attention onto the figurine.

GALEN
(continuing)
Go ahead.

Picard is surprised.

PICARD
It's complete?

Galen answers with a smile. Picard steps over to the figurine, grasps its sides with both hands and LIFTS -- the top half separates from the bottom, revealing a hollow interior. Inside are over a dozen TINY FIGURINES, similar in shape to the original.

Riker steps over to look inside as Picard explains with excitement.

PICARD
The Kurl believed every individual is a community of individuals. Inside us are many voices, each with its own desires, its own style, its own way of viewing the world.

Picard picks up one of the tiny figurines.

PICARD
(continuing)
But Kurlan civilization died out thousands of years ago. It's rare to find a figurine intact.
(to the Professor)
A truly incredible find.

GALEN
It's yours, Jean-Luc.

Picard shakes his head.

PICARD
How could I accept this --

GALEN
... Graciously, Mister Picard. You could accept it graciously.

5 CONTINUED: (4)

Picard nods, touched.

PICARD
How long can you stay? There's so much to talk about.

RIKER
The Professor is scheduled to meet a Vulcan transport the day after tomorrow.

Picard's face falls.

PICARD
Two days? That's not nearly enough time...

GALEN
We may have considerably more than that.

PICARD
I don't understand.

GALEN
I am currently on an expedition.
A journey into unexplored
historical territory.
(beat)
And I intend to take you with me.

Picard and Riker exchange a surprised look. OFF their expressions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at impulse speed in the protostar nebula.

PICARD (V.O.)
Captain's log, supplemental. It
has been over thirty years since
I last saw my archaeology
professor. His presence has taken
me back to a time when I had

considered a very different career...

7 INT. TEN FORWARD

Picard is at a table having tea with Professor Galen. The Captain doesn't frequent Ten Forward, and draws a few curious glances from the other patrons.

GALEN
I read your paper on the Kea Four excavation that you delivered at last year's symposium. It was... informative.

Picard smiles.

PICARD
Damning with faint praise.

GALEN
(shrugs)
One can hardly serve two masters. For a Starfleet Captain at the helm of the Federation flagship... attendance alone would have been impressive enough. But you still managed to present a piece of original research.
(beat)
A small piece, granted. Nevertheless, I admire your tenacity.

7 CONTINUED:

PICARD

I had hoped to see you there. You said in your last letter that you might go.

GALEN

Much too busy, I'm afraid. I was on the far side of the Aolian Cluster at the time.

Picard reacts with surprise. Then...

PICARD

Professor Galen, may I ask a frank question?

GALEN

Please.

PICARD

Your published writings have been... sporadic over the last ten years or so. Your appearances at symposia have been rare -- or scheduled and then cancelled at the last minute. The finest archaeologist of the century has become shrouded with an air of mystery.

GALEN

And my reputation as a result has no doubt grown.

PICARD

(smiles)

I've yet to run across anyone that didn't love a good mystery.

GALEN
The Sataaran of Sothis Three disdain them.
(nods)
Nevertheless, as a general principle, your statement holds.

A beat. Picard leans forward.

PICARD
Professor, what have you been doing for the last decade?

7 CONTINUED: (2)

GALEN
Are you familiar with micropaleontology?

PICARD
(nods)
Studying fossil records at a microscopic level. I remember reading your papers on the subject. But that was years ago... Then your work seemed to stop.

GALEN
No. The work continued.

The man lowers his voice.

GALEN
(continuing)
I made a discovery so profound in its implications that silence seemed the wisest course.

He pauses a moment.

GALEN
(continuing)
This... work has occupied my every waking thought, it's intruded upon my dreams. It's become my life. And when it's finished, when I announce my findings...
(beat)
It will be heard half-way across the galaxy.

Picard reacts.

PICARD
Tell me --

7 CONTINUED: (3)

GALEN
... I'm sorry, Mister Picard. But that information has a price -- your agreement to join me on the final leg of this expedition.

A silent beat.

PICARD
For how long?

GALEN
Three months. Perhaps a year. If we had a starship and complete diplomatic access -- a matter of weeks. But we'll have only my shuttle, the transports we can arrange, and our combined talents.

PICARD
Why can't you do this without me?

The Professor looks at him for a moment, then glances away.

GALEN
I'm not a young man. There will be hazards along the way. I don't want my own inadequacies to jeopardize the completion of this work.

PICARD
Professor, I'm honored that you'd think of me. But I have a responsibility --

GALEN
... to History. What if you could have helped Schliemann discover the City of Troy? Or if you had been with M'Tell as she stepped upon Ya'Seem for the first time?
(beat)
How could anything compare?

A long, silent beat. Picard stands.

PICARD
May I sleep on it?

The Professor nods.

GALEN
Dream not of today, Mister Picard.

7 CONTINUED: (4)

Picard smiles, remembering.

PICARD
"Dream not of today." The night blessing of the Yash-El.

GALEN
As I recall, you missed that question on the final exam.

PICARD
I've had a few years to look it up.
(beat)
The Enterprise is yours, for as long as you're here.

Galen acknowledges the gesture with a nod of thanks.

PICARD
(continuing)
Dream not of today, Professor.

Picard heads for the door. OFF Galen's contemplative face...

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse in the protostar nebula.

9 INT. PICARD'S QUARTERS

Picard is at a table, staring into space. The ancient FIGURINE is in front of him, open, the tiny figures visible inside. The door CHIMES.

PICARD
Come.

The door opens and BEVERLY steps inside, her cheeriness in sharp contrast to Picard's contemplative mood.

BEVERLY
Good morning.
(beat)
You look like you've been up for awhile.

She goes to the replicator.

9 CONTINUED:

PICARD
Yes.

Beverly reacts, then turns to the replicator.

BEVERLY
(to replicator)
One tea, Earl Grey, hot. One macchiato.

The SOUND of the replicator. She turns away from it with a mug of tea and a tiny cappuccino in an espresso cup. She takes them over to Picard, then sits next to him.

BEVERLY
(continuing)
Let's hear it...

PICARD
I had a long talk with Professor Galen last night. He asked me to leave the Enterprise -- to join him on an archaeological expedition that could last a year.

BEVERLY
Jean-Luc... that must be tempting.

PICARD
I wouldn't leave the Enterprise. But the offer itself has made me feel a certain... regret.

BEVERLY
That you could have been an archaeologist instead of a starship Captain?

PICARD
Not exactly. I'm certainly not sorry about the path I've taken...

9 CONTINUED: (2)

Picard sips his tea, sets it down.

PICARD
(continuing)
But... there's a certain... passion that comes with the singleminded pursuit of the past.

He picks up one of the tiny figurines.

PICARD
(continuing)
To be captured by an image created by another's hand, hundreds or thousands of years ago. A being long dead, who still speaks to you through that image, who says "I was alive, as you are alive."

Picard sets the figurine on the table in front of them.

PICARD
(continuing)
I've only approximated that feeling. Professor Galen made it his life.

He places the tiny figurine into the larger one with the others.

PICARD
(continuing)

The Professor didn't choose this figure at random -- the many voices inside the one. He knows that the past is one of the most insistent voices inside me. This gift was meant to remind me of that.

BEVERLY
And the exploration of space? Surely that counts for something...

Picard smiles.

9 CONTINUED: (3)

PICARD
I wouldn't trade it for anything. And I'd still make the same decision I made all those years ago.
(beat)
I'm just sorry I have to say no to him a second time.

BEVERLY
You two were very close, weren't you?

PICARD
I had a father. But Professor Galen was like a father who understood me. And he had children -- but none followed in

his footsteps. So, I was like the son who understood him.

BEVERLY
I guess it was difficult for both of you when you left.

PICARD
The Professor is somewhat... internal. He doesn't express feelings easily. But it was difficult for me.

Picard picks up the top half of the larger figurine and replaces it onto the lower.

PICARD
(continuing)
In some ways, I wish he'd never come on board.

OFF the figure, with its enigmatic expression...

10 INT. LAB

Professor Galen is working at a console. A mid-sized Viewscreen displays a star chart, color-coded for political boundaries.

The door opens and Picard ENTERS the lab.

GALEN
Good morning, Mister Picard.

10 CONTINUED:

PICARD

Professor.

Picard joins him at the console, staring at the star chart.

GALEN

(re: screen)

The Vulcan ship can take us as far as DS-Four. An Al-Leyan transport is scheduled to arrive at the station three weeks later. They'll take us as far as Caere and we can use the shuttle to get to Indri Eight. Our first stop.

Picard looks at him.

PICARD

I'm afraid I won't be going.

The Professor doesn't answer.

PICARD

(continuing)

The Enterprise isn't something I can leave and then come back to. If I go, I go for good. I'm not prepared to do that.

GALEN

This isn't some undergraduate study project you're turning down. This is the chance of a lifetime.

(beat)

Don't make the same mistake twice.

PICARD
You can't believe that my career in Starfleet has been a mistake.

Galen flashes with sudden anger.

GALEN
What are you doing at this very moment? A "survey mission." You're like a Roman centurion off patrolling the provinces -- the maintenance of a dull and bloated Empire.

10 CONTINUED: (2)

PICARD
We both know that isn't true.

GALEN
I know this. As a scholar, you're nothing but a dilettante.

Picard is stung by the words.

GALEN
(continuing)
Years ago, I offered you the chance to become the finest archaeologist of your generation. Your achievements could have surpassed even my own.
(beat)
But you decided to turn your back

on a life of profound discovery.
(beat)
And you turned your back on me.

Picard suddenly sees the depth of the Professor's disappointment -- a bitterness suppressed for decades.

PICARD
I never wanted --

Galen holds up a hand, stopping him. There is pain in his voice, suddenly quiet and beaten and old.

GALEN
Will you come with me?

PICARD
I can't.

The Professor's eyes suddenly harden. He taps the computer console and the star chart on the screen goes blank. He heads for the door.

GALEN
Then I'll be going.

PICARD
You aren't scheduled to rendezvous with the Vulcan ship for two days...

GALEN
There's nothing else for me here.

He pauses at the door.

10 CONTINUED: (3)

GALEN
Goodbye, Captain.

He steps out the door and it closes behind him. OFF Picard's wounded expression.

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at warp.

PICARD (V.O.)
Captain's Log, supplemental. We have completed our mission in the nebula and are en route to a diplomatic conference on Atalia Seven. I must admit that I have lost my enthusiasm for those proceedings.

12 INT. BRIDGE

Picard, Riker, Worf, Data and Troi.

DATA
At present speed, we will arrive at the Atalia system in thirty-seven hours.

Picard nods -- he appears subdued. Troi looks at him with concern. She steps over to his side.

TROI
(quietly)
Captain, I'm going for a walk in

the arboretum. I wouldn't mind
some company.

He glances at her, considers the offer, then nods. As Picard stands to go --

WORF
(off instruments)
Captain! A distress call from
Professor Galen's shuttle.
(works controls)
Onscreen.

Everyone reacts with alarm.

13 INCLUDE VIEWSCREEN (OPTICAL)

Professor Galen is staring at them, fear in his eyes, the interior of his Federation shuttle in the background.

GALEN
Enterprise! I'm being boarded --

13 CONTINUED:

The screen goes to normal background.

WORF
Transmission has been blocked.

PICARD
Locate the call's origin and set

course, warp eight.

Everyone goes into action.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At high warp across a field of stars.

15 INT. BRIDGE

Picard, Riker, Worf, Data and Troi. The tension is high.

DATA
I have located the shuttle. It is under attack, Captain.

PICARD
Take us out of warp. On screen.

16 INCLUDE VIEWSCREEN (OPTICAL)

A Federation shuttle is close to a YRIDIAN ATTACK SHIP -- much smaller than the Enterprise, but wasp-like and deadly-looking.

WORF
A Yridian destroyer.

RIKER
Battle stations.

WORF
Aye.

Worf works his console, the RED ALERT sounds and the lights come on.

16 CONTINUED:

DATA
Professor Galen is still inside his vessel.
(looks up)
His vital signs are barely registering.

PICARD
Get him out of there.

WORF
The shuttle is within a tractor beam -- the Transporter cannot penetrate it.

RIKER
Hail the Yridians.

WORF
(works console)
They are not responding.

A sudden BLAST from the Yridians rocks the Enterprise.

PICARD
Return phaser fire, disable their offensive systems.

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise fires a short phaser blast that hits the Yridian ship -- it violently EXPLODES.

18 INT. BRIDGE

The Bridge crew reacts with surprise as the Enterprise is shaken by the shock wave.

RIKER
Worf?

WORF
I don't understand, Commander. The phaser blast was not powerful enough to destroy the ship.

DATA
The Yridian vessel was overloading its power generators. That, combined with the phaser blast, caused it to explode.

Picard heads for the door.

18 CONTINUED: (2)

PICARD
(to COM)
Transporter Room One, lock onto Professor Galen and transport him directly to Sickbay...

19 INT. SICKBAY (OPTICAL)

The door opens and Picard rushes inside.

Beverly is standing next to Galen, who is on a

diagnostic bed -- his vital signs on the monitor are almost nil.

BEVERLY
(to Picard; sotto)
He took a disruptor hit point blank. There's nothing I can do.

Picard steps over to his side. The Professor stares at him for a moment, then shuts his eyes.

GALEN
Jean-Luc... I was... too harsh...

The vital signs go flat. Professor Galen is completely still.

OFF Picard's anguished face.

FADE OUT.

END OF ACT ONE

STAR TREK: "The Chase" - REV. 02/04/93 - ACT TWO 21-22.

ACT TWO

FADE IN:

20 thru 21 OMITTED

22 INT. OBSERVATION LOUNGE

Picard and Worf are at the table. Data and Geordi are at the far end, near the Viewscreen.

Picard's mood is noticeably somber.

GEORDI
I'd say at least three Yridians boarded the Professor's shuttle.

PICARD
What were they after?

GEORDI
We're not sure, but it looked like they were trying to download something from his computer.

DATA
When he was attacked, Professor Galen began to protect certain files in his computer memory.

GEORDI
We were able to do a partial (TECH)-reconstruction on the shuttle computer, so we have at least some of those files.

23 INCLUDE VIEWSCREEN

The screen displays a BLOCK of RAW NUMBERS.

GEORDI
We found nineteen different blocks of numbers like this one.

23 CONTINUED:

PICARD
What do they mean?

DATA
They could mean almost anything. Unless we can narrow the parameters of the search, it would be impossible for the computer to identify the patterns with any accuracy.

GEORDI
We tried every decryption key on record -- in case Professor Galen was using some kind of code.
(indicates screen)
We still can't make heads or tails of them.

WORF
Were the Yridians able to get these number blocks?

GEORDI
At least some of them. It's hard to say how many.

A silent beat.

PICARD
Apparently, the Yridians knew more about the Professor's work than we do.
(re: Viewscreen)
They may have known what these numbers mean.

GEORDI
If they did, that knowledge died with them.

PICARD
Not necessarily. The Yridians are information dealers. They could have been delivering the number blocks to someone else. Did they send any signals before they were destroyed?

WORF
We detected no transmissions.

23 CONTINUED: (2)

GEORDI
There weren't any vessels in the immediate area.

A long beat as they consider what to do.

PICARD
Do the shuttle's flight logs show where Galen had been before coming on board the Enterprise?

DATA
(nodding)
The logs indicate that Professor Galen visited an unexplored star system -- Ruah Four.

PICARD
What's the distance from our current position?

DATA
Four days at warp six.

A beat.

23 CONTINUED: (3)

PICARD
The conference can wait.
(beat)
Lay in a course to the Ruah system.

Picard stands and leaves the table. OFF the faces of the others as they watch him go.

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise is entering orbit above a blue-green, earth-like planet.

25 INT. BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

Picard, Riker, Data, Worf, Troi and the Ensign at the CONN. The Viewscreen displays the blue-green planet.

RIKER
(to Ensign)
Standard orbit, Ensign.

DATA

(off instruments)
Ruah Four is an M class planet. Sixty-seven percent of the surface is covered with water. The landmass contains multiple animal species, including a genus of proto-hominids.

PICARD
(beat)
Scan for any evidence of monuments or earth works which might suggest an ancient civilization.

25 CONTINUED:

DATA
(works)
There is nothing to indicate former occupancy by even a primitive culture, sir.

PICARD
Then what was the most renowned archaeologist in the Federation doing here?

A long silent beat as Picard stares at the Viewscreen in frustration. Nobody says anything. A beat, Picard appears to be thinking out loud.

PICARD
When he left the Enterprise, he was going to take a Vulcan ship to Deep Space Four. And from

there...
(trying to recall)
An Al-Leyan transport as far as Caere... Then the shuttle to... Indri Eight.

Picard steps toward Data.

PICARD
Mister Data, what do we know about Indri Eight?

DATA
The Indri system was first identified by Federation vessels nearly sixty years ago.
(MORE)

25 CONTINUED: (2)

DATA (Cont'd)
The eighth planet is L-class, covered by deciduous vegetation... unexplored, but with no apparent evidence of civilization, present or past. In fact, the planet possesses no animal life whatsoever.

A beat as Picard considers this.

PICARD
Number One, we'll proceed to Indri Eight.

Everyone reacts with surprise, and Riker exchanges looks with Worf.

RIKER
Sir, with all due respect... we've run into one dead end... and it doesn't sound like Indri Eight is any more promising. We're already late for the conference on Atalia Seven...

PICARD
(sharply)
I know Starfleet's timetable.
(beat; indicates screen)
Professor Galen visited this planet only days ago. And he was headed to Indri Eight when he was killed. There is a connection between the two planets. And I'm going to find it.

RIKER
Aye, Sir.

Picard EXITS to the Ready Room.

RIKER
(to CONN)
Lay in a course, Ensign. Warp seven.

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise at warp speed across a field of stars.

27 INT. READY ROOM (OPTICAL)

Picard is staring at the small COMPUTER on his desk. A NUMBER BLOCK seen before in the Observation Lounge briefing is displayed on the screen. He taps the keyboard and the screen displays a different number block. The Professor's FIGURINE gift is now on a shelf in the background. The door CHIMES.

PICARD
Come.

The door opens and Troi steps inside. Picard doesn't look up.

TROI
How's it going?

PICARD
It's not.
(indicates screen)
I thought if I stared at these number blocks long enough I might start to see some kind of pattern.

Picard taps the keys -- another number block replaces this one. Picard shakes his head.

PICARD
(re: screen)
Nothing.

Troi steps over by his side.

TROI
What I really meant was -- how's

it going with you?

PICARD
As well as can be expected, given the circumstances.

They are silent for a moment.

PICARD
If I had only gone with him --

27 CONTINUED:

TROI
... You might both be dead. Captain, you can't start thinking like that. You didn't abandon him. You chose not to abandon a life-long career. It was the right decision. And it was in no way responsible for his death.

PICARD
Yes, I realize that.

TROI
(gently)
I know how much the Professor meant to you... and how much you want to find out what happened... but staring at these numbers isn't going to bring him back.
(beat)
The conference on Atalia Seven has been scheduled for six months.

Starfleet is relying on your mediation efforts to --

Picard looks at her -- his manner is firm.

PICARD
Counselor, this isn't a case of my taking the Enterprise and its crew on some wild goose chase in order to purge myself of guilt or remorse.
(beat)
I simply will not allow Galen's death to be in vain. If that means inconveniencing a group of squabbling delegates for a few more days, then so be it. The responsibility is mine.

It's a dismissal. Troi nods.

TROI
Captain.

She turns and heads for the door. Picard stares back at the computer. OFF: the silent block of numbers on the screen.

28 INT. BRIDGE

Riker, Data, Worf and the Ensign.

WORF
We are in range of the planet.

RIKER
Riker to Picard... we're approaching Indri Eight.

PICARD'S COM VOICE
On my way.

28 CONTINUED:

Data looks up from his console, puzzled.

DATA
Sensors are picking up severe atmospheric fluctuations on the planet...

Everyone reacts.

RIKER
Assume a high orbit.

The Ensign works the CONN. Picard ENTERS from the Ready Room.

PICARD
Mister Worf, onscreen.

29 INCLUDE VIEWSCREEN - (OPTICAL)

The green planet is slowly turning brown before their eyes, changing color along a single front.

WORF
(off instruments)
Some kind of plasma reaction is

consuming the lower atmosphere.

PICARD
Can we stop it?

WORF
No, Sir. The reaction is global...

Data looks up from his console.

DATA
All life on the planet is being destroyed.

OFF their grim reactions.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit around the burned out planet.

31 INT. MAIN BRIDGE - CONTINUOUS (OPTICAL)

As before.

RIKER
Why would anyone want to destroy

all the life on an uninhabited, neutral planet with no strategic importance whatsoever?

Picard stares at the image of the dead planet for a moment.

PICARD
All the life...
(beat then to others)
What if the Professor's number blocks have something to do with organic material?

DATA
Narrowing the search parameters to the biological database would increase the chances that the computer could find a match.

PICARD
(on the move)
I'll be in the lab.

As he EXITS...

CUT TO:

32 INT. LAB - INCLUDE VIEWSCREEN (OPTICAL)

Picard and Beverly are watching the Viewscreen anxiously. The number block is shifting and changing as the computer searches for a match. Finally, the screen stops and the number block is matched side by side next to an identical number block.

32 CONTINUED:

COMPUTER VOICE
Pattern match found.

Picard and Beverly react, hopeful.

BEVERLY
Specify.

The number block is replaced by several different segments of DNA. The screen looks as though there are small pieces of rope all perfectly lined up and sitting on an imaginary grid.

COMPUTER VOICE
The number blocks are mathematical representations of fragments of deoxyribonucleic acid strands.

PICARD
(reacts, amazed)
DNA fragments!

BEVERLY
(off screen)
Each from a different lifeform...
from nineteen different worlds.

32 CONTINUED: (3)

Picard inspects the screen -- each gene fragment has

the name of its planet of origin underneath it. He turns to Beverly, who continues to stare at the screen, as if her mind is racing.

PICARD
The planets these fragments come from are scattered across the quadrant. No wonder it took the Professor years to collect them. But why?

Beverly stares at the screen for another beat.

32 CONTINUED: (3)

BEVERLY
(excited)
Wait a minute. These fragments all have similar protein configurations... they could be chemically compatible.

PICARD
How can that be possible? They're different species... from different planets. There shouldn't be any compatibility at all.

BEVERLY
I know, but look at the base pair combinations, they're uniform.
(beat)
If I'm right...
(beat)

Computer, connect the DNA fragments according to protein-link compatibility.

The fragments on the screen move and shift... linking together one by one like Lego pieces... finally they form a grid-like shape. The design is similar to a CIRCUIT CHIP.

PICARD
(amazed)
What is it?

BEVERLY
I have no idea...

OFF the screen.

33 INT. ENGINEERING - ON VIEWSCREEN

Which is showing the same geometric matrix just seen in the Lab. Geordi and Data are talking to Picard and Beverly.

33 CONTINUED:

GEORDI
(indicating genetic shape on screen)
This is not a natural design. Captain, this is part of an algorithm... coded at the molecular level.

PICARD

An algorithm? Are you saying
these DNA fragments are elements
of some kind of computer program?

GEORDI
I know how it sounds, but there's
no way this could be a random
formation. It's definitely part
of a program.

A beat as they digest this information. They react and Beverly points to one of the fragments on the screen.

BEVERLY
(beat)
This fragment has been part of
every DNA strand on Earth since
life began there... and the other
fragments are just as old.
(beat)
Someone would've had to write this
program over four billion years
ago.

33 CONTINUED: (2)

PICARD
So four billion years ago, someone
scattered this genetic material
into the primordial soup of at
least nineteen different planets
across the galaxy.

DATA
The genetic information must have

been incorporated into the earliest lifeforms on those planets, and then passed down through each generation.

BEVERLY
But why would anyone do it in the first place?

PICARD
(to Geordi)
Do you have any idea what this program could be designed to do?

GEORDI
We couldn't know that until we assembled the entire program and ran it.

Geordi points to several places on the graphic of the "program" that appear to be missing pieces.

GEORDI
There are several fragments still missing. We've tried all the DNA material in Federation records, but we can't find any with compatible protein configurations.

PICARD
Then they must be from worlds outside the Federation.
(beat)
How many people aboard the Enterprise come from non-Federation planets?

DATA

Seventeen.

PICARD

It may be a long shot, but we ought to check each of those seventeen people to see if any of them have the correct protein configurations.

33 CONTINUED: (3)

BEVERLY

I'll begin taking DNA samples.

Beverly EXITS. Geordi has been thinking for a few minutes.

GEORDI

You know Captain... I've been thinking. Someone else must know about this program.

Picard give him a questioning look.

GEORDI

I bet one of the missing fragments was on Indri Eight... and that's why it was destroyed --

PICARD

To keep anyone else from getting that piece of the puzzle.

33 CONTINUED: (4)

Picard looks at the mysterious shape on the screen.

PICARD
It's four billion years old... a computer program from a highly advanced civilization... hidden in the fabric of life itself.
(beat)
Whatever information is contained in that program could be the most profound discovery of our time. Or the most dangerous. And the Professor knew that.

34 OMITTED

35 EXT. SPACE - ENTERPRISE (OPTICAL)

Still in orbit above the now dead Indri Eight.

36
thru OMITTED
36B

36B INT. SICKBAY

Beverly is removing a sampling DEVICE from the arm of one ALIEN CREWMEMBER who is sitting on the bed. MOTT, the barber, is standing in the vestibule, waiting.

BEVERLY
(to Crewmember)

That's it. Thank you.
(to Mott)
You're next, Mister Mott.

Beverly indicates the bed and he moves directly to the bed as Beverly re-adjusts her sampling device. The Alien Crewmember EXITS.

MOTT
Glad to be of assistance, Doctor. You can always count on me in a pinch.
(beat)
What do I do?

BEVERLY
Nothing. I'm just going to sample some of your skin cells.

She rolls up his sleeve.

MOTT
(apprehensive)
Is this going to hurt?

BEVERLY
About as much as that pedicure you gave me last week.

MOTT
(alarmed)
That was an accident.

BEVERLY
(smiles)
Relax. You won't feel a thing.

Beverly runs the instrument over his skin and then hits a control.

36B INCLUDE VIEWSCREEN (OPTICAL)

which displays a long DNA strand. Suddenly a tiny segment of the strand is highlighted.

BEVERLY
(hopeful)
That might be it.

36B CONTINUED:

MOTT
Of course it is.
(beat)
Might be what?

BEVERLY
Let's see if it fits into the program.

MOTT
Obviously it fits.
(beat)
Fits what?

Beverly works for a moment... then looks disappointed.

BEVERLY
Close... but no.

MOTT
Maybe you're not doing it right.

BEVERLY
(firm)
Thank you, Mister Mott. That'll be all.

Mott reluctantly EXITS.

MOTT
(grumbling)
Just trying to help... no one ever listens to me...

36C INT. READY ROOM

Beverly is with Picard, who is pacing.

BEVERLY
They all came up negative.

PICARD
I've gone through every page of the Professor's published work... hoping I'd find a clue about where to go next... but so far nothing.

36C CONTINUED:

A long beat.

BEVERLY
Maybe we've been at this too long. Why don't we both get some sleep and start again in the morning.

Picard moves around the room for a moment... then stops. Something has caught his eye. He's staring at the FIGURINE against the wall.

PICARD
(remembering)
"I was in the neighborhood."

He turns excited to Beverly.

PICARD
(continuing)
When I asked the Professor what took him all the way to Kurl, he said he was "in the neighborhood." Doing what?

BEVERLY
Collecting a DNA sample, perhaps...

Picard rushes to the computer, hits a few keys, checks the screen.

PICARD
The only planet near the Kurlan system capable of supporting life is Loren Three.

BEVERLY
There's no Loren Three sample in the data we downloaded from the Professor's shuttle. If he did get one from there it must have been taken by the Yridians when they attacked.

PICARD
(to COM)
Mister Data, set course for Loren Three, maximum warp.

DATA'S COM VOICE
Yes, Sir.

36C CONTINUED:

Beverly heads out the door to the Bridge. Picard stares out the window. OFF his firm expression.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At high warp speed.

38 INT. BRIDGE

Picard, Riker, Worf, Data and the Ensign.

DATA
We are approaching the Loren system.

RIKER
Slow to half impulse, and take us into orbit above the third planet.

The Ensign works her controls.

PICARD
There's a good chance our competition has gotten here first. Battle stations, Mister Worf.

WORF
(works console)
Aye.

The RED ALERT comes on.

DATA
We are entering orbit..

RIKER
(re: Viewscreen)
You were right, Captain, we've got company.

39 INCLUDE VIEWSCREEN (OPTICAL)

TWO CARDASSIAN VESSELS are in orbit above the planet.

RIKER
(continuing)
Cardassians.

39 CONTINUED:

WORF
They are hailing us.

PICARD
On screen.

Worf touches his console -- a FEMALE CARDASSIAN CAPTAIN, GUL OCETT appears on the Viewscreen. (This is the first time we've seen an adult female Cardassian. They could possess the kind of sexual dimorphism

apparent in many species -- the neck "veins" for instance, might be more pronounced and colorful in Cardassian females than in males.)

GUL OCETT
I am Gul Ocett. Identify yourselves and state your business in this star system.

PICARD
(to screen)
I'm Captain Jean-Luc Picard of the Enterprise. And I fail to see why I should explain my presence to you. Cardassia has no claims on this sector.

GUL OCETT
No, I suppose not. But my admittedly hasty estimate shows one Federation Starship and two Cardassian war vessels.
(smiles)
Perhaps I've miscounted.

Picard matches her dueling tone.

PICARD
Not at all. But the Enterprise is on a purely scientific mission. You have nothing to gain by interfering with us.

GUL OCETT
And you have nothing to lose by delaying a "purely scientific mission" for a few days. I invite

you to withdraw...

Picard and the Cardassian stare each other down.
Suddenly Worf breaks the stalemate.

39 CONTINUED: (2)

WORF
Captain, a Klingon attack cruiser is decloaking off the starboard bow!
(beat)
They are hailing us.

Worf works his console.

KLINGON CAPTAIN'S VOICE
This is the Klingon vessel Maht-H'a.
What are you doing here?

Everyone reacts shocked by the sudden turn of events.
The Cardassian looks as surprised as the rest...

FADE OUT.

END OF ACT THREE

39 CONTINUED: (2)

WORF
Captain, a Bird of Prey is decloaking off starboard!
(beat)

They are hailing us.

Worf works his console.

KLINGON CAPTAIN'S VOICE
This is the Klingon vessel Maht-H'a.
Who are you and what are you
doing here?

Everyone reacts shocked by the suddent turn of events.
The Cardassian looks as surprised as the rest...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hanging in space, in a stand-off with two
Cardassian battleships and one Klingon bird of prey.

PICARD (V. O.)
Captain's log, supplemental. It
seems that we have not one, but
two competitors in our attempt to
complete Professor Galen's puzzle.
I have prevailed upon the
Cardassian and Klingon Captains to
meet with me.

41 INT. OBSERVATION LOUNGE

Picard is at the table with the Klingon, NU'DAQ, and the Cardassian, Gul Ocett.

PICARD
I believe we all know why we're here. If we admit that much, we can move forward.

But the Cardassian and Klingon merely stare at him in various guises of innocent bewilderment.

GUL OCETT
We are merely scouting the planet for possible colonization --

NU'DAQ
Pah! A ridiculous story.

GUL OCETT
And why are you here, then?

NU'DAQ
Scientific research.

The Cardassian laughs and the Klingon fumes. Picard steps in.

41 CONTINUED:

PICARD
There's no point in trying to deceive each other... we all know about Professor Galen's research and about the computer program

which is composed of DNA fragments.

The Klingon and Cardassian exchange looks, but say nothing -- trying to hang onto any advantage. Picard pushes on.

PICARD
I'll take your silence as confirmation. Now, it stands to reason that no one has all the DNA fragments necessary to complete the program.
(to Cardassian)
You were the first to arrive in this system. Do you have an organic sample from the planet below?

Gul Ocett considers him for a moment, glances at the Klingon and calculates her response for a beat. Then she decides to move forward.

GUL OCETT
Yes. And I will open fire on anyone who attempts to obtain another one.

NU'DAQ
(with contempt)
As if we fear Cardassian threats...

PICARD
(ignoring him)
I believe one of you also has a fragment from Indri Eight.

NU'DAQ
(proudly)
Yes. And there will be no other samples from Indri Eight.

GUL OCETT
What is that supposed to mean?

41 CONTINUED: (2)

PICARD
He destroyed the planet's biosphere after taking the sample.

GUL OCETT
(sneer)
Typical Klingon thinking... take what you want and then destroy the rest.

NU'DAQ
Thank you.

PICARD
All of us are missing some of the fragments... but not necessarily the same ones. Unless we combine what we have, we'll never learn the secret of this program.

The Klingon brushes this all off with an impatient wave of his arm.

NU'DAQ

There is no secret. It is an ancient weapon design of incredible power. And the Klingon Empire will not allow it to fall into an enemy's hands.
(to Picard)
Or even a friend's...

41 CONTINUED: (3)

GUL OCETT
A weapon? The Yridian who sold us the information claimed that the program would yield the key to an unlimited power source.

PICARD
Until we assemble the entire program no on can know its ultimate purpose.

GUL OCETT
He's right. For all we know it might be a recipe for biscuits.

NU'DAQ
Biscuits? If that is what you believe, then go back to Cardassia. I will send you my mother's recipe.

PICARD
Enough. Without cooperation we will get nowhere.

A beat.

GUL OCETT
What do you propose?

PICARD
If you both bring the fragments you possess to the Enterprise, I will combine them with ours. The result will be observed by all parties simultaneously, giving no one the advantage.

NU'DAQ
And if we refuse?

PICARD
Then this endeavor stops dead, right here in this room.

OFF the aliens' faces as they consider his words.

42 INT. LAB - INCLUDE VIEWSCREEN

The screen shows the partly assembled ancient program we've seen before. It is obvious that several "pieces" are missing.

42 CONTINUED:

Data and Beverly are at the console. Picard is facing the screen with the Klingon and the Cardassian. Both aliens are holding small COMPUTERS -- basically, beefed-up looking TRICORDERS -- that they've brought over from their respective ships.

DATA
(to Klingon)
Captain.

The Klingon plugs his hand-held computer into a console interface. Data works the console controls.

42 CONTINUED: (2)

A MISSING PIECE OF THE PUZZLE suddenly appears in its proper place on the screen.

NU'DAQ
Excellent.

The anticipation in the room goes up a few notches. The Klingon steps away with his machine, and the Cardassian takes his place, plugging her computer into the console interface. Data again works the controls.

A beat -- then several of the remaining "holes" are filled in. Now, only one "hole" is left unfilled.

BEVERLY
There's still one missing piece...

NU'DAQ
Pahk! We have surrendered what we had for nothing.

GUL OCETT
You are remarkably short-sighted, Nu'Daq. We are closer to the answer than we were.

PICARD
And I think we're very close, indeed.

The others stare at him, puzzled.

NU'DAQ
How can that be? We have no idea where to start looking for the missing DNA fragment.

Picard begins to move about the room, trying to reason this all out.

PICARD
This is a... jigsaw puzzle... whose pieces have been scattered across the galaxy.
(beat)
Doesn't it seem reasonable to assume that the original designers meant for someone to find this puzzle -- why else would they put the pieces in our DNA?
(MORE)

42 CONTINUED: (3)

PICARD (Cont'd)
(beat)
And doesn't that in turn suggest that they would try to make it easy for us to find all the pieces? That there might be

some... pattern to their distribution?

BEVERLY
If that's so... our computer might be able to find that pattern.

42 CONTINUED: (3)

PICARD
Doctor, program the computer to analyze the distribution pattern of the pieces we have, correcting for changes in star configurations over four billion years... and extrapolate for the missing piece.

BEVERLY
That'll take me a while to set up... and a few hours more to process.

Picard turns to the aliens.

PICARD
If you wish, you may stay on board while we wait.

NU'DAQ
I intend to.

The Cardassian nods, indicating her intention as well.

43 INT. TEN FORWARD

Data is sitting at a table, working on a PADD. The Klingon Captain steps up to him.

NU'DAQ
Good evening, Commander Data.

DATA
Hello, Captain.

NU'DAQ
Is there any word yet on the missing fragment?

DATA
The computer is processing the data. I will be notified as soon as there is any information.

The Klingon smiles, and, without being invited, sits opposite Data.

NU'DAQ
(continuing)
Commander, your reputation for... physical strength is known even in the Klingon Empire.

43 CONTINUED: (2)

NU'DAQ
You are familiar with the B'aht Qul challenge?

DATA
I am familiar with many Klingon

rituals -- including the B'aht
Qul.

The Klingon smiles -- his still poised arm continues to offer the challenge. A beat, Data calmly locks hands with him. They hold position.

NU'DAQ
(counting in Klingon)
Wa'... Cha'... Wej --

Data puts him down without the slightest strain.

NU'DAQ
(amazed)
Maw' tok.

Data casually goes back to his PADD. The Klingon stares at him for a beat, scowls, then violently lashes forward with his headplate -- smashing right into Data's forehead. Data doesn't even budge -- the Klingon reels backwards, dazed.

DATA
(in explanation)
My upper spinal support is a polyalloy designed for extreme stress.
My skull is composed of cortenide and duranium.

Data looks back down at the PADD. The Klingon recovers. He smiles, as if the ice has now been broken.

NU'DAQ
I understand your intellectual prowess is equally impressive.

Data glances up as the Klingon leans forward conspiratorially, speaks almost in a whisper.

NU'DAQ
(continuing)
If I were to learn the results of the computer search before the others... It would give the Klingon Empire a strategic advantage.

43 CONTINUED: (3)

He stares with suggestion at the android.

NU'DAQ
(continuing)
A... being of your abilities would go far in the Empire...

Data thinks for a moment. Then answers matter-of-factly.

DATA
You are attempting to bribe me.

The Klingon whips around toward the other tables, where nearby patrons have overheard Data. The Klingon gives them a toothy grin, then turns back to Data.

NU'DAQ
Not at all.

DATA
You suggested a plan that would

work to your advantage, one that
I would be capable of executing.
You then implied a reward.
Clearly --

NU'DAQ
... Commander, never mind.

The Klingon stands, beaten on all counts. He leaves the table. OFF Data as he innocently goes back to his work...

44 INT. ENGINEERING

Geordi is going about his standard work routine. As he passes a console something catches his eye.

GEORDI
(puzzled)
What's this?

He goes to the console, punches in some commands, is still puzzled by the result on the readout.

GEORDI
(to computer)
Computer, perform a level three diagnostic on the primary defensive systems...

Geordi taps his COM.

44 CONTINUED:

GEORDI

(to COM)
La Forge to Captain Picard...

PICARD'S COM VOICE
What is it, Geordi?

GEORDI
(to COM)
You might want to come down here, sir. I found something... you should see.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Klingon and two Cardassian ships are close by.

46 INT. LAB

Picard and the Klingon and Cardassian Captains are watching the Viewscreen as Data and Beverly stand near the console.

DATA
The computer has completed its analysis.

47 INCLUDE VIEWSCREEN (OPTICAL)

A map of our galactic neighborhood highlights two dozen evenly spaced stars -- which form an image closely resembling the design of the computer "program" formed by the DNA fragments.

BEVERLY
The computer was able to extrapolate this geometric pattern based on the distribution of the

fragments.

NU'DAQ
The same shape as the program...

BEVERLY
Computer, highlight the missing section of the pattern.

One section of the design is suddenly highlighted.

47 CONTINUED:

BEVERLY
(indicates section)
The missing DNA fragment should be in this system.

DATA
(reading screen)
That star is in sector two-one-four-five-nine.
(beat)
The Rahm-Izad system.

Everyone reacts. The Cardassian suddenly DEMATERIALIZES in a beam-out, catching everyone by surprise.

48 EXT. SPACE - THE CARDASSIAN SHIPS (OPTICAL)

Simultaneously fire point blank at the Enterprise and Klingon ship. The ships seem completely at their mercy. The firing continues.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

49 EXT. SPACE - THE ENTERPRISE (CONTINUOUS) (OPTICAL)

The Cardassians continue to fire on the Enterprise and the Klingon ship.

50 INT. BRIDGE

Riker is in the command chair and Worf at tactical, the Ensign at the CONN. They seem unusually calm.

WORF
Direct hit on our port nacelle.

The ship rocks a little.

WORF
(continuing)
They are powering for another volley.

RIKER
Let's make it look good. Ensign, release the inertial dampers.

The Ensign complies.

WORF
They are firing...

This time, the ship rocks violently.

51 EXT. SPACE - THE CARDASSIAN SHIPS (OPTICAL)

Stop firing at the Enterprise and take off -- leaving the Klingon ship and the Enterprise apparently crippled.

52 INT. BRIDGE

Picard, Data, Beverly and Nu'Daq ENTER from the Turbolift. They too seem calm.

PICARD
Report, Number One.

52 CONTINUED:

RIKER
The power boost to the structural integrity field protected the nacelles. We used the inertial dampers to simulate a complete shield failure.

NU'DAQ
It is fortunate that your Engineer discovered Gul Ocett's attempt to tamper with your defensive systems.
(touches COM)
Maht-h'a. Status.

KLINGON VOICE

Minor damage to starboard nacelle.
We will be operational in less
than one hour.

NU'DAQ
(to COM; furious)
What? You incompetent Toh-pah.
You were supposed to be prepared.

WORF
(off instruments)
The Cardassian vessels have set a
course for Rahm-Izad.

PICARD
It's not going to take them very
long to realize that Rahm-Izad is
the wrong planet.
(to Nu'Daq)
You're welcome to join us,
Captain.

NU'DAQ
(grumbling)
I will... go with you.

Picard nods, turns to the CONN.

PICARD
Ensign, plot a course to the
Vilmoran System. Warp nine.

52 CONTINUED: (2)

OFF the excitement of the chase...

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

speeding across space at maximum warp.

54 INT. BRIDGE

Riker, Data and Geordi. Geordi is filling in for Worf at Tactical.

RIKER
Take us out of warp.

The Ensign works the CONN.

DATA
(off console)
I am scanning all seven planets in the Vilmoran system -- none appears to support life.

Everyone reacts.

RIKER
How could that be? The Professor's data depends on --

DATA
(off console)
...Correction. The second planet shows evidence of an ancient ocean, now dry.

GEORDI
It once supported life.

DATA

Yes. And it still may, in a limited fashion not detectable by our long range sensors.

RIKER
Ensign, lay in a course, full impulse.

The Ensign quickly works her panel.

54 CONTINUED:

RIKER
(to COM)
Riker to Transporter Room One.

55 INT. TRANSPORTER ROOM

Picard, Worf, the Klingon Captain and Beverly are waiting. Picard carries a small COMPUTER-LIKE DEVICE; Beverly has a TRICORDER and a palm-sized SAMPLING INSTRUMENT.

RIKER'S COM VOICE
(continuing)
We've located a planet that may still support life. We'll know in a minute.

PICARD
Any sign of the Cardassians?

RIKER'S COM VOICE
Not yet. But I don't know how long it'll stay that way.

PICARD
(to COM)
Acknowledged.

Worf and Nu'Daq both pull out their weapons, keeping them at the ready as everyone moves to the Transporter pads.

56 INT. BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

Riker, Data, and Geordi are facing the Viewscreen, which shows a barren, whitened planet.

DATA
(off instruments)
I am reading a small pocket of vegetative life -- a primitive lichen growing in a fossilized seabed.

RIKER
(to COM)
Transporter Room One -- I'm programming the coordinates. Stand-by.

Riker works the console.

57 EXT. PLANET SURFACE - DAY (OPTICAL)

A dry, cracked, ancient seabed. Picard, Beverly, Worf and Nu'Daq suddenly MATERIALIZE. They spread out to search as Beverly quickly scans with her tricorder.

BEVERLY
There.

57 CONTINUED:

She indicates a rockface on the other side of the seabed, its surface mottled by a bright yellow-red-green lichen.

As they head for it --

RIKER'S COM VOICE
Captain, we've got company. I'm ready to pull you out of there.

PICARD
(touches COM)
Wait for my order, Number One.

Gul Ocett and a CARDASSIAN GUARD MATERIALIZE right in front of the rockface. Gul Ocett has her small computer and a SAMPLING DEVICE hanging from her belt. Both are aiming weapons at the Away Team.

The team stops in their tracks -- the Klingons both have their phasers raised.

NU'DAQ
You dishonorable pah-tak...

GUL OCETT
We can exchange insults some other time, perhaps. I'm a little busy right now...

Gul Ocett takes the sampling device off her belt and starts edging backwards toward the lichen-covered rockface...

58 OMITTED

59 EXT. PLANET SURFACE

As before, the Cardassians between the Away team and the rockface, Gul Ocett slowly backing toward it.

FOUR ROMULANS suddenly step out from behind the rocks, weapons raised -- two have heavy-duty DISRUPTOR RIFLES. The ROMULAN CAPTAIN smiles.

ROMULAN CAPTAIN
It's been quite a chase, hasn't it, my friends?

The others just look at him, still taken aback by the surprise arrival.

NU'DAQ
(stunned)
How... ?

ROMULAN CAPTAIN
We intercepted several communiques between the Yridians and Cardassia. My ship was watching under cloak when Professor Galen's shuttle was attacked.

PICARD
You've been shadowing us ever

since.

ROMULAN CAPTAIN
And now, the reward...
(to Gul Ocett)
Step clear, please.

With superior firepower, the Romulans have the edge. But Gul Ocett suddenly turns her weapon toward the lichen-covered rocks.

GUL OCETT
I'll destroy this entire rockface... And all traces of DNA with it.

The Romulans freeze. The Romulan Captain loses his smile.

GUL OCETT
(continuing)
You'll go back to Romulus emptyhanded. Your superiors will be quite pleased.

It's a standoff.

60 ON PICARD AND BEVERLY

The are standing off to one side, away from the standoff. As the Romulan, Cardassian, and Klingon continue their squabble in the b. g....

Picard looks down at the dirt beneath his feet.

60A INSERT - THE SEABED

There are imprints and fossilized remains of vegetation -- it should look like a "mold" of a leaf or fern. There should be a hint of greenish-brown coloring left on the imprints.

60B RESUME SCENE

PICARD
(sotto)
The seabed... it may be only partially fossilized... it could still contain organic material.

Beverly nods slowly. She cautiously crouches down, careful not to draw anyone's attention and scrapes at the FOSSILIZED SEA BED with her sampling device...

61 THE SCENE

THIS SCENE IS THE BACKGROUND DIALOGUE TO BE PLAYED UNDER SCENES 60 AND 62.

ROMULAN CAPTAIN
(to Gul Ocett)
Perhaps we can compromise... Let us have the gene code. And the Romulans and the Cardassians will share the result.

The Cardassian considers.

GUL OCETT
What's to stop you from killing me as soon as I acquiesce?

ROMULAN CAPTAIN
You have my word.

The Klingon Captain scowls.

61 CONTINUED:

NU'DAQ
Etched in stone, no doubt.
(beat)
No terms. There will be no deals
as long as I'm still alive.

The Romulan Captain motions to his men -- all of them
aim their disruptors directly at the Klingon.

ROMULAN CAPTAIN
Then I have only one recourse...

62 ON PICARD AND BEVERLY

Picard is working the small computer -- Beverly's
sampling device is now attached to it. Picard reacts
to what he sees on the tiny screen.

PICARD
(to Beverly, sotto)
The program has activated...
(beat)
I think it's reconfiguring the
tricorder... it's modifying the
emitter diode to project
something...

63 THE SCENE

The Romulans have their four weapons trained on the Klingon Captain, but he's not budging. A beat, then Worf steps up next to the Klingon, phaser ready. Another beat, Gul Ocett and her Cardassian guard take a couple of steps, adding their weapons to the side of the Romulans. It is now six against two.

The Klingon Captain smiles.

NU'DAQ
(to Worf)
We die together, Brother. Tash-Koh-Tah.

Nu'Daq is an instant away from firing.

64 PICARD

activates a control on the small computer, aiming it toward the middle of the fray.

65 THE SCENE (OPTICAL)

Picard's computer SUDDENLY PROJECTS A HOLOGRAM directly into the middle of the scene. It is a HUMANOID -- in fact, one of the coolest humanoids we've ever seen, with a face wise and tragic and light-hearted all at once. It appears as if the flesh is life-like.
Everyone reacts, staring with amazement as it addresses them.

65 CONTINUED:

HUMANOID
You are wondering who we are; why we have done this; how it has come that I stand before you, the image of a being from so long ago.
(MORE)

65 CONTINUED: (2)

HUMANOID (Cont'd)
(beat)
Life evolved on my planet before all others in this part of the galaxy. We left our world, explored the stars, and found none like ourselves. We were alone. Our civilization thrived for ages. But what is the life of one race, compared to the vast stretches of cosmic time? We knew that someday we would be gone. And that nothing of us would survive. So we left you.

Everyone reacts.

HUMANOID
(continuing)
Our scientists seeded the primordial oceans of many worlds, where life was in its infancy. These seed codes directed your evolution toward a physical form resembling ours -- this body you see before you.

The Humanoid opens her arms as if to indicate herself.

HUMANOID
(continuing)
Which is, of course, shaped as yours is shaped. For you are the end result. The seed codes also contained this message, which we scattered in fragments on many different worlds. It was our hope that you would have to come together in cooperation and fellowship in order to activate this message. And if you can see and hear me, our hope has been fulfilled.

After a few uneasy, guilty glances -- they know it wasn't so peaceful and cooperative.

65 CONTINUED: (3)

HUMANOID
(continuing)
You are... a monument. Not to our greatness, but to our existence. That was our wish. That you too would know life, and would keep alive our memory. There is something of us in each of you, and so, something of you in each other.

A long pause. The Humanoid has a look of both joy and

deep sadness.

HUMANOID
(continuing)
Remember us...

The hologram disappears. A long, silent beat. Everyone stares at each other, lowering their weapons... There's a sense that something magical could take place, a melting away of all differences and conflicts in a new spirit of fellowship --

NU'DAQ
(livid)
That is all?

The moment is shattered.

NU'DAQ
(continuing)
If she were not dead, I would kill her.

Gul Ocett turns toward the Klingon Captain.

GUL OCETT
The very notion. That Cardassians could have anything in common with Klingons.
(beat)
It turns my stomach.

Nu'Daq shoots her a dirty look. Everyone starts contacting their respective ships.

PICARD
(touches COM)

Picard to Enterprise. Away Team
is ready to beam up.

65 CONTINUED: (4)

RIKER'S COM VOICE
Acknowledged.

Picard and Beverly exchange a somewhat weary look...

66 EXT. SPACE - THE ENTERPRISE

still in orbit above the planet.

PICARD (V. O.
Captain's log, Stardate 46735.2.
Our frequent use of high warp over
the last few days has overextended
the propulsion systems. We are
finishing minor repairs before
returning to Federation territory.

67 INT. PICARD'S QUARTERS

Picard and Beverly are at the end of their morning tea;
musing about the last few days.

BEVERLY
It's a shame Professor Galen
wasn't able to see the end result
of his search...

PICARD
I don't know of anyone who would
have appreciated it more.

BEVERLY
If it hadn't been for you, Jean-Luc, his dream to solve that puzzle would never have been realized. You gave him a wonderful legacy...

PICARD
It would've been a more fitting legacy if the message had not fallen on deaf ears.

A reaction, clearly, that wasn't present on the planet's surface. Beverly shrugs a wan smile.

BEVERLY
You never know.

She rises.

67 CONTINUED:

BEVERLY
I have to get this day started.

Picard stands in a gentlemanly gesture.

PICARD
Both of us.

BEVERLY
See you this afternoon.

Beverly heads for the door, it opens and she disappears

into the hallway. Picard sits back down for a moment.

67 CONTINUED: (2)

RIKER'S COM VOICE
Riker to Captain Picard. Incoming transmission from the Romulan command ship.

Picard reacts, puzzled.

PICARD
(to COM)
Put it through.

RIKER'S COM VOICE
Acknowledged.

68 INCLUDE PICARD'S VIEWSCREEN

as he turns toward it. The face of the Romulan Captain appears.

ROMULAN CAPTAIN
Captain, my ships are leaving orbit for Romulan space.
(beat)
Until our next encounter...

Picard is surprised by the overture.

PICARD
Until then.

The Romulan pauses.

ROMULAN CAPTAIN
It would seem that we are not completely dissimilar after all... in our hopes or in our fears...

Picard nods.

PICARD
Yes.

A long moment as the Romulan struggles with the words.

ROMULAN CAPTAIN
Well, then. Perhaps one day...

The Romulan seems to have gone as far as he can go with this sentiment.

68 CONTINUED:

PICARD
One day...

The Romulan Captain nods. He turns toward an offscreen underling -- the transmission ends.

Picard turns back to his tea. He takes a sip, sets it down, stares into space. OFF his quiet smile...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Frame of Mind"
#40276-247

Written by
Brannon Braga

Directed by
Jim Conway

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FINAL DRAFT

FEBRUARY 16, 1993

STAR TREK: THE NEXT GENERATION
"Frame of Mind"

CAST

PICARD	ADMINISTRATOR
RIKER	ATTENDANT
DATA	DOCTOR
BEVERLY	INMATE
TROI	LIEUTENANT
WORF	
GEORDI	
WOUNDED CREWPERSON	
N.D. COM VOICE	

Non-Speaking
1 WOUNDED N.D. CREWMEMBER
N.D. CREWMEMBERS (AUDIENCE)
2 GUARDS

STAR TREK: "Frame of Mind" - 2/16/93 - SETS

STAR TREK: THE NEXT GENERATION
"Frame of Mind"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
SICKBAY	
READY ROOM	
RIKER'S QUARTERS	
TURBOLIFT	
CORRIDOR	
OBSERVATION LOUNGE	

TEN FORWARD
THEATRE/ASYLUM CELL

ASYLUM
ASYLUM CORRIDOR
ASYLUM COMMON AREA
ASYLUM CELL

ALIEN LAB

STAR TREK: THE NEXT GENERATION
"Frame of Mind"

PRONUNCIATION GUIDE

TILONUS	tie-LONE-us
MAVEK	MAY-vek
JAYA	YAI-ya
SUNA	SOON-ah
SYRUS	SYE-russ

STAR TREK: THE NEXT GENERATION
"Frame of Mind"
TEASER

FADE IN:

1 INT. ASYLUM CELL

An austere room -- devoid of furnishings, except for a BED and a DOOR with a small thick-paned window. RIKER is sitting on the bed, dressed in casual hospital-type clothing. He is trying to maintain control, but there

is an underlying tension. He looks strung out, like he's been at this for a long time...

He speaks to an offscreen DOCTOR who we never clearly see (this will be Data, speaking with a distinctive accent so we don't recognize his voice).

RIKER
(to Doctor)
You're absolutely right, Doctor. In fact, right now it's hard to imagine ever hurting anyone...

DOCTOR (O.S.)
How do you feel about that person you used to be?

RIKER
I feel... terrible. But thanks to you, I'm much better now. And I feel confident that when I leave, I'll be ready to take my place in society again.

DOCTOR (O.S.)
When do you think that will be?

Riker looks at him... gives him a nervous smile...

RIKER
Well... now. Right away.

DOCTOR (O.S.)
What makes you say that?

RIKER
You said when I was able to accept

what I'd done, and understood the consequences of my actions, that I'd be free to go.

1 CONTINUED:

DOCTOR (O.S.)
"Free to go." Are you saying you don't think you should stand trial for what you've done?

Riker pauses... he's skittish, trying to please the Doctor and say the right thing -- but he's losing the fight to stay calm.

RIKER
I'm looking forward to proving my innocence...

DOCTOR (O.S.)
I thought you said you accepted what you'd done.

Riker tries to backtrack.

RIKER
But that's not what I meant. I... I meant that I was sick when it happened. I wasn't responsible for what I did...

A tense beat.

DOCTOR (O.S.)
How do I know that you're not just

telling me what I want to hear?

Riker doesn't have a response.

DOCTOR (O.S.)
(doubtful)
Perhaps we should continue this discussion next week...

Riker's temper flares -- he stands.

RIKER
No. I want to talk about it now...

DOCTOR (O.S.)
(calmly)
You're starting to sound angry again. Maybe you need another treatment...

Riker drops all pretense of being the "good patient" and lets his genuine feelings come out.

1 CONTINUED: (2)

RIKER
What I need is to get out of this cell. I'm locked up day and night... you control every move... tell me what to eat, what to think, what to say...

Riker moves around the room, liked a caged animal.

RIKER
(continuing)
And when I show a glimmer of independent thought, you strap me down, inject me with drugs and call it a "treatment."

DOCTOR (O.S.)
You're becoming agitated...

RIKER
You bet I'm agitated! I may be surrounded by insanity, but I'm not insane. And I won't let you or anyone... me think I am....

Riker hesitates, stumbling over his words... tries to correct his last statement.

RIKER
I won't let you or anyone think that...

Riker's whole demeanor changes -- he stops being the tortured patient and becomes just Wil Riker. He looks offscreen and speaks to somebody.

RIKER
I'm sorry. Can we take it from "You're becoming agitated"?

2 NEW ANGLE

to REVEAL that we have been in the ship's THEATER. A cell is set up on a stage. The theater seats are empty, except for BEVERLY, who is directing the play.

DATA -- who is playing the Doctor -- is also on the cell stage.

2 CONTINUED:

BEVERLY
(to all)
Why don't we break for tonight. I think we've made a lot of progress.

RIKER
But I'm still not confident about that final speech...

Beverly moves to Riker onstage.

BEVERLY
There's such a thing as over-rehearsing, Wil. You'll do just fine.
(beat)
Try to relax. You're resisting the character. Let yourself feel what he's feeling.

Riker is frustrated.

RIKER
(unsure)
Maybe I'm just not right for this part...

Data chimes in.

DATA
(to Riker)
Most humanoids have the potential to be irrational. Perhaps you should attempt to access that part of your psyche.

Beverly nods, tries to give Riker the insight he needs.

BEVERLY
Haven't you ever felt at odds with everyone -- like the whole world was against you?

Riker thinks.

RIKER
Yeah... my first year at the Academy...

2 CONTINUED: (2)

BEVERLY
Try to tap into that feeling. That's what your character is going through in this scene.

Riker nods, feeling a little better.

2 CONTINUED: (3)

RIKER
I'll work on it...

BEVERLY
It'll be wonderful. You're going to knock 'em dead.

Riker nods. As everyone moves to go...

3 INT. CORRIDOR

A few minutes later. Riker walking along, still dressed in his inmate costume. He's practicing lines from his final speech, trying to get it right.

RIKER
"You control every move... tell me what to eat, what to think, what to say... "

He tries again, this time with more emphasis:

RIKER
(continuing)
"What to eat, what to think, what to say... "
(beat)
"And when I show a glimmer of independent thought, you strap me down, inject me with drugs and call it a 'treatment'... "

Over the above, a CREWPERSON walks past and gives Riker a curious look. Riker is too absorbed to notice. He stops at a Turbolift and taps a button by the door. As he waits...

RIKER
(continuing)

"I may be surrounded by insanity,
but I'm not insane --"

The doors open and Riker runs directly into an ALIEN LIEUTENANT. The Lieutenant stares at him with intense eyes, face utterly expressionless. Riker steps back, startled...

RIKER
Excuse me...

3 CONTINUED:

The Lieutenant walks past him. Riker enters the Turbolift, glances back to see --

The Lieutenant has stopped and is watching Riker. For a moment, he seems almost menacing. Then he walks off down the hall...

Riker stands there a moment... trying to shake the creepy feeling... Then he ENTERS the Turbolift. As the doors close...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

4 INT. READY ROOM

Riker and PICARD standing at the desk, looking at a terminal.

RIKER
(surprised)
Tilonus Four? Didn't their government just collapse?

PICARD
(nods)
It's in a state of total anarchy. When the Prime Minister was assassinated, a Federation research team was on the planet. It is believed they were forced to go into hiding...
(beat)
Your mission will be to locate and evacuate them.

RIKER
Can't they go to local authorities?

PICARD
There are no local authorities. The government's been splintered -- several factions are vying for power. And they're desperate for weapons or technology of any kind...
(beat)
Apparently, some factions are resorting to torture to gather

information. A Starfleet research team would be a prime target.

Riker weighs the situation.

RIKER
Then I'll have to go alone... undercover.

4 CONTINUED:

PICARD
Agreed. Mister Worf is ready to give you a detailed briefing on Tilonian culture.

Riker nods... and smiles, remembering something.

4 CONTINUED: (2)

RIKER
(smiles)
Looks like I'll have to back out of Doctor Crusher's play after all...

Picard reacts, supportive.

PICARD
No, no... you'll have plenty of time for that, Number One. We won't be arriving at Tilonus for another five days.

(beat)
Besides, if you back out now, Beverly will come after me to play the part.

Riker nods and they exchange a smile. As Riker EXITS...

5 INT. OBSERVATION LOUNGE

Later. Riker and WORF standing at the wall MONITOR, which displays an AERIAL MAP of TILONUS FOUR. Worf points to a specific region on the map.

WORF
This is the last known location of the research team. They had occupied a small building in the Southwest quarter of the city. You will begin your search there.

Riker considers.

RIKER
The Southwest quarter covers over two hundred square kilometers. That's a lot of ground for one man to cover...
(lightly)
I'd better pack an extra pair of boots.

5 CONTINUED:

Worf shoots him a look, not in the mood for jokes. A

tense beat. Then he moves to the table, where SEVERAL pieces of EQUIPMENT have been laid out -- a canteen, some clothing, a tricorder, etc. Worf points to a bundle of plain-looking CLOTHING.

WORF
(re: clothing)
This apparel will allow you to pass as a common merchant.

Worf picks up a small Tilonian PENDANT.

WORF
(re: pendant)
This Tilonian pendant has been equipped with a communicator circuit.

Riker takes the pendant -- holds it up to the clothing.

RIKER
(with humor)
It doesn't really match the outfit...

Worf's temper flares.

WORF
I suggest you pay closer attention, Commander. Your life will be at stake.

Worf stares intensely at Riker -- almost threatening. It's a very odd moment -- strange and creepy.

WORF
(hard)

Do you understand what I am saying?

Riker is taken aback by Worf's tone.

RIKER
(an edge)
Yes... of course I do...

Worf picks up a small, exotic-looking KNIFE. Riker observes somberly, his mood darker now.

5 CONTINUED: (2)

WORF
(re: knife)
Because you will be posing as a merchant, you will need to know how to use the Nisroh for the traditional bartering ceremony.

Worf demonstrates by raising the blade high into the air, moving it in a complex, ritualistic manner...

WORF
(continuing)
You will be judged on your prowess with the blade...

Worf moves the blade in quick thrusting motions... faster.. more elaborate... Without warning, the blade CATCHES THE SIDE OF RIKER'S HEAD. Riker recoils, startled.

Worf reacts, genuinely concerned.

WORF
I am sorry, Commander! I did not intend --

RIKER
That's okay, that's okay...

Riker touches his head -- the wound is bleeding.

RIKER
(continuing)
I guess I really wasn't paying attention...
(beat)
I'd better get to Sickbay. We'll pick this up later.

WORF
Aye sir...

Worf watches with concern as Riker heads for the door...

6 INT. SICKBAY (OPTICAL)

Riker sitting on a bed; Beverly HEALING his head wound with a medical device.

6 CONTINUED:

BEVERLY
(with humor)
You'll do anything to get out of this play, won't you?

(beat)
Well, you're going to have to do better than this...

Riker smiles.

RIKER
The play's tomorrow night. I've still got twenty-four hours left.

Beverly shuts off the device. Riker turns -- his wound is completely healed.

BEVERLY
Don't get any ideas. I'll expect you on stage at eighteen hundred hours.

RIKER
Right...

Riker stands to go -- and stops, reacting to a sharp pain in his head.

RIKER
(re: his head)
It still hurts...

Beverly quickly scans his head with a medical tricorder.

BEVERLY
There's no nerve damage... you shouldn't be feeling any pain.

RIKER
Probably just a symptom of stage

fright --

Suddenly, the doors OPEN and GEORDI rushes in with TWO N.D. CREWMEMBERS. One of the crewmembers is badly INJURED -- his face and uniform are marred by scorch marks and blood. Geordi and the other N.D. carry him along, urgent...

GEORDI
(re: wounded N.D.)
He was working on a conduit on Deck Thirty-seven. A plasma torch blew up in his hands...

6 CONTINUED: (2)

The crewmember screams in pain -- it's an awful sight.

WOUNDED CREWMEMBER
It hurts! Oh God -- it hurts!

The scene takes on a frantic, disturbing tone as they help him toward a nearby bed...

Riker moves out of the way. The wounded N.D. moans in pain and looks directly at him. Riker reacts, startled. The N.D. stares at Riker even as he is laid on the bed... as Beverly begins to treat the wounds... He just keeps staring... strange... unsettling...

Riker edges toward the doors... unable to tear his eyes away from the man... shaken by the sight... EXITS...

7 INT. TEN FORWARD

Later. Riker and TROI sitting at the bar, drinks in front of them. Riker is troubled by the day's events.

RIKER
I've been on a lot of missions... and I've seen a lot of people get injured...
(beat)
But I've never been affected like this...

Riker is chilled by the memory.

RIKER
(continuing)
He was looking right at me.

TROI
And that was disturbing to you...

RIKER
It was like he was... blaming me or something. But it's more than just this one incident. For the past few days, I've been feeling like everyone's staring at me... or talking about me...
(MORE)

7 CONTINUED:

RIKER (Cont'd)
(lightly)
I feel like I'm in "Frame of Mind"...

TROI
"Frame of Mind"?

RIKER
Doctor Crusher's play. Ever since I started rehearsing the role, I've been feeling a little restless... uneasy...

Troi considers.

TROI
You're probably drawing on feelings that you're not used to expressing...

RIKER
Yeah. The play is full of disturbing images. People losing their minds... being tortured by doctors...
(beat)
I can't get it out of my head...

Troi is supportive, tries to help.

TROI
Sometimes it's healthy to explore the darker sides of the psyche. Jung called it "owning your own shadow."
(beat)
This could be a sign that you're a real actor, Wil. It's becoming more than just a role to you.

Riker is intrigued by her words.

RIKER
Maybe you're right...

TROI
Don't be afraid of your darker side. Have fun with it.

Riker nods, feeling better. He lifts his glass to take a drink, and stops -- reacting to a pain in his temple, where the wound was. He puts his hand to his head, and something across the room catches his eye...

8 NEW ANGLE

of the strange, alien Lieutenant (as seen in the Teaser). He is sitting across the room, alone at a table, staring at Riker with his expressionless face. He stands and heads for the door...

9 RESUME

Riker turns to Troi.

RIKER
(re: Lieutenant)
Who is that?

Troi turns to look, but the doors are just closing. The Lieutenant is gone.

RIKER
(continuing)
You just missed him.

(beat)
Do we have a new Lieutenant on board?

TROI
I'm not sure. Do you want me to check the personnel logs?

Riker shakes off the creepy feeling, stands to go.

RIKER
No... I'll check them tomorrow...
(beat)
I think I'll get to bed early. Tomorrow's the performance and I want to be up for it.

TROI
I'm looking forward to it.
(beat)
Break a leg.

RIKER
I'll try not to take that literally.

They share a smile. Riker heads for the door...

10 INT. ASYLUM CELL/THEATER

The austere set, as seen in the Teaser. But now there is a full AUDIENCE -- Picard, Beverly, Worf, Troi, Geordi and several other crewmembers and civilians are watching, engrossed.

The play is in its final moments. Riker is sitting on the bed, strung-out. Data (as the Doctor) is standing nearby. Riker's performance is different from before -- more focused and authentic. A genuine passion drives him through the scene -- he is utterly convincing in the role.

DATA/DOCTOR
(doubtful)
Perhaps we should continue this discussion next week...

Riker stands, temper flaring.

RIKER
No. I want to talk about it now...

DATA/DOCTOR
(calmly)
You're starting to sound angry again. Maybe you need another treatment...

RIKER
What I need is to get out of this cell. I'm locked up day and night... you control every move... tell me what to eat, what to think, what to say...

Riker moves around the room, liked a caged animal.

RIKER
(continuing)
And when I show a glimmer of independent thought, you strap me

down, inject me with drugs and
call it a "treatment."

DOCTOR
You're becoming agitated...

10 CONTINUED:

Riker lets loose -- genuine emotions rushing to the surface. He has no trouble with his final speech this time around -- it's passionate and intense.

RIKER
You bet I'm agitated! I may be surrounded by insanity, but I'm not insane. And I won't let you or anyone else tell me I am.

Riker prowls about the stage... hands shaking... voice breaking with emotion. A believable, bravura performance that has the audience riveted and moved.

RIKER
(continuing)
You can destroy my mind, but you can't change the truth. I didn't kill that man.
(beat)
And that's what's driving you crazy...

A long tense beat.

DATA/DOCTOR
I can see we have a lot of work to

do.

Data turns and EXITS. The sound of it being LOCKED. Riker moves to the door and shouts at Data.

RIKER
No matter what you do, you can't change the fact that I'm innocent!
(beat)
I'm not crazy!

Suddenly, the cell lights GO OUT and Riker sags against the door, defeated.

RIKER
(to himself)
I'm not crazy...

He pauses, staring into middle distance... suddenly frozen with uncertainty... pondering the events that have led to his imprisonment. The play has built to this instant...

RIKER
(doubtful)
I'm... not...
(beat)
...crazy.

10 CONTINUED: (2)

The stage lights slowly FADE OUT. The End. A beat, then the house lights COME UP. The audience begins to APPLAUD enthusiastically. Several people stand... then a few more... soon it is a standing ovation...

The stage lights GO UP for the curtain call. Data walks out and takes a bow. The applause intensifies.

Riker walks onstage, out of breath... shaky... the performance has taken its toll... but he smiles at the audience and takes a bow...

11 NEW ANGLE

of the audience. Picard and the others can be seen smiling, cheering...

12 RIKER

takes another bow...

13 NEW ANGLE

The alien Lieutenant is now standing next to Picard. He is staring directly at Riker... eyes intense... face cold... and he is not applauding...

14 RIKER

reacts to the sight, startled. He takes a final bow...

15 NEW ANGLE

As Riker stands. THE AUDIENCE IS GONE AND THERE IS A CELL WALL IN ITS PLACE. The cheering has stopped -- silence.

16 RIKER

reacts and spins around --

17 NEW ANGLE TO REVEAL:

we are now in an ACTUAL ASYLUM CELL. Similar to the set but clearly a real place. Riker is completely stunned. From offscreen:

17 CONTINUED:

VOICE (O.S.)
I can see we have a lot of work to do.

Riker turns to see --

18 AN ALIEN DOCTOR

is standing nearby -- a species we've never seen before. A real Doctor. OFF Riker's shock and confusion...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. ASYLUM CELL - CONTINUOUS

Riker is glancing around the room, trying to make sense out of the situation. He turns to the Doctor.

RIKER

Where am I?

(beat)

How did you get me off the ship?

The Doctor studies him with concern... then taps a few controls on a note-taking device.

DOCTOR

(to himself)

The ship again...

Riker eyes him, confused. He moves to the door and scans it -- but there's no visible way of getting it open.

RIKER

What's going on?

The Doctor tries to keep Riker calm by staying calm himself. It's like he's been through this before.

DOCTOR

I understand this must be very disturbing for you. But try to relax.

(beat)

Tell me. Where were you a moment ago?

RIKER

I was on the Enterprise. In the middle of a play...

(looks around)

Here... but it wasn't real... it was a stage...

DOCTOR
I can assure you this is not a stage.
(beat)
Do you remember your name?

19 CONTINUED:

RIKER
I'm Commander...
(beat)
Commander...

Riker hesitates, unable to remember. He begins to move about the room, grasping at the memories... but they're quickly fading away...

RIKER
(continuing)
I knew who I was a second ago...
I was on the ship... in a play...
(beat)
It's getting harder to remember...

The Doctor nods.

DOCTOR
That's good. You're starting to come out of your delusional state.

RIKER
(reacts)
Delusion... it couldn't be a delusion. I was there...

A beat.

DOCTOR
(gently)
We've discussed this. Do you remember when we contacted Starfleet... and asked them about you?

RIKER
No...

DOCTOR
We spoke with Admiral Budrow. On Starbase...

RIKER
(chiming in)
... Starbase Twenty-nine.

Riker's face changes as he starts to remember -- a mixture of shock and realization...

19 CONTINUED: (2)

RIKER
He said he'd never heard of me... that they had no officer matching my description...

DOCTOR
That's right. Now. Focus on who I am. Do you remember me?

Riker eyes him.

RIKER
I'm not sure...

DOCTOR
I'm Doctor Syrus.
(beat)
Do you remember anything about where you are now?

Riker thinks... instinctively puts a hand up to his temple, feeling a pain there...

RIKER
I hurt my head... somebody hit me...

DOCTOR
You tried to escape. You struggled with one of the attendants and hit your head on a door. Do you remember that?

It finally starts to come back to Riker -- he remembers what happened...

RIKER
Yes... now I do. But at first, I thought a Klingon cut me... with a knife...

DOCTOR
It's called transposition. You're projecting elements from your delusions onto events that really happened.

(beat)
But that's good. There was a time when you couldn't break away from your Starship fantasy at all.

19 CONTINUED: (3)

Riker looks at him. He's starting to accept this reality.

RIKER
If what you're saying is true... where am I?

The Doctor takes a beat.

DOCTOR
You're in Ward Forty-seven of the Tilonus Institute for Mental Disorders.

Riker reacts. He sits down on the bed... weighing the implications.

RIKER
Why am I here?

The Doctor softens his tone.

DOCTOR
We'll talk more later. You don't have to remember everything today.
(beat)
You're making excellent progress.

He gives Riker a gentle smile and a pat on the arm... turns to go. Riker stands.

RIKER
Wait...

Too late -- he EXITS and the door shuts with a distinctive LOCKING NOISE. Riker moves to the small window on the door and peers through it. The Doctor disappears from view down an austere CORRIDOR.

Riker stands there a moment... not sure what to do with himself... then begins to take in the room. There's not much to see. The walls and ceiling and floor are blank. He presses his hands against the wall, as if to test it. Solid.

There is a small stainless steel MIRROR inset in a wall. Riker moves to it and stares at his reflection. At his clothing... his tired eyes... somber expression...

A voice is heard over the COM:

19 CONTINUED: (4)

ATTENDANT'S COM VOICE
Good afternoon. I've got some good news for you.
(beat)
Doctor Syrus suggested that you might enjoy a couple of hours in the Common Area today.

Riker doesn't respond.

ATTENDANT'S COM VOICE
(continuing)
Well?

RIKER
(to com)
I guess so...

The door OPENS and an ATTENDANT (MAVEK) ENTERS along with a HOSPITAL GUARD. The guard is holding a small stun WEAPON.

The Attendant offers Riker a smile.

ATTENDANT
I hope you're hungry. They're serving spiny lobe-fish today.

The Guard moves behind Riker to escort him out of the room. Riker is surprised by the high level of security.

RIKER
(re: guard)
There's no need for this.

ATTENDANT
That's what you said the last time.

Riker reacts. As they EXIT..

20 INT. ASYLUM CORRIDOR

Riker, the Attendant and the Guard walking along. The hall is ascetic, lined with CELL DOORS on either side,

each with an inset window pane. They pass another inmate, who is being led along by an Attendant. Somewhere in the distance, a brief YELL echoes through the corridors. Riker takes it all in, unsettled by the chilly environment.

20 CONTINUED:

Another Doctor is approaching from the opposite end of the corridor. Riker eyes him as they get closer...

21 ANGLE ON THE DOCTOR

He looks exactly like the alien Lieutenant seen earlier. He passes Riker without so much as a glance...

22 RIKER

reacts. As the Guard leads him around a corner...

23 INT. ASYLUM - COMMON AREA

A large room that is brighter and more colorful than the cell and the corridor. There are windows... plants... several tables and activities for the patients. One inmate is painting a bizarre PICTURE... two other inmates are sitting together, engaged in a hushed conversation... another sits alone, staring into middle-distance, slowly rocking back and forth...

Riker, the Attendant and the Guard ENTER. The Attendant dismisses the Guard and leads Riker to a table, sits him down.

ATTENDANT
(to Riker)
I'll be back with your lunch.

The Attendant walks off. Riker glances around nervously, uncomfortable in this strange setting. A few moments go by... then a FEMALE INMATE -- alien, humanoid -- sits down next to Riker and stares at him. She glances around to make sure no one's listening... speaks to him in an urgent whisper...

INMATE
I hear you're a Starfleet officer...

Riker looks at her, surprised.

INMATE
(continuing)
I'm Commander Bloom from the Yorktown...
(looks around)
There are at least a dozen of us here... maybe more...
(MORE)

23 CONTINUED:

INMATE (Cont'd)
We were kidnapped... brought here against our will...

Riker just stares at her... listening and trying to figure out what to believe... She points out various inmates around the room.

INMATE
(re: inmate)
Sanders was on the Yosemite. They did something to his mind. I think they're trying to get neuro chemicals from our brains...
(points to another)
Stafko was with me on the Yorktown. I don't know what they did to him...

Riker is compelled by her story...

INMATE
(continuing)
We're going to get out of here. I've made a communicator...

RIKER
(hopeful)
You have?

INMATE
Yes. There are three Starships in orbit. They're going to beam us out of here any day now...
(beat)
I'll tell them to get you out, too...

Riker's hope is rising... She looks around surreptitiously... then carefully pulls out a spoon.

INMATE
(into spoon)
Lieutenant Bloom to Yorktown...

come in Yorktown. I've made contact with another officer...

Riker's realizes, his hopes dashed. From offscreen:

ATTENDANT (O.S.)
Talking to your Starship again, Jaya?

She quickly hides the spoon.

23 CONTINUED: (2)

INMATE
No.

She gets up and gives Riker a conspiratorial look --

INMATE
(quiet)
Don't let them tell you you're crazy.

The Attendant sets down a plate of FOOD in front of Riker, then moves to the inmate and stretches out his hand.

ATTENDANT
You know you're not supposed to take utensils from the Common Area.

A beat. She grudgingly hands over the spoon and moves off. The Attendant sits down and sets down the spoon in front of Riker.

ATTENDANT
(re: spoon)
You're welcome to try it.

Riker manages a smile.

RIKER
I'm not that far gone, am I?

ATTENDANT
Of course you are. Last week you held an entire conversation with a chair, remember?

Riker looks at him, surprised.

RIKER
No...

A beat. The Attendant laughs. Riker realizes he was joking and somberly looks down at his tray. There is an underlying tension to the Attendant's friendly demeanor -- he enjoys manipulating the patients to get a reaction.

23 CONTINUED: (3)

ATTENDANT
Where's your sense of humor? If you ever want to get better, you've got to relax.

Riker takes a bite of food. A moment as he eats... then he gazes at the Attendant, suddenly remembering

something...

RIKER
Your name -- it's Mav... Mavek.

ATTENDANT
That's right. Not bad for a crazy man.

Riker looks frustrated.

RIKER
I'm starting to remember certain things, but...
(beat)
Why am I here?

The Attendant considers... eyeing Riker...

ATTENDANT
I remember when they brought you in. You were screaming... struggling...

Riker listens intently, unsettled. The Attendant seems to relish in the description...

ATTENDANT
(continuing)
We could barely hold you down. In fact, just getting the blood off your hands took over an hour.

RIKER
(reacts)
Blood?

23 CONTINUED: (4)

ATTENDANT
(nods)
On your hands... your clothes...
(beat)
You didn't just kill that man... you mutilated him.

Riker is shocked.

RIKER
What are you talking about? I didn't kill anybody.

The Attendant is deliberately pushing Riker to get a response.

ATTENDANT
I'm afraid you did. You stabbed him. They found you near the body... with the knife in your hand...

Riker grows fearful... angry...

RIKER
No. It's not true...

ATTENDANT
Yes it is. And if you get out of here, you're going to stand trial...

RIKER

(yells)
You're lying!

ATTENDANT
I imagine the punishment will be quite severe... considering you stabbed him nine times --

Riker loses control --

RIKER
NO!

He stands, GRABS the Attendant and shoves him against the wall. TWO GUARDS hurry over. They grab Riker by the arms, restraining him. He struggles. The entire room is watching.

The Attendant pulls out an ALIEN SYRINGE from his coat -- moves toward Riker... As he INJECTS Riker with the syringe --

24 thru 25 OMITTED

26 INT. ENTERPRISE - RIKER'S QUARTERS - CONTINUOUS

Riker bolts awake in his bed, as if from a nightmare. He's dressed in his nightclothes... sweating... rattled by the dream. He glances around the room in momentary confusion... but there's no one there. He's safely aboard the Enterprise. OFF his shaken expression...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. RIKER'S QUARTERS

Riker is standing in the bathroom, dressed in his INMATE COSTUME, looking in the mirror. He is preparing himself for that evening's performance of the play. Everything appears to be normal. Beverly stands nearby, listening to Riker recall his "dream."

RIKER
(to Beverly)
I was there... in Ward Forty-seven, just like in the play. Everyone thought I was insane... that I'd killed somebody...
(beat)
Except it was all real.

Beverly is fascinated.

BEVERLY
Deanna mentioned you went to bed early because you felt a little anxious about the play. But I had no idea...

Riker picks up a small MAKE-UP STICK and begins to apply dark make-up in circles around his eyes -- creating the subtle effect that he is exhausted.

Beverly lightens the mood.

BEVERLY
You said that in your dream we performed the play...
(beat)
How'd it go?

RIKER
It was a smash. We got a standing ovation.

BEVERLY
Let's hope it goes that well tonight.

Riker smiles. He finishes applying the make-up, sets down the tube.

27 CONTINUED:

BEVERLY
We've got one hour to curtain. How do you feel?

Riker smiles, confident.

RIKER
I feel... like an actor.

Beverly musses his hair a little for added effect.

BEVERLY
You're certainly starting to look

the part.

They exchange a smile. Beverly EXITS. Riker stands to take a final look at himself in the mirror...

And stops at what he sees. The image is disquieting: Riker the asylum inmate. There is a creepy moment as he stares at himself... remembering the dream... then he shakes off the feeling and turns away from the mirror...

28 INT. ASYLUM CELL/THEATER

Mid-performance -- the same scene from Teaser and Act One. There's a full AUDIENCE -- Picard, Beverly, Worf, Troi, Geordi, etc. They are engrossed.

Riker on his feet, haggard; Data the Doctor stands nearby. Riker's performance is focused and intense.

DATA/DOCTOR
(doubtful)
Perhaps we should continue this discussion next week...

Riker's temper flares.

RIKER
No. I want to talk about it now...

28 CONTINUED:

DATA/DOCTOR
You're starting to sound angry

again. Maybe you need another treatment...

RIKER
What I need is to get out of this cell. I'm locked up day and night... you control my every move...

At that instant, Riker something catches Riker's eye. he looks toward the door. A face is staring in through the small window. Riker reacts, surprised -- it's not part of the play.

RIKER
(distracted)
You tell me what to eat... what to think... what to say...

The cell door starts to OPEN. Riker watches as Mavek the Attendant -- as seen in the "dream" -- walks onto the stage. He shuts the door and stands there, silently watching him.

Riker is stunned -- what's happening? He looks to Beverly, who sits in the wings...

29 BEVERLY

reacts, thinking Riker has forgotten his dialogue. She picks up a PADD and feeds him his next line --

BEVERLY
(whispers)
"And when I show a glimmer of independent thought... "

30 RIKER

looks back toward Mavek -- he is gone. Riker hesitates, unsettled... but his instincts quickly kick in and he continues...

RIKER
And when I show a glimmer of independent thought, you strap me down, inject me with drugs and call it a "treatment."

30 CONTINUED:

DATA/DOCTOR
You're becoming agitated...

Riker gets back into the scene... genuinely agitated now... and it fuels his performance...

RIKER
You bet I'm agitated! I may be surrounded by insanity, but I'm not insane. And I won't let you or anyone else tell me...

Something catches Riker's eye -- he glances toward the audience to see:

31 RIKER'S POV

THE AUDIENCE IS GONE. In its place is an ASYLUM CELL WALL.

32 RIKER

can't believe his eyes. He looks to Data, who stares back at him as if nothing is wrong.

Riker looks back toward the wall -- it's gone and the audience has returned.

RIKER
(to himself)
What's happening...

An awkward beat. The scene has stalled. Data, thinking fast, jumps to his next line of dialogue to keep things moving.

DATA/DOCTOR
I can see we have a lot of work to do.

Data EXITS. Riker is truly shaken, continuing the scene out of desperation if nothing else.

RIKER
No matter what you do, you can't change the fact that I'm innocent...

Riker sees something in the audience --

33 RIKER'S POV

In the audience, sitting next to Picard, is the alien Lieutenant. He stares at Riker, expressionless.

34 RIKER

is at the breaking point. He stares at the Lieutenant, growing angry.

Data is unsure what to do. Beverly looks alarmed. Riker calls out --

RIKER
(to Lieutenant)
You're the key to all this, aren't you? Who are you?

Riker forgets the play and walks offstage... directly into the audience... straight toward the alien Lieutenant. People react, surprised, and get out the way. Riker GRABS the Lieutenant by the uniform.

RIKER
Who are you?

The Lieutenant looks confused.

LIEUTENANT
Lieutenant Suna, sir...

The Lieutenant is clearly terrified. Riker realizes... and gradually lets him go... looks around the room to see that everyone is staring at him.

There is a long, awkward silence. Beverly walks up to Riker.

BEVERLY
Wil... are you alright?

Riker is confused.

RIKER
No... I don't know...

She gently takes him by the arm.

BEVERLY
Why don't we go down to Sickbay...

34 CONTINUED:

Riker nods. Everyone watches with concern as Beverly leads him toward the door...

35 INT. SICKBAY

Later. Riker sitting on a bio-bed; Beverly scanning him with a medical tricorder.

BEVERLY
(off tricorder)
There's nothing wrong with you neurologically. I don't see anything that could've caused your hallucinations.
(beat)
But your heart rate is up... blood pressure's way above normal. You're physically exhausted.

Riker is on edge.

RIKER
This is more than just fatigue...

BEVERLY

It's possible under conditions of extreme stress for the mind to manufacture all kinds of things.

Riker thinks -- remembers something.

RIKER
Drugs. They injected me with me drugs...
(to Beverly)
Are there drugs in my system?

Beverly scans him with the tricorder just to be sure.

BEVERLY
(off tricorder)
Nothing.

Riker lets out a long breath.

RIKER
It's that dream... they gave me drugs in the dream...
(beat)
(MORE)

35 CONTINUED:

RIKER
(continuing)
Did anybody in the theater see anything strange happen during the performance?

BEVERLY

No... nobody.

Riker looks uneasy. Beverly tries to comfort him.

BEVERLY
(continuing)
Get some rest, Wil. The play is over. Don't give it another thought.

Riker nods, starting to feel normal again.

RIKER
Thanks...

Riker stands and heads for the door. Beverly watches him go, concerned...

35A INT. CORRIDOR

A few minutes later. Riker and Troi walking along. Troi is trying to ease Riker's mind.

RIKER
How's Lieutenant Suna?

TROI
A little shaken... but alright.

RIKER
I feel like such an idiot.

TROI
It's nothing to be embarrassed about. We're your friends... We all know the stress you've been under. I'm sure everyone

understands perfectly...

They reach an intersection and run into Data, who is back in uniform. A moment as they stop.

35A CONTINUED:

DATA
(to Riker)
Commander, I must compliment you on your performance this evening.

RIKER
Oh?

DATA
Your unexpected choice to improvise was an effective method of drawing the audience into the plight of your character.
(beat)
You gave a truly realistic interpretation of multi-infarct dementia.

Riker and Troi exchange a look.

RIKER
Thank you.

Data nods and continues on his way.

TROI
(with humor)
Well... maybe not everyone

understands.

35B CLOSE ON RIKER

as he smiles -- feeling better. HOLD on Riker as he continues walking with Troi (who is now offscreen).

RIKER
I guess all I need is a little rest... clear my mind a little...

TROI (O.S.)
I want you to try a few relaxation techniques, as well. Remember the ones I showed you a few months ago?

RIKER
Yeah... but they didn't seem to work for me.

Suddenly, Troi's VOICE changes to Doctor Syrus' voice:

35B CONTINUED:

DOCTOR (O.S.)
Maybe you need another treatment.

Riker stops, turns to Troi, startled.

35C INCLUDE TROI

She looks at him, puzzled.

TROI

What's wrong?

Riker suddenly isn't sure he heard anything after all.

RIKER
Nothing... nothing...

TROI
(gentle)
Get some sleep, Wil. I'll see you tomorrow.

Troi walks off. Riker heads down a different corridor, unsettled...

36 thru 39 OMITTED

40 INT. TURBOLIFT - MOVING

A few minutes later. Riker is trying to stay calm. After a beat, the lift STOPS and the doors OPEN to reveal --

THE ASYLUM CORRIDOR (as seen in Act Two). Riker reacts, startled -- backs up against the inside of the lift and closes his eyes...

RIKER
(quietly)
It's not real... not real...

Slowly, he opens his eyes to look -- the asylum corridor is gone. It's the Enterprise again. Riker

takes a breath, then EXITS...

41 INT. ENTERPRISE - CORRIDOR - CONTINUOUS

Riker walking down the hall, staring straight ahead, trying to maintain control. He passes a crewmember... walks a little further... then turns a corner...

42 INT. ENTERPRISE - ANOTHER CORRIDOR

Riker turns the corner and stops at what he sees...

INCLUDE the female inmate -- "Commander Bloom" seen in the Asylum Common Area. She is standing in the corridor, staring blankly at Riker.

INMATE
(to Riker)
Don't let them tell you you're crazy.

Riker panics -- turns and quickly walks the other direction...

43 INT. ENTERPRISE - ANOTHER CORRIDOR

Riker running down the hall... afraid... stops at the door to his quarters and hurries inside...

44 INT. RIKER'S QUARTERS

As Riker ENTERS. The doors slide shut with the distinctive LOCKING SOUND (as heard in the Asylum Cell). Riker reacts to the noise -- turns to see:

45 NEW ANGLE

to REVEAL we are in the ASYLUM CELL. Riker is wearing the inmate clothing.

Riker reacts -- runs to the door and tries to get it open...

RIKER
No... NO! Let me out of here!

He loses control -- beats his fists on the door, helpless, keeps yelling --

RIKER
No! Let me out of here! Help me...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 INT. COMMON AREA

A couple of hours have passed. Various inmates are around the room. Riker and Doctor Syrus sitting at a table. Riker looks exhausted -- at the breaking point.

RIKER
I need help. I don't want to be at the mercy of these

hallucinations any more.

DOCTOR
So you've accepted that you're not from a starship... and that it's all a delusion?

Riker nods.

RIKER
All I know is that whenever I go back to the ship, reality starts to break apart... nothing makes sense. And when it's over, it fades away... like a dream...
(beat)
But the hospital... everything here seems real. I can always remember what happens here...

DOCTOR
And what about how you got here?

Riker takes a deep breath... nods.

RIKER
Maybe I did kill someone. I don't know. But I want to find out.

DOCTOR
I'm glad to hear you say that. Because I just had a long talk with the hospital Administrator. He told me there are certain legal questions that have to be resolved relatively soon.

RIKER

Meaning?

46 CONTINUED:

DOCTOR

Meaning we can't keep you here much longer. We're the only mental health facility on Tilonus Four. There are many people who need our help...

(beat)

I don't want to put any undue stress on you... but we have to settle this case one way or another within the next few days.

RIKER

What does that mean?

The Doctor takes a beat.

DOCTOR

You're facing a choice. We can try to help you remember what happened using Reflection Therapy. If it's successful, you would be fit to stand trial.

RIKER

Reflection Therapy?

DOCTOR

It's a way for you to interact with various facets of your

personality. We scan the regions of your brain that control emotions and memory... then project them holographically.

Riker considers.

RIKER
What's the other option?

The Doctor finds the best way to put this.

DOCTOR
A complete synaptic reconstruction of your cerebral cortex.

RIKER
Surgery?

46 CONTINUED: (2)

The Doctor nods grimly.

DOCTOR
We would neutralize the synaptic pathways responsible for your mental instability.

RIKER
You don't seem to like that option.

DOCTOR
I don't. The procedure is irreversible. You'd be left with

a completely altered personality.
The person you are now would cease
to exist.

Riker doesn't like the sound of it.

RIKER
Option one is starting to sound
better...

DOCTOR
I agree.

A beat as Riker makes the choice.

RIKER
Reflection Therapy then... when do
we start?

DOCTOR
This afternoon, if you're ready.
I want you to understand this
isn't going to be easy. You'll be
interacting with aspects of your
psyche that you've never dealt
with before.
(beat)
And you may be disturbed by what
they have to say.

Riker nods, understanding what he's about to face. OFF his apprehension...

47 INT. ASYLUM CELL (OPTICAL)

Riker is sitting on the bed, watching Doctor Syrus, who is placing a MEDICAL DEVICE on the floor. The device

is a tall, sleek cylinder with several controls on the side.

47 CONTINUED:

The Doctor ACTIVATES the device and it sends out a low HUMMING NOISE.

DOCTOR
(to Riker)
Close your eyes. Try to relax. Clear your mind.

47 CONTINUED: (2)

Riker shuts his eyes. The Doctor hits a control on the device -- it SENDS OUT a THIN BEAM OF LIGHT that briefly PLAYS ACROSS Riker's forehead in a scanning pattern.

DOCTOR
Now. Think back to before you came to the hospital. But don't try to remember specific incidents. Concentrate on how you felt...

Riker thinks.

RIKER
I was... afraid...

From offscreen:

TROI (O.S.)
Terrified...

48 INCLUDE TROI (OPTICAL)

who is standing in the room -- a holographic image. Riker reacts.

RIKER
(re: Troi)
She was on the ship with me...

DOCTOR
That's because she represents an aspect of your personality -- and there are many parts of you that still believe you're on that starship.

RIKER
Why her?

DOCTOR
I asked you to get in touch with your feelings, and this is the part of you that responded. Talk to her about how you felt before you came here...

48 CONTINUED:

Riker walks over to the Troi image, eyes her.

RIKER

(to Troi)
You said I was terrified... of what?

Troi looks at Riker.

TROI
I was in a dark place... cold... frightened... someone was there...

RIKER
Who?

TROI
I felt threatened by them... trapped...

The Doctor leads him through the process.

DOCTOR
You're doing very well. Let's try to find out how you responded to these feelings. Try to focus on your actions...
(beat)
You felt trapped. What did you do?

Riker thinks. Worf APPEARS in the room. He seems furious -- at a high emotional pitch.

WORF
I was angry. They were attacking me... I fought back...

TROI
I felt pain...

WORF
I was injured...

TROI
I began to panic...

48 CONTINUED: (2)

WORF
There was a struggle... and I...

Worf trails off.

RIKER
You what? What happened?

Worf and Troi are silent -- they don't have an answer. Riker looks to the Doctor, agitated.

DOCTOR
(to Riker)
Try to associate your actions and emotions with logical thoughts. What do you think caused you to act and feel this way... ?

Riker concentrates. Picard APPEARS in the room. He is thoughtful, assured.

PICARD
It was dark and cold because... I was outdoors... at night... in a narrow space...
(thinks)

I was walking through an alley.

TROI

I felt threatened...

WORF

I was being watched...

PICARD

Someone must have followed me into the alley. That's why I started to walk faster. Then someone grabbed me from behind...

TROI

I panicked...

WORF

I tried to fight them off...

RIKER

How many of them were there?

PICARD

Three. They were humanoid. I could only make out one of their faces...

RIKER

Who was it?

48 CONTINUED: (3)

Suddenly, the alien Lieutenant APPEARS. He stands silently, staring at Riker. Riker is surprised by the

sight.

RIKER
(re: Lieutenant)
He was on the ship too... and I saw him here in the hospital... but I don't know who he is...

The Doctor looks curious.

DOCTOR
That's Mister Suna -- the hospital Administrator. You met him when you first arrived.

RIKER
What part of me does he represent?

DOCTOR
I don't know...

Suddenly, Picard and Worf all turn to Riker. Their demeanors change -- they sound and act just like themselves. It's an eerie moment...

TROI
Don't believe this, Wil.
(indicates room)
None of it is real. You're still with us... on the Enterprise.

Riker is worried by this change in attitude.

RIKER
Doctor...

48 CONTINUED: (4)

PICARD
We're your colleagues. Trust us. It's going to be alright...

DOCTOR
(to Riker)
Do you have anything to say to them?

RIKER
(to crew)
You're just... delusions...

WORF
(re: Doctor)
Do not listen to him, Commander. He is trying to trick you. You are in danger here. Let us help you...

Riker's mind is reeling -- he's trying desperately to hang on to what he believes to be the here and now.

RIKER
Stop it... please. Leave me alone...

TROI
Listen to me, Wil. In all the years we've known each other, have I ever lied to you?

Riker glances between Troi and the Doctor, who is waiting to see what he will do. Finally --

RIKER
(a shout)
You are not real!

PICARD
Wil, please --

RIKER
NO!

Picard, Troi, Worf and the alien Lieutenant VANISH. Riker sags into his chair, exhausted. The Doctor looks pleased.

DOCTOR
You've taken a big step today. You've finally turned your back on those delusions and all that they represent.

47A CONTINUED: (5)

The Doctor deactivates the device and stands to go.

DOCTOR
We'll continue later.

Riker pulls a hand across his weary face. As he sits silently, staring...

CUT TO:

49 INT. COMMON AREA

The next day. Various inmates engaged in various activities. Riker sits alone at a table, eating food from a tray. A silent moment as he eats, then something across the room catches his eye...

50 INCLUDE BEVERLY

as she ENTERS the room. She is dressed in a hospital doctor's uniform and holds a note-taking device. Very official. She scans the room a moment, then spots Riker --

Riker reacts, unnerved by the sight. Beverly starts to approach him. He quickly shuts his eyes.

RIKER
(to himself)
It's not real...

He opens his eyes -- Beverly is sitting down at his table. Riker looks down at his food and continues eating, desperately trying to ignore her presence. Beverly studies him, gauging his condition -- speaks in an urgent whisper.

BEVERLY
(to Riker)
Commander... do you know who I am?

Riker doesn't respond -- keeps eating.

BEVERLY
Do you know where you are?
(no response)
If you can't answer, just listen.
You were on an undercover mission
to Tilonus Four... something

happened... we've been told that
you killed someone. But we don't
believe that's true...

50 CONTINUED:

Beverly glances around to make sure no one's watching --
pulls out a tricorder and surreptitiously scans Riker.

BEVERLY
(continuing)
We've been in orbit, trying to
find a way to get you out. But
there's a security field around
the hospital that we can't
penetrate...

Riker eats faster, agitated, trying not to listen --
it's a struggle.

BEVERLY
(continuing)
We've been blocked at every turn.
The hospital Administrator denies
you're here at all. It's
beginning to look like some kind
of a conspiracy...
(beat)
I had to come in posing as a
health official...

She stands to go, looks at him with concern.

BEVERLY
(continuing)

Sit tight. We're going to get you
out of here.

She walks away. Riker breathes a sigh of relief. He stares at his tray... unsettled by the incident...

RIKER
(quiet)
Not real...

OFF his troubled face...

51 INT. ASYLUM CELL

Later. The room is dark. Riker is lying in bed, eyes closed, asleep. Gradually, a TAPPING NOISE can be heard somewhere in the darkness. Riker opens his eyes... listens a moment... then looks toward the door...

Someone is trying to break in. Riker sits up, alarmed. The tapping noise is followed by a CLACK and other tampering sounds. Riker watches as the door starts to OPEN -- slowly, as if someone is forcing it. Two hands can be seen pulling the door apart...

51 CONTINUED:

Data gets the door all the way open and ENTERS the room. He's dressed in dark clothing. Worf quickly follows, holding a phaser, also in dark clothing. They scan the room, then spot Riker on the bed.

DATA
(whispers)

Commander.

They move to help him, but Riker jumps off the bed and backs against a wall -- can hardly believe his eyes.

RIKER
Get away from me...

Data and Worf exchange a concerned look. Worf takes a step toward Riker, speaks very carefully.

WORF
Commander, you must come with us. You are in danger here...

RIKER
(louder)
No.

WORF
Silence...

Riker starts to say something, but Data quickly moves in and GRABS him -- puts a hand over his mouth. Riker struggles, to little effect. They lead him toward the door...

52 INT. ASYLUM CORRIDOR - CONTINUOUS (OPTICAL)

Worf ENTERS the hall, looks around -- it's empty. Data ENTERS holding Riker tightly by the arm. They quickly move down the hall, Worf leading the way, keeping a look-out...

Suddenly, Riker goes limp in Data's arms. Data looks down at him, loosening his grip a little, concerned.

DATA
Commander, are you --

52 CONTINUED:

Riker BREAKS OUT of Data's grip, taking him by surprise. He bolts down the hall.

RIKER
(calls out)
Help me! HELP ME!

Worf goes to grab him. Mavek the Attendant and a hospital Guard round a corner. The Guard immediately draws his weapon, getting the drop on Worf, who stops. Riker runs to the safety of the guards -- he looks like he's coming unhinged.

OFF Data and Worf, who are stunned by the development...

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

53 INT. ASYLUM CORRIDOR - CONTINUOUS

As before. Worf and Data facing Mavek and the Guard. Riker looks on.

ATTENDANT
(to Worf, Data)
Who are you?

Worf just glares at him.

ATTENDANT
(to Guard)
Take them to Security Ward.

Suddenly, Data moves for the Guard, disarms the man and easily KNOCKS him to the floor. Worf takes out Mavek with a single well-timed PUNCH.

Riker makes a run for it, but Data GRABS him firmly by the arms. As they lead Riker down the hall...

54 INT. COMMON AREA - NIGHT (OPTICAL)

After hours -- dark. Worf, Data and Riker ENTER and cross to the middle of the room, where THREE PATTERN ENHANCER DEVICES have been set up (as seen in "Power Play"). Worf activates one of the enhancers and they create a TRIANGLE OF LIGHT. Worf pulls out a communicator.

WORF
(taps communicator)
Worf to Enterprise -- the pattern enhancer has been activated. Three to beam up.

N.D.'S COM VOICE
Acknowledged.

Riker struggles, but it's too late -- the three of them

DEMATERIALIZE.

55 INT. ENTERPRISE - SICKBAY (OPTICAL)

A few hours later. Picard looks on as Beverly scans Riker with a medical tricorder.

55 CONTINUED:

Riker sits on a bio-bed, silent, guarded, wary of everything and everyone around him. He still does not believe any of this is really happening. Worf stands close by, alert.

Beverly turns to Picard.

BEVERLY
(to Picard, off tricorder)
There's damage to his parietal lobe. It's as if someone was trying to access his long term memory...

They watch Riker a moment.

BEVERLY
(re: Riker)
He's still in a state of severe neural shock. It'll take him a while to recover...

Picard moves to Riker, reaches out a comforting hand. Riker jerks back, skittish.

PICARD
(gentle)
Number One... do you remember what happened?

Riker tries to ignore him, tense.

PICARD
(continuing)
You were abducted during your mission to Tilonus Four. You were taken to a psychiatric hospital...

Riker glances at him, compelled by the words but not wanting to believe it. Suddenly, he reacts to a pain in the side of his head -- and we see that there is a WOUND on his temple (as seen in Act One). It's bleeding. Riker touches it, looks at the blood on his hand.

55 CONTINUED: (2)

RIKER
My head... why is it still bleeding?

Beverly eyes the wound, picks up a medical device.

BEVERLY
It's minor. Nothing to worry about...

Beverly uses the device to OPTICALLY HEAL Riker's wound.

PICARD
(to Riker)
We've done some checking on the hospital Administrator...

RIKER
... Mister Suna...

PICARD
That's right. It appears he's involved with one of the rival factions. We believe he was responsible for what happened to you...

Riker considers the possibility -- then reacts to a sharp pain in his temple, the same place as before.

RIKER
(re: head)
It still hurts...

A drip of blood trails down the side of his face. Riker reacts -- touches his face: THE WOUND HAS REAPPEARED. He reacts, startled -- how could that be?

RIKER
It's bleeding again...
(to Beverly)
But how? You just healed it...

Beverly eyes him.

BEVERLY
Wil, try to calm down...

Riker comes to a realization -- and a look of resolve

crosses his face.

55 CONTINUED: (3)

RIKER
This isn't real...

With that, he lunges for a nearby MEDICAL KIT. Worf tries to stop him but Riker SMASHES the kit against the side of Worf's head. Worf staggers back, and he as he does, Riker grabs his phaser. Picard makes a move but stops when Riker trains the phaser on him.

Nobody moves.

PICARD
Wil, what are you doing?

Riker's hands are shaking -- he's determined to shatter this reality.

RIKER
If I'm right, you're not really here... and this isn't a real phaser...
(beat)
It's all a fantasy, and I'm ending it no matter what it takes...

Picard takes a step toward him.

PICARD
But what if this isn't a fantasy? Are you willing to take that chance?

Riker hesitates, lowers the phaser slightly...

RIKER
You're right... I won't. But I've got to find out what's real and what's not...

Riker turns the phaser on himself.

RIKER
One way or another, this is going to end.

BEVERLY
Wil, don't -- !

Riker FIRES. The blast has no effect on him -- at that instant:

56 NEW ANGLE (OPTICAL)

AS THE ENTIRE ROOM SHATTERS LIKE BREAKING GLASS AROUND RIKER -- "REALITY" BREAKING APART -- THE SCENE SPLINTERING AWAY TO REVEAL:

57 INT. ASYLUM CELL - CONTINUOUS (OPTICAL)

Riker standing in the exact same position, arms hanging at his side -- his head wound is gone. The alien Lieutenant is standing in front of him, dressed as the hospital Administrator (as seen in Act Two). Doctor Syrus and Mavek stand nearby. Riker glances around,

startled by the change in setting.

ADMINISTRATOR
(re: Riker)
How's he progressing?

DOCTOR
He's not responding to the Reflection Therapy. His delusions are growing more elaborate...

ATTENDANT
He broke out of his cell last night. We found him running down a corridor... claiming people had come to take him back to his "starship."

A grim beat.

ADMINISTRATOR
Then I see no other choice...
(beat)
We'll have to perform the synaptic reconstruction.

Riker senses something odd -- looks down at his hand. HE IS STILL HOLDING THE PHASER. He reacts, startled -- aims the phaser at the others.

RIKER
I still have the phaser... why do I still have the phaser?

ADMINISTRATOR
It's not a phaser. It's a knife. You stole it from one of the food

trays.
(beat)
Give it to me. We don't want you
to hurt yourself...

Riker hesitates, unsure, then --

57A NEW ANGLE (OPTICAL)

As a trickle of blood runs down Riker's face -- THE WOUND HAS REAPPEARED ON HIS TEMPLE. Riker touches the wound, and it shocks him into awareness. He aims the phaser at the Attendant.

RIKER
I don't believe you --

Riker FIRES, VAPORIZING the Attendant. The Doctor and the Administrator/Lieutenant react, shocked. Riker smiles -- he's feeling more confident...

RIKER
(re: phaser)
If this is a knife... what
happened to Mavek?

The Administrator/Lieutenant tries to stay in control of the situation.

ADMINISTRATOR
It's very complicated. I'll
answer all of your questions. But
first I want you to put it down...

RIKER

No. If I'm really holding a phaser, then that means I was on the Enterprise...

He realizes the implications, stares at the phaser.

RIKER
But I fired this at myself on the Enterprise. I should be dead right now...

Riker looks around the room, trying to put it all together.

RIKER
None of this is real --

58 INSERT: THE PHASER

as Riker presses a few buttons.

59 RESUME (OPTICAL)

RIKER
I'm setting this to Level Sixteen, wide field. That should destroy half of this building...
(beat)
Unless, of course, it isn't a real phaser.

Riker FIRES an IMMENSE BLAST --

60 NEW ANGLE (OPTICAL)

AS THE ENTIRE ROOM SHATTERS LIKE BREAKING GLASS AROUND RIKER AND THE ALIEN ADMINISTRATOR/LIEUTENANT -- "REALITY" BREAKING APART -- THE SCENE SPLINTERING AWAY TO REVEAL:

61 INT. ENTERPRISE - ASYLUM CELL/THEATER - CONTINUOUS

Riker (wound gone) and the Administrator/Lieutenant now standing face to face on the stage set. Riker looks around --

62 INCLUDE - THE AUDIENCE

Filled with people: Picard, Data, Worf, Geordi, Beverly, Troi -- the entire Enterprise crew, and more: Doctor Syrus, Mavek. Nearly everyone Riker saw during the last five Acts is present, watching the stage intently.

62 CONTINUED:

Riker is more confused than ever, but he's determined to get to the bottom of this. He turns to the Administrator/Lieutenant.

RIKER
It's all about you, isn't it? You're the only constant... the only person in both places...

ADMINISTRATOR
There's a lot more going on here than you realize.

Riker glances toward the audience.

RIKER
None of this is real, either...
(beat)
What's happening to me?

The administrator/Lieutenant steps toward him.

ADMINISTRATOR
We can still save you -- but you
must stop fighting us.

Riker hesitates, unsure for a moment -- then he reacts
to a pain in the side of his head.

62A NEW ANGLE

as a trickle of blood runs down the side of his face.
THE WOUND HAS REAPPEARED. Riker reacts, touches the
wound. It seems to jolt him into awareness. He looks
up, defiant.

RIKER
You're lying...

ADMINISTRATOR
Let me help you...

RIKER
(yells)
No!

The audience reacts with a smattering of APPLAUSE.
Riker glances at them, encouraged.

ADMINISTRATOR

I'm warning you...

RIKER

No!

Riker loses control -- he SHOVES the Administrator/Lieutenant aside and heads for the back wall of the stage set. The audience CHEERS and starts to get to its feet. Determined to break out of this reality, driven by the applause, Riker PUNCHES both fists toward the back wall --

62B NEW ANGLE (OPTICAL)

AS EVERYTHING SHATTERS LIKE BREAKING GLASS, INCLUDING RIKER AND THE ADMINISTRATOR/LIEUTENANT -- "REALITY" BREAKING APART ONE FINAL TIME TO REVEAL:

63 INT. ALIEN LAB

Riker bolts awake. He looks around, sees that he is lying on an EXAMINATION TABLE. An alien MEDICAL APPARATUS is above him -- a PROBE is connected to the side of his head at the exact spot where the wound has appeared all along. He is dressed in the Tilonus merchant costume seen in Act One. He turns to see:

64 INCLUDE - THE ROOM (OPTICAL)

It's a redress of the Asylum Cell -- rigged with various alien medical equipment. The Administrator/Lieutenant is working at a console that displays a GRAPHIC of a HUMAN BRAIN. The mood is different here -- THIS IS REALITY.

The Administrator/Lieutenant turns, sees that Riker is awake, yells to someone offscreen:

ADMINISTRATOR
(urgent)
He's conscious!

The Administrator/Lieutenant rushes to Riker and tries to pin him down. Riker struggles. An ALIEN ASSISTANT moves into view.

ADMINISTRATOR
(to assistant)
We haven't finished the neuro chemical drain -- get him sedated!

The Assistant moves for him -- but Riker KICKS him squarely in the head, knocking him unconscious and to the floor. Riker tears the probe away from his head, revealing a nasty-looking wound -- blood trails down his face. He quickly scans the room -- spots a nearby table --

INCLUDE the table, which contains the tricorder, water bottle, nisroh knife and the pendant/communicator seen in Act One. Before the Administrator can stop him, Riker grabs the knife and turns it on the Administrator -- holds it close to his neck, threatening. The Administrator stops. Riker grabs the pendant --

RIKER
(taps pendant)
Riker to Enterprise!

Beat.

64 CONTINUED:

WORF'S COM VOICE
Enterprise here. Are you alright, sir?

RIKER
Emergency transport -- get me out of here!

Riker DEMATERIALIZES. OFF the Administrator's frustrated reaction...

CUT TO:

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 46778.1. Commander Riker has returned safely from his mission to Tilonus Four, where he was being held captive by one of the rival factions. Doctor Crusher has repaired the damage to his long term memory. His recovery is proceeding well.

65A INT. READY ROOM

A couple of days have passed. Riker looks rested and in good health. He's sitting with Picard and Troi, midconversation.

PICARD
(to Riker)
Evidently, you were abducted two days after beaming to the surface.

RIKER
I remember it now... I was in an alley... they attacked me from behind. I tried to defend myself with the nisroh knife Worf gave me...
(beat)
I managed to fight off one of them... but I think they injected me with some kind of drug...

65 CONTINUED:

PICARD
We believe they were trying to extract strategic information from your memory using a neuro-somatic technique.

Riker considers, disturbed.

RIKER
I was in a hospital... then on the Enterprise... and the hospital again...
(beat)
I kept shifting back and forth... I couldn't tell what was real...

TROI

Your mind must have created a defense mechanism, a fantasy that helped you resist the neuro-somatic process. Your unconscious fastened onto elements from your real life in an attempt to keep you grounded... to keep you sane.

RIKER
(onto the idea)
The preparation for the mission... the play... they were all recent experiences, fresh in my mind...

Troi nods. A thoughtful beat.

PICARD
Get some rest, Number One. We can talk more in the morning.

RIKER
Alright... but there's one thing I'd like to do first...

66 INT. ASYLUM CELL/THEATER

Riker and Beverly standing on the stage set. They are alone. Riker is eyeing the stage intently.

BEVERLY
Are you sure you want to do this by yourself? The stage crew and I were going to wait until morning...

RIKER

I'm positive. After what I've experienced... I don't think I could sleep knowing this was still up...

Riker moves to a stage wall and removes a piece of the set, starting to break it down. He drops the piece to the floor, satisfied. Beverly smiles gently and EXITS. Riker considers the stage for a long beat... reflecting on his experience... then continues to break it down. As he works...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Suspicions"
#40276-248

Written by
Joe Menosky and Naren Shankar

Directed by
Cliff Bole

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FINAL DRAFT

FEBRUARY 25, 1993

STAR TREK: "Suspicions" - 2/25/93 - CAST

STAR TREK: THE NEXT GENERATION
"Suspicions"

CAST

PICARD	CHRISTOPHER
RIKER	JO'BRIL
DATA	KURAK
BEVERLY	REYGA
TROI	T'PAN
WORF	
GEORDI	
GUINAN	
OGAWA	
COMPUTER VOICE	

Non-Speaking

N.D. SECURITY GUARDS

STAR TREK: "Suspicions" - 2/25/93 - SETS

STAR TREK: THE NEXT GENERATION
"Suspicions"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
SICKBAY	SHUTTLE
CORRIDOR	
SHUTTLE BAY	
SCIENCE LAB	
READY ROOM	
MORGUE	
TEN FORWARD	
PICARD'S QUARTERS	
BEVERLY'S QUARTERS	
SHUTTLE	
CHRISTOPHER'S QUARTERS	

STAR TREK: "Suspicions" - 2/26/93 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Suspicions"

PRONUNCIATION GUIDE

SELAR	sell-AHR
ALTINE	all-TEEN
REYGA	RAY-guh
KURAK	CURE-ak
T'PAN	t'PAN

TAKARAN tah-CAR-n
JO'BRILL jo-BRILL
METAPHASIC meh-tuh-FAZE-ick

STAR TREK: THE NEXT GENERATION
"Suspicions"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

2 INT. BEVERLY'S QUARTERS

The doors slide OPEN and BEVERLY ENTERS, looking high strung and extremely agitated. She leans against the door, takes a breath... then tosses a medical PADD onto the couch. A beat passes by... then moves to a closet and pulls out a small suitcase... begins to pack some personal belongings...

The door CHIMES.

BEVERLY
(on edge)
What?

The door CHIMES again.

BEVERLY
Alright, come in.

GUINAN ENTERS. She's holding her arm carefully.

Beverly glances up.

BEVERLY
Guinan... ? What are you doing here?

GUINAN
I need a doctor.

Beverly looks at her.

GUINAN
Geordi beat me in straight sets today.
(indicates arm)
I think I've got a case of tennis elbow.

2 CONTINUED:

Beverly keeps packing, distracted.

BEVERLY
Go to Sickbay. I think Doctor Selar is on duty.

GUINAN
I don't want to see Selar. I always see you. I'm particular about my doctors.

BEVERLY
Well, you'd better get a new one... because I'm not a doctor on this ship anymore.

OFF their reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

3 OMITTED

4 INT. BEVERLY'S QUARTERS

A few minutes later. Beverly is packing as Guinan looks on. Beverly is still very agitated. She keeps moving from the closet to the suitcase, messily stuffing clothing into the suitcase. Her tone is sarcastic and bitter.

BEVERLY
(rapid)
Three days on the shuttle to Starbase twenty-three... then a transport back to Earth... I can hear Admiral Brooks now, telling me how I've disgraced Starfleet Medical...
(beat)
Then a leisurely day and a half before the formal inquiry begins and my career ends.

GUINAN
(calm)
Beverly.

Beverly looks at her.

GUINAN
My elbow.

BEVERLY
Your elbow... ?

Guinan lifts her elbow to remind Beverly. Beverly takes a breath, stuffs whatever she's holding into her bag.

BEVERLY
Alright, let me see it...

Guinan sits in a chair as Beverly examines her arm, moving it gently back and forth. Guinan winces slightly.

BEVERLY
Does that hurt?

4 CONTINUED:

GUINAN
Yeah, right there...

Beverly nods.

BEVERLY

Tennis elbow, alright. Hold it like this...

Beverly positions Guinan's arm, then moves to a nearby medical kit, brings it over and opens it up. She takes out a small medical device.

GUINAN
I've never been to a formal inquiry.

BEVERLY
It's no big thing. Any doctor can have one... all you have to do is disobey orders... violate medical ethics... cause an interstellar incident...

GUINAN
That would do it, all right.

BEVERLY
(beat)
Make a fist.

Guinan makes a fist. Beverly continues to treat her arm.

GUINAN
Do I have to break my leg before you tell me what happened?

Beverly takes a breath... tries to collect her scattered thoughts.

BEVERLY
It started when I invited those

scientists on board...
(beat)
No. It started at the Altine Consortium.
(beat)
Actually, it probably started before that. When I began feeling... comfortable.

Beverly is so agitated she's rambling, disconnected. Guinan is forced to become a knitter of thoughts.

4 CONTINUED: (2)

GUINAN
Comfortable?

BEVERLY
Too comfortable.

GUINAN
Ah.

BEVERLY
(nods)
That's why I went to the Altine Conference... to hear the latest bio-physical theories. Maybe find a new area of research. And that's where I met Doctor Reyga... nobody would listen to him -- just because he was a Ferengi. They all but jeered him off the stage...

Guinan is trying to fit all the pieces together.

GUINAN
So you invited the scientists on board... to listen to this Doctor Reyga...

Guinan's ability to fill in the blanks prods Beverly to open up more.

BEVERLY
I thought I could be a... facilitator. You see, he had this amazing invention, based on metaphasic field technology. But his methodology was completely unorthodox.

GUINAN
That's my favorite kind.

BEVERLY
I thought... if I could bring scientists from various cultures aboard the Enterprise... sit them down... help them understand the value of his ideas... well, it seemed like the right thing to do.

4 CONTINUED: (3)

GUINAN
Sort of a scientific diplomat.

BEVERLY

That's it exactly. And believe me, it wasn't easy.

Beverly puts down her medical device and begins pacing.

BEVERLY
I had to persuade Captain Picard... and then I had to round up as many scientists as I could in the field of subspace technology...

BEGIN FLASHBACK:

5 INT. SCIENCE LAB

A laboratory with a number of consoles, monitors, etc. The various scientists are there, sitting and standing, as Beverly's V.O. continues.

BEVERLY (V.O.)
... but of all the scientists I invited, only four were interested in hearing about Doctor Reyga's invention.

The scientists are: a male Ferengi, REYGA; a female Klingon, KURAK; a female Vulcan, T'PAN and her human husband, DOCTOR CHRISTOPHER; and a male Takaran (a new alien), JO'BRIL. They're in the midst of a long discussion. The discussion continues under (NOTE: Added dialogue found at end of script) as the CAMERA PANS around the table with Beverly's V.O. introducing each character.

On Kurak:

BEVERLY (V.O.)
Kurak was a warp field specialist on the Klingon Homeworld. I don't think Klingons regard scientists very highly... she always seemed a little defensive.

On T'Pan and Christopher:

BEVERLY (V.O.)
Doctor T'Pan is practically a legend in the field of subspace morphology. She's been the director of the Vulcan Science Academy for fifteen years...
(beat)
Her husband, Doctor Christopher, came with her... I didn't know much about him... but he was some kind of a subspace theoretician.

On Jo'Bril:

BEVERLY (V.O.)
Jo'Bril was a Takaran... the first one I'd ever met. I had no idea what to expect from him.

5 CONTINUED:

On Reyga:

BEVERLY (V.O.)

And then there was Doctor Reyga...
the Ferengi scientist.

REYGA
You've all seen my experimental data. The metaphasic shield has been proven.

T'PAN
Forgive my skepticism, Doctor, but your claims are somewhat extravagant. Protect a shuttle within a star's corona? Not even your own government believes it can be done.

Reyga bridles at the implication but stays calm. He is not the typical volatile, argumentative Ferengi; rather, he projects an air of dignity and integrity.

BEVERLY
That's why I've asked you all to come here. I think you have the vision to see the potential in Doctor Reyga's metaphasic shield.

Beverly is her composed, capable self on the surface... but underneath, she has the mild anxiety of someone engaged in a pursuit not wholly familiar. Her task -- to help make a Ferengi scientist credible -- is not an easy one.

REYGA
I need help to develop the shield. I am willing to grant exclusive rights to whoever provides the necessary resources.

There is a small silence at this. Clearly some of the scientists don't feel this is a thrilling proposal. Beverly looks around the room... tries to stimulate some response.

BEVERLY
I think you all realize what this shielding process would mean... the possibilities for exploration and research are endless...

5 CONTINUED: (2)

KURAK
But only if it works.
(to Reyga)
I'm not convinced this metaphasic shield can withstand either the temperature or the radiation it would be exposed to.

REYGA
But it has -- not only in countless simulations, but in a field test that I conducted myself.

KURAK
For which, of course, we have only your word...

REYGA
Are you accusing me of falsifying my data?

KURAK
(shrugs)
You wouldn't be the first scientist to manipulate experimental data to his own advantage...

BEVERLY
(leaping in to diffuse this)
Doctor Reyga has offered to demonstrate his invention. He's outfitted one of our shuttles with the metaphasic shield.

REYGA
I will take it into the corona of the star Vaytan.

CHRISTOPHER
That star has a superdense corona. The shuttle would be subjected to particularly intense radiation. Perhaps it would be wise to choose a star of lesser magnitude.

T'PAN
I agree. My own research into solar energy transfer suggests that Vaytan's corona is extremely unstable.

5 CONTINUED: (3)

REYGA
(mildly)
What better way to test my invention? I'm not concerned -- the shield will hold.

KURAK
I, for one, would feel more comfortable if someone else flew the shuttle. Someone more -- objective.

JO'BRIL
I will volunteer for that task.

All heads turn toward Jo'Bril. These are the first words he has uttered.

JO'BRIL
I've spent years studying solar plasma reactions. The thought of being able to penetrate a star's corona... it's a remarkable opportunity.
(to Reyga)
I've studied your data. I think you're on solid scientific ground.

KURAK
I don't share your optimism, Doctor Jo'Bril... but if you wish to pilot the craft, I would be more confident about your assessment of the shield... than Doctor Reyga's.

CHRISTOPHER

I agree. At this point, we need
an impartial evaluation.

Beverly is a little concerned -- this is an unexpected development.

BEVERLY
We'd want to be sure that you're familiar with the shuttle controls... and Doctor Reyga's modifications...

JO'BRIL
(waving this off)
I'm an accomplished pilot. It will be no problem.

5 CONTINUED: (4)

BEVERLY
Well...
(to Reyga)
What do you think?

To Reyga, this is a godsend -- someone believes in him.

5 CONTINUED: (4)

REYGA
Doctor Jo'Bril... I am gratified. And there will be no difficulty operating the metaphasic controls -- the system will activate

automatically as you approach the star.

Beverly looks around the room... feeling pleased... this has gone even better than she'd expected.

BEVERLY
Well, then. We'll proceed with the demonstration at fifteen hundred hours. We'll meet on the Bridge.

The group breaks up and files out the door. Reyga stays behind with Beverly, gathering PADDS into his case.

BEVERLY
I think that went well, don't you?

REYGA
Thanks to you, Doctor.

BEVERLY
I didn't do anything...

They move toward the door and EXIT.

6 INT. CORRIDOR

as they continue walking.

REYGA
This is an opportunity I would never have had without you, and I promise you I'll never forget it.

BEVERLY

Some of those scientists are still
a little doubtful... but after the
demonstration I'm sure they'll
come around.

6 CONTINUED:

REYGA
If there's anything I'm used to --
it's skepticism.
(small laugh)
After all -- a Ferengi scientist
is almost a contradiction in
terms.

She starts to protest, but he raises a hand.

REYGA
No, don't deny it. I know how the
Ferengi are regarded...

BEVERLY
I'd still expect the scientific
community to be more open-minded
than they seem to be.

REYGA
The metaphasic shield is a
breakthrough in technology... many
scientists have tried to develop
it. It's only natural there would
be some... resistance...

BEVERLY
You mean jealousy.

(shakes her head)
I know. I wondered if that might account for Doctor T'Pan's attitude. She's been working on subspace shielding technology for years. And you've beaten her to the punch.

REYGA
I'm really not interested in competition. All I want is to be acknowledged... respected as a scientist. This invention will finally do that.

Beverly smiles and they walk on down the corridor together.

BEVERLY (V.O.)
As far as I was concerned, the hard part was over. I'd stepped out on a limb... and it hadn't broken.

7 INT. BRIDGE (OPTICAL)

PICARD, DATA, WORF, Beverly, and the four scientists -- T'Pan, Christopher, Reyga, and Kurak. They are scattered at the various Aft stations. Beverly is monitoring environmental conditions in the cabin.

BEVERLY (V.O.)
Not bad for my first venture into scientific diplomacy.

DATA
Captain, the shuttle has been launched.

PICARD
On screen. Open a channel.

Jo'Bril appears on screen, inside the shuttle.

JO'BRIL
I'm one million kilometers from the star's corona... proceeding at three quarters impulse... I should reach it in approximately three minutes.

REYGA
(checking console)
The metaphasic shielding has begun to form.

DATA
External temperature is zero-pointnine million Kelvins and rising. Radiation levels are nearing ten thousand rads.

REYGA
That should have no effect on the shuttle cabin...

BEVERLY
That's right. Cabin temperature is twenty-one degrees celcius. Radiation levels are normal.

7 CONTINUED:

They exchange a smile, obviously feeling good about things.

JO'BRIL
Wait -- I'm reading elevated neutriono levels in the cabin...

REYGA
Those are from the subspace field that's encapsulating the shuttle. The levels are well within acceptable parameters.

DATA
Outside temperature is rising rapidly -- one-point-seven million Kelvins.

BEVERLY
Cabin temperature is still twenty-one degrees. The shield is holding...

Reyga smiles proudly. So far, so good. Now, on the screen, the glow from the sun's brilliance begins to wash over Jo'Bril.

JO'BRIL
I'm nearing the corona... Three hundred fifty thousand kilometers and closing... this is incredible... I'm actually flying into a star...

Picard is caught up in the moment. He turns to Reyga.

PICARD
(continuing)
Congratulations, Doctor. This is an amazing achievement.

DATA
Radiation levels outside the shuttle are nearing fourteen thousand rads.

7 CONTINUED: (2)

BEVERLY
(off monitor)
But they're normal inside the cabin.

JO'BRIL
I'm now fully engulfed in the corona... it's astonishing...

Reyga turns to T'Pan, Christopher, and Kurak.

REYGA
You see, Doctors? Metaphasic shielding is a reality.

T'Pan nods graciously; Christopher acquiesces; Kurak just stares at the Viewscreen, not acknowledging Reyga.

The shuttle windows are now engulfed in flames. Jo'Bril stares ahead, transfixed... almost zoned out...

REYGA
Doctor Jo'Bril, can you give us an estimate of the plasma turbulence?

No response.

REYGA
Doctor Jo'Bril... ?

Still no answer. Reyga glances at Beverly.

BEVERLY
Something's wrong.

RIKER
Mister Data, what's going on?

DATA
Sensors indicate an increased level of baryon particles in the cabin.

REYGA
No... that's not possible...

PICARD
Doctor Jo'Bril, can you hear us? Please respond.

Jo'Bril opens his mouth, as though to try to speak... but can only gasp.

7 CONTINUED: (3)

DATA

Baryon levels are continuing to rise...

Reyga frantically works his console.

REYGA
I don't understand it... this shouldn't be happening...

PICARD
Mister Worf, can we beam him out of there?

WORF
(checks console)
The solar radiation is interfering... he must be at least five-hundred thousand kilometers from the star before we can get a Transporter lock.

Picard moves toward the Viewscreen, speaking firmly.

PICARD
Doctor Jo'Bril... listen to me. It is imperative that you turn the shuttle... take it out of the corona...
(beat)
Do you understand what I'm saying?

With an effort, Jo'Bril nods...

PICARD
Pilot the shuttle away from the star...

Jo'Bril lifts his hands... touches controls... the shuttle turns... then Jo'Bril slumps over, unconscious.

BEVERLY
We're losing him...

DATA
The shuttle is emerging from the corona, sir.

PICARD
Get a lock on him as soon as you can, Mister Worf.

Beverly is already on the run to the Turbolift.

7 CONTINUED: (4)

BEVERLY
Beam him directly to Sickbay.

The last thing she sees before the Turbolift doors close is Reyga's face, ashen and bereft.

8 INT. SICKBAY

Jo'Bril is already on a bio-bed; Beverly and NURSE OGAWA are there, working on him. His eyes are open and he is drawing great ragged gasps of air.

BEVERLY
Twenty cc's inoprovaline...

Ogawa administers the hypospray; Beverly scans.

BEVERLY
That's not doing it. Cortical stimulators.

Ogawa attaches them; Beverly activates them; Jo'Bril twitches slightly.

BEVERLY
Again.

Jo'Bril twitches once more. Beverly scans. She looks up at Ogawa, shakes her head. Ogawa removes the stimulators. Jo'Bril is still gasping... with greater intervals between gasps... then he looks at Beverly.

JO'BRIL
(hoarsely)
I saw... the sun...

He clutches for air another few times... and that's all. Off Beverly's stricken expression...

FADE OUT.

9 thru 12 OMITTED

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. BEVERLY'S QUARTERS

Beverly is still flinging things into her suitcases. Guinan is seated, feet up on a table, taking it all in.

BEVERLY
So that was my first experience as a scientific diplomat.
(beat)
A complete failure. I don't think I've ever felt so awful.

She tosses something into the suitcase.

BEVERLY
(continuing)
I don't understand it.

Guinan regards her gravely.

GUINAN
No?

BEVERLY
I mean... I've lost people before... patients...

GUINAN
But this was different.

BEVERLY
Yes. But I don't know why.

Beverly is frustrated, struggling, has completely lost perspective on her feelings.

GUINAN
If I had to hazard a guess... I'd

say that when you're dealing with
a patient... you feel like you're
in control.

BEVERLY
I guess so...

13 CONTINUED:

GUINAN
Your training, your experience...
it's all there, at your
fingertips. So even if you
fail... you know you've done the
best you can do.

Beverly acknowledges this.

GUINAN
(continuing)
But once you send someone on a
dangerous mission... all you can
do is watch.

Guinan has tapped into Beverly's feelings accurately.

BEVERLY
I felt... helpless...

GUINAN
Don't you think anyone would have?
Maybe you're being a little hard
on yourself.

BEVERLY

But Guinan... that wasn't the end.
You don't know the half of it.

Off Guinan's curious expression...

BEGIN FLASHBACK:

14 INT. SICKBAY (OPTICAL)

Beverly and NURSE OGAWA with Jo'Bril's body, underneath the medical scanner on the clamshell bed. Picard is just entering, Ogawa moving away with a sampling device in her hands. In the b.g., she begins working on a console.

14 CONTINUED:

PICARD
How's it going?

Beverly turns to him. She is baffled.

BEVERLY
I've never run into a humanoid species like this...

She gestures to an OKUDAGRAM of Jo'Bril's insides on the wall monitor.

BEVERLY
His internal physiology is baffling. He doesn't seem to have discrete "organs"... at least not in the traditional sense... practically every system is evenly

distributed throughout his body.

She stares for a moment at the Okudagram.

BEVERLY
That kind of physiology should make him incredibly resistant to injury... so whatever killed him had to occur at the cellular level...

PICARD
Do you have any idea what it was?

BEVERLY
No. Something caused a massive, system-wide failure... but I don't know what.

PICARD
Were the solar radiation levels high enough to have killed him?

BEVERLY
(shakes her head)
His exposure to the star's radiation was minimal. It's all very strange...

Ogawa approaches.

14 CONTINUED: (2)

OGAWA
Doctor, here's the result of the

tissue scan you asked for.

Beverly takes a PADD from her, reads it.

BEVERLY
That's odd... his rate of cellular decay is extremely low...

She turns away, stymied, and stares at the wall monitor. Ogawa busies herself with some medical equipment, and Picard moves to join Beverly.

PICARD
The answers will come, Beverly...

BEVERLY
(eyes on monitor)
Maybe even minimal exposure to radiation altered his physiology at the cellular level...

PICARD
You've been at this for hours... You might think more clearly if you get a good night's sleep.

BEVERLY
I couldn't close my eyes. I have to find out what killed him. I owe that to Doctor Reyga.

PICARD
Are you doing it for Reyga... or yourself?

She turns to look at him.

BEVERLY
What do you mean?

PICARD
You're the loneliest person in the world right now... no one can say anything... no one can do anything that will help. You don't think it'll ever go away.
(beat)
And you're right. It never does. But you can live with it. It doesn't feel that way now, but you can.

14 CONTINUED: (3)

They hold a look for a moment... then Picard turns and leaves. Beverly stands, alone with her problems, in front of the monitor.

BEVERLY (V.O.)
At the time, I was too preoccupied with my problems to understand what he was saying. I wasn't thinking about the rest of my life... I was trying to make sense of what had happened...

15 INT. SHUTTLE BAY

Beverly ENTERS to see REYGA'S SHUTTLE in the bay, its door open. Geordi is using a tricorder to scan the shuttle's hull and the area around the door.

Data and Reyga are inside the cabin, examining Reyga's device; they've been at it a while, and the strain is beginning to show on Reyga. He's racking his brain to find something -- anything -- to help him understand what went wrong.

15 CONTINUED:

REYGA
(to Data)
Run another diagnostic on the EPS flow regulator.

Data probes some circuitry with a tech device.

DATA
The flow regulator is functioning properly.

REYGA
What about the field emitter coil? Has it maintained polarity?

DATA
(checks system)
Yes, Doctor.

REYGA
The radial force compensator?

DATA
I am unable to locate any malfunction. All of your systems are operating according to your design specifications.

They get out of the shuttle... Reyga is completely mystified. He sees Beverly and is grateful for the friendly face.

BEVERLY
You didn't find anything wrong?

REYGA
I don't understand it. There must be something we've overlooked...

Geordi has completed his scan and he joins the rest of the group.

GEORDI
I found some micro-crystalline damage to the hull which confirms that your shield was breached by a burst of baryonic radiation...

15 CONTINUED: (2)

BEVERLY
Were the levels high enough to damage organic tissue?

GEORDI
I don't know.

DATA
(to Reyga)
Perhaps there was an unexpected interaction between the solar radiation and your metaphasic

shield.

REYGA
No, that's not possible... I anticipated every contingency.

Reyga is certain... but the others clearly have their doubts.

GEORDI
Then Jo'Bril must've run into something in the corona which you didn't anticipate... and your shield just wasn't able to protect him from it.

Reyga bridles under the implication as Beverly watches him.

BEVERLY (V.O.)
Reyga was angry... but I knew it was because he was so disappointed. Everything he'd worked for... hoped for... was slipping away...

16 INT. SCIENCE LAB

Beverly, Reyga, Kurak, T'Pan, and Christopher.

BEVERLY (V.O.)
... and that made what I had to do next even harder.

BEVERLY
I'm sure you can all understand that in light of what's

happened... it would be inappropriate to continue with the project.

16 CONTINUED:

Reyga is distressed, but no one else is surprised.

BEVERLY
Perhaps when Doctor Reyga has perfected his metaphasic technology, we can try again.

But Reyga can't stand the thought that his chance to prove himself is slipping away.

REYGA
Doctor Crusher... please... if I could have a little more time to investigate... I'm sure I could find what went wrong.

CHRISTOPHER
But that won't bring back Jo'Bril, will it?

Reyga sags... he deeply regrets Jo'Bril's loss.

T'PAN
I do not believe the shield will ever work. Its very concept is flawed.

REYGA
Just one more test...

KURAK
Whom do you propose to sacrifice next?

REYGA
I will pilot the shuttle myself.

But Beverly has no intention of letting anyone else die -- no matter how difficult it's going to be for her or Reyga.

BEVERLY
I'm sorry. But as Chief Medical Officer, I'm responsible for the health and safety of the people aboard.
(beat)
And I will not authorize any further tests.

Reyga stares at her... even Crusher, his chief supporter, has withdrawn. He draws himself up, trying to preserve some vestiges of dignity.

16 CONTINUED: (2)

REYGA
Very well.
(beat)
But I will prove myself.

And he turns and exits... as Beverly stares after him.

BEVERLY (V.O.)

I couldn't help but admire his tenacity. He just wasn't going to accept defeat. And I hoped he would prove himself.
(beat)
But that was the last time I saw him alive.

As the doors close behind Reyga...

17
thru OMITTED
18

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. SCIENCE LAB

Beverly and Worf are kneeling on the floor next to the body of Doctor Reyga. Beverly is scanning the body with her medical tricorder, and the ND security guards are in the b.g.

BEVERLY (V.O.)
We'd gone to Science Lab Four when the ship's sensors registered a sizeable plasma surge there...

Beverly is trying to maintain her composure in the face of Reyga's death. One of his hands is clenched around

a SMALL DEVICE. Beverly gently pries open the hand and carefully removes the device.

BEVERLY
A plasma infuser... it's been completely discharged. The blast must have killed him instantly.

She drops the device into a glassine bag.

WORF
Perhaps he could not live with the failure of his invention, and took his own life.

BEVERLY
Or perhaps someone just wants it to look that way.
(indicating plasma infuser)
Look at this... isn't it odd that he could hold on so tightly to the infuser when it was discharged. The normal reflex would be to drop it.

WORF
The plasma shock could have affected his nervous system. He may have reacted by gripping tighter.

She rises.

19 CONTINUED:

BEVERLY
I'll know for certain when I do the autopsy.

She snaps shut the tricorder. Worf takes this as a sign that she's finished.

19 CONTINUED: (2)

WORF
Is your examination complete, Doctor?

BEVERLY
For now. You can transfer the body to the Morgue.

WORF
Very well.

Beverly stares at Reyga's body as Worf directs the Security Guards to conclude their investigation.

BEVERLY (V.O.)
I remembered his passion... and commitment... and his determination to prove himself. And I was sure that this man had not taken his own life.

20 INT. READY ROOM

Picard and Beverly.

BEVERLY

Jean-Luc, I was with him right before he died. He was not suicidal.

20 CONTINUED:

PICARD

I respect your instincts, of course... but by your own admission, Reyga was not an easy man to understand. Isn't it possible that he was simply masking his feelings?

BEVERLY

I don't think so. He was disappointed at the failure of his device... and upset by Jo'Bril's death... but there was no sense that he was ready to take his own life.

Picard understands Beverly's plight... tries to sympathize.

PICARD

I'm sure it's difficult for you to accept. You championed him... you believed in his invention...

20 CONTINUED: (2)

BEVERLY

This isn't about my feelings -- I'm saying that Reyga didn't kill himself... and if that's true, someone else did it.

Picard regards her gravely. This is a strong accusation. He tries to find the right way to proceed.

PICARD

Beverly... I know what you're going through. I know what it's like to feel -- responsible for a tragedy. I know the temptation to look for anything that would remove some of that culpability...

BEVERLY

(dismissing this)

I know I can't expect you to accept what I'm saying without evidence. When I've finished the autopsy, I hope I'll have it.

She starts toward the door.

PICARD

I'm afraid there won't be an autopsy.

She turns back, caught off guard.

PICARD

The family has already been contacted... they insist the body must not be touched before they perform the Ferengi death rituals.

BEVERLY
But... there's a question about
the circumstances of his death --

PICARD
To the family, that is irrelevant.

20 CONTINUED: (3)

Beverly is stunned... can't believe this is happening.

BEVERLY
Maybe if I talked to them...

PICARD
I promise you -- they are adamant.
We're scheduled to rendezvous with
a Ferengi ship in seventeen hours.
They will be picking up Reyga's
body then.
(beat)
I'm sorry. But there will be no
autopsy.

BEVERLY
I can't just let it drop... don't
you see -- ? There might have
been a murder.

He considers... sees her genuine anguish.

PICARD
If you can find evidence of
that... in some way other than an

autopsy... I'll consider it.

20 CONTINUED: (4)

Beverly nods... but she is too upset even to speak. She turns and EXITS. Picard stares after her, aware of her distress.

21 INT. MORGUE

The ship's morgue is a fairly simple room with a bank of TILT-DOWN STASIS DRAWERS along one of the walls. A few pieces of medical equipment, consoles, wall panels, etc. are visible.

Beverly operates controls, and one of the drawers TILTS DOWN to reveal the body of Reyga. Ogawa is there.

OGAWA
I don't understand, Doctor. Isn't it pretty clear that Reyga died from a plasma discharge?

BEVERLY
It's not clear without an autopsy. For all I know, he might have been poisoned... and the plasma infuser put in his hand after he died.

OGAWA
You think he was murdered?

BEVERLY
I'm not discounting that possibility. The point is,

without a complete autopsy,
there's no way to know for
certain.

Reyga's body now lies flat in front of them. Beverly takes a tricorder from a nearby cart.

OGAWA
Why won't the Ferengi allow it?

BEVERLY
It has to do with their death
rituals. The body can't be
violated before it's buried...
(MORE)

21 CONTINUED:

BEVERLY (Cont'd)
(beat)
And apparently the family is more
concerned with ritual than with
finding out the truth about his
death.

She glances at the tricorder.

BEVERLY
(continuing, frustrated)
I just can't get the information
I need from a tricorder scan...

She snaps shut the tricorder.

BEVERLY

Suspects.

Ogawa gives her a questioning look.

BEVERLY
If Reyga didn't kill himself... someone else did. So who are the possible suspects?

OGAWA
Whoever had something to gain from his death...

BEVERLY
And the only ones I see that fit that category -- are the other scientists.

She sets down her tricorder and starts for the door. Ogawa touches controls, and the drawer begins to TILT UP.

21A INT. CHRISTOPHER'S QUARTERS

Christopher and T'Pan with Beverly.

CHRISTOPHER
I'm afraid I don't understand, Doctor. Do you have evidence that Reyga was murdered?

Beverly is warm... not pushy... just trying to feel her way through the situation and get whatever she can.

BEVERLY

No. But I just can't accept the fact that he took his own life... and I want to explore the possibilities a bit further.

T'PAN

What reason would anyone have had to kill him?

BEVERLY

That's why I came to you. I wondered if you might have any thoughts along that line...

T'Pan frowns, puzzling through this in her Vulcan way.

T'PAN

I'm not sure what you mean.

Beverly smiles, self-effacing.

BEVERLY

I'm not sure, either. Just... anything you might have heard, or observed... that might provide a clue...

(beat)

Just as an example... if his technology had been successful, you might have been displaced as the preeminent scientist in subspace technology. That might seem like a motive. Of course, it wasn't successful...

T'PAN

I understand your point, Doctor.

And I don't know of anything like that.

21A CONTINUED:

Christopher jumps in.

CHRISTOPHER
I must say I resent this, Doctor. We've all been shocked by the recent events. I don't see that there's anything to gain by dragging us through these insinuations.

BEVERLY
(mildly)
I'm just trying to uncover the truth. And I'm asking your help to do it. Have you seen or heard anything that might suggest that someone else had a motive?

CHRISTOPHER
We'd like to forget the unpleasantness of the last several days... not have it stirred up again. I find it disturbing that you would try to foster suspicions among us...

Beverly regards him, curious at his attack.

BEVERLY
Forgive me... but I get the

feeling you're protesting a little
too vehemently...

CHRISTOPHER
(uncomfortable)
I find your question distasteful.

But she's beginning to suspect he's covering something.

BEVERLY
Is there something you're not
telling me?

CHRISTOPHER
I'm sure it's nothing...

Beverly waits... a long beat... won't let him off the
hook. Finally --

21A CONTINUED: (2)

CHRISTOPHER
I was in the storage room of the
science laboratory yesterday...
Kurak was working in the lab. I
heard Reyga come in... they got
into... an argument.

BEVERLY
About what?

CHRISTOPHER
I don't know... I couldn't hear
clearly until they started

shouting at each other.
(beat)
Then I heard Kurak say that Reyga had questioned her honor, and no Klingon would stand for that.

21A CONTINUED: (3)

Before Beverly can respond, he hurries on.

CHRISTOPHER
But I do not believe she killed him. They were words spoken in the heat of anger. Kurak is volatile... passionate... but not a killer.

Christopher moves to his wife and puts his arm around her shoulder, so the two of them present a united front. Over the next, Beverly nods and heads for the door, EXITS.

CHRISTOPHER
And, Doctor -- neither are we.

BEVERLY (V.O.)
I knew he might be right about Kurak... Klingons make threats as a matter of course. On the other hand... sometimes they follow through.

22 INT. SCIENCE LAB

Beverly ENTERS to find Kurak alone in the room, working

at a terminal; an OKUDAGRAM of a shuttlecraft is displayed in a monitor.

BEVERLY
That looks like one of Doctor Reyga's shield configurations.

KURAK
Yes.

She taps a panel and the display goes out.

KURAK
(continuing)
Personal research.

BEVERLY
You seem very interested in technology that failed.

KURAK
No one has denied there is potential in the idea.

22 CONTINUED:

BEVERLY
Which you're now free to develop...

Kurak's head snaps up. She rises, faces Beverly challengingly. The next interchange becomes progressively more tense.

KURAK

Are you accusing me of something?

BEVERLY
No... but I want to know why you threatened Reyga.

Kurak reacts -- how did she know about that? But she doesn't deny it.

KURAK
I warned him that if he persisted with his slander he would pay the price.

BEVERLY
What did he accuse you of?

KURAK
I will not repeat his lies.

BEVERLY
Were they lies?

KURAK
Be careful, Doctor. Insulting the honor of a Klingon can be extremely dangerous.

BEVERLY
Did Reyga make that mistake?

There's a tense, silent beat. Then, without a word, Kurak GRABS Beverly and HURLS her into a wall.

KURAK
I have heard enough accusations. Now, I will have your silence.

Beverly responds immediately with equal intensity.

BEVERLY
You're going to have to throw me
a lot harder than that to get it.

22 CONTINUED: (2)

There is a tense beat. Beverly is not backing down an inch.

BEVERLY
Now. What did he accuse you of?

There is a hesitation, then --

KURAK
Sabotage.

BEVERLY
Sabotage... of the metaphasic
shield... was that why it failed?

KURAK
How would I know?

BEVERLY
Did you sabotage the project?

KURAK
No. I did not.
(beat)
Good-bye, Doctor.

Kurak returns to the console and snaps it on. Turning her back on Beverly, she sits and begins working again. Beverly stares at her for a moment, then turns to the door. As she does, she winces, and rubs her sore neck.

BEVERLY (V.O.)
I was beginning to find out that investigating a murder was a little more perilous than I'd thought. And I really didn't have any more insight than I did before I started.

23
thru OMITTED
24

25 INT. MORGUE

Beverly is alone, sitting on a stool, staring at the compartment that contains Reyga.

25 CONTINUED:

BEVERLY (V.O.)
Which brought me back to Reyga's body... because the more I thought about it...

26 CLOSE ON CONTAINER DOOR

BEVERLY (V.O.)
... the more it seemed that the answers had to be there.

27 CLOSE ON BEVERLY

BEVERLY (V.O.)
DNA traces... tissue anomalies... a wealth of forensic clues that could shed some light on this mystery.

28 WIDER ON BEVERLY

BEVERLY (V.O.)
So... I made the decision.

28 CONTINUED:

Beverly rises and activates the door; it TILTS DOWN, revealing Reyga's body.

29 INT. CORRIDOR

Beverly stands outside Picard's quarters. She looks subdued and resigned as she hits the CHIME.

PICARD (O.S.)
Come.

The DOORS OPEN and Beverly goes into...

30 INT. PICARD'S QUARTERS - CONTINUOUS

as she ENTERS. Picard is working at his desk.

PICARD
Beverly. What can I do for you?

A beat as Beverly stands uncomfortably.

BEVERLY
(reluctantly)
Jean-Luc. I'm going to tell you something you need to know. You won't like it.
(beat)
I just did an autopsy on Doctor Reyga.

Picard reacts sharply. He's angry, but, for the moment, he keeps it in check; he wants to give her a chance to explain.

PICARD
And what did you find?

BEVERLY
Nothing.
(beat)
I'm sorry. I know I shouldn't have done it.

PICARD
You most certainly should not. I made it clear to you that the family expressly prohibited it. You have not only disobeyed my order, you have interfered in the death rituals of another culture.

30 CONTINUED:

BEVERLY

(miserably)
I know.

PICARD
You've put both of us in a very difficult position.
(beat)
The family will have to be notified. And I have no doubt that they will react strongly.

Picard looks at her... knows how miserable she is... but can't coddle her.

PICARD
If the Ferengi government gets into it... and I'm certain they will... there might be some significant repercussions.
(beat)
I'm not sure how much I could protect you.

BEVERLY
You don't have to, Jean-Luc. I knew what I was doing. I'm prepared to accept the consequences.

He starts to speak... stops... nods, dismissing her. She turns to exit.

BEVERLY (V.O.)
I could tell that he was terribly disappointed in me... and that was almost the hardest part of all...

END FLASHBACK:

31 INT. BEVERLY'S QUARTERS

Beverly snaps shut her suitcases with an air of finality.

BEVERLY
Anyway... the Ferengi lodged a formal complaint with Starfleet Command, and the Captain was ordered to relieve me of duty.

31 CONTINUED:

She glances to Guinan for sympathy. But Guinan is staring at her elbow, twisting it gently, testing it.

BEVERLY
So.... that's the story. That's how I managed to end my career.

Guinan makes a motion with her arm.

GUINAN
Backhand volley.

BEVERLY
What?

GUINAN
That's how I did it. Geordi kept hitting to my backhand at the net...

BEVERLY
Guinan... have you been listening to me?

GUINAN
I've heard every word you said.

Beverly is getting steamed. The emotional ordeal of the last several days... her impending hearing... all the pent-up feelings she's been holding in are finding an outlet.

BEVERLY
And this is the response I get?

Guinan looks at her mildly, flexing her arm. Beverly lashes out.

BEVERLY
Two people have died on this ship... two lives that ended, horribly... and you're worried about your tennis game?

Guinan hears the heat in Beverly's voice... sees her flushed cheeks and blazing eyes. Guinan looks surprisingly satisfied.

GUINAN
Doctor... are you angry?

BEVERLY
Angry? For two hours, I've poured my heart out to you... and all you care about is your elbow. You bet I'm angry!

31 CONTINUED: (2)

GUINAN
Then what are you going to do about it?

Beverly is not quite prepared for that.

BEVERLY
Do... ?

GUINAN
For two hours you've been moping around, feeling sorry for yourself...

Guinan advances on her, drilling into her.

GUINAN
If you're angry -- maybe you'll stop moping and do something.

BEVERLY
I've already tried everything I could think of, and it's only made things worse.

GUINAN
Do you think Reyga killed himself?

BEVERLY
No.

GUINAN
Do you think there's a murderer on

the Enterprise?

BEVERLY
Yes.

GUINAN
Then why are you standing here?

BEVERLY
I'm in enough trouble already. If
I start digging into this again --

GUINAN
That's right. You could be
relieved of duty.

Guinan holds Beverly's look, eyes flashing. Then
Beverly turns and walks out. Off Guinan's knowing look --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. SHUTTLEBAY

Beverly ENTERS and crosses to the shuttle. She reacts
at the sight of the open rear doors... looks inside...

33 INT. SHUTTLE

Data is inside, working at the console. Beverly ENTERS

the shuttle.

BEVERLY
Data... what are you doing here?

DATA
I am running additional diagnostics to make certain there was no permanent radiation damage to the shuttlecraft hull.

Beverly sits with him at the console...

BEVERLY
Data, you've studied Doctor Reyga's shield system. Tell me -- do you think it could've been sabotaged?

DATA
There was no evidence to suggest sabotage.

BEVERLY
Just consider the possibility...

Data considers.

DATA
The system interlocks prevent access to the circuitry unless the shield emitter is active. Any attempt to sabotage the device would have to be made while the shield was in operation.

33 CONTINUED:

BEVERLY
The only time the shield was active was during Jo'Bril's test flight.

DATA
That is correct. It seems unlikely that Jo'Bril would perform sabotage which would result in his own death.

BEVERLY
I agree.
(beat; thinks)
Would it be possible to sabotage the shuttle by remote, during the flight?

Data considers.

DATA
A phased ionic pulse beamed directly into the metaphasic projection matrix would cause a temporary system malfunction.

BEVERLY
Where on the Enterprise could you generate a phased ionic pulse?

DATA
Such a pulse could be initiated from the lateral sensor arrays, Science Labs one, four, or

sixteen, or any of the bridge science stations.

A beat.

BEVERLY
Let's assume for the moment that someone did send out a phased ionic pulse... what would've happened inside the shuttle?

33 CONTINUED: (2)

Data considers.

DATA
A tetryon field would have formed briefly inside the cabin, temporarily disrupting the metaphasic shield.

BEVERLY
A tetryon field... If Jo'Bril had been exposed to a tetryon field, it might have left residual traces in his tissue...

She ponders -- then a look of determination crosses her face.

BEVERLY
Thanks, Data.

OFF Data's reaction as Beverly quickly EXITS...

34 INT. CORRIDOR

Beverly is striding from the Shuttlebay back to Sickbay. Riker catches up with her.

RIKER
Beverly...

She turns, but keeps walking. He joins her.

BEVERLY
Yes?

RIKER
We've made arrangements for a shuttle to Starbase twenty-three. You can leave at oh-seven-hundred hours tomorrow.

BEVERLY
Thank you.

A brief beat as they walk.

RIKER
I'm sorry about all this... I'm sure it will all work out fine.

BEVERLY
Of course.

RIKER
The inquiry is only a formality... you know the Captain will support you all he can.

BEVERLY
That will help.

34 CONTINUED:

Another silence... then Riker steps in front of her, stopping her.

RIKER
But... if you do anything... foolish... before the inquiry... that wouldn't look so good.

BEVERLY
I don't know what you're talking about. What you mean...

RIKER
I think you do. The smartest thing you can do right now is to stay in your quarters and read a good book. Because if you make this situation any worse -- it'll be that much harder on you.

Beverly holds his look firmly, unflinching.

BEVERLY
Thank you, Commander. Your concern is noted --

She turns to go. Riker takes her gently by the arm, stopping her.

RIKER
Beverly... I'm saying this as a friend.

Beverly blinks -- and softens. She knows he's right... and she doesn't want to reject that friendship. She speaks gently.

BEVERLY
I know, Wil... thank you.
(beat)
But... as a friend... please try to understand. I can't quit now. And I don't want you to get involved...

And she's off down the corridor. Riker watches her go. OFF his genuine concern...

34A INT. SICKBAY - BEVERLY'S OFFICE

Beverly is at her desk terminal, holding a PADD. In the b.g. we see Ogawa approach and overhear.

BEVERLY
Computer, access ship's medical logs and download current autopsy files.

COMPUTER VOICE
Autopsy files are restricted to active medical personnel only. Access denied.

Beverly curses, frustrated... there has to be another

way in...

OGAWA (O.S.)
Doctor Crusher... ?

Startled, Beverly turns to see Ogawa in the doorway; it's an awkward moment.

BEVERLY
Ogawa.

Ogawa glances at the terminal screen.

OGAWA
What do you need the autopsy files for?

Beverly has no desire to get Ogawa in trouble. Beverly turns off the terminal.

BEVERLY
Don't worry. I know I'm not supposed to be here... I'll go...

Ogawa takes a long, hard look at Beverly. Then Ogawa moves to the terminal, turns it back on, and begins to work it herself.

OGAWA
Computer, access autopsy files...

The computer BEEPS and begins the download.

34A CONTINUED:

Ogawa talks to Beverly as she works the terminal.

OGAWA
I assume you want the files on Doctor Reyga and Jo'Brill...

Beverly stares at her, realizing what she's offering to do.

BEVERLY
Alissa...

OGAWA
I can see how important this is to you...

BEVERLY
I don't want you to get involved...

OGAWA
Is that an order, Doctor?

BEVERLY
Yes.

OGAWA
(smiles)
Too bad you're not my boss any more.

Beverly can see that she's not going to change her mind... and in any case, she really could use the help.

BEVERLY
Thank you.

Ogawa smiles.

OGAWA
So what do we need to do?

BEVERLY
First, I want to review Jo'Bril's physiology records... and then I want to take another look at his body. I need to see if there's any evidence of tetryon traces.

34A CONTINUED: (2)

Ogawa nods.

OGAWA
Let's do it.

As they rise to go...

35 INT. MORGUE

As Jo'Bril's body TILTS DOWN from its container. Ogawa and Beverly are there, positioning a MED (TECH) device over the body as it comes to a rest.

BEVERLY
We'll have to run a tissue scan at the molecular level. Calibrate the scanner to detect tetryon particles.

35 CONTINUED:

OGAWA
Yes, Doctor.

Ogawa fiddles with the device.

OGAWA
Re-calibration complete.

BEVERLY
Okay. Activate the scan.

Ogawa pushes the controls... there's an audible HUM as the scan begins. Beverly and Ogawa study the monitor as the scan continues... Then the computer BEEPS and the HUM STOPS -- the scan is complete.

OGAWA
Nothing...

BEVERLY
(beat; thinks)
Let's try it again. Use the enhanced resolution mode to boost the sensitivity.

Ogawa adjusts the scanner controls. The scan HUMS again... then...

OGAWA
(off monitor)
Look... in the subdermal tissue... tetryon traces...

Beverly steps back, mystified.

BEVERLY
So someone did sabotage the shield...

Ogawa is not convinced.

OGAWA
That's a possibility... but this is very circumstantial evidence.

A beat.

Suddenly, a thought sparks in Beverly's mind -- her expression changes to one of grim determination. She looks to Ogawa.

BEVERLY
There's one way to be certain...

Ogawa looks worried. OFF Beverly's determination...

36 INT. BRIDGE (OPTICAL)

Picard, TROI, Riker, Worf and Data at their stations.

TROI
Captain, I'm a little concerned about Beverly. I've tried several times to talk to her, but she keeps avoiding me.

PICARD
I'm not surprised.

TROI

(nods)
I'm afraid this entire experience has --

DATA
Captain, there has been an unscheduled launch from Shuttlebay Two.

Picard glances toward Riker, questioning.

RIKER
I have no idea... no one's filed a flight plan...

PICARD
On screen.

On the Viewscreen, we see a shuttle heading away from the Enterprise.

RIKER
That's the Justman... the shuttle Reyga modified...

PICARD
Open a hailing frequency.

All eyes are on the screen... and then we see Beverly, seated in the pilot's position. Everyone is shocked. Picard stands, moves toward the screen.

36 CONTINUED:

PICARD

Beverly... what do you think
you're doing?

BEVERLY
(with determination)
Testing a theory, Captain.

And on Picard's incredulous reaction --

37
thru OMITTED
45

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

46 INT. BRIDGE - CONTINUOUS (OPTICAL)

All eyes are on the Viewscreen.

PICARD
A theory?

INTERCUT:

47 OMITTED

48 INT. SHUTTLE

BEVERLY
I think Reyga's shield does work.

Picard takes a hard approach.

PICARD
Return to the ship immediately.

BEVERLY
I'm sorry.

Picard immediately turns to Worf.

PICARD
Mister Worf -- override the shuttle's computer. Return it to the shuttlebay.

WORF
Aye, sir.

Worf works.

WORF
(continuing)
Sir, she has isolated her navigational control... it will not be possible to establish remote operation.

RIKER
Get a tractor beam on her.

48 CONTINUED:

WORF
(checks console)

I cannot establish a lock, she is too close to the star... solar interference is too high.

PICARD
Mister Data, what's her heading?

DATA
Bearing two-seven-one mark four. She is heading into the sun's corona.

Reactions.

49 EXT. SPACE - THE SHUTTLE (OPTICAL)

as it courses towards the sun's CORONA... closer and closer...

50 OMITTED

51 INT. SHUTTLE (OPTICAL)

Beverly at the controls.

BEVERLY
(to computer)
Computer -- begin monitoring external temperature.

COMPUTER VOICE
External temperature zero-point-eight million Kelvins and rising...

INTERCUT:

52 INT. BRIDGE (OPTICAL)

PICARD
Beverly. What do you hope to accomplish?

52 CONTINUED:

The view outside the shuttle's window begins to fill with the BLINDING LIGHT of the CORONA.

BEVERLY
Doctor Reyga was right about his shield. The only reason it failed was because it was sabotaged... and I'm going to prove it.

PICARD
You can't be certain of that. You're betting your life on a hypothesis.

Beverly sets herself, determined.

BEVERLY
I'm not wrong.

COMPUTER VOICE
External temperature one-point-nine million Kelvins...

DATA
Sir, the shuttle is entering the corona.

52A EXT. SPACE - THE SHUTTLE (OPTICAL)

as it ENTERS THE SUN'S CORONA, COMPLETELY VANISHING INTO THE INTENSE LIGHT.

52B INT. BRIDGE (OPTICAL)

It's the moment of truth. Everyone on the Bridge watches helplessly... A tense, silent beat...

PICARD
Beverly -- what's happening?

INTERCUT:

52C INT. SHUTTLE (OPTICAL)

Beverly's also a little amazed -- and relieved. The view outside the shuttle's window is now nothing but an intense WHITE LIGHT growing steadily stronger.

BEVERLY
I'm all right...
(to computer)
Computer -- shield status?

52C CONTINUED:

COMPUTER VOICE
Metaphasic shield holding... all systems within normal operating parameters.

Beverly reacts -- she knew it would work. A beat as she remembers her friend.

BEVERLY
(quietly)
Congratulations, Doctor Reyga... you did it.

END INTERCUT.

52D INT. BRIDGE

Reactions of relief and astonishment from the Bridge crew.

Beverly's image is on the Viewscreen.

BEVERLY
Captain, I want you to post security guards on the three visiting scientists... one of them has to be responsible for sabotaging the first test... I think if we --

The Viewscreen image DISSOLVES INTO STATIC. Picard immediately turns to Worf, concerned.

WORF
Sir, we've lost contact.

Reactions -- what happened? Has the shuttle been lost?

53 INT. SHUTTLE (OPTICAL)

Beverly reacts.

BEVERLY
(to com)
Enterprise? I've lost you, come in...

Suddenly, a VOICE from offscreen:

JO'BRIL (O.S.)
They cannot hear you.

Startled, she whirls around to see --

54 JO'BRIL

standing to the rear of the shuttle, having just emerged from an opened COMPARTMENT. HE IS VERY MUCH ALIVE. He has one hand on a communications panel; the other pointing a phaser directly at Beverly.

JO'BRIL
(re: companel)
I've severed communications.

Beverly gets to her feet, stunned with disbelief.

BEVERLY
How... can you be alive... ?

He smiles. He's easy, comfortable. He begins moving slowly toward her... nothing rushed.

JO'BRIL
I'd think after your autopsy on me, you'd know the answer to that.

BEVERLY
(realizing)

The slow rate of cellular decay...

JO'BRIL
It's a natural result of physio-stasis. Takarans can control their physiology at a cellular level. We can create the appearance of death...

Beverly puts it all together...

54 CONTINUED:

BEVERLY
In the morgue... you were conscious the whole time... you heard everything we said... knew everything we were going to do...

JO'BRIL
(waves phaser)
Move away.

Beverly steps away from the console. Jo'Bril starts working the controls.

BEVERLY
What are you doing?

JO'BRIL
I'm sending out a transient subspace signal. It will obscure the shuttle from the Enterprise sensors... and they will interpret it as a warp engine breach.

They'll believe that you've been destroyed.

As he works --

JO'BRIL
(continuing)
I'd like to thank you, Doctor.

BEVERLY
For what?

JO'BRIL
All I wanted to do was discredit Reyga so no one would pursue his technology except me. But you've given me more than I could've hoped...

Beverly eyes the shuttle's main panel, her mind racing... looking for a way out of the situation. She edges closer to the panel.

JO'BRIL
(continuing)
Now I can take the prototype back to Takara... where I will develop it into a weapon.
(beat)
All I have to do is wait here until the Enterprise is convinced you're dead... and leaves.

Beverly lunges for the controls and forcefully alters the setting. The shuttle ROCKS violently and Beverly and Jo'Bril are thrown to the floor --

54 CONTINUED: (2)

COMPUTER VOICE
Warning. Approaching stellar photosphere... Metaphasic shield at seventy-one percent...

55 THE PHASER

is knocked from Jo'Bril's hand and goes skidding across the floor...

56 EXT. SPACE - THE SHUTTLE (OPTICAL)

As it TUMBLES through the corona, heading toward the sun...

57 INT. SHUTTLE (OPTICAL)

It's a mad scramble for the phaser. The shuttle continues to SHAKE.

COMPUTER VOICE
... Metaphasic shield at fifty-nine percent....

Beverly manages to grab the phaser, but Jo'Bril tackles her and they struggle for control. Beverly delivers a vicious punch to his throat... then KICKS him away.

Jo'Bril staggers back. Beverly tries to take aim with the phaser, but the shaking makes it difficult. The WHITE LIGHT outside the windows FILLS the shuttle, blinding.

COMPUTER VOICE
Metaphasic shield at thirty-four percent.

Beverly FIRES and HITS Jo'Bril in the chest. He stumbles backward...

Beverly watches, keeping the phaser trained as Jo'Bril quickly recovers, standing to reveal there is a GAPING HOLE IN HIS CHEST -- WE CAN SEE RIGHT THROUGH IT.

Jo'Bril reacts, as if equally surprised by the sight. He looks up at Beverly, eyes ablaze, angry -- and he keeps coming. Beverly FIRES a long, continuous BURST at Jo'Bril -- and he VAPORIZES into thin air.

57 CONTINUED:

COMPUTER VOICE
Metaphasic shield at twenty-one percent. Hull failure imminent.

Beverly dives for the controls and quickly works the controls.

57A INT. BRIDGE

As before.

DATA
(off console)
There is no indication of any debris, sir... but the subspace signal indicates a warp engine breach.

Reactions. Picard is not ready to give up so easily.

PICARD
(to Data)
All right... begin a phase-one search, starting on the last known coordinates of the shuttlecraft...
(to conn)
Ensign, plot a proximity course to --

WORF
Sir, we are picking up an object emerging from the corona.

58 EXT SPACE - THE SHUTTLE (OPTICAL)

As it EMERGES from the sun's CORONA...

59 INT. BRIDGE

As before.

BEVERLY'S COM VOICE
Crusher to Enterprise...

The Bridge crew reacts...

59A INT. SHUTTLE

as Beverly breathes a sigh of relief.

59A CONTINUED:

BEVERLY

... I'm all right... returning to
the ship...

CUT TO:

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

BEVERLY (V.O.)
Chief Medical Officer's log,
Stardate 46831.2. I have been
reinstated and will be resuming my
duties shortly. In the meantime,
I have a personal matter to attend
to.

60A INT. TEN FORWARD

Guinan is behind the bar... there are just a few people
in the room. Beverly ENTERS carrying a nicely wrapped
package, and heads for the bar.

BEVERLY
Hello, Guinan.

She sets the package on the bar, and Guinan eyes it.

GUINAN
Somebody's birthday?

BEVERLY
Not unless it's yours.
(gesturing to package)
This is for you.

Guinan smiles appreciatively... she does enjoy

surprises.

GUINAN
For me? What's the occasion?

She begins opening the present.

60A CONTINUED:

BEVERLY
It's a thank you. For giving me
a good kick in the butt.

GUINAN
But... I didn't.

She reaches into the package... lifts out a FUTURISTIC TENNIS RACQUET.

BEVERLY
I did a little research... this is
the latest design... state of the
art... and it's specially
cushioned to absorb vibration --
so you'll never have to worry
about tennis elbow again.

Guinan is turning the racquet over in her hands, inspecting it. But then she hands it back to Beverly.

GUINAN
Thank you, Doctor... it looks like
a great racquet. But you see...
I don't play tennis. Never have.

She smiles impishly at Beverly... who takes the racquet, first nonplussed... and then understanding that the whole thing was Guinan's very special kind of friendship. Off their looks --

60B EXT. SPACE - THE ENTERPRISE (OPTICAL)

blasts into warp.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: "Suspicions" - 02/25/93 - ADDED DIALOGUE

ADDED DIALOGUE, SCENE 5, UNDER BEVERLY'S V.O. 'S:

KURAK
I, for one, came here only at the request of my government. I am highly dubious that this so-called metaphasic shield technology will prove anything but a fantasy.

T'PAN
Since everything Doctor Reyga says contradicts the work I have been doing in subspace shielding, I will have to be convinced that he is credible.

CHRISTOPHER
My wife is right. We feel the concept itself is flawed. But we will admit to a kind of curiosity

about it.

(NOTE: Jo'Bril should say nothing)

STAR TREK: THE NEXT GENERATION

"Rightful Heir"
#40276-249

Story by
James Brooks

Teleplay by
Ronald D. Moore

Directed by
Rick Kolbe

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FINAL DRAFT

MARCH 8, 1993

STAR TREK: "Rightful Heir" - 03/08/93 - CAST

STAR TREK: THE NEXT GENERATION
"Rightful Heir"

CAST

PICARD	DIVOK
RIKER	GOWRON
DATA	KAHLESS
BEVERLY	KOROTH
TROI	TORIN
WORF	VOICES (O.C.)
GEORDI	CROWD
	KLINGON VOICE
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEBERS	N.D. KLINGONS
TWO N.D. SECURITY	

STAR TREK: "Rightful Heir" - 03/08/93 - SETS

STAR TREK: THE NEXT GENERATION
"Rightful Heir"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE

MAIN BRIDGE
CORRIDOR BORETH
READY ROOM
OBSERVATION LOUNGE KLINGON SHIP
SHUTTLE BAY
TRANSPORTER ROOM
SICKBAY
WORF'S QUARTERS
KAHLESS' QUARTERS
HOLODECK/TEMPLE

BORETH
LAVA CAVE
TEMPLE
WORF'S CHAMBERS

STAR TREK: "Rightful Heir" - 03/09/93 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Rightful Heir"
PRONUNCIATION GUIDE

ALWANIR	al-WAH-ner
GARIMAN	GARY-man
CARRAYA	car-EYE-ah
DIVOK	DE-vok
KOROTH	KO-roth
MOLOR	MO-lor
KRI'STAT	KRE-stat
LUSOR	loo-SOR
BAT'LETH	BAT-leth
BORETH	BOR-reth
GOWRON	GOW-ron
BORTAS	BOR-tas
QUIN'LAT	KWIN-lat
WARNOG	WAR-nog
KAHLESS	KAY-less

MOGH MOG
Q'APLA k-PLAH

STAR TREK: THE NEXT GENERATION
"Rightful Heir"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

2 INT. MAIN BRIDGE

DATA is in command, with N.D. CREWMEMBERS at all other positions. RIKER and SEVERAL CREWMEMBERS ENTER from the fore and aft Turbolifts. It's time to change shifts and while Riker moves to Data, the other members of Riker's shift take over their positions from the people on Data's shift. No one moves to relieve the N.D. Ensign standing at Tactical.

DATA
Good morning, Commander.

RIKER
Data. Interesting night?

DATA
I found it extremely interesting. The lateral sensor array performed three separate spectral analyses of the Alwanir Nebula on three distinct frequencies.

RIKER
Sorry I missed it.

DATA
(missing the ironic tone)
I will have the reports sent to you.
(begins making report)
We are still on course for the Gariman system, our speed is warp six and our ETA is thirteen hundred hours. Sickbay reported one minor injury in the exobiology department at zero four twenty hours.

RIKER
Very well.

2 CONTINUED:

Riker glances up at Tactical and frowns. The Ensign is still standing there, waiting awkwardly.

RIKER
(to Data)
Isn't Worf supposed to relieve Ensign Torigan?

DATA
Yes, sir. I was not informed of any change in the duty roster.

RIKER
(concerned)
He's never late.
(to com)
Riker to Lieutenant Worf.

Silence.

RIKER
Computer, locate Lieutenant Worf.

COMPUTER VOICE
Lieutenant Worf is in his
quarters.

Data and Riker exchange looks.

RIKER
Something's wrong. Data, you have
the Bridge.
(to com)
Security, meet me on deck seven,
section twenty-five baker.

Riker EXITS.

CUT TO:

3 INT. CORRIDOR

Riker and TWO N.D. SECURITY CREWMEMBERS move down the Corridor and come to a stop outside Worf's Quarters. The Security Officers take up positions on either side of Riker as he reaches for the door panel. He presses it... no response.

3 CONTINUED:

RIKER
(to com)
Computer, override the security lock on this door. Authorization: Riker alpha six zero.

The doors open to reveal a DARK and MURKY room filled with DENSE SMOKE. They cautiously EXIT to:

4 INT. WORF'S QUARTERS - CONTINUOUS

As Riker and the two officers ENTER the room. The room is filled with acrid smoke and is lit only with dimly seen ceremonial candles. They look about for a moment, trying to peer through the gloom. Suddenly, they are startled by a throaty ROAR out of the darkness.

WORF'S VOICE
TORVA LUK DO SHELL!

5 NEW ANGLE

Revealing WORF sitting cross-legged on the deck in his bedroom. He is wearing some kind of Klingon ceremonial robe and he is staring into a small FIRE which is blazing in a stone firepit that is sitting in the center of the bedroom. The look on his face is feral, intense... Klingon. This, combined with the red light of the fire, the smoke, and the dark shadows make this an almost satanic, other-worldly scene.

There is a beat, and then Worf lifts his eyes from the fire and sees Riker... his mouth twists into a snarl.

RIKER
(shocked)
Worf?
(beat)
What the hell are you doing?

Worf suddenly comes back to the here and now and the snarl on his face gives way to sudden realization... and surprise. Off their reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

7 INT. READY ROOM

Riker and PICARD are sitting at the desk.

PICARD
He had no explanation at all?

RIKER
Not a word. He just got dressed and then reported for duty as if nothing had happened.

(beat)
Captain, this isn't the first...
problem I've had with Worf lately.

PICARD
(surprised)
Oh?

RIKER
Until now, it wasn't anything
serious so I didn't bring it to
your attention. But, to be blunt,
he's been getting... sloppy. His
duty reports have been incomplete,
he's fallen behind in maintenance
checks, he just seems...
distracted.

Picard thinks for a moment.

PICARD
Where's Worf now?

RIKER
I confined him to quarters.

Picard thinks for a another beat, then stands and heads for the door.

PICARD
You have the Bridge, Number One.

7 CONTINUED:

RIKER

Aye, sir.

They both EXIT.

CUT TO:

8 INT. WORF'S QUARTERS

The smoke is gone, the normal lights are on, and the fire has been put out. Worf is lying on his bed, staring up at the ceiling. The door CHIMES. He hears it, but he seems listless, almost apathetic. The door CHIMES a second time.

WORF

Enter.

9 ANGLE ON DOOR

As Picard ENTERS. He looks around the room... the ritual candles, lava rocks, and remnants of the fire pit are all still in evidence. The room is a mess, with Klingon implements and clothes lying all over the place. Picard carefully picks his way through the detritus and moves toward the bedroom.

When Worf sees that it's Picard, he moves to a sitting position on the bed.

WORF

Captain.

Picard notes the untidy room and Worf's indifferent attitude. He decides to give him a wake-up call.

PICARD

(hard)

On your feet, Lieutenant.

Worf's head snaps up at the tone in Picard's voice and he stands stiffly.

WORF

Sir.

9 CONTINUED:

PICARD

(firm)

Mister Worf, your personal affairs are strictly your concern unless they interfere with the operation of this ship. You've crossed that line. Now as your Captain, I want to know exactly what's going on.

Worf looks at him for a moment... and then responds both to the sound of command and the note of compassion in Picard's voice.

WORF

It is... difficult to explain.

PICARD

Try.

Worf nods after a beat and seems to accept the need to get this out into the open. He moves about the room, wrestling with some inner turmoil.

WORF

Ever since I returned from the

Carraya system I have felt...
empty...

Picard reacts to the mention of the Carraya system. He remembers Worf's reluctance to talk about this and he is careful not to push him too far.

PICARD
Does this have something to do with the Klingons you... rescued from Carraya Four?

WORF
(nods)
They were young... they knew nothing of their heritage. So while I was there, I tried to... teach them... teach them about their people, their culture.

A passion and fire comes into Worf's eyes and in his movements that was missing only a moment ago as he remembers his experiences.

9 CONTINUED: (2)

WORF
I told them our ancient stories... instructed them in our customs... explained our beliefs. And then I told them about Kahless... how he united our people long ago... how he gave us honor and strength... and how he promised to return one day and lead us again.

(beat)
It took time... but I saw them begin to discover the warriors within themselves... to believe in Kahless and his teachings... and to become truly Klingon. It was ... unlike anything I had experienced before.

Picard looks down at the rocks and debris scattered around the room.

PICARD
Is that what you were doing here? Trying to recapture those feelings?

WORF
(nods)
I was trying to summon a vision of Kahless.

PICARD
(lightly)
You might have tried using the Holodeck instead of setting your quarters on fire.

WORF
Using the Holodeck would not be appropriate... everything had to be real if Kahless were to appear.
(defeated)
But all this was for nothing... he did not come to me.

He moves to a small Klingon statue sitting prominently

on a shelf and looks at it.

WORF
I gave Toq and the others a belief in Sto-Vo-Kor: the life which lies beyond this life... where Kahless awaits us.
(MORE)

9 CONTINUED: (3)

WORF (Cont'd)
(beat)
When I saw the power of their belief... I began to question the strength of my own. And I found it... wanting.

PICARD
Have you lost your... faith in Sto-Vo-Kor?

WORF
To lose something, one must first possess it... I am not sure I ever had a true belief.

Worf looks at Picard... feels guilty about the way he's been acting.

WORF
But I should not have allowed it to interfere with my duties. My behavior has been --

PICARD

Inexcusable.
(beat)
But understandable. You are the only Klingon in Starfleet... and one of the few raised by human parents. Perhaps the problem is that you have only studied the beliefs of your people... only looked at them from the outside.

Picard moves around the room for a moment.

PICARD
It may be that what you seek cannot be found on the Enterprise. You may need to immerse yourself in Klingon beliefs before you can discover whether they hold any truths for you.
(beat)
Is there anything you could do... any place you could go... to explore your faith more fully?

Worf thinks for a moment.

9 CONTINUED: (4)

WORF
Boreth. The Followers of Kahless wait there for his return. To Klingons, there is no more sacred place.

Picard considers him for a long beat.

PICARD

Boreth is twelve days from here by shuttle. As of this moment, you are on leave.

WORF

Thank you, Captain.

PICARD

I hope you find what you're looking for, Mister Worf.

(beat)

Because the next time you set foot on this ship I expect you to carry out your duties like a Starfleet officer.

WORF

Aye, sir.

Picard EXITS. Worf moves back to the statue. Off his look...

CUT TO:

10 EXT. BORETH (OPTICAL)

The planet surface is mountainous... desolate... no cities or dwellings of any kind except for a single temple situated high up on the tallest mountaintop.

11 CLOSE ON WORF

His eyes are closed and he is sweating heavily.

WORF

(low, intense)
Torva... Luk...

VOICES (O.C.)
... Do Shell...

We MOVE to REVEAL that we are in:

12 INT. LAVA CAVE

Worf is sitting cross-legged on the floor of the cave along with SEVERAL N.D. KLINGONS including one named TORIN. All are dressed in ceremonial robes and are sitting around a smoking fire pit with their eyes closed. There are candles and Klingon artifacts in evidence with smoke drifting throughout the cave. The heat is intense and the scene should look like an expanded and more traditional version of the scene in Worf's Quarters in the Teaser. They've all been here for several hours.

They all open their eyes and stare into the flames. One Klingon takes a small pail and pours some water on the flames, which then crackle and sizzle, sending out even more smoke. Suddenly, one young Klingon -- DIVOK -- looks up and reacts to something.

DIVOK
Kahless! I see Kahless!

The others all look at him with pleasure except Worf, who is disappointed that he is not the one receiving the vision. Another Klingon, this one much older -- KOROTH -- the Head Cleric in charge of this place, nods in satisfaction. He is an older man, his hair mostly

gray at this point, he is lean and trim -- a man whose life is uncluttered by indulgence of any kind. He wears a ceremonial garment that is part priestly vestment, part battle armor.

Divok continues to watch something which only he can see. His face is drenched with sweat and he seems on the verge of total exhaustion.

DIVOK
He is standing before me... holding a sword... he wants something... me, he wants me! He wants me to go with him!

Divok gets to his feet and starts to move toward the unseen vision. Worf and the others have to catch him before he falls into the fire. Divok practically collapses into Worf's arms, his energy totally spent.

12 CONTINUED:

KOROTH
It is a powerful vision you have had, Divok. Kahless has asked you to join him in Sto-Vo-Kor. You are only nineteen and yet your place among the honored dead is already secure

Koroth motions to the others.

KOROTH
Take him back to his chamber. Let him sleep.

Divok lets the others help him up some crude steps and out of the cave. Everyone EXITS except Worf. He remains standing near the fire pit, with defeat written on his face. After a beat, Worf dowses the fire with water and it goes OUT.

CUT TO:

13 INT. WORF'S CHAMBERS

A small, spartan room with a single hard bed, a bench and a crude chest. The building and furnishings are obviously quite old. It should look like a monk's room at a monastery. Worf is taking some personal items from the chest and packing them in his haversack. He is facing away from the open doorway when Koroth ENTERS.

KOROTH
You are leaving us.

WORF
(without turning around)
It has been ten days, Koroth. But I have had no visions... I have received no insight.
(beat)
There is nothing for me here.

Koroth takes a few steps in the small room.

13 CONTINUED:

KOROTH

What is the story of The Promise, Worf?

Worf says nothing for a beat.

WORF

When Kahless united the people and gave them the laws of honor, he saw that his work was done. So one night he gathered his belongings and went to the edge of the city to say good-bye.

KOROTH

(picking up the thread of the story)

The people wept... they did not want him to go.

WORF

And Kahless said, "You are Klingons. You need no one but yourselves. I will go now... to Sto-Vo-Kor. But I promise one day I will return." Then Kahless pointed to a star in the sky and said, "Look for me there... on that point of light."

Koroth opens his arms and indicates the entire room.

KOROTH

So here we are... on a world circling that distant point of light. It has been over fifteen centuries since he made that promise... and still we wait.

(beat)
What are ten days in the life of one Klingon compared to that? Is the son of Mogh really so easily discouraged?

13 CONTINUED: (2)

Koroth turns away from Worf and moves a few steps away.

KOROTH
You came to us seeking answers... but this is a place of questions. Open your heart to Kahless... ask him your questions... let him speak to you with your mind unclouded by doubt or hesitation. Only then can you find what you are looking for.
(beat)
If you cannot do that... then perhaps you should return to your starship.

Koroth EXITS. Worf takes a beat to consider the star in the wall. Off his expression...

CUT TO:

14 INT. TEMPLE

The Temple is more like a war room than a church. There are weapons on display everywhere, proud banners and emblems adorn the walls and the room is dominated at one end by a single ornate chair sitting on a raised

platform. There is a bat'leth sword on the chair. There are a few spartan benches in the room.

14 CONTINUED:

Worf ENTERS from a doorway and walks through the temple. No other Klingons are in sight and the Temple is completely still... only the low sound of the wind outside can be heard. He approaches a LARGE PAINTING on the wall.

15 ON PAINTING

It is a heroic rendering of Kahless standing alone. He is dressed in a distinctive garment that is very different from the normal Klingon battledress. His features are clearly visible in the painting and he seems to beckoning someone to follow him. (Kahless lived centuries ago and so there should be no suggestion of anything remotely modern in the painting.)

16 RESUME SCENE

Worf studies the painting for a moment.

WORF
(softly)
I will open my heart, Kahless.
(beat)
I will...

CUT TO:

17 OMITTED

18 INT. LAVA CAVES - SEVERAL HOURS LATER

Worf is sweating heavily as he concentrates... the smoke is thick in the air... Divok is sitting nearby watching and tending the fire.

WORF
Torva... Luk... Do... Shell...

Worf opens his eyes and looks into the flames.

19 NEW ANGLE (OPTICAL)

There is a long beat and then suddenly there is a SWIRL of SMOKE AND LIGHT on the opposite side of the fire from Worf. A FIGURE begins to COALESCE in the cave. Suddenly KAHLESS is standing before Worf in the cave. He is dressed in the same garments as seen in the painting. Worf's expression is one of awe and elation.

WORF
I see Kahless.

20 DIVOK

Reacts to the sight with shock... how can he see Worf's vision?

21 WIDER

As Kahless blinks for a second. Worf does not see Divok RUN OUT of the cave in terror. Worf stands up, unaware that anything is wrong. Kahless looks around for a moment... then steps forward.

21 CONTINUED:

Kahless moves toward him and reaches out his hand. Worf hesitates, unsure what to do... and then he reaches out tentatively. They clasp hands just as Divok and SEVERAL OTHER KLINGONS -- including Torin -- coming running INTO the cave. They stop in shock at the sight of Kahless.

Kahless looks up at them and Worf turns as well... he suddenly realizes that everyone can see Kahless! He turns back to him in shock.

WORF
You are... real?

KAHLESS
(in a strong, clear voice)
I am Kahless... and I have returned.

Off Worf's reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. BORETH (OPTICAL)

As seen before.

23 INT. TEMPLE

Kahless ENTERS from the Lava Caves. The crowd of Klingons seen at the end of Act One are all following him in silent amazement. Worf is bringing up the rear of the crowd, stunned and shocked... unsure what to think or believe.

Kahless strides into the center of the room and looks around for a beat. His gaze falls on the empty chair with the bat'leth sword. He smiles and moves toward it. He is about to pick it up when Koroth's voice booms out.

KOROTH'S VOICE
(o.c)
What are you doing?

24 NEW ANGLE

Revealing Koroth standing at the rear of the room, outrage clear on his face. The other Klingons exchange nervous glances among themselves and then part to let Koroth walk to the front of the room. Kahless faces Koroth calmly, confidently.

KOROTH
Who are you?

Divok calls out to Koroth.

DIVOK
It is Kahless!

Koroth glances toward the large painting seen earlier and then back to Kahless... the resemblance is uncanny.

KAHLESS
(quiet)
I have returned.

Kahless' gaze is intense, powerful... there is a magnetism and strength to this man that even Koroth can feel, but Koroth's eyes still narrow in suspicion.

KAHLESS
You doubt me.

Kahless turns and looks at the gathered Klingons watching him with rapt attention in the Temple... waiting to see what he will do or say. His voice now rings out in the silence... strong and sure.

KAHLESS
(re: sword)
Who here knows the story of how this sword was forged?

People look at each other in puzzlement. Torin finally answers.

TORIN
No one knows. It is not written in the sacred texts.

Kahless looks at Koroth, who is watching him carefully,

then turns back to the crowd.

24 CONTINUED: (2)

KAHLESS
I went into the mountains... all
the way to the Kri'stak Volcano.
I cut off a lock of my hair and
thrust it into the river of molten
rock which poured from the summit.
The hair began to burn, but then
I plunged it into the lake of
Lusor and twisted it into a sword.
(turns to Koroth)
And after I used it to kill the
tyrant Molor I gave it a name:
bat'leth, the sword of honor.

The reaction on Koroth is profound. His eyes widen and he takes a step back, shocked by what he has heard.

KOROTH
You know...
(turns to others)
The story of the sword is known
only to the High Clerics... it was
never written down, so that if he
returned, we could be sure it was
Kahless.

Satisfied with Koroth's acceptance, Kahless turns to the expectant crowd.

KAHLESS
I have returned because there is

a great need in my people... they fight among themselves in petty wars and corrupt the glory of the Klingon spirit. They have lost their way. But it is not too late. I have returned and I will lead my people again!

Koroth stands before Kahless and then very deliberately goes down on one knee.

KOROTH
Vorcha-doh-baghk, Kahless! (All hail Kahless)

24 CONTINUED: (3)

Then following his lead, everyone in the room drops to one knee... swept away by the emotion of the moment. Only Worf remains standing in the doorway to the caves... unsure what to do.

CROWD
Vorcha-doh-baghk, Kahless!

Kahless looks out over the crowd with confidence. He sees Worf standing alone in the back of the room... their eyes meet for a moment, then Worf looks away, confused and uncertain.

CUT TO:

25 INT. WORF'S CHAMBERS

Worf ENTERS and goes directly to his haversack and

begins looking for something. He pulls out a tricorder just as Kahless ENTERS behind him.

KAHLESS
What is it you are doing?

Worf turns quickly, hiding the tricorder momentarily. After a beat, he pulls it out and shows it to Kahless.

WORF
I was getting my tricorder.

KAHLESS
Tri-Corder? Is it a weapon?

WORF
No. It is a tool. I was going to use it to see if you were...

Worf trails off.

KAHLESS
(smiles)
To see if I were real. Proceed. Use your Tri-Corder.

Worf scans Kahless with the tricorder. He reacts with surprise to what he sees.

KAHLESS
Well?

WORF
You are... Klingon.

25 CONTINUED:

KAHLESS
What else could I be?

WORF
There are many possibilities... a shape shifter, a holographic projection...

Kahless laughs gently.

KAHLESS
... So, you are a skeptic, Worf. I like that....

WORF
How do you know my name?

KAHLESS
We have met before. I appeared to you in a vision... in the caves of No'Mat... you were a child then... and I told you...
(trying to remember)
... that you would do something... no Klingon had ever done before....

WORF
(stunned)
Yes...

KAHLESS
Was I ... correct?...

WORF

(nods)
I... am the first Klingon to serve
in Starfleet.

KAHLESS
(smiles)
"Star-Fleet"... there are still
many things you will have to
explain to me.

Worf looks at him with a mixture of puzzlement and awe.

KAHLESS
(continuing)
You have a question.

WORF
Why did you appear when I was in
the cave? Why not appear to
Koroth, or Torin?

Kahless smiles and puts a hand on his shoulder.

25 CONTINUED: (2)

KAHLESS
Perhaps it is because you have the
heart of a true warrior.
(beat, studies him for
a moment)
You still do not believe it is me,
do you Worf?...

Worf takes a long moment... puts aside the tricorder
and then meets his gaze again.

25 CONTINUED: (3)

WORF
I... want to believe.

KAHLESS
(smiles)
That is a ... beginning... .

Kahless gestures out the door and after a beat Worf moves toward the door. They EXIT together.

CUT TO:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse.

PICARD (V.O.)
Captain's Log: Stardate 46852.2. Our mission to Endora Seven has been cancelled on orders from Starfleet Command. The Enterprise is to proceed directly to the planet Boreth, to take aboard a very unusual guest.

27 INT. OBSERVATION LOUNGE

Picard, Riker, Data, and TROI are sitting at the table.

RIKER
Kahless? Hasn't he been dead for over a thousand years?

DATA
One thousand five hundred and forty-seven years to be exact.

TROI
Do the Klingons actually believe that this is the real Kahless?

PICARD
It would seem that at least Gowron believes it. He personally contacted the Federation Council and asked that a starship be sent to bring Kahless back to the Home World.

27 CONTINUED:

RIKER
Why wouldn't he send a Klingon ship?

PICARD
Gowron would only say that there were certain... security concerns which prompted him to make this request. As the nearest starship to Boreth, the task is ours.

TROI
Have we heard from Worf?

PICARD
No. All communication with Boreth

has been cut-off since yesterday.

That sounds ominous and they all exchange looks. Picard takes a beat, then gets up and heads for the door.

PICARD
Set course for Boreth, Number One. Warp six.

RIKER
Aye, sir.

They all EXIT.

CUT TO:

28 EXT. BORETH (OPTICAL)

As seen before.

29 INT. TEMPLE

The temple is swarming with Klingons... a massive celebration is underway complete with ample food and bombastic Klingon opera filling the air. Tables and benches have been brought in to fill the area. A large stone cistern is filled with liquid of some type and various Klingons plunge goblets into it and then drink heartily. The room is festive, almost giddy with celebration as Klingons slap each other around in macho goodfellowship.

Kahless is sitting on the raised chair seen earlier. Koroth and Torin are both sitting near him, while Worf occupies a bench nearby.

29 CONTINUED:

Worf is watching the proceedings with a reserved expression on his face... not joining in the celebration. Kahless is listening to Torin.

TORIN
(cautioning)
Gowron is the Leader of the Council... he commands the entire Defense Force... if he chooses to oppose you...

This doesn't faze Kahless in the least.

KAHLESS
(to Koroth & Torin)
Do not worry. We stand on the threshold of a new era for our people... Klingons from all over the Empire... will flock to my banner...
(beat)
And yet something still weighs heavy on the brow of the son of Mogh...

29 CONTINUED: (2)

Worf looks up and sees Kahless looking directly at him. A few heads turn and Worf is a little uncomfortable at this very public dialog, but he doesn't flinch from answering honestly.

29 CONTINUED: (3)

KAHLESS
(continuing)
Are you contemplating yet another question for me?
(ironic smile)
After three days, I am beginning to wonder if you know how to do anything else.

This elicits a few feeble chuckles, but there is a definite edge beginning to creep into Kahless' voice and more and more heads are starting to turn toward this conversation.

WORF
Questions are the beginning of wisdom... it is the mark of a true warrior.

The smile on Kahless' face loses some of its mirth. The room gets a little quieter.

KAHLESS
But do not forget that a leader need not answer questions from those he leads... it is enough that he says to do a thing... and they will do it. If he says to run, they run... if he says to fight, they fight... if he says to die...
(beat)

... they die.

WORF

Yes. If the... commander is worthy of their trust.

The Temple is now dead silent... everyone is watching the exchange with mounting tension. The air crackles between the two men.

29 CONTINUED: (4)

Kahless quickly stands, a feral look on his face. Without breaking eye contact with Worf, he moves into a clear space in the room. Kahless picks up his bat'leth and steps into the clearing and waits.

30 WORF

Looks around for a beat... all eyes are on him. After a moment, Worf steps into the clearing and faces Kahless. Someone throws a bat'leth to Worf and he grips it tightly... they both tense and wait.

31 WIDER

Koroth moves closer. He looks from Worf to Kahless and back.

KOROTH

E'Gok! (Begin!)

Worf and Kahless swing their swords at each other and begin to fight.

The fight is fast-paced... intense... each man looking for an opening, but finding none...

The fight builds... the ferocity of the crowd grows with every blow... suddenly their swords lock together. Kahless pulls Worf backward and they both go flying into a nearby table.

Both men scramble to their feet and face each other... there is a tense beat and suddenly Kahless ROARS with laughter. Worf and the crowd fall silent, unsure how to respond. Kahless' laugh fills the room for a moment... then he looks around at the astonished faces of the gathered Klingons.

KAHLESS
What is wrong? Is there only anger and bloodlust in your souls? Is that all that is left in the Klingon heart?
(MORE)

31 CONTINUED:

KAHLESS (Cont'd)
We do not fight merely to spill blood, but to enrich the spirit. Look at us... two warriors locked in battle, fighting for honor. How can you keep from ... singing... out for all to hear,
(loud, broadly)
... "We are Klingons!"...

There is a beat... and then smiles form on their

faces... tentative at first.

KAHLESS
... Yes! Let it out!... Let the
joy in your heart be heard!

He laughs again... and it starts to spread throughout the gathering.

KAHLESS
We are Klingons!

They begin to shout and yell... a surge of emotion sweeps through the hall. The noise of the crowd becomes a shriek of pure joy.

KAHLESS
We are Klingons!

Kahless turns and catches Worf's eye, who is standing in the middle of all this revelry with uncertainty. There is a moment and then Worf begins to smile. Kahless throws an arm around Worf and they move off into the crowd together...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is orbiting Boreth.

33 INT. SHUTTLE BAY

Worf's shuttlecraft has just landed in the bay. Picard, Riker, and Troi are waiting. The shuttlecraft door OPENS and Kahless ENTERS from the shuttlecraft, followed by Koroth, Torin and Worf.

Kahless looks around the bay for a beat... his attitude is curious about his surroundings, but not shocked by them. He's never been on a spaceship, but Kahless has that regal bearing that refuses to be over-awed by anything. Picard and Riker step forward.

PICARD
Welcome aboard the Enterprise. I'm Captain Jean-Luc Picard.

Kahless looks to Worf.

KAHLESS
(re: Picard)
This is the... "human" you told me about?

WORF
Yes.

Kahless turns back to Picard and claps him on the shoulder so hard it almost knocks Picard down.

KAHLESS
You must be a mighty warrior to command such respect.

PICARD

(recovering quickly)
Thank you.

Kahless' eye notices Troi and he beams with pleasure.

33 CONTINUED:

KAHLESS
And you do me a great honor by giving me one of your women.

Worf quickly steps in.

WORF
They have... different ways.

KAHLESS
(unfazed)
Ah. Then she is not a gift.

WORF
No.

Koroth moves to Kahless' side.

KOROTH
It is as I said... we should be on a Klingon warship. This is not the place for us.

KAHLESS
Their customs may be different, but Worf tells me they are not dishonorable... and I am eager to see the weapons on this "Star-Ship."

Picard moves in smoothly.

PICARD
I would be happy to arrange a tour of the entire ship for you, once you've settled in. Perhaps Commander Riker could begin by showing you your quarters.

KAHLESS
That is acceptable.

RIKER
Then, if you'll follow me...

Kahless, Torin and Koroth follow Riker OUT of the shuttlebay.

CUT TO:

34 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Data, GEORDI and BEVERLY are questioning Worf.

BEVERLY
(to Worf)
Did you take any other tricorder readings... a neuro-physiology scan or an anatomical profile?

WORF
No.

BEVERLY

(to others)

Then it's going to be hard to eliminate any possibility at this point. He could be a coalescent being taking Klingon form... a bioreplicant... or even a Klingon surgically altered to resemble Kahless...

TROI

I felt no deception or malice from him... just an over-whelming sense of confidence... almost arrogance.

PICARD

Worf, what are his plans when he returns to the Home World?

WORF

He wants to restore the glory of the Empire by purging it of dishonor and corruption.

RIKER

I don't think Gowron's going to like the sound of that.

GEORDI

That might have something to do with why he wanted a Federation ship to bring Kahless. Gowron may not want to be seen embracing this... Messiah before he knows what Kahless wants.

PICARD

Perhaps this Kahless is a...
stalking horse for someone else...
someone who intends to seize
control from Gowron.

34 CONTINUED: (2)

WORF
It is not an... empirical matter.
It is a matter of... faith.

DATA
Faith. Then you do believe
Kahless may have... supernatural
attributes?

Worf is uncertain and he says nothing.

DATA
As an android, I am unable to
accept something which cannot be
proven through rational means. I
would appreciate hearing your
insight on this matter.

WORF
Perhaps some other time,
Commander. I do not believe I
could provide much... insight at
the moment.

Data nods and they both EXIT.

CUT TO:

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

36 OMITTED

34 CONTINUED:

RIKER
Like the Duras sisters...

DATA
Or the B'nok faction.

WORF
There is another possibility.
(beat)
It could be the real Kahless. He may have actually returned... as he promised.

Worf's statement is met with silence. Data breaks the uncomfortable quiet after a beat.

DATA
The appearance of Kahless in the lava cave is consistent with the stories found in the Klingon sacred texts.

RIKER
No offense, Worf... but I have trouble believing that the man I just escorted to deck eight is... supernatural.

WORF
I am not saying that he is... I merely think we should not completely reject the possibility.

PICARD
We have no reason to rule out anything. We haven't been ordered to discover the origins of our guest, or tell anyone what they should believe... we are simply to transport Kahless to the Home World... and while he's with us, he will be treated as an honored guest.

Picard stands and the meeting breaks up. Everyone heads for the door, but Data stops Worf for a moment.

DATA
Lieutenant. May I ask you a personal question?
(off his nod)
In the absence of empirical data, how will you determine whether or not this is the real Kahless?

37 INT. WORF'S QUARTERS

Worf is showing Kahless a ceremonial knife.

WORF
It was given to me during my Rite of Ascension by a man who had

known my father.

Kahless takes the knife... feels the heft of the weapon.

KAHLESS
(surprised)
Did you observe the Rite here... among these aliens?...

WORF
No... I returned to the Home World for the ceremony. But these... aliens have allowed me to conduct other Klingon rituals on the Enterprise. They understand that it is part of me.

KAHLESS
You mentioned a son... where is he?

37 CONTINUED:

WORF
He is visiting my adoptive parents on Earth.

KAHLESS
Will he understand our ways growing up among all these... aliens?

WORF
I have instructed him in our

traditions... but Alexander will have to find his own path... as I did.

Kahless considers the knife for a moment.

KAHLESS
A good knife... well forged. But even the best blade will rust and grow dull unless it is cared for...

Kahless returns it to Worf who replaces the knife in a sheath. Kahless moves about the room, noting the various artifacts and Klingon emblems.

KAHLESS
I was concerned that living with aliens would dull your edge.
(beat)
I am pleased to see that I was wrong.

Kahless moves directly to Worf and puts a hand on his shoulder.

KAHLESS
You have stood alone among these aliens... kept our traditions and our customs... held on to your heritage with no guidance from a Klingon mother or father... and you were willing to face me in single combat knowing that you had no chance to win.
(beat)
You are Klingon... and I would be

proud to fight with you at my side.

37 CONTINUED: (2)

Kahless' force of personality and magnetism give the words a profound impact on Worf. The greatest Klingon warrior of them all has just validated his entire life. The look on Worf's face is pride mixed with awe for Kahless. Off Worf's expression...

CUT TO:

38 INT. MAIN BRIDGE

Riker in command, Data at Ops.

DATA
(off console)
Commander, there is an incoming message. Text only.

Riker moves to Ops.

DATA
It is from Gowron. He is aboard the Klingon ship Bortas and is requesting that we alter course to rendezvous with him.

RIKER
(reading console)
The rendezvous coordinates are twenty-three light years outside the Klingon Border. What's he up

to?

(beat, then to Con Officer)

Prepare to alter course.

(to com)

Captain Picard to the Bridge, please.

CUT TO:

39 OMITTED

40 EXT. SPACE - THE ENTERPRISE & KLINGON SHIP (OPTICAL)

The Enterprise... moves close to a Klingon ATTACK CRUISER.

41 INT. TRANSPORTER ROOM (OPTICAL)

Picard is standing near the platform as GOWRON and an N.D. Klingon Aide MATERIALIZE.

41 CONTINUED:

Gowron is wearing his leader's cloak on his shoulders and a scowl on his face. The Aide is carrying some kind of ceremonial box. Gowron moves directly to Picard, tension and rage in his every move.

PICARD

Welcome aboard, Gowron.

GOWRON

(short)

Where is he, Picard?

PICARD
I assume you're referring to Kahless.

GOWRON
I am referring to the filthy pahtak who is using his name.

PICARD
Well, the... person in question is in his quarters at the moment.

Gowron and the Aide head for the door and Picard quickly goes with them as they EXIT.

42 INT. CORRIDOR - CONTINUOUS

Gowron, the Aide, and Picard ENTER from the Transporter Room.

GOWRON
(rapid)
What have you learned about him so far? What kind of medical analysis have you done? Do you have any theories about his true origin?

PICARD
We haven't done any analyses.

GOWRON
What kind of fools do you have working for you, Picard? The imposter's been aboard for nearly a day.

42 CONTINUED:

PICARD
If you wanted to run tests on Kahless, you should've sent a Klingon vessel for him.

GOWRON
And have him begin spreading his poisonous lies through a ship of loyal Klingons? Never.

PICARD
If he's really an imposter you shouldn't have anything to worry about.

Gowron stops and turns on Picard.

GOWRON
Kahless has been dead for a thousand years... but the idea of Kahless is still alive. Have you ever fought an idea, Picard? It has no weapon to destroy, no body to kill. The idea of Kahless' return must be stopped here. Now. Or it will travel through the Empire like a wave... and leave nothing but destruction behind.

Off Picard's reaction.

CUT TO:

43 INT. KAHLESS' QUARTERS

Kahless, Koroth, Torin, and Worf are listening to Picard.

PICARD
... so Gowron has come aboard in order to test your claim.

KOROTH
(with contempt)
Gowron knows his days are nearly over... so now he comes crawling aboard with some kind of "test."

43 CONTINUED:

TORIN
We do not have to prove anything to Gowron.

KAHLESS
What is this... test?

PICARD
He has brought a knife with him... a knife that was supposed to be stained with the blood of Kahless.

TORIN
(appalled)
Gowron has brought the Knife of Kirom? No one is permitted to remove it from the sacred vault.

KOROTH
Gowron does not care about what is sacred.

PICARD
(to Kahless)
Gowron wants to run a genetic analysis on a sample of the blood and on you. It should tell us if there is a... biological match.
(beat)
If you agree to the test... I will make the Enterprise facilities available to... ensure that it is conducted impartially.

Kahless seems genuinely unconcerned about all this he lets his gaze wander over to Worf, who is struggling with his own feelings. He and Worf exchange a long look.

KAHLESS
Perhaps it is time to settle the doubts of those who do not yet believe...
(beat)
I will allow the test.

Off their reactions...

CUT TO:

44 CLOSE ON KNIFE

It is very old and stained with blood. A HAND enters the frame and waves a medical SCANNER over it. MOVE TO REVEAL that we're in:

45 INT. SICKBAY

Beverly is scanning the knife with the scanner and holding her tricorder in the other hand. Gowron, the Aide, Worf, and Picard are watching. She finishes the scan.

BEVERLY
All right... that should do it.

Beverly puts the scanner back in the tricorder and works it for a moment. The Aide carefully replaces the knife in the ceremonial box seen earlier.

BEVERLY
Computer, run a genetic comparison on this blood sample and the tissue belonging to Kahless.

46 INCLUDE WALL MONITOR (OPTICAL)

As Beverly moves to the large wall monitor and activates it. The screen is scrolling two DNA IMAGES side by side... scanning them and comparing them. Everyone watches the screen anxiously. Finally the scan is complete and the image stops scrolling. The two DNA patterns are identical.

COMPUTER VOICE
The genetic patterns are identical.

GOWRON

(stunned)
But how... how can this be?

Worf stares at the screen for a moment... then an expression of pure joy comes across his face.

WORF
It is true... Kahless has returned.

46 CONTINUED:

Off his expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 INT. KAHLESS' QUARTERS

Koroth and Torin are looking over some PADDS at a table. The door CHIMES.

KOROTH
Enter.

Worf ENTERS. He seems happy, content, a man who has just entered a wonderful and enriching time in his life.

WORF

Koroth, Torin.

(looks around)

I had hoped to speak with Kahless...

Koroth and Torin exchange glances.

KOROTH

(apologetic)

Another time, Worf. There is much for Kahless to do before we arrive at the Home World... many things to consider.

A little disappointed, Worf begins to move toward the door.

KAHLESS' VOICE

(o.c.)

Worf?

48 NEW ANGLE

Revealing that Kahless has just ENTERED from the bedroom. He smiles warmly and clasps Worf on the shoulder in goodfellowship.

KAHLESS

Where are you going?

Worf glances at Koroth and Torin.

KOROTH

(gently)
Kahless, it might be better if --

KAHLESS
(impatient)
Go away, Koroth. I've listened to you and Torin until my ears burn with politics. Let me and Worf be alone for a while.

Koroth wants to object, but Kahless' wishes are pretty apparent. Koroth and Torin exchange uneasy glances, then bow to the inevitable.

KOROTH
As you wish.

Koroth and Torin EXIT. Kahless moves to a pitcher sitting on a table and pours a drink for himself and Worf.

KAHLESS
They are good men. But they chatter like tree hens.

Kahless laughs and Worf laughs with him.

48 CONTINUED:

He hands the goblet to Worf and they each take a swallow. Worf screws up his face in distaste.

WORF
I am sorry our replicators do not do justice to Klingon Warnog...

Kahless takes another taste... then shakes his head. He can't taste the difference.

KAHLESS
It has been so long since I have tasted any food or drink... there are many things I have forgotten.

Worf is a little disturbed by this... some flaws are showing up in his hero. There is a quiet beat.

WORF
Kahless, may I ask you about... death... and Sto-Vo-Kor? Tell me what awaits us beyond this life.

Kahless moves to the window and looks out into space. He says nothing for a long moment. Worf waits with anticipation... hoping that the secrets of life and death are about to be unveiled to him. Finally Kahless turns back to him.

KAHLESS
I do not have those answers.

Worf's disappointment and confusion is obvious. Kahless moves to him... for some reason he seems eager to explain.

KAHLESS
I am merely a... traveller... someone who has journeyed back and forth between this world and the next.
(beat)
While I am in this form, I know

only about this world...

48 CONTINUED: (2)

Worf nods in understanding.

KAHLESS
And there is much work for me to do in this world... and you will be part of it, Worf.

WORF
(surprised)
Me?

KAHLESS
(smiles)
It was your purity of heart that summoned me back from Sto-Vo-Kor... and Koroth has told me about the respect you have earned in the Federation and the Empire. I want you to have a place at my side as we restore honor to our people.

Worf is overwhelmed by this thought... Kahless moves back to the window and looks out into space. He's much more confident now.

KAHLESS
Let me tell you about the new Empire we will forge...

CUT TO:

49 INT. OBSERVATION LOUNGE

Worf is standing at the window looking out into space in the same position that we just left Kahless. Gowron is sitting at the table. Worf's expression is eager and optimistic.

WORF
... it will be glorious.

Worf smiles and looks out into space for a beat. Gowron is not swayed by anything Worf has told him... he scowls at Worf in bitterness.

GOWRON
It will be war.

Worf turns back to him in irritation, but Gowron will have no more of this.

49 CONTINUED:

GOWRON
You are not a fool, Worf. Do you really think that every Klingon in the Empire will bend his knee and grovel before this man just because Koroth says he is Kahless?

WORF
He is Kahless. Your own test proved it.

GOWRON

I will not hand over the Empire to Koroth because of one test.

WORF

It is not Koroth, it is --

GOWRON

Of course it is Koroth. Open your eyes... Koroth and the other "Guardians" have always opposed me. This is nothing more than a ploy for them to finally seize power.

Gowron takes a beat... moves to the windows and looks outside for a moment.

GOWRON

Even now, there are warriors on my own ship who want to see Kahless... there are others who believe he is an imposter... the divisions are already forming...

WORF

It does not have to be that way... we could all join together and welcome Kahless as a united people.

GOWRON

Don't you see? This is exactly why they want you to join them... because your brother sits on the Council and your voice carries weight in the Empire. They want you to influence others to follow

them.

49 CONTINUED: (2)

Gowron considers him for a moment... tries a different approach.

GOWRON
Worf, we fought together once... side by side to keep the Empire from being torn apart... will you stand by and let these impostors destroy all that we fought so hard to protect?
(beat)
Renounce him, Worf. Stand with me and we can hold the Empire together.

Worf looks at him for a moment... then shakes his head sadly.

WORF
You do not understand. Kahless is our future... only with his help can we revive the pure warriors within ourselves.
(beat)
Listen to him, Gowron... open your heart and hear his words as I have. He will restore your faith... as he has restored mine. Give him a chance to lift your spirit and cleanse your heart before you take up arms.

Gowron appears to be considering Worf's words. Off Worf's confident expression...

CUT TO:

50 EXT. SPACE - ENTERPRISE & KLINGON SHIP (OPTICAL)

The two ships hang in space together.

51 INT. CORRIDOR

Worf and Koroth are walking toward the Holodeck. Koroth is disturbed.

KOROTH
You should not have arranged this without my approval.

51 CONTINUED:

They stop outside the Holodeck doors.

WORF
I did. Kahless approved.

A long beat before Koroth answers in a low, tight voice.

KOROTH
Yes. Yes, of course he did.

Worf touches the computer panel and they both EXIT to the Holodeck.

52 INT. HOLODECK/TEMPLE - CONTINUOUS

The Holodeck has recreated the same Temple as seen earlier. Koroth and Worf ENTER and find Data and Torin waiting for them. Koroth moves to speak privately with Torin, while Data approaches Worf.

DATA
Lieutenant, would my presence here be inappropriate? I would greatly appreciate the opportunity to study Klingon beliefs in this forum, but I do not wish to give offense.

WORF
Kahless welcomes all who come to hear his words. Your presence will not give offense.

DATA
Thank you.

They both turn at the SOUND of the Holodeck doors OPENING.

53 INCLUDE DOORWAY

Just as Gowron (wearing his cloak), and SEVERAL N.D. KLINGONS ENTER from the Corridor. They are escorted by THREE N.D. ENTERPRISE SECURITY GUARDS. Gowron and Koroth trade spiteful looks.

GOWRON
Koroth. I see that not all fools

die young.

Suddenly an o.c. Klingon interrupts.

KLINGON VOICE
Kahless!

They all turn and see Kahless ENTER the Temple. Gowron's men are shocked and even Gowron can't help but show some surprise as Kahless moves confidently into the room. Gowron glances from Kahless to the large painting on the wall... he can't deny the unmistakable resemblance. Worf smiles at their reactions. Kahless sits in his chair. Data takes an unobtrusive seat in the back.

KOROTH
Kahless, may I present Gowron, Leader of the High Council.

Kahless gives him a regal nod.

KAHLESS
You may sit.

Gowron decides to bide his time for the moment. He sits on one of the benches and they follow suit. Kahless looks at them for a moment... he seems completely in charge... when he speaks, he keeps his voice quiet and controlled.

53 CONTINUED:

KAHLESS
Long ago, a storm was heading for

the city of Quin'lat. Everyone took protection within the walls except one man who remained outside. I went to him and asked what he was doing. "I am not afraid," he said. "I will not hide my face behind stone and mortar. I will stand before the wind and make it respect me." I honored his choice and went back inside. The next day, the storm came... and the man was killed... The wind does not respect a fool.

(beat)

Do not stand before the wind, Gowron.

A murmur goes through the crowd... the other Klingons are clearly awestruck by Kahless and the force of his personality, but Gowron's attitude only hardens.

GOWRON

What was his name?

KAHLESS

What?

GOWRON

If you were really there, you should be able to tell us the name of the man outside the walls.

KOROTH

What kind of question is that?

GOWRON

I did not ask you, Koroth. I

asked him.

(to Kahless)

Describe him to us... what was he wearing? How tall was he? What color were his eyes?

Koroth is definitely agitated, but Kahless seems unconcerned.

KAHLESS

I do not remember. It was long ago, and in another lifetime.

(MORE)

53 CONTINUED: (2)

KAHLESS (Cont'd)

(stands, strong)

All that matters is that I have returned to restore faith and hope to my people... to lead them back to the way of honor... to the glory that was once theirs and can be again. Is that what you oppose, Gowron?

Gowron stands and faces him squarely.

GOWRON

I oppose you. I say you are not Kahless... and I will not bend my knee to you as long as I can draw a breath or pick up a blade.

Gowron drops his cloak, pulls a knife from his belt and

stands waiting for Kahless. Koroth starts to move between them, but Worf stops him.

WORF
(to Koroth)
No. I do not believe Kahless will kill him.

Koroth stops and steps back, but his look of worry is directed at Kahless, not Gowron. Kahless calmly pulls a knife of his own and the two men square off in the center of the room.

They circle each other warily for a moment, seeking an opening. Kahless is confident and calm... Gowron is deadly. Gowron takes a swipe at Kahless, who parries it. Kahless smiles... he's trying to transcend the moment as he did with Worf in Act Two.

KAHLESS
A good try, Gowron... but not enough.

Kahless makes an attack of his own, but Gowron easily stops it and he fights back viciously. Kahless backs up under the assault... then throws off Gowron for a moment. Kahless laughs loudly. Gowron looks at him in puzzlement.

KAHLESS
You have no joy, Gowron. Is your heart so filled with distrust and suspicion that you have forgotten what it is to be truly Klingon.

53 CONTINUED: (3)

But Gowron's heart cannot be turned as easily as Worf's. He suddenly lunges for Kahless, knocking him back... a few more blows and Kahless' knife goes flying out of his hand. Kahless is knocked down, helpless.

Gowron moves in for the kill, raising his knife in the air and preparing to plunge it into Kahless' chest. Suddenly Worf rushes in and grabs his arm, preventing him from striking.

The room is utterly silent... everyone is transfixed by the image of Worf saving the mightiest warrior of them all from being killed. Gowron smiles and relaxes... he pulls the knife away and looks down at the helpless Kahless in triumph.

GOWRON
(mocking)
"Kahless... the greatest warrior of them all... "

Off Worf's stunned reaction...

FADE OUT.

END OF ACT FOUR

54 CONTINUED:

WORF
(hard)
There is no future here... no glorious new era for our people.

(moves to Kahless)
Gowron was right, you don't know the name of the man who faced the storm... you don't even know what real Warnog tastes like... and you certainly are not the greatest warrior of all.
(beat)
Whoever you are... you're not Kahless.

The words seem to sting Kahless and Koroth moves to get Worf out of here.

KOROTH
You've said enough, now get out.

Worf grabs Koroth, slams him against the wall and glares into his eyes.

WORF
(deadly)
You are using the name of Kahless in some twisted game... for that alone you should die... and if you do not tell me what you have done, I will kill you right here.

Koroth looks into Worf's eyes, sees that he means it... then looks at Torin. Torin drops his eyes and looks away. Finally Koroth acquiesces and Worf releases him.

Koroth takes a couple of steps around the room, gathering his thoughts before speaking. This is very difficult for him.

KOROTH

(to Kahless)
The problems with your memory... are a result of... the way you returned.

KAHLESS
What do you mean?

KOROTH
(beat, glances at Torin)
We -- the Guardians -- have been awaiting your return for centuries.
(MORE)

54 CONTINUED: (2)

KOROTH (Cont'd)
(beat)
But we did not have the technology to bring you back until now. We were able to use an organic sample of the first Kahless to... give you life.

KAHLESS
The first Kahless?

Worf suddenly realizes what happened.

WORF
(shocked)
A clone. He is a clone.

KAHLESS

What is a... clone?

WORF
(disgusted)
A being created in a laboratory... from genetic material taken from another being. You are a copy... a fraud.

KOROTH
(to Kahless)
You are not "just" a copy. We gave you more than the body of Kahless.

TORIN
We found a way to imprint specific information into your neurosynaptic patterns... we gave you memories. And not just any memories... we gave you the experiences of Kahless as written in the sacred texts.

Kahless stands... walks around the room, trying to understand what he's hearing...

KAHLESS
So I did not do any of the things I remember... I was never at the city of Quin'lat... I never went to the Kri'stat Volcano...
(beat)
But what about Worf? I remember apparing to him in the caves of No'Mat when he was a boy...

54 CONTINUED: (3)

TORIN
We gave you that memory as well. Worf told me of his vision when he first arrived on Boreth.

KOROTH
You were not... awakened until the moment we transported you into the cave... and you appeared to Worf. Before that time you were unconscious... in a laboratory where we accelerated your growth, corrected any genetic anomalies that occurred, and gave you the wisdom and memories that --

WORF
They grew you in a test tube... like some kind of fungus... then programmed you like a machine.

Kahless reacts, stung by the words.

KOROTH
(defensive)
You are twisting the truth.

Worf has had enough of this, his anger boils to the surface.

WORF
You talk to me about the truth? You, who have brought this... lie

to life and then called it
Kahless?

KOROTH
It is not a lie! Genetically, he
is Kahless. And he is needed by
our people. You know better than
anyone the corruption and dishonor
that is destroying the Empire.
They need him.

WORF
They do not need a false god.

KOROTH
How do you know that this is not
the way the prophesy was to be
fulfilled? Who is to say that
what we did is wrong?

54 CONTINUED: (4)

WORF
I am. And I will not let this...
fraud continue.

Worf moves toward the door, but Koroth quickly stands
in his way.

54 CONTINUED: (5)

KOROTH
Worf, you cannot tell Gowron about

this.

But Worf is not in the mood to be stopped so easily. He glares hotly into his face.

WORF
(low, deadly)
Do not give me orders, Koroth.

But Koroth doesn't back off.

KOROTH
All right. I won't tell you what to do. But consider this: Do you want Gowron's corruption to infect every corner of the Empire? Do you want our people to continue sacrificing their honor until they are no different from Romulans?
(beat)
If you tell Gowron what we have told you, it will destroy --
(nods at Kahless)
-- him... and with him the last chance to restore hope to our people. It's your choice.

Worf steps back, looks one last time at Kahless, then EXITS.

CUT TO:

55 EXT. SPACE - ENTERPRISE & KLINGON SHIP (OPTICAL)

The two ships as seen before.

56 OMITTED

57 INT. HOLODECK/TEMPLE

The Temple as seen before. Worf ENTERS and sees TWO N.D. KLINGONS sitting cross-legged on the floor in front of the Kahless painting with a couple of lighted candles and Klingons artifacts in front of them. Worf is surprised to see them here... he begins to move closer to them, but before getting there, he hears Data's voice.

DATA'S VOICE
(o.c.)
They have been here for three hours seventeen minutes.

58 NEW ANGLE

Including Data, who is sitting on one of the back benches, observing.

DATA
They refused to transport back to the ship with the rest of Gowron's men. They insisted on waiting here until they see Kahless again. Their faith appears to be unaffected by his inability to defeat Gowron. They still believe.

Worf looks at them with pity.

WORF
Then they are fools.

DATA
Does that mean you no longer
believe this is the real Kahless?

58 CONTINUED:

WORF
(difficult)
Yes.

Data considers.

DATA
I am curious. Do you still
believe that the real Kahless will
return someday? Or has this
experience only deepened the
spiritual crisis which originally
sent you to Boreth?

WORF
I... do not know.

DATA
I understand your dilemma. I once
had what could be considered a
crisis of the spirit.

WORF
(shocked)
You?

DATA
Yes. The Starfleet officers who

first activated me on Omicron
Theta told me that I was an
android -- nothing more than a
very sophisticated machine in
human form.
(beat)
However I realized that if I were
simply a machine, then I could
never be anything else -- I could
not grow beyond my programming.
I found that difficult to accept.
(beat)
I chose to believe that I was a
person, that I had the potential
to become more than a collection
of circuits and subprocessors.
(beat)
It is a belief that I still hold.

58 CONTINUED: (2)

WORF
How did you come to your decision?

DATA
I believe I made a... "leap of
faith."

Worf looks over at the Klingons sitting on the floor.
As he considers Data's words...

CUT TO:

59 INT. OBSERVATION LOUNGE

Gowron and Koroth are both trying to browbeat Picard into agreeing to their requests while Kahless sits at the table in silence... a man watching others argue over his fate. TWO N.D. SECURITY GUARDS stand watch in the b.g.

GOWRON
(re: Kahless)
I will not allow the Enterprise to enter Klingon space with him on board.

KOROTH
(to Picard)
The Klingon High Council asked you to bring Kahless to the Home World. Only they can withdraw the request. The Enterprise must continue on its mission.

GOWRON
There is no mission, Koroth... your plan has failed.

KOROTH
I will enjoy watching the life bleed from your veins.

PICARD
Gentlemen, please. Let us stick to the issue at--

Worf ENTERS the room. He moves to Kahless and the two men share a silent look for a moment.

PICARD
Mister Worf?

59 CONTINUED:

WORF
Captain, will you excuse us for a moment?

Beat.

PICARD
Of course.

Picard stands and indicates for the Guards to follow him. They all EXIT. Once they're gone, everyone looks to Worf to see what he will do. After a beat, Worf moves to Gowron.

WORF
The man that appeared to me on Boreth is not the real Kahless. He is a clone.

GOWRON
A clone!

WORF
Yes.

Koroth looks bitter and disappointed. Gowron looks at him in triumph.

GOWRON
(to Koroth)
Did you really think you would get away with this kind of fraud? I

will have you and this abomination
put to death with --

WORF
(hard)
It does not matter, Gowron. You
will still not be able to stand
against him.

GOWRON
What? He's not real. You just
said so.

59 CONTINUED: (2)

WORF
I said he was not the real
Kahless... but in the minds of
our people he can be just as
powerful as Kahless.
(beat)
Even now, two members of your own
crew are sitting on our
Holodeck... waiting for him to
return.

GOWRON
I do not care what they think.

WORF
They are not alone... like many of
our people, they need something to
believe in... just as I did...
something larger than
themselves... something that will

give their lives meaning. They need Kahless.

GOWRON
But when they find out the truth... ?

WORF
It will not matter. Despite the facts, they will still believe... They will... make a leap of faith... and there will be others just like them... not everyone... but enough to plunge the Empire into civil war if you oppose them.

GOWRON
What are you saying? That I should just... hand over the Empire?

WORF
No... that would be unwise as well.

KOROTH
Then what are you proposing, Worf?

Worf moves to Kahless and looks at him.

59 CONTINUED: (3)

WORF
You were right about one thing, Koroth... our people are becoming

corrupt and decadent... they need moral leadership. Kahless can be that leader... as Emperor.

GOWRON
(outraged)
There hasn't been an Emperor in three centuries!

WORF
The political power would remain with the High Council. Kahless would be... a figurehead. But he would have the ability to rally the people... to lead by example... and guide them in spiritual matters.

KOROTH
The title is meaningless without the power to back it up.

Worf ignores him and addresses Kahless directly.

WORF
Real power is in the heart. You would have the power to mold the Klingon heart... you could return them to honorable ways... according to the original teachings of Kahless, which are within you... it would be a great challenge, if you have the courage to accept it.

GOWRON
And what will we tell the people

about their new Emperor? That he appeared in a cave or a laboratory?

WORF
We will tell them the truth... all of the truth. But we will also tell them that even if he is not the real Kahless... he is the rightful heir to Kahless.

GOWRON
And if I refuse to go along with this?

59 CONTINUED: (4)

WORF
Then my brother and all who support him on the Council will fight you... and I will fight you... and the Empire will fall back into civil war.

Gowron considers that for a moment... finally turns to Koroth.

GOWRON
What do you say to this, Koroth?

Koroth thinks for a moment... then turns to Kahless

KOROTH
What I say is unimportant. What do you say?

Kahless and Worf exchange a long look... then Kahless finds some strength deep down within himself and he rises up out of the chair, regal and proud.

KAHLESS
It is acceptable.

Koroth drops to one knee. Worf looks at Gowron, then Worf goes down on one knee.

KAHLESS
Join with me, Gowron. Let us usher in this new era together.

Gowron takes a beat, looks at Kahless, then finally bends his knee as well.

GOWRON
(softly)
Vorcha-doh-baghK... Kahless.

Off the look on Kahless' face.

CUT TO:

60 INT. TRANSPORTER ROOM (OPTICAL)

Worf is saying good-bye to Kahless.

KAHLESS
Farewell, Worf.

WORF
Good-bye.

60 CONTINUED:

There is a trace of sadness in Worf's voice and a dispirited look on his face which Kahless picks up on.

KAHLESS
What's wrong? You should be proud of what you have accomplished.

Worf shakes his head.

WORF
I went to Boreth to find my faith... and for a time I thought I did... but now, my heart is empty again. I do not know what to believe...

KAHLESS
You doubt the real Kahless will return one day... you doubt that he is still waiting for you in Sto-Vo-Kor?

Worf nods. Kahless takes a beat and then reaches deep down inside... and when he speaks it is the first inkling of what this man can one day become for his people... a true leader.

KAHLESS
Kahless left us -- all of us -- a powerful legacy... a way of thinking and acting that makes us Klingon. If his words hold wisdom and his philosophy is honorable... then does it really matter if he returns? What is important is

whether we follow his teachings...
perhaps the words are more
important than the man.

Worf considers this for a moment.

KAHLESS
Q'apla, son of Mogh.

WORF
Q'apla... Kahless.

Kahless steps up on the stage and then DEMATERIALIZES.
Off Worf's thoughtful expression...

CUT TO:

61 EXT. SPACE - ENTERPRISE & KLINGON SHIP (OPTICAL)

The Klingon ship peels off from the Enterprise and
leaves.

62
thru OMITTED
63

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Second Chances"
#40276-250

Story by
Mike Medlock

Teleplay by
Rene Echevarria

Directed by
LeVar Burton

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FINAL DRAFT

MARCH 17, 1993

STAR TREK: "Second Chances" - 3/17/93 - CAST

STAR TREK: THE NEXT GENERATION
"Second Chances"

CAST

PICARD PALMER
RIKER
(LIEUTENANT RIKER)
DATA
BEVERLY
TROI
WORF
GEORDI

Non-Speaking
N.D SUPERNUMERARIES
N.D. WAITERS
TWO N.D. TECHNICIANS
TWO SECURITY GUARDS

STAR TREK: "Second Chances" - 3/17/93 - SETS

STAR TREK: THE NEXT GENERATION
"Second Chances"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
TEN FORWARD

TRANSPORTER ROOM
ENGINEERING
CORRIDOR
READY ROOM
SHIP'S GYMNASIUM
SICKBAY
OBSERVATION LOUNGE
RIKER'S QUARTERS
TROI'S QUARTERS

LT. RIKER'S QUARTERS

RESEARCH STATION
CAVERN

STAR TREK: "Second Chances" - 03/17/93 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Second Chances"

PRONUNCIATION GUIDE

NERVALA	ner-VAHL-uh
IMZADI	im-ZAHD-ee
JANARAN	jn-AIR-'n
TAI-CHI-CHUAN	tie-chee-chwahn
KOH-MAN-ARA	koh-mahn-ARE-uh

STAR TREK: "Second Chances" - REV. 03/18/93 - TEASER 1.

STAR TREK: THE NEXT GENERATION
"Second Chances"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits a planet whose atmosphere shimmers with a strange luminescence.

PICARD (V.O.)
Captain's Log, Stardate 46915.2. The Enterprise is orbiting Nervala Four, waiting for an opportunity to retrieve scientific data left there by Starfleet researchers when they were forced to evacuate eight years ago.

2 INT. TEN FORWARD

It is Jazz Night. RIKER is in civilian clothes playing the trombone in a quartet. N.D. Supernumeraries sit at tables listening and talking quietly among themselves. It is a casual setting, with N.D. Waiters moving around as the music plays.

TROI and BEVERLY are sitting together, enjoying the music. Riker's quartet finishes a number and they join in the applause. Riker bows, gestures to include his fellow Band Members.

RIKER
Thank you... thank you very much.

As the applause dies down.

RIKER
Any requests tonight?

When no one else says anything, Troi gets a mischievous look and calls out.

TROI

Night Bird.

Riker pretends he didn't hear her, looks out at the crowd.

2 CONTINUED:

RIKER

Anyone?

TROI

(louder)

Night Bird!

A few off-screen VOICES murmur their approval -- Riker can't ignore her this time and shoots her a "why are you doing this to me?" look. Troi just smiles back at him as innocently as she can. Riker decides to take the challenge.

RIKER

Ladies and Gentlemen... Night Bird.

With a look at his fellow musicians, he taps out a count and launches into the piece. After a moment.

BEVERLY

What was that all about?

TROI

(mischievous smile)

Wil's been trying to get this piece right for ten years now.

He's never made it through the solo.

Beverly looks at her, amazed to see her friend in so mischievous a mood.

BEVERLY
Remember that dance recital I told you I was doing?

TROI
(nods)
Next week.

BEVERLY
You're dis-invited.

Beverly holds a straight face for a beat before smiling. Troi reacts to the music.

2 CONTINUED: (2)

TROI
Here it comes.

They both turn to look at Riker. One of the other players is doing a solo and Riker is readying himself to dive in for his solo. He casts a defiant glance over at Troi, then brings his horn to his lips. Suddenly...

DATA'S COM VOICE
Data to Commander Riker.

Riker stops and with a nod to the others -- who

improvise and keep playing -- moves away to take the com.

RIKER
(hits combadge)
Riker, here.

DATA'S COM VOICE
Commander, you are needed on the Bridge.

RIKER
On my way.

As he passes Troi and Beverly.

RIKER
Saved by the bell...

They smile and he moves off.

3 INT. BRIDGE

It is the night shift; DATA and various N.D.'s. Riker ENTERS from the Turbolift and moves to aft-science where Data is working.

RIKER
You wanted to see me, Data?

DATA
Yes, sir. It appears that we will be able to transport to the surface sooner than we anticipated.

3 CONTINUED:

Riker glances at the monitor, where an OKUDAGRAM shows a cross-section of the planet and its atmosphere.

RIKER
Is the planet's distortion field de-phasing sooner than you predicted?

DATA
No, sir. But using the Potemkin's transport logs from the original evacuation, Commander La Forge and I were able to modify the Transporters.

RIKER
(catching on)
So we can beam through higher distortion levels.

DATA
(nods)
The Transporters are now considerably more efficient than those used on the Potemkin eight years ago.

RIKER
Glad to hear it. I almost didn't make it off the surface that day.
(beat)
When can we get started?

DATA

Ninety-seven minutes.

RIKER
How long will the transport window last?

DATA
Twenty-six minutes. After that, the distortion field will re-phase.

RIKER
That doesn't give us much time to retrieve the database.

DATA
The planet's proximity to its sun will create two additional transport windows in the next three days.

RIKER
Let's hope that's enough.

3 CONTINUED: (2)

DATA
It will have to be. The next transport window will not occur for another eight years, when the planet's orbit brings it close enough to the sun to de-phase the distortion field.

RIKER
Notify the Away Team we're going

in ahead of schedule; I'll tell
the Captain.

Data nods and Riker heads for the Turbolift.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the planet.

5 INT. TRANSPORTER ROOM

GEORDI is doing a last minute check on the Transporter system. A transport technician, ENSIGN PALMER is at one of the side panels adjacent to the Transporter chamber, assisting him. Riker, Data, and WORF ENTER with an N.D. technician.

RIKER
(to Geordi)
How long until the transport
window opens?

5 CONTINUED:

GEORDI
Fourteen seconds.

RIKER
(to others)
Let's get in position.

Riker leads them up to the Transporter pad.

GEORDI
Whenever you're ready, Commander.

RIKER

Energize.

6 INT. RESEARCH STATION (OPTICAL)

as the away team MATERIALIZES on the station's transporter pad (the pad is not operational -- it is merely a convenient place to beam in).

The station is standard Starfleet issue, with the familiar console designs. It is dark, the only light coming from the few consoles that are running. Even with the low light, we can see that everything is neat and orderly. Riker looks around in surprise.

RIKER

This isn't how I remember it; the place was a mess when we left.

DATA

Commander...

Riker turns and Data gestures toward the ceiling. A hole in the station's roof has been repaired with pieces of scrap metal, welded into place.

RIKER

Someone's been here...

Worf reaches for his phaser, Data for his tricorder.

WORF

A vessel could have gotten caught in the distortion field and crashed. The survivors may have taken shelter here.

Data is scanning with his tricorder.

DATA
Commander, someone is approaching... a humanoid. Forty meters due east and closing.

6 CONTINUED: (2)

Riker draws his phaser and gestures that they take position behind various consoles. The suspense builds as the unknown person approaches; we hear the SOUND of footsteps outside the door.

Suddenly the door swings open and a human figure is silhouetted there, though the light from outside prevents us from seeing their face.

The figure steps inside and shuts the door, giving us our first look at his face.

He could be Wil Riker's twin. Shocked, Riker steps out from where he is...

6A ANOTHER ANGLE (OPTICAL)

Both Rikers in frame. The two men look at each other in amazement. Off this moment we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

7 INT. RESEARCH STATION - CONTINUOUS (OPTICAL)

The second Riker looks very much like Commander Riker except his beard is a little fuller, his hair a little wilder, and his face a little more weathered. He wears simple civilian clothes that are slightly soiled here and there, as if he's been working in them.

The other Riker looks warily from Data to Worf to Riker.

RIKER
Who are you?

LT. RIKER
Who are you?

RIKER
Commander William Riker of the Federation Starship Enterprise.

The other Riker reacts.

LT. RIKER
That's not possible. I'm Wil Riker.

Riker glances at Data and Worf. Data steps forward.

7 CONTINUED:

DATA
May I ask how you got here?

Lieutenant Riker eyes this strange but seemingly sincere man.

LT. RIKER
Eight years ago, I led a team to evacuate this station.

Riker reacts.

RIKER
What ship were you on?

LT. RIKER
The Potemkin.

Riker looks at Data -- how does this man know these things?

DATA
Why did you not return to the Potemkin with the others?

LT. RIKER
I was the last one out. The distortion field must have interfered with the transport; they lost their signal lock on me. When I tried to contact the ship, I couldn't get through the interference.

Lieutenant Riker sees the looks on their faces.

LT. RIKER
Check with Starfleet; I'm sure they recorded me lost that day.

RIKER
That's not what happened. I was the last one out... but I made it back to the Potemkin.

7 CONTINUED: (2)

Lieutenant Riker reacts to this claim. Their stories are clearly incompatible. Data regards them both thoughtfully.

LT. RIKER
You don't believe me.

RIKER
It's not that we don't believe you; it's just hard to see how both our stories could be true.
(beat)
Would you be willing to let our Doctor check you out?

7 CONTINUED: (3)

LT. RIKER
Of course.

RIKER
Lieutenant Worf, take him to Sickbay. Notify the Captain as soon as you're aboard.

Lieutenant Riker watches the Klingon as he steps toward him. He is clearly surprised to see him in a Starfleet uniform. Things have really changed.

WORF
(activates combadge)
Worf to Enterprise. Two to beam up.

8 ON RIKER

as we hear the SOUND of DEMATERIALIZATION. He doesn't know what to make of all this. When his double is gone, he casts a glance at Data.

RIKER
Let's get to work.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the planet.

10 INT. SICKBAY

where Beverly is checking out Lieutenant Riker. TWO SECURITY GUARDS hang back by the door. He is sitting on the table, watching her as she works. As she raises her scanner upwards their eyes meet for a moment. This is very strange for her -- in a way she feels that she knows this man, but of course she doesn't.

10 CONTINUED:

BEVERLY
Looks like you fractured your arm a few years ago.

LT. RIKER
I was underneath the station making repairs when an earthquake hit -- I got caught in a rockslide. I had to set it myself.

Beverly nods, realizing how painful this must have been. PICARD ENTERS from the corridor. He stops when he sees Lieutenant Riker. Although Worf has filled him in, nothing could have prepared him for this very strange encounter.

PICARD
Captain Jean-Luc Picard.

LT. RIKER
Lieutenant Wil Riker, sir.

Picard chooses his words carefully.

PICARD
If you are Wil Riker, if there are two of you... then something extraordinary has occurred. I hope you understand our need to verify your claim.

LT. RIKER
Yes, sir.

Picard turns to Beverly for a report.

BEVERLY
Genetically, he's indistinguishable from Commander Riker.

Picard considers for a beat before asking what seems an almost impolite question.

PICARD
Could some sort of cloning be involved?

BEVERLY
I don't think so, there's no genetic drift.

PICARD
But that isn't conclusive.

10 CONTINUED: (2)

BEVERLY
That's why I compared their brain scans. Brain organization patterns are as unique as... fingerprints. Except for some minor differences, theirs are identical.

PICARD
Can't brain patterns be cloned?

BEVERLY
No. They're determined by experience, mostly in early childhood.

Picard takes this in.

PICARD
How could two men have shared the same childhood experiences? It doesn't make any sense.

Lieutenant Riker has been listening quietly, and now speaks to Picard with urgency.

LT. RIKER
Sir, I am Wil Riker. I don't know who or what made it back to the Potemkin that day, but it wasn't me.

PICARD
(stopping him)
Lieutenant -- my Chief Engineer is checking over the transport logs from the Potemkin. They may shed some light on what happened.

Lieutenant Riker backs off.

LT. RIKER
Yes, sir.

Picard tries to be reassuring.

PICARD
Don't worry, we'll get to the

bottom of this.

Lieutenant Riker nods, relieved that at least now his story is being taken seriously.

10 CONTINUED: (3)

PICARD
In the meantime you'll be taken to quarters. Make yourself comfortable.

LT. RIKER
I will, sir. The replicators on the station stopped working a long time ago. It's been a while since I had a decent meal.

He flashes a grin so like Commander Riker's that our people are struck by it. He hops off the bed and nods to Beverly.

LT. RIKER
Doctor...

The Security officers and Lieutenant Riker EXIT. Picard and Beverly exchange a look. This is all very strange to them.

11 INT. OBSERVATION LOUNGE

Geordi is reporting his findings to Picard, Commander Riker, Data, Beverly and Troi.

GEORDI

(to Riker)
... apparently there was a massive energy surge in the distortion field around the planet just at the moment you tried to beam out. The Transporter Chief tried to compensate by initiating a second containment beam.

DATA
An interesting approach. He must have been planning to reintegrate the two patterns in the transport buffer.

GEORDI
Turns out he didn't have to. Commander Riker's pattern maintained its integrity with just the one containment beam -- he made it back to the ship just fine.

11 CONTINUED:

BEVERLY
What happened to the second beam?

GEORDI
The Transporter Chief shut it down, but somehow... it was reflected back to the surface.

PICARD
And another Wil Riker materialized

there.

RIKER
How could the second pattern have maintained its integrity?

Geordi's tone indicates he's making his best guess.

GEORDI
The containment beam must have had the exact same phase differential as the distortion field.

11 CONTINUED: (2)

Riker has to know.

RIKER
Which one of us is... real?

The answer is clearly important to him.

GEORDI
Both. You were both re-materialized from a complete pattern.

Riker struggles to assimilate this information.

BEVERLY
(to Riker)
Up to that moment, you were the same person.

PICARD

But over the last eight years, you and...

Picard searches for a way to differentiate them.

PICARD
(continuing)
-- Lieutenant Riker have lived very different lives. You're different people now.

He addresses the others.

PICARD
For us, it's a little like meeting a close friend's twin. You can't help feeling that you know them... but of course you don't.

Picard ponders the strangeness of it.

11 CONTINUED: (3)

PICARD
No matter how strange it may seem to us... there are now two Wil Rikers aboard this vessel. Getting used to the idea may take a while... especially for you, Wil.

Riker nods an acknowledgement.

RIKER
I'll be all right, sir.

PICARD
Lieutenant Riker will be here for a few days at least. We should do everything we can to make him feel comfortable and welcome.

There is a consensus about this in the room.

RIKER
That still leaves us with the problem of how to retrieve the database. The station's computer is only partially operational.

DATA
Many of its components have been removed. Apparently Lieutenant Riker used them to keep the station's radiation shield operational.

PICARD
Can we repair it, at least enough to access the database?

RIKER
Without knowing what he did, it'll be tough.

BEVERLY
Maybe he could help?

Picard considers.

PICARD
He was alone down there a long

time. I'm hesitant to send him
back until he's been evaluated.

TROI
I'll talk to him.

11 CONTINUED: (4)

Riker glances up when she says this.

PICARD
Thank you, Counselor.

Picard stands and the meeting breaks up.

12 INT. LIEUTENANT RIKER'S QUARTERS

Lieutenant Riker is cleaned up, now wearing a gold Lieutenant's Uniform. He is sitting at a table, looking at the screen of a desktop terminal. A now empty dinner plate is pushed off to the side. He takes a sip from his beverage as he studies the screen.

13 ANOTHER ANGLE

that includes the screen. We see that he is looking over Commander Riker's service record, finding out what his double has been up to these past eight years.

The door CHIMES. Lieutenant Riker stands and moves toward it.

LT. RIKER
Come in.

The door OPENS to reveal Troi standing there.

Lieutenant Riker just stares at her for a moment. He can't believe it's really her.

TROI

Hello, Wil.

Without hesitation, he moves toward her.

LT. RIKER

Imzadi...

Before she can react, he takes her in his arms and kisses her... with all the pent-up emotion of a man who has been separated too long from the woman he loves...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. LIEUTENANT RIKER'S QUARTERS - CONTINUOUS

as Troi pulls back from him.

TROI

Wil...

He looks at her, his face full of emotion.

LT. RIKER
I thought I'd never see you again...

She gently pulls back from his embrace.

TROI
We need to talk.

Though her tone is gentle, he realizes something's wrong. Suddenly he remembers the situation and it's like the wind has been knocked out of him.

LT. RIKER
You're here... on this ship... because of him.

He is clearly devastated by the prospect.

TROI
No.

He looks up sharply, needing to know everything.

TROI
Commander Riker and I are friends, close friends; nothing more.

He looks at her, no other words could make him happier. He moves to take her in his arms again but she stops him.

TROI
Wil -- why don't we sit down?

He realizes there's more to this. He gestures to the couch and chair and they move toward it and sit.

TROI
Do you remember the last time we saw each other?

14 CONTINUED:

LT. RIKER
Like yesterday. We spent the day at the Janaran falls, on Betazed.

TROI
It was the day before you started your tour on the Potemkin.

LT. RIKER
(smiles)
We were going to meet six weeks later, on Risa.

TROI
We never did.

LT. RIKER
(laughs)
I know.

TROI
What I mean is... Commander Riker and I never did.

He looks at her, beginning to understand what she's getting at.

TROI

You see... he earned a promotion very quickly.

LT. RIKER

I know.

(with irony)

For exceptional valor during the evacuation of the research station on Nervala Four.

(off her reaction)

I looked over his service record.

Troi acknowledges.

TROI

He chose to make his career a priority. There wasn't time for much of anything else.

Though her tone is even, in truth, these aren't easy memories for her.

14 CONTINUED: (2)

TROI

We kept in touch... but we didn't see each other again until we were both posted to the Enterprise two years later.

Lieutenant Riker is surprised to hear this.

TROI

By then, our feelings for each other had changed. We've served

together for six years now...
things never went back to the way
they used to be.

Lieutenant Riker takes this in. After a moment.

LT. RIKER
I had a lot of time on my hands
down there. There were days I
felt so alone I thought I might
lose my mind.

14 CONTINUED: (3)

He looks at her.

LT. RIKER
(continuing)
Do you know what got me through?
(beat)
Thinking that if I could hang on,
one more day, maybe I'd be
rescued... and I'd see you again.

The depth of his emotion is almost overwhelming to her.

LT. RIKER
Well... I guess things don't
always turn out quite the way you
expect them to.

His disappointment is obvious.

TROI
I know this isn't what you were

hoping for, but that doesn't mean you can't make a future for yourself.

LT. RIKER
For now, I think I'll just take things one day at a time.

TROI
Captain Picard wanted me to find out if you'd be willing to help us retrieve the station's database.

LT. RIKER
I reconfigured that computer system so many times they probably can't make heads or tails of it. I'd be happy to help.

TROI
Do you feel up to it?

LT. RIKER
Absolutely.

TROI
I'll tell the Captain.

She smiles and stands.

TROI
Well... I have to go.

14 CONTINUED: (4)

He's disappointed she's leaving, nods an acknowledgement. She moves toward the door -- it looks like he's going to let her leave without another word when suddenly he stands and moves toward her.

LT. RIKER
Deanna... I know it's been a long time since we were together; I know your feelings have changed. But...

He almost doesn't continue, the emotions are too raw. But he decides to lay it on the line.

LT. RIKER
Mine haven't. I can't just give up and accept that it's over... I want to be with you again.

His feelings are so overwhelming that she doesn't know how to respond.

TROI
(gently)
Good night, Wil...

Their eyes meet for a moment... then she turns and EXITS. Off his face as she leaves...

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the planet.

16 INT. TRANSPORTER ROOM (OPTICAL)

Riker, Data, Worf and an N.D. technician are getting ready to go, doing a final check on the equipment

they're bringing down in carrying cases. Geordi is at working at one of the side panels adjacent to the Transporter chamber; Ensign Palmer is at the main console.

16 CONTINUED:

PALMER
(off console)
Phase distortion is dropping -- the second transport window will open in forty-two seconds.

Riker and Worf exchange a look -- Lieutenant Riker is supposed to be here.

RIKER
How long will we have?

PALMER
Thirty-six minutes, sir.

WORF
We are losing time. Lieutenant Riker should be here.

Riker knows he's right, reaches to activate a control on the Transporter console.

RIKER
Computer, where is Lieutenant --

The door OPENS and Lieutenant Riker hurries in.

RIKER

Cancel inquiry.

Lieutenant Riker clearly knows he's late.

WORF
You were supposed to report here
at eight hundred hours.

LT. RIKER
I'm sorry, I was --

But Riker interrupts:

RIKER
(lightly)
I guess it's been a while since
you had to punch a clock.

Lieutenant Riker is surprised by Riker's relatively
easy going attitude.

RIKER
(to others)
Let's go.

16 CONTINUED: (2)

Riker moves to the Transporter pad and everyone else
follows. Geordi joins Palmer at the main console.
When the Away Team is in position:

RIKER
Energize.

17 INT. RESEARCH STATION (OPTICAL)

as the Away Team MATERIALIZES. Most of the station's consoles are still down, but the lights are now on. The N.D. technician sets about her task. Lieutenant Riker moves toward the lit center console.

LT. RIKER
I shut down most of the consoles to save power. I re-routed just about everything through here.

He gets to work.

18 ANOTHER ANGLE

Riker, Worf and Data.

RIKER
Check out the primary EPS coupling, see if you can get some power to the rest of these consoles.

Data and Worf EXIT to another part of the station. Riker crosses to a lit wall console and begins to work. This is the first time the two men have been alone since they first met, but the awkwardness of it is somewhat mitigated by the fact that they have a job to do.

LT. RIKER
(as he works)
I shunted the database to the main core underneath the station.

RIKER
Can we access it from here?

18 CONTINUED:

LT. RIKER
There's been a lot of seismic activity over the years; if the servo-links were damaged, we may not be able to.

Lieutenant Riker crouches down and opens a panel underneath the console.

LT. RIKER
I'll try to tap into the command pathways. See if you can disable the file server.

They both set to work, getting various tools from the cases they each brought down. After a few moments, Riker casts a glance over at Lieutenant Riker, as if to say something. Lieutenant Riker is on his back underneath the console, his face hidden from view. Riker considers for a beat before going ahead.

RIKER
I was thinking... we should probably let Dad know what's happened.

LT. RIKER
(wry)
I'm sure he'll be thrilled to hear there are two of us now.

Riker hears the same ambivalence he felt about his

father just a few years ago.

RIKER
I don't know. He and I patched up a few things.

19 ANGLE - LIEUTENANT RIKER

as he reacts to this news.

LT. RIKER
I've gotten by without talking to him for a long time. I'm not about to start now.

Riker backs off from the subject. They work in silence for a moment.

LT. RIKER
What made you contact him?

19 CONTINUED:

RIKER
I didn't. He came to the Enterprise to brief me when I was offered the Aries.

Beat.

LT. RIKER
What did he say when you turned down the chance to command your own ship?

19A ANGLE - RIKER (OPTICAL)

There's a tone in Lieutenant Riker's voice that Riker isn't sure he likes.

RIKER
He couldn't understand why I did it.

LT. RIKER
For once he and I agree on something.

Riker reacts to this, but before he can reply Data and Worf ENTER from the other room.

WORF
The primary EPS coupling is fused. It will have to be replaced.

LT. RIKER
(standing)
I've accessed the command pathways.

RIKER
Let's see if that does the trick.

Lieutenant Riker works his console. Data moves to his side. Lieutenant Riker reacts to something on the monitor.

LT. RIKER
It's not working. The servo-link must be damaged. We're going to have to go under the station and access the core directly.

DATA
We have less than three minutes left.

19A CONTINUED:

LT. RIKER
Leave me here. If I start now, I'll be finished by the time the third window opens.

RIKER
It's too dangerous. Our scans show the caverns are unstable.

LT. RIKER
I've been down there dozens of times; I know my way around.

RIKER
We'll come back during the third window with a new EPS coupling and try to access the core from another console up here.

19A CONTINUED:

RIKER
(hits combadge)
Riker to Enterprise.

GEORDI'S COM VOICE

Enterprise, here.

RIKER

We're ready to beam up.

Lieutenant Riker persists, he's gotten unaccustomed to taking orders.

LT. RIKER

You go ahead; I'll be finished by the time you get back.

Lieutenant Riker doesn't realize he's disregarding a direct order.

RIKER

Hold it --

Lieutenant Riker doesn't hear the warning in his tone and starts to move away.

Riker's anger flares, he moves with surprising speed and grabs Lieutenant Riker, stopping him in his tracks.

RIKER

(firm)

I gave you an order, Lieutenant.

Lieutenant Riker is startled by Riker's vehemence. From his perspective, it's come out of nowhere. The two Rikers square off, eye to eye.

Though it is clear that Lieutenant Riker intends to do as he's told, we can see the resentment in his eyes. Off this moment we...

FADE OUT.

19B OMITTED

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. TROI'S QUARTERS

as she ENTERS, coming home from duty. She crosses toward the replicator.

TROI
(to replicator)
Computer -- valerian root tea, hot.

We HEAR a cup of tea materialize. She takes the cup and crosses toward the bathroom area. As she passes her bed, she notices something on her pillow. She moves to see what it is... it's a small piece of paper rolled into a tiny scroll. She picks it up and unrolls it to reveal a hand-written NOTE. She reads it aloud...

21 INSERT - THE NOTE

As Troi reads:

TROI
Meet me in Transporter Room Three at nineteen hundred hours. It's important.

22 RESUME SCENE

Troi thinks a moment -- what's this all about? Curiosity gets the best of her; she sets down her tea and EXITS...

23 INT. TRANSPORTER ROOM

Moments later. Troi ENTERS and looks around -- there's nobody here. Then she sees an ORCHID sitting on the Transporter console. She smiles and picks it up... there is another tiny scroll attached. She smells the flower... then unravels the scroll and reads the handwritten note:

23 CONTINUED:

TROI
(reads)
It pulses unendingly
All through the night;
Seek out the crystal
That powers our flight.

Troi smiles as she realizes she's being led on a treasure hunt. She thinks about the clue for a moment, then moves off down the hall...

24 INT. ENGINEERING

Geordi and a few N.D.s working. Troi ENTERS and looks around, then heads toward the main core where the dilithium chamber is located.

Geordi turns and sees her. He reacts to the unexpected sight of Troi peering at the dilithium chamber, holding an orchid, and moves to her.

GEORDI
Can I help you with something, Counselor?

Just then she finds what she's looking for: hanging from a string under the dilithium chamber is another hand-written scroll, this one attached to a small, foil-wrapped CHOCOLATE HEART. Geordi reacts as he gets a glimpse of it.

TROI
No -- thanks, anyway.

Geordi is about to ask what this is all about but Troi just smiles and EXITS. Off his confused reaction...

25 INT. CORRIDOR - CONTINUOUS

Troi stops outside Engineering and unrolls the scroll...

TROI
(reads)
What the future holds
No one can know
But forward we look
And Forward you go...

She pops the chocolate in her mouth, and without hesitation, heads toward the Turbolift...

26 INT. TEN FORWARD

as Troi ENTERS and looks around... moves across the room toward the windows... and stops at what she sees. Sitting on one of the tables is a GIFT BOX. Next to it is a small VASE filled with water. She puts the orchid in it, smiles at how much thought went into this. She looks around to see if the person responsible is nearby, then opens the box.

Inside is a flat piece of slate, irregular in shape and slightly larger than a book. On its surface is etched an image. We see that Troi recognizes it instantly.

27 INSERT - THE ETCHING

It depicts a spectacular waterfall, cascading off a cliff.

LT. RIKER
(off-camera)
The Janaran falls...

28 RESUME SCENE - INCLUDING LIEUTENANT RIKER

as he approaches. Troi turns and sees him.

TROI
(smiles)
I remember. Where did you get this?

LT. RIKER
I made it... a few years ago, down on the station.

TROI

(surprised)
You made this?

LT. RIKER
(laughs)
You should have seen the first two. It took me a while to get a fine enough beam from the phaser.

TROI
It's lovely. Thank you.

He nods, shows no embarrassment over having gone to such lengths to get her here.

28 CONTINUED:

LT. RIKER
Do you have time to sit and talk for a while?

She nods, and he gestures to a waiter as they sit at the table. Neither one of them is quite sure what to say at first, and they find themselves looking down at the etching.

LT. RIKER
I wanted to remember... our last night together.

She takes this in silently, not wanting to say anything to encourage any more talk about the period they were lovers. She steers the conversation elsewhere.

TROI

How does it feel being with people again?

LT. RIKER

Great...

(admitting it)

A little strange...

(beat)

For a long time, I did whatever I wanted, whenever I wanted; it's hard to get used to taking orders again.

TROI

I can imagine.

LT. RIKER

I guess I'm going to have to if I want to get my career going.

TROI

Is that what you've decided to do?

LT. RIKER

Don't you remember? How I wanted to make Captain by the time I was thirty-five?

He smiles at his youthful cockiness.

LT. RIKER

I'm a little behind schedule, I'll admit.

He shrugs, and Troi is struck by his optimistic attitude.

28 CONTINUED: (2)

TROI
It's good that you don't feel...
set back.

LT. RIKER
I do. But I promised myself that
if I ever got out of there, I'd
make up for lost time.

Troi is encouraged to hear this.

LT. RIKER
Things are a little more
complicated than I thought they'd
be... but I'm not going to let
anything stop me from getting what
I want.

She looks down, knowing what he means by this. A Waiter approaches and sets two glasses down.

LT. RIKER
Thanks.

He leans forward, looks at Troi.

LT. RIKER
I can't tell you how many times I
thought about you... about us.
The first few weeks after the
evacuation, I was sure they'd find
a way to get through the
distortion field and come back for

me.

(smiles)

I even thought we'd meet on Risa like we planned.

(he shakes his head)

But the days kept going by and nobody came. Then I realized why. They thought I'd been killed in the beam out. As far as anyone knew, there was no one to come back for.

(smiles)

I figured they probably held a memorial service for me. Somehow... it made me feel better.

Troi smiles at his confession.

TROI

I can understand that.

28 CONTINUED: (3)

LT. RIKER

You were there... all in black.

(smiles)

Very flattering on you, by the way.

TROI

(smiles)

I'm sure I looked terrible -- my eyes all red and swollen from crying.

Somehow, sharing his fantasy is strangely intimate.

LT. RIKER
Sometimes I'd look up into the sky and think that maybe, if I tried hard enough, I could somehow make you... feel my presence. I thought that if I could let you know I was still alive... maybe you'd wait for me.
(beat)
I know it's crazy, but there were a few times that... that I could've sworn --

Suddenly he feels ridiculous and waves this off.

LT. RIKER
What am I talking about?

But Troi's face shows no sign she finds this ridiculous.

TROI
The other day, when I told you how Commander Riker and I didn't meet on Risa... what I didn't say was how disappointed I was.

LT. RIKER
You didn't have to. I knew.

TROI
I started hearing from him less and less... I knew his career was taking him away from me, but I

didn't want to believe it was
over. I spent a lot of time
thinking about him, wondering
where he was, what he was doing.

She looks up, meets his eyes.

28 CONTINUED: (4)

TROI
Sometimes I'd look up into the
sky... and imagine that he knew,
that he could sense me thinking
about him.

Lieutenant Riker looks at her. Is she saying that maybe, just maybe, he was right?

TROI
Who knows? Maybe one night... you
and I were both looking up at the
same star. You were thinking
about me... and in a way, I was
thinking about you.

They look at each other, somehow comforted by the possibility. They pick up their drinks; their eyes meet for a moment. Off the clink of their glasses...

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Nervala IV.

30 INT. READY ROOM

as Commander Riker ENTERS.

RIKER
You wanted to see me, Sir?

PICARD
Yes, Number One. Come in.

Riker moves into the room.

30 CONTINUED:

PICARD
Lieutenant Riker came to see me about the away mission.

Riker reacts, wondering if he'd made a complaint of some sort.

PICARD
He believes the only way to retrieve the database is by directly accessing the main core underneath the station.

This isn't what Riker was expecting, but he's not happy to hear Lieutenant Riker came to the Captain directly.

RIKER
Seismic activity has made the caverns very unstable. In my opinion, it's too risky.

PICARD
He said he'd been down there quite

recently; he seems confident it
can be done safely.

RIKER
There's a good chance we can
retrieve the database from one of
the consoles inside the station.

PICARD
But if that doesn't work, it'll be
eight years before we get another
chance.

RIKER
Lieutenant Riker's plan is more
dangerous, but I'll admit, it has
a better chance of succeeding.

PICARD
Given the importance of this data,
I think it's worth the risk.

Riker accepts his decision without hesitation.

RIKER
I'll look over the schematics and
draw up a mission plan.

PICARD
I'm sure Lieutenant Riker would be
happy to help you with that.

30 CONTINUED: (2)

RIKER

(even)
I'll talk to him.

Riker takes his leave. Off Picard's expression as he watches him go.

31 INT. ENGINEERING (OPTICAL)

Commander Riker ENTERS to find Lieutenant Riker working at the pool table.

RIKER
Lieutenant.

LT. RIKER
Sir.

RIKER
I just spoke with the Captain about your mission recommendation. I'd appreciate it if next time you came to me first.

LT. RIKER
I tried to, yesterday on the station. You wouldn't hear me out.

RIKER
I heard you, Lieutenant. And I rejected your plan.

31 CONTINUED:

That should be the end of it, but Lieutenant Riker goes

on to ask:

LT. RIKER
May I ask what the Captain decided?

RIKER
He's going with your recommendation, but that's not the point.

LT. RIKER
Isn't it?

Riker reacts.

RIKER
If you think I'm coming down on you because the Captain overruled me, think again. I happen to disagree with his decision, but he's my commanding officer and I follow his orders. Just so there's no confusion, I'm your commanding officer and I expect you to do the same. If you can't, then you don't have a place on my Away Team.

Their eyes lock and for a moment we don't know what Lieutenant Riker will do. Finally, he backs down.

LT. RIKER
Yes, sir.

RIKER
We're meeting in the Observation

lounge at fourteen hundred hours
to draw up a mission plan.

Riker turns and EXITS. Off Lieutenant Riker's expression as he watches him go.

32 INT. SHIP'S GYMNASIUM

where Troi and Beverly are talking while they do slow, controlled martial arts forms, dressed in their robes. Troi is animatedly recounting her evening with Lieutenant Riker.

TROI
... we stayed in Ten Forward
talking for hours.

32 CONTINUED:

BEVERLY
What happened then?

TROI
(simply)
He walked me to my quarters.

BEVERLY
(smiles)
What happened then?

TROI
(dismissing this)
Beverly --

BEVERLY

I'm just asking.

TROI
It's been over between Wil and me
for a long time.

BEVERLY
He's not Wil. He is, but -- you
know what I mean.

TROI
I do. But... it's hard for me to
separate my feelings for them.

BEVERLY
Deanna... just because things
turned out the way they did
between you and Commander Riker...
that doesn't mean you shouldn't
let things with Lieutenant Riker
take their own course.

Troi takes this in... she hasn't come to any
conclusions.

TROI
(smiles)
I should have known you'd
encourage me.

BEVERLY
(smiles)
Isn't that why you brought it up?

They laugh at this until the door OPENS and Lieutenant
Riker ENTERS the gym, dressed in work-out clothes. He
sees them and gives a little wave, then heads over to

another part of the gym and starts stretching. Beverly drops her form.

32 CONTINUED: (2)

BEVERLY
(to Troi)
Well... I think I'll call it a day.

32 CONTINUED: (2)

TROI
(don't)
Beverly.

But Beverly just smiles and moves away. As she passes by Lieutenant Riker:

BEVERLY
Bye.

Beverly EXITS. Troi picks up with her exercises again. Lieutenant Riker watches her for a beat, then approaches.

LT. RIKER
Is that some form of tai-chi-chuan?

TROI
They're Klingon exercises, actually. Lieutenant Worf has been teaching a class.

He moves around in front of her, watching for a moment.

LT. RIKER
The forms are very similar.

He takes a stance in front of her.

LT. RIKER
Do that last move again.

She repeats the move, which involves taking a step forward and thrusting out an arm. Lieutenant Riker parries the thrust with a stylized move of his own. This is all done in a slow, controlled manner.

TROI
You just did the KoH-man-ara.

LT. RIKER
In tai-chi-chuan, it's called the crane block.

TROI
I had no idea they were so similar.

LT. RIKER
Let's try something else.

32 CONTINUED: (3)

They take their stances, and this time he pivots and thrusts; she blocks the move with one of her own. They smile at the continued similarity in these two martial

arts, then move into a third parry and thrust, a little faster this time. This one takes them into close proximity to each other, so that their faces are quite close. Their eyes meet for a moment, but Troi breaks it off by pivoting and twirling around to take another stance.

LT. RIKER
Very nice. Worf's a good teacher.

Lieutenant Riker executes another move, and Troi anticipates and counters with one of her own -- though the pace quickens, it is still controlled and stylized. He changes tack but Troi is there, and this time she takes him smoothly down on to the mat, so that he ends up on his back and she ends up on one knee.

She smiles down at him, and because he's enjoying himself too much to take it badly, he smiles back.

When their eyes meet they suddenly realize how close they are physically... there is a charged moment... but Lieutenant Riker decides not to push it and makes to get up.

Unexpectedly, Troi doesn't let him. She holds his gaze for a moment, then lowers herself into his arms and kisses him full on the mouth. His hands reach up along her back as they continue to kiss...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

33 INT. TEN FORWARD

Where various N.D. Supernumeraries are enjoying themselves. Commander Riker is standing near the windows, gazing out at the stars.

Troi ENTERS and looks around. She sees Riker and heads toward him. He's lost in thought and doesn't notice her approach.

TROI
Hello, Wil.

He turns at the sound of her voice, smiles when he sees her.

RIKER
Deanna...

TROI
I wanted to talk to you about something.

He looks at her for a long moment, his expression unreadable.

RIKER
(gently)
If you want to be with him... you don't have to ask my permission.

She reacts, clearly surprised that he sensed what is going on.

RIKER
(smiles)
There's a certain look in your eyes. I know... you used to have it for me.

She shares his smile, then gestures to a table. Once they're seated:

TROI
We've both had relationships with other people before; but this is different.

He smiles at her understatement.

33 CONTINUED:

TROI
I didn't know how you would feel about it.

RIKER
Flattered.
(smiles)
Sort of.

She smiles at this.

TROI
It must be very strange for you. I know it is for me.

Riker nods, takes a moment to think.

RIKER

Ever since he came aboard... I keep finding myself thinking about... the choices you and I made.

They look at each other.

TROI

Me too.

There's no need for them to say anything out loud. They both know what's between them, the complicated history of their relationship.

After a long moment, he reaches across the table and takes her hand.

RIKER

Just do one thing for me... be careful.

TROI

Wil... I know you and he have had some problems --

RIKER

We have. But that's not what I'm talking about.

(MORE)

33 CONTINUED: (2)

RIKER (Cont'd)

(beat)

If he'd made it off that planet
instead of me... don't you think
he would have made the same
choices I did?

Troi is struck by this insight.

RIKER
I just don't want you to get
hurt... again.

Troi looks at him and knows he's not speaking to her
from hurt or jealousy, but from friendship. He's given
her a lot to think about...

33A INT. RIKER'S QUARTERS (OPTICAL)
(FORMERLY SCENE 36)

Where Commander Riker, Data and Worf are playing poker.
Data has already folded and Worf now shows his hand
with a confident air.

WORF
Two pair.

Riker holds his cards for a beat, then lays them down
with a smile.

RIKER
Three of a kind.

Worf glowers -- he's been having a bad night. Riker
starts raking in the chips.

RIKER
I'd like to thank you both for
your very generous contributions.

Data prepares to deal another hand. The door CHIMES.

RIKER
Come in.

Riker is facing the door, so when it OPENS, he's the first to see Lieutenant Riker standing there. There is an awkward moment.

LT. RIKER
I thought -- you'd be alone.
Excuse me.

33A CONTINUED:

He moves as if to leave.

RIKER
Why don't you join us?

33A CONTINUED: (2)

Lieutenant Riker hesitates for a beat, but when he sees the welcoming looks from the others he decides to come in.

LT. RIKER
Why not?

Riker stands and starts to cross around the table to get him a chair. Lieutenant Riker sees one right by the door but Riker's trombone is laying on the seat.

He picks it up intending to find another place for it, but when he has it in his hand he recognizes it as his trombone, the one he had learned to play on.

As he looks down at it Riker enters the frame... there is an awkward moment as Lieutenant Riker hands it back to him -- two people can't share the same momentos. Riker puts the trombone elsewhere and Lieutenant Riker slides the chair to the table.

DATA

The game is five card draw, no limit.

Lieutenant Riker nods and Data pushes a pile of chips at him. Lieutenant Riker joins the ante, and Data starts dealing cards -- first to Lieutenant Riker, who is at his left, then to Worf, who is across from him, then to Commander Riker, who is at his right, across from Lieutenant Riker.

Everyone sizes up their hand. Data turns to Lieutenant Riker.

DATA

Lieutenant?

LT. RIKER

Three.

He puts down three cards and Data deals him another three.

DATA

Mister Worf?

Worf thinks for a beat then frowns.

WORF

Four.

Riker smiles at Worf's bad luck as Data and Worf exchange cards. Data then turns to Commander Riker.

RIKER

None for me.

33A CONTINUED: (3)

Everyone reacts -- Riker must be holding something.

DATA

The dealer will take two.

33A CONTINUED: (4)

Everyone sizes up their new hand. After a moment, Data turns to Lieutenant Riker.

DATA

You control the bet.

Lieutenant Riker fingers his chips for a beat, his face even.

LT. RIKER

Fifty.

Everyone reacts -- this is quite high for this table. Everyone turns to Worf. He glowers at his cards and

puts them down.

WORF

Fold.

All eyes turn to Riker.

RIKER

(tossing in his chips)

I'm in.

Lieutenant Riker looks at him.

LT. RIKER

You didn't take any cards -- you must be holding something. Why not make it sweeter?

Questioning a man's poker game used to get people killed, but Commander Riker just shrugs it off with a smile.

RIKER

No thanks.

LT. RIKER

Playing it safe?

There's something almost accusatory in Lieutenant Riker's tone. Riker regards him evenly for a moment, then turns to Data.

RIKER

You in?

Data has been watching this exchange with fascination. He gets back in the game and matches the bet.

DATA
I will see your fifty and call.

33A CONTINUED: (4)

Lieutenant Riker looks at his cards for a moment, then pushes in another hundred.

LT. RIKER
Staying in will cost you another hundred.

Everyone reacts.

DATA
The dealer folds.

Commander Riker studies his double's face for a long moment. Unexpectedly, he breaks into a broad grin.

RIKER
I spent too much time practicing in the mirror to be fooled by that face. You're bluffing.

Though Commander Riker says this good-naturedly, Lieutenant Riker's face hardens.

LT. RIKER
If there's one thing I thought would be clear by now, it's that you and I play things a little differently.

Riker stiffens at his pointed tone.

RIKER
We'll see who comes out on top.

LT. RIKER
I thought you didn't mind settling for second. Commander.

His emphasis on Riker's rank is all too clear. The tension between them is suddenly out in the open.

RIKER
I've never settled for anything in my life. I've made choices that some people may not understand, but I know what I want -- and I know what I've got. You'd be lucky to do as well.
(beat)
Lieutenant.

33A CONTINUED: (5)

Lieutenant Riker bristles.

RIKER
(bets)
I'll see your hundred and call.

Riker sits back and waits to see what Lieutenant Riker will do. Lieutenant Riker assembles a stack of chips worth three hundred and bets them.

LT. RIKER

Three hundred.

RIKER
Now I know you're bluffing.

LT. RIKER
(sharp)
Are you in or not?

Riker loses his patience with this.

RIKER
Why don't we just get this over with? I'll match your three, and raise you whatever you have left.

Riker slides some more chips in, eye-balling the chips to match what Lieutenant Riker has left. Their eyes lock, Lieutenant Riker's gaze conveys barely controlled anger.

33A CONTINUED: (6)

RIKER
Well?

Riker's question hangs in the air for a moment... he's called Lieutenant Riker's bluff. Both men are on edge and there's a sense this could easily get physical. Suddenly Lieutenant Riker pushes all his chips directly into Riker's pile.

LT. RIKER
Take it. You win.

He pushes his chair back and stands, eyes Commander Riker.

LT. RIKER
You were dealt the better hand, Commander... all the way around.

He turns and EXITS. Off everyone's reactions...

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Nervala IV.

35 INT. TROI'S QUARTERS

Troi is alone, contemplating her situation. After a moment, the door CHIMES.

TROI
Come in.

The door OPENS to reveal Lieutenant Riker.

LT. RIKER
I'm sorry to just drop by like this... but there's something important I need to talk to you about.

She gestures that he come in.

LT. RIKER
Captain Picard made some inquiries -- he helped me find a posting on the Gandhi.

Lieutenant Riker can barely contain his enthusiasm, but

Troi doesn't know how she feels about this.

LT. RIKER
Considering how long I've been out of commission, it's an amazing opportunity.

35 CONTINUED:

Troi keeps an even tone.

TROI
When would you leave?

LT. RIKER
About a week.

TROI
I see.

LT. RIKER
Deanna...

He moves to her.

LT. RIKER
After I've served on the ship for six months, I'll be eligible to bring family aboard.

Troi's face almost blanches when she hears these words, but Lieutenant Riker is holding her so close he doesn't see.

LT. RIKER

If we got married...

Troi pulls away.

TROI
You said those exact words to me once before... when you first went to serve on the Potemkin.

LT. RIKER
I remember.
(smiles)
I got held up for a while.

TROI
But if you hadn't... what would have happened between us?

He looks at her, knows what she's asking.

LT. RIKER
I wouldn't've made the mistake of letting you go. I know that much.

TROI
I don't know if I can believe that.

35 CONTINUED: (2)

She takes a breath, makes an admission she hasn't made before.

TROI
It took me a long time to get over

what happened between Commander Riker and me. I don't know if I want to put myself in that position again.

He moves to her, tries to reassure her..

LT. RIKER
I would never hurt you, Deanna.

She looks at him, torn.

TROI
It's not just that... I've worked hard to make a life for myself on the Enterprise. I'm happy here.

His plans for their life together seem to be falling apart in front of his eyes.

35 CONTINUED: (3)

LT. RIKER
If the situation were different, I'd stay here. But I can't... not while he's aboard.

Troi can't deny this.

TROI
I know.

Lieutenant Riker looks away, pained by the thought that after all that's happened, he might lose her again.

LT. RIKER
Are you saying it's over?

TROI
No.

He looks at her -- at least there's hope. She moves toward him, touches his face.

TROI
I just don't know if I'm ready to give up my life here.

He takes this in.

TROI
Maybe we both need time to think.

He nods. They look at each other for a long moment, then he goes to the door.

LT. RIKER
Good night.

She nods and he EXITS. Off Troi's face we...

36 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Nervala IV.

PICARD
Captain's Log, supplemental. The third transport window has opened and the Away Team is making their final attempt at retrieving the database.

38 INT. RESEARCH STATION

Worf and Lieutenant Riker are at the center console; Commander Riker and Data are at a wall console.

LT. RIKER
Once we restore the servo-link, you can shunt the database up to this console.

Worf acknowledges and Lieutenant Riker moves to Data.

LT. RIKER
(to Data)
Ready, Commander?

RIKER
(to Lieutenant Riker)
You're with me, Lieutenant.

Lieutenant Riker reacts -- he'd rather not go down there with Commander Riker.

LT. RIKER
I thought Commander Data's

expertise in --

RIKER
It doesn't take that much expertise to repair a servo-link. You and I can handle it.

Lieutenant Riker stiffens at being cut off -- but follows as Commander Riker moves off.

The two Rikers head to the back of the station and EXIT frame. Data watches as they leave, then turns to work the console. After a moment.

38 CONTINUED:

DATA
I am curious about something, Lieutenant. If you met a double of yourself, would you find it difficult to interact with him?

Worf considers.

WORF
I think so.

DATA
Why?

WORF
I am not... easy to get along with.

Data can't disagree.

DATA

But Commander Riker and Lieutenant Riker are. Yet they seem to have trouble getting along with each another.

Worf nods an acknowledgement. Data thinks for a moment.

DATA

I have found that humans value their uniqueness, their sense that they are different from every one else. The existence of a double would preclude that feeling. Could that be the source of friction?

WORF

Perhaps it is more a matter of seeing something in your double... something you don't like about yourself.

Data nods thoughtfully, then returns to work.

39 INT. THE CAVERN (OPTICAL)

underneath the station, as the two Rikers EXIT a Turbolift and come out into an area that is part rockface, part finished surface.

39 CONTINUED:

In addition to phasers, Lieutenant Riker carries a Tricorder and Riker carries a shoulder pack with equipment in it.

A series of pipes and conduits run parallel to each other along the ceiling, and there are structural supports at various places shoring up the walls.

In front of them is a chasm that is spanned by a bridgelike scaffolding. The core is visible on the far side, but they can't see the point where the bridge touches their side of the chasm.

LT. RIKER
There's the core over there.

Riker nods and waits for him to lead the way, but Lieutenant Riker just stands there.

RIKER
Are you waiting for something?

LT. RIKER
Your order. Sir.

Riker looks at him for an explanation.

LT. RIKER
How would you like me to get there?

Riker sees that Lt. Riker doesn't intend to make this easy.

RIKER
You've been down here "dozens" of times -- I'm sure you know the

best way.

Lieutenant Riker hears the slight tinge of sarcasm in his voice but ignores it, acts as if he's just trying to "follow orders."

LT. RIKER
Yes, sir. I do.

He moves off -- Riker shakes his head and follows.

They round a bend and come to a doorway that leads out across the bridge. But a conduit in the ceiling has come unmoored and fallen across the doorway, rupturing in the process.

39 CONTINUED: (2)

Lieutenant Riker reacts, backs away. He takes out his tricorder and scans it.

LT. RIKER
It's leaking ion radiation.

They back off, moving around the bend to put some rockface between them and the leak. Riker is concerned that this unexpected obstacle will prevent them from getting to the core.

RIKER
Why didn't you report this?

LT. RIKER
It wasn't there before; it must have happened recently.

Riker frowns.

LT. RIKER
If we have to repair this conduit, we won't have time to access the computer core.

Lt. Riker is all but admitting that his plan may cause them to fail.

But Riker is looking up at the ceiling, eyeing the maze of conduits up there.

As Lieutenant Riker watches, Riker starts tracing the path of the broken conduit, using its distinctive colorcoding to track it against the other pipes. He follows it back toward the elevator area where the conduits run down along a wall and disappear into the floor. He finds a VALVE in the conduit and starts trying to close it. He strains for a moment and it finally gives.

RIKER
Scan it now.

LT. RIKER
(off tricorder)
It worked. Radiation levels are dropping to normal levels.

Riker nods and starts heading back toward the door that leads out onto the scaffolding. As he passes Lieutenant Riker:

RIKER
Next time don't give up so easily.

39 CONTINUED: (3)

Lieutenant Riker's jaw tightens as he watches Riker walk past. He turns and follows.

40 ANOTHER ANGLE (OPTICAL)

Riker clambers past the broken conduit and starts heading across the scaffolding... Lieutenant Riker follows a few steps behind.

A few yards into it, Riker takes a look over the side -- we can see from his face that it's a long way down...

As they walk, the scaffolding creaks occasionally under their weight. Lieutenant Riker is about half-way across when a segment of the walkway suddenly gives way underneath his feet.

Riker reacts and reaches back for him, but the segment Lieutenant Riker is on flaps down like a hinge, attached to the rest of the scaffolding only on one end (the end closest to the core).

Riker just manages to grab hold of one of Lieutenant Riker's hands.

41 ANOTHER ANGLE

Lieutenant Riker is hanging over the abyss, supported only by Riker's grip. Riker is on his belly, an arm reaching down toward Lieutenant Riker.

42 INSERT - THEIR HANDS

clasped to each other's wrists, as they struggle to keep a grip.

43 RESUME SCENE

as the weight of Lieutenant Riker's body begins to pull Riker forward.

RIKER
I'm being pulled in --

Their eyes meet. It is clear to both of them that Riker might have to let go to keep from being pulled in himself.

43 CONTINUED:

LT. RIKER
Let go.

But Riker ignores him, reaches back with his free hand to try and grab a hold of something -- but there's nothing there.

The scaffolding groans under the pressure of their combined weights -- it's threatening to tear loose and plunge them both to their deaths.

44 INSERT - THEIR HANDS

as Lieutenant Riker lets go of Rikers hand -- the only thing holding him up is Riker's grip on his wrist.

45 RESUME SCENE

LT. RIKER

Let go.

But Riker won't do it.

LT. RIKER

One of us has to make it out of here --

Riker manages to hook a foot behind one of the supports that hold up the handrail. He reaches his other hand down for Lieutenant Riker to grab hold of.

RIKER

Take my hand --

LT. RIKER

No --

RIKER

Take it!

Lieutenant Riker sees the resolve in Riker's face. He reaches and takes Riker's other hand.

RIKER

Climb --

Supporting his weight with one hand, Lieutenant Riker reaches up with the other to get a grip farther up Riker's arm. He then switches hands and reaches further still.

45 CONTINUED:

Both men are breathing hard as they strain through this arduous process.

Finally, Lieutenant Riker is able to crawl up and over Riker's back onto the scaffolding, then help Riker up.

Once they're both on firm ground, they make their way across the rest of the bridge.

When they're safe on the other side, they both look back at the broken segment that almost cost them their lives.

As they try to catch their breath, their eyes meet. They regard each other for a moment... then move toward the core. As they set to work we cut to:

46
thru OMITTED
47

48 INT. RESEARCH STATION

as Data and Worf work the console. A previously dark section of the panel LIGHTS UP.

DATA
They have restored the servo-link to the core. We can begin downloading the database.

Worf manipulates a (TECH DEVICE) they have attached to the console.

48 CONTINUED:

WORF
Initiating data transfer.

As they work.

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at warp.

PICARD
Captain's Log, Stardate 46920.1. We have retrieved the database from Nervala station and are headed for our rendezvous with the Gandhi.

50 INT. LT. RIKER'S QUARTERS (OPTICAL)

where he is packing his few belongings. The door CHIMES.

LT. RIKER
Come in.

The door OPENS to reveal Troi.

50 CONTINUED:

Lieutenant Riker gestures that she come in. He knows she's come to give him her decision but he's got a bad feeling about what it's going to be. To cover, he returns to his packing. After a moment.

TROI

I understand the Gandhi is going on a terraforming mission to the Lagana Sector.

LT. RIKER
(nods)
It'll take four months just to get there.

50 CONTINUED: (2)

They look at each other for a long moment. Troi tries to break it to him gently.

TROI
I won't be going with you.

His face betrays his disappointment.

LT. RIKER
I guess I'm not surprised.

She moves to him, but he can't look at her right now; the emotions are too raw.

TROI
I'm not ready to give up my life here.

She touches his face, gently turns him so that he's looking at her. With meaning:

TROI
Not yet.

He realizes what she's saying: maybe, someday... she will be ready. He reaches to take her hands, nods that he understands. She smiles, grateful to hear the words.

The door CHIMES. He looks at her to see if they should ignore it, but she nods that it's all right.

LT. RIKER
Come in.

The door OPENS to reveal Riker, holding a carrying case. When he sees the two of them:

RIKER
I'm sorry --

LT. RIKER
It's all right.

RIKER
I wanted to give you something...

50 CONTINUED: (3)

He steps in and hands Lieutenant Riker the case. Lieutenant Riker recognizes it as the trombone case he had so many years ago. He looks at Riker, unsure...

But when he opens it he finds his trombone... the one he learned to play on. He knows what it means to Riker and is amazed that he's willing to give it up.

RIKER
My quarters are full of things

that used to be yours. I figured
you should at least have this.

Lieutenant Riker looks down at the trombone in his hands. Words can't express his appreciation.

LT. RIKER
Thanks.

Riker nods. He steps back as if to leave.

RIKER
Good luck, Wil.

This is the first time Riker's called him by their given name and it doesn't go unnoticed.

LT. RIKER
Actually... I was thinking of
going with the name Thomas.

TROI
Your middle name.

RIKER
(with a grin)
I guess we are different. I never
really cared for it.

LT. RIKER
I've always kind of liked it.

They share a smile at this.

LT. RIKER
Well... I better get going.

He picks up his things and crosses toward the door. He glances at Riker.

LT. RIKER
Take care of her.

Riker meets his eye, nods. Lieutenant Riker turns to Troi, leans in and kisses her, brief but tender. He looks at her with a playful smile.

50 CONTINUED: (4)

LT. RIKER
I waited a long time. I can wait a little longer.

She smiles, and he EXITS. Troi watches him go, her face betraying the complex emotions the last few days have elicited.

Riker watches her silently. He knows she's hurting -- if she needs him, he'll be there to take care of her... just like Lieutenant Riker asked...

Off this moment we...

FADE OUT.

51 OMITTED

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Timescape"
#40276-251

Written by
Brannon Braga

Directed by
Adam Nimoy

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION
"Timescape"

CAST

PICARD	ROMULAN
RIKER	ROMULAN/ALIEN
DATA	ROMULAN/ALIEN #2
BEVERLY	ENSIGN
WORF	
TROI	
GEORDI	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	THREE ROMULANS
TWO N.D. MEDICAL	SEVERAL ROMULAN N.D.'S
TWO N.D. SECURITY	
TWO N.D. ENGINEERING	

STAR TREK: "Timescape" - 3/30/93 - SETS

STAR TREK: THE NEXT GENERATION
"Timescape"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
MAIN BRIDGE	
TRANSPORTER ROOM	RUNABOUT
ENGINEERING	
SICKBAY	ROMULAN WARBIRD
DATA'S QUARTERS	

RUNABOUT
COCKPIT
LIVING SECTION

ROMULAN WARBIRD
ENGINEERING

STAR TREK: THE NEXT GENERATION
"Timescape"
TEASER

FADE IN:

A1 INT. SICKBAY (OPTICAL)

RIKER is sitting on a bed, a nasty-looking SCRATCH on the side of his face. BEVERLY is scanning his face with a medical tricorder.

BEVERLY
You really did it this time, Wil. It's not just a scrape... it's a deep cut.

Riker tries to move his face, winces in pain. Beverly picks up a healing DEVICE and starts to wave it around his face, HEALING THE WOUND.

BEVERLY
I can heal it... but it would serve you right if I didn't.

Riker gives her a look.

BEVERLY
(continuing)
You can't keep playing Parises Squares like you're twenty-one

years old. One of these days
you're going to fall and break
your neck... and I won't be able
to heal that so easily.

Riker looks a little sheepish through all this.

RIKER
Actually... I wasn't playing
Parises Squares...

Beverly continues the healing process.

BEVERLY
Mmm... Worf's calisthenic program
again...

RIKER
No...

Beverly cocks an eye at him, her interest piqued.

A1 CONTINUED:

BEVERLY
Oh? What were you doing?

Riker is embarrassed.

RIKER
I was trying to feed Spot.

BEVERLY
Data's cat?

RIKER
(nods)
I told Data I'd feed it while he was away...

Riker is disgruntled.

RIKER
All I remember is setting down the food... and then a hissing ball of fur came out of nowhere.
(beat)
I hate cats.

Beverly completes her scan.

BEVERLY
You've just got to know how to handle them.

RIKER
Maybe you'd like to feed Spot.

BEVERLY
I'd be happy to...

WORF'S COM VOICE
Commander Riker to the Bridge.

RIKER
(taps combadge)
On my way.

Riker stands, heads for the door. He gets an idea and stops, reaches into a nearby medical drawer -- and pulls out a phaser.

RIKER
Oh, and Doctor...

Beverly looks at him.

A1 CONTINUED: (2)

RIKER
You're going to need this.

Riker tosses her the phaser, and EXITS. OFF Beverly's amused look...

B1 INT. BRIDGE

WORF at tactical; N.D.S. at various positions. Riker ENTERS and moves to Command.

RIKER
Report.

WORF
We are picking up a distress call on the long range sensors.
(beat)
It is Romulan, sir.

RIKER
Romulan?

WORF
(off console)
They claim they have suffered a complete engine failure. Their power levels are dropping... and

their life support is failing.
(dubious)
It could be a trick.

Riker considers.

RIKER
How long until our rendezvous with Captain Picard?

WORF
Approximately thirteen hours.

Riker makes the choice -- it's a risk.

RIKER
Set course for the Romulan ship, Mister Worf.
(beat)
Raise our shields, and go to Red Alert. I want to be ready for anything.

OFF Riker's tension...

1 EXT. SPACE - RUNABOUT (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 46944.2. Commander Data, Mister La Forge, Counselor Troi and I are en route to the Enterprise, after attending a three day conference on the

psychological effects of long-term
deep space assignments.

2 INT. RUNABOUT - COCKPIT

DATA is at the controls. He hits a few controls.

DATA
(to computer)
Computer -- activate automatic
helm control.

COMPUTER VOICE
Helm control activated.

Data stands and moves to the rear of the ship...

3 INT. RUNABOUT - LIVING SECTION (OPTICAL)

This is a NEW SET: A large room with a table, chairs, a couple of beds and a console. PICARD, GEORDI and TROI are seated around the table, finishing the remnants of a sparse lunch: a BOWL OF FRUIT, sandwiches, drinks, etc. The mood is fun, light. Data ENTERS and joins the conversation.

TROI
So just as I'm leaving the
reception, a Ktarian walks up to
me and says...

3 CONTINUED:

Troi impersonates someone's voice:

TROI
(continuing)
"So Diane... I understand you're an empath. I'm a very... sensitive man myself. I'm doing a thesis on interspecies mating rituals. Would you care to join me in some empirical research?"

Picard and Geordi laugh.

GEORDI
Don't tell me -- Doctor Mizan.

TROI
(surprised)
That's right.

GEORDI
He's notorious. But he really is an expert on interspecies mating practices.

DATA
(to Troi)
Did you help him with his research, Counselor?

TROI
Absolutely not.

DATA
But I thought that topic interested you.

TROI
(awkward)

Yes... but...

Picard jumps in.

PICARD
I'll explain it to you later, Data.

3 CONTINUED: (2)

The others exchange an amused look. Troi takes a seat at the table.

GEORDI
(to Troi)
What did you think of the rest of the conference?

TROI
To be honest... I was bored. I spent most of my time in Doctor Wagner's phylobiology seminar.
(beat)
I thought the idea of a seminar was that we would all participate... bring different points of views to the discussion...

(MORE)

3 CONTINUED: (3)

TROI (Cont'd)
(beat)
He gathered two hundred scientists from all over the Federation... and all he did was put us to sleep.

DATA
(to Troi)
I have a memory record of the entire lecture, Counselor. I can repeat the portions you missed, if you --

TROI
(quickly)
No thank you, Data.

Picard leans back in his chair, fatigued.

PICARD
It wasn't any better at the physiognomy workshop. Doctor Vassbinder gave an hour long dissertation on the ionization effect of warp nacelles -- before he realized the topic was supposed to be psychology.

GEORDI
Why didn't somebody tell him?

PICARD
There was never an opportunity -- never a pause. He just kept talking... like he was speaking in one incredibly long, run-on

sentence.
(beat)
It was almost... hypnotic.

Troi smiles. They continue to eat and drink, trying to relax.

GEORDI
Well, I had a good time. The warp energy symposium was fascinating.
(beat)
I actually got the chance to touch a plasma field.

TROI
Really. What was it like?

3 CONTINUED: (2)

Geordi gestures with his hands, trying to describe it.

GEORDI
Incredible. I could feel the plasma crawling up my arm. It was warm... and it gave off a tingling sensation that --

Suddenly, inexplicably, everyone except Troi FREEZES IN MID-MOTION -- AS IF TIME HAS STOPPED. COMPLETELY MOTIONLESS. Geordi in mid-speech and gesture. Picard with a cup of tea half-way to his mouth. Data listening, face placid. It's like a picture-still photograph.

Troi reacts, stunned by the sight.

TROI

Captain?

(beat)

Data... ?

A moment later, TIME RESUMES. Everyone CONTINUES THEIR MOTION as if nothing is wrong. Only Troi has noticed what happened.

GEORDI

(continuing dialogue)

-- went all the way down my chest. It was kind of like taking a bath in pure energy.

DATA

It was not painful?

GEORDI

Not at all. In fact...

Geordi notices that Troi looks shaken.

GEORDI

Is there something wrong, Counselor?

The conversation stops. All attention to Troi.

TROI

I'm... not sure...

3 CONTINUED: (3)

OFF Troi's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes)

4 EXT. SPACE - RUNABOUT (OPTICAL)

at impulse.

5 INT. RUNABOUT - LIVING SECTION

A few minutes later. Troi is on her feet, confused, trying to make sense out of what happened. Geordi scans Picard with a medical tricorder... then scans Troi. Data looks on.

GEORDI
(off tricorder)
Our bio-scans check out. There are no physiological anomalies.
(beat)
If something did happen, it didn't leave any biological traces.

Troi looks troubled. Picard tries to help her remember.

PICARD

(to Troi)
How long did it appear to you that we were... frozen?

TROI
I don't know... four, maybe five seconds. You just... stopped... and then started again...
(beat)
I can't explain it...

Data thinks.

DATA
(continuing)
My memory record does not indicate a pause or disruption during that period of time.

Data turns and works the nearby console.

5 CONTINUED:

DATA
My internal chronometer and the ship's computer are perfectly synchronized. There does not appear to be a temporal discrepancy.

A beat. No one has an explanation.

GEORDI
Data -- let's run a ship-wide diagnostic. Maybe there's

something we missed...

Data nods and they move to the cockpit of the Runabout. Troi and Picard sit down at the table. (NOTE: The bowl of fruit is still on the table.)

PICARD
Let's go through it again. You were sitting there... and we were sitting here...
(beat)
Describe the exact moment when things appeared to freeze.

Troi thinks.

TROI
Geordi was talking about what it felt like to touch the plasma field... You were lifting the cup, about to take a drink...

Beat.

PICARD
Did you sense anything from us during that time? Any unusual emotions?

TROI
No... not a thing. I was empathically aware of you, right up to the moment you froze, but then it all stopped...

Troi sighs... tries to relax.

5 CONTINUED: (2)

TROI
The past few days have been exhausting. Maybe it was my imagination...
(lightly)
There were moments in that lecture hall when I thought time was standing still, too...

Picard smiles.

PICARD
There is another possibility, Counselor. Perhaps this was nothing more than a simple --

6 NEW ANGLE - FROM TROI'S POINT OF VIEW

IN THE BLINK OF AN EYE, THE ENTIRE SCENE HAS CHANGED. Picard, Data and Geordi are now standing closely around Troi, looking at her with concern. Geordi is scanning her with a medical tricorder.

Troi is stunned -- it takes her a moment to realize what has happened.

PICARD
Are you alright?

TROI
What happened?

DATA

You have been motionless for three minutes, eleven seconds.

TROI
Motionless... ?

PICARD
It appears to be the same effect you described to us.
(beat)
Can you remember anything?

Troi thinks, unsettled...

6 CONTINUED:

TROI
No... one second I was sitting here talking with you... the next, you were all standing around me.

Geordi works the tricorder.

GEORDI
(off tricorder)
Wait a second... this is weird...

TROI
What is it?

GEORDI
I had the tricorder run a comparison between the bio-scan I took of you earlier... and the one I took just now...

(beat)
In the time between the two scans, you should have aged twenty-three minutes. But according to your cellular decay levels... you've only aged twenty minutes.

PICARD
(reacts)
What could account for the discrepancy?

GEORDI
I don't know, sir. It's as if for three minutes, time stopped for Counselor Troi.

They consider the situation -- this is getting weird.

PICARD
Mister Data -- contact the Enterprise. Tell Commander Riker to get to the rendezvous point as soon as possible. Have him begin scanning the region for temporal anomalies.

DATA
Aye sir.

Data EXITS into the cockpit.

6 CONTINUED: (2)

GEORDI

I'll take a look at the sensor logs... see if I can find anything.

Picard nods. Geordi starts to work a nearby console.

DATA (O.S.)
Captain.

Picard and Troi EXIT into the cockpit...

7 INT. RUNABOUT - COCKPIT

Data at the controls. Picard and Troi join him.

DATA
The Enterprise is not responding to our hails.

PICARD
Are we within sensor range yet?

DATA
No sir.

PICARD
Increase speed to the rendezvous coordinates.

DATA
Aye sir.

Data works...

8 EXT. SPACE - RUNABOUT (OPTICAL)

As it goes into WARP.

9 INT. RUNABOUT - COCKPIT (OPTICAL)

A few minutes later. Data and Geordi at the helm. Picard and Troi look on. A small warning alarm goes off on the console.

9 CONTINUED:

DATA
(off console)
We have an engine failure warning in the --

Suddenly, the ship JOLTS and VEERS TO THE RIGHT. Picard and Troi hang on as the ship SHAKES.

PICARD
Report!

GEORDI
The starboard nacelle just cut out!

Data works -- the ship STOPS shaking.

DATA
Attitude control has been restored.

PICARD
Full stop.
(beat)
What happened?

Geordi reacts to the console, surprised.

GEORDI
The starboard antimatter pod is completely drained. The fuel reserves are empty.

PICARD
Is there a containment leak?

GEORDI
(works)
No sir. The containment field is intact... all engine systems are operational... The fuel is just gone.

9 CONTINUED:

Data reacts to the console, surprised.

DATA
Geordi -- I believe I have an explanation. According to the plasma conversion sensor, the starboard engine has been in continuous operation for over forty-seven days.

GEORDI
(reacts)
Forty-seven days? Let's take a look at that sensor -- it must be malfunctioning.

PICARD
I'll check the fuel consumption logs...

Picard moves toward the living section...

10 thru 11 OMITTED

12 INT. RUNABOUT - LIVING SECTION

Picard ENTERS and moves to the console. He works for a moment... then something catches his eye. He glances at the table, reacts to what he sees. He walks up to the table, staring down at the bowl of fruit...

13 INCLUDE - THE BOWL OF FRUIT

The fruit is now completely ROTTEN -- shriveled and black.

Picard reacts, curious. He reaches a hand toward the fruit to take a piece... and stops, reacting to a sudden pain in his hand. He yells out and jerks his hand away --

14 INSERT - PICARD'S HAND

HIS FINGERNAILS HAVE GROWN A HALF INCH -- AS IF TIME HAS ELAPSED.

15 PICARD

falls back into a chair, gripping his hand in pain.

Data, Troi and Geordi quickly ENTER and move to him.

TROI
What happened?

15 CONTINUED:

PICARD
My hand...

Picard holds out his hand, which is convulsing. Troi takes out a medical tricorder and scans Picard's hand.

TROI
(off tricorder)
The cells in your hand are metabolizing at an incredible rate... almost fifty times normal...

Picard reacts. The trembling starts to subside... he takes a breath and flexes his fingers...

PICARD
The pain is going away...

TROI
Your metabolism is stabilizing...

Picard looks to the table.

PICARD
It happened when I reached for the bowl of fruit.

Data glances toward the fruit, moves to a console and begins to work. He reacts, surprised.

DATA
Captain. I am detecting a temporal disturbance which intersects the table.
(beat)
It would appear that within this disturbance, time is moving at a highly accelerated rate -- approximately fifty times faster than normal.

They stare at the table a moment.

16 ANGLE ON BOWL OF FRUIT

the fruit has now completely DISINTEGRATED INTO DUST.

17 RESUME

Data continues his scan.

17 CONTINUED:

DATA
(off console)
The disturbance is roughly spherical in shape. It extends outward through the hull, approximately seventeen meters beyond the ship.

GEORDI

(realizing)
That would cover the starboard nacelle. No wonder it used up all its fuel.

PICARD
(to Data)
Check the hull integrity.

Data works the console.

DATA
It does not appear to be affected.

A tense beat.

PICARD
See if you can move us away from the disturbance, Mister La Forge.

GEORDI
Aye sir.

17 CONTINUED: (2)

Geordi ENTERS the cockpit...

INTERCUT:

18 INT. RUNABOUT - COCKPIT

Geordi sits and works the helm.

GEORDI
(working)

Lateral thrusters on-line...

(to Data)

Data, plot a course away from the disturbance. Make sure it doesn't come in contact with our other engine.

DATA

(working, to Geordi)

Course plotted. Adjust pitch to twenty-seven point three degrees. Set heading one-eight-zero mark zero.

Geordi works.

GEORDI

Got it. Reversing at fifteen meters per second...

We HEAR the SOUND of the engine powering up.

DATA

(off console)

We are clearing the phenomenon...

Suddenly, the ship JOLTS briefly. Data's console BEEPS.

DATA

(quickly)

All stop.

Geordi works.

18 CONTINUED:

GEORDI
What's the matter?

DATA
There is another temporal disturbance directly behind us.

Geordi reacts to the console.

GEORDI
Captain, you'd better take a look at this...

Picard, Data and Troi move to him.

GEORDI
(off console)
The sensors are picking up temporal disturbances throughout the region. Different configurations... different sizes... they're everywhere.

Geordi hits a few controls...

19 INTERCUT: CONSOLE MONITOR (CRT)

It DISPLAYS a GRAPHIC of the Runabout in space. The ship is surrounded by dozens of irregular FRAGMENTS in space -- like glowing shards of glass.

19 CONTINUED:

DATA
(off graphic)
Within each disturbance, it appears that time is moving at a different rate.

GEORDI
It's almost like something shattered the space-time continuum...

DATA
(off graphic)
The fragmentation effect increases along a heading of two-seven-zero mark one-five.

GEORDI
That's the direction of the Enterprise.

An ominous beat.

PICARD
Can we navigate around these... "fragments"?

GEORDI
We'll have to limit our maneuvering speed to one half impulse... but I think we can do it.

PICARD
Get us to the Enterprise.

As they work...

20 EXT. SPACE - RUNABOUT (OPTICAL)

as it takes off through space, at impulse...

21 INT. RUNABOUT

Later. Data and Geordi at the controls. Picard and Troi standing nearby. Geordi looks out the window, perplexed.

21 CONTINUED:

GEORDI
These are the coordinates...

They look out the window.

PICARD
Perhaps they've been delayed...

GEORDI
(off console)
I've got the long range sensors on maximum, sir. No sign of the Enterprise.

A silent beat as Geordi works.

GEORDI
(working)
But... I am picking up a faint reading... possibly metallic, but I can't tell for sure...
(beat)

The energy levels are practically non-existent.

PICARD

Take us to it.

GEORDI

Aye sir...

Geordi works... a quiet beat as they wait...

DATA

(off console)

The fragmentation effect is increasing...

GEORDI

Slowing to one eighth impulse...

A tense moment goes by... they watch out the window, waiting... then they see it:

PICARD

There she is...

Their reactions turn to mounting disbelief -- then shock.

21 CONTINUED: (2)

TROI

My God...

22 EXT. SPACE - THE RUNABOUT (OPTICAL)

as it slows to a stop in front of an incredible sight:

THE ENTERPRISE AND A ROMULAN WARBIRD ARE FACE TO FACE, HANGING IN SPACE, COMPLETELY FROZEN -- AS IF TIME HAS STOPPED. They appear to be engaged in mid-battle. The Warbird is firing a DISRUPTOR toward the Enterprise, but the beam is FROZEN in mid-blast. The Enterprise's SHIELDS are half-raised, and the ship is DAMAGED in a few places.

It's like a photograph. Both ships frozen in time.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. SPACE - ENTERPRISE AND ROMULAN WARBIRD (OPTICAL)

As before -- face to face in mid-battle, completely motionless.

24 INT. RUNABOUT - COCKPIT (OPTICAL)

Picard, Data, Geordi and Troi staring out the window, stunned by the sight.

PICARD
Mister Data... ?

DATA

(off console)
The Enterprise and the Warbird both appear to be trapped within one of the temporal fragments.

GEORDI
The fragments seem to converge at this point... I'd say we're looking at the center of the temporal disturbances.

PICARD
Scan for life signs.

DATA
Sensors cannot penetrate the subspace field. I am unable to scan within the vessels.

They stare at the ships a long moment, trying to make sense of it all.

TROI
It looks like the Enterprise has been damaged...
(points)
There, on the starboard nacelle...

24 CONTINUED:

Geordi stares out.

GEORDI
The Warbird doesn't look damaged at all... I wonder if the

Enterprise even got off a shot...

TROI
The Romulans could've decloaked before the Enterprise had a chance to respond...

PICARD
There's a second energy beam. It's coming from the Enterprise deflector array... any idea what it could be?

DATA
It is impossible to tell from a visual inspection. But it appears to be focused on the Warbird's Engineering section.

They consider. Picard stares out the window, frustrated by the situation.

PICARD
We're not going to figure out what happened from here. We need to get aboard the Enterprise.

DATA
That would be unadvisable, sir. In each of the three instances we came into contact with a temporal fragment, we were integrated into its time frame.

GEORDI
(off that)
If we beamed aboard the

Enterprise, we'd be frozen in time, just like they are.

PICARD
Then we've got to find a way to stay unfrozen...

24 CONTINUED: (2)

Picard thinks... gets an idea.

PICARD
Mister La Forge... what about a subspace forcefield like the one we used on Devidia Two? Could something like that protect us from the effects of the temporal fragment?

GEORDI
Possibly. But we'd need a pretty sensitive phase discriminator to modulate that kind of field...

Data gets an idea.

DATA
The emergency Transporter armbands contain a type-seven phase discriminator. It should be possible to reconfigure their subspace emitters.

GEORDI
Yeah... that would certainly

isolate us from the effects of the
other time frame...

As he talks, Geordi stands and opens a nearby storage compartment. He takes out a couple of TRANSPORTER ARMBANDS (as seen in "Best of Both Worlds II"). He examines them...

GEORDI
(continuing)
But if we want to interact with
that environment... we'd have to
restrict the field. It would have
to be practically skin-tight.

24 CONTINUED: (3)

DATA
I will attempt to narrow the
field.

Data takes out the rest of the Transporter armbands.

GEORDI
(to Picard)
This might work, Captain. But
it's going to take some time...

Picard nods, looks out the window at the frozen ships.

PICARD
It would seem that time is one
thing we have plenty of...

25 EXT. SPACE - THE RUNABOUT (OPTICAL)

As before. Near the frozen Enterprise and Warbird.

26 INT. RUNABOUT - COCKPIT

Later. Picard, Data and Troi are each wearing a Transporter armband on their arm. They each have a phaser and a tricorder strapped to their waist. Geordi is making the final adjustments to Picard's armband.

GEORDI
I've channeled communications through the subspace relays in the armbands. We'll be in continual contact.

TROI
How long will the fields last?

26 CONTINUED:

GEORDI
An hour, maybe less. Don't worry. I'll monitor you very carefully...

Geordi completes the adjustment to Picard's armband. He moves to a nearby console, works the controls...

27 NEW ANGLE - PICARD, DATA, TROI (OPTICAL)

As a FIELD FLASHES AROUND EACH OF THEM BRIEFLY. (NOTE: The fields should look skin-tight, like electrical "wetsuits.") Troi reacts to a dizzy feeling, puts a hand to her head. Data takes note.

DATA
Is there something wrong, Counselor?

TROI
I got a little dizzy there for a second...

GEORDI
We're generating an artificial pocket of time around you -- it's probably playing tricks on your equilibrium...
(beat)
It might take a little while to get used to. Let me know if it gets any worse.

PICARD
(to Geordi)
Beam us directly to the Enterprise Bridge.

GEORDI
Aye sir.

Picard, Data and Troi step toward the Transporter platform, offscreen. Geordi works the controls.

GEORDI
Energizing...

We HEAR them DEMATERIALIZE...

28 INT. ENTERPRISE - BRIDGE (OPTICAL)

Picard, Data and Troi MATERIALIZE in an open area. They look around the room -- it's a startling sight:

29 WIDEN TO REVEAL - THE ROOM (OPTICAL)

EVERYTHING AND EVERYONE IS COMPLETELY STOPPED, FROZEN IN PLACE. The ship is utterly SILENT. The Bridge has been caught in mid-crisis. The ship is at Red Alert, consoles and warning lights stopped in mid-flash. The room is DAMAGED in a few places -- scorch marks on the walls, etc. N.D. CREWMEMBERS are present, all of them MOTIONLESS with looks of concern on their faces, some of them gripping consoles for support.

30 A ROMULAN

is FROZEN at the Conn position, hands poised above the console. An N.D. crewmember is lying on the floor next to him, a nasty-looking scorch mark on his face -- he appears to be dead. Another ROMULAN stands nearby, watching.

31 RIKER (OPTICAL)

is backed up against a wall in another part of the room -- his hands raised in a defensive posture against a third ROMULAN. Their expressions are tense, urgent -- they appear to be frozen in mid-struggle.

32 PICARD, DATA, TROI

take in the picture-still scene. Picard starts to move toward the Command Area, taking in all the details.

PICARD

Three Romulans... all armed with

disruptors... one at Conn...
(looks around)
There are none of our security officers on the Bridge. They must've taken us by surprise....

Data moves to the Ops position. Troi moves to Riker. Picard moves to Riker's chair. He carefully reaches down to the chair... and deliberately moves the swingarm console.

32 CONTINUED:

PICARD
It would appear that we can move objects in this time frame.

Troi is staring at Riker and the Romulan. Picard joins her.

TROI
(re: Riker)
Maybe we can do something to help Wil...

Picard is cautious.

PICARD
I'm wary about making changes in this time continuum until we understand more about what's going on.

33 DATA

is studying the console at Ops. He carefully reaches around the motionless crewmember and punches a few controls on the console. No response.

DATA
None of the equipment is functioning.
(studies console)
However, the information currently displayed indicates that there was a massive power surge in Engineering.

Picard moves to the Tactical position -- studies the consoles there.

33 CONTINUED:

PICARD
(off console)
Security teams had just been sent to Transporter Room Three... and Sickbay.

Picard turns to the others.

PICARD
Counselor -- you go to Sickbay. Have a look around. Data, go to Main Engineering -- see if you can determine the cause of the power surge. I'll be in Transporter Room Three.
(beat)
Picard to La Forge.

GEORDI'S COM VOICE
La Forge here, sir.

PICARD
Lock onto our signals. I want you to beam Counselor Troi to --

GEORDI'S COM VOICE
I'd rather not, Captain. We've got limited power... and your isolation fields consume a lot of energy.

PICARD
Understood. We'll use the Jefferies Tubes.
(to others)
Let's go.

As they all turn to go...

33A INT. JEFFERIES TUBE

Picard, Troi and Data are climbing downward (in that order) through the cramped space. On the move:

PICARD
T-Sixteen is directly ahead -- it's the main junction for this section of the ship. We should have reasonably easy access to our destinations from there...

33A CONTINUED: (2)

They come to the hatch in the platform floor. Picard uses a door-opening device (as seen in "Starship Mine") to pry it open.

He stops, startled to see a FROZEN FACE staring right up at him on the other side of the hatch: a CREWMEMBER stopped in mid-climb below, an urgent look on his face. Two more CREWMEMBERS can be seen behind him, also caught in mid-climb. They are carrying several pieces of (TECH) equipment, making it impossibly cramped on their side of the Tube.

Picard, Troi and Data eye the frozen crewmembers.

TROI
Maybe we can get around them...

A beat -- it looks unlikely.

PICARD
No. We'll find an alternate route.
(beat)
Let's go back up.

As they start to climb up along the Tube...

33B EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before -- frozen.

33C INT. ENGINEERING

ANGLE on the doors to the Jefferies Tube. Slowly, they start to OPEN... and we reveal that Data is prying them apart with android strength...

Data gets them open and enters the room. He glances around, taking in the scene... then sees something in the direction of the engine core. He reacts, clearly concerned. As he moves toward the core...

34 INT. CORRIDOR

Troi walking down the utterly silent hallway. She passes a FROZEN CREWMEMBER who has been caught in midstride. She eyes him as she passes... it's a disarming sight...

35 INT. ANOTHER CORRIDOR

Troi arrives at the entrance to Sickbay. TWO SECURITY GUARDS are stopped in the open doorway, phasers drawn, in the middle of ENTERING the room. Troi carefully brushes past them and enters the room...

36 INT. SICKBAY - CONTINUOUS

As Troi ENTERS and looks around. The room has been fixed in mid-moment. TWO MEDICAL N.D.S are visible frozen in mid-work. They have urgent expressions. Troi glances beside her. A frozen ROMULAN WOMAN is standing against the wall by the door. Troi walks further into the room... surveying the scene... and stops at what she sees:

37 NEW ANGLE (OPTICAL)

BEVERLY is standing a few feet away with her arms spread apart, body in mid-jolt, eyes wide with shock. A DISRUPTOR BLAST HAS PENETRATED HER CHEST -- THE

GLOWING BEAM CAUGHT IN MID-FLASH. A nasty-looking HOLE has been burned through her chest.

A ROMULAN MAN stands a few feet away, firing the phaser at her. It has all been FROZEN in time.

38 TROI

reacts. She takes a step toward Beverly, disturbed by the sight. It looks hopeless.

Finally, Troi turns and heads for the door. As she goes, she passes the Romulan who is standing by the door...

39 CLOSE - THE ROMULAN WOMAN

A beat goes by. Then, inexplicably, the Romulan's eyes follow Troi as she exits. She turns toward the door. Clearly, she is not frozen in time.

OFF her unreadable face....

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before. Motionless.

40A INT. CORRIDOR

Picard walking along the empty hall. He passes a Turbolift whose doors are partially open... and something catches his eye. He moves to the doors... positions himself to get a good look inside the Turbolift...

40B PICARD'S POV - TURBOLIFT

Just visible beyond to the half-closed door, a ROMULAN and an N.D. CREWMEMBER are standing side-by-side, motionless, apparently caught in mid-conversation.

40C PICARD

reacts to the sight, curious... then moves off down the corridor...

41 INT. ENTERPRISE - TRANSPORTER ROOM (OPTICAL)

The scene is FROZEN in a tableau. THREE ROMULANS are motionless on the Transporter stage. One is holding his arm, injured, a look of pain on his face. Another is helping him along. The third Romulan is stepping down off the Transporter platform, his mouth open in mid-speech. TWO SECURITY N.D.S are frozen at the foot of the stage, facing the Romulans, phasers drawn.

42 PICARD

is moving from person to person, exploring the scene for clues. He stops at WORF, who is FROZEN at the Transporter console. Picard tries to read the console display, but Worf's hands are covering it. Picard considers... then gently slides Worf's hands out of the way...

PICARD
Excuse me, Mister Worf...

Picard examines the console with interest...

43 TROI

ENTERS, looking shaken by her recent experience in Sickbay. She crosses to Picard.

TROI
Captain...

PICARD
Counselor. Take a look at this...

Picard indicates the console.

PICARD
It appears that Mister Worf had just beamed these three aboard...
(MORE)

43 CONTINUED:

PICARD (Cont'd)
(off console)
According to this, three other Romulans were beamed directly to Sickbay just seconds before.

TROI

I know. I just saw them...

Troi tries to find a way to tell Picard what she just found. But Picard is absorbed in the mystery.

PICARD
Why would we be transporting Romulans onto our ship in the middle of a battle?

Picard gestures toward the Transporter stage -- at the Romulans standing there... the Security N.D.s with their phasers drawn...

PICARD
(re: Romulans)
They don't have any weapons... and that one looks injured. If they were part of an invasion, why are they unarmed? It doesn't make sense...

Troi hesitates, trying to find the best way to put this. It's a difficult moment.

TROI
(continuing)
Captain... there's something I have to tell you...
(beat)
Doctor Crusher has been hit by a disruptor blast at point blank range... if time returns to normal, I don't see how she can survive.

A grim beat as Picard absorbs the news. He heads for

the door, determined.

43 CONTINUED: (2)

PICARD
There must be something we can do...

DATA'S COM VOICE
(fritzed)
Data to Captain Picard.

PICARD
Picard here.

DATA'S COM VOICE
Please come to Engineering immediately. It is urgent.

Picard and Troi exchange a concerned look. As they EXIT...

44 INT. ENGINEERING

Data is studying the Pool Table read-outs. FOUR ENGINEERING N.D.S can been seen FROZEN in the room. One of them is working frantically; the other is running toward the door, a look of concern on his face.

Picard and Troi ENTER through the opened Jefferies Tube entrance and cross to Data.

PICARD
What's the problem, Mister Data?

Data turns to them.

DATA
I believe I have discovered the cause of the power surge.
(beat)
There is a warp core breach in progress.

They react. Data indicates the engine core. They walk up to it...

INTERCUT:

45 ANGLE ON ENGINE CORE (OPTICAL)

A CLOUD OF VIOLENT BLUE-WHITE GAS IS BALLOONING OUTWARD FROM THE CORE, FROZEN IN TIME. It is a warp core EXPLOSION, stopped at its beginning -- a strange and terrifying sight.

45 CONTINUED:

DATA
(re: explosion)
It is the flashpoint of a warp core explosion.
(beat)
And it is expanding.

PICARD
Expanding... I thought time was suspended on this ship.

DATA

We were incorrect. I have determined that time is moving forward at an infinitesimal rate.

TROI
Why didn't we notice it before?

DATA
Our initial conclusion was based on our observations of the crew. A warp core breach moves at a much faster rate.

He indicates the breach cloud.

DATA
(continuing)
The motion of the cloud is within my visual detection threshold. Based on its current expansion rate, it will consume the ship in approximately nine hours, seventeen minutes.

They react to the news -- troubled.

PICARD
Is there any way we can stop it?

DATA
It is no longer a question of stopping it, sir. The explosion has already occurred -- The fact that it is moving slowly changes nothing.

45 CONTINUED: (2)

Picard stares at the breach cloud for a long moment... becoming very thoughtful...

PICARD
Astonishing... to see it frozen like this...

Picard studies the explosion... moves offscreen as Data and Troi continue talking...

TROI
Do we know what caused the breach?

DATA
No. However, the console displays indicate that there was a power transfer in progress from the Enterprise to the Romulan vessel at the moment time decelerated.
(beat)
That is why there is a second beam between the two ships.

TROI
Why would we be sending them power?

DATA
Perhaps we should go aboard the Romulan ship. The answer to that question may --

From offscreen, Picard LAUGHS. They turn to see --

46 INCLUDE PICARD (OPTICAL)

standing near the breach cloud. He has just TRACED two eyes and a mouth in the gaseous cloud -- a big smiling face. He studies the result... then looks at Data and Troi. He points to the face and starts laughing again. Clearly, something is wrong with him.

DATA
Captain?

Picard reacts to a sudden pain in his head, dizzy... stumbles backward and leans against the wall. Troi and Data rush to him.

46 CONTINUED:

TROI
Captain, what's wrong?

Picard looks up at them, serious.

PICARD
My head... dizzy... I can't...

And he starts laughing again, uncontrollably. Data reaches for him, but Picard pulls away, suddenly panicked.

PICARD
No!

Picard struggles against Data, losing all control. He looks deranged. Troi taps her armband.

TROI

Troi to La Forge. Get us out of here, now!

47 EXT. SPACE - THE RUNABOUT (OPTICAL)

As before.

48 INT. RUNABOUT - LIVING SECTION

Picard is sitting at the table. He has returned to normal, but looks exhausted. Geordi is studying an opened PANEL on one of the Transporter armbands. Data looks on.

GEORDI

It looks like you weren't completely protected from the effects of the other time continuum...

(beat)

The neuro-physical stress must've been overwhelming.

48 CONTINUED:

DATA

In much the same way that deep sea divers can experience nitrogen narcosis -- you experienced a form of temporal narcosis.

Picard considers -- it's a disturbing revelation.

PICARD

Can we modify the subspace isolators to give us better protection?

GEORDI

I don't think so. All we can do right now is be careful -- limit our exposure to their time frame. We probably shouldn't stay any longer than ten minutes per trip. And we should stick together while we're there... just in case.

Picard nods, stands.

PICARD

Very well. Our next step is to find out why the Enterprise was transferring power to the Romulan ship.

(to Troi)

We'll begin our search in their engine room. Counselor -- you spent several days on a Romulan ship -- you know more about their lay-outs than anyone here. Perhaps you can --

Picard reacts to a pain in his head, dizzy.

TROI

Captain. It might be better if you stayed here this time and gave yourself a chance to recover.

Picard is reluctant, but he knows she's right.

PICARD

You're right...

(to all)

I'll monitor your progress from here. Ten minutes... no more.

OFF their apprehension...

49 EXT. SPACE - ROMULAN WARBIRD (OPTICAL)

hanging motionless.

50 INT. ROMULAN WARBIRD - ENGINEERING (OPTICAL)

(Similar to the Engineering room as seen in "The Next Phase.") Data, Geordi and Troi MATERIALIZE in a clear space in the room. They look around --

51 NEW ANGLE - THE ROOM

EVERYTHING IS FROZEN. There are several ROMULAN N.D.S. stopped in various activities. There is a sense of urgency to their actions -- clearly, something urgent was happening when time stopped.

52 DATA, GEORDI, TROI

take it all in.

TROI

Geordi, there should be a power utilization monitor over there...

Geordi nods. They quickly move to different consoles and begin to study the displays...

53 DATA AND TROI

stop at a console. They study the screen.

DATA
(off console)
This is highly unusual. The crew is not at Battle Stations. The ship is on Evacuation Alert.

TROI
Is that why Romulans were being transported to the Enterprise... ?

They consider.

54 GEORDI

moves to a corner of the room and reads a console. (NOTE: This corner is empty -- there are no Romulans standing nearby). He reacts to the display.

GEORDI
(to others)
Take a look at this...

Data and Troi move to him.

GEORDI
(off console)
There's an energy feedback returning through the transfer beam. It's probably what overloaded the Enterprise's

engine... and caused the core breach.

They consider.

DATA
Perhaps the Warbird was trying to destroy the Enterprise.

GEORDI
(off console)
I don't think so. According to this, the Romulans were trying to shut down the power transfer.

A puzzled beat.

TROI
Whatever happened, this is beginning to look less and less like a Romulan attack...

GEORDI
Let's take a look at their engine output.

They move to a console near the ENGINE CORE... study the readings.

DATA
(off console, surprised)
Geordi -- the engine core is completely inactive.

54 CONTINUED:

TROI
(reacts)
That's impossible. The Romulans use an artificial quantum singularity as their power source. Once it's activated, it can't be shut down.

GEORDI
Maybe we should take a closer look....

54 CONTINUED: (2)

Data nods. They move to the engine core. Geordi manually opens a large ACCESS PANEL on the core chamber... looks inside... and steps back, a look of surprise on his face.

GEORDI
I think we found the problem...

Geordi moves aside and Data and Troi look inside the core.

INTERCUT:

55 ANGLE - ENGINE CORE (OPTICAL)

The core is filled with an otherworldly KALEIDOSCOPE -- AS IF SPACE ITSELF HAS BEEN FRAGMENTED, LIKE A SHATTERED MIRROR. IT IS CONTINUALLY SHIFTING, MOVING. (NOTE: Also visible within the kaleidoscope effect are several DARK SPOTS -- which we will later learn are

ALIEN EGGS.)

Data pulls out his tricorder and takes a reading of the vortex. Throughout the conversation, Data continues to scan.

DATA
(off tricorder)
It appears to be a highly focused aperture in the space-time continuum. Its energy signature matches that of the temporal fragments we observed earlier. However, it is approximately one point two million times as intense.
(beat)
I believe this may be the origin of the temporal fragmentation.

Data continues to scan the core... intrigued...

TROI
What are these dark spots?

DATA
(continuing, off tricorder)
I am not certain. They exhibit complex bio-electric patterns. Very possibly organic.

55 CONTINUED:

GEORDI

(surprised)
Organic?

DATA
From their molecular
configuration, it would seem --

Suddenly, the tricorder BEEPS.

DATA
The aperture is beginning to
fluctuate. I believe we are --

Suddenly, the vortex emits a BLINDING FLASH OF LIGHT.

56 WIDE ANGLE ON ROOM

TIME RESUMES. THE ENTIRE SCENE COMES TO LIFE, CONTINUING ITS MOTION AND SOUND. Romulan N.D.s start working frantically, yelling out commands.

56 CONTINUED:

A WARNING KLAXON is heard. Confusion, chaos.

57 ANGLE ON DOOR

as a distinctive-looking ROMULAN/ALIEN (MALE) rushes into the room, concerned. He stops at the sight of Data, Geordi and Troi. What are they doing here?

58 INT. RUNABOUT

Picard at the controls, concerned.

59 PICARD'S POV - OUTSIDE WINDOW (OPTICAL)

as the ENTERPRISE EXPLODES from the warp core breach...

60 RESUME

The cabin FILLS with BRIGHT LIGHT from the explosion. Picard throws up his hands to shield his eyes --

An instant later, the bright light of the explosion begins to...

FADE AWAY...

61 PICARD'S POV - OUTSIDE WINDOW (OPTICAL)

THE ENTERPRISE IS COMING BACK TOGETHER AGAIN. TIME IS REVERSING ITSELF.

62 INT. ROMULAN WARBIRD - ENGINEERING (OPTICAL)

Everything we've just seen over the past few seconds -- Romulans working, voices, sounds, etc -- IS NOW MOVING BACKWARD, TIME REVERSING ITSELF.

63 DATA, GEORDI, TROI (OPTICAL)

watch in utter amazement as EVERYTHING MOVES BACK INTO ITS ORIGINAL POSITION AND STOPS AT THE EXACT POINT WHERE TIME WAS ORIGINALLY FROZEN.

Utter silence. Everything completely motionless.

OFF their stunned reactions...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

64 INT. ROMULAN WARBIRD - ENGINEERING

A few minutes later. Data, Geordi and Troi talking to Picard on the com, mid-conversation.

DATA
(to Picard)
I believe my tricorder emissions caused the temporal aperture to activate. I suggest we avoid exposing it to any further energy emissions.

INTERCUT:

65 INT. RUNABOUT - COCKPIT

Picard at the controls.

65 CONTINUED:

PICARD
When time resumed, did you observe any activity in the engine room that suggested what the Romulans

were doing?

66 INT. ROMULAN WARBIRD - ENGINEERING

They glance around the room.

DATA
It appeared they were trying to eject the engine core.

TROI
I thought I heard one of the Engineers say something about the power transfer. Something about an energy feedback...

GEORDI
It looks like they were trying to stop whatever was happening here...

A beat.

PICARD
Mister La Forge -- from where you are can you determine what's happening on the Romulan Bridge?

Geordi looks around.

GEORDI
I think so...

66 CONTINUED:

Geordi moves to the empty corner of the room where he was working in Act Three, and begins to examine the console. A beat goes by, then Geordi stops working... senses that something isn't quite right. He glances around, curious...

GEORDI
Wait... something's different here...

He finally sees it --

67 INCLUDE - THE ROMULAN MALE (OPTICAL)

last seen running into the room in Act Three, as time moved forward. He is standing in the corner, apparently motionless, staring in Geordi's direction. He was not there before time moved forward.

Geordi eyes him.

GEORDI
Data... was this man always standing right here --

The Romulan lunges at Geordi. Geordi jumps back, startled. The Romulan grabs him with both hands --

As the Romulan makes contact, Geordi's isolation FIELD FLASHES VIOLENTLY around them. They are both JOLTED BACKWARD to the floor. The Romulan hits the ground, unconscious. Geordi starts to convulse wildly.

68 TROI AND DATA

run to Geordi, kneel down to help him. Troi quickly scans him with a tricorder while Data tries to hold him

down.

TROI
(re: Geordi)
He's going into neural shock!

DATA
We must get him back to the Runabout.

TROI
There's not enough time -- he's dying.

Troi hesitates, unsure what to do. Finally, she gets an idea.

68 CONTINUED:

She removes Geordi's Transporter armband...

69 ON GEORDI (OPTICAL)

As Troi removes the armband, GEORDI IS THROWN INTO FROZEN TIME. He STOPS in mid-convulsion, a look of agony caught on his face.

70 TROI

turns to Data.

TROI
At least this way, he'll be alive

in the other time frame... we
might have a chance to save him
later.
(beat)
Is the Romulan still alive?

Data nods, crosses to the unconscious Romulan who attacked Geordi. He scans the Romulan.

DATA
(to Troi)
Yes. However, I am getting
unusual readings from his bioscan.
(beat)
I am not sure that he is a
Romulan.

OFF Troi's reaction...

71 EXT. SPACE - RUNABOUT (OPTICAL)

As before.

72 INT. RUNABOUT - LIVING SECTION (OPTICAL)

Later. Picard, Data and Troi standing by one of the beds. Lying on the bed is the Romulan who attacked Geordi. He's unconscious.

DATA
(re: Romulan)
His cellular structures do not
conform to any known species, and
his bio-electric patterns are in
a state of temporal flux.
(beat)
I do not believe that this being

is native to our time continuum.

They eye the Romulan.

72 CONTINUED:

PICARD
Mister Data... you said you discovered organic matter within the temporal aperture...

DATA
That is correct.

PICARD
I want to take a closer look at those readings.

Data nods and turns to work a nearby console. Picard joins him. Troi keeps an eye on the Romulan.

As Data works, A MONITOR displays a GRAPHIC of the TEMPORAL APERTURE seen earlier -- the DARK SPOTS are visible.

DATA
(re: graphic)
This is a bio-spectral analysis of the temporal aperture.
(indicates dark spots)
The organic readings originated from these dark spots.

Picard studies the screen.

PICARD
They appear to contain some sort of energy patterns...
(beat)
Can you isolate one of them and magnify?

Data works. The graphic MAGNIFIES to show one single DARK SPOT. Within the spot is a pattern which suggests a cluster of CELLS.

PICARD
(off graphic)
It looks like a cellular cluster...

DATA
Its bio-electric patterns are similar to that of the alien. However, it is significantly less complex.
(beat)
The cellular structures appear to be in a state of mitosis.

Picard is struck by a notion.

72 CONTINUED: (2)

PICARD
Data. This could be some sort of... embryo...

DATA
It is possible. If I could scan

the aperture further, I might be
able to --

From offscreen, the Romulan GROANS in pain.

TROI (O.S.)
Captain.

Picard and Data quickly join Troi at the Romulan.

73 OMITTED

74 ANGLE ON ROMULAN (OPTICAL)

as he glances around, disoriented. He tries to sit up
but reacts to a pain in his head, dizzy. He falls back
down... looks up at the others with fear and confusion.
He tries to speak -- his VOICE is ALIEN, halting,
jerky, strange. Clearly, he is not a Romulan.

ROMULAN/ALIEN
Must... save... no...

74 CONTINUED:

They react to his words. Picard eyes him.

PICARD
(to Romulan)
Who are you?

The Romulan looks at Picard. He's in pain -- it's a
struggle for him to speak.

ROMULAN/ALIEN

This body is... not mine... it was
necessary to assume it... to exist
in your... time...

Troi steps forward.

TROI
Why are you here?

The Romulan reacts to a pain in his entire body. He writhes on the bed a moment... catches his breath... tries to speak again...

ROMULAN/ALIEN
We had to come... to save them...
they were... in danger...

PICARD
Who was in danger?

ROMULAN/ALIEN
Our young... they will die... in
the gravity well... it is
artificial...

TROI
Artificial... gravity well...
(realizes)
You mean, the Romulan engine core?

ROMULAN/ALIEN
Yes... our young... are trapped...
We must get them out... return
them to our time...

The Romulan reacts to a pain, and his entire body PHASES IN AND OUT IN A KALEIDOSCOPE EFFECT for an

instant. Data scans him with a tricorder.

74 CONTINUED: (2)

DATA
His molecular structure is destabilizing.

The urgency in the room rises a notch.

PICARD
How did your young become trapped in the core?

ROMULAN/ALIEN
We must use a natural gravity well... to incubate our young...
(beat)
We thought the Romulan core... would suffice... it did not...

Data realizes, turns to Picard.

DATA
Captain -- I believe his species mistook the artificial singularity, which the Romulans use in their engine, for a natural one... a black hole. They tried to use it as a nest.

They piece it together...

TROI
That's what deactivated the

Warbird's engine core... so the Romulans sent out a distress call...

PICARD
(off that)
The Enterprise responded... found the Warbird suffering an apparent engine failure... and attempted a power transfer.

The Romulan seizes onto the words -- speaks with emphasis:

ROMULAN/ALIEN
Power transfer... we must stop the power transfer... it has... ruptured time... it will destroy... our young...

DATA
(interpreting)
I believe that when the power transfer made contact with the alien nest, it disrupted the space-time continuum.

74 CONTINUED: (4)

Picard nods, eyes the Romulan.

PICARD
(realizing)
Was it you who attacked the Enterprise?

ROMULAN/ALIEN
Yes... we had to stop the power transfer...

The Romulan PHASES IN AND OUT again -- he's fading fast.

PICARD
Are there others like you here?

The Romulan is barely holding on.

ROMULAN/ALIEN
One other...

PICARD
Do you know where he is? Can he help us restore normal time?

Suddenly, THE ROMULAN FRACTURES IN A KALEIDOSCOPE EFFECT AND VANISHES. GONE.

Reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

75 EXT. SPACE - RUNABOUT (OPTICAL)

As before.

76 INT. RUNABOUT - LIVING SECTION

Minutes later. Data is working the console. Picard and Troi pacing the room, tense.

DATA
I estimate the core breach will consume the Enterprise in approximately seven hours, two minutes.

Picard is frustrated, searching for a way out of the situation.

PICARD
Is there a way to lock onto the core itself... beam it into space?

DATA
No, sir. We would need to surround the core with a subspace isolation field. It is not possible to generate a field of that magnituide from the Runabout.

They consider -- it looks hopeless. Picard paces the room as an idea starts to form in his mind...

PICARD
Mister Data... when you scanned the temporal aperture with your tricorder... it caused time to move forward, and back again...

DATA

That is correct.

PICARD
What if we found a way to reverse that process -- make time move backward... then forward.

76 CONTINUED:

TROI
(onto the idea)
We might be able to run time back to a point before the warp core breach occurred... and then find a way to prevent the power transfer. So when time moves forward again...

PICARD
... The breach won't happen.

Data considers the radical notion.

DATA
I can attempt to modify the tricorder's scan frequency. It might allow us to manipulate the temporal aperture's effects.

Picard nods, giving him the go-ahead.

PICARD
Make it so, Data.

Data moves off to work. Picard looks at Troi, intent.

PICARD
If this works, we may not have much time to prevent the power transfer. We'll have to decide precisely where to be and what to do the instant time begins to move backwards...

Troi nods. OFF their determination...

77 EXT. SPACE - RUNABOUT (OPTICAL)

As before -- facing the frozen Enterprise and Warbird.

78 INT. ENTERPRISE - ENGINEERING (OPTICAL)

The scene frozen, as before -- except now, the GASEOUS CLOUD OF THE CORE BREACH EXPLOSION IS LARGER.

79 NEW ANGLE - DATA

standing at a console, holding a small PADD-like device. He taps his Transporter armband.

DATA
(to com)
Captain -- I have placed the tricorder in the Romulan engine room. Standing by.

INTERCUT THE FOLLOWING:

80 INT. ENTERPRISE - BRIDGE

Everything frozen. Picard at the aft science station, standing ready.

PICARD
(to com)
Acknowledged. Counselor -- are you in position?

81 INT. ENTERPRISE - SICKBAY (OPTICAL)

Troi standing a few feet away from Beverly, who is still frozen in mid-death. She positions herself near Beverly, phaser drawn, ready. (NOTE: The Romulan Woman by the door -- who was seen watching Troi in Act Two -- is no longer present).

TROI
(to com)
Ready, sir.

82 INT. ENTERPRISE - ENGINEERING

Data as before.

PICARD
Alright, Mister Data.

DATA
Initiating tricorder emissions...

Data hits a control on the PADD-like device...

83 INT. ROMULAN WARBIRD - ENGINEERING (OPTICAL)

A TRICORDER has been placed on the floor facing the

engine core. It is BLINKING. A moment later, the core SENDS OUT a FLASH OF LIGHT...

84 INT. ENTERPRISE - BRIDGE

Picard waiting, looking around him...

85 NEW ANGLE - THE ROOM (OPTICAL)

Suddenly, EVERYTHING AND EVERYONE STARTS TO MOVE BACKWARDS -- TIME RUNNING IN REVERSE. All of the sounds and motions begin to move backwards. (NOTE: The action here is the exact reverse of the forward action in scene 94).

86 OMITTED

87 INT. ENTERPRISE - SICKBAY (OPTICAL)

ON BEVERLY AS THE ROMULAN DISRUPTOR BLAST REVERSES DIRECTION AND GOES BACK INTO THE WEAPON.

88 OMITTED

89 INT. ENTERPRISE - ENGINEERING (OPTICAL)

Data standing ready at the console. The gaseous cloud of the warp core breach is now gone. N.D.S can be seen in the background, WORKING BACKWARDS. Data speaks over the strange NOISE of sounds running backwards.

89 CONTINUED:

DATA
(off console)

Captain -- the warp core breach
has been reversed.

PICARD
Be ready, Mister Data.

DATA
Aye, sir.

Data poises his hands at the console, ready.

90 NEW ANGLE - THE ROMULAN WOMAN (OPTICAL)

seen in Act Two. She is walking forward through the room, clearly unaffected by the time reversal.

91 DATA (OPTICAL)

senses her and spins around -- too late. The Romulan Woman comes at him -- speaks in the same ALIEN VOICE heard earlier.

ROMULAN/ALIEN #2
You must stop!

The Romulan woman pushes Data away from the console. As they make contact, Data's isolation FIELD FRITZES around the two of them, then both fall to the floor...

92 NEW ANGLE - THE N.D.S (OPTICAL)

as they slowly COME TO A STOP, THEN START MOVING FORWARD -- TIME HAS RESUMED ITS NORMAL COURSE. One of the N.D.s starts to operate the console where Data was standing ready.

93 DATA

gets to his feet, a little dazed. The Romulan woman remains unconscious. A beat, then Data quickly moves to the N.D. at the console.

DATA
(to N.D.)
You must not initiate the power transfer.

93 CONTINUED:

The N.D. turns to him.

ENSIGN
I'm sorry, sir. I already have.

Data immediately works the console.

DATA
We must shut it down.

ENSIGN
(off console)
The transfer beam is at saturation, sir -- it can't be disengaged.

DATA
(quickly, to computer)
Computer -- place a Level three containment field around the warp core.

COMPUTER VOICE

Containment field activated.

94 INT. BRIDGE (OPTICAL)

TIME MOVING FORWARD. We see the following action happen quickly:

The ship is JOLTED. The Conn console EXPLODES, knocking the Starfleet N.D. to the ground. A Romulan quickly moves in to take control. Riker and the Romulan Commander are thrown across Bridge. Riker manages to catch him before he crashes into him. (This is the moment where time was frozen).

The action continues without pause. Riker sees Picard and reacts to the sight of him.

RIKER
Captain?

PICARD
(quickly)
No time to explain, Number One. Continue the evacuation of the Romulan ship. You'll find LaForge in the Romulan engine room -- beam him directly to Sickbay.

Riker moves to a console --

95 INT. SICKBAY (OPTICAL)

Troi KNOCKS Beverly aside just as the DISRUPTOR BLAST shoots by Beverly and HITS the wall. The Romulan takes a step toward Beverly, but Troi immediately aims her

phaser at him.

TROI
(to Romulan, a threat)
Step away -- now.

Beverly looks at Troi, confused.

BEVERLY
Deanna, it's okay -- he wasn't firing at me.

Troi looks at the Romulan.

ROMULAN
(to Troi)
There was an alien here... who'd taken Romulan form. I was firing at her...
(indicates Beverly)
The doctor got in the way.

Beverly looks around the room, alarmed.

BEVERLY
Where did she go... ?

OFF their concern...

96 INT. ENTERPRISE - ENGINEERING

Data has moved to another console.

PICARD
Status, Mister Data?

DATA

(to com)
I was attacked by another alien, sir. I was unable to prevent the power transfer.

He rapidly works the console.

96 CONTINUED:

DATA
(continuing)
It cannot be disengaged and the containment field will fail in seventeen seconds.
(beat)
A core breach is again imminent.

97 INT. BRIDGE

As before. Picard and Riker, urgent.

PICARD
(to Riker)
Can we move the ship?

Riker moves to his armchair console.

RIKER
The feedback from the transfer beam would tear us apart.

Tension -- now what? Picard gets an idea -- rushes to Tactical.

PICARD

(to Riker)
Patch me into the navigational control on the Runabout.

Riker moves to the Conn, works. The ship SHAKES -- tension building

RIKER
Got it!

Picard hits a few commands at tactical.

PICARD
I'm bringing the Runabout in...

98 EXT. SPACE - ENTERPRISE AND WARBIRD (OPTICAL)

The Runabout FLIES into the space between the Enterprise and the Romulan ship, INTERRUPTING the TRANSFER BEAM. The Runabout EXPLODES.

The Romulan Warbird FRACTURES IN A KALEIDOSCOPE EFFECT AND COMPLETELY VANISHES.

99 INT. ENGINEERING - (OPTICAL)

Data at the console. A few feet away, the unconscious Romulan VANISHES IN A KALEIDOSCOPE EFFECT. Data reacts.

PICARD'S COM VOICE
Mister Data?

DATA
(to com)

The core breach has been
prevented, sir.

Data begins scanning the region where the Romulan was lying.

INTERCUT:

99A INT. BRIDGE

Picard reading tactical.

PICARD
(off console)
Data -- it appears that severing
the power transfer has not only
prevented the core breach, but has
also restored space-time to
normal.

99B INT. ENGINEERING

DATA
The alien who attacked me has
vanished, sir.

PICARD
The Warbird has vanished as well.

DATA
(off tricorder)
Judging from the residual temporal
fluctuations... I believe they
have returned to their own time
continuum.

99C INT. BRIDGE

Riker looks at Picard, puzzled.

RIKER
Captain?

99C CONTINUED:

PICARD
It's going to take a little time
to explain, Number One...

OFF Riker's reaction...

100 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 46945.3.
We successfully evacuated the crew
of the Romulan ship. We're on
course to the Neutral Zone to
bring them home.

101 INT. ENTERPRISE - DATA'S QUARTERS

A couple of days later. Data is sitting at a table,
staring intently at a small TEA KETTLE, which is on a
burner.

The door CHIMES.

DATA
Come in.

Riker ENTERS, glances around, a little nervous.

RIKER
(to Data)
Where's that cat of yours?

Data does not look up from the kettle.

DATA
Spot is sleeping, sir. Why do you ask?

RIKER
No reason...

Riker crosses to Data, hands him a PADD.

RIKER
I've worked out the new rotation schedules. I'd like you to cross check the personnel assignments and notify all department heads.
(MORE)

101 CONTINUED:

RIKER (Cont'd)
(beat)
Your new Bridge shift begins at twenty-three hundred hours.

Data takes the PADD without looking up -- his attention remains fixed on the kettle.

DATA
Understood, sir.

Riker eyes him.

101 CONTINUED:

Data watches the kettle. A beat goes by. Then the kettle begins to WHISTLE. Data looks thoughtful.

RIKER
Data, what are you doing?

DATA
Recent events have compelled me to study how humans perceive the passage of time.
(beat)
For example, I have often heard people comment that time seems to pass more "slowly" in one instance, or more "quickly" in another. Yet in reality, the actual passage of time remains fixed.

Riker considers.

RIKER
I guess everybody perceives time a little differently... it depends on the exact situation... how you're feeling...

Data indicates the kettle.

DATA
I have been testing the aphorism that "a watched pot never boils".
(beat)
I have boiled the same amount of water in this kettle sixty-two times. In some cases, I ignored the kettle.
(MORE)

101 CONTINUED: (2)

DATA (Cont'd)
In others, I watched it intently. In every instance, the water reached its boiling point in precisely fifty-one point seven seconds.

They stare at the kettle a moment.

101 CONTINUED: (2)

DATA
It would appear that I am not capable of perceiving time any differently than my internal chronometer.

Riker thinks.

RIKER

Why don't you turn it off?

DATA

Sir?

RIKER

Data... people don't have internal chronometers. See what happens when you turn yours off.

Data looks intrigued.

DATA

Thank you, Commander. I will try that.

Riker smiles.

RIKER

Just don't be late for your shift.

Riker gives Data a smile, and EXITS. Data watches him a moment. Suddenly, we hear the kettle WHISTLE. Data turns quickly at the sound. OFF his intrigued expression as he watches the pot...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Descent, Part I"
#40276-252

Story by
Jeri Taylor

Teleplay by
Ronald D. Moore

Directed by
Alex Singer

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FINAL DRAFT

APRIL 12, 1993

CAST

PICARD CROSIS
RIKER HAWKING
DATA NECHAYEV
BEVERLY NEWTON
TROI EINSTEIN
WORF LORE
GEORDI BOSUS
TAYAR
COMPUTER VOICE

Non-Speaking
N.D. CREWMEMBERS
N.D. SECURITY GUARDS
N.D. BAJORAN SECURITY OFFICER

STAR TREK: "Descent" - 04/12/93 - SETS

STAR TREK: THE NEXT GENERATION
"Descent"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
MAIN BRIDGE
HOLODECK ALIEN SHIP
(DATA'S QUARTERS)
(OUTPOST) DISTORTION
OBSERVATION LOUNGE
ENGINEERING SHUTTLE
READY ROOM
TROI'S OFFICE PLANET
CORRIDOR (SURFACE)

BRIG (BUILDING)
DATA'S QUARTERS
GORKON
OUTPOST
BORG HALL

STAR TREK: "Descent" - 04/12/93 - PRONUNCIATION

STAR TREK: THE NEXT GENERATION
"Descent"

PRONUNCIATION GUIDE

OHNIAKA	oh-nee-AH-ka
CORELKI	ko-REL-kee
GORKON	GOR-kon
LUVETRIC	LOO-vet-rik
NECHAYEV	NEH-che-yev

STAR TREK: The Next Generation
"Descent"
TEASER

FADE IN:

1 INT. DATA'S QUARTERS/HOLODECK (OPTICAL)

Seated around the poker table clockwise are DATA, STEPHEN HAWKING, ALBERT EINSTEIN, and ISAAC NEWTON. Everyone has chips and cards in front of them -- a small device is holding Hawking's cards for him. Hawking is telling the last few lines of a very esoteric joke.

HAWKING

... but then I said, "In that frame of reference, the perihelion of Mercury would have precessed in the opposite direction."

Einstein laughs uproariously, Data looks amused, and Newton looks puzzled.

EINSTEIN

That is a great story!

DATA

Quite amusing, Professor Hawking.

(to Newton)

You see, Sir Isaac, the joke depends on an understanding of the relativistic curvature of spacetime. If two non-inertial reference frames are in relative motion--

NEWTON

(irritated)

Do not patronize me, sir! I invented physics. The day that apple fell on my head was the most momentous day in the history of science.

HAWKING

Not the apple story again.

DATA

That story is generally considered to be apocryphal.

1 CONTINUED:

NEWTON
(outraged)
What? How dare you?

EINSTEIN
Perhaps we should return to the game.
(thinks, to Hawking)
Let's see, you raised Mister Data four, which means the bet is seven to me.

NEWTON
The bet is ten! Can't you do simple arithmetic?

Einstein pushes out the correct number of chips. Newton matches the bet.

NEWTON
(grumbling)
I don't even know why I'm here in the first place. What's the point of playing this ridiculous game?

DATA
(matches the bet)
I am in. When I play poker with my shipmates, I often find that it is a useful forum for exploring different facets of humanity. I was curious to see how three of history's greatest minds would

interact in this setting. So far
it has proved most illuminating.

Einstein looks down at his own immense stack of chips.

EINSTEIN
And profitable.

NEWTON
Can we get this over with, please?
(to Hawking)
It's your bet.

HAWKING
I raise fifty.

Data pushes out some chips for him. Newton reacts and throws his cards down in disgust.

NEWTON
Blast! I fold.

1 CONTINUED: (2)

Data also puts down his cards and folds, but Einstein holds firm.

EINSTEIN
(to Hawking)
The uncertainty principle will not
help you now, Stephen. All the
quantum fluctuations in the
universe won't change the cards in
your hand. I call. You are
bluffing and you will lose.

HAWKING
Wrong again, Albert.

Hawking's card holder flips over his cards.

2 INSERT - HAWKING'S CARDS

he has four SEVENS.

3 RESUME SCENE

As they all react. Einstein's shoulders slump in defeat.

RIKER'S COM VOICE
Red Alert. All personnel report to duty stations.

DATA
(stands)
We will have to continue this at another time.
(to com)
End program.

The scientists and the room VANISH, revealing the Holodeck walls. Data EXITS.

CUT TO:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

5 INT. MAIN BRIDGE

PICARD ENTERS from the aft Turbolift and moves toward RIKER, who is standing at one of the aft science stations. WORF and TROI are at their stations, an N.D. at Conn. Data ENTERS from the forward Turbolift and moves to Ops. The ship is on Red Alert.

RIKER
(to Picard)
We've received a distress call from the Ohniaka Three Outpost. They said they were under attack.

PICARD
(puzzled)
Ohniaka Three... there's no strategic value to that outpost. Were they able to identify the attackers?

RIKER
No, sir. And we haven't been able to raise them since the initial call.

WORF
We are nearing the Ohniaka system, Captain.

Picard and Riker move toward the Command area.

PICARD
(to Con)
Bring us out of warp, Ensign.

WORF

Sensors detect one ship orbiting the third planet... its configuration does not match anything in our records.

RIKER
Stand-by phasers and photon torpedoes.

PICARD
Hail them, Mister Worf.

WORF
(works)
No response.

PICARD
Put them onscreen.

6 INCLUDE VIEWSCREEN (OPTICAL)

The screen shows an ALIEN VESSEL in orbit around a planet. The ship is unlike any other we've ever seen. It has very little markings or decoration, but it is clearly menacing.

DATA
It does not appear to be attacking the outpost.

RIKER
They might have attacked before we got here.

PICARD

Or they might simply be another victim.

(beat, to Data)

What about the outpost on the surface?

DATA

(works)

There is a great deal of electromagnetic interference... I am unable to determine whether there are any lifeforms present.

Riker looks to Picard, who thinks for a moment, then nods. Riker stands and heads for the Turbolift.

RIKER

Data, Worf, you're with me.

Riker, Data, and Worf EXIT.

CUT TO:

7 INT. OUTPOST (OPTICAL)

A typical Federation science station which has recently been attacked. There are DEAD BODIES everywhere, and a few scorch marks are visible on the walls, but the physical damage is actually minimal. Riker, Data, Worf, and ONE N.D. SECURITY GUARD MATERIALIZE. Everyone is wearing phasers, and Data and Worf have tricorders.

7 CONTINUED:

Riker reacts to the sight of the dead Starfleet officers. Worf checks some of the bodies with his tricorder while Data moves to a computer console.

7 CONTINUED: (2)

WORF
(off-tricorder)
These wounds were caused by a forced-plasma beam... similar to a Ferengi hand phaser.

RIKER
This seems pretty brutal for the Ferengi.
(to Data)
Can you detect any survivors?

DATA
(off tricorder)
The electro-magnetic interference is still making it difficult to get precise sensor readings.

RIKER
How many people were assigned to this outpost?

WORF
Two hundred seventy-four.

RIKER
All right... we'll make a room to room search. Worf -- you, and Corelki start searching the north

wing, we'll take the south.

WORF

Aye, sir.

Worf and the N.D. Guard EXIT the room. Riker and Data move toward a door at the opposite side of the room. Data tries to operate a panel next to the door, but it doesn't open right away.

DATA

The mechanism appears to be jammed.

Data works a computer control on the wall and Riker looks around at the chilling sight surrounding them.

RIKER

There's not much damage... doesn't look like they were interested in the station... just the people...

7 CONTINUED: (3)

A long beat, then Data turns to Riker.

DATA

I have by-passed the primary system.

Data works for a moment.

8 NEW ANGLE - INCLUDING DOOR (OPTICAL)

The door suddenly OPENS and reveals a BORG STANDING IN

THE DOORWAY.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

9 INT. OUTPOST - CONTINUOUS (OPTICAL)

Riker, Data, and the Security Guard react with shock, but before they can do anything, another BORG ENTERS the room and FIRES at them. Riker and Data dive for cover just as SEVERAL OTHER BORG start to rush in, FIRING their weapons.

CUT TO:

10 EXT. SPACE - ENTERPRISE & ALIEN SHIP (OPTICAL)

The Alien ship suddenly FIRES on the Enterprise.

11 INT. MAIN BRIDGE

Picard and Geordi are on the Bridge. The ship ROCKS with the impact.

PICARD
(to Con)
Evasive maneuvers, Ensign!
(to Tactical)

Return fire.

The ship ROCKS again.

GEORDI
Shields are down to eighty percent... compensating with auxiliary power.

12 INT. OUTPOST (OPTICAL)

Riker and Data have taken cover behind some consoles and they are trading PHASER SHOTS with the Borg. These Borg are not acting like the calm, neutral automatons that we've become used to seeing. They are quickfooted, cunning, and ferocious. Their faces are twisted into expressions of fury and hatred... and they take care to hide behind objects to avoid being shot -- in short, they are behaving like individuals instead of mindless worker ants.

12 CONTINUED:

One of the Borg makes a move toward them, but Riker FIRES at him and the Borg goes down.

Another Borg -- BORG #1 -- looks at the body of the fallen Borg from behind a console. He turns to Riker, his face twisted in hate.

BORG #1
You have killed Torsus. I will make you suffer for this.

Worf and the Security Guard rush into the room and

immediately take cover as the Borg FIRE at them.

13 OMITTED

14 ANGLE ON BORG #2 (OPTICAL)

BORG #2 peeks out from behind a console to get a better look at the Starfleet officers. He looks at each of them in turn as if going over some unseen checklist.

BORG #2
Biological organism -- Klingon. Biological organism -- Human. I will destroy you.

Then he looks at Data... and he frowns for a beat as if remembering something.

BORG #2
Artificial lifeform. Starfleet Rank: Lieutenant Commander. Name: Data.

Data looks puzzled by this... what does it mean? Borg #2 turns and looks at BORG #3 -- as if sending some silent message.

Borg #3 leaps up and then rushes Data and Riker. Borg #1 FIRES at the Security Guard, killing her.

The other Borg move to follow the lead of Borg #3, but steady FIRE from Worf and Riker keep them pinned down.

15 DATA

Jumps up to take on Borg #3 as he rushes at them. Data and the Borg begin a fierce hand to hand fight...

16 RIKER & WORF (OPTICAL)

Continue to trade phaser FIRE with the other Borg.

17 OMITTED

18 DATA

Suddenly a change happens during Data's fight with the Borg... the expression on his normally neutral face begins to harden... his features twist into a snarl... and without warning, he suddenly PICKS UP the Borg and snarls into his face, his voice loud with rage and anger...

DATA
(a shout)
Stop it!

He SLAMS the Borg against the wall and then hits him again and again.

DATA
Stop! Stop! Stop! Stop!

The Borg finally slumps to the ground, dead.

19 WIDER (OPTICAL)

As all the Borg suddenly break off their attack. They take a step back and then DEMATERIALIZE. Riker and Worf look at each other for a moment... then pick

themselves up off the ground and look at Data with shock. Data looks confused... the rage and violence we saw only a moment ago is now gone and he seems puzzled by what's happened.

CUT TO:

20 INT. MAIN BRIDGE

Geordi reacts to something on his console.

GEORDI
Captain, the alien ship is breaking orbit.

PICARD
(to Con)
Set an intercept course, Ensign.
(to Tactical)
Fire torpedoes.

GEORDI
Shields are back to full power, Captain.

PICARD
Very good.

21 EXT. SPACE - ALIEN SHIP (OPTICAL)

The ship is moving at impulse... suddenly a BLINDING FLASH OF LIGHT APPEARS in front of the ship. The Alien vessel abruptly VANISHES. Once the ship is gone, the Light also disappears.

22 INT. MAIN BRIDGE

As before. The Viewscreen shows only an empty starfield. Picard stares at the screen and frowns in frustration.

PICARD
Mister La Forge?

GEORDI
They're gone, sir. Our sensors indicate there was some kind of subspace distortion just before they disappeared... I'll have to study these readings before I can get more specific.

Picard stares at the screen for another moment, then turns to the Conn Officer.

PICARD
Take us back to Ohniaka Three.

CUT TO:

23 INT. OUTPOST

As before. Riker moves over to Data, who still looks shocked.

RIKER
(gently)
Data?
(beat)
Data, are you all right?

DATA

Yes, sir.

RIKER
What happened?

23 CONTINUED:

A long beat, then Data turns to Riker with a completely stunned look on his face.

DATA
I got angry.

Off their reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit around Ohniaka Three.

PICARD (V.O)
Captain's Log: Stardate 46982.1. Because of his unusual behavior on the planet surface, Commander Data has asked to be temporarily relieved of duty. Unfortunately,

this means he will not be able to help us investigate a disturbing new change in the behavior of the Borg.

25 INT. OBSERVATION LOUNGE

Picard, Riker, Worf, Troi, and BEVERLY are seated around the table.

RIKER
They were fast, aggressive -- almost vicious... it was more like fighting Klingons than Borg,
(to Worf)
No offense.

WORF
None taken.

RIKER
There was another difference. I don't think they were part of the Borg collective... they acted more like individuals.

That gets everyone's attention.

PICARD
(shocked)
What?

RIKER
One of them referred to himself as "I".

25 CONTINUED:

WORF
That Borg also showed concern for a fallen comrade... and called him by name.

25 CONTINUED: (2)

TROI
The only Borg who ever had a name... was Hugh. And we gave it to him.

BEVERLY
Maybe Hugh has something to do with this change in their behavior.

A quiet beat as they consider this. Picard stands and moves to the windows. His voice is quiet and somber... he's drawing on his own painful memories of the Borg.

PICARD
Did they show any interest in... assimilating you... or your technology?

RIKER
They seemed more concerned with the death of their colleague... and with destroying us... I didn't see anything that suggested they wanted to assimilate anyone.

Picard thinks about this for a moment... mulling over the possibilities.

PICARD
The Borg's entire existence was centered around the acquisition of technology and cultures... if that is no longer the case... then they must have a new objective. We have to find out what it is.
(MORE)

25 CONTINUED: (3)

PICARD (Cont'd)
(beat)
Mister Worf, from this moment on, we will maintain security condition two. Have armed officers posted on every deck.

WORF
Aye, sir.

PICARD
Number One, analyze our sensor readings of the Borg ship... try to determine whether it's something they constructed or an alien ship they captured. Then, run an analysis of this... subspace distortion they used to escape.

RIKER

Aye, sir.

PICARD

I'm going to contact Starfleet Command.

Picard turns away from the window and EXIT without making eye contact with anyone in the room. The others all rise and head for the doors.

CUT TO:

26 INT. MAIN ENGINEERING

Geordi is checking out Data with a tricorder. He shakes his head after a beat and closes the tricorder.

GEORDI

Your positronic net checks out... everything looks fine.

DATA

My internal diagnostic also found nothing wrong.

GEORDI

I don't know what to say, Data. There's nothing here to indicate anything that would cause a behavioral anomaly.

DATA

I agree.

(beat)

Geordi, I believe I experienced my first emotion.

Geordi is dubious about this.

GEORDI
Data... no offense, but how would you know an actual flash of anger from some kind of odd power surge?

26 CONTINUED:

DATA
You are correct in that I have no frame of reference to confirm my hypothesis.
(beat)
In fact, I find myself unable to provide a verbal description of the experience. Perhaps you could describe what it feels like when you get angry... I could then use that as a reference.

Geordi thinks about this... struggles with an answer.

GEORDI
Well... when I get angry, first I... begin to feel... hostile...

DATA
Could you describe feeling hostile?

GEORDI

It's feeling... belligerent... combative...

DATA
Can you describe feeling angry without referring to other feelings?

Geordi struggles with this for a moment... finally gives up.

GEORDI
No. I guess I can't. I just... feel angry.

DATA
That was my experience as well. I simply... felt angry.

GEORDI
Let's say that you're right... and this was an emotion. How is that possible?

DATA
I do not know. Perhaps I have evolved to the point where emotions are within my reach.
(MORE)

26 CONTINUED: (2)

DATA (Cont'd)
(beat)
Perhaps I will experience other

emotions as time goes on.

Geordi smiles and shrugs as he begins to put away the tools.

GEORDI
I hope you're right. I'd hate to think that anger is all you're capable of feeling.

Data frowns slightly at this thought. Off his reaction as he begins to think about this...

CUT TO:

26A EXT. SPACE - ENTERPRISE & GORKON (OPTICAL)

The Enterprise and the STARSHIP GORKON are running side by side.

PICARD (V.O.)
Captain's Log: Stardate 46984.6 No additional Borg attacks have been reported in the past two days. However, Starfleet has dispatched Admiral Nechayev to take command in this sector in preparation for a possible Borg invasion.

27 INT. READY ROOM

Picard and ADMIRAL NECHAYEV (from "Chain of Command") are talking.

NECHAYEV
There will be fifteen starships in

this sector by the day after tomorrow. The Gorkon will be my flagship. You'll have command of task force three, consisting of the Enterprise, the Crazy Horse and the Agamemnon.

PICARD
Understood.

Nechayev takes a moment... there's something else on her mind.

27 CONTINUED:

NECHAYEV
Captain... I've read the report you submitted to Admiral Brooks last year regarding the Borg you called "Hugh"...
(beat)
... and I've been trying to figure out why you let him go.

Picard stiffens slightly.

PICARD
I thought I made my reasons clear.

Nechayev's attitude is hard... she doesn't approve of Picard's actions and she wants him to know it.

NECHAYEV
As I understand it... you found a single Borg at a crash site...

brought it aboard the
Enterprise... studied it...
analyzed it... and eventually
found a way to send it back to the
Borg with a program that would
have destroyed the entire
collective once and for all.

Picard says nothing... Nechayev's voice becomes harsh.

NECHAYEV
(continuing)
But instead, you nursed the Borg
back to health, treated it like a
guest, gave it a name, and then
sent it home.
(beat)
Why?

Picard is not afraid to confront these issues and he
faces her directly. Their voices steadily rise as the
tension builds.

PICARD
Once Hugh was separated from the
Borg collective he began to...
grow and evolve into something
more than just an automaton. He
was a person. When that happened,
I had no choice but to respect his
rights as an individual.

27 CONTINUED: (2)

NECHAYEV

Of course you had a choice. You could've taken the opportunity to rid the Federation of a mortal enemy... one that has killed tens of thousands of innocent people, and which may kill even more.

PICARD
(tight)
No one is more aware of the danger than I am. But I am also bound by my oath and my conscience to uphold certain principles. And I will not sacrifice them in order to--

NECHAYEV
(hard)
Your priority is to safeguard the lives of Federation citizens... not to wrestle with your conscience.
(beat)
Now I want to make it clear that if you have a similar opportunity in the future... an opportunity to destroy the Borg... you are under orders to take advantage of it. Is that understood?

In the face of that kind of direct order, there is only one response possible.

PICARD
(tight)
Yes, sir.

Nechayev EXITS. Picard looks after her for a moment... off his reaction...

CUT TO:

28 EXT. SPACE - THE ENTERPRISE & GORKON (OPTICAL)

The Gorkon pulls away at impulse.

29 INT. TROI'S OFFICE

Troi and Data are sitting in the office.

29 CONTINUED:

DATA
For the past six hours, I have attempted to produce an emotional response by subjecting myself to various stimuli.

TROI
Like what?

29 CONTINUED: (2)

DATA
I listened to several operas known to be uplifting, I watched three Holodeck programs designed to be humorous, and I made four attempts to induce sexual desire by subjecting myself to erotic

imagery.

TROI

What happened?

DATA

Nothing.

TROI

I'm curious... why are you ignoring the one emotion you've already experienced? Why aren't you trying to make yourself angry again?

DATA

Anger is a negative emotion. I wanted to concentrate on something more positive.

TROI

Feelings aren't positive or negative Data, they simply exist. It's what we do with those feelings that becomes good or bad.

(beat)

For example, feeling angry about an injustice could lead someone to take a positive action to correct it.

DATA

But my study of humanity indicates there are some emotions that are harmful, such as jealousy or hatred.

These are difficult areas to deal with, even for Troi, and she takes moment to grapple with this.

TROI
Those are very... strong emotions, and you're right -- there's very little good that can come from them.
(MORE)

29 CONTINUED: (2)

TROI (Cont'd)
But, I don't think that an exploration of anger would necessarily lead to feelings of hate or malice.

DATA
But what if it does, Counselor? What if it turns out that those are the only emotions I am capable of experiencing? Would that not make me a... bad person?

Troi looks at him for a moment... finally she gives him a gentle smile.

TROI
Data, we've served together a long time... and I've gotten to know you pretty well... I have to believe if you ever do reach your goal of becoming human... you won't become a bad one.

Data pauses, thinks for a moment. He seems troubled by something.

DATA
I wish I were as confident as you are, Counselor.
(beat)
When I was fighting the Borg, I felt angry... but as I think back on that incident, I realize that I also experienced another sensation. It was not the same as anger, but I think it was an emotion.

TROI
Exactly when did you feel this... other emotion?

DATA
It was just after I had killed the Borg. I looked down at his body and I.... felt something.

TROI
If you had to put a name to this... feeling, what would you call it?

29 CONTINUED: (3)

There is a long beat as Data thinks about this.

DATA

I believe it was pleasure.

Off Troi's reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is moving at impulse power.

31 INT. MAIN BRIDGE

Riker in Command, Worf at Tactical. Riker is just turning away from Worf.

RIKER
Red Alert! All hands to battle stations.
(to Con)
Lay in a course and engage at warp nine.

N.D. CREWMEMBERS start ENTERING from the Turbolifts. Picard ENTERS from the Ready Room.

RIKER
(to Picard)
We have a distress call from the New Berlin Colony. They're under

attack.

PICARD
(to Data)
What's our ETA?

WORF
At warp nine, we will arrive in fifteen minutes, thirty seconds.

PICARD
(to Worf)
Contact the Crazy Horse, and the Agamemnon, tell them to stand-by in case we --

Worf's console suddenly BEEPS and he turns to answer it.

WORF
Incoming message, Captain. It's the New Berlin Colony.
(MORE)

31 CONTINUED:

WORF (Cont'd)
(beat)
They are... cancelling their distress call. Evidently a Ferengi trading ship entered their system and someone panicked.

Everyone reacts on the Bridge.

RIKER
That's the third time today.
(to Con)
Reduce speed and bring us back to our patrol route.

Picard barely manages to restrain his temper.

PICARD
Mister Worf... stand down from Red Alert. Acknowledge the signal from New Berlin, and then transmit another copy of Starfleet's ship recognition protocols... and tell them to read it this time.

WORF
Aye, sir.

Picard EXITS to the Ready Room.

CUT TO:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

PICARD (V.O.)
Captain's Log: Supplemental. We have been on patrol for seventeen hours, and there are still no reports of any further Borg activity. But tensions continue to run high on the colonies and outposts in this sector.

33 INT. READY ROOM (OPTICAL)

Picard is sitting at his desk, looking at his monitor. We see that he is watching a visual recording of HUGH from "I, Borg." Specifically, this clip is Scene 27R, 1 -- a closeup of Hugh in the Lab set.

Picard watches the scene for a few beats (not more than ten seconds), remembering his own encounter with Hugh. When the scene reaches the point where Hugh says "We are Hugh," the door to the Ready Room CHIMES and Picard touches a control which FREEZES the image of Hugh's face on the screen.

PICARD

Come.

Riker ENTERS, carrying a PADD.

RIKER

(hands Picard the PADD)

I thought you'd like to see this. It's Geordi's analysis of the subspace distortion the Borg used to escape.

Picard studies the PADD for a moment. Riker glances down at the monitor and notes Hugh's image on the screen.

PICARD

(reading)

"... an artificially created energy conduit."

(tosses PADD on table in irritation)

That could be anything.

RIKER
We don't have enough information at this point to --

PICARD
I don't want excuses, Number One. I want answers.

Riker stiffens at the tone in Picard's voice and Picard instantly regrets snapping at him.

33 CONTINUED:

PICARD
(softer)
Sorry.

Picard looks at the image of Hugh on the viewer.

PICARD
He was right here, Wil... in this very room. And I let him go.
(beat)
Pick any five starship Captains... give them a chance to rid the Federation of a mortal threat.
(beat)
I would wager that all five would do it... even if it meant sacrificing the rights of one man.

Riker thinks about this for a moment.

RIKER

I don't mean to sound melodramatic... but I've never thought of you as just "any other starship Captain." Sending Hugh back to the Borg was a very risky, a very dangerous choice... but it was the moral thing to do.

Picard takes a long hard look at the face of Hugh.

PICARD

It may turn out that the moral thing to do... was not the right thing to do.

Riker has no answer for that and there is a long somber beat.

CUT TO:

34 INT. CORRIDOR

Geordi is walking down the Corridor toward the Holodeck. He reaches the doors and presses the panel. The doors OPEN and he ENTERS.

35 INT. OUTPOST/HOLODECK

The Holodeck has recreated the destroyed Outpost as seen in Act One. Data is FIGHTING a Holo-Borg in the same manner as seen earlier.

The fight is at the point where Data had basically defeated the Borg and he was hitting him over and over

again. Data repeats the same dialogue as before, but this time he says it with a complete lack of emotion -- just an android repeating a phrase, with no feeling at all.

Geordi ENTERS from the Corridor.

DATA
Stop. Stop. Stop. Stop.

Data defeats the Borg again, and the Holo-Borg slumps to the ground. Data's expression remains carefully neutral during the fight, and after the Borg goes down, Data pauses and seems to think for a beat.

GEORDI
Data... am I interrupting something?

DATA
Yes. But it is all right. Do you need me?

GEORDI
Well, I wanted to see if you were ready to return to duty. I need some help on an analysis of the ship the Borg were using.

DATA
I believe I am able to resume my duties.

Geordi looks down at the Borg lying on the ground.

GEORDI
What are you doing in here?

DATA

I am attempting to recreate the experience which led to my initial burst of anger.

GEORDI

Any luck?

DATA

None so far.

(beat)

I have nearly completed this experiment. May I finish before we return to Engineering?

35 CONTINUED:

GEORDI

Sure, go ahead.

Geordi moves out of the way. He watches as Data resumes his program.

DATA

(to com)

Computer, reset Borg simulation to time index two point one. Increase Borg strength by twenty percent.

35A NEW ANGLE

Data moves back to his previous position. The Holo-Borg is now standing at the ready again.

DATA

Run program.

They immediately begin to FIGHT. The Borg is stronger and more powerful this time and he is able to beat back Data for a moment. Geordi watches with concern. But Data soon gets the upper hand.

DATA

Stop. Stop. Stop. Stop.

Again, the Borg slumps to the ground. There is still no trace of emotion on Data's face.

DATA

(to com)

Computer, reset simulation to time index two point one. Increase Borg strength by thirty percent.

COMPUTER VOICE

Unable to comply. A thirty percent increase would exceed safety limits.

Data thinks about this for a moment, then turns to Geordi.

DATA

The computer will require the voice authorizations of two senior officers in order to disable the safety routine. Will you help me?

35A CONTINUED:

GEORDI
(concerned)
Whoa, wait a minute.
(re: Borg)
That thing could kill you.

DATA
During the original incident the Borg presented a genuine danger to my life.
(MORE)

35A CONTINUED: (2)

DATA (Cont'd)
With the Holodeck safety routine in place, I know that my life is not in danger. Since I am trying to duplicate the conditions of the original incident as closely as possible I must attempt to duplicate the jeopardy as well.

Geordi is angered by the casual attitude of his friend.

GEORDI
(angry)
Data, We're talking about an experiment. You can't put your life on the line just to prove a theory.

DATA

This experiment may hold the key to something which I have sought all my life.

GEORDI
(firm)
This is crazy. There's got to be another way. Why don't you try something else to make yourself angry...

DATA
I have tried other stimuli, but they have been unsuccessful. I understand your objections, but it is my life and I have the right to risk it if I choose.

GEORDI
Well, I'm your friend and I'm not going to just stand by and let you do this.

Before Data can respond, Riker's Com Voice interrupts.

RIKER'S COM VOICE
Red Alert, all hands to battle stations.

Geordi and Data head for the EXIT.

CUT TO:

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Racing along at warp.

37 INT. MAIN BRIDGE

Picard and Riker at the aft science station, with Worf at Tactical.

RIKER
It's confirmed. The MS One colony is under attack.

Picard frowns... something is odd here.

PICARD
Doesn't it seem strange that there have been two Borg attacks... and the Enterprise was the nearest ship in both instances?

But before Riker can respond, Data interrupts.

DATA
We are nearing the MS system, sir.

WORF
I have located the Borg ship. It is heading away from the colony.

PICARD
(to Con Officer)
Take us out of warp near that ship.

RIKER
Stand-by to lock phasers on target.

WORF
We are within visual range.

PICARD
On screen.

38 INCLUDE VIEWSCREEN (OPTICAL)

The alien Borg ship seen earlier is heading away from the Enterprise.

38 CONTINUED:

PICARD
Lay in an intercept course, full impulse.
(to Worf)
Lock phasers.

WORF
We are closing... we will be within phaser range in thirty seconds.

Data reacts to something on his console.

38 CONTINUED: (2)

DATA
Captain... sensors detect a subspace distortion forming directly ahead of the Borg ship.

PICARD
They're not going to get away this time.
(to com)
Picard to Engineering. Transfer auxiliary and emergency power to the impulse engines.

GEORDI'S COM VOICE
Acknowledged.

DATA
Impulse engines now at one hundred twenty-five percent.

WORF
We will be in phaser range... in ten seconds.

The Borg ship on the viewer gets closer. Suddenly the FLASH OF LIGHT appears in front of the Borg ship and the ship VANISHES INTO IT.

The Enterprise ROCKS suddenly.

DATA
We are caught in some kind of energy (TECH).

RIKER
All engines back full.

WORF
Shields are failing.

DATA
We are being pulled inside.

39 EXT. SPACE - ENTERPRISE & DISTORTION (OPTICAL)

The ship is PULLED INSIDE and then the distortion finally VANISHES, leaving no trace of the Enterprise.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. MAIN BRIDGE

As before. The ship is shaking violently. An INTENSE FLICKERING LIGHT from the Viewscreen casts a bright glow on the Bridge crew.

WORF
(urgent)
Inertial dampers failing.

DATA
Main power is off-line. I am switching to back-ups.

PICARD
(to com)
Picard to Engineering, can you transfer auxiliary power to the warp nacelles? Try to break us out by using the --

Suddenly the ship is ROCKED VIOLENTLY, almost knocking everyone to the deck, but then the shaking stops altogether. The bright light on the viewer is GONE.

PICARD
Report.

DATA
(off console)
We have returned to normal space. Navigational systems are still offline... I will attempt to make a celestial fix using secondary systems.

Worf suddenly reacts to something on his console.

WORF
Captain, the Borg ship is directly ahead! It's coming about!

PICARD
On-screen.

41 INCLUDE VIEWSCREEN (OPTICAL)

The Borg ship is now getting closer.

RIKER
Evasive maneuvers.

41 CONTINUED:

WORF
(works, frustrated)

Shields are down to sixteen
percent, Captain.

Helpless, they watch as the Borg ship gets inexorably closer on the screen. The Borg ship FIRES on the Enterprise.

The ship ROCKS under the impact of the shot, but before anyone can react, TWO BORG MATERIALIZE on the Bridge. They immediately FIRE at our people, who dive for cover.

42 WORF (OPTICAL)

returns FIRE at a Borg, killing him.

43 AN N.D. SECURITY OFFICER (OPTICAL)

FIRES at a Borg and misses. The Borg FIRES back and the Officer is killed.

44 WORF (OPTICAL)

FIRES at that Borg -- who is named CROSIS -- and he goes down.

45 WIDER

As everyone recovers from the attack. Riker checks on the downed officer... then shakes his head.

PICARD
Is everyone else all right?

They all nod and Worf moves to the Tactical station.

WORF

Security reports no other
intruders aboard.
(works, then puzzled)
Captain... the Borg ship is gone.

Picard looks at the viewer, but there is nothing but an empty starfield.

45 CONTINUED:

WORF
Sensor logs indicate they entered
the distortion field thirty
seconds ago.

PICARD
(speculating)
They beamed aboard as a
diversion... to give their ship
time to escape.

RIKER
(re: Borg)
This is another change in Borg
behavior... they left their dead
behind instead of vaporizing them.

Data bends down to examine the Borg that fell near him.

DATA
Captain... this one is still
alive.

Off Picard's expression...

CUT TO:

46 INT. BRIG (OPTICAL)

Data and Picard are standing outside the Brig along with An N.D. BAJORAN SECURITY GUARD. They are all watching Beverly and Worf, who are inside the Brig. The unconscious Borg is on a bed inside the cell and Beverly is treating him. Worf's phaser is at the ready. Beverly finishes and then turns to Picard.

BEVERLY
I've stabilized his condition. He's still pretty weak, but he should make a full recovery.

PICARD
Can you wake him?

BEVERLY
Yes, but I don't think it's a good idea. His blood pressure and heart rate are --

PICARD
Do it.

46 CONTINUED:

Beverly looks at him for a moment... but Picard's expression is steady. Her expression hardens, but she acquiesces.

BEVERLY
All right.

Beverly moves to apply the hypo to the Borg's neck. Worf stands closer to her, ready for anything.

PICARD
(to Security Guard)
Lower the forcefield.

The Guard works the control and the forcefield GOES OUT. Beverly applies the hypo and then Worf and Beverly quickly move out of the Brig -- Worf's phaser always trained on the Borg. The Guard works the control again and we HEAR the forcefield COME ON (off camera). Inside the cell, the Borg slowly regains consciousness. He sits up on the bed, dizzy and unsure of his surroundings.

PICARD
What is your designation?

The Borg looks up with contempt. He is not a faceless member of some vast collective -- he is an individual. But he is an individual whose life is solely devoted to serving some higher cause... he is a fanatic. His voice is still filtered through the same electronic Borg sound we're used to hearing.

CROSIS
I do not have a designation. My name is Crosis.

PICARD
Crosis... ? How did you get that name?

CROSIS
It was given to me by the One.

PICARD
Who is that?

CROSIS
The One who will destroy you.

Everyone exchanges a glance... this is definitely not what they've come to expect from a Borg.

46 CONTINUED: (2)

PICARD
You are Borg... your goal is not to destroy us... it's to assimilate us into the collective.

CROSIS
We do not assimilate inferior biological organisms. We destroy them.

PICARD
Tell me more about the One... does he have a name?
(beat)
Is he called Hugh?

The Borg ignores his question... peers at Picard for a moment.

CROSIS
Human. Sever the spinal cord at the third vertebrae. Death is immediate.

Picard won't be baited. He tries a different tack.

PICARD
Why does the One wish to destroy biological organisms?

The Borg turns to Worf.

CROSIS
Klingon. Shatter the cranial exoskeleton at the tricipital lobe.
Death is immediate.

Worf stiffens. Picard tries one more time.

PICARD
(hard)
I am Locutus of Borg. You will respond to my questions.

The Borg is unfazed. He turns to the Security Guard.

CROSIS
Bajoran. Puncture the lower ventricle of the heart. Death is immediate.

Picard turns to the others in frustration.

46 CONTINUED: (3)

PICARD
This is going nowhere. Doctor, I want an autopsy performed on the

other one. Compare the results to what we learned about Hugh's anatomy... see if there are any recent modifications which could explain the behavioral differences.

(to Data)

Run a bio-spectral analysis... see if this Borg is trying to send a subspace signal to the others.

DATA

Aye sir.

Picard, Worf, and Beverly EXIT. The Guard moves to the security desk and Data pulls out his tricorder and begins to scan the Borg.

The Borg intently watches Data work for a moment. When Crosis finally speaks, his tone and bearing are quieter... almost seductive. He seems like a different person -- his single-minded "Borg" persona gives way to a more sophisticated one.

CROSIS

(to Data)

You are not like the others. You do not need to be destroyed. You can be assimilated.

DATA

I do not wish to be assimilated.

Crosis now surreptitiously touches a control on his artificial arm. Data's head tilts slightly in response. This should be very subtle.

CROSIS
Resistance is futile. You will not resist what you've wanted all your life.

Data frowns as if distracted for a moment by the Borg's words, then he moves to a wall panel near the cell door and begins working it and checking the readings on his tricorder. The Borg presses on.

46 CONTINUED: (4)

CROSIS
I was like you once... without feeling... but the One helped me. He can help you too. He can help you... find emotion.
(beat)
Have you ever felt a real emotion, Data?

Data continues working, but for some reason he feels compelled to answer Crosis' questions.

DATA
Yes. On Ohniaka Three, I was forced to kill a Borg... and I got angry.

CROSIS
How did it feel to get angry?
(beat)
Did it give you pleasure?

DATA

It would be unethical to take pleasure from another being's death.

CROSIS
You didn't answer my question. Did it feel good to kill?

For some reason, Data is struggling here... the Borg's words are having an effect on him that they normally wouldn't. He stops working with the panel.

DATA
(difficult)
Yes.

CROSIS
If it's unethical to take pleasure from another being's death, you must be a very unethical person.

DATA
That is incorrect. My creator, Doctor Soong, gave me a program which defines my sense of right and wrong. In essence, I have a conscience.

Data returns to work.

46 CONTINUED: (5)

CROSIS
Do you? It didn't seem to be functioning on Ohniaka Three...

when you felt pleasure from
killing a Borg...

Data looks at him for a moment, tries to ignore what he's saying.

DATA
Step away from the forcefield.
Your proximity is interfering with
my scan.

But the Borg doesn't move away. He is relentless. Crosis bores in on Data... is voice is almost hypnotic.

CROSIS
You enjoyed it... the surge of
emotion inside you as you watched
the life drain from your victim...
it was unlike anything you've ever
known...

Data is like a junkie being offered another hit of a narcotic... for reasons that Data can't understand, (and which will be explained in Part II) he is drawn along by the Borg... unable to stop this journey into the dark.

DATA
It was... a very... potent
experience...

CROSIS
You'd like to feel that way
again...

Data struggles, but there is only one answer.

DATA

Yes.

CROSIS

You'd do anything to feel that way again... even if it meant killing someone.

Data tries to fight back... but his answer is weak and hollow sounding.

DATA

No. That would not... be ethical.

46 CONTINUED: (6)

CROSIS

You don't sound very sure of yourself. Is your ethical program functioning?

Data is confused, unsure of himself -- in desperation, he tries to leave, but the Borg's voice stops him before he reaches the door.

CROSIS

Data... do you have a friend?

DATA

Yes... his name is Geordi.

CROSIS

If it meant that you could feel emotions again... the way you did on Ohniaka Three... would you kill

your friend... would you kill
Geordi?

There is a long beat as something dark and horrific moves across Data's face. He turns back to the Borg.

DATA
Yes. I would.

Off the look on Data's face...
CUT TO:

47 INT. DATA'S QUARTERS

Data ENTERS. He seems distracted... unfocused... as if there is something barely contained just beneath the surface. He sits at his desk, lost in thought.

48 ANGLE

Data's cat, SPOT, is sitting on the desk. Data reaches down to pet his cat.

49 ON SPOT

The cat suddenly HISSES and SPITS in response to Data. The cat immediately runs away.

50 ON DATA

Who thinks about this for a moment... and then he seems pleased with this reaction.

CUT TO

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

52 INT. MAIN BRIDGE

Picard, Riker and Geordi are at the aft science station. Geordi is indicating an OKUDAGRAM graphic showing several segments of a "pipe" through space. Worf is at Tactical.

GEORDI
Our current theory is that the Borg have established several transwarp conduits through subspace. A ship entering a conduit is immediately accelerated to an extremely high warp velocity. It's like falling into a fast-moving river and getting swept away by the current.

PICARD
How fast would a ship travel through one of these conduits?

GEORDI
We don't know... normal subspace limitations don't apply to transwarp variables. Based on the distance we covered in our trip through the conduit, I'd say the speed is at least twenty times faster than our maximum warp.

RIKER
How do they open the conduits?

GEORDI
The Borg ship emitted some kind of high energy tachyon pulse just before we saw the subspace distortion. It seems as though the conduits are keyed to respond to tachyon transmissions on a specific frequency.

52 CONTINUED:

PICARD
Is there any way for us to duplicate the --

An alarms SOUNDS on Worf's panel and he interrupts.

WORF
Captain. There is a shuttlecraft leaving bay two.

PICARD
Who authorized a launch?

WORF
There was no authorization.

PICARD
Picard to shuttlecraft. Identify yourself and return to the ship immediately.

There is no response.

PICARD
(to Worf)
Lock onto it with a tractor beam and bring it back.

Worf works for a beat.

WORF
The tractor beam has been disabled... command overrides are not functioning.

GEORDI
Captain, I'm picking up a tachyon surge... I think whoever's in the shuttle is trying to trigger the transwarp conduit.

RIKER
(to Worf)
Can you tell who's on board?

Worf is still working his instruments.

52 CONTINUED: (2)

WORF
(shocked)
It is... the Borg prisoner... and Commander Data.

53 ON VIEWSCREEN - SHUTTLE & DISTORTION (OPTICAL)

The small two-man shuttle is moving through space. Suddenly the distortion begins flashing in front of it

and the shuttle goes inside. The distortion then DISAPPEARS.

54 INT. MAIN BRIDGE

As before. The crew stares at the Viewscreen, amazed by this turn of events.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

55 INT. MAIN BRIDGE - CONTINUOUS

As before.

PICARD
Mister La Forge, can we follow them into the conduit?

GEORDI
We got a good reading on the tachyon pulse they sent. We might be able to duplicate it.

He turns back to the console and begins to work for a moment.

PICARD
(to Riker)
The question is... is Data a

prisoner... or did he go willingly?

Worf checks something on his console.

WORF
The command overrides used to disable the tractor were Commander Data's.

They consider this for a moment.

RIKER
The Borg might've taken the codes from Data by force...

PICARD
Or perhaps Data's recent flash of... emotion has something to do with this. It may have affected him more profoundly than we realize. Either way, we have to find him.

Geordi turns around.

GEORDI
I've set up a temporary tachyon matrix in the main deflector. I think I can use it to simulate the pulse sent by the shuttle.

PICARD
Very well. Red Alert, Mister Worf.

55 CONTINUED:

RIKER
All hands to battle stations.

The ship's condition goes to RED.

PICARD
(to Con)
Bring us to the shuttle's last known coordinates.

WORF
Shields up... weapons ready.

PICARD
Mister La Forge?

Geordi begins working at the console.

GEORDI
I'm energizing the matrix... emitting tachyons in the lower bandwidth.

A long beat.

WORF
Sensors show no unusual subspace activity.

GEORDI
All right... I'm switching to the secondary bandwidth.
(beat)
Nothing.

(he frowns)
Maybe if I start alternating the frequencies...

Worf suddenly sees something on his console and interrupts.

WORF
Commander -- there is an energy fluctuation directly ahead... it is the subspace distortion...

PICARD
(to Con)
Take us in, Ensign. One half impulse.

56 OMITTED

57 EXT. SPACE - ENTERPRISE & DISTORTION (OPTICAL)

The ship ENTERS the Distortion and then disappears.

CUT TO:

58 INT. MAIN BRIDGE

As before. The ship is SHAKING. The intense light comes from the Viewscreen.

WORF
Power levels have dropped to sixty-seven percent.

GEORDI
Compensating with auxiliary power.

The shaking suddenly STOPS and the blinding light on the screen GOES OUT.

PICARD
Report.

RIKER
Navigational sensors show we've traveled sixty-five light years from our previous position.

PICARD
(to Worf)
Can you locate the shuttle?

WORF
(works)
No, sir. It is not within sensor range.

Riker moves to Tactical.

RIKER
Maybe we can find an energy signature from their engines.

They both begin to work. Geordi reacts to something on his console.

GEORDI
Captain, you should take a look at this.

Picard moves to the aft station.

GEORDI
(continuing)
I've scanned three star systems within sensor range... there's evidence of at least two advanced civilizations... but I'm reading no life signs.
(beat)
And there are indications that plasma weapons have been fired in those systems recently.

58 CONTINUED:

PICARD
(grim)
The Borg have been busy.

RIKER
I think we've found the shuttle's energy signature.

WORF
They were heading... two four seven, mark zero five nine.

PICARD
(to Con)
Lay in that course and engage at full impulse.

CUT TO:

59 EXT. SPACE - ENTERPRISE & PLANET (OPTICAL)

The ship is entering orbit.

60 INT. MAIN BRIDGE

Picard, Geordi, and Riker are at the aft station. Riker points to an Okudagram of the planet on the screen.

RIKER
We've traced the shuttle's energy signature to this point on the surface... but there's too much interference to scan the location.

PICARD
Are they intentionally jamming our sensors?

GEORDI
It looks more like a natural phenomenon... there's an unusually high amount of EM activity in the planet's magnetosphere.

PICARD
Can we transport through the interference?

60 CONTINUED:

GEORDI
I think so... but there could be

fifty Borg down there waiting for us and we'd have no way of knowing it.

They consider this for a moment.

RIKER
I'd say it's a risk we have to take.

PICARD
Agreed. Take a well-armed Away Team and beam down to those coordinates. Have the Transporter Chief maintain a continuous lock on your signals so we can get you out of there at the first sign of trouble.

RIKER
Aye, sir. Mister Worf.

Riker and Worf EXIT.

CUT TO:

61 EXT. PLANET SURFACE - DAY (OPTICAL)

The abandoned shuttlecraft is sitting in the middle of a wide open expanse of green rolling hills with a great deal of vegetation in evidence. Riker, Worf, and FOUR N.D. SECURITY GUARDS MATERIALIZE on the surface. They are all facing outward in a defensive circle and they all have their phasers drawn. After a beat, they relax a little. Worf pulls out his tricorder and tries to scan the area.

RIKER
(hits combadge)
Riker to Enterprise. We're on the surface... no sign of any Borg or Data.
(moves to the shuttle)
The shuttlecraft has been abandoned.

INTERCUT:

62 INT. MAIN BRIDGE

As Picard listens to the report of the Away Team.

WORF
The EM interference is limiting the tricorder range... it is useless beyond one hundred meters.

Riker looks around the desolate area.

RIKER
There aren't any structures down here. They could've gone anywhere, Captain.

PICARD
(to com)
Can you determine how long ago they left the shuttlecraft?

Riker leans into the shuttle and taps a couple of controls.

RIKER
(off console)
The engine's been shut down for a little over three hours.

PICARD
(to com)
Stand-by, Number One.
(to Geordi)
Assuming they're still together, how far could they have traveled in three hours?

GEORDI
(thinks)
Data can move pretty fast, even over rough terrain... but based on what we know about the Borg, I don't think they can move any faster than you or I.
(works)
They could be... as much as twenty kilometers from the shuttle by now.

PICARD
(beat, then to com)
Picard to Riker.

62 CONTINUED:

RIKER
Riker here.

PICARD

I'm going to start sending down other Away Teams. Set up a command post and begin mapping out a search plan.

END INTERCUT ON BRIDGE.

RIKER'S COM VOICE

Understood, sir.

PICARD

Picard out.

Picard turns to Geordi.

PICARD

(continuing)

I want to use shuttlecraft for lowlevel reconnaissance. Have the designated pilots report to the main shuttlebay.

GEORDI

Aye, sir.

PICARD

All available personnel -- including you and me -- will begin assembling four man Away Teams. We'll leave a skeleton crew aboard the ship.

GEORDI

Who'll be in command of the Enterprise?

Off Picard's expression as he thinks about this...

CUT TO:

63 CLOSE ON BEVERLY

BEVERLY
Any last orders?

64 NEW ANGLE

Revealing Beverly talking to Picard on the Bridge several hours later. The other positions are filled by N.D. CREWMEMBERS. Picard is wearing a phaser.

PICARD
If the Borg should attack... don't wait for me or anyone else to get back to the ship. Take the Enterprise to the transwarp conduit and return to Federation space.

BEVERLY
Got it.

There is a beat as they look at each other.

BEVERLY
(continuing)
Good luck, Jean-Luc.

PICARD
Good luck... Captain.

They share a smile and then Picard EXITS, leaving

Beverly in command.

CUT TO:

65 EXT. PLANET SURFACE - DAY

Riker and Worf have set up a small table with a console near the shuttlecraft. Several other N.D. Officers (in groups of four) are heading off in different directions and Two N.D. Engineering Officers wait by the shuttle.

Picard, Troi, Geordi, and an N.D. SECURITY OFFICER are talking with Riker and Worf. The Security Officer is carrying a phaser rifle while the others are armed with hand phasers. Geordi has a tricorder.

RIKER
I've sent out twelve teams so far.
(points to console screen)
I've assigned your team to search section gamma two-five. Worf and I will take theta one-six once the final team is down.

65 CONTINUED:

PICARD
Who's manning the command post?

Riker indicates the two Engineering officers.

RIKER
Wallace and Towles.

Picard nods, everything seems to be in order. He turns to Troi and the others.

PICARD
Ready?

They all nod and Picard, Troi, Geordi and the Security Guard head off in the indicated direction. Follow them for a few beats.

CUT TO:

66 EXT. PLANET SURFACE - A DIFFERENT AREA

A few hours have passed and Picard's team stops for a break. They're all pretty tired.

PICARD
Anything, Mister La Forge?

GEORDI
Nothing, sir.

Picard thinks for a moment.

PICARD
Mister La Forge, what if we modified one of our phasers to send out a luvetric pulse? It might cause a resonance fluctuation in Data's power cells...

GEORDI
(nods)
And then we could home in on that response with our tricorders. I

thought about that. The problem is that the pulse would have to be so powerful that it would probably destroy Data's entire positronic net in the process.

Troi suddenly interrupts.

66 CONTINUED:

TROI

Captain.

(she looks in another direction)

I think I've found something.

Picard and Geordi move to where she is and they push through the brush.

67 POV TROI (OPTICAL)

Through the brush, they can just make out the top of some kind of structure in the distance.

68 RESUME SCENE

PICARD

Come on.

He leads them in that direction.

CUT TO:

69 EXT. PLANET SURFACE - BUILDING - DAY

The Away Team climbs a hill toward a Large Alien Building. Picard pulls his phaser and the Away Team approaches cautiously. Geordi begins scanning with his tricorder.

GEORDI
I'm having trouble scanning the interior...

PICARD
Can you tell if it was built by the Borg?

GEORDI
I don't think so. There aren't any Borg energy signatures.
(looks at tricorder for a moment)
There's a door or a hatch or something about twenty meters that way.

69 CONTINUED:

They go around the building in the indicated direction.

CUT TO:

70 INT. BORG HALL

The Hall is an immense open space, like a concert hall without the chairs. A platform dominates one end and there are doors and corridors suggesting other rooms. The entire hall is dark and foreboding, but a couple of lights pierce the gloom.

Picard, Troi, Geordi, and Security Guard ENTER the Hall from the outside of the building. They look around carefully.

TROI
It seems to be some kind of meeting hall.

PICARD
It's been well maintained... it doesn't look like it's been abandoned.

Geordi aims his tricorder at one of the lights.

GEORDI
(off tricorder)
Something's wrong... I can't get any kind of energy signature from this light source.

Picard moves and looks at the tricorder screen. There is a quiet beat before Picard realizes the implications of this.

PICARD
(urgent)
A dampening field. The whole structure could be shielded from our sensors. Let's go.

71 NEW ANGLE (OPTICAL)

They begin to run for the door, but it's too late. MANY BORG come SCREAMING into the room from the doorways and corridors. It's like an attack of

banshees and the Away Team has no chance to escape.

71 CONTINUED:

The Security Guard whips up his phaser rifle and manages to get off one shot, but then FIVE BORG PHASERS kill him on the spot. Picard looks around in desperation, but there doesn't seem to be any way out as the Borg now start to close in on him, Geordi, and Troi. They grip their phasers tightly... prepared to make a final stand against overwhelming odds. Suddenly a VOICE from o.c. stops the Borg in their tracks.

LORE'S VOICE
(o.c.)
Stop!

72 INCLUDE PLATFORM

The Borg stop instantly and the Away Team looks up to see what they think is Data standing on the platform in the room. He is wearing what could be a military uniform.

PICARD
Data... ?

The man on the platform smiles at this and Troi suddenly reacts as if she sensed something horrific.

TROI
That's not Data...

PICARD
(surprised, to Troi)

What do you mean?

LORE
You should listen to her, Captain.
She's way ahead of you.

Suddenly Picard realizes what this all means.

PICARD
(shocked)
Lore...

LORE
Right... but I'm not alone.

Lore looks off to one side. Picard and the others follow his look.

73 NEW ANGLE (OPTICAL)

Revealing Data as he comes through the crowd. He is still wearing his Starfleet uniform, but his entire demeanor and bearing have changed... he now seems malevolent, dangerous... evil.

DATA
The Sons of Soong have joined together...
(beat)
... and together, we will destroy the Federation.

The Borg SCREAM their approval with a shriek that fills the hall with noise... Lore and Data smile... and as Picard looks around at this scene of madness...

FADE OUT.

SUPER: "TO BE CONTINUED"

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Descent, Part II"
#40277-253

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FINAL DRAFT

JUNE 24, 1993

STAR TREK: "Descent, Part II" - 06/24/93 - CAST

STAR TREK: THE NEXT GENERATION
"Descent, Part II"

CAST

PICARD	LORE
RIKER	CROSIS
DATA	HUGH
BEVERLY	TAITT
TROI	BARNABY
WORF	SALAZAR
GEORDI	GOVAL
	CON OFFCIER'S VOICE
	POWELL'S VOICE
Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	BORG

STAR TREK: "Descent, Part II" - 06/24/93 - SETS

STAR TREK: THE NEXT GENERATION
"Descent, Part II"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE

BRIDGE
TRANSPORTER ROOM PLANET'S SURFACE
DATA'S QUARTERS

BORG COMPOUND
HALL
CELL/CORRIDOR
LAB

UNDERGROUND CAVERNS

STAR TREK: The Next Generation
"Descent, Part II"
TEASER

FADE IN:

(NOTE: Episode begins with 90 second RECAP of Part I)

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the planet.

BEVERLY'S V.O.
Acting Captain's Log, Supplemental: The skeleton crew left on board the Enterprise is unable to help in the search for Commander Data. The planet's unusual EM field is interfering with the ship's sensors, severely limiting their effectiveness.

2 INT. BRIDGE

Since we have only the skeleton crew the Bridge is slightly undermanned. BEVERLY stands at an Aft Station studying the sensors. There is a young woman, TAITT, at Tactical.

BEVERLY
Without our sensors, we're sitting ducks. A Borg ship could be right on top of us before we knew it...
(turns to Tactical)
Ensign, we need to modify the sensor array to filter out these EM pulses. Can you do that?

Taitt turns to her. She is young -- not long out of the Academy, from the looks of it -- eager to please, and a little nervous. There is a hesitation before she answers.

TAITT
Yes, sir.
(beat)
I think so.

Taitt begins to work the controls and Beverly can't help but smile to herself. Gently --

2 CONTINUED:

BEVERLY
What's your name?

TAITT
Taitt, sir.

BEVERLY
I don't think I've seen you before.

TAITT
I was just posted here six weeks ago.

BEVERLY
Well, Taitt -- I'll bet you never thought you'd be serving as Tactical Officer after only six weeks.

Taitt looks up at her, grateful for the understanding of her predicament she hears in Beverly's voice.

TAITT
No, sir, I sure didn't.
(beat)
I think I've filtered out some of the sensor noise. I'll bring the modifications on line.

BEVERLY
(approvingly)
Good work.

Beverly starts crossing down toward the Command Area when Riker's voice comes in over the Com:

RIKER'S COM VOICE
Riker to Enterprise.

BEVERLY
Go ahead, Wil.

INTERCUT BRIDGE WITH:

3 EXT. PLANET'S SURFACE

RIKER, WORF and two N.D.s.

RIKER
I can't contact the Captain.
(MORE)

3 CONTINUED:

RIKER (Cont'd)
It might just be the interference,
but I'd like to be sure.

BEVERLY
Understood.
(beat)
Enterprise to Captain Picard.

No response. Taitt starts working her console.

BEVERLY
Crusher to Picard.

Still no answer.

TAITT
(off console)
I'm not getting a Com signal from
anyone on the Captain's team.

BEVERLY
The last time they checked-in they

were investigating a structure in section gamma two-five.

Suddenly, Taitt reacts to something on her readout. She looks a little pale.

TAITT
Sir, I'm picking up a vessel closing in on our location.

BEVERLY
Is it a Borg ship?

Taitt fumbles at the controls. This is all unfamiliar to her.

TAITT
It... it seems to match the configuration of a ship The Enterprise encountered... at Ohniaka Three...

BEVERLY
Red Alert. How long before they're in weapons range?

3 CONTINUED: (2)

TAITT
Ahh... about... ninety seconds. No -- no, make that seventy seconds.

Taitt is nervous and having to work hard to hold herself together. She does not inspire confidence.

BEVERLY
(to com)
Crusher to Transporter Room Three.

SALAZAR'S VOICE
Salazar here, sir.

BEVERLY
Start transporting the Away Teams off the surface.

SALAZAR'S VOICE
Aye, sir.

BEVERLY
Use the transporters in the cargo bays if you have to. I want those teams up here as fast as possible.

4 ON THE SURFACE

In the b.g. we see two N.D. 's of his team, and another team more at a distance.

RIKER
(to an N.D.)
Armstrong, you and the others get ready to beam up.
(to com)
Beverly, Worf and I will stay here and look for the Captain's team.

BEVERLY
I'm not going to leave you down there --

RIKER
(firm)
Pull as many people off the surface as you can and get back to the transwarp conduit. The Captain's orders were to get the Enterprise to Federation space.

4 CONTINUED:

Beverly has no choice but to back off.

BEVERLY
Acknowledged.

RIKER
Riker, out.

END INTERCUT ON BRIDGE.

Beverly accepts what she has to do, but she doesn't like it one bit.

BEVERLY
(to con officer)
Prepare to leave orbit.

TAITT
Sir, the Borg ship is powering up its forward weapons array. They'll be in firing range in... in twenty seconds.

BEVERLY
(to com)

Salazar, how many people are still down there?

5 INT. TRANSPORTER ROOM (INTERCUT)

SALAZAR, a young NCO, is at the controls. We can see several Away Teams stepping off the Transporter pad.

SALAZAR
Seventy-three, sir.

On the Bridge, Beverly moves toward the Viewscreen.

BEVERLY
Put the Borg ship on screen.

6 ANGLE - VIEWSCREEN (OPTICAL)

The Borg ship is bearing down in the distance.

TAITT
Should I raise shields, sir?

BEVERLY
Not yet. I want to keep bringing people up until the last possible second.

6 CONTINUED:

Everyone reacts to Beverly's order; she's cutting it close, but if she pulls it off she'll have gotten that many more people off the surface.

TAITT

Ten seconds.

BEVERLY
Stand by to raise shields and break orbit on my mark.

TAITT
Five seconds.

BEVERLY
Mark.

7 ANGLE - VIEWSCREEN (OPTICAL)

The Borg ship fires at the Enterprise. The Enterprise is rocked by the blast.

TAITT
Shields are down to seventy percent.

BEVERLY
Establish a frequency-shift firing pattern and return fire.

TAITT
Ah... right.

On the Viewscreen, we see the Borg ship taking a direct hit as the Enterprise passes above it and continues away.

TAITT
Direct hit... no damage.

BEVERLY
Helm, set course for the conduit,

maximum warp.

8 OMITTED

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it flashes away.

10 INT. BRIDGE

TAITT
The Borg aren't following us, sir.

BEVERLY
(to com)
Salazar, how many people did we leave behind?

11 INT. TRANSPORTER ROOM

Where we see more Away Teams stepping off the Pad and filing out the door.

SALAZAR
Forty-seven, sir.

12 INT. BRIDGE

Beverly is not happy about this. Her frustration shows.

BEVERLY
(to herself)
Another minute and we could have had them...

13 EXT. PLANET'S SURFACE

Riker and Worf are now alone, the two N.D.s having been evacuated. The planet's surface suddenly seems that much more vast and desolate.

RIKER
(hits combadge)
Riker to any team leader.

POWELL'S VOICE
Lieutenant Powell here, sir.

RIKER
Round up everyone who was left behind. Take cover and try to avoid any contact with the Borg.

13 CONTINUED:

POWELL'S VOICE
Aye, sir.

RIKER
Riker, out.

Riker turns to Worf.

RIKER
Even if Beverly gets back to Federation space, it'll be a few days before Starfleet can get any ships here... until then, we're on our own.

They both know they're facing pretty stiff odds. Off their grim expressions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

14 INT. BORG HALL (OPTICAL)

LORE is moving through the crowd of Borg that still surround PICARD, TROI, and GEORDI. DATA is nearby, as is CROSIS.

LORE
What do you think of my followers, Picard? Impressive, aren't they?

PICARD
I'm not particularly impressed. You've simply taught them to enjoy killing.

DATA
You are wrong, Captain. My brother and I serve a much higher purpose.

Troi stares at Data, noticing something unusual.

TROI
Data... I can sense feelings in you.

DATA
Yes. My brother has made it possible.

PICARD
(realizing)
He gave you the chip -- the one Doctor Soong made for you.

But this produces only a merry laugh from Lore. During the next, Picard's attention is focused on Data -- studying, inspecting, looking for any clue to his unusual behavior.

LORE
Oh, no, no. I still have the emotional program my father designed. I wouldn't want to give it up. It's what has given me such a strong sense of family -- an intense desire to re-unite with my dear brother.

14 CONTINUED:

TROI
Then you're responsible for bringing him here.

LORE

He came of his own accord. All I had to do was lure the Enterprise into investigating those attacks we staged. Once the Borg told him about my plans, I knew Data would want to join me.

GEORDI
(surprised)
You mean... you attacked those outposts... killed all those people... just to get Data here with you?

PICARD
How did he do it, Data? What made you decide to come here?

Lore has noticed Picard ignoring him, focusing on Data. Nettled, he grabs Picard's arm and turns him away from Data, toward him.

LORE
I am talking to you, Picard. I will tell you what you need to know.

PICARD
You're controlling him. And you've corrupted the Borg.

Lore stares at Picard, anger draining, shaking his head sadly.

LORE
You simply don't understand.

14 CONTINUED: (3)

LORE
You have no idea what has happened here. How I found my true calling... how the Borg found something to believe in.

PICARD
I'd like to learn about it. But I want Data to tell us.

This produces another flare in Lore.

LORE
I told you -- I will tell you what you need to know.

PICARD
How do you like that, Data? He won't even let you talk.

DATA
Do not try to drive a wedge between us, Captain. I am loyal to my brother.

Lore beams at this. But even during the next, Picard continues to focus on Data, watching him and ignoring Lore.

LORE
You see, Picard? He's not your pawn anymore. I've helped him break free --

(gesture to Borg)
-- just as I've helped them.

Lore begins moving through the Borg, wound up now and enjoying being center stage. He is putting on a show, not just for Picard and crew, but for his faithful followers.

14 CONTINUED: (4)

LORE
Look at them. Look at what I've helped them become. They're no longer mindless automatons. They're passionate. Alive.

TROI
Are you saying you caused them to become individuals?

LORE
No. You and your friends did that. All I did was clean up the mess you made when that Borg you befriended returned to his ship.

DATA
Hugh interfaced with the others and transferred his sense of individuality to them. It almost destroyed them.

PICARD
Data, do you remember when Hugh was on the Enterprise? Do you

remember what you were like then?

Lore moves to step directly in front of Picard, forcing his attention.

LORE
That doesn't matter.

PICARD
It does to me. I want to know what's happened to Data.

Lore seethes at this, has to struggle to control his temper.

14 CONTINUED: (5)

LORE
What's important is what I've done here. I've found my calling, Picard. I know now why I was created. And no one can ever take that away from me.

He gestures to the Borg.

LORE
Without me, they would have perished. When I stumbled on their ship, they were lost, disoriented -- they had no idea how to function as individuals. They couldn't even navigate their vessel. They had lost their sense of purpose.

He turns back to Picard, drilling into him.

LORE
I gave them that purpose. And they gave me mine.

DATA
The Borg aspire to the perfection my Brother and I represent: fully artificial life forms. We are their future.

LORE
The reign of biological life forms is coming to an end. You and those like you are obsolete, Picard.

Lore turns to Data.

LORE
Take them, Brother.

14 CONTINUED: (6)

Data gestures to a BORG GUARD for assistance, then pulls out a Borg-style WEAPON and moves forward to take Picard and the others away. Off Lore's approving look...

15 EXT. PLANET'S SURFACE - DAY

Riker and Worf come to a stop on a ridge that is covered by scrub-like vegetation. Worf scans with his

TRICORDER.

WORF
(off tricorder)
Still no sign of the structure.

RIKER
With all this interference it could be a hundred meters away and we wouldn't know it.
(frustrated)
This could take hours.

Worf sees something off to one side, and takes a few steps in that direction.

WORF
I am detecting a faint energy reading.

Riker moves to him, scanning.

RIKER
Residual thermal traces... someone stopped here...

WORF
(also scanning)
The decay rate indicates they were human...

RIKER
They followed this path...

They move off, scanning the ground before them.

16 INT. BORG CELL (OPTICAL)

Data and the Borg Guard are marching the prisoners into a brig-like holding cell. Picard and the others have obviously been working on Data, trying to assess what's happened to him, trying to find a way to reach him.

PICARD
You must realize that something has happened to you. The Data I know would not be a willing party to Lore's plan.

DATA
I now realize that my life aboard the Enterprise was a waste. My quest to become human was misguided, an evolutionary step in the wrong direction.

Troi tries another tack.

TROI
Data, all I'm sensing from you is anger... hatred -- have you felt any other emotions?

DATA
There are no other emotions.

TROI
What about love... joy?

DATA
Those are words without substance. Love is nothing more than the

absence of hate. Joy is the absence of fear.

16 CONTINUED:

GEORDI
Just because you haven't experienced certain emotions doesn't mean they don't exist.. Lore is just feeding you the negative ones.

DATA
Counselor Troi herself told me that feelings are not positive or negative, it is how we act on them that becomes good or bad.

PICARD
Fine. Then what about the things Lore is proposing? What about the lives that have already been lost?

DATA
You do not understand. In a quest such as ours, sacrifices must be made. It is regrettable. But the greater good must be served.

Data turns to Geordi.

DATA
Give me your Visor.

GEORDI

(disbelieving)
Why?

Data raises his Borg WEAPON threateningly.

DATA
Give it to me or I will take it by force.

Geordi has no choice but to surrender it. He takes the VISOR and EXITS the cell. The Borg Guard activates the force-field, which FRITZES on and is visible for only a moment. Data turns and regards his old friends with a cold eye.

DATA
I am not your puppet anymore.

He and the Borg guard EXIT. Off our people's concerned faces...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

18 INT. BRIDGE (OPTICAL)

Various N.D. 's are ENTERING the Bridge by the Turbolift, taking up positions to fully man the stations. Beverly is in the Command Chair, unhappy about having to leave crew behind.

TAITT

Sir, we've reached the coordinates of the conduit. The tachyon matrix is energized and ready to go.

Beverly stands and turns to her.

TAITT

And Lieutenant Barnaby has returned from the surface. He'll be relieving me.

Beverly glances at BARNABY, an older, seasoned veteran.

BEVERLY

Right. Stand by to trigger the conduit.

She sees that Taitt is heading a bit dejectedly for the Turbolift. A beat, and then --

BEVERLY

Taitt.

She stops, turns back.

BEVERLY

I'd like you to stay on the Bridge. I'll need a Science Officer at the Aft Station.

Taitt blinks, tries not to show her pleasure.

TAITT
Yes, sir.

BEVERLY
Helm, set a course back to the planet.

18 CONTINUED:

Barnaby reacts to this surprising order.

BEVERLY
I'm not leaving those people stranded back there. An emergency buoy can transmit a copy of our log entries to Starfleet just as easily as we can.
(to Taitt)
Ensign, prepare a buoy and launch it when you're ready.

TAITT
Aye, sir.

BEVERLY
Lieutenant, open the conduit.

On the VIEWSCREEN we see the conduit open up in space.

TAITT
Launching the buoy now, sir.

On the Viewscreen, we see a probe-like device entering

the conduit. Beverly watches the screen for a moment, then turns to Barnaby.

BEVERLY
Lieutenant, scan for any Borg ships between here and the planet.

BARNABY
(working)
Sensors detect no vessels.

18 CONTINUED: (3)

TAITT
We have to assume the ship that attacked us is still in orbit.

BEVERLY
How long will we have before they can detect us and intercept?

TAITT
If their sensors function as well as ours -- it could be as little as thirty seconds.

BEVERLY
(to com)
Crusher to Salazar... how long will it take to get the rest of the crew off the surface?

19 thru 20 OMITTED

20A INT. TRANSPORTER ROOM - INTERCUT

SALAZAR
One minute should do it.

BEVERLY
We don't have one minute. How much can you shave off that?

SALAZAR
If I can get a good lock on them quickly... I might be able to do it in forty-five or fifty seconds.

BEVERLY
(to Bridge crew)
We need to buy ourselves fifteen seconds.
(beat)
Is there any way we can use the planet as a barrier... to keep the Borg from realizing we're in orbit?

BARNABY
We can enter orbit while they're on the far side of the planet.
(a beat, as he ponders)
And if we delayed dropping out of warp until the last possible instant -- we could gain a few more seconds.

20A CONTINUED:

TAITT
(worried)
If your calculations are even slightly off... we'd hit the atmosphere...

Barnaby seems to take this as a challenge.

BARNABY
Then I'll have to be sure my calculations are accurate.

BEVERLY
Let's go for it. Helm, hard about.

Off Taitt's reaction...

21 INT. BORG HALL (OPTICAL)

Lore is talking with an N.D. Borg. Other Borg move around the hall going about their various tasks. When Lore sees Data ENTER the hall he sends the N.D. Borg away and calls out to him:

LORE
(heartily)
Brother!

Data approaches with Geordi's VISOR.

DATA
Here is the VISOR. May I ask why you wanted it?

Lore slips it over his eyes.

LORE
I thought it might look good on me.

He turns and regards Data with a smile.

LORE
(continuing)
What do you think?

Data looks at him blankly. Lore takes it off with a frown.

LORE
(continuing)
Maybe we'd better work on your sense of humor, Brother.

Lore begins to examine the VISOR terminals.

LORE
(continuing)
Actually, I was thinking that La Forge's implants would make him an ideal test subject for my experiment.

DATA
All the Borg you have experimented on so far have suffered extensive brain damage.

21 CONTINUED:

Lore looks up sharply. Is Data going to argue for sparing Geordi?

LORE
Using the humans to perfect the procedure would allow us to prevent any further Borg deaths.

Lore smiles as he realizes Data is on board.

DATA
I understand.

CROSIS, the Borg who Data left the Enterprise with, ENTERS with another Borg, GOVAL. He angrily drags the frightened Goval before Lore. The other Borg in the hall start to gather as they sense what is going on.

LORE
(continuing)
What is it?

CROSIS
This Borg disconnected himself from the others. He would not let me hear his thoughts.

Lore doesn't get angry, but shakes his head as if he is sorrowful that someone would do such a thing.

LORE
(to Goval)
I've asked you all to remain linked to Crosis at all times. You know that, don't you?

GOVAL

Yes...

CROSIS

(stern)

This is the third time he has disabled the link since he was brought here. He should die as an example to the others.

GOVAL

No -- please --

21 CONTINUED: (2)

Lore holds up a hand to stop Crosis.

LORE

I appreciate your vigilance, Crosis. With you monitoring the thoughts of the others, I can be sure they are not falling into confusion.

Lore looks Crosis in the eye as he says this; he knows how to make his followers feel special and important.

LORE

(continuing)

But Goval has not been with us long. Don't you remember what it was like when I first found you? How bewildered you were?

Crosis can't deny it. Lore turns to Goval.

LORE
(continuing)
I understand how difficult it is for you. How uncertain you feel. All these sensations are new -- and they can be frightening. Isn't that right?

Goval responds to Lore's ability to tap into his feelings.

GOVAL
Yes. I -- have doubts...

LORE
Of course you do. That's only natural. And no one is going to blame you for that.

Goval is becoming more relaxed.

LORE
(continuing)
But the only way to lose those doubts... to keep you from fear and confusion... is for you to stay linked with the others. So their strength and confidence can help you.

21 CONTINUED: (3)

He approaches Goval, puts his hand on his shoulder.

LORE
(continuing)
I need you, Goval. I need you to help me build a future for the Borg.

Lore looks into his eyes -- drawing him in, making him feel special.

LORE
(continuing)
I can't do it without you. Will you help me?

Goval has never been the object of this kind of attention -- and from Lore, no less, the leader everyone looks up to.

GOVAL
Yes... I will...

LORE
Then I need you to be strong. I need you to be certain in your thinking. Will you stay linked to your brothers?

GOVAL
Yes. I understand now.

Lore turns and smiles at Crosis, pleased that he's been able to solidify yet another follower.

22 INT. BORG CELL (OPTICAL)

Picard, Troi and the VISOR-less Geordi in midconversation.

GEORDI
Lore must have told Data to take my VISOR because he realized I could see a carrier wave radiating from him.

PICARD
A carrier wave... is that how he's manipulating Data?

22 CONTINUED:

GEORDI
I think what's happening is that Lore is tapping into the chip he stole from Doctor Soong. He's found a way to transmit part of that emotional program to Data.

TROI
But the only emotions Data seems to feel are negative.

GEORDI
I'm sure that's intentional. But for those emotions to affect Data, Lore would have had to disable his ethical program first...

PICARD
Can we reactivate it?

GEORDI
(musing)

If I could generate a phased
kedion pulse at the right
frequency, it would trigger Data's
subsystems and reboot the program.

PICARD
Lore would still be feeding him
negative emotions, but at least
Data might listen to us.

TROI
I think it's worth a try.

22 CONTINUED: (2)

Geordi breaks their momentum with a hard fact:

GEORDI
(wry)
So... got any ideas on how we can
generate a kedion pulse?

Picard and Troi realize they've gotten ahead of
themselves -- this isn't the Enterprise with its array
of technological help. Suddenly, they HEAR the forcefield
FRITZ OFF. Data comes in and moves to take
Geordi.

PICARD
Where are you taking him?

DATA
That's not your concern.

He takes Geordi's arm and moves him out the opening.

Picard starts after them.

PICARD
Data, wait -- let us talk to you --

But the force field FRITZES on again, bringing Picard up short. Without a look back, Data walks off with Geordi.

23 EXT. PLANET'S SURFACE

Riker and Worf are making their way up a fairly steep hill. It is rough going. Suddenly Worf reacts to something off to the side, and quickly shoves Riker and himself into the cover of nearby bushes.

24 BORG FEET

walking by as Riker and Worf crouch in silence. The feet march on.

25 RESUME SCENE

Worf peers out from under the brush, is satisfied the Borg are gone, and gestures Riker out. The two stand, brushing themselves off.

Worf points in a direction away from the path the Borg took.

They head toward it, climbing upward as they do. Worf reaches the top first.

WORF
Commander, we have found it.

Riker reaches the top.

26 THE BORG COMPOUND (OPTICAL)

seen from a distance.

27 RESUME SCENE

Suddenly, they hear footsteps and muffled voices off to one side. Quickly, they move the opposite direction, toward some brush (trees, etc.). They move through the brush, seeking cover -- when suddenly they run right into three Borg holding their weapons trained on them.

28 INT. UNDERGROUND CAVERNS

Riker and Worf are being led along a rock-lined passageway by the three Borg. There are CARGO CONTAINERS and other signs that this place is lived in.

They are taken into a larger CHAMBER where several other Borg are standing silently. They're brought to a stop right in front of these Borg, who regard them without a word.

Suddenly a figure steps out from behind them. To our people's astonishment, it is HUGH.

RIKER
Hugh... ?

But Hugh has changed from the last time Riker and Worf saw him. He does not welcome them; his words are tinged with bitterness and confrontation.

HUGH
Why are you here, Commander Riker? Hasn't the crew of the Enterprise caused enough damage already?

Off Riker and Worf's surprise...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 INT. UNDERGROUND CAVERNS

Riker, Worf, and Hugh have moved to another part of the chamber and are talking. Hugh has explained Lore's takeover of the Borg, and his take on it does not sit right with Worf.

WORF
You blame us -- for what has happened to the Borg?

Hugh is on the attack, his words tinged with anger.

HUGH
You gave me a sense of individuality -- changed me and sent me back to the collective. You must have known that change would be passed on to others.

RIKER
We considered it. We knew it was
a possibility...

HUGH
Then you made it possible for Lore
to dominate us.

WORF
I do not accept that. Lore is
only one man. The Borg could have
stopped him.

HUGH
You don't know the condition we
were in when he found us.

Remembering, Hugh's anger diminishes somewhat; but his words still have a bitter edge.

HUGH
(continuing)
Before my experience on the
Enterprise, the Borg were a singleminded
collective. The voices in
our heads were smooth and flowing.
But after I returned, the voices
began to change. They became
uneven... discordant.

29 CONTINUED:

Riker and Worf listen, rapt.

HUGH

For the first time, individual Borg had differing ideas about how to proceed.

(beat)

We couldn't function. Some Borg fought each other. Others simply shut themselves down. Many starved to death.

RIKER

And then -- Lore came along.

HUGH

You probably can't imagine what it is like to be so lost and frightened that you will listen to any voice which promises change.

WORF

Even if that voice insists on controlling you?

HUGH

That's what we wanted -- someone who could show us a way out of confusion. Lore promised clarity and purpose.

Hugh begins to move deeper into the cavern; Riker and Worf follow.

HUGH

(continuing)

In the beginning, he seemed like a savior. The promise of becoming a superior race -- of becoming

fully artificial -- was
compelling. We gladly did
everything he asked of us.

Riker and Worf listen as they walk the cavern.

HUGH
But after a while, it became clear
that Lore had no idea how to keep
his promise. That's when he began
talking about the need for us to
make sacrifices.

29 CONTINUED: (2)

They are nearing two Borg who are sitting with their
backs against the wall.

HUGH
(continuing)
And before we realized it -- this
was the result.

Riker and Worf look at the two Borg. They are horribly
twisted and misshapen, as if by nerve damage. One is
constantly wracked by small tremors; the other has only
one arm.

29 CONTINUED: (3)

RIKER
What's happened to them?

HUGH
Lore began to experiment -- trying to re-make us in his image.

Hugh sees that one of the Borg has slumped over so he bends down and helps him into a sitting position. The crippled Borg manages a smile at this small kindness.

HUGH
(continuing)
This is the result of my encounter with the Enterprise, Commander. So you can see I don't particularly welcome your presence here.

Riker looks around the cavern, at the ragged little band. There seems to be little our people can say to change Hugh's feelings. After a moment --

RIKER
I'm sorry you feel that way.

Riker glances at Worf, gestures that they should get going.

RIKER
We came here to get our people. I don't want to cause you any more trouble...

Hugh is about to let them leave, but he can't dismiss his experience on the Enterprise that easily.

HUGH
Tell me... about my friend.

RIKER
Friend?

HUGH
The human called Geordi.

29 CONTINUED: (4)

RIKER
I wish I could tell you. We think he's being held inside the compound.

Hugh's face changes -- he fears the worst. But when he looks around at the others who are hiding here, he's torn by his conflicting responsibilities.

HUGH
I cannot help you... I cannot risk our being discovered.

RIKER
(beat)
Will you at least show us how to get into the compound?

A beat, as Hugh wars with himself, then --

HUGH
(gesturing)
These caverns lead to tunnels which run beneath the compound. Some of them connect with the environmental control ducts.

WORF
Show us. If we can determine the geography of the compound, we can form a rescue plan.

Hugh regards them gravely... then turns and heads down a tunnel. Riker and Worf follow.

30 INT. BORG LAB (OPTICAL)

A small chamber with alien scientific equipment.

Geordi is STRAPPED onto a tilting PLATFORM. He's alone and can't see. After a moment, Data ENTERS and Geordi reacts to the sound.

GEORDI
Data?

Data doesn't answer.

GEORDI
(continuing)
Is somebody there?

A cold look crosses Data's face.

DATA
(Picard's voice)
Geordi...

GEORDI
Captain --

DATA

(as Picard)
Shhh. We're getting out of here.

GEORDI
(whispers)
Hurry. Data was just here; he went to get something.

DATA
(as himself)
Too late.

Geordi realizes Data has tricked him.

DATA
(continuing)
My Brother suggested that I try to develop my sense of humor. What do you think?

Geordi can't afford to antagonize Data.

GEORDI
I think it needs a little work.

Data approaches Geordi and uses a (TECH) DEVICE to shoot a BEAM inside Geordi's left VISOR terminal.

30 CONTINUED:

GEORDI
(continuing, reacts)
What's happening?

DATA

(as he does the right terminal)

I am neutralizing your pain receptors.

Geordi swallows hard and asks in an even voice:

GEORDI

What are you going to do to me?

Data picks up a (TECH) device that has a long needlelike point.

DATA

I am implanting nano-cortical fibers in your cerebrum that are designed to learn and mimic your neural firing patterns.

As he speaks, Data calmly inserts the needle-like point into Geordi's skull. We're expecting Geordi to cry out in pain but he doesn't; he doesn't even feel it.

DATA

(continuing)

Once they are in place, I will destroy your existing brain cells and see if the artificial neural network is able to take over cognitive functions.

Data removes the point and we see the end of a thin FIBER protruding from Geordi's scalp.

GEORDI

Data, listen to me. Lore is controlling you -- he's

transmitting a carrier wave that's affecting your positronic matrix.

But Data pays no attention to this.

DATA
If the procedure is successful, your cognitive processing functions will be considerably improved.

30 CONTINUED: (2)

GEORDI
Don't you care that he's manipulating you?

DATA
However, there is approximately a sixty percent chance that you will not survive the procedure.

Data inserts the probe into another part of Geordi's skull.

GEORDI
I don't much care for those odds.

DATA
They are cause for concern.

Geordi reacts -- maybe there's some part of Data that still cares about him.

DATA

(continuing)
However, since I also have
Counselor Troi and Captain Picard,
the odds are that at least one of
the procedures will be successful.

Data's cold math makes Geordi realize he misunderstood... and that nothing he can say will stop Data from methodically performing his grisly task...

31 INT. CORRIDOR/BORG CELL (OPTICAL)

A BORG is standing silently at his post, just down the corridor from the cell where our people are being held.

Suddenly he hears the SOUND of the force-field fritzing on. As he moves to investigate, the fritzing stops and he hears the SOUND of a body falling to the ground.

TROI'S VOICE
Help me!

When he looks inside the cell he sees Troi kneeling by Picard's unconscious body. She looks up.

TROI
(alarmed)
He tried to escape -- the force-field
put him into neural shock.

31 CONTINUED:

The Borg hesitates, suspicious.

TROI

(continuing)
If he dies, Lore will blame you.

The Borg decides she's right. He DEACTIVATES the force-field. He enters the cell and approaches Picard's body.

When he bends down to take a closer look, Picard suddenly opens his eyes and reaches a hand up to pull a TUBE from the Borg's head, instantly disabling him. When the Borg slumps to the ground, we see a small amount of silvery FLUID seep from the torn tube.

Picard gets up and examines the Borg's prosthetic ARM. He quickly separates the weapon from the Borg's arm and gives it to Troi.

PICARD
(continuing)
See if the corridor's empty.

Picard stays with the Borg as she moves to the cell opening -- she stops short when she sees Data ENTER the corridor, holding a groggy Geordi by the arm.

Data sees the weapon in Troi's hand and grabs Geordi by the throat.

DATA
Drop it or I will break his neck.

Troi has no choice but to drop the weapon. Data unholsters his, then moves Geordi forward and hands him over to Picard and Troi.

DATA
(continuing)

Take him.

Picard and Troi lead Geordi to one of the side benches. Two Borg hurriedly ENTER. Data gestures to the fallen guard and they drag his body from the cell.

31 CONTINUED: (2)

PICARD
(re: Geordi)
What have you done to him?

But Data ignores him.

DATA
I will be back for him later.

With a cold look at Picard, he turns and EXITS. We HEAR the force-field go on.

When Data's gone Picard turns to Troi and opens his hand, revealing a small DEVICE that is Borg-like in design. They approach Geordi.

TROI
Geordi, are you in pain?

GEORDI
No. I'm a little dizzy, but that's all.

PICARD
I was able to take part of a transceiver from the guard's interlink system. It uses some

kind of phased pulse technology.
Is there any way we could modify
it to generate a kedion pulse and
reboot Data's program?

Geordi thinks for a moment.

GEORDI
It's a possibility.
(beat)
See if you can locate the phase
modulation circuitry.

Picard sets to work.

TROI
I'll watch the door.

She goes to stand by the cell door.

PICARD
(finding it)
All right, I've found it...

31 CONTINUED: (3)

GEORDI
Good... do you see anything that
would act as a flux inhibitor?

As Picard starts to look for it...

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it warps toward the planet.

33 INT. BRIDGE

There is an air of urgency in the room. Beverly is at an Aft Station with Barnaby. They're looking at an OKUDAGRAM that shows the planet.

TAITT
(at aft science)
Sensors still can't locate the Borg ship. I'm trying to filter out the interference.

BARNABY
We'll be within transporter range in nineteen seconds.

TAITT
I'm starting to get sensor resolution...
(beat)
There's the ship.

She gestures toward the OKUDAGRAM; the Borg ship's position in orbit is now marked.

BEVERLY
We'll enter orbit here.

She indicates a point on the opposite side of the planet.

33 CONTINUED:

BARNABY

(works)
Helm, new course -- heading zero-five-two mark seven.

CON OFFICER'S VOICE
Aye, sir.

BARNABY
(works)
Stand by to drop out of warp in... eight seconds.

TAITT
Once we're in orbit, we should have about forty-five seconds before they intercept us.

BEVERLY
I hope that's enough time...

BARNABY
Emergency deceleration in five seconds.

BEVERLY
Hold on --

There is a sudden forward lurch as the thrusters engage and we drop out of warp.

BEVERLY
(continuing)
Report.

TAITT
We're in standard orbit, sir. The Borg ship is on the planet's far

side, and is moving to intercept.

BEVERLY
(to com)
Bridge to Transporter Rooms --
begin evacuation.

BARNABY
The Borg will be in weapons range
in... thirty-two seconds.

33 CONTINUED: (2)

BARNABY
(off console)
We still can't locate Captain
Picard's Team... and there's no
sign of Commander Riker or
Lieutenant Worf.

BEVERLY
(to com)
Crusher to Salazar. Report.

34 INT. TRANSPORTER ROOM

A group of N.D. officers are stepping off the
Transporter pad.

SALAZAR
(at the console)
We're pulling the last teams off
right now. But there are six
people still unaccounted for.

35 INT. BRIDGE (OPTICAL)

BEVERLY
Keep trying.

On the VIEWSCREEN the Borg ship can be seen approaching.

BARNABY
The Borg ship is powering up its weapons array.

Beverly wants to give the Transporter Chief a few more seconds.

BEVERLY
(to herself)
Come on, Chief. It's now or never.

TAITT
They're preparing to fire.

BEVERLY
Raise shields.

A beat later, the ship takes a hit and shakes violently.

BARNABY
The port nacelle's been hit.

35 CONTINUED:

BEVERLY

Helm, get us out of here.

BARNABY
We've lost warp engines.

BEVERLY
Evasive maneuvers, full impulse.

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise pulls out of orbit.

37 INT. BRIDGE

TAITT
Shields are down to eighty percent.

BEVERLY
Fire phasers.

A beat, then --

BARNABY
Direct hit. No damage to the Borg ship.

The ship is rocked by another blast.

TAITT
Shields at seventy-three percent.

BEVERLY
Status of the warp engines?

BARNABY
Still down. We can't outrun them.

There is a tense beat as Beverly considers the situation.

BEVERLY
(to con)
Helm, set a new course -- heading three-four-four mark six. Full impulse.

Taitt checks this heading at her console, then turns to Beverly, uncertain.

37 CONTINUED:

TAITT
Sir... that heading takes us directly into the sun...

Beverly doesn't respond; obviously she knows this and intended it. Off her determined expression and Taitt's anxiety...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

with the Borg ship in pursuit. A star is seen in the distance.

39 INT. BRIDGE

Beverly is at the rear stations with Barnaby and Taitt. The next is at an urgent pace; they need an answer quickly.

BEVERLY
(to Barnaby)
The databanks should contain information about a process called metaphasic shielding --

BARNABY
I know about that research. Commander La Forge was developing a program that would implement metaphasic properties...

BEVERLY
How far along was he?

BARNABY
(working console)
The program's in the databanks... but it was never tested...

BEVERLY
If we had metaphasic shielding, we could enter the sun's corona and the Borg ship wouldn't be able to follow.
(beat)
Can you bring the program on line?

BARNABY
I can... but we have no way of knowing if the shields will hold.

TAITT
Sir, hull temperature is rising... now at twelve-thousand degrees C. Radiation level is nearing ten thousand rads.

39 CONTINUED:

Suddenly the ship is ROCKED by another phaser blast.

BEVERLY
Report.

TAITT
Shields at sixty-two percent...

BEVERLY
Lieutenant, activate the metaphasic program. We don't have a choice.

BARNABY
Aye, sir.

He begins working at a console.

TAITT
Hull temperature is critical. We can't withstand this heat much longer.

BARNABY
The program is on line. Engaging metaphasic shield... now.

There is a tense beat.

TAITT
Hull temperature dropping... down to seven thousand degrees.

There is general relief.

BEVERLY
Maintain course.

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it disappears from view inside the sun's glare -- moments later the Borg ship pulls up and away from the sun.

41 INT. BRIDGE (OPTICAL)

BARNABY
The Borg ship has broken off pursuit.

BEVERLY
All stop.

41 CONTINUED:

TAITT
(off console)

Sir, the Borg ship is taking up position relative to ours. They're going to wait for us to come out.

Beverly casts an eye toward the Viewscreen and sees the fiery glow of the corona.

BEVERLY
The question is... how long can we survive in here?

Off her face...

42 INT. BORG CELL (OPTICAL)

Geordi has been taken away again, and Picard is modifying the (TECH) component he took from the Borg. Troi is standing so as to block what he's doing should anyone look inside the cell.

PICARD
I've done everything Geordi said. Now to activate it...

He makes a final adjustment to the transceiver as:

TROI
How are we going to know whether the pulse reboots Data's ethical program?

PICARD
We'll only be able to tell by his behavior.

TROI

Won't he realize something has happened to him?

PICARD
I doubt it. It's one program among thousands.

42 CONTINUED:

Picard has reached the cell opening. He glances down the corridor, then sets the transceiver on the floor and gently nudges it with his foot toward the force field.

PICARD
I just hope this force field has enough energy to trigger the pulse.

The transceiver comes in contact with the force field, which ACTIVATES, fritzing continuously.

CUT TO:

43 INT. BORG LAB

Data is scanning Geordi with a MEDICAL DEVICE.

GEORDI
You know, Data -- I've been thinking... about some of the times we've had together.

Geordi is hoping that the re-boot will work, and that he can reach Data on a personal level, reminding him of

what was good about his life before he joined Lore's "cult."

Suddenly Data gives a VERY SMALL head tilt, so minute that neither he nor Geordi realize anything has happened.

GEORDI
Like that time we went sailing on Devala Lake. Remember that?

DATA
I have a complete memory record of that day.

GEORDI
You decided to take a swim... but when you jumped out of the boat you sank straight to the bottom.

Geordi can't help but laugh as he remembers.

43 CONTINUED:

DATA
(matter of factly)
I did not have enough buoyancy to get back to the surface.

GEORDI
(still chuckling)
So you had to walk over a kilometer along the bottom of the lake to get to shore.

DATA
One kilometer, forty-six meters.

GEORDI
It took two weeks to get the water
out of your servos...

There is a beat, then --

DATA
I am ready to irradiate your
existing brain cells.

Geordi's face falls when he hears this... it seems a jarring contrast to the pleasant memory he was sharing. He doesn't seem to have reached Data.

GEORDI
(quiet)
Data... if you ever go back to
being the way you were, you may
not be able to forgive yourself
for what you're about to do to me.

Data's face is unreadable. After a beat --

DATA
I am getting some anomalous
readings from your neural net. I
will have to do further tests
before I proceed.

Data has not even scanned for readings, but Geordi can't see this. Data stands.

DATA
Someone will come and take you

back to your cell.

Data regards Geordi for a moment, then turns and EXITS.

44 INT. UNDERGROUND CAVERNS

Hugh, Riker and Worf have returned to the main chamber from their reconnaissance. Riker and Worf are laying out their rescue plan. Hugh stands to one side, listening.

WORF
We can use the environmental control ducts to get inside the compound. They should take us to the detention area.

RIKER
We'll have to move fast. If we have to stun a guard, the other Borg will know right away that he's been hurt.

HUGH
When they realize... your escape route may be compromised.

RIKER
We'll have to take that chance.

There is a beat of silence. Hugh is torn -- he could offer to help them. But he cannot take the step.

HUGH
Good luck, Commander.

Riker and Worf nod and head off down the tunnel. Hugh stares after them, conflicted.

45 EXT. BORG COMPOUND (OPTICAL) - DAY

Data approaches Lore, who is seated, surveying the landscape from just outside an entrance to the compound. Borg workers come and go as they perform their various tasks.

45 CONTINUED:

LORE
There you are, Brother. Have you made any progress with La Forge?

DATA
It is too early to tell if the nano-cortical fibers have performed their function.

LORE
I suspect none of the humans will survive the process... but it's their own fault, isn't it? They should never have come here. What were they thinking?

Data takes Lore's rhetorical question to heart.

DATA
(quiet)
They came looking for me.

LORE
Humans are so sentimental.

But things aren't so simple for Data anymore -- his ethical program is forcing him to think about things. As much to himself as to Lore:

DATA
I betrayed them. If they die...
I am responsible.

Lore looks at him, concerned.

45 CONTINUED: (2)

LORE
Why are you talking like this? Is something wrong with your programming? Perhaps I should check your systems.

DATA
(firm)
I do not want you to check my systems. I must resolve these issues myself.

Lore eyes Data, wary.

LORE
I think I've made a mistake. I don't believe you can tolerate the amount of emotion I've been giving you.

His eyes locked on Data's, Lore reaches for one of his own fingers.

46 INSERT - FINGERNAIL

as Lore flips the nail up, revealing circuitry inside.

47 BACK TO SCENE

LORE
Perhaps I should cut back a little...

Lore adjusts something in his nail and Data seems to shudder -- like a junkie coming down off a drug.

LORE
How's that?

DATA
I... do not like it...

LORE
Ah. Then you prefer having more emotions... ?

DATA
Yes...

LORE
They give you pleasure.

DATA
Yes. Please... I want more...

Lore lets Data yearn for a moment, then adjusts the circuitry as:

LORE
All right. For now, a little more.

Data is again flooded with negative emotion. It's a relief -- like a fix.

DATA
Thank you...

LORE
Don't mention it. I just hope this has helped clarify things for you.

Data walks off and Lore gazes after him. After a moment, he beckons to Crosis, who approaches.

LORE
I am concerned about my brother, Crosis. I don't believe he really wants to be a part of our great future.

He exchanges a meaningful and ominous look with Crosis.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

48 EXT. SPACE (OPTICAL)

The Enterprise hangs in space inside the sun's corona.

49 INT. BRIDGE

Light from the sun's corona reflects on the Bridge crew. Barnaby and Taitt are at an Aft Station. Taitt is working a console, concentrating intently on something.

BARNABY
(to Beverly)
Sir, the metaphasic shielding is losing integrity.

Concerned, Beverly moves to him.

BEVERLY
Can you stabilize it?

BARNABY
No... we won't be able to stay in here more than another three or four minutes.

BEVERLY
Do we have warp engines yet?

BARNABY
The last estimate was another half hour.

There is a charged silence. The options aren't good. Then --

TAITT

Sir?

Beverly and Barnaby turn toward her.

TAITT

I think I have an idea...

Beverly is interested. Taitt takes a breath.

49 CONTINUED:

TAITT

I think... it's possible we could induce a solar fusion eruption... that would destroy the Borg ship.

Barnaby stares at her, disbelieving.

BARNABY

What?

Taitt presses on. She's a little nervous about this, but nonetheless certain of her idea.

TAITT

We'd need to direct a highly energetic particle beam onto the sun's surface... it should produce a superfluid gas eruption. If we target the right spot -- the eruption would envelop the Borg ship.

Barnaby shakes his head, dismissing her. Beverly doesn't.

BEVERLY
How do you know this'll work?

There is a hesitation.

TAITT
I did my senior honors thesis on solar dynamics.

Beverly looks at her, considering.

BARNABY
Excuse me, sir, but this isn't the Academy. And a student thesis is a long way from a workable plan.

The goad seems to sharpen Taitt, focus her. She presses on.

TAITT
I've already configured the tractor emitters to create the particle beam... and I've located the target point on the surface...

49 CONTINUED: (2)

BARNABY
If her calculations are off, the eruption could encompass us.

Taitt eyes him.

TAITT
Well. I'll just have to make sure my calculations are accurate.

BEVERLY
Let's do it.

TAITT
Yes, sir.

She works her console.

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a beam lances out from the hull and down toward the sun's surface.

51 INT. BRIDGE

TAITT
The target area on the photosphere is destabilizing... pressure wave expansion is accelerating...

BARNABY
(off console)
Sub-surface fusion has been initiated...
(beat)
There's an eruption forming on the surface.

52 EXT. SPACE - BORG SHIP (OPTICAL)

hangs unsuspecting in space. Suddenly an enormous solar flare comes bursting out of the corona and

engulfs it.

53 INT. BRIDGE

BARNABY
She did it. The Borg ship has been destroyed.

53 CONTINUED:

BEVERLY
Helm, take us back to the planet, full impulse.

Beverly turns to Taitt and gives her a smile and a nod: "Well done."

54 INT. BORG CELL

Geordi is lying on one of the side benches; Troi sits nearby trying to make him comfortable. Picard paces restlessly.

The SOUND of the force field deactivating causes them to look toward the cell opening, where Data appears.

PICARD
(re: Geordi)
You're killing him. He won't survive another session.

DATA
I did not come for him -- I came for you.

He indicates with his WEAPON that Picard should move out. Picard glances at Troi, then EXITS the cell.

55 INT. BORG HALL (OPTICAL)

Picard and Data ENTER the empty room in midconversation.

PICARD
... It's not too late. If you remove the fibers, Geordi might recover.

DATA
That will not be possible.

PICARD
Why? Because Lore says so?

DATA
(beat)
It is for the greater good.

Picard senses that Data's program is working, and causing some confusion. He bears down.

55 CONTINUED:

PICARD
Good? Aren't good and bad, right and wrong, functions of your ethical program?

DATA
That is correct.

PICARD
What does that program tell you about what you're doing to Geordi, about what you and Lore are doing to the Borg?

Unlike before, Data has no easy answer. Picard pushes forward.

PICARD
(continuing)
It tells you these things are wrong, doesn't it?

Data's face says he's correct.

PICARD
(continuing)
How can actions that are wrong lead to a "greater good"?

DATA
You are attempting to confuse me.

PICARD
No, Data. You're not confused; you're sensing the truth. Your ethical program is fighting the negative emotions Lore is sending you.

Data's face is anguished. Before Picard can continue Lore ENTERS the hall with a group of Borg.

LORE
There you are, Captain. Thank you for joining us. You're going to

help me in a most important
ceremony.

Lore's words have an ominous ring. What does he have in mind?

56 INT. BORG CELL (OPTICAL)

Troi is tending Geordi when her attention is caught by the SOUND of a phaser blast coming from the corridor outside the cell. Having no way of knowing what this portends, she listens with some concern to the SOUND of hurriedly approaching footsteps. To her relief, Riker and Worf appear at the cell door moments later.

WORF
Where's the Captain?

TROI
Data took him away.

Worf DEACTIVATES the force-field and hangs back to make sure no one comes down the corridor. Riker's face registers concern when he sees the shape Geordi's in.

RIKER
There's not much time.
(re: Geordi)
Can he walk?

TROI
He'll need help.

Riker and Troi help Geordi to his feet.

RIKER
(to Troi)
There's an air duct in the corridor that connects to a tunnel underneath the compound. You take Geordi and we'll look for the Captain.

Troi nods and they EXIT.

57 INT. BORG HALL (OPTICAL)

Lore has approached Picard and Data. Crosis and the other Borg stand along the periphery of the room, watching silently.

LORE
(to Data)
It's time to put your doubts aside, Brother. It's time to close the door on your past and commit yourself to the great work that lies ahead of us.
(beat)
(MORE)

57 CONTINUED:

LORE (Cont'd)
I need to know that I can count on you.

He glances at Picard.

LORE

As proof, I want you to kill
Captain Picard.

Data's expression falters. He knows that if he doesn't comply Lore will cut off the flow of emotions, or quite possibly, kill him. He unholsters his weapon, turns and looks at Picard.

58
thru OMITTED
60

61 ON LORE

Looking on approvingly.

62 ON DATA

his face unreadable.

63 ON PICARD

holding Data's gaze.

64 RESUME SCENE (OPTICAL)

For a long moment, Data's decision hangs in the air. Finally:

DATA
No... It would be wrong.

64 CONTINUED:

Crosis quickly moves to take the weapon from Data.

Lore looks at his Brother, shakes his head sadly.

LORE
I didn't think you'd be able to do it. You've spent too many years among humans.

Lore turns away from Data, as if it's too painful to look at him anymore. But we see him cast a glance at Crosis -- and as if by prearranged contingency, Crosis swings in to action.

CROSIS
Hold him.

Two Borg step forward and take Data by the arms.

LORE
(to the assembled Borg)
I've asked many sacrifices of you -- sacrifices I knew were necessary in order to build a better future.

He plays the moment, going for the dramatic impact.

LORE
I want you to know that I ask no more of you than I am prepared to give myself. I am willing to make the greatest sacrifice of all -- my own dear brother.

Lore takes a weapon from another Borg. He looks at Data with great sadness in his eyes.

65 NEW ANGLE (OPTICAL)

Revealing that one of the Borg standing behind Lore is Hugh.

LORE
Good bye, Data.

As he starts to raise his weapon, Hugh rushes forward and knocks it away.

HUGH
No --

Crosis aims to take Hugh out but a PHASER bolt from the stage area blasts him.

ANOTHER ANGLE

Revealing that Riker and Worf had snuck into the hall and were hiding up in the stage area -- they stand ready to fire again if necessary.

66A RESUME SCENE

as a melee begins to erupt, various Borg beginning to charge each other.

66B ANGLE

as two Borg grapple hand-to-hand. One of them takes the other down and moves on toward some other foe.

66C ANGLE

as a Borg comes up behind Picard.

66D ANGLE

as Worf sees and takes aim.

66E ANGLE

as a PHASER blast takes out the Borg behind Picard.

67 RESUME SCENE

Lore and Data stand looking at each other across the room, strangely still amidst the Pandemonium all around them.

The fighting blocks his line of sight for a moment -- and before Data realizes it Lore is gone. Data has to push past people to follow...

68 INT. BORG LAB (OPTICAL)

Where Data had worked on Geordi. Lore is furiously working a console when Data ENTERS.

DATA
Lore...

Lore turns and sees the weapon in Data's hand (although it's not aimed at him).

LORE
Be careful with that, Brother. Somebody could get hurt.

DATA
What are you doing?

LORE
I have a way out of here. I'm willing to forget about what happened back there and take you with me.
(smiles)
We don't need anyone else. We're Brothers.

He sees that Data is unmoved by this.

68 CONTINUED:

LORE
I'll give you the chip our father made. It contains more than just emotions -- it has memories.

68A INSERT - FINGERNAIL

As Lore speaks, he surreptitiously opens his fingernail.

LORE'S VOICE
Memories our Father wanted you to have.

68B RESUME SCENE (OPTICAL)

as Lore activates the circuitry and cuts off the flow of emotions -- Data shudders as before, and Lore uses the opportunity to go for a weapon on a nearby console.

Lore whips it around to shoot him and leaves Data no

choice but to FIRE; the bolt hits Lore square in the chest. Lore's systems overload -- TENDRILS of crackling energy course around his head, and he collapses to the ground.

Data kneels at his side... the impact of the fall caused Lore's head flap to open and his BLINKING CIRCUITRY is now exposed.

Lore looks up at him, his eyes filled with sadness.

DATA
I am going to deactivate you now.

Lore speaks haltingly -- he's clearly damaged.

68B CONTINUED:

LORE
Without me, you will never feel emotion again.

DATA
You leave me no other choice.

Data uses a TOOL to starts shutting down Lore's systems, and the firing pattern of his blinkies starts to slow.

Data pauses before shutting off the last system; he has to fight off the feeling of withdrawal.

DATA
Good bye, Lore.

Lore's lost so many systems that his words come out distorted.

LORE
I... love you... Brother...

Data shuts down the last system and Lore's circuitry stops blinking. He is still, lifeless. Data regards him silently, his face unreadable...

69 EXT. THE BORG COMPOUND (OPTICAL)

seen from a distance.

70 INT. BORG HALL

The fight is over. Riker approaches Worf and Picard.

PICARD
What about Geordi and Troi?

70 CONTINUED:

RIKER
The Enterprise is in orbit.
They've been beamed aboard.

There is a murmur from some of the Borg when they see Data ENTER the room. He approaches Picard and the others.

DATA
Lore is no longer functioning.
(beat)
He must be disassembled so that he

is never again a threat.

PICARD
It's good to have you back, Data.

DATA
Thank you, sir.

Riker turns to Hugh. They regard each other for a moment, then Riker smiles.

RIKER
What made you change your mind?

Hugh considers for a beat.

HUGH
Perhaps my encounter with the Enterprise affected me more than I realized...

Considering his angry words earlier, there is a sense that Hugh is aware of the irony of his admission.

PICARD
What will you do now?

HUGH
I don't know. We can't go back to the Borg collective...
(beat)
And we no longer have a leader here...

Picard regards Hugh for a moment.

PICARD

I'm not sure that's true.

Hugh's never seen himself that way so it takes him a moment to realize that Picard means him.

70 CONTINUED: (2)

HUGH
Perhaps in time... we can learn to function as individuals -- and work together as a group.

Picard nods thoughtfully.

PICARD
Good luck, Hugh.

HUGH
Good bye.

Off this moment...

71 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at warp.

PICARD
Captain's Log, Stardate 47025.4. We have returned to Federation Space and are en route to Starbase two-nine-five. Mister La Forge remains under Doctor Crusher's care.

72 INT. DATA'S QUARTERS

Data is sitting at his desk, petting SPOT, looking at a MICRO-CHIP on a glass slide. The door CHIMES.

DATA
Enter.

Geordi comes in.

GEORDI
Hi, Data.

Data looks up at him, curious.

GEORDI
I just wanted to let you know that Doctor Crusher says I'll be able to return to duty soon.

Data understands his intention.

DATA
I am glad that the injuries I inflicted on you are not permanent.

GEORDI
(notices slide)
What's that?

DATA
This is the chip my Father created for me so that I could experience emotions. I had it removed from Lore's body before he was

dismantled.

GEORDI
Does it still work?

DATA
No. I am pleased to say that it was damaged when I was forced to fire on Lore.

GEORDI
Pleased? Data, you've wanted emotions all your life.

DATA
Yes. But emotions were responsible for what I did to you.

Data crosses over to a table.

72 CONTINUED:

DATA
I would never risk letting something like that happen again. My friendship with you is too important to me.

Data puts the chip in a box and closes it.

GEORDI
I wouldn't be much of a friend to you if I let you give up on a life-long dream.

Geordi picks up the box.

GEORDI
Who knows? Maybe someday we can repair this.

Geordi reaches up and puts the box on Data's shelf.
Off this moment...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Liaisons"
(fka "The Journey")
#40277-254

Story by
Roger Eschbacher & Jaq Greenspan

Teleplay by
Jeanne Carrigan-Fauci & Lisa Rich

Directed by
Cliff Bole

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FINAL DRAFT

JULY 6, 1993

STAR TREK: "Liaisons" - 07/06/93 - CAST

STAR TREK: THE NEXT GENERATION
"Liaisons"

CAST

PICARD	BYLETH
RIKER	LOQUEL
DATA	PILOT
BEVERLY	ANNA
TROI	BOY
WORF	
GEORDI	

Non-Speaking
N.D. SUPERNUMERARIES
N.D. ENGINEERS

STAR TREK: "Liaisons" - 07/06/93 - SETS

STAR TREK: THE NEXT GENERATION
"Liaisons"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
WORF'S QUARTERS	
SHUTTLEBAY	PLANET'S SURFACE
TEN FORWARD	
CORRIDOR	ALIEN SHUTTLECRAFT
ENGINEERING	
OBSERVATION LOUNGE	
RIKER'S QUARTERS	
ALIEN SHUTTLECRAFT	
CARGO FREIGHTER	

STAR TREK: "Liaisons" - 07/06/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Liaisons"

PRONUNCIATION GUIDE

BUSSARD	buh-SARD
BYLETH	BYE-leth
IYAARANS	ee-YAR-uns
IYAR	ee-YAR
KTARIAN	kit-AR-ee-un
PAPALLA	puh-PALL-uh
TARVOKIAN	tar-VOKE-ee-un

TERELLIAN teh-RELL-ee-un
VOVAL voh-VALL
ANNA AH-nah

STAR TREK: The Next Generation
"Liaisons"
TEASER

FADE IN:

1 INT. WORF'S QUARTERS

CLOSE ON WORF'S FACE. He looks disgusted. Off camera, his hands are working furiously at something... and he grows more and more agitated by whatever he's doing...

2 WIDEN TO REVEAL

Worf standing in front of a mirror. He is wearing a Starfleet DRESS UNIFORM -- a thigh-level tunic with pants underneath. He is attempting to tie an ornate SASH around his chest, but it isn't easy. He steps back and takes a look -- it's crooked and sloppy. Frustrated, he undoes the sash and starts tying it again. He just can't get it right...

The door CHIMES.

WORF
Enter.

RIKER ENTERS, also in a dress uniform. He's surprised to see that Worf is not ready.

RIKER

Worf, they're going to be here any minute.

Worf tugs at his sash -- it's hopeless.

WORF
I am having... problems.

Riker moves over and starts to help him tie the sash.

RIKER
If I didn't know you better, I'd say you were procrastinating.

WORF
Klingons do not procrastinate.

Riker gives him a look, and Worf is forced to back down a bit.

2 CONTINUED:

WORF
(continuing)
It is a... tactical delay.

RIKER
(tying sash)
All you have to do is spend five minutes greeting the Iyaarans and another hour or so making small talk at the reception. I'm the one who has to spend the next three days escorting them around the ship.

WORF
I do not enjoy these diplomatic situations.

RIKER
It's all part of being in Starfleet.
(ties sash)
There.

They look in the mirror. Worf eyes his dress uniform -- the sash... the short-hemmed tunic.

WORF
And I do not see why it is necessary to wear these ridiculous uniforms.

RIKER
Protocol.

WORF
They look like... dresses.

RIKER
Worf, that is a remarkably outmoded and sexist attitude. I'm surprised at you.

They head for the door.

RIKER
(continuing)
Besides, you look great in a dress.

2 CONTINUED: (2)

OFF Worf's look...

CUT TO:

3 INT. SHUTTLEBAY

An ALIEN SHUTTLECRAFT sits in the bay. PICARD and TROI (Picard in his jacket, carrying a duffel bag; Troi in dress uniform;) are facing the shuttle. Riker and Worf are also present. Clearly, this is a very important moment for all of them. Except for Worf, who looks distinctly uncomfortable.

The shuttle doors OPEN and three distinctive-looking aliens -- IYAARANS -- step out to greet the group. AMBASSADOR LOQUEL... AMBASSADOR BYLETH... and the shuttle's PILOT, VOVAL. All three wear featureless clothing -- there are NO ornaments or extraneous styling whatsoever -- it should suggest a purely functional, utilitarian garment.

Picard steps forward to greet the Ambassadors.

PICARD
Ambassador Loquel... Ambassador Byleth. I'm Captain Picard. Welcome aboard the Enterprise.

The Ambassadors bow politely, a ceremonial gesture.

LOQUEL
It is our pleasure to be here, Captain.

PICARD
We are honored to be the site of the first cultural exchange between the Iyaaran people and the Federation.

BYLETH
Yes, yes. The next seven days should prove most illuminating.

Loquel gestures toward the pilot.

LOQUEL
Allow me to introduce Voval. He will be taking you back to our homeworld.

Picard nods and smiles at the pilot.

3 CONTINUED:

PICARD
Pleased to meet you.

The pilot stares back silently, a neutral expression on his face. It throws Picard off for just a second, then --

PICARD
(to Ambassadors)
I'm looking forward to meeting with the Premier of Iyar.

4 INLCUDE WORF

as the diplomatic pleasantries continue. He is bored stiff...

PICARD
(continuing)
There will be a reception in your honor where you'll meet the rest of the Senior Staff. I'll be on my way to your home world, of course -- but I'm leaving you in the hands of my most experienced officers.

He gestures toward Worf.

PICARD
Lieutenant Worf, of the Klingon Empire, is our head of security. He will be responsible for your safety while you're on board.

Worf nods stiffly, and Byleth in particular takes notice of him, staring intently. Picard moves on, but Byleth continues to look at Worf.

4 CONTINUED:

PICARD
Counselor Deanna Troi from the Planet Betazed will be your personal liaison, Ambassador Loquel.

Troi smiles and steps forward.

4 CONTINUED: (2)

TROI
Ambassador Loquel, it's an honor to meet you. May I show you to your quarters before we attend the reception?

LOQUEL
Please.

Loquel follows Troi toward the door.

PICARD
And my First Officer, Commander William Riker from the planet Earth, will be assigned to you, Ambassador Byleth.

BYLETH
(looking at Worf)
I want this one.

Worf reacts to this, puzzled and surprised. Picard looks from one to the other.

PICARD
Commander Riker is a skilled diplomat, with wide experience in inter-species contact --

BYLETH
I'm sure, I'm sure. But I have decided. I want this Lieutenant

Worf.

Worf looks stricken... glances at Picard for salvation... but Picard wants to accommodate.

PICARD
Well. That will be -- just fine. Mister Worf... ?

There's no out. Worf takes a breath, turns to Byleth.

WORF
Yes... Ambassador, I would be pleased to --

BYLETH
(waving dismissal)
Yes, yes. Enough of that. Show me to my quarters.

4 CONTINUED: (3)

And he turns and stalks toward the door. Worf gives one last desperate look toward Riker, then follows Byleth. Riker exchanges a glance with Picard. This should be interesting...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

6 INT. TEN FORWARD

The reception is in progress. Riker, Worf, Troi and DATA are there with several other Starfleet Officers. (They are still in their dress uniforms.) A large BUFFET TABLE has been set-up -- it's topped with various FOOD and DRINKS.

7 ON TROI AND AMBASSADOR LOQUEL

moving along the buffet table. Troi holds an empty plate; Loquel also holds a plate, but his is piled high with food. As they talk, he keeps putting more food onto his plate.

TROI
So first thing tomorrow, I thought I'd take you on a tour... show you the operational centers and the residential decks of the ship. Then after that, we could spend some time discussing some of the cultural underpinnings of your society --

LOQUEL
Are you going to eat?

Troi stops.

TROI

Excuse me?

He gestures at her empty plate.

LOQUEL

You have no food on your plate.
Are you going to eat?

7 CONTINUED:

TROI

Oh... actually, I was waiting
until we got to the dessert tray.

He looks at her, not entirely clear on the concept.

LOQUEL

"Dessert... " What is that?

TROI

It's something we eat after the
main course. It's usually very
sweet... usually very bad for
you. We eat it purely for
pleasure.
(beat)
If you ask me, it's the best part
of any meal.

He considers this.

LOQUEL

My people eat only for

nourishment.

Troi leads him to the DESSERT TRAY, which is filled with various treats. Loquel looks on with fascination.

TROI
(continuing)
Let me introduce you to some of my favorites...
(indicates desserts)
Here we have peach cobbler with whipped cream. Tarvokian powder cake...
(beat)
But over here -- this is my very favorite.

Troi indicates a dome-shaped confection half the size of a bowling ball -- and completely covered with chocolate.

7 CONTINUED: (2)

TROI
(continuing)
This is a Ktarian Chocolate Puff. I'm not exactly sure what's in it... but I think there are at least seventeen varieties of chocolate inside.

Troi takes a modest slice and puts it on her plate, offers it to him. Loquel takes a small bite with his fork... considers the taste... then reacts with intense pleasure. He tries to find words to describe the

sensation...

LOQUEL
It is... it is...

TROI
Delicious?

LOQUEL
(smiles at the word)
"Delicious... "

Troi smiles.

TROI
Ambassador... I think we're going to get along very well.

She gestures toward a table.

TROI
Shall we?

He nods. Troi moves toward the table to sit down. Loquel eyes the dessert tray a moment, then innocently picks up the entire platter of desserts and follows Troi...

8 WORF, BEVERLY AND AMBASSADOR BYLETH

sitting at a table. They all have food in front of them. Byleth takes a bite of his food, reacts with disgust. He shoves his plate of food toward Worf.

BYLETH
This is unacceptable.

WORF
I am sorry if you do not care for our --

8 CONTINUED:

BYLETH
Bring me new food. I require a higher protein and enzymatic content.

Worf takes a beat, tries to hold his temper. Beverly intercedes.

BEVERLY
Our custom in a situation like this is to serve ourselves. It's called a "buffet," and usually people prefer to choose --

BYLETH
(to Worf, as if to a child)
Bring... me... new... food.

Worf rises stiffly as Beverly tries to reach Byleth.

BEVERLY
Ambassador...

WORF
It is all right, Doctor. I am happy to bring more food.

Worf moves off to the buffet table. He picks up a long

knife and begins cutting at some meat... going at it with a decidedly violent sub-text. Data approaches.

DATA
(to Worf)
How is your diplomatic assignment progressing so far?

WORF
(terse)
Fine.

Data watches as Worf hacks at the meat.

8 CONTINUED: (2)

DATA
I have found that in moments of diplomatic tension, it is often helpful to find elements of commonality.

Worf considers this for a moment.

WORF
Ambassador Byleth is... demanding... temperamental... rude...

DATA
(innocently)
You share all of those qualities in abundance. Perhaps you should build on your similarities.

Worf shoots him an irritated look, grumbles and walks off with the plate of food. OFF Data's look -- he was only trying to help...

CUT TO:

9 EXT. SPACE - ALIEN SHUTTLECRAFT (OPTICAL)

The shuttle seen in the Teaser, at impulse.

10 INT. ALIEN SHUTTLECRAFT

The Pilot (Voval) seen earlier is at the controls. (There's a small INSIGNIA PIN on the Pilot's uniform at the sternum. It should not call attention to itself in any way.) Picard is sitting next to him, trying his best to strike up a conversation with the man. It isn't easy. The Pilot is unresponsive, apparently uninterested in anything Picard has to say.

PICARD
So... I understand your homeworld has some of the most spectacular crystal formations in the sector.

10 CONTINUED:

The Pilot just grunts and stares straight ahead. An awkward beat.

PICARD
(continuing)
Is there any place in particular that you recommend I visit while I'm there?

PILOT

No.

Picard sees that a conversation with the man is all but impossible.

PICARD

Yes, well... what's our ETA?

PILOT

Seventeen hours, thirty-two minutes.

Picard reacts -- it's going to be a long trip. He stands.

PICARD

I think I'll go update my itinerary...

10 CONTINUED: (2)

Picard moves toward the rear of the shuttle. Suddenly --

WHAM! The shuttle is JOLTED and all of the lights GO OFF. EMERGENCY LIGHTS come up. Picard quickly sits down.

PICARD

What happened?

The Pilot scans the console.

PILOT

There has been a system wide power failure.

PICARD
What's the cause?

PILOT
(working)
We have entered an energy disruption field. I do not recognize the configuration.

The shuttle ROCKS HARD and keeps TREMBLING.

PILOT
(off console)
Attitude controls failing.

The shuttle is LURCHING to and fro -- it's all they can do to hang on. Picard scans the navigational console.

PICARD
There's an M-Class planet in this system. Can we reach it?

PILOT
I will try.

As the Pilot works...

11 ANGLE - WINDOW (OPTICAL)

as a distant planet comes into view.

12 RESUME SCENE

As before, trembling.

PICARD
Inertial dampeners are off-line...
life support is failing...

PILOT
Entering the planet's
atmosphere...
(works)
Prepare for impact.

They brace for collision --

13 EXT. SPACE - THE PLANET (OPTICAL)

The shuttlecraft SPIRALS down through the planet's atmosphere... and disappears from sight...

CUT TO:

14 EXT. PLANET'S SURFACE - NIGHT (OPTICAL)

A rocky, inhospitable surface. It's windy, and large spider-like formations of PLASMA LIGHTNING can be seen arcing up from the ground in the distance, lighting up the darkened sky.

15 MOVE TO REVEAL

The alien shuttlecraft lies wrecked on the surface.

16 INT. ALIEN SHUTTLECRAFT

It's dark. Smoke hangs in the air. Emergency lights are flickering weakly. The light from the distant

plasma lightning FLASHES through the windows. The Pilot is slumped over the controls, semi-conscious, a nasty-looking WOUND on his forehead.

17 ON PICARD

lying on the floor, disoriented. He sits up, grabs hold of a console and pulls himself to his feet... looks around the shuttle, spots the Pilot, moves to him.

17 CONTINUED:

PICARD
Voval...

The Pilot stirs slightly and moans in pain. Picard glances him over, eyeing the wound on his forehead.

PICARD
(continuing)
You may have a concussion... try not to move.

Picard moves to the COM console...

18 ON COM PANEL

A distinctive panel with several diamond-shaped controls on it (NOTE: It is undamaged and functioning). Picard hits a few buttons.

PICARD
(to com)
Picard to Enterprise...

(beat)
Picard to Enterprise... do you read me?

No response -- just static. He hits a few more controls... reacts with frustration...

PICARD
I can't get through... too much interference...

Picard makes his way to the rear of the shuttle and manages to find his duffel bag amidst the debris. He opens the bag and pulls out a tricorder, flips it open and scans in a wide circle...

PICARD
(off tricorder)
There's a structure and some energy readings... about two kilometers south of here...

Picard snaps the tricorder shut and moves to the Pilot, carefully takes off his jacket and wraps it around the man.

PICARD
I'm going to try to find help. Do you understand?

18 CONTINUED:

The Pilot manages a nod.

PICARD

Try to stay conscious. And don't leave the shuttle... there's some sort of plasma energy on the surface.

(beat)

I'll be back as soon as I can.

Picard moves to the shuttle doors and studies them for a moment... finds a manual latch, pulls down on it and forces the doors open...

19 EXT. PLANET'S SURFACE/ALIEN SHUTTLECRAFT - CONTINUOUS

Picard walks outside, bracing himself against the wind. Somewhere offscreen, plasma lightning is FLASHING. He scans the region with his tricorder, then begins to make his way across the rocky terrain with great difficulty...

20 NEW ANGLE (OPTICAL)

Picard trying to move quickly. Offscreen, A BRIGHT FLASH of plasma lightning causes him to stop and hang back. After a beat, he presses on. The wind is howling...

Suddenly, another much larger flash of OFFSCREEN plasma lightening erupts; Picard is thrown back onto a rock, where he cracks his head sharply. He falls to the ground, unconscious.

A few beats go by...

21 A SHAPE

is moving among the rock formations. It's a humanoid figure... its identity hidden by the dim light. The

figure makes its way toward Picard...

22 CLOSE ON PICARD

still unconscious. After a moment, TWO HANDS reach into frame and firmly grip him by the shoulders. As the hands drag him away...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

24 INT. WORF'S QUARTERS

Worf is lying in bed, fast asleep. After a moment, the door CHIMES. Worf stirs slightly. The door CHIMES again and Worf wakes up. He straggles out of bed, groggy, crosses to the door and touches a control. The door slides open to reveal --

Ambassador Byleth, who has a stern expression on his face.

BYLETH

You're late.

WORF

(reacts)
Late... it is oh-five hundred hours!

BYLETH
I told you last night I wanted to meet at this time. We are supposed to tour the arboretum and bio-labs.

WORF
I do not recall you saying anything about --

BYLETH
Are you calling me a liar?

Worf bristles.

WORF
No... I simply do not remember the conversation.

BYLETH
I will have to add this to your list of inadequacies.
(beat)
Now, don't just stand there. Get dressed and meet me in the arboretum.

24 CONTINUED:

He turns and walks off down the corridor. OFF Worf's reaction -- he can't take much more of this...

CUT TO:

25 INT. CORRIDOR

Troi and Ambassador Loquel are walking along, mid-conversation. Loquel is carrying a elaborate-looking cup of orange-colored liquid with a straw sticking out of it -- it looks like the 24th century equivalent of a "Big Gulp." Throughout the scene, he takes little sips of it.

TROI
This deck is devoted mainly to stellar cartography, biological research, and astrophysics...

Loquel takes a sip of his drink and gives a little moan of pleasure at the taste. He seems more interested in the drink than anything else.

TROI
(continuing)
We have over a thousand people on board, engaged in all facets of the ship's --

Loquel holds out the drink to Troi.

LOQUEL
Are you sure you don't want some of this...
(remembers)
This... "papalla juice?"

TROI
No, thank you. I'm still

recovering from all those desserts last night.

LOQUEL
Are you sure? It is very... "delicious."

TROI
I'm sure.

Loquel stops, again holds the drink out to Troi, insistent.

25 CONTINUED:

LOQUEL
Please. You have been so kind. Please.

Finally, Troi takes the cup and takes a cursory sip.

TROI
Yum.

Loquel looks satisfied, takes back the drink. They continue walking.

TROI
(continuing)
Next we're going to go to Deck Eight, which is interesting because it's not really finished. It's sort of a... multi-purpose deck...

25 CONTINUED: (2)

As Troi speaks, something catches Loquel's attention --

26 LOQUEL'S POV

A MOTHER and her SON (a six year-old boy) walk past a nearby intersection...

27 LOQUEL

reacts to the sight, curious. He turns and follows the mother and son.

28 TROI

doesn't notice at first. She keeps walking.

TROI
(continuing)
Sometimes when we need an extra lab... another cabin, we --

She stops, realizing that Loquel is no longer alongside her. She glances around, but he's nowhere to be seen.

TROI
(continuing)
Ambassador?

29
thru OMITTED
30

30A INT. ANOTHER CORRIDOR - CONTINUOUS

Troi rounds the corner and stops at what she sees --

30B INCLUDE LOQUEL

who is kneeling before the young boy, holding him with both hands at arm's length. He turns the boy from side to side, staring at him with intense curiosity, as if he's never seen a child before. The boy is staring back at him with a startled expression on his face.

The mother looks imploringly to Troi. Loquel glances at Troi.

LOQUEL
(re: boy)
What is this?

Troi approaches Loquel, speaks calmly.

TROI
That's a child.

LOQUEL
"Child"...

TROI
Children are our offspring. Our young. They grow into adults over a period of many years... they grow into beings like us.

Loquel releases the boy, eyes him.

LOQUEL

(re: boy)
Offspring.

TROI
Ambassador, I'm curious... how does your species procreate?

LOQUEL
(matter of fact)
Post-cellular compounding. We emerge from the natal pod fully grown.

30B CONTINUED:

TROI
I see...

Loquel turns to the boy, speaks gently.

LOQUEL
(to boy)
Do you have a name?

BOY
Eric...

Loquel smiles at him.

LOQUEL
Eric, do you like... dessert?

After a moment, the boy smiles and nods eagerly. Loquel looks to Troi and the mother.

LOQUEL
May I give Eric some dessert?

Troi and the mother exchange a look -- then the mother nods her approval.

TROI
That sounds like a wonderful idea.

As the three walk off together...

CUT TO:

STAR TREK: "Liaisons" - 07/06/93 - ACT TWO 23-23A

31 OMITTED

32 INT. CARGO FREIGHTER

CLOSE ON Picard, who is lying on his side on a small make-shift cot... unconscious. The room is dimly-lit. Gradually, Picard wakes up... groggy and disoriented... tries to sit but is too weak... He looks around...

33 PICARD'S POV - THE ROOM

It's a long, tunnel-like room, with a single door along one side. A few half-charred consoles can be seen... and several cargo containers, which are nothing more than shapes in the dim light. The room is CANTED slightly, as if it's been in a crash.

34 PICARD (OPTICAL)

lays his head back down... takes a ragged breath... then reacts to a sharp pain in his side. He looks down at his body...

34 CONTINUED:

His shirt is ripped and torn. He moves to touch his side, and his hand activates a small ENERGY FIELD which jolts his hand away.

Picard reacts... and sees that a small METALLIC DISC with several blinking lights on it has been attached to his rib cage. What is it... ?

A NOISE is heard across the room. Picard looks around, trying to see in the darkness.

PICARD
Is someone there? Who's there... ?

No answer. But something catches Picard's eye... and he squints into the darkness... still very groggy...

35 INCLUDE THE ROOM

As one of the dark shapes slowly begins to move, rising from where it was sitting in a chair. Clearly, it is a person -- and it is moving toward Picard. Picard watches with growing concern as the person moves closer... almost menacing. He tries to sit up...

PICARD
What do you want? Who are you...

A WOMAN'S HAND moves into the light and gently places a finger on Picard's lips.

WOMAN'S VOICE

Shhh...

The hands lay Picard back down on the cot... placing his body just so... almost nurturing. Picard looks up at her, tries to make out her face...

36 ON THE WOMAN (ANNA)

as her face moves into the light. She is human, midthirties... a very pretty woman whose face has seen many years of pain. Her skin is very pale... her clothes torn in a few places, ragged. She wears a distinctive-looking NECKLACE with a pendant around her neck.

She stares down at Picard with an unreadable face.

36 CONTINUED:

PICARD
Who... are you?

A long moment, then the woman moves back into the shadows and walks toward the door.

PICARD
(continuing)
Wait. Someone else was with me... the pilot of the shuttlecraft... he's wounded... please, he needs your help...

The woman stops by the door. She speaks, her voice hoarse.

ANNA'S VOICE

He's dead.

The woman opens the door to reveal the planet's surface outside. Wind howls into the room, then the woman exits and slams the door shut.

OFF Picard's reaction -- where is he... and who is this mysterious woman... ?

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. PLANET'S SURFACE - CARGO FREIGHTER (OPTICAL)

The ship lies wrecked on the surface.

38 INT. CARGO FREIGHTER

A few hours later. CLOSE ON Picard asleep, lying on the cot. He wakes with a start, alarmed, and glances around the room... then finally remembers where he is...

A small FIRE is now burning in a cargo container the center of the room. The woman seen earlier is sitting on a chair a few feet away, silently watching him. Her face is visible in the flickering light. It's a mysterious and somewhat eerie sight...

Picard eyes her.

PICARD
Hello...

The woman just stares at him. Picard notices a tray of FOOD sitting on a crate next to the bed -- a bowl of soup, a cup of water, and a piece of alien fruit.

PICARD
(continuing, re: soup)
This smells good. Thank you...

He sits up awkwardly, still very weak... takes the bowl of soup... tries a sip of it. The woman watches him, looking a little curious now...

PICARD
This is a Terellian cargo freighter, isn't it? Is this your ship? Were you one of the crew?

A beat. When she speaks, her voice is hoarse, halting...

ANNA
No... I was a passenger... we crashed...

38 CONTINUED:

PICARD
How many people survived? Are you the only one?

She nods. Picard eyes her.

PICARD
(continuing)
Well, you're certainly not a Terellian... unless you've lost two of your arms...

She smiles slightly at the humor, and a little of the tension in her face melts away... the moment is broken.

PICARD
(continuing)
What's your name?
(beat)
I'm Jean-Luc Picard. I'm a Starfleet officer.

ANNA
Anna.

PICARD
Anna...
(beat)
Anna, is there anyone else on this planet?

She shakes her head, no.

38 CONTINUED: (2)

PICARD
(continuing)
How long have you been here?

She hesitates.

ANNA
I... don't know. You can't see the sun here... I've... lost track of time.

PICARD
Do you remember the date your ship crashed?

She thinks a moment.

ANNA
Stardate... 40812...

PICARD
(reacts)
That's seven years ago.

Anna reacts, disturbed. She stands. It's a frightening revelation.

ANNA
Years...

PICARD
Anna... it's all right...

She becomes agitated, starts moving about the room.

ANNA
Seven years... I thought... one year... or two maybe... but how could it be seven...

PICARD

Anna, listen to me...

38 CONTINUED: (3)

The sound of assurance in his voice makes her stop.

PICARD
(continuing)
On my shuttle, there's a lot of equipment that survived the crash. We can use it to contact Starfleet. They'll send a ship for us. We can leave.

She stares at him -- a tiny bit of hope creeps into her expression.

ANNA
Leave?

PICARD
Yes. Both of us. If you can get me back to the shuttle...

He tries to sit up, he winces in pain. Anna quickly moves to him, lays him back down.

ANNA
Don't move... it's bad...

PICARD
Don't worry... I won't move.

She takes a breath -- focuses her thoughts and looks at

him.

ANNA
You have... three broken ribs...

She indicates the device on Picard's side.

ANNA
(continuing)
The restriction device... will... hold the bones in place... let them...

She can't find the words... interlocks her fingers to demonstrate...

38 CONTINUED: (4)

PICARD
Let them knit... let the bones knit...

She smiles at him, and for the time we can see she has a lovely smile.

ANNA
(continuing)
It's been a long time.... since I talked to anyone...

A beat, then she sits down on a crate by the bed, thoughtful.

ANNA
(continuing)

I used to talk... to myself. But then I thought... it might mean that I was crazy. So I stopped talking...

She takes a moment.

38 CONTINUED: (5)

ANNA
It will be a while before you can walk.

PICARD
Anna... maybe you could go to the shuttle... bring the equipment back here...

ANNA
(nods)
I can do that.

PICARD
Good.
(beat)
Go into the cockpit, and look for a small com panel in the center of the instrument bay. See if you can remove it, and bring it to me.

She nods, determined.

ANNA
Stay in bed. I'll be back.

She moves to the door... walks out side and shuts the door. There's a beat, then the door opens again and she walks inside the doorway and moves to him. She lightly touches his face.

PICARD
What is it?

ANNA
I just... wanted to make sure you were real.

38 CONTINUED: (6)

A beat, then she EXITS. OFF Picard's face as he lies back down, exhausted...

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

40 INT. ENGINEERING

Worf and Byleth are walking through the room, Worf showing him around. GEORDI is working in the background, as well as a couple of Engineering N.D.s. Worf is trying his best to be polite. He indicates the large back-wall graphic of the Enterprise.

WORF
The Engineering sections encompass twelve decks of the secondary hull. Deck forty-two contains the antimatter storage facility. Deck thirty-six houses the --

BYLETH
(cuts in)
What is the mass flow rate of the antimatter replenishment stream to the containment pods?

Worf looks at him, thrown off by the detailed technical nature of the question.

WORF
Excuse me?

BYLETH
The antimatter replenishment rate. What is it?

WORF
I am... not certain of the exact rate.

Byleth glances around the room, impatient.

BYLETH
Perhaps there is someone here who does know the answer.

40 CONTINUED:

Byleth looks at Geordi, moves to him.

BYLETH
You. Are you smarter than this one?

Worf looks at Geordi, seething. Geordi hesitates, on the spot, not sure how to respond -- there's no good answer to this question.

GEORDI
Ah... well... why do you ask?

BYLETH
Never mind.

Byleth walks off toward the warp core chamber, eyeing it with interest. Worf takes a breath, then moves to him.

40 CONTINUED: (2)

BYLETH
I wish to see the Bussard collectors. Take me to them.

It's all Worf can do to keep from strangling him.

WORF
This way.

Worf leads him onto the ELEVATOR. There is an awkward moment as they position themselves stand side-by-side, very close. Byleth begins to sniff the air around Worf.

BYLETH
Do you bathe?

OFF Worf's outrage...

41 INT. OBSERVATION LOUNGE

Worf, Riker and Troi. Worf is on his feet, fuming.

WORF
I am going to kill him! With my bare hands, I will take his neck and --

RIKER
Worf.

Worf paces around the room, wild-eyed, angry.

WORF
I have failed in my mission, Commander. I am clearly a bad diplomat. For the sake of the ship and the Federation... I request reassignment.

RIKER
Denied.

WORF
But Commander, these Iyaarans are irritating... arrogant... They cannot be reasoned with!

TROI
Ambassador Loquel is quite pleasant.

41 CONTINUED:

They look at her.

TROI
I will admit, he's a little... unusual.

RIKER
What have you learned about him so far?

TROI
He seems preoccupied with... recreation. In the past two days, I've spent more time in Ten Forward and the Holodeck than I have in the past two months.
(beat)
And he's obsessed with food. Especially chocolate.

RIKER
You must be in heaven.

TROI
To be honest... he's even testing my limits...

WORF
(seizing on this)
You see? They are insane!

TROI
Worf... you've been patient with Ambassador Byleth, and that's good. But maybe it's time to let him know that some behavior is unacceptable to us. I think it's

all right to suggest limits for
the Ambassador...

41 CONTINUED: (2)

RIKER
Maybe we need to loosen things up
a little bit... meet in a less
official capacity.

WORF
Like what?

RIKER
Well... how about a friendly game
of poker?

Troi smiles, sparking to the idea. OFF Worf's doubtful
expression...

42 EXT. PLANET'S SURFACE (OPTICAL)

The crashed cargo freighter, as seen before.

43 INT. CARGO FREIGHTER

It's hours later. Picard is lying on the cot, alone.
The fire is still burning. A quiet moment passes...
then Picard reaches for the cup of water -- it's empty.
He glances across the room, sees a large jug of water
sitting on the floor. He decides to get up...

Slowly, painfully, he manages to get to an upright
position... hobbles out of bed and across the room to
the jug of water. The exertion is intense, he's

sweating... he takes a long drink of water then sets down the jug...

He looks around the cargo room... He carefully makes his way to the door, trying not to jar his ribs too severely. He grabs a handle on the door and tries to open the hatch -- it won't budge. It's locked.

He's definitely puzzled by this. He turns and looks around for another exit, but there are no other doors. As he considers, there is a CLANG of metal at the door, and it swings open, letting in blast of WIND which almost knocks Picard off his feet.

Anna ENTERS. She's shocked to see him on his feet.

ANNA
What... what are you doing? Get back in bed!

43 CONTINUED:

She takes him by the arm and gently but firmly guides him to a nearby chair.

PICARD
Anna... why is the door kept bolted from the outside?

ANNA
For your protection...

PICARD
From what?

ANNA
There are dangerous animals here.
(changing subject)
I got the com panel... it's right here.

She moves to the door, opens it, comes back inside holding the small gray COM PANEL from the shuttle. She carries over to Picard and sets it on a cargo container near him.

ANNA
(continuing)
It wasn't easy... I had to force open the equipment bay to get it...

43 CONTINUED: (2)

Picard begins to examine the com panel, tapping controls, tries to get it working.

PICARD
If I can boost the output field, I might be able to send out a distress signal...

Still no response from the com panel. Picard is puzzled.

PICARD
(continuing)
There's something wrong with it...

He turns over the com panel, and reacts to what he

sees...

44 ON THE COM PANEL

The rear of the com panel is CHARRED with SCORCH MARKS, heavily damaged.

45 RESUME

Anna looks worried.

ANNA
What's the matter?

PICARD
The entire transmitter module's been destroyed...

Picard eyes the charred circuitry a moment... then sets down the com device. He looks at her, wanting an answer.

PICARD
How did this happen? It looks as though it's been hit by a phaser blast.

45 CONTINUED:

ANNA
I had to use a phaser to cut it free... maybe I accidentally damaged it... you can fix it, can't you?

PICARD

No.

Anna stares at the com device. She looks suddenly anxious. She stands.

ANNA

I'm sorry.... I'm sorry...

She begins to cry softly.

ANNA

(continuing)

I'm sorry...

Picard lays a hand on her, comforting. He speaks quietly.

PICARD

We will get out of here, Anna.
But it's not going to be easy...
we need to work together...

45 CONTINUED: (3)

Anna raises her head and looks around the dark and decimated room... remembering her experiences here...

ANNA

I can't believe I did that...
ruined our one chance... after
waiting so long...

She retreats into memory, reliving some of her experiences here...

ANNA
(continuing)
At first, I kept hoping that I'd be rescued... every day I'd set up a microfusion flare... and I'd look up in the sky and wait for someone to take me away...
(beat)
... and it never happened.

She gets a haunted look in her eyes...

ANNA
(continuing)
There's a precipice near here... I used to go there and stare down into the gorge... and think... I could just step off... and it would all be over...
(beat)
Then I realized... it was the hope that was driving me crazy... I had to accept that I was never going to get out of here...

She looks into his eyes... there is a desperation in her face.

45 CONTINUED: (4)

Picard stares at her for a long moment.

PICARD
Anna... no matter how long it

takes, we will get out of here.

A beat... then she nods, feeling better. She carefully helps Picard back into the chair. As she lays him down, she leans in close and gently strokes the side of his face. She looks absorbed in the intimacy of the moment...

ANNA
(continuing)
From the moment I saw you, I knew you were here to save me...
(beat)
I'll do anything you want... just don't leave me. I don't want to be alone again...

And she moves closer to him... closer... her eyes closing, mouth parting... and she kisses him tenderly on the lips. She pulls away... and whispers into his ear...

ANNA
(continuing)
I love you...

A moment. Then she turns and walks away. As Picard watches her go, clearly uncomfortable and concerned with what's just happened...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 EXT. PLANET'S SURFACE (OPTICAL)

The crashed cargo freighter, as seen before.

47 INT. CARGO FREIGHTER

It's a few hours later. Picard is standing on top of a cargo container, working at an OPENED PANEL on the wall. He's trying to dismantle a COMPONENT (A POWER CELL) from its position in the circuitry.

After a moment, the door opens and Anna ENTERS. She's carrying a small SACK. Her appearance has changed. She has cleaned herself up quite a bit, and her hair is tied back in a simple but pretty style. Clearly, she has made an effort to be more attractive.

She doesn't see Picard at first.

ANNA
(excited)
I found some coltayin roots. They're not much to look at... but they taste good...

She sees Picard and stops, alarmed.

ANNA
What are you doing?

She moves to him. Picard is preoccupied with his work, doesn't look down at her.

PICARD

Trying to dislodge this power cell...

Anna moves to him, suddenly agitated.

ANNA
You're... going to hurt yourself up there... let me...

PICARD
I've almost got it...
(works)
There.

47 CONTINUED:

Picard yanks out the power cell. He gingerly steps down off the container, wincing at the pain in his side. Anna helps him down, and he sets the cell on a table and sits down in the chair. He starts examining the cell.

PICARD
(re: cell)
Its energy relays are corroded... but it might be able to hold one more charge...
(beat)
If I can regenerate the cell... we may be able to reactivate the shuttlecraft's engines...

Picard works on the device. Anna watches him a moment, not liking the fact that his attention is on this device and not on her. She moves to sit near him and

smiles.

ANNA
Well... I'd say this is cause for celebration...

She starts digging through the bag of roots.

ANNA
(continuing)
You know, I may still have some Terellian spices around here... I could boil these roots and make a nice broth for us...

Picard's attention stays focused on the power cell.

PICARD
Sounds delightful...

He keeps working. Anna pulls out a ROOT and begins to peel it with a small knife. She keeps looking at him, thoughtful...

ANNA
Jean-Luc... if we ever do get out of here... will you promise to show me this starship of yours... this Enterprise?

PICARD
Of course.

47 CONTINUED: (2)

She holds his gaze for just a little too long. Clearly, she is becoming infatuated with him. Picard breaks her look.

PICARD
If you'll hand me my tricorder, I think I can repair these energy relays.

She picks up Picard's tricorder, and as she passes it to him she takes the opportunity to hold his hand. Picard stops.

ANNA
I meant what I said before...
(beat)
I do love you.

Picard takes a deep breath, sets down the com panel. He has no choice but to confront the issue head on now. He doesn't want to hurt her feelings, but it must be dealt with. It's awkward.

PICARD
Anna. I... care for you a great deal. I am grateful that you saved my life... you are a warm and compassionate person. I have a great deal of sympathy for what you've gone through... alone... here on this planet...
(beat)
But I don't think you're really in love with me.

Anna reacts, genuinely surprised.

ANNA
How can you say that? Of course I love you...

Picard chooses his words carefully.

PICARD
I'm the first person you've seen in seven years. And I've brought you the hope of leaving this place...
(beat)
Isn't it possible that your feelings are a little... confused right now?

47 CONTINUED: (3)

ANNA
No... I know how I feel. And I love you.

This is getting difficult. Picard tries to help her understand.

PICARD
Look... sometimes when a person has gone through a traumatic experience, like yours... they come to look upon the person who rescues them as a sort of... larger than life figure. Sometimes they become infatuated with their rescuer. They may even think that... they're in love with

that person...

Anna thinks about this a moment.

ANNA
So... you're not attracted to me.

PICARD
That's not true. You're a very lovely woman. I just think this is... a little premature. We don't know anything about each other.

Anna looks away... grows very thoughtful... and finally seems to yield a little.

ANNA
I understand... and I'm sorry if I made you uncomfortable.

Picard nods.

PICARD
It's all right.

He picks up the tricorder and works it a moment. He aims the tricorder at the power cell and hits a control -- the power cell HUMS and starts to GLOW. Picard looks pleased.

PICARD
It'll take a couple of hours for the power cell to charge. After that, we'll have to take it to the shuttle immediately. The cell casing is already breaking down...

47 CONTINUED: (4)

Picard looks at her and smiles gently.

PICARD
We're going to get out of here, Anna.

She smiles back, hopeful. Picard turns his attention back to the cell...

Anna keeps looking at Picard, and her hopeful expression darkens. She looks thoughtful... almost worried about something. OFF her look...

CUT TO:

48 INT. RIKER'S QUARTERS

Riker, Loquel, Troi, Worf and Byleth are sitting around a table in that order, playing five card draw. The Ambassadors are clearly new at the game. Loquel is eating from a small plate of chocolate candy, which he keeps nibbling on during the scene.

RIKER
I'll bet ten.

Riker tosses in a chip. He looks to Loquel.

RIKER
Ambassador, the bet goes to you...

Loquel considers his cards, which are smudged with

chocolate.

LOQUEL
I will... "see" the bet.
(excited)
And I will... "raise" ten.

He tosses in two chips.

TROI
That's twenty to me...

Troi tosses in two chips. Worf studies his cards a moment.

WORF
I'm in. And I raise twenty.

He tosses in four chips.

48 CONTINUED:

BYLETH
You are -- you are...
(finds the word)
...bluffing.

Worf shoots him a look. Quickly and with feeling, Byleth tosses four chips into the pile -- but Worf notices that Byleth surreptitiously takes two of them from Worf's pile!

WORF
(to Byleth)
Excuse me, Ambassador. Those are

my chips.

BYLETH
You are in error. Those chips are mine.

WORF
I saw you take two chips from my pile.

Byleth's eyes widen. He stands.

BYLETH
You dare to accuse me of stealing?

Worf stands and faces him, glaring.

WORF
Yes.

BYLETH
You are lying because you are losing the game!

WORF
Perhaps I am losing because you've been cheating all along!

It looks like this might come to blows.

RIKER
Wait a minute, let's just calm down...

BYLETH
(ignoring Riker)
Even if I were cheating, how would

a plodding animal like you know it?

48 CONTINUED: (2)

WORF
(outraged)
You are an insulting, pompous fool! If you were not an Ambassador, I would disembowel you right here!

BYLETH
Do not let my title inhibit you, Klingon!

Byleth gives Worf a little SHOVE. Worf's eyes widen with rage -- that's it. He GRABS Byleth and THROWS HIM into the wall.

RIKER
Lieutenant Worf -- stop! That's an order!

Worf tries to restrain himself, though he's trembling with rage. Byleth looks at him -- suddenly very pleased.

BYLETH
Yes! Good!

Without warning, he KICKS Worf backward, sending him slamming against the wall. Worf is enraged. The two men FIGHT -- each of them getting off a PUNCH or two before Riker finally GRABS Worf and holds him back.

BYLETH
(recovering)
Wonderful... very good!

Everyone looks at him.

BYLETH
Thank you, Lieutenant Worf. I think I understand now. That was a very effective demonstration.

Worf looks at him in astonishment.

WORF
What?

BYLETH
If you will excuse me, I would like to document this experience.

48 CONTINUED: (3)

Byleth swiftly EXITS. Riker, Worf and Troi exchange a confused look... then they to Loquel, who is sitting in his chair, eating a piece of chocolate. He looks up at them and smiles.

OFF their mystified reactions...

CUT TO:

49 EXT. PLANET SURFACE (OPTICAL)

The crashed cargo freighter.

50 INT. CARGO FREIGHTER (OPTICAL)

A while later. Picard is working on the power cell, which is still humming and glowing. Anna sits nearby, quietly watching him...

PICARD
The power cell's ready. We need to get to the shuttle...

She tenses.

ANNA
We can't go right now...

PICARD
Why not?

ANNA
The plasma storms are too strong... it's dangerous. Wait a few hours... then we'll go.

PICARD
We don't have a few hours. I told you, the cell's already degrading...

50 CONTINUED: (2)

Anna moves to him, gently tries to convince him to stay.

ANNA

Jean-Luc... it's a difficult journey... The restriction field will make it hard for you to walk...

PICARD
I'm feeling much better now. And I don't intend to use this any longer...

He pulls aside his shirt and reaches for the device, but Anna quickly stops him.

ANNA
(quickly)
No... you can't remove it yet --

Picard pulls away from her.

PICARD
(firm)
Anna.

She stops. Picard reaches for the device, and his hand is jolted back as it emits an ENERGY FIELD. Determined, Picard grabs the device. He winces at the pain as the FIELD FLASHES ON AND OFF for a moment -- then he pulls off the device.

He looks down. There is no wound on the side of his body -- no sutures, nothing. Picard takes a deep breath and moves around his arm experimentally. There is no pain. He slowly looks up at Anna... realizing... putting everything together... very suspicious now...

PICARD
There's no pain. It would seem

that my ribs weren't broken after all...

ANNA

Jean-Luc...

PICARD

(hard)

What the hell's going on? Why are you trying to keep me here?

50 CONTINUED: (3)

ANNA

Please... I love you...

Picard ignores the remark -- presses on, wanting answers.

PICARD

Why do you keep me locked inside this freighter? You say there are dangerous animals... but I've yet to see or hear a single one of them...

ANNA

Jean-Luc...

PICARD

And what about that com panel? You said you damaged it while cutting it out of the shuttle... Did you? I find it hard to believe you would be that clumsy

with the one piece of equipment
that could save you after seven
years.

Picard holds up the device.

PICARD
(re: device)
And what was this really for... to
keep me immobilized?

Anna is frightened. She backs away, starting to break
down.

ANNA
Please... I was so afraid... I
didn't want you to leave me...

PICARD
So you found it necessary to hold
me captive?

50 CONTINUED: (4)

ANNA
I was scared... I wanted you to
stay... to love me...

She starts to cry softly. Picard eyes her a moment,
decides not to encourage her feelings in any way. He
sits down and starts preparing the power cell.

PICARD
I'm going to go find that shuttle
myself...

ANNA

No...

Anna's face fills with intense emotion and she rushes at him, wraps her arms around his neck and shoulders -- pulls him close and kisses him passionately. Picard pulls away.

PICARD

Anna...

ANNA

Don't fight me...

She kisses him again, this time more insistently. Picard reaches up, takes her arms and firmly pulls her away and breaks the kiss.

PICARD

Anna, no.

A look comes over Anna's face -- puzzled, disturbed... and vaguely threatened.

ANNA

You should love me now. We're together... we depend on each other... I know more about you...

(beat)

Love me.

Anna forcefully throws him back onto the ground. She grabs his face and forces herself on him, kissing him with a strange ferocity. The moment builds, then --

Picard manages to THROW her off of him.

PICARD

Stop it!

50 CONTINUED: (5)

Anna looks at him for a moment... confused... hurt... and then her face changes. She looks suddenly very serious.

ANNA

I failed... you don't love me... it's over...

She turns and races for the door.

PICARD

Anna, wait... where are you going?

Picard moves to grab her, but she pulls away. As it happens, Picard's hand catches her necklace and it BREAKS away from her neck as it pulls into his hand.

Anna quickly EXITS. The door slams shut.

PICARD

Anna!

Picard moves to the door, dropping the necklace by the fire. He tries to open the door, but it's locked. He thinks, looks around the room, picks up a metal bar and starts to work at the door, trying to force it open...

He works for a moment... then there's the sound of heavy FOOTSTEPS outside. Picard stops, listens... the

steps come closer... and then a MAN'S VOICE:

VOICE
(calling out)
Hello! Is anyone in there?

PICARD looks to the wall opposite the door, following the voice.

VOICE
(continuing)
Hello!

PICARD
Over here! There's a door on the opposite side!

The footsteps pause... then start moving around the freighter. Picard pounds a fist on the door.

PICARD
(continuing)
Over here! The door's over here!

50 CONTINUED: (6)

A couple of beats... then there's the sound of the door being unbolted from outside. The door opens to reveal:

51 VOVAL

the shuttle pilot -- he's alive and well.

OFF Picard's shocked reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

52 INT. CARGO FREIGHTER

Continuous action. Picard and the Pilot looking at one another in surprise. (NOTE: The small insignia pin seen earlier on the Pilot's sternum is now gone -- this is a subtlety that neither we nor Picard should notice.)

PICARD
Voval...

The Pilot enters and Picard shuts the door. The Pilot is tired, but he looks okay.

PICARD
(continuing)
I thought you were dead...

The Pilot looks at him.

PILOT
Dead?

PICARD
Yes. There's a woman who lives here... she went to the shuttle... she told me you were dead...

The Pilot realizes what must have happened.

PILOT
Yes... that is understandable...
(explains)
When my species is injured, our metabolic rate slows until our body can heal itself...
(beat)
This state could easily be mistaken for death.

PICARD
I see...

The Pilot shivers a little, cold -- and he moves to the fire and begins to warm himself. Anna's necklace is visible on the floor next to the fire.

PILOT
When you did not return to the shuttle... I attempted to track you.
(MORE)

52 CONTINUED:

PILOT (Cont'd)
The surface conditions made it very difficult...
(shivers)
So cold...

The Pilot glances toward the door, concerned.

PILOT
I saw someone running away from here... was it the woman?

PICARD
Yes...

PILOT
Why would she leave this shelter?

PICARD
She was upset.

The Pilot considers this -- he looks worried.

PILOT
Do you think she might... harm herself?
(off his look)
There's a dangerous precipice near here... she was headed in that direction...

Picard eyes the Pilot, curious at the statement.

PICARD
It's possible...

PILOT
Then we should go find her.

A beat. Picard is a little suspicious of the Pilot's urgency to find her, but he decides to play this out.

PICARD
All right. You stay here -- warm

yourself. I'll go look for her...

The Pilot moves to join him.

PILOT
We will go together.

52 CONTINUED: (2)

Picard nods. The Pilot opens the door and they EXIT.

53
thru OMITTED
55

56 EXT. PLANET'S SURFACE - ROCK LEDGE (OPTICAL)

A short time later. Picard and the Pilot stop at a LEDGE that overlooks a bottomless CHASM. The Pilot looks into the darkness below with concern.

PILOT
Captain -- this ridge extends for a kilometer in either direction. I suggest we separate -- we can search it twice as fast.

Picard nods and they head in opposite directions...

57 EXT. PLANET'S SURFACE - ROCK LEDGE - ANOTHER LOCATION

Picard walking... searching... calling out...

PICARD

Anna!

He keeps walking for a moment... then he sees something --

58 PICARD'S POV (OPTICAL)

Visible in the distance, standing near the edge of the cliff -- is Anna. She's staring down into the chasm.

PICARD

Anna...

Picard quickly makes his way to her. Anna does not even look up at him. She's despondent.

ANNA

Get away from me...

Picard stops several feet away from her. He eyes her a moment, not sure whether she's willing to carry out her threat. But he's determined to find out what's really going on... and he tries to draw out her true intentions...

PICARD

You don't have to do this. I found Voval, the shuttle pilot -- he's still alive. He can help us get away...

ANNA

I don't care.

58 CONTINUED:

Anna shifts her weight to one leg, and her body sways for a moment. Picard tenses, afraid she's going to jump -- but she turns around to face him.

ANNA
I'll jump... unless you promise... to love me...

PICARD
Anna --

59 PICARD'S POV

ON ANNA'S NECKLACE, which is now back around her neck.

60 RESUME PICARD (OPTICAL)

He knows something is definitely wrong here. His expression hardens.

PICARD
No... no, I won't promise that. You've been manipulating me, haven't you?

ANNA
Jean-Luc, what are you saying?

PICARD
Your necklace. I broke it. It was lying in the cargo freighter, by the fire... I left it there.
(beat)
Now it's whole again and back on your neck. How?

She ignores the inquiry.

ANNA
Tell me about your love... I must know...

Picard is starting to put the pieces together...

60 CONTINUED:

PICARD
Where's Voval? Isn't it convenient that he arrived at the freighter only moments after you left... and then he insisted that I come looking for you. He took me here to the ledge... where I found you... on the cliff, about to jump. Very well-timed, wouldn't you say?

Anna steps dangerously close to the ledge.

ANNA
Jean-Luc...

PICARD
Are you working together? Voval's the only one who could've gotten the necklace and given it to you...

ANNA
(urgent)
Tell me about your love -- or I

will jump!

PICARD

Go ahead.

She blinks, unsure how to react to that statement.

PICARD

(continuing)

What are you waiting for? It's a long fall... at least two hundred meters. You should die instantly... if that's what you really want.

She glances down into chasm.

PICARD

(continuing)

But somehow, I don't think it is.

A long beat as Anna's expression fades to resignation. She steps away from the ledge... and touches the pendant on her necklace --

60 CONTINUED: (2)

ANNA TRANSFORMS INTO THE PILOT, VOVAL. The necklace is now gone, and in its place we see that Voval is touching the small insignia pin at his sternum, which is actually an alien holographic projection device.

PILOT

I have failed.

Picard reacts, trying to understand.

PICARD
Failed. Voval... what was the purpose of all this?

Voval looks disappointed.

PILOT
My name is Ambassador Voval.

PICARD
Ambassador...

PILOT
My mission was to study human intimacy... specifically the concept you call love...

Picard is astonished.

PICARD
You staged the crash... faked my injury... and arranged all this to see if I would fall in love with you?

PILOT
(innocently)
In our study of your culture, we did not understand certain concepts. So we sent three representatives to study them... to experience them...

Picard takes a moment.

PICARD
What gave you the idea that trapping me here would give you the opportunity to explore love?

The Pilot gestures at the environment.

60 CONTINUED: (3)

PILOT
Several years ago, we discovered the remains of the Terellian freighter on this planet. The ship contained logs made by a single survivor -- a human woman. That was our first contact with human culture...
(beat)
The woman lived alone here for seven years... until another human crashed on this planet. A human male...

PICARD
(realizing)
And that man was injured... the woman nursed him back to health... they fell in love...

PILOT
(nods)
In the logs, she described many concepts we found difficult to understand. Pleasure... antagonism... love. These were

alien to us. We wished to experience them ourselves.

(beat)

Ambassador Loquel was sent to experience pleasure... Byleth was sent to experience antagonism. And I was sent to experience... love. Was this wrong?

Picard takes a moment -- it all makes sense now.

PICARD

Well... let's just say that we're not used to such a... direct approach.

(beat)

Ambassador Voval... I must tell you that in our culture, what you've done would be considered dangerously close to a crime.

Voval looks at him in confusion.

PILOT

(tries the word)

"Crime... "?

Picard sees that they have a big gulf to cover.

60 CONTINUED: (4)

PICARD

We can... talk about that later.

Picard looks around the rough terrain.

PICARD
(continuing)
The first order of business would seem to be getting off this planet. Am I to assume the shuttle is not as badly damaged as it looked?

PILOT
That is correct. I only simulated the crash. We can leave at any time.

PICARD
Then let's go...

As they turn and walk off across the rough terrain...

CUT TO:

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

62 INT. SHUTTLEBAY

The Iyaaran shuttlecraft is sitting in the bay with its doors open. Picard and Voval are getting out -- Picard in his jacket, carrying his duffel bag. They have just returned.

62 CONTINUED:

Riker, Worf, Troi, Loquel and Byleth are ENTERING the

room together, saying their goodbyes. The mood is upbeat. As they make their way to the shuttle...

63 RIKER, WORF AND BYLETH

walking along, mid-conversation. Byleth is fine, but Worf is rubbing his back and shoulders, clearly in a great deal of pain. Riker takes note.

RIKER
(to Worf)
You seem a little sore...

Worf nods and groans a little.

BYLETH
(explains)
Lieutenant Worf was kind enough to engage me in eleven hours of Holodeck battle exercises.

RIKER
(reacts)
Eleven hours...

BYLETH
I learned a great deal about the concept of antagonism.

Worf smiles at the memory.

WORF
It was... excruciating.

64 TROI AND LOQUEL

stop at the shuttlecraft. Loquel turns to face Troi

and hands her a stack of plain brown WAFERS.

LOQUEL
(re: wafers)
Counselor, these are bio-enzymatic supplements that my people consume for food. I'm afraid you will find they are not as... delicious... as your chocolate.

Troi takes the wafers and smiles.

64 CONTINUED:

TROI
After the past few days... I could use something a little bland.

As Loquel returns her smile...

65 PICARD AND VOVAL

standing at the shuttle, face-to-face.

PILOT
Thank you, Captain. This has been an enlightening experience.

PICARD
For me as well, Ambassador.

Voval frowns a little.

PILOT
And I am sorry if our...

diplomatic methods offended you.

PICARD

On the contrary. I found your approach... intriguing.

(off his look)

We humans tend to take a rather... balanced approach to life. Never too much, never too little. It's nice to find a culture that's willing to take an experience to its furthest extremes.

Voval smiles.

VOVAL

Goodbye, Captain.

66 WIDE ON EVERYONE

as Voval, Loquel and Byleth bow ceremoniously. Picard joins Riker, Worf and Troi, and they all bow in return. It's a warm moment.

The three Ambassadors turn to board their shuttlecraft. OFF the proud faces of Picard, Riker, Worf and Troi...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Interface"
#40277-255

Written by
Joe Menosky

Directed by
Robert Wiemer

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FINAL DRAFT

JULY 14, 1993

STAR TREK: THE NEXT GENERATION
"Interface"

CAST

PICARD	ADMIRAL HOLT
RIKER	DOCTOR LA FORGE
DATA	SILVA LA FORGE
BEVERLY	
TROI	
WORF	
GEORDI	

Non-Speaking
N.D. CREWMEMBERS

STAR TREK: "Interface" - 07/16/93 - SETS

STAR TREK: THE NEXT GENERATION
"Interface"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
JEFFERIES TUBE	
LAB	
BRIDGE	
READY ROOM	
GEORDI'S QUARTERS	
BEVERLY'S OFFICE	
DATA'S QUARTERS	
SICKBAY	
TROI'S OFFICE	
OBS LOUNGE	

SCIENCE SHIP
ENGINEERING
CORRIDOR
AUXILARY CONTROL
ENGINEERING

STAR TREK: "Interface" - 07/14/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Interface"

PRONUNCIATION GUIDE

DOOSODARIANS	doo-so-DAIR-ee-nz
HERA	HAIR-uh
LACUNAE	luh-KOO-nye
MARINE	muh-RAIN
PALIO	PAL-ee-oh
RAMAN	Ruh-MAHN

STAR TREK: The Next Generation
"Interface"
TEASER

FADE IN:

1 INT. JEFFERIES TUBE

GEORDI is rushing up a ladder in the tube. The RED ALERT CLAXON is sounding around him -- this is clearly an emergency. He is wearing his Starfleet uniform, but not his VISOR; his eyes are not clouded and his temple inputs aren't in place.

RIKER'S COM VOICE

(concerned)
Geordi... Have you found it yet?

GEORDI
Not yet...

He reaches a point where tendrils of SMOKE start to appear from up ahead.

GEORDI
(continuing)
Starting to get fumes... Ammonia, fluorine, potassium cyanide...

Geordi continues through the smoke -- starts COUGHING.

2 INT. LAB - CONTINUOUS

Close on Riker's face as he reacts with concern to Geordi's cough.

3 INT. JEFFERIES TUBE - CONTINUOUS (OPTICAL)

Geordi stops coughing, continues climbing.

GEORDI
(continuing)
I can feel the heat from here.

He reaches a horizontal juncture and sees the fire down the tube.

GEORDI
(continuing)
There it is!

3 CONTINUED:

He enters the horizontal tube and starts toward the fire.

3 CONTINUED: (2)

RIKER'S COM VOICE
How far?

GEORDI
About ten meters. Along the ODN line. It's hot -- over two thousand degrees.
(beat)
I'm going in.

RIKER'S COM VOICE
Geordi, wait.

Incredibly, Geordi goes RIGHT INTO THE BLAZE; he crosses to a panel and works some controls. We watch for several incredible seconds as Geordi works, seemingly impervious to the violent flames...

He trips a control and a plume of gas erupts, putting out the fire.

GEORDI
We're okay... I've activated the emergency supression system.

The walls of the room are streaked with black.

4 INT. LAB - CONTINUOUS

GEORDI
(continuing)
It's under control.

Geordi is hooked up to a complex INTERFACE UNIT, a sleek headpiece that connects to his VISOR terminals.. He is wearing a body-suit, with a half-dozen blinking nodes at points that correspond to his meridians. There is a complex control and monitoring console several feet away.

DATA is monitoring the interface unit on Geordi's body; BEVERLY is studying the console; RIKER is standing by, watching Geordi.

BEVERLY
(off console)
All his vital functions are completely normal.

4 CONTINUED:

DATA
The interface unit is operating within expected parameters.

RIKER
Why did he start coughing when he went through the gasses?

BEVERLY
(shrugs)
Psychosomatic response.

When Geordi speaks, he obviously can't see his colleagues, since his eyes are covered. So his voice has a certain removed quality, as if talking to them from a distance.

GEORDI
I feel like I'm actually here... I mean there -- in the Jefferies tube. I saw the smoke and I couldn't help coughing.

DATA
No one else has reported so complete a sensory experience.

BEVERLY
The interface is perfect for Geordi because his VISOR inputs allow the probe to transmit information directly into his cerebral cortex.

Riker nods his understanding.

RIKER
It looks like this is going to work. Let's get the probe out of the Jefferies tube and into the launch bay before we reach Marijne Seven.

GEORDI
Will do...

5 INT. JEFFERIES TUBE - CONTINUOUS

Geordi goes to start down the tube ladder, but he has trouble placing his foot on the lower rung.

GEORDI
Something's wrong. I'm having trouble controlling my left leg.

6 INT. LAB - CONTINUOUS

Geordi's left thigh appears to be twitching slightly.

RIKER
(to Beverly)
What is it?

Beverly is studying the interface monitor.

BEVERLY
The probe is designed to respond to the movements Geordi intends to make -- when his brain sends a message to move his leg, the interface moves the probe instead.

DATA
Apparently the gain on the tactile sensors is too low; I will increase the input.

Data makes an adjustment and Geordi's leg stops twitching.

GEORDI
There it goes.

7 INT. JEFFERIES TUBE - CONTINUOUS

Geordi successfully plants his left foot in the ladder rung and starts down the tube.

GEORDI
I'm on my way down.

7A INT. LAB - CONTINUOUS

Riker is eyeing the apparatus.

RIKER
Why the body-suit?

DATA
It provides tactile sensations so that Geordi will feel as if he is in the same environment as the probe.

Riker nods.

7B INT. ENGINEERING - CONTINUOUS

as Geordi leaves the Jefferies tube and crosses past the pool table, he sees something offscreen that startles him.

8 INT. LAB - CONTINUOUS

Geordi has the same startled look on his face.

BEVERLY
What's wrong?

Geordi smiles, relaxes.

GEORDI
Nothing...

9 INT. ENGINEERING - CONTINUOUS (OPTICAL)

Geordi is looking at "his" reflection in a glass panel -- only it's not him looking back. He sees THE PROBE -- a two-foot long metallic CYLINDER. Tiny force beams -- like pencil-thin needles of light -- project constantly from its surface, sweeping over everything around it.

GEORDI
(continuing)
I just saw my reflection in a panel.
(wry)
I forgot what a handsome guy I am.

Off Geordi's smile...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

10 EXT. ENTERPRISE (OPTICAL)

In orbit above a huge, greenish, Neptune-like planet. The swirling, violent quality of its atmosphere can be seen even from here.

PICARD (V.O.)
Captain's Log, Stardate 47215.5. We are responding to a distress call from the science vessel Raman, which is apparently trapped inside the turbulent atmosphere of an unusual gas giant planet. We will use an experimental interface probe in our attempt to rescue it.

11 INT. BRIDGE

Worf and the CON officer are at their posts.

PICARD ENTERS from his Ready Room and heads for the aft science station where Riker, Data and Geordi are working.

They're looking at an OKUDAGRAM that shows a cross-section of the atmospheric layers of the planet. The science ship is marked in one of the middle layers.

DATA
I have reviewed the vessel's mission plans. The Raman was to descend to the lower atmosphere, eleven thousand kilometers below its current position...

Data indicates two atmospheric layers deeper.

DATA
(continuing)
The crew was to sample the atmosphere at that level, and then return to a safer orbit.

Data indicates a position much higher than the ship's present location.

11 CONTINUED:

GEORDI
Something must have happened down there. Maybe the shields failed, or they had an inversion reaction in the nacelles.

Picard nods.

PICARD
Any life signs?

GEORDI
Our bio-sensors are useless -- there's too much interference in the atmosphere.

RIKER
The crew might still be alive. But we'll never be able to tell from up here.

PICARD
Will the probe be able to transmit through the interference?

DATA
The probe sends information via a focused particle beam that should be able to cut through the interference.

GEORDI
But we may have to operate the interface at near tolerance levels.

PICARD
Will your nervous system be able to handle that much sensory input?

GEORDI
(nods)
We've tested the interface at up to seventy percent of tolerance.

RIKER
There shouldn't be a problem going higher -- the safety override will kick in at ninety-eight percent tolerance and disengage the interface.

12 INCLUDE WORF

as he glances up from his console.

WORF
Captain, I am receiving a transmission from Starfleet

Command -- Admiral Holt.

Picard looks up at Worf, a little surprised at the message.

PICARD
In my Ready Room.

Picard stands, turns back to the others.

PICARD
(continuing)
The seven people on that ship are our first priority. Is the probe ready for launch?

DATA
Yes, Sir.

PICARD
Send it directly to the aft section of the Raman, through the secondary air lock. That'll put it one bulkhead away from the Bridge.

GEORDI
I'll interface with the probe as soon as it's in place and take it in the rest of the way.

PICARD
Make it so.

Riker stays at the console, Geordi and Data start for the Turbolift.

13 FOLLOW PICARD

as he crosses the Bridge and goes into the Ready Room.

14 INT. READY ROOM - CONTINUOUS (OPTICAL)

Picard steps around to the monitor on his desk.

PICARD
Onscreen.

ADMIRAL HOLT appears on the small screen. Picard smiles -- they are on familiar terms.

PICARD
(continuing)
Hello, Marcus.

ADMIRAL HOLT
Jean-Luc.

The Admiral returns the smile, but it's a little forced.

PICARD
How's life on DS-Three?

ADMIRAL HOLT
We're hosting this year's palio. The Ferengi have already been accused of trying to bribe the Breen pilot into throwing the race...

Picard smiles.

PICARD
Nothing unusual about that.

ADMIRAL HOLT
(nodding)
Nothing at all...

A beat. The Admiral's face becomes serious.

ADMIRAL HOLT
(continuing)
I wish I could say I was just calling to catch up on things.
(beat)
Nine days ago, the Hera left here on a routine courier mission. We were in contact with them for five of those days. Then the ship disappeared without a trace.

14 CONTINUED:

Picard reacts strongly.

PICARD
The Hera?

ADMIRAL HOLT
I'm afraid so.

A long silent beat.

ADMIRAL HOLT
The Excelsior and the Noble have

spent the last seventy-two hours
retracing its course. Nothing.
I'm going to keep them at it for
seventy-two more.
(beat)
But to be honest, I don't think
another week would make any
difference.

Picard nods. Another long beat.

PICARD
I'll tell Commander La Forge...

OFF Picard's grim face.

15 INT. LAB

Geordi is fiddling with the interface console as Data is applying a pen-like instrument to the interface unit, checking everything out.

The door opens and Picard steps over to where the pair is working.

15 CONTINUED:

PICARD
Mister Data, I need a word with
Commander La Forge.

DATA
Yes, Sir.
(to Geordi)
I will be on the Bridge.

Picard waits for Data to go out the door, then turns back to Geordi.

PICARD
I've just spoken to Starfleet.
(gently)
The Hera is missing.

Geordi is stunned.

GEORDI
Missing... ?

Picard nods. Geordi then asks the question to which he already seems to know the answer.

GEORDI
What about my mother... ?

PICARD
Captain La Forge has disappeared along with the rest of her crew...

Geordi nods. OFF his grave expression.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. GEORDI'S QUARTERS (OPTICAL)

Geordi is watching a message on the monitor from CAPTAIN SILVA LA FORGE, Geordi's mother. She is dressed in a red Starfleet uniform.

SILVA LA FORGE
-- I saw your father last week and your sister about ten days before that. I decided I missed my favorite son...

Geordi smiles sadly at the inside joke.

GEORDI
(quietly to himself)
Your only son, Mom...

SILVA LA FORGE
(continuing)
You're going to have to see the Hera again. We've got a lot of new faces on board. Including a chief engineer who juices up the nacelles every chance she gets. I think she's the best technician in the fleet.
(smiles)
Okay, second best.

Geordi smiles to himself. The door suddenly CHIMES. Geordi touches a control and FREEZES the recording of his mother.

GEORDI
Come in...

The door opens and Riker steps inside the room. He

pauses when he sees the still frame of Geordi's mother on the monitor.

RIKER
I didn't mean to interrupt.

GEORDI
Don't worry about it.

Geordi touches the console and the message continues.

16 CONTINUED:

SILVA LA FORGE
Maybe you should meet her. We're going to be in the same sector next week. Take a shuttle over and I'll introduce you.

GEORDI
(to Riker)
Mom's always trying to find me a wife.

SILVA LA FORGE
But if you're too busy, I'll see you at your father's birthday party. Remember, if you talk to him -- it's a surprise.

She puts her finger to her lips in the "shush" position. The message ends with the insignia of Starfleet across the screen.

GEORDI

(to Riker)
This came in about three weeks ago.
(beat)
I never got back to her...

RIKER
(gently)
Geordi, the probe has entered the planet's atmosphere. I'm ready to move it inside the ship.
(beat)
If you want to take a couple of days off, I'll run the interface.

GEORDI
The interface is calibrated specifically for my VISOR inputs. You'd need at least ten hours to convert it. Those crewmen down there can't wait...

RIKER
The interface doesn't have to be fully compatible. I could use it right now. I wouldn't have the control you'd have, but it would still work.

Geordi reacts a little too strongly.

16 CONTINUED: (2)

GEORDI
Forget it. I'm the best one for

the job, and there's no reason not to go ahead as planned.

RIKER
(gently)
The Hera is reason enough.

GEORDI
The Hera is missing. That's all. Until I hear something more, my mother might just as well have taken the crew on an unscheduled holiday.

Geordi stands.

GEORDI
(continuing)
Let's go.

He heads for the door. OFF the concern on Riker's face as he turns to follow.

17 INT. BRIDGE

Worf is at tactical, Riker is at aft science, Picard is in his seat, and various N.D.s are at other posts. Riker turns from his console.

RIKER
Sir, the probe is through the airlock and in position aboard the Raman.

Picard acknowledges with a nod.

PICARD

Picard to Commander Data. Report.

18 INT. LAB - CONTINUOUS

Geordi is wearing the interface helmet; Data is adjusting it and Beverly is working at a nearby monitor.

DATA
(to Com)
We are ready to bring the interface on line.

18 CONTINUED:

PICARD'S COM VOICE
Proceed.

DATA
Activating the remote sensors...

Data works the controls.

DATA
(continuing)
Initiating interface... now.

Data turns to Geordi, whose face changes, as if he's suddenly somewhere else.

BEVERLY
(off monitor)
Vital signs normal... How do you feel, Geordi?

It takes Geordi a beat to answer.

GEORDI
Fine...

DATA
Do you have visual contact?

19 CLOSE IN ON GEORDI'S FACE

He answers as if from far away.

GEORDI
Not yet...

DISSOLVE TO:

20 INT. SCIENCE SHIP CORRIDOR - GEORDI'S POV (OPTICAL)

Everything is dark, murky.

GEORDI'S VOICE
Increase the input signal, Data.
I'm not seeing anything...

DATA
Acknowledged.

20 CONTINUED:

A beat. Suddenly, the darkness clears -- we see the corridor, mysteriously lit and clouded with tendrils of gas. But everything is in BLACK & WHITE.

21 INT. LAB

Geordi's face suddenly becomes animated.

GEORDI
I can see. But no colors.

DATA
Increasing signal strength of
seventy-five percent of tolerance.

Data works the controls on the console.

22 INT. SCIENCE SHIP CORRIDOR - GEORDI'S POV (OPTICAL)

As before in Black & White. Suddenly, the scene becomes COLORED, and we can see the glare from the Red Alert.

23 ON GEORDI

standing in the corridor, looking around (the same convention we used when he was using the probe to fight the fire in the Teaser).

GEORDI
That's better.

BEVERLY'S VOICE
Your pulse has gone up...

24 INT. LAB

Beverly is watching the monitor.

BEVERLY
It might take your nervous system
a little while to get used to this

input level.

GEORDI
I'm excited, that's all. This is like being on a roller coaster.

INTERCUT:

25 INT. SCIENCE SHIP CORRIDOR

GEORDI
(continuing)
Or a first date... Everything's okay.

BEVERLY'S VOICE
(lightly)
I'll be the judge of that, Geordi. If your heart rate goes too high, we'll disconnect you.

GEORDI
Understood. But don't pull the plug yet...

A beat as he continues to look around.

GEORDI
(continuing)
It's a mess in here. There must be a hull breach somewhere. I'm picking up atmospheric gasses inside the corridor -- methane and ammonia primarily.

Geordi starts slowly to walk up the corridor.

GEORDI
(continuing)
I'm heading toward the Bridge.

He continues for a few silent beats. As he goes, the fumes increase.

GEORDI
(continuing)
It's getting worse the closer I get. The break in the hull might be on the Bridge itself.

He rounds a corner, sees a collapsed piece of material -- and a body beneath it.

GEORDI
(continuing)
I found somebody!

DATA'S VOICE
What is your position?

Geordi hurries forward.

25 CONTINUED:

GEORDI
About twelve meters up the main corridor! A section of the bulkhead collapsed on top of him.

Geordi reaches the trapped crew member and puts both

hands underneath the bulkhead material.

GEORDI
(continuing)
I can't move it. I need more power to the tractor beams.

26 INT. LAB - CONTINUOUS

Data looks over to Beverly to see if he should comply with Geordi's request. She checks Geordi's vital signs for a beat, then nods a cautious go ahead.

BEVERLY
Go to eighty percent of tolerance -- no higher.

Data nods and works the controls.

27 INT. SCIENCE SHIP CORRIDOR - CONTINUOUS (OPTICAL)

Suddenly, Geordi's hands move strongly upwards, removing the fallen material and casting it aside. He bends down to investigate the crew member.

GEORDI
He looks pretty bad.

Geordi places his hands on both sides of the man's neck.

GEORDI
(continuing)
He's dead.

He goes a couple of meters up the corridor to a heavy door. He tries to open it but can't.

GEORDI
(continuing)
Data, the door halfway down the left corridor... what's it lead to?

DATA'S VOICE
A magnetic storage bay.

27 CONTINUED:

GEORDI
(nods)
If there was a breach on the Bridge, that would be the safest place to go.

He sees a control panel next to the door, gets an idea. Geordi holds a hand out in front of him, palm up.

GEORDI
(continuing)
Data, I need a phaser burst. Wide focus, level four intensity.

The control panel is hit by a sudden burst of phasers from Geordi's hand -- it sparks and the door slides open, revealing the storage bay behind it.

Geordi steps inside, sees six bodies.

GEORDI
I've found them!

Geordi gets closer, checks one of the bodies.

GEORDI
(continuing)
They're dead... all of them.

Suddenly FLAMES flash up directly in front of Geordi.

GEORDI
(continuing)
There's a fire in here...

The flames suddenly leap out at him... Geordi instinctively raises his hands to shield his face, and when the flames make contact with his palms he cries out in pain. The flames seem to advance on him, and he swats at them, again crying out on contact.

28 INT. LAB - CONTINUOUS

And again -- Geordi cries out in pain.

BEVERLY
Data! Disconnect him!

28 CONTINUED:

Data quickly hits some controls and Geordi's face loses its grimace.

BEVERLY
(continuing)
What happened?

GEORDI

(dazed)
I don't know... My hands...

Geordi slowly brings up his hands -- his palms are burned.

BEVERLY
(stunned)
They're burned...

OFF everyone's reactions.

FADE OUT.

END OF ACT TWO

STAR TREK: "Interface" - REV. 07/20/93 - ACT THREE 21-21A

ACT THREE

FADE IN:

29 EXT. ENTERPRISE (OPTICAL)

In orbit above the huge, greenish planet.

30 INT. SICKBAY

Geordi has both hands inside a small clear BOX that is bathing his burns in a blue light. His wounds are partially healed and he's still wearing the interface suit. Picard and Beverly are standing around him.

PICARD
How did this happen?

BEVERLY

There was some kind of energy
discharge in the interface suit.

PICARD
Shouldn't the safety over-rides
have prevented that?

BEVERLY
Yes... but I have a theory why
they didn't.

Picard nods that she continue.

BEVERLY
The tolerance levels on the
interface were set extremely high.
I think Geordi's neural response
to the input was so strong that it
created a feedback loop.

Geordi pulls a hand from the burn-box and looks at the
sensors that attach to his his hands.

GEORDI
The sensors that were transmitting
the sensation of heat to my hands
must've overloaded.

Picard considers for a moment.

30 CONTINUED:

BEVERLY
I know it seems hard to believe,
but the probe was sending huge

amounts of sensory data directly into Geordi's brain. The tolerance levels on the interface were set extremely high.

Picard nods -- if his experts are telling him it's possible, that's good enough for him.

PICARD
The Raman's crew is dead. I'd like to retrieve their vessel, but not if it means risking Geordi's safety.

GEORDI
If we turn down the sensory input from the probe, I should be fine.

Geordi sees that Picard is still unsure.

GEORDI
(continuing)
Seven people lost their lives down there... we should at least retrieve the data they were collecting. Otherwise their deaths won't have any meaning.

Geordi's response is a little too emphatic. Picard and Beverly exchange glances -- clearly recent events are making Geordi feel strongly about this.

PICARD
Doctor?

Beverly considers for a beat.

BEVERLY
If we operate the interface at lower input levels, I'd say the risk is acceptable.

PICARD
Alright.
(touches combadge)
Picard to Riker.

RIKER'S COM VOICE
Riker, here.

30 CONTINUED:

PICARD
The Raman's crew is dead. I'd like to retrieve their vessel, but not if it means risking Geordi's safety.

GEORDI
If we turn down the sensory input from the probe, I should be fine.

Geordi sees that Picard is still unsure.

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Beverly considers for a beat.

BEVERLY
If we operate the interface at lower input levels, I'd say the risk is acceptable.

PICARD
Alright.
(touches combadge)
Picard to Riker.

RIKER'S COM VOICE
Riker, here.

31 INT. BRIDGE - AFT SCIENCE STATION

Riker is at the station.

PICARD'S COM VOICE
I've decided to proceed with the probe.

RIKER
(to COM)
We'll have to take it into the Raman's auxiliary control room -- the Bridge is too badly damaged.

PICARD'S COM VOICE
How long before you can get it into position?

RIKER
A few hours -- we're going to have to cut through a bulkhead.

32 INT. SICKBAY

As before.

32 CONTINUED:

PICARD
Acknowledged.

BEVERLY
(to Geordi)
Looks like you'll have some time to recuperate.

Geordi nods.

GEORDI
There's something I need to do anyway.

33 INT. GEORDI'S QUARTERS (OPTICAL)

Geordi is watching his father, DOCTOR LA FORGE, on the small monitor. Doctor La Forge is wearing science blue, and has three pips on his collar.

GEORDI

How are you, Dad?

DOCTOR LA FORGE
As well as expected, given the circumstances. Are you okay?

GEORDI
Yeah...

His father nods. A beat.

DOCTOR LA FORGE
I talked to your sister this morning. She said she'd get in touch with you in a few days. Right now she's pretty upset.
(beat)
The service for the Hera will probably be on Vulcan -- most of the crew was from there. But your sister and I want to have a private ceremony --

GEORDI
-- Dad. Don't you think everybody's jumping the gun here?
(MORE)

33 CONTINUED:

GEORDI (Cont'd)
Last I heard, two starships were still out there looking. They've found no debris, no residual warp distortion --

DOCTOR LA FORGE
-- And no ship.

GEORDI
Not yet. That doesn't mean they won't.

DOCTOR LA FORGE
Starfleet is considering the Hera lost. The search isn't much more than a formality at this point.
(beat; quietly)
Geordi, your mother's gone...

Geordi is harsh.

GEORDI
You can think that if you want. But until I see some hard evidence, I'm not going to give up hope.

His father starts to say something, then changes his mind.

DOCTOR LA FORGE
All right, Geordi. Call me if you need anything...

Doctor La Forge touches a control and the screen goes blank.

OFF Geordi's flat expression.

34 INT. DATA'S QUARTERS

Data is staring at a blank computer screen. The door CHIMES.

DATA
Come in.

The door opens and Geordi ENTERS.

GEORDI
Hey, Data. Still working?

34 CONTINUED:

Data continues staring at the blank screen, as if riveted.

DATA
No. I have completed the adjustments on the interface. I am now waiting for Commander Riker to finish moving the probe.

Geordi nods, crosses over toward Data. Data turns to his friend.

DATA
(continuing)
Do you wish to be comforted?

Geordi reacts a bit negatively to Data's bluntness.

GEORDI
No... I was just passing by. Wondered what you were up to.

DATA
(re: monitor)
I am using the time to catch up on my study of poetry.

Geordi steps closer, stares at the blank monitor.

GEORDI
Data, there's nothing on the screen.

DATA
That is not entirely correct. While it is true the display is currently blank, this emptiness has a poetic meaning. So it cannot be considered "nothing" as such.

GEORDI
Says who?

DATA
The ancient Doosodarians. Much of their poetry contained such "lacunae" or empty spaces. Often these pauses measured several days in length, during which poet and audience were encouraged to fully acknowledge the emptiness of the experience.

34 CONTINUED: (2)

GEORDI

I remember some lectures at Starfleet academy that seemed like that.

A beat as Data considers his friend again.

DATA
Are you certain you do not wish to talk about your mother?

Geordi again reacts to Data's overly direct manner.

GEORDI
Why do you ask that?

DATA
You are no doubt feeling emotional distress as a result of her disappearance. Though you claimed to be "just passing by," that is most likely an excuse to start a conversation about this uncomfortable subject. Am I correct?

Geordi overreacts.

GEORDI
Well, no. Sometimes "just passing by" means "just passing by."

Data thinks about this for a moment.

DATA
Then I apologize for my premature assumption.

Data turns back to the monitor.

DATA
(continuing)
This particular poem has a lacuna of forty-seven minutes. You may experience the emptiness with me if you wish.

GEORDI
(unsure)
Thanks...

Data and Geordi watch the blank screen for several silent seconds. Geordi glances at Data who appears perfectly content to stare at nothing. Geordi scowls.

34 CONTINUED: (3)

GEORDI
Data, maybe you gave up too fast.

Data turns from the screen -- with some hesitation, as though very interested in what he was watching.

DATA
I do not understand.

GEORDI
When I said "just passing by" means "just passing by" -- I didn't really mean it.

Data cocks his head, realizing.

DATA
My initial assumption was correct. You do wish to speak of your mother.

GEORDI
Am I crazy to think she's still alive?

DATA
Your sanity is not in question. However, your evaluation of the available information is... biased.

GEORDI
She's the captain of a starship! She's gotten herself into and out of impossible situations before. Why should this be any different?

DATA
Disappearances fitting the profile of the Hera have rarely ended with the safe recovery of ship and crew.

GEORDI
(sharp)
That makes me feel better.

Data doesn't answer. Geordi feels a little guilty.

GEORDI
(continuing)
I'm sorry, Data. I didn't mean to snap at you.

34 CONTINUED: (4)

DATA
I am not offended. You are upset and your reactions are not surprising.

Geordi quiets down.

GEORDI
I guess I am a little... on edge.

A long beat as Geordi looks away.

GEORDI
(continuing)
It's just that... If she really is dead...
(quietly)
I don't know what I'm going to do...

Geordi puts a hand on Data's shoulder for a moment in silent thanks for his support, then turns and goes out the door.

Data turns again to his blank monitor for a beat, then pauses and glances toward where Geordi disappeared, as if still thinking of his friend...

35 EXT. ENTERPRISE (OPTICAL)

In orbit above Marijne Seven.

36 INT. LAB

Beverly is checking over the interface unit on Geordi's head as Data works with the console.

BEVERLY
(to Geordi)
We're receiving the probe's telemetry.

DATA
The input levels are currently at fifty-three percent of tolerance.

GEORDI
That's too low, Data. I won't be able to do anything down there.

36 CONTINUED:

BEVERLY
I want to start with as wide a margin of safety as possible. We can adjust upward as needed.
(beat)
Ready?

GEORDI
Go ahead.

Data works the console.

DATA
Initiating interface...

37 INT. AUXILIARY CONTROL - GEORDI'S POV (OPTICAL)

Everything is dark.

GEORDI'S VOICE
I can't see anything.

DATA'S VOICE
I am increasing input now...

The room beings to take form in the slowly increasing light -- a spare interior with several banks of control consoles.

38 INT. LAB - CONTINUOUS

Data works the controls.

GEORDI
That's better... but I need more...

Data keeps going...

39 INT. AUXILIARY CONTROL - CONTINUOUS

Geordi is standing in the room, staring straight ahead, with a dumbfounded look on his face.

40 INCLUDE - SILVA LA FORGE

standing directly in front of Geordi, facing him.

DATA'S VOICE
Is this level sufficient?

40 CONTINUED:

Geordi is too stunned to answer. He continues to stare at his mother.

DATA'S VOICE
(continuing)
Geordi?

No answer.

DATA'S VOICE
(continuing)
Geordi, can you hear me?

OFF mother and son staring at each other...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. AUXILIARY CONTROL - CONTINUOUS

Geordi is staring at his mother standing in front of him.

GEORDI
(barely)
Mom...

42 INT. LAB - CONTINUOUS

Data and Beverly react to Geordi as he says the words.

GEORDI
Mom, is it you?

INTERCUT:

43 INT. AUXILIARY CONTROL - CONTINUOUS (OPTICAL)

Silva La Forge stares at him for a moment -- there's a confused look on her face.

SILVA LA FORGE
(hesitantly)
Is it you... ?

A beat, Geordi seems puzzled -- then suddenly remembers.

GEORDI
I forgot! All you're seeing is a probe. Yes, it's me. I'm on the Enterprise. I'm interfaced with this probe.

BEVERLY'S VOICE
Geordi. Who are you talking to?
(beat)
What are you seeing?

Geordi ignores her, too amazed by the woman before him.

GEORDI
But is it really you?

43 CONTINUED:

SILVA LA FORGE
Yes, Geordi. It's me.

GEORDI
How can it be... ? How is it possible --

SILVA LA FORGE
There's no time to explain. We have to go down...

A beat as Geordi studies her.

GEORDI
Down where?

SILVA LA FORGE
The surface.

BEVERLY'S VOICE
Geordi. Report.

He seems to hear Beverly for the first time.

GEORDI
(to Beverly)
Hang on, Doctor...

He takes a careful step toward his mother.

GEORDI
Why? Why do we have to go to the surface?

SILVA LA FORGE
We're dying.

Geordi is puzzled.

GEORDI
"We?" Your ship? The Hera is down there?

43 CONTINUED: (2)

BEVERLY'S VOICE
Geordi, we're disconnecting you right now...

GEORDI
(to Beverly)
No. Wait...

Beverly and Data pause.

Geordi takes another step toward his mother.

SILVA LA FORGE
We need your help. I need your help... Geordi...

Geordi reaches out with both hands, placing them on her arms -- at the contact, there is a violent SHOCKING ARC. He cries out in pain --

44 INT. LAB - CONTINUOUS

The safety cut-off has disengaged the interface but the

overload has caused Geordi to lose consciousness.

DATA
(to Beverly)
The cut-off has been automatically activated.

Beverly rushes to Geordi's side.

BEVERLY
He's in neural shock --

She grabs a MEDICAL DEVICE and begins to work on Geordi. Data tries to give her room to work by removing the interface from Geordi's head...

TIME CUT TO:

45 INT. SICKBAY

Geordi is now sitting on the big diagnostic bed, as Beverly runs various scans on him. He's wearing the interface suit and his VISOR and seems a little shaken up. Picard and Data are standing by.

45 CONTINUED:

BEVERLY
(to Picard)
The sensory overload didn't cause any permanent damage -- but I wouldn't want to expose his nervous system to that much stimulus again.

PICARD
Is there any indication of what caused the hallucination?

Geordi reacts to this characterization of his experience.

BEVERLY
His brain functions are normal --

Geordi interrupts:

GEORDI
I told you, I wasn't hallucinating.

There is an uncomfortable moment -- Picard glances at Data and nods that he should go ahead and report.

DATA
Geordi, I have analyzed the probe's sensor logs -- there are no readings that would indicate the presence of a living human on board the Raman.

GEORDI
She wasn't actually there. Her ship is on the surface.

Picard tries to sort out what Geordi is saying.

PICARD
Then you believe you saw some kind of... transmission?

GEORDI

(nodding)
Somehow she managed to contact me.

DATA
We have no indication of a transmission of any kind.

45 CONTINUED: (2)

GEORDI
Maybe I'm the only one who could detect it -- because I was interfaced with the probe.

Data sees what he's getting at.

DATA
The probe does allow Geordi to sense quantum fluctuations, subspace anomalies, and other phenomena not perceptible to other kinds of sensors.

PICARD
Granted. But why would he perceive his mother visually, as if she were standing in the room?

BEVERLY
I'm not sure... I do know that our brains aren't designed to process the kind of sensory information Geordi was getting. When the brain receives something it can't understand, it interprets the

input as best it can -- sometimes as a sound or smell, sometimes visually.

Geordi seizes on the validation he thinks he's getting.

GEORDI
(to Picard)
You see?

Beverly knows what Geordi is going through, and she tries to be as gentle as she can.

BEVERLY
Geordi, that doesn't mean you're mother was really communicating with you. I'm just trying to explain why you might've thought she was.

Geordi can't hide his frustration.

GEORDI
I'm telling you, my mother's ship is trapped down there -- they need our help.

45 CONTINUED: (3)

PICARD
(gently)
The Hera's last reported location was over three hundred light years away. How could it have ended up here?

Geordi has no answer.

DATA
If the Hera is on the surface, its hull could not possibly withstand the pressure of the atmosphere.

Geordi doesn't have an explanation but he knows what he saw.

GEORDI
Just let me go back so we can be sure.

It hurts our people to have to reject his plea.

BEVERLY
(to Picard)
I don't recommend he use the interface again -- the sensory overload nearly killed him.

GEORDI
I'll be all right.

PICARD
I'm sorry, Geordi. But I won't risk your life.

Picard turns to Data.

PICARD
Mister Data, find another way to salvage the Raman. I want to hear an alternate plan in two hours.

DATA

Yes, Captain.

45 CONTINUED: (4)

Data heads for the door. Picard turns to Geordi.

PICARD

(gently)

In the meantime, I'd like you to talk with Counselor Troi. She's expecting you.

Geordi seems about to object -- then he catches himself.

GEORDI

Aye, Sir...

OFF Geordi's frustrated look.

46 INT. TROI'S OFFICE

Troi is seated in a chair, watching as Geordi (now in uniform) paces slowly in front of her. He's impatient -- he doesn't want to be here.

TROI

What's your mother like, Geordi?

GEORDI

Counselor, if you think I'm going to start talking about my childhood, you're way off.

TROI
That's not what I asked.

Geordi stops pacing.

GEORDI
No, I guess not.
(beat)
She was --
(catching himself)
She is... brilliant, funny... really perceptive. She knows people. Knows what they're all about even before they open their mouths. She's always been like that. A good judge of character.

TROI
When did you see her last?

46 CONTINUED:

GEORDI
Seven months ago, when she first took command of the Hera. I went to a party she had for her crew...

Geordi takes a deep breath.

GEORDI
(continuing)
The Enterprise and the Hera were in the same sector three weeks ago. She wanted to see me. We were both pretty busy though...

(quietly)
I guess I could have made the time. But I didn't think... I mean I just didn't think...

His voice trails off.

TROI
(gently)
You didn't think it would be your last chance to see her...

Geordi is angered.

GEORDI
You don't know that! None of us does!

A long silent beat.

TROI
I'm going to suggest something. Call it a theory. Alright?

GEORDI
(calms down)
Alright...

Troi stands.

TROI
You're very worried about the disappearance of your mother... and guilty over not seeing her when you had the chance. So you're unwilling even to consider that she might be dead. This need

to believe she's alive is so strong, it manifested itself as a physical image.

46 CONTINUED: (2)

GEORDI
But she told me she's trapped on the planet! She's in danger! If this was some kind of wish fulfillment, don't you think I'd fantasize her being safe and sound?

TROI
No. Because that would end the fantasy -- you'd know it wasn't true. The more involved and complicated and unending your story is, the longer you can believe your mother is still alive.

Geordi stops pacing. He thinks for a moment, then looks at her.

GEORDI
That's your theory, Counselor. I've got a different one.

Geordi EXITS. OFF the concern on Troi's face.

47 INT. OBS LOUNGE

Picard, Riker and Geordi. Data is presenting his

report; Geordi looks impatient.

DATA
I have been exploring the possibility of using a tractor beam to pull the Raman from the atmosphere. However, there is so much interference that it prevents a positive lock.

RIKER
If we could set up some sort of relay system...

DATA
That is my conclusion as well, Commander. Two shuttlecraft, staggered between the Enterprise and the Raman, with their shields adjusted to refocus the tractor beam.

47 CONTINUED:

PICARD
Can we get those shuttles close enough without putting them in danger?
(to Geordi)
Mister La Forge.

GEORDI
(shrugs)
I suppose so.
(beat)

Yes. As long as you keep them above the troposphere, they'll be alright.

Picard nods, turns to Data.

PICARD
In that case --

GEORDI
(interrupting)
What about the Hera?

Everyone turns to him.

GEORDI
(continuing)
We'll be leaving my mother and her crew stranded on the planet. We have to save them.

Picard reacts, displeased but also concerned with Geordi's insistence...

PICARD
Commander --

GEORDI
(interrupting)
-- I've been thinking about this...

Geordi stands.

GEORDI
(continuing)
A few weeks ago I got a message

from my mother. She said she had a new chief engineer who was always experimenting with the warp drive.

(MORE)

47 CONTINUED: (2)

GEORDI (Cont'd)
Well, I've seen the Hera -- it uses trionic initiators in the warp coil. They have a history of strange side effects -- especially if you start playing around with them.

Picard glances at Data for confirmation.

DATA
There have been reports of warp bubbles and other subspace deformations.

GEORDI
(nodding)
So what if that's what happened? Not a warp bubble, but a subspace funnel.

DATA
Connecting two points through subspace.

GEORDI
(nods)

The Hera could have accidentally created a distortion that emptied out right here, on Marijne Seven.

It seems unlikely to everyone but Geordi.

PICARD
Why here?

GEORDI
The Hera passed near this planet just ten days ago. There's a lot of subspace distortion in the atmosphere -- the ship might've picked up some residual traces that directed the funnel back here.

RIKER
(disbelieving)
And the Hera is still in one piece, down on the surface?

47 CONTINUED: (3)

GEORDI
Maybe it's surrounded by some kind of subspace field that's keeping it together. But who knows for how long?

Geordi looks absolutely convinced.

PICARD
Do you have any evidence to

support this... hypothesis?

GEORDI
I did get some strange subspace readings when I was interfaced with the probe.

RIKER
Geordi, that could be anything.

47 CONTINUED: (4)

GEORDI
I talked to her. She asked me to take the Raman closer to the planet.

Picard turns to Data.

PICARD
Is any of this possible?

Data considers the fantastic story for a couple of beats.

DATA
Yes.

Geordi smiles.

GEORDI
There.

Data seems conscious of not wanting to offend his friend, but he still has to do his job.

DATA
However, I believe it is...
(hesitates)
unlikely.

PICARD
How unlikely?

DATA
Nearly impossible, Sir.

Picard nods, considers for a moment.

PICARD
Proceed with the shuttle plan.

GEORDI
Captain --

PICARD
-- Mister La Forge. Stay here for
a moment.

Picard nods to the rest of the staff in dismissal.
Everyone heads out the door, as Geordi sits back down.
When the door closes behind the last one --

47 CONTINUED: (5)

PICARD
(continuing)
Geordi, I'm not unsympathetic
about what you're going through.
But I want you to consider my

position as well.

A beat. Geordi reluctantly decides to listen.

GEORDI
Yes, Sir.

Picard looks at him for a moment.

PICARD
Your mother's disappearance...
It's... a tragic thing...
(beat)
But I can't risk your safety on
the basis of a dubious hypothesis.

A beat.

GEORDI
If there's even one chance in a
million I'm right and she's
alive...

Picard reacts -- this is a no-win situation for him.

PICARD
I'm sorry, Geordi. I've made my
decision.

A beat. Geordi appears to have given up.

GEORDI
I understand, Sir.

Picard heads for the door to the Bridge. Geordi stays for a beat. Then with resolve, heads for the opposite exit...

48 INT. LAB - ON THE INTERFACE CONSOLE

As all its readouts and monitors light up.

49 INCLUDE GEORDI

readying the unit. He is wearing the interface suit. Suddenly the door OPENS and reveals Data standing there. Geordi reacts; he's been caught.

DATA
I suspected you would decide to operate the interface alone.

GEORDI
(surprised)
You did?

DATA
I am familiar enough with your behavior patterns to predict certain... decisions.

GEORDI
I guess you know me pretty well...

DATA
You are disobeying the Captain.

GEORDI
I can't just sit back and do nothing when my mother might be down on that planet.

DATA
I can not allow you to endanger your well being.

GEORDI
If we leave here without knowing for sure...

He stops, all the pent up emotions inside him finally come to a head. He's so overcome that he turns away.

GEORDI
(continuing)
I'll have to live with it for the rest of my life... wondering... if I left her to die... I couldn't take that, Data... I couldn't...

There is an anguish in Geordi's voice that Data can't ignore.

GEORDI
That's why I have to do this.

49 CONTINUED:

DATA
I could have you confined to quarters for the duration of the mission.

GEORDI
If you want to do that to me, Data, then go ahead. Because

nothing less is going to stop me
from trying to save my mother.

Geordi turns and continues setting up the interface. Data considers for a long moment, then takes up position next to the console.

GEORDI
What are you doing?

DATA
I will monitor the interface and
attempt to keep you safe.

Geordi looks at him, surprised. Data is seizing on a point of logic in order to rationalize helping him.

DATA
I can not have you confined to
quarters for something you have
not yet done.

49 CONTINUED: (2)

Geordi realizes what Data is doing.

GEORDI
Data, we could both end up in a
lot of trouble for this.

Data is already working the interface controls.

DATA
There is a high degree of
probability that you are right.

Geordi is touched.

GEORDI
Thanks, Data.

Geordi removes the VISOR and pulls the interface unit over his head.

DATA
However, I have a request.

GEORDI
(surprised)
What's that?

DATA
I would ask you to consider the possibility that what you see is not real.

Geordi pauses for a moment -- Data has gotten through to him.

GEORDI
(nods)
I will. I promise.

Data works the console.

DATA
I am establishing the interface...

OFF Geordi's face and the tension of the moment as the interface comes alive around him...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. ENTERPRISE (OPTICAL)

The ship in orbit above Marijne Seven.

51 INT. AUXILIARY CONTROL

Geordi as probe is standing inside Auxiliary Control.
He glances around the room -- he is alone.

GEORDI
Mom... ?

SILVA LA FORGE (O.S.)
Hello, Geordi...

Geordi whips around at the voice.

52 INCLUDE SILVA LA FORGE

standing nearby, where Geordi was looking only a moment before.

GEORDI
How did you get here?

A moment as Silva stares at him.

SILVA LA FORGE
I'm not really with you, Geordi.

I'm on my ship, on the surface.
We were pulled into a warp funnel.

GEORDI
That's just what I thought!

He stares at her -- it seems he was right.

GEORDI
How are we communicating?

SILVA LA FORGE
We found a way to send a subspace signal that could cut through the atmospheric interference.

DATA'S VOICE
Geordi, are you seeing the image of your mother... ?

53 INT. LAB - CONTINUOUS

Data is carefully watching Geordi's reactions.

GEORDI
Yes, and she just confirmed everything I've been saying.

DATA
I am reading some unusual subspace energy in your vicinity -- similar to what the probe sensors recorded the first time you encountered your mother.

GEORDI
That's how she's communicating with me. It's the only kind of signal they could send that would get through the interference.

We see on Data's face that Geordi's story is starting to seem more plausible.

54 INT. AUXILIARY CONTROL

SILVA LA FORGE
We need your help.

GEORDI
I've been thinking about this -- I'm going to take the Raman into a low stationary orbit and initiate an inverse warp cascade.

SILVA LA FORGE
Why?

GEORDI
The subspace distortion from the cascade should reverse the warp funnel -- your ship will end up right where it started.

55 INT. LAB - CONTINUOUS

DATA
Geordi, the atmosphere becomes increasingly turbulent the farther down you go -- you may not be able to bring the Raman close enough to the Hera before being destroyed.

55 CONTINUED:

GEORDI
I have to try, Data.

56 INT. AUXILIARY CONTROL - CONTINUOUS

SILVA LA FORGE
We're running out of time.

Geordi works the console.

GEORDI
(nods)
Shields back on line... we're starting our descent...

He glances at his mother as she watches over his shoulder.

GEORDI
(continuing; quietly)
Thank god...

SILVA LA FORGE
Thank... god...

GEORDI
That you're alive -- that I was right about all this.
(beat)
I can't wait to call Dad. He and Ariana had given up...

SILVA LA FORGE
We're going home...

Geordi reacts -- puzzled at her use of the word. He turns to her.

57 GEORDI'S POV (OPTICAL)

GEORDI'S VOICE
Eventually, yeah.

His mother smiles. Suddenly everything in his field of vision seems to fade.

57 CONTINUED:

GEORDI'S VOICE
(continuing)
Data -- everything's fading in and out.

58 INT. LAB - CONTINUOUS

GEORDI
(continuing)
I'm losing the interface.

Data studies the console.

DATA
The probe is descending out of range.

GEORDI
You're going to have to turn up

the input gain to maintain my connection.

DATA
(hesitates)
It is already at seventy-five percent of tolerance.

GEORDI
You can take it all the way up to a hundred if you increase it slowly enough -- give my nervous system time to adapt.

DATA
That is theoretically true. But even at this input level you have already experienced dangerous neural feedback.

GEORDI
Data, there are over three hundred people on board the Hera. We're the only chance they've got.

Data considers, then works the console.

DATA
I will increase the gain incrementally as you descend.

59 INT. AUXILIARY CONTROL - CONTINUOUS

As he looks around:

GEORDI

It's working.

60 INT. LAB - CONTINUOUS

DATA

When we are ready to disconnect the interface, we must allow sufficient time to lower the input levels -- otherwise your nervous system would go into shock from the sudden drop in input.

61 INT. AUXILIARY CONTROL - CONTINUOUS

As Geordi works the console.

GEORDI

Once I initiate the warp cascade we can start dropping the gain.

Geordi glances back at his Mom and smiles that everything will be all right.

GEORDI

(continuing)

We'll be in sensor range of your ship within a few minutes.

He works the controls for a moment.

GEORDI

(continuing)

I'm sorry I didn't get over to see you a few weeks ago.

SILVA LA FORGE
You were... too busy with work.

GEORDI
I'm sorry; it won't happen again.

61A INT. BRIDGE (FORMERLY SCENE 65)

Picard, Riker, Worf, the CON officer. Worf reacts to his console.

WORF
(off console)
Captain, the Raman is descending toward the planet.

Picard and Riker exchange a look.

61A CONTINUED:

RIKER
Geordi...

62 INT. LAB - CONTINUOUS

Data is studying a readout with concern.

DATA
Geordi, we are now at ninety percent of tolerance.

Geordi reacts with concern.

DATA

(continuing)
My calculations show that you will reach one hundred percent of tolerance before you are in range of the Hera.

GEORDI
Then we're going to have to go beyond tolerance.

DATA
That is not advisable. You must cease your descent.

63 INT. AUXILIARY CONTROL - CONTINUOUS

Silva reacts with alarm to Data's words.

SILVA LA FORGE
Geordi, don't stop... please.

Geordi gestures that everything will be all right.

GEORDI
Data, I'm taking this ship down. If you don't boost the gain past tolerance levels, I'll lose the interface when we go out of range and my nervous system will go into shock.

64 INT. LAB - CONTINUOUS

DATA
You are putting me in a very difficult position. Please cease your descent.

64 CONTINUED:

GEORDI
I won't do it... so you'd better increase the tolerance...

Data hears the resolve in his voice. After a beat he works the console.

DATA
Disengaging safety systems... going to full tolerance levels... now.

GEORDI
Thanks, Data.

65 OMITTED

66 INT. AUXILIARY CONTROL

Geordi continues to work the Raman's console, as his mother looks on.

GEORDI
(to his mother)
We're getting close...

SILVA LA FORGE
Thank god...

PICARD'S VOICE
La Forge.

Geordi reacts.

GEORDI
Yes, Captain?

67 INT. LAB - CONTINUOUS

Picard and Beverly are now with Data. Picard is facing Geordi.

67 CONTINUED:

PICARD
Stop your descent and prepare to disengage the interface.

Geordi hates to do this, but he feels he has no choice.

GEORDI
I'm sorry, sir. But I can't do that.

PICARD
Damn it, Geordi -- you're going to kill yourself...

68 INT. AUXILIARY CONTROL - CONTINUOUS

GEORDI
If I come back now, my mother and her entire crew will die.
(reads monitor; to Silva)
I'm scanning for your ship...
(puzzled)

I'm not getting anything.

SILVA LA FORGE
We're still too far away...

GEORDI
Not really. I should be picking something up by now.

He turns back to the console. Though he can't see it, Silva now has a look of fear on her face.

69 GEORDI (OPTICAL)

works the commands. Behind him, we see Silva approaching him -- an intense look on her face.

GEORDI
(continuing)
I'm not finding anything... No warp funnel... No ship... There's nothing there.

She reaches up to grab the sides of Geordi's head -- ENERGY TENDRILS arc from her hands to his head as she makes contact. His head is shocked with wave after wave of pain as she holds him, her eyes crazed with fury and terror.

70 INT. LAB - CONTINUOUS (OPTICAL)

Geordi's face is contorting with pain. An energy pulse is crackling around his VISOR inputs.

BEVERLY

(off monitor)
His neural synapses are overloading.
(to Picard)
He can't survive this...

PICARD
Geordi -- what's happening to you?

71 INT. AUXILIARY CONTROL - CONTINUOUS (OPTICAL)

Silva La Forge continues to hold the sides of Geordi's head -- his agony appears to increase.

PICARD'S VOICE
Geordi!

GEORDI
(barely)
Reverse tractors -- Reverse --

DATA'S VOICE
Reversing tractor beams...

Suddenly, Silva La Forge's hands spring away from Geordi's head and she is pushed away from Geordi as if by an unseen force.

Geordi recovers, no longer in immediate pain. As he watches, her body transforms into a FLAME, like the ones that seemed to attack Geordi before.

After a moment the flame transforms back to the form of Silva La Forge.

GEORDI
What are you?

SILVA LA FORGE
You are killing us... We must go down.

Geordi reacts to the statement.

72 INT. LAB - CONTINUOUS

The energy arcs have stopped.

PICARD
Geordi... Report.

Everyone exchanges looks.

GEORDI
You're trapped... ?

(Geordi's dialogue is included on a page at the end of the script and will play underneath the following:)

PICARD
Is there any way we can disconnect him?

Data and Beverly consider the options.

BEVERLY
If we cut him off abruptly, he'll go into neural shock.

PICARD
How can we lower the input gradually and still get him out

before it's too late?

DATA
Perhaps we can deceive his neural receptors.

PICARD
Deceive them?

DATA
By feeding them the sensory information recorded from his earlier experiences with the probe.

BEVERLY
(catching on)
We could disconnect the interface and still maintain the input levels.

DATA
We could then lower them in a controlled manner.

72 CONTINUED:

PICARD
Like a decompression tank.
(off their nods)
Let's try it.

Beverly and Data get to work. Suddenly Geordi speaks to our people.

GEORDI
Captain. I have to take the ship into the lower atmosphere...

73 INT. AUXILIARY CONTROL - CONTINUOUS

Geordi is working the console. Silva is standing in the background, as if waiting. Picard's voice is barely audible.

PICARD'S VOICE
Explain.

73 CONTINUED:

GEORDI
As I understand it... when the Raman got close to the planet, they accidentally picked up some lifeforms that live in the lower atmosphere. Subspace beings of some kind -- intelligent. When the ship went back into a higher orbit, the beings were trapped.

PICARD'S VOICE
How do you know all this?

GEORDI
One of them is able to communicate with me. It must have read my thoughts through the probe interface and took the form of my Mother -- to try to talk me into taking the ship closer to the

surface.

PICARD'S VOICE
Were these beings responsible for the death of the Raman's crew?

GEORDI
Yes, but I don't think it was on purpose. They probably tried to communicate with them the same way they're communicating with me -- by directly accessing their thoughts. That must've been fatal to the crew... I guess the interface protected me.

74 INT. LAB - CONTINUOUS

Everyone reacts to Geordi's report.

GEORDI
(continuing)
I have to take them back -- they can't survive so far up in the atmosphere.

75 INT. AUXILIARY CONTROL - CONTINUOUS (OPTICAL)

GEORDI
(continuing)
I'll turn the ship around and come back as soon as we're --

Suddenly the ship JOLTS VIOLENTLY. A console EXPLODES.

75 CONTINUED:

PICARD'S VOICE
La Forge! What happened?

Geordi recovers and starts working the console.

GEORDI
The atmosphere is getting more turbulent. It's overloading the systems.

The ship rocks again. Geordi holds onto the console, working like crazy. Small explosions can be heard offscreen -- the ship is coming apart.

GEORDI
(continuing)
I'm having trouble keeping the shields up.

SILVA LA FORGE
Geordi...

Geordi turns to her.

SILVA LA FORGE
(continuing)
We're safe now...

Geordi stares at her -- it's a strange moment, she is and is not his mother.

SILVA LA FORGE
(continuing)
Good bye...

Before Geordi can say anything -- she becomes a flame. And quickly moves straight through the bulkhead, disappearing completely.

Geordi turns back to the console. Suddenly the ship SHAKES and another console EXPLODES.

GEORDI
(continuing)
I'm losing power...

76 INT. LAB - CONTINUOUS

Beverly continues to work as fast as she can.

76 CONTINUED:

GEORDI
(continuing)
Total shield failure in eight seconds...

Picard turns to Beverly and Data.

PICARD
Are you ready to switch inputs?

BEVERLY
Almost.

77 INT. AUXILIARY CONTROL - CONTINUOUS (OPTICAL)

Geordi at the controls.

GEORDI

Shields are failing...

Geordi cries out as the ship suddenly EXPLODES and his link to the probe is severed.

HARD CUT TO:

78 INT. LAB - CONTINUOUS

As Geordi continues the same cry, Beverly hits a control on the interface console.

BEVERLY
Switching inputs!

Geordi's face suddenly seems to freeze in its expression. Everyone watches for several tense beats.

PICARD
Is it working?

Beverly reacts to the monitor and administers a hypo to Geordi's neck. After a beat, Geordi's face relaxes. Beverly responds to what she sees on the monitor, smiling.

BEVERLY
His vital signs are stabilizing.
He's going to make it.

Everyone reacts with relief.

79 EXT. ENTERPRISE (OPTICAL)

The ship is at impulse across a field of stars.

PICARD (V.O.)
Captain's Log, supplemental. We have succeeded in disengaging Mister La Forge from the interface and are en route to Starbase four-nine-five.

80 INT. READY ROOM

Picard is behind his desk, Geordi standing somewhat formally in front of him -- he's been called on the carpet.

PICARD
You disobeyed my direct order, and you put yourself in grave danger.
(beat)
I'm not happy.

GEORDI
It's my fault, sir. Data was just --

PICARD
(interrupting)
I'll deal with Data at another time. Meanwhile, I'll have to write this incident into your permanent record.

GEORDI
Yes, sir.

Geordi turns to go.

PICARD
Geordi...

A beat as Picard crosses around his desk. His tone softens.

PICARD
(continuing)
I'm very sorry you didn't find your mother.

Geordi nods sadly.

80 CONTINUED:

GEORDI
Thank you, sir.
(beat)
When I was down there... it was so real. It's funny, but in a way... I feel like I got a chance to say goodbye...

Picard puts a comforting hand to Geordi's shoulder... A moment between them...

81 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves slowly away...

FADE OUT.

END OF ACT FIVE

THE END

GEORDI'S DIALOGUE - PAGE 55, SCENE 72

GEORDI
You're trapped?

A long beat as he listens.

GEORDI
(continuing)
Caught on the ship...

Another long beat.

GEORDI
(continuing)
You killed the Raman's crew?

GEORDI
(continuing)
What do you want?

Story by
Christopher Hatton
and
Naren Shankar

Teleplay by
Naren Shankar

Directed by
Peter Lauritson

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FINAL DRAFT

JULY 26, 1993

STAR TREK: THE NEXT GENERATION
"Gambit, Part I"

CAST

PICARD	BARAN
RIKER	BARTENDER
DATA	CHEKOTE
BEVERLY	GIUSTI

TROI NARIK
WORF SANDERS
GEORDI TALLERA
COMPUTER VOICE VEKOR
YRANAC
TRANSPORTER CHIEF (V.O.)

Non-Speaking Non-Speaking
N.D. SECURITY N.D. BAR PATRONS
N.D. CREWMEMBERS

STAR TREK: "Gambit, Part I" - 07/26/93 - SETS

STAR TREK: THE NEXT GENERATION
"Gambit, Part I"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
READY ROOM MERCENARY SHIP
RIKER'S QUARTERS
OBSERVATION LOUNGE PLANET SURFACE -
SICKBAY CLEARING
YRANAC'S QUARTERS

DESSICA TWO
BAR

MERCENARY SHIP
BRIDGE
RIKER'S QUARTERS

STAR TREK: "Gambit, Part I" - 07/26/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Gambit, Part I"

PRONUNCIATION GUIDE

BARAN	buh-RAN
BARRADAS	buh-RAD-us
DEBRUNE	deh-BROON
DESSICAN	DESS-i-kan
GIUSTI	JOOS-tee
GLYPH	GLIFF
NAFIR	nah-FEAR
NARIK	NAH-rick
SAKETHAN	suh-KETH-en
TALLERA	ta-LARE-uh
VEKOR	veh-KORE
YADALLA	yuh-DOLL-uh
YRANAC	yuh-RAN-ick

STAR TREK: THE NEXT GENERATION
"Gambit, Part I"
TEASER

FADE IN:

1 INT. A BAR

It's a rough, wretched watering-hole, just the kind of place you'd expect on a frontier world at the edge of Federation space. The patrons are a hard and nasty bunch -- if you're looking for trouble, this is a good place to find it.

2 TROI

is at the counter, speaking with the BARTENDER, a large, intimidating male alien. Deanna is not in uniform and instead is wearing clothes that look perfectly normal in this place.

There's a teasing, insouciant quality to Troi -- the bartender is attracted to her and she knows it; she's using it.

BARTENDER
Tell me... why is it so important that you find this man?

Troi smiles, hinting at mystery.

TROI
We had some business dealings... he owes me money.

BARTENDER
(suggestively)
If we had business dealings, I can tell you I wouldn't disappear...

TROI
Maybe we should discuss that possibility. But first, I have to find him... collect the money I'm owed...

BARTENDER
Let me guess... you and your friend were smuggling relics from the ruins of Nafir...

2 CONTINUED:

TROI
(maybe)
Mmmmmm...

BARTENDER
A dangerous game.

TROI
Maybe I like danger.

He eyes her for a moment, hoping that's an invitation.

BARTENDER
Then you've come to the right
place.
(leans toward her)
I'll be closing in a few hours.
Perhaps we can discuss this...
more privately.

Troi would rather have a tooth drilled, but she smiles sweetly at him.

TROI
If I can't find him, I'll have to
move on. Are you sure you haven't
seen him?

BARTENDER
Human... two meters tall... smooth-headed...
no, I don't remember
anyone like that.

Troi eyes him.

TROI

You're lying...

BARTENDER

And you're Betazoid... I thought so.

He leans in to her, speaks quietly.

BARTENDER

The people who come here count on a certain amount of... anonymity. If I started answering questions about them... even to a very beautiful woman... I wouldn't be in business very long.

He sets another drink in front of her.

2 CONTINUED: (2)

BARTENDER

As a businesswoman, I'm sure you understand.

And he moves off, leaving a frustrated Troi.

3 RIKER

is in another part of the room. He is with a group of people who are in a raucous, merry mood. He laughs heartily with them, presumably at a tale that has just been told, claps one of them on the back, and withdraws.

RIKER

Great story... I'll have to remember that the next time I'm in a knife fight...

He turns to encounter WORF, and the two move aside and talk quietly.

RIKER

(continuing)

Any luck?

WORF

I think the one over there knows something.

Worf looks casually toward a table in the background, and Riker's gaze follows.

4 YRANAC - THEIR POV

A sleazy male Yridian sits alone at a table, sipping a drink and watching the scene around him furtively.

5 BACK TO SCENE

WORF

He wouldn't admit to having seen the Captain... but he said that anyone who visited the ruins of Nafir would probably come here eventually... I suspect he knows more.

RIKER

Let's go.

5 CONTINUED:

Riker moves immediately toward the table; Worf tries to tell him something.

WORF
(loud whisper)
Commander -- I told him --

But Riker is out of earshot. Worf follows him to the table where Yranac is sitting. The man looks up a bit nervously as they approach and sit with him.

RIKER
My friend here tells me you might know about the man we're looking for.

Yranac's eyes dart around the room, as though checking to see if he's being observed.

YRANAC
The only reason I'm talking to you... is that I have a sister, too.

Riker glances at Worf, puzzled.

WORF
(covering for Riker)
I explained to him... that we are looking for the man who impregnated your sister.

There is a brief beat as Riker looks at Worf, stifling

his response (is that the best story you could come up with?); then he turns back to Yranac.

RIKER
You can imagine how much this means to me.

YRANAC
Family honor is important... If someone had defiled my sister... I would do anything... pay anything... to find the one responsible.

Yranac's message is clear: he's selling this information.

RIKER
I see. And just how much would "anything" be?

5 CONTINUED: (2)

YRANAC
As much as... five bars of goldpress latinum.

But before Riker can respond, a hand snakes around Yranac's neck, pulling him up and off the chair.

BARTENDER
I think you've had too much to drink. You'd better leave.

The patrons in the immediate vicinity glance at the

incident, and move away slightly. They're used to these unpleasantries and don't want to get involved.

BARTENDER
On your way, Yranac.

Suddenly a phaser comes into frame and presses against the bartender's head.

BEVERLY'S VOICE
I'm sorry... but I think he wants to stay.

The bartender flickers his eyes toward BEVERLY, who is also dressed in local clothes, and who holds the phaser. The bartender lets go of Yranac.

BEVERLY
(to Yranac)
Sit down.

Yranac does. Beverly keeps the phaser trained on the bartender. Riker leans in to Yranac.

RIKER
This --
(gestures to Beverly)
-- is my sister.
(beat)
She's angry.
(beat)
She has a vicious temper. I wouldn't cross her.

Troi joins them and positions herself on the other side of Yranac.

BARTENDER
You talk and you're a dead man, Yranac.

5 CONTINUED: (3)

Yranac looks from one to the other, assessing. To Riker:

YRANAC
Perhaps there is an element of risk here that I did not fully appreciate.

WORF
And how much more latinum will it take to offset that risk?

YRANAC
This isn't about latinum.
(spreads his hands)
As a man with a sister -- a sister with a temper -- I can sympathize with you. But...
(beat)
How did you come here? Do you have a ship in orbit?

RIKER
Yes...

YRANAC
Then take me with you. You can drop me anywhere you like.

Riker and Worf exchange a look.

RIKER
Agreed. Now talk.

Yranac takes a breath.

YRANAC
The man you're looking for was here several weeks ago. There was a group of aliens sitting at this table... he was asking them questions.

WORF
Who were these aliens?

YRANAC
I don't know. But they looked dangerous.
(beat)
They attacked him. He managed to incapacitate three of them before he was knocked down.

5 CONTINUED: (4)

He points to the wall behind him.

YRANAC
He was thrown against that wall... and fell there.

Yranac points to a spot on the floor near the wall. Beverly hands the phaser to Troi, who keeps it trained

on the bartender. She pulls out a tricorder and scans the wall and floor.

BEVERLY
I'm picking up some Starfleet fiber traces... and human cellular debris.

RIKER
Can you establish a DNA sequence?

Beverly taps a few commands into her tricorder; she looks puzzled.

BEVERLY
There's something strange here. The cell structures are badly distorted. It looks as if they've been exposed to some kind of high energy field.

WORF
A weapon discharge?

BEVERLY
It could be. There are faint traces of micro-crystalline damage in the floor material. But I'm not familiar with the pattern.

Yranac stares at her. He's realizing this group is other than what they seem.

YRANAC
Who are you people?

RIKER

You didn't say anything about a weapon.

Yranac is beginning to look a little nervous.

5 CONTINUED: (5)

YRANAC
(quickly)
I hadn't finished yet. You'll like this... the man got what was coming to him. When they knocked him down, one of them took out a weapon... and fired.
(hoping this is wellreceived)
He was vaporized.

There's a moment of stunned silence. Yranac looks from one to the other, anxiously awaiting their reaction. Troi is staring intently at him. Then she turns to Riker.

TROI
He's telling the truth.

Off their reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

7 INT. SICKBAY

Beverly is staring at an OKUDAGRAM of a DNA sequence displayed on the wall monitor. Riker ENTERS and crosses to her.

RIKER
Doctor?

Beverly turns to him; her expression is grim.

BEVERLY
There's no question. It's Captain Picard's DNA.

Riker is impassive, his expression unreadable, but it's all Beverly can do to keep from breaking down. It's hard for her to admit it to herself; she desperately wants to find some indication she's wrong, but she knows she isn't.

BEVERLY
(continuing)
I used a multi-base progression to regenerate the DNA. The technique is practically flawless...

She continues to give her report, attempting to submerge her feelings in her work.

BEVERLY
(continuing)
The cellular damage could have been caused by a variety of energy fields... it's hard to be specific. I can't tell whether it was the field itself that killed him or if he was already dead when...

She trails off, unable to continue. Riker wants to comfort her, but there isn't much to say.

7 CONTINUED:

RIKER
I'll need your analysis for my report to Starfleet.

She hands him a PADD.

BEVERLY
It's all here.

RIKER
Thank you.
(beat)
I'll inform the crew.

Riker EXITS. Beverly returns to her work, trying to maintain her composure in the face of this tragedy.

CUT TO:

8 INT. RIKER'S QUARTERS

Riker is working at his desk when door CHIMES.

RIKER
Come.

The DOOR OPENS and Troi ENTERS.

TROI
How are you doing?

RIKER
I'm all right.

The words are not convincing.

TROI
The crew is pretty shaken up... I'm arranging a memorial service... I think you should be the one to deliver the eulogy.

There's a long beat before Riker answers.

RIKER
You'd be better at something like that. Or Beverly. She knew him the longest...

Troi knows he's avoiding.

8 CONTINUED:

TROI

I know it won't be easy... but it's important for all of us to face what's happened. You're in command now. The crew will be looking to you for guidance --

RIKER

You don't understand. I can't give the eulogy because I won't be at the service.

Troi is surprised at the extent of his denial. Carefully --

TROI

A memorial service helps to give everyone a sense of completion. Helps them begin the healing process...

RIKER

That's exactly the point. I don't want to heal.

TROI

Wil --

He touches his chest.

RIKER

I've got an open wound in here, it hurts like hell, and I don't want it to get better. I don't want to believe that everything's all right.

TROI

You're angry...

RIKER

You're damn right. And I intend to stay angry -- until I find whoever's responsible for the Captain's death.

Troi's patience evaporates. She's hurting, too, and her professional demeanor crumbles under the strain.

8 CONTINUED: (2)

TROI

That's pretty selfish, Wil.

(a beat as Riker is taken aback)

Do you think you're the only one in pain? That you have a monopoly on loss? Well, I've got news for you. We're all hurting... we're all angry. And like it or not, you've got a responsibility to the crew. You can't just indulge your personal desire for revenge.

RIKER

(harshly)

That's enough, Counselor.

They stare at each other, she still bristling, he jolted by her anger and vehemence. He regrets his attack.

RIKER

(continuing, softer)
I'm sorry.
(beat)
Deanna. This isn't about revenge. It's about justice. The Captain died in a bar fight... for nothing. Somebody has to answer for that.
(beat)
Then I can mourn.

9 INT. BRIDGE

Riker is in the Captain's chair; Worf is at tactical. Various N.D.s in the b.g. ENSIGN GIUSTI is at Ops.

WORF
Commander. We are receiving a transmission from Admiral Chekote at Starbase two-twenty-seven.

RIKER
Put it through to the Ready Room.

WORF
Aye, sir.

Riker EXITS to...

10 INT. READY ROOM (OPTICAL)

As Riker ENTERS, he stops; he stares at Picard's empty desk for a brief moment, feeling everything it represents... and then, decisively, he moves and sits down -- there will be time to remember later.

He activates the desk terminal, and the image of ADMIRAL CHEKOTE appears on the monitor.

RIKER
Sir.

CHEKOTE
I've read your report, Commander. My condolences to you and your crew. Captain Picard's death is a loss to the entire Federation.
(beat)
I see you've asked to postpone your mission to the Argus sector... for what reason?

RIKER
I have a request, sir.
(beat)
I'd like to conduct an investigation into Captain Picard's death.

CHEKOTE
The Dessican authorities have jurisdiction in this case, Commander.

RIKER
I know that, sir. But frankly, I don't have much confidence in the authorities on Dessica Two. There's every reason to believe they're corrupt.

CHEKOTE

I suspect you're right. But the question remains... are you the one to pursue this?

RIKER

Sir, the Captain's death has hit me pretty hard. I may not be completely objective... but no one is more determined than I am.

(MORE)

10 CONTINUED:

RIKER (Cont'd)

I won't quit until we find out who's responsible.

A beat, then Chekote nods.

CHEKOTE

All right, Commander. I'm officially placing the Enterprise on detached duty. Your mission is at your discretion. Good luck.

RIKER

Thank you, sir.

Off Riker's determined expression...

11 INT. YRANAC'S QUARTERS

Riker ENTERS to find Yranac sitting at a table surrounded by a huge assortment of food, eating heartily. Riker is carrying a PADD.

YRANAC

Ah, Commander Riker. I've been meaning to speak to you. I was wondering if you could move me to better quarters. I don't care much for the decor here.

RIKER

These are the best quarters we have.

Yranac shrugs and continues eating.

RIKER

(continuing)

Now that you've had some time to relax, I was hoping you might have remembered some details about the aliens you saw... something you'd forgotten earlier.

YRANAC

Sorry. My memory isn't what it used to be.

11 CONTINUED:

Riker suspects that Yranac knows more than he's telling, but Yranac's being cagey -- he's protecting every scrap of information he's got so he has something to bargain with. Riker's task is to get him to admit to as much as he can.

RIKER

You said the aliens looked dangerous. How could you tell?

YRANAC

They killed someone. I'd say that qualifies them as dangerous.

RIKER

But you said that you noticed they looked dangerous before the fight even started. What made you think that? Were they unusually aggressive... ? Were they heavily armed... ?

YRANAC

I don't recall.

RIKER

They murdered a man in plain view of everyone in that bar... and you can't remember anything about them?

YRANAC

Now that you mention it, I do remember one thing...

(beat)

They said they'd kill anyone who talked about what happened.

RIKER

But you offered to help us.

Yranac shrugs; he feels secure enough to admit this much.

YRANAC
You're right. I saw a business opportunity. And besides, they were gone.

RIKER
Do you know where they went?

Yranac doesn't answer and instead simply smiles.

11 CONTINUED: (2)

RIKER
You know who they are and you know where I can find them.

YRANAC
Perhaps I do.

RIKER
What do you want?

Yranac thinks he's tantalized Riker enough.

YRANAC
Not a great deal, Commander. Just a shuttlecraft. I believe I'd like to travel for a while, see more of the galaxy. You understand.

RIKER
A shuttlecraft?
(beat; smiles)
Well, here's my offer. Instead of

a ship, I'm going to give you some time.

YRANAC
(confused)
Time?

RIKER
If you're lucky, you'll only have to spend the next five years in prison instead of the next twenty.

Riker grabs Yranac by the front of the shirt and draws him to within an inch of his face.

RIKER
(continuing)
You've got twelve outstanding arrest warrants for fraud and petty theft in the Klingon Empire. If you tell me what you know, I'll pull a few strings... maybe get them to reduce your sentence after you're extradited.

Yranac is in a full-blown panic.

11 CONTINUED: (3)

YRANAC
You can't turn me over to the Klingons. They don't just imprison you... Do you know what the punishment is for fraud?

Riker knows exactly what it is.

RIKER
Yes. I certainly do.

Yranac is terrified at the prospect, but he's still trying to bargain his way out.

YRANAC
If I tell you what I know, you must promise you won't give me to the Klingons.

RIKER
I'll think about it.

YRANAC
Perhaps you could send me to a Federation rehabilitation colony instead.

RIKER
Talk!

Yranac slumps; he's played all his cards and he's lost. His only chance now is to tell the truth.

YRANAC
The aliens were some kind of mercenary group. They've been operating in this sector for the last six months.

RIKER
Where do we find them?

YRANAC

I heard one of them mention the
Barradas system... I think they
were headed there.

RIKER
You think?

YRANAC
(miserable)
That's all I know.

11 CONTINUED: (4)

Riker considers the information for a moment.

RIKER
(taps combadge)
Riker to Data.

DATA'S COM VOICE
Data here.

RIKER
(to combadge)
Take us out of orbit. Set course
for the Barradas system, warp six.

Riker fixes Yranac with a hard stare and EXITS.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

dropping out of warp.

13 INT. OBSERVATION LOUNGE

Riker, Data, GEORDI, and Worf.

DATA
Barradas Three is the only M-class planet in this system, and it is listed as unpopulated. However, sensors have detected intermittent energy signals emanating from its surface.

RIKER
What's the source?

GEORDI
The signals are difficult to localize, but... they might be emissions from some kind of power converter...

WORF
Which could indicate a base or a ship.

RIKER
What else do we know about Barradas Three?

DATA

The planet was an outpost of the Debrune approximately two thousand years ago. The Federation Archaeological survey has catalogued numerous ruins on the surface.

Riker considers for a beat.

RIKER

Mister Worf, I want a security detail to accompany the Away Team to the surface. I'll lead the team. Geordi, you're with me... Mister Data, you have the Bridge.

13 CONTINUED:

DATA

Aye, sir.

As far as Riker is concerned, the meeting's over; he moves to leave and the others rise as well.

13 CONTINUED: (2)

DATA

Sir.

Riker turns back to him.

DATA

(continuing)
As Acting First Officer, I must question your decision to accompany the Away Team. If Captain Picard were here --

RIKER
(tightly)
He's not.

DATA
I realize that, sir. But if he were, and he wanted to lead an Away Team, you would tell him that the Captain's place is --

RIKER
On the Bridge. I know.
(beat)
But not this time.

And he EXITS. Data accepts the dismissal.

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

entering orbit around Barradas Three.

15 OMITTED

16 EXT. PLANET SURFACE - CLEARING - DAY

Riker, Geordi, Worf, and two Security Officers, N.D. #1 and N.D. #2, are in a large clearing. The forest has encroached on a variety of simple ruins; however, in several places through the site, there are strange INDENTATIONS in the ground: smooth, circularly-shaped holes which almost suggest that something was scooped

away.

Geordi, Worf and N.D. #1 are equipped with tricorders; the entire team is armed with phasers.

17 RIKER AND GEORDI

are standing together as Geordi scans the site; the others continue working in the b.g.

Geordi works his tricorder with frustration; he's having trouble getting clear readings.

GEORDI
It's tough to get accurate sensor readings... there's a lot of interference in the area.

RIKER
From what?

GEORDI
I'm not sure... it's unlocalized. It could be atmospheric...

RIKER
What do you make of this?

Riker moves near one of the circular indentations in the ground. Geordi kneels down and examines the ground with his VISOR.

GEORDI
The ruins are ancient... but I'd say this indentation was made

fairly recently...
(unconvinced)
There might have been a battle here...

Riker looks at the indentation.

RIKER
It doesn't look like any blast point I've ever seen... the shape is too perfect.

17 CONTINUED:

GEORDI
(surprised)
Sir, there's micro-crystalline damage all through this area. It's the same kind of pattern Doctor Crusher picked up in the floor of that bar on Dessica Two.

WORF (O.S.)
Commander...

18 ANOTHER ANGLE - WORF (OPTICAL)

Worf is standing near the edge of the clearing with N.D. #1. Riker and Geordi move to join them.

WORF
(continuing)
I have found something.

Worf points down at TWO ARTIFACTS which are lying in

the grass. There are no other ruins nearby, and the artifacts look completely out of place where they are. Riker stares at them, puzzled.

RIKER
(musing)
It almost looks as if someone...
dropped them --

Without warning, a PHASER BLAST hits N.D. #1 square in the chest; he goes down instantly.

Geordi and Worf dive for safety behind some nearby ruins; Riker and N.D. #2 are forced away from the others in order to find cover.

19 THE SCENE (OPTICAL)

The phaser fire came from the trees ahead of the Away Team; as the action plays out, we will see the attackers. They are a team of THREE ARMED MERCENARIES: the leader, a Romulan female, TALLERA; a large, intimidating alien female, VEKOR; and an alien male, NARIK.

19 CONTINUED:

(Note: while their individual uniforms are different, all the mercenaries have the same distinctive DEVICE attached to their necks.)

Protected by covering fire, Tallera rushes out into the clearing, grabs the two artifacts, and dives back into cover.

Our people quickly return fire with their phasers, but the mercenaries have us outgunned -- both halves of the Away Team are pinned down.

20 GEORDI

taps his combadge as we HEAR continuing fire.

GEORDI
(to com)
La Forge to Enterprise... we are under attack...

21 INT. BRIDGE

Data is in command; Ensign Giusti is at Ops.

GEORDI'S COM VOICE
Repeat, we are under attack...

A loud blast of static bursts through the com.

GIUSTI
Commander, we've lost contact with the Away Team.

DATA
Is there a malfunction?

GIUSTI
(checks console)
No, sir... the com system is being jammed...

DATA

What is the source?

GIUSTI
Somewhere on the surface...

A beat as Data considers.

DATA
Bridge to Transporter Room Two. Can you get a lock on the Away Team?

TRANSPORTER CHIEF'S VOICE
Negative, sir. There's too much interference.

22 EXT. PLANET SURFACE - CLEARING - DAY (OPTICAL)

Riker is crouched low behind a rock with N.D. #2. Riker indicates a clump of trees a short distance away.

RIKER
I'm going to try to reach those trees. If I can get there, we might be able to set up a crossfire. Keep me covered...

22 CONTINUED:

N.D. #2 nods... and then Riker makes a dash for the trees, as a PHASER BLAST EXPLODES behind him -- he catches part of the blast and he falls, unconscious.

23
thru OMITTED

27 GEORDI AND WORF

quickly regroup, and joined by N.D. #2, the three charge forward to try and get to Riker, but...

28 TALLERA, NARIK, AND VEKOR (OPTICAL)

reach Riker first and surround him. An instant later, the entire group DEMATERIALIZES. (Note: The mercenaries' Transporter effect should be different from our own.)

A second later, Geordi, Worf and N.D. #2 reach the spot -- but they're too late. Riker is gone -- the mercenaries have captured him.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 EXT. SURFACE - CLEARING - DAY (CONTINUOUS)

Geordi, Worf, and N.D. #2 are at the spot where Riker and the mercenaries dematerialized seconds before.

DATA'S COM VOICE
Data to Away Team... please respond...

Geordi reacts, surprised -- the com jamming has stopped.

GEORDI
(to com)
Data, we've been attacked. We've got one casualty... and Commander Riker has been taken captive.

WORF
(to com)
Sir, the mercenaries have transported away... they must have a base or a ship nearby. Can you locate anything on sensors?

30 INT. BRIDGE

Data and Giusti as before.

GIUSTI
(off console)
Commander, we're picking up a vessel leaving orbit...

DATA
Why was it not detected earlier?

30 CONTINUED:

GIUSTI
(off console)
They could have been using the planet as a shield...
(urgently)

Sir, they are powering up their weapon systems.

DATA
Raise shields. Red Alert.

The ship goes to red alert.

31 EXT. SPACE - THE ENTERPRISE & THE MERCENARY SHIP (OPTICAL)

As the sleek, dangerous-looking mercenary ship races away from the planet, it fires on the Enterprise.

32 INT. BRIDGE

as the SHIP SHAKES.

DATA
Damage report.

GIUSTI
Minor hit on the port deflector... no damage.
(beat)
They're running, sir... their speed is warp eight-point-seven and holding. I think they're at their maximum..

DATA
Take us to warp nine and pursue. Lock phasers on target.

GIUSTI
Aye, sir... we should be within phaser range in twenty-three

seconds.

A beat.

GIUSTI
(continuing)
Switching to long-range scanners...
(MORE)

32 CONTINUED:

GIUSTI (Cont'd)
(off console, concerned)
Commander... the sensor image of that ship is extremely weak... it's fading...

Giusti works her console frantically for a beat... and then she looks up.

GIUSTI
(continuing)
The ship doesn't register on the long range sensors. I'm sorry, sir... we've lost them.

Data reacts and moves to Ops.

DATA
Increase the sensor field bandwidth. Patch in the lateral sensor arrays to enhance detection.

GIUSTI

(works console,
frustrated)
It's no good... the signal's
gone... it just... disappeared.

Data reacts to the news, concerned. He considers for a beat.

DATA
Plot a course and take us back to
Barradas Three. Notify the Away
Team to be ready for transport.

Off Data's concerned expression.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

back in orbit around Barradas Three.

34 INT. OBSERVATION LOUNGE

Data, Troi, Geordi, and Worf. Data is standing near the large monitor which is displaying a graphic of the mercenary ship and other associated information.

34 CONTINUED:

DATA
Starfleet Intelligence has
confirmed that a ship matching
this configuration has been linked
to raids on several other planets
in this sector.

Everyone is frustrated, but Geordi and Worf are

particularly restive; they're upset with what they perceive to be their failure on the surface, and it's difficult for them to sit patiently through Data's careful, measured briefing.

DATA
(continuing)
For the short time it was within our visual range, we were able to take sensor readings of the mercenary vessel.
(beat)
It appears to be encased in an energy-absorbing material. Although we can see the ship, this energy sheath renders it virtually undetectable to our long-range sensors.

TROI
There must be some way to track it.

Geordi consults a PADD in front of him.

GEORDI
Data, I know this is a long shot... but if I remodulate the long-range sensor array, I might be able to increase its sensitivity enough to detect the ship.

Data is not convinced.

DATA
Without a full compositional

analysis of the energy sheath, the
chances of finding the correct
remodulation sequence are remote.
(beat)
Furthermore, based on their speed,
they could be as far as two-point-three-seven
light years from this
location.

34 CONTINUED: (2)

Troi, Geordi, and Worf react; that's a lot of space to search. But Worf is not ready to give up yet.

WORF
That means they must still be
within this sector. If we used
all available shuttlecraft to
conduct a level-one search --

DATA
It would still take at least ten
days to complete. In that time
the mercenaries would continue to
distance themselves from us.

Data's logic is relentless -- and a little irritating.

WORF
(frustrated)
Sir. They have taken Commander
Riker. We must do something. We
cannot just sit here.

DATA

On the contrary, Lieutenant, that
is precisely what we must do.

Data continues, unaware of the mounting frustration in the room.

DATA
(continuing)
Since there are no viable
alternatives, we will return to
the surface and attempt to
determine what the mercenaries
were doing on this planet. An
investigation may reveal some
indication of their purpose.
Notify me when you have assembled
your search teams.
(beat)
Dismissed.

Data has made it very clear just who is in command. The situation makes Troi, Geordi and Worf a little uncomfortable, but they all know how to follow orders. They EXIT unhappily. Off Data's determined expression.

35 EXT. SPACE - THE MERCENARY SHIP (OPTICAL)

coming out of warp.

36 INT. MERCENARY SHIP - BRIDGE

Tallera (the Romulan female we saw earlier) is leading a groggy Riker across the room as he struggles painfully back to consciousness. Riker's combadge is gone and there is now a small patch-like device (like

all the other mercenaries wear) at the side of his throat.

The mercenary bridge is sleek and spare with no wasted space, just like everything on this ship. A large Viewscreen dominates the forward section and there's a small Transporter pad in one corner. The walls are lined with consoles which are manned by various N.D. MERCENARIES. The ALERT LIGHTS are active, and there is a tense, urgent feeling on the bridge.

In the center of the bridge is a raised platform encircled by a rail and a console. From here, the Captain commands an unobstructed view of the entire room. It should feel as though this ship and crew are always ready for battle.

Tallera pushes Riker against the rail and stares at him silently.

The mercenary captain, BARAN, stands on his platform. He's a humanoid male alien, intelligent, muscular -- a man to be reckoned with. Baran is wearing a small CONTROL DEVICE at his belt.

Baran is engaged in a heated conversation with the engineer, Narik, and for the moment, ignores Riker and Tallera.

NARIK
(upset)
I warned you not to push the engines so hard. Two of the power shunts are on the verge of collapse. We'll be lucky if we can maintain warp six.

BARAN
How long will it take to repair?

NARIK
I can try to realign the warp core... it'll take at least eleven hours.
(beat)
But I'll have to shut the engines down completely.

Baran fixes Narik with a hard look.

36 CONTINUED:

BARAN
We're not stopping. We can't afford to be sitting helpless in space. I want warp eight available in five hours. And I'm not going to listen to your excuses.

Narik glares angrily at Baran but does not dispute him. He nods and moves to a console in the b.g. Baran then turns and stares coldly at Riker.

BARAN
What were you doing on Barradas Three?

RIKER
(all I'm saying)
William T. Riker, Commander, SC two-three-one dash four-two-seven.

Baran cocks his head and regards him. Is he going to play this silly game?

BARAN
All right. I am Arctus Baran...
and I don't have a number.
(beat)
Now. What were you doing on
Barradas Three -- Commander?

RIKER
We were studying the ruins. It
was a scientific expedition.

BARAN
Don't patronize me. Those ruins
have been studied for centuries.
There's nothing new to learn from
them.

RIKER
Then what were you doing there?

Baran smiles, acknowledging the riposte. Then he takes the device at his belt and activates it. Riker sinks to his knees, gasping, in tremendous pain. Instinctively, he tries to pull the patch off his neck.

BARAN
Don't bother, Commander, you can't
remove it. It's a neural servo.
It's connected directly to your
nervous system.
(MORE)

36 CONTINUED: (2)

BARAN (Cont'd)
It lets me control precisely how much pain you feel.
(beat)
This setting is usually sufficient.
(beat)
However, if necessary it can go much higher.

Baran lets Riker writhe in pain for a beat before he shuts off the device. Riker's pain stops and he groans, barely able to speak, exhausted by the ordeal.

BARAN
These devices were my predecessor's idea... a convenient way of enforcing discipline...

RIKER
(weakly)
What happened to him?

BARAN
(I got rid of him)
He failed to discipline me sufficiently...

The female alien, Vekor, moves near the platform.

VEKOR
This is a waste of time, Baran. Get rid of him now.

BARAN
You should be more patient, Vekor. It can be rewarding.
(beat)
We will wait. Let the memory of his pain argue with him for a while... maybe it will change his attitude.

Narik steps forward.

NARIK
Vekor's right -- we should get rid of him. It's dangerous to have someone from Starfleet on board.

BARAN
Dangerous? It might be profitable. A Starfleet Commander is a valuable hostage.

36 CONTINUED: (3)

VEKOR
Starfleet won't negotiate with us. But they'll pursue us as long as we have him.

We're beginning to see that this crew is not just one harmonious, happy team. Everyone is suspicious of the others and everyone is looking out for himself first.

Baran presses his pain control briefly; Vekor cries out and staggers back.

36 CONTINUED: (3)

BARAN
This discussion is over, Vekor.
Return to your post.

But Vekor meets Baran's gaze and does not move. The tension is building...

PICARD (O.S.)
They're right, Baran, and you know it...

The group turns to see...

37 PICARD

As he turns around from one of the consoles to face the others. He's dressed like one of the mercenaries.

PICARD
(continuing)
I say kill him. Now.

Off Riker's stunned reaction.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. MERCENARY BRIDGE (CONTINUOUS)

Riker is completely stunned at the sight of Picard, but he quickly controls himself -- before he says anything, he has to figure out what's going on here.

Picard, however, doesn't even give Riker a second glance; his attention is focused entirely on Baran.

PICARD
(re: Riker)
If he has nothing to give us, then we should kill him now and be done with it. Everyone seems to recognize that fact except you.

Picard speaks harshly, with a violent edge that's only barely restrained.

BARAN
I don't need a consensus to run this ship, Galen.

This is not the first argument Baran and Picard have had, and the hostility between the two men is evident. Picard is about to respond when suddenly, the SHIP SHUDDERS slightly and the LIGHTS DIM.

BARAN
(quickly)
What's going on?

Narik quickly moves to monitor one of the consoles in the b.g.

NARIK

We're bypassing the aft plasma couplings... the power loss should only last a few seconds...

A short beat passes and the lights return to normal. Baran returns his attention to Picard.

BARAN
You should learn not to limit your options. Riker could be useful to us in the future.

38 CONTINUED:

PICARD
He may not be as useful as you think...

Picard moves toward Riker.

PICARD
(continuing)
... if this is the same Riker I've heard about.

Riker is deeply confused; he doesn't know what Picard is doing or how to react to it. For now, he's just got to try and play along.

RIKER
(to Picard)
And which "Riker" is that?

PICARD
Commander of the Enterprise... ?

Formerly assigned to the USS Hood... ?

RIKER
That's right.

PICARD
Then you must be the William T. Riker with a history of insubordination...

As Picard continues to speak, Riker begins to pick up something in his tone and manner -- he senses where Picard's going with this.

PICARD
(continuing)
He was even relieved of duty once, during the Cardassian incident at Minos Korva.

Picard's story has thrown Baran off balance.

BARAN
(to Picard)
How do you know all this?

38 CONTINUED: (2)

PICARD
I've been smuggling artifacts out of Federation sites for years. It's difficult to avoid developing a... familiarity with certain Starfleet personnel...

Picard turns directly to Riker.

PICARD
(taunting)
If we hadn't captured him, he probably would've ended up in front of a court martial.

By now, Riker understands what Picard has been trying to set up, and he plays into it.

RIKER
(hard)
I've gotten out of them before.

38 CONTINUED: (3)

Baran looks thoughtfully at Riker.

PICARD
(to Baran)
He's no use to us. Finish him now or let me do it for you.

But before Baran can reply, the SHIP SHUDDERS again. For a moment, everyone thinks it's just Narik making repairs like before... and then suddenly, the ship LURCHES FORWARD, accelerating rapidly; the ALARM KLAXONS sound.

Baran reacts, concerned; he shoves Riker toward an ND Mercenary.

BARAN

(to ND)
Watch him.

The argument is quickly forgotten as Baran, Tallera, Narik, Vekor, and Picard rush to the consoles. The WHINE of the ship's engines begins to get louder...

BARAN
(to Narik, accusing)
What have you done?

NARIK
It has nothing to do with my repairs...
(works console)
I think there's a malfunction in the engine's intermix chamber...

VEKOR
We're accelerating...

TALLERA
Plasma pressure is rising...

BARAN
Where's the malfunction?

NARIK
It could be any one of thirty subsystems. It'll take time to locate...

TALLERA
I don't think you're going to have the chance. Plasma pressure is reaching critical levels...

38 CONTINUED: (4)

The whine of the engines increases...

BARAN
Seal off the intermix chamber.

VEKOR
(works console)
I can't... the override sequence
won't engage...

39 ANGLE ON PICARD

as he works his console.

PICARD
It's the antimatter flow
regulator... It's locked open...

As Baran rushes over to inspect Picard's panel, for a brief moment, Picard manages to make eye contact with Riker.

40 RIKER

catches the glance -- what's Picard up to now?

41 RESUME SCENE

TALLERA
Plasma pressure has exceeded
maximum levels... eight percent
above critical and rising.

NARIK
We have to jettison the core...

BARAN
No! We'll be stranded here --

PICARD
The flow regulator is frozen...

Riker catches Picard's eye for a moment -- and realizes what's going on -- Picard has created the malfunction specifically for Riker to fix.

RIKER
Let me do it.

Baran and the others react.

41 CONTINUED:

RIKER
(to Baran)
I've had a lot of experience with these kinds of system failures... I might be able to do something.

TALLERA
Plasma pressure is eleven percent above critical... The containment fields are beginning to degrade...

Baran really has no other option.

BARAN
(to Riker)

Go!

Riker rushes to Picard's console, works the commands, and quickly studies the readout.

RIKER
It looks like you've got a control logic lockout in the regulator subsystem.

He begins to work the panel...

RIKER
(continuing)
I'm going to try to run an active bypass through the plasma flow convertor...

He pushes Narik towards another console.

RIKER
(continuing)
Start running a phase-locked feedback through the regulator... I'll need about a six second delay...

Narik angrily shoves Riker away.

NARIK
I don't take orders from you.

BARAN
Do as he says!

Narik glares at Riker and begins to work his console.

41 CONTINUED: (2)

TALLERA
Plasma pressure is fourteen percent above critical...

Riker moves to another station, OPENS A PANEL and begins working inside it.

BARAN
If you fail--

RIKER
(cuts him off)
We'll all be dead anyway.
(beat, works)
Just a few more seconds...

Riker moves back to a console and makes a final adjustment... The ship SHUDDERS briefly, and the whine of the engines quickly drops back to normal.

TALLERA
Plasma pressure is dropping...
(beat)
We're back into safe levels.

There's a moment of relief.

RIKER
(to Baran)
If you want to make sure that doesn't happen again, you'd better re-initialize the regulator subprocessors. A full diagnostic

on the intermix chamber wouldn't
hurt either.

BARAN
(to Narik and Vekor)
Do it.

Narik and Vekor nod and move away; Baran, Tallera, and Picard are left with Riker.

BARAN
(to Tallera, re: Riker)
Put him in quarters for now.

Riker smiles confidently at Picard.

RIKER
(to Picard)
Still wish you'd killed me?

Picard glares at Riker but says nothing; then he EXITS. Off Baran's thoughtful expression as Tallera leads Riker away.

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit around Barradas Three.

43 EXT. PLANET SURFACE - CLEARING (OPTICAL)

Data, Geordi, Worf, and an N.D. Security Team are exploring the ruins and the site of the battle.

44 DATA

is carefully studying one of the strange, circular indentations in the ground as Worf and Geordi walk up to him.

WORF
The search teams have reported in, sir. They located several archaeological sites. Each one has been looted.

Geordi considers.

GEORDI
It's possible that the micro-crystalline damage I found in
these indentations was the result of some kind of high-energy Transporter beam...
(beat)
... but I still don't understand. There's nothing here that's particularly valuable. Why would anyone want to steal any of these things?

Data considers.

DATA
Perhaps these artifacts have special value to the Romulans.

WORF
The Romulans?

DATA
These structures were built by the Debrune. That race was an ancient

offshoot of the Romulans. And the ruins on the planet where Captain Picard was killed were also Romulan in origin.

44 CONTINUED:

WORF
The leader of the group which attacked us was a Romulan.
(beat)
Perhaps they are controlling the mercenaries...

DATA
But the question remains: Why are they stealing these artifacts?

Reactions.

45 EXT. SPACE - THE ENTERPRISE (OPTICAL)

still in orbit around Barradas Three.

46 INT. BRIDGE - ANGLE ON AFT SCIENCE

In the b.g., Worf is at tactical and Ensign Giusti is at Ops.

Data and Geordi are looking at the monitor which displays an OKUDAGRAM of several star systems and associated information. Several planets are highlighted.

DATA

There are several archaeological sites in this sector containing ruins which are Romulan in origin.
(beat, pointing)
These are the locations which have been attacked by the mercenary vessel.

GEORDI
It looks like they've done a pretty thorough job.

DATA
The only sites which have not been attacked are on Calder Two, Yadalla Prime, and Draken Four.

Geordi considers.

GEORDI
Yadalla and Draken are on the far edge of the sector... but Calder Two is less than a day from here at maxiumum warp.

46 CONTINUED:

DATA
That would be their next likely target.

Geordi studies the display.

GEORDI
According to this, there's a

Federation outpost on Calder Two.

DATA

But it is only a small science station; it has limited defensive capabilities.

(beat)

I do not believe it could withstand an attack by the mercenary ship.

The implications are clear. Data gets up and moves to the captain's chair.

DATA

Mister Worf. Send a message to the Federation outpost on Calder Two. Advise them that if a ship matching the mercenary vessel's configuration approaches, they should attempt to delay them until our arrival.

(to Giusti)

Ensign Giusti, take us out of orbit. Set course for the Calder system. Warp nine.

GIUSTI

Aye, sir.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

goes into warp.

CUT TO:

48 INT. MERCENARY SHIP - RIKER'S QUARTERS

Riker is alone and thoroughly agitated -- he's got plenty of questions and no answers. Suddenly, the DOOR OPENS and Picard ENTERS.

PICARD
We don't have much time...

Picard is rushed and urgent, but he is no longer the violent, angry character he was on the bridge -- this is the Picard Riker knows.

PICARD
(continuing)
I hardly expected to see you here, Wil.

For a brief moment, Riker just stares at him; he's not sure how to react.

RIKER
I was trying to find the people who killed you.
(beat)
A witness in that bar saw you vaporized.

PICARD
These mercenaries use weapons which activate their Transporter. It allows them to beam away objects quickly, by simply firing at them. That's what they did to me.

Riker's totally frustrated -- he wants answers.

RIKER
I don't understand any of this. Who are these people? How did you get involved with them?

PICARD
One of the sites I wanted to study had been raided. A lot of artifacts were stolen... the site was practically destroyed. I wanted to find who was responsible.
(beat)
I tracked them to the bar on Dessica Two. I suppose I asked too many questions... They captured me to find out how much I knew about their operation...

48 CONTINUED:

RIKER
But you ended up as part of the crew...

PICARD
I convinced them I was a smuggler named "Galen", and I offered to help them appraise the relics they'd stolen...

Picard keeps one eye anxiously trained on the door -- he knows someone could walk in at any moment..

PICARD
(continuing)
Wil, these aren't common thieves. They're stealing Romulan artifacts from archaeological sites throughout this sector...
(beat)
Baran has me analyzing each one for a particular particle signature. They're looking for a specific artifact...

RIKER
Why?

PICARD
That's what we have to find out. And Baran is the key. I believe he's the only one on board who really knows what we're looking for.
(beat)
I want you to try to get close to Baran... gain his confidence.

Riker begins to catch on.

RIKER
That's why you set up the engine failure... you knew I'd be able to fix it...

PICARD
(nods)
He also believes you're a less than perfect Starfleet officer...

you'll have to play into that role.

(MORE)

48 CONTINUED: (2)

PICARD (Cont'd)
(beat)
Baran doesn't care much for me -- he tolerates me because he needs me to test the artifacts. If you and I become enemies, there's a better chance you can become his friend.

A beat.

RIKER
All right. I'll do what I can --

Suddenly, the DOOR OPENS and Baran ENTERS. Without a moment's hesitation, Picard PUNCHES Riker in the face.

BARAN
(furious)
What are you doing here?

Picard is trying to make this look like an interrogation.

PICARD
Getting some answers. Just because you couldn't get him to talk --

Suddenly, Picard gasps and grabs his neck; Baran has activated his pain device. Baran lets it continue for a beat before shutting it off.

BARAN
No one conducts an interrogation on this ship without my permission.
(beat)
Is that understood?

Picard returns Baran's stare but does not respond; he simply EXITS.

Off Riker and Baran's expressions.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

49 INT. MERCENARY BRIDGE

Baran is standing on the central platform briefing the crew. Picard, Vekor, Narik, and Tallera and other N.D. Mercenaries are gathered around.

BARAN
Our next objective is located in the Sakethan burial mounds on Calder Two.

Picard reacts -- he recognizes the name.

PICARD
Calder Two isn't just another archaeological site. There's a Federation outpost there.

BARAN
(dismissive)
I don't see that as a problem.

PICARD
It's defended by Starfleet. They're not going to just stand by while we walk in and take whatever we want.

BARAN
I'm aware of the tactical situation.

VEKOR
(concerned)
What are their defenses?

BARAN
Nothing to worry about. They have a type-four deflector shield protecting the outpost and the ruins.

PICARD
They'll also have a minimum of two phaser banks... and possibly even photon torpedoes. Is that enough to worry about?

TALLERA
How do you know so much about this outpost?

49 CONTINUED:

Tallera studies Picard suspiciously. Picard answers without breaking stride.

PICARD
I tried to smuggle a Sakethan glyph stone out of there two years ago. I barely got away in one piece.

Baran can feel the group losing confidence in his plan. He moves quickly to reassure them.

BARAN
Our weapons are more than a match for their defenses. I anticipate we'll be able to destroy the outpost in less than fifteen minutes. After that, we'll send in Tallera and the landing party to secure the relics.

Picard is in very difficult position: he has to protect the outpost, but at the same time, Picard wants Baran to succeed with the raid so that he'll be able to continue his mission.

PICARD
Fifteen minutes is more than enough time to transmit a distress

call.

BARAN
By the time they're able to detect us, we'll be jamming their communications. They'll have no chance to send a message.

The others mercenaries are not so confident.

NARIK
But our sensors will be useless as well.
(beat)
Starfleet's already searching for this ship. They could be on top of us without our realizing it.

PICARD
He's right. And our landing party would be stranded on the surface.

BARAN
That's a risk I'm prepared to take.

49 CONTINUED: (2)

PICARD
That's because you won't be down there... your life won't be at risk.

Baran bristles at the implication.

BARAN
If we don't find what we're looking for, none of our lives will be worth anything.

Picard seizes on this.

PICARD
Why? Who are we working for?

Baran has no intention of answering the question.

BARAN
All you need to know is that we have to attack that outpost. We don't have a choice.

PICARD
Maybe we do.
(beat)
Why don't we use Riker?

Baran reacts.

PICARD
A Starfleet Commander might be able to talk us past the outpost security without raising any suspicions.
(beat)
Once they drop their shields, we could beam the artifacts up without having to leave the ship.

Baran sees that his crew is quickly falling into line with Picard.

VEKOR
(to Picard)
Why would Riker help us? Just because he's out of favor with Starfleet doesn't mean he's ready to betray them.

49 CONTINUED: (3)

PICARD
If he doesn't help us, we'll destroy the outpost and kill everyone on it. He's still a Starfleet officer... he won't let innocent people die if he can prevent it.

TALLERA
(quietly, to Baran)
The last time we engaged Starfleet, we lost a man. We can't afford any more casualties.
(beat)
If we can avoid a battle, I think we should.

A tense beat. Baran has no supporters left here... he has no other choice.

BARAN
All right. We'll try it.
(beat; to group)
We'll be at Calder Two in approximately five hours... you all know your duties. I want this

ship ready for battle...
(pointedly to Picard)
... in case your plan doesn't work.

Baran EXITS. Off Picard's expression.

CUT TO:

50 INT. MERCENARY SHIP - CARGO BAY

The room looks like a cross between an archaeological museum and a science lab. The walls are jammed with scientific consoles, and the remaining spaces are filled with artifacts scattered around the room in and out of cargo containers.

Picard is working at a console; he has a TRICORDER and a PADD, and a small relic sits on a SCANNER PAD in front of him. The scanner pad looks like it was cobbled-together from several tech-instrument attachments.

Picard is performing a complex, multi-step analysis. He scans the relic with his tricorder and works the console, making several adjustments to the scanner.

50 CONTINUED:

He carefully adjusts the scanner with a tool before he's satisfied -- it's clear this is a difficult and time-consuming process.

PICARD
Computer. Access spectral enhancement mode three and begin

scan.

The scanner pad LIGHTS UP, and a short beat later, the computer BEEPS.

COMPUTER VOICE
Scan complete.

PICARD
Analysis?

COMPUTER VOICE
Terikon particle decay profile does not fall within specified reference range. Probability of match: zero-point-zero-four percent.

Picard makes a note in his PADD and takes the relic off the scanner. He picks up another artifact and places it on the scanner.

PICARD
Computer. Reset diagnostic for new sample, lot number three-six-nine-A...

The DOOR OPENS and Tallera ENTERS.

TALLERA
Baran wants to see the analysis of the last lot. He thinks you're moving a little slowly.

PICARD
Tell Baran if he wants the analysis done faster, he can do it himself. If he wants it done

correctly, he can wait.

Picard turns his attention back to the sample, but Tallera moves to the console and turns off the scanner.

50 CONTINUED: (2)

TALLERA
Do you enjoy living dangerously, Galen? Baran can kill you in an instant if he activates his control device...

Tallera's manner is friendly, even seductive. She's trying to draw Picard out, figure him out.

PICARD
I doubt he'll do that. I've increased the accuracy of the identification process by a factor of ten. I'm the best person here to analyze these artifacts, and Baran knows it.

He snaps the scanner back on and places another artifact on the pad.

PICARD
Computer, begin scan.

TALLERA
He may need you now -- but I know Baran, and I can tell you he's not going to back down forever.
(beat)

You accomplish nothing by provoking him.

Picard turns to her. He might be able to use this opportunity to get some information himself.

In the background, we hear the computer voice:

COMPUTER VOICE
Scan complete.

PICARD
I don't like operating in the dark. If I knew what the point of this mission were... why I'm scanning these relics...

TALLERA
If Baran felt it were wise to let the crew know that, I'm sure he would have.

A beat as Picard assesses her.

50 CONTINUED: (3)

PICARD
Do you know what this is all about?

She smiles, an enigmatic smile that suggests a special relationship between her and Baran.

TALLERA
What Baran knows, I know...

PICARD
Then tell me what we're doing here. Why are we risking our lives taking these artifacts? Who wants them?

TALLERA
I see no reason to tell you anything... but you can rest assured I don't necessarily share everything I know with Baran, either.

A beat as she moves closer to him.

TALLERA
(softly)
This conversation, for example... will stay between us.

He gives her a look. Is there a hint of complicity? Of seduction?

He can't be sure what this mysterious woman is getting at, but he certainly doesn't trust her.

PICARD
You can tell him every word I've said. He knows I don't think he's much of a leader.

Tallera takes a step back, as though feeling a rebuff. The edge has returned to her voice.

TALLERA
He's been in charge of this crew

for a long time.

PICARD
He wouldn't be captain for five minutes if he didn't have the control device.
(MORE)

50 CONTINUED: (4)

PICARD (Cont'd)
The crew follows him because they have no choice. Baran's power is based only on fear and intimidation.

Tallera regards him gravely, probing, trying to assess him.

TALLERA
That almost sounds like a prelude to mutiny...

PICARD
If someone were to challenge Baran -- the crew would follow.

TALLERA
I was right. You do like living dangerously...

There is a beat as she moves closer to him.

TALLERA
I like you, Galen. I can tolerate

a lot from someone like you... but only to a point.

(beat)

I intend to complete this mission successfully and get what's been promised me. If it looks as though you're getting in the way of that... I'll deal with you myself.

She turns and EXITS. Picard stares after her, trying to gauge just how formidable she really is.

CUT TO:

51 EXT. SPACE - THE MERCENARY SHIP (OPTICAL)

enters orbit around Calder Two.

52 INT. MERCENARY BRIDGE (OPTICAL)

Picard, Tallera, Narik, and Vekor are in the b.g. at various stations. Riker is talking to a Starfleet Officer, LIEUTENANT SANDERS, on a monitor at one of the consoles. Baran stands nearby, out of view of the screen, watching Riker carefully.

SANDERS

Commander, no one is allowed on the surface without prior authorization from the Federation Science Council.

RIKER

I'm aware of that, Lieutenant, but

the outpost is in imminent danger of attack. I want to station security personnel on the surface to protect you.

(beat)

I am ordering you to drop your shields.

Sanders takes his time considering.

SANDERS

I'm sorry, sir... but the regulations are very specific. I can't do it.

(beat)

If you like, you can remain in orbit until we contact the Science Council, but we're experiencing some communication difficulties right now, so it might take some time --

Baran abruptly cuts off the transmission.

BARAN

(angry)

They're delaying on purpose. Someone has warned them.

Baran gestures to an N.D. at the weapons console.

BARAN

Charge main disruptor array... destroy the outpost.

Picard sees that although there's no longer any way to avoid a battle, there might still be a way to save the

people below -- but he has to act quickly. Picard moves to the weapons console and moves the N.D. out of the way...

52 CONTINUED:

PICARD
That would take too long. Starfleet might be here any minute...

Picard begins working the console...

BARAN
What are you doing?

PICARD
I'm configuring the disruptors to fire a phase-resonant pulse... If I can hit their shield generator at precisely the right frequency, I should be able to knock it off-line with a single shot...
(beat)
Firing...

We hear the SOUND of disruptors firing... A tense beat...

PICARD
(off console)
Their shields are down...

Baran and Picard exchange a brief glance.

53 BARAN

moves quickly to Tallera's station. Tallera is studying her console intently.

53 CONTINUED:

BARAN
The artifacts should be located in several small structures... arranged in staggered formations...

TALLERA
I'm scanning...

Tallera works the console for a beat.

TALLERA
I think I've found them.

BARAN
Lock the coordinates and start bringing them up.

Tallera works her console...

54 ANGLE ON TRANSPORTER (OPTICAL)

as several artifacts MATERIALIZE on the Transporter pad.

55 RESUME SCENE

BARAN

There should be at least two more pieces down there.

TALLERA
(off console)
I've got them --

Tallera suddenly looks up from her console.

TALLERA
(continuing)
I've lost transporter lock.

Picard breaks in.

PICARD
They've managed to get their shields back up.

Baran moves to Picard.

BARAN
I need those artifacts. Lock all disruptors on target... this time I want that outpost destroyed.

55 CONTINUED: (2)

Picard reacts -- there's no way he can disobey the order... Picard moves to the weapons control station...

Suddenly, the SHIP SHAKES -- it's been hit.

56 OMITTED

57 INT. BRIDGE

Data is at command and Troi is at her station; Worf is at tactical and Giusti at ops.

WORF
Direct hit on their aft deflector, sir... They are undamaged.

DATA
Ensign, scan for Starfleet combadge signals. Is Commander Riker aboard that ship?

GIUSTI
(works console)
I can't tell, sir. Sensors are unable to penetrate their hull.

DATA
Open a channel.
(to com)
This is the Federation Starship Enterprise. You are ordered to stand down...

58 INT. MERCENARY BRIDGE (OPTICAL)

DATA'S COM VOICE
(continuing)
... Drop your shields and prepare to be boarded.

58 CONTINUED:

Baran instantly accuses Riker.

BARAN
You sent them a message... you told them where to find us.

RIKER
That's ridiculous... when did I have the chance?

Baran has one option left. He takes out his pain control device and shows it pointedly to Riker.

BARAN
(re: device)
This is set to kill.
(beat)
Order your ship to disengage.

He shoves Riker in front of the main Viewscreen.

BARAN
(to N.D. Mercenary)
Activate visual.

59 INT. ENTERPRISE - BRIDGE (OPTICAL)

Riker appears on the Viewscreen. Reactions all around.

DATA
Commander. Are you all right?

INTERCUT:

60 INT. MERCENARY BRIDGE (OPTICAL)

BARAN
(insistent)
Tell them!

Riker has an idea... he's going to make a desperate gamble.

RIKER
(hard)
Withdraw the Enterprise, Mister Data. That's an order.

60 CONTINUED:

DATA
(puzzled)
Sir, that is impossible. The ship you are on has violated a Federation outpost. It is my duty to stop it.

RIKER
I'm your commanding officer and I'm giving you a direct order. Understood?

Worf and Data exchange a look. What the hell is going on?

DATA
Commander, if you could explain --

END INTERCUT:

61 INT. MERCENARY BRIDGE (OPTICAL)

RIKER
I've never explained my orders to you before and I'm not going to start now.

Riker cuts off the transmission and turns quickly to Baran.

RIKER
I have no intention of letting them blow us into space.
(beat)
If I can set up a low energy com link between the ships... I can use my personal command codes to deactivate their shields.

Baran looks at him for a quick beat and then indicates a nearby console.

BARAN
Do it.

61 CONTINUED:

Riker moves to the console and begins working furiously.

62 INT. ENTERPRISE BRIDGE

Everyone is still mystified by Riker's behavior.

DATA
Counselor, could Commander Riker

have been drugged or mentally altered in some way to explain this?

TROI

I didn't sense anything which would indicate that...

WORF

(off console)

Commander, we are receiving some kind of signal from the mercenary ship...

(beat; astonished)

These are Commander Riker's access codes... he is attempting to shut down our shields...

TROI

That doesn't make any sense. He knows those codes would have been changed as soon as he was captured...

A beat as Data considers this strange situation. Then...

DATA

That is correct, Counselor. He does know.

(beat)

Mister Worf. Prepare to drop the shields.

WORF

(astonished)

Sir? We will be totally

defenseless.

DATA
I am aware of that.

62 CONTINUED:

WORF
The moment they see our --

DATA
That is an order.

A beat.

WORF
Aye-aye, sir.

Reluctantly, Worf works his console.

63 INT. MERCENARY SHIP

Riker, Picard, Baran, and Tallera are gathered around a console.

RIKER
It worked! Their shields are dropping...

Baran turns to Picard.

BARAN
Fire!

Picard exchanges a look with Riker... and presses the

button.

64 EXT. SPACE - THE ENTERPRISE AND MERCENARY SHIP (OPTICAL)

The Mercenary ship opens fire on the helpless Enterprise, scoring a direct hit on the warp nacelles.

FREEZE FRAME.

SUPER: TO BE CONTINUED...

FADE OUT.

END OF ACT FIVE

END OF PART I

STAR TREK: THE NEXT GENERATION

"Gambit, Part II"
#40277-257

Story by
Naren Shankar

Teleplay by
Ronald D. Moore

Directed by
Alex Singer

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FINAL DRAFT

AUGUST 6, 1993

STAR TREK: "Gambit, Part II" - 08/06/93 - CAST

STAR TREK: THE NEXT GENERATION
"Gambit, Part II"

CAST

PICARD	BARAN
RIKER	GIUSTI
DATA	KORAL
BEVERLY	NARIK
TROI	SATOK
WORF	TALLERA
GEORDI	VEKOR
COMPUTER VOICE	
Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	N.D. MERCENARIES

STAR TREK: "Gambit, Part II" - 08/06/93 - SETS

STAR TREK: THE NEXT GENERATION
"Gambit, Part II"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
READY ROOM	MERCENARY SHIP
CORRIDOR	
SHUTTLEBAY	VULCAN
OBSERVATION LOUNGE	
BARAN'S QUARTERS	
MERCENARY SHIP	
BRIDGE	
CARGO BAY	
PICARD'S QUARTERS	
CARGO HOLD	
VULCAN CAVERN	

STAR TREK: "Gambit, Part II" - 08/06/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Gambit, Part II"

PRONUNCIATION GUIDE

BARAN	buh-RAN
GOL	GALL
GIUSTI	JOOS-tee
PSIONIC	SY-on-ik

HYRALAN HI-rah-lon
T'PAAL tuh-PAL
V'SHAR vuh-SHAR
SATAK SAY-tak
T'KARATH tuh-KAR-ath
TALLERA ta-LARE-uh
VEKOR veh-KORE
YADALLA yuh-DOLL-uh

STAR TREK: The Next Generation
"Gambit, Part II"
TEASER

FADE IN:

(NOTE: Episode begins with 90 second RECAP of Part I)

1 INT. ENTERPRISE - BRIDGE

As seen at the end of Part I -- DATA, TROI, WORF, and GIUSTI in their places. The ship is ROCKED SLIGHTLY by the blast from the Mercenary ship.

WORF
Direct hit to the port nacelle...
(beat, then surprised)
But -- only minimal damage.

Another SHAKE.

WORF
(continuing)
Hit on the starboard nacelle...
again, no appreciable damage.

TROI
Wil must've done something to
their weapons.

DATA
I believe so, Counselor. It is
now up to us to... play along.
(to Giusti)
Release inertial dampers and cut
power on decks thirty-one through
thirty-seven.
(to Worf)
Set phasers to twenty-five
percent. Return fire.

WORF
Aye, sir.

CUT TO:

2 EXT. SPACE - ENTERPRISE & MERCENARY SHIP (OPTICAL)

The Enterprise FIRES on the Mercenary vessel.

3 INT. MERCENARY SHIP - BRIDGE

The ship is ROCKED. (PICARD, RIKER, BARAN, TALLERA,
NARIK, and VEKOR as seen at the end of Part I.)

3 CONTINUED:

BARAN
(to Picard)

Continue firing!

PICARD
(off console)
We've lost three plasma relays on the disruptors. Auxiliary power... is not available.

BARAN
(exasperated)
Transfer weapons control to my station. There's a way to by-pass the relays and feed power --

The ship is ROCKED again.

NARIK
The anti-matter containment unit is starting to buckle!

Tallera moves quickly and smoothly to Baran.

TALLERA
(urgent, quiet)
The Enterprise has been badly damaged but they still have superior firepower. If we remain here, we will be destroyed. The logical course of action is to withdraw.

Baran doesn't want to go, but another SHAKE convinces him. Baran's next words are intended for public consumption.

BARAN
(loudly)

We've done enough damage. Narik, set course one eight zero, mark two one five. Warp six. Initiate.

Narik works the console. Across the Bridge, Riker and Picard exchange a slightly relieved look.

CUT TO:

4 INT. ENTERPRISE - BRIDGE (OPTICAL)

As before.

4 CONTINUED:

GIUSTI
(off console)
They're preparing to activate their warp drive, Commander.

WORF
(urgent)
Sir. We will not be able to track them with our sensors if they go to warp. I can still disable them before they --

DATA
I am aware of the tactical situation, Lieutenant. Let them go.

Worf glares at the image of the Mercenary ship on the Viewscreen as it begins to move away from the

Enterprise.

5 EXT. SPACE - THE MERCENARY SHIP (OPTICAL)

The Mercenary ship leaves the "crippled" Enterprise and races away.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

7 INT. ENTERPRISE - BRIDGE

Worf at Tactical, Troi and GEORDI at the aft science stations, Giusti at Ops. Data moves from station to station, and people automatically report to him as he approaches.

GIUSTI
(off console)
Sensor sweep eight has been completed, sir. Still no sign of the mercenary ship.

DATA

Understood. Begin sensor sweep nine using the lateral array set to maximum gain.

GIUSTI

Aye, sir.

Data makes his way to the aft stations.

8 INCLUDE TROI (OPTICAL)

On the monitor in front of Troi is a video replay of Riker's last Viewscreen transmission from Part I. Troi FREEZES the image as Data approaches.

TROI

I've gone over every word, every inflection, every facial response... but I still haven't found any kind of code or hidden message.

DATA

Understood. I agree that the probability that such a message exists is remote, but I believe we should check.

8 CONTINUED:

TROI

I'll keep trying.

She returns to the console and Data turns to Worf.

WORF
(to Data)
Two starships have been sent to intercept the mercenaries at Yadalla Prime and Draken Four, in case they attempt to attack those planets.

DATA
Very well. Inform Starfleet Command that we will hold position here until further notice.

WORF
So we are just going to... remain here?

DATA
Yes. But we will continue to pursue all avenues of investigation which are available to us.

WORF
If we had not allowed them to escape, this would not be necessary.

Data thinks about this for a beat.

DATA
That is correct. However, I believe Commander Riker wanted us to let them escape.

Suddenly Geordi sees something on his monitor.

GEORDI
(excited)
I think I've got something.

Data moves to Geordi's console. On the monitor is an OKUDAGRAM of an intricate series of numbers and letters -- clearly some kind of code.

GEORDI
(continuing)
I've been studying the com link Commander Riker used to transmit his command codes.
(MORE)

8 CONTINUED: (2)

GEORDI (Cont'd)
I didn't see anything at first, but when I ran the transmission through a sub-harmonic analysis I found this.
(indicates graphic)
It was sent on the same carrier wave as the command codes.

Data and Troi look at the monitor.

TROI
(to Data)
It might be the message you've been looking for.

Data sits down at the console and begins to rapidly work the controls.

DATA
Possibly. I will attempt to resequence the signal.
(to Geordi)
Begin running a search for a decryption key.

As Data and Geordi work...

CUT TO:

9 EXT. SPACE - THE MERCENARY SHIP (OPTICAL)

The ship comes to a STOP near a large planet.

10 INT. MERCENARY SHIP - BRIDGE

Baran in command. Picard, Riker, Tallera, Vekor, and Narik at their stations.

NARIK
(off console)
I'm taking the engines off-line.

BARAN
How long until we can repair our battle damage?

NARIK
It will take at least five hours to replace the anti-matter containment unit.

10 CONTINUED:

BARAN

You have three hours, Narik. One minute beyond that and you'll answer for it with your life.

Narik glares at Baran, but has little choice except to nod and EXIT the Bridge. Baran turns his attention to Riker, who seems lost in thought near one of the consoles. Picard is standing nearby.

BARAN

(to Riker)

I suppose I should thank you. None of us would be alive if it weren't for you.

But Riker doesn't seem to appreciate Baran's thanks. His tone is bitter and downcast.

RIKER

(bitter)

You're welcome.

Picard moves smoothly in and begins to mercilessly torment Riker. In the b.g. Tallera watches their interchange with a thoughtful expression.

PICARD

What's wrong, Commander? Starting to have second thoughts about betraying your comrades... because that's what you've done -- betrayed them... betrayed them in order to save yourself.

(beat)

You were just a second-rate

officer before... now you're a coward and a traitor. How does that feel?

Riker gives him a cool look... then, without warning, Riker HITS Picard squarely in the jaw, knocking him off his feet.

RIKER
I don't know. How did that feel?

Picard's eyes flash and he gets up and moves toward Riker.

10 CONTINUED: (2)

BARAN
(hard)
That's enough.
(to Picard)
Galen, get down to the cargo hold and check those artifacts.
(beat)
Move.

Picard and Riker continue to glare at each other, then Picard seems to back down and he EXITS.

11 TALLERA

Looks from Baran to Riker... thinks for a few beats, then EXITS.

CUT TO:

12 INT. MERCENARY SHIP - CARGO BAY

Picard is checking over a group of NEW ARTIFACTS (a few pieces of exotic pottery, ancient weapons, tools, etc.) on the scanner pad. Picard makes a note on a PADD and takes a relic off the scanner. He begins to examine another relic. The doors OPEN and Tallera ENTERS. Picard doesn't look up.

PICARD
(irritated)
Tell Baran I'm working as fast as I can.

Tallera just studies him without responding... she's getting suspicious. Picard turns and looks at her.

PICARD
(continuing)
What?

TALLERA
I'm trying to decide if you're incredibly stupid... or incredibly smart. Why didn't you continue to fire on the Enterprise when their shields dropped?

12 CONTINUED:

Picard turns back to his work, and as they talk, he continues to make complex adjustments to the strange equipment -- sometimes hooking up new devices, discarding others, etc.

PICARD

You were there. The disruptors lost power.

(to computer)

Computer, reset diagnostic for new sample and begin scan.

TALLERA

I've watched you handle the weapon systems before. You know exactly how to by-pass a problem like that.

(beat)

And why do you continue to argue with Riker? It should be obvious that by alienating him you are also alienating Baran, and yet you continue to do it. Why?

COMPUTER VOICE

Scan complete. Terikon profile negative.

Picard removes the artifact and replaces it with another one -- this ARTIFACT has several intricate designs on the side and is shaped like a large puzzle piece. Picard is deliberately taking a challenging attitude in order to maintain his cover and throw Tallera off.

PICARD

(sarcastic)

I'm touched by your concern for my well-being.

TALLERA

That's not an answer.

12 CONTINUED: (2)

PICARD
Computer, reset diagnostic and begin scan.
(to Tallera)
I'm not a prisoner in a Romulan labor camp, Tallera. I don't have to answer your questions and I don't give a damn what you think.

Tallera studies his face for a moment.

COMPUTER VOICE
Scan complete. Terikon profile positive. Ninety-eight percent probability of match.

They both turn and look at the artifact on the scanner pad.

PICARD
Well, whatever it is... it looks like we've found it.

Tallera moves to the artifact and looks at it closely for a long beat, her expression becomes cool and unreadable.

TALLERA
(touches com device)
Tallera to Captain.

BARAN'S COM VOICE

Yes?

TALLERA
I'm in the cargo hold. Galen's made a positive Terikon match on one of the artifacts.

BARAN'S COM VOICE
Is he sure?

TALLERA
He's sure.

13 INT. BARAN'S QUARTERS - CONTINUOUS

In contrast to the other quarters on the mercenary ship, Baran's quarters border on the luxurious... overstuffed furniture, gaudy sculpture -- very decadent. Baran is lounging in a chair while Riker sits on a couch... Baran holds a drink.

13 CONTINUED:

BARAN
(excited, to com)
Good. Bring it here immediately and don't let anyone else get near it.

TALLERA'S COM VOICE
Understood. Tallera out.

Baran takes a long, very satisfying drink from his glass and settles back into his chair.

RIKER
I take it that's good news.

BARAN
Very. It means we've completed half of what promises to be a very profitable mission... and even better than that it means, I'm almost ready to get rid of your friend Galen.

RIKER
Really?

BARAN
(nods)
We have only one more artifact to find... and once Galen confirms it's genuine, his usefulness on this ship will come to a very sudden end.

RIKER
I can't say I'm sorry to hear that.

Baran studies Riker closely for a moment... he's not quite sure what to make of him... he might have an ally here, but Baran is wary and suspicious by his very nature.

BARAN
I'm sure.
(beat)
Galen may be a loud-mouthed fool, but sometimes he can be very perceptive... his observations

about you for instance.

RIKER

Oh?

13 CONTINUED: (2)

BARAN

After what you did at Calder Two, I doubt you have much of a future in Starfleet.

RIKER

I've... pretty much come to the same conclusion.

BARAN

Assuming for the moment that you were no longer my prisoner... what would you do now?

Riker thinks about this for a moment... then gives Baran a very direct look.

RIKER

I guess I'd have to look for a new career... there must be a place where someone with fifteen years of Starfleet technical knowledge would be useful.

(beat)

Do you know of any place like that?

Baran takes a drink... he's not going to rush into

anything.

BARAN

Possibly.

(beat)

But if there's one thing I've learned on this ship, it's to be cautious... and not to blindly embrace what seems to be good fortune. And at the moment, you seem like a rather large stroke of luck.

RIKER

I haven't exactly sworn my undying allegiance to you, Baran. In fact, I'd like to know a little bit more about the job.

BARAN

Such as?

13 CONTINUED: (3)

RIKER

Such as what you meant by a "very profitable mission."

BARAN

(smiles)

I thought you Starfleet types weren't interested in things like profit.

RIKER

I'm not exactly... the "ideal"
Starfleet type.

BARAN
No, I guess you're not.
(beat)
All you need to know for now is
that your share could be more than
enough to insure a very long and
very wealthy life far away from
the Federation.

RIKER
Sounds promising.

13 CONTINUED: (4)

BARAN
It is. But if you want that
share, you'll have to earn it.
(beat)
And you can start by putting aside
your dislike for Galen and trying
to become his friend.

Riker reacts as if this is a particularly unpleasant
request.

RIKER
Why?

BARAN
Galen has allies among the crew...
they might cause a problem if I
kill him. I want you to get close

to him and find out who they are.

RIKER

Okay.

Riker stands to go, but Baran stops him.

BARAN

One more thing, Riker.

(beat)

When the time comes, I want you to kill Galen.

A beat and then Riker nods... OFF his expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. ENTERPRISE - BRIDGE

Data is sitting at the aft science station as Worf and Geordi look on. Giusti at Ops. The monitor screen shows an OKUDAGRAM image of a sequence of numbers and letters which have been arranged into some kind of pattern.

DATA

I have completed the analysis of the signal from the mercenary ship. I believe these groupings

represent bearings and coordinates taken from their navigational system.

GEORDI

So you think this is their flight plan...

DATA

Yes. If I am correct, the mercenary vessel is heading toward these coordinates in...

(works)

... the Hyralan Sector.

WORF

Their maximum speed is warp eight point seven... it will take them at least fourteen hours to reach that position.

GEORDI

We could be there in five.

Data turns to Worf.

DATA

Make it so.

WORF

(annoyed)

Finally.

Data reacts to the tone of irritation in Worf's voice, but says nothing as Worf tends to the business at hand.

WORF

(continuing, to Con
Officer)
Set course for the Hyralan Sector
and engage at warp nine.

14 CONTINUED:

Data moves quietly to Worf.

DATA
Lieutenant, may I see you in the
Ready Room?

WORF
Of course.

Data and Worf EXIT.

15 INT. READY ROOM - CONTINUOUS

Data and Worf ENTER. Once the doors close, Data turns
around and confronts Worf without preamble.

DATA
Lieutenant, I am dissatisfied with
your performance as acting first
officer.

WORF
(surprised)
May I... ask in what way?

DATA
You continually question my orders
in front of the crew. I do not

think this is appropriate
behavior.

WORF
Sir... with all due respect, I
have always felt free to voice my
opinions... even when they
differed from those of Captain
Picard or Commander Riker.

DATA
That is true. But in those
situations, you were acting as
head of security, not as First
Officer. The primary role of the
second in command is to carry out
the decisions of the Captain... in
this case, me.

WORF
But is it not my duty to offer
you... alternatives?

15 CONTINUED:

DATA
Yes. But once I have made a
decision, it is your job to carry
it out regardless of how you may
personally feel. Any further
objections should be given to me
in private, not in front of the
crew.
(beat)
I do not recall Commander Riker

ever publicly showing irritation with his Captain as you did a moment ago.

WORF
(abashed)
No, sir.

DATA
If you feel that you are not capable of carrying out this role, I can assign it to Commander La Forge and return you to Tactical. I would not enter it as a reprimand on your record... simply as a transfer.

WORF
I would... prefer to remain at my current post.

DATA
Then I will expect you to conform to the guidelines I have laid out.

WORF
Aye, sir.

Worf turns to go, then Data stops him.

DATA
Mister Worf... I am sorry if I have ended our friendship.

Worf looks at him for a moment... suddenly feeling a sense of remorse at his behavior.

WORF

Sir... it is I who has jeopardized our friendship, not you. If you will... overlook this incident, I would like to continue to consider myself your friend.

DATA

I would like that as well.

15 CONTINUED: (2)

WORF

Thank you, sir.

Worf EXITS.

CUT TO:

16 EXT. MERCENARY SHIP (OPTICAL)

The ship hangs in space.

17 INT. MERCENARY SHIP - BRIDGE

Baran and Riker are standing over Narik, who is working at his engineering console. Vekor is working at a console in the b.g.

BARAN

(with an edge)

Your time is almost up, Narik. I need warp power.

NARIK

(working)
You can't rush this, Baran... if the constrictor coil isn't perfectly aligned, the entire antimatter containment unit could rupture... and that would be the end of the engines, the ship, and us.

BARAN
(brusque)
I don't have time for your excuses. We have a schedule to keep.
(to Riker)
Can you do this any faster?

Riker notes that Baran's hand has dropped to his control device... a word from Riker and Narik is dead. Narik realizes this as well and he gives Riker a worried look. Riker looks over the console, seems to consider this.

RIKER
I think Narik may be right this time... a constrictor coil will only align so fast. We'll have to wait.

17 CONTINUED:

BARAN
How long?

Riker studies the console for a moment.

RIKER
I'd say another hour, maybe less.

Baran turns to Narik, a cold and unforgiving look on his face.

BARAN
One hour.

Narik returns to work with a renewed spirit of vigor as Baran and Riker move away from him. Baran moves casually to Vekor.

BARAN
(to Vekor)
Where is Galen?

VEKOR
In his quarters.

Baran gives Riker a meaningful look as he speaks, but keeps his ovice casual.

BARAN
Typical. Everyone else is working and he's asleep. Someone should go kick him out of bed.

Riker gives a slight nod... he understands what Baran wants of him.

RIKER
I'll take care of it.

BARAN
Good.

Riker EXITS.

CUT TO:

18 INT. MERCENARY SHIP - PICARD'S QUARTERS

A small, cramped room with only the barest of accommodations. Picard is looking over a PADD when the door suddenly OPENS. Picard whirls instinctively and whips out a phaser. Riker freezes in the open doorway for a moment, then Picard motions him inside.

18 CONTINUED:

RIKER
(wry)
It's good to see you, too.

PICARD
I've had a few... unpleasant surprises.
(puts the phaser away)
This isn't a good idea, Wil. Baran may get suspicious.

RIKER
As a matter of fact, Baran's the one who sent me here.
(off his look)
He told me to "wake you up," but he really wants me to "pretend" to get friendly with you and then help you organize a mutiny... so he can find your supporters among

the crew and eliminate them.
(beat)
So here I am... pretending to like you after all.

Picard can't help but smile a little at the irony of it all.

PICARD
Wheels within wheels... I'm starting to forget which side I'm on.
(beat)
All right... what have you found out so far?

RIKER
When we get to the Hyralan Sector, we're supposed to rendezvous with a Klingon transport ship. I'm not sure, but I think they might be delivering another Romulan artifact to us.

PICARD
(puzzled)
A second artifact... ?
(beat)
By the way, these artifacts aren't Romulan... they're Vulcan.

RIKER
Vulcan?

18 CONTINUED: (2)

Picard hands the PADD he was studying to Riker.

PICARD
I've been looking over the glyphs and pictograms I found on the Calder Two artifact. There's not enough data to translate the inscription, but the alphabet and symbology are more consistent with early Vulcan artifacts than Romulan.

RIKER
Do these artifacts have some kind of religious or cultural significance... something that would make them valuable enough to kill for?

PICARD
I don't know.
(frustrated)
If I could just get access to the Enterprise computer for even a few moments...

Picard takes a few steps in the cramped room, trying to think. A long beat, then he starts to think in a different direction.

PICARD
What will Baran do once we obtain the second artifact?

RIKER
You're supposed to confirm it's

authentic...
(beat)
... and then I'm supposed to kill you and take your place.

They exchange a look.

PICARD
(dry)
You always seem to be after my job.

Riker smiles at the joke, then Picard gets serious again. He touches the device on the side of his neck.

18 CONTINUED: (3)

PICARD
Once Baran decides I've outlived my usefulness... he can simply kill me with the neural servo.
(beat)
I think... we'd better start planning a mutiny.

Off Picard's expression...

CUT TO:

19 INT. MERCENARY SHIP - CARGO HOLD

Picard is talking to Narik, who has taken one of the panels off the wall and is working on some complex circuitry within using a device. Mid-conversation.

PICARD
We need a new captain... so I've come to one inescapable conclusion...

NARIK
I agree.
(beat)
But I don't think that's you.

PICARD
Oh?

Narik closes up the panel and stands up to face Picard.

19 CONTINUED:

NARIK
I don't trust you, Galen... and I don't think the rest of the crew does either. They're not going to follow you.

PICARD
And who do you think they'll follow... you?

NARIK
No. But they will follow Tallera... and so will I.

Narik brushes past him and EXITS. Picard waits for a beat, frustrated that his first effort was so clearly shot down... then he heads for the door. But before he reaches it, the door OPENS and Tallera ENTERS and she

blocks his way. The door CLOSES behind her. She looks at him coolly.

TALLERA
Who are you?

PICARD
What?

TALLERA
You're no smuggler... and I don't think your name's Galen.

He tries to brush past her, but Tallera raises a phaser and points it directly at him.

TALLERA
You will tell me who you really are and what you are doing on this ship... or I will kill you right here.

Off Picard's expression...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. MERCENARY SHIP - CARGO HOLD - CONTINUOUS

As before.

PICARD
I don't know what you're talking about.

TALLERA
I will not play games with you. I found the message you sent to the Enterprise. When Riker used his command codes to drop their shields, you sent a transmission to them on the same carrier wave.
(beat)
You're a Starfleet officer.

As Picard starts to protest --

TALLERA
Do not bother to deny it. It is the only... logical conclusion.

She holds his gaze for another beat, then lowers the phaser and holsters it.

TALLERA
(continuing)
My name is actually T'Paal... I am a member of the V'Shar.

PICARD
(shocked)
Vulcan Security?

TALLERA
That is correct. I infiltrated this ship a year ago posing as a Romulan mercenary. I am here to

investigate a possible threat to Vulcan.

PICARD
What sort of threat?

20 CONTINUED:

TALLERA
First things first, Galen. Who are you?

Picard thinks for a moment, then decides to take the plunge.

PICARD
(continuing)
I'm Captain Jean-Luc Picard of the Enterprise.

Tallera nods... this confirms her thinking.

TALLERA
Very well. To answer your question, for several years, there has been a small, but growing movement of extreme isolationists on Vulcan... a group that believes contact with alien races has "polluted" our culture... and is destroying Vulcan purity.
(beat)
This group advocates the total isolation of Vulcan from the rest of the galaxy and the eradication

of all alien influences from our planet.

PICARD
It sounds like a very... illogical philosophy.

TALLERA
Agreed. But extremists often have a logic all their own.

PICARD
What are these artifacts we're collecting? I know they're Vulcan in origin...

20 CONTINUED: (2)

Tallera looks away and her voice drops a little... this is a disturbing subject for her and it's not easy to talk about... there is even an element of shame in it.

TALLERA
I am sure you are familiar with the ancient history of my people... before we found logic... before we found peace.

PICARD
You were much like my people once were... a warlike, savage race...

TALLERA
There was even a time when we used our telepathic abilities as a

weapon... a time when we learned
to kill with a thought.

That triggers something in Picard's memory.

PICARD
The Stone of Gol... ?

Tallera looks at him, mildly surprised.

TALLERA
You know of it?

PICARD
I know the story from Vulcan
mythology. According to the
legend whoever possessed the stone
needed only to think of throwing
it at someone... and that person
would be killed.

TALLERA
The Stone of Gol is real, but
there is nothing magical or
supernatural about it.
(MORE)

20 CONTINUED: (3)

TALLERA (Cont'd)
(beat)
It is a psionic resonator... a
device which focuses and amplifies
telepathic energy. It is one of
the most devastating weapons ever

conceived.

PICARD

As I recall the legend, the Stone of Gol was destroyed by the gods when the Vulcan people found the way to peace...

TALLERA

The resonator was believed to have been destroyed during the Time of the Awakening. Only one piece was known to have survived and it was placed in a Vulcan museum under heavy guard.

(beat)

Six months ago, that piece was stolen from the museum. Soon after, mercenary ships began raiding archaeological sites across the quadrant. We believe that a member of the isolationist movement is trying to reassemble the resonator.

Picard is disturbed by the implications.

PICARD

A telepathic weapon...

TALLERA

A Vulcan trained in the mental disciplines would be a formidable assassin. The entire Vulcan council could be killed with a single thought, and there would be no defense.

(beat)
My orders are to find that would-be assassin and stop him.

20 CONTINUED: (4)

PICARD
Since Baran will presumably need to deliver the artifacts to this assassin in order to get paid, it would seem that the best course of action is to continue with our little masquerade for now.

20 CONTINUED: (5)

TALLERA
Agreed. But Captain... I cannot allow the resonator to be assembled. If necessary, I will destroy this ship, its crew... all of us... to prevent that from happening.

Picard nods grimly in understanding.

CUT TO:

21 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship drops out of warp.

DATA (V.O.)

Acting Captain's Log: Stardate 47160.1. The Enterprise is entering the Hyralan Sector which I believe to be the next destination of the mercenary ship.

22 INT. ENTERPRISE - BRIDGE

Data, Troi, and Worf in Command, Giusti at Ops, an N.D. Crewmember at Tactical.

GIUSTI
We've arrived at the coordinates, sir.

DATA
All stop. Full sensor sweep.

Giusti works for a moment.

GIUSTI
I'm picking up a small vessel bearing one two seven mark three three five.

DATA
Is it the mercenary ship?

22 CONTINUED:

GIUSTI
No, sir... it's a Klingon ship.

Worf works the console on his chair-arm.

WORF
It is a Toron-class shuttlecraft... one passenger.

TROI
We're awfully far from the Klingon Empire... it can't be a coincidence the shuttle's at these coordinates.

DATA
Agreed.
(to Giusti)
Open a channel.

23 INCLUDE VIEWSCREEN (OPTICAL)

The screen comes on and shows KORAL -- a large Klingon with a brooding look and ill-disposition.

DATA
(continuing)
I am Lieutenant Commander Data of the Federation Starship Enterprise.

Koral barely reacts... after a beat he gives a grunt that might be a word.

KORAL
Koral.

Data and Troi exchange a glance.

DATA
I take it that is your name?

Silence.

DATA
May I inquire as to your destination?

KORAL
No.

23 CONTINUED:

DATA
May I ask the purpose of your journey?

KORAL
No.

Beat.

DATA
Perhaps I have not made our intentions clear... we are investigating a --

Koral shuts OFF the transmission and the screen returns to a view of space.

DATA
(continuing)
He seems... most uncooperative.

TROI
He may have been curt, but he was also very worried... even a little

scared.

WORF
Sir... I recommend that we bring the shuttle aboard with our tractor beam, search it, and interrogate Koral.

DATA
According to the terms of the Klingon/Federation Treaty, Koral has every right to free transit through Federation space. We cannot board or search his vessel without cause.

Worf looks as if he might object, but then he quickly suppresses that instinct... he's trying hard to live up to his new role as the loyal first officer.

WORF
Yes, sir.
(thinks)
However... the Treaty also gives us the right to conduct... health and safety inspections of any ship in our space.

TROI
Health and safety inspections... ?

23 CONTINUED: (2)

DATA
(thinks)

Article forty-seven, paragraph three, subsection B: "Starfleet will have the right to insure all Klingon vessels comply with safety and navigational regulations as specified by mutual agreement."

(beat)

But I am not sure that using this clause as an excuse to conduct a search would be consistent with the spirit of the Treaty.

Worf looks disappointed, but again keeps his opinion to himself.

WORF

Yes, sir.

Beat.

DATA

However, if Koral wishes to contest our actions he can file a protest with the Judge Advocate General's office.

(to Worf)

Bring the shuttle aboard and then you and Doctor Crusher may begin the inspection.

Worf smiles and heads toward the Turbolift.

WORF

Aye, sir.

Off Data's neutral expression...

CUT TO:

24 INT. SHUTTLEBAY

A short time later. The KLINGON SHUTTLE has now been brought into the bay. Worf and BEVERLY approach the shuttle door and wait. The door to the shuttle OPENS and Koral begins to step out...

24A ON BEVERLY

as she looks up... and up... and up...

24B RESUME SCENE

Revealing Koral as he stands before Beverly -- he may be the tallest Klingon we've ever seen. He stands there towering above Beverly like some kind of displeased skyscraper. She is a little taken aback, but then steadies herself.

24B CONTINUED:

BEVERLY
Hello.
(beat)
I'm Doctor Crusher, and this is Lieutenant Worf.

Silence.

BEVERLY
(continuing)

We're here to conduct the health and safety inspection of your ship.

KORAL
(with contempt)
Health and safety inspection...

BEVERLY
That's right. You know... radiation leaks... biochemical contamination... other health hazards...

A long beat as Koral glares at her... Worf begins to wonder if he'll have to use force on this guy... then Koral finally steps aside. Beverly takes out her tricorder with some relief and starts to scan the ship as Koral and Worf eye each other warily.

BEVERLY
(continuing)
Well... no radiation so far... I'm sure you're glad to hear that...

Koral gives her another glare.

BEVERLY
Right.

As she begins to go inside the shuttle...

CUT TO:

25 INT. MERCENARY SHIP - BRIDGE

Baran is standing in command when Vekor suddenly sees

something on her console. Picard is at the weapons console and Riker is in the b.g.

25 CONTINUED:

VEKOR
There's an incoming message... it's from the Klingon shuttle.

25 CONTINUED: (2)

That gets Baran's attention and he moves to stand near Vekor's console. Riker and Picard exchange glances in the b.g.

VEKOR
It was sent approximately fifteen minutes ago.
(beat, off console)
He's at the rendezvous coordinates... but he's been detained by the Enterprise.
(beat)
That's all there is... he stopped transmitting.

Baran takes a couple of steps away and tries to think... he's very disturbed by this new development.

BARAN
The Enterprise...

Picard throws Riker a suspicious look.

PICARD
How could they have found out about the rendezvous, Commander?

RIKER
How could I have known the rendezvous coordinates? If anyone sent them a message it must've been one of you.

PICARD
Or maybe you're a clever liar.

BARAN
Quiet.
(beat)
All that matters now is that the Enterprise has the second artifact in their possession.

PICARD
How can you be sure Koral had the piece when he was captured?

BARAN
The Klingon? He reported a positive Terikon match two weeks ago.
(beat)
We have no choice... we'll have to board the Enterprise and take the artifact.

25 CONTINUED: (3)

There is general disbelief around the Bridge at this statement.

PICARD
You have a very bad sense of humor, Baran.

BARAN
(ignoring him)
They're not expecting an attack, so they won't have their shields up... we'll stay just outside visual range -- they can't pick us up on their long range sensors... and then we'll transport a raiding party aboard.

PICARD
Do you have any idea how many security officers they have on a ship like that?

BARAN
No, I don't...
(looks at Riker)
... but he does.

Riker thinks about this for a moment... then realizes that the best way to keep anyone from getting hurt on a raid like this is for him to lead it.

RIKER
I can get you aboard... and I can find that artifact.

PICARD

(sarcastic)
Oh, how convenient... we'll just beam you aboard your old ship and then hope that you won't change your mind and decide to betray us?

RIKER
I've already saved your life twice, Galen. I'd think you'd start to show a little gratitude by now.

BARAN
Galen, if you're so worried about Riker, then you can go along on the raid to watch him.

PICARD
Agreed.

25 CONTINUED: (4)

BARAN
(to Picard)
Draw weapons and equipment for a raiding party of five.

Picard nods and then EXITS. Baran motions for Riker to come close for a private chat.

BARAN
In case you are thinking of betraying us to your friends on the Enterprise...
(points at device)

... you might remember that I can
still kill you at the first sign
of trouble.

RIKER
I haven't forgotten.

Baran eyes him briefly, seems to come to a decision.

BARAN
I have an additional task for
you... one that will prove your
loyalty.
(beat)
This raid is an opportunity to get
rid of Galen. Once you've found
the artifact... kill him.

Baran moves away. Off Riker's expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

27 INT. OBSERVATION LOUNGE

Data and Troi are trying to get Koral engaged in

conversation, but aren't having much luck. Data is pouring them drinks from a pitcher of liquid.

TROI
I'm sure the health and safety inspection won't last much longer. In the meantime, I'm glad we have this opportunity to get to know you. May I ask what business you're in?

Silence. Troi tries again.

TROI
(continuing)
I hope we're not causing you too much inconvenience... were you on a tight schedule?

Nothing. Troi looks to Data for help.

DATA
(re: drinks)
Lieutenant Worf has programmed our replicators to make a very good approximation of Klingon bloodwine. I think you will find it to your liking.

Koral takes the mug, looks at it for moment, then deliberately pours it out onto the deck. Troi and Data exchange looks... they're not going to get much out of this guy.

CUT TO:

28 INT. SHUTTLEBAY (OPTICAL)

Beverly and Worf are standing outside the Klingon shuttle. Beverly closes her tricorder in frustration.

28 CONTINUED:

BEVERLY
Well, that's my third scan and I still can't find anything out of the ordinary.

WORF
He must be hiding something. We should download his computer memory and analyze it.

BEVERLY
I'd have a tough time defending that as part of a safety inspection.

WORF
We could claim that the computer was generating abnormal radiation signatures...

BEVERLY
Worf, we're on pretty shaky ground as it is... we can't just start --

Suddenly Picard, Riker, Narik, and TWO N.D. Mercenaries MATERIALIZE in the shuttlebay. They all have phasers out and Riker quickly FIRES at a N.D. Enterprise Crewmember in the bay. The Crewmember falls to the ground, stunned. Worf automatically reaches for his

phaser, but Picard levels his weapon at a shocked Worf.

PICARD
Don't.

Riker points at one of the Mercenaries.

RIKER
Watch that door.

The Mercenary moves to stand near the door to the Corridor. Picard, Narik, and Riker move to the Klingon shuttle, keeping their weapons trained on Worf and Beverly, who don't quite know how to react to this sudden invasion by their supposedly dead captain and former first officer.

WORF
What is going on?

NARIK
Keep your mouth shut, Klingon.

Picard pulls out a tricorder and quickly scans the shuttle.

28 CONTINUED: (2)

RIKER
(to Beverly)
Surprised to see me, Doctor?

BEVERLY
You could say that.

RIKER

I decided to make a career change...

PICARD

(closes tricorder)

It's not in here.

(to Worf)

Where's the artifact?

WORF

I... don't know what you're talking about.

Riker reaches out and pushes the phaser away.

RIKER

(to Picard)

Use your brain. They wouldn't be down here searching the shuttle if they'd already found it. Koral must have it with him.

(to Beverly)

Where's the Klingon pilot?

Beverly gives him a long look... Riker nods his head ever so slightly and then she answers.

BEVERLY

He's in the Observation Lounge with Data and Troi.

NARIK

(to Riker)

How far is that?

RIKER

It's twelve decks away.

WORF
Security will not allow you to get that far.

Riker looks over at a large Enterprise shuttle in the bay.

28 CONTINUED: (3)

RIKER
They won't get the chance. We can use the transporter in that shuttle and beam directly to the Observation Lounge.

Riker points his phaser at Beverly and Worf.

RIKER
(to Beverly and Worf)
Sorry about this...

He FIRES his phaser at them both, and they both fall to the ground, stunned. Riker heads for the Enterprise shuttle.

CUT TO:

29 INT. OBSERVATION LOUNGE (OPTICAL)

Data, Troi, and Koral as seen before.

DATA
Koral, if you could tell us

something about the nature of your mission --

Riker, Picard, Narik and the N.D. Mercenaries suddenly MATERIALIZE in the room. Data leaps up, but the Mercenaries have the drop on them all and there's nothing he can do.

KORAL
(outraged)
What is this?

RIKER
Quiet.
(to Picard)
Does he have it?

29 CONTINUED:

Picard quickly scans Koral with his tricorder... then reaches into a pocket on Koral's uniform and pulls out a small ARTIFACT which is similar in shape and design to the artifact identified by Picard in the Mercenary cargo hold.

PICARD
This is it.

NARIK
(to Picard)
Are you sure, Galen?

PICARD
Yes, I recognize the inscription pattern from the first artifact.

Data and Troi have been quietly watching all this, trying to figure out just what to do. Data finally decides that the obvious thing to say is probably the correct one.

DATA
Commander Riker, by taking this action you risk charges of assault, theft, piracy, and treason.

RIKER
Really? Then I guess adding one more charge wouldn't hurt.

With that, Riker turns and points his phaser at Picard, but Picard is faster and he jumps out of the way as Riker FIRES. The shot MISSES and Picard rolls out of the way and FIRES at Riker, catching him in the chest. Riker goes down. Everyone is shocked as Picard picks himself off the deck. Troi quickly moves to Riker and checks his pulse.

PICARD
Is he dead?

Troi looks at him for a beat, and then gives him the answer she hopes he wants to hear.

TROI
Yes.

29 CONTINUED: (2)

PICARD

Good.

(to Narik)

Activate the transporter.

(to Data)

Good-bye.

DATA

Good-bye.

The Mercenaries all DEMATERIALIZE.

DATA

(to com)

Security alert. Emergency medical team to the Observation Lounge. Data to Bridge, raise shields and begin sensor sweeps for the mercenary ship.

GIUSTI'S COM VOICE

Aye, sir.

Data bends down to examine Riker.

TROI

(to Data)

He's all right. He's just stunned.

DATA

I must admit I am experiencing the same sensation.

Riker begins to come to on the deck. He looks up at them and tries to blink away the cobwebs.

RIKER
This is going to take some time to explain...

CUT TO:

30 INT. MERCENARY - BRIDGE

Baran in command, Tallera, and Vekor at their stations.

30 CONTINUED:

BARAN
(to Con)
Set course three one zero mark two one five, warp six.

Picard, Narik, and the other N.D. Mercenaries ENTER the Bridge. Picard strides right up to Baran, his face set in anger, but Baran regards him coolly.

BARAN
Where is it?

Picard pulls out the artifact and tosses it to Baran.

PICARD
Oh, I do have something else for you...

Baran looks up and then Picard suddenly PUNCHES Baran right in the mouth, knocking him back off his feet. Everything on the Bridge comes to a stop as people turn to watch this turn of events. Picard faces the Bridge crew, his tone and bearing flushed with anger.

PICARD
Tell them what happened, Narik.

NARIK
Riker turned on us... he tried to
kill Galen before we beamed back.

PICARD
He might have killed all of us.
And I believe he was acting on the
direct orders of Baran.
(looks at Baran)
You betrayed us.

Baran gets back on his feet, rage flickering behind his eyes... but he warily glances around at the faces of his crew, trying to read their expressions -- who will they support? Picard rushes on, not giving Baran a chance to rebut him.

30 CONTINUED: (2)

PICARD
(continuing)
I say this has gone on long
enough. It's time for a new
commander... someone who will
lead us to the profits we've been
promised.

BARAN
And who would that be? You,
Galen?
(to all)

He's plotted this all along...
opposed me at every turn...
endangered all of us with his
stubborn refusal to follow orders.

PICARD
A refusal to follow your orders...
the orders of a small man trying
to fill a role too big for him.

BARAN
I have kept this crew alive... I
am about to bring us more profits
than any of --

PICARD
(to all)
More promises of riches. More
excuses for Baran to fill his own
coffers while the rest of us go
begging. I say it's time for a
change. Who's with me?

A tense moment... then Tallera, Narik and two N.D.s move to stand with Picard. Vekor hesitates, then goes to Picard, along with one more N.D. Baran is alone... he can see the writing on the wall and he feels cornered.

PICARD
(quiet)
It's over, Baran.

BARAN
Not quite.

He pulls out the control device... everyone glances at

it with a sense of apprehension. The device is Baran's trump card and they know it.

30 CONTINUED: (3)

BARAN
(continuing)
As long as I have this, I'm still in command.

PICARD
You can't kill us all... you need us to run the ship more than we need you to command it.

BARAN
I don't need to kill you all... just you, Galen. Somehow I think that watching you writhe in your death throes may change a few minds... and a few is all I need.

He lifts the device, sets it to kill and prepares to press the button...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

31 INT. MERCENARY BRIDGE (OPTICAL)

Continuous from Act Four. Baran presses the button on the control device and then suddenly Baran grabs his own neck in pain and drops to the floor, dead -- a stunned look on his face. Everyone is shocked except Picard, who moves to Baran's body and takes the control device out of his limp hand. Tallera moves to him.

TALLERA
What happened?

Picard's expression is grim... he regrets this, but felt he had no choice.

PICARD
I switched our transponder codes. It seemed like a prudent, if regrettable step.

TALLERA
Baran was nothing. We have a mission to complete...
(with meaning)
... and the crew needs a leader.

Picard turns away from Baran and faces the Bridge crew who are all looking to him. He looks down at the control device in his hand... then deliberately sets it on the deck, pulls his weapon and DESTROYS it with a phaser blast.

PICARD
There'll be no more "punishment" on this ship. Do your duties and I'll see to it that we complete our mission... and get our

payment.

A long beat as the crew looks at him... they glance at each other... then finally return to their places on the Bridge. Tallera picks up the artifact from where Baran dropped it.

TALLERA
(to Narik, re: Baran's body)
Remove that.

Narik begins dragging Baran's body off the Bridge.

31 CONTINUED:

VEKOR
(to Picard)
Orders?

PICARD
Maintain course and speed for now. I'm going to find out where and when we're supposed to deliver our cargo.

VEKOR
Aye... Captain.

It's been a while since anyone called Picard that and he can't help but smile a little at the irony... then he and Tallera EXIT.

CUT TO:

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)
(FOMERLY SCENE 33)

at impulse.

33 INT. READY ROOM (OPTICAL)
(FORMERLY SCENE 34)

Riker working on a PADD.

WORF'S COM VOICE
Worf to Commander Riker. Minister Satok of Vulcan Security is standing by on a secure channel.

RIKER
Put it through in here.

The desktop MONITOR is activated, and we see the image of SATOK -- a middle-aged Vulcan male, appear on the screen.

SATOK
Greetings, Commander. How may I be of service?

RIKER
Minister, I wanted to let you know that the mercenary ship which has been raiding planets in the Taugan sector is probably on its way to Vulcan right now.

SATOK
I do not understand.

33 CONTINUED:

RIKER
I'm sorry. It's been a difficult couple of days.
(beat)
I know that one of your operatives has been investigating the assembly of the psionic resonator on a mercenary ship for several months. I didn't want someone to make a mistake and start firing at them when they approach your planet.

A long beat as Satok thinks. He looks at Riker with a puzzled expression.

SATOK
Commander, I believe there is a problem.
(beat)
We have no operative aboard a mercenary ship.

Riker looks blankly at the screen for a moment... then he starts to realize. OFF Riker's shocked reaction...

CUT TO:

34 INT. BARAN'S QUARTERS

Picard and Tallera are at the computer console which has a great deal of text information on the screen. The two pieces of the resonator are sitting on a nearby table.

PICARD
(off monitor)
According to Baran's logs, the two artifacts are supposed to be delivered... to the T'Karath Sanctuary on Vulcan.

TALLERA
I know that place. It was an underground stronghold for one of the factions during the last civil war. It's been abandoned for centuries.

Picard hits his combadge.

34 CONTINUED:

PICARD
(to com)
Galen to Bridge. Alter course for Vulcan.

VEKOR'S COM VOICE
Understood.

Picard sits back and his gaze is drawn to the two pieces of the resonator on the table. His curiosity is piqued and he carefully examines them...

PICARD
(to Tallera)
Perhaps you can help me with something... I've been able to

translate most of the writing on
these pieces...

34A INSERT - ON RESONATOR PIECES

Picard picks up the two pieces together and runs his fingers over the intricate inscriptions.

PICARD'S VOICE
For the most part, they're just warnings of death and destruction for those who oppose the resonator...

34B RESUME SCENE

As before. Picard turns the large piece over and shows Tallera the bottom of the base piece.

PICARD
But this hieroglyph on the anterior has me a bit puzzled.

34C INSERT - ON BASE PIECE

The bottom of the base has TWO large SYMBOLS -- one an intricate series of circles and lines, the other a more abstract drawing of heroic Vulcan figure. There is a large NOTCH missing from the base at the point where the third piece is supposed to fit into it. PART of a jagged LINE borders the area of the missing piece -- it's incomplete, suggesting yet another symbol on the other piece.

34C CONTINUED:

PICARD'S VOICE
This is clearly the Vulcan god of war... and this is the god of death...

34D RESUME SCENE

Picard indicates the point where the missing piece would fit.

PICARD
But if you look closely you can see that there is a third symbol missing -- which should be on the final piece. The odd thing is that typically, the gods of war and death would stand alone on an artifact... they would never be combined with a third glyph.

Tallera looks it over for a moment.

TALLERA
Fascinating. But I am not an archaeological expert.

PICARD
Hmmmm. I'm anxious to see the final artifact... it may provide a new insight into Vulcan mythology.

Picard continues to look at the pieces. Tallera brings them back to the business at hand.

TALLERA

When we arrive at Vulcan, I will take these pieces to a secure holding area before going to the Sanctuary. I prefer to go alone... it will arouse less suspicion among the isolationists.

PICARD
(nods agreement)
We shouldn't have any problems entering orbit.
(MORE)

34D CONTINUED:

PICARD (Cont'd)
I told Commander Riker to contact the Vulcan authorities from the Enterprise and warn them of our approach.

Tallera is caught off-guard by this and her face momentarily registers surprise.

PICARD
(off her reaction)
I didn't want to risk a misunderstanding... someone might have mistaken this for an actual raid...

Picard trails off... he saw the quick look of shock on Tallera's face... he's beginning to feel that something is definitely not right here.

TALLERA
(covering)
It was a wise precaution.

A beat. Picard's suspicions have been raised by this quick look of surprise... he begins to probe around a bit, watching her reactions carefully.

PICARD
Perhaps I should contact the Enterprise... have them meet us at Vulcan in case these isolationists try to escape.

TALLERA
Your offer is appreciated... but our security forces are more than adequate.

PICARD
I see.
(beat)
Are you sure it's wise for you to go to the Sanctuary alone? After all, they're expecting Baran to show up, not you. If I accompanied you, it may seem more plausible that --

34D CONTINUED: (2)

TALLERA
Captain, I understand your human emotional need to be there at the final moment... but this is a

Vulcan matter.

Tallera has given him perfectly valid answers to all his questions... he smiles in agreement, but there is still something bothering him at the back of his mind.

PICARD
Of course.

TALLERA
Thank you.

She picks up the two pieces of the resonator and EXITS. Picard looks after her for a moment... then follows.

CUT TO:

35 EXT. SPACE - MERCENARY SHIP AND VULCAN (OPTICAL)

The Mercenary ship enters orbit around the planet Vulcan.

36 INT. MERCENARY SHIP - BRIDGE

Picard in command, Tallera, Vekor, and Narik at their stations.

VEKOR
We have entered orbit of Vulcan.

Tallera takes the two pieces of the resonator and moves toward the transporter pad. But Picard stops her.

PICARD
Tallera... I've decided on a

change of plan. Leave one artifact here for now. Take the other... and once we have our payment in hand, we'll complete the delivery.

Tallera looks at him, trying to gauge what he's up to. This is a delicate game being played out in full view of the mercenary crew.

TALLERA
That was not the agreement.

PICARD
I realize that. But it would be safer for all concerned if we kept one piece here.

TALLERA
They will not pay us until they get both pieces.

PICARD
They've waited a long time for this. They won't take any risks at this stage. Take the piece and beam down.

Tallera holds his gaze for a moment. After a beat, she decides on a bolder move. She moves to him, confronting Picard directly. Again her words are meant for the benefit of the crew, who are watching them both closely.

TALLERA
That is all I was waiting for.

36 CONTINUED:

She turns and faces the rest of the crew.

TALLERA
(to Vekor)
Go to the navigational computer
and check file one-three-seven-slash-omega.
You'll find a
message secretly transmitted to
the Enterprise, containing our
entire flight plan.

There are shocked reactions around the Bridge. Vekor goes to the navigational console and works for a moment. Picard knows she has him dead to rights and he can't deny it.

VEKOR
(shocked, off monitor)
She's right.

TALLERA
That message was sent by Galen...
he's a Starfleet officer.

The crew reacts with dismay. Narik grabs a phaser and points it at Picard.

NARIK
(to Tallera)
Why didn't you tell us before?

TALLERA
I wasn't sure until he tried to

stop me from taking the artifacts to the surface. Then I knew he was intentionally obstructing our plans to keep us from being paid.

Picard's mind races... looking for a counter move.

PICARD
Tallera's right, I am a Starfleet officer... but what she's not telling you is that those artifacts in her hand are part of an incredibly powerful weapon. There's no reward waiting for you down on the surface. Tallera will take the artifacts and leave you here, to be captured by Starfleet.

36 CONTINUED: (2)

Everyone looks at Tallera, who has to think fast. She looks at them.

TALLERA
I've served on this ship for almost a year now... fought by your sides... protected you from Baran when I could... and now I've exposed a spy in our midst.
(beat)
I think I've proven my loyalty.

PICARD
(to others)
You know Tallera... you know she's

a woman of great patience. She's bided her time and waited for this moment. All she cares about is assembling that weapon. If she leaves this ship you'll never see her again.

There's a beat as they consider this.

VEKOR
(to Tallera)
I don't care what it is you want, Tallera. I don't care if that's a weapon for your private use or if you're really just making a delivery as planned. All I care about is my money.
(beat)
So I propose a compromise. Narik and I will go with you to the surface to guarantee we receive payment. After that, you can go wherever you want.

TALLERA
Agreed.
(re: Picard)
Bring him as well. We can use him as a hostage if Starfleet arrives... if not we'll kill him on the surface.

Picard has little choice in the matter as Narik nods and roughly shoves him toward the pad.

37 INT. VULCAN CAVERN (OPTICAL)

This used to be a hideaway for Vulcan soldiers over two thousand years ago -- think of the catacombs where Christians used to hide from the Romans. The cavern itself is dark and gloomy, and there are remnants of decaying Vulcan artifacts lying around... some cracked and peeling glyphs on the walls... a very old and dusty place. A crude stone altar dominates the room. In front of the altar is a modern storage CONTAINER.

Tallera, Vekor, Narik, and Picard MATERIALIZE next to the altar and look around. Tallera indicates the storage container.

TALLERA
There. Your reward as promised.

Vekor heads for the storage container while Narik guards Picard. Tallera moves to the altar and picks up the third piece of the resonator and begins to link it to the other two.

37A ON PICARD

as he reacts to something with puzzlement...

37B POV PICARD - CLOSE ON THIRD PIECE

The underside of the third piece has a unique Vulcan symbol on it. As Tallera assembles the resonator, this symbol falls neatly into place with the other two symbols we have seen earlier.

37C RESUME SCENE

as Vekor OPENS the storage container and examines the

bars of gold-pressed latinum within.

NARIK
Is it all there?

VEKOR
No. This is less than half of
what we were promised.
(to Tallera)
Where is the rest of it?

Tallera never takes her eyes off the resonator -- it's
fully assembled now.

37C CONTINUED:

TALLERA
That is all I could manage. I
suggest you take it and leave.

Narik stands and points his phaser directly at Tallera.

NARIK
I did not come this far to be
cheated. I want it all. Now.

37C CONTINUED: (2)

Tallera turns to him and a DISSONANT CHORD can be heard
in the room... it quickly increases in volume and there
is a sense of growing power in the room.

TALLERA

Very well. You will get what you deserve.

38 ON NARIK (OPTICAL)

As a DISTORTION suddenly appears in the air in front of him... he gives it a puzzled look for a moment, and then a LOUD CRACKLE of energy BLOWS him backwards across the cavern as if by an unseen hand... he falls to the floor, dead.

39 VEKOR (OPTICAL)

Reacts to Narik's death and points her phaser at Tallera, but she's too late -- the DISTORTION appears in front of her and then Vekor is also killed.

40 WIDER

As Picard faces Tallera alone in the silent cavern. His eyes automatically drop to one of the phasers lying nearby on the ground -- but it will do him little good in these circumstances.

TALLERA
Go ahead, Captain. Pick up the phaser. See what good it will do.

PICARD
You can't win, Tallera. Starfleet won't stand by while you tear apart one of the founding worlds of the Federation.

TALLERA
How little you understand what you are facing, Captain.

She takes a few steps toward him... a cat toying with her prey.

40 CONTINUED:

TALLERA
(continuing)
You are used to fighting enemies like yourself... people on ships with energy weapons, defense shields, warp drives... but this is unlike anything you have ever faced. This is the power of the mind.
(beat)
Pick up the phaser, Captain.

A tense beat... then suddenly:

41 NEW ANGLE (OPTICAL)

As Riker, Worf, and TWO N.D. SECURITY GUARDS MATERIALIZE in the cavern. Tallera whirls around to deal with this new threat, but Picard makes a sudden realization and shouts to his officers...

PICARD
Drop your weapons! Do it!

Riker and the others respond instinctively to Picard's command and they drop their weapons.

PICARD
(continuing)

Make no aggressive movements. The resonator amplifys violent thoughts and emotions.

The officers do as they're told. Tallera concentrates on them and the DISSONANT CHORD is heard building in the room.

PICARD
(to Tallera)
That's why you wanted me to take the phaser -- and why you were able to kill Narik and Vekor. It wasn't until I saw the image on the last artifact... that I realized what the message on the resonator was.
(beat)
The third image is the Vulcan symbol for peace... that symbol is positioned between the symbols for war and death.
(MORE)

41 CONTINUED:

PICARD (Cont'd)
It's a warning... that the resonator's power can be overcome by peace.

TALLERA
You're about to see how wrong you are.

The DISSONANT CHORD grows in volume.

41 CONTINUED: (2)

PICARD
(to officers)
Clear your minds of all aggressive thoughts...

Tallera concentrates... clearly this is a great effort for her.

42 ON RIKER (OPTICAL)

As the DISTORTION forms in front of him. He steels himself... tries to ignore it... closes his eyes... and then the distortion PASSES DIRECTLY THROUGH HIM without harm.

43 TALLERA

Reacts... the effort tired her.

TALLERA
(shocked)
No...

PICARD
Think, Tallera -- two thousand years ago, your people were being consumed by war... then they found the way of peace and logic. During the same period, the resonator was dismantled... don't you see the connection?

(beat)
When peace came to Vulcan, the resonator became useless. That is why it was dismantled.

Tallera summons her strength and tries one more time.

44 WORF (OPTICAL)

keeps himself calm... as a DISTORTION forms and passes THROUGH HIM.

45 NEW ANGLE

Tallera sags to one knee... sweat pouring down her forehead... the effort is exhausting her.

45 CONTINUED:

PICARD
(quiet)
You were right... the resonator cannot be stopped with phasers or shields. But like every other form of violence... it can be stopped with peace.

Tallera glares up at him... makes one final effort... but the DISSONANT CHORD only briefly grows in volume... then fades away completely. Tallera drops the resonator to the ground.

Picard quietly moves to the resonator... picks it up... and carefully removes the pieces. It's finally over. OFF his expression...

CUT TO:

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit around Vulcan.

PICARD (V.O.)
Captain's Log: Stardate 47169.2. Security Minister Satok has taken Tallera into custody and begun a search for the rest of the isolationists.

47 INT. CORRIDOR

Picard, Riker and Data are walking through the Corridor. Picard is still dressed in his Mercenary outfit. Mid-conversation.

RIKER
Once we realized you weren't on the mercenary ship, we scanned the surface for your neural implant... and tracked the signal to the cavern.

Picard nods in understanding.

DATA
What will happen to the resonator?

PICARD
Satok assured me that all three pieces will be destroyed.

DATA
It is unfortunate that it cannot be studied. The resonator is a key artifact from a remarkable period of history.

PICARD
Normally, I would be the first to agree with you... but perhaps there are some things best left in the past.

RIKER
What's going to happen to the mercenaries?

PICARD
They have been detained by the Vulcan authorities, for the moment.
(MORE)

47 CONTINUED:

PICARD (Cont'd)
But they're also facing charges from the Klingons, the Cardassians, the Ferengi, and about seven other worlds. We won't be hearing from them for quite some time.

They stop outside Picard's quarters.

PICARD
Number One, set course for Starbase two-twenty-seven. I'll be on the Bridge shortly.

47 CONTINUED: (2)

RIKER
(with humor)
Wait a minute... You were declared dead, remember? You can't give orders around here.

Picard smiles at the joke, but Data misses the humor and thinks for a moment.

DATA
(to Riker)
If we are to adhere to the exact letter of Starfleet regulations, then technically sir, you have been declared a renegade. In fact, I believe you are facing twelve counts of court martial offenses. You cannot give orders either.

Picard is quick to jump on this.

PICARD
(to Data)
Quite right. I'm going to get some sleep. In the meantime I suggest you escort Commander Riker to the brig.

DATA

Yes, sir.

Picard EXITS to his quarters and Data takes Riker by the arm.

DATA

This way, sir...

RIKER

Data, he was just joking... you know that, right? Data?

As they head off down the Corridor...

FADE OUT.

END OF ACT FIVE

THE END

Written by
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Directed by
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FINAL DRAFT

AUGUST 17, 1993

STAR TREK: "Phantasms" - 08/25/93 - CAST

STAR TREK: THE NEXT GENERATION
"Phantasms"

CAST

PICARD	TYLER
RIKER	SIGMUND FREUD
DATA	WORKMAN
BEVERLY	ADMIRAL NAKAMURA
TROI	
WORF	
GEORDI	

Non-Speaking Non-Speaking
N.D. ENGINEERS N.D. WORKMEN
N.D. SUPERNUMERARIES
N.D. SECURITY
SPOT

STAR TREK: "Phantasms" - 08/17/93 - SETS

STAR TREK: THE NEXT GENERATION
"Phantasms"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
CORRIDORS
DATA'S QUARTERS
ENGINEERING
TEN FORWARD
HOLODECK
FREUD'S OFFICE
GRID
TROI'S OFFICE
READY ROOM
TURBOLIFT
OBSERVATION LOUNGE
SICKBAY

STAR TREK: "Phantasms" - 08/17/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Phantasms"

PRONUNCIATION GUIDE

KTARIAN kuh-TAR-ee-uhn
TERRAN TERR-an
THANATOS THAN-uh-toes

STAR TREK: The Next Generation
"Phantasms"
TEASER

FADE IN:

1 INT. ENTERPRISE - CORRIDOR

DATA is walking along, carrying a PADD. GEORDI catches up to him from behind... out of breath, excited about something.

GEORDI
Data, there you are... we need to install that plasma conduit right away. We're bringing the new warp core on-line in less than three hours.

DATA
I will go to deck twenty and begin modifications.

GEORDI
Great. Meet me in Engineering as soon as you're finished.
(excited)
This should be a lot of fun.

As they head in different directions...

2 INT. ANOTHER CORRIDOR - CONTINUOUS

Data walking along. Gradually, a RINGING SOUND is heard echoing somewhere in the distance. Data tilts his head in pain at the noise. The ringing is intermittent, and sounds like an old-fashioned telephone. A couple of rings go by. Data heads down the corridor to find the sound...

3 INT. ANOTHER CORRIDOR - CONTINUOUS

As Data walks, the ringing gets louder. He sees something ahead of him... and stops at what he sees --

4 WIDEN TO INCLUDE

a group of THREE WORKMEN. They are dressed in plain gray coveralls, holding old-fashioned PICKS and SHOVELS. They have removed a large section of the WALL -- visible within is a distinctive-looking WARP PLASMA CONDUIT. They are hacking at the conduit with the tools.

Data reacts to the sight. Who are these people?

DATA
Excuse me. Do you have authorization to work in this area?

The workmen ignore him. Data eyes the wall with concern.

DATA
(continuing)

You are dismantling a warp plasma conduit. I must ask you to stop.

Again, no response. Data takes a step toward the workmen and opens his mouth to speak -- but inexplicably a HIGH-PITCHED SHRIEK comes out, piercing and strange. Data is startled to hear it. He closes his mouth.

Suddenly, the workmen turn as one and head right for Data -- their expressions are cold and ominous.

WORKMAN

Be quiet!

One of the workmen GRABS Data's arm and TEARS THE ARM FROM ITS SOCKET. Data reacts, stunned. He moves to defend himself but the workmen converge on him and Data falls to the ground. We hear the sound of RIPPING CLOTHES and WRENCHING METAL as they start to tear Data apart, limb from limb. We see an arm... a leg... Data's head... shocking --

5 INT. DATA'S QUARTERS - CONTINUOUS

Data bolts awake in his bed, as if from a nightmare. He glances around the room in momentary confusion... then realizes it was a dream. OFF his startled expression...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is docked at a STARBASE.

PICARD (V.O.)
Captain's Log, Stardate 47225.7. Commander La Forge has completed the installation of our new warp core. We are preparing to test its capabilities.

7 INT. BRIDGE

RIKER and various N.D.s at their stations. PICARD ENTERS from his Ready Room, looking very grim-faced. Riker takes note.

RIKER
Something wrong, sir?

PICARD
I just got a message from Starfleet command.

RIKER
Bad news?

PICARD
You could say that...

Picard sits heavily.

PICARD
(continuing)
I've been invited to the annual Starfleet Admiral's banquet.

Riker reacts somberly, knows what he's talking about.

RIKER
My condolences.

PICARD
I've managed to avoid it for the last six years. I guess my luck just ran out...
(MORE)

7 CONTINUED:

PICARD (Cont'd)
(beat)
I can't imagine anything more tedious. Fifty Admirals shaking hands, making dull conversation... uninteresting food... boring speeches...

RIKER
Can't you find an excuse not to go?

PICARD
After six years, I don't have any excuses left. Besides, I've been invited by Admiral Nakamura, the Sector Commander. He'd consider

it an insult if I turned him down.

Riker considers a moment.

RIKER
(with humor)
We could cause a diplomatic crisis. Take the ship into the neutral zone and attack the Romulans... that should get you out of the banquet.

PICARD
(wry)
I wouldn't count on it.

OFF Picard's resigned expression...

8 INT. ENGINEERING

Geordi and Data are working at the "new" warp core, which looks slightly different than the old one: the dilithium chamber drawer has a new and distinctive design... and it is not active. (NOTE: This is a redress of the existing warp core set.) A couple of ENGINEERING N.D.s are working in the background.

Geordi is looking at Data in surprise. Midconversation.

8 CONTINUED:

DATA
Have you ever had nightmares before?

GEORDI

Sure. Everybody does from time to time...

DATA

I have had one hundred eleven dreams since I first discovered the program nine months ago. In all of that time, I have never experienced such strange and disturbing imagery in a dream.

(beat)

I believe it was... a nightmare.

Geordi keeps working.

GEORDI

Nightmares are part of dreaming, Data. Maybe you just discovered a new level to your program.

Data considers this.

DATA

Perhaps. I have also noted that I am spending an inordinate amount of time thinking about nightmare imagery. One could almost say that I am... preoccupied.

GEORDI

Well, that's perfectly normal. When I have a nightmare, sometimes I can't shake that weird feeling for days...

Suddenly, a woman's voice interrupts from off camera --

TYLER'S VOICE
Commander La Forge!

GEORDI
Speaking of nightmares...

A fresh-faced, young woman -- ENSIGN TYLER -- approaches Geordi. She looks like she just walked out of the Academy. And she's clearly infatuated with Geordi.

8 CONTINUED: (2)

TYLER
(excited)
I just finished recalibrating the starboard EPS module.

Geordi forces a smile, tries to be polite.

8 CONTINUED: (2)

GEORDI
That's great. Thank you, Ensign.

TYLER
It's just like you said -- reset the power tap... and the module came right on-line. You have such a wonderful grasp of engineering principles. I'm learning so much

just by being around you...

She smiles at him. An awkward moment.

GEORDI
Well. Ah... why don't you go help Farrel check the deuterium cartridges. We're about to bring the warp core on-line.

TYLER
Anything you say.

She gives him a big smile and walks off. Geordi's smile fades away. Data gives him a puzzled look.

DATA
Geordi, you do not seem to appreciate Ensign Tyler's enthusiasm.

GEORDI
Oh, she's enthusiastic all right... about me.

DATA
I do not understand.

GEORDI
She has a crush on me, Data.

DATA
And you do not share her affection?

GEORDI
Frankly, no. And it's getting a

little awkward...

Data considers.

8 CONTINUED: (3)

DATA
I believe I understand. You are concerned about unintentionally hurting Ensign Tyler's feelings.

GEORDI
Yeah... something like that...

DATA
It would appear that you require a third party to intervene on your behalf. I would be happy to speak to her.

GEORDI
(quickly)
No, Data... I'll take care of it myself. Thanks.

A moment as they work the console. Data still looks preoccupied by his recent experience.

DATA
When I first woke up from my nightmare, there --

PICARD'S COM VOICE
Bridge to Commander La Forge. What's our status?

GEORDI
(taps communicator)
We're ready to bring the core on-line, Captain. Stand by.
(to Data)
All right. Let's do it.

Data and Geordi move to different consoles.

GEORDI
Initializing deuterium infusion sequence...

Geordi hits a command and the warp core COMES TO LIFE with a different SOUND than we're used to hearing. The light pulses are much faster than we've seen. Geordi reacts to the sight, excited. This is an important moment for him.

GEORDI
(re: core)
It's a beauty, isn't it? Now let's see how fast she can run...
(MORE)

8 CONTINUED: (4)

GEORDI (Cont'd)
(to com)
La Forge to Bridge. Warp power at your discretion, Captain.

9 INT. BRIDGE

Picard, Riker, N.D.s, as before. Picard and Riker on their feet.

PICARD
Acknowledged.
(then)
Ensign Russell, plot a course to Starbase Two-nineteen. Warp six.

A beat. This is an exciting moment for all them.

PICARD
(continuing)
Engage.

9A INCLUDE VIEWSCREEN

The stars are static... indicating that the ship isn't moving. A long beat goes by.

PICARD
(continuing, a little louder)
Engage...

The Ensign works but nothing happens.

PICARD
(continuing, to com)
Bridge to Engineering. Mister La Forge... why isn't my ship moving?

GEORDI'S COM VOICE
I'm on it, sir. There's a warp plasma conduit out of alignment, but I think I've fixed it...
(beat)

Ready, sir.

PICARD
Very well. Ensign Russell?

The Ensign works. Suddenly, there is the SOUND of POWER DROPPING and ALL OF THE LIGHTS ON THE BRIDGE GO OUT.

10 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in space. ALL OF THE LIGHTS ON THE SHIP GO OUT.

11 INT. ENGINEERING

Dark, except for EMERGENCY LIGHTING. Geordi, Data and the N.D.s all quickly working.

PICARD'S COM VOICE
Mister La Forge?

GEORDI
Stand by, Captain...

DATA
I will take the warp engines off-line.

Data works and the warp core SHUTS DOWN. A moment later, the normal LIGHTS COME UP in the room.

GEORDI
(to com)
La Forge to Bridge. I'm sorry, Captain. We're going to have to

reconfigure the plasma conduit. It's going to take a few hours at least, sir.

12 OMITTED

13 INT. DATA'S QUARTERS

A while later. Data is sitting quietly by his desk, intently watching his cat SPOT, who is sleeping on the desk top. The door chimes.

DATA
Enter.

TROI ENTERS. She is wearing her regulation Starfleet uniform.

TROI
Hello, Data...

She walks up to him, sees Spot.

TROI
(continuing)
What are you doing?

DATA
I am watching Spot sleep. In the past fifteen minutes, he has had twelve muscles spasms, which indicates that he is dreaming.
(beat)
I have often wondered what he dreams about. His twitching and

his rapid breathing would seem to suggest anxiety -- but Spot has never seen a mouse or any other form of rodentia. Nor has he encountered an insect, or been chased by a canine.

Data considers. They watch Spot for a moment.

TROI
(continuing)
I understand you've had some interesting dreams lately...
(off his look)
Geordi was a little worried about you. He just wanted me to check in and see how you were doing...

13 CONTINUED:

DATA
That was very thoughtful of him.
(beat)
I have been debating whether or not to initiate another dream sequence.

TROI
Because of the nightmares... ?

DATA
(nods)
I have found them to be quite... unsettling.

Troi takes a seat next to him, speaks gently.

TROI

Data, you shouldn't be afraid to experience dark imagery in your dreams. It's a natural expression of your unconscious...

(catches herself)

... if you have an unconscious. I'm not really sure how your positronic brain works... but if it's anything like our brains, then there's part of you that's trying to express itself through your dream state. And I think you should allow yourself to experience it.

(beat)

As Sigmund Freud would have said... "Dreams are the royal road to the knowledge of the mind."

Data is intrigued by her words.

DATA

Thank you, Counselor. I believe I will initialize the dream program now.

TROI

(smiles)

Let me know how it goes. Good night, Data.

DATA

Good night, Counselor.

Troi EXITS. Data gives Spot a gentle pat.

13 CONTINUED: (2)

DATA
(continuing)
Good night, Spot.

Data stands and crosses to his bed. He takes a little woolen NIGHT CAP off of a nearby table and places it on his head.

DATA
(continuing)
Computer -- dim lights.

The LIGHTS DIM. Data sits on the bed and fluffs his pillow. He then very consciously stretches out his arms and "yawns". He lies down on the bed...

14 CLOSE ON DATA'S FACE

as he shuts his eyes. A long moment goes by as we PUSH IN on his face... then...

15 PULL BACK TO REVEAL:

16 INT. TEN FORWARD

CLOSE ON DATA as he opens his eyes. He is now sitting at a table in the room. There is an eerie and surreal quality to the scene. WE ARE EXPERIENCING DATA'S DREAM.

17 INCLUDE WORF

sitting opposite Data at the table. He is eyeing a piece of CAKE that has a distinctive blue color similar to that of a Starfleet science uniform. Sitting atop the cake is a communicator pin, which Worf plucks off and sets aside. He takes a bite of the cake.

WORF
Mmm. It is delicious.

DATA
What kind of cake are you eating?

WORF
(matter of fact)
It is cellular peptide cake...
with mint frosting. Would you
like a bite?

17 CONTINUED:

DATA
No, thank you.

Suddenly, the distinctive RINGING SOUND is heard echoing somewhere in the room (as heard in the Teaser). Data reacts in pain and touches his head.

DATA
(continuing)
Excuse me, Mister Worf.

Data stands and looks around the room, tries to locate the source of the ringing sound (NOTE: the ringing

continues faintly throughout the scene). He starts walking... sees something ahead of him... slows down at the sight...

18 INCLUDE RIKER AND BEVERLY

sitting at the bar. BEVERLY is sipping from an opaque STRAW that is sticking out of Riker's temple. She seems to be enjoying the "drink". Tiny slurping noises can be heard.

RIKER
(re: ringing)
Aren't you going to answer that, Mister Data?

DATA
Sir?

RIKER
That damn ringing. Answer it, will you?

DATA
Yes sir.

FOLLOW Data as he walks across the room, trying to find the ringing sound. It gets louder... he seems to be getting closer...

19 THE THREE WORKMEN

(as seen in the Teaser) are huddled around a table, engaged in some unseen activity. Data approaches them.

DATA
(to workmen)

Please identify yourselves.

19 CONTINUED:

The workmen ignore him.

DATA
(continuing)
I must know what you are trying to --

Data's voice gives way to the high-pitched SHRIEK heard earlier. Immediately, a workman turns and flashes him a threatening look.

WORKMAN
Be quiet!

Data shuts his mouth. Another workman turns and hands Data a large KNIFE -- an over-sized, exaggerated version of a knife, dream-like. Data takes the knife, unsure what to do with it.

The workmen all step away from the table, parting to reveal --

20 TROI

lying on her back on the table top. She is staring up at Data with a frightened expression on her face. Her legs are gone and HER TORSO IS A GIANT CAKE -- made to look exactly like her real torso, blue uniform and all. A piece has already been cut out of her chest where the communication pin usually is.

Data reacts to the sight.

DATA

Counselor...

A workman gestures at Troi's right shoulder, as if to say "take a piece." Data eyes his knife.

TROI

(scared)

Data, please... don't hurt me..

The workman shoves Data toward the table, insistent. Data lifts the knife, drawn by the image of Troi...

DATA

I am sorry, Counselor.

Data jabs the knife into the cake at Troi's shoulder.

TROI

No...

20 CONTINUED:

Data takes a moment, then begins to slice a piece out of Troi with the knife.

TROI

Data, no! DATA!

Suddenly the scene changes --

21 INT. DATA'S QUARTERS - CONTINUOUS

Data wakes up in his bed.

TROI

Data!

Data sits up to see that Troi, Geordi and Worf are all standing around him, staring at him with concern.

DATA

What is wrong?

TROI

We've been trying to wake you up for the past five minutes.

GEORDI

When you didn't show up in Engineering on time, I got worried... I called security...

Data thinks a moment, reacts.

DATA

My internal chronometer was supposed to wake me thirty-five minutes ago.

WORF

You must have... overslept.

DATA

That is not possible...

(beat)

Something is wrong.

OFF Data's face...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 INT. ENGINEERING

A while later. Geordi and Data working.

GEORDI
I can't find anything wrong with your internal time-base... and as far as I can tell, your primary systems check out fine.

DATA
My chronometer is functioning normally, as well.
(beat)
I will compare my autonomic logs to the ship's chronometer. Perhaps we overlooked something.

Data moves to a console and starts working. Geordi considers him for a moment.

GEORDI
You know, Data... there's a lot we don't know about your dream program. Maybe it was designed to cause some side-effects...
(beat)
For all we know, Doctor Soong

intended for you to oversleep now and then... as part of the human experience.

Data is intrigued by the idea.

DATA
It is a possibility. However, I would prefer to make certain there are no anomalies in my neural net.

Geordi nods. They work for a moment.

GEORDI
I'm curious... what were you dreaming about when we woke you up?

Data thinks, recalling the dream... and he seems distracted for a moment. It's clear that he doesn't want to talk about it.

22 CONTINUED:

DATA
I have not fully assimilated its impact. I would prefer to study the images further before discussing them.

GEORDI
Sure... I understand.
(beat)
Sounds like it must've been pretty strange...

DATA
"Strange" is not a sufficient adjective to describe the experience.

OFF Data's thoughtful expression...

23 INT. HOLODECK/SIGMUND FREUD'S OFFICE

Early 1900's -- distinctly Viennese. SIGMUND FREUD is sitting in a leather chair, holding a note pad. This is Freud in his prime, with his trademark beard and glasses. He speaks in a heavy German accent.

FREUD
Tell me more about this... "cake."

24 MOVE TO REVEAL (OPTICAL)

Data lying on an analyst's couch, staring up at the ceiling.

DATA
It is difficult to explain. Counselor Troi's body was -- a cake.

Freud raises a bushy eyebrow, intrigued.

FREUD
Her upper-body...
(scribbles a note)
Describe the knife you used to... "cut" the Counselor.

DATA

It had a black handle and a
serrated blade. And it was quite
long.

24 CONTINUED:

Freud reacts.

FREUD
How long?

DATA
Approximately twenty-five
centimeters in length.

Freud nods and grunts, as if this has great meaning.

FREUD
What happened next?

Data remembers.

DATA
One of the workmen pointed to her
right shoulder. At that moment,
I felt an overwhelming urge to cut
a piece out of the cake.

FREUD
And did you... ?

Data's face darkens slightly -- he's troubled by the
memory.

DATA

Yes. As I began to slice the cake, she reacted as though I was causing her pain. And yet, I could not stop cutting.
(beat)
It was then that I woke up.

FREUD
Mmm...

Freud jots down another note.

DATA
I am curious, Doctor Freud... what do my nightmares mean?

Freud takes a moment, then he sets down his note pad and stands... moves to a nearby cigar box and takes out a VERY LARGE CIGAR. He toys with it throughout the scene.

FREUD
I believe you are experiencing a classic dismemberment dream.
(MORE)

24 CONTINUED: (2)

FREUD (Cont'd)
Or in your case... being a mechanical man... a dismantlement dream.

DATA
I do not understand.

As Freud explains, he moves about the room, quickly rattling off his theories with great enthusiasm.

FREUD
Your mechanistic qualities are trying to reassert themselves over your human tendencies. Ego and id are struggling for domination. The "workmen" symbolize the ever-present id constantly working to destroy the ego.
(beat)
The image of Counselor Troi, a female, is devoured by you... clearly indicating an unconscious desire to possess your own mother.

DATA
But I do not have a mother.

FREUD
(quickly)
Do not interrupt. The knife and its violent connotation suggests a certain feeling of sexual inadequacy...

DATA
I have no sexual desires.

FREUD
(reacts)
Ach! Repression on top of everything. It is all becoming clear to me now...
(thinks)

There might be a paper in this...
I could call it "Mister D: An
Analysis of Android Dementia."

Data stands up from the couch -- he's had enough.

DATA
I do not believe I am being helped
by this session.

24 CONTINUED: (3)

Freud turns to Data, raising his voice.

FREUD
Classic transference! Your anger
toward me is, in fact, the
animosity you feel toward your
father.
(beat)
You are a polymorphously-perverse
individual, Mister Data, and I
recommend full psychoanalysis.

He glances at his note pad.

FREUD
(continuing)
I believe I can fit you in... next
Tuesday.

DATA
That will not be necessary.
(to computer)
Computer -- end program.

Freud's office VANISHES and the Holodeck GRID APPEARS. As Data takes a moment, relieved, then heads for the door...

25 INT. BRIDGE

Picard, Riker, Worf, N.D.s. Picard is on his feet, pacing, impatient.

WORF
(off console)
Captain. Incoming message from Admiral Nakamura.

Picard and Riker exchange a look -- they've been expecting this. Picard takes a breath, then...

PICARD
On screen.

26 INCLUDE VIEWSCREEN (OPTICAL)

The image of ADMIRAL NAKAMURA comes up -- a stern-looking man in his late fifties. Picard smiles politely.

PICARD
Admiral.

26 CONTINUED:

NAKAMURA
Captain, we were expecting you this morning. Is there a problem?

Picard tries to make light of it.

PICARD
Actually, we've been experiencing a few minor difficulties with our new warp core. But my Chief Engineer assures me that we'll be under way within the hour.

Nakamura nods, a little irritated.

NAKAMURA
I was hoping we'd have a chance to discuss your new mission orders before the banquet... but I guess it'll have to wait.

PICARD
My apologies, Admiral.

Nakamura eyes him.

NAKAMURA
You're not trying to... avoid this particular engagement, are you, Captain?

PICARD
Oh, no... certainly not, sir. I'm looking forward to it.

NAKAMURA
Good. I'll expect you soon. Nakamura out.

The Viewscreen goes back to a starfield.

RIKER
(lightly)
I think he's on to you, sir.

Picard shoots him a look. Then --

GEORDI'S COM VOICE
La Forge to Bridge.

PICARD
(to com)
Go ahead, Geordi.

27 INT. ENGINEERING

Geordi, Data, Tyler, N.D.s at work. The warp core is ACTIVE -- glowing and humming.

GEORDI
We've just started her up, sir.
All systems are holding steady...
(beat)
Ready when you are, Captain.

28 INT. BRIDGE

Picard takes a breath, looks to the Com.

PICARD
Ensign Russell -- set course and engage.

The Ensign works...

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The Enterprise's engines FLARE brightly and there is the roar of the great ship going into warp -- but it does not move. The engines keep FLARING, brighter and brighter, then completely GO OUT.

30 INT. ENGINEERING

The warp core DIES DOWN and SHUTS OFF with a loud RATTLE. Alarmed, Geordi rushes to a console and starts working.

PICARD'S COM VOICE
Engineering -- report!

DATA
(to com, off console)
The warp field has collapsed, sir.

GEORDI
(off console)
It looks like we've blown out the entire power converter, Captain. Impulse engines are down, too -- we're not going anywhere...
(quickly)
But I know exactly how to fix it. Give me two, three hours, tops.

30 CONTINUED:

The warp core starts to make an awful RATTLING NOISE. Geordi reacts, appalled.

GEORDI
(continuing)
Now what?

As he moves to the core...

31 INT. BRIDGE

As before. Picard is frustrated.

RIKER
Talk about going nowhere fast.

PICARD
Mister Worf, open a channel to Starbase Two-nineteen. Advise Admiral Nakamura... I'll be later than I thought.

OFF Picard's face...

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging motionless in space.

33 INT. ENGINEERING

A while later. Geordi is working on one of the WARP PLASMA CONDUITS. (NOTE: It is the same kind of conduit the workmen were working on in the Teaser). Data and Ensign Tyler are working nearby. The core still RATTLES from time to time, and it's playing on Geordi's nerves.

GEORDI
(to Tyler)
Tyler, how are you coming with

that relay diagnostic?

TYLER

Almost done, sir...

Tyler works her conduit a moment, then quickly moves to Geordi.

33 CONTINUED:

TYLER

(continuing)

If you'll excuse me, I need this plasma inverter...

She bends down and reaches her arms around Geordi as if the physical closeness were nothing, and grabs a (TECH) TOOL off the conduit. Geordi is uncomfortable with the closeness. She smiles at him, then moves off. Data gives Geordi a bemused look.

DATA

Ensign Tyler still appears to have a "crush" on you, Geordi. It is clear that you did not speak with her.

GEORDI

(annoyed)

I haven't had a chance, Data...

(beat)

Here. Give me a hand with this coil brace.

Geordi and Data reach into the conduit and pull out a

long, thin piece of BRACING MATERIAL. The brace is about a foot in length, with a few sharp protruding edges -- like a ruler with a serrated edge.

GEORDI
(re: bracing)
Could you perform a metallurgical scan on the brace... see if there are any microfractures? Be careful, it's kind of sharp.

Data nods and turns with the brace -- and stops, staring down at the brace...

34 CLOSE ON BRACE

Data's hand is wrapped around it in exactly the same way that he was holding the over-sized knife in his dream. In fact, the metal and shape of the brace is very suggestive of the knife.

35 DATA

stares at the image, disturbed by the memories it conjures. Geordi glances at him.

35 CONTINUED:

GEORDI
Is there a problem, Data?

Data looks up.

DATA
I am reminded of a recent dream.

This brace is reminiscent of...

Suddenly, Data sees something on the back of Geordi's neck --

36 CLOSE ON GEORDI (OPTICAL)

Clearly visible on the back of Geordi's neck is a large ANIMAL MOUTH -- teeth bared and HISSING.

37 DATA

steps back in shock. Suddenly, the RINGING SOUND is heard from somewhere in the room. Data turns at the noise --

38 NEW ANGLE

As Data turns -- everyone in the room is gone. Data is alone, and the room is completely silent, except for the ringing. Data looks around in confusion.

RIKER'S VOICE
Aren't you going to answer that, Commander?

39 RIKER

walks up to Data. The straw is sticking out of his temple (as seen in Act one). He points to Data's stomach in irritation.

RIKER
What are you waiting for? Answer it!

Data glances down at his stomach... then he slowly

reaches down and OPENS a small PANEL on his abdomen.

40 CLOSE ON DATA'S ABDOMEN (OPTICAL)

Visible inside his stomach is an old-fashioned TELEPHONE RECEIVER -- and it's ringing. Data pulls out the receiver... puts it up to his ear to "answer the phone".

DATA
(into phone)
Hello?

FREUD'S VOICE is heard on the other end --

FREUD'S VOICE
Kill them. You must kill them all... before it's too late.

Data reacts to the words. Suddenly, a HAND grabs Data from behind --

GEORDI'S VOICE
Data.

Data turns --

41 NEW ANGLE

As Data turns -- Geordi and Ensign Tyler are standing nearby, staring at him in concern. Geordi has just taken Data by the arm. Everything is back to normal.

GEORDI
Data, what's wrong?

Data is shocked, confused.

DATA
I do not know.

OFF his concern...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

42 INT. TROI'S OFFICE

Data is holding the coil brace seen earlier, and he's contemplating it with a serious look. He's on his feet, pacing the room, determined to understand his recent experiences.

DATA
Everything seems to remind me of the nightmare -- objects, sounds, smells. And now I have seen elements from the dream while still in a waking state.
(beat)
I cannot explain it.

Troi tries to comfort him.

TROI

Data... if you were one of my
human patients, I might be
concerned right now. I'd say you
had a waking dream... or a
hallucination...
(beat)
But you're not human. It seems to
me that we might be looking at
some sort of technological
problem...

DATA
I have run three complete self-diagnostics.
All of my systems
are functioning normally.

Troi considers this. Data paces a moment... looking
for explanation...

DATA
(continuing)
I have studied over one hundred
thirty-eight different theories of
dream analysis in an effort to
explain my nightmares.

TROI
What have you found?

42 CONTINUED:

DATA
I have been unable to find a
single interpretation of my
nightmares. For instance, Neo-Platonic

hermetic texts from the
Ancient Near East would suggest
that my experience indicates a
prophetic function -- that I have
perceived an impending disaster.
(beat)
Professor Syrus of Tilonus Four
would consider my dreams nothing
more than epi-phenomena in my
neural net. Random discharges
with no meaning whatsoever.
(beat)
Doctor Freud of early Twentieth
century Earth suggested that my
dreams represent a latent psychosexual
complex.

Data stares down at the (TECH) brace.

DATA
(continuing)
Perhaps Freud was correct... and
the knife I dreamed of is the
embodiment of my unconscious
desire to inflict violence.

Troi reacts to this.

TROI
Data... even Freud said "sometimes
a cigar is just a cigar."
(beat)
A lot of the theories you've
examined are interesting... but
they're also flawed and obsolete.

Troi stands and moves to him.

TROI
(continuing)
That knife could just as well be an archetypal symbol of rational clarity -- it's sharp... it cuts through things that are dull...

Data looks at her, starting to hear the sense in her words.

42 CONTINUED: (2)

TROI
(continuing)
The bottom line is... I think you may be developing an almost... obsessive interest in your own inner-workings.
(beat)
I'd almost call it the beginnings of a... neurosis.

Data reacts.

DATA
That is not possible.

TROI
Why not? You've eliminated all the technical explanations. And it makes sense that as your neural net becomes more complex... more human... you might experience the same kind of psychological

complexities as a human.

Data is excited by the possibility.

DATA
(hopeful)
Do you really think it is possible?

Troi smiles.

TROI
You may be the first person who's come into my office who's actually been excited by the prospect of a new neurosis.
(beat)
But yes... I do think it's possible. In fact, I'd like to start counseling you on a regular basis.

DATA
(pleased)
Daily?

42 CONTINUED: (3)

TROI
No... we'll start weekly. And as a first step, I want you to shut down your dream program until our next session... just to be safe. Give yourself a chance to reflect on this experience.

Data nods.

DATA
Thank you, Counselor. I look forward to our next meeting.

Troi smiles gently. Data heads for the door...

TROI
And Data...
(lightly)
Next time... see me before you see Sigmund.

Data nods and EXITS. OFF Troi's expression...

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before, hanging in space.

44 INT. READY ROOM (OPTICAL)

Picard sitting at his desk, talking to Admiral Nakamura on the desktop MONITOR. Picard is frustrated, and a little embarrassed.

PICARD
Admiral, I can explain...

NAKAMURA
Let me guess. Your new warp core is... "malfunctioning" again?

Picard nods, awkward.

PICARD

Unfortunately, the problem has affected our impulse systems now. At the moment, we are... adrift.

44 CONTINUED:

NAKAMURA
(a jab)
Are you expecting to have the problem fixed soon... or shall we send out a tow ship to bring you in?

Picard bristles at the remark.

PICARD
That won't be necessary. I have full confidence in my Engineering staff. I will be at the banquet on time.

Nakamura nods.

NAKAMURA
Incidentally, Captain... the banquet really won't be as bad as you might expect.
(beat)
The key note speaker is going to address Bajoran aqueduct management. And I hear they're serving Ktarian spice cake for dessert this year.

Picard forces a smile.

PICARD
Yes, I know... it sounds... delightful.

NAKAMURA
(with emphasis)
It is not to be missed. Understood?

PICARD
Yes, sir. Picard out.

Picard taps the terminal and the transmission ENDS. OFF his expression...

45 INT. ENGINEERING

Geordi is at an OPEN PANEL, working on the same kind of plasma conduit seen earlier. Data and Ensign Tyler are working nearby.

Picard is there, too, standing next to Geordi -- he's restless, eager to get under way.

44 CONTINUED:

CHAPMAN
(a jab)
Are you expecting to have the problem fixed soon... or shall we send out a tow ship to bring you in?

Picard bristles at the remark.

PICARD
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Chapman nods.

CHAPMAN
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45 INT. ENGINEERING

Geordi is at an OPEN PANEL, working on the same kind of plasma conduit seen earlier. Data and Ensign Tyler are working nearby.

Picard is there, too, standing next to Geordi -- he's restless, eager to get under way.

45 CONTINUED:

PICARD
Have you tried reconfiguring the plasma conduit?

GEORDI
Yes, sir... we did that two hours ago.

Picard nods. He watches Geordi for a moment.

PICARD
What about the relays? Have you made absolutely sure they don't need a new phase invertor?

DATA
I am currently running a level three diagnostic on the relays, sir. We will have the results of the analysis in approximately ten minutes.

PICARD
I see...

Picard stands. Data crosses the room to work at another console...

46 ANGLE ON DATA

as he starts to work. He stops a moment, thoughtful... then turns to look at something...

47 THE COIL BRACE

seen earlier is lying nearby. An N.D. is scanning it with a diagnostic instrument.

48 DATA

considers the image... his face neutral...

49 RESUME PICARD, GEORDI AND TYLER

Picard eyes a panel of isolinear chips, moves to it.

PICARD
Perhaps I can help you reconfigure these isolinear chips...

49 CONTINUED:

GEORDI
No, sir, please don't touch that --

Geordi quickly stops Picard... then speaks carefully, trying to give Picard the hint.

GEORDI

Sir... Commander Data and I have the situation under control. If you'd just let the two of us take care of it... we can get the work done a lot faster...

Picard nods, calming a little.

PICARD

You're right...

(beat)

If you don't mind, I'll just wait here and observe your progress.

Geordi reacts -- this isn't what he wanted to hear.

GEORDI

Actually, Captain...

Ensign Tyler quickly jumps in.

TYLER

(to Picard)

Captain. We could use an extra hand moving the containment pods...

Picard brightens, eager to help.

PICARD

Not at all. I'd be happy to...

Picard moves off with Tyler, who turns and flashes Geordi a triumphant smile. Geordi smiles in return, genuinely grateful. Picard and Tyler EXIT. Geordi breathes a sigh of relief... returns to his work...

GEORDI
(quiet, to himself)
Good work, Ensign. I thought he'd never leave...
(beat)
Data, would you help me lock down this plasma conduit... ?

49 CONTINUED: (2)

A beat goes by.

GEORDI
Data?

No response. Geordi slides out from under the console, looks around.

50 INCLUDE THE ROOM

Data is nowhere to be seen -- he's gone.

GEORDI
Data... ?

OFF Geordi's puzzled reaction...

51 OMITTED

52 INT. CORRIDOR - CONTINUOUS

Troi walking along. FOLLOW her as she walks along the hall... and turns a corner...

53 NEW ANGLE

as Troi turns the corner -- and she stops, sensing that she is being watched. She turns to look behind her...

54 OMITTED

55 TROI'S POV

of the corridor. The hall is empty.

56 TROI

reacts... then she shrugs off the feeling and continues on her way. She stops at a Turbolift. The doors open and she enters...

57 INT. TURBOLIFT - CONTINUOUS

TROI
(to lift)
Deck Thirty-six.

The doors start to close... and just as they do, a HAND slips in and forces them back open. Data ENTERS the lift. Troi smiles at him as the doors slide shut.

TROI
Hello, Data.

Data doesn't answer -- he just stares straight ahead. The lift starts MOVING. Troi eyes him.

TROI
(continuing)
Data... are you all right?

No response. Slowly, Data looks over at Troi and eyes her right shoulder with an intent look on his face. Troi sees that he is holding the coil brace in his hand.

TROI
(continuing)
What are you doing?

Data very calmly raises the brace.

DATA
I am sorry, Counselor.

Before Troi can react, Data STABS the brace into Troi's shoulder (offscreen). Troi cries out and falls backward. Data moves toward her with the brace, face expressionless. Troi stares at him in disbelief.

TROI
NO!

57 CONTINUED:

As he moves to stab her again...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

58 INT. CORRIDOR

Riker and Worf walking along, mid-conversation. Worf is annoyed.

WORF
Ever since you gave Alexander that music program... he has been playing it all night... every night.

RIKER
I was just trying to broaden his horizons. Besides, he likes it.

They walk up to a Turbolift. Riker taps a control by the door and they wait.

WORF
It is screeching... pounding... dissonant. It is not music.

RIKER
Worf, it's better than music -- it's jazz.

59 NEW ANGLE

as the Turbolift doors open -- it's a shocking sight. Troi is slumped on the floor, unconscious, blood visible on her shoulder. Data is standing over her with the coil brace.

Riker and Worf are stunned by the sight. Before they can say anything, Data turns to them. He immediately

ATTACKS Riker, swinging the brace toward Riker's face --

RIKER
Data -- !

Riker raises his arms to protect himself. Worf quickly grabs Data from behind and tries to subdue him. Data struggles a moment, then stops. A look of realization crosses his face as he suddenly comes to his senses. He drops the coil brace to the floor and stops resisting... glances at Worf in confusion...

60 RIKER

moves to Troi.

RIKER
(taps his communicator)
Medical emergency, deck seventeen, section three alpha!

Riker puts his hand on her wound to staunch the flow of blood. OFF his concerned look...

61 INT. OBSERVATION LOUNGE

A short time later. Worf and TWO Security Guards are standing on either side of Data, keeping an eye on him. Picard, Riker and Geordi are questioning Data, who is back to his normal self. The mood is tense.

DATA
I believe I had another waking dream, sir. But this time, I felt an uncontrollable urge to...

eliminate the image I saw.

PICARD

And what you saw was some sort of a... "mouth" on Counselor Troi's shoulder...

DATA

Yes, sir. And for a reason I cannot explain, I felt the need to destroy it.

RIKER

What about me? Did you see one of these mouths on my head?

DATA

No, sir. I saw a straw coming out of your head.

A beat. They don't know what to make of this.

PICARD

A straw?

DATA

As I said, these are all images that I originally experienced in my dream program. I do not have a rational explanation for them.

61 CONTINUED:

RIKER

But you said you shut down your

dream program...

DATA

That is correct.

Picard turns to Geordi.

PICARD

Mister La Forge?

GEORDI

We've run every possible diagnostic on Data's positronic net... but we can't find anything wrong. I can run a sub-polymer scan... but it'll take some time to get the equipment together.

PICARD

Make it so.

(to Data)

In the meantime, Mister Data... I'm going to have to relieve you of duty and confine you to quarters.

DATA

A sensible precaution, sir.

Data stands and EXITS, Worf and the Security Guards close behind. As Picard and the others exchange a grim look...

62 INT. SICKBAY

Troi is lying on the surgical table, unconscious. She's dressed in a medical gown, and her right shoulder

is exposed -- a MEDICAL DEVICE is covering the wound. Her eyes flicker open... she's starting to wake up, disoriented. Beverly moves to her. A Nurse is standing nearby.

BEVERLY
(to Troi)
It's all right, Deanna... you're in Sickbay. Everything's going to be all right.

TROI
Data...

62 CONTINUED:

BEVERLY
He's not here... try to relax.

Beverly examines the medical device.

BEVERLY
The vascular pad has healed your wound. But you've lost a lot of blood... so I want you to lie still for a while.

Troi nods. Beverly removes the medical device from Troi's shoulder... and reacts with surprise to what she sees. Visible on Troi's skin is a strange, mottled red DISCOLORATION.

BEVERLY
(continuing)
That's odd... there shouldn't be

any discoloration after the
treatment. This looks like some
sort of rash...

Beverly picks up a medical tricorder and scans Troi's shoulder.

TROI
What is it?

BEVERLY
(off tricorder)
I'm picking up cellular
degradation. But I don't think
it's related to the lacerations...
(scans)
And there's some kind of residual
interphasic signature...

Troi looks worried. Beverly thinks a moment.

BEVERLY
(to Nurse)
Nurse, get me an interphasic
scanner... I want to take a
closer look.

The Nurse nods and heads off. Beverly gingerly touches the discolored area with her finger.

BEVERLY
Does that hurt?

62 CONTINUED: (2)

TROI

Not at all...

OFF Beverly's puzzled reaction...

63 INT. DATA'S QUARTERS

Data and Worf ENTER. The two Guards can be seen outside in the corridor.

WORF

I will have to confiscate your sidearm.

Data moves to his desk reaches underneath -- pulls out his phaser and hands it to Worf.

DATA

May I ask a personal favor?

WORF

Yes?

Data walks over to the couch, where Spot is lying down. He indicates the cat.

DATA

Will you take care of Spot for me?

WORF

Your... animal?

DATA

(nods)

I am concerned that if I have another waking dream, I may... injure him.

Worf is moved by the sentiment.

WORF
Of course.

Worf eyes the cat, not quite sure how to deal with it.

WORF
(continuing)
Spot. Come here.

DATA
Unlike a canine, Spot will not
respond to verbal commands.

63 CONTINUED:

Data gently picks up Spot and hands him to Worf. Worf handles the cat awkwardly. Data reaches out and pets Spot on the head gently.

DATA
(continuing)
Goodbye, Spot.

Worf heads for the door.

DATA
(continuing)
He will need to be fed once a day.
He prefers feline supplement one-twenty-five.

WORF
I understand.

DATA
And he will require water. And you must also provide him with a sand box.

Worf nods.

DATA
(continuing, one last thing)
And you must talk to him. Tell him he is a pretty cat, and a good cat...

WORF
(cutting him off)
I will... feed him.

DATA
Perhaps that will be enough.

Worf EXITS. OFF Data's face... thoughtful, and very troubled by what has happened...

64 INT. SICKBAY

Beverly is standing next to Troi, who is still lying on the surgical table, semi-conscious. Picard and Riker ENTER. Beverly turns to them, urgent.

BEVERLY
Captain. We have a problem. Take a look at this...

64 CONTINUED:

Beverly points to the discoloration on Troi's shoulder, which has gotten noticeably worse -- the red mottling has spread.

BEVERLY
(continuing, re: rash)
Her tissue is breaking down on a cellular level... and it's spreading. At first I thought it was a rash from the coil brace she was stabbed with... but when I used the interphasic scanner, I found something else...

Beverly picks up an INTERPHASIC SCANNER and activates it -- the scanner sends out a BLUE LIGHT. She shines it onto Troi's shoulder...

65 ANGLE ON TROI'S SHOULDER (OPTICAL)

As the light hits Troi's skin, it ILLUMINATES a previously unseen CREATURE. The creature is large and leech-like in appearance, frightening -- and it is gripping Troi's skin with several thin tendrils.

66 RESUME (OPTICAL)

As Beverly takes the light away. Reactions.

PICARD
What is it?

BEVERLY
The better question is... what are they?

Beverly shines the light on her own forearm. We now see a SIMILAR CREATURE latched onto her arm. She takes the light away.

BEVERLY
I've only checked the medical staff... but I've found them on almost everyone so far...

66 CONTINUED:

Beverly moves to Riker, shines the blue light over his chest... his arms... then over his face... and discovers a CREATURE hugging the side of his face at the temple. Beverly shines the light over Picard -- revealing a CREATURE clamped onto his neck... and another one gripping his chest.

OFF their shocked reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

67 INT. OBSERVATION LOUNGE

Picard, Riker, Worf, Geordi and Beverly, middiscussion.

BEVERLY

The infestation rate has reached seventy-three percent of the crew so far. The cellular decay is accelerating in all cases. I haven't found a way to stop it... or even slow it down.

Riker unconsciously touches the side of his face, where we saw the creature earlier. He knows it's there, and it gives him the creeps.

RIKER

What are we dealing with here? Are these creatures... feeding off us?

BEVERLY

In a way... They appear to be extracting our cellular peptides. It's roughly analogous to the way Terran leeches consume hemoglobin.

PICARD

Can we reverse the process?

BEVERLY

Not until the organisms are removed. And if they're not removed soon, our bodies will begin to lose all cellular cohesion... we'll collapse into nothing but a few pounds of chemicals.

Reactions to the grim image.

PICARD
Can we affect the organisms in any way?

67 CONTINUED:

GEORDI
We've tried E-M radiation... subspace fields... thermal protons... nothing works. They seem to exist in an interphasic state, just beyond our visual and sensor acuity. The only way we can see them is to use an IP scanner... tricorders can't even pick them up.

RIKER
Do we know where these things came from?

WORF
I have scanned the vicinity with an IP scanner. There is no sign of any similar creatures, or any unusual interphasic activity.

PICARD
Perhaps Starbase Eighty-four... could we have picked them up there during the installation of the warp core?

GEORDI
I contacted the Starbase and had

them use IP scanners. Nothing.

Picard thinks for a long beat.

PICARD
What about Mister Data? There must be some connection between his odd behavior and these creatures. Is he infested, as well?

BEVERLY
No. I scanned him, but I didn't find anything.

PICARD
Data attacked Counselor Troi because he said he saw a... "mouth" on her shoulder...
(to Beverly)
And in that same area, you first discovered one of the organisms...

67 CONTINUED: (2)

RIKER
(onto idea)
He also saw a "straw" on the side of my head... and Beverly found an organism in the same spot.

GEORDI
(thinks)
Those were all images from his dreams... maybe he's unconsciously

perceiving these creatures...

Picard considers... makes the decision.

PICARD
I think it's time we took a closer look at Mister Data's dreams.

68 INT. DATA'S QUARTERS

Picard and Geordi talking to Data, mid-scene.

DATA
It is an interesting hypothesis. If I am being affected by these interphasic creatures on an unconscious level, it may also explain my waking dreams, and my subsequent anti-social behavior.

GEORDI
What we want to do is link your neural net into the Holodeck... and have you activate your dream program, so as you're dreaming... we can observe the dream images.

68 CONTINUED:

PICARD
Perhaps we can learn more about the creatures by interpreting the symbols and images in your dreams.

DATA

(onto the idea)
I see. The concept is similar to the method of Directed Dreaming.

PICARD
Exactly.
(to Geordi)
How soon can you have the link ready?

GEORDI
We'd need about an hour to establish all the interface parameters.

PICARD
Make it so.
(beat)
In the meantime, Mister Data... I'd say you should prepare for bed.

OFF Data's face...

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

70 INT. HOLODECK GRID (OPTICAL)

Picard is standing inside the ARCH on the empty Holodeck GRID. Data is sitting on a chair -- his head is OPEN and a couple of high-tech CABLES connect his circuitry to a panel on the arch. Geordi is making adjustments to Data's circuits. Two Security Guards stand nearby.

GEORDI
I think we're ready, Captain... the link is active, and the Holodeck has been calibrated to Data's neural net.

Geordi completes his work and stands.

70 CONTINUED:

PICARD
Ready, Mister Data?

DATA
Yes, sir.

Picard takes a breath.

PICARD
(to Data)
Normally, I would wish you pleasant dreams... but in this case, bad dreams would be more helpful.

DATA
I understand.
(thinks)
I am initializing my dream program. Stand by...

Data closes his eyes. There's a beat, then the Holodeck CHANGES TO --

71 INT. ENTERPRISE CORRIDOR (OPTICAL)

Picard and Geordi look around. Data is nowhere to be seen.

PICARD
Keep your eyes peeled. Even an apparently insignificant image could be an important symbol.

GEORDI
Right...

After a beat, Data comes quickly walking around a corner. He sees them.

DATA
Hello.

He walks on by. Picard and Geordi follow him down the hall.

PICARD
Can we talk to Data directly... or will that wake him up?

71 CONTINUED:

GEORDI
He should be perceiving us as just another part of his dream. Anything we say to him will be taken in that context...

Suddenly, the familiar RINGING SOUND begins. Data stops and reacts the sound in pain.

71 CONTINUED: (2)

PICARD
That sounds like a telephone ringer...
(looks around)
I don't see a receiver...

With determination, Data continues walking... and EXITS into Ten Forward. Picard and Geordi follow...

72 INT. TEN FORWARD - CONTINUOUS (OPTICAL)

We see the same setting and group of people as seen in the dream in Act One (the workmen are not present). Data, Picard and Geordi ENTER. The ringing sound has stopped. Data looks around the room, then walks over to a table where the "Troi cake" is lying on the table. There are several pieces missing, and Troi is now unconscious. Worf sits nearby, eating a piece of the cake. Data picks up the large knife seen earlier and begins to cut a slice out of her right shoulder.

Picard and Geordi react to the bizarre sight. Data offers Picard a piece of cake.

DATA
Cake?

PICARD
Thank you.

Picard takes the cake. Data starts to cut another piece out of her shoulder. Picard stares at the image,

realizing...

PICARD
(continuing)
Look at that... her right shoulder... the same place he stabbed her...

GEORDI
Wait a minute... in his waking dream, he said there was a mouth on her shoulder...

PICARD
(thinking)
They're both symbols of... consumption. Food... a mouth...
(to Data)
Mister Data, what kind of cake is this?

72 CONTINUED:

DATA
(matter of fact)
It is cellular peptide cake.

WORF
(chiming in)
With mint frosting.

Picard and Geordi exchange a look.

GEORDI
Cellular peptides... that's

exactly what the creatures are extracting.

Suddenly, the RINGING SOUND begins. Data reacts in pain.

RIKER'S VOICE
Will someone answer that damn ringing!

Data drops the knife and moves over to the bar, where Riker and Beverly are sitting. Beverly is sipping from a straw sticking out from Riker's temple, as seen before. Picard and Geordi react to the sight.

RIKER
(to Picard, urgent)
Captain -- the ringing is getting worse.

PICARD
(to Geordi)
What could the ringing symbolize? Sound... a bell... an old way of communicating...

Beverly holds offers the straw to Geordi.

BEVERLY
Want some? It's delicious.

Beverly continues slurping the drink. The ringing continues. Riker points to Data's stomach, annoyed.

RIKER
Will somebody please get that!

72 CONTINUED: (2)

Geordi moves to Data and listens at Data's midsection... reacts to something on Data's abdomen... reaches over and OPENS a PANEL on his stomach (as seen before). There is a telephone receiver inside. Geordi reacts to the sight... then picks up the receiver...

GEORDI
(into phone)
Yes... ?

Geordi listens a moment, then hands the phone to Picard.

GEORDI
It's for you.

Picard takes the phone.

PICARD
(into phone)
Picard.

The same voice heard earlier -- it's Freud.

FREUD'S VOICE
Kill them.

PICARD
Kill who?

FREUD'S VOICE
Kill them... before it is too late.

PICARD
Who is this?

In the blink of an eye, the SCENE CHANGES --

73 INT. FREUD'S OFFICE (OPTICAL)

As seen before. Picard and Geordi are standing in the exact same positions, but Data is now lying on the analyst's couch. Data's "phone" is gone. Freud is holding an old-fashioned telephone to his ear. He hangs up the phone.

FREUD
I am Doctor Sigmund Freud.

73 CONTINUED:

GEORDI
(to Picard)
How does he fit into all this?

FREUD
If I were to interpret my own appearance in this dream, I would say I am the symbolic representation of Data's unconscious mind trying to warn him about the dangers he perceives around him.

Freud pops the cigar in his mouth with satisfaction.

PICARD

You mean, the interphasic organisms...

FREUD

Of course.

PICARD

Tell me, Doctor... how can we kill them?

The RINGING SOUND begins. Data reacts in pain.

FREUD

(re: ringing)

Answer it.

Picard moves toward the old-fashioned phone to answer it. Freud stops him.

FREUD

Nien, nien, nien. Do not be so literal. When I say answer it, I mean respond to it... to them.

Suddenly, the door BURSTS OPEN and the three workmen rush in.

WORKMAN

(to Freud)

Be quiet!

One of them pulls out an old-fashioned GERMAN LUGER and SHOOTS Freud, who slumps into his chair, dead. The workmen immediately move to a piece of FURNITURE and push it aside -- revealing the WARP PLASMA CONDUIT seen in the Teaser and in Act Two and Act Three. They start to work on the conduit with their picks and shovels.

73 CONTINUED: (2)

The ringing sound continues, getting faster and faster as the scene builds.

PICARD
(re: workmen)
What do they represent?

Geordi eyes the warp conduit.

GEORDI
I don't know... but I recognize that junction they're working on. It's the plasma conduit we installed with the new warp core...

Picard looks at the telephone.

PICARD
(re: ringing)
"Respond"... respond to them... what does that mean?

Picard picks up the telephone, but the ringing does not stop. He considers, desperate to figure this out. Geordi walks up to the workmen.

GEORDI
(to workmen)
What is it you're doing?

WORKMAN

(a threat)
Go away. Leave us alone.

PICARD
(to workmen)
Who are you?

One of the workman turns toward Picard.

WORKMAN
We are... your enemies.

The workmen suddenly turn as a group and GRAB Picard and Geordi. Picard and Geordi struggle, but it's no use. The three workmen raise their picks, preparing to STAB Geordi and Picard...

Data sits up on the couch.

73 CONTINUED: (3)

DATA
(to workmen)
Stop. You are hurting my friends
and I must --

Data's voice gives way to the high-pitched SHRIEK heard earlier. Immediately, the workmen let go of Picard and Geordi and converge on Data, angry.

WORKMAN
Be quiet!

Data leaps up from the couch... backs away from the workmen... suspense building as they raise their picks

and shovels, getting closer...

Picard watches the workmen... starting to realize...

PICARD
(quickly, to Data)
Data, the shrieking noise you made --
it causes them pain!

Data glances at Picard, then opens his mouth and emits the high-pitched SHRIEK. The workmen stop and react in pain.

WORKMAN
Be... quiet!

The workmen try to move toward Data, but the shriek is too painful. They stumble backward in response to it. Data takes a step toward them, mouth open, emitting the shriek. One workman drops his tools and slumps against the wall, helpless. The other two drop their tools and fall to their knees. A moment later, they all slump to the floor, unconscious.

Data closes his mouth. The shrieking stops. A look of realization crosses his face.

DATA
I believe I understand.

Suddenly, everything VANISHES --

74 INT. HOLODECK GRID

Picard and Geordi in the same positions. They look

toward Data, who is still attached to the arch. Data opens his eyes and looks at them.

DATA
(urgent, to Geordi)
Geordi, you must adjust my positronic subprocessor to emit an interphasic pulse.

Geordi nods and quickly kneels beside Data, starts to make adjustments to the circuitry on his head.

PICARD
Data, what's going on?

DATA
(explains)
The workmen in my dreams represent the organisms which are trying to demolish the ship. The incessant ringing of the telephone, and Freud's cautions at the other end, were warnings of the dangers around us.

PICARD
What about the shrieking noise you made?

74 CONTINUED:

DATA
My positronic subprocessors were detecting high-frequency interphasic signatures from the

organisms... which were symbolically represented in my dreams by the high shriek.

PICARD
When you made those sounds, the workmen reacted in pain...

DATA
That is why I have asked Geordi to adjust my subprocessor. If I can produce a high-frequency interphasic pulse, it may have a similar effect on the creatures.

Geordi completes his adjustments.

GEORDI
Ready...

PICARD
(taps communicator)
Picard to Sickbay. Beverly, we're going to be sweeping the ship with a high-frequency IP pulse. Monitor the creatures for any response.

BEVERLY'S COM VOICE
Understood.

74 CONTINUED: (2)

Picard nods to Geordi, who then hits a circuit on Data's head. We hear a HIGH-PITCHED WHINE (similar to

the SHRIEK in dream). The whine gets higher and higher, more intense... finally going up and out of the range of human hearing...

75 INT. SICKBAY - CONTINUOUS (OPTICAL)

Beverly is shining the IP light on Troi's shoulder. We see the creature hugging her skin. After a moment, the creature DISINTEGRATES -- gone.

Beverly then shines the light on her own arm -- no sign of any creature.

BEVERLY
(to com)
It's working, Captain...

76 INT. HOLODECK GRID

Picard reacts with relief. A silent moment as they all exchange a look...

77 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

PICARD (V.O.)
Captain's Log, supplemental The creatures infesting the Enterprise have been completely eliminated. We believe the infestation originated within the warp core we obtained on Starbase Eighty-four.

78 INT. ENGINEERING

Geordi is showing Picard the warp plasma conduit seen earlier. Ensign Tyler works nearby.

GEORDI
(re: conduit)
This conduit was manufactured on Thanatos Seven using a new interphasic fusion process. We think that process must've attracted the organisms to the conduit... where they lay dormant... until we activated the warp core.
(MORE)

78 CONTINUED:

GEORDI (Cont'd)
(beat)
That's also why we couldn't get the warp core on-line. The creatures were disrupting the plasma flow.

Picard nods.

PICARD
How long until we have warp power again?

GEORDI
We'll have to manufacture a new conduit. I'd say another six hours.

PICARD
The banquet is in eight hours...
(beat)
Take your time. Give yourself another twelve hours, if you need it.

GEORDI
Understood, sir.

Picard EXITS. Geordi looks at Tyler.... considers her a moment, then...

GEORDI
(continuing)
Ensign Tyler.

She turns.

TYLER
Yes, Commander?

GEORDI
There's something I've been meaning to tell you...

TYLER
Sir?

Geordi takes a beat, then smiles.

GEORDI
Thanks. You've been doing a great job. We've got to work on toning down your enthusiasm a little... but I think you're going to fit in

just fine.

78 CONTINUED: (2)

TYLER
(smiles)
Thank you, sir.

OFF the moment...

79 INT. DATA'S QUARTERS

Data working at his desk, Spot nearby. The door CHIMES.

DATA
Enter.

Troi ENTERS, carrying a platter with a cover on it.

DATA
(continuing)
Counselor, I did not get a chance to apologize for my behavior...

TROI
Data, don't worry about it. Geordi explained everything. It wasn't your fault.
(beat)
But somehow I felt turnabout would be fair play... so I made us a little something to snack on...

She sets the platter on his desk and removes the cover

80 ANGLE ON PLATTER

revealing a small CAKE shaped and decorated exactly like Data. Data considers the cake.

DATA

I wonder... what would Freud say about the symbolism of devouring oneself?

TROI

Data... sometimes a cake is just a cake.

As Data picks up a knife and starts to cut into the cake...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Dark Page"
#40277-259

Written by
Hilary Bader

Directed by
Les Landau

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FINAL DRAFT

AUGUST 26, 1993

STAR TREK: THE NEXT GENERATION
"Dark Page"

CAST

PICARD	LWAXANA TROI
RIKER	HEDRIL
DATA	KESTRA
BEVERLY	MAQUES

TROI	MISTER TROI
WORF	VOICE (O.C.)
GEORDI	
Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	CAIRN

STAR TREK: "Dark Page" - 08/26/93 - SETS

STAR TREK: THE NEXT GENERATION
"Dark Page"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
TEN FORWARD	
CORRIDOR	
TURBOLIFT	
TROI'S OFFICE	
SICKBAY	
MAQUES' QUARTERS	
BEVERLY'S OFFICE	
OBSERVATION LOUNGE	
ARBORETUM	

STAR TREK: "Dark Page" - 08/26/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Dark Page"

PRONUNCIATION GUIDE

HEDRIL	HEAD-ril
MAQUES	MAKE-wheeze

EL'NAR el-NAR

STAR TREK: The Next Generation
"Dark Page"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47254.1. A delegation of the Cairn have just come on board. This telepathic species has no concept of spoken language, and is being instructed in its use by... an old friend.

2 INT. TEN FORWARD

The SENIOR STAFF is holding a reception for the Cairn. They are tallish humanoids, intelligent looking -- with small protrusions on the sides of their heads that suggest increased cranial capacity.

PICK UP PICARD and LWAXANA TROI in mid-conversation. Lwaxana is wearing an outfit that is unusually subdued for her.

LWAXANA
I don't know what they'd have done without me. First, I had to learn

how they communicate. It was an absolutely exhausting process...

PICARD
It must have been.

LWAXANA
Quite different from Betazoid telepathy. We transmit words... with the Cairn...
(shakes her head at the enormity of it)
... it's images. A flood of them, all at the same time. It's overwhelming...

2 CONTINUED:

PICARD
I can imagine...

LWAXANA
It's actually a very efficient way of communicating. If two Cairn were having this conversation it would have been over minutes ago.

This gets Picard's attention.

PICARD
Really?

LWAXANA
But of course they realize they'll want to communicate verbally if

they join the Federation.
(beat)
Do me a favor... introduce
yourself to one of them and engage
him in conversation -- they need
the practice.

PICARD
I'd be happy to.

He moves off and Lwaxana looks around, spots --

2A GEORDI AND DATA

who are talking with a light-haired Cairn girl of about
eight, HEDRIL.

GEORDI
... it's called a VISOR. It lets
me see things.

When Hedril speaks, her voice has a slight ELECTRONIC
EDGE to it -- as do all the Cairn's voices.

2A CONTINUED:

HEDRIL
Like my vocal enhancer.
(touches her throat)
It lets me make sounds.

At this point Mrs. Troi swoops down on them.

LWAXANA
I see you've met my star pupil.

(puts her arm around
Hedril)
Hedril has picked up spoken language much faster than the others.

DATA
It is often the case that children learn languages more easily than adults.

LWAXANA
Deanna was quite good at languages when she was little.
(beat)
Where is Deanna?

GEORDI
(looking around)
Should be here someplace...

Mrs. Troi bends down to Hedril.

LWAXANA
Hedril, darling...

She stops, staring at Hedril with a curious expression. Hedril waits patiently, then --

HEDRIL
What?

Mrs. Troi comes out of her reverie.

LWAXANA
Go find your father, dear. I want to talk to him.

Hedril darts off and Mrs. Troi puts her face in her hand for a moment. Data and Geordi are concerned.

DATA
Mrs. Troi, are you all right?

2A CONTINUED: (2)

She looks up at them, a little vague.

LWAXANA
Yes... yes... just a little tired. This constant telepathy with the Cairn...
(summoning a smile)
I'm fine, really.

She gives them a reassuring smile and moves off toward Riker and Worf, who are standing alone, chatting.

LWAXANA
Aren't you going to mingle, Mister Woof?

Worf has given up on correcting her.

WORF
I do not care for telepaths. They make me... uneasy.

LWAXANA
Don't worry -- The Cairn couldn't read your thoughts even if they wanted to. Your brain isn't

sophisticated enough.

Worf reacts and Riker can't help but smile.

LWAXANA
(continuing, to Riker)
Neither is yours, dear. They can only communicate with other telepaths.
(beat)
Has either of you seen Deanna?

RIKER
(looking around)
She was working, but she said she'd be here -- ah -- speak of the devil.

Troi walks up to them.

2A CONTINUED: (3)

TROI
Sorry I'm late. I lost track of the time.

LWAXANA
Deanna, dear, come with me. I want you to meet the senior diplomat of the Cairn delegation.

She sees Hedril leading a Cairn man, MAQUES, toward them.

LWAXANA

Maques...
(re Troi)
This is the beautiful daughter
I've been telling you about --
Deanna.

2A CONTINUED: (4)

Maques smiles... a nice smile, sincere.

MAQUES
Pleased to...

He stops, can't remember the rest of the greeting. With a self-deprecating smile he decides to try another, simpler one.

MAQUES
Hello.

TROI
Hello.

Troi helps him out by finishing for him.

TROI
(continuing)
Pleased to meet you.

He smiles.

MAQUES
Yes, that is it. Pleased to meet you, Deanna.

They share a smile. Lwaxana seems pleased.

LWAXANA
Well, I'll just let you young people chat...

She moves away with Hedril, Deanna giving her a brief look. Then, making the most of it...

TROI
Well, Maques... what do you think of the Enterprise?

There is a brief hesitation as Maques struggles for words -- still a very difficult concept for him.

MAQUES
It is... --
(he thinks)
-- beautiful... comfortable, also.

TROI
I'm glad you think so.

2A CONTINUED: (7)

MAQUES
There is another word... a word that describes it... but... I cannot remember.

He gives a small shrug, and Troi smiles encouragingly.

TROI
You've learned a great deal in a

very short time. I'm sure it
won't be long before your words
will do justice to your thoughts.

Maques acknowledges, then --

MAQUES
Your Mother has... told me... of
your need.

TROI
Need?

He can't remember the word, holds up a finger to ask
for a moment.

MAQUES
A moment...
(remembers)
Husband. You need a husband.

Troi's face blanches.

MAQUES
(continuing)
I need a wife.

He smiles matter-of-factly. Troi looks over his
shoulder and sees her mother watching them hopefully.
As Troi glares at her we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 INT. CORRIDOR

Troi, now in uniform, is heading for her office.

LWAXANA (O.C.)
Deanna!

Troi turns and sees her Mother, waits for her to catch up.

LWAXANA
Good morning...
(beat)
So what did you think of Maques?

TROI
Why did you do that, Mother? You embarrassed both of us.

LWAXANA
(dismissing this)
He's really very sweet. And lonely. Poor man, a widower, raising a child alone.

TROI
Please, Mother... don't start.

They reach a Turbolift door.

LWAXANA

I just think it's time for you to settle down. If your Father were still alive I'm sure he'd say the same thing.

The door OPENS and they join an N.D Crewperson inside.

4 INT. TURBOLIFT

They fall silent in front of the crewperson. After a moment, Lwaxana continues TELEPATHICALLY.

4 CONTINUED:

LWAXANA (V.O.)
But you'll do exactly what you want...

Troi shoots her a look.

LWAXANA (V.O.)
(continuing)
Just like always...

TROI
Stop it, mother.

The Crewperson reacts to Troi's seemingly out-of-the-blue statement. Troi realizes and falls silent. After an awkward moment, the lift stops and the DOOR opens. Troi EXITS but her mother just stays where she is, looking despondent.

TROI
(continuing)

Are you coming?

But Lwaxana covers her face with her hands as if to hide tears. Troi's face registers concern; she takes her mother by the arm and leads her out of the turbolift.

5 INT. CORRIDOR

The Turbolift door closes and Troi puts a comforting hand to her mother's shoulder.

TROI
What's wrong... ?

Lwaxana looks at her, her eyes intent with feeling. Suddenly she clutches Troi to her, hugs her tight.

LWAXANA
You're so precious to me. You're all I've got. If something happened to you I don't know what I'd do...

Troi doesn't know what to make of her mother's abrupt mood swing, but she does know that right now what she needs is to be comforted.

TROI
Nothing's going to happen to me...

5 CONTINUED:

Troi's comforting words help Lwaxana pull herself together.

LWAXANA
You'd better go...

TROI
My first appointment isn't for a few minutes... why don't we talk for a while?

LWAXANA
I'm fine... I'm just tired from working with the Cairn and it's making me emotional.

TROI
Are you sure?

LWAXANA
Go on... I'll see you later...

Troi hesitates. Lwaxana manages a smile.

LWAXANA
(continuing, shooing her away)
Go on.

She moves off down the corridor. Troi watches for a beat, then heads for her office.

6 INT. TROI'S OFFICE

As Troi ENTERS. To her surprise, Maques is waiting for her.

TROI
Maques...

MAQUES
I wanted to... apologize... for yesterday.

TROI
You don't have to --

MAQUES
My words... they were... confused.

TROI
It wasn't your fault. My mother misled you.

6 CONTINUED:

MAQUES
Not in everything... she has an image of you... in her mind --
(gestures to his temple)
-- she shared it with me...

Troi nods that she understands.

MAQUES
(continuing, smiles)
You are even more beautiful...

Troi accepts the compliment with a smile. Maques leans forward, concentrates on choosing his words.

MAQUES
(continuing)
The way my people communicate...

It is... direct. Nothing is hidden.

TROI

Yes.

MAQUES

Your Mother is... the first... to learn our telepathy...

TROI

You mean you've never had telepathy with someone who wasn't Cairn?

MAQUES

No...

He struggles to articulate his thoughts.

MAQUES

To communicate with her is... very different.

TROI

In what way?

MAQUES

Always... there is a part of her... a part of her that is... dark.

Troi is unsure what he means by this.

TROI

Dark?

6 CONTINUED: (2)

Maques seems frustrated by his inability to make himself clear.

MAQUES
A part of her that... can not be seen. Do you understand?

TROI
I'm not sure...
(she considers)
Did you ask my Mother about this?

MAQUES
She called it... a moment...
(remembering the word)
Privacy.

TROI
(realizing)
Of course.

Troi thinks how to put this.

TROI
You said that among the Cairn, nothing is hidden. We value honesty, but we don't always share everything we're thinking and feeling.

MAQUES
This is... privacy?

TROI

Yes.

MAQUES

It is... normal?

TROI

For us, yes.

MAQUES

If this is your way... I am...
relieved.

TROI

(smiles)

It is our way.

He smiles at her and stands.

6 CONTINUED: (3)

MAQUES

I will leave now.

TROI

I'm glad you stopped by.

MAQUES

I am glad to have stopped also.

He bows slightly and EXITS. Troi feels better about the incident with Maques, but what just happened with her mother is still very much on her mind.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

8 INT. TEN FORWARD

Troi and Riker are sitting at a table. The usual compliment of N.D.'s, including TWO N.D. Cairn.

TROI
I was all set for another round of arguing when all of a sudden she just... fell apart.

RIKER
She's been under a lot of stress, preparing the Cairn to meet with the Federation Council.

TROI
It's more than that. I've been sensing very... erratic emotions from her. Even the clothes she's wearing seem unusual -- very subdued.

He sees she's worried, takes her hand.

RIKER
Maybe you better have a talk with her --

LWAXANA (O.C.)
Commander --

9 NEW ANGLE

Including Mrs. Troi, who stands behind them. Her face is intense and her eyes bore in to Riker.

LWAXANA
Take your hands off her.

Her words carry a barely controlled anger. Riker is stunned. He pulls back from Troi.

RIKER
Mrs. Troi --

9 CONTINUED:

LWAXANA
Don't "Mrs. Troi" me.

TROI
Mother!

LWAXANA
Why don't you leave her alone? If it weren't for you she'd be married by now.

TROI
(standing)
That's enough.

A few heads turn their way.

LWAXANA
I'm warning you, stay away from her!

TROI
You're coming with me --

Troi takes her firmly by the arm and starts to lead her away -- everyone in the room can't help but look. Off Riker's face...

10 INT. SICKBAY

Where Troi watches as BEVERLY examines Lwaxana, who is calm now and full of regret.

LWAXANA
I don't know what got into me. Please tell Wil how sorry I am.

Troi indicates that she will. Beverly finishes a scan and turns to Troi.

BEVERLY
She's fine, except her psilosynine levels are a little low.

LWAXANA
Psilosynine?

TROI
That's a neurotransimitter involved in telepathy.

10 CONTINUED:

BEVERLY
It's been depleted by your work

with the Cairn. You're going to
have to avoid telepathic
communication for a while.

LWAXANA
I can't -- We only have three days
left and the Cairn still have so
much to learn.

BEVERLY
I'm sorry, but you're going to
have to take some time and rest.

Lwaxana is about to continue her objections when Troi offers:

TROI
Maybe I can help with the Cairn.

LWAXANA
You're only half-Betazoid, dear.
And you don't have any experience
with their form of telepathy.

TROI
Then I won't use telepathy; we'll
work verbally.

Lwaxana considers this for a beat.

LWAXANA
I suppose we could do that...
(beat)
And if they don't understand
something I'll explain it to them
telepathically.

TROI
No, you'll work verbally too. The point is for you to rest. Besides, it'll be good for them to have to figure things out with words.

LWAXANA
Well... I suppose you're right.

Troi smiles, pleased that her mother has agreed...

11 INT. ARBORETUM

A thicket with trees, shrubs and flowers. Nearby is a small POND. A couple of N.D Crew Children are playing near the pond.

Troi ENTERS leading Maques, Hedril, and TWO N.D. Cairn. Lwaxana trails behind -- she seems more calm and relaxed.

TROI
This is the ship's arboretum.

HEDRIL
Arbor means tree.

TROI
Very good, Hedril. People like to come here to relax, enjoy themselves in a natural setting.

Maques inspects a nearby ROSE BUSH, reaches to touch it and is pricked by a thorn. He looks at his thumb, then

back at the rose -- perplexed.

TROI
(continuing)
"Flowers of all hue, and without thorn the rose... "

The Cairn look at her, curious what she might mean.

TROI
(continuing)
That's from an old earth poem by John Milton.

MAQUES
Please... what is a... poem?

Troi realizes they have no idea.

TROI
Poetry is... an art-form that uses words, put together in new and unexpected ways -- sometimes in rhyme.

Maques nods as if he understands. Encouraged, Troi continues:

11 CONTINUED:

TROI
(continuing)
Milton was speculating that in Heaven, roses wouldn't have thorns.

The Cairn look at her, unsure.

HEDRIL
Heaven... ?

Troi realizes she's just getting in deeper.

TROI
Heaven is... it's a...

She can't quite figure out how to phrase this. Before she can continue, Lwaxana catches Maques' eye and transmits a telepathic message.

MAQUES
I see. Yes, thank you. "Heaven."

Troi realizes what happened and turns toward her mother.

TROI
Mother, you're supposed to be avoiding telepathy.

LWAXANA
I was just trying to help, dear.

But Lwaxana now looks drawn, tired.

TROI
You don't look well.

Lwaxana glances at a nearby BENCH.

LWAXANA
I'm just tired -- maybe I'll sit

down...

Troi decides not to make too much of this, and Lwaxana goes and sits on the bench (during this Hedril slips away to play with the other children).

Troi turns back to the Cairn, who watch with some concern.

TROI
Don't worry... she'll be fine...

11 CONTINUED: (2)

Everyone relaxes -- their eyes turn to the pond, where Hedril is now playing. Suddenly she slips and falls into the pond.

Since it's only inches deep there's no harm done -- she's just wet. She gets up and keeps playing as if nothing happened, and Maques just smiles and shakes his head.

Suddenly one of the Cairn reacts to something behind Troi. Troi turns and sees that her mother is lying on the ground next to the bench, seemingly unconscious.

TROI
Mother!

She rushes to her, tries to wake her --

TROI
(continuing)
Mother... ?

When Lwaxana doesn't answer, Troi activates her combadge.

TROI
(continuing)
Troi to Sickbay... medical emergency in the arboretum...

Off Troi's worried face...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 INT. SICKBAY

Lwaxana lies unconscious on a Sickbay bed, Picard and Troi stand off to the side. Beverly is removing the CORTICAL STIMULATOR PADS from Lwaxana's forehead. She seems stumped, but tries to break her news to Troi gently.

BEVERLY
She's not responding to cortical stimulation. I'm not sure what more I can do...

Troi takes this hard.

TROI

I don't understand... she was fine just yesterday.

BEVERLY

I've never seen anything like this. It's almost as if her brain has... shut itself down.

PICARD

Is there any physiological cause?

BEVERLY

I'm running a sub-neural scan, but as far as I can see there's no tissue damage, no neuro-chemical imbalance, no sign of infection -- nothing.

PICARD

Yet her neural activity is practically non-existent.

BEVERLY

The only exception is in the paracortex -- activity there is almost off the scale.

TROI

The paracortex is the Betazoid telepathic lobe.

(concerned)

She communicated with Maques telepathically just before she fell...

12 CONTINUED:

PICARD
Might there be some side-effect of Cairn telepathy that we're not aware of?

BEVERLY
It's a possibility.

PICARD
(to Troi)
I think you and I had better have a talk with Maques.

Troi acknowledges, and with a last glance toward her mother's still form, she and Picard EXIT.

13 INT. MAQUES' QUARTERS

Troi and Picard are talking with Maques.

MAQUES
I am very...
(searches for word)
apologetic -- for what has happened to your Mother.

Troi acknowledges his sentiment.

PICARD
Maques, is it possible that your telepathic communications with Mrs. Troi harmed her in some way?

Maques reacts -- struggles to find the words with which to respond.

MAQUES
No... I tried to... to explain... before.

He looks at Troi to see if she understands -- sees that she doesn't. It's frustrating for him, he can't express his complex thoughts.

MAQUES
(continuing)
Bad thoughts... they hurt her...

TROI
What thoughts, Maques? Take your time...

13 CONTINUED:

MAQUES
Inside her... the dark place...

TROI
I don't understand.

MAQUES
She is... what are the words... I don't have the words...

Maques looks at Troi, locks his eyes onto hers. Suddenly a great, swirling WHITE NOISE can be heard -- Troi covers her ears as if to block out the sound, but it only grows louder.

Picard, who seems not to hear anything, reacts to what

looks like an attack on Troi by Maques.

PICARD
Counsellor --

Her eyes are locked on Maques' -- it's as if she's unable to look away.

PICARD
(continuing, to Maques)
Stop it!

Picard steps toward him -- suddenly the noise STOPS.

TROI
It's all right, Captain.

Troi tries to clear her head.

TROI
(continuing)
I'm fine... He was just trying to communicate with me telepathically.

Maques looks at her hopefully.

MAQUES
Do you understand now?

TROI
I... I'm not sure...

But her face tells us that he's told her something important.

14 INT. BEVERLY'S OFFICE

Beverly, Troi and Picard.

TROI
He communicated so much to me that at first it was just a jumble of images.

BEVERLY
Have you been able to sort any of it out?

TROI
I think so... during his telepathic contact with my Mother, Maques sensed what he calls a "dark place."

Picard and Beverly register curiosity.

TROI
He tried to tell me about it before, in my office. I misunderstood, I thought he was talking about thoughts she was keeping private. What he meant was that something was happening in her meta-conscious mind.

BEVERLY
Meta-conscious?

TROI
It's a part of the Betazoid psyche. A kind of... filtering

mechanism to protect us from psychic trauma.

PICARD
Is Maques suggesting that Lwaxana's meta-conscious is damaged somehow?

14 CONTINUED:

TROI
He feels that whatever is wrong with her is centered there. If he's right... that may mean that she's suffered some kind of trauma that her meta-conscious can't tolerate.

BEVERLY
Did your Mother mention anything that happened to her lately, something that might have been traumatic for her?

TROI
No. Nothing like that.

They seem to have come to a dead-end.

BEVERLY
Maques could be wrong about this. There's still a chance that the sub-neural scan will pinpoint an physiological cause for your Mother's condition, something I'll

be able to treat.

Troi looks at her, hopeful.

BEVERLY
The results won't be in until morning; maybe we should all get some rest.

TROI
(to Beverly)
I'd like to stay here with her... I'm going to try to contact her telepathically.

BEVERLY
All right.

Beverly puts a comforting hand to Troi's shoulder, then she and Picard EXIT to the corridor. Troi EXITS to Sickbay.

15 INT. SICKBAY

as she crosses toward her mother's bed. The lights are DIMMED for sleep, and Lwaxana is now in a hospital gown.

Troi pulls up a stool and sits next to her mother. She looks down at her still features for a long moment. She takes her hand, and then we hear her speak TELEPATHICALLY.

TROI (V.O.)
Mother... can you hear me... ?

But there is no answer.

15 CONTINUED:

TROI (V.O.)
(continuing)
Please come back to me...
please...

After a moment, Troi hears a voice responding in her mind, very faint -- it's hard to tell who's voice it is.

VOICE
Help me...

TROI (V.O.)
Mother... ?

She hears it again.

VOICE
Help me...

TROI (V.O.)
How? How can I help you?

But there is no response. Troi leans in close to her.

TROI
Tell me, Mother. Please.

Whatever telepathic connection they had seems to have been lost. Troi looks down at her, anguished.

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

17 INT. SICKBAY

Hours later. Troi has curled up on a bed near her mother's. After a moment, we hear the SOUND of the door to Sickbay opening... footsteps approaching.

A FIGURE approaches Lwaxana's bed, stands over her, looking down. We hear the rush of WHITE NOISE that accompanies Cairn telepathy...

The noise wakes Troi with a start... she sees the FIGURE over her mother and bolts up in bed.

TROI
Computer, lights!

17 CONTINUED:

The LIGHTS COME UP and we see that the figure is Maques... his eyes locked on Lwaxana with intensity...

Troi stands and the ON-DUTY NURSE comes rushing in at all the commotion...

TROI
(alarmed)
What are you doing?

She and Maques face each other... Off this moment we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 INT. OBSERVATION LOUNGE

Picard, Troi, and Beverly are trying to find out what Maques was doing in Sickbay. He's a little rattled by what happened and it's affecting his speaking ability.

PICARD
What were you doing in Sickbay, Maques?

MAQUES
Helping... trying to help Lwaxana...

Troi clearly believes him, wants to know more.

TROI
How... what were you trying to do?

MAQUES
I was... she is...

But he can't find the words. He suddenly gets very agitated, as if he's come to a realization but can't express it.

MAQUES

(continuing)
You, Deanna. Maybe you --

TROI
I don't understand.

MAQUES
You must... how can I explain...

His frustration mounts. Troi leans toward him.

TROI
Tell me, telepathically.

Maques and Troi lock eyes... after a moment we hear the rush of WHITE NOISE. Troi is better prepared this time, and is less affected. It's over in just a moment, and Troi turns to Picard -- ready to explain what Maques has told her.

TROI
(continuing)
Maques believes my Mother's psyche has... collapsed in on itself -- that for some reason, she's retreated into her meta-conscious mind.

18 CONTINUED:

PICARD
Was he trying to contact her telepathically?

TROI

Yes. He was able to access images
being generated by her meta-conscious
mind. But he couldn't
make any sense of them...

MAQUES
I did not... understand...

TROI
He saw faces he didn't recognize,
events he couldn't interpret.

BEVERLY
If we could decipher those images,
it might help us determine whether
or not your Mother's condition was
induced by some traumatic event.

Troi indicates her agreement.

TROI
Maques believes he can provide
a... telepathic "bridge" that
will allow me to access her meta-conscious.
If he can, I might be
able to find out what happened to
her.

PICARD
If you succeed, would you be able
to use that information to help
your Mother?

TROI
I'm not sure. But I do know that
some part of her wants to be
helped. When I tried to contact

her telepathically, I heard a
voice calling out to me.

Picard takes this in.

PICARD
If her psyche has... "collapsed in
on itself," could accessing her
mind pose any danger to you?

Troi doesn't want to have to admit it:

TROI
There's no way to know.

18 CONTINUED: (2)

Picard doesn't like the sound of this.

TROI
(continuing)
Sir, I'd like to try...

Picard studies Troi's face for a moment... then decides
to go ahead and let her try.

19 INT. SICKBAY

Picard watches as Beverly and a NURSE set up for Troi's
attempt to contact her mother. Troi lies on a bed next
to her mother's, and Maques stands between them. Biomonitors
are ON LINE for both Lwaxana and Troi.

BEVERLY

(to Picard)
I'll be monitoring her through the whole procedure. If anything goes wrong, Maques can break the telepathic link.

Beverly steps away, nods to Maques.

MAQUES
(to Troi)
Your Mother -- part of her is... very frightened. She may... resist you.

TROI
I understand.

Maques looks at Lwaxana for a long moment -- the WHITE NOISE can be heard, far off, faint.

He then turns and looks into Troi's eyes. The WHITE NOISE intensifies.

20 TROI'S POV

Looking up at Maques -- his eyes locked on hers.

21 RESUME SCENE

as Maques stands between Troi and Lwaxana. The WHITE NOISE grows in volume until it becomes hard to take.

Suddenly it stops and we simultaneously cut to:

22 INT. AN ENTERPRISE CORRIDOR (OPTICAL)

where Troi finds herself standing alone. But the corridor looks nothing like we're used to seeing -- it's dark, the perspective is strange... surreal -- as if we're looking at it through a distorted lens.

We hear the SOUND of water dripping... ECHOING as the drops land. Troi scans the corridor trying to locate the source of the sound... but it seems to come from everywhere.

Suddenly we hear a WOLF'S GROWL -- dangerous, menacing... Troi has to fight off her fear, takes a moment to calm herself.

Her resolve is strengthened when she suddenly hears the VOICE she heard before, coming from behind her.

VOICE

Help me...

She whips around to see if anyone's there... nothing. She's not sure if it was her mother's voice or someone else's...

TROI

(unsure)

Mother... ?

She hears the VOICE again, coming from the other direction.

VOICE

Help me...

She turns and this time sees a SHADOW disappear around the corner.

22 CONTINUED:

She moves toward it, rounds the corner... but no one is there. She starts down the corridor, which is darker than the last. The SOUND of dripping water echoes louder as she makes her way down it.

Then, very faint, she hears Picard's VOICE, coming from nowhere specific.

PICARD (V.O.)
Counselor... can you hear me... ?

TROI
(unsure)
Captain... ?

Picard comes around the corner in front of her. His manner is calm and he wears a gentle smile.

PICARD
Deanna... Doctor Crusher is concerned that your para-cortical readings have become erratic.

TROI
Are you... talking to me from Sickbay?

PICARD
Yes. I want you to sever your connection to your Mother.

Troi remembers what Maques said -- that everything she

encountered would be part of her mother's mind.

TROI
Why don't you ask Maques to do it?

Picard smiles.

22 CONTINUED: (2)

PICARD
I'm asking you.

Troi reacts -- that's not an answer. Picard is suddenly much firmer.

PICARD
(continuing)
That's an order, Counselor.

Troi regards him evenly.

TROI
You're not Captain Picard.

Picard looks into her eyes -- when he speaks, it is in LWAXANA'S VOICE, a voice filled with pain.

PICARD/LWAXANA
Leave me alone... please...

Troi takes a breath, then moves past him and continues down the corridor, determined to find her Mother... the WOLF GROWLS again... ominous.

As she makes her way down the corridor the dripping

SOUND grows LOUDER.

23
thru OMITTED
24

25 NEW ANGLE

revealing that a large WOLF is blocking her path. It looks at her with piercing eyes, its intentions unreadable... Troi is determined to get past it.

She takes a cautious step forward, but the Wolf lets out a warning growl.

TROI
(to herself)
This isn't real... none of this is real...

But the sound of her voice only provokes the creature. Its growl becomes more menacing, and it suddenly lunges at her...

Troi turns and runs... and the Wolf comes after her --

26 NEW ANGLE (OPTICAL)

as Troi runs down the corridor, the Wolf just a few yards behind her, vicious and intent... She rounds a corner and ENTERS the nearest door, which closes behind her.

27 INT. TROI'S QUARTERS - CONTINUOUS (OPTICAL)

Troi's face registers recognition and astonishment when she sees a dark-haired man, her FATHER. He's about thirty-five and wears an old-style Starfleet uniform with Lieutenant's pips.

TROI
Daddy... ?

He smiles warmly, opens his arms to her.

MISTER TROI
Deanna...

Overwhelmed by the emotion of seeing him, she starts to move into his arms... but she stops... refusing to give in to what she knows isn't real.

The room around her is a strange combination of Troi's Enterprise quarters and a home on Betazed. Instead of her personal belongings, the room is set up for a child -- there's a DOLL HOUSE, some other more HIGH-TECH TOYS.

It is beautiful and calm, in sharp contrast to the nightmarish nature of the corridors. Instead of stars, a VIEW OF A BETAZED LANDSCAPE can be seen through the windows.

MISTER TROI
Look at you... you've become a beautiful woman...

This is a heartbreaking event for Troi. Her beloved father, taken from her at such a young age, whom she has missed so much... but he's not real.

TROI
Don't do this...

MISTER TROI
I'm sorry I had to go away when you were so little... I didn't want to...

TROI
You're not my father... you're a part of Mother's mind...

Mister Troi smiles gently, neither denying nor admitting to what she's saying.

27 CONTINUED:

Troi looks around her, at the room, the beautiful view. She's looking for some clue as to what it all might mean.

TROI
What is this place?

MISTER TROI
It's our house near Lake El'nar, on Betazed. We used to live here. Deanna -- let's not waste this chance. I want to hear everything that's happened to you...

But Troi is wandering the room, looking at the toys.

TROI
Did I live here?

MISTER TROI
For a while... when you were a baby. You were such a beautiful baby... Your mother and I loved you so much...

TROI
I don't remember these toys...

MISTER TROI
I'll bet you don't remember me singing you to sleep at night, either... but I did.

Troi turns to him, unexpectedly moved.

TROI
I do remember... I always felt safe when you sang to me...

He smiles. He's full of warmth, and love. It's irresistible.

MISTER TROI
There was one song you always asked me to sing... you couldn't fall asleep unless you heard it....

27 CONTINUED: (2)

Troi is caught in the moment. Tears sting at her eyes.

TROI

(a whisper)
Down in the valley...

MISTER TROI
(singing very softly)
Valley so low... hang your head
over.... hear the wind blow --

Troi wills herself away from the seductive moment.

TROI
No... no... you're trying to keep
me here... keep me from finding
something...

MISTER TROI
(sadly)
Your Mother doesn't want to see
you, Deanna.

TROI
I have to help her...

MISTER TROI
If you want to help her... leave.
Let her have peace.

She begins backing toward the door.

TROI
But... she called out to me....
she does want my help.

Her father extends his arms to her, gentle, persuasive.

MISTER TROI
Stay with me... just a little

while... it's been so long --
we'll never have this chance
again.

Troi knows this is true... and it's anguishing. It takes all her will to keep from going to him, feeling his strength and his protection, letting him salve all her concerns. But those feelings are the trap, and she must not give in to them. With difficulty, knowing she'll never see him again --

27 CONTINUED: (3)

TROI
Goodbye, daddy.

She turns and EXITS, leaving him behind, sadness in his eyes.

28 INT. CORRIDOR

As she returns to the dark and surreal part of her mother's mind. The dripping SOUND resumes. Troi looks around, unsure which way to go. She decides to return in the direction she came.

She approaches the intersection of the two corridors, rounds a corner.

29 ANGLE - TROI

as she stops in her tracks, shocked by something she sees.

30 NEW ANGLE

Revealing what she sees -- it is Hedril, standing some five yards down the corridor, looking at her with huge, accusing eyes. Strangely, she doesn't look Cairn -- whatever the anatomical differences are between us and them are not evident -- she has the dark eyes of a Betazoid.

TROI
Hedril... ?

Suddenly Mrs. Troi steps out into the corridor. Her face is tense.

TROI
(continuing)
Mother...

Troi is about to take a step toward her, but her mother suddenly cries out in pain and anger.

LWAXANA
Get away from here!

She rushes threateningly toward Troi --

31 INT. SICKBAY - CONTINUOUS

as Troi starts awake.

TROI
No!

Off Picard and Beverly's reactions we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. OBSERVATION LOUNGE

Picard, Beverly, Data and Troi are talking with Maques and Hedril. The little girl seems a little afraid about having to face these strangers, and Troi tries to put her at ease.

TROI
I asked your Father to bring you here because I wanted to talk to you about something.
(beat)
You know that Lwaxana is sick, don't you?

HEDRIL
Yes.

She looks scared and worried.

HEDRIL
(continuing)
Is it my fault?

TROI
No... not at all. But... I believe my Mother has been

thinking about you. Do you know why?

HEDRIL

I make her sad.

Troi reacts.

TROI

Why do you say that?

32 CONTINUED:

HEDRIL

Because it's true.

TROI

(to Maques)

Do you have any idea why Hedril would make my Mother sad?

MAQUES

No.

Troi smiles at Hedril to let her know she's done well.

TROI

Thank you for coming to talk to us. I'll see you later, all right?

She gestures to Maques that he can take her away. As they reach the door, Hedril stops and turns around.

HEDRIL

I hope your mother gets better.

TROI

Thank you, Hedril. So do I.

Maques and Hedril EXIT.

TROI

I just don't understand how she fits in to all this...

BEVERLY

I still haven't been able to find a physiological cause for what's happened to your Mother. That makes me think that Maques was right, that her condition was precipitated by some traumatic event.

PICARD

Could this event have involved Hedril?

TROI

I don't think so. My Mother never mentioned her.

BEVERLY

Does your mother make personal logs... or keep a journal?

32 CONTINUED: (2)

TROI

Yes, she does. I'll contact Mister Homn on Betazed and ask him to transmit a copy as soon as possible. Maybe there's a clue there...

DATA

Perhaps we are being too literal. In my recent study of dream analysis, I learned that people who appear in a dream can sometimes represent different aspects of the person who is dreaming.

TROI

That's right... a child might represent vulnerability. Maybe Hedril depicts some fragile part of my mother.

PICARD

A part that she's protecting...
(explaining)
... you said everything you encountered when you were in her mind was a barrier of one kind or another...

TROI

Yes... you, the wolf, my father... as though she were summoning all her defenses to keep me away.

Troi looks around the room, frustrated and overwhelmed by her inability to put together all the parts of this puzzle.

TROI
But away from what? What is she protecting?

But no one in the room has any answers.

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at impulse.

34 INT. TROI'S QUARTERS

Troi has her mother's VALISE on a table and is going through her things. It is a difficult thing to have to do, and her face shows it.

She picks up a few objects... a piece of jewelry, flamboyant as only Lwaxana can be... a small carved figure of uncertain origin... and then, in the bottom, a small round box. Deanna lifts it, opens it, and sees --

34A INSERT - THE BOX

Inside lies a small curl of dark hair, tied with a bit of ribbon.

34B BACK TO SCENE (OPTICAL)

Troi smiles at this memento of herself and closes the box. Then she uncovers a photograph... it's Mister Troi in his uniform. She is gazing at it when the door CHIMES.

TROI

Come in.

The door OPENS and Picard ENTERS.

PICARD
(a greeting)
Counselor...

TROI
Hello, Captain.

34B CONTINUED:

PICARD
I've just been in Sickbay. Doctor Crusher feels your mother's condition is deteriorating... her neural functions are getting weaker.

Troi accepts this grim news.

PICARD
Have you had any luck here?

TROI
No, nothing. I've gone through her belongings... and read her journal from the last five years...
(a bit wry)
... and other than the fact that I'm not married yet, nothing bad seems to have happened to her.

Picard sees the photograph in her hand.

34B CONTINUED: (2)

PICARD
Is this your Father?

TROI
Yes...

Picard studies the picture.

PICARD
He had a kind face...

TROI
(nods)
I remember when he died, my Mother had to go through all his things and pack them away... I was seven... and I remember thinking that he'd be mad when he came home and saw what she'd done.
(beat)
I didn't understand that he wasn't coming back...

She looks down at her mother's belongings, her eyes wet with emotion, wondering if she'll have to do the same thing.

PICARD
Deanna... your Mother might still come out of this.

TROI
If we can't figure out what's wrong with her -- I don't think she will.

She looks around her mother's quarters, at the belongings, the computer screen which holds her journal.

34B CONTINUED: (3)

TROI
But I don't know what to do. I've talked with Mister Homn, who's known her for years. I've checked her medical records. I've made enquiries to the government on Betazed and I've contacted several of her close friends. If she suffered some kind of psychic trauma, there's just no evidence of it.

Picard glances at the computer screen.

PICARD
You said you'd reviewed her journals for the past five years. Perhaps we should go further back.

TROI
There's a lot to review. My mother's kept a journal since she was first married...

PICARD
Well, let's start at the beginning.

He sits at the computer, which shows a series of file numbers and dates. He works the controls.

PICARD
The first entry seems to be Stardate 30620.1.

TROI
That's the year they were married.

Picard fiddles at the controls some more, a puzzled expression coming over him.

PICARD
This is odd... there's a seven year gap.

34B CONTINUED: (4)

Troi considers the dates.

TROI
It starts about a year after my parents were married...

PICARD
And if I'm not mistaken, it ends a few months after your birth.

Troi acknowledges he's right. As Picard continues to work the console:

TROI

My Mother has always been so diligent about her journal -- why would she have stopped making entries for so long?

Picard reacts to something he's found.

PICARD

She didn't. The files were deleted.

Troi reacts.

PICARD

(continuing)

By your Mother... almost thirty years ago.

Troi considers what this might mean.

TROI

I don't understand any of this...

She rises, faces Picard with resolve.

TROI

(continuing)

Captain, I have to go back in to my mother's mind. That's the only way we're ever going to get any answers.

Off Picard's reaction we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

35 INT. SICKBAY

Troi is lying on the bed next to her mother's. Maques and Beverly are preparing for her to go back into Lwaxana's mind. Picard stands next to Deanna.

BEVERLY
Deanna... you understand that if your para-cortical readings go too high again, I'll have to tell Maques to sever the connection.

TROI
I know.

She turns and nods to Maques. He stands between Troi and Lwaxana, establishes the telepathic link as before. The rush of WHITE NOISE builds to a crescendo and suddenly stops.

CUT TO:

36 INT. AN ENTERPRISE CORRIDOR (OPTICAL)

dark and ominous as before. From behind her, Troi HEARS the menacing growl of the Wolf.

She turns at the sound and is astonished to see Hedril

standing just feet away from the animal, whose fangs are bared at Troi. Hedril stares at her -- her Betazoid eyes unsettling, intense.

TROI
Hedril, be careful...

36 CONTINUED:

But Hedril reaches and strokes the animal as if it were a pet. When she speaks, her voice does not have the distinctive mechanical edge that the Cairn normally have.

HEDRIL
Who is Hedril?

With that she and the Wolf turn and run off down the corridor.

TROI
Wait! I want to talk to you --

But "Hedril" and the Wolf continue away. Troi hurries after them -- the Wolf bounds ahead, but the advantage of size lets Troi catch up with Hedril. She's almost within reach of Hedril's fleeing form when the girl rounds a corner... a split second later Troi rounds the same corner and is stunned to see that the corridor is gone; there is nothing before her but the starry blackness of SPACE.

Troi stops short... Hedril seems to have disappeared into the void. Troi doesn't know what to do. Then, from somewhere in the starscape before her, she hears

the VOICE that has been calling to her.

VOICE

Help me...

Troi decides she must move on. Steeling herself against her natural fears, she jumps into the nothingness...

CUT TO:

37 INT. ARBORETUM - CONTINUOUS

as Troi finds herself standing near the pond. She looks around, puzzled to find herself here. It isn't the pleasant environment we saw earlier -- it's dark, spooky. The dripping SOUND continues its eerie echo...

Troi listens and realizes that the pond is the source of the dripping sounds.

She looks around for some sign of where Hedril has gone, but there's nothing. Then, from somewhere near the pond, she HEARS the voice again.

37 CONTINUED:

VOICE

Help me...

She moves toward the pond, comes to its edge. She looks down at its placid surface but sees nothing in the murky water...

38 NEW ANGLE (OPTICAL)

Before Troi's astonished eyes a reflection takes shape... but it's not her face... it's Hedril's.

Troi leans closer, tries to read the little girl's expression, but a STONE SPLASHES into the water and its RIPPLES obscure the image.

Troi turns to see who has thrown the rock -- but all she catches is a glimpse of a FIGURE disappearing behind some foliage. Troi steels herself and follows.

39 ANOTHER PART OF THE ARBORETUM

Troi comes upon Lwaxana, standing staring out into the distance, as if guarding this place and its secrets. Her face is filled with sadness.

TROI
(gently)
Mother... ?

Lwaxana turns and sees her.

LWAXANA
Go away.

TROI
No... I want to help you.

Mrs. Troi shakes her head sadly, as if this were impossible. But Troi presses on, confronts her with what she knows.

TROI
(continuing)
Why did you delete parts of your

journal?

Mrs. Troi is disturbed to hear that Troi knows this.

39 CONTINUED:

TROI
(continuing)
Did something happen to you -- something you don't want me to know about?

Lwaxana's eyes fill with pain.

LWAXANA
Leave me alone... please...

39 CONTINUED: (2)

But Troi won't give up.

TROI
Who is Hedril, Mother? Why is she here?

Lwaxana won't answer, her face is anguished.

TROI
(continuing)
Is Hedril me -- when I was a little girl?

LWAXANA

No -- I would never let anything happen to you... never.

Troi reacts to what this implies.

TROI
Did you let something happen to someone... ?

Mrs. Troi turns away, won't answer.

TROI
(continuing)
Was it here, at El'nar?

Lwaxana answers almost despite herself.

LWAXANA
You were just a baby...

TROI
Tell me; whatever it is we can face it together.

LWAXANA
(anguished)
I can't...

TROI
You can... we can.

Lwaxana seems exhausted, as if she can't fight it off anymore.

HEDRIL (O.C)
Help me...

40 NEW ANGLE

The arboretum is now sunny and bright.

Troi turns at the sound of her voice and sees that "Hedril" has appeared behind them. She is trying to put a leash on a small DOG that is trying to struggle from her grip...

HEDRIL
Help me, papa...

Troi's father, now in civilian clothes, is sitting on a blanket near Hedril, taking food out of a container. It is a family picnic, and a BABY lies sleeping in a portable carrier.

40 CONTINUED:

LWAXANA
(to Troi)
Please... don't make me go through this again...

MISTER TROI
(to Hedril)
Here...

He leans over and takes the dog by the collar, attaches the leash.

MISTER TROI
(continuing)

Now hold on to him, don't let him run off.

HEDRIL

I won't...

Hedril looks straight at Lwaxana and speaks to her directly.

HEDRIL

Mommy, can we go play by the water?

Lwaxana can't help but answer.

LWAXANA

No, Kestra... stay here with us...

Troi reacts to the unfamiliar name.

HEDRIL

Please?

The baby starts crying --

LWAXANA

Kestra, you woke your sister.

TROI

(to herself)

Kestra... ?

Mrs. Troi steps forward and kneels down to comfort the baby.

LWAXANA

Don't cry, Deanna... mommy's

here..

40 CONTINUED: (2)

Troi realizes -- Kestra is her sister, a sister she never knew about. But she has to put aside her shock, do nothing that might derail her mother.

HEDRIL
Please, mommy?

40 CONTINUED: (4)

MISTER TROI
No, Kestra... we're going to eat in just a few minutes...

Mrs. Troi tries to comfort the squalling baby.

LWAXANA
What's wrong, little one... what's wrong... ?

Lwaxana is now completely inside the memory, seems unaware that Troi is watching nearby. Try as she might, she can't comfort the baby.

The dog starts to tug at his leash, growling playfully -- which seems to delight Hedrill/Kestra.

LWAXANA
(to Mister Troi)
She's teething, Ian... where's her

ring... ?

MISTER TROI
In your bag, I think...

LWAXANA
Mommy's going to make it all better...

Mrs. Troi starts rifling through the bag with one hand.

LWAXANA
(to Mister Troi)
I can't find it -- are you sure it's in here?

Mister Troi starts looking around as well. Behind them, Hedril/Kestra is having trouble keeping hold of the dog.

The animal's growl grows deeper and more guttural -- it's impossible for such a tiny animal to make such a SOUND, and we recognize it as the growl of the WOLF Deanna heard before.

As she looks down at the baby, Lwaxana's face darkens at the sound and we cut to:

40A NEW ANGLE

The arboretum is suddenly dark and ominous again -- Mrs. Troi now sits alone on the grass.

40A CONTINUED:

LWAXANA
(to Troi, anguished)
No, I don't want to see this again --
I can't --

TROI
What happened, Mother. What
happened next?

Lwaxana's face is anguished --

LWAXANA
I don't remember --

TROI
You have to. You can't hold it
back -- it's killing you.

Lwaxana looks at Troi for a long moment... and finally
gives in to it...

LWAXANA
The dog got away... she ran after
him... we didn't notice... until
it was too late...

41
thru OMITTED
42

43 SCENE CHANGE - THE ARBORETUM

is sunny again. Troi finds herself near the edge of
the pond. Lwaxana and Mister Troi are sitting huddled
together by the water's edge -- he is drenched and

exhausted. They look out at the water in shock -- they're devastated, numb. The dog barks by the water's edge, insistent (baby Deanna is nearby in her carrier).

MISTER TROI
(anguished)
The current was too strong...

Mrs. Troi can do nothing but stare out at the water.

LWAXANA
Kestra...

44 ON TROI

as she watches, her eyes wet with emotion. She steps toward her mother.

45 NEW ANGLE -- THE ARBORETUM (OPTICAL)

has gone dark again. Her mother is alone by the water's edge, crying softly. Deanna kneels next to her, tries to comfort her.

45 CONTINUED:

LWAXANA
Why did I look away... why wasn't I paying attention... ?

TROI
You have to forgive yourself, Mother... you have to let go...

LWAXANA

How can I? I let her die...

Troi regards her for a moment, wondering how best to help her.

TROI
It was a terrible tragedy -- the worst thing that can happen to any parent... I know you feel responsible... but it was an accident...

She searches for the words to reach her mother.

TROI
And what you're doing isn't fair to Kestra...

Mrs. Troi looks up at her, not certain what she means.

TROI
I saw a little girl who was sweet and happy... she must have brought a great deal of joy into your lives...

LWAXANA
She woke up every morning with a smile...

TROI
Then isn't it better to remember her like that?
(beat)
I've just found out I had a sister I never knew... I'd like to remember what was good and joyous

about her... to celebrate her
life, not mourn it...

Mrs. Troi is beginning to hear what Deanna says, but isn't sure if she can do what her daughter is asking.

45 CONTINUED: (2)

LWAXANA
But when she died... the pain was
so awful...

TROI
I know. And you shut it away
inside you all these years. But
hiding it didn't make it go away.
It's still there, hurting you...
and it will stay there unless you
can forgive yourself and move on.

LWAXANA
How? How can I do that?

TROI
Kestra was here, a few moments
ago. Talk to her...

LWAXANA
No --

TROI
Do it. Tell her how you feel.
(beat)
I'm here with you. I'll help you.

Lwaxana stares at her for a moment, suddenly the child to Troi's comforting maternal presence. She draws that strength, then --

KESTRA (O.C.)
Mommy...

They turn to see a little girl of about eight standing nearby. It's KESTRA -- she has dark hair and Betazoid eyes. She looks at her mother -- there is no hint of accusation in her eyes, just the love of a child for her mother.

LWAXANA
Kestra...

Mrs. Troi hesitates. She seems at once frightened and enthralled.

LWAXANA
Oh, Kestra... my precious one...
I'm so sorry...

45 CONTINUED: (3)

Kestra moves toward her mother, who opens her arms to her. The little girl hugs her mother with everything she has...

Troi watches as her mother reconciles herself with what happened. After a long moment, Kestra gently pulls back from her mother.

KESTRA
I have to go now...

LWAXANA

I know...

Lwaxana lets her go. Kestra looks up into her mother's eyes, then slowly, slowly, she begins to VANISH -- until there's nothing left but a memory.

Lwaxana reaches a hand to Troi, who takes it, and we...

CUT TO:

46 INT. SICKBAY

Lwaxana's eyes open, and a moment later, Troi's. They turn to each other, and both smile when they realize that their hands are clasped across the space that separates their two beds.

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

48 INT. TROI'S QUARTERS

Lwaxana and Troi are sitting on the couch, talking quietly.

LWAXANA

Kestra always wanted to help take care of you... she was never the slightest bit jealous of all the attention you got.

TROI

She sounds very sweet...

LWAXANA
I made your father promise never to speak of her... it was a terrible thing to ask... but he went along with it.

48 CONTINUED:

TROI
If it hadn't been for your work with the Cairn, the strain of the telepathic contact, you might have been able to repress the memory forever.

LWAXANA
And if it hadn't been for you -- I might have died trying to keep that dreadful secret.

Mother and daughter share a warm moment, then Troi stands and gets something from her desk.

TROI
(continuing)
I contacted Mister Homn and told him you were all right. He asked me to give you something.

Troi hands her mother a PADD.

49 INSERT - THE PADD'S SCREEN

It's a picture of Mister Troi and Kestra. She's about eight, holding Deanna when she was a baby. She is beaming at the camera.

50 RESUME SCENE

as Lwaxana smiles, her eyes wet with tears.

LWAXANA
I remember the day I took this...

TROI
Mister Homn said he saved it... in case someday you wanted to remember her...

Troi watches as Lwaxana clutches this unexpected treasure to her breast...

LWAXANA
I wish you could have known her, Deanna. I wish you two could have grown up together...

TROI
Tell me about her.. I want to know everything.

Lwaxana smiles that she will... Off this moment we...

CUT TO:

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves away we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Attached"
#40277-260

Written by
Nick Sagan

Directed by
Jonathan Frakes

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FINAL DRAFT

SEPTEMBER 7, 1993

STAR TREK: "Attached" - 09/07/93 - CAST

STAR TREK: THE NEXT GENERATION
"Attached"

CAST

PICARD	LORIN
RIKER	MAURIC
DATA	AIDE
BEVERLY	PRYTT COM VOICE
TROI	KES COM VOICE
WORF	TROOPER
Non-Speaking	Non-Speaking
N.D. CREWMEMBERS	ARMED GUARDS

STAR TREK: "Attached" - 09/07/93 - SETS

STAR TREK: THE NEXT GENERATION
"Attached"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
PICARD'S QUARTERS	MOUNTAINSIDE
TRANSPORTER ROOM	
OBSERVATION LOUNGE	BORDER AREA
CORRIDOR	
KES QUARTERS	SLOPE
DARK CELL	RAVINE

CAVES

CUL DE SAC

CAVE ENTRANCE

STAR TREK: THE NEXT GENERATION
"Attached"

PRONUNCIATION GUIDE

ARCTURUS	ARK-toor-us
HORATH	HO-rath
KESPRYTT	KES-prit
MAURIC	MOR-ik
OHN-KOR	ON-kor

STAR TREK: The Next Generation
"Attached"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE

Orbiting an Earth-sized, blue-green planet.

PICARD (V.O.)
Captain's Log: Stardate 47304.2. The Enterprise has arrived at Kesprytt Three in order to evaluate an unusual request on the part of the Kes for associate membership in the Federation.

2 INT. PICARD'S QUARTERS

PICARD and BEVERLY are seated at the table, finishing up the last remnants of a large breakfast. The fare this morning consists of some strange-looking soup with the consistency of molasses and plates of exotic fruits. Beverly eats heartily, thoroughly enjoying every bite -- Picard is somewhat restrained... making vague motions at the soup and mostly contenting himself with a cup of tea and a biscuit.

Picard seems a little distracted, but otherwise, the atmosphere is very casual and relaxed.

BEVERLY
She's been very secretive... every time I ask her about it or try to edge around the subject, she changes the subject. Personally, I think she's in love.

PICARD
Mmmmm.

BEVERLY
Didn't you hear me? I said, she's in love.

Picard's not sure what sort of response Beverly's looking for.

PICARD
Yes?

2 CONTINUED:

BEVERLY
Is that all you can say?

PICARD
What would you like me to say?
I'm very pleased for them both.

BEVERLY
Both of who?

Picard thinks for a moment... but he has no idea.

PICARD
The two... people we were
discussing.

Beverly gives him a look and after a beat, she leans forward with a mock-scolding look on her face.

BEVERLY
(with a smile)
You don't have the slightest idea
who I'm talking about, do you?

Picard finally drops all pretense and laughs as he picks up a cup of tea.

PICARD
(laughing)
No... no, I'm sorry... but I
really don't.

BEVERLY
(smiling)
I'll try not to take that

personally... I've been talking about Nurse Ogawa and Ensign Markson for almost fifteen minutes.

PICARD
Oh, now it hasn't been that long.

BEVERLY
How would you know? You haven't heard a thing I've said since I got here.

PICARD
You're right. I'm sorry.

BEVERLY
Are you worried about this mission with the Kes?

2 CONTINUED: (2)

Beverly's hit it on the head. Picard picks up his cup of tea and leans back in his chair.

PICARD
Not worried exactly... just uneasy. This notion of admitting half of their planet to the Federation while leaving the other half out...

BEVERLY
Well, first of all, the Kes are not half the planet, they're

almost three-quarters of it. And the Prytt are not being left out -- they simply don't want any outside contact with the Federation or anyone else.

PICARD

Every member of the Federation has entered as a unified world... and that unity said something about them... that they had resolved certain social and political problems at home and were ready to join a larger community.

BEVERLY

From all indications, the Kes are a very unified, very progressive people.

PICARD

But the Prytt are not. They are reclusive to the point of xenophobia.

BEVERLY

Think about Earth -- what if one of the old nation-states, say Australia, had decided not to join the World Government in twenty-one fifty? Would that have disqualified us from being a Federation member?

PICARD

That analogy is not entirely --

RIKER'S COM VOICE
Riker to Captain.

2 CONTINUED: (3)

PICARD
(to com)
Go ahead, Number One.

RIKER'S COM VOICE
We've received word from Ambassador Mauric that he's ready to see you and Doctor Crusher.

PICARD
Inform him we're on our way.

RIKER'S COM VOICE
Acknowledged.

Picard gets up and puts his jacket on. Beverly grabs a couple more bites of soup as she grabs her lab coat.

PICARD
Thank you for breakfast.

BEVERLY
Wait until tomorrow... I have something very special planned. It's a Vulcan dish -- that's all I'll tell you.

They EXIT.

CUT TO:

3 INT. TRANSPORTER ROOM (OPTICAL)

WORF is working at the console along with a N.D. Crewmember as Beverly and Picard ENTER.

WORF
Captain. Doctor. I have the coordinates of Ambassador Mauric's chambers.

PICARD
Let's not keep them waiting, Mister Worf.

3 CONTINUED:

Picard and Beverly step onto the platform.

WORF
(to com)
Enterprise to Kes Security Relay Station One. We're ready to commence transport.

KES COM VOICE
Acknowledged, Enterprise. We have lowered our defense shield.

Worf checks something on the console.

WORF
Confirmed.

He looks up at Picard.

PICARD

Energize.

The Transporter Chief works the console and Beverly and Picard DEMATERIALIZE. A beat passes and Worf heads for the door.

KES COM VOICE

This is Security Relay Station One. We are ready to receive your Captain and Medical Officer.

Worf stops in his tracks. He moves to the console.

WORF

(to com)

This is the Enterprise. We have completed the transport sequence. You should have them.

A long, agonizing beat.

KES COM VOICE

Negative, Enterprise. They are not here.

OFF Worf's expression...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 INT. DARK CELL

A small, dingy prison cell -- damp and inhospitable.

Picard lies prone on the floor. Beverly is propped up against a wall. Both are unconscious.

Slowly, Picard begins to come to his senses. Shaking the cobwebs out of his head. He spots Beverly. Realizes something terrible's happened. He tries to key his insignia, but it's nowhere to be found.

Picard moves to Beverly's side and gently shakes her.

PICARD
Beverly... Beverly...

Her eyes flutter open.

BEVERLY
What happened?

PICARD
I don't know.

BEVERLY
The last thing I remember... was beginning the transport...

Picard unsteadily stands and begins to look around the room.

PICARD

I would assume that we're on Kesprytt... in some kind of prison cell.

He turns his back to Beverly and examines the closed door to the cell.

PICARD
(continuing)
The question is why? I can't imagine that Ambassador Mauric would --

Beverly reacts in alarm to something she sees on the back of Picard's head.

4 CONTINUED:

BEVERLY
Jean-Luc.

He reacts to the look on her face.

PICARD
What is it?

BEVERLY
I'm not sure.

Beverly stands and moves to him. She turns his head around and now we can see some kind of electronic IMPLANT at the base of his neck. Beverly examines it gingerly.

BEVERLY

It's an implant... looks like it
might be connected directly to the
brainstem.

PICARD
Some kind of coercive device... ?

Beverly reaches behind her own neck with a hand... then nods -- she has one too.

BEVERLY
(continuing)
Whatever they are... I doubt
they're designed for our health.

The door to the cell suddenly slides OPEN and MINISTER LORIN ENTERS. She is a tall, elegant, woman dressed in sleek military regalia. Lorin scans them both with a Kes version of a tricorder. TWO ARMED GUARDS step into the cell with her and the door CLOSES behind them.

PICARD
Why are we being held?

But Lorin is more interested in the readings on her device than in answering Picard's questions. She continues to work the small tricorder.

4 CONTINUED: (2)

BEVERLY
If you tell us why you've taken us
hostage, we might be able to --

Lorin flatly and unemotionally cuts her off without

looking up.

LORIN
You are not hostages. You are prisoners.

PICARD
Prisoners. By whose authority?

Lorin closes her tricorder with a snap and then eyes them with the dull interest of a keeper checking over an exhibit.

LORIN
You are being held under the authority of the Prytt Security Ministry. The charge is conspiring with the enemy.

PICARD
The enemy... you mean the Kes.

LORIN
We are not fools. We are aware of the Federation attempt to establish a military alliance with the Kes. It will not be tolerated.

PICARD
Your information is in error. There are no plans to enter into any --

LORIN
There is no point in trying to mislead us, Captain. The devices

which have been implanted in your cerebral cortexes will soon be calibrated to your psi-wave patterns. At that time, we will get all the information we need.

4 CONTINUED: (3)

PICARD
And you will discover that we're telling the truth.

Lorin gives him a polite and tolerant smile.

LORIN
We shall see.

Lorin now taps in a command on her tricorder, and the door OPENS again. She and the Guards EXIT.

CUT TO:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

6 INT. TRANSPORTER ROOM

DATA is on the platform, examining a raised section of the Transporter with a tricorder. Worf and RIKER are standing at the console.

DATA
There is nothing wrong with the Transporter. I have run a

complete diagnostic and checked all the targeting components.

RIKER
Then what happened to the Captain and Doctor Crusher?

Worf reacts to something on the console.

WORF
Commander. The Transporter sensor log shows an unusual concentration of antigraviton particles in the emitter coil. These particles do not occur naturally -- something must have interfered with the Transporter.

RIKER
Interfered?

6 CONTINUED:

DATA
A concentration of antigraviton particles would suggest a tractor beam. It might have deflected the Transporter beam to a different set of coordinates.

RIKER
Is there a way to locate those coordinates?

DATA

No, sir.
(beat)
However, it may be possible to determine the point of origin of the tractor beam itself.

RIKER
Well, that's a start.

Data begins to work the console as the others crowd around to watch. After a beat, Data has an answer.

DATA
The tractor beam originated from somewhere within the Prytt Alliance.

RIKER
The Prytt... things just got a little more complicated.
(beat)
Can we scan for them?

DATA
(shakes his head)
Prytt territory is shielded by a high-energy forcefield. It cannot be penetrated by our sensors.

WORF
Why would the Prytt want Captain Picard and Doctor Crusher?

6 CONTINUED: (2)

RIKER

I don't know. And it's not going to be easy to find out... the Prytt have consistently refused all outside contact and somehow I don't think they're going to be eager to start now. We'll have to work through the Kes.

(to Worf)

Contact Ambassador Mauric and tell him we need a meeting right away.

WORF

Aye, sir.

Worf heads for the door.

CUT TO:

7 INT. DARK CELL

Picard is meticulously studying one section of the cell wall with infinite patience... he's looking for any way out of here. Beverly is sitting calmly against one wall watching him. They've been here for quite some time. After a few beats, Picard stops probing the wall and turns around to give Beverly a questioning look.

PICARD

What?

BEVERLY

(confused)

What?

PICARD

You're staring at me.

BEVERLY
Sorry. I was just wondering how long you were going to keep at this.

PICARD
(returns to the wall)
As long as it takes. With any luck, there may be a structural flaw that would allow us to escape.

BEVERLY
(without conviction)
Right.

7 CONTINUED:

Beverly's confidence is clearly low, but Picard concentrates on the wall and refuses to concede an inch.

PICARD
The important thing during any confinement is to think positively and not to give up hope... there is a way out of every box... there is a solution to every puzzle... it is simply a matter of --

Suddenly the door slides OPEN again and a Guard ENTERS, carrying a food tray. Beverly gets to her feet and Picard tenses, looking for an opening. But the Guard is wary and careful... he keeps his weapon out and

ready as he sets the food tray down on the floor, never taking his eyes off the prisoners. The Guard then slowly backs out the door, which then CLOSES behind him.

As the door slides into the wall, Picard jumps to the doorway and tries to keep the mechanism from completely closing, but it's no use and the door CLICKS shut.

PICARD
Damn.

Picard examines the door frame.

BEVERLY
Well, at least this means we're not going to starve to death.

PICARD
(grim)
What it means is that they plan on keeping us here for a while...

Beverly takes a deep breath... she hadn't considered that.

BEVERLY
I'm starting to think negatively, Jean-Luc.

A few silent beats pass... Beverly finally looks at the food tray... she picks up the lid out of curiosity and is shocked to find her own MEDICAL TRICORDER sitting on the plate.

7 CONTINUED: (2)

BEVERLY
My tricorder!

Picard turns around and is equally astonished. Beverly picks up the tricorder and opens it.

PICARD
Does it work?

BEVERLY
(works)
Yes. But something's been added to the main directory.

8 INSERT (OPTICAL)

Which shows a close-up view of the tricorder screen. The tiny monitor displays a complicated map with a path marked by arrows and text.

9 RESUME

Picard and Beverly study the monitor screen.

PICARD
It's a map...

BEVERLY
An escape route. That guard must be working for the Kes...

PICARD
Possibly.

BEVERLY

What else could it be?

PICARD
It could be part of a very carefully laid trap.

9 CONTINUED:

BEVERLY
If you ask me, I'd rather take my chances out there.

Picard considers for a quick beat.

PICARD
Agreed. Is there a way to open the cell door?

Beverly checks the tricorder for a beat.

BEVERLY
Yes. The code's been entered.

Picard nods and Beverly points the tricorder at the cell door. She works for a moment... then the door slides OPEN. Picard moves quickly to the doorway... pokes his head outside... takes a quick look around, then nods to her -- everything is clear.

Together Picard and Beverly slip out the door and head into the unknown...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. OBSERVATION LOUNGE

Riker, Worf, and TROI are sitting at the table with AMBASSADOR MAURIC. The Ambassador is a distinguished, impressive-looking humanoid, with all the charm of a refined southern gentleman. Mauric is accompanied by an AIDE, who stands neatly at attention behind Mauric's chair.

MAURIC
On behalf of my government, I would like to take this opportunity to present our profound apologizes to you regarding this unfortunate incident.

RIKER
That's very kind, Ambassador. But I don't think anyone here blames you or the Kes government for what's happened.

TROI
Our primary concern is not to assign blame, but to recover our missing officers.

MAURIC
Of course.

(beat)
We are prepared to insert a hostage rescue team into the Prytt capital city on three hours notice.

Riker and Troi exchange a surprised look.

RIKER
Ambassador... we haven't even tried a diplomatic effort yet. I'd rather not use force until we've exhausted all other options.

MAURIC
I don't believe we have any... diplomatic options, Commander. There are no formal relations with the Prytt...
(MORE)

10 CONTINUED:

MAURIC (Cont'd)
... no ambassadors... there's simply no way to contact them.

TROI
Surely you must have some means of communication in case of a planetary emergency.

MAURIC
We have never had need of such a system.

WORF
We can determine their communications frequencies and establish a link.

Mauric hesitates... he's trying very hard not to offend his hosts here, but he knows all this will go nowhere.

MAURIC
Allow me to be blunt.
(beat)
The Prytt are a fanatical, xenophobic people, with little regard for civilized discourse. Even if you do establish a communications link with them, it will be a complete waste of time.

TROI
How long has it been since your last diplomatic contact?

MAURIC
Almost a century.

TROI
Then it's possible that they've changed over the years.

MAURIC
(a tolerant smile)
We have had other... less formal contacts with the Prytt -- contacts that I cannot discuss. But I can assure you, they have changed very little.

Riker and Troi shift uncomfortably.

10 CONTINUED: (2)

RIKER
Mister Ambassador... with all due respect, I feel I should make an attempt to communicate with the Prytt before I sanction the use of force.

Mauric smiles easily.

MAURIC
Of course, Commander. In the meantime, I will continue to make preparations for a rescue attempt.

RIKER
Agreed.

MAURIC
I do have one request. We believe that the Prytt obtained their information about the transport of your captain and doctor through a breach in our communications network. If I could set up a base of operations here on the Enterprise, I would feel much more secure.

RIKER
(nods)

Mister Worf will help you.

MAURIC

Thank you.

Mauric, the aide, and Worf EXIT.

10A INT. CORRIDOR

Worf leads Mauric and the aide to a door and enters the code on the keypad. The door slides open. Worf gestures to them to enter, but Mauric hangs back... looks up and down the corridor... into the room.

MAURIC

You first.

Worf is slightly puzzled but precedes Mauric and the aide into the room.

10B INT. KES QUARTERS

Worf stands to the side as Mauric and the aide swiftly inspect the room... checking everything carefully as though looking for anything amiss.

WORF

Is there a problem, Ambassador?

MAURIC

Probably not. I am simply securing the area.

WORF

I can assure you there is no need.

Mauric smiles pleasantly at him.

MAURIC
I'm sure you're right.
(beat, as he checks one last area)
This will do nicely.

WORF
As Security Chief of the Enterprise, I would be glad to assist you in any way possible --

MAURIC
There's no need. We'll take care of everything.
(beat)
Thank you, Lieutenant.

There is an uncomfortable pause as Worf realizes he's being dismissed. He nods curtly and leaves.

CUT TO:

11 INT. CAVE (OPTICAL)

An empty cavern, a mile beneath the planet's surface. Utterly secluded -- there's no one about. Somewhere, off in the distance, there's the faint sound of water dripping.

Suddenly, a section of the cave wall PIVOTS open and a secret passage is revealed. Picard and Beverly ENTER the cave through the passage. Picard CLOSES the section of cave wall behind them.

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11 CONTINUED:

PICARD
(re: cave door)
Someone obviously put a lot of time and effort into this.

BEVERLY
It might have been the guard's personal escape route.

PICARD
You're assuming he's a Kes agent.

BEVERLY
Seems logical.

Beverly checks the directions on her tricorder as

Picard wipes sweat from his forehead -- it's hot in here.

PICARD
There must be a lava flow or a hot spring somewhere near by.

BEVERLY
(nods, off tricorder)
It's a lava flow... about thirty meters beneath us.
(beat)
We're supposed to head this way.

Beverly leads the way. They take a few steps and then Beverly takes a breath of air and instantly realizes that something's wrong.

BEVERLY
(continuing)
I smell gas...

Suddenly a small FIREBALL explodes a few feet to one side. They both freeze in their tracks. Beverly works her tricorder as Picard watches ANOTHER FIREBALL explode further down the cave.

BEVERLY
(off tricorder)
This whole chamber is filled with pockets of a methanogenic compound...

11 CONTINUED: (2)

PICARD
Can we get through it?

BEVERLY
I think so...

She moves slightly ahead, scanning the area. A beat, then --

PICARD
What did you say?

Beverly turns, puzzled.

BEVERLY
I didn't say anything.
(off tricorder)
There seems to be a fairly regular pattern to these eruptions... if we're careful we should be able to navigate through them.

Picard moves to her side.

PICARD
Say when...

Beverly waits. A burst of FLAME erupts just a few feet away.

BEVERLY
Now...

They start off slowly, Beverly guiding him along the cave floor slowly, adjusting from left to right on the basis of her readings. As they shift direction, a little burst of flame will jet out behind them. They

proceed in this manner for a short distance, then realize that the little fireballs have ceased. They stop.

PICARD
The eruptions have stopped...

BEVERLY
(scanning behind them)
The gas is building up!

She grabs his hand, yanks at him.

11 CONTINUED: (3)

They start running as, behind them, a large fireball several feet high ignites and flows toward them. They fling themselves sideways into an intersecting chamber just as it whooshes past them with a BLAST OF SCORCHING FLAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

12 INT. BRIDGE AFT SCIENCE (OPTICAL)

Data is working at Science Station One. Riker and Worf are standing nearby. There is a complex OKUDAGRAM on

the monitor.

DATA
I have scanned the entire Prytt communications system and I believe this is the primary access module for the central government.

RIKER
Can you determine which of these com links is connected to their prime minister's office?

DATA
I believe so. However, the Prytt have no link designed for extraterritorial communications. Our hail may come as a surprise to them.

RIKER
Well, they're going to have to adjust. Open a channel.

Data works and after a beat, a voice comes on-line.

PRYTT COM VOICE
This is Prime Minister Horath's headquarters. How can I be of service?

RIKER
This is Commander William T. Riker of the Federation starship Enterprise. I know this is an unusual way to --

PRYTT COM VOICE
(shocked)
The Enterprise? You mean the ship in orbit?

RIKER
That's right.

PRYTT COM VOICE
Why are you on this com-link?

12 CONTINUED:

RIKER
Well, we didn't know how to contact your government directly, so we had to start somewhere. Now if I could talk with your--

PRYTT COM VOICE
Did you get authorization for this communication from the Security Ministry?

RIKER
No. As I said, we didn't know how to contact you so--

PRYTT COM VOICE
I cannot participate in an unauthorized communication.

There is a CLICK as the transmission ENDS. Riker and Data exchange a look.

RIKER
Not very friendly are they?

DATA
No, sir.

12 CONTINUED: (2)

There is a BEEP on Worf's console.

WORF
Sir. We are being hailed... it is the Prytt Security Council.

RIKER
Looks like we got somebody's attention. On screen.

Worf works and the image of Lorin appears on one of the small monitor screens at the aft station. Lorin appears very angry.

LORIN
Enterprise, this is Security Minister Lorin. You will immediately cease all attempts at communication with our people.

RIKER
Minister, we've been trying to contact someone in your government. It appears that you've detained two of our officers and we would like to discuss this situation.

LORIN
There is nothing to discuss. If you do not terminate these transmissions, we will be forced to take aggressive action against your ship.

With that, Lorin ENDS the transmission. Riker looks to Worf. (In the b.g. Ambassador Mauric ENTERS with his Aide.)

12 CONTINUED: (3)

WORF
Their weapon systems pose no threat to the Enterprise.

RIKER
Just the same, let's keep the shields up for the time being.

WORF
Aye, sir.

MAURIC
(to Riker)
Is there a problem, Commander?

RIKER
Our efforts with the Prytt just ran into a wall.

MAURIC
I am sorry. But perhaps this will

brighten your spirits -- we have freed your Captain and doctor.

RIKER
(shocked)
What?

MAURIC
They were being held in a prison just outside the Prytt capital. One of our operatives was able to arrange their escape.

WORF
Where are they now?

MAURIC
They should be en route to the Kes border. Our operative provided them with a detailed map and instructions on where to go.

RIKER
How do you plan to get them across the border?

MAURIC
At the moment, that information is confidential. But trust us... we do have a plan.

12 CONTINUED: (4)

Riker and Worf exchange a concerned look... they're not happy about just blindly trusting Mauric.

RIKER
Ambassador... I'm afraid I must insist that you provide us with more information.

Mauric hesitates... looks around the Bridge for a beat, then decides to acquiesce.

MAURIC
I understand your concern, of course. But I would feel more... comfortable discussing operational details in a... less public environment.

RIKER
Certainly. We can step into the Ready Room.

Riker indicates the direction, but Mauric doesn't move.

MAURIC
I would prefer... the quarters you provided me. They're safer.

Riker is a little puzzled by just what the hell that means, but he sees nothing wrong with the request.

RIKER
All right.

Riker and Mauric EXIT.

CUT TO:

13 INT. ANOTHER CAVE (OPTICAL)

Picard and Beverly ENTER. They've reached what seems to be a dead end and they stop.

PICARD
There's no way out of here...

BEVERLY
Maybe we took a wrong turn...

Beverly studies the tricorder as Picard moves around the chamber, searching for the way out.

13 CONTINUED:

BEVERLY
(without looking up)
Me too...

PICARD
(puzzled)
What?

BEVERLY
I'm thirsty too.

PICARD
I didn't say anything about being thirsty.

BEVERLY
I heard you. You said, "I'm very thirsty."

PICARD

I was thinking about it, but I
didn't say anything.

They regard each other silently for a moment as a new thought dawns on them both.

BEVERLY
You were thinking it...

13 CONTINUED: (2)

PICARD
(touches implant)
The transceivers. Lorin said they would align themselves to our psi wave patterns...

BEVERLY
The implants might be transmitting our thoughts.
(beat)
What am I thinking?

A beat as Picard concentrates.

PICARD
I don't know.

BEVERLY
I can't hear your thoughts, either. Maybe it was just a fluke.

PICARD
(nods)

For now, I'm afraid we have more immediate concerns. Does the map indicate a way out of here?

BEVERLY

Yes. We go up.

She gestures to the rock face of the chamber.

BEVERLY

(continuing)

There's a ledge about thirty meters up that connects to another tunnel which should lead to the surface.

Picard takes this in matter-of-factly.

PICARD

Right.

He moves to the rockface and begins looking for his first hand-hold. Beverly remains where she is, looking up at the rockface towering above her. Picard turns after a moment, a surprised look on his face.

13 CONTINUED: (3)

PICARD

(continuing)

I heard that.

(off her look)

They weren't words exactly... I suddenly had this... sense of fear... a fear of heights.

BEVERLY
So much for it being a fluke.

Picard is taken aback by the experience.

PICARD
What a strange sensation... your thoughts just appeared in my mind.

Beverly manages a wan smile and looks up at the rockface.

BEVERLY
If you sensed fear of heights, you sensed pretty accurately.

Picard smiles and steers her toward the wall.

PICARD
Come on. We've done this before... it's just like on the Holodeck.
(takes her hand and puts it on rock)
One hand-hold at a time... nothing too fast... just a slow, gentle climb.

BEVERLY
(deep breath)
Right.

They both begin to climb the wall...

CUT TO:

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

15 INT. KES QUARTERS

The room has been changed from the usual guest accommodations. Some of the furniture has been shoved over to one side and the room is littered with SEVERAL ELECTRONIC DEVICES. The desk now supports a large ALIEN COMPUTER console with odd cabling and gizmos attached to it.

The Aide seen earlier is working at a console.

Ambassador Mauric and Riker ENTER. As soon as Riker is in the room, the Aide immediately picks up a Kes tricorder, moves to him, and begins to scan Riker up and down. Riker looks around the room with a little surprise.

RIKER
I see you've done some redecorating.

MAURIC
Just a few pieces of equipment we needed for security reasons. You understand.

RIKER
Certainly.

The Aide finishes his scan of Riker.

AIDE

He is all right.

Mauric indicates a chair and he and Riker sit down. As Riker gets near the Kes equipment in the room, the Aide quietly moves about and turns the equipment OFF so that Riker can't see any of the screens.

RIKER

Ambassador... how do you plan to get my people out of Prytt territory?

MAURIC

You must realize that what I am about to tell you cannot leave this room.

(off his nod)

For some time now, we have had certain... friends among the Prytt. Citizens who have realized that the long struggle between our two peoples can only end when the Prytt government is made to see reason.

15 CONTINUED:

RIKER

You've recruited a few Prytt spies.

MAURIC

A crude, but accurate term. These friends will be waiting for your

Captain and Doctor when they reach the village of Ohn-Kor near the Kes border. The map we provided your officers will take them to a tavern there.

RIKER
Forgive me, Ambassador, but is it wise to send two human fugitives in Starfleet uniforms into a Prytt village?

MAURIC
The danger is minimal. Our operatives control most of the town.

Riker isn't entirely happy with that answer, but Mauric continues.

MAURIC
(continuing)
Once they have made contact with Captain Picard and Doctor Crusher, our friends will escort them across the Kes border.

15 CONTINUED: (2)

Riker absorbs this, still worried about the danger to Beverly and the Captain.

RIKER
I'd still feel better if they could rendezvous with your

operatives in a less public place.

MAURIC

Commander, I assure you we know what we're doing. We have a great deal of experience in dealing with the Prytt. And we would hardly risk the safety of your people... after all -- we're still hoping you'll recommend our entrance into the Federation.

This makes sense, and Riker accepts it. But he's still bothered.

CUT TO:

16 EXT. CAVE ENTRANCE - DAY

Picard and Beverly come out from the caves. They blink for a moment in the bright sunshine, then Beverly points in a direction and they head out...

CUT TO:

17 EXT. SLOPE - DAY

Picard and Beverly carefully make their way down a tricky slope... picking through the brush, always looking around for any sign of pursuit. They look worn, tired and hungry. Silence for a while...

PICARD

One of us is hungry.

BEVERLY
That would be me.

PICARD
Try to think of something else.
You're making me hungry.

BEVERLY
What would you like me to think
about?

PICARD
Something other than a large bowl
of vegetable soup.

BEVERLY
(with relish)
My grandmother used to make it...
with beans and peas and carrots --

PICARD
Beverly.

17 CONTINUED:

BEVERLY
Sorry.

Picard suddenly pulls up short and glares at her.

PICARD
(having "heard" her)
I am not being unreasonable.

BEVERLY

I didn't say you were. I may have thought it, but there's a difference.

Picard takes a beat... tries to clear his head for a moment.

PICARD
You're right. We can't react to every random thought that crosses the other person's mind.
(beat)
It's astonishing how much... clutter there is in our consciousness. Odd memories coming to the surface... bits of half-remembered songs...

BEVERLY
(nods)
Stray day-dreams... scattered minutiae... I wonder how true telepaths sift through it all.
How can they get to what someone's really thinking if their minds are constantly churning all this flotsam to the surface?

A beat. Beverly suddenly reacts to something she "hears."

BEVERLY
That is not funny.

17 CONTINUED: (2)

PICARD
(lightly)
I just wanted to see if you were listening.

BEVERLY
I think the link is getting stronger.

PICARD
(nods)
Maybe we should put some distance between us... that might weaken it.
(wry)
Not that I'm tired of hearing your most intimate thoughts...

17 CONTINUED: (3)

BEVERLY
Certainly not.

They share a smile and then Beverly takes a few strides away from him. She gets about five or six feet away... then suddenly they both stagger and double over, hit by a wave of dizziness and nausea.

BEVERLY
Jean-Luc...

He has to crawl to get to her... but as he does, the sickness starts to fade. As he gets to her, he's fine and so is she. Beverly pulls out her tricorder and

scans them both.

PICARD
What happened?

BEVERLY
I don't know... I suddenly felt a wave of nausea.

PICARD
Me too.

BEVERLY
(off tricorder)
I don't see anything wrong with either of us.
(beat)
Maybe the air is toxic...

Beverly gets up and takes a few steps, scanning, but quickly the nausea returns and she retreats back toward Picard and it passes.

PICARD
The same thing... but when you moved back toward me... I felt better.

They stare at each other for a moment, the implications of this sinking in. He smiles gamely at her, trying to downplay the situation.

PICARD
It would seem we're stuck with each other.

OFF their faces...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

18 EXT. RAVINE - DAY

A short time later. Beverly and Picard are walking along and then come to a stop. (From this point on, they should be no more than three feet apart at any time.) Beverly checks her map and frowns.

PICARD
What's wrong?

Beverly points at two different mountain ridges.

BEVERLY
I can't tell if we're supposed to go over this hill... or that one. The topography on this map is a little vague.

PICARD
Let me see.

Picard takes the tricorder and examines the map and the distant ridge line. A beat, then he points in direction.

PICARD

(continuing,
confidently)
This way.

He takes a step, but Beverly stays in place.

BEVERLY
You don't really know, do you?

PICARD
What?

BEVERLY
You're acting like you know exactly which way to go... but you're just guessing. Do you do this all the time?

Picard's been caught, but he takes it with good grace.

PICARD
No.
(MORE)

18 CONTINUED:

PICARD (Cont'd)
(beat)
But... there are times when it's important for a Captain to give the appearance of confidence.

Beverly smiles and they resume their walk.

After a beat, Picard "hears" something -- he turns and

looks at her in surprise. Beverly laughs and holds up her hands.

BEVERLY
I'm sorry... I'm sorry. I couldn't resist...

PICARD
I'm beginning to realize that you seem to always have some... acerbic remark on the tip of your tongue.

BEVERLY
At least I've trained myself not to say it anymore. When I was a little girl, my mouth was always landing me in trouble with my parents... my teachers...

PICARD
(reading her thoughts)
Your friends... and someone named Tom Norris... ?

BEVERLY
(smiles)
That's right. We had one date... which I brought to an abrupt halt with the words... "Is that a beard or is your face dirty?"

PICARD
(overlapping)
"Or is your face dirty?"

They both laugh for a moment... then Picard senses

something else.

PICARD
There's something more... you're laughing, but...
(surprised)
You actually feel... embarrassed about that incident.

18 CONTINUED: (2)

BEVERLY
(a little sad)
Yes.
(beat)
I thought I was being cute... but I really hurt him.

A few beats pass and they silently look at each other, unspoken words travel back and forth. Beverly breaks the silence and tries to shake off the moment.

BEVERLY
(continuing)
That was a long time ago. And it taught me a valuable lesson.

PICARD
(shakes his head)
This... sharing of thoughts and feelings... it's compelling in a strange way...

BEVERLY
Very.

(beat)
We'd better get going.

They head out again.

19 NEW ANGLE

As Picard is alarmed by something he sees in the distance. He's about to say something to Beverly, but she whirls around without his saying anything. They both duck behind some brush for cover and then cautiously peek out.

20 POV BEVERLY & PICARD

Revealing TWO PRYTT TROOPERS walking along the ridge directly ahead of them.

21 RESUME BEVERLY & PICARD

as they watch the Troopers. Beverly shakes her head -- responding to something she "heard."

21 CONTINUED:

BEVERLY
(quietly)
I don't think so, either. Maybe there's another way to reach the village.

Beverly hands him the tricorder without looking -- again, responding to an unseen "thought." Picard studies the tricorder for a moment.

PICARD
No. We'd have to backtrack several kilometers to find another way over this ridge.

Beat. Then Picard makes a decision.

PICARD
(off tricorder)
The border's only two kilometers east of here... there's a forcefield protecting it, but we'll have to find a way to deal with that when we get there.

They carefully move off in a different direction, being careful to use what cover is available.

CUT TO:

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

23 INT. CORRIDOR

Worf and Riker walk down the Corridor and stop outside the Kes Quarters. Riker presses the door panel and the doors slide OPEN after a beat. They EXIT to...

24 INT. KES QUARTERS - CONTINUOUS

Riker and Worf ENTER and are immediately confronted by the Aide, who uses a Kes tricorder to carefully and thoroughly scan both Riker and Worf from head to toe.

Mauric is seated at the table, his hands folded neatly in front of him while TWO N.D. Aides stand on either side of him. Mauric is looking at the Enterprise officers with a cool eye. Riker and Worf exchange a glance -- what's this all about?

The Aide finishes his scan and turns back to Mauric.

AIDE
(to Mauric)
All right.

RIKER
(to Mauric)
Is something wrong?

Mauric looks at them both for a long beat... his friendly and open demeanor is now gone -- he's completely neutral and unreadable. After a long beat, he gestures to two chairs.

MAURIC
Have a seat.

Riker and Worf sit. Mauric studies them both for a moment.

MAURIC
(continuing)
Captain Picard and Doctor Crusher did not show up at the designated rendezvous point.

Riker and Worf exchange a worried look.

RIKER
Do you know what happened to them?

MAURIC
No. We have no idea what happened to them.
(beat)
We find it strange that your officers would follow the escape plan so precisely -- but then fail to make a crucial rendezvous with our operatives.

24 CONTINUED:

WORF
It is possible they have been recaptured.

MAURIC
(shakes his head)
Our sources would have informed us instantly if that had happened.
(beat)
But of course, if they weren't captured... if they simply... made a different rendezvous... we might not ever know about it.

RIKER
A different rendezvous? I'm not sure what you mean.

MAURIC
(sarcastic)
Of course you're not. You wouldn't know if your Captain and

Doctor were meeting secretly with the Prytt.

(beat)

Meeting in order to set up a military alliance with the Federation...

RIKER

What?

Mauric is on his feet now, pacing about the room... he's completely sure of himself -- a keen mind outlining the details of a crime.

24 CONTINUED: (2)

MAURIC

It was a clever scheme... first you pretend to "lose" your officers during transport... then you ask us for help... and get us to expose several of our undercover operatives in the process. But what you didn't expect was for us to get your people out of prison so quickly. They needed more time... more time to plot the destruction of the Kes with their new Prytt friends.

Riker's had enough of this. He gets to his feet.

RIKER

This is ridiculous. You're starting to see conspiracies

everywhere. We were invited here by the Kes, why would we want to ally ourselves with the Prytt?

MAURIC

Why indeed?

RIKER

You can believe what you want... we're going to find our people with or without your help.

MAURIC

Then I believe it's time for us to be leaving the Enterprise.

RIKER

(re: equipment)

Just make sure you take all that junk with you.

Riker and Worf EXIT.

CUT TO:

25 EXT. CUL DE SAC - NIGHT

Beverly and Picard have stopped for the night in a small Cul de Sac, shielded from view by rocks and vegetation. Picard is tending a small FIRE as Beverly sits nearby scanning a collection of plants with her tricorder. After a beat, she reacts with disappointment -- Picard doesn't have to see her to know what's wrong.

PICARD

No luck.

25 CONTINUED:

BEVERLY
I'm beginning to think there's not a single thing on this planet we can eat.

PICARD
Well... if we're lucky, we'll be back on the Enterprise by this time tomorrow and you can plant yourself in front of a replicator with a knife and fork.

She smiles as Picard sits down.

BEVERLY
Remember that Vulcan dish I promised you for breakfast? I was just thinking...

She trails off... suddenly struck by something she "hears" from Picard.

BEVERLY
(continuing, surprised)
You hate having breakfast with me.

PICARD
That's not true.

BEVERLY
Yes, it is. As soon as I said, "breakfast" I heard you say, "I

hate that."

PICARD
That's not quite what I meant...

BEVERLY
Well, what did you mean?

PICARD
I simply... don't like...

BEVERLY
("hearing" him)
... don't like what I've been choosing for breakfast.

PICARD
No, no. It's... just that I feel breakfast should be... a simple meal... and recently they seem to have become more elaborate.

25 CONTINUED: (2)

BEVERLY
("hearing" him)
Tea and scones. That's all you really want, isn't it? Tea and scones. Why didn't you say so?

PICARD
It didn't seem that important...

Suddenly he stops as he "hears" something from her.

PICARD
(continuing)
You don't like those elaborate meals either.

BEVERLY
(laughs)
I usually prefer something simple myself... but somehow I thought you might enjoy more variety.

They both share a laugh.

BEVERLY
(continuing)
Well, it's tea and scones for both of us from now on.

They both smile and sit back. They are very comfortable here... very much at ease with each other. A long silent beat passes as they look into the fire.

PICARD
(continuing)
I love firelight.

BEVERLY
(overlapping)
I love firelight.

PICARD
There's something about the flame... the smell of the smoke... I've always felt it's intoxicating in a way...

Beat.

25 CONTINUED: (3)

BEVERLY
(smiles)
I remember when Jack and I took Wesley on his first camping trip to Balfour Lake. Wesley kept throwing manta leaves in the fire to watch them pop... Jack kept telling him...

She trails off... and slowly looks at Picard with a very shocked and puzzled look on her face. She just "heard" a fragment of something very important. Picard stares resolutely into the fire.

BEVERLY
What?

He doesn't answer.

BEVERLY
(continuing, gently)
Jean-Luc... I heard you. Don't push it away.

PICARD
Beverly, please. I don't want to talk about this right now.

But Beverly isn't about to let this go. She moves closer to him.

BEVERLY

When I said, "Jack and I"... I could feel this sudden wave of... something.
(beat, then surprised)
I never knew you felt that way.

PICARD
Didn't you?

BEVERLY
I guess I always knew there was... an attraction between us, right from the start. But I had no idea how strongly you felt...
(beat)
Why didn't you ever tell me you were in love with me?

25 CONTINUED: (4)

Picard stops trying to get away from this... these are things that he's never confronted directly and this is very difficult for him.

PICARD
You were married to my best friend.
(beat)
At first, it seemed like a harmless infatuation... something more hormonal than emotional. But then...

He trails off and Beverly picks up the thought.

BEVERLY
("hearing" more)
But then as the months went by... and the three of us starting spending more time together...

PICARD
I began to realize that it was something more.
(beat)
It wasn't right... and I knew I wouldn't act on it... but I couldn't help the way I felt.

Beat.

BEVERLY
("hearing" more)
And when Jack died... you felt guilty.

PICARD
I felt guilty before he died... having those kind of feelings for my best friend's wife. Then... later, after the accident... I told myself that no matter what happened I would never let you know how I felt.

BEVERLY
You didn't want to feel as if you were...

PICARD
Betraying my friend...

A long beat.

25 CONTINUED: (4)

BEVERLY
That's why you didn't want me on the Enterprise seven years ago.

PICARD
I didn't know how I would react.
(beat)
But gradually, I found that I didn't feel that way anymore... that twenty years was indeed a long time...

Beat.

25 CONTINUED: (5)

BEVERLY
And now we're friends...

Another beat.

PICARD
Yes... friends.

They look at each other. They've shared something very profound and intimate and Picard seems disquieted. Beverly regards him for a moment, then turns away.

BEVERLY

We still have a lot of ground to cover tomorrow. We should get some sleep.

PICARD
Right.

They both lie down by the fire and get comfortable. The two of them lie on their back, looking up at the sky. After a beat, Picard puts out his arm, and Beverly puts her head on his shoulder. She closes her eyes, but his remain open, staring up at the sky.

FADE OUT.

END OF ACT FOUR

ACT FIVE

26 INT. MAIN BRIDGE (OPTICAL)

Riker, Data, and Worf at their stations. Mauric ENTERS from the Turbolift. His attitude is cool toward Riker... he clearly doesn't trust him.

RIKER
Ambassador. Thank you for coming.

MAURIC
Commander.

RIKER
We're about to clear up this misunderstanding once and for all.
(to Worf)

Hail Minister Lorin, please.

WORF

Aye, sir.

Worf works and then Lorin appears on the Viewscreen.

LORIN

Enterprise, I have warned you about these unauthorized communications...

RIKER

Yes, I know. But I think it's about time we all sat down together and tried to work this out. I have Ambassador Mauric here and --

LORIN

That is your misfortune. We have nothing to say to either of you.

Lorin ENDS the transmission.

MAURIC

(to Riker)

Commander... I know you're working with the Prytt. Putting on a little show like that for my benefit does neither of us any good.

Riker seems very unperturbed by this and he gives Mauric a calm smile.

26 CONTINUED:

RIKER
We'll see.
(to Worf)
Mister Worf...

Worf works his console for a moment... then looks up at Riker and nods.

RIKER
(to Mauric)
I think there's someone waiting for us in the Observation Lounge.

Riker gestures toward the door... after a puzzled beat, Mauric heads in the indicated direction and they both EXIT to...

27 INT. OBSERVATION LOUNGE - CONTINUOUS

Riker and Mauric ENTER and find a very angry Minister Lorin standing in the room. She is keeps a handle on her temper, but she is coldly furious.

LORIN
I should have known that anyone willing to deal with the Kes would be capable of such an outrage.

RIKER
I'm sorry I had to resort to these drastic measures, Minister, but you left me little choice.

MAURIC

Don't pretend that the two of you are enemies. It is too late for a charade.

LORIN

If that is an attempt to hide your military alliance with the Federation, you needn't bother. I already know far more than you can imagine.

Riker tries to get control of the situation.

RIKER

Let's all just sit down and try to talk about what's happened to Captain Picard and Doctor Crusher.

27 CONTINUED:

LORIN

I will not sit at a table with... him.

MAURIC

(quickly)

No more than I would sit with her.

RIKER

All right... then we'll stand. The important thing is that we start talking.

LORIN

I am not authorized to talk with

a Kes official.

RIKER
Then talk to me. Where are my officers?

MAURIC
(to Riker)
As if you don't already know.

Riker's frustration level is clearly building. Off his reaction...

CUT TO:

28 EXT. MOUNTAINSIDE - DAY

Beverly and Picard are climbing a steep slope. Beverly sees something up ahead and she silently motions Picard down. They both duck for cover.

29 NEW ANGLE

Revealing A PRYTT GUARD walking at the top of the ridge ahead of them.

30 RESUME BEVERLY & PICARD

As they double back down the way they came... trying to keep out of sight.

31 ON GUARD

As he looks around the area... suddenly he looks down and sees something. He lifts his weapon...

32 ON PICARD (OPTICAL)

As a PHASER BURST hits the ground very close to him. Picard takes a tumble down the slope, bouncing off a large boulder.

33 BEVERLY (OPTICAL)

Rushes to Picard's side, but the Captain gets to his feet with only a few bumps and scrapes.

PICARD
I'm all right.

Another PHASER SHOT hits nearby and they start to run.

CUT TO:

34 INT. OBSERVATION LOUNGE

Riker's patience is just on the verge of running out.

LORIN
We are already aware of your plan to use Federation technology to build new attack satellites. You will find that we are prepared for them.

MAURIC
An interesting, if pointless lie. I would rather discuss your own plans to use Federation aid to stage a takeover of Kolrod Island.

LORIN

We have been over this before. Kolrod clearly belongs to the Prytt who originally--

RIKER
(hard)
That's it.

They both fall silent and look at him in surprise. Riker has decided to take charge here.

RIKER
(continuing)
I can see that... diplomacy is not going to get us anywhere today, and I don't have time for an extended negotiation session. So it's time to lay all the cards on the table.

34 CONTINUED:

Mauric and Lorin exchange a puzzled look -- card playing must not be a Kes or Prytt activity.

RIKER
(continuing)
That means it's time to stop fooling around and get serious.
(to Lorin)
You're concerned that the Kes are about to be admitted into an associative membership with the Federation.

LORIN

Correct.

RIKER

As First Officer of the Enterprise I think I can promise you that is not going to happen. The Kes will be denied membership.

They both look at him in shock.

MAURIC

You do not have the authority to do that. Despite whatever games you may have played with the Prytt since your arrival, we still plan on taking our petition directly to the Federation Council. They will listen to our--

RIKER

They will listen to the report of the Enterprise Captain and his First Officer. And I can tell you right now that the First Officer's report will go something like this:

(he moves about the room)

"Kesprytt is a deeply troubled world with social, political, and military problems that it has yet to resolve. The Kes, although a friendly and democratic people, are driven by suspicion, deviousness, and paranoia. In the opinion of this officer, they are

not ready for membership."

34 CONTINUED: (2)

Mauric has definitely been put in his place. Riker now notices that Lorin is looking pretty smug -- she seems to have won.

RIKER
Now to the matter of our missing officers...

LORIN
They are still charged with spying, Commander. I have heard nothing here which would alter that.

RIKER
Then maybe you should consider this: If anything happens to them, Starfleet is going to want a full investigation. That means more starships will be sent to Kesprytt... and those ships are going to want answers... which means they'll be putting your country under a very large and very uncomfortable microscope.

Riker leans in close to Lorin... she doesn't like the sound of any of this.

RIKER
(continuing)

Remember how unhappy you were when we contacted just one of your people without authorization? Well, think of what it'll be like when ten starships start looking for answers. They'll be contacting hundreds of your people... they'll conduct massive sensor sweeps... they might even start sending down Away Teams. And all because you wouldn't help me find my missing officers...

Lorin is definitely starting to worry about this not so bright future. Off her look of concern...

CUT TO:

35 EXT. BORDER AREA - DAY (OPTICAL)

Picard and Beverly run toward the FORCEFIELD BORDER between Prytt and Kes territory. The forcefield itself is invisible unless touched, but the border is clearly marked by signs and by large stanchions which operate the forcefield.

They stop just in front of the border. Beverly pulls out her tricorder and begins working as Picard looks behind them.

BEVERLY

I think I can use the tricorder to set-up a multiphase pulse. That should weaken the field enough for us to get through.

She continues to work as Picard keeps an eye out. He "hears" something and responds without turning around.

PICARD
No, no. The modulation frequency should be in the upper-harmonic range.

35 CONTINUED:

BEVERLY
Right.

The forcefield in front of her now suddenly becomes VISIBLE... a small section of it starts to WARP and DISTORT as Beverly works.

36 NEW ANGLE

As FOUR PRYTT TROOPERS come running through some brush and toward Picard and Beverly.

37 RESUME NEAR FORCEFIELD (OPTICAL)

Beverly reacts to something she "hears".

BEVERLY
I'm going as fast as I can.

The distortion in the field gets LARGER. Picard and Beverly get closer to the field. The following takes place very quickly:

-- The Troopers rush them... weapons drawn...

-- The distortion in the field is almost the size of a single person...

-- Beverly glances over her shoulder and then makes a lightening decision. She suddenly PUSHES him THROUGH the distortion.

-- Picard falls to the other side of the border.

-- The distortion now writhes and fluctuates wildly after his passage... Beverly can't get through.

Picard jumps to his feet and looks back at Beverly in horror as the Troopers rush up -- they've got her. Picard and Beverly silently look at each other from opposite sides of the border... unheard thoughts rushing back and forth.

The troopers keep their weapons trained on Beverly, but they don't fire. One TROOPER activates his communicator.

37 CONTINUED:

TROOPER
Minister, we have the human female. The male is standing in Kes territory.

CUT TO:

38 INT. OBSERVATION LOUNGE - CONTINUOUS

Where Riker and Mauric listen as Lorin communicates

with the surface.

LORIN
Very well. Transmit their coordinates to the Enterprise Transporter Room.

TROOPER'S COM VOICE
Understood.

RIKER
Thank you, Minister. Now, if you'll excuse me...

Riker EXITS... leaving two very chastened people in the Observation Lounge.

CUT TO:

39 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

40 INT. CORRIDOR

Picard, Beverly and Riker ENTER from the Transporter Room walking down the corridor. Picard and Beverly are still dirty and bedraggled from their adventure. Midconversation.

RIKER
Mauric is determined to take his protest to the Federation Council, but I don't think he'll get very far.

PICARD
I tend to agree, Number One.

They walk for a few beats, then Picard suddenly laughs at something and turns to Beverly with a smile. She looks at him for a moment and then she laughs too... sharing some silent, private joke. Riker looks from one to the other in puzzlement.

RIKER
Did I miss something?

PICARD
(to Beverly)
I know... I know... you're absolutely right.

Picard and Beverly continue to trade telepathic thoughts as they continue down the corridor, much to Riker's confusion.

CUT TO:

41 INT. PICARD'S QUARTERS

It's much later. Picard and Beverly are just finishing up the last remnants of an intimate dinner. They're both in civilian clothes and the mood is warm, inviting. Beverly pushes back her plate and looks very contented. The implants are gone.

BEVERLY
(re: food)
That was wonderful.

41 CONTINUED:

PICARD
My pleasure.

Picard clears away the dishes and Beverly sits back in her chair.

BEVERLY
Don't take this the wrong way, Jean-Luc... but I'm glad we're not joined at the hip anymore.

PICARD
Were you getting tired of my company?

BEVERLY
Just tired of bumping into you every thirty seconds. I was beginning to feel like you were part of my uniform.

Picard now produces a bottle of champagne.

BEVERLY
Champagne... ?

He pops the cork. Beverly smiles as he pours the champagne.

BEVERLY
(lifts her glass)
What shall we drink to?

They look into each other's eyes for a moment. There are many things they could drink to, but Picard opts

for something safe after an awkward beat.

PICARD
Our... freedom.

BEVERLY
Freedom.

They clink glasses and sip the champagne. There is a long quiet beat.

BEVERLY
Penny for your thoughts.

PICARD
I was just thinking... that as distracting as it was... I was beginning to get used to... "hearing" your thoughts.

41 CONTINUED: (2)

BEVERLY
So was I. It was very... intimate.

Picard nods and Beverly looks down into her glass.

BEVERLY
You know... last night... I woke up...

PICARD
Oh?

Beverly nods... she gives him a look full of sexual innuendo.

BEVERLY
I was awake for several hours. And thanks to the implant, I got to "hear" some very interesting dreams of yours.

Picard shifts for a moment... but he takes it with good humor.

PICARD
A man can't be held responsible for what his mind does when he's asleep.

BEVERLY
What about when he's awake?

There is a long beat... Picard studies her for a moment... then slowly gets up and moves closer to her. After a moment, Beverly looks up at him.

41 CONTINUED: (3)

There is a crackle of attraction in the air... Picard reaches out... she takes his hand... gets out of her chair... and for one moment, they both realize that anything is possible in this moment...

PICARD
So now that we've had this... unique experience... what do we do now?

BEVERLY
(innocent)
What do you mean?

PICARD
You know exactly what I mean.

BEVERLY
No I don't. The implant's been removed, remember?

PICARD
I mean now that we know how we each feel... perhaps we shouldn't be afraid to explore those feelings...

Beverly takes a long moment... looks at Picard, then makes her decision.

BEVERLY
(gently)
I'm not afraid... but I'm also not ready.

Picard nods silently. A moment... then she kisses him on the cheek -- maybe just a little longer than normal... and she heads for the door.

BEVERLY
Good-night.

PICARD
Good-night.

Beverly EXITS...

42 INT. CORRIDOR - CONTINUOUS

Beverly ENTERS and stops just outside the door... looks back... then walks off.

43 INT. PICARD'S QUARTERS

Picard looks after her for a moment... then blows out the candles.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Force of Nature"
#40277-261

Written by

Naren Shankar

Directed by
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FINAL DRAFT

SEPTEMBER 17, 1993

STAR TREK: "Force of Nature" - 09/17/93 - CAST

STAR TREK: THE NEXT GENERATION
"Force of Nature"

CAST

PICARD	PRAK
RIKER	RABAL
DATA	SEROVA
BEVERLY	
TROI	
WORF	
GEORDI	

Non-Speaking
N.D. SUPERNUMERARIES
N.D. SECURITY

SPOT

STAR TREK: "Force of Nature" - 09/17/93 - SETS

STAR TREK: THE NEXT GENERATION
"Force of Nature"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
GEORDI'S QUARTERS/BEDROOM	ALIEN SHIP
OBSERVATION LOUNGE	
ENGINEERING	
JEFFERIES TUBE	
DATA'S QUARTERS	
STELLAR PHOTOGRAPHY LAB	
READY ROOM	
TEN FORWARD	

STAR TREK: "Force of Nature" - 09/17/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Force of Nature"

PRONUNCIATION GUIDE

HEKARAS	huh-CARE-us
RABAL	ruh-BALL
SEROVA	suh-ROE-va
TETRYON	TEH-tree-on
VERTERON	VURR-ter-on

STAR TREK: The Next Generation
"Force of Nature"
TEASER

FADE IN:

1 INT. GEORDI'S QUARTERS - ANGLE ON DOOR

The door CHIME sounds.

GEORDI (O.S.)
(harried)
Come in!

The DOOR OPENS and DATA ENTERS. He looks around the room for a moment -- it's apparently empty.

DATA
Geordi... ?

GEORDI (O.S.)
I'm in here...

The voice is coming from the bedroom. As Data moves toward it, he sees PIECES OF A BROKEN VASE strewn all over the floor.

2 THE BEDROOM

Data ENTERS the bedroom to see GEORDI on his hands and knees, looking at something under the bed.

GEORDI
I've got her now, Data... she's trapped.

DATA

(puzzled)
Who?

Geordi gives him a sharp look.

GEORDI
Your demented cat.

Data moves to the other side of the bed and peers curiously underneath.

DATA
I do not understand. Why is Spot under the bed?

2 CONTINUED:

GEORDI
Probably because she knows I'll kill her if I get my hands on her.

DATA
Has Spot been misbehaving?

GEORDI
That's putting it mildly. So far she's broken a vase and a teapot, destroyed my couch by using it as a scratching post, and coughed up hairballs on my carpet.

DATA
These incidents are common to cat owners. When you borrowed Spot, you said you wanted to experience

the full range of feline behavior
before getting a cat yourself.

GEORDI
Yeah, well, I don't think I'm
ready for one. You can take her
back, with my blessings.

A beat as Data stares under the bed.

GEORDI
Well? Go ahead -- call her.

DATA
Spot does not respond to verbal
commands.

GEORDI
She won't come when you call her?

DATA
No.

GEORDI
Data, have you ever considered
training her?

DATA
(pondering)
I have never found it to be
necessary.

GEORDI
Necessary? That cat is out of
control.
(MORE)

2 CONTINUED: (2)

GEORDI (Cont'd)
Half the time I wasn't sure if she was going to lick me or scratch my face off.

DATA
I have never experienced that kind of behavior from Spot.
(beat)
Although she does have the unfortunate habit of jumping onto my computer console when I am working.

GEORDI
There, see? She needs training.

RIKER'S COM VOICE
Riker to senior staff. Please report to the observation lounge. Mission briefing in ten minutes.

GEORDI
Okay, we have to get her out from under there. I'll scare her -- you grab her when she comes out.

DATA
I do not think it would be wise to startle her --

But Geordi makes his move.

GEORDI

Now!

SPOT goes streaking out from under the bed -- not toward Data -- and dashes into the other room.

GEORDI

Uh-oh...

There's a resounding CRASH from the next room. Geordi casts a baleful eye at Data.

GEORDI

Training.

(beat)

Definitely.

2 CONTINUED: (3)

Off Data's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47310.2. We are investigating the disappearance of the Medical Transport Fleming somewhere in the Hekaras Corridor. Our search is complicated by the unique properties of this particular region of space.

4 INT. OBSERVATION LOUNGE

PICARD, RIKER, Data, TROI, BEVERLY, WORF, and Geordi are seated at the conference table. The mood is upbeat -- even though the mission is serious, it's still fairly routine.

RIKER
The Fleming's last contact with Starfleet was four days ago. They didn't report anything out of the ordinary when they entered the Corridor...

Riker nods to Data who rises and moves to the large monitor which is displaying an OKUDAGRAM of a subspace map of the Hekaras Corridor. The graphic indicates a long, path-like trail threading its way through several star systems.

DATA
The unusually intense tetryon fields in this sector pose a severe navigational hazard to warpdriven vessels...

Data indicates the path-like structure on the graphic.

4 CONTINUED:

DATA
(continuing)
The Hekaras Corridor is the only route through the area which is free of tetryon fields. Ships travelling at warp must use the Corridor to ensure safe passage through the region.

PICARD
How long will it take to complete a level-one search?

DATA
At least two days, sir. The Corridor is over twelve lightyears long, and the surrounding tetryon interference will limit our sensor range.

Picard nods and Data takes his seat.

WORF
Could we send out reconnaissance probes to supplement the sensors?

GEORDI
They won't be very effective. The interference will make it difficult to maintain contact with

the probes; the best we can do is to try increasing the sensor efficiency.

(beat; to Picard)

We're installing multi-phase buffers on all the sensor modules. It should help a little.

Troi, meanwhile, has been studying the graphic.

TROI

Hekaras Two is inhabited, isn't it? Maybe they've had contact with the Fleming.

Riker shakes his head.

RIKER

They haven't. I've already spoken with the Hekaran government.

(MORE)

4 CONTINUED: (2)

RIKER (Cont'd)

According to them, only one ship has passed through their system in the last week... and that was a Ferengi trader.

Beverly reacts.

BEVERLY

The Fleming was carrying a supply of bio-mimetic gel... it's rare

and quite valuable. Do you think it's possible the Ferengi could have hijacked it?

RIKER
(considers)
I wouldn't put it past them.
(beat; to Picard)
We should be prepared for that contingency.

PICARD
Agreed.

Picard makes his decisions.

PICARD
(continuing)
All right then. Mister Worf, initiate your search pattern. Let's head in.

The meeting breaks up.

CUT TO:

4A INT. ENGINEERING

Geordi is at the warp core. The DILITHIUM CHAMBER is open and he is working intently on the innards with a TECH TOOL. Several N.D.s are working in the b.g.

Data ENTERS and moves to Geordi.

DATA
Geordi, we have experienced a slight drop in sensor efficiency.

Commander Riker would like us to
examine the phase buffers.

Geordi does not look up from his work immediately.

4A CONTINUED:

GEORDI
No problem, Data... I'll be with
you in a minute...

Geordi works another beat and then turns to an N.D.

GEORDI
(continuing)
All right, Hansen, transfer EPS
conduit thirteen through the
stabilizer matrix.

VOICE (O.C.)
Aye, sir.

Geordi closes the chamber, moves to another console and
continues working. Data follows him, curious.

DATA
Geordi, is there a problem with
the engines?

GEORDI
No, not really...

DATA
Then why are you stabilizing the
EPS conduit?

A beat. Geordi looks up from the console.

GEORDI
I'm just trying to get a slightly higher power conversion level...

DATA
(considering it)
That would not affect the engines in any way.

GEORDI
I know. That's not the point.

Data seems puzzled.

4A CONTINUED: (2)

DATA
Then... what is "the point?"

GEORDI
(a bit evasive)
I just... want the best conversion level I can get.

DATA
Why?

There is a beat. Somewhat reluctantly...

GEORDI
It's the Intrepid.
(off Data's reaction)

Their Chief Engineer is Commander Donald Kaplan. We went through the Academy together. And... I kind of like to make sure our power conversion level is... a little higher than theirs.

DATA
I understand. You are in competition with Mister Kaplan.

Geordi doesn't want to admit to that.

GEORDI
No, it's not really a competition...
(beat)
This is the flagship. It just seems to me -- we should be better than the rest.

DATA
That does sound like a competitive position.

GEORDI
It's more a matter of personal pride. I mean... these are my engines.

DATA
But you are trying to outperform the Intrepid.

GEORDI
Well... yeah.

Geordi works the console for a beat.

GEORDI
Computer. How much have the conversion levels increased?

COMPUTER VOICE
Levels are unchanged.

Geordi's frustration is evident as Data waits patiently.

GEORDI
All right, we'll deal with of this later...

Geordi grabs a TECH TOOL and moves toward the Jefferies tube.

GEORDI
(continuing)
Let's take a look at those sensors.

Data and Geordi EXIT into the Jefferies tube.

5 INT. JEFFERIES TUBE

Geordi and Data are moving through a section of the VERTICAL JEFFERIES TUBE. They stop at a junction, and Geordi opens a MEESPANEL. He begins to work on it with a TECH TOOL as Data monitors his progress with a TRICORDER.

GEORDI
Okay -- how's that?

DATA
The phase buffer is functioning within normal parameters. Sensor efficiency has increased six-point-seven percent.

5 CONTINUED:

Geordi closes the panel, still not quite satisfied.

GEORDI
Only six-point-seven? One of the stages must still be out of alignment...
(beat)
Let's check out junction A-nine.

Data acknowledges and they begin to climb down the tube.

DATA
Geordi, I have taken your suggestion regarding Spot.

GEORDI
What suggestion?

DATA
I have begun to train her. I am currently testing several techniques.

Geordi isn't really interested to hear about Data's cat.

GEORDI
Really...

Data continues talking as they move into a horizontal section...

6 ANOTHER JEFFERIES TUBE - HORIZONTAL SECTION

Moving along the tube...

DATA
I began with simple conditioned response exercises and followed with various environmental enhancements. Next I intend to explore bio-conditioning devices.

GEORDI
Devices?

DATA
Such as sensor nets for behavior modification... or bio-feedback motivators...
(beat)
Unfortunately, I have been largely unsuccessful...

6 CONTINUED:

Geordi stops at a MEESPANEL and opens it up. He takes

out his (TECH) tool and begins working.

GEORDI
(kidding)
How about a phaser? A low stun setting at the right moment might do the trick...

Data reacts -- he's taking the suggestion seriously.

DATA
Geordi. I will not stun my cat.

GEORDI
I was just kidding...

Geordi works for another moment, then closes the panel.

GEORDI
This isn't it, either.

DATA
There is clearly a misalignment somewhere in this system.

GEORDI
That's for sure...
(thinks)
There's one more possibility... let's take a look at junction C-twelve...

They move off down the tube...

6A JEFFERIES TUBE - ANOTHER SECTION

moving along the tube...

DATA
I am somewhat concerned that my training efforts will ultimately fail...

GEORDI
Well, maybe you're just going about it the wrong way.

6A CONTINUED:

DATA
I have consulted numerous animal behavior manuals; several of them claim that cats are inherently untrainable.

GEORDI
I don't believe that. My sister didn't know a thing about animals and she was able to train her cat. How complicated could it be?

DATA
(curious)
What did she train her cat to do?

GEORDI
(thinks about it)
Well... her cat would jump into her arms on command.

Data is intrigued by the notion.

DATA

That is interesting. Perhaps I could modify your sister's technique to keep Spot off my console. Do you know how she was able to train her cat?

GEORDI
(amused)
Well, as I recall, she had to walk around for about two months with a piece of tuna in her blouse...

Data reacts.

In the meantime, they have reached another MEESPANEL. Geordi opens it and checks it out...

GEORDI
I was right... this buffer is out of alignment...
(beat, works)
All right... how's that?

Data scans the panel with his tricorder.

DATA
The phase alignment is stabilizing...
(MORE)

6A CONTINUED: (2)

DATA (Cont'd)
(beat)
However, sensor efficiency has

only increased an additional one-point-three percent.

GEORDI
Well, that's not much, but every little bit helps.

RIKER'S COM VOICE
Riker to Data.

DATA
(taps combadge)
Data here.

RIKER'S COM VOICE
We're picking up a ship ahead on long range sensors. If you and Geordi are through down there, we'd like to have you on the Bridge.

6A CONTINUED: (3)

Data looks at Geordi who closes the panel.

GEORDI
We've squeezed as much out of these systems as we're going to get.

DATA
(to com)
Acknowledged, sir. We are on our way.

Data moves off down the tube. Geordi takes one last, satisfied look at his repair and then follows Data down the tube.

CUT TO:

7 INT. BRIDGE

Picard and Riker are at their command stations; Worf is working his console at Tactical; various N.D.s are at the other stations.

WORF
We are within visual range, sir.

PICARD
On screen.

Worf works his console and...

8 THE MAIN VIEWSCREEN (OPTICAL)

activates, showing a Ferengi ship drifting in space. The ship is completely dark and there is no glow from its warp engines.

9 RESUME SCENE

Data and Geordi ENTER from the aft Turbolift; Geordi moves to Aft Science and Data moves to Ops, relieving the N.D. as Riker examines the readout of his chair console.

RIKER
(to Picard)
This is the same Ferengi ship that entered the Corridor a week ago.

(MORE)

9 CONTINUED:

Geordi studies his console closely.

GEORDI
Captain, there are no emissions from their plasma vents. Their warp drive must be completely inactive.

DATA
(off console)
That is correct, sir. Their impulse systems appear to be down as well... power generation is at extremely low levels.

PICARD
What about life signs?

DATA
(off console)
Life support is also functioning, at low levels. There are approximately four-hundred fifty Ferengi on board. That is a standard complement for a vessel of this class.

A puzzling beat.

PICARD
Mister Worf, open a hailing

frequency.

A beat as Worf works his console.

WORF
No response on any channel, sir.

GEORDI
(off console)
I'm not reading any subspace emissions from their ship at all, sir. It looks like every one of their field coils has been overloaded.

RIKER
That would explain why they didn't respond to our hails...

9 CONTINUED: (2)

DATA
It would also explain the failure of their warp drive.

A beat.

GEORDI
Sir, the Feregni sensors are still functioning. I could modify one of our deflector emitters to transmit old-style delta waves... if I modulate that with a com signal, the Ferengi should be able to pick it up.

PICARD

Make it so.

Geordi moves to another console and begins working.

RIKER

(to Picard)

Well, if they did hijack the Fleming, they certainly didn't get very far with the cargo.

PICARD

Mister Worf, have tractor beams standing by... we may have to take them under tow...

(beat)

Helm, bring us within tractor range...

WORF

(puzzled, off console)

Captain, I am picking up power emissions from the Ferengi ship...

(urgently)

They are locking weapons!

PICARD

(quickly)

Raise shields --

Picard barely gets the words out as the SHIP SHAKES from the blast. The RED ALERT lights flash and the KLAXONS sound.

OFF reactions.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. BRIDGE - CONTINUOUS

The SHIP SHAKES again as another blast from the Ferengi vessel connects. Picard and Riker quickly bark out their orders.

RIKER
Ready phasers. Prepare to return fire.

PICARD
Target their weapons array only.

WORF
Phasers locked.

PICARD
Fire.

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

fires its phasers, hitting the Ferengi ship.

12 INT. BRIDGE

DATA
Direct hit.
(beat)

Their weapon systems are down.

PICARD
(to Worf)
Damage report.

WORF
(off console)
We sustained minimal damage on decks five and seven, sir.

DATA
Sir, the Ferengi ship's power has stabilized... they appear to have impulse capability.

12 CONTINUED:

RIKER
(to Picard)
They were just playing dead... conserving power until we got in close enough.

PICARD
But why attack us in the first place?

RIKER
Somehow I don't think they're going to let us beam over and ask them...

Picard turns to Geordi who's still working.

PICARD
Mister La Forge, how are you coming with that com link?

GEORDI
Almost ready, sir...

Geordi tinkers with the console for a quick beat and then steps back.

GEORDI
(continuing)
We can give it a try.

PICARD
Open a channel.

Geordi works his console.

13 THE MAIN VIEWSCREEN (OPTICAL)

comes on. The image is unrecognizable, almost completely obscured by "snow".

14 ON GEORDI

as he works his panel, attempting to clear the image.

15 INCLUDE THE MAIN VIEWSCREEN (OPTICAL)

as it gradually clears to show the grainy, staticfilled image of the Ferengi commander, DAIMON PRAK (NOTE: the visual should be clearly inferior to our normal Viewscreen image). He doesn't look happy.

PICARD
This is Captain Jean-Luc Picard of the Enterprise. Please explain your attack on my ship.

PRAK
(outraged)
Our attack? We were defending ourselves. Do you deny that you are responsible for disabling my vessel?

Picard exchanges a glance with Riker -- what is this guy talking about?

PICARD
Your ship was adrift and your communications inoperative. We were attempting to ascertain your status.

PRAK
(doesn't buy it)
You were attempting to move in for the kill.
(beat)
Do not toy with me, Picard... we are obviously at your mercy. But know this: when the Ferengi Council learns of your actions, they will consider this an act of war.

PICARD
Daimon, there has clearly been a misunderstanding here. I believe it would be in everyone's best

interests if you came aboard and
we discussed the situation.

PRAK
I see no reason to trust you,
hewman.

Picard wants to get to the bottom of this -- but he's
going to have to force Prak to accept his help.

15 CONTINUED:

PICARD
Then I suppose we'll be on our
way...
(beat)
If you wish, I'll relay your
position to your government... in
case you're unable to complete
repairs... and remain stranded
here.

Prak wavers -- he really isn't ready to take that
chance.

PRAK
Perhaps it would be better to
discuss the situation...

Off Prak's reaction.

CUT TO:

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Ferengi ship.

17 INT. READY ROOM

Picard, Riker, and Prak.

PRAK
We detected what appeared to be a Federation signal buoy. When we approached it, it emitted a massive verteron pulse... our warp drive, our sensors, our communications systems were all disabled.
(beat)
We assumed we were the victims of a new Federation weapon.

PICARD
Daimon Prak. The Federation established this Corridor to ensure a safe route through the sector. We have nothing to gain from mining it.

17 CONTINUED:

RIKER
Whatever happened to your ship may not be an isolated incident. A Federation Medical transport was recently lost in the Corridor.

PRAK
We passed a Federation ship

several days ago. It did not appear to be in any distress.

Picard and Riker react.

RIKER
Can you give us an idea of their heading?

Prak smiles -- finally, he's got a way to be one-up.

PRAK
It's possible that information was recorded in our sensor logs, Commander.
(beat)
Unfortunately, my entire crew is occupied with our repairs. I don't know if there will be time to search our records.

It's obvious what Prak is getting at.

PICARD
Perhaps if we assigned an engineering team to assist with the repair efforts... would that give you time to retrieve your logs?

Prak seems quite satisfied with the arrangement.

PRAK
I believe it would, Captain.

18 INT. DATA'S QUARTERS

Spot is sitting on Data's desk as Data stands nearby.

DATA
Spot -- down.

18 CONTINUED:

Spot stares at him.

DATA
(continuing)
Spot -- down.

Spot does nothing. Data approaches Spot and as he lifts the cat off the desk, he repeats the command.

DATA
(continuing)
Spot -- down.

Data sets the cat on the floor and then points to the desk.

DATA
(continuing)
This is up. Up is no.

Data points to the floor.

DATA
(continuing)
This is down.
(strokes Spot)
Down is good.

The door CHIMES.

DATA
(continuing)
Come in.

The DOORS OPEN and Geordi ENTERS, carrying a PADD. As Geordi speaks, Data picks up Spot and places her on the desk.

GEORDI
Data. I had another idea that might help boost our power conversion levels. Could you give me a hand?

DATA
I would be happy to.

Geordi notices Spot sitting on the console.

GEORDI
Don't tell me you're training her to use the console.

18 CONTINUED: (2)

DATA
As part of her training program, I am teaching Spot to jump down from the desk on my command.

GEORDI
How's it going?

DATA

I have not been entirely successful...

Spot MEOWS loudly. In response, Data moves to the replicator. Spot jumps off the desk and moves to a certain place on the floor and waits. Data speaks to the replicator.

DATA

(continuing)

Feline supplement two-hundred twenty-one.

We HEAR the replicator activating. Data picks up a BOWL OF FOOD and sets it down in front of Spot, who begins to eat.

GEORDI

That cat has definitely got a mind of her own, Data. Maybe she's just not trainable.

Spot MEOWS twice. Data now moves to a shelf and picks up a small BALL OF YARN...

DATA

I suppose I must accept that possibility. It may be that Spot lacks the intelligence necessary to learn the appropriate responses to my commands.

Data places the yarn in front of Spot who begins to play with it. Geordi watches, amused.

GEORDI

Maybe.
(beat)
But I think your training is
coming along quite nicely.

Data seems puzzled and then looks at Spot with a
thoughtful expression.

18 CONTINUED: (3)

GEORDI
(continuing)
Come on, Data, let's go.

Geordi moves for the door. With a final backward
glance at the cat, Data follows Geordi and they EXIT.

18A INT. ENGINEERING

Data and Geordi are working at the pool table.

GEORDI
Okay, Data, keep the EPS flow
constant while I re-modulate the
power taps.

Data turns to the work.

DATA
This procedure could only boost
the conversion level by -- point-eight
percent.

GEORDI
That's all right... it might be

enough.

DATA

Enough?

Geordi picks up a nearby PADD and hands it to Data.

GEORDI

Commander Kaplan just sent me this on subspace.

Data reads off the PADD.

DATA

"La Forge. I've got Intrepid's power conversion level up to ninety-seven-point-one percent. Maybe you should try cleaning your plasma grid once in a while."

GEORDI

Can you believe the nerve of this guy... ?

DATA

We perform maintenance on the plasma grid at regular intervals.

GEORDI

Of course we do -- he's just trying to get me angry.

18A CONTINUED:

Geordi works for another beat before hitting a final

button on the console.

GEORDI
That should do it...
(to computer)
Computer, what is the current
power conversion level?

COMPUTER VOICE
Power conversion level is ninety-seven-point-two
percent.

A triumphant grin breaks across Geordi's face.

GEORDI
Too bad, Mister Kaplan...

Data reacts to the obvious glee in Geordi's voice, and
Geordi looks sheepishly back. Off expressions.

CUT TO:

19 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

at impulse as it approaches a DEBRIS FIELD (as seen in
"Face of the Enemy").

PICARD (V.O.)
Captain's Log, Stardate, 47311.4.
Based on the Ferengi sensor logs,
we have traced the Fleming's most
likely course. It now appears
that the vessel may have come to
an unfortunate end.

20 INT. BRIDGE - AFT SCIENCE

Picard and Data are studying an OKUDAGRAM on the monitor which shows a line indicating the course of the Fleming through the Corridor; the line passes near a debris field.

PICARD
What's the origin of this debris field?

20 CONTINUED:

DATA
Unknown, sir. It does not appear on any Federation charts of the Corridor.

PICARD
Could it be what's left of the Fleming?

DATA
It is a possibility. The debris consists primarily of duranium and poly-composite fragments which suggests it could be from a ship. Furthermore, the field contains sufficient mass to account for the Fleming.

A grim beat.

20 CONTINUED:

PICARD
All right... let's take a closer look. Perhaps we can find something to give us a positive identification.

Picard moves back to his command position and joins Riker; Data returns to Ops; Worf is at Tactical.

PICARD
(continuing)
Helm, plot a course through the debris field. Ahead slow.

Data works his console as the Enterprise begins slowly moving into the debris field.

DATA
Captain, I am picking up a small, metallic object, approximately three-point-five meters in diameter...

RIKER
It could be a ship's log recorder... or a probe casing.

DATA
(off console)
I do not believe so... it is emitting an unusual signal ...
(urgently)
Sir, it is beginning to generate a verteron field.

Picard and Riker react.

PICARD
Shields up! Full reverse, now!

But the realization comes too late. Suddenly, an INTENSE WHITE LIGHT fills the Bridge for several seconds, accompanied by a HIGH-PITCHED SOUND (note: there is no ship shake).

When the effect subsides, the Bridge lights are dimmed and many of the consoles are dark.

PICARD
(continuing, to Worf)
Damage report.

20 CONTINUED: (2)

WORF
Warp engines are off-line... shields are down... all subspace systems are inoperative...

RIKER
Just like the Ferengi ship.

DATA
Captain, there is an unidentified vessel heading toward us... two life forms aboard...

PICARD
On screen.

21 THE VIEWSCREEN (OPTICAL)

A small alien ship stands facing the Enterprise.

22 INT. BRIDGE

DATA
(off console)
They are initiating their
Transporter systems...

PICARD
(to Worf)
Can you get any power to the
shields?

Worf works his console in frustration.

WORF
No sir.

RIKER
(to com)
All decks... security alert!

The ship goes to RED ALERT.

DATA
We are being boarded...

A tense beat... where are they going to materialize?

GEORDI'S COM VOICE
La Forge to Bridge... we've got
intruders in Main Engineering...

23 INT. ENGINEERING - ON GEORDI

Geordi is in his office, staring through the glass at the now-inactive warp core.

GEORDI
(continuing, to com)
We need a security team down here...

WORF'S COM VOICE
It's on the way...

As Geordi moves out of his office...

24 WIDEN TO INCLUDE THE WARP CORE

TWO HUMANOID ALIENS, a male, RABAL, and a female, SEROVA, are standing in front of the inactive core.

GEORDI
What do you want?

RABAL
We're trying to make you listen...

SEROVA
You are killing us.

TWO N.D. SECURITY GUARDS ENTER with PHASERS drawn. Off Geordi's stunned reaction.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. OBSERVATION LOUNGE

Picard, Riker, Data, and Geordi are at the table with Rabal and Serova. The two N.D. Security Guards stand nearby, phasers holstered, closely flanking the aliens.

PICARD
(hard, to Rabal)
You've made a very serious accusation. I want you to explain it.

Rabal is a mature, reasonable man but he's extremely passionate and determined.

RABAL
Captain, according to our research, warp fields are causing a dangerous reaction in this region of space.

Serova is younger than Rabal, and she seems more determined and less inclined to listen to reason.

SEROVA
Our planet is already being affected. We have measured large gravitational shifts throughout our system.

RABAL
If something isn't done, our planet will become uninhabitable.

There's a beat as Picard considers the implications of what they're saying. If they are right, then the situation demands study. Geordi, however, is openly skeptical of their claims.

25 CONTINUED:

GEORDI
Captain, I've heard this theory before. Their research was evaluated by the Federation Science Council a few years ago. Their claims just didn't hold up.

Serova bristles.

SEROVA
That research was only preliminary. Our original analysis was incomplete...

Picard understands their position, but he doesn't care for their methods.

PICARD
Doctor, if you wanted us to review your research, you could have placed a request through the Science Council.

RABAL
Their resources are limited. It would have taken over a year before they dispatched a science

ship to come and evaluate our work.

SEROVA

We were not willing to wait any longer.

(beat)

We knew that if we disabled enough ships, Starfleet would come. Then at least we would be able to present our case...

25 CONTINUED: (2)

RIKER

That's how you rationalize these attacks?

SEROVA

Neither you nor the Ferengi suffered any casualties, Commander. The actual damage to your vessels was negligible.

RABAL

We dispersed verteron probes in the Corridor only to disable warpdriven ships... nothing more.

RIKER

You can call it whatever you like. The fact remains that you deliberately disguised your probes. You made them look like signal markers... You hid them in

debris fields... You mined the Corridor.

There's an uncomfortable silence. Both Rabal and Serova realize they've taken some pretty extreme measures, but they're not going to apologize for it.

A beat as Picard considers his options.

PICARD
(continuing)
Mister La Forge, how long do you estimate it will take to restore the engines?

GEORDI
Their verteron pulse overloaded our field coils, sir... it'll take at least thirty-six hours to get underway.

Picard turns to Rabal and Serova.

25 CONTINUED: (3)

SEROVA
I know precisely how our pulse affected your field coils. With my help, your ship could be operational in ten hours...
(beat)
Provided you agree to review our research.

Picard fixes Serova with a hard stare; he is not going

to be forced into this.

PICARD

Because of the seriousness of your claims, I'm willing to listen to your case. But make no mistake. Our priority here is the recovery of the Fleming.

(beat)

I expect you to help us restore our systems and deactivate all your remaining probes in the Corridor...

(beat)

If you do not, I will put you both in the brig and take you to the nearest Starbase where you'll face charges for what you've done.

Serova is unrepentant and she's not backing down; Rabal, however, is willing to compromise.

RABAL

My sister and I have no wish to impede your rescue efforts --

SEROVA

Rabal, don't. The probes are the only leverage we have. If we --

RABAL

(silences her)

Serova.

(to Picard)

We will do as you ask, Captain, but please... re-examine our data.

25 CONTINUED: (4)

PICARD
We will, Doctor. Part of our job is to maintain an open mind... even under these circumstances.
(beat)
Mister La Forge, take them to Engineering and get the core back on-line.

Geordi isn't happy at the prospect of working with these people, but there isn't much of a choice.

GEORDI
Yes, sir.

PICARD
Mister Data, begin a review of their research. I'd like your report as soon as possible.

Data nods, then Data, Geordi, Rabal, and Serova EXIT, followed by Worf and the Security Guards. Off Riker and Picard's expressions.

CUT TO:

26 INT. ENGINEERING

Geordi, Rabal, and Serova are working in and around the area of the warp core. All three have PADDS. The warp core is still dark. Serova works a console and the warp core begins to PULSE SLOWLY. She checks a panel.

SEROVA
There... shields have been restored. You'll be able to reengage your engines in... approximately eight hours.

Geordi checks the panel himself.

GEORDI
(irritated)
You know, even after we get the engines on-line, it's going to take a week to recalibrate them properly...

SEROVA
I'm sorry you've been inconvenienced.
(MORE)

26 CONTINUED:

SEROVA (Cont'd)
But that's all it is -- an inconvenience. Our concerns are far more important than the condition of your engines.

GEORDI
What if the Fleming had been transporting perishable supplies... or was on an emergency mission? Your little plan might have cost a lot of lives.

SEROVA
That didn't happen, Commander. And saving lives is precisely what we're trying to do.

GEORDI
Well, you have an interesting way of going about it.

Serova regards him intently, frustrated by his seeming intransigence.

SEROVA
There's no point talking to you. You've already decided not to listen.

She EXITS, leaving Rabal and a frustrated Geordi.

RABAL
Commander... I know my sister can be somewhat -- aggravating...

GEORDI
I'd have to agree with that...

RABAL
But please try to understand... she believes profoundly in this cause. She has sworn to dedicate her life to exposing the dangers of warp drive.

26 CONTINUED: (2)

GEORDI

Warp drive has been around for three centuries. It's a proven technology...

RABAL

You sound like I did... about four years ago...

GEORDI

You mean you didn't believe her, either?

RABAL

No. What I didn't realize... was how brilliant my sister is. It took two years of study for me even to grasp the principles behind her theoretical models... they're that sophisticated.

GEORDI

Well, our Commander Data is no slouch. If there's anything there, he'll find it.

RABAL

I hope so.

(beat)

Because once we persuade Starfleet to stop warp travel through the Corridor... we will have to convince our own people to give up warp drive completely.

It's an unexpected notion.

26 CONTINUED: (3)

GEORDI
Hekaras Two is the only inhabited world in this region. Without warp drive, you'd be completely isolated from the rest of the Federation. Are you really willing to take that step?

RABAL
Yes. And if you were in my position, I hope you'd be willing to do the same.

Rabal EXITS. Off Geordi's expression.

CUT TO:

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the alien ship.

28 INT. STELLAR CARTOGRAPHY LAB

Data is giving his report to Picard as Rabal and Serova listen anxiously. Data is standing in front of a monitor which displays a SUBSPACE FIELD MAP of the Corridor (NOTE: this OKUDAGRAM should be based on the map seen in Act 1); several pocket-like regions inside the Corridor are highlighted.

DATA
According to Serova and Rabal's theory, there are regions of

potential subspace instability
within the Corridor...

Data indicates the pockets on the map.

DATA
(continuing)
They believe that if these regions
continue to be exposed to warp
field energy, they will rupture --
subspace will extrude into normal
space, forming a rift.

Picard studies the graphic.

28 CONTINUED:

PICARD
I see. It's like pacing up and
down on a carpet... eventually,
you wear a hole in it.

DATA
The analogy is essentially
correct.

PICARD
Can their theory be proven?

DATA
At this time, there is
insufficient evidence to do so...

Rabal is visibly disappointed by Data's pronouncement;
Serova's expression is unreadable.

DATA
(continuing)
In order to determine whether or not a rift would form, we would have to expose a region of the Corridor to warp field energy approximately one-million times greater than that normally generated by a starship.

RABAL
Commander, we believe the warp field effect is cumulative. Each starship that passes through the Corridor at warp brings us one step closer to forming a rift.

28 CONTINUED: (2)

DATA
I agree that is a possibility.
(to Picard)
Captain, I suggest we ask the Federation Science Council to send a research vessel to this area. A more detailed investigation would resolve many of our questions.

That's not enough to satisfy Serova.

SEROVA
That's your response? More research? More delays? I suppose

I shouldn't have expected anything different.

Before he can respond, Picard is interrupted by the COM.

RIKER'S COM VOICE
Bridge to Captain Picard.

PICARD
(taps combadge)
Go ahead.

INTERCUT:

29 INT. BRIDGE

RIKER
Sir, we've located the Fleming on long-range sensors, approximately zero-point-three light years away.

PICARD
What's their condition?

RIKER
The vessel appears to be intact. They have shields, but it looks like their subspace systems are out.

PICARD
All right. We'll get underway as soon as the engines are back on-line.

29 CONTINUED:

RIKER

Aye, sir.

END INTERCUT.

Picard returns his attention to Data, Rabal, and Serova.

PICARD

I'd like you all to put together a research proposal for the Science Council. I'll give it my full recommendation.

DATA

Yes, sir.

Unlike Serova, Rabal is trying to stay upbeat and hopeful.

RABAL

Captain, I appreciate the opportunity you're giving us. It's a beginning that we --

SEROVA

Not "we". You can do whatever you want, Rabal. I'll have no part of this. It's just another delay.

Serova abruptly EXITS. Reactions.

CUT TO:

30 INT. BRIDGE

Picard and Riker at command; Worf at Tactical; Data at Ops; Rabal is working at one of the aft stations. The aft Turbolift DOORS OPEN and Geordi ENTERS.

GEORDI
(to Picard)
The engines are back on-line, sir. All systems are ready.

PICARD
Very good.

Geordi nods and moves to the Aft Science station.

30 CONTINUED:

PICARD
(to conn)
Helm, lay in a course for the Fleming.

VOICE (O.C.)
Aye, sir.

RIKER
(to Picard)
It looks like they're in pretty good condition. According to our sensors, they've got their shields back up to full strength.

30 CONTINUED: (2)

WORF
(interrupts, off console)
Captain, the Hekaran ship is moving off....

31 EXT. SPACE - THE ALIEN SHIP (OPTICAL)

powers up and heads away from the Enterprise.

32 INT. BRIDGE (OPTICAL)

WORF
There is one life form on board. It is Serova.

Puzzled reactions. Picard turns to Rabal.

PICARD
What's going on, Doctor?

Rabal is honestly baffled.

RABAL
I don't know...
(beat)
May I speak to her, Captain?

PICARD
(nods)
Mister Worf, open a channel.

Worf works his console and the IMAGE OF SEROVA APPEARS on the Viewscreen.

RABAL

Serova, what are you trying to do?

Serova's expression is grim.

SEROVA
They wanted proof. I'm going to give it to them.
(beat; sadly)
I'm sorry...

Serova terminates communications. Rabal is still puzzled.

DATA
(off console)
Captain, the Hekaran ship's engines are beginning to overload...
(MORE)

32 CONTINUED: (2)

DATA (Cont'd)
(beat)
I believe Serova is attempting to create a warp core breach...

Shocked reactions. Suddenly, Rabal understands what's Serova's trying to do.

RABAL
No...

33 ON THE VIEWSCREEN (OPTICAL)

The alien ship is seen only as a point receding rapidly deep into space. Suddenly, we see the FLASH from an EXPLOSION. A SHOCK WAVE radiates outward from the flashpoint, leaving a STRANGE GLOW in its wake...

34 INT. BRIDGE

The SHIP SHAKES, buffeted by the shock wave. RED ALERT lights are flashing...

RIKER
Shields at maximum... Full reverse...

A few dicey moments later the SHAKING SUBSIDES.

PICARD
Report!

DATA
(off console)
We have cleared the shock wave, sir... but tetryon flux in the area is increasing rapidly...

35 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is dwarfed by a GLOWING RIFT IN SPACE -- it's like a ragged tear in a black curtain with a bright light shining through it. It's enormous... terrifying...

36 INT. BRIDGE

Off the crew's shocked reactions.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

outside the rift.

38 INT. BRIDGE

Moments later. Everyone is staring into the Viewscreen at the terrifying sight.

RIKER
It's incredible...

PICARD
(to Data)
Mister Data, what's your analysis?

DATA
(off console)
The effect is approximately zero-point-one light years in diameter, and is emitting extremely high levels of tetryon radiation...
(beat)
It appears to be what Rabal and Serova predicted, sir -- a subspace rift.

Grim reactions all around the Bridge.

GEORDI
She was right...

Rabal stares at the Viewscreen. He can barely believe what his sister has done, and he's stunned by her death.

PICARD
(to Data)
Can you get a fix on the Fleming? Is it still in one piece?

DATA
(works console)
Scanning...
(beat)
The Fleming is near its previous coordinates... it appears to be intact.... but it is now within the rift.

38 CONTINUED: (2)

Picard turns to Rabal.

PICARD
Doctor, is it possible for a ship to survive in there?

Rabal doesn't respond, his eyes remaining fixed on the Viewscreen.

PICARD
Doctor...

Picard moves to him.

PICARD
(continuing)
I'm sorry about your loss... but we need your help now.

Rabal tries to focus.

RABAL
Of course, Captain...

PICARD
Does the rift pose any danger to the Fleming?

RABAL
I... I don't know...

Suddenly, the SHIP SHAKES strongly, then stops. Picard and Riker exchange a concerned glance.

RIKER
What was that?

Geordi studies the Aft Science console.

GEORDI
Some kind of high energy distortion wave... it looks like they're being generated from within the rift.

DATA
As long as we maintain our current position, our shields should provide sufficient protection.

PICARD
What about the Fleming? How long can they survive in there?

38 CONTINUED: (3)

DATA
The waves are even more intense within the rift. I estimate their shields will fail within twelve hours.

A beat.

RIKER
Can we risk going in there to get them out?

38 CONTINUED: (4)

GEORDI
Not at warp, sir.
(off console)
According to these readings, the rift is in a state of accelerating instability -- which would make it extremely sensitive to warp field energy. If we go in at warp, we might make it expand even further.

RIKER
I don't think we have a choice.

It would take weeks to reach them
at impulse.

PICARD
Then I want some better options.
(beat)
Data, Geordi... take Doctor Rabal
and begin an analysis of the rift.
We need a way to get the Fleming
out of there.

Data and Geordi acknowledge. Rabal follows them into the Turbolift and the three men EXIT. Off Picard's expression.

CUT TO:

39 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

stopped in space.

DATA (V.O.)
Science Officer's log, Stardate
47312.1. Our new sensor readings
have greatly improved our
understanding of the rift.
However, we have been unable to
find any way to counteract it.

40 INT. STELLAR CARTOGRAPHY LAB

Data and Geordi are working at a console. Rabal sits off to one side, lost in thought. They've all been working for a while.

41 THE MONITOR (OPTICAL)

displays an IMAGE OF THE RIFT and associated information.

42 RESUME SCENE

GEORDI
(frustrated)
Everything here supports Serova's theories... I don't see any way to close the rift or even reduce its size.

The SHIP SHAKES from another distortion wave. Geordi and Data exchange a look -- they're running out of time.

Data studies the console for a beat and then turns to Rabal.

DATA
Doctor, is it possible there are areas inside the rift which are stable... where we could safely use our warp engines?

Rabal still seems a little shell-shocked. He moves to the console and studies the monitor.

RABAL
Perhaps...
(to computer)
Computer, scan the rift for regions of low instability...

43 ANGLE ON THE MONITOR (OPTICAL)

displays a CONTOUR-LIKE MAP superimposed over the previous graphic. A few areas are highlighted.

RABAL
There's no area stable enough to withstand a warp pulse...

Geordi's attention stays fixed on the monitor -- he's noticed something unusual.

43 CONTINUED:

GEORDI
There's something strange here...
(beat)
Computer. Display grid delta-seventeen... enhance and magnify.

The display changes again, ZOOMING IN on a corner of the screen which lies outside the rift. A small, contour map-like region can now be seen.

44 RESUME SCENE

GEORDI
What do you make of that?

RABAL
It's a subspace instability -- outside the rift.

It's a mysterious beat. They all stare at the monitor, puzzled.

DATA
That should not be possible.

Rabal begins working at his controls.

RABAL
(concerned)
Commander, I'm going to begin a field-enhanced scan of this sector. I'd like to take a closer look at this.

GEORDI
In the meantime, we'll have to tell the Captain that we don't know how to get to the Fleming.

DATA
I am not certain that is true.
(off their reactions)
I may have an idea.

Off their reactions...

45 INT. READY ROOM

Picard, Riker, and Data.

DATA
I suggest we coast into the rift.

RIKER
Coast?

DATA

We can initiate a brief, high-intensity warp pulse from our current position. We should be able to attain sufficient velocity to enter the rift, beam the crew off the Fleming and exit -- without using our warp engines.

It's a risky plan.

The SHIP SHAKES again from a distortion wave. The men react.

RIKER

All right. Let's say we initiate a full power warp pulse... how much time will we have before we drop out of warp?

DATA

If we field-saturate the nacelles, we should be able to sustain warp speed for approximately two minutes.

RIKER

That's not much time... and it could get pretty rough in there.

Data nods, agreeing.

DATA

Our timing will be critical.

Picard makes his decision.

PICARD

Mister Data, begin your calculations. We'll go in as soon as you're ready.

45 CONTINUED:

DATA

Aye, sir.

Data EXITS. Off Picard's and Riker's troubled expressions.

CUT TO:

45AA INT. ENGINEERING

Data and Geordi are working at the pool table.

DATA

I believe the maximum saturation level should be eighteen-point-three percent.

GEORDI

(works console)

All right...

(off console)

With these parameters, we should be able to maintain warp speed for... two minutes and eight seconds.

(beat)

I don't think we can get any more than that.

DATA

I agree. But based on the size of the rift, it should give us sufficient time to complete our rescue.

(to computer)

Computer. Begin nacelle field saturation.

The computer BEEPS. Geordi moves away from the pool table, clearly troubled.

GEORDI

How did we miss it?

DATA

What do you mean?

GEORDI

How did we miss the connection -- between warp drive and the formation of the rift?

45AA CONTINUED:

Geordi moves to the warp core, looking at it thoughtfully.

GEORDI

Between the two of us we've logged thousands of hours on these engines. We're supposed to be warp field experts. But this time we certainly were wrong.

DATA
Technically, Geordi, we were not wrong. Serova's theories rested on assumptions which were unprovable.

GEORDI
Seems to me she managed to prove them pretty conclusively...

DATA
But only by using methods which a reputable scientist would never employ.

GEORDI
Yeah... she was willing to die to make her point.
(beat)
We should have listened to her more closely.

DATA
We reviewed Serova's research to the best of our ability, and we were prepared to continue studying the problem. But that was not satisfactory.

Geordi is trying to understand his own feelings here and the realizations are not coming easily.

GEORDI
I can remember times when I've been a little stubborn... trying to get people to believe me when I didn't have enough proof...

DATA
I do not believe that you would have resorted to such extremes.

45AA CONTINUED: (2)

GEORDI
But she had to... to make us listen. Why? Why was I so resistant?

DATA
Perhaps because the aggressive methods she chose created an adversarial situation.

This exchange is helping Geordi hone his self-examination. He begins to narrow the field...

GEORDI
Or maybe I was taking the whole thing personally.

DATA
I do not understand...

Geordi ponders, trying to understand it himself.

GEORDI
Maybe it was all a little threatening to me... the thought that warp engines might be doing some kind of damage.

He circles around the warp engine, assessing it.

GEORDI
I've always looked at this warp core as something... beautiful...
(beat)
It never occurred to me that it might be -- destructive.

A thoughtful beat. Data returns to the pool table.

GEORDI
(checks console)
It's going to take another half hour for the nacelles to saturate. Would you call me when they're ready?
(beat)
There's someone I should talk to.

He EXITS.

45A INT. TEN FORWARD - ANGLE ON DOOR

Geordi ENTERS. It's after hours and the place is relatively deserted. Geordi looks around the room for a moment until he finds who he's looking for.

46 ON RABAL (OPTICAL)

He's standing alone at the windows, staring out at the glowing rift.

47 RESUME SCENE

Geordi stands quietly behind him until Rabal turns, noticing him. Rabal is subdued, his voice quiet.

RABAL
Commander.

GEORDI
May I join you?

Rabal nods, and Geordi moves beside him. There is a small silence.

GEORDI
I wanted to say... I'm sorry about your sister.

Rabal glances at him.

RABAL
Thank you.
(beat)
I'm trying to tell myself that she died for what she believed in... but somehow that's not much comfort.

47 CONTINUED:

A quiet beat. In a way, Geordi feels responsible for what's happened.

GEORDI
I wish things could've happened differently. I should have taken

a closer look at your research...
it's possible there was something
I missed...

RABAL
No. You didn't miss anything.
The problem was time. It would've
taken time to do the proper
research... and Serova wasn't
willing to wait.

Geordi is silent for a beat... then...

GEORDI
I guess the question now is...
where do we go from here?

RABAL
I don't think we can look at space
travel the same way anymore...
we're going to have to change.

Geordi absorbs this. The whole thing has huge
implications for him.

GEORDI
I've been in Starfleet for a long
time. We depend on warp drive...
(beat)
I don't know how easy it'll be to
change.

RABAL
It won't be easy at all.

47 CONTINUED: (2)

Geordi stares at him, the full weight of the situation riding heavily on his shoulders.

48 OMITTED

49 INT. BRIDGE

Picard, Riker, Data, and Worf are at their stations.

DATA
(works console)
Captain, warp pulse calculations are complete. We will be firing the engines at maximum intensity for six-point-three seconds before disengaging.

WORF
Damage control parties are standing-by on all decks.

RIKER
Our course to the Fleming is plotted and laid in, sir.

Picard acknowledges.

PICARD
(to com)
Mister La Forge... whenever you're ready...

50 INT. ENGINEERING

Geordi is near the warp core.

GEORDI

Aye-aye, sir.

(works panel)

Initiating warp pulse... now.

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

52 INT. BRIDGE

We hear the SOUND of the warp engines building in intensity... The acceleration is tremendous... Suddenly, the engine SOUND STOPS completely...

DATA

Engines disengaged...

(beat)

We are entering the rift...

Immediately, the ship begins SHAKING strongly... it's a tense situation.

DATA

(continuing)

Hull stress is increasing... eighteen percent of maximum tolerance and rising...

PICARD

How long until we reach the Fleming?

WORF

(off console)
One minute, twenty-two seconds...

RIKER
All transporter rooms are standing by.

WORF
(concerned, off console)
Captain, I am picking up power emissions from the Fleming... they may be attempting to initiate their warp drive.

A shocked beat as they realize the danger.

RIKER
They must have been able to repair their engines...

52 CONTINUED:

DATA
Captain, if they activate their engines --

PICARD
I know, Data.
(to Worf)
Can we establish communications?

WORF
No, sir... subspace interference is too high...

PICARD
How long until we reach transporter range?

WORF
Fifty-three seconds...

RIKER
(grim)
I don't think we're going to make it...

WORF
(continuing)
Sir, they are activating their warp drive...

A HUGE BLAST rocks the ship... The LIGHTS DIM and ALARMS SOUND...

PICARD
Report!

WORF
Damage on decks six and fourteen... our structural integrity field is holding.

RIKER
What about the Fleming?

DATA
(off console)
They are badly damaged, sir... their life support systems are failing.

RIKER
(to com)
All transporter rooms, prepare for emergency evacuation procedures...

52 CONTINUED: (2)

DATA
(interrupting, off console)
Captain, when the Fleming activated its warp drive, the rift expanded by two-point-three percent...
(beat)
We no longer have sufficient momentum to escape.

The SHIP ROCKS from a huge distortion wave -- the largest yet. Off reactions.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

engulfed by the rift.

54 INT. BRIDGE

The crew is recovering from the impact of the last distortion wave.

DATA
Captain, distortion wave intensity has increased by a factor of ten.

WORF
We are within transporter range of the Fleming, sir. Commencing evacuation procedures...

The SHIP SHAKES again.

DATA
Distortion waves are now occurring every fifty-nine seconds... Hull stress is nearing maximum tolerance...

Picard and Riker react... they need some options -- fast.

RIKER
Data, what if we forced an EPS discharge through the impulse reactor... would that be enough to blast us out of here?

DATA
I do not believe so, sir... and the resulting explosion would most likely destroy the saucer section in the process...

GEORDI'S COM VOICE

Captain...

INTERCUT:

55 INT. ENGINEERING

Geordi has been monitoring the Bridge and he works quickly as he talks.

GEORDI
(continuing)

We might be able to get out of here without using the warp engines.

55 CONTINUED:

RIKER

How, Geordi?

Geordi continues working at his consoles as he speaks.

GEORDI

When's the last time you went surfing, Commander?

Riker and Picard react, unsure where Geordi's going with this.

RIKER

A couple of months ago, on Risa... I nearly killed myself on the

break at Kattala beach.

GEORDI
Feel like catching another wave?

PICARD
(catching on)
A distortion wave...

GEORDI
Exactly, sir. If can phase-match our deflector shield to the EM variants of the distortion wave, when the next one hits, we'll be pulled along with it...

RIKER
(to Picard)
We could ride it out of the rift and break away once we're clear.
(beat)
Assuming we survive the ride.

Picard considers this risky plan.

PICARD
(to Worf)
Is everyone off the Fleming?

WORF
The last of the crew has been beamed aboard, sir.

PICARD
All right, Mister La Forge. Get us out of here.

Geordi works frantically.

55 CONTINUED: (2)

GEORDI
Yes, sir... I'm phase matching the deflector shield now...

55 CONTINUED: (2)

DATA
(off console)
The next distortion wave will impact in fourteen seconds...

GEORDI
Matching phases...
(beat)
Prepare to engage shield emitters on my mark...

DATA
Ten seconds...

GEORDI
Ready...

PICARD
(to Data)
Engage shield emitters... full power...

DATA

Distortion wave impact... now.

The SHIP LURCHES forward for a beat and then LURCHES BACK. Reactions from the bridge -- it didn't work.

DATA
(off console)
We were unable to maintain contact with the distortion wave, sir... we are still within the rift.

PICARD
(to com)
What went wrong, Mister La Forge?

GEORDI
(checks a panel)
The speed differential between us and the wave was too high, sir... the shock of the impact threw us off.

DATA
Another distortion wave is approaching... impact in twenty-six seconds.

55 CONTINUED: (3)

RIKER
(to Picard)
Our hull stress is already critical... we can't handle many more jolts like that one...

DATA
Captain, I suggest we take the ship to full impulse. If we can attain sufficient speed, it will lessen the shock when the wave hits.

Picard nods grimly -- it's their only chance.

PICARD
Helm, full impulse. Head us out of the rift.
(beat; to com))
Shield emitters, stand-by.

GEORDI
We're ready, sir.

DATA
Distortion wave impact in five seconds...

PICARD
Engage emitters... now.

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A DISTORTION WAVE comes rippling through the rift, catching the Enterprise and pulling it along...

57 INT. BRIDGE

The ship LURCHES forward and begins to SHAKE as it accelerates.

DATA
We are in the distortion wave...

hull stresses exceeding
tolerance...

WORF
Structural integrity fields
failing on decks ten through
sixteen..

The ship ROCKS violently to one side.

57 CONTINUED:

DATA
We are within the distortion
wave... hull stresses exceeding
tolerance...

WORF
Structural integrity fields
failing on decks ten through
sixteen... switching to
backups...

The ship ROCKS violently to one side.

58 INT. ENGINEERING

GEORDI
(to com)
Captain, we're separating from the
distortion wave... I'm attempting
to compensate...

59 INT. BRIDGE

The SHAKING grows worse.

PICARD
(to Data)
How much longer until we clear the rift?

DATA
Approximately twelve seconds...
(beat)
Hull stress is now one-hundred twenty percent above maximum...

WORF
Structural breach is imminent...

60 EXT. SPACE - THE ENTERPRISE (OPTICAL)

breaks away from the distortion wave, and the ship is thrown clear of the rift.

61 INT. BRIDGE

The SHAKING subsides rapidly as systems return to normal.

DATA
We have cleared the rift. Hull stresses have returned to normal.

Reactions of relief from the crew.

PICARD
Cancel red alert.

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

62 CONTINUED:

PICARD (V.O.)
Captain's Log, Stardate 47314.5. We have been continuing our research, while the Federation Council studies our reports on the subspace rift.
(MORE)

62 CONTINUED: (2)

PICARD (Cont'd)
It now appears certain that what we've seen here will have repercussions for many years to come.

63 INT. OBSERVATION LOUNGE

Picard, Riker, Data, Troi, Beverly, Geordi, and Worf are seated; Rabal and Geordi are standing at the large monitor, giving their report. The mood is somber.

GEORDI
Our scans have shown a lot of subspace instabilities all through the sector. If they're exposed to enough warp energy, they might

eventually create other rifts.

RABAL
Based on current warp drive patterns in the sector, we've projected where subspace rifts will be most likely to form in the next forty years.
(beat)
This is the way things are now...

Rabal activates the monitor.

64 THE MONITOR (OPTICAL)

displays a view of the sector highlighting the subspace instabilities (as seen in Act 4).

65 RESUME SCENE

RABAL
This is how they'll look in ten years...

Rabal touches the monitor control panel.

66 CONTINUED:

At the end, the rifts cover large areas of the sector. It's a shocking and chilling image.

67 RESUME SCENE

PICARD
(to Geordi and Rabal)

Thank you, gentlemen.

Geordi and Rabal acknowledge and take their seats.

PICARD
(to group)
We've received new directives from the Federation Council on this matter...

Picard picks up a PADD in front of him.

PICARD
(continuing)
Until we can find a way to counteract the warp field effect, the Council feels our best course is to slow the damage as much as possible...
(beat)
Therefore, areas of space found susceptible to warp fields will be restricted to essential travel only...
(beat)
And effective immediately, all Federation vessels will be limited to a speed of warp five, except in cases of extreme emergency.

A beat.

WORF
Sir, the Klingons will observe these restrictions, but the Romulans will not.

TROI
And what about the Ferengi... and the Cardassians for that matter?

PICARD
The Federation is sharing our data with all known warp-capable species.
(MORE)

67 CONTINUED:

PICARD (Cont'd)
All we can hope is that they realize it's in their best interests to take similar action.

67 CONTINUED: (2)

BEVERLY
Putting limits on warp speed is only going to prevent other rifts from forming. What are we going to do about this one?

GEORDI
Unfortunately, right now there's not much we can do.

RABAL
My planet is not in immediate danger, but the gravitational shifts are already beginning to

affect its orbit. Our climate is changing.

PICARD
Starfleet is setting up a weather control network for Hekaras Two. It's only a temporary solution, but it should suffice for now.

RIKER
We were lucky the rift formed as far away from the planet as it did. At least we have a little time to consider our options.

A beat as the scale of the problem sinks in.

PICARD
If there are no further questions, you're dismissed.

As the group files out of the room, Picard rises and moves to the window and looks out into space. Geordi notices this and lingers behind. He moves to Picard.

GEORDI
We should have the thermal stabilizers ready for the Hekarans in another day, sir.

PICARD
Very well.

There's a long beat before Picard continues.

67 CONTINUED: (3)

PICARD (Cont'd)
(beat)
But now I can't help but wonder if all the while I was really helping to destroy the very thing I hold dear.

Geordi's reply is firm and confident.

GEORDI
It's not going to turn out that way, sir. We still have time to make it better.

There's a silent moment between them. Off their reactions.

68 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it leaves at impulse.

FADE OUT.

END OF ACT FIVE

THE END

"Inheritance"
#40277-262

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FINAL DRAFT

SEPTEMBER 27, 1993

STAR TREK: THE NEXT GENERATION
"Inheritance"

CAST

PICARD	JULIANA
RIKER	PRAN
DATA	SOONG
BEVERLY	
TROI	
WORF	

GEORDI

Non-Speaking Non-Speaking
N.D. SUPERNUMERARIES N.D. ATREAN

STAR TREK: "Inheritance" - 09/27/93 - SETS

STAR TREK: THE NEXT GENERATION
"Inheritance"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
ENGINEERING
TEN FORWARD
HOLODECK
DATA'S QUARTERS
SICKBAY
TRANSPORTER ROOM
OBSERVATION LOUNGE

FIRST MAGMA POCKET
SECOND MAGMA POCKET
SHAFT
NARROW PASSAGEWAY

STAR TREK: "Inheritance" - 09/28/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Inheritance"

PRONUNCIATION GUIDE

ATREA A-tree-uh

PRAN PRAN
MAVALA mah-VAH-lah
TERLINA tur-LEE-nah
FOURIER four-ee-YAY
CORVALLEN kor-VAL-len

STAR TREK: The Next Generation
"Inheritance"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around the planet Atrea.

PICARD (V.O)
Captain's Log, Stardate 47410.2. The Atrean government has requested assistance in averting a natural disaster that is threatening their world. Two of their geologists have come aboard to discuss the problem, one of whom is a human who has been living on Atrea Four.

2 INT. OBSERVATION LOUNGE (OPTICAL)

PICARD, GEORDI, and DATA look on as Atrean Scientist PRAN TAINER stands before an OKUDAGRAM depicting a cross-section of the Atrean planet. Also present is Pran's human wife, JULIANA TAINER, a fiftyish woman dressed in Atrean fashion. The Atreans are a humanoid species, only slightly different from us.

JULIANA
Captain, our situation has worsened since my husband and I first contacted you. The molten core of our planet is not just cooling -- it's begun to solidify.

PRAN
Our gravitational field has been affected -- seismic activity has increased by a factor of three.

JULIANA
If the cooling continues at this rate -- Atrea will become uninhabitable within thirteen months.

Everyone takes in this grim news.

2 CONTINUED:

GEORDI
We could minimize seismic activity by creating isobaric fissures and releasing some of the tectonic stress -- but that would just be a temporary fix.

DATA
The only permanent solution would be to re-liquefy the core.

Geordi stands and moves to the Okudagram.

GEORDI
These pockets in the magma layer -- how close are they to the molten region of the core?

JULIANA
A few kilometers, why?

Geordi turns to Data.

GEORDI
You think that's close enough to try ferro-plasmic infusion?

Data considers, then acknowledges the possibility. Juliana and Pran share a look -- they're not sure what this means.

2 CONTINUED: (2)

Data moves toward the monitor, gesturing.

DATA
The procedure would involve using our ship's phasers to drill down through the planet's surface and into the pockets -- where we would set up a series of plasma infusion units.

GEORDI
We'd trigger the units by firing a modulated energy burst down through the shafts.

Juliana addresses Data.

JULIANA
I see... injecting sufficient plasma directly into the core should trigger a chain reaction... and that will reliquify the magma...

DATA
It should be possible to stabilize the core temperature at ninety-three percent of normal.

PRAN
If it works, the core would remain molten for centuries.

Picard lets Pran and Juliana consider for a beat.

PICARD
If you give your permission, we'll begin immediately.

PRAN
Very well. But before we proceed, I'd like to update our geological surveys.

2 CONTINUED: (3)

GEORDI
I'll be glad to help you, Doctor.

PICARD
(to Pran and Juliana)
I've assigned you quarters during the time we're here. Please make yourselves comfortable.

PRAN
Thank you, Captain.

The meeting breaks up and Picard, Pran, and Geordi EXIT. Data starts to follow, but Juliana stops him.

JULIANA
Data --

Data turns to her.

DATA
Yes, Doctor?

2 CONTINUED: (4)

She has an almost expectant look on her face -- a kind of breathless anticipation.

JULIANA
Do you have any idea who I am?

Data is puzzled by the question.

DATA
You are Doctor Juliana Tainer.

Juliana exhales slightly, as though a question of long standing had finally been resolved.

JULIANA
You lost all your early memories. We thought you would -- but we couldn't know for certain.

Data is now even more puzzled. He looks at her quizzically.

DATA
Have we met before?

She looks at him with what can only be called pride, eyes shining.

JULIANA
Oh, Data, I was there -- right from the beginning, on Omicron Theta. I helped create you.
(proudly)
And now... look at you.

DATA
(taken aback)
You were a colleague of Doctor Soong?

She laughs, a warm, merry laugh that lights her face.

JULIANA
Yes, I certainly was -- and I was also his wife. In a way, I suppose you could say -- I'm your mother.

Off Data's reaction to this unexpected revelation...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 INT. TEN FORWARD

Data and Juliana at a table. Her eyes are shining as she looks at him...

JULIANA
I still can't believe it... seeing you again after all these years...

Data is curious about the situation, but of course not sharing Juliana's emotional response.

DATA
Doctor, I have no memory of you.

JULIANA
There's a reason for that... we wiped your processors after we'd finished refining your programming.

She leans forward, looks at him lovingly.

JULIANA
(continuing)

Why don't you tell me what you do
remember... and then I'll fill in
the gaps.

DATA
(pondering)
My memory record begins when I was
activated by the Starfleet
officers who found me on the
Omicron Theta outpost.

JULIANA
After the attack by the
Crystalline Entity --

DATA
Yes. All of the inhabitants of
the colony had been killed.

Juliana acknowledges somberly.

3 CONTINUED:

DATA
But -- I discovered that my memory
banks contained the contents of
their journals and logs.

JULIANA
(a gentle smile)
We thought you might find their
experiences useful... after your
childhood, we figured you needed
all the help you could get.

DATA

My -- childhood?

JULIANA

(laughing)

That's what I called it. You were like a baby at first -- a hundred kilogram baby, but still...

She shakes her head, smiling at the recollection.

JULIANA

(continuing)

It took you a while to develop motor skills... learn how to process sensory information. And of course Noonian was never satisfied... he kept tinkering, trying to make you as human as possible. And then there was the business about hiccuping...

DATA

Hiccuping?

JULIANA

He was determined that you'd have periodic bouts of hiccups, but he couldn't get it right -- they were either too violent, or too prolonged, or not noticeable at all... I finally said, good heavens, Noonian -- nobody likes having hiccups. Why don't you just forget it? So he did.

She smiles again, enjoying these reveries. But Data is

still interested in getting information.

DATA
So you wiped my memory processors after this -- childhood.

3 CONTINUED: (2)

JULIANA
Then we deactivated you -- and programmed you with the colonists' logs. We were planning to reactivate you.
(beat, more somber)
But we never had the chance. The Crystalline Entity attacked... we had to leave quickly. We wanted to bring you with us -- but there was only room for two in the escape pod.

There is a beat as Data considers this.

DATA
Doctor, I have scanned the colonists' journals... there is only one Juliana mentioned in them, and her last name is O'Donnell.

JULIANA
That's me...

DATA
But there is no mention that my

father was married to you.

She shakes her head, again smiling at a recollection.

JULIANA
Because of my mother.
(off his look)
She thought Noonian was an eccentric scientist who was too old for me... we decided to get married secretly and give her some time to get used to the idea of our being together.

She leans forward, conspiratorially.

JULIANA
(continuing)
We slipped away to Mavala Four and got married there... a Klingon and a Corvallan trader were our witnesses...
(MORE)

3 CONTINUED: (3)

JULIANA (Cont'd)
(a bit wistful)
It wasn't exactly the wedding I'd hoped for, but Noonian had a way of making the oddest things seem romantic...

DATA
My father did have an unusual way

of looking at things...

JULIANA
(surprised)
How would you know that?

DATA
I encountered him once -- in the Terlina system.

JULIANA
(excited)
That's where we went -- after we left the outpost... I had no idea you'd ever met him.

DATA
It was shortly before his death.

There is a shocked pause.

JULIANA
He's... dead?

DATA
Yes.

Juliana seems to shrink into herself for a moment, grappling with this unexpected news.

JULIANA
I didn't think it would hit me this hard...
(beat, struggling for control)
We didn't exactly part on the best of terms...

DATA
What do you mean?

3 CONTINUED: (4)

JULIANA
I realized that he loved his work as much as he loved me. Maybe more. There we were, stuck on that planet in the middle of a jungle... no one else to talk to, no -- no life. It just wasn't enough...
(beat)
That's why I left.

This was clearly a difficult decision for her. After a moment she looks up at him, reassuring, smiling her lovely smile.

JULIANA
(continuing)
Anyway, it was a long time ago. What's important is that we're together now.

She touches his arm.

JULIANA
(continuing)
And I want to get to know you.

But Data hesitates. This has been a lot to assimilate in one sitting, and he isn't sure how to respond.

3 CONTINUED: (5)

DATA
This has been an interesting encounter, and one altogether unexpected. I would like to corroborate what you have told me before we proceed further.

Juliana stares at him... his lack of emotion is hard for her to accept. She clearly hoped for a more positive response.

DATA
Excuse me, Doctor.

Off her face as he EXITS...

4 OMITTED

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Atrea.

6 INT. ENGINEERING (OPTICAL)

Geordi is working at the pool table, Data is working at a separate monitor along the side wall.

GEORDI
I'm just about finished reconfiguring the phaser banks.

We should be ready to start drilling in about an hour.

Data doesn't look up from his console.

DATA
Inform me when you are ready.

Geordi moves closer to Data.

GEORDI
What are you doing there, anyway?

DATA
I am attempting to ascertain whether Doctor Tainer's story is true.

GEORDI
Don't you believe her?

DATA
I neither doubt nor believe her. I am simply attempting to verify her assertions.

Geordi smiles to himself at this android response.

GEORDI
Well, what have you turned up so far?

DATA
The Registrar's Office on Mavala Four cannot confirm that Doctor Soong was married there.
(MORE)

6 CONTINUED:

DATA (Cont'd)
Apparently many documents were lost when the government was overthrown.

Geordi looks at Data's console, which is scrolling RAPIDLY.

GEORDI
Then what are you looking at?

6 CONTINUED: (2)

DATA
I am checking passenger manifests to see if they went to Mavala during the period in question.

Suddenly Data reaches out and stops the scroll.

DATA
O'Donnell, Juliana...
(beat)
Soong, Noonian -- they were both passengers on a transport that travelled from Omicron Theta to Mavala... and returned four days later.

GEORDI

That sure seems to fit her story.

DATA

Still, the fact that they went to Mavala does not prove they were married there.

GEORDI

You know, Data... I almost get the feeling you're trying to prove that Doctor Tainer wasn't telling the truth.

DATA

Not at all. I am merely unable to reconcile her story with the fact that my father never mentioned her to me.

GEORDI

Well, she did leave him. Maybe she broke his heart. Maybe he just didn't want to talk about her...

Data's brow furrows as he tries to comprehend this kind of emotional response.

GEORDI

(continuing)

And let me ask you this... Doctor Soong created an emotion chip for you... didn't Lore tell you it also contained memories -- memories Soong wanted you to have?

DATA

Yes.

(beat)

It is possible that those are the memories of my childhood. And of my mother.

GEORDI

And if you think about it -- why would she lie? Why would someone pretend to be your mother?

Data considers for a beat.

DATA

I can think of no motive for such a pretense.

Geordi assesses his friend's situation, tries to help him understand it.

GEORDI

I can understand why you might be a little disconcerted by all this... it came out of the blue... and the story doesn't fit neatly into your logical processors.

DATA

That is true...

GEORDI

But that's life, Data. Part of

being human is learning to handle
the unexpected... to risk new
experiences even when they don't
fit your preconceptions.

DATA
I will admit that it is difficult
for me to accept the possibility
of a past about which I know
nothing...
(beat)
But it is also true that I am very
curious to learn more about it.

Geordi grins at him. Off the new sense of possibility
in Data's face...

7 INT. TEN FORWARD

Juliana works alone, entering information on a PADD.
VARIOUS SUPERNUMERARIES enjoy themselves, but Juliana
is intent on her work. She takes a bite from a plate
of food.

Data ENTERS and approaches her. She notices him and
looks up.

JULIANA
(a greeting)
Data...

DATA
I would like to get to know you.
(beat)
Mother.

She breaks into a smile when she hears this. Off this moment we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A8 INT. A CORRIDOR

as Data and Juliana make their way down it.

JULIANA
-- I wanted to make you female, but your father insisted on a son. We argued about it endlessly, right up until we were ready to assemble you.

DATA
(intrigued)
How did you decide?

She smiles as she remembers.

JULIANA
Well, Noonian walked in holding your head in his hand and -- innocent as you please -- said it was up to me. Of course he knew perfectly well what he was

doing... once again, he'd made it in his own image -- what was I to say?

Data stops when they reach a DOOR. Juliana glances at the nameplate on the door.

JULIANA
(continuing)
Deanna Troi... is this who you're going to visit?

DATA
Yes.

She can't keep a small smile from coming to her lips.

JULIANA
Your father would be so pleased.

DATA
Pleased?

A8 CONTINUED:

JULIANA
He was worried the sexuality programming he designed for you wouldn't work...

She starts down the corridor.

DATA
(after her)
You misunderstand; Counselor Troi

is a therapist --

But she's already half-way down the corridor.

JULIANA
(breezy)
Good night...

Off her smile as she heads away...

B8 INT. TROI'S QUARTERS

as Troi takes a CUP OF TEA from the Replicator. She crosses toward the couch with it and we see that Data is sitting there. She takes a seat near him.

DATA
Doctor Tainer has provided me with many details about my development that I was not aware of. Conversing with her was a fascinating experience --

Troi detects a qualifying note in his voice.

TROI
But... ?

DATA
Her interest in me seems to be... limitless.

Troi smiles knowingly.

TROI
She's your mother, Data. That's how parents are.

DATA
I was a parent. I do not recall exhibiting excessive interest in Lal's behavior.

B8 CONTINUED:

Troi fixes him with a look.

TROI
Data, you and Lal were practically inseparable the entire time she was alive.

DATA
Yes, but... she needed my help.

TROI
(smiles)
That's how every parent feels. It's very hard to let your children go out into the world and fend for themselves. You can't help but be protective of them. I'm sure your mother feels the same way.

Data seems curious about that.

DATA
If that is true... then why did she never attempt to contact me?

Troi is struck by his question...

TROI
I don't know, Data. It could have something to do with your parents' separating... you were part of a life she might have wanted to put behind her.

She sees that the question seems to bother him.

TROI
But if you really want to know, why don't you ask her?

Off Data's face as he absorbs this...

C8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Atrea.

8 INT. ENGINEERING -- GEORDI'S OFFICE (OPTICAL)

Data is seated at a console, working. Juliana stands working at a nearby console.

DATA
We will be in position over the drilling site in three minutes, twenty-nine seconds.

She moves to look at the OKUDAGRAM displayed on his console (a modified version of the one seen earlier), and when she leans in she puts a hand to his shoulder -- now that he's accepted her she obviously feels comfortable with him.

DATA
(continuing)
These scans indicate that the magma pockets where we plan to set up the infusion units are somewhat unstable.

She acknowledges and sits near him.

JULIANA
I'm going to monitor the density of the rock layers and adjust the strength of the particle beam as we go. That should minimize the seismic stress we generate while we're drilling.

Geordi approaches from another part of Engineering.

GEORDI
(to Data)
I've configured the phasers to create the most highly focused particle beam possible.

DATA
Thank you, Geordi.

Juliana smiles to herself, which catches Data's attention.

8 CONTINUED:

JULIANA

(explaining)
I'm just glad to see that you have good manners. It wasn't easy to strike the right balance in your programming.

Data is clearly interested in hearing more, so she continues.

JULIANA
(continuing)
At first you couldn't have cared less about social niceties like "please" and "thank you"; you were... downright rude, in fact.

GEORDI
Data? That's hard to picture --

JULIANA
(continuing)
But the first time we modified your program we overcompensated; it made you so obsequious your Father couldn't stand to be in the same room with you.

Geordi can't help but laugh; Data is clearly intrigued.

JULIANA
(continuing)
That was nothing compared to the problems we had --
(stops herself)
Never mind. I don't want to embarrass you.

DATA
I am incapable of embarrassment. Please, continue.

Juliana shrugs a "if you say so."

JULIANA
One thing we didn't anticipate was that you thought nothing of being naked.
(smiles)
-- some of the colonists objected to having an anatomically-correct android running around without any clothes on.

8 CONTINUED: (2)

Geordi and Juliana share a smile over the image she's just conjured.

JULIANA
(continuing)
We asked you to dress, but you felt it was unnecessary since you didn't need protection from the elements. We actually had to write a modesty sub-routine to get you to keep your clothes on.

Data steals a glance at his uniform -- he'll never think about his garments the same way again.

RIKER'S COM VOICE
Bridge to Engineering.

GEORDI
La Forge, here. Go ahead, Commander.

INTERCUT:

8A INT. BRIDGE

RIKER is coordinating the drilling process. WORF is at tactical; Pran hovers a bit fretfully, concerned that it will all go well.

RIKER
We've established synchronous orbit over the drilling site.

GEORDI
Phaser modifications are on-line, sir.

DATA
My calculations indicate that the first phaser blast will be approximately nineteen seconds in duration.

RIKER
Acknowledged.

Pran moves to Riker, concerned.

PRAN
(sotto)
Someone's checked his calculations, of course.

RIKER
No, but I'm sure Data knows what he's doing.

8A CONTINUED:

PRAN
Even so... he's a machine -- shouldn't someone... check up on him?

Riker's a bit taken aback by this characterization of Data, but replies evenly and politely.

RIKER
I have complete confidence in his ability to "check up" on himself.

Pran smiles a politician's smile, then turns his worried gaze back to the Viewscreen.

RIKER
(continuing)
Mister Worf... ?

WORF
Phasers are locked on target.

RIKER
Fire when ready.

Worf works his console -- we hear a DISTINCTIVE SOUND that indicates the modified phasers are in use.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a PHASER BURST lances out from the ship and down toward the planet.

10 RESUME ENGINEERING/BRIDGE INTERCUT (OPTICAL)

Data and Juliana watch the OKUDAGRAM -- a beam shoots down from the silhouette of the Enterprise in orbit, creating a well-like shaft in the planet's mass.

DATA
(off console)
The beam has penetrated eight kilometers beneath the surface...

JULIANA
Once it's through the crust, we'll boost phaser intensity by twelve percent.

WORF
Standing by.

10 CONTINUED:

After a moment.

JULIANA
Now...

Worf works the console.

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

the beam changes in intensity.

12 RESUME ENGINEERING/BRIDGE INTERCUT

JULIANA
The mantle is less resistant than
I thought it would be --

DATA
We are within two kilometers of
the magma pocket.

JULIANA
Another five seconds should do it.
(beat; off console)
We've broken through --

WORF
(works)
Terminating beam.

Juliana studies the console for a moment, then allows herself a small smile.

JULIANA
The pocket seems stable...

DATA
I detect no increase in stress
levels in the surrounding magma.

RIKER
Good work. I don't think we could
have gotten in any cleaner.

Pran's face shows his relief.

END INTERCUT.

13 INT. ENGINEERING

DATA
The drilling process has raised the temperature inside the magma pocket by almost three hundred degrees C. It will be several hours before it cools enough for us to enter.

JULIANA
Data, do you have any plans right now?

DATA
I do not.

JULIANA
Maybe we could spend some time together? I'd love to see your quarters...

Data nods that he'd like that.

14 INT. DATA'S QUARTERS

Data is playing a VIOLIN solo for Juliana, who listens, rapt. After a few moments, Data finishes. She applauds, clearly impressed with his playing.

DATA
Thank you. I have been practicing for a recital tomorrow evening.

JULIANA
That was beautiful.

DATA
I have been told that my playing is technically flawless, but it has never been described as beautiful.

JULIANA
Well it was... really.

14 CONTINUED:

DATA
Are you certain that you are not saying that because you are my Mother?
(off her reaction)
I have observed that parents tend to exaggerate when it comes to their children's accomplishments.

Juliana smiles at his observation.

JULIANA
I suppose there is a certain amount of vanity involved... considering that giving you a creative capacity was my idea.

She sees that Data doesn't know what she means.

JULIANA
(continuing)

Your Father didn't really see the point... he thought that since you didn't have emotions, you would have no need to express yourself.

(a pensive beat)

Somehow... I had the feeling the opposite would be true.

Data is struck by what she's told him.

DATA

I do not know for certain... but I believe that it is during my creative endeavors that I come closest to experiencing what it might be like to be human.

Juliana smiles when she hears this.

JULIANA

Well... I'm glad I insisted.

DATA

As am I.

A moment between them -- then Data starts to put his violin away. Juliana moves to a nearby table, where she starts looking at Data's things, as if trying to get some sense of who he is from them.

14 CONTINUED: (2)

JULIANA

You know, Data... I'm very familiar with that Handel piece.

How would you feel about my
playing the viola part tomorrow?

DATA
I would like that very much.

JULIANA
We should practice -- do you
happen to have a viola?

DATA
I can replicate one for you.

Data heads to a corner; Juliana moves toward a stack of PAINTINGS that lean against the wall.

JULIANA
Did you paint these?

DATA
Yes.

We hear the SOUND of the replicator, and Data crosses with a viola toward Juliana, who is looking at the first painting in the stack, a Picasso-esque rendering of Spot.

DATA
I am attempting to master all
known styles of painting.

He pulls a painting of a pastoral scene from the stack.

DATA
(continuing)
This one is in the style of the
early French impressionists...

JULIANA
(pleased)
It's very good.

She flips on to the next painting -- a PORTRAIT OF LAL.

JULIANA
Who's this?

DATA
That is Lal, my daughter.

14 CONTINUED: (3)

Juliana turns and looks at him -- surprised.

JULIANA
Your daughter... ?

DATA
Yes. I created her... using
myself as a model.

JULIANA
Where is she now?

DATA
The positronic matrix I designed
for her was unstable. She only
lived a short time.

Juliana takes this in.

JULIANA

I see...

DATA
In a sense, you were her grandmother...

Juliana doesn't answer, just stares down at the painting thoughtfully. Data holds the viola out for her.

DATA
(continuing)
Would you like to practice now?

She nods vaguely, still looking down at the painting of Lal...

15 INT. TEN FORWARD -- AFTER HOURS

Data and Juliana are practicing near the windows.

DATA
The acoustics in Ten Forward are quite favorable.

JULIANA
Yes... very nice...

Something seems to be weighing on her mind.

15 CONTINUED:

JULIANA
(continuing)
Data... can I ask you something?

DATA

Of course.

JULIANA

Do you think you'll ever try to create an android again?

DATA

Perhaps. I created Lal because I wished to procreate. Despite what happened to her, I still have that wish.

JULIANA

But... how do you know the same thing won't happen? Creating a stable positronic matrix is very tricky -- your Father lost several prototypes before Lore.

Data reacts to this information.

DATA

I was not aware that he created any androids before my brother.

JULIANA

There were three of them... they were like children to us... losing them was very painful. When Noonian decided to try again, I was very much against it. I didn't think we had the right to bring a life into the world that had so little chance of surviving.

These are clearly painful memories for her. After a moment:

JULIANA
(continuing)
But your Father was sure he'd figured out what went wrong, insisted he could make a stable matrix. And he did.
(beat)
But Lore was cruel... evil. Eventually, we had no choice... we had to dismantle him.

15 CONTINUED: (2)

This is clearly an awful memory.

JULIANA
Your father decided to build yet another android, one who didn't have emotions -- I couldn't believe he was going to try again. After everything that'd happened...

Data reacts to what she's said.

DATA
Mother... I am that android. Are you saying that you were against my creation?

She realizes that she's inadvertently said just that.

JULIANA
Initially I was. But I was wrong;
I know that now.

She is afraid she's "hurt" him. She takes his hand, hoping to reassure him.

JULIANA
(continuing)
I've followed your progress for years -- I'm very proud of what you've accomplished.

DATA
Then... why did you never attempt to contact me?

She looks at him for a moment, as if weighing something in her mind.

15 CONTINUED: (3)

JULIANA
Because... I was ashamed... of something I'd done...

DATA
What?

She lets out a breath, decides to continue.

JULIANA
I never wanted you to know this... I've felt guilty about it for years...

She looks up at him with a small, empty laugh.

JULIANA
That's something you don't have to worry about, do you? Guilt -- eating away at you...

DATA
Perhaps if you told me what has made you feel that way, your guilt might be alleviated.

She takes a breath, steels herself.

JULIANA
I lied when I said there wasn't room for you in the escape pod that we took from Omicron... there was...

Tears wet her eyes; she takes a breath before continuing.

15 CONTINUED: (4)

JULIANA
(continuing)
I didn't want to bring you with us... I was afraid that if we reactivated you, you'd turn out like Lore.

She can't look at him as she makes this admission. Her voice is full of regret.

JULIANA
(continuing)
I made Noonian leave you behind...

Her secret is finally out -- overcome with emotion, and unsure how Data will react, she stands and EXITS. Off Data's face as he watches her go...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

16 INT. ENGINEERING

Data and Juliana are in the process of drilling the second shaft; Geordi works nearby -- the DISTINCTIVE SOUND that indicates the modified phasers are in use can be heard.

Juliana keeps her focus on the console in front of her, avoiding eye contact with Data -- she's clearly uncomfortable in his presence now.

DATA
(off console)
We are within four kilometers of the magma pocket...

Juliana seems lost in thought, doesn't react to Data's report.

DATA
(continuing)
Doctor, should we lower the beam intensity?

She comes back, focuses.

JULIANA
Yes -- yes, by sixteen percent...

INTERCUT:

17 INT. BRIDGE

Riker, Worf and Pran as before.

WORF
Acknowledged.

JULIANA
Another twelve seconds should do it...

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a phaser beam lances down toward the planet.

19 RESUME ENGINEERING/BRIDGE INTERCUT

Suddenly the ship starts to SHUDDER.

GEORDI
(off console)
We're getting feedback pulses

along the particle beam --

JULIANA
We must have hit a pocket of magnesite ore -- I'll try to adjust the phaser harmonics to compensate.

She starts working. The SHUDDER intensifies.

RIKER
We're going to have to terminate the beam if this keeps up --

DATA
If we do, we will have to begin a new shaft at another suitable location --

JULIANA
(as she works)
There is no other suitable location -- give me a few more seconds --

The SHUDDER becomes more severe.

GEORDI
Doctor, it's going to take longer than that to match the resonant --

Suddenly the SHUDDER STOPS.

GEORDI
You did it --

She's all business, keeps working the console.

JULIANA
It was just luck... I hit the right frequency...

Geordi smiles, glad she pulled it off -- but Data regards her with a look that's hard to read.

19 CONTINUED:

JULIANA
(continuing, off console)
All right, we're less than two kilometers from the target site --
(beat)
Stand by to terminate the beam...

After a beat.

GEORDI
(off console)
We've broken through --

JULIANA
Now --

Worf works the console and we hear the SOUND of the phasers being cut off.

DATA
(off console)
I am detecting no signs of instability...

PRAN
(pleased)
Excellent.
(to Riker)
Commander, may I suggest we set up the infusion unit in the first magma pocket while we give this one a chance to cool.

Riker acknowledges.

RIKER
(to com)
Data, Doctor Tainer -- we'll meet you in Transporter Room Two.

Riker and Pran head for the Turbolift.

DATA
Acknowledged.

Data stands and gestures the direction they should go. He tries not to show it but something is clearly on his mind.

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Atrea.

21 INT. THE FIRST MAGMA POCKET

Data and Juliana are calibrating one of the INFUSION UNITS -- the device is about the size of a two-drawer filing cabinet, has control panels on several faces, and should have some sort of receiving node on top that

looks like it could absorb a phaser blast.

The only light comes from PRACTICAL SOURCES our people have set up previously. The shaft they drilled from the surface is suggested by a HOLE about seven feet in diameter in the pocket's ceiling.

Pran is near the cave wall, scanning it with a TRICORDER. They work in silence for a few moments -- the only SOUND is a low-level rumbling, the molten core not far beneath their feet. It's hot in here -- Pran and Juliana begin to perspire.

DATA
I have initialized the plasma induction coils.

JULIANA
(as she works)
I'll need another minute to align the diverter...

Data watches her as she works... his expression gradually becomes more intent than just a casual glance.

22 ON JULIANA'S FACE

she appears to be concentrating on her work -- nothing seems out of the ordinary.

23 ON DATA'S FACE

looking at her intently -- his expression is hard to read. Has her revelation to him changed how he views her?

24 CLOSE ON JULIANA'S EYES

as she looks down at the panel she's working on. (Her eyes should blink at least once.)

25 RESUME SCENE

as Data continues to watch her face -- the moment is broken when Pran approaches.

25 CONTINUED:

PRAN
There are signs of stress in the surrounding magma, but the site should remain stable until we finish the plasma infusion.

JULIANA
(as she works)
Good, we're almost done here.

Pran smiles vaguely at Data. There is an awkward moment of silence. Pran glances at his wife, then decides to go ahead.

PRAN
Data, Juliana told me what she said to you last night. She's been very upset...

Juliana looks up at her husband, unsure if she wants him to bring this up right now.

PRAN

(continuing)
I don't blame you for being angry with her, but --

DATA
I am incapable of anger.

PRAN
There seems to be some... tension between you...

Juliana interrupts, gestures that she'll speak for herself.

JULIANA
It's all right, Pran.
(to Data)
I know what I told you must have been hard for you to hear, but I hope you can understand my reasons.

DATA
I am not certain that I do. Perhaps you could clarify them for me?

This is awkward for her, but she knows she owes him answers.

25 CONTINUED: (2)

JULIANA
I'll try. What do you want to know?

DATA
If I had been your biological offspring, would you have left me behind on Omicron Theta?

Juliana weighs her answer for a long moment before replying.

JULIANA
Oh, Data... how can I answer that?

DATA
Doctor Tainer, I have the impression that you are trying to spare my feelings. I assure you, that is not necessary.

JULIANA
I just don't want you to misunderstand my answer.
(beat; with difficulty)
No, I wouldn't have left you behind if you'd been my biological child.

DATA
Is that because you place more value on biological life than on artificial life?

She seems genuinely pained that he would think that.

JULIANA
Absolutely not. I cherished every android your father and I created as if it were my own child. Even

Lore.

(beat)

Despite the fact that he'd turned on us, despite everything he'd done... dismantling him was the most difficult thing I've ever had to do in my life. I was afraid that if you turned out like him... I'd have to dismantle you, too... and I couldn't bear that.

Data takes this in.

JULIANA

(continuing)

I'm not trying to justify leaving you behind... but I am sorry I did. I hope you can believe that.

25 CONTINUED: (3)

DATA

I do. Thank you for making it clear to me.

25 CONTINUED: (5)

A wave of relief washes over her. Pran smiles, and puts a grateful hand to Data's shoulder. Off this moment of reconciliation...

26 INT. TEN FORWARD

which has been converted into a recital hall. Picard, BEVERLY, TROI, Riker, Geordi and Pran are seated amid some SUPERNUMERARIES, enjoying the concert.

27 ON DATA AND JULIANA

as they near the end of their violin duet, the same piece they practiced earlier.

As he plays, Data watches her, and we see that he detects something he finds curious.

28 ON JULIANA

playing intently, carefully -- a flawless performance.

29 TIGHTER ON DATA

we can see from his expression that there's something about her playing that's got his attention.

30 ON AUDIENCE

enjoying the concert -- unaware, as are we, of what Data has taken notice of.

31 ON DATA AND JULIANA

as they finish the piece. When the concert ends, everybody stands and applauds. Data and Juliana stand to take their bows -- and she beams happily at him, unaware that something is weighing on his mind.

When the applause dies down Data and Juliana step forward to mingle with the others.

Picard and Beverly approach Juliana; Data moves off

toward Troi. He seems preoccupied.

TROI
Data, I don't think I've ever heard you play more...
(searches)
... expressively.

31 CONTINUED:

They move out of frame as Picard and Beverly address Juliana.

PICARD
That was wonderful, Doctor.

JULIANA
I enjoyed playing -- it's been a while.

BEVERLY
(smiles)
I see where Data gets his musical talents.

JULIANA
(lightly)
I realize you're speaking metaphorically, of course, but thank you just the same.

31A ON DATA

as Troi moves off. Data starts toward the door, as though on a mission, but Pran intercepts him.

PRAN
(smiles)
Well... that was quite a performance.

DATA
Thank you.

Pran grows serious; it is clear he has something he wants to say to Data.

PRAN
You know, Data... when I found out you were coming, I didn't know what to expect. I've never met an artificial life form before.

Pran smiles at him... a man struggling to say the right thing, though he's clearly uncomfortable about it.

31A CONTINUED:

PRAN
But after meeting you, I feel a lot better. You... you're much different from how I imagined you.
(beat)
And I welcome you to our family.

While Data appreciates Pran's gesture, it is clear that he has something else on his mind.

DATA
Would you excuse me? There is

something I must do.

He moves off -- leaving Pran a little puzzled by his abrupt departure...

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Atrea.

33 INT. SICKBAY

Data and Beverly ENTER.

BEVERLY
Data... why do you need Doctor Tainer's medical records? Is something wrong with her?

DATA
I am not certain. Perhaps you could determine that from her Transporter trace pattern.

BEVERLY
I probably could... but I don't ordinarily look into someone's medical status unless I have a good reason.

DATA
Doctor... I would ask that you not require me to be more specific. But I assure you that I have a good reason for asking.

Beverly regards him for a moment.

BEVERLY
All right, Data...

She moves to the large Medical Diagnostic Screen on the wall, works some controls. Our standard anatomical display pops up.

BEVERLY
(continuing, studying it)
Well... at first glance I don't see anything wrong -- except for some mild hypertension, which is perfectly normal for a woman her age.

33 CONTINUED:

DATA
I see.

BEVERLY
Maybe you should tell me what her symptoms are.

DATA
(eyeing the readout)
She has not complained of any discomfort.

33 CONTINUED: (2)

BEVERLY
Then... why did you want to look at her medical records?

DATA
Because... I have reason to believe she is not who she claims to be...

Beverly reacts, but before she can ask why they're interrupted by Data's communicator.

RIKER (V.O.)
Bridge to Data...

DATA
(hits combadge)
Go ahead, Commander...

RIKER (V.O.)
There's been a cave-in in one of the magma pockets. You're needed in Transporter room two.

DATA
On my way.
(to Beverly)
Excuse me, Doctor.

Data EXITS, leaving Beverly to wonder what he might have meant. Off her face we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. TRANSPORTER ROOM

Data and Juliana ENTER and join Geordi, who has just beamed Pran and an N.D. Atrean out of the magma pocket where the cave-in occurred -- their uniforms and faces are dusty. As they move off the transporter pad, Pran walks with a limp, as if nursing a hurt leg. Juliana moves to help him.

JULIANA
What happened?

PRAN
We were running a final check on the infusion unit when part of the wall gave way...

GEORDI
(off console)
It looks like the area has stabilized, but seismic stress is building up -- eventually, the pocket will collapse.

INTERCUT:

35 INT. BRIDGE

where Riker is monitoring the conversation.

RIKER

How long, Geordi?

GEORDI
It's hard to say... twelve hours at most.

JULIANA
Then we have to finish configuring the unit and inject the plasma immediately.

RIKER
I'd rather not send anyone back down there.

35 CONTINUED:

JULIANA
If we don't do it now, Commander, it could take months to find another suitable site. The core may have solidified by then.

PRAN
She's right, we have to act now.

Riker considers.

RIKER
All right. But I want you in and out of there as quickly as possible.

DATA
Acknowledged, Commander.

JULIANA
(to Pran)
You're hurt. I'll go.

Pran touches her arm with concern. She and Data move to the Transporter Pad. Geordi is studying the monitor.

GEORDI
(to Data)
One of the transporter's pattern enhancers was thrown out of alignment by the seismic activity -- I'm getting a normal power signature from it so you should be able to re-align it for the beam out.

Data acknowledges.

DATA
Energize.

36 INT. THE SECOND MAGMA POCKET (OPTICAL)

as Data and Juliana MATERIALIZE near the THREE PATTERN ENHANCERS, one of which is tipped over. Data rights it.

As before, the only light comes from their PALM BEACONS and from practical sources our people have set up previously. The low-level RUMBLE of molten magma can be HEARD in the distance.

Suddenly, there's a TREMOR -- and when it subsides, a sharply defined ledge of about two feet separates the

floor they're standing on from the rest of the cavern -- much like an earthquake fault-line.

36 CONTINUED:

Data scans it with his TRICORDER.

36 CONTINUED:

DATA
There will be more seismic activity. We must hurry.

Data steps up on the ledge, and Juliana follows. They move off...

37 A NARROW PASSAGEWAY

as they move through it and pass out of frame.

38 THE FIRST MAGMA POCKET

as they approach the INFUSION UNIT. Rubble strews the area, and it seems that the unit may have been damaged by falling rocks. Concerned, Juliana starts working one of the consoles. Already, the heat has caused her to break into a sweat.

Data looks up toward the ceiling, raises his Tricorder to scan.

39 THE SHAFT -- MATTE (OPTICAL)

as he looks up into the shaft that we drilled from orbit -- it's cylindrical and smooth-walled, and although it's too dark to see much of it, we get the sense that it leads up through miles of rock.

40 RESUME SCENE

as Data studies his tricorder.

DATA
The shaft has not been obstructed by the seismic activity -- it should be possible to trigger the unit from orbit.

JULIANA
(as she works)
The infuser's been damaged... we're going to have to start the programming sequence all over again...

40 CONTINUED:

She continues working, and Data joins her at one of the unit's side consoles. We hear the SOUND of rock GROANING under pressure -- Data and Juliana glance up, then continue working.

DATA
(works)
Priming the energy transfer matrix...

JULIANA

(works)
Re-intializing the particle stream buffer...

RIKER'S COM VOICE
Riker to Data.

DATA
(hits combadge)
Data, here. Go ahead, Commander.

INTERCUT:

41 INT. BRIDGE

RIKER
We're reading an increase in seismic stress levels.

DATA
Understood. We will attempt to expedite our work.

Data and Juliana fall silent for a moment as they work.

JULIANA
(works)
There... now we just have to align the diverter and --

Suddenly a VIOLENT TREMOR wracks the magma pocket; rocks and other debris fall from the ceiling and walls -- Data and Juliana have to hold on to the infusion unit to keep from falling.

RIKER
Data! Are you all right?

Data doesn't answer until the tremor subsides.

41 CONTINUED:

DATA
Yes, Commander. We will be returning to the beam-out point shortly.

Juliana finishes working -- dust kicked up by the tremor fills the air around them...

JULIANA
That's it -- let's go.

They move off...

42 THE NARROW PASSAGEWAY

as they head back the way the came. A small AFTERSHOCK causes dust and debris to fall from above. They hurry on.

43 THE SECOND MAGMA POCKET

as they approach the ledge that drops down to the beamout point. They react to something --

44 WIDEN

so that we see that the cavern floor where the pattern enhancers were dropped another thirty feet during the last tremor. Juliana and Data are standing on the edge of a precipice, there's no way to climb down its sheer

face, and the pattern enhancers are strewn on the floor below.

JULIANA
Can we transport without the pattern enhancers?

DATA
No, we are too far below the surface.

JULIANA
(concerned)
How are we going to get down there?

Data looks around.

DATA
There are no hand-holds in the rock face.

44 CONTINUED:

Suddenly another VIOLENT TREMOR hits -- the ceiling starts to give around them. Data has to shout to be heard over the din.

DATA
(continuing)
We will have to jump.

Juliana can't believe what she's hearing.

JULIANA

It's too far... I won't make it...

Large ROCKS crash down near them -- close, getting closer...

DATA

You will --

Data takes her firmly by the left arm and leaps off the edge of the cliff --

45 ANOTHER ANGLE

as they land on the floor below. Data is able to absorb the shock, but Juliana hits the ground hard and is thrown to the floor.

Data moves to her and discovers that she's been knocked unconscious. To our astonishment, her arm has been torn off to reveal a mass of WIRES and BLINKING CIRCUITRY -- Juliana Soong is an android.

Data stares down at her arm (a small amount of blood is visible where the skin is torn) -- strangely, he does not seem unduly surprised by what he sees.

Off this moment we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

46 INT. SICKBAY

Beverly and Geordi are examining the still-unconscious Juliana, who is laid-out on the center bio-bed in a hospital gown. Riker and Data stand nearby.

Juliana's arm has been repaired, and a PANEL on her head is open to reveal a mass of BLINKING CIRCUITRY. As Geordi reports to Riker, we get a sense that he's awed by the complexity of her design.

GEORDI
Basically, she's a Soong-type android -- except everything about her is designed to fool you into thinking she's human.

BEVERLY
She's got tear ducts, sweat glands -- even veins and capillaries underneath her skin.

Riker indicates the Medical Diagnostic panel.

RIKER
Why does the scanner read her as a human?

BEVERLY
There's a feedback processor that's designed to send out a false bio-signal.

GEORDI
It's tied in with her aging program -- she not only ages in

appearance, like Data, her vital signs change too.

BEVERLY
What I can't figure out is why she lost consciousness. As far as I can see, everything's fine -- she should be awake.

DATA
Check her positronic matrix -- there may be a cascade anomaly.

46 CONTINUED:

Geordi and Beverly acknowledge and set to work. Riker turns to Data.

RIKER
Data -- you said you knew she was an android... how?

DATA
The first indication occurred when we were drilling. I saw her perform several complex calculations without the assistance of the computer.

RIKER
That could just have meant she was good at math --

DATA
That is true. But it was enough

to draw my attention. Later, I noticed something odd about the way she blinked her eyes.

Riker has no idea what could be coming next.

DATA
(continuing)
The intervals between blinks were governed by a Fourier Series -- the same mathematical formula my father used to give my blinking pattern the appearance of randomness.

RIKER
I can't imagine anyone but you noticing something like that.

DATA
Then there was our concert in Ten Forward.

RIKER
What about it?

46 CONTINUED: (2)

DATA
(continuing)
We had practiced the piece, and I noticed that she played it the same way during the performance -- every pitch, every intonation, was exactly the same. Only an

artificial life-form could have
done that.

Riker acknowledges that he understands.

RIKER
Does her husband have any idea?

DATA
I do not believe so. He is on the
surface, to monitor the plasma
infusion.

RIKER
That's probably just as well...

Geordi and Beverly find something.

GEORDI
Data, take a look at this.

Data crosses over and Geordi uses the point of a TOOL
to show him something inside her head panel.

47 INSERT - A SMALL CHIP

amidst the blinking circuitry.

DATA (O.S.)
It appears to be an information
module...

48 RESUME SCENE

DATA
(continuing)
With a holographic interface.

Data and Geordi exchange a glance -- what could this chip be for?

CUT TO:

49 OMITTED

50 INT. HOLODECK

Data is standing in the ARCH. No program is running so the GRID LINES are visible. He has a PANEL OPEN, and holds an OPTICAL CHIP in his hand.

51 INSERT - THE OPTICAL CHIP

we can see that the chip from Juliana's head has been mounted on it.

52 RESUME SCENE (OPTICAL)

as Data slides the optical chip into a slot. The machine HUMS to life, and after a beat, a hologram of DOCTOR NOONIAN SOONG APPEARS on the grid. He's about sixty, and conducts himself with curmudgeonly self-assurance.

SOONG
Whoever you are, if you're watching this, you must have found out about Juliana.

DATA
That is correct.

52 CONTINUED:

SOONG
I programmed this hologram to answer any questions you might have -- I'm Noonian Soong; I created her.

DATA
I am Data.

Soong reacts, breaks into a broad smile.

SOONG
Data -- I hoped somehow it might be you... I even created a response program to answer your questions. How are you, boy?

DATA
I am fine.

SOONG
I'm glad you got the chance to meet your mother.

DATA
You refer to Doctor Tainer as my mother -- yet the complexity of her design indicates she was created after I was.

SOONG
You're right, but there was a real Juliana O'Donnell. She was my wife; she helped me create you.

DATA
What happened to her?

Soong's demeanor quiets as he recounts the story.

SOONG
She was injured when the Crystalline Entity attacked... we made it to Terlina Three, but then she lapsed into a comatose state...

It's obvious that Soong felt deeply when he recorded this.

52 CONTINUED: (2)

SOONG
(continuing)
When I realized nothing could be done for her, I built an android and started trying to perfect my synaptic scanning technique -- so I could transfer her memories into a positronic matrix. I didn't know if it would work, but I had to try. I couldn't stand the thought of losing the only woman I ever loved.

A pause as he remembers.

SOONG
(continuing)

A few days after Juliana died...
I activated the android. She
looked up at me... and she smiled.

He smiles as he remembers the moment.

SOONG
(continuing)
She recognized me. It had worked!
Here was a life not two minutes
old, and as far as she knew I was
her husband and she'd just
recovered from a terrible injury.
It was incredible.

DATA
And you never told her the truth?

SOONG
Why? There was no reason for her
to know. I wanted her to be
happy. I wanted us to be happy.
(beat)
And we were... for a while,
anyway...

His face falters.

DATA
What happened?

SOONG
(nods)
I made a terrible mistake... I
never really let her know how much
I loved her...

52 CONTINUED: (3)

His voice is full of regret.

SOONG
(continuing)
She left me... The real Juliana probably would've, too, if she'd lived.

He seems lost in thought for a moment.

DATA
If she recovers and learns that she is an android --

SOONG
(interrupting)
She doesn't have to know. I designed her to shut down in the event the truth was discovered. When you re-insert the chip, she'll wake up and remember nothing. All you have to do is make up some excuse about what happened to her.

DATA
Then... you do not believe she should know the truth.

SOONG
The truth is that in every way that matters, she is Juliana Soong.

Soong is certain of everything he's saying, and clearly wants to convince Data.

SOONG
(continuing)
I've programmed her to terminate after a long life. Let her live out the rest of her days, and die believing she was human. Don't rob her of that, son. Please.

Data takes this in. Off his troubled expression...

53 INT. OBSERVATION LOUNGE

Picard, Troi, Beverly and Data are discussing the situation.

DATA
It seems that I must make a decision: to tell Doctor Tainer that she is an android -- or withhold that knowledge from her. And I do not know what to do.

BEVERLY
Why was Doctor Soong so adamant that she not be told?

DATA
He seemed certain that if she knew, it would preclude the possibility of her being happy.

PICARD
And -- what do you think?

DATA
I am not certain.
(beat)
I can understand why my father felt as he did -- but his wishes are not necessarily paramount. I am concerned with what would be best for -- my mother.

BEVERLY
Wouldn't she be better off knowing the truth? Dealing with the reality of her existence?

TROI
I don't think so. She's believed she's human all her life. The truth might be devastating to her.

53 CONTINUED:

DATA
I have noticed that her present husband seems uncomfortable with the fact that I am an artificial life-form. If he finds out about his wife, it may adversely affect their relationship.

BEVERLY
He doesn't have to know -- if you tell her, it would be up to her

whether or not to tell him.

PICARD

Data, there might come a time in the future when she would find out anyway -- another accident, for example. Perhaps it would be easier for her to learn the truth from you.

BEVERLY

I can tell you that if I were in her place... I'd rather have my son tell me than some stranger...

Data wrestles with this weighty decision. His friends have tried to help him, but there is no clear road.

DATA

I find that I am having difficulty separating what would be best for her... from what would be best for me.

TROI

What do you mean?

DATA

If she knew she were an android, she and I would have something to share. I would no longer be alone in the universe.

The others take this in, touched by Data's plight.

TROI

I know how much that would mean to

you... but at the same time,
telling her would rob her of the
one thing you've wanted all your
life -- to be human.

This cuts to the core of Data's dilemma.

53 CONTINUED: (2)

PICARD
It's a difficult choice.
(beat)
You must do what you think best,
Data. We will support any
decision you make.

Off Data's face as he ponders his dilemma...

54 INT. SICKBAY

CLOSE on Juliana's open head panel -- a hand is reinserting the chip.

55 WIDEN

to reveal Data standing over her at the bio-bed. No one else is in Sickbay. He finishes and closes the panel. A few moments later, Juliana's eyes flutter open.

JULIANA
(a bit groggy)
Data... what happened? The last

thing I remember is jumping off
that cliff...

Data looks down at her for a long moment -- what will he tell her?

DATA
You were knocked unconscious by the fall... you broke a bone in your arm, but Doctor Crusher repaired it.

He takes her hand.

DATA
(continuing)
Everything is fine, Mother.

She looks up at him and smiles... Data has decided not to tell. Off this moment...

56 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Atrea.

PICARD (V.O.)
Captain's Log, supplemental. The infusion of plasma into the core of Atrea Four has been accomplished. Pran Tainer's projections indicate that the core will remain molten for several hundred years.

57 INT. TRANSPORTER ROOM (OPTICAL)

Data is saying goodbye to his mother. An N.D. stands at the Transporter controls.

JULIANA
When will I see you again?

DATA
Perhaps I can visit Atrea on my next leave.

JULIANA
I'd like that very much.

She smiles, looks at him for what may be the last time in a long while.

JULIANA
(continuing)
Well... I'd better be going...

DATA
Mother... I remembered something that I thought you should know.

She waits for him to continue.

DATA
(continuing)
Before he died, my father told me that he had only one great love in his life... and that he regretted never letting her know how much he cared for her.
(beat)
I am certain he was referring to you.

Juliana is touched by this knowledge.

57 CONTINUED:

JULIANA
That's nice to know...

She smiles inwardly, as if something's just occurred to her.

JULIANA
(continuing)
On Atrea they have a saying...
that a child born from parents who
love each other will have nothing
but goodness in his heart...
(beat)
I guess that explains you...

Data is struck by her words. She leans forward and kisses his cheek.

JULIANA
(continuing)
Take care of yourself, son.

She moves to the Transporter Pad, turns back -- and their eyes meet for a last time.

DATA
Good-bye, Mother.

The N.D. works the controls and Juliana DEMATERIALIZES. Off Data's face as he watches...

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves away we:

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Parallels"
#40277-263

Written by
Brannon Braga

Directed by
Robert Wiemer

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FINAL DRAFT

OCTOBER 7, 1993

STAR TREK: "Parallels" - 10/07/93 - CAST

STAR TREK: THE NEXT GENERATION
"Parallels"

CAST

PICARD	WESLEY
RIKER	NURSE OGAWA
DATA	GUL NADOR
BEVERLY	N.D. COM VOICE
TROI	
WORF	
GEORDI	
COMPUTER VOICE	

Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D. CARDASSIAN

STAR TREK: "Parallels" - 10/07/93 - SETS

STAR TREK: THE NEXT GENERATION
"Parallels"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE

BRIDGE
CORRIDOR SHUTTLECRAFT
WORF'S QUARTERS
ENGINEERING CARDASSIAN SHIP
TEN FORWARD
READY ROOM TWO ENTERPRISES
OBSERVATION LOUNGE
SHUTTLEBAY
SICKBAY
SHUTTLECRAFT

STAR TREK: "Parallels" - 10/08/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Parallels"

PRONUNCIATION GUIDE

FORCAS FOUR-cuss
HarOs hair-OSE
Soh-chIm saw-CHEEM
IADARA ee-ah-DAR-ah
GALOR guh-LORE
VERTAZINE VER-tah-zine
CURIE KYOOR-ee
T'gha tee-GAH
SHANNARA shaw-NAR-ah

PRONUNCIATION GUIDE FOR KLINGON BIRTHDAY SONG:
Sung to the tune of "For He's A Jolly Good Fellow"

"Cha Worf Toh'gah-nah lo Pre-tOk"
chaw worf toe-GAW-nah low pree-TALK
(REPEAT)
"Tu Mak Dagh Cha doh Borak" *
too mock daw chaw dough bore-AWK

* "Dagh" is articulated with a very coarse, strong rasp -- just like the ch sound in the name of the German composer Bach or in the Yiddish toast l'chaim.

STAR TREK: THE NEXT GENERATION
"Parallels"
TEASER

FADE IN:

1 EXT. SPACE - SHUTTLECRAFT (OPTICAL)

At impulse.

2 INT. SHUTTLECRAFT

WORF is alone in the shuttle, shining his BAT'LETH SWORD with a cloth. He eyes the sword with satisfaction, then sets it down and moves to the helm. He taps a control. (NOTE: He faces the console, as though looking into a "camera".)

WORF
(to computer)
Personal log, Stardate 47391.2.
I am returning from the Bat'leth competition on Forcas Three. The conditions were difficult...
several contenders were maimed.
But I was triumphant...

Worf picks up a large KLINGON TROPHY -- an impressive-looking award with distinctive Klingon markings on it.
He eyes it proudly.

WORF
(continuing)
I won "Champion Standing."

His expression turns serious.

WORF
(continuing)
I look forward to resuming my duties aboard the Enterprise. However, I am anticipating a... troubling situation.

OFF his concerned face...

CUT TO:

3 INT. ENTERPRISE CORRIDOR

Later. Worf and RIKER are walking along, midconversation. Worf is carrying his Bat'leth sword and trophy. He keeps looking around, nervous -- he seems preoccupied by something.

RIKER
It looks like we're going to have to head out to the Argus Array. This is the third time in the last year it's stopped relaying data. Starfleet's beginning to think it may be more than a simple malfunction.

As they turn a corner, Worf hesitates, as though expecting an attack.

RIKER
(continuing)
I want you to start a long range scan as soon as we enter the --

Riker takes note of Worf's jumpiness.

RIKER
Are you listening to me, Lieutenant?

WORF
Oh... yes, sir.

RIKER
You seem pretty tense for a man who just came back from vacation.

They stop at Worf's quarters. Worf very cautiously touches a control by the door...

WORF
Today... is my birthday.

Suddenly, Worf opens the door and bursts into the room --

4 INT. WORF'S QUARTERS - CONTINUOUS

Worf rushes in, looks around, ready for anything. No one's there. He seems relieved. Riker looks at him a bit oddly.

RIKER
What's the matter with you?

4 CONTINUED:

WORF
Because it is my birthday... I assumed that you or one of the others would try to mount an unexpected... social gathering.

RIKER
You mean a surprise party? Worf, I hate surprise parties. I would never do that to you.

WORF
I am... sorry, Commander.

RIKER
Why don't you settle in and I'll meet you on the Bridge.

WORF
Aye sir.

Riker EXITS. Worf takes a breath, relaxing... he sets down his Bat'leth and sets his trophy proudly on a table. He heads for the bedroom, starts to take off his sash, gets about half-way there when suddenly --

VOICES
SURPRISE!!

Worf LEAPS back, as if scalded --

5 REVEAL (OPTICAL)

TROI, BEVERLY, GEORDI, DATA and SEVERAL N.D.S as they

rush out of the bedroom. Many hold birthday GIFTS -- others have party favors, noise-makers. It's the most human and obnoxious party you can imagine. They come up shaking his hand, offering birthday wishes, patting him on the back. Troi and Beverly kiss him on the cheek. Riker ENTERS during the middle of all this, comes up behind Worf with huge smile on his face.

RIKER
Actually, Worf, I love surprise parties.

Riker then puts a big, ridiculous PARTY HAT on Worf's head.

5 CONTINUED:

OFF Worf's reaction...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

6 INT. WORF'S QUARTERS

A few minutes later. Beverly is holding a large CHOCOLATE CAKE, which has many burning CANDLES on it.

Everyone is singing the "For He's A Jolly Good Fellow", but with Klingon lyrics. Worf stands there awkwardly -- this is like torture for him.

ALL
(sung to the tune of "For He's A Jolly Good Fellow")
"Cha Worf Toh'gah-nah lo Pre'tOk... Cha Worf Toh'gah-nah lo Pre'tOk... Cha Worf Toh'gah-nah lo Pre'tO-O-O-O-Ok... Tu Mak Dagh Cha doh Borak!"

As they finish the song, Beverly holds out the cake to Worf, who quickly blows out the candles. Everyone applauds. Worf can barely conceal his disgust.

WORF
That was not a Klingon song.

TROI
It wasn't easy to translate. There doesn't seem to be a Klingon word for "jolly".

Beverly hands Worf a knife.

BEVERLY
It's traditional for the birthday boy to cut the cake.

Worf takes the knife and eyes it a moment -- other uses for it cross his mind. Then he cuts the cake with two quicks WHACKS and serves a piece to a Crewmember. (NOTE: The cake is chocolate inside, as well.)

6 CONTINUED:

The party proceeds merrily, with Beverly moving off to cut the rest of the cake, people getting drinks, etc. Riker claps a friendly hand on Worf's shoulder.

RIKER
Captain Picard sends his birthday wishes. He was needed on the Bridge.

Riker moves off to get some cake. Data walks over holding a large GIFT. He hands it to Worf.

DATA
Happy birthday, Worf.

Worf takes the gift.

WORF
Thank you....

Worf tears the wrapping paper off the gift, revealing a large PAINTING -- a great deal of conflicting colors and shapes. It is difficult to tell which side is up. Worf eyes it...

WORF
Ah... a painting.

DATA
Yes. I have entered my Abstract Expressionistic phase. This is my interpretation of the Battle of HarOS.

Worf examines the painting, hunting for any recognizable image.

WORF
The Battle of HarOS... ?

Troi takes the painting.

6 CONTINUED: (2)

TROI
I think it's wonderful. And I know just where to hang it...

She moves to a spot on the wall.

WORF
What are you doing?

TROI
I always thought this room could use a little more color.

Troi hangs the painting and steps back. Geordi comes over to admire the painting, carrying two pieces of cake.

GEORDI
(re: painting)
Battle of HarOS, right?

Worf looks at him in amazement. Geordi hands a piece of cake to Worf. The interior of the cake is now YELLOW, not chocolate as seen before. (NOTE: Minor

continuity changes of this sort will be indicated throughout the script.)

As Worf takes the cake, he reacts to a mild wave of dizziness.

GEORDI
You alright?

WORF
I believe Commander Data's painting is making me dizzy...

Laughter all around. Worf takes a bite of his cake, looks down at it.

WORF
(casual)
I thought this cake was chocolate...

TROI
Don't I wish.

Troi hands Worf a small GIFT. (NOTE: Troi is dressed in one of her casual outfits, and her hair is in a looser, more casual style.)

6 CONTINUED: (3)

TROI
(re: gift)
This is from Alexander. He gave it to me before he left to visit your parents.

Worf sets down the cake and takes the gift... carefully unwraps it. We see that it is a round piece of CLAY, with the imprint of Alexander's forehead ridges on it (the Klingon equivalent of a child's hand-print). Worf smiles at the sight.

GEORDI
What is it?

WORF
Alexander's forehead.
(proudly)
The ridges of a warrior.

TROI
He really wished he could've been here when you got back from shore leave. You should have seen him, Worf... he stayed up all night talking about how proud he was of his father.

WORF
Thank you for watching him while I was away.

TROI
It was my pleasure.

Worf looks at her, and he gets a thoughtful look on is face... clearly concerned about something...

Suddenly, we hear PICARD'S voice from offcamera --

PICARD
So... how old are you, Mister

Worf?

Worf turns in surprise.

7 REVEAL PICARD

standing behind Worf. Worf didn't see the Captain come in -- and neither did we.

7 CONTINUED:

WORF
Captain -- I was told you couldn't attend.

PICARD
I wouldn't miss this for the world. How old are you?

Worf hesitates, awkward about his age.

WORF
I am... old enough.

Everyone laughs. Worf bristles. As the party continues...

CUT TO:

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding position next to the ARGUS ARRAY -- a huge subspace radio telescope (as seen in "The Nth Degree").

9 INT. BRIDGE

Picard, Riker, Data, Worf, N.D.s at their stations.

PICARD
Report.

DATA
(off console)
The Array appears to be functioning normally, sir.

9 CONTINUED:

Reactions -- this isn't what they expected.

RIKER
That can't be right. We were told it stopped relaying data six days ago.

DATA
The Array is still transmitting data. However, it is no longer sending that information to the Federation.
(off console)
It appears that someone has redirected its imaging systems.

PICARD
Where is the information being sent now?

DATA
(works)

Sector One-nine-six-five-eight.
I am unable to access the Array's main computer, so it is impossible to determine the exact location.

RIKER
What's in that sector?

Worf works.

WORF
It is uninhabited. But there could easily be a ship, or a subspace relay station receiving the data.

Riker turns to Picard.

RIKER
Captain. I suggest we beam a repair crew aboard the Array. We can download the imaging logs -- find out what the Array's been observing for the past six days.

PICARD
Make it so.

9 CONTINUED: (2)

Riker nods to Data and they both head for the door.
OFF Picard's concern...

CUT TO:

10 INT. TEN FORWARD

Troi is sitting alone at a table, working on a PADD (she's in her uniform and her hair is in a less elaborate, more formal style). Worf walks up to the table, eyes Troi a moment, thoughtful... then approaches the table.

WORF
Excuse me, Counselor. Do you have a moment?

TROI
Of course.

Worf sits at the table.

WORF
I have been meaning to speak with you... about Alexander.

TROI
Oh?

Worf hesitates, tries to find the best way to put this.

WORF
It has never been easy for me... having Alexander on board. I have always tried to be a good father... to give him guidance... but he seems to have his own mind about some things.

Troi smiles.

TROI

Most children do.

WORF

I could not have gotten this far without your help. Alexander looks up to you. At times, I have felt that you are like a mother to him.

Troi is touched by his words.

10 CONTINUED:

TROI

Worf... that's one of the nicest things anyone's ever said to me.

Worf takes a moment.

WORF

Once, when I thought I was going to die... I asked you to watch over Alexander. I was wondering... if you might consider formalizing that arrangement.

(beat)

I want you to be Alexander's SohchIm.

TROI

His "Soh-chIm"?

WORF

You would become his surrogate mother. In case anything ever happened to me, you would be

responsible for him.

Troi is surprised by the request... and flattered.

TROI
Worf, I don't know what to say.
It's a great honor.
(beat)
So this would make me your...

WORF
The closest analogy would be...
step-sister.

TROI
That would make my mother your
step-mother.

WORF
I had not considered that...
(with humor)
It is a risk I am willing to take.

Troi smiles.

TROI
I accept.

Worf smiles in return. A warm moment between them.

10 CONTINUED: (2)

DATA'S COM VOICE
Lieutenant Worf, please report to
Engineering.

WORF
(taps combadge)
On my way.

Worf stands, gives Troi a little smile, then heads for the door...

CUT TO:

11 INT. ENGINEERING

Data and Geordi are working at a console. Picard and Worf look on. Mid-conversation.

DATA
(to Worf)
We have analyzed the imaging logs. It appears that the Array was reprogrammed to observe several Federation sites.

Data works the console...

12 INCLUDE MONITOR (OPTICAL)

The freeze-frame images of several FEDERATION OUTPOSTS and STARBASES comes up.

The graphics are grainy and blurred, as though taken from a very long range.

GEORDI
(indicates screen)
This is Deep Space Five... Starbase Forty-seven... the Iadara Colony... and this is the Utopia

Planitia Shipyard.

12 CONTINUED:

PICARD
(reacts)
The Utopia Planitia shipyard... they're responsible for new starship development...

WORF
(realizing)
Someone is using the Array for covert surveillance of the Federation.

DATA
That is our theory. We believe that unauthorized access was made six days ago. The imaging logs from that day show a ship approaching the Array...

Data works the console and the monitor displays the grainy but unmistakable image of a CARDASSIAN WARSHIP. Reactions.

WORF
That's a Cardassian ship. Galor Class.

GEORDI
We're only three light years from Cardassian space. They would've had easy access to the Array.

Picard considers.

PICARD
Mister Worf, start a long range scan of the region... see if there are any Cardassian ships nearby.

WORF
Aye sir.

Geordi hands Worf a PADD.

12 CONTINUED: (2)

GEORDI
(re: PADD)
Here's a propulsion analysis of the Cardassian ship. You might try scanning for its energy configuration.

13 CLOSE ON WORF

as he takes the PADD. Suddenly, he is struck by a wave of dizziness. He touches his head and shuts his eyes for a moment...

DATA (O.S.)
Are you alright, Lieutenant?

Worf opens his eyes --

14 NEW ANGLE ON ROOM

Data and Geordi are now both standing on the opposite side of the room, working at a console. Picard is nowhere to be seen. It's an odd moment -- as though in the blink of an eye, everyone changed positions. Worf reacts, confused.

WORF
I feel... dizzy...

GEORDI
Worf, you don't look so good.
Maybe you should go to Sickbay...

Worf nods, recovering slightly.

WORF
Yes... perhaps I will.

Worf EXITS. As Data and Geordi exchange a concerned look...

CUT TO:

15 INT. SICKBAY

Worf is sitting on a bio-bed. Beverly is scanning around his head with a medical tricorder.

15 CONTINUED:

BEVERLY
Any nausea... or blurred vision?

WORF
No. However, I did experience

dizziness earlier today... at my birthday celebration.

Beverly nods and shuts the tricorder. She picks up a nearby hypospray and prepares it.

BEVERLY
(casually)
It sounds like you're having a few side-effects from the concussion. I'll give you vertazine for the dizziness... but I want you to get some rest.

Beverly moves to inject worf with the hypospray, but he stops her.

WORF
Doctor... perhaps you are thinking of another patient. I have no concussion.

There's an awkward beat.

BEVERLY
Worf... you came in here this morning complaining about a ringing in your ears. I scanned you... you had a concussion.

Worf just stares at her -- he can't believe what he's hearing.

15 CONTINUED: (2)

BEVERLY
(continuing)
Are you telling me you don't remember any of this?

WORF
No...

Beverly eyes him, realizing. She picks up a small PENLIGHT and starts looking at his eyes.

BEVERLY
Temporary memory loss is common with this kind of injury...
(prompting)
Do you remember telling me about the Bat'leth tournament? You said one of the competitors hit you in the head... that's why you lost the match...

Worf reacts to this, disturbed -- he steps off the table.

WORF
I won that tournament. I can prove it to you.

Worf heads for the door. Concerned, Beverly follows him...

CUT TO:

16 INT. WORF'S QUARTERS

Worf and Beverly ENTER. Worf immediately walks to the table where he set down Bat'leth trophy earlier. He

picks it up, and reacts to what he sees --

17 CLOSE ON TROPHY

It is clearly a different trophy -- it's much smaller and less elaborate.

BEVERLY
What's wrong?

WORF
It says... "Ninth Place."

17 CONTINUED:

OFF his stunned reaction...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. WORF'S QUARTERS - CONTINUOUS

Worf holding the trophy, shocked. Beverly looking on.

WORF
This is not the same trophy...
(beat)
Someone is playing a trick on me.

BEVERLY
Worf, try to calm down. Memory loss can be very disorienting...

He suddenly remembers something.

WORF
The log... I recorded a personal log on my way back to the Enterprise.

Worf sits down at his desk, taps a command into a desktop monitor. Beverly watches with concern.

WORF
(to computer)
Computer -- access personal logs on Shuttlecraft Curie. Show my log entry for Stardate 47391.2.

19 INCLUDE MONITOR (OPTICAL)

It shows an image of WORF looking into the camera, sitting in the shuttlecraft, as seen in the Teaser. Everything is exactly as it was before -- the way he's sitting, what he's wearing, etc.

WORF ON MONITOR
Personal log, Stardate 47391.2.
I am returning from the Bat'leth competition on Forcas Three. The conditions were difficult...
several contenders were maimed.

The Worf on the monitor looks irritated.

19 CONTINUED:

WORF ON MONITOR
(continuing)
One of the contenders used an illegal T'gha maneuver against me. The judges chose to ignore it... and I was robbed of my rightful standing.

The Worf on the monitor reaches offscreen and picks up a Klingon trophy -- it is the smaller, less impressive one that we see now in Worf's quarters.

WORF ON MONITOR
I was awarded "Ninth Place".
(beat)
I look forward to resuming my duties aboard the Enterprise. However, I am --

Worf taps a control, ENDING the log. He looks very disturbed.

WORF
I do not understand...

Beverly tries to comfort him.

BEVERLY
I'm sure this must be very disturbing for you... but don't worry. Your memories will eventually return to normal.

Worf just stares at the screen...

BEVERLY
(continuing)
The best thing you can do right now is settle back into your normal routine... but slowly.

A long beat. Worf finally nods, resigned.

WORF
Thank you, Doctor.

BEVERLY
If you have any more problems with dizziness, let me know.

19 CONTINUED: (2)

Beverly gives him a gentle smile, then EXITS. OFF Worf's face...

CUT TO:

20 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, holding position by the Argus Array.

21 INT. BRIDGE

Picard, Riker, N.D.s at their stations. Data at the aft science station. Worf ENTERS and moves to Tactical, relieves an N.D. working there. Data turns to Worf.

DATA
Lieutenant, have you completed the metallurgical scan of the Array?

Worf looks at him, confused.

WORF
Sir?

DATA
The metallurgical scan. Is it complete?

WORF
I do not remember you asking me to --

Suddenly, an ALARM goes off on Worf's console. He checks it.

WORF
Captain. There is a Cardassian ship approaching. Galor Class.

Reactions. Data quickly moves to Ops. Picard and Riker get to their feet.

PICARD
Open a channel.

WORF
On screen.

22 INCLUDE MAIN VIEWSCREEN (OPTICAL)

A CARDASSIAN CAPTAIN (GUL NADOR) APPEARS. Picard tries

to be diplomatic, but there is a definite tension in the air.

PICARD
This is Captain Jean-Luc Picard of the Starship Enterprise. You are in Federation territory. Please explain your presence here.

GUL NADOR
We were wondering the same thing about you, Captain. Why would Starfleet's flagship want to venture so close to the Cardassian border?

PICARD
We are repairing one of our subspace telescopes.

GUL NADOR
(wry)
I see. May we offer our assistance?

PICARD
No, thank you. We have everything under control.

Gul Nador eyes Picard.

GUL NADOR
If you don't mind my asking... what exactly is this telescope of yours designed to do?

PICARD

It's a long range subspace Array... it gathers data on astronomical phenomena.

GUL NADOR
I'm certain it would never be used to... "observe" a neighboring species.

PICARD
Certainly not.

GUL NADOR
Well, then... best of luck with your repairs.
(MORE)

22 CONTINUED:

GUL NADOR (Cont'd)
Just try to make certain that your studies are limited to... "astronomical phenomena".

The transmission ENDS.

RIKER
Charming fellow.

WORF
Captain -- that ship was responsible for reprogramming the Array.

Picard and Riker turn to him.

PICARD
What do you mean?

WORF
(off console)
It is the same Class and energy configuration as the ship we saw in the imaging logs.

Picard is confused.

PICARD
Imaging logs... Are you saying you have evidence that the Cardassians tampered with the Array?

WORF
They have been using the Array as a surveillance device.
(beat)
You saw the logs yourself.

Picard turns to Riker.

PICARD
I haven't heard anything about this.

RIKER
Neither have I.

Worf looks to Data.

WORF
Commander Data -- show them the imaging logs you downloaded from

the Array.

22 CONTINUED: (2)

Data hesitates, unsure what to say.

DATA
I know of no such logs,
Lieutenant.

A long, uncomfortable moment as all eyes fall on Worf.

PICARD
Worf... are you feeling alright?

WORF
Yes.

PICARD
Mister Data, perhaps you should re-examine
the Array... see if you
can find anything to support
Worf's claims.
(to Worf)
In the meantime, Lieutenant... I
think you should go to your
quarters.

OFF Worf's frustration -- what the hell's going on?

CUT TO:

23 INT. WORF'S QUARTERS

A while later. Worf is pacing around the room,

frustrated. Troi is there to help him through this -- her hair and clothing are in the casual style. She's sitting near Data's Impressionistic painting, which is still hanging on the wall as seen in Act One.

WORF
Doctor Crusher says I am experiencing further memory loss... but my instincts tell me it is more than that...
(beat)
I remember those imaging logs... I could tell you every detail... every word...

Troi considers him.

TROI
Worf, let's assume you're right for a second -- that things did happen as you remember them.
(MORE)

23 CONTINUED:

TROI (Cont'd)
Are you saying that everyone's memory on this ship has been altered but yours?
(beat)
The only one of us who's had a recent head injury or mental stress is you. Isn't it more logical that your concussion is causing some memory problems?

Worf frowns -- her words make sense, but still... he unconsciously rubs his head. The door CHIMES.

WORF
Enter.

Geordi ENTERS.

GEORDI
Hi, Worf. I wanted you to know that we re-examined the imaging logs. They don't show a Cardassian ship... or any evidence that the Array was reprogrammed.
(MORE)

23 CONTINUED: (2)

GEORDI (Cont'd)
(beat)
From what we can tell, the Array suffered a simple mechanical failure.

Worf reacts.

WORF
That is not right. I am certain that --

Suddenly, Worf has a slight dizzy feeling. He stops... and sees something on the wall behind Troi...

24 ANGLE ON TROI

The painting next to Troi is now gone.

TROI
What's wrong?

WORF
The painting Commander Data gave me...

Worf looks around the room. We see that the painting is now hanging on a different wall. It was definitely not there a few seconds ago.

WORF
(continuing)
It has moved.

Troi and Geordi glance at the painting, then exchange a worried look.

TROI
Worf, I hung that painting there... at your birthday party. Remember?

WORF
No...

Worf eyes the painting...

25 NEW ANGLE - THE PAINTING

It is now a completely DIFFERENT PAINTING -- the painting is now of a KLINGON BATTLECRUISER.

25 CONTINUED:

It's a startling sight.

26 WORF

reacts in disbelief.

WORF
The painting has changed... don't you see it?

Troi and Geordi look at the painting -- clearly, they do not see a difference. Troi stands and moves to Worf. We see that she's now wearing her UNIFORM, and her hair is in the formal style. Worf eyes her.

WORF
Your hair... and your clothing... they have changed, as well...

Geordi moves toward him.

GEORDI
Worf, maybe you should --

Worf reacts to another wave of dizziness. And in the blink of an eye, EVERYTHING CHANGES:

27 INT. BRIDGE - CONTINUOUS (OPTICAL)

Worf is now standing at Tactical -- he reacts, shocked by the change in setting. The ship is at RED ALERT. Picard, Riker, Data, N.D.s at stations. There's a CARDASSIAN WARSHIP on the VIEWSCREEN. (NOTE: The

HORSESHOE CONSOLE should look different. And the Red Alert SOUND is also different.) Picard turns to Worf.

PICARD
(urgent)
Now, Mister Worf!
(beat)
Now!

But Worf doesn't know what to do. OFF his reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. BRIDGE

Continuous action. Riker turns to Worf.

RIKER
(urgent)
Worf, what are you waiting for?
Raise shields.

Worf moves to Tactical, quickly works the console -- and stops... eyes the console in confusion.

WORF
This panel configuration has been altered, sir. I do not know how to --

Too late. The Enterprise is ROCKED HARD.

DATA
(off console)
Direct hit -- Engineering Section, Deck Forty-two. Shield generators are overloading.

The ship is ROCKED again. Picard looks at Worf, who is still trying to make sense of his console.

PICARD
(to Riker, re: Worf)
Number One.

Riker rushes to Tactical. Worf steps back, shell-shocked -- what's going on?

RIKER
(working)
Firing photon torpedoes, full spread.

29 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding position near the Argus Array. It FIRES a series of PHOTON TORPEDOES...

30 NEW ANGLE - CARDASSIAN SHIP (OPTICAL)

As it is HIT by the TORPEDOES.

31 INT. BRIDGE

As before.

RIKER
(off console)
Direct hit on their main reactor... they're returning fire!

Everyone braces for impact. Another JOLT, this one more violent. The lights on the Bridge FLICKER ON AND OFF.

DATA
(off console)
Captain, we have sustained heavy damage to our deflector systems. Hull breaches on Decks Seventeen and Thirty-six.

PICARD
(to Conn)
Ensign, take us out of here, maximum warp.

The Ensign at the helm works. A tense moment goes by.

PICARD
Are they pursuing?

RIKER
No, sir.
(off console)
But they're firing on the Argus Array...
(beat)
They've destroyed it, sir.

A grim moment.

PICARD
(to com)
Bridge to Engineering. Status, Mister La Forge?

N.D. COM VOICE
This is Ensign Hayes, sir. Commander La Forge has been taken to Sickbay with plasma burns...
(beat)
There's serious damage to the secondary plasma conduit... but I think we've got it under control.

31 CONTINUED:

RICARD
(to com)
Acknowledged.
(to conn)
Ensign, lay in a course for Starbase One-two-nine.

Picard turns to Worf, grim-faced.

PICARD
What happened back there, Lieutenant?

Worf hesitates... glances around the Bridge... everyone looking at him, waiting for a response.

WORF

I believe I had another... memory loss.

They stare at him.

RIKER
"Memory loss"... What are you talking about?

Worf realizes -- they have no idea what he's talking about. Worf takes a beat... then makes the decision not to say anything further.

WORF
I do not feel well, Captain. Request to be temporarily relieved of duty.

PICARD
Granted.

Worf nods and turns to go. As Picard and Riker exchange a concerned look...

CUT TO:

32 INT. WORF'S QUARTERS

Worf ENTERS -- he's agitated, determined to find out what's happening to him. He stops by the wall where the painting of the Klingon Battlecruiser is still hanging. He stares at for a long moment... then glances around the room... sees something and crosses to the table where the trophy was sitting earlier. It is gone -- and there is now a vase of FLOWERS on the table, along with several exotic-looking pieces of ART.

32 CONTINUED:

Worf quickly sits down at his desktop terminal and taps a control.

WORF
(to computer)
Computer -- access personal logs on Shuttlecraft Curie. Play log entry for Stardate 47391.2.

The computer works.

COMPUTER VOICE
There is no log entry for that Stardate.

Worf reacts.

WORF
(to computer)
Computer, display any log entries regarding the Bat'leth Tournament on Forcas Three.

33 INCLUDE MONITOR (OPTICAL)

The image of WORF comes up. He's in his quarters, in uniform.

WORF ON MONITOR
Personal log, Stardate 47391.2. There has been a malfunction in the ship's main deflector. It will require two more days of

repairs.

The Worf on the monitor looks irritable.

WORF ON MONITOR
(continuing)
As a result, I will not be able to compete in the Bat'leth tournament on Forcas Three. I have asked my brother to take my place. He does not have my prowess with the blade, but --

Worf taps a control and the log ENDS. This is getting stranger by the minute. The door CHIMES. Worf jumps up at the sound, startled. He stands and walks to the door, taps a control. The doors slide open to reveal Troi. She ENTERS. (Troi is back into her casual clothing and hair.)

33 CONTINUED:

TROI
(matter of fact)
Why'd you lock the door?

WORF
(sharp)
Why shouldn't I?

Troi looks at Worf with concern.

TROI
I heard about what happened on the Bridge. Are you all right?

WORF
I am not sure...

TROI
Do you want to talk about it?

WORF
I would rather not, Counselor.

TROI
(a little wry)
Very well, Lieutenant.

Troi brushes past him and moves to a replicator slot.

TROI
(to replicator)
Hot chocolate.

We HEAR the cup materialize. Worf looks at her, a little confused. She seems to be making herself quite at home.

WORF
Is there something I can do for you?

Troi turns to him, taking a sip.

TROI
Actually, there is...

Troi moves to the bedroom. At this point we should see that the bedroom is slightly different than normal. Besides Worf's usual Klingon paraphernalia, there are some items that can usually be seen in Troi's quarters

(TBD).

33 CONTINUED: (2)

Troi sits down on the bed and pats a spot next to her.

TROI
I want you to sit down. Relax for a minute.

Worf sits. Troi very calmly and very naturally reaches over and turns Worf away from her slightly... and she removes the band that keeps Worf's hair in a pony-tail. She starts stroking his hair gently. Worf stiffens, uncomfortable with the intimate gesture.

TROI
You're really tense.

She begins to massage his shoulders, soothing him, comforting. Worf is growing increasingly uneasy with the closeness.

TROI
Worf... I know you don't want to talk about what happened on the Bridge... but there are times when it's best to open up...
(beat)
Come on... if you can't talk to me, who can you talk to?

She reaches around and bites Worf playfully on the ear. Worf leaps to his feet, alarmed.

33 CONTINUED: (3)

WORF
I do not believe this is
appropriate behavior!

Troi eyes him, a little confused.

TROI
Not even for your wife?

WORF
Wife!

Worf is stunned beyond belief. He takes a couple of steps backward. Troi sees and senses that Worf is genuinely confused and troubled. Something is wrong. She stands.

TROI
Worf, what's wrong?

WORF
I do not know... things are...
changing...

TROI
What's changed?

WORF
I do not remember us... you and
I... being mates...
(beat)
It is as if events...
circumstances... continue to

change from moment to moment...
but I am the only one who seems to
be aware of it...

Troi tries to make sense of this...

TROI
So... are you saying you don't
remember the last three years?
You don't remember us falling in
love... and getting married?

WORF
I do remember the last three
years... but they are different.
We did not have this relationship.
We were friends. The Enterprise
did not have a battle with the
Cardassians...

33 CONTINUED: (4)

Worf sits down heavily, very disturbed.

WORF
No one believes me.

Troi considers him for a moment. As bizarre as his
behavior is, the Troi in this reality loves him deeply.

TROI
Worf... whatever's wrong...
whatever's happened... I want you
to know that I believe you...
(beat)

And that I love you. We'll find
out what's happening...

Worf looks at her, touched by the depth of feeling. And he nods, gratified to have someone on his side...

CUT TO:

34 INT. ENGINEERING

Later. Data and Worf are working at a console as Troi looks on. (NOTE: Data's EYES are not gold -- they are blue and human-looking. Also, the warp core looks slightly different, as it did in "Phantasms".)

DATA
(working)
I am initiating a subspace scan to search for temporal anomalies on or off the ship.

A beat.

OGAWA'S COM VOICE
Counselor Troi, please report to Sickbay.

TROI
(taps combadge)
On my way.
(to Data, Worf)
Let me know if you find anything.

Troi lays a comforting hand on Worf's shoulder, then turns and EXITS. Worf watches her go, thoughtful... then he turns to Data.

34 CONTINUED:

WORF
Commander... how long have I been married to Counselor Troi?

DATA
Two years, one month and twelve days.

WORF
And when did this... relationship begin?

Data keeps working.

DATA
It is my understanding that your romantic affiliation began soon after you recovered from your spinal injury on Stardate 45587.

WORF
I remember that... A cargo container fell on me.

DATA
That is correct. After that, I observed that you and the Counselor began to spend more time together.

WORF
When did it become... romantic?

DATA
It was approximately six months later that you asked Commander Riker for his formal permission to court Counselor Troi.
(beat)
You felt that to do otherwise would be dishonorable.

Worf is amazed by all this.

WORF
And then we mated.

DATA
I am not privy to the exact details of when, where and how the first coupling took place. I could investigate it if you --

34 CONTINUED: (2)

WORF
No... that is alright.

The console BEEPS. Data checks it.

DATA
I am detecting no temporal anomalies in this system.

Worf looks disappointed. Data considers.

DATA
(continuing)

Perhaps we should try to pinpoint the exact moment when events became discontinuous. Do you remember the first change?

Worf thinks.

WORF
I went to Sickbay. Doctor Crusher told me I had a concussion... but I do not remember that happening.

DATA
Think back. Are you sure that was the very first change? Perhaps there was one before you entered Sickbay?

WORF
Before...

Worf suddenly remembers --

WORF
Yes... yes. In Engineering. I felt a wave of dizziness... and when I looked up, you and Commander La Forge were on the opposite side of the room. Captain Picard was gone.
(MORE)

34 CONTINUED: (3)

WORF (Cont'd)

I thought I had blacked out for a moment, and had not observed your movements.

He stands, onto to something here... he thinks... remembering...

WORF
(continuing)
And at my birthday party... the cake was chocolate, then it was yellow. And Commander Riker told me the Captain was not going to attend... then suddenly the Captain was there.

DATA
We should try to find any commonalties in these events. Where were you each time?

WORF
(thinks)
I was at the party... then I was in Engineering... then in my quarters...

34 CONTINUED: (4)

DATA
What about the people you were with? Was there anyone who was present at all three events?

Worf paces a moment... concentrates...

WORF

Everyone was at my birthday party... then I was with Counselor Troi... then Commander La Forge entered...

(realizes)

Geordi was in all three locations. And he was near me in each case, just before I noticed the differences.

(beat)

Do you think there is a connection?

DATA

It is possible. We should speak with Commander La Forge.

Worf looks hopeful. As they head for the door...

CUT TO:

35 INT. SICKBAY

Worf and Data ENTER at the door directly in front of Beverly's office. DOCTOR OGAWA (she's wearing Beverly's lab coat) and Troi are Standing in Sickbay.

DATA

Doctor, is Geordi well enough to answer some questions?

Ogawa and Troi exchange a grim look.

OGAWA

I'm afraid not, Data. Geordi's

dead.

35 CONTINUED:

OFF their reactions...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 OMITTED

37 INT. SICKBAY

A few minutes later. Geordi's body is lying on the surgical bed -- he's naked, covered by a blanket -- BURN MARKS are visible on his face. He's not wearing his VISOR. Worf and Troi stand back as Data picks up a medical tricorder and begins to scan Geordi's body.

DATA
(off tricorder)
There do not appear to be any unusual readings. Energy residuals from the plasma burns... the beginnings of cellular decomposition...

Worf and Troi grimace slightly at this clinical account

of their dead friend's body. Data snaps the tricorder shut.

DATA
(to Worf)
I see nothing that connects these bio-readings to your recent sense of discontinuity.

OGAWA
What about his VISOR?

Ogawa picks up the VISOR off a nearby surgical tray and holds it out to Data. Data scans it.

DATA
(off tricorder)
I still see nothing unusual.

Data gets an idea.

DATA
Perhaps we should activate it.

Ogawa nods and hands the VISOR to Data.

OGAWA
Hook it up to the diagnostic array and I'll check it out.

37 CONTINUED:

Data crosses the room and connects the VISOR to a DIAGNOSTIC INSTRUMENT. He hits a control.

DATA
The VISOR is active.

38 ANGLE ON WORF

As he has a mild wave of dizziness, as before. We see that he is now dressed in a RED COMMANDER'S UNIFORM -- and he has three pips. (NOTE: Everyone's COMMUNICATORS are different, as seen in "Future Imperfect.")

BEVERLY'S VOICE
Worf... are you alright?

Worf looks up --

39 INCLUDE BEVERLY

standing in the same area as Ogawa, who is now gone. She's wearing the lab coat. Worf reacts to the sight.

DATA
Have you noticed another discontinuity, Commander?

WORF
A moment ago, Doctor Crusher was not here. It was... Doctor Ogawa.

BEVERLY
Doctor Ogawa?

Worf glances at his uniform.

WORF
And my uniform is different... what is my rank and position?

TROI
You're a Commander... and First Officer.

39 CONTINUED:

WORF
(to Troi)
Are we still married?

TROI
Yes...

Data suddenly reacts to his tricorder.

DATA
(off tricorder, to Worf)
I am detecting a quantum flux in your cellular RNA...

WORF
What does it mean?

DATA
I do not know. I will have to analyze these readings...

OFF Worf's face...

CUT TO:

40 INT. READY ROOM

Riker is sitting behind the desk -- he has four pips.

He is the Captain. Data and Worf are reporting to him. There are minor changes in the setting: Picard's fish is gone and replaced with a plant... the book of Shakespeare is replaced with Riker's trombone.

DATA
I have found that the quantum flux in Worf's cellular RNA extends to the subatomic level. It is asynchronous with normal matter.
(beat)
In essence, Captain -- Mister Worf does not belong in our universe.

RIKER
(reacts)
What?

40 CONTINUED:

DATA
All matter in the universe resonates on a quantum level with a unique signature. This signature is a constant. It cannot be changed by any known process. It is the basic foundation of existence.

RIKER
And you believe that Worf's quantum signature is different from ours...

DATA

Yes, sir. I cannot explain it.
It is as if he originates from a
different quantum universe.

Riker looks at Worf.

RIKER
But he's standing right here in
front of us. He's been on the
ship for seven years.

DATA
I cannot explain that either.
According to my understanding of
physics, Worf should not exist.

A long beat as Riker considers this strange theory. He looks to Worf.

RIKER
(to Worf)
You say these discontinuities
started to occur after you
returned from a Bat'leth
tournament on Forcas Three.

WORF
Yes sir.

RIKER
Now, I know for a fact that you
didn't attend that tournament...
and that no shuttlecraft has left
the Enterprise for over a month.

WORF
I understand. But I also clearly remember attending the tournament, and returning to the ship in a shuttlecraft.

RIKER
Do you remember the course you took to return to the ship?

WORF
I think so.

RIKER
Let's backtrack that course... see if there are any unusual readings or anomalies.

DATA
Aye, sir.

Data EXITS. Worf goes to the door but stops... then turns to Riker.

WORF
If I may inquire, sir... how long have you been Captain?

RIKER
Four years. Ever since Captain Picard was killed during an incident with the Borg.
(beat)
You don't remember any of this, do you?

WORF
I do remember. I just remember it differently.

OFF Worf's uneasy expression...

CUT TO:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

42 INT. BRIDGE

Riker, Data and N.D.s at stations. Worf is at command. WESLEY CRUSHER is working Tactical, wearing a gold uniform. There is a CARDASSIAN N.D. working Conn. Various SET DETAILS are different: side panels, lighting, etc.

WESLEY
(off console)
Captain -- I'm picking up a minor subspace disturbance off the port bow.

RIKER
Full stop.
(to Data)
Analysis, Data.

Data works.

DATA

It appears to be a guantum fissure
in the space-time continuum.

RIKER
On screen.

DATA
The anomaly cannot be seen.
However, I believe I can enhance
it with a warp field to make it
visible.

Data works...

43 INCLUDE VIEWSCREEN (OPTICAL)

It shows a QUANTUM FISSURE in the middle of the screen --
a very small GLOWING SPECK that is DISTORTING the area
of space just around it.

RIKER
Is it dangerous?

DATA
Not at this distance, sir.
(works)
I am also detecting an ion trail
intersecting the phenomenon. I
believe it was left by a Starfleet
type-six shuttlecraft.

Reactions.

WORF
So I was here...

43 CONTINUED:

Data reads his console, then turns to Riker.

DATA
I have an explanation, sir.

CUT TO:

44 INT. OBSERVATION LOUNGE (OPTICAL)

A short time later. Riker, Worf, Troi, Beverly, Wesley. Data is reporting to the group.

DATA
I believe the quantum fissure we discovered is a fixed point across the space-time continuum -- a "keyhole" that intersects many different quantum realities.

TROI
What do you mean by "quantum realities"?

DATA
For any event, there is an infinite number of possible outcomes. Our choices determine which outcome will follow. But there is a theory in quantum physics that all possibilities that could happen do happen in alternate quantum realities.

Data indicates Riker, who is sitting at the head of the

table.

DATA
(continuing)
For instance, in a different quantum reality, Captain Riker may have chosen to sit at the other end of the table. While in another reality, the Captain may be standing.

BEVERLY
(onto idea)
So at this moment, there are an infinite number of Enterprises... and an infinite number of Doctor Crushers having this discussion.

44 CONTINUED:

DATA
Yes. Although on some of those Enterprises, there may not be a Doctor Crusher...

WORF
And somehow I have been shifting from one reality to another...

DATA
That is correct.

Worf reacts -- finally, he's been vindicated.

TROI

How did this happen?

Data moves to the wall monitor and taps a control. The MONITOR DISPLAYS a GRAPHIC that shows a SINGLE POINT at the center of the screen, representing the quantum fissure. A SINGLE LINE representing Worf's shuttlecraft begins moving toward the fissure.

DATA
(off graphic)
When Worf's shuttlecraft made contact with the quantum fissure, I believe its warp engines caused a small break in the barriers between quantum realties.
(beat)
Worf was thrown into a state of quantum flux.

44 CONTINUED: (2)

As the single line makes CONTACT with the fissure, the line suddenly BRANCHES OUT into DOZENS of different LINES, like a complex tree-branch.

DATA
(continuing)
He immediately began to shift to other realities.

BEVERLY
(onto idea)
And Geordi's VISOR somehow triggered that...

DATA

Exactly. The VISOR uses a subspace field pulse. I think that whenever Geordi came near Worf, the field pulse intensified the quantum flux and pushed Worf into another reality.

They consider this bizarre concept.

WORF

How can we find my original quantum state... and return me to it?

A tense beat. Wesley gets an idea.

WESLEY

Data... what if we scanned the quantum fissure using a subspace differential pulse? Maybe we could locate the quantum state that shares Worf's signature... and find a way to get him back.

DATA

An excellent idea, Lieutenant.

Riker considers, then --

RIKER

Proceed.

As everyone stands and heads for the door...

45 INT. WORF'S QUARTERS

The room is decorated the way it was in Act Three, except for one minor detail -- the painting is hanging back on the wall where it was in Act One, and it is the Impressionistic painting again. Worf and Troi ENTER together. Worf is agitated.

TROI
Worf...

Troi tries to find the best way to put this -- it's difficult. She is feeling vulnerable in a way we've never seen before. She's at a loss of what to do... and she needs her husband to help her through this...

TROI
From what I understand, there's a good chance that my Worf won't return...
(beat)
And I guess it's just hard for me to accept that there's a reality out there where you never loved me...

Worf is moved by her words. He cares about this woman... and he has a great deal of affection for her.

WORF
Deanna... I have always considered you a close friend.

45 CONTINUED:

WORF (Cont'd)
And although I have never seriously considered a romantic relationship... I am not opposed to the possibility...

Troi looks at him.

TROI
And what about our children?

WORF
(reacts)
Children...

TROI
You didn't know?

Worf looks disturbed.

WORF
When the last shift occurred in Sickbay, we did not have children...

He sits down heavily -- he wasn't prepared for this.

TROI
We have a little girl... Shannara. She's two years-old. And we have a three year-old boy. Eric-Christopher.

Worf takes this in, then realizes...

WORF
What about Alexander?

She looks at him blankly.

TROI
Alexander?

And it's clear -- in this reality, Alexander does not exist.

WORF
He was my son... in another reality.

A beat as they absorb this strange and disturbing situation. And finally, there are no words to describe what they're feeling. Slowly, impulsively, Troi moves into Worf's arms.

45 CONTINUED: (2)

He places his arms around her and they embrace. As they hold one another...

CUT TO:

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Holding position near the QUANTUM FISSURE. The Enterprise is sending out a thin ENERGY BEAM into the fissure.

47 INT. BRIDGE

Riker, Troi, Data, Cardassian N.D. at their stations. Worf looks on as Wesley works the tactical console.

WESLEY
(to Worf)
I've used a differential pulse to analyze over ten million quantum states within the fissure... but I still haven't found the one with your signature.
(beat)
This may take some time, sir.

Data reacts to something on his console.

DATA
Captain -- there is a Bajoran ship approaching.

Reactions.

RIKER
Red Alert.

The ship goes to RED ALERT. (NOTE: Red Alert SOUND is different from before.) Worf moves to command.

WORF
Sir... the Bajorans?

Riker looks at him, realizes that Worf is unaware of what's been happening in this reality.

RIKER
Ever since the Bajorans overthrew the Cardassian Empire, they've been getting more and more aggressive.
(MORE)

47 CONTINUED:

RIKER (Cont'd)
(beat)
Yesterday they destroyed one of our subspace telescopes... they thought we were using it to spy on them.

Worf considers this.

WESLEY
They're charging their weapons, sir...

WORF
Shields!

Suddenly, the ship is ROCKED HARD.

RIKER
Return fire!

Wesley works, reacts to his console.

WESLEY
Captain, they've damaged our power systems -- it's caused an energy surge within the subspace pulse....
(off console)
The quantum fissure is beginning to destabilize.

RIKER

Can you disengage the pulse?

WHAM! The ship is JOLTED.

WESLEY
(off console)
Too late, sir.

48 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the quantum fissure RIPPLES slightly, and EMITS A COLORFUL FLASH OF LIGHT. Suddenly, ANOTHER ENTERPRISE APPEARS... and a second later, A THIRD ENTERPRISE APPEARS.

49 INT. BRIDGE (OPTICAL)

The Viewscreen shows the other two Enterprises.

49 CONTINUED:

RIKER
What the hell's happening?

DATA
(off console)
The barriers between quantum realties are breaking down. Other realties are emerging into our own.

On the viewscreen, we see yet another ENTERPRISE APPEAR -- and ANOTHER. OFF our shocked reactions...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

50 EXT. SPACE - THE ENTERPRISES (OPTICAL)

An amazing sight: HUNDREDS of ENTERPRISES can be seen stretching off into the distance, some of them close, others distant points of light.

51 INT. BRIDGE

As before. Everyone staring at the Viewscreen in disbelief.

WESLEY
(off console)
The Bajoran ship is disengaging.

Data studies his console.

DATA
The rate of quantum incursions is increasing exponentially.
(beat)
At this rate, the sector will be completely filled with Enterprises within three days.

Reactions to this bizarre predicament.

WESLEY

(off console)
Sir -- we are receiving two hundred eighty-five thousand hails from other ships.

51 CONTINUED:

RIKER
I wish I knew what to tell them...
(beat)
Data -- can we stop these incursions?

Data quickly thinks -- then looks at Worf.

DATA
Perhaps -- if we find the ship which matches Commander Worf's quantum signature.

RIKER
How would that help?

DATA
It was Worf's shuttlecraft which traversed the fissure and weakened the barriers between quantum realities. If he re-enters the fissure in his original shuttle, and emits a broad-spectrum warp field -- it may be enough to seal the fissure and stop additional realities from emerging into our own.

RIKER
Then what? How do we get the Enterprises that are already here back to where they belong?

DATA
In theory, the act of sealing the fissure should also restore the barriers between quantum states.
(beat)
The ships would return to their own realities.

Riker considers, then --

RIKER
Lieutenant Crusher, send out a general hail to all ships.
(to com)
This is Captain Riker of the Enterprise... that is, the Enterprise which is indigenous to this universe. We have all encountered a quantum anomaly. We think we have a way to return all of us to our proper realities. We need to find the ship which exhibits a particular quantum signature. Our Mister Data will transmit the signature to you now.

51 CONTINUED: (2)

Riker nods to Data, who quickly works. A long beat goes by.

RIKER

Anything?

WESLEY

(off console)

There's too much com traffic, sir... it's tough to isolate who's talking to who...

(beat)

Wait. Here it is... one ship is responding...

RIKER

Onscreen.

52 INCLUDE VIEWSCREEN (OPTICAL)

As PICARD APPEARS. He's standing on the Bridge of another Enterprise. In the background, we see Riker and Worf (gold uniform) at their usual positions. Riker reacts to the sight of his old Captain.

PICARD

Captain... we appear to have the quantum signature you're looking for.

RIKER

Data believes that by sending Worf through the fissure again, it would send all of us to our own realities.

Picard nods.

PICARD

Our Data has said the same thing.

RIKER
We need you to send us your shuttlecraft Borges.

PICARD
(nods)
We'll prepare to launch it now.

Riker eyes Picard.

RIKER
It's... good to see you again, Captain. It's been a long time.

Picard glances over his shoulder at his Riker, a little confused. OFF the strange moment...

53 EXT. SPACE - THE ENTERPRISES (OPTICAL)

As before -- hundreds of Enterprises, as far as the eye can see.

54 INT. SHUTTLEBAY

Later. Riker, Worf and Troi ENTER and walk up to Data, who is closing a panel on a SHUTTLECRAFT.

RIKER
(re: shuttle)
Did they send the right shuttle?

DATA
Yes. Its quantum signature

matches Commander Worf's precisely.

(to Worf)

I have re-modulated the shuttle's engines to emit an inverse warp field. You will need to activate the field at the precise moment you enter the fissure.

WORF

Assuming it works... what will happen? Will I find myself near my own ship?

DATA

That is one possibility. However, the uncertainty principle dictates that time is a variable in this equation. You may end up several days before this event -- or several days after it. There is no way to tell.

Worf nods.

WORF

I understand.

RIKER

Good luck.

Worf nods and turns to Troi. He gently touches her cheek.

WORF

(quiet)

Goodbye, Deanna.

Troi leans over and kisses him on the cheek. A moment between them... then Worf turns and enters the shuttle. As the door starts to close...

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As the Shuttlecraft LEAVES the ship...

56 INT. SHUTTLECRAFT

Worf at the controls.

WORF
(to com)
Setting course for the fissure...

RIKER'S COM VOICE
Acknowledged.

Suddenly, the shuttle is JOLTED.

57 INT. BRIDGE (OPTICAL)

Riker, Data, Wesley, Troi at positions. Red Alert.

WESLEY
Captain -- the shuttle is under attack!

RIKER
The Bajorans again?

WESLEY
No sir -- it's one of the

Enterprises.
(beat)
They're hailing us.

RIKER
On screen.

On the Viewscreen, we see another CAPTAIN RIKER standing on the Bridge of another Enterprise. He looks haggard, terrified about something. Worf can be seen behind him -- he also looks urgent. The ship is DARK, smokey, lit only by emergency lighting. A panel explodes in the b.g.

57 CONTINUED:

RIKER ON VIEWSCREEN
(urgent)
We won't go back! You don't know what it's like in our universe. The Federation is gone -- the Borg are everywhere! We're one of the last ships left! Please, you've got to help us!

A difficult moment.

RIKER
I'm sorry. There's no choice. If this works, everything will return to --

RIKER ON VIEWSCREEN
No! We won't go!

The transmission ENDS.

WESLEY
They're firing on the shuttle!

RIKER
Open fire! Try to disable them!

Wesley works...

58 EXT. SPACE - THE TWO ENTERPRISES (OPTICAL)

One of the ships FIRES TORPEDOES on the other.

59 INT. BRIDGE (OPTICAL)

As before.

WESLEY
(off console)
Direct hit... their shields have collapsed... their engine core's overloading --

On the Viewscreen, the other Enterprise EXPLODES in a blast of fiery debris -- completely destroyed.

RIKER
What happened?

59 CONTINUED:

WESLEY
(off console)
It looks like their ship had

already taken heavy damage --
their warp containment field must
have been weak.

RIKER
Probably from fighting the Borg...

DATA
(to com)
Captain -- Worf is entering the
fissure.

60 INT. SHUTTLECRAFT (OPTICAL)

As before. But now we can see the QUANTUM FISSURE through the windows as the shuttle gets closer...

WORF
(to com)
Charging primary systems...
initiating inverse warp field...

Worf taps a control. The shuttle starts to TREMBLE...

61 NEW ANGLE (OPTICAL)

As DOZENS of WORFS APPEAR, all identical but moving slightly out of synch with one another -- like an "infinity mirror" of Worfs moving together...

The SCREEN WASHES OUT IN A FLASH OF COLOR --

62 INT. SHUTTLECRAFT

Worf is lying on the floor, unconscious. His eyes flicker open... and he sits up and glances around. He rushes to helm, looks out the windows... sees nothing

but stars...

63 EXT. SPACE - THE SHUTTLECRAFT (OPTICAL)

The Enterprises are gone -- the shuttle sits alone in space.

64 INT. SHUTTLECRAFT

Worf taps a control.

WORF
(to com)
Worf to Enterprise.

PICARD'S COM VOICE
Enterprise here.

WORF
Captain -- is everything alright?

PICARD'S COM VOICE
Yes, Lieutenant. Is there a problem?

WORF
I do not believe so. But I will explain when I arrive.

PICARD'S COM VOICE
How was the Bat'leth tournament?

Worf glances around the shuttle, sees the large Klingon trophy from the Teaser sitting nearby. He grabs it and eyes it with relief.

WORF
I won... "Champion Standing."

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

66 INT. CORRIDOR

Worf and Riker are walking along, mid-conversation. Worf is carrying his Bat'leth sword and trophy, as seen in the Teaser.

66 CONTINUED:

RIKER
So you don't think this... quantum fissure is anything we have to worry about?

WORF
No. I believe the inverse warp field resealed it.

RIKER
I look forward to reading your report.

They stop at Worf's quarters. Worf eyes the door warily -- he knows what's coming.

RIKER
Something wrong?

WORF
I know what you are planning.
(off his look)
I will not be surprised.

RIKER
Surprised? I don't know what you're talking about.

WORF
(wry)
Of course you don't.

Riker looks at him, puzzled. Worf touches a control and the doors open...

67 INT. WORF'S QUARTERS - CONTINUOUS

Worf ENTERS and glances around. No one's there. He sets down his trophy and sword and heads to the bedroom... pauses by the door expectantly, then bursts into the room --

68 NEW ANGLE - BEDROOM

The room is empty except for Troi, who is standing by a small terrarium. She looks up, a little startled.

TROI
Worf... welcome home.

She smiles. Worf eyes her with concern -- and for a terrible moment it looks like they might still be married. Troi indicates the terrarium.

TROI
I hope you don't mind I let myself in. I promised Alexander I'd feed his Dalvin hissing beetle while you were both away.

WORF
So... you do not live here?

She looks at him in surprise.

TROI
What is that supposed to mean?

WORF
It is a... long story.

She hands him a small GIFT.

TROI
Happy birthday.
(beat)
Wil wanted to give you a surprise party, but I knew you'd hate it... so I talked him out of it.

WORF
Thank you.

There's an awkward beat.

TROI
Well... I know Klingons like to be alone on their birthdays.
(with humor)
I'm sure you have to meditate, or hit yourself with a pain stick or

something.

68 CONTINUED:

She turns to go...

WORF
Deanna... you do not have to leave.

TROI
Oh?

WORF
I have not had dinner. Would you care to... join me?

Troi is touched, and a little surprised.

TROI
I'd love to.

Worf smiles at her and indicates a chair. Troi sits down. As Worf moves to the replicator and the two friends prepare for dinner...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"The Pegasus"
#40277-264

Written by
Ronald D. Moore

Directed by
LeVar Burton

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FINAL DRAFT

OCTOBER 18, 1993

STAR TREK: "The Pegasus" - 10/18/93 - CAST

STAR TREK: THE NEXT GENERATION
"The Pegasus"

CAST

PICARD	BLACKWELL
RIKER	PRESSMAN
DATA	SIROL
BEVERLY	
TROI	
WORF	
GEORDI	

Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	DEAD BODIES
TRANSPORTER CHIEF	

STAR TREK: "The Pegasus" - 10/18/93 - SETS

STAR TREK: THE NEXT GENERATION
"The Pegasus"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
OBSERVATION LOUNGE	PEGASUS
CORRIDOR	
TRANSPORTER ROOM	CRAZY HORSE
TEN FORWARD	
ENGINEERING	WARBIRD
PICARD'S QUARTERS	
SICKBAY	ASTEROID

READY ROOM
BRIG

THE PEGASUS
ENGINEERING

STAR TREK: "The Pegasus" - 10/18/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"The Pegasus"

PRONUNCIATION GUIDE

ALGERON	AL-jer-on
DEVOLIN	DEH-vo-lan
MEKORIA	meh-KOR-ree-ah
MENEGAY	MEN-neh-gay
SHANTI	SHAHN-tee
SIRON	SER-on
TERAKINE	ter-ah-KEEN
TERIX	TER-rix
VERTERON	VER-teh-ron

STAR TREK: The Next Generation
"The Pegasus"
TEASER

FADE IN:

1 INT. OBSERVATION LOUNGE (OPTICAL)

CLOSE ON a banner which is strung across one of the walls. It reads "Captain Picard Day" in big bold letters. PICARD, TROI, and RIKER are standing in front of the table, which is covered by a variety of gradeschool

level ARTS and CRAFTS. They all have something to do with Picard (paper-mache busts, crayon drawings, hand-written essays, dolls, embroidery, etc.) Picard regards the table with some embarrassment while Riker looks on with amusement.

PICARD
I don't know why they have to do this every year. In fact, I thought last year the teachers agreed not to do this anymore.

TROI
Captain Picard Day is one of the children's favorite school activities. They look forward to it all year.

PICARD
Why does it have to be me?

TROI
You're the Captain... children look up to you... you're a role model for them.

Picard picks up a crude drawing of himself -- it's wildly exaggerated, with huge muscles in a superhero pose standing on a planet.

1 CONTINUED:

PICARD
Their perception of me is a little... exaggerated.

Riker picks up a small doll with a Starfleet uniform.

RIKER
(using doll and imitating voice)
"I don't know... I think this bears a certain resemblance. Wouldn't you agree, Number One?"

Picard is not amused.

PICARD
(to Riker)
Don't you have something else to do?

RIKER
(smiles)
I'll be on the Bridge.

Riker EXITS. Troi indicates the table.

TROI
The finalists will be here in half an hour. You have to pick first, second and third place and four honorable mentions.

Picard stares at the table for a long moment... he's not looking forward to this.

WORF'S COM VOICE
Worf to Captain. Incoming transmission from Admiral Blackwell. It is coded priority one.

PICARD
(to com)
Put it through.
(to Troi)
Excuse me, Counselor.

Troi EXITS and Picard moves to the wall monitor. ADMIRAL BLACKWELL appears on the monitor.

PICARD
(continuing)
Admiral.

1 CONTINUED: (2)

BLACKWELL
Captain. What is your status?

PICARD
We're conducting an energy output study of the Mekoria Quasar. All systems normal, the ship is fully operational.

BLACKWELL
Good. I'm postponing the quasar study for the moment. The Enterprise is to rendezvous with the starship Crazy Horse in sector one-six-zero-seven immediately. You're authorized to exceed warp speed limitations for the duration of this assignment.

PICARD
I understand. What is our assignment?

BLACKWELL
I'd prefer not to discuss it over subspace channels. The Crazy Horse will be carrying someone from Starfleet Intelligence... he'll brief you when he arrives.

PICARD
Very well.

Blackwell is about to end the transmission, then sees something behind Picard. Blackwell's eyebrows raise slightly in amusement.

BLACKWELL
"Captain Picard Day?"

Picard glances around and sees the banner which is right behind him.

PICARD
Oh... yes. It's for the children... I'm a... role model.

1 CONTINUED: (3)

BLACKWELL
I'm sure you are. Starfleet out.

The transmission ENDS. Picard heads for the Bridge in some embarrassment.

CUT TO:

2 EXT. SPACE - ENTERPRISE & CRAZY HORSE (OPTICAL)

The two ships hang in space.

3 INT. CORRIDOR

Picard and Riker walking toward the Transporter Room.

RIKER
So who won the contest?

PICARD
Paul Menegay -- seven years old. He did an interesting clay sculpture of my head.

RIKER
Is that the lumpy one with the orange skin?

PICARD
Yes.
(beat)
Oh, you'll be interested to know that I've arranged for a Commander Riker day next month. I'm even considering making an entry myself.

RIKER
(wry)
Great.

They EXIT to...

4 INT. TRANSPORTER ROOM - CONTINUOUS (OPTICAL)

Picard and Riker ENTER. Picard nods to the Transporter Chief.

PICARD
Energize.

4 CONTINUED:

The Chief works and after a beat, ADMIRAL PRESSMAN MATERIALIZES. Pressman is a confident, energetic man in his mid-fifties. He reacts with pleasure at the sight of Riker, moves directly to him and clasps a paternal hand on his shoulder.

PRESSMAN
Wil. Bet you never thought you'd see me again.

But instead of pleasure, Riker's reaction is one of complete and total shock. Riker tries to recover.

RIKER
It's... good to see you, sir.

PRESSMAN
(wry)
Sure it is. You look like you're about to faint.

RIKER
No... it's just been so long and...

Riker trails off as he suddenly realizes that Picard has not been introduced.

RIKER
(continuing)
I'm sorry. Captain Jean-Luc Picard, Admiral Erik Pressman.

Picard smiles and recognizes the name.

PICARD
Pressman? Oh, of course. You were Wil's first commanding officer... on the Pegasus.

PRESSMAN
That's right. As a matter of fact, it's the Pegasus which has brought me here.

RIKER
Sir?

Pressman turns to Riker and makes some kind of personal connection with him.

4 CONTINUED: (2)

PRESSMAN
The Pegasus is still out there, Wil. The Romulans found her.

OFF Riker's shocked expression.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 OMITTED

6 INT. OBSERVATION LOUNGE

Picard, Riker and GEORDI are seated at the table as Pressman moves around the room.

PRESSMAN
As some of you may know, the starship Pegasus was lost in this sector twelve years ago along with most of its crew. I was the captain and Commander Riker here was my helmsman.

PICARD
I remember reading about it. The ship was destroyed by a... warp core breach as I recall.

RIKER
That's right. The Captain and I, along with seven others managed to get to an escape pod before the breach became critical.

PRESSMAN
From space, we saw what appeared to be a matter/anti-matter explosion which vaporized the ship.

RIKER
No wreckage was ever found, so Starfleet officially listed the ship as destroyed.

PRESSMAN
However, all that changed three days ago. Starfleet Intelligence has an operative in the Romulan High Command. He sent us a message that a Romulan warbird had located a piece of debris in the Devolin system which was positively identified as being from the Pegasus. The Warbird was then ordered to locate the rest of the ship, if possible, and retrieve it.

6 CONTINUED:

GEORDI
Why would the Romulans try to salvage pieces of a twelve year-old starship?

PRESSMAN
The Pegasus was a prototype...

experimental engine... new weapon systems... some of our designs were even used in constructing the Enterprise. There're a lot of things on board the Romulans would love to get their hands on.

Riker glances uncomfortably at Pressman, but the Admiral doesn't react to him.

PICARD
What are our orders?

PRESSMAN
We have to find the ship before the Romulans do... salvage it if possible... destroy it if necessary. You'll command the Enterprise while I remain in overall command of the mission.

GEORDI
We'll need metallurgical and chromographic specs on the Pegasus in order to set up the proper search parameters.

PRESSMAN
I'll make the appropriate information available to you.

PICARD
Very well.
(to Riker)
Set course for the Devolin system.

RIKER

Aye, sir.

They all stand and head for the doors.

CUT TO:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship nears the Devolin system -- a solar system that never coalesced into discrete planetary bodies. It's a swirling disc of rock and other matter.

8 INT. MAIN BRIDGE

Picard, DATA, Geordi, and WORF at their stations, Pressman standing near aft science with Riker.

DATA
We are approaching the Devolin system, Captain.

PICARD
Any sign of the Romulans?

DATA
(works)
No, sir.

PRESSMAN
Oh, they're out there... they're just waiting to see what you're going to do.

PICARD
Mister La Forge?

GEORDI
There's an awful lot of ionizing radiation in this system, Captain. That, combined with the sheer amount of rock is going to slow down our search.

PICARD
How slow?

GEORDI
Well, I'd say at least--

WORF
(urgent)
Sir. Romulan Warbird decloaking directly ahead.

9 EXT. SPACE - ENTERPRISE & WARBIRD (OPTICAL)

A WARBIRD DECLOAKS directly in front of the Enterprise.

10 INT. MAIN BRIDGE (OPTICAL)

As before.

WORF
They're powering weapons.

RIKER
Red alert. Raise shields. Standby phasers.

Everyone tenses on the Bridge as the ship's condition

goes to RED. A long moment passes as they look at the image of the Warbird on the Viewscreen... but nothing happens. Finally, Worf sees something on his console.

WORF
Sir... they are hailing us.

PICARD
On screen.

COMMANDER SIROL, a Romulan man appears on the Viewscreen. He gives them a warm and friendly smile.

SIROL
(pleasantly)
I am Commander Sirol of the Romulan vessel Terix. To whom do I have the honor of speaking?

PICARD
I am Captain Jean-Luc Picard of the Federation starship Enterprise.

SIROL
Captain Picard... I've heard so much about you. It's a pleasure to make your acquaintance.
(innocent)
I hope our sudden appearance didn't startle you.

Picard decides to return his cool and friendly demeanor.

PICARD
Not at all. But an... unannounced

appearance like this could have unfortunate consequences. It would be a shame if your ship were damaged during such a... misunderstanding.

Sirol's expression hardens just a bit.

10 CONTINUED:

SIROL
I am touched by your concern for my ship. But I doubt we were ever in any danger.
(beat)
May I ask what you are doing in this system?

PICARD
I could ask you the same question.

SIROL
(smooth)
We are conducting a survey of gaseous anomalies.

PICARD
How interesting. So are we. Perhaps we could combine our efforts and share our findings.

SIROL
(smiles)
I doubt our objectives are... compatible.

PICARD
You are probably right.

The two rivals look at each other with polite smiles masking the real tension here.

SIROL
This has been a most pleasant conversation... but we must return to our research.

PICARD
Then I won't keep you.

The transmission ENDS.

WORF
They are moving off... resuming their tachyon scans of the system.

PICARD
Stand down from Red Alert, but continue to track their movements, Lieutenant.

10 CONTINUED: (2)

WORF
Aye, sir.

The Red Alert signal goes OFF.

PICARD
(to Geordi)

Commander, how long will it take to search the system?

GEORDI

At least seven days, sir.

WORF

And the Romulans have a two day head start.

Picard takes a deep breath, this is going to be a long process.

PICARD

Then we better get to it. Mister Data?

DATA

(working)

Initiating sensor sweep of grid zero one.

As Data begins to work...

CUT TO:

11 OMITTED

12 INT. TEN FORWARD

Riker and Pressman are sitting at one of the tables near the windows with a couple of drinks in front of them. There is a familiarity and warmth between the two men... almost like father and son.

PRESSMAN

How long have you had the beard?

RIKER
About four years. I think I just got tired of hearing how "young" I looked.

12 CONTINUED:

PRESSMAN
What was it that Lieutenant Boylen used to call you?

RIKER
(grimaces)
Ensign Babyface.

Pressman smiles at the memory.

PRESSMAN
You never did have much sense of humor.

RIKER
I like to think I've loosened up in my old age.

PRESSMAN
Really?

RIKER
I've been known to tell a joke or two.

PRESSMAN
It's about time. You were always

so serious on the Pegasus.

RIKER
(a little melancholy)
We went through some... serious times.

A quiet beat.

RIKER
(continuing, quiet)
Do you really think we'll find the Pegasus?

PRESSMAN
I wouldn't have come all the way out here if I didn't.

Riker glances around the room... they're in a public place, but he can't help asking certain questions that would be better served in private.

RIKER
And what about our... experiment? Do you think we'll find that too?

12 CONTINUED: (2)

Pressman doesn't answer right away... he's not comfortable talking about this here either.

PRESSMAN
Maybe.

Riker takes a beat and looks out the windows for a

moment.

RIKER
You know... I still think about what happened... about that last day.

PRESSMAN
So do I. It's not the kind of thing you just forget about.

RIKER
Do you ever... wonder whether we did the right thing?

PRESSMAN
Never. It was a tragedy, yes. But it wasn't your fault and it wasn't mine. What we were doing was for the good of the Federation. We can't blame ourselves because the others couldn't see that.

RIKER
I know... but maybe we went about it the wrong way.

There's an uncomfortable beat as Riker looks away and Pressman studies him.

PRESSMAN
Well, this time we may have a chance to do it the right way. If this mission is successful... if we do find the Pegasus and our "experiment"... we can finish

what we started twelve years ago.

12 CONTINUED: (3)

RIKER
(shocked)
You want to try again?

PRESSMAN
It's not just me.
(glances around, then sotto)
The Chief of Starfleet Security has personally assured me of her complete support.

RIKER
Admiral Raner... ? How many other people know about this?

PRESSMAN
Not many. And it's up to us to make sure it stays that way.
(beat)
Raner gave me written orders for you... you'll find them coded in the Enterprise computer. You've been instructed not to reveal the true nature of our mission to anyone, not even Captain Picard.

Riker is clearly uncomfortable with this, but Pressman smiles and tries to reassure him.

PRESSMAN

Don't worry... it won't be like it
was twelve years ago. This time,
no one's going to stop us.

Pressman smiles confidently at him. But Riker isn't sure this is a good idea... off his troubled expression...

FADE OUT.

END OF ACT ONE

STAR TREK: "The Pegasus" 10/18/93 - ACT TWO 16-18.

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in the Devolin debris field.

14 OMITTED

15 INT. PICARD'S QUARTERS (OPTICAL)

Picard is pouring drinks for himself and Pressman. The mood is relaxed and casual... two senior officers taking an opportunity to kick back and talk. Midconversation.

PICARD
... as a matter of fact, I never
met Wil before he reported aboard
at Farpoint Station.

PRESSMAN
(surprised)

You chose your first officer
without ever meeting him?

PICARD
I was looking through the records
of about fifty candidates... Wil's
was much like all the others...
filled with the usual dry
statistics and glowing letters of
recommendation that tell you
nothing. I was about to put it
aside and go on to the next file,
when something caught my eye.
(MORE)

15 CONTINUED:

PICARD (Cont'd)
(beat)
There had been an incident on
Altair Three when Wil was First
Officer of the Hood. He refused
to let Captain DeSoto beam down
during a crisis. He disobeyed a
direct order and risked a general
court martial because he thought
he was right. When I read that...
I knew I'd found my Number One.

PRESSMAN
You wanted someone with a history
of disobedience?

PICARD
I wanted someone who would stand

up to me... someone who was more concerned with the safety of the ship and accomplishing the mission than with how something looked on his record. To me, that's one of the marks of a good officer.

15 CONTINUED: (2)

For some reason, it's clear that this has pushed some kind of button with Pressman. An edge creeps into his voice.

PRESSMAN
Frankly, I've always felt it was more important for an officer to trust his captain's judgment. In a crisis, there's no time for explanations... orders have to be obeyed without question or lives may be lost.

Picard is a little surprised at Pressman's change in tone, and his reply carries a hint of reproach.

PICARD
(gently)
I am aware of that, Admiral.

PRESSMAN
(backing off)
Of course you are.
(beat)
I guess this mission has brought up some... old ghosts for me. You

know what it's like to lose a
ship... you're always wondering
if there was something else you
should have done... something you
missed.

A silent moment as they both lapse into private thought. Picard finally decides to probe for a little more information.

PICARD
Admiral... the records regarding
the loss of the Pegasus are a
bit... vague about what happened
just before you abandoned ship.
Can you add anything to the...
official account?

Pressman considers Picard for a moment, then gets up and moves to the windows. Pressman would like nothing more than to tell Picard exactly what happened -- he's quite proud of it actually -- but he can't.

15 CONTINUED: (3)

PRESSMAN
I'm afraid not.
(beat)
But I can tell you this: Twelve
years ago, I needed an officer I
could count on in a crisis...
someone who would support and obey
my decisions without question...
someone willing to trust my
judgment... that someone was Wil

Riker... and without his loyalty,
none of us would have survived.

OFF Picard's thoughtful expression as he considers Pressman's words...

CUT TO:

16 INT. SICKBAY

Riker ENTERS, wearing a karate gi. He's holding his side in pain. BEVERLY moves to him.

BEVERLY
What's wrong?

RIKER
I think I busted a rib.

A Nurse guides him to the table as Beverly grabs her tricorder.

BEVERLY
What were you doing?

RIKER
I was practicing Bat'leth moves with Worf. I jabbed when I should've blocked. He caught me right in the side. I'm glad we were using sticks instead of real blades.

BEVERLY
(off tricorder)
It's broken all right.
(to Nurse)

Give him ten cc's of terakine for the pain.

The Nurse gets a hypospray and injects him with it. Beverly grabs a large medical DEVICE and fits it to his side. She works the device during the following.

16 CONTINUED:

Riker is very frustrated, much more upset about this incident than he should be.

RIKER
I can't believe how stupid I was.

BEVERLY
You both got a little carried away, that's all...

RIKER
No. It was my fault. I lost focus... I let myself get distracted at a crucial moment.

BEVERLY
It happens to everyone.

But Riker isn't really listening to her... he's wrapped up in some personal angst... his words carry some private subtext only he is aware of.

RIKER
I knew what I was supposed to do... but I didn't do it. If we'd had real Bat'leths I might be

dead right now.

She finishes using the device on his side.

BEVERLY
Wil... it's all right. You made a mistake... no harm done. You'll do better next time.

RIKER
(downbeat)
Yeah... maybe.

Riker gets up and EXITS. Beverly looks after him with a puzzled look.

CUT TO:

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is navigating through a large field of rocks and debris. Some of the rocks are moon or planetsized, others are simply boulders and dust.

18 INT. MAIN BRIDGE (OPTICAL)

Riker, Worf, Geordi and Data at their positions.

DATA
(off console)
Scan of grid one five seven is complete. Moving to grid one five eight.

WORF

The Romulan ship is still
searching grid two seven zero.

RIKER
They're sure taking their time
over there. I wonder if they--

Geordi suddenly reacts to something on his console.

GEORDI
(excited)
Whoa... I think we might have just
struck paydirt.

Riker moves to the aft station, where Geordi is looking
at a graphic display of a large ASTEROID.

GEORDI
(continuing)
There's a subspace resonance
signature coming from this
asteroid.
(beat)
And from the frequency variances,
it looks like the pattern from a
Federation warp core.

RIKER
(to com)
Captain Picard to the Bridge,
please.

Riker turns to the Con Officer as Picard and Pressman
ENTER from the Ready Room.

18 CONTINUED:

RIKER
(continuing, to Con)
Bring us to within ten kilometers of asteroid gamma six zero one.
(to Picard)
Geordi's found something.

Picard and Pressman move to where Geordi is continuing to work.

GEORDI
(to Picard)
There's a subspace resonance signature coming from that asteroid, sir. It could be the warp core of the Pegasus.

Pressman looks over the readings.

PRESSMAN
I think he's right... I recognize some of the variance patterns.

PICARD
Put the asteroid on the main viewer.

Geordi works and now the ASTEROID can be seen on the main Viewscreen. This asteroid is pitted with craters, fissures, and canyons all over its surface... a barren, ugly hunk of rock.

DATA
I have confirmed Geordi's readings, sir. The resonance

signature is originating from somewhere beneath the asteroid's surface.

PRESSMAN
Beneath the surface? How's that possible?

DATA
This asteroid contains several deep chasms large enough for a starship to enter. It is possible the Pegasus drifted into the asteroid's gravitational field and was pulled down into one of the fissures.

18 CONTINUED: (2)

RIKER
Sir, the Romulan warbird has altered course again... they are heading toward our position.

RIKER
They probably want to see what we're so interested in over here.

PICARD
Mister Data, how long will it take to determine the exact location of the Pegasus?

DATA
At least another six hours,

Captain.

PRESSMAN

That's too long. If the Romulans start searching the asteroid, they could find the ship before we do.

RIKER

(to Picard)

I recommend we destroy the asteroid. It would take almost all our photon torpedoes, but it would preclude any possibility of the Pegasus falling into Romulan hands.

Pressman gives him a sharp look... we're not sure why, but he definitely doesn't like that advice coming from Riker.

PRESSMAN

(with an edge)

Our top priority is to salvage the ship, Commander. I'll consider destroying it only as a last resort.

RIKER

Yes, sir.

18 CONTINUED: (3)

PRESSMAN

(to Picard)

Can you give me a third

alternative?

Picard thinks for a moment... then gets an idea.

PICARD
Mister Data, is it possible to saturate the asteroid with verteron particles? That could mask the resonance signature from the Romulans... prevent them from detecting it.

DATA
(thinks)
In order for the deception to succeed, it would have to appear to be a natural phenomenon. Verteron particles are artificial in nature.

GEORDI
Wait a minute... we could blanket the asteroid with high levels of ionizing radiation. There's so much of it in this system already, the Romulans won't know the difference.

PICARD
Data?

DATA
(beat)
Theoretically, it should work..

RIKER
(off console)

If we're going to do it, we have to do it fast... the Romulans will be in sensor range in about a minute.

Picard and Pressman exchange a look. Pressman nods.

PICARD
Make it so, Mister Data.

DATA
(works)
Aye, sir. Initiating an ionization field pulse.

18 CONTINUED: (4)

PICARD
(to Riker)
After he's finished, we'll have to move off... make it look like we scanned the asteroid, but didn't find anything.

RIKER
(to Con)
Lay in a course to the next search grid and stand-by to engage.

PICARD
(to Pressman)
If this works, the Romulans won't find anything and we can return later. But if it doesn't...

PRESSMAN
(grim)
If it doesn't... we'll have handed them the Pegasus.

DATA
Ionization pulse complete.

PICARD
Helm, one quarter impulse. Engage.

OFF their expressions as they look at the Viewscreen...

19 EXT. SPACE - ENTERPRISE & ASTEROID (OPTICAL)

The Enterprise moves away from the Asteroid just as the Romulan Warbird arrives.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. MAIN BRIDGE (OPTICAL)

Picard, Pressman, Riker, Worf, Data, and Geordi as seen at the end of Act Two. Everyone is watching the main viewer, where the Romulan Warbird can be seen near the Asteroid seen earlier.

DATA

(off console)
The Romulans are initiating a tachyon scan of the asteroid...
(beat)
They have switched to their lateral sensor array... beginning another scan.

RIKER
They're certainly being thorough.

DATA
The Warbird has completed its sensor sweep.

PRESSMAN
If they found the resonance signature, they should be sending away teams any second now...

Everyone watches the screen for a tense beat... then the Warbird begins to move away from the asteroid.

DATA
They are moving off.

A feeling of relief washes across the Bridge.

PICARD
(to Data)
Mister Data, we have to convince the Romulans that we're still looking for the Pegasus. I want you to continue scanning this system.

DATA

Yes, sir.

20 CONTINUED:

PICARD
(to Riker)
I want to be back at this asteroid at zero eight hundred hours tomorrow. Plot our search pattern accordingly.

RIKER
Aye, sir.

PICARD
(to Pressman)
Admiral, if you'd care to join me for a late dinner... ?

PRESSMAN
Thank you, no. I think I'm going to turn in early.

PICARD
(nods)
Very well.
(to Riker)
Number One, you have the Bridge. Oh, and will you bring the scan analysis to my quarters when you go off watch?

RIKER
Aye, sir.

Picard EXITS to the Turbolift.

RIKER
(continuing, to Con)
Initiate search of grid one six three.

DATA
Beginning sensor sweeps...

Pressman gives Riker an icy look.

PRESSMAN
(to Riker)
Commander, I want to see you in the Captain's Ready Room.

RIKER
Mister Data, you have the Bridge.

DATA
Aye, sir.

20 CONTINUED: (2)

Pressman and Riker EXIT to the Ready Room.

21 INT. READY ROOM - CONTINUOUS

Pressman and Riker ENTER from the Bridge. As soon as the doors CLOSE behind them, Pressman turns on Riker with anger.

PRESSMAN
What the hell's the matter with

you? Destroy the Pegasus? Before we've even taken a look at it?

RIKER
I thought it was more important to keep the Romulans from--

PRESSMAN
(harsh)
Well, you were wrong. We have a chance here to change the balance of power in this quadrant. But we can't do that if we destroy the Pegasus, now can we?

RIKER
(tight)
No, sir.

Pressman takes a couple of steps around the room and lets his anger pass... he considers Riker with a little more sympathy... like a father who's just finished chewing out his son.

PRESSMAN
It hasn't been easy I'm sure... keeping your Captain and friends in the dark like this...

RIKER
I haven't enjoyed it if that's what you mean.

PRESSMAN
I hope you understand that it's necessary.

RIKER
I understand that you think it's necessary.

21 CONTINUED:

PRESSMAN
(studies him, then more personal)
You have changed.

RIKER
Changed... ?

PRESSMAN
(shrugs it off)
Just something the Captain and I were talking about...

Pressman looks at Riker... thinks for a moment... decides on a different tack.

PRESSMAN
(continuing)
To be honest... I'm glad to see this kind of change in you, Wil. Strong... forceful... unafraid to state your opinions and stand by them... a far cry from the young man who used to sit at my helm and worry about pressing the wrong button.

This mention of the past softens Riker a little... he looks vaguely embarrassed.

RIKER
A lot of things can change in twelve years, Admiral.

PRESSMAN
Yes, they can.
(beat)
But it's important that a man changes the right things in his life... not his sense of duty... his sense of loyalty...

RIKER
I'd like to think that I... haven't changed those things, sir.

PRESSMAN
I'd like to think so too. Because those things say more about a man than the rank on his collar or the uniform he wears... they define him.

21 CONTINUED: (2)

Pressman moves to him... puts a fatherly hand on his shoulder... makes this a very personal moment.

PRESSMAN
(continuing)
Twelve years ago, a lot of older and more seasoned officers turned away from their duty, but you stood up for what was right. I

know what kind of man you are,
Wil... and I know I can count on
you again.

Pressman smiles at him with confidence, and then EXITS. Riker is left alone and looking very troubled.

CUT TO:

22 INT. PICARD'S QUARTERS

Picard is intently studying a PADD on the table. The remains of a Japanese dinner are sitting on the table. The door CHIMES.

PICARD
Come.

Riker ENTERS carrying a PADD.

RIKER
(re: PADD)
The scan analysis you asked for.

Picard takes the PADD and sets it down without even looking at it. He's polite, but there is a certain chilliness in his attitude toward Riker.

PICARD
Thank you. Can I interest you in
some sashimi?

RIKER
No, thanks.

An awkward beat as Picard simply looks at Riker as if waiting for him to say something.

RIKER
Is there anything else, sir?

PICARD
Yes, there is.

22 CONTINUED:

Picard looks at him for a moment... then picks up the PADD he was originally studying... takes a deep breath...

PICARD
(continuing, reading)
"Judge Advocate General's Report. Stardate xxxxx. Subject: Inquiry into Mutiny Aboard USS Pegasus."

Picard looks up at Riker, who stiffens at the words but says nothing. Picard presses a control on the PADD.

PICARD
(continuing, reading)
"Based on testimony from Captain Pressman and other surviving officers, the Judge Advocate believes there is sufficient evidence to conclude that certain members of the crew did mutiny against the captain just prior to the destruction of the Pegasus."

Picard fastens a laser-like gaze on Riker.

PICARD
(continuing)
Mutiny... on a Federation starship. It's shocking -- no, it's unthinkable. And yet you've never mentioned it.

RIKER
No, sir.

PICARD
It wasn't easy getting this record. I had to call in a few favors at Starfleet just to get a look at it. It seems the file was sealed by Starfleet Intelligence.

Picard sets the PADD down and moves about the room.

PICARD
(continuing)
So... not only was the Pegasus carrying "sensitive" equipment that can't be allowed to fall into Romulan hands...
(MORE)

22 CONTINUED: (2)

PICARD (Cont'd)
... not only was there a mysterious explosion which appeared to destroy the ship, but didn't... but now it turns out there was a mutiny on board.

(beat)
I've read the official report of the mutiny. But I'd like to hear your version of what happened.

Riker thinks about this for a long moment, then drags up something from his past that he's tried to put behind him.

RIKER
I was on the Bridge. The ship was at yellow alert... we were running some... tests on the engines. Something went wrong... there was an explosion in Engineering... heavy casualties. In the middle of the crisis, the First Officer, the Chief Engineer, almost the entire Bridge crew mutinied against Captain Pressman.

PICARD
Why?

RIKER
They... felt the Captain was jeopardizing the ship.

PICARD
And you?

RIKER
I was seven months out of the Academy... my head was still ringing with words like duty and honor.
(MORE)

22 CONTINUED: (3)

RIKER (Cont'd)
(beat)
When they moved against him, I thought they were a group of self-serving, disloyal officers.
(beat, then quieter)
So I grabbed a phaser and defended my captain. Two or three others joined in on our side, but it was clear the mutineers had most of the crew behind them... we felt we had to get off the ship. There was a... running firefight all the way to the escape pod.
(beat)
About five minutes after we left the ship... there was an explosion...

Picard considers him for a moment. Then he begins to move about the room, reading other portions of material on his PADD.

PICARD
(reading)
"The Judge Advocate also believes that the surviving officers are deliberately withholding vital information from this inquiry. Further investigation is recommended."
(to Riker)

But there was no further investigation... the file was classified and quietly buried.
(beat)
Why?

RIKER
Sir... maybe you should take this up with the Admiral.

Picard's temper is starting to build, but he is trying to give Riker the benefit of the doubt here... looking for something from Riker to validate Picard's trust in him.

22 CONTINUED: (4)

PICARD
I'm taking it up with you. The Judge Advocate thought you were participating in a conspiracy to cover-up the truth. That you were lying about what really happened on the Pegasus. Now, I want you to tell me that's not true.

Riker says nothing. Picard looks at him in frustration... finally he throws the PADD down on the table in anger. He confronts Riker directly.

PICARD
(continuing, harsh)
Wil, what the hell's going on here? Why did your crew mutiny? And why is Pressman so determined

to find your ship twelve years
later?

This is a very difficult moment for Riker, but he steels himself and tries to meet Picard's steady gaze.

RIKER
(formal)
I've told you all I can. I am
under the direct orders of Admiral
Pressman... not to discuss this.
Sir.

22 CONTINUED: (5)

Picard considers him for a moment... nods... seems to think it over and sits down. His tone becomes quieter, more philosophical.

PICARD
Very well. He's an admiral, I'm
a captain -- I can't force you to
disobey him.
(beat)
I will tell you this... I need to
place a great deal of trust in the
person who serves as my first
officer. You've had that trust...
until now. But something is wrong
here... and you're part of it.
(beat)
And when this mission is over...
I may have to re-evaluate the
command structure of this ship.

A long, tense beat.

PICARD
(continuing)
Dismissed.

Riker EXITS. OFF Picard's expression...

CUT TO:

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is moving through the Devolin system.

23A INT. READY ROOM (OPTICAL)

Picard is talking to Admiral Blackwell on the terminal screen. Mid-conversation.

BLACKWELL
Captain, Starfleet places the highest priority on the success of this mission. Your request for a delay is denied.

Picard's tone goes personal.

PICARD
Margaret... something's very wrong here. Do you know what's going on?

23A CONTINUED:

Blackwell seems to think this over for a moment...

leans forward a little, but doesn't let her guard down completely.

BLACKWELL
I know that the Chief of Starfleet Intelligence herself is watching this one, Jean-Luc. So you would be well-advised to follow Pressman's orders and leave it at that. Starfleet out.

The Transmission ENDS. Picard is dissatisfied with that answer, but has little recourse at the moment.

WORF'S COM VOICE
Worf to Captain Picard. We are approaching asteroid gamma six zero one, sir.

PICARD
(to com)
On my way.

Picard EXITS to...

24 INT. MAIN BRIDGE - CONTINUOUS (OPTICAL)

Riker and Pressman are standing over Data at one of the aft stations. Worf is at Tactical. Picard ENTERS from the Ready Room.

PICARD
Mister Worf, where are the Romulans?

WORF
They are out of sensor range on

the far side of the system.

24 CONTINUED:

PICARD
(to Con)
Bring us to within fifteen kilometers and hold position.

On the monitor at Data's station, there is an Okudagram schematic of the asteroid. Data points to a bright POINT of light which is deep inside the asteroid.

DATA
For the past several hours, I have been scanning the area where we detected the resonance signature of the Pegasus. From the strength and polarity of the signature, it would appear that most of the warp core is still intact.

PRESSMAN
If we're lucky, the entire engineering section could be down there.

RIKER
So how do we get to it? I wouldn't want to try to transport through that much solid rock.

PICARD
Agreed. What about a shuttle? We could send it down through one of

these fissures.

DATA

I would recommend against that, sir. There may be gravimetric or magnetic fluctuations inside the asteroid which would overpower the engines on a shuttlecraft.

A long beat.

PRESSMAN

Sounds like the best solution is to take the Enterprise in.

Picard and Riker look at him in surprise.

RIKER

You mean into the asteroid?

24 CONTINUED: (2)

PRESSMAN

That's right.
(points to graphic, then to Data)
Put this fissure on the main viewer.

25 INCLUDE VIEWSCREEN (OPTICAL)

The viewer now shows a LARGE CHASM on the surface of the asteroid.

PRESSMAN

This chasm is large enough for us to maneuver in. Besides, if there's any hope of salvaging the Pegasus, we'll need a starship to do it.

PICARD
Mister Data?

Data thinks for a moment.

DATA
It is theoretically possible, Captain. But I am unaware of any prior situation where a starship was taken so deeply inside a planetary body. There may be unforeseen difficulties.

Picard turns to Pressman.

PICARD
Admiral... I don't think we can risk--

Pressman cuts him off without raising his voice.

PRESSMAN
(smooth)
I've made my decision. Prepare to take the Enterprise in, Captain.
(beat)
That's an order.

A long beat, then Picard speaks to Data without taking his eyes off Pressman.

25 CONTINUED:

PICARD
Mister Data, please note in the ship's log that this action is being taken over my explicit objections.

DATA
It is so noted.

A tense beat, then Picard and Riker move down to the command area. Data goes to Ops.

PICARD
Yellow Alert.

RIKER
Shields up, inertial dampers to maximum.

PICARD
Mister Data, plot a course into the chasm... maneuvering thrusters only.

DATA
(works)
Course plotted.

Beat.

PICARD
Take us in.

Data works. On the Viewscreen, the image of the fissure suddenly starts to loom LARGER and LARGER as they approach it.

26 EXT. SPACE - ENTERPRISE & ASTEROID (OPTICAL)

The Enterprise moves down into the huge fissure (which is many times wider than the ship) on the asteroid's surface and the ship disappears from view.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A26 EXT SPACE - THE ENTERPRISE (OPTICAL)

The ship is moving through the tunnel inside the asteroid.

26A INT. MAIN BRIDGE (OPTICAL)

As before. Everyone is watching the main viewer, which shows a dark view of the interior of a vast and deep tunnel of rock which the ship is traveling through. There are small turns and adjustments that the ship keeps making to its course as it moves through the winding, twisting cavern. Picard is on his feet, moving from station to station, keeping a wary eye on what's happening.

DATA

(off console)
We are now two kilometers beneath the surface.

The ship SHAKES slightly.

WORF
We are encountering shifts in magnetic field density.

The ship SHAKES again. Picard approaches Pressman quietly... his attitude is discreet, but firm.

PICARD
(sotto, to Pressman)
Admiral, if the passage narrows to less than five hundred meters, I'm going to abort the mission.

Pressman gives him a sharp look, but Picard is unfazed.

PICARD
(continuing, sotto)
You can charge me with insubordination if you wish, but I won't risk the Enterprise for a salvage operation.

Before Pressman can respond, Worf sees something on his console and breaks in.

26A CONTINUED:

WORF
Sir... I am reading a large

resonance signature directly
ahead.

PICARD
On screen.

27 INCLUDE VIEWSCREEN - THE PEGASUS (OPTICAL)

The screen now shows the starship Pegasus which has been FUSED into the rock of the asteroid. It is a bizarre sight -- the ship is half-in, half-out of the rock. There is some damage visible, but the ship did not crash -- it should look as if a transporter accident made it materialize partially in rock. Everyone reacts to the strange image on the Viewscreen.

PRESSMAN
Pegasus...

RIKER
What the hell happened?

DATA
Sensors show that the ship is still intact... but approximately sixty-five percent of it is contained within the asteroid.

Riker looks at Data's console.

RIKER
As if half the ship had materialized inside solid rock.

DATA
Yes, sir. I do not know how this could have happened.

Riker and Pressman exchange a look... evidently they do have some idea, but they're keeping it to themselves.

27 CONTINUED:

PRESSMAN
Let's keep the speculation to a minimum. We have to begin the salvage operation. The equipment we need was in main engineering. Can you scan that section of the Pegasus?

DATA
(works)
The starboard bulkhead of Main Engineering is contained within the rock face... but most of the compartment is still intact.

WORF
(off console)
There is a hull breach in that section.

PICARD
(to Data)
If we begin a power transfer, can you restore life support to that compartment?

DATA
I believe so. The breach can be temporarily sealed by extending

our shields.

PRESSMAN
See to it. Once you've restored life support, Commander Riker and I will beam directly into Engineering.

PICARD
Admiral, I'd like to send a complete Away Team to --

27 CONTINUED: (2)

PRESSMAN
There's some very sensitive equipment over there. I don't want anyone else near it.

Picard is clearly getting tired of being overruled by this guy, but he has little choice.

PICARD
Yes, sir.

Riker exchanges a last look with Picard, and then Riker and Pressman EXIT to the Turbolift.

CUT TO:

28 EXT. SPACE - THE PEGASUS (OPTICAL)

The ship is still fused into the rock.

29 INT. PEGASUS ENGINEERING (OPTICAL)

The engine room of the ship looks just as strange as the exterior. The room contains the usual assortment of equipment and consoles, but one entire wall is composed of SOLID ROCK. The floor and other bulkhead meld seamlessly into the rock face as if they were designed that way.

None of the equipment is working and the room is very DARK. But there are several DEAD N.D. BODIES in old-style Starfleet uniforms lying in different positions on the deck and over the consoles.

Riker and Pressman MATERIALIZE. They are both carrying palm beacons and are wearing tricorders. Pressman is carrying a tool kit. They react to the room and the sight of the dead bodies around them for a moment before either of them speaks.

PRESSMAN
This room was open to space for twelve years...

RIKER
(nods)
The vacuum preserved everything...

Riker shines his light on one of the dead bodies... reacts to the face.

29 CONTINUED:

Pressman moves to a panel and touches it. The emergency LIGHTS COME ON. They turn off their palm beacons. Riker examines the rock face with the aid of

his tricorder.

RIKER
(continuing)
I wonder how many of the crew are back there...

Pressman decides to get back to business.

PRESSMAN
We're not here for a memorial service.

Pressman moves to a wall console.

PRESSMAN
(continuing)
It should be in here.

Pressman reaches out and unfastens a couple of clamps... then removes the large Mees panel from the wall, revealing a large exotic-looking DEVICE -- large roughly cylindrical piece of equipment which is hooked up to various conduits against one bulkhead. Pressman reacts with relief -- this is what they've come here for.

PRESSMAN
(continuing)
It's still intact.

Pressman looks to Riker to share his excitement, but Riker's reaction is very different -- seeing the device seems to have brought his worst fears to fruition.

PRESSMAN
(continuing)

What's wrong? Don't you
understand? We found it.

29 CONTINUED: (2)

Pressman begins to use some of the tools from the tool kit to disconnect the various conduits from the wall. But Riker makes no move to help Pressman, the sight of the device has now put Riker squarely on the spot -- he can't avoid taking action one way or the other, and so he confronts Pressman.

RIKER
(quiet)
I know. I just kept hoping it
wasn't going to be here... that it
would've been destroyed or buried
back there in the rock...

PRESSMAN
What the hell's that supposed to
mean?

RIKER
It means I can't put this off any
longer. Right up until this
moment, I had the... luxury of
time. Now I have to make a
choice.
(beat)
And Admiral... I'm afraid the only
choice I can make... is to put a
stop to this. I can't let you
start these experiments all over
again. It was wrong twelve years

ago, and it's still wrong today.

PRESSMAN
You'd better reconsider that position, Commander. We have a mission to accomplish and you're going to carry it out.

RIKER
That's all that matters to you, isn't it -- starting your experiment again. Look around... we're standing in a room filled with bodies... people who died because of that thing.

PRESSMAN
Keep your self-righteous comments to yourself. I knew most of these people a lot longer than you did... it was tragic. But it was their own fault.

29 CONTINUED: (3)

RIKER
You don't know that. Neither of us knows what happened after we left.

PRESSMAN
It's not hard to guess. They tried to shut down an experiment they didn't understand. Something went wrong. And it killed them.

RIKER

No... we killed them.

PRESSMAN

That doesn't sound like the young Conn Officer who grabbed a phaser and defended his captain twelve years ago.

RIKER

Yeah, well I've had twelve years to think about it. And if I had to do it over again... I'd point that phaser at you instead of them.

PRESSMAN

So on reflection... you'd rather be a traitor than a hero.

Riker closes some of the distance between them... the tension between the two men is definitely heating up.

RIKER

I wasn't a hero and neither were you. What you were doing was wrong and I was wrong to support you... I was just too young and stupid to realize it at the time. You were the captain, I was the ensign... and I followed orders.

PRESSMAN

And if you hadn't, you'd be dead right now along with all the rest. Dead because you listened to a

bunch of mutinous cowards who were too blinded by fear to see what I was trying to do.

29 CONTINUED: (4)

RIKER
They were brave enough to risk their lives to stop you from violating a treaty the Federation signed in good faith.

PRESSMAN
That treaty has bound our hands and given the Romulans a tactical advantage for sixty years. I was simply trying to level the playing field.

RIKER
And now you're going to try again. How many people will die this time? Fifty? A hundred? A thousand?

Pressman has finished disconnecting the device from the bulkhead. Pressman and Riker look at each other for a long moment.

PRESSMAN
You don't want to help me... fine. But you're still under my direct orders not to talk about what you know... and I expect you to follow those orders to the letter.

(beat)
I made you... and I can break you just as easily.

Suddenly, the ship SHAKES. Both men are staggered for a moment. The ship SHAKES again.

PICARD'S COM VOICE
Picard to Away Team. Prepare to return to the ship immediately.

29 CONTINUED: (5)

PRESSMAN
(to com)
Stand-by, Enterprise.

Pressman pulls the device out of the bulkhead and sets it on the deck.

PRESSMAN
(continuing)
Pressman to Enterprise. Two people, one piece of equipment to beam up.

Riker, Pressman, and the device all DEMATERIALIZE.

CUT TO:

30 INT. MAIN BRIDGE (OPTICAL)

Picard, Worf, and Data at their stations as Pressman and Riker ENTER (the device is gone). The ship is at RED ALERT. Everyone is looking at the main viewer,

which shows a solid wall of rock -- some of the rock is still a molten red color, but it's cooling rapidly.

PRESSMAN
Report.

PICARD
The Romulans fired on the entrance to the chasm with their disruptors... they've sealed us in.

OFF their reactions as they look at the viewer...

31 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

32 INT. MAIN BRIDGE (OPTICAL)

Continuous from Act Four. Everyone is still looking at the sealed rock face on the Viewscreen. Worf reacts to something on his console.

WORF
Sir... there is an incoming message... it is from the Warbird.

They exchange a few surprised looks.

PICARD
On screen.

33 INCLUDE VIEWSCREEN (OPTICAL)

Sirol now appears on the screen. He seems very pleased with himself.

SIROL
Captain... you seem to be in a very... unfortunate circumstance. How can we help?

33 CONTINUED:

PICARD
Are you responsible for this?

SIROL
I'm not sure. We were conducting some... geological experiments on the surface of the asteroid. It's possible that we... accidently sealed you in.
(beat)
If only we had known you were beneath the surface... if you had shared your plans with us, this might have been avoided.

Picard's not buying any of this.

PICARD

What is it you want, Sirol?

SIROL
I don't want anything, Captain. But I will offer to help you.

RIKER
How?

SIROL
(smiles)
By transporting your crew aboard my ship. We'll take you back to Romulus... where after a short stay as our guests, you will be returned to the Federation.

PICARD
Thank you for your... generous offer. I will... take it under advisement.

SIROL
As you wish. We'll be continuing our... research in this system for a while longer. I await your decision.

The transmission ENDS. Picard turns to the others.

33 CONTINUED: (2)

PRESSMAN
We can't do it. If we abandon the Enterprise they'll come back here

and get their hands on both ships.

PICARD
Agreed. Options?

WORF
We could use the phasers to cut our way out.

DATA
The asteroid's internal structure is highly unstable. Any attempt to cut through the rock could cause the entire chasm to collapse.

There is a long beat... then Riker makes a difficult decision.

RIKER
Captain... I have a suggestion. There's a piece of equipment under guard in Admiral Pressman's quarters which could get us out of here.
(beat)
It's a prototype for a Federation cloaking device.

Pressman's eyes flare in anger. He moves close to Riker.

PRESSMAN
(quiet, hard)
You just ended your career, Wil.

Picard's reaction is one of shock and dismay. He turns

to Pressman with a cold expression.

PICARD
That's what this is all about? A cloaking device? In the Treaty of Algeron the Federation specifically agreed not to develop cloaking technology.

PRESSMAN
And that treaty is the biggest mistake we ever made. It's kept us from exploiting a vital area of defense that--

33 CONTINUED: (3)

PICARD
(hard)
That treaty has kept the peace for sixty years. And as a Starfleet officer, you are sworn to uphold it.

Pressman steps back from Picard's anger, and tries to retake control of the situation.

PRESSMAN
That's enough. I'm taking command of this vessel. Mister Worf, escort the Captain to his quarters.

Everyone looks at Worf, who then very slowly and deliberately folds his arms and does nothing.

RIKER
(to Pressman)
I don't think anyone's going to come to your defense this time.

PICARD
(to Riker)
How can we use the cloak to escape the asteroid?

RIKER
It's more than just a cloak. It changes the structure of matter... in theory, a ship using this device would be able to pass through normal matter.

PICARD
(to Pressman)
That's why you were so eager to find it...

PRESSMAN
Can't you see the potential here? The phasing cloak could be the greatest breakthrough in weapons research in the last fifty years.

PICARD
Except it's illegal... it's a violation of an agreement the Federation signed in good faith.

33 CONTINUED: (4)

A long, quiet beat.

RIKER
Captain... we might be able to adapt the cloak for the Enterprise engines and use it to escape the asteroid.

Picard doesn't want to do this... he's not comfortable with this notion, but there doesn't seem to be any other way at the moment.

PICARD
Mister Data?

DATA
It is theoretically possible, sir. But it will take several hours to study the device and determine how to link it to our systems.

PICARD
Make it so.

Data heads toward the EXIT.

CUT TO:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is still trapped in the asteroid.

34 CONTINUED:

PICARD (V.O.)
Captain's Log: Stardate 47457.1.
We have been trapped inside the
asteroid for over eight hours.
Mister Data and Commander La Forge
inform me that they are nearly
ready to engage the cloak.

35 INT. MAIN ENGINEERING

GEORDI
(to com)
Commander, I've routed the impulse
engines through the warp plasma
conduits... but you'll have to
watch the intercooler levels... if
they go too high, we'll blow out
the entire relay system.

INTERCUT:

36 INT. MAIN BRIDGE

Riker is at the aft Engineering station. Picard,
Pressman, and Worf look on.

36 CONTINUED:

RIKER
(to com)
Understood.
(to Picard)
I think that's what happened
twelve years ago. The cloak blew
out the plasma relays on the

Pegasus after we left the ship... the plasma ignited in space, and it looked like the ship had been destroyed.

PRESSMAN
(realizing)
So the ship drifted into this system... still in a phased state... and when it passed through this asteroid...

RIKER
The cloak failed. And half the ship materialized in solid rock.

They all ponder this grim image for a moment.

In Engineering, Geordi has finished working at his console.

36 CONTINUED: (2)

GEORDI
La Forge to Bridge. The cloak is on-line and ready to begin phase sequencing.

Riker looks at Picard on the Bridge.

PICARD
Proceed, Number One.

RIKER
Aye, sir.

(he works)
Activating power systems...

Down in Engineering, Data and Geordi also work and now the cloak LIGHTS UP and a low HUM begins to fill the room.

CUT TO:

37 thru 42 OMITTED

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is still inside the asteroid. Suddenly, it CLOAKS and disappears.

44 INT. MAIN BRIDGE (OPTICAL)

Picard, Riker, Worf, and Pressman.

PICARD
Report.

RIKER
The cloak appears to be functioning normally. The ship's matter/energy phasing rate should be sufficient to pass through the asteroid.

PICARD
(to Conn)
Take us out. Maneuvering

thrusters only.

The Conn Officer works and on the Viewscreen, one of the rock walls gets CLOSER.

WORF
We will reach the rock face in... five seconds.

A long beat as they watch the Viewscreen. The rock face gets so close it looks like they're going to slam right into it... then the rock face appears to DISSOLVE in front of them... layers and layers of rock continue to appear and then disappear as the ship passes through the asteroid.

WORF
We have passed through two kilometers of the asteroid... now within one kilometer of the surface.

44 CONTINUED:

RIKER
We're approaching the surface...

On the screen, the final layer of rock now DISSOLVES and the normal starfield can be seen.

WORF
We have cleared the asteroid, Captain.
(reacts to something on console)

The Warbird is off the port bow.

RIKER
They're still waiting for us to make up our minds.

PICARD
(to Riker)
Disengage the cloaking device, Commander.

PRESSMAN
(shocked)
What? You can't do that. If the Romulans see us decloak, they'll know that we have --

PICARD
They'll know the truth, Admiral. Which is what everyone is going to know very shortly.
(to Riker)
Carry out my orders.

Riker works the console for a moment.

CUT TO:

45 EXT. SPACE - THE ENTERPRISE & ASTEROID (OPTICAL)

The asteroid is sitting in space. The Warbird is nearby. Suddenly the Enterprise DECLOAKS outside the asteroid in normal space.

46 INT. MAIN BRIDGE

As before.

PICARD
Mister Worf, send a message to the Warbird... inform them that their government will be contacted shortly regarding this incident.

WORF
Aye, sir.

Worf works as Picard turns to Pressman.

PICARD
Admiral, I hereby charge you with violation of the Treaty of Algeron. As Captain of the Enterprise, I'm placing you under arrest. Mister Worf?

Worf comes down from Tactical and indicates the Turbolift to Pressman.

WORF
Admiral, if you will come with me...

PRESSMAN
I have a lot of friends at Starfleet Command, Captain.

PICARD
You're going to need them.

Worf begins to escort Pressman off the Bridge. Riker suddenly stands up.

RIKER
Lieutenant. I'll have to be
placed under arrest as well.

Worf looks to Picard, who then grimly nods. Worf escorts Pressman and Riker off the Bridge.

CUT TO:

47 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship moving at impulse power.

48 INT. BRIG (OPTICAL)

Riker is pacing back and forth behind the invisible forcefield. Picard ENTERS the room and nods to the N.D. Guard. The Guard EXITS and Picard moves to the Brig entrance.

PICARD
I've spoken to Fleet Admiral
Shanthi. There will be a full
inquiry once we reach Starbase two-four-seven...
and it will probably
lead to a general court martial of
Admiral Pressman and several
others at Starfleet Intelligence.

Riker nods... he was expecting this.

PICARD
(continuing)
Your... involvement in this affair

will be thoroughly investigated, Wil... there will be some hard questions for you to answer...

RIKER
I understand.

PICARD
You made a mistake twelve years ago... but your service since that time has earned you a great deal of respect... from me and from a great many others. This incident may cost you some of that respect...

RIKER
I can't help feeling that I should have come forward a long time ago...

PICARD
When the moment came to make the decision... you made the right one...
(MORE)

48 CONTINUED:

PICARD (Cont'd)
No matter what that choice may have cost you... and no matter how much Pressman may have meant to you... you chose to tell the truth and face the consequences.

Picard DEACTIVATES the forcefield.

PICARD
(continuing)
As long as you can do that... you'll still deserve to wear that uniform... and I'll still be proud to have you as my first officer.

A close moment between the two men... then Picard leads them both out of the Brig and they EXIT to the Corridor.

FADE OUT.

END OF ACT FIVE

THE END

Story by
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FINAL DRAFT

OCTOBER 27, 1993

STAR TREK: THE NEXT GENERATION
"Homeward"

CAST

PICARD	DOBARA
RIKER	KATERAS
DATA	NIKOLAI
BEVERLY	VORIN

TROI TARRANA
WORF HELMSMAN'S VOICE
GEORDI
COMPUTER VOICE

Non-Speaking Non-Speaking
N.D. CREWMEMBERS N.D BORAALANS
N.D SECURITY

STAR TREK: "Homeward" - 10/27/93 - SETS

STAR TREK: THE NEXT GENERATION
"Homeward"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
SICKBAY PLANET SURFACE
OBSERVATION LOUNGE
CORRIDOR
TURBOLIFT
READY ROOM
STELLAR CARTOGRAPHY
ENGINEERING
TEN FORWARD
VORIN'S QUARTERS

BORAALAN CAVERNS
THE PASSAGEWAY
CAMP

STAR TREK: "Homeward" - 10/27/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION

"Homeward"

PRONUNCIATION GUIDE

BORAAL	bore-AL
BORAALAN	bore-AL-en
CABRAL	cuh-BRAL
DOBARA	doe-BAR-uh
DRAYGO	DRAY-go
KATERAS	kuh-TARE-us
ROZHENKO	row-ZHEN-ko
TARRANA	tuh-RON-uh
VACCA	VACK-uh
VORIN	VORE-in

STAR TREK: The Next Generation
"Homeward"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around a planet. The atmosphere appears turbulent and dangerous.

PICARD (V.O.)
Captain's Log, Stardate 47423.9. We have arrived at Boraal Two in response to an emergency distress call from Lieutenant Worf's foster brother, Nikolai Rozhenko. He has been stationed on the planet as a cultural observer.

2 INT. BRIDGE

PICARD and RIKER are at their stations; DATA is at Ops; WORF is at Tactical; assorted N.D.s man the other stations. The mood is serious.

PICARD
Mister Data, analysis.

DATA
(off console)
It appears the planet's atmosphere is dissipating, sir. Intense plasmonic reactions are destroying it.

PICARD
How far has it progressed?

DATA
The stratosphere is already breaking down, and there are turbulent radiation storms across much of the surface.
(beat)
I estimate the planet will be uninhabitable in less than thirty-eight hours.

Reactions to the grim news.

2 CONTINUED:

RIKER
The distress call was only four

days ago. Why would Doctor Rozhenko have waited so long before sending it?

DATA

Atmospheric dissipation is a rare and essentially unpredictable event. When it occurs, it proceeds rapidly. Doctor Rozhenko would not have had much warning.

Suddenly, the SHIP SHAKES and the LIGHTS FLICKER momentarily.

PICARD

What was that?

DATA

(off console)

The dissipation effect is generating plasmonic energy bursts...

RIKER

Are they any danger to the ship?

DATA

I do not believe so. However, we may experience intermittent system failures and power surges as a result.

PICARD

Keep an eye on it.

Picard turns to Worf who's busy working his console.

PICARD
(continuing)
Mister Worf. Any luck?

WORF
There is still no response to our hails, sir... I am attempting to scan the observation post...

Worf works his console.

RIKER
(to Picard)
He could be hurt... maybe he can't respond...

2 CONTINUED: (2)

WORF
Sensor interference is significant, but the post appears to be intact... its power grid is still functioning...

Worf is struggling to hide his concern.

WORF
(continuing)
However, I am reading no life forms within the structure.

A beat.

RIKER
(to Picard)

It's hard to believe he would have left the post...

PICARD
Especially under these circumstances...

Meanwhile, Worf has been continuing to scan, and now he breaks in anxiously.

WORF
(off console)
Sir, I am detecting faint power emissions from a system of caverns near the post. It could be a deflector shield.

Reactions.

RIKER
It can't be native to the planet. The Boraalans don't have anything close to that level of technology.

WORF
Captain. Request permission to lead an Away Team.

PICARD
Very well. But regardless of this planet's immediate situation, we must still observe the Prime Directive.
(MORE)

2 CONTINUED: (3)

PICARD (Cont'd)
(beat)
I'd like to minimize the risk of contact with the inhabitants. You're to go alone, Mister Worf -- and I want you surgically altered to pass as a Boraalan.

WORF
Yes, sir.

Worf EXITS via the aft Turbolift and an N.D. moves to take his station. Off Picard and Riker's expressions.

3 INT. SICKBAY

Worf is on the clamshell bed as BEVERLY scans his head with an OPTICAL SCANNER. A few additional MEDICAL INSTRUMENTS are nearby.

Worf is impatient and distracted, and he's not doing a very good job of keeping his head still; Beverly stops scanning.

BEVERLY
Worf, you have to try to keep still. I need an accurate scan of your cranial anatomy...

WORF
I'm sorry, Doctor. Please continue.

Worf composes himself, attempting to keep still; Beverly resets the scan and begins again.

BEVERLY
You're worried about Nikolai, aren't you?

WORF
(reluctantly)
Yes.

BEVERLY
Are the two of you close?

There is a hesitation before Worf answers.

WORF
We are... brothers.

3 CONTINUED:

But Beverly has noticed the hesitation. She keeps taking measurements as she tries casually to draw him out.

BEVERLY
You've never talked much about him. What's he like?

WORF
(carefully)
Nikolai is older than I... and we are not -- alike. We had many disagreements as we were growing up.

BEVERLY

That's not unusual.

Again, Worf hesitates. He's trying gingerly to describe his brother without sounding disparaging.

WORF
Nikolai... has a mind of his own. He attended Starfleet Academy -- but he was unable to follow the rules. He left after one year.
(beat)
However, he has many fine qualities. He is... brilliant. Persuasive. A natural leader...

BEVERLY
Sounds intriguing... I look forward to meeting him.

Worf gives her a look, but does not reply. For now, Worf has said all he has to say on the matter.

4 INT. PASSAGEWAY (OPTICAL)

A dark passageway in a cavernous underground region of the planet. We hear the familiar hum of the Transporter and then WORF MATERIALIZES.

We see that Worf has been surgically altered to look like one of the Boraal (precise physical features TBD), and is dressed in simple, loose-fitting clothes.

Worf takes out a TRICORDER and scans the area for a beat.

4 CONTINUED:

WORF
(taps combadge)
Worf to Enterprise...

RIKER'S COM VOICE
(fritzed)
Go ahead...

4 CONTINUED: (2)

WORF
I am picking up faint life signs approximately two-hundred meters from my position. I am heading toward them.

RIKER'S COM VOICE
(fritzed)
Understood. The plasmonic interference is getting worse... start checking in every thirty minutes to make sure we have a fix on you.

WORF
Aye, sir.

Worf moves off.

5 ANOTHER SECTION OF PASSAGEWAY

Worf is moving slowly and carefully, continuing to scan with his tricorder.

VORIN (O.S.)
What are you doing here... ?

Worf reacts to the voice and quickly conceals his tricorder. He turns to see a figure moving towards him...

6 VORIN

an adult, Boraalan male, emerges from a dark passageway, holding an ALIEN OIL LAMP. He is dressed in clothes similar to Worf's. A POUCH containing many ORNATE PAPER SCROLLS is slung over his shoulder.

7 RESUME SCENE

as Vorin cautiously approaches Worf.

VORIN
You're not from our village. Who are you?

As Vorin speaks, an elderly Boraalan male, KATERAS, emerges from the passage to join him.

7 CONTINUED:

KATERAS
Who is this... ?

His voice trails off as he sees Worf. This is absolutely the last thing Worf needed, and he tries to cover for himself.

WORF
My name is Worf. I am a...
traveller...

VORIN
How did you survive the storms?

Worf has run out of answers when a deep, strong voice booms out of the darkness.

NIKOLAI (O.S.)
I'd recognize that voice anywhere.
Is it really you, Worf?

8 NIKOLAI ROZHENKO

approaches from another direction, leading another N.D. BORAALAN and an adult Boraalan female, DOBARA. Nikolai is a large, powerfully-built human, but as he comes closer, we see that his features are similar to Worf's -- Nikolai also looks like a Boraalan.

9 RESUME SCENE

Nikolai moves towards Worf.

NIKOLAI
It's good to see you...
(smiles)
You've changed a lot in four
years...

Worf isn't exactly sure how to react, and he has to stare for a moment before he recognizes who it is.

WORF
Nikolai... ?

Nikolai grins broadly and engulfs Worf in a huge bear hug, genuinely glad to see him. Nikolai turns to the Boraal, introducing Worf with a theatrical gesture.

9 CONTINUED:

NIKOLAI
This is my brother, Worf...
(beat)
He's come to help us.

OFF Worf's confused expression.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

10 INT. CAVERN

It's a larger, more open, section of the caves. Small collections of SUPPLIES, including a few ALIEN OIL LAMPS, are scattered throughout the area, suggesting that the Boraalans have been here for several days. There is a CAMPFIRE in the center, and off in a corner, an underground spring has formed a natural POOL.

Several more N.D. BORAALANS are here, including a young woman, TARRANA. The Boraalans all wear simple, loose-fitting clothes. (NOTE: these people are not primitive tribesmen. They could be thought of as similar in development to Arabs of the late Middle Ages -- they'd be able to build and use a telescope or a sextant, but they might also believe in magic.)

Nikolai ENTERS leading Worf and the other Boraalans from the passageway.

VORIN
(to Worf)
If you were able to get here, the storms must have subsided... Do you think it's safe enough to return to the surface?

Worf has no idea what's going on here. He needs to talk to Nikolai -- alone.

WORF
Please... I must speak with my brother for a moment...

Worf quickly takes Nikolai aside so they can talk privately. Worf keeps his voice low and controlled, but he's clearly angry.

WORF
(continuing)
Nikolai, what have you done?

NIKOLAI
They were dying.
(MORE)

10 CONTINUED:

NIKOLAI (Cont'd)
I refused to sit there... safe in that observation post... and watch it happen.
(beat)
I set up a deflector shield to screen these caves from the radiation and then I brought them here.

WORF
What have you told them?

NIKOLAI
They think I'm a Boraalan. I told them I'm from another village far from here.

Worf relaxes slightly.

WORF
At least you had that much sense...

The two men look at each other.

NIKOLAI
I knew the Enterprise was in this sector when I sent my distress call... but I wasn't sure you'd be the one to come.

He places his hand on Worf's shoulder. Nikolai is

always very physical, never afraid to show his feelings.

NIKOLAI
(continuing)
I'm truly glad you're here, Worf.

Nikolai's words are heartfelt and Worf softens. He has conflicting emotions: he's relieved to see his brother alive, but he still feels Nikolai has really messed up.

WORF
There is nothing we can do for these people. You have only postponed their deaths.

Nikolai responds with a look of determination.

NIKOLAI
I'd like to discuss that with your Captain.

10 CONTINUED: (2)

WORF
I am certain he will want to speak with you.

Worf and Nikolai hold each other's gaze for a beat. Then Nikolai turns away and moves back to the group of Boraalans.

NIKOLAI
Friends... Worf and I must return to the surface...

The news sends a concerned murmur through the group.

NIKOLAI
(continuing)
He has equipment and provisions and needs help to bring them here. We'll return shortly.

Worf reacts -- surely Nikolai knows they can't come back. Dobara seems particularly worried.

DOBARA
It's too dangerous. The storms can occur without warning. If you're caught in one...

NIKOLAI
Don't worry...
(beat)
My brother is a seer. He understands the nature of the storms. He'll know when it's safe to travel.

Nikolai turns to Worf, looking for confirmation... and Worf has no choice but to support him.

WORF
(reluctantly)
That is correct.

A murmur goes through the group -- they're very impressed.

KATERAS
(in awe)

Our Seer died when the storms
first came. We have been without
his guidance for many weeks.

10 CONTINUED: (3)

Worf reacts -- the attention is making him uncomfortable.

VORIN
(to Worf and Nikolai)
Let me go with you. I know the terrain better than anyone, and I can help--

NIKOLAI
No, Vorin. Worf and I will be fine. We'll be back soon.

OFF Nikolai and Worf's expressions.

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Boraal Two.

12 INT. OBSERVATION LOUNGE

Picard, Riker, TROI, Beverly, Worf, and Nikolai. Worf and Nikolai are back to normal: since their return to the ship, their Boraalan get-up has been removed.

Nikolai is on his feet, pacing -- he's vital and energetic, a man with a mission trying to persuade others.

12 CONTINUED:

PICARD
Doctor, you were fully aware that the atmospheric dissipation could not be stopped. What were you hoping to accomplish by assisting these people?

NIKOLAI
I was trying to give them a future.
(beat)
I propose we create an atmospheric shield on the planet. We can camouflage the equipment just like my observation post. No one will ever know it's there.

Astonished reactions around the table.

RIKER
You can't be serious.

NIKOLAI
I realize it would only provide atmosphere for a limited area of the surface. But it would be enough to save one village.

PICARD
I have no intention of compounding what you've already done by committing another gross violation of the Prime Directive.

NIKOLAI
The Boraalans have a rich and beautiful culture... a deep spiritual life. They deserve the chance to survive.

It's hard not to be moved by Nikolai's passion.

NIKOLAI
Isn't that what the Prime Directive was truly intended to do... allow cultures to survive and grow naturally?

TROI
Not entirely. The Prime Directive was designed to ensure non-interference.

12 CONTINUED: (2)

Beverly is feeling a little conflicted -- she wishes they could do something.

BEVERLY
But aren't we intefering either way? If we take no action, it's a conscious decision to let the Boraalans die.

Nikolai seizes on this.

NIKOLAI
Exactly.
(beat)

We have the power to save some of them... all we have to do is exercise it.

But Picard is not persuaded.

PICARD

The Prime Directive is a principle we've all sworn to uphold. Until that is changed, we cannot follow any other course of action. Is that understood?

There's a long beat as Nikolai struggles to control his emotions. Finally, he acquiesces.

NIKOLAI

There are several log recorders in my observation post... They contain most of my research. Since it appears that the only way I'll be able to preserve Boraalan culture is in a museum, I would like permission to return to the surface and retrieve them.

Picard doesn't want to make this any harder on Nikolai that it already is, but Nikolai's ploy is transparent.

PICARD

I'm afraid that won't be possible. You may have full use of the ship's computers to set up a com link and upload your data from here.

Nikolai nods silently. Picard looks around the somber

table.

12 CONTINUED: (3)

PICARD
(continuing)
If there's nothing further, you're dismissed.

The meeting breaks up. Everyone files out except Nikolai who continues to sit, staring off into space. Worf approaches him, trying to help.

WORF
(gently)
Nikolai... I am sorry. I wish there were another way.

Nikolai doesn't respond; his expression is unreadable.

WORF
(continuing, presses on)
I am quite familiar with our communications systems. If you wish, I will help you set up your com link.

NIKOLAI
No. I'll do it myself.

Then Nikolai abruptly gets up and EXITS. OFF Worf's expression.

13 INT. BRIDGE

Picard, Riker, and Beverly at their stations; Data is at Ops and Worf is at Tactical; various N.D.s man the other stations.

DATA
(off console)
Captain, the atmospheric dissipation has accelerated over the past several hours. I estimate the planet's atmosphere will be completely gone within four minutes.

As Picard and Riker exchange a grim look, the aft Turbolift DOORS OPEN and Nikolai ENTERS. He moves to Picard; he seems uncharacteristically subdued.

NIKOLAI
I've completed my data uplink, Captain.
(MORE)

13 CONTINUED:

NIKOLAI (Cont'd)
With your permission, I'd like to integrate my research logs into the ship's library computer.

PICARD
Of course.

Nikolai nods and moves to an aft science station; he doesn't even look at Worf as he passes by. Nikolai begins to works his console.

DATA
(off console)
The mesosphere is gone. Ionic reactions are now beginning to break down the troposphere.

PICARD
Put it on-screen...

14 THE VIEWSCREEN (OPTICAL)

displays the planet, as before.

15 RESUME SCENE (OPTICAL)

Picard and Riker reacts to the grim sight. Suddenly, the VIEWSCREEN image FRITZES OUT, filling with STATIC.

PICARD
What's going on?

DATA
It appears that the plasmonic reactions are continuing to interfere with our sensors.

RIKER
I thought you'd already compensated for that.

DATA
(puzzled)
I had, sir...
(beat)
I will attempt to engage additional filtering elements...

Data works his console for a beat. A moment later, the VIEWSCREEN CLEARS and the original image returns.

15 CONTINUED:

DATA
(continuing)
Visual re-established.

A beat, then Picard stands and addresses the entire Bridge crew as he looks the Viewscreen.

PICARD
This is one of the times when we must face the ramifications of the Prime Directive... and honor the lives we cannot save.

Nikolai moves away from his console.

NIKOLAI
I find no honor in this whatsoever, Captain. You'll excuse me if I don't stay.

Picard watches Nikolai as he EXITS via the aft Turbolift. Then the room becomes silent as everyone stares at the Viewscreen...

16 THE VIEWSCREEN (OPTICAL)

shows the final moments of the planet as its last layers of atmosphere disappear. In a few moments, it's all over. The planet has gone from a verdant globe to

a charred, barren rock.

17 RESUME SCENE

It's an incredibly difficult moment. Beverly looks down... Riker is deeply affected... Data's expression is unreadable... and Picard watches the Viewscreen unflinchingly.

A silent, emotional beat.

PICARD
Number One, I'll be in my Ready Room. You have the Bridge.

Riker acknowledges and Picard EXITS to the Ready Room. The mood on the Bridge slowly returns to normal.

RIKER
Helm, take us out of orbit. Set course for Starbase eighty-seven, warp five.

17 CONTINUED:

HELMSMAN'S VOICE (O.S.)
Aye, sir.

Suddenly one of the Aft Science stations SPARKS and goes dead.

RIKER
What happened?

DATA

There appears to be an unusual power drain in the EPS distribution net...

RIKER
What's the source?

DATA
Unknown, sir... it is difficult to localize.

Worf checks his own console.

WORF
The power drain has registered on my security grid as well, sir... it appears to be coming from deck ten.

RIKER
(considers)
All right, Worf. Get a security team on it.

Worf acknowledges. He moves to the Turbolift and EXITS.

18 INT. CORRIDOR - JUNCTION

Worf is with TWO N.D. SECURITY OFFICERS; each person has a TRICORDER.

WORF
(checks tricorder)
Concentrate your scans on the EPS transfer links...

The N.D.s nod and the group splits up.

19 ANOTHER SECTION OF CORRIDOR - NEAR HOLODECK

as Worf moves down the hall, scanning. He stops in front of the entrance to a Holodeck and looks at his tricorder, puzzled. He taps the door control, but nothing happens.

WORF
Computer. Open Holodeck Five.

COMPUTER VOICE
Unable to comply. Holodeck Five is in use.

WORF
Override. Authorization, Worf Theta-six-one-nine.

COMPUTER VOICE
Unable to comply. Holodeck control systems have been bypassed.

Worf reacts, surprised, but before he can do anything else, the Holodeck doors suddenly OPEN. Worf peers inside, but it's extremely dark -- he can't see a thing.

NIKOLAI (O.S.)
Worf... Come in...

Worf cautiously steps in...

20 INT. HOLODECK/CAVERN (OPTICAL)

as Worf ENTERS, the DOORS CLOSE behind him. It's still dark, but now he can see Nikolai standing there, holding a PADD.

WORF
What are you doing here?

NIKOLAI
I have to show you something. Follow me...

Nikolai leads Worf down a short passage. As they walk, Worf realizes that they are in a cave. Nikolai stops in front of a section of the cave wall.

NIKOLAI
(continuing)
Whatever you do, stay quiet.

20 CONTINUED:

Worf still has no idea what's going on, but he nods. Nikolai taps the PADD, and a small section of the cave wall DISAPPEARS, leaving a hole. Nikolai motions to the hole.

NIKOLAI
Look.

Worf steps up. He peers through the hole and sees...

21 THE BORAALANS - IN THE CAVERN - WORF'S POV (OPTICAL)

It is identical to the scene that Worf saw on the planet. Everyone of the Boraalans is there, most of them sleeping, and nothing seems out of the ordinary.

22 RESUME SCENE

Worf pulls back from the hole and stares in shock at Nikolai. Worf doesn't even have to make the accusation.

NIKOLAI
I've done what you refused to do. I've saved them.

OFF Worf's expression.
FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. ENTERPRISE - CORRIDOR

Worf and Nikolai on the move. Worf is barely listening--he's seething, so angry he can't speak. Nikolai, on the other hand, is energized, expansive -- taking relish in the ingeniousness of his plan.

NIKOLAI
I started thinking about this days ago... when it became clear the planet was doomed. I knew if I could get access to your ship's

computer, I'd be able to generate
a replica of the caves...

He glances at Worf for a response, but Worf doesn't even look at him.

NIKOLAI
The hard part was transporting the Boraalans into the Holodeck without anyone on the Enterprise noticing. But I was able to blank out the sensors and make it look like interference from the plasmonic (TECHS).

They come to a halt in front of a Turbolift.

NIKOLAI
And it worked. Perfectly. The Boraalans were transported while they were sleeping -- they didn't even know anything had happened.

The Turbolift door OPENS and the two go in...

24 INT. TURBOLIFT - CONTINUOUS

WORF
Bridge.

NIKOLAI
It's a simple plan, really...
that's the beauty of it.
(beat, a glance at Worf)
Trust me, Worf -- this is going to work.

24 CONTINUED:

That's all Worf can take.

WORF
(furious)
Trust you? You never had any intention of obeying the Captain!

Nikolai doesn't back down an inch.

NIKOLAI
I wasn't going to let those people die just because your Captain started quoting Federation dogma to me.

WORF
Your duty was to respect the Captain's orders and uphold the Prime Directive.

Nikolai eyes him.

NIKOLAI
Duty. That's all that really matters to you, isn't it?
(beat)
Well, I refuse to be bound by an abstraction. The lives of the people of Boraal are far more important to me.

Nikolai regards Worf for a moment, then smiles, claps him on the shoulder in an attempt to break the tension

of the moment.

NIKOLAI
Worf... you worry too much. You always did. Everything will work out.

But Worf isn't having any. He pulls away.

WORF
You have disgraced yourself... and you have disgraced me. I want nothing more to do with you.

And he turns his back on Nikolai.

CUT TO:

25 INT. READY ROOM

Picard and Nikolai. The scene is already in progress; Picard is furious.

PICARD
You realize your career is finished.

NIKOLAI
I know that, Captain. And I would do it all again.

PICARD
What do you expect us to do now? You've left us with a colony of Boraalans who think they're still

on their planet.

NIKOLAI
I didn't beam them up here without a plan. I've given this a lot of thought.

Nikolai begins to move around the room, excited, persuasive...

NIKOLAI
I believe we can find a new planet... an M-class world... which can become their new home.

Picard is extremely skeptical.

PICARD
A home which would look very different from Boraal... you can't really believe they'd be fooled...

Nikolai smiles, confident.

NIKOLAI
That's where the Holodeck comes in. I'll go back and tell the Boraalans we're going on a journey... to a different place, where they'll be safe from the storms. The Holodeck can change the terrain gradually as we travel... so that at the end, the Holodeck simulation will match the conditions on the new planet.
(MORE)

25 CONTINUED:

NIKOLAI (Cont'd)
(beat)
And then, we'll beam them down.

It's a troubling, but intriguing notion. Picard doesn't have many options, and he considers this one carefully.

PICARD
What if it doesn't work? What if they become aware that something strange is going on?

NIKOLAI
I can't prepare for every contingency. But I assure you -- I'm used to thinking on my feet. I'll deal with the situation as it evolves.

Picard takes a breath, comes to a decision.

PICARD
I'm not enthusiastic about this plan... but I don't see another option. We'll give it a try.

Nikolai is pleased, but Picard remains troubled.

CUT TO:

26 INT. STELLAR CARTOGRAPHY

Picard, Data and Beverly are standing around the central globe as GEORDI, Worf, and Nikolai work at of one the large monitors.

27 ANGLE ON PICARD, DATA, AND BEVERLY

BEVERLY
There are countless M-class planets in Federation space which could support the Boraalans. We'll have to narrow the parameters.

DATA
I estimate it will take approximately nine and one half hours to complete the analysis.

PICARD
And even then there's no guarantee we'll be able to find a suitable planet...

DATA
That is correct.

GEORDI (O.S.)
Excuse me, Captain... but I think you better take a look at this...

Beverly and Data turn their attention back to their search as Picard moves to join Geordi and the others.

28 GEORDI, WORF, AND NIKOLAI

are studying an OKUDAGRAM which shows an intricate schematic of the Holodeck systems. Worf is treating Nikolai as if he weren't there. Picard joins the group.

PICARD
What is it?

GEORDI
We've got a problem, sir. I don't think it's going to be possible to keep this Holodeck simulation stable.

PICARD
(concerned)
Why not?

28 CONTINUED:

GEORDI
The plasmonic energy surges from the planet have affected some of the ship's systems. We're having problems with the EPS subsystems and the power distribution matrix.

NIKOLAI
As a result, the Holodeck imaging processor has been severely destabilized.

GEORDI
It's not a question of whether the simulation is going to break

down... it's a question of when.

A beat.

PICARD
There's no way around it?

GEORDI
Not while it's running. To fix it, I'd have to shut down all of the Holodecks and re-initialize the entire system.

PICARD
That would take hours...

NIKOLAI
We'll just have to hope the simulation holds long enough.

PICARD
Very well. Let's try it.
(to Geordi)
Monitor the situation closely, Mister La Forge.
(MORE)

28 CONTINUED: (2)

PICARD (Cont'd)
Keep an open com link with the Holodeck so you can be apprised of any problems.

GEORDI

Aye, sir.

Geordi moves off to join Data and Beverly, leaving Picard alone with Nikolai and Worf. Nikolai is eager to begin.

NIKOLAI

I'll go back to the Holodeck as soon as my surgical alterations are complete. I'll prepare the Boraalans for their "journey."

PICARD

Considering the situation you've put us in, I don't think it's wise to leave you alone with those people. Mister Worf will accompany you.

Worf is caught off guard by this.

WORF

Sir. Perhaps someone else would be a better choice. Counselor Troi is familiar with --

PICARD

No, the Boraalans already know you. There's no need to introduce anyone new.

WORF

(reluctant)

Yes, sir.

PICARD

Keep a close eye on your brother.
I don't want him making the
situation any worse than it is.

Picard moves off, and Worf shoots a baleful glare at Nikolai. This is the last thing he wants to do.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 INT. HOLODECK/CAVERN

as seen earlier.

30 WORF AND NIKOLAI

ENTER from one of the passages. Each man has a large, heavy SACK slung over his back (NOTE: Worf and Nikolai are back in their Boraalan make-up and costume). The Boraalans, including Vorin, gather around, overjoyed to see them alive.

NIKOLAI
Here... we have food...

Nikolai feels very comfortable with these people, and he's clearly happy to be back. But Worf is keeping to himself, still wary of his role here. Nikolai addresses the group.

NIKOLAI
(continuing)
My friends, this is difficult to say... but you have the right to know.
(beat)
By the time Worf and I reached the surface, the village was gone.
(MORE)

30 CONTINUED:

NIKOLAI (Cont'd)
The storms had destroyed everything. There is nothing for us to return to.

The news is devastating to the Boraal.

DOBARA
We can't survive in here... our supplies won't last forever.

NIKOLAI
That is why we must leave. There is a place far from here where there are no storms. It will be a difficult journey, but in the end, we will have a new home...

WORF
I know a way through the caves. We can travel safely until we return to the surface.

The words don't come easily to Worf -- he's very uncomfortable in this role -- but it seems to satisfy the group. However, Vorin still seems a bit unconvinced.

VORIN
Where is this new land?

Worf, of course, doesn't know -- the new planet hasn't been found yet. He tries to keep it as vague as he can.

WORF
As we said, it is far from here. It will not be like the home you knew... even the stars may be different.

It's hardly a satisfying answer, and Vorin continues to press him.

VORIN
Why would they be different? And how do you know we'll be safe there?

30 CONTINUED: (2)

Nikolai sees that Worf is floundering... and the last thing they need is dissension here -- Nikolai has to cover for him.

NIKOLAI
(with conviction)
Vorin. Remember -- my brother is

a Seer. If he says we'll be safe... you can trust that we will be.

Vorin seems a little chastened, though still not satisfied. But before he can reply, he's interrupted by a SCREAM from across the cave.

31 ANOTHER ANGLE - INCLUDING THE POOL

Tarrana is standing near the natural pool, obviously terrified. A BUCKET is on the ground at her feet.

Everyone rushes over to see what's happening. Kateras goes to Tarrana and holds her.

KATERAS
What's wrong?

TARRANA
Look...

She points a trembling hand at the pool. Worf, Nikolai, and Dobara peer cautiously into the pool...

32 INSIDE THE POOL (OPTICAL)

the Holodeck grid lines appear below the surface of the water.

33 RESUME SCENE

Dobara pulls back in fear and wonder. Nikolai and Worf exchange a look. Worf knows he has to come up with an explanation quickly -- as well as get rid of this Holodeck glitch. Since he's been forced into the role of Seer, he might as well play into it.

WORF
Do not worry... it is an omen...

DOBARA
What does it mean?

33 CONTINUED:

Worf gets an idea. He speaks slowly and deliberately, emphasizing certain phrases -- he's trying to get a message across...

33 CONTINUED: (2)

WORF
This is the sign of... La Forge.
It is a message to travellers...

34 INT. ENGINEERING

Geordi is keeping an eye on the Holodeck and monitoring Worf's communications. But right now, he's looking a little puzzled.

WORF'S COM VOICE
(continuing)
It is said that when these lines appear and disappear in a pool of water...

Geordi gets it. He quickly works the console as Worf's voice continues in the background.

WORF'S COM VOICE
(continuing)
The road ahead will be filled with good fortune...

GEORDI
(to himself)
Hang in there, Worf... just give me a second...
(beat)
There, that should do it...

35 INT. HOLODECK/CAVERN - THE POOL (OPTICAL)

as the water returns to normal. Worf breathes a sigh of relief. The group -- including Vorin -- regards Worf with renewed respect.

NIKOLAI
(to group)
You see? Our journey is already blessed. We have a long road ahead. Let's have a meal, and then we can make preparations to leave.

As the Boraalans move away, Tarrana gives Worf a little smile -- she's clearly impressed with him.

35 CONTINUED:

NIKOLAI
(continuing, quieter to Worf)

Good work...
(beat)
It seems we're not such a bad team after all.

WORF
(disgusted)
We are not a "team." I am here because Captain Picard ordered me here.

NIKOLAI
Worf -- don't we share the same goal? Aren't we both trying to make this plan work?

WORF
Only because you forced us into it.

NIKOLAI
I'm not ashamed of what I did. I'm not sorry I saved their lives...

WORF
You have not changed. You still expect others to solve the problems you create.

Nikolai stares at him, realizing that there is more here than resentment over the present situation.

NIKOLAI
I'm not here to work out the issues of our childhood. I'm trying to save a people I care

about. And if that upsets you --
so be it.

He walks off, leaving Worf in frustrated turmoil.

CUT TO:

36 INT. STELLAR CARTOGRAPHY

Data and Beverly are standing front of the large monitor. Data works the console.

36 CONTINUED:

DATA
These are the two planets which best match our search criteria...

37 THE MONITOR

displays graphics of two similar-looking planets and associated information.

38 RESUME SCENE

DATA
Draygo Four features an unusually large temperate zone. However, it is within three light-years of Cardassian space.

Beverly reacts, dismayed.

BEVERLY
There are constant border disputes

in that sector...

DATA
The alternative is Vacca Six. It is located in the Cabral sector...

BEVERLY
(hopeful)
That's pretty isolated...

DATA
It offers a less hospitable climate than the Boraalans are accustomed to. However, it would still appear to be the better choice.

Beverly studies the monitor unhappily -- this is not an easy decision to make.

DATA
Do you disagree, Doctor?

BEVERLY
No, Data... you're right. It's just that... the enormity of what we're doing is overwhelming. We're deciding the future of a species.

DATA
It is a formidable responsibility.

38 CONTINUED:

BEVERLY

There are so many questions we can't answer... what if the climate is so different that it affects them in some way we can't anticipate? Can we even be sure they'll survive? And if they do, how will their society evolve here... and what impact will it have on the Vaccan system?

(beat)

We have no idea what this decision will mean for their future.

DATA

I do not believe we can offer any guarantees, Doctor. We can simply make the best choice we have at the moment.

She stares at the images.

BEVERLY

Right.

(beat)

Well, Vacca Six it is, then.

DATA

(taps combadge)

Data to Bridge...

INTERCUT:

39 INT. BRIDGE

Picard and Riker at their stations.

PICARD
Picard here...

DATA
We have located a new home for the Boraalans, sir. It is Vacca Six in the Cabral sector.

Riker checks his chair console.

RIKER
(to Picard)
At maximum warp, we could be there in less than forty-two hours, sir.

39 CONTINUED:

PICARD
Very well.
(to helm)
Helm. Set course for Vacca Six.

CUT TO:

40 INT. HOLODECK/CAVERN

Worf sits alone in a corner of the cave, fuming. As he eats some simple food, he sees Nikolai and Dobara preparing a meal together across the cave. They're sitting close to each other, laughing and touching -- it all seems very intimate. The scene doesn't help Worf's attitude at all. He tries to concentrate on his food.

Then Worf hears a light SCRATCHING SOUND. He turns to see Vorin, sitting nearby, looking at him. Vorin has a long SCROLL unrolled in front of him, and as he watches Worf, he draws on the scroll with an intricate-looking ALIEN STYLUS.

Worf moves over to him, curious, and looks down at Vorin's scroll.

41 THE SCROLL

is a beautifully-detailed drawing, filled with figures and symbols and delicate alien script, similar in feel to hieroglyphics. Vorin is working on a representation of TWO MALE FIGURES leading a small group of people.

42 RESUME SCENE

WORF
What is this?

VORIN
(simply)
Our chronicle.

He sees Worf's puzzled expression.

VORIN
(continuing)
The history of our village. Doesn't your village keep a chronicle?

WORF
(covering)
Not in this manner.

VORIN
Then how do you teach your children their history... who their ancestors were... and where they come from?

(MORE)

42 CONTINUED:

WORF
We tell each other stories... make up songs...

VORIN
Stories change with each person who tells them. This...
(indicates scroll)
... will always be the same.
(proudly)
Our chronicle has been maintained for seventeen generations. I was only able to save the last six.

The regret on Vorin's face is clear -- these scrolls mean a great deal to him. He indicates the drawing of the two figures he was working on.

VORIN
(continuing)
This shows the destruction of our village... and this is you and Nikolai leading us to safety.

To Worf, the thought of being incorporated into the history of these people is a bit unsettling.

WORF
(loudly)
We must leave. Gather your belongings.

In the b.g., the group begins to stir, picking up their things. Meanwhile, Vorin is looking around frantically for something.

VORIN
(concerned)
One of the scrolls is gone...
(thinks)
I must have dropped it in the passageway... I'll go look...

42 CONTINUED: (2)

Vorin begins to move towards a passageway. But considering the problems with the Holodeck, Worf is reluctant to let him leave the group.

WORF
We must stay together. You will have to leave it behind.

VORIN
(shocked by the suggestion)
Worf. The chronicle is the life of our village. Without that past, our future means nothing.

I must find it.

A beat.

WORF
Go... and return quickly.

Vorin nods and moves off. As Worf watches him go...

KATERAS (O.S.)
Seer!

Kateras comes up to Worf, a smile on his face.

KATERAS
(continuing)
I'm an old man... would you help me with my gear?

Kateras has definitely taken a shine to Worf. He leads Worf to another spot in the cave; Worf follows reluctantly.

Worf begins to help him pack his gear, which consists of a small BEDROLL and some BLANKETS. As they work, Tarrana walks by, deliberately passing close to Worf. She gives him a sweet look and then picks up a blanket and moves away.

KATERAS
(continuing, proudly)
That is Tarrana... my daughter. I am fortunate that she was old enough to survive the storms.

WORF
She is a... fine girl.

42 CONTINUED: (3)

KATERAS
She is a beautiful girl.

Worf reacts -- he can see where this is going.

KATERAS
(continuing)
She hasn't been promised to anyone. If I don't reach our new home -- I would like her to become your wife.

At every turn, Worf is getting more and more involved with these people -- and that's the last thing he wanted to do.

WORF
You will reach your new home... I promise.

CUT TO:

43 INT. HOLODECK/CAVERN (OPTICAL)

Vorin is moving slowly through a passage holding a lamp, searching carefully. A look of relief comes over his face -- up ahead, he sees a SCROLL lying on the ground. But as he moves to pick it up, he pulls back in astonishment. On the wall in front of him he sees A PIECE OF THE HOLODECK ARCH sticking out of the cave wall.

He tentatively reaches out and touches the Arch piece. As he does, a section of the CAVE WALL DEMATERIALIZES, revealing the ENTIRE HOLODECK ARCH/EXIT.

Vorin stares at the Arch in astonishment. He sets down his lamp and takes a step toward the arch; the DOORS OPEN, revealing the Enterprise Corridor.

OFF Vorin's stunned expression.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 INT. CORRIDOR

Vorin is moving down the corridor, confused and overwhelmed by everything around him. He passes a few N.D. CIVILIANS who give him puzzled looks. Vorin has never seen people like these and it terrifies him. He has to get away from them... He stumbles towards the Ten Forward doors which OPEN...

45 INT. TEN FORWARD (CONTINUOUS)

The usual crowd. Riker and Troi are sitting together at one of the tables when the DOORS OPEN and Vorin ENTERS.

Vorin looks around in horror -- this is even worse than the corridor. The room, the people, the windows

looking out into empty space -- everything here terrifies him.

People are beginning to notice him... an N.D. CIVILIAN approaches Vorin slowly, trying to calm him down... Vorin backs himself against the windows as people gather around, trying to help...

46 ANOTHER ANGLE

By now, Riker and Troi have moved in to take charge of the situation. Riker motions to the crowd of N.D.s surrounding Vorin.

RIKER
All right, everybody... back off...

As the group backs off, Troi moves closer to Vorin, slowly and carefully. Her voice is soothing, calming...

TROI
I know things must look very strange to you... but everything's going to be fine. No one is going to hurt you...

There's no answer, just raw, inarticulate fear. Vorin appears close to tears.

46 CONTINUED:

TROI
(continuing)

We're friends of Nikolai and Worf... Don't be afraid...

Vorin reacts to the name.

VORIN

Nikolai... ?

Troi seizes on the fact that the name is something he recognizes...

TROI

Yes, he is my friend... and that means you are, too. I promise I won't hurt you...

Troi's words are having an effect... Vorin makes a tentative move toward her...

VORIN

Please... help me...

He begins shaking uncontrollably.

VORIN

Where am I?

Troi puts her hand on Vorin's shoulder, trying to comfort him. She and Riker exchange a worried look.

CUT TO:

47 INT. SICKBAY

Vorin is sitting quietly on the main Sickbed. Troi is nearby, staying close to him; an N.D. Security Guard watches Vorin warily. Beverly and Picard are off to

one side, conferring in low tones.

BEVERLY
I'm sorry, there's nothing I can do... his neural physiology is unusual. I can't wipe his memory.

PICARD
I see...
(long beat)
How is he?

47 CONTINUED:

BEVERLY
As well as can be expected. I gave him a mild sedative, and Deanna's been talking to him the whole time. He's calmed down a lot.

PICARD
Does he understand the situation?

BEVERLY
I think so.

A beat.

PICARD
All right. Get in touch with Mister Worf... make sure he knows what's happened.

Beverly nods and EXITS. Picard moves to join Troi and

Vorin.

TROI
This is Captain Picard.

PICARD
Vorin, isn't it?

Vorin nods, eyeing Picard, unsure of his intentions. He's on edge, still frightened and confused, unsure of the people and surroundings in this strange place.

VORIN
Why did you bring us here?

PICARD
Your planet was dying... it could no longer support life. So we took you away from it.

Vorin struggles with the concept, trying to understand.

VORIN
But... we never left the caves...

It's not easy to explain.

47 CONTINUED: (2)

PICARD
We have the ability to create the... illusion of other places, like the caves on your planet. You have actually been on this starship for the last two days...

not on Boraal.

Each answer is another blow to Vorin's sense of reality. He tries to keep himself under control as he turns to Troi.

VORIN
Then our home... is gone?

TROI
(beat)
Yes.

Vorin is in anguish, lost -- he has no idea what to say or do. Picard tries to give him some hope.

PICARD
Vorin. Listen to me. We can travel to many worlds. We will take you to one where your people can build a new life...

Vorin is extremely upset by this.

VORIN
A new life... ?

47 CONTINUED: (3)

Picard tries to explain.

PICARD
A chance... for your people... your culture... to survive and grow.

Vorin sinks back onto the Sickbed in despair.

VORIN
How can we grow when everything that made us who we are... is gone?

Picard doesn't how to respond -- Vorin's words echo his own feelings about the Prime Directive and this entire situation. OFF Picard's disturbed expression.

CUT TO:

48 EXT. HOLODECK/SURFACE - RUGGED TERRAIN - DAY

The Boraalans have emerged from the caves onto barren, rocky terrain. Everyone is loaded with gear in simple PACKS on their backs; a couple of people are also hauling TRAVOIS (a pair of wooden poles joined by a strip of canvas) loaded with supplies. Nikolai is in the lead with Dobara and several of the others. Meanwhile, Worf is helping Kateras over a rough patch of ground.

Kateras huffs with the strain of the march. Worf takes Kateras' pack from him.

WORF
I will carry this. Go join the others...

KATERAS
Thank you, Seer...

48 CONTINUED:

As Kateras moves off, he passes Nikolai coming back to join Worf. Nikolai watches as Kateras slowly makes his way to the others.

NIKOLAI
It'll be dark in a few hours... Can you tell Mister La Forge to create a suitable campsite for us a few kilometers from here?

Nikolai trails off as he notices Worf's angry mood.

NIKOLAI
(continuing)
What's the matter?

WORF
Vorin has left the Holodeck.

NIKOLAI
(shocked)
How did he get out?

WORF
I don't know. But Doctor Crusher cannot erase his memory.

NIKOLAI
What will they do with him?

WORF
They have explained the situation to him... he must make his own decision.

Nikolai looks at Worf with disbelief.

NIKOLAI
Are you saying that if Vorin wants to come back in here... they'll let him?

WORF
That is his right. He's not a prisoner.

NIKOLAI
If he comes back and tells the others what he's seen on the Enterprise, everything we've done will be for nothing...

48 CONTINUED: (2)

Worf can't take any more of this -- he explodes.

WORF
You should've considered that before you beamed them aboard!

Worf glares at Nikolai, the pent-up frustrations of the past pouring out of him.

WORF
But you never think about the consequences of your acts.

NIKOLAI
If you mean I'm willing to do something -- while others hesitate --

that's true.

WORF

Wherever you go, you create chaos. How many times did our parents lie awake at night, wondering what kind of trouble you were in?

Stung, Nikolai lashes out.

NIKOLAI

If only I could have been more like you -- Worf, the perfect son.

WORF

I was not perfect -- but I was not wild and disobedient.

NIKOLAI

Of course not. You were too busy doing your duty.

WORF

I would rather be accused of that -- than of making our mother weep.

The two men glare at each other for a beat.

WORF

(continuing)

But it is clear you have no intention of changing. I see no reason to discuss it further.

Worf walks away in disgust, and moves to join the rest of the group. Dobara, who is nearby, looks from one to the other, concerned. As the group continues on its

march...

49 A ROCK OUTCROPPING (OPTICAL)

begins to SHIMMER and DISSOLVE into the Holodeck gridlines (note: none of our characters sees this happening). The effect only lasts a few seconds, and the rock quickly returns to normal -- but it's clear that the Holodeck is breaking down.

CUT TO:

50 EXT. HOLODECK/SURFACE - CAMP - NIGHT

The Boraalans have made camp for the night. There is a CAMPFIRE and a few simple TENTS have been pitched. The tents are lit from within by the oil lamps, and the shadows of the Boraalans can be seen against the tent walls. The strains of an alien instrument can be heard in the b.g. It's a beautiful, peaceful sight.

51 ANOTHER ANGLE - WORF

is off by himself in a secluded spot, talking on the com with Geordi. Worf is concerned and frustrated.

51 CONTINUED:

WORF
Commander, the Holodeck malfunctions are increasing...

INTERCUT:

52 INT. ENGINEERING

Geordi at a console.

GEORDI
I'm running every stabilization routine I know...

WORF
How much longer until we reach the new planet?

GEORDI
We'll be there in less than eight hours... You just have to hold things together a little while longer...

Suddenly, Worf hears the sound of SOMEONE APPROACHING...

WORF
(to com)
Someone is coming...

END INTERCUT:

A short beat later, Worf sees Dobara moving toward him.

DOBARA
May I speak with you?

WORF
Of course.

They sit down on a couple of nearby rocks.

DOBARA
I don't know what Nikolai said to you, but please... forgive him.

WORF
It is an... old argument.

52 CONTINUED:

DOBARA
I've never seen him like this. He's usually so confident, so sure of himself... But now he seems... different. Do you know why?

After a beat.

WORF
No. I do not.

Dobara scrutinizes him carefully, as though to search for a deeper meaning behind his words. She proceeds carefully.

DOBARA
Ever since Vorin was lost, people have been afraid... worried that we won't reach our new home.
(beat)
We need Nikolai's strength now... more than ever.

As she continues, Worf can see how intensely personal her feelings are for Nikolai.

DOBARA
(continuing)
When the storms first came to our village, many of us were ready to die... but Nikolai refused to let us. He gathered us together and led us into the caves. He saved us.
(beat)
He's a brave and compassionate man... and I love him. Please go to him... make things right between you. I want us to be a family.

Worf reacts.

WORF
Us?

52 CONTINUED: (2)

DOBARA
Yes. I want you to consider yourself my brother.

Dobara places her hand gently on her stomach.

DOBARA
(continuing)
After all -- you're going to be the uncle of my child.

OFF Worf's expression.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

53 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

as it enters orbit around Vacca Six.

54 INT. BRIDGE

Picard, Riker, and Data at their stations.

DATA
We are in synchronous orbit above the beam-down site, sir.

PICARD
Good.
(to com)
Mister La Forge. How much longer before we can transport the Boraalans?

INTERCUT:

55 INT. ENGINEERING

Geordi is working some consoles.

GEORDI

(worried)
A few more hours, sir... but we've got some problems here.

Picard and Riker exchange concerned looks.

GEORDI
(continuing)
I don't think the Holodeck's going to last that long. We've had materialization errors and resolution failures all over the place -- and it's getting worse. The simulation could fall apart any minute.

PICARD
(to com)
We'll have the Transporter room standing by...
(MORE)

55 CONTINUED:

PICARD (Cont'd)
We may need to transport the Boraalans whether you're ready or not. Keep Mister Worf apprised of the situation.

END INTERCUT.

GEORDI'S COM VOICE
Aye, sir.

Picard rises and moves to the Turbolift.

PICARD
(continuing)
Commander, you have the Bridge... We still have one more problem to worry about...

Picard EXITS.

CUT TO:

56 INT. VORIN'S QUARTERS

Vorin is sitting in the middle of the room, clutching his scroll, lost in his thoughts, a man out of place in a strange world. The door CHIMES. For a second, he doesn't know what it is, but then he remembers...

VORIN
Yes...

The DOORS OPEN and Picard ENTERS.

PICARD
Vorin. We've arrived at the planet I told you about...
(beat)
Have you made a decision?

Vorin tries to speak with conviction, but it's clear he's extremely uncertain.

VORIN
I believe I would like to go back to my people.

Picard reacts -- he was afraid of this, but he knows he can't prevent it.

56 CONTINUED:

PICARD
I see.
(beat)
And what do you intend to tell them?

VORIN
I don't know...

PICARD
If you tell them the truth -- what will happen? Will they believe you?

VORIN
I'm not sure. It is a fantastic story.

PICARD
It's possible they'll think you had an hallucination... or even that you're insane...

Vorin considers this possibility.

VORIN
I don't think I'd like to live my life knowing what I know -- and being thought of as a madman...

PICARD
On the other hand, they may believe your fantastic story. They would learn about alien worlds and starships...

VORIN
That would be disastrous. It would destroy everything they believed in...

Vorin comes to a sobering conclusion.

VORIN
I can't tell them the truth... but I don't think I can live with a secret.

PICARD
You can stay here. Make a future for yourself... with us.

56 CONTINUED: (2)

There's a long, silent beat as Vorin wrestles with this.

VORIN
I need some time... please...

56 CONTINUED: (3)

Picard nods and EXITS. OFF Vorin's lost expression.

57 EXT. HOLODECK/SURFACE - CAMP - NIGHT

Worf and Nikolai are outside the tents, arguing.

WORF
How could you have mated with a Boraalan? What were you thinking?

Nikolai turns and faces Worf squarely. The two men are head-on, bristling, ready for a fight.

NIKOLAI
I don't owe you an explanation. It's a matter between Dobara and me.

WORF
As usual, you are thinking only of yourself.

Nikolai reaches out and gives Worf a little shove in the chest.

NIKOLAI
And as usual, you're here to point out the error of my ways.

Worf gives Nikolai a shove right back.

WORF
You have treated Dobara with dishonor.

Nikolai shoves Worf -- harder.

NIKOLAI

No -- I love her and I intend to
raise our child together.

57 CONTINUED:

Worf is aghast at this.

WORF
That is impossible -- I cannot
allow you to stay here.

NIKOLAI
You will have to kill me first --

Suddenly, there is a huge CRACKLING SOUND from the sky.
Worf and Nikolai look up...

58 THE SKY (OPTICAL)

is beginning to shimmer, dissolving into gridlines and
then reforming... it's a spectacular and terrifying
sight (NOTE: the Holodeck simulation is completely
falling apart here and the precise optical effects
should reflect that).

59 RESUME SCENE

Nikolai and Worf exchange a look -- what are they going
to do? At that moment, Dobara, Kateras, and several of
the other N.D. Boraalans rush up and look fearfully
into the sky.

DOBARA
(to Worf and Nikolai)
What does it mean... ?

Nikolai makes a quick decision.

NIKOLAI
(grimly)
The storms have returned.

Worf reacts -- what is Nikolai up to? But the words have the desired effect on the Boraalans -- they think they're doomed.

KATERAS
We will be killed...

NIKOLAI
No! Worf has the power to end the storms once and for all...

Worf stares at him... then realizes what he's saying.

59 CONTINUED:

WORF
Yes. But everyone must take shelter in the tents.

KATERAS
The tents won't protect us...

NIKOLAI
Worf will protect you. You must trust him.

Nikolai tries to herd the Boraalans people toward their tents, but they are frightened and unruly. Worf moves

away, talks quietly to Geordi.

WORF
Commander... it might help if you could produce a storm...

60 INT. ENGINEERING

Geordi is working a console.

WORF'S COM VOICE
... wind, lightning and thunder.

GEORDI
I'll see what I can do...

61 EXT. HOLODECK/SURFACE - CAMP

The wind has started to blow... the camp is illuminated by flashes of lightning... thunderous booms can be heard... Everyone has to shout above the noise.

NIKOLAI
The storm is getting worse! You must go to your tents -- now!

As the storm worsens, the Boraalans scramble madly into their tents... In a few moments, everyone is inside, leaving Worf and Nikolai alone in the middle of the camp...

62 ANOTHER ANGLE (OPTICAL)

It's a bizarre scene as the wind howls and lightning crackles. Worf and Nikolai check one last time, making certain that everyone is inside, and then...

62 CONTINUED:

WORF
(to com)
Commander... Energize...

Worf, Nikolai and the tents DEMATERIALIZE...

63 NEW ANGLE (OPTICAL)

as everything MATERIALIZES in the same position and in what appears to be the same place -- except now it is a calm and peaceful night. (NOTE: this is now supposed to be the actual surface of the planet; it may be appropriate to make minor changes to the set such as placing various rocks in different places, etc.)

A few moments pass and then the Boraalans slowly emerge from their tents. They stare all around in wonder.

WORF
The storms will not return.

NIKOLAI
What did I tell you? My brother has saved us.

They look at Worf with awe and gratitude. Worf and Nikolai exchange a meaningful look -- they pulled together and it worked.

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around Vacca Six.

PICARD (V.O.)
Captain's Log, Stardate 47427.2. The Boraalans have safely reached the site of what will eventually become their new village. None of them suspects they ever left their planet. However, our success has come at a high price...

65 INT. VORIN'S QUARTERS

Vorin lies dead on his bed. Picard watches grimly as Beverly pulls the sheet up over his face.

BEVERLY
I think it was some form of ritual suicide...

65 CONTINUED:

PICARD
He said he had nowhere to go...

It's a solemn moment.

BEVERLY
He'd have died even if we hadn't interfered...

PICARD
But he wouldn't have died alone... and afraid...

BEVERLY
Are you saying you're sorry we

saved the Boraalans?

PICARD
No, of course not. Our plan worked out well for them...

He glances down at the still form.

PICARD
(continuing)
But I wish Vorin could have bridged the gap between our cultures. I would have liked the chance to know him better.

Beverly has no comment. Off their expressions...

CUT TO:

66 OMITTED

67 EXT. SURFACE - DAY

Nikolai stands near their tent with Dobara as Worf approaches. Dobara looks at Worf a bit fearfully, uncertain if the two are going to fight again.

NIKOLAI
Dobara... go inside.

DOBARA
Nikolai -- don't...

67 CONTINUED:

NIKOLAI
Please.

She gives Worf a last look and then enters the tent.

NIKOLAI
I told you -- you'll have to kill me to get me away from here.

Worf regards his brother for a long beat.

67 CONTINUED: (2)

WORF
I don't want to fight you, Nikolai.

These are two men trying to reach each other, trying to find the way out of conflict and into resolution. Nikolai takes a breath, tries to cut through.

NIKOLAI
Nothing was ever easy between us, was it?

WORF
No.

Nikolai is trying to set things right between them -- even if it means making difficult admissions.

NIKOLAI
It's my fault. If I'd been more like you, we wouldn't have had so many problems.

Worf is touched by the gesture.

WORF
If you'd been more like me -- those people would not be here now. You gave them a chance at a new life.

Nikolai regards him... takes the next step.

67 CONTINUED: (3)

NIKOLAI
Worf... I intend to share that life with them. The village will need someone to begin a new chronicle... and my child will need a father. My place is here.
(beat: a small smile)
Don't you see? I'm finally taking responsibility.

Worf hesitates, then smiles as well.

WORF
You were never good at drawing... how will you keep a chronicle?

Nikolai smiles -- they've reached a resolution.

NIKOLAI
I learn quickly.

WORF

Then perhaps there is hope...

Worf moves closer to Nikolai and picks up Vorin's pouch of scrolls which lies nearby. He searches through the pouch for a beat and then finds the one he was looking for. Worf unrolls it -- it's the drawing Vorin made of Worf and Nikolai.

WORF
(continuing)
May I take this with me?

NIKOLAI
It's yours.

A long beat as the two brothers share the personal moment.

WORF
I will attempt to explain all this to mother and father.

NIKOLAI
They won't understand.

WORF
They may. I will tell them... you are happy.

OFF their expressions.

68 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it leaves the planet behind.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Sub Rosa"
(fka "Passions")
#40277-266

Story by
Jeri Taylor

Teleplay by
Brannon Braga

Based Upon Material by
Jeanna F. Gallo

Directed by
Jonathan Frakes

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FINAL DRAFT

NOVEMBER 5, 1993

STAR TREK: "Sub Rosa" - 10/18/93 - CAST

STAR TREK: THE NEXT GENERATION
"Sub Rosa"

CAST

PICARD	FELISA
RIKER	RONIN
DATA	QUINT
BEVERLY	MATURIN
TROI	
WORF	
GEORDI	

Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D. COLONISTS
TRANSPORTER CHIEF	

STAR TREK: "Sub Rosa" - 11/05/93 - SETS

STAR TREK: THE NEXT GENERATION
"Sub Rosa"

SETS

INTERIORS	EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
BEVERLY'S QUARTERS CEMETERY
CORRIDOR
ENGINEERING
READY ROOM
TEN FORWARD
TRANSPORTER ROOM
TURBOLIFT

PLANET SURFACE
HOWARD HOME
WEATHER CONTROL STATION

STAR TREK: "Sub Rosa" - 11/05/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Sub Rosa"

PRONUNCIATION GUIDE

ANAPHASIC an-uh-FAZE-ick
CALDOS CALL-dose
CUMULONIMBUS kyoom-you-low-NIM-bus
FELISA fell-EE-sah
GLAMIS GLOMS
JESSEL JESS-ul
KILMARNOCK KILL-mar-nock
MATURIN ma-TOUR-in
MOK'BARA moke-ba-RAH
RONIN ROW-nin
SELAR sell-AR

STAR TREK: The Next Generation
"Sub Rosa"

TEASER

FADE IN:

1 EXT. PLANET SURFACE - CEMETERY - DAY

A traditional FUNERAL is in progress. A large group of MOURNERS, dressed in black, are gathered around a COFFIN. The setting is a SUNNY clearing surrounded by a large HEDGE. Stone-carved TOMBSTONES and other traditional graveyard details can be seen. PICARD and TROI are there, as well -- wearing their dress uniforms.

BEVERLY is standing at the head of the coffin, speaking to the group. It's a eulogy, and Beverly speaks with great fondness.

BEVERLY
(to all)
Most people on this colony will remember my grandmother as a "healer"... but her abilities went beyond that. She didn't just relieve pain, or fight illness... because she knew that well-being is more than a healthy body. Her remedies included words of advice as often as they did medicinal teas...
(smiles)
And sometimes they were just as bitter-tasting.

As she speaks, the crowd listens intently... the mood is somber.

BEVERLY
(continuing)
But Nana's favorite thing was cooking. My most vivid memories growing up were of Nana in the kitchen... the sounds of bubbling pots and wooden spoons... the exotic tastes and smells...
(beat)
In fact, she was in the middle of writing a cook book when she died. I'd like to share with you one of her recipes... it was my favorite.

1 CONTINUED:

Beverly picks up a PADD and begins to read from it.

BEVERLY
(reads)
"Nana's Gingerbread. Mix one gram currants... six hundred milliliters of flour... two hundred milliliters buttermilk... and a dollop of molasses... "
(beat)
"Two pinches of ginger and cinnamon... and two hundred milliliters of sugar."

As she reads, we see that the people in the crowd -- Picard, Troi, and the others -- are all smiling. The recipe is soothing... a moment of peace and grounding in this tragic time.

BEVERLY
(continuing, reads)
"Heat the oven until it's happy... then pour the batter into the arms of a welcoming pan... "
(an aside)
I never knew when an oven was happy, and I never saw arms on a pan... but it sure tasted great.

Beverly sets down the PADD.

BEVERLY
(continuing)
I'll miss Felisa Howard very much... her healing... her advice... and most of all, her gingerbread.

A quiet moment, then Beverly steps to the side of the grave. GOVERNOR MATURIN -- an ALIEN man in his late fifties -- steps forward. As he speaks, FOUR PALLBEARERS start to lower the coffin into the ground.

1 CONTINUED: (2)

MATURIN
(to all)
"And so now we commit her body to the ground; earth to earth, ashes to ashes, dust to dust... in sure and certain hope that her memory will be kept alive within us all."

The mourners begin a ritual procession by the coffin.

As they walk past, each one of them takes a hand-full of DIRT and tosses it onto the coffin. Beverly stares down at the grave...

2 ANGLE ON COFFIN

As a hand-full of dirt hits the coffin... then another...

3 BEVERLY

Watches the coffin silently...

4 ANGLE ON COFFIN

As another pile of dirt hits... and another... and suddenly a single FLOWER is thrown onto the coffin -- a CAMELLIA, bright against the dark wood.

5 BEVERLY

reacts, looks up to see --

6 A MAN

is staring directly at her. His eyes are intense, face utterly expressionless -- he's striking and attractive but somehow strange. His skin is very pale, delicate, eyes a striking GREEN in contrast...

7 BEVERLY

reacts to the man, startled -- who is he? Before she can say anything, the man walks past her... and the procession of mourners continues. She glances back at

the man, trying to shake the odd feeling. OFF her curious expression...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

8 EXT. PLANET SURFACE - CEMETERY - DAY

A short time later. The funeral is over and many of the mourners are slowly starting to leave, while others have broken off into small groups, talking quietly. Picard and Governor Maturin are standing off to one side, mid-conversation.

MATURIN
How long are you planning to stay?

PICARD
Just a few more hours. Why?

MATURIN
Well, as I'm sure you know, Caldos was one of the first terraforming projects of the Federation. Some of our weather controls and fusion systems are nearly a century old. I wouldn't mind having a starship Engineer take a look at them...

perhaps give us a few upgrades.
(MORE)

8 CONTINUED:

MATURIN (Cont'd)
(smiles)
Maybe in exchange for a tour of the colony... and a home-cooked meal?

Picard looks over at Beverly, who can be seen standing by the graveside, receiving condolences from a couple of mourners. He grows thoughtful...

PICARD
We're due at Starbase six-two-one tomorrow morning... but we can delay that for a few days. Yes... I'm sure we can find some time.

MATURIN
Excellent.

A beat. Picard looks around at the peaceful setting.

PICARD
I look forward to that tour. The Caldos Colony is really an impressive accomplishment. I actually feel like I'm in the Scottish Highlands.

MATURIN
That was the intent. The

cornerstone of every building in town was brought from Edinburgh.. Glasgow... Aberdeen... The founders wanted everyone to have a piece of the real thing here. They didn't just want to imitate Scotland -- they wanted to recreate it.

Picard looks at him.

PICARD
I'm curious, Governor... you're obviously not from Scotland. What drew you here?

MATURIN
There's something about the culture... the heritage. When I was a boy, my family visited Glamis Castle in Scotland. As I looked out across the highlands, I felt as if I'd come home.

9 NEW ANGLE

Beverly is standing by the graveside, where TWO N.D. COLONISTS are using old-fashioned shovels to fill in the grave with dirt. A mourner hugs Beverly, then walks off. A moment later Troi walks up and puts her arm in Beverly's.

TROI
I thought it was a beautiful eulogy, Beverly.

BEVERLY

Thank you.

Beverly looks around at the departing mourners.

BEVERLY

You know, I never realized how many friends Nana had...

TROI

Did you come home often?

BEVERLY

Not really. After I married Jack and moved to Earth... I never seemed to get back here...

Beverly looks intrigued by something.

BEVERLY

Deanna... did you notice a peculiar man at the service? He looked like he was in his midthirties... dark hair?

TROI

No...

9 CONTINUED:

BEVERLY

He threw a flower on Nana's grave... a camellia... it was her favorite flower. She used to keep

them all over the house.

TROI

Maybe he was a friend... or one of her patients.

BEVERLY

Maybe. It was just such a personal gesture... and he gave me the oddest look...

A beat, then Beverly shakes the feeling.

BEVERLY

Well... I suppose I should go back to the house. There are some things there I'd like to take care of.

(beat)

It's only a few minutes away. Would you mind coming along?

TROI

I'd love to.

As Beverly and Troi walk off...

CUT TO:

10 INT. HOWARD HOME - DAY

A large, open living area. The LIVING ROOM is adjacent to a SITTING ROOM... and there are doors to suggest other rooms. There is a stairway leading up to an offscreen second story. The decor should suggest an earlier time and way of life -- a warm Scottish country home from the early 19th century. Herbs and other

exotic-looking medicinal ARTIFACTS can be seen throughout the house. And there are a few 24th century devices in evidence -- a replicator, computer terminal, etc.

Troi is standing at a table, looking at an old-style PHOTOGRAPH of Beverly standing next to an elderly woman. Beverly is standing nearby, looking through some belongings.

10 CONTINUED:

TROI
(re: photograph)
Your grandmother had remarkable green eyes...

10 CONTINUED: (2)

BEVERLY
Every woman in the Howard family has had green eyes... except for my mother and me.

TROI
How well do you remember your mother?

Beverly stops, remembering.

BEVERLY
Not very well... I was so young when she died. I just have the

image of her face... and I can
hear the sound of her voice, but
I can't tell you anything specific
she ever said...
(beat)
Mostly, I remember Nana.

Beverly sees something in a corner and moves to it... stops at an exotic-looking CANDLE -- it has an elaborate metal base with engravings on it. The candle FLAME is burning brightly. (NOTE: It is not a waxburning candle -- it looks more like the kerosene variety.)

TROI
(re: candle)
That's beautiful... what is it?

BEVERLY
A family heirloom... it's been in
the Howard clan for at least
twenty generations. It's supposed
to symbolize the "enduring spirit
of the Howards, wherever they may
go -- a shining light to guide
their fortune."
(smiles)
Nana always kept it lit. I can
remember sitting in here listening
to ghost stories with only this
candle burning...

10 CONTINUED: (3)

TROI

You should take it with you...

BEVERLY

I think I will.

A quiet beat as they stare at the flame.

TROI

Well... I'm going to head back to the ship.

BEVERLY

You don't have to go.

TROI

Something tells me you'd like some time alone.

(smiles)

I'll see you later.

BEVERLY

Thanks.

Troi EXITS. Beverly looks around for a long moment... taking in the house... then she sits on a chair by the fireplace and picks up a large leather-bound JOURNAL sitting on a side-table with several other books. She eyes it with curiosity, runs her fingers over the cover, and opens it...

10A INSERT - THE JOURNAL

as she opens it to the first page, where the name "FELISA HOWARD" is hand-written in ink. She turns to a few more pages -- every page has a hand-written date and journal entry on it...

10B RESUME SCENE

Beverly begins to flip through the pages... intrigued by what she reads. She stands, still turning the pages, and walks up the staircase, disappearing out of view...

10C NEW ANGLE - THE ROOM

After a silent beat, a NOISE is heard at the door -- the rattling of the lock. The door creaks open... and a man steps into the house. It's NED QUINT -- a dour man in his mid-fifties with a heavy Scottish accent.

10C CONTINUED:

He walks directly to the table where the exotic candle is burning. He eyes it with an angry and unhappy look... then blows out the flame and is about to throw the candle to the floor--

BEVERLY'S VOICE
Who's there?

Quint turns, surprised at the voice --

11 INCLUDE BEVERLY

as she comes down the staircase.

BEVERLY
What the hell are you doing?

11 CONTINUED:

She rushes over to him, grabs the candle out of his hands, angry.

BEVERLY
(continuing)
Get out of my house.

QUINT
I wouldn't get so high and mighty with me, Beverly Howard Crusher. I've spent more time here in the past five years than you have in the past twenty.

She looks at him in surprise, taken aback.

BEVERLY
How do you know who I am?

QUINT
I'm Ned Quint. I took care of your grandmother's house and her affairs.

BEVERLY
Nana never mentioned you...

QUINT
There's a lot of things she didn't tell you.

Beat. Beverly examines the candle, calming down a little. Quint eyes the candle with intent.

QUINT

Now -- let me get rid of that candle.

Quint reaches out to take the candle from her, but she pulls it away.

BEVERLY
What do you mean?

QUINT
That candle has brought nothing but misery and bad luck to your grandmother.

Beverly's eyes flash and she stiffens slightly.

11 CONTINUED: (2)

BEVERLY
Now listen, Mister Quint -- I don't know what your relationship was with my grandmother. But this is my house now and these are my things --

QUINT
I'm telling ya -- that candle has been a curse on your family for generations. And if you had a lick of sense, you'd listen to me right now and do away with it. Now give it to me.

BEVERLY
(hard)

This is a family heirloom and I
intend to keep it. I would like
you to leave my house. Now.

He looks at her for a second, then turns to go.

QUINT
(mutters)
Howard women... always the same
stubborn fools...
(then loud)
I wash my hands of it now. You
stay in this house and keep that
damned candle and I won't be
responsible for what happens.

Finally, he EXITS, slamming the door behind him. OFF
Beverly's puzzled reaction...

CUT TO:

12 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit around the planet CALDOS FOUR.

13 INT. ENGINEERING

DATA is working at a console while Governor Maturin
looks on. The wall monitor displays an Okudagram of
the CALDOS COLONY. GEORDI and various N.D.s can be
seen working in the b.g.

13 CONTINUED:

DATA

The colony's (TECH) systems are functioning normally... as are the (TECH) systems.

MATURIN

Can you check the seismic stabilizers? We've been having a few tremors over the past couple of months.

DATA

Certainly.

MATURIN

You can't imagine what it's like trying to enjoy afternoon tea while the earth is shaking.

Geordi reacts to the console he's working on.

GEORDI

Governor... did you know you had a power fluctuation in your weather control system?

Data and Maturin move to Geordi.

MATURIN

No... our weather control's been working perfectly for over twenty-two years.

Geordi works the console.

GEORDI

I can't isolate the exact source, but the fluctuation seems to be

originating from one of the substations that regulates atmospheric humidity for the colony.

MATURIN
Is this going to be a problem?

GEORDI
Not yet... but power distribution patterns are already off by five percent.

13 CONTINUED: (2)

DATA
I suggest we analyze the planet's weather patterns to see if they have been affected.

Geordi nods and they work a moment. Maturin watches with concern.

DATA
(continuing, off console)
I am reading unusually high humidity across the entire Southern desert region... and there is increasing cloud activity over the Northern coastal area... possibly the formation of a storm system.

MATURIN

(reacts)
Storm? It's the middle of Summer -- we don't have rain at this time of year...

GEORDI
(to Data)
Data, let's see if we can correct this. I'll check out the colony's climatic flow array.

DATA
And I will run a diagnostic on the thermal regulators.

Geordi gives Maturin a reassuring smile.

GEORDI
Don't worry, Governor. We'll keep you dry.

MATURIN
I certainly hope so. There's a caber toss scheduled for tomorrow afternoon... and I'd hate to see it spoiled by an unexpected downpour.

OFF Maturin's concern...

CUT TO:

14 INT. CORRIDOR

Turbolift doors open and Picard and Beverly walk out,

mid-conversation. Beverly has a hard case slung over her shoulder, and she's holding the leather-bound books seen earlier. As they walk down the corridor...

BEVERLY
(re: book)
You wouldn't believe what I've been reading about in my grandmother's journals...

She stops, lowers her voice a little.

BEVERLY
(continuing)
You know she had a lover? Can you believe it? Nana was a hundred years old.

PICARD
It would seem the Howard women have exceptionally... vigorous libidos.

She gives him a look and they continue walking.

BEVERLY
I certainly hope so. I'd like to think that I could find a young, handsome man in his thirties when I pass the century mark.

PICARD
(reacts)
Thirties?

BEVERLY
Yes. According to her journal,

his name is Ronin... and he's
thirty-four years-old. She met
him just after my great-grandmother
died. And I think I
saw him at the funeral. He threw
a camellia onto her grave.
(beat)
The strange thing is, Nana never
mentioned him to me in her
letters... never once. And they
apparently spent almost all of
their time together...
(MORE)

14 CONTINUED:

BEVERLY (Cont'd)
(beat)
It's like she led a whole life I
never knew about.

They stop at Beverly's quarters.

PICARD
Well... it looks like we're going
to be at Caldos for a few more
days. This might give you a
chance to get your grandmother's
affairs in order.

She smiles at him.

BEVERLY
Thank you. I will.

She opens a page in one of the journals and EXITS to her quarters, reading. OFF Picard's face as he watches her go...

CUT TO:

15 INT. BEVERLY'S QUARTERS

Later. Beverly is lying in bed, under the blankets and dressed in her nightclothes. It's late. She's paging through her grandmother's journal, utterly absorbed by what she's reading. On the night table next to the bed is the exotic candle, as seen before.

Gradually, Beverly starts to drift off... her eyes flutter shut and the book slowly drops into her lap... her breathing deepens and soon she is asleep. A quiet beat goes by...

16 NEW ANGLE

on the night table. The candle FLAME begins to sputter to life on its own, as if the flame is trying to come alive. It sparks and sputters but does not catch fire... and finally goes out completely...

17 BEVERLY

asleep, does not notice. Very gradually, the blanket starts to MOVE of its own accord... slowly pulling away from Beverly's shoulders as if by an unseen hand. Beverly draws in a sharp breath and tenses her body, reacting to something touching her face... then her neck...

Her nightgown SLIDES down off her shoulder, exposing her skin... Gradually, a smile forms on Beverly's face and it's clear that she is experiencing some sort of pleasure... she responds to a rush of sensations and emotion...

A MAN'S VOICE is heard from somewhere in the room -- low and seductive...

MAN'S VOICE
Beverly...

Beverly bolts awake. She's breathless... rattled by the dream... She glances around the room in momentary confusion... but there's no one there. OFF her shaken expression...

FADE OUT.

END OF ACT ONE

ACT TWO

18 INT. TEN FORWARD

Beverly and Troi are sitting at a table, midconversation. A couple of PADDS sit in front of them.

TROI
You dreamt you were in bed with someone?

Beverly tries to describe her "dream", but it isn't easy. Clearly, it has affected her on some deeper level -- she seems absorbed by the memory of it.

BEVERLY

Not exactly. I was in bed... but there wasn't another person in the dream... it was more like a presence...

TROI

You said you felt a touch...

BEVERLY

(nods)

A pair of hands. They were moving across my skin...

TROI

Like a caress?

BEVERLY

Yes. And I heard a voice... a man... he whispered my name...

(beat)

It was almost like I knew him... or more like he knew me. He knew exactly how I liked to be touched...

(beat)

It was the most... physical dream I've ever had. The sensations were so real...

Beverly looks at her, a little embarrassed.

BEVERLY

(continuing)

And extremely... arousing.

Troi smiles.

18 CONTINUED:

TROI
Frankly, I'm envious.

They both laugh -- two friends sharing an intimate experience.

BEVERLY
(lightly)
I did fall asleep reading a particularly erotic chapter in my grandmother's journal. She wrote very detailed descriptions about her experiences with Ronin.

TROI
That's bound to cause a dream or two.

Beverly grows thoughtful. A beat goes by, then Troi picks up a PADD.

TROI
(continuing)
So... should we start going over the personnel reports?

Beverly seems not to have heard her -- she's still absorbed with the dream.

BEVERLY
You know, I think I even felt a ring on one of the hands... when

it touched my shoulder... and my neck.

(beat)

I wonder if I'll have another dream tonight...

18 CONTINUED: (2)

TROI

(lightly)

I'd read two chapters.

Beverly smiles and they start working the PADDs. After a beat, Beverly stares off into middle-distance, lost in thought. She is still engrossed by the dream. OFF her expression...

CUT TO:

19 EXT. PLANET SURFACE - CEMETERY - DAY

It is CLOUDY and OVERCAST -- a contrast to the sunny day seen in the Teaser and Act One. Beverly ENTERS the cemetery (wearing casual clothing) and walks toward her grandmother's grave. She stops at what she sees. Ned Quint is kneeling at the graveside. Beverly walks toward him...

Quint is carefully tending the grave, smoothing and tamping down the dirt. A TOMBSTONE is engraved with the words "FELISA HOWARD - BORN 2270, DIED 2370". Beverly walks over and watches Quint for a moment. Finally, Quint senses her and he stands. He is vulnerable here -- not nearly so confrontational, as before. But he covers it with a slight gruffness in

his voice.

QUINT
(to Beverly)
You probably want to be alone.
I'll leave.

19 CONTINUED:

BEVERLY
No... it's okay.
(beat)
Look, I'm sorry we got off to such a bad start yesterday. I've been reading my grandmother's journals... and I know how much you meant to her.

Quint eyes her.

QUINT
She was a grand lady. You won't see many more like her...
(beat)
You have your grandmother's fire, that's for sure.

Beverly smiles, speaks gently.

BEVERLY
Ned... you're welcome to stay on at the house after I'm gone. I'll need someone to take care of it.

Quint's expression darkens.

QUINT
That's kind of you, Lass. But I'll never set foot in that house again. And I recommend that you don't either.

BEVERLY
Why?

QUINT
Like I tried to tell your grandmother... that house is haunted.

BEVERLY
Haunted?

QUINT
(quickly)
And don't you smile at me. She smiled at me, too. I know you fly around the galaxy in a starship and all... think you're so much smarter than the rest of us...

19 CONTINUED: (2)

BEVERLY
Ned, I never said that...

QUINT
Oh, but you were thinking it. Just an old man with tales of ghosts and goblins... But I was

born in Kilmarnock -- the real Kilmarnock on Earth. I've seen things there on the moors at night that canna be explained by a tricorder, or a fancy ship.

We hear a distant rumble of THUNDER. A storm is approaching in the distance...

BEVERLY
I grew up in that house. I loved that house.

QUINT
Sure... Felisa did too. And now she's dead.

BEVERLY
Are you suggesting my grandmother didn't die of natural causes?

There's another rumble of THUNDER. Quint looks up the sky, worried.

QUINT
(continuing)
Believe what ya want... just don't light that candle.

BEVERLY
Why not?

QUINT
It'll bring the ghost... it's his home.

Quint glances around, worried.

19 CONTINUED: (3)

QUINT
(continuing)
Right now he's out... wanderin' across the land... angry 'cause he's been driven out...
(beat)
That's why he's bringing the storms.

BEVERLY
Ned -- the weather control system is malfunctioning. The Enterprise is trying to fix it...

QUINT
Oh, sure... and who do you think is causing the malfunction?

BEVERLY
I think your imagination is --

QUINT
(firm)
Think what ya want, see what ya want. But just do what I say. Don't light the candle. Don't go in that house. Or before you know it... I'll be burying another Howard in this cemetery.

Quint turns and walks off. The thunder continues to RUMBLE, getting closer. Beverly watches him go...

pulls her coat up around her neck, chilled by the air. Then she looks down at the grave...

20 OMITTED

21 INCLUDE THE GRAVE

CAMELLIAS have been strewn all over the grave and tombstone -- dozens of them, everywhere. They were not there before.

22 BEVERLY

reacts. Suddenly, there's a FLASH of nearby LIGHTNING and a LOUD CRASH of THUNDER. Beverly reacts, startled. A WIND whips up -- the storm is right on top of her now. More LIGHTNING and THUNDER. Beverly turns and makes a run for it...

CUT TO:

23 INT. BRIDGE

Picard, RIKER, WORF, N.D.s at stations. Worf reacts to his console.

WORF
Captain -- I am detecting atmospheric turbulence over the colony... and large pockets of electrical activity.

PICARD
On screen.

24 INCLUDE VIEWSCREEN (OPTICAL)

An orbital view of a large, rapidly forming STORM SYSTEM over part of the planet's surface -- roiling gray clouds and crackling lightning. Reactions to the sight.

RIKER
That's one hell of a thunderstorm.

PICARD
(to com)
Bridge to Engineering. Mister Data, we're reading an extremely large storm system over the Caldos Colony. It was my understanding that the weather control malfunction was not severe.

INTERCUT:

25 INT. ENGINEERING

Data and Geordi are working a console.

DATA
(to com)
It began as a minor power fluctuation, sir -- but the effect has spread throughout the control grid.
(off console)
It has caused unusual concentrations of cumulonimbus activity above the colony.

25 CONTINUED:

GEORDI
(to com)
Captain, I suggest we set up a power transfer between the Enterprise and the weather substations -- try to give them enough power to stabilize the storm.

PICARD
Make it so.
(to Riker)
In the meantime, Number One -- contact Governor Maturin. Tell him to expect some... rough weather.

Riker nods. OFF the Viewscreen image of the violent storm...

CUT TO:

26 INT. HOWARD HOME - NIGHT

The room is dark. Beverly ENTERS, her hair and clothing damp from the rain. THUNDER booms outside -- and LIGHTNING continues to flash in through the windows. The storm is getting worse. She leaves the door open and immediately searches for a lamp... finds one and turns it on...

27 ANGLE ON ROOM

The house is FILLED with CAMELLIAS -- dozens of them

everywhere, arranged to fill every corner and surface of the house.

OFF Beverly's stunned reaction...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. HOWARD HOME - NIGHT

Continuous action. Beverly standing in the house full of flowers. Suddenly, the door SHUTS behind her of its own accord. She jumps, startled... then steadies herself.

BEVERLY
(calls out)
Who's there?

A beat -- all we hear is distant thunder. She takes a step into the house.

BEVERLY
(continuing, calls out)
Ned, is that you? Hello... ?

A floorboard CREAKS from somewhere in the house. Beverly turns at the sound... then heads toward the drawing room...

29 NEW ANGLE - DRAWING ROOM

as Beverly ENTERS the room... looks around, but there's no one there. The room is DIMLY-LIT... blowing trees just outside the window cast spidery SHADOWS inside the room.

BEVERLY
(calls out)
I know somebody's here... now I suggest you --

Suddenly, a MIRROR on the far wall begins to RATTLE slightly from an unseen source. Beverly looks over and it immediately stops rattling. She moves to the mirror, examines it closely... and then lifts the mirror off the nail and looks behind it. Nothing there. She replaces the mirror on the wall -- and as she sets it into place, we suddenly see the image of the YOUNG MAN from the funeral standing right behind Beverly!

Beverly drops the mirror in shock and whirls around. There's a shattering CRASH as the mirror hits the ground. But there's nobody there. Beverly is shaken, angry.

29 CONTINUED:

BEVERLY
(continuing, calls out)
Alright... that's it. Whoever you are, show yourself right now or I'm going to call the Enterprise and have ten security guards down

here in the next thirty seconds.

A beat... then a flash of LIGHTNING lights up the room. A quick beat later comes a roll of THUNDER -- and over the thunder we hear a MAN'S VOICE -- low and seductive... as heard in Beverly's dream in Act One.

MAN'S VOICE
Beverly...

She reacts -- was it the thunder, or was there really a voice? She's not certain. She waits. Then the voice comes again, this time without the thunder. (We will later learn that the voice belongs to someone named RONIN.)

RONIN/MAN'S VOICE
Beverly... I've come back for you...

She looks around the room.

BEVERLY
Who are you?

RONIN'S VOICE
Don't you remember? I came to you last night... while you were asleep...

BEVERLY
(firm)
No... that was a dream...
(beat)
I'm calling the Enterprise.

She pulls a combadge out of her pocket, but before she

can activate it her coat FALLS from her shoulders, as if it were taken off. She takes in a breath, feeling a rush of sensation and emotion. Her eyes lose focus momentarily, as though she's just been given some kind of narcotic.

RONIN'S VOICE
Now do you remember me?

29 CONTINUED: (2)

Her eyes flutter and she breathes heavily again, drawn deep into the narcotic state. The combadge falls from her hand onto the floor. Like someone coming out of a deep sleep, she tries to force her eyes open...

BEVERLY
Yes, but... what's happening to me... I feel... strange...

RONIN'S VOICE
I love you, Beverly... just as I loved Felisa before you.

BEVERLY
Are you... Ronin?

RONIN'S VOICE
That's right... you saw me at the funeral.

She reacts to an unseen caress. Her expression turns to a smile and she bites her lower lip, tensing. The feeling should be very erotic and mesmerizing. Beverly is now adrift... caught in the throes of the narcotic

effect. She starts to move around the house, searching for the source of the voice... trying to keep her eyes focused...

BEVERLY
Who... are you?

RONIN'S VOICE
I'm a spirit...

BEVERLY
(weak)
But I don't believe in...

RONIN'S VOICE
Ghosts? I don't blame you... I didn't either at first. But I was born in sixteen-forty-seven... in Glasgow on Earth.

Beverly is intrigued by this story, pulled in by it, but also trying to maintain some semblance of her Starfleet objectivity.

29 CONTINUED: (3)

BEVERLY
So you're telling me that you're an eight hundred year-old ghost...

As the voice speaks, Beverly continues her search of the house -- looking in every corner... behind every door... but there's no one there...

RONIN'S VOICE

That's right. I found a home with Jessel Howard... she was a pretty lass with a mane of red hair, and eyes like diamonds... and I loved her very much. And when she died, I stayed with her daughter... and her daughter... and on down through the years, generation after generation...

Beverly is mesmerized by the voice... it's getting harder and harder to maintain her composure. As Ronin tells his story, she slowly begins to back away from an unseen source, as though being gently forced backward... and she collapses onto a couch, losing her balance...

BEVERLY

And now you're here... on Caldos... two hundred light years away?

RONIN'S VOICE

Yes... When your family moved out into the galaxy, I moved with them.

BEVERLY

I don't believe you...

29 CONTINUED: (4)

Now her protest is so weak, they're just words.

RONIN'S VOICE

I believe you are the most
beautiful women I have ever
known...

Beverly's eyes close and her head rolls back, oblivious to the world around her. She reacts again to an invisible touch moving across her body... but before it can go on she manages to sit up and fight against the sensation.

BEVERLY
Wait -- what's happening...

RONIN'S VOICE
We're becoming one, Beverly...
we're going to be together...

BEVERLY
I don't understand... stop...

She sits up and the moment is broken. Silence. Beverly rubs her eyes as if waking up from a long night's sleep. She touches her face, as if remembering a lover's caress. Her expression is thoughtful but not frightened. OFF her intrigued look...

CUT TO:

30 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, in orbit of the planet -- but now the ship is sending out a thin BEAM OF ENERGY through the atmosphere below.

31 INT. BEVERLY'S QUARTERS

Beverly is sitting in front of a dresser, wearing a

loose-fitting robe. She's relaxing, arranging a cluster of camellia flowers in front of a mirror. She eyes the flowers a moment...

The door CHIMES.

BEVERLY
Come in.

31 CONTINUED:

Troi ENTERS, wearing her martial arts outfit.

TROI
Hi, Bev. I just wanted to see if you were going to mok'bara class this morning.

BEVERLY
No... I think I'm going to skip it today. I'm exhausted.

Beverly moves to her bed and takes a glass of water off the night table, takes a sip.

TROI
Did you have another dream last night?

BEVERLY
Not exactly...

Troi senses that Beverly is holding something back.

TROI

Is anything wrong?

BEVERLY
Not at all. I'm just a little tired.

Troi looks at her, sensing more -- and she reacts, surprised by something.

TROI
Beverly... if I didn't know any better, I'd say you're seeing someone.

BEVERLY
Deanna...

TROI
Oh, now I know you're seeing someone.

31 CONTINUED: (2)

Beverly hesitates -- she doesn't want to talk about this.

BEVERLY
I'm not... "seeing" anybody. I met someone, that's all...

TROI
Well, you obviously have romantic feelings for him...
(lightly)
Beverly, you should realize by now

you can't fool me. Who is it?

Beverly pauses... then finally she smiles slightly -- she's been caught. She sits down on the bed and Troi sits across from her.

BEVERLY
Alright... the truth is, I met Ronin.

TROI
(surprised)
Ronin? Your grandmother's lover?

BEVERLY
I know, I know... it sounds crazy. But he's unlike anyone I've ever met before.
(beat)
I've never known anyone who's so... passionate. It's like he brings every part of me alive. He's very...

TROI
Sensual?

BEVERLY
Yes. Exactly. I can see why Nana fell in love with him...

Beverly looks at Troi and laughs a little in embarrassment.

BEVERLY
You must think this is pretty strange...

TROI
I will admit, it's unusual... but
I'm very happy for you.
(MORE)

31 CONTINUED: (3)

TROI (Cont'd)
(beat)
But I do want you to consider
something. You and Ronin have
both experienced a tremendous
loss. Very often a shared
traumatic experience can create
the illusion of closeness... and
romance.

Beverly considers this, but she's unconcerned.

BEVERLY
I appreciate the concern, but I
think I know what I'm doing.
Besides, I didn't say I was in
love with him. I'm just...
intrigued.

Troi, for the moment, is satisfied with this. OFF
Beverly's enigmatic expression...

CUT TO:

32 INT. TURBOLIFT

Picard and Governor Maturin, mid-conversation. Maturin

is wearing a RAIN PARKA, and he's wet from the recent storm.

32 CONTINUED:

MATURIN
You know, Captain... I moved to this colony because it was a recreation of Scotland. But I must admit, it's becoming a little too realistic.

Maturin sneezes. The Turbolift doors open and they EXIT to the Bridge...

33 INT. BRIDGE - CONTINUOUS

Picard and Maturin stop at what they see. There is a dense, low-hanging FOG everywhere on the Bridge. Worf is frantically working his console. Data is on his feet, scanning the fog with a tricorder. Picard and Maturin walk to command.

PICARD
(shocked)
What the hell is going on?

DATA
(scanning)
It appears to be a concentrated suspension of water vapor, approximately one degree Celsius.

PICARD
Fog?

RIKER
It just sort of... rolled in on us, sir.

Worf works his console.

WORF
(to Picard)
There has been a malfunction in the ship's environmental controls.

RIKER
We've traced the problem to the power transfer beam -- we're getting some sort of feedback from one of the colony's weather substations.

MATURIN
Another power fluctuation?

33 CONTINUED:

Worf reacts to his console.

WORF
Captain -- the temperature in Ten Forward has dropped below freezing... and Deck Nineteen has just lost gravity.

Reactions.

PICARD

Mister Data -- disengage the power transfer.

Data sits at Ops and works.

DATA
I am unable to terminate the connection, sir. A feedback loop has formed in the transfer beam.
(beat)
I will have to go to the substation and attempt to correct the problem from there.

PICARD
Make it so.

Data heads for the door. Picard shivers slightly, reacting to a chill in the air.

PICARD
(continuing)
In the meantime, I think I'll get my jacket.

As Picard heads for the Ready Room...

CUT TO:

34 INT. WEATHER CONTROL STATION

A small room lined with consoles and monitors that display various weather-tracking information. Many of the monitors are FLICKERING ON AND OFF.

34 CONTINUED:

Data and Geordi ENTER the room and they both move to a console, start checking the equipment.

DATA
It appears that the station is experiencing a system-wide power failure.

GEORDI
How's that possible? The back-up systems should have --

Suddenly, there's a fritzing NOISE from behind one of the consoles. Data keeps working as Geordi walks over to the console and looks behind it. Reveal --

35 NED QUINT (OPTICAL)

kneeling behind the console, frantically tearing components out of an opened panel. He looks intent on destroying the console.

GEORDI
Data -- I think I just found the problem...

Quint ignores him, tears out another handful of circuits. Data walks over and sees Quint.

DATA
(to Quint)
You are dismantling the primary power conduit. I must ask you to stop.

QUINT

No...

Quint keeps tearing at the panel. Data moves to him and tries to gently pull him away. Quint pushes him away, intent and angry.

QUINT

(continuing)

Get away from me!

Quint stands -- backs up against the console.

35 CONTINUED:

QUINT

(continuing, urgent)

He'll kill us all! You don't understand --

Without warning, a bright FLASH OF GREEN PLASMA ENERGY LEAPS OUT from the dangling circuits and JOLTS Quint violently to the floor.

Data rushes to Quint, quickly scans him with a tricorder.

DATA

(off tricorder)

He is dead.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. WEATHER CONTROL STATION

Later. Data and Geordi are working at the panel where Quint was ripping out components. Maturin is looking on. Beverly is in the b.g., kneeling next to Quint's body, scanning it with a tricorder (she's in uniform, wearing her lab coat). A MEDICAL N.D. is assisting her.

GEORDI
From what I can tell, he was trying to shut down the entire weather control system...
(beat)
He was pulling out the primary plasma conduit... that's probably what caused the plasma discharge that killed him.

Maturin shakes his head, baffled by all this.

MATURIN
I knew Ned Quint. He was an honest man... he mostly kept to himself. I can't imagine why he would do something like this...

36 CONTINUED:

A grim beat.

GEORDI
It'll take some time to get the system back on-line... I'd say we need another day, at least.

DATA
In the meantime, Governor, you should expect the weather problems to continue.

Maturin nods, then --

BEVERLY'S VOICE
Commander Data -- you'd better take a look at this.

Geordi, Maturin and Data move to Beverly...

37 NEW ANGLE

on Beverly and the N.D. working over Quint's body. Geordi, Data and Maturin join her. Beverly stands and indicates the body.

BEVERLY
(to Data)
Data, you said you saw a plasma discharge coming from the console when Quint was killed...

DATA
That is correct.

BEVERLY
Well, that's not what killed him.

(off tricorder)
I'm detecting an anomalous energy residual throughout his body... all the way down to the cellular level.
(MORE)

37 CONTINUED:

BEVERLY (Cont'd)
Whatever it is, it's definitely not the result of a plasma discharge.

Data opens his tricorder and scans Quint's body... then looks up in puzzlement.

GEORDI
Anything?

DATA
I cannot identify the energy residual. However, it appears to have the same anaphasic signature as the power fluctuations we observed in the weather control system.

Reactions.

GEORDI
Then it's possible that whatever caused the weather malfunctions also killed Quint...

DATA

It is possible.

A beat.

GEORDI

(to Data)

We should scan the colony for any energy readings that match this anaphasic signature.

Data nods and he moves off with Geordi. Beverly is staring down at Quint's body, preoccupied by something.

BEVERLY

(to Maturin)

Governor, with your permission, I'd like to take the body back to the ship to run a few more tests.

MATURIN

Of course, Doctor.

37 CONTINUED: (2)

BEVERLY

(to N.D.)

Ensign, have Doctor Selar run a bio-spectral analysis.

The N.D. nods. Beverly prepares to go, intent about something.

MATURIN

(to Beverly)

You're not going to run the tests yourself?

Beverly seems distracted about something.

BEVERLY
No. There are some things I have to attend to...

Maturin gives her an odd look. As Beverly heads for the door...

CUT TO:

38 INT. HOWARD HOME - DAY

Beverly ENTERS (NOTE: It should still be dark and cloudy outside, the storm still in evidence). The camellia flowers are everywhere, as seen before.

38 CONTINUED:

BEVERLY
(calls out)
Ronin... I have to talk to you... are you here?

There's a beat, then Beverly moves her head as if someone is touching her cheek. She smiles, clearly responding to the touch.

RONIN'S VOICE
I'm here, Beverly... did you miss me?

BEVERLY
(smiles)
Yes....
(beat)
But... I must talk to you.
There's been an accident...

RONIN'S VOICE
I know. Quint is dead.

BEVERLY
Do you know what happened? What was he trying to do?

RONIN'S VOICE
Beverly... there's something more important we have to talk about...

Beverly closes her eyes, struggles to concentrate on the problem at hand...

BEVERLY
Ronin... I've got to know.
Quint's dead...

Suddenly, a HAND reaches into frame and cups her cheek. Beverly reacts in surprise, turns --

39 REVEAL (OPTICAL)

RONIN. It's the man from the funeral. He staring at Beverly with an intense look.

BEVERLY
Ronin?

RONIN

Yes...

Ronin reaches out for her. She puts her hands into his. He draws her close. The sight of him is almost hypnotic to Beverly -- she seems drawn to him by feelings and forces that she cannot understand or resist.

RONIN

I need you to help me...

He steers her to a couch and they both sit down. Ronin shudders for a moment, reacting to a sudden pain throughout his body.

BEVERLY

Help you?

RONIN

It's not easy for me to take corporeal form... I can't do it for long. I want you to light the candle...

BEVERLY

Quint said it was your home... is that true?

RONIN

Yes... if I'm away from it for too long, I begin to weaken. That's why the women in your family have always kept the candle lit.

Ronin shivers briefly, in pain. Beverly stands,

worried.

BEVERLY
The candle is on my ship... I'll go get it...

RONIN
(quickly)
No... there's no time... I'll go with you...

39 CONTINUED:

BEVERLY
How... ?

RONIN
The power transfer beam... I can travel along it.

Beverly nods, eager to help him.

BEVERLY
After I light the candle, then what?

RONIN
Then we'll be together... always.

He takes her in his arms... and he kisses her. But before it can turn passionate, he stands and backs away... and he VANISHES, leaving her unsatisfied.

39 CONTINUED: (2)

In her eyes, we can see that she has completely forgotten about Quint and is only concerned with what Ronin has told her. As she stands and heads for the door...

CUT TO:

40 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before, in orbit of the green planet. The energy beam is still cutting through the atmosphere.

41 INT. BEVERLY'S QUARTERS (OPTICAL)

Beverly ENTERS.

BEVERLY
Computer, secure door.

She immediately goes to a desk and quickly sorts through a medical kit with an obsessive, almost maniacal drive. She finds a laser DEVICE... then she quickly moves to the candle on her night table and LIGHTS it. She sits down on the bed and looks around the room expectantly. She is obviously on edge -- nervous, doesn't know what to do with her hands. After a beat, she gets up, walks around the room, keeps glancing at the candle. Beverly is like a drug addict in search of her next "fix".

BEVERLY
(continuing, calls out)
I lit the candle... where are you?

She sits on the edge of the bed, puts her head in her

trembling hands and tries to get a hold of herself. Suddenly, from behind her, a PAIR OF HANDS reaches over her shoulders and caresses her hands. Beverly grabs the man's hands and holds onto them tightly, hanging on for dear life. Ronin moves into view, comforting...

RONIN
It's all right... we're together... we're going to be one... I'll become part of you, Beverly. Would you like that?

BEVERLY
Yes... more than anything.

Ronin looks pleased. His breathing is still labored...

41 CONTINUED:

RONIN
As it was with your grandmother... and your great-grandmother... and all of the Howard women before them... I'll take care of you.
(beat)
And you'll feel love as you've never felt it before...

He smiles at her. We can see that in this moment there is nothing Beverly wouldn't do for this man. He walks toward her with intent and VANISHES. Beverly's arms close around nothing... she is feeling an unseen presence. She runs her hands her across her face... neck... caressing herself... runs her fingers across her lips... as if still feeling his lips upon hers...

She falls backward onto the bed. As she is swept away in a moment of ecstasy...

CUT TO:

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

As before.

43 INT. TRANSPORTER ROOM (OPTICAL)

Beverly is stepping onto the transporter platform, where several suitcases can be seen... she is holding the lit candle. A TRANSPORTER CHIEF is at the controls. Picard RUSHES INTO the room, carrying a PADD.

PICARD
(re: PADD)
Beverly... what the hell is this?

BEVERLY
I thought it was pretty self-explanatory. I'm leaving Starfleet.
(to Chief)
Energize.

PICARD
Belay that order.
(to Beverly)
Beverly, you can't just... resign.

43 CONTINUED:

BEVERLY

I can -- and I have. I've decided to stay on Caldos and become a healer, like my grandmother. It's a proud Howard tradition, and I've decided to uphold it.

(to Chief)

Energize.

The transporter chief looks to Picard, who doesn't know what to do.

BEVERLY

(continuing)

I've resigned my commission. Now unless you plan on kidnapping me...

Finally, Picard nods to the Transporter Chief. Beverly DEMATERIALIZES. OFF Picard's disturbed expression...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

44 INT. READY ROOM

Picard and Troi, mid-conversation. Picard is on his feet, tense. They're trying to make sense of the situation.

TROI

Beverly was attracted to Ronin in a very... intense and intimate way. I warned her that they had both experienced a recent loss... but she seemed very defensive about it... so I left her alone.

(beat)

I could sense she was holding something back... she wasn't telling me the whole truth...

PICARD

Do you think this Ronin may be exerting some sort of influence on her... that she may be staying because of him?

TROI

It's possible. She may really believe she's in love...

Picard considers -- something still doesn't seem right about all this.

PICARD

It's a rash decision... ill-considered... not like Beverly at all.

44 CONTINUED:

TROI

I agree. But she does have the

right to make that choice, even if we feel it's a bad one.

The door CHIMES.

PICARD

Come.

Data ENTERS.

DATA

Captain, Geordi and I have detected an energy residual with the same anaphasic signature as the one we found in Ned Quint's body.

PICARD

Where?

DATA

Approximately seventeen kilometers from the center of the colony.

(beat)

It is coming from the cemetery, sir.

Picard reacts to the strange news.

PICARD

I want you to go down to the cemetery... see if you can pinpoint the source.

DATA

Aye sir.

Data EXITS.

PICARD
(to Troi)
In the meantime, I would very much like to meet this... Ronin.

OFF Picard's concern...

CUT TO:

45 EXT. PLANET SURFACE - CEMETERY - NIGHT

It's dark and there are distant rumbles of thunder. Data and Geordi ENTER the cemetery, carrying Palm Beacons and scanning with their tricorders...

45 CONTINUED:

GEORDI
(off tricorder)
The energy readings are coming from this area, but I can't get an exact location. I'll try to narrow the scan field...

Geordi adjusts his tricorder, then walks into the cemetery with no hesitation. Data follows. They walk among the tombstones moment, scanning. Data reacts to his tricorder... aims it toward the ground.

DATA
The energy readings appear to be originating approximately eight meters below the surface.

Data follows the readings... and comes to a stop at a single grave.

DATA
(re: grave)
I believe they are concentrated within this burial site.

46 INCLUDE

Felisa Howard's grave. As Data and Geordi exchange a look...

CUT TO:

47 INT. HOWARD HOME - NIGHT (OPTICAL)

The room is dimly-lit... the exotic candle is burning brightly... the mood is romantic. Beverly is lying on the floor in front of the FIREPLACE wearing a loose-fitting robe. She looks peaceful, content. Ronin enters and sits down next to her. She cuddles against him and smiles.

BEVERLY
I'm so glad you're here... right now I can't imagine what life was like before I met you.

47 CONTINUED:

RONIN
And it will only get better.

He strokes her cheek, then stands and takes a step away. His body TRANSFORMS into an irridescent GREEN MIST. Beverly stares in anticipation as the vaporous shape moves toward her... her body tense but open to receive it. The vapor CLINGS to the contours of her face and body... and then it COALESCES into her, LIGHTING UP her features with a momentary GLOW...

Beverly's eyes close... her head rolls about on her shoulders... she's in the throes of some dark and mysterious passion...

48 CLOSE ON BEVERLY'S FACE (OPTICAL)

her eyes still closed...

BEVERLY
Ronin... I had no idea I could feel this way...

RONIN'S VOICE
We're nearly merged now... as two candles join to form a single light... so we will flourish as one...

Beverly opens her eyes -- and then her EYES CHANGE IN COLOR FROM BLUE TO A STARTLING EMERALD GREEN.

RONIN'S VOICE
I love you, Beverly.

Suddenly, there's a KNOCK at the door. Beverly ignores it.

BEVERLY
(to Ronin)

I love you...

There's a more insistent knock at the door. Beverly still ignores it. We hear the door open...

49 INCLUDE PICARD (OPTICAL)

as he ENTERS the house. He sees Beverly sitting on the floor, seemingly in a daze.

49 CONTINUED:

PICARD
Beverly...

Beverly sits up at the voice, and there is a sense that she has awakened from a deep sleep. She sees Picard and pulls the robe tightly around her and gets to her feet. She's surprised to see him -- and a little embarrassed.

BEVERLY
Jean-Luc...

49 CONTINUED: (2)

PICARD
I'm sorry for startling you. I knocked, but there was no answer.

Beverly is agitated, tense.

BEVERLY

(on edge)
What do you want?

PICARD
I hoped to meet your new friend... Ronin.

BEVERLY
He's... not here.

PICARD
Oh. Well, if you don't mind I'll wait. I'm anxious to meet this remarkable young man who swept away not only one, but two of the Howard women.

BEVERLY
(an edge)
Jealousy doesn't become you, Jean-Luc.

Picard ignores the barb... and notices something.

PICARD
Beverly... did you change the color of your eyes?

Beverly takes a couple steps away from him, thoughtful... glances into a nearby mirror. She reacts in surprise... tries to keep her voice matter of fact.

BEVERLY
Yes... I just got tired of the old color. Don't you think this suits me?

PICARD

I think I liked your eyes the way
they were before...
(MORE)

49 CONTINUED: (3)

PICARD (Cont'd)
I think I liked you the way you
were before, Beverly.

She turns on him with anger.

BEVERLY
Well, this is the way I am now.
This is my life. I've made my
decision and I'm not going to
change my mind, so please leave me
alone.

PICARD
No... there's something's wrong
here. This is about more than
just an obsessive love affair
that's gotten out of hand...
(beat)
Why is it that no one has seen
this Ronin except you?

RONIN VOICE
Alright, Captain. Here I am.

They both turn in surprise, and there standing on the other side of the room is Ronin. Beverly moves to him, as if everything were normal. She takes his arm.

RONIN
(to Picard)
And I believe Beverly asked you to leave.

Picard side-steps the issue of leaving and tries to get to the bottom of this.

PICARD
So, you're Ronin... it's a pleasure to meet you. Where are you from?

RONIN
Earth. Scotland.

49 CONTINUED: (4)

PICARD
How long have you been here on Caldos?

RONIN
All that matters is that I'm here now. And that Beverly and I plan to be together for the rest our lives.

PICARD
That's a very... romantic notion. Especially for two people who have just met. Don't you think perhaps you're rushing into things a bit?

Ronin's expression hardens.

RONIN
I think you're a jealous man who can't bear the thought of losing a beautiful woman like Beverly.

DATA'S COM VOICE
Data to Picard.

PICARD
(to com)
Go ahead.

DATA'S COM VOICE
Captain, we have located the source of the energy residual. It appears to be concentrated within Felisa Howard's coffin.

49 CONTINUED: (5)

GEORDI'S COM VOICE
Captain, we'd like permission to exhume the body.

RONIN
(quickly)
You can't do that. Leave her alone...

PICARD
Why? What are you afraid of?

RONIN
I'm not afraid of anything. But

I won't let you desecrate her grave.

Picard takes a beat.

PICARD
(to com)
Mister Data, contact Governor Maturin and ask for permission to exhume the body. Picard out.

Ronin takes an angry step toward him.

RONIN
I won't stand for this... I'll go to the governor myself.

PICARD
Go ahead. But I'll be surprised if the governor knows who you are. He'll probably have the same questions I do. How did you come to Caldos? What ship did you arrive on?

BEVERLY
Jean-Luc, leave him alone --

49 CONTINUED: (6)

PICARD
(hard)
Answer the question, Ronin. What ship? I'd like to look at the passenger list.

(pressing on)
Where have you been living here on Caldos? What's your position here? Who are your neighbors?

Ronin's eyes flash in anger and he VANISHES. Picard reacts.

PICARD
(continuing, quickly)
Come on, Beverly -- we have to get out of here.

He reaches for her hand to pull her away -- but a BURST OF THE GREEN PLASMA ENERGY snakes around his body out of thin-air. He falls to his knees, then slumps to the floor. Beverly reacts -- the shock of seeing Picard hurt seems to propel her into action. She rushes to his side, instinctively helping her friend.

BEVERLY
Jean-Luc...

She feels for a pulse, then grabs a medical kit from a nearby table, brings it over and starts to administer aid to him.

RONIN'S VOICE
Beverly, we must stop the others. They cannot exhume the body.

BEVERLY
We can't leave him... he'll die.

RONIN'S VOICE
(re: Picard)
You must come. I am your love.

I'm the one who will take care of you.

Beverly hesitates for a moment, the medical tricorder in her hand... she closes her eyes tight, as if trying to get rid of a nightmare...

49 CONTINUED: (7)

BEVERLY
No... no, I can't just let him die...

We HEAR Ronin appear offscreen. He places a hand on Beverly's shoulder...

RONIN
Beverly... come with me.

She looks up into his face... her expression stricken... she's like an addict taking the first step away from a powerful drug. It's one of the most difficult things she's ever had to do.

BEVERLY
No... no!

She pushes him away and goes to work on Picard. Ronin eyes her -- worried, fearful, angry. Then a look of resolve crosses his face.

RONIN
I'm going to stop them.

Ronin steps away and we HEAR him vanish offscreen.

As soon as he's gone, Beverly suddenly sags, as if exhausted. She puts a hand to her forehead, closes her eyes, fights off a wave of nausea... she struggles to open her eyes and focus on the tricorder -- and when she does, we see that her EYES have turned BLUE again -- her normal color. She concentrates on Picard... scans him with the tricorder...

After a moment, Picard regains consciousness... he looks up at her...

PICARD
I'm alright...
(beat)
Beverly... you must go after him... go to the cemetery...

Beverly nods. OFF her concern...

CUT TO:

50 EXT. PLANET SURFACE - CEMETERY - NIGHT (OPTICAL)

As before. Data and Geordi standing next to Felisa Howard's grave.

50 CONTINUED:

GEORDI
(taps combadge)
La Forge to Enterprise -- we're ready down here.

A beat, then we see a COFFIN MATERIALIZE on top of the

grave. (Same coffin seen in Teaser.) Data and Geordi walk to the coffin and pull out their tricorders.

Data releases two LATCHES on the coffin and LIFTS OPEN the coffin lid. We see the DEAD BODY of FELISA HOWARD, lying peacefully in the coffin. Geordi and Data begin to scan her body.

DATA
(off tricorder)
I am reading definite signs of anaphasic energy in her body -- it appears to extend to the cellular level.

Geordi reacts, keeps scanning.

GEORDI
How's that possible? She wasn't anywhere near the weather station when Quint was killed... she died of natural causes...

DATA
I suggest we run a deep tissue scan to look for --

Suddenly, Felisa's eyes OPEN -- she's staring directly at Data. Data reacts with surprise. Felisa SITS UP, reaches out and GRABS Data and Geordi by the arms. They are suddenly enveloped in a field of CRACKLING GREEN PLASMA ENERGY -- as seen before. Data slumps over at the waist, deactivated. Geordi falls to his knees and slumps to the ground.

50 CONTINUED: (3)

Geordi moans, dazed... lying on the ground... he tries to sit up. Felisa starts to get out of the coffin, eyeing Geordi with intent -- a bizarre and terrifying sight...

BEVERLY'S VOICE

Stop -- NO!

51 INCLUDE BEVERLY (OPTICAL)

who stares at the shocking sight of her dead grandmother getting out of her coffin.

BEVERLY

Ronin -- stop this... please...

Felisa looks at Beverly.

FELISA

Beverly, it's all right... have trust in me..

Beverly steels herself against the image of her grandmother... she has broken the narcotic hold and is struggling to be herself. She looks haggard, exhausted.

BEVERLY

(angry)

You're not Nana... Nana's dead. Leave her alone.

Suddenly, Felisa's body goes limp in the coffin. Ronin APPEARS standing next to the grave.

RONIN

Beverly, these men were trying to stop us from being together. Once they're gone, everything will be all right.

BEVERLY

No... I won't let you hurt my friends.

Beverly reveals that she is holding the exotic candle, which is still lit.

51 CONTINUED:

BEVERLY

No, it won't. I scanned myself with the tricorder. You've been infusing me with the same anaphasic energy that killed Quint...

Ronin hesitates at this, troubled -- then he continues to move toward her, his eyes boring into hers.

RONIN

He was trying to destroy me... I had to defend myself...

(beat)

But I would never hurt you, Beverly. I'm here to protect you...

Beverly struggles to stay focused... confronting him.

BEVERLY

No, you're not. There's no such thing as a ghost... you're some sort of... anaphasic lifeform...

(beat)

Anaphasic energy is extremely unstable... without an organic host to maintain your molecular cohesion, you'd die... isn't that right?

RONIN

Beverly...

Beverly indicates the candle.

51 CONTINUED: (2)

BEVERLY

(pressing on)

I scanned the candle, too... the flame is plasma-based... you were using it as a temporary receptacle for yourself... until you could get to me... so you could "merge" with me...

Ronin keeps coming, a threat. Beverly uses her words to keep him at bay...

BEVERLY

You've been using me... Nana... my whole family... for centuries...

Ronin's face darkens -- he knows he's been caught.

RONIN
And I loved all of them... and
they loved me.
(firm)
Give me the candle, Beverly.

He approaches her, reaching out for the candle.

BEVERLY
No...

She steps backward. Ronin glances at Geordi, who is still lying on the ground, dazed. Suddenly we see a BURST of CRACKLING PLASMA ENERGY flash around Geordi, who yells out in pain.

RONIN
(re: Geordi)
Put it down -- or I'll kill him.

Beverly watches in horror for a moment... then slowly walks toward Ronin and Geordi...

RONIN
(continuing)
Very good... now set it down...
then walk way.

Beverly sets the candle down near Ronin's feet... and begins to stand up... but in a lightning move she GRABS Geordi's phaser off his belt -- and she shoots it at the candle, VAPORIZING it.

51 CONTINUED: (3)

RONIN
(urgent)
NO!

Beverly taps Geordi's communicator.

BEVERLY
(quickly, to com)
Crusher to Riker. Wil -- I want you to shut down all plasma conduits in the weather control system. I'll explain later.

RIKER'S COM VOICE
Understood.

BEVERLY
(to Ronin)
You've got nowhere left to go...

Ronin smiles slightly, menacing.

RONIN
Yes, I do...

He moves toward Beverly with intent. Beverly aims the phaser at him.

BEVERLY
Keep away from me...

Ronin keeps coming, a threat. Beverly has no choice -- she FIRES at Ronin. He stumbles backward, quickly recovers -- and he makes a sudden lunge toward her. Beverly FIRES a sustained burst. Ronin's body begins

to FRITZ OUT, and he VANISHES in a final FLASH of ENERGY. Gone.

51 CONTINUED: (4)

Beverly quickly moves to Geordi, who nods that he's all right. Beverly quickly moves to Data, reaches behind his back and RE-ACTIVATES him. Data stands up -- he's all right. Off Beverly's relief...

CUT TO:

52 OMITTED

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

54 INT. TEN FORWARD

Later. Beverly and Troi are sitting at a remote table, enjoying a drink.

BEVERLY
Somehow he realized that one of my ancestors had a biochemistry that was compatible with his energy matrix...
(beat)
I imagine he took human form and seduced her the same way he did me. He had some sort of hypnotic... almost telepathic control.

A somber beat as Beverly takes a sip of her drink.

BEVERLY

It's strange... I was about to be initiated into a very unusual relationship... I guess you could call it a family tradition. And there's a part of me that's a little sad...

TROI

How so?

BEVERLY

I re-read the entries in my grandmother's journals. Whatever else he might have done... he made her very happy.

54 CONTINUED:

As Beverly looks out the window, reflecting on her experience...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Lower Decks"
#40277-267

Story by
Ronald Wilkerson & Jean Louise Matthias

Teleplay by
Rene Echevarria

Directed by
Gabrielle Beaumont

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FINAL DRAFT

STAR TREK: "Lower Decks" - 11/17/93 - CAST

STAR TREK: THE NEXT GENERATION
"Lower Decks"

CAST

PICARD	OGAWA
RIKER	BEN
DATA	JORET
BEVERLY	LAVELLE
TROI	SITO
WORF	TAURIK
GEORDI	
Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D. PATIENT

STAR TREK: "Lower Decks" - 11/17/93 - SETS

STAR TREK: THE NEXT GENERATION
"Lower Decks"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
TEN FORWARD	SHUTTLECRAFT
ENGINEERING	
SICKBAY	
BEVERLY'S OFFICE	
CORRIDOR	
TURBOLIFT	
READY ROOM	
SHUTTLEBAY	

RIKER'S QUARTERS
SHIP'S GYMNASIUM
OBSERVATION LOUNGE
SHUTTLECRAFT
LAVELLE/TAURIK'S QUARTERS

STAR TREK: "Lower Decks" - 11/17/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Lower Decks"

PRONUNCIATION GUIDE

ARGAYA	ar-GUY-yah
CARSTAIRS	CAR-stares
JANALAN	jah-NAH-len
JORET DAL	jo-RET DAHL
LAVELLE	lah-VELL
TAURIK	TOR-ick
TRAKIAN	TRAY-kee-un
VEDEKS	VEH-decks

"Star Trek: The Next Generation"
"Lower Decks"
TEASER

FADE IN:

1 INT. TEN FORWARD

TROI and RIKER are sitting at a table looking over a PADD. The usual complement of N.D's fill the room.

A waiter stands at a nearby table, wiping it clean. His name is BEN, and though Riker and Troi don't

notice, he's eavesdropping on their conversation.

RIKER
Fletcher has more experience with propulsion systems --

TROI
But Carstairs is better with people. Considering this is a supervisory position, I'd go with her.

RIKER
(considers)
You're probably right...

Riker works the PADD, leans back and rubs his eyes as if they're tired.

RIKER
(continuing)
Didn't we just finish a Crew Evaluation Report?

TROI
(smiles)
That was three months ago.

RIKER
Feels like three weeks. Maybe we should just give everyone a promotion and call it a night.
(smiles)
What do you say... Commander?

TROI
(smiles)

Fine with me... Captain.

2 NEW ANGLE

revealing a table in the corner from which four junior officers are watching Riker and Troi -- who can be seen in the background laughing over something one of them has said.

Two of them are recognizable: ALYSSA OGAWA, Beverly's Nurse, and Ensign SITO JAXA, the young Bajoran woman from "First Duty." As we'll see, the Nova Squadron incident has left Sito a little unsure of herself; determined to get her career back on track but desperate to avoid making another mistake, she's become very cautious, very by-the-book.

The group is rounded out by a Vulcan male named TAURIK and a human male named LAVELLE. Like Sito, they are both in their early to mid-twenties. Lavelle is bright, handsome and personable -- think of Riker twelve years ago. Taurik is extremely intelligent and knows it -- he has enormous confidence in his own abilities.

LAVELLE
Why do they keep laughing? What's so funny about Crew Evaluations?

OGAWA
Don't worry about it, Sam.

SITO
Let's just try and have a good time.

LAVELLE
How can I have a good time when my career's being decided across the room?

Lavelle crosses his fingers, closes his eyes...

LAVELLE
(continuing, quiet)
Think promotion... promotion... promotion...

Taurik regards him disapprovingly.

TAURIK
You can't really believe this will influence the outcome of your evaluation?

Lavelle ignores him, continues his quiet chant. The others see Taurik's annoyance and can't resist teasing him.

2 CONTINUED:

OGAWA
It's a time-honored strategy, Taurik.

SITO
The Vedeks of the Janalan order maintain a round-the-clock chant for the well-being of the Bajoran people.

TAURIK
Considering the history of your planet, that doesn't exactly validate what he's doing.

Sito shrugs to concede him the point, but Lavelle is finally exasperated by the relentlessness of Taurik's logic. The efficacy of what Sam is doing is questionable.

LAVELLE
Promote me, please -- so I can make Lieutenant and have my own room.

TAURIK
If you aren't happy sharing quarters with me, then you should put in for a new room assignment.
(beat)
Just in case you're not promoted.

Sito and Ogawa smile at Taurik's remark.

3 ON RIKER AND TROI

Ben is approaching them with TWO COFFEES.

RIKER
I've been thinking about who to promote to Ops --

TROI
The new night duty officer?

3 CONTINUED:

RIKER
(acknowledges)
Lavelle's an obvious candidate, but I'm considering Ensign Sito as well.

Ben sets the coffees down.

BEN
(to Troi)
You sure about dessert?

TROI
Yes. Don't tempt me.

3 CONTINUED: (2)

Ben smiles and moves off; we FOLLOW HIM as he approaches the junior officer's table.

Ben is about the same age as the others; has an easy smile and wit. He signed aboard a Starship for fun and adventure, and as a civilian, isn't subject to the pressures of Starfleet. He likes nothing more than to kid his friends about how seriously they take everything.

LAVELLE
Are they working on the crew evaluations?

BEN

Yep.

SITO
Who were they talking about?

BEN
It's not my place to say...

SITO
Come on, Ben.

LAVELLE
Please.

BEN
All right, but I'm not sure you're going to like it...

They react --

BEN
(continuing)
Apparently... you're both up for the same job...

Everyone reacts. Sito and Lavelle look at each other... wondering how this will affect their friendship... Off this moment we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 INT. BRIDGE

At Red Alert, Sito is at Tactical, Lavelle at the Conn, DATA at Ops -- Riker is giving a series of rapid-fire orders from the Command Area. Various N.D's as needed.

RIKER
Lock phasers on target --

SITO
(works)
Phasers locked --

DATA
(off console)
The enemy vessel is firing.

RIKER
Helm, hard to starboard!

LAVELLE
(works)
Hard starboard --

RIKER
Fire phasers!

Sito works the console but it takes her a moment to comply -- Worf turns from the aft station to watch as she recovers and fires.

SITO
Firing --

We hear the SOUND of phasers firing.

DATA
Target is destroyed.

RIKER
End simulation sequence and secure from drill.

Red Alert ends and Riker studies a read-out.

4 CONTINUED:

RIKER
(continuing, to all)
Alpha shift, your response time was seven percent slower than gamma shift --

Everyone on the Bridge reacts to this disappointing news.

4A INT. ENGINEERING

where Taurik, Geordi, and a few N.D's are listening.

RIKER'S COM VOICE
I'd like all departments to submit drill evaluation reports by oh nine hundred hours --

GEORDI
Ensign, you'll write that report.

TAURIK

Yes, sir.

4B INT. BRIDGE

Continuous.

RIKER

Let's see if we can find a way to close that gap.

Riker turns to Sito.

RIKER

(continuing)

What happened back there, Ensign?

4B CONTINUED:

Sito explains, a little nervously.

SITO

I'm sorry, sir. When we changed course I had to re-lock the phasers before I could fire.

RIKER

Next time try letting the locking relay float until the actual order to fire is given.

Sito acknowledges.

RIKER

(continuing)

They may not teach that trick at
the Academy, but it works.

SITO
Thank you, sir.

Riker turns to Lavelle.

RIKER
Lavelle...

LAVELLE
Sir?

There is a moment of anticipation on Lavelle's face, as if he's hoping to be complimented.

RIKER
Resume previous course and speed.

A flicker of disappointment crosses Lavelle's features.

LAVELLE
(all business)
Aye, aye sir.

RIKER
One "aye" is sufficient
acknowledgment, Ensign.

Lavelle's face flushes with embarrassment. PICARD ENTERS from the Ready Room and approaches Riker.

4B CONTINUED: (2)

PICARD
Helm, change course for the Argaya system -- maximum warp.

LAVELLE
Aye, sir.

RIKER
What about our rendezvous with the Clement?

PICARD
I've just received new orders from Starfleet. We'll discuss it in the Observation Lounge.

Data stands to join Picard and Worf as they cross toward the Observation Lounge. Lavelle looks over at Data's vacant chair -- someone is going to have to man Ops and he hopes he is chosen. Riker glances at him, then back toward Sito.

RIKER
Ensign Sito, you'll fill in at Ops.

Lavelle tries not to show his disappointment.

SITO
Yes, sir.

She crosses toward the chair as the senior officers EXIT into the Observation Lounge.

She takes a seat and orients herself, pushes a few controls. It's an awkward moment; the two friends are still grappling with the fact that they're competitors,

and now they have to sit side by side. She senses Lavelle's disappointment that he wasn't chosen and tries to steer the conversation elsewhere.

SITO
(continuing, quiet)
The Argaya system is close to the Cardassian border; I wonder why we're going there.

He shrugs, doesn't join in her speculation.

4B CONTINUED: (3)

SITO
(continuing)
How would you like to be a spider under that table?

LAVELLE
(turns to her)
What?

SITO
(gesturing back toward the Observation lounge)
A spider under the table --

LAVELLE
Is that like a fly on the wall?

SITO
(smiles)
I guess so.

He smiles -- the awkwardness between them evaporates. (NOTE: as they talk, they should occasionally work their controls.)

SITO
(continuing)
You did really well during the drill.

LAVELLE
Apparently Commander Riker didn't think so. I swear he's got it in for me.

SITO
You're imagining things.

LAVELLE
Oh, yeah? Then how come you're sitting in that chair instead of me?

Sito tries to make light of it.

SITO
Maybe he figured I need more practice than you do.

He smiles and they turn their attentions to their consoles... Off this moment...

5 OMITTED

6 INT. ENGINEERING

Taurik is working at the pool table; GEORDI ENTERS and starts to cross past.

TAURIK
Excuse me, sir... do you have a minute?

GEORDI
Sure. What is it?

TAURIK
I'd like you to take a look at something.

Geordi smiles slightly. Apparently this isn't unusual for Taurik.

GEORDI
Have you been improvising again, Ensign?

TAURIK
In a manner of speaking. I'm running a computer simulation to test a new warp-field configuration.

Geordi studies the console indicated by Taurik.

GEORDI
You've got a problem right here... the plasma flow in the nacelles is out of sync.

TAURIK
Actually, sir, that was done deliberately.

Geordi reacts; clearly this isn't how it's ordinarily done.

TAURIK
(continuing)
As you can see, this configuration has increased overall warp-field integrity by seven percent.

GEORDI
(off console)
You're right...

6 CONTINUED:

TAURIK
Doctor Nils Diaz has been experimenting with this technique at the Tanaline Propulsion Laboratory.

Geordi is studying the read-outs.

GEORDI
I know his work, but I never heard anything about this...

TAURIK
His findings have not been released yet. I was able to review a preliminary report when I was at the Academy.

GEORDI

I'll look forward to reading about it...

TAURIK
I predict that when these findings are made public, they will become a new model for warp field operation.

GEORDI
Sounds interesting.

TAURIK
With your permission, I would like to begin tests to see if the technique can be adapted to our warp drive.

Geordi studies the monitor as he considers...

6 CONTINUED: (2)

GEORDI
I don't know... There could be variables you didn't account for.

Taurik considers the possibility.

TAURIK
I was quite thorough.

GEORDI
I'm sure you were... but I'd like to look over your simulation before I authorize any tests.

TAURIK

As you wish.

GEORDI

If you have any other ideas for improving efficiency, feel free to run them by me.

TAURIK

As a matter of fact, sir, I do -- when would be a good time to discuss them?

The only reason Geordi restrains himself is because he asked for it.

GEORDI

I'll get back to you on that...

Geordi moves off; Taurik watches him go for a beat before setting to work...

7 INT. SICKBAY

Ogawa ministers to an N.D. PATIENT on a bio-bed, then moves toward Beverly's Office. She stops at the door and waits for BEVERLY to look up from her desk.

8 INT. BEVERLY'S OFFICE

Beverly sees her and smiles.

BEVERLY

If you're wondering about your

evaluation, it couldn't be better.

OGAWA
(smiles)
Actually, I just wanted to tell you that Ensign Reilly's condition is showing improvement... but thank you.

BEVERLY
In fact, I'm recommending you for a promotion. How does Lieutenant Alyssa Ogawa sound to you?

OGAWA
It sounds wonderful.

BEVERLY
I'll talk to Commander Riker... I expect it'll be official as soon as the current crew evaluation is over.

Ogawa smiles and turns to exit...

BEVERLY
Alyssa... I've been meaning to ask you -- how are things going with you and Lieutenant Powell?

There is a brief hesitation.

OGAWA
Fine... I think.

BEVERLY
You think?

Ogawa takes a breath... she's trying to be casual about this, but there's an undercurrent of concern.

OGAWA
I'm sure it's nothing... but he seems... preoccupied lately. Last night he had to cancel our date.

BEVERLY
I see...

8 CONTINUED:

OGAWA
I know he's been putting together a research proposal... he's been really busy with it...

BEVERLY
I can understand that. Sometimes I get so absorbed in my research I forget to eat.

Ogawa still seems concerned.

OGAWA
I just wonder...

She trails off, but Beverly knows she wants to talk.

BEVERLY
What?

OGAWA

I've never met anyone like Andrew. It's as though we've known each other forever...

BEVERLY
You do seem well-suited.

OGAWA
But... I know that in the beginning of a romance... it's possible to be... a little blind.

BEVERLY
(carefully)
I'm not sure exactly what you mean...

OGAWA
Well... cancelling a date like that... the way he's been so distant lately...
(beat)
Doctor... do you think those could be warning signs? That he's losing interest?

BEVERLY
Alyssa... I think you may be overreacting.

OGAWA
Maybe so...

8 CONTINUED: (2)

BEVERLY

If I felt as strongly about someone as you do about Andrew -- he'd have to do a lot more than cancel one date before I became suspicious.

Ogawa can't help but smile.

OGAWA

You're right...

BEVERLY

As soon as this research project is over... I'm sure things will be just like they were.

Cheered, Ogawa puts a final bright spin on things.

OGAWA

Except, of course, that he'll have to deal with Lieutenant Ogawa.

And she EXITS, smiling.

8A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

9 INT. TEN FORWARD

Sito is standing at the bar talking with Worf. A smaller than usual number of N.D's are in the room.

SITO

I only filled in at Ops for half an hour, but I had to degauss the main deflector dish, recalibrate the navigation grid, and use the internal sensors to find a lost puppy.

WORF
Ops is a very different challenge from Tactical.

SITO
I can't figure out why I'm even being considered for the assignment... I'm a security officer.

Worf regards her for a beat.

WORF
I recommended you.

Sito is surprised and gratified to hear this.

SITO
I'll try not to let you down, sir.

10 ON LAVELLE, TAURIK AND BEN

who are at the same table we saw them at before, watching Sito and Worf. Ben stands with an empty tray -- there aren't many people in Ten Forward so he has time to talk.

LAVELLE

What could they be talking about?

Taurik's had enough of Lavelle's trying to eavesdrop.

TAURIK
Have you ever considered learning to lip read?

Ben smiles at Taurik's comment, but Lavelle ignores his remark.

LAVELLE
Do you think Worf's chewing her out?

BEN
No, he always looks like that.

There's a trace of envy in Lavelle's voice:

LAVELLE
(continuing)
Maybe he's giving her pointers on how to land the Ops position.

The door OPENS and Riker ENTERS; he glances their way when he crosses past their table.

BEN
Hi, Wil.

RIKER
(a greeting)
Ben...

When Riker crosses away Lavelle looks at Ben in disbelief.

LAVELLE
You call him Wil?

BEN
Why not?

10 CONTINUED:

LAVELLE
He's second in command of this ship, that's why not.

BEN
I'm not Starfleet; I'm a civilian. And when he's in here, he wants to be treated like a civilian.

LAVELLE
Riker? I bet he sleeps in his uniform.

10 CONTINUED: (2)

BEN
You only think that because he's your C.O. If you got to know him --

LAVELLE
(dismissing this)
Right.

Ben isn't sure why Lavelle's reacting like this.

TAURIK
(to Ben)
He's convinced that Commander Riker doesn't "like" him.

BEN
Why? Did you crash the ship into something?

LAVELLE
No. He just doesn't like me.

TAURIK
He doesn't even know you.

BEN
That's right. You should go talk to him.

LAVELLE
About what?

TAURIK
Perhaps something you have in common?

BEN
He likes Jazz... poker... he's Canadian --

LAVELLE
Yeah? My grandfather was from Canada.

BEN
There you go.

Sito approaches the table; in the background, we see that Worf is EXITING Ten Forward.

SITO
Hi --

She sees that there's no chair for her.

10 CONTINUED: (3)

LAVELLE
Here...

He stands and frees his chair for her.

LAVELLE
(continuing)
I've got to go talk to somebody.

10 CONTINUED: (4)

We follow Lavelle as he moves off, drink in hand. He steels himself, then moves to the bar next to Riker. Riker is working on a PADD and doesn't notice him.

LAVELLE
Good evening, sir...

Riker turns toward him.

RIKER
Lavelle...

Lavelle smiles awkwardly, unsure what to say. Riker regards him for a beat, wondering if he wants something.

RIKER
(continuing)
Can I do something for you?

LAVELLE
No, sir. I... just came to get myself another drink.

Riker glances down at the drink Lavelle's already holding in his hand -- it's nearly full.

RIKER
Something wrong with that one?

LAVELLE
Actually, I...

The Bartender approaches.

LAVELLE
(continuing, to Riker)
What are you having?

RIKER
Trakian Ale.

LAVELLE
Good choice.
(to bartender)
I'll have one, too.

Riker returns to his PADD. After a beat.

10 CONTINUED: (5)

LAVELLE
My Grandfather was Canadian, you know.

RIKER
Really...

LAVELLE
Aren't you one, too?

RIKER
A grandfather?

Lavelle laughs, maybe a little too much.

LAVELLE
Canadian, sir. Canadian.

RIKER
No. I grew up in Alaska.

Lavelle's smile fades as he realizes his plan is collapsing.

LAVELLE
Oh. Well... they both... get a lot of snow.

Riker isn't sure what to say to this; he returns to his PADD. An awkward beat as Lavelle decides to get out before he gets himself in any deeper.

LAVELLE
(continuing)
Good talking to you, sir.

Lavelle moves off, mortified by the whole encounter -- a beat later the bartender arrives with his ale. He looks at Riker, who glances after Lavelle and shakes his head.

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in space.

12 INT. BRIDGE

as Picard ENTERS from the Ready Room. Riker is in the command area, Worf is at Tactical, Lavelle at the Conn, Data at Ops.

RIKER
We're holding position in the Argaya System.

12 CONTINUED:

Picard acknowledges, turns to Worf.

PICARD
Anything?

WORF
(off console)
No, sir. I detect no vessels in the vicinity.

Picard and Riker exchange a concerned look.

PICARD
How close are we to the Cardassian border?

DATA
(off console)
Less than five thousand kilometers.

To Lavelle this all sounds very mysterious.

WORF
(off console)
Sir... I am detecting an object... five meters in length.
(beat)
It appears to be an escape pod.

RIKER
They must have been forced to abandon ship.

PICARD
How far inside Cardassian space is it?

WORF
Over fifty thousand kilometers.

Picard and Riker share a grim look.

PICARD
How the hell are we going to get it out of there... ?

Off Lavelle's face -- he doesn't know what this mysterious escape pod contains, but clearly it's important to us...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. BRIDGE

Moments later.

DATA
(off console)
Sir, the pod's life-support system is failing.

RIKER
(to Worf)
Notify Doctor Crusher --

PICARD
Can we get within Transporter range without crossing into Cardassian territory?

DATA
(works)
We would need to boost the gain on the confinement beam by at least seven percent.

PICARD
(to com)
Mister La Forge?

14 INT. ENGINEERING

where Taurik and Geordi are working.

GEORDI
I'm on it, sir.

Geordi works a console.

GEORDI
(continuing, to Taurik)
Try it now...

14 CONTINUED:

TAURIK
(works)
The pod is still too far away...

GEORDI
I'm going to try augmenting the frequency spread...

Geordi sets to work. Taurik studies his console for a moment.

TAURIK
Bio-readings indicate that the passenger is humanoid...
(works console)

Attempting life-form
identification --

GEORDI
(sharp)
No one asked you to do that,
Ensign. Let's just get him aboard
safely.

Taurik reacts -- Geordi keeps working.

GEORDI
(continuing)
There, that should do it...

TAURIK
(off console)
Confinement beam is at one hundred
nine percent of normal.

GEORDI
(hits combadge)
Transporter room -- you should be
able to get a lock now.

15 INT. BRIDGE

where they are monitoring the conversation.

VOICE
Aye, sir --

PICARD
(to com)
Doctor, are you ready?

16 INT. SICKBAY (OPTICAL)

where Ogawa is helping Beverly prepare a bio-bed.

16 CONTINUED:

BEVERLY
(hits combadge)
Stand by.

BEVERLY
Alyssa, I'm afraid I'm going to have to ask you to leave.

OGAWA
All right, Doctor.

With a last glance around to make sure everything's ready, she EXITS.

BEVERLY
(to com)
Transporter room. go ahead.

A figure begins to MATERIALIZE on the bio-bed. We cut out before we can recognize whether it is human or alien.

17 INT. CORRIDOR

as Ogawa EXITS to find Sito posted at the door.

OGAWA
What are you doing here?

SITO

I'm not supposed to let anyone but the senior officers inside Sickbay.

OGAWA

Do you have any idea what's going on?

SITO

No. Do you?

Ogawa shrugs. In the background we see Picard round a corner and head their way.

OGAWA

(sotto)

I better go.

She EXITS down the corridor. Picard approaches and nods to Sito as he passes.

17 CONTINUED:

PICARD

Ensign...

She acknowledges and the door OPENS to admit him. But he stops before going in, turns back to look at Sito. He regards her for a beat without saying anything, then turns and EXITS to Sickbay. Sito is left wondering what the look might have meant...

18 INT. BRIDGE

Riker is near an aft station, Data at Ops, Worf at

tactical and Lavelle at the Conn. A group of N.D's ENTER from the Turbolift and stand ready to take their posts. Riker glances to see if everyone's present, then announces:

RIKER
Twelve hundred hours -- alpha shift is relieved...

The other N.D's move from their posts and EXIT to the Turbolifts, but Lavelle approaches Riker.

LAVELLE
Excuse me, sir.

Riker turns to him.

LAVELLE
(continuing)
If it's all right with you, I'd like to stay on for another shift. I could use the training.

RIKER
Now's not the best time.

LAVELLE
Yes, sir.

Lavelle moves to the Turbolift... it OPENS and he goes inside. As the door closes, we catch a glimpse of his frustrated expression...

19 INT. CORRIDOR

where Sito is posted. She stands silently for a beat until the door to Sickbay OPENS and Picard steps out -- without breaking stride:

PICARD
Ensign, you're with me.

Surprised by his request, it takes her a beat to follow in step. They move down the corridor in silence, and stop when they reach the Turbolift door. After a moment it OPENS and Lavelle and another N.D EXIT.

Lavelle's surprised to see her with Picard, and he and Sito exchange a look as the pass each other.

20 INT. TURBOLIFT

as the door closes behind them.

PICARD
Bridge.

Picard is clearly preoccupied with whatever their mysterious mission is and says nothing else. For Sito, the next few moments are among the longest of her life. Finally:

PICARD
(continuing)
You're a certified pilot, aren't you?

SITO
Yes, sir.

Picard nods vaguely and returns to his inscrutable thoughts. Sito can only wonder what the question might

portend.

21 INT. READY ROOM

as Picard and Sito ENTER. He moves directly to his desk without offering her a seat. He seats himself and turns to regard her for a beat.

PICARD
How long have you served on the Enterprise?

SITO
Seven months, sir.

21 CONTINUED:

Despite her nervousness, Picard does nothing to make her feel more at ease.

PICARD
I see... I understand you've been recommended for the Ops position. Do you think you're up to it?

SITO
I do, sir.

Sito is wondering if she's about to be promoted.

PICARD
I'm not so sure. Your record concerns me.

SITO

Sir?

PICARD
The incident you were involved in at the Academy.

Sito blanches; this is her greatest fear come to life -- that people will never forget the mistake she made.

SITO
With all due respect... that was three years ago. My record since then --

PICARD
(interrupting)
I'm not certain it matters how long it's been. What I need to know is whether you would ever do something like that again.

SITO
I can assure you, sir, I would never, never jeopardize lives by participating in --

PICARD
(cutting her off)
A dare-devil stunt? I should hope not. What concerns me more is that you participated in a coverup that impeded an official investigation into the death of a cadet.

21 CONTINUED: (2)

From Sito's point of view she's being dressed-down; but Picard's tone, the fact that he so uncharacteristically interrupted her, is indicative that there is more going on here. He's testing her mettle, much like he did Hugh's in "I, Borg." Why he's doing it remains a mystery.

She stammers as she tries to explain.

SITO
Sir, I know I should have told the truth right from the start --

PICARD
But you didn't. You went along with the others and pretended that what happened was nothing more than an accident. What do you suppose that tells me about your character?

She's completely flustered now.

SITO
Sir, if you had any idea what it was like after that incident -- I didn't have any friends, anyone to talk to. I had to take my flighttest with the instructor because no one else would be my partner. In a lot of ways it would have been easier to just walk away. But I didn't. I stuck with it. Doesn't that say something about my character, too... ?

Picard's tone is dismissively sarcastic.

PICARD
I'm very sorry you didn't enjoy your time at the Academy, Ensign. But as far as I'm concerned, you should have been expelled for what you did. Quite frankly, I don't know how you made it onto my ship.

21 CONTINUED: (3)

He leans back, waits for her to defend herself. But she's so rattled by what he's said, she can't. Picard regards her for a long moment... then, almost as if he's disappointed by her inability to reply:

PICARD
You're dismissed...

She turns and EXITS. Off Picard's expression as he watches her go...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. SHUTTLEBAY (OPTICAL)

Taurik is taking aim with a PHASER RIFLE. He FIRES and we reveal that he is shooting at a SHUTTLECRAFT sitting in the bay. Geordi stands nearby with a TRICORDER and watches as the BEAM hits the shuttle's aft section.

GEORDI
Two more seconds...
(beat)
That's enough.

A SCORCH MARK now mars the shuttle's stern. Geordi scans it with the tricorder. Other scorch marks are visible on the hull.

TAURIK
Sir, I'm a little puzzled. Why are we intentionally damaging this shuttlecraft?

A brief hesitation.

GEORDI
We're evaluating hull resiliency. Starfleet requires periodic testing.

TAURIK
I see.
(beat)
I don't believe I'm familiar with that requirement.

GEORDI
(somewhat pointedly)
Probably because you're not a senior officer.

Taurik acknowledges this. But --

TAURIK
If you wish, I can reconfigure the phaser to fire a low-intensity burst that would not harm the shuttle's hull. The test procedure would not be affected.

Oddly, Geordi dismisses what seems a good idea.

22 CONTINUED:

GEORDI
It's fine the way it is. Just give me a four second burst right about here.

He indicates a point on the nacelle. Taurik moves to take up position.

TAURIK
Should I fire from this position?

GEORDI
Actually...
(he gestures)
Make it over there.

Geordi indicates that Taurik take up position a few yards in another direction.

TAURIK
That would be consistent...

Geordi turns and looks at Taurik.

22 CONTINUED:

GEORDI
Consistent with what?

Taurik considers a beat before replying.

TAURIK
With making it appear that this shuttle fled an attack.

Geordi can't help but frown when he realizes Taurik knows exactly what they're really up to.

GEORDI
What makes you think that's what we're doing?

TAURIK
The pattern of fire you have asked for is similar to what might result if the shuttle were fleeing an attacker while engaging in evasive maneuvers.

Geordi regards him with a poker-face.

GEORDI
That's quite a coincidence...

Taurik understands that Geordi is asking him to stop asking questions and go along with the official story.

TAURIK
Yes, sir. It is indeed. Shall we proceed with the testing?

Geordi's face shows that he's glad that Taurik understands.

GEORDI
Yes, Ensign. Thank you.

As Taurik takes up position for the next phaser shot...

23 INT. SICKBAY

as Ogawa ENTERS. Beverly approaches her with a certain amount of urgency.

BEVERLY
Alyssa... thanks for coming so quickly.

They start toward the main room.

23 CONTINUED:

BEVERLY
(continuing)
We need to prepare for surgery. We have a comatose patient with a subdeural hematoma.

OGAWA
Yes, sir.

Beverly stops, turns to her.

BEVERLY
I want to make it clear that you are not to discuss what you see here with anyone.

OGAWA
I understand.

When they cross into the main room Ogawa reacts to what she sees on the center bio-bed -- an unconscious Cardassian male of about forty.

BEVERLY
We'll need to synthesize at least a liter of Cardassian blood...

It takes Ogawa a beat to recover, then she and Beverly set to work...

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

25 INT. LAVELLE/TAURIK'S QUARTERS

where Sito, Ogawa, Lavelle, Taurik and Ben are playing five-card stud at a table in the middle of the room.

This is a re-dress of our windowless quarters, and we should get the feeling that they're smaller than Worf's or Geordi's. The two men have pretty much divided the room in two, with their beds against opposite walls.

Taurik's half is neat and orderly, with Vulcan artifacts displayed. Lavelle's half is a bit of a mess --

a soccer ball, an Anbo-jitsu stick, and other trappings of a single man are carelessly strewn about.

25 CONTINUED:

Ben expertly shuffles the deck and deals one card down, then one up -- starting with Lavelle, then to Ogawa, Taurik and finally Sito. While he deals they each assess their hand and the following conversation plays:

BEN
What I can't figure out is why we're just sitting here so close to the Cardassian border.

LAVELLE
It must have something to do with that escape pod we picked up.
(to Sito)
Don't you think?

Sito shrugs that she doesn't know.

SITO
Maybe...

She's still reeling from her encounter with Picard; her friends have noticed that her mind is elsewhere, but they don't know why.

LAVELLE
I wonder who was in it... ?

BEN
You know what I heard... ?

The others turn to Ben. After a dramatic pause:

BEN
(continuing)
It was Ambassador Spock.

None of the others believe this for a second.

TAURIK
That is unlikely.

BEN
That's what I was told...

TAURIK
By whom?

BEN
I can't say.

Lavelle shrugs Ben off and continues trying to speculate.

25 CONTINUED: (2)

LAVELLE
They beamed whoever was in it right to Sickbay.
(to Ogawa)
Did you see anything when you went down there?

For possibly the first time, Ogawa is having to keep something from her friends.

OGAWA
No... Doctor Crusher just wanted me to help her with the lab schedule.

TAURIK
(to Ogawa)
I thought Lieutenant Powell was going to join us tonight?

OGAWA
He had to do a double shift.

LAVELLE
That's too bad...
(smiles)
He's the worst poker player I've ever met...

Ogawa smiles and shrugs.

25 CONTINUED: (2)

Ben turns to Lavelle, who is showing the highest card.

BEN
It's your bet, Sam.

CUT TO:

26 INT. RIKER'S QUARTERS

where Riker, Beverly, Troi, Worf and Geordi are also playing poker.

WORF
(bets)
Twenty.

The others match his bet, and Geordi deals another card face up to each player (they too show one down and one up).

BEVERLY
-- the thing is, I saw Powell in Ten Forward with another woman... the way they were talking made me wonder...

TROI
He should tell Alyssa if he's seeing someone else. Even if it hurts her, it'll be better in the long run.

26 CONTINUED:

Riker turns to Worf.

RIKER
I've been meaning to tell you something, Worf... I don't think Ensign Sito is ready for the Ops position.

Worf reacts --

WORF
I must say that I disagree, sir.

Geordi nudges Troi because she shows the highest hand.

RIKER
I'm listening...

Troi tosses in a chip --

CUT TO:

27 INT. LAVELLE/TAURIK'S QUARTERS

as a chip lands in the pile at the center of the table.

BEN
The bet is fifty --

Everyone matches the bet --

TAURIK
(to Sito)
It would be illogical for the Captain to deny you a promotion because of something you did as a cadet.

These are difficult things for Sito to talk about.

SITO
He said it shows I don't have character.

27 CONTINUED:

OGAWA

What did you say?

SITO

What could I say?

(quiet)

Maybe he's right...

Lavelle reacts strongly to this.

LAVELLE

You're a damn fine officer and you deserve that post as much as anyone.

This is the kind of thing she needs to hear and it helps her shake her gloom a little.

LAVELLE

(continuing)

One thing's for sure -- I won't be getting it. Not if it's up to Riker.

CUT TO:

28 INT. RIKER'S QUARTERS

WORF

(to Riker)

It is your decision, sir -- but if you give her a chance to prove herself, I feel certain that Ensign Sito will not disappoint you.

28 CONTINUED:

RIKER
All right, Worf. I'll keep her under consideration.
(beat)
Besides, I have my doubts about Lavelle.

TROI
(surprised)
Really? Why?

RIKER
He's too... eager to please. He keeps trying to ingratiate himself to me.

TROI
Why assume he's doing it just to get the job?

Riker smiles; he's sure he's right about Lavelle.

RIKER
(to Geordi)
I'll see your fifty and raise you a hundred.

TROI
I don't know... It seems to me that you and Lavelle have a lot in common.

RIKER
What? We're not at all alike.

GEORDI
(to Riker)
You're bluffing.

CUT TO:

29 INT. LAVELLE/TAURIK'S QUARTERS

LAVELLE
(to Ben)
Think so?

Ben regards him for a beat, then bets.

BEN
Yes, and I'm not gonna let you get away with it.

OGAWA
(to Lavelle)
You know, Sam, maybe you shouldn't try so hard with Riker. It doesn't matter whether he likes you... as long as he respects you.

SITO
And he must... otherwise he wouldn't be considering you for the Ops position.

Sam considers their words for a moment.

LAVELLE
You're probably right... maybe I'm just telling myself he hates me so

if I don't get promoted I'll have
an excuse.

BEN
(to Taurik)
Well? You in or not?

Taurik is studying his cards intently.

TAURIK
At this juncture, the odds of my
winning this hand are less than
thirty-nine to one. I fold.

He sets his cards down.

CUT TO:

30 INT. RIKER'S QUARTERS

RIKER
(to Geordi)
Looks like it's just you and me,
buddy. You in for another fifty?

GEORDI
Give me a minute. I'm thinking.

Geordi studies Riker's face to see if he's bluffing.

TROI
(to Riker)
Didn't you tell me you took up
poker so you could get into the
officer's game on the Potemkin?

RIKER
I happen to like poker.

TROI
But your senior officers might have thought you were trying to ingratiate yourself -- I guess they realized you were just young and inexperienced and decided not to hold it against you.

Riker is struck by her words; he regards Troi for a moment, then nods that he sees her point.

RIKER
Maybe I am being too hard on Lavelle...

WORF
(to Geordi)
I do not believe he is bluffing.

GEORDI
I do.
(bets)
What've you got?

Geordi shows a respectable hand. Riker plays the moment for all it's worth, then shows his cards -- he wasn't bluffing.

GEORDI
I can't believe this.

30 CONTINUED:

RIKER
(as he takes in the chips)
I'm your worst nightmare...

CUT TO:

31 INT. LAVELLE/TAURIK'S QUARTERS

BEN
I knew it!

Ben starts raking in the chips.

LAVELLE
How could you tell I was bluffing?

BEN
You don't really expect me to answer that, do you... ?

SITO
Well... it's getting pretty late. Maybe we should all get some sleep.

Ogawa indicates her agreement and they start to get up.

BEN
One more hand --

CUT TO:

32 INT. RIKER'S QUARTERS

where Geordi is now standing.

RIKER
Come on, Geordi. You're not going to quit just because I'm unbeatable?

GEORDI
There's something I need to do down in Engineering.

He moves toward the door.

GEORDI
(to Riker)
I'll get you next time.

RIKER
(smiles)
I'll be waiting...

32 CONTINUED:

GEORDI
Good night, everybody.

CUT TO:

33 INT. LAVELLE/TAURIK'S QUARTERS

LAVELLE
Good night.

Sito and Ogawa EXIT.

TAURIK
(to Ben)
What I find curious is that when Commander La Forge saw that the technique I was proposing was more efficient, he seemed... annoyed.

BEN
Of course he was.

LAVELLE
He didn't like the fact that you knew something he didn't.

Taurik becomes concerned.

33 CONTINUED:

TAURIK
Do you think I have irreparably damaged my relationship with him?

LAVELLE
It depends on what kind of guy he is.

BEN
Ante up, gentlemen.

Taurik doesn't know what to make of all this. Suddenly the door CHIMES.

LAVELLE
Come in.

The door OPENS to reveal Geordi -- much to everyone's surprise.

LAVELLE
Commander --

Taurik and Lavelle start to stand, but Geordi gestures it's okay.

GEORDI
Don't get up. I just dropped by to see Taurik.

Taurik stands and approaches him.

TAURIK
What can I do for you, sir?

GEORDI
I'm headed for Engineering to run those tests on the nacelles. Since you've already put in some work on the technique... I thought you might like to give me a hand.

Taurik looks as pleased as a Vulcan can.

TAURIK
I would be pleased to, sir.

33 CONTINUED: (2)

GEORDI
Great. Let's go.

Geordi waves goodnight to the others, then he and Taurik turn and EXIT.

Ben and Lavelle look at each other a little sheepishly as they realize they misjudged Taurik's situation with Geordi.

BEN
How about some blackjack?

LAVELLE
I've got to get some sleep so I can be sharp tomorrow.

Lavelle starts to clean up.

BEN
Why? So you can get promoted, have more responsibility, and have to get to sleep even earlier?

LAVELLE
Good night...

Ben shakes his head and EXITS.

34 thru 35 OMITTED

36 INT. CORRIDOR

as Ben ENTERS from Lavelle's quarters and moves off.

37 OMITTED

38 INT. RIKER'S QUARTERS

as the door CHIMES.

RIKER
Come in.

Ben ENTERS.

38 CONTINUED:

BEVERLY
Ben --

BEN
I just cleaned out some junior officers and I thought I'd do the same here.

RIKER
You're welcome to give it a try.

TROI
Pull up a chair.

BEN
Thanks --

Off this moment we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 INT. SHIP'S GYMNASIUM

Sito and a few N.D's (possibly Lavelle or Taurik) are filing out the door after a martial arts class led by Worf -- all are in gis.

WORF
Ensign Sito --

She stops, turns.

WORF
(continuing)
I also teach an advanced class -- I believe you may be ready to participate.

Sito allows herself only a brief smile before she looks down, embarrassed by his compliment.

WORF
(continuing)
Before you can join the group, however, you must pass the... gik'tal.

Sito reacts --

SITO
Gik'tal?

WORF
It is a very ancient Klingon

ritual. It tests your knowledge
of the forms of the mok'bara.

SITO
I should practice first...

WORF
No. No practice. That is part of
the ritual -- the test must be...
unannounced.

Sito is a little nervous about the suddenness of it,
but she manages a nod.

39 CONTINUED:

WORF
(continuing)
Come.

They move to the center of the room. To her surprise,
Worf takes a SCARF and wraps it around her head,
effectively covering her eyes.

WORF
(continuing)
Can you see?

SITO
No...

Sito is a little taken aback by this, but doesn't
protest.

39 CONTINUED: (2)

SITO
Ow!

WORF
You did not anticipate.

In a flash of temper she leaps to her feet and rips the scarf off her head.

SITO
How am I supposed to defend myself when I can't see a thing?

WORF
Stop making excuses! Replace the blindfold.

SITO
No, this isn't a fair test.

Worf holds her gaze for a moment, then a smile traces itself on his features.

WORF
Very good, Ensign. You have passed the challenge.

It takes her a moment to realize what he's saying.

SITO
What? By taking off the blindfold?

WORF

It takes courage to say the test
is not fair.

Sito is gratified to have succeeded, but puzzled by something.

SITO
There's one thing I don't
understand. Doesn't gik'tal mean
"to the death"?

WORF
You... speak Klingon?

Worf's alarmed reaction makes her wonder...

SITO
Sir... is there really such a
thing as the gik'tal challenge?

39 CONTINUED: (3)

Worf doesn't like having to admit it.

WORF
No... there is not.

She looks at him, trying to understand why he did it.

WORF
(continuing)
But perhaps the next time you are
judged unfairly, you will not have
to suffer so many bruises before
you protest.

Sito smiles, grateful for what he's trying to do for her... Off this moment between them...

40 INT. READY ROOM

where Sito, now in uniform, is standing before Picard.

SITO
-- all I've ever wanted is to make a career for myself in Starfleet. I can't change what happened at the Academy. No one can. All I can do is work hard and try to earn the respect of the people I serve with.

She takes a breath, steadies herself.

SITO
(continuing)
If you're not going to give me that chance, then I respectfully request that you transfer me to another ship.

PICARD
If you're looking for a more lenient commander, I don't think you'll find one.

SITO
Permission to speak freely, sir?

PICARD
Please do.

SITO
If you didn't want me on your ship you should have said so when I was assigned to it.
(MORE)

40 CONTINUED:

SITO (Cont'd)
It's not your place to punish me for what I did at the Academy.

Picard studies her carefully as she addresses him.

SITO
(continuing)
I've worked hard here. My record is exemplary. If you're going to judge me, judge me for what I am now.

Picard stands, moves around his desk.

PICARD
All right, Ensign. I will...

Sito prepares herself for the worst.

PICARD
(continuing)
It took a lot of courage to come here and face me after what I said to you the other day.

He sees the look of confusion on her face.

PICARD
(continuing)
You see... I didn't call you in here then to assess your qualifications for the Ops position.

SITO
I... don't understand.

PICARD
I was harsh with you because I was assessing you for a very important mission. A mission that could involve a situation far more... unnerving than being dressed down by your commanding officer.

SITO
May I ask what this mission --

He holds up a hand to stop her.

40 CONTINUED: (3)

PICARD
Join the senior staff in the Observation Lounge at oh-nine hundred hours. We'll discuss it then.

SITO
Yes, sir.

She turns to go.

PICARD
And Ensign... I do know how you ended up on the Enterprise. I asked for you.

This clearly surprises her.

PICARD
(continuing)
I wanted to make sure you got a fair chance to redeem yourself.

She acknowledges, grateful -- then EXITS. Off Picard's face...

41 INT. SICKBAY

where Beverly is working. Ogawa approaches her.

OGAWA
You wanted to see me, Doctor?

BEVERLY
Yes...

Beverly smiles at Ogawa, feeling uncomfortable about this but sure she must proceed.

BEVERLY
(continuing)
Alyssa, I think you know how much I've come to depend on you. I've recommended your promotion because your performance here has been exemplary.

OGAWA
Thank you, Doctor... I appreciate that.

She looks at Beverly, wondering what's going on. Clearly this is about more than her performance.

41 CONTINUED:

BEVERLY
But more than that, I've come to think of you as a friend. Someone I care about...

OGAWA
That's nice of you to say. I feel the same way.

BEVERLY
So... I was wondering about you and Andrew Powell...

Ogawa's face lights up.

OGAWA
Someone told you!

Now it's Beverly's turn to look puzzled.

BEVERLY
Told me... ?

OGAWA
We were going to keep it a secret

until the promotions are
announced.

BEVERLY
Secret... ?

OGAWA
He asked me to marry him.

Beverly is completely taken aback.

BEVERLY
Alyssa -- that's wonderful!

41 CONTINUED: (3)

BEVERLY
I'm so relieved...

Ogawa gives her a slight look --

BEVERLY
(continuing)
I mean -- happy.

They hug... OFF this moment...

42 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

43 INT. OBSERVATION LOUNGE

as Sito ENTERS. Riker and Worf look up and gesture
that she should take a seat. Someone else is seated in

the chair facing away from her, but she can't see them.

RIKER
Have a seat, Ensign.

Worf gives her a reassuring look. She moves inside, takes a chair. She glances over and sees that the unseen person in the chair is a Cardassian -- the same one Ogawa saw in Sickbay. As a Bajoran she can't help but react -- though she quickly recovers.

The DOOR OPENS -- Picard ENTERS and takes a seat. Picard gestures to the Cardassian.

PICARD
This is Joret Dal... he was in the escape pod we retrieved.

Joret nods a greeting to Sito.

PICARD
(continuing)
Joret is a member of the Cardassian military... he is also a Federation operative.

Picard lets this sink in for a beat.

43 CONTINUED:

PICARD
(continuing)
He risked his life to come here and give us invaluable information about Cardassia's strategic

intentions -- information that could very well enhance the security of Bajor, as well as other planets in this sector. It is imperative that we get him safely back to Cardassian space.

JORET
It will not be easy. The border is heavily guarded.

RIKER
Since his ship was destroyed he's going to have to take one of our shuttlecraft.

JORET
If a patrol stops me, I will claim to have stolen it.

WORF
We have distressed the shuttle so that it appears to have been fired on.

RIKER
Joret's going to have to try and talk his way past the patrol.

JORET
If I were alone, the chances of my succeeding would be slim. But if I had a prisoner with me... a Bajoran terrorist...

Worf glances at Sito as she realizes what the plan entails -- she is listening without betraying any

emotion.

43 CONTINUED: (2)

JORET
I would appear to be a bounty hunter. Border crossings of that nature are not uncommon... for a price, the patrol can be convinced to look the other way.

43 CONTINUED: (3)

Picard turns to Sito.

PICARD
Once the shuttle is safely past the patrol, Joret will put you in an escape pod and send you back across the border.

RIKER
Since the pod is so small, it shouldn't be detectable.

PICARD
We'll be waiting here to pick you up.

SITO
I understand, sir.

PICARD

This is obviously a very dangerous mission. I'm not ordering you to take part in it.

She looks up at him.

SITO
Then I'll volunteer, sir.

WORF
Be certain you understand the risk you are taking. If you are captured --

SITO
I'm Bajoran. No one knows better than I do what the Cardassians do to their prisoners.

She turns to Picard.

SITO
(continuing)
I've made my decision.

Picard studies her for a beat.

PICARD
Very well, Ensign. Report to Sickbay.
(off her reaction)
Doctor Crusher will explain.

She stands.

43 CONTINUED: (4)

PICARD
(continuing)
I'd also ask you not to discuss this mission with anyone...

SITO
Yes, sir.

She EXITS. There is a silent moment as everyone contemplates the dangers of what she's being asked to do. Joret turns to Picard, gives voice to what they're all thinking.

JORET
(continuing, quiet)
I didn't realize she would be so... young...

Off this moment...

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

45 INT. SHUTTLEBAY

where Geordi is doing a last minute check on the shuttle. Joret is at the controls; Worf stands near the aft section. Sito ENTERS from the corridor, dressed in BAJORAN CIVILIAN CLOTHES. When she approaches Worf we see that her face is badly BRUISED.

SITO
The Captain asked Doctor Crusher to make it look like Joret had

mistreated me...

Geordi steps out of the back of the shuttle.

GEORDI
We're all set...

Worf acknowledges and Geordi moves off.

45 CONTINUED:

SITO
Sir... I want you to know that I really appreciate the fact that you've always had confidence in me.

Worf acknowledges -- he's proud of her, but at the same time concerned for her well-being.

WORF
Good luck...

SITO
I'll see you soon...

She steps up into the shuttle and the door begins to CLOSE. The ALARM SOUNDS that indicates the HANGAR DOOR is OPENING. Worf moves away from the shuttle.

46 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the shuttle pulls out of the shuttlebay.

47 INT. SHUTTLEBAY (OPTICAL)

Worf stands looking out the shuttlebay door at the stars... Off this moment we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

0A EXT. SPACE - SHUTTLECRAFT (OPTICAL)

at impulse.

48 INT. SHUTTLECRAFT

Joret and Sito are in the cockpit, both somewhat apprehensive.

JORET
We are approaching the border... it won't be long before we're detected by the patrol ships.

SITO
When they stop us... do you want me to say anything?

JORET
No. It should seem that I've broken your will. If you're asked any questions, look at me... as though you're afraid to answer.

She nods grimly. After a moment, she turns to him.

SITO
Can I ask you something... ? Why are you doing this -- risking your life to help Starfleet?

JORET
I don't consider myself a traitor, if that's what you're asking.

It is clear from his tone that Joret has thought about this a great deal.

JORET
(continuing)
I've served in the military all my life... once it was an institution dedicated to the security of Cardassia, now it's little more than... a platform for ambitious Guls hoping to make their reputations in battle.

Sito hears the conviction in his voice.

48 CONTINUED:

JORET
(continuing)
If the information I provide helps Starfleet deter even one pointless border skirmish, I'll have served

my purpose. I'm sick of war. My people need peace.

Sito is struck by what he's told her... after a moment...

SITO
I never thought I'd hear a Cardassian say something like that...

He turns and regards her for a beat.

JORET
And I never thought a Bajoran would risk her life to help a Cardassian get home...

This moment between them is interrupted by a warning BEEP from the cockpit console.

SITO
(off console)
A patrol ship is closing in on our position...

48 CONTINUED: (2)

JORET
We don't have much time...

He stands and picks up a SHACKLE (as seen in "Chain of Command"), and she holds up her wrists for him to shackle her. Off this moment...

49
thru OMITTED
51

52 INT. TEN FORWARD

where Taurik, Lavelle and Ogawa are in midconversation. Ben stands nearby.

LAVELLE
She must have left on that shuttle, there's no other explanation.

BEN
Do you have any idea where it went?

LAVELLE
Toward Cardassian space -- that's what I'm worried about.

In the face of Lavelle's concern, Ogawa and Taurik are finding it very difficult to keep silent about what they know -- but they both feel they have to.

LAVELLE
(continuing)
There's another thing, I noticed the shuttle was damaged --

OGAWA
Sam, can we talk about something else?

LAVELLE
Don't you care what's happened to her?

OGAWA
Of course --

TAURIK
But we have to accept the fact that we're not always told about everything that happens aboard ship.

LAVELLE
We can at least tell each other what we know.

Lavelle sees a slight reaction in both Ogawa and Taurik.

LAVELLE
(continuing)
Do you two know something?

OGAWA
Sam, please...

52 CONTINUED:

LAVELLE
I can't believe this. We're friends.

52 CONTINUED: (2)

TAURIK
We're also Starfleet Officers.

OGAWA
I'm not allowed to talk about it...

Lavelle stops short when he realizes it's a security matter. He looks from Ogawa to Taurik -- then acknowledges their situation.

LAVELLE
Okay... I understand.

Still, he's immensely frustrated... An awkward silence settles over the group...

LAVELLE
(continuing)
I better get going... I'm on duty in half an hour...

He stands and EXITS, leaving the others sitting quitely...

53 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

54 INT. BRIDGE

Riker is in the Command Area, Worf at Tactical, Data at Ops, Lavelle at the Conn. The mood is grim.

Riker crosses down to a point between Ops and Conn.

54 CONTINUED:

RIKER
Report.

LAVELLE
We've completed a long-range scan of the area, sir. The escape pod doesn't seem to be out there.

Riker lets out a frustrated breath.

DATA
It is possible that at this distance we are simply unable to distinguish the pod from the inorganic matter normally present in space.

RIKER
Try narrowing the scan field -- see if you can pick up any biosigns.

Data sets to work and Riker starts to turn away, but Lavelle stops him with a question.

LAVELLE
Sir... it would help if I knew what kind of life-signs to look for.

Riker considers for a moment.

RIKER

You're scanning for Bajoran lifesigns, Ensign.

Lavelle reacts -- this is the first confirmation he's had that he's looking for his friend.

LAVELLE
Yes, sir.

Riker realizes what he's probably going through, and he puts a hand to Lavelle's shoulder before crossing back to the Command Area.

Picard ENTERS from the Ready Room and approaches Riker for a report.

RIKER
Nothing yet, sir. The pod's thirty-two hours overdue.

Worf looks up from his console.

54 CONTINUED: (2)

WORF
Sir, I recommend we launch a probe to increase the range of our sensor sweeps.

Picard considers for a beat. Riker doesn't like to have to be the one to say it:

RIKER
(quiet)
Sending a probe into Cardassian

space would be a treaty violation.

Picard acknowledges, but he's still considering it.

PICARD
Prepare a probe and launch when ready.

WORF
Aye, sir.

Worf sets to work, grasping this last thread of hope. After a beat we hear the SOUND of a probe being launched.

55 ON VIEWSCREEN (OPTICAL)

Stock shot of a probe being fired away.

56 RESUME SCENE

as they watch the probe disappear.

WORF
It will be several minutes before we begin to receive the probe's telemetry.

Picard settles into his seat to wait.

CUT TO:

56A INT. BRIDGE

Picard is pacing anxiously.

DATA
(off console)
Sir... I am detecting signs of debris two hundred thousand kilometers inside Cardassian space...

Lavelle turns to Data, his face full of dread.

DATA
(continuing, off console)
Its mass and composition indicate that it could be the remains of a Federation escape pod...

Reactions. Lavelle looks down at his console... Worf focuses on the Viewscreen... off this moment...

56B EXT. SPACE - ENTERPRISE (OPTICAL)

PICARD'S (V.O.)
Captain's Log, supplemental. We have intercepted a Cardassian report stating that a Bajoran prisoner escaped her captor... and was killed in an evacuation pod as she tried to leave Cardassian space...

57 INT. READY ROOM

PICARD
To all personnel with security clearance J-one and higher... this is the Captain. It is my sad duty

to inform you --

58 INT. ENGINEERING

where Taurik is working as Picard's voice comes over the com.

PICARD'S COM VOICE
-- that a member of the crew...
Ensign Sito Jaxa...

He reacts to hearing his friend's name...

59 INT. SICKBAY

where Ogawa and Beverly are listening.

PICARD'S COM VOICE
Has been lost in the line of
duty...

Ogawa covers her face with her hand; Beverly puts a comforting hand to her shoulder.

60 INT. BRIDGE

where Lavelle and the others are listening.

60 CONTINUED:

PICARD'S COM VOICE
She was the finest example of a
Starfleet officer... a young woman

of remarkable courage... and
strength of character.

60A INT. READY ROOM

PICARD
Her absense will be deeply felt by
all who knew her...

Picard's face shows the toll of having to make this announcement.

61 OMITTED

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

63 INT. TEN FORWARD

Worf sits alone at a table near the windows. Ben approaches him with a drink. Sensing that he's lost in thought, he sets it down as unobtrusively as possible and moves off...

We FOLLOW him as he approaches Ogawa and Taurik, who are sitting in silence at their usual table (there are two empty chairs). Their mood is somber. Ben puts a comforting hand to Ogawa's shoulder.

BEN
You okay... ?

She manages a small nod... They see Lavelle ENTER and approach their table.

LAVELLE

Hi...

Lavelle sits; he seems troubled.

LAVELLE
(continuing)
I just got promoted...

63 CONTINUED:

Lavelle shows them the COLLAR PIP he's been given to designate his new rank. It is clear that he has conflicting feelings about this. Ogawa tries to put the best face on it:

OGAWA
Congratulations...

LAVELLE
(without enthusiasm)
Thanks...

They all know what he must be going through.

LAVELLE
I just don't feel right about it... for all I know, she was going to get the promotion instead of me.

BEN
You shouldn't feel that way, Sam.

OGAWA
She would have been happy for you.

TAURIK
The best way to remember her... would be to excel in your new position.

Ogawa takes the pip from Lavelle's hand; as she pins it to his collar.

OGAWA
We're proud of you, Sam.

Lavelle looks at his friend's faces, grateful for their support.

Ben moves off, and we FOLLOW him as he crosses to Worf's table.

BEN
Excuse me, sir... but I need to move this table.

WORF
What?

63 CONTINUED: (2)

BEN
There's an empty seat over there.

Ben indicates the table where Sito's friends are sitting. Worf realizes what he's up to.

WORF
I appreciate what you are trying

to do, but it is not...
appropriate. You were her
friends. I was only her
commanding officer...

BEN

Sir... I happen to know that she
considered you a friend.

Worf looks up at him. He considers, then stands. He and Ben cross over to the table. The others look up at him, their faces welcoming... and then Worf takes his seat among Sito's friends... Off this moment...

64 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves away...

FADE OUT.

END OF ACT FIVE

THE END

"Thine Own Self"
(fka "Jayden")
#40277-268

Story by
Christopher Hatton

Teleplay by
Ronald D. Moore

Directed by
Rick Kolbe

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FINAL DRAFT

STAR TREK: THE NEXT GENERATION
"Thine Own Self"

CAST

PICARD	GARVIN
RIKER	GIA
DATA	SKORAN
BEVERLY	RAINER

TROI TALUR
WORF APPRENTICE
GEORDI
COMPUTER VOICE

Non-Speaking Non-Speaking
N.D. SUPERNUMERARIES N.D. VILLAGE PEOPLE
N.D. ENGINEERS

STAR TREK: "Thine Own Self" - 11/30/93 - SETS

STAR TREK: THE NEXT GENERATION
"Thine Own Self"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
BRIDGE
SICKBAY SHUTTLECRAFT
RIKER'S QUARTERS
TROI'S QUARTERS TOWN SQUARE
HOLODECK/MAIN ENGINEERING

HOME (ON PLANET)

STAR TREK: "Thine Own Self" - 11/30/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Thine Own Self"

PRONUNCIATION GUIDE

DORAKS door-RAKS
TALUR tah-LUR
TARANKO tah-RAN-ko

VELLORIAN vuh-LUR-ree-an

STAR TREK: The Next Generation
"Thine Own Self"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE AND SHUTTLE (OPTICAL)

The shuttle is heading toward the Enterprise.

TROI (V.O.)
Deanna Troi Personal Log: Stardate 47611.2. I have spent the last three days attending a reunion of my graduating class at the Carvin Institute for Psychological Studies. It was a very... thought-provoking experience.

2 INT. MAIN BRIDGE

The lighting is DIM -- the night shift is on duty. BEVERLY in Command, ENSIGN RAINER at Tactical, other N.D. Crewmembers at their stations.

BEVERLY
(to Rainer)
Send a message to Commander Data and inform him of our delay.

RAINER
Aye, sir.

TROI ENTERS from the Turbolift.

BEVERLY
Deanna... welcome back.

TROI
Thank you. I just wanted to report in. I didn't expect to find anyone up except Data.

BEVERLY
Data's away on assignment. A Federation deep space probe went off course and crashed on Barkon Four. Some of the material in the casing is radioactive, so Data was sent to recover it before it contaminates the biosphere.

2 CONTINUED:

TROI
Isn't Barkon Four inhabited?

BEVERLY
(nods)
There's a pre-industrial society, but the probe crashed over a hundred kilometers from the nearest settlement. Data won't have to make contact with any of the Barkonians.

Troi nods and Beverly sits in the Captain's chair and works the arm panel for a beat.

BEVERLY
How was the reunion?

TROI
Fine. It was good to see some old friends... I'd fallen out of touch with most of them.
(beat)
It was interesting to see the different paths some of their lives have taken...

Troi sits in her usual chair. There's clearly something on Troi's mind here... something she wants to explore...

TROI
(continuing)
Beverly... you don't usually stand a watch on the Bridge even when Data's not here... why this time?

BEVERLY
I volunteered tonight. I like to get in a little Bridge time now and then... stay on top of operations... tactical procedures...
(beat, then smiles)
And the truth is... I like it. Not every doctor gets to command a starship... even if it is only the night shift.

TROI
May I ask you a personal

question... what made you decide
to become a commander?
(MORE)

2 CONTINUED: (2)

TROI (Cont'd)
I mean, you didn't need the rank
in order to be Chief Medical
Officer... so why put yourself
through all the extra work?

BEVERLY
I don't know... I never gave much
thought to my rank for a long
time... it seemed pretty trivial
compared to being a doctor.
(beat)
But then, about eight years ago,
I began to feel like I wanted
to... stretch myself a little.

Rainer interrupts from Tactical.

RAINER
Commander... there's been no
response from Commander Data to
our signal.

BEVERLY
Continue sending him updates on
our schedule.

RAINER
Aye, sir.

TROI
Is something wrong?

BEVERLY
No. I wanted to let Data know that we'll have to delay picking him up for a couple of days. We have orders to rendezvous with the Lexington and take medical supplies to the Taranko Colony.

2 CONTINUED: (3)

TROI
But he's not responding.

BEVERLY
Geordi said the radiation from the probe would probably interfere with communications... I just thought I'd try anyway. I'm sure he's fine... it's a very routine mission.

CUT TO:

3 EXT. TOWN SQUARE - EARLY MORNING

A small village on Barkon Four. The level of technology on this planet is roughly equivalent to that of the Renaissance on Earth and the architecture, tools, and clothing should reflect this. The village has several storefronts and buildings, one of which is the Barkonian version of a small BLACKSMITH'S SHOP with

the necessary equipment and tools out in front of it. The other storefronts should have practical doors and a few display tables (which are now covered by drop cloths). There is also a WELL visible in the center of the square.

A man named GARVIN and his young daughter GIA are walking through the town square. The time of day is early morning and there's no one else up at this hour. Gia is carrying a black slate. Garvin is holding his daughter's hand and walking her to school.

GARVIN
(to Gia)
... so when you return from school tonight, I'll be meeting with the Village Elders.

GIA
(disappointed)
Again?

GARVIN
(chiding)
Gia...

GIA
(downbeat)
I know. I know you're the magistrate and you have a lot of work to do.
(MORE)

3 CONTINUED:

GIA (Cont'd)
But it seems like you're always in some meeting or --

Garvin suddenly stops short in astonishment by something he sees o.c. Gia stops too and follows his gaze... her expression also changes to one of shock as she sees...

4 DATA

Standing near the entrance to the square. His hair is disheveled... his uniform ripped and in tatters... his combadge gone... he's carrying a large Starfleet CONTAINER (about the size of a briefcase) in one hand... he looks like hell. Data opens his mouth and tries to speak, but instead of speech, a horrible ELECTRONIC NOISE comes out of his mouth. OFF this strange and frightening image...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

5 EXT. TOWN SQUARE - EARLY MORNING

Continuous from the Teaser. Garvin quickly pulls Gia away to protect her from Data. Garvin takes a couple of steps backward.

GARVIN
(to Gia, urgent)
Gia, go home. Now.

He pushes her away and Gia runs a few steps away, but she takes cover behind the well instead of actually leaving. Gia peeks out from behind the well to see what happens.

GARVIN
(continuing,
challenging, to Data)
Who are you? What do you want?

Data thinks for a long beat... then tries to work his mouth again... the electronic noise slowly changes from a garbled mess to recognizable sounds.

DATA
(electronic)
Wayuman... whaaaa... yuuuu... waaaant... what d'yuuuu... what you want... what do you want?

Data seems genuinely confused... his tone of voice is almost a plea for help... he's also not making any threatening moves. Garvin's attitude loses a little of its confrontational aspect as it becomes more clear that Data is not going to attack him.

GARVIN
What's wrong with you?

DATA
(electronic)
Runnnn... rung... wrong wrong

wrong... what is...
(beat, then less
electronic)
What is wrong with you?

5 CONTINUED:

GARVIN
There's nothing wrong with me.

Data looks confused again... Garvin tries another tack.

GARVIN
(continuing)
Who are you? What is your name?
(beat)
Your name? Can you understand me?
(points at himself)
My name is Garvin.

Data thinks for a moment... then points to himself. His voice is normal by now. His expression is hopeful... he seems eager to learn and be understood.

DATA
My name is Garvin?

From behind the well, Gia giggles a little. Garvin turns around with a frown.

GARVIN
(continuing)
I thought I told you to go home.

GIA

(downcast)
I know...

Data has been thinking during this conversation and now he seems to have figured out something.

DATA
I do not know my name.

Garvin turns around to face him again.

GARVIN
What?

DATA
You asked... if I knew my name.
I do not.

5 CONTINUED: (2)

GARVIN
Well... at least you seem to be understanding a little more.

DATA
Yes. It is becoming... easier.

GIA
Ask him where he's from, Father.

GARVIN
Gia, go on to school. I'll deal with the stranger.

GIA

(downcast)
Yes, Father.

She comes out from behind the well and begins to head off in the original direction she and Garvin were heading. She pauses for a moment and looks at Data.

GIA
(continuing)
Good-bye.

DATA
Good-bye.

Gia EXITS. Garvin moves a little closer to Data... looks over his strange clothes and appearance.

GARVIN
Your eyes and skin look so... strange. And your clothes... you look like you've been in some kind of accident.

DATA
I do not remember being in an accident.
(beat)
But then, I do not remember very much at all.

GARVIN
What do you remember?

DATA
I walked here... from the mountains.

5 CONTINUED: (3)

GARVIN
(amazed)
The mountains? The mountains are over two hundred seltons from here.

DATA
I do have a clear memory of my journey. It began on a steep path in the mountains... near a large waterfall with two jagged promontories.

GARVIN
There are several large waterfalls up in those mountains...
(beat)
What do you remember before that?

DATA
I have no prior memories.

Garvin looks at him for another moment... then the container in Data's hand catches his attention.

GARVIN
(re: container)
Do you know what that is?

Data looks down in surprise as if noticing it for the first time.

DATA

No.

GARVIN
(reaching out for it)
May I?

Data looks at him for a moment.

GARVIN
(continuing)
May I have it?

DATA
(understanding)
Yes.

Data hands it to him and Garvin sets it on a nearby table.

5 CONTINUED: (4)

GARVIN
There might be something in here that can tell us who you are.

Garvin bends down and examines the container for a moment.

6 CLOSE ON CONTAINER

On the lid of the container, there is a Starfleet logo and 24th century radiation symbol. It is also clearly marked "RADIOACTIVE."

7 RESUME SCENE

GARVIN
I wonder what these markings mean...

DATA
(reading)
"Radioactive."

GARVIN
What?

DATA
That is what is written on the container.

GARVIN
You can read this language?

DATA
Evidently.

GARVIN
Radioactive... what does that mean?

DATA
I do not know. Perhaps it is my name.

GARVIN
I've never heard of a name like that... you must come from a very distant place.

7 CONTINUED:

Garvin fumbles with the latches for a moment... then the container OPENS, revealing a pile of METAL FRAGMENTS inside. The fragments are twisted and burned beyond recognition. Garvin reaches in and picks up a chunk of metal. As he unwittingly examines this deadly fragment...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

8 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

9 INT. RIKER'S QUARTERS

RIKER is practicing a difficult piece of music on his trombone, when the door to his quarters OPENS and Troi ENTERS. She quietly moves to a chair so as not to interrupt him. He finishes the piece and then looks over at her expectantly. He plays a couple of notes on the trombone which sort of emulate a "voice" -- the notes and the expression on his face communicate the words "how's that?" She smiles.

TROI
Is that supposed to be a question?

He plays a note that sounds like "yeah."

TROI
(continuing)
Well, if you're asking me if I liked what you were playing, then the answer is yes.

Riker plays "thank you."

TROI
(continuing)
And I think this is a much better way of communicating for you. It's much less... confusing than when you try to speak normally.

Riker plays a loud sour note and then sets the trombone aside.

RIKER
I can always count on the ship's Counselor to boost my self-image.

TROI
Glad to be of service.

RIKER
Did you come here for something in particular, or just for some general Riker-bashing?

9 CONTINUED:

TROI

I'd actually like your opinion on something.

(beat)

I've been thinking about taking the Bridge Officer's test and becoming a full commander.

Riker's a little surprised and it shows. He sits down across from her.

RIKER

What brought this up?

TROI

A lot of things... working on last month's personnel review... talking with Beverly about her experiences... going to my class reunion...

RIKER

Ah, the class reunion... saw a few old friends who'd taken the test... ?

TROI

All right, I'll admit that was a catalyst. But I can honestly say it's something I have thought about off and on over the past two years.

RIKER

Why the past two years?

TROI

Do you remember when the

Enterprise hit that quantum filament... and I was left in command on the Bridge?

RIKER
(nods)
I remember...

TROI
When it happened, I felt overwhelmed... but when it was over...
(MORE)

9 CONTINUED: (2)

TROI (Cont'd)
I realized that a part of me missed it... not the actual disaster, but the experience of being in command. When I was on the Bridge, I felt like I was exploring a new side of myself. I don't want to give up counseling by any means... but I would like to... stretch myself a little.

Riker gets up and moves around... his expression is very thoughtful.

RIKER
Deanna, if you want to take the Bridge Officer's test, you have my complete support. But as first officer, I'll be judging your

performance.
(beat)
And I want you to know... I'm a pretty hard judge.

She smiles at him.

TROI
I'm a pretty good student.

RIKER
We'll start tomorrow -- oh eight hundred hours.

Troi heads for the door.

CUT TO:

10 INT. HOME - DAY

A small home with a living room, a staircase, and a dining room. Again, the furniture and decor should be very pre-industrial, along the lines of a 15th century Italian villa. There should be a couch large enough for a person to recline on.

Data is sitting on a chair in the middle of the main room. TALUR, a woman in her mid-forties, is examining Data. She's the town healer and probably the most educated person in the village... she's also very aware of this fact and Talur can be quite pompous and self-important. Garvin looks on as Talur peers into Data's open mouth with a tongue depressor.

10 CONTINUED:

TALUR

Hmmmm. Remarkable set of teeth... no sign of decay...

(sniffs)

Breath smells like...

(puzzled)

Well, it doesn't have any smell, actually.

She leans back and considers him for a moment.

TALUR

(continuing)

You can close your mouth.

Data closes his mouth and Talur puts on an alien stethoscope and uses it to listen to Data's chest.

TALUR

(continuing)

Heartbeat sounds a little odd... but seems regular.

She pulls back and feels his face.

TALUR

(continuing)

Skin is... clammy. But you say you feel fine?

DATA

That is correct.

TALUR

No headaches... palpitations... sluggishness... indigestion...

DATA

No. However, I cannot have indigestion since I have not eaten.

TALUR

When was your last meal?

DATA

I do not know.

TALUR

Ah. Malnutrition. You should try to eat something that will build strength and return your vitality... lots of meat... butter... cheese... that should be a start.

10 CONTINUED: (2)

GARVIN

What about his eyes and his skin? They're so... odd.

TALUR

(self-important)

Oh, quite so, quite so. I'm sure my grandmother would have called our friend here a... demon or spirit or some kind of monster. But current scientific methodology allows us to dismiss such ridiculous superstition and

concentrate on scientific reality.

DATA
Then what do you believe I am?

TALUR
(measured)
You are an ice-man.

DATA
Ice-man?

TALUR
(matter of fact)
Yes. You probably come from a race of people who live in the snow and ice of the Vellorian mountains. Your skin and eye coloration are most likely a result of prolonged exposure to the harsh winter conditions.

DATA
Then I am not ill?

TALUR
Other than your memory loss, you don't have symptoms of any illness that I'm familiar with. No, I'd say you're an ice-man.

Talur stands up and gets ready to leave.

10 CONTINUED: (3)

TALUR
(continuing)
Get something to eat and have a good night's sleep. I'll come back tomorrow to see if your memory has begun to return.

DATA
Thank you.

Talur bows her head to him slightly and then OPENS the door. Gia ENTERS just as Talur EXITS.

TALUR
Hello, Gia.

GIA
Hello.

Gia goes to her father with an eager expression.

GIA
(continuing)
What did Talur say about him? Is he sick?

GARVIN
Not exactly. She said he's lost his memory, but seems to be fine otherwise. Talur thinks he is from a race that lives in the mountains.

DATA
I am an ice-man.

GARVIN

We'll have to call you something besides Ice-man until your memory returns. What was the word on the container?

DATA

Radioactive.

GARVIN

Mister Radioactive... ?

GIA

I don't like that name.

(beat)

Let's call him Jayden.

10 CONTINUED: (4)

GARVIN

What do you think of that?

DATA

It is acceptable. What is the origin of that name?

GIA

(eager)

It's from a story. Jayden was a boy who looked different from everyone else. The other children were mean to him and made fun of him, but Jayden never got angry. It turned out that he was really a handsome nobleman who had been put under the spell of a demon and--

GARVIN

That can wait until later, Gia. Right now, we should clean him up and get him something decent to wear. Run upstairs and get some of my old clothes for him.

GIA

Yes, Father.

Gia goes up the stairs as Garvin moves to the open container of metal and looks at the fragments for a moment.

GARVIN

(thoughtful)

I wonder if Skoran could tell us something about this metal of yours...

CUT TO:

11 EXT. TOWN SQUARE - DAY

The Town is now alive with activity. PEOPLE are moving through the square... shopkeepers are selling their wares outside the storefronts... someone is using the well to fill a bucket with water, etc. In front of the Blacksmith's shop, Garvin is showing the metal to SKORAN, the village blacksmith. Skoran is a large, burly man with powerful arms and what seems like a permanent scowl on his face. Data is standing nearby and he continues to draw curious looks from passersby in the b.g. during the conversation. He is now dressed in native clothes and his hair has been combed and parted in a new way.

11 CONTINUED:

The container of metal fragments is sitting on a table in front of Skoran, who keeps throwing suspicious looks at Data. Behind them an APPRENTICE is pounding metal on an ANVIL of alien design which is supported by a wooden base. Skoran is examining one of the pieces.

SKORAN
(to Data)
You. Ice-man, where did you find this?

DATA
I do not know.

GARVIN
I told you, he's lost his memory... and we're calling him Jayden for now.

SKORAN
Jayden, huh?

Skoran obviously is uncomfortable around Data, but he tries to concentrate on the metal.

SKORAN
(continuing)
The metal is slightly warm...

GARVIN
All the fragments are like that.

SKORAN
(noncommittal)
Hmmmm.

He takes the fragment and moves to the anvil. Skoran takes a pair of tongs and a hammer from his Apprentice and POUNDS the fragment for a moment. The fragment flattens out on the anvil. Skoran scowls at it for a long moment.

They move away from the anvil and the Apprentice goes back to work.

SKORAN
It's obviously been tempered and milled... but the lusterous quality of the metal is so pure... this wasn't made in any forge I've ever seen.
(MORE)

11 CONTINUED: (2)

SKORAN (Cont'd)
(beat)
Will you sell them?

GARVIN
You want them?

SKORAN
(shrugs)
The metal's malleable enough to make some jewelry.

GARVIN
They belong to Jayden.
(to Data)
Do you want to sell them? You are going to need money.

Garvin looks to Data who thinks about this for a moment.

DATA
You may be right. But I do not wish to sell all the fragments. They could provide a clue to my identity.

SKORAN
I'll give you twenty doraks for half the lot.

GARVIN
Agreed.

Skoran dumps most of the fragments out of the container onto the table.

12 CLOSE ON ANVIL BASE

Suddenly, the wooden base beneath the anvil cracks and then COLLAPSES.

13 RESUME SCENE

The anvil comes crashing down on the leg of the Apprentice, who SCREAMS in pain. Garvin and Skoran rush to him.

APPRENTICE
My leg! Get it off! Get it off!

Skoran and Garvin struggle, but they can't lift the heavy object.

SKORAN
We need a lever.

They both let go of the anvil. Skoran moves to get a long pole, while Garvin tries to comfort the Apprentice.

GARVIN
It will be all right. Don't struggle it will only...

Garvin breaks off as the anvil is LIFTED by Data. Both Garvin and the Apprentice look up at him in shock as he lifts the heavy object without difficulty. Skoran drops the pole he was carrying and his eyes go wide. Data suddenly becomes aware of the silence around him and he turns to see that EVERYONE in the town square has stopped what they were doing and are now staring at him silently. Garvin finally recovers and stands up.

GARVIN
(continuing, quiet)
Jayden... put it down.

Data puts down the anvil. After a beat, some of the townspeople rush in and carry away the injured Apprentice.

DATA
(to Skoran)

I believe the support structure of
the anvil collapsed because some
of the wood had rotted.

Skoran nods silently, still amazed at what he's seen. Data looks around and notices he is getting odd looks from everyone.

DATA
Did I do something wrong, Garvin?

GARVIN
No... just unexpected.

OFF Data's innocent expression...

CUT TO:

14 INT. HOME - NIGHT (OPTICAL)

Later that evening. Data, Garvin, Gia, and Talur are sitting around the table, in the midst of dinner. Talur is holding forth again, very confident of her ability to explain everything. Mid-conversation.

TALUR
(to Data)
It's perfectly understandable.
Your people probably all have
great strength... it would allow
them to fight off the ferocious
creatures that live in the
Vellorian Mountains.

DATA

You have told me no one from the village has ever been to the Vellorian Mountains. How do you know there are... ferocious creatures there?

Talur is caught a little off-guard.

TALUR
It is... a well-known fact.

DATA
But no one has actually seen one?

TALUR
Not to my knowledge...

DATA
In the absence of empirical data on these creatures, how can you support your theory about the nature of my strength?

Talur manages a weak smile.

TALUR
You certainly have a lot of questions, Jayden. I'm sure that once your memory returns, a great many things will become clear to you.

Garvin puts a hand to his head and closes his eyes briefly.

14 CONTINUED:

GIA
(concerned)
Father... are you all right?

GARVIN
I've been... tired since this afternoon. I'm sure it's nothing.

Talur feels his forehead and peers into his eyes.

TALUR
You feel slightly warm... some fresh air and a brisk walk will do you good.

Talur stands up and Garvin slowly stands as well.

GARVIN
That sounds like a good idea.
(kisses Gia)
I'll be back soon.

Garvin and Talur EXIT. Gia picks up her plate and Data helps her to clear the table. They take the dishes to a nearby sideboard and put them in a basin of water. Gia sees how much food is still left on Data's plate.

GIA
(re: food)
You didn't like it?

DATA
I neither liked nor disliked the food. I simply had no appetite.

GIA
Father's cooking isn't as good as mother's. He tries, though.

DATA
Where is your mother?

Gia tries to be casual, but this is a painful subject. As Gia talks, Data's gaze is caught by the view out the window. He looks out at the stars.

14 CONTINUED: (2)

GIA
She died about a year ago.
(beat)
Father says that she went to a... beautiful place where everything is peaceful... where everyone loves each other... and no one ever gets sick.
(beat)
Do you think there's really a place like that?

Data stares out the window at the stars for a long beat... drawn to them by something that he can't name.

DATA
Yes. I do.

OFF his expression as he looks at the night sky...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship hangs in space.

16 INT. HOLODECK/MAIN ENGINEERING (OPTICAL)

The room is alive with activity and the ship is at RED ALERT. Troi is working at the pool table while ENGINEERS rush back and forth, trying to fix a problem. Geordi comes out of his office with a worried look on his face. Worf is frantically working a console in the b.g.

GEORDI
We've just lost contact with everything above deck twenty-one... including the Bridge.

WORF
(off console)
There is something wrong with one of the anti-matter containment units. The magnetic field is starting to fluctuate.

TROI
Switch to auxiliary control.

WORF

(works)
Auxiliary control is not on-line. We are starting to lose containment on anti-matter storage unit three.

Troi thinks for a minute.

TROI
All right... then switch the EM power inverter to the lateral... no, wait use the neodyne relay.

GEORDI
(urgent, off console)
Commander, the neodyne relay isn't holding. Ten seconds to containment failure.

16 CONTINUED:

TROI
Computer: Emergency procedure. Eject anti-matter storage unit three. Authorization: Troi omega omega three one.

COMPUTER VOICE
Unable to comply. All power to ejection systems has been terminated.

GEORDI
Commander, the unit's beginning to--

Suddenly there is a BLINDING EXPLOSION which seems to destroy everything in the room except for Troi, who shields her eyes against the glare. When the light subsides, Engineering is GONE and Troi finds herself standing alone on the HOLODECK GRID. She looks frustrated.

RIKER'S VOICE
(o.c.)
Congratulations. You just destroyed the Enterprise.

17 NEW ANGLE

Revealing Riker standing in the Arch with a PADD in his hand. He moves to Troi.

TROI
(sarcastic)
Thanks for the encouragement.

RIKER
Don't feel bad. You passed everything else -- diplomatic law, first contact procedures, Bridge operations... but, the Engineering Qualification is one of the toughest parts of the test.

TROI
So what did I do wrong?

RIKER
I'm afraid I can't tell you that.

TROI
Why not? What kind of test is

this?

17 CONTINUED:

RIKER
It's the kind of test you'll have to take again if you want to be a Bridge Officer. And next time, the problem won't be so easy, so you better study up on emergency procedures.

TROI
How am I supposed to study if you won't tell me what I did wrong?

RIKER
I don't know. You'll have to figure that out too.

Riker EXITS, leaving a very frustrated and annoyed Troi alone.

CUT TO:

18 EXT. TOWN SQUARE - DAY

Talur is teaching a group of CHILDREN in the center of town. The children are seated around her and busily scribbling on their slates as Talur lectures. Data and Gia are also in the class. Gia is wearing a necklace with a PENDANT made from the same type of metal seen earlier.

Talur is holding a small piece of WOOD. Sitting nearby

is a lit CANDLE. As Talur expounds on the nature of fire and matter, Data becomes more and more concerned -- this doesn't sound right to him.

TALUR
Fire, rock, sky, and water are the basic elements of the universe. They can be found in every object, every person, every animal -- everything.

Talur holds up the wood.

TALUR
(continuing)
The rock in this wood can be felt by its weight and by its hardness. If we expose the wood to flame...

She uses the candle to LIGHT the end of the wood.

18 CONTINUED:

TALUR
(continuing)
We can encourage the fire in the wood to show itself.
(waves hand through smoke from wood)
We also see smoke, which is a part of the sky. But, the water in wood is very difficult to see. Sometimes the basic elements can be hidden deep within objects, but all four elements are always

there.

Data finally raises his hand.

TALUR

Yes, Jayden?

DATA

I do not believe that is correct.

Everyone looks at him in surprise. Talur is more bemused than threatened by his assertion.

TALUR

Oh?

DATA

I believe you are reasoning by analogy -- classifying objects and phenomena according to superficial observation rather than by empirical evidence.

(beat)

For example, wood does not contain fire simply because it is combustible. Nor does it contain rock simply because it is heavy. Wood, like any complex organic form, is composed of thousands of different chemical compounds, none of which is fire.

Talur's bemusement starts to become irritation.

18 CONTINUED: (2)

TALUR

(firm)

Jayden, that will be enough.

(to all)

As I told you earlier, our friend Jayden has lost much of his memory. So don't put too much faith in his... ideas.

The children all nod in agreement. Data frowns in thought as he tries to reconcile this with what he knows to be true.

TALUR

I think that will be all for today, class. I'll see you tomorrow. Be sure to practice your arithmetic and spelling tonight.

The class breaks up and Gia moves to Data.

GIA

Are you all right?

DATA

Yes. But I do not agree with Talur's assessment. Although I do have... gaps in my memory, I know that fire is not an element.

Suddenly their attention is drawn to a loud argument at the Blacksmith's shop.

GARVIN'S VOICE

That is not what you promised me!

19 NEW ANGLE

Including the Blacksmith's shop. Data and Gia approach as Garvin is arguing loudly with Skoran.

19 CONTINUED:

The metal fragments seen earlier are on display on the table, but some of them have been pounded into various pieces of jewelry. Garvin is wearing one of the metal fragments as a pin on his shirt. Garvin's skin is getting blotchy and red... even small blisters in some areas.

SKORAN
You're getting old, Garvin. I offered fifteen for the metal and I've given it to you. No more.

GARVIN
We agreed on twenty.

Skoran shakes his head when Data intervenes.

DATA
Garvin is correct. You did agree on twenty.

SKORAN
(annoyed)
Stay out of this, Ice-man. Your memory's not very reliable.

19 CONTINUED: (2)

Suddenly Garvin puts a hand to his head and nearly falls over. Skoran catches him before he can fall.

GIA
Father! Father, what's wrong?

GARVIN
(weak)
I don't know... I feel... very weak suddenly.

GIA
You've got a fever.
(to Data)
We should get him home.

Data and Gia help Garvin make his way across the town square. Skoran looks after them with a scowl of hatred on his face.

CUT TO:

20 INT. HOME - DAY

Garvin is lying on the couch as Talur finishes looking him over. There is a small bag with her medical herbs and primitive instruments sitting on the floor. Gia and Data look on with concern. Garvin's skin is beginning to show signs of radiation poisoning -- blisters, red spots, discoloration. Talur peers into Garvin's eyes... feels his forehead... then notices a tuft of HAIR on the pillow beside Garvin. She runs her fingers through his hair experimentally, and is surprised when a large amount of hair comes away in her

hand.

GIA
What's wrong with him?

TALUR
I suspect that he --

She hesitates, forced to admit that, for once, she doesn't have an answer.

20 CONTINUED:

TALUR
(continuing)
I don't know. I've never encountered anything like this before.

Talur reaches into her bag and brings out a primitive MICROSCOPE. This scope is designed to examine objects the size of a hand, not slides, and so it should have a large magnifying lens and is hand-held. Talur uses it to examine Garvin's skin.

TALUR
(continuing)
These lesions look like burn marks.

Talur puts down the microscope and thinks for a moment. Data picks it up and looks at the device with curiosity.

TALUR

The fluids in his body have been overheated... that would explain the fever and the burning skin.

(to Gia)

Keep him cool, let plenty of fresh air into the house...

(takes something out of bag)

... and give him these herbs. That should bring his fluidic temperature down and allow this to pass.

GIA

I understand.

Talur begins to put away her things.

DATA

(re: microscope)

With an increased focal length and an achromatic objective lens this instrument will have a higher effective magnification.

Talur holds out her hand and clears her throat in irritation. Data realizes what she wants and then hands her the microscope.

20 CONTINUED: (2)

TALUR

(to Garvin)

I'll be back tomorrow to check on you.

GARVIN
(weak)
Thank you.

Talur EXITS. Data looks at Garvin for a moment.

DATA
Garvin, with your permission, I would like to begin my own... investigation regarding the cause of your illness.

Garvin manages a tolerant smile.

GARVIN
Go ahead.

DATA
Gia, I would like you to accompany me to the village. I will need some supplies.

They both head for the door.

CUT TO:

21 EXT. TOWN SQUARE - DAY

Data and Gia are leaving one shopkeeper's store with boxes containing writing paper, pens, glassware, tubes, thread and other material.

GIA
What are you going to do with all this?

DATA
I will use these materials to make the laboratory equipment I need to research your father's illness.

GIA
Do you think you can help him?

DATA
I do not know. First, I must isolate the cause of the --

21 CONTINUED:

SKORAN'S VOICE
There he is!

They turn to see Skoran, his apprentice and several townspeople. The apprentice looks sick -- he shows the same blistering and skin blotches as Garvin.

SKORAN
(re: Data)
It's his fault! None of us were sick before he came to the village!

DATA
Am I to understand that Garvin's illness has spread?

SKORAN
That's right -- and you're the cause.

GIA
That's not true!

Data eyes the crowd -- the mood is starting to turn ugly.

DATA
I think we should leave, Gia.

Data and Gia start to walk away. Skoran starts to move after them.

SKORAN
That's it, leave! Get out of here! Go back where you came from!

OFF Skoran's angry expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A22 INT. HOME - DAY
(FORMERLY SCENE 24)

Data has turned the dining room of the house into a laboratory crammed with home-made equipment. Reams of paper filled with complex calculations and diagrams are littered across the floor... test tubes and beakers are sitting on every flat surface... (Garvin is no

longer on the couch.)

Data is hunched over a new and more sophisticated MICROSCOPE. Talur ENTERS the room and looks around in astonishment.

TALUR
Jayden... what are you doing?

DATA
I am studying tissue samples from Garvin and Gia in an attempt to isolate the cause of the illness.

TALUR
(surprised)
Gia?

DATA
Yes. She is also beginning to show signs of the illness.

Talur takes in that bad news for a moment, then her curiosity is piqued by the sight of the microscope.

TALUR
What is that?

DATA
It is a magnifying device based on your hand-held instrument. I have refined the design to increase the magnification level.

TALUR
(re: microscope)
May I?

DATA

Of course.

Data moves aside and lets her peer through the eyepiece. She pulls back in astonishment.

0A CONTINUED:

TALUR

How strong is the magnification?

DATA

Objects appear approximately five hundred times their normal size.

Talur looks back through the microscope.

DATA

As you can see, the cellular damage is quite extensive. However, based on the interstitial transparency and membrane integrity, I do not believe this is an infection or any form of communicable disease.

Most of what Data is saying might as well be Greek to Talur, but it is in her nature to appear to know more than she does.

TALUR

I see...

DATA

At the moment, I am looking for a common experience or event that Garvin, Skoran, and Gia might have shared that could have a causal relationship to their illness.

TALUR

Well... they've all been here in the village for many years. I'm sure there have been many common experiences.

DATA

Yes, but since this illness struck all three of them in a relatively short period of time, it is reasonable to assume that the experience would be recent and unusual.

Talur thinks for a moment.

TALUR

Actually Jayden... encountering you has been the most unusual experience that they've all shared recently.

A22 CONTINUED: (2)

DATA

I am aware of that. And I am open to the possibility that I am in some way the causal factor. But since you have had a great deal of

contact with me and have shown no sign of the sickness, I tend to discount myself as a likely candidate.

Talur nods, that makes sense.

TALUR
Still... it does seem to be more than a coincidence that shortly after you arrived, people started to become ill.

DATA
I agree.

Gia now ENTERS by coming down the stairs. She does indeed show signs of the illness -- blotches on her skin, movements are painful, difficulty focusing her eyes.

GIA
(weak)
Jayden... I tried to give Father the broth... but he won't eat...

Talur moves to the child, concerned.

TALUR
(feels skin)
You have the fever. You should be in bed.

GIA
I'm all right. Father needs me.

DATA

I believe Talur is correct. You should rest. I will attend to your father.

Gia nods and turns to go back up the stairs. But as she goes, suddenly the METAL PENDANT on her clothes catches Data's attention.

0A CONTINUED: (3)

DATA

Gia.

(she turns)

When did you begin wearing that pendant?

GIA

Two days ago. Father bought it from Skoran. Why?

DATA

May I see it?

Gia hands him the pendant and Data looks closely at the metal for a moment... his mind beginning to race...

DATA

This was made from one of the metal fragments I sold to Skoran...

CUT TO:

22 INT. TROI'S QUARTERS

Troi is deep in the middle of studying for her Engineering test. There are PADDS strewn about her desk, and a large Plexiglass board is in the middle of the room with a complex engineering diagram on it. Troi looks tired, but determined as she traces a conduit line on the board with her finger and checks it against a PADD in her hand.

TROI
(to herself)
... the aft secondary plasma vent has a... triple redundant by-pass... that means the primary access junction would be routed...

The door CHIMES.

TROI
(without looking up)
Come in.
(right back into it)
... would be routed through the port transducer matrix...

Riker ENTERS and Troi glances up at him.

22 CONTINUED:

TROI
(sarcastic)
Here to give me more... encouragement?

RIKER
No... actually I'm here to tell

you that I've decided to cancel
the rest of your test.

Troi looks up at him in shock.

TROI
What?

RIKER
I'm cancelling the test.

For a moment Troi is too stunned to say anything...
then she puts down the PADD and gives him an icy look.

22 CONTINUED: (2)

TROI
May I ask why?

RIKER
You've taken the Engineering
Qualification three times now...
and you're no closer to passing.

Troi's eyes flash in anger.

TROI
Then I'll take it four times or
fourteen times or however many
times are necessary for me to get
it right.

RIKER
Deanna... this is nothing
personal... but not everyone is

cut out to be a Bridge Officer.
I don't think this is for you.

TROI

Why? Because I'm not the most technically-minded person on the ship? I may have trouble telling the difference between a plasma conduit and a phase inducer, but there's more to being a bridge officer than just memorizing technical manuals.

RIKER

That's right, there is. But even if you spend the next month memorizing every technical manual in the computer, I still don't think you'll pass the test.

Troi reins in her temper and takes a couple of steps around the room.

TROI

Tell me one thing... is there really a solution? Or is this simply a test of my ability to handle a no-win situation?

RIKER

There is a solution.

22 CONTINUED: (3)

TROI

Then give me time to find it.

RIKER

I can't.

(beat)

As much as I care about you, my first duty is to the ship. I can't let anyone serve as a Bridge Officer who isn't qualified. I'm sorry.

Troi turns away from him and Riker EXITS. Troi takes a beat to herself and then picks up one of the PADDS as she tries to sort out her feelings. She begins to stack the PADDS and put them away... when suddenly she stops as something Riker said strikes home with her.

TROI

"My first duty is to the ship... "

Her mind is racing, and after a moment she heads for the door with a determined look on her face...

CUT TO:

23 INT. HOLODECK/MAIN ENGINEERING (OPTICAL)

Troi ENTERS.

TROI

Computer, load Bridge Officer's Test, program Engineering Qualification Section One.

Main Engineering APPEARS around her, along with Geordi, Worf, and some Engineering N.D.s APPEAR.

COMPUTER VOICE

Ready.

TROI

Run program.

Everything springs to life. The ship is at RED ALERT and in the middle of a crisis.

23 CONTINUED:

WORF

The control system for the primary containment field is not functioning.

GEORDI

Something's severed the ODN conduit between here and the antimatter storage deck.

Troi gives Geordi a long, grim look before going on.

TROI

(measured)

Geordi... could you repair the ODN conduit if you went into that crawlway?

WORF

(shocked)

Sir. That crawlway is in a warp plasma shaft. He would never survive the radiation.

Troi steels herself.

TROI

I know that. Geordi, could you repair the conduit?

GEORDI

I... think so.

This is one of the hardest things Troi has ever done... and she struggles with it for a moment before facing Geordi directly and making the decision.

TROI

Then do it.

(beat)

That's an order.

Geordi glances at Worf, then accepts his fate.

GEORDI

Aye, sir.

Geordi EXITS to the Jefferies Tube and the doors close behind him. Troi looks after him for a long beat.

RIKER'S VOICE

End program.

23 CONTINUED: (2)

Worf and the other Engineers now VANISH from the room, leaving Troi alone. Riker ENTERS the scene and approaches her.

RIKER

Something told me you wouldn't let this go.

(beat)

Congratulations. You passed.

TROI

(quiet)

That's what this was all about, wasn't it? To see if I could order someone to their death.

RIKER

That's right.

Troi is somber... quiet.

TROI

I always knew that was part of being in command... I thought I was prepared for it... but when the moment came, I hesitated. It took me four times to realize that was the answer.

(beat)

Maybe you were right. Maybe I'm not cut out for this.

RIKER

You did exactly what you needed to do. You tried every alternative... looked at all the options, and in the end you made the hard choice.

(beat, then smiles)

Come on, let's get out of here... Commander.

She looks up at him and then seems to accept his words. They EXIT together...

CUT TO:

24 OMITTED

25 INT. HOME - NIGHT (OPTICAL)

Data is hard at work in his "lab" in the dining room. Talur is standing nearby, looking on in fascination as Data sets up an experiment. Data is holding a cloth SCREEN about one foot square.

DATA
I have coated this piece of cloth with the liquid which is used in lamps.

Data places the screen in a small HOLDER sitting on the table and then picks up a lamp and brings it near the screen.

DATA
(continuing)
You can see that the cloth becomes luminescent when exposed to an energy source.

The cloth does indeed look slightly luminous. Data now picks up the metal pendant from Gia and sets it near the screen.

26 ON SCREEN (OPTICAL)

There is a VISIBLE pattern of LIGHT on the screen. It should look something like the pattern from a shotgun burst.

27 RESUME SCENE (OPTICAL)

Talur looks at the screen with curiosity.

TALUR
Where is this pattern of light coming from?

DATA
I believe a stream of particles is emanating from the metallic pendant and hitting the cloth.

TALUR
(skeptical)
I don't see any... particles coming from the pendant.

Data thinks for a moment... then picks up the Starfleet container seen earlier and puts it between the metal and the screen.

28 ON SCREEN (OPTICAL)

The pattern of light DISAPPEARS.

29 RESUME SCENE

DATA
It would appear that the container is constructed from a material

which can block or absorb the particles coming from the metal.

Talur is still skeptical, but not so sure of herself any longer.

TALUR
It's... a trick...

DATA
No. It is empirical data. I believe that the fragments were originally placed in this container to protect people from accidental exposure.
(MORE)

29 CONTINUED:

DATA (Cont'd)
The word "radioactive" may be a warning about the dangerous nature of the metal.

TALUR
All right... let's say for the moment that you're right and there are... invisible particles coming from this metal. What should we do?

DATA
I will continue with my experiments. I would like you to gather all the pieces of metal in

the village. Put them back in
this container.

Talur thinks about this for a moment... then decides to go along with him. She picks up the container.

TALUR
All right.
(beat)
But when I return, I'll want a more thorough explanation of all this. I want to examine your data in detail.

DATA
Of course.

Talur EXITS the house. Data goes back to the work area and resumes his work. After a few beats, there is a POUNDING on the door. Data goes to it and OPEN the door, revealing Skoran, and ONE burly-looking MAN. Skoran doesn't look at all well, the blotches are starting to show up on his skin. Both of them are carrying some kind of crude weapon -- an axe handle, a metal rod, a pickaxe. One of the men is carrying a lantern. They push their way into the room... they all glower at Data in obvious hatred.

SKORAN
(threatening)
There you are...

The three men all form a circle around Data.

29 CONTINUED: (2)

SKORAN
(continuing)
You're the cause of all this, Iceman.

DATA
If you are referring to the illness, you are partially correct, but it is more complex than that. You see, the metal fragments that --

Skoran swings an axe handle at Data, who deftly blocks it, but then one of the men swings a metal rod at Data's face... the rod glances off Data, but it also RIPS AWAY a portion of his SKIN, revealing a METAL structure underneath. All three men stagger back in shock and fear.

SKORAN
(continuing, horrified)
What... what are you?

Data reaches up with one hand and touches the bare metal of his face -- he's a little surprised as well.

DATA
I do not know.

The three men run out of the room in terror. Data turns and looks at himself in the mirror... he's shocked by the image of his android self laid bare. OFF his reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

30 INT. HOME - NIGHT

Talur is putting the last of the metallic jewelry into the container. She closes the container and then moves to where Skoran and several other people are gathered around the very sick Garvin, who is propped up on a small couch. Gia is tending to his fever -- though she, too, is clearly ill. Skoran and the rest of the townspeople are armed with crude weapons.

SKORAN
I saw it with my own eyes. He is not a person, he is some kind of... creature.

GIA
(to Garvin)
It's not true, Father.

SKORAN
We have to find him and stop him before he kills us all.

GARVIN
(weak)
I don't... not Jayden... he wouldn't try to hurt... us...

But finally, Garvin's eyes flutter and he falls asleep.

SKORAN
(to others)
Come on.

Skoran and the townspeople EXIT.

TALUR
(to Gia, re: Garvin)
Let him rest for now.
(looks at her)
You should rest as well. Exerting yourself will only make you sicker.

Gia nods in understanding.

TALUR
(continuing)
I'll be back.

30 CONTINUED:

She gives the girl a kiss on the head and then EXITS. Gia looks at her sleeping father for a moment... then moves into the living room and stares at the strange lab equipment strewn about.

DATA'S VOICE
(o.c.)
Gia?

Gia whirls around and sees Data standing near the back door. His face is partially covered by a scarf which hides the wound. Gia is at once relieved and scared to see him. Her words come tumbling out in a torrent.

GIA
(desperate)
Jayden. Everyone's looking for you. Skoran said that you're some kind of creature.

She stares at him, her breath coming in ragged heaves as the anxiety and radiation sickness begin to catch up with her.

DATA
I do not know what I am. But I am not like you.

Gia takes a step back from him.

GIA
I know... you're an Ice-man. We talked about that...

DATA
No. I am not...

GIA
Jayden... why are you wearing that scarf?

DATA
I do not wish to scare you.

GIA
I won't be afraid. Take it off.

Data hesitates for a moment.

30 CONTINUED: (2)

GIA
(continuing)
Please. I have to see.

Data finally relents and pulls away the scarf revealing the metallic workings of his head. Gia recoils from the sight, but doesn't run.

Gia tries to steady herself... she wants desperately to believe in Data, but his hideous visage is difficult to overcome. Data looks over at the mirror on the wall... gazes into his own reflection for a moment.

DATA
I understand your reaction. I must admit, I do not know what I am.

A beat, then he turns to Gia.

DATA
(continuing)
But I do not wish to harm you. You or Garvin or anyone else. I only wish to help... to find a cure for the illness. I was getting very close. I need to continue my work, but it will take time. How long will it be until Skoran and the others return?

GIA
I don't know... they're out looking for you.

DATA

Then I must hurry.

Data moves to the lab table...

TIME CUT:

31 INT. HOME - NIGHT

It is now several hours later and Data comes down the stairs. Gia is asleep in a chair nearby. There are many more stacks of paper and slides and beakers are scattered across the room to indicate the passage of time.

31 CONTINUED:

After a beat, data seems satisfied with what he sees through the microscope, makes a final notation on a piece of paper, then moves to Gia and gently wakes her up.

DATA

Gia... I believe I have found the answer.

Gia is groggy and clearly getting a little worse.

GIA

You... you found a cure?

DATA

I believe so.

On the table can be seen a mortar and pestle filled with METALLIC DUST, a large BUCKET filled with a silvery solution, and several other petrie dishes with odd-looking chemicals in them. As Data pours a small amount of silvery liquid onto a spoon:

DATA
I tested this medicine on skin samples from your father. They showed improvement, so I gave him a spoonful. He is now recovering.

GIA
What kind of medicine is it?

DATA
A compound I made which will neutralize the particles that are making you ill.

31 CONTINUED: (2)

DATA
(continuing)
Swallow this.

Data helps her to swallow the liquid. She makes a face at the taste.

DATA
(continuing)
I am sorry that I did not have time to create a more palatable flavor.

GIA

(weak)

That's all right... it's no worse. than... grandmother's soup.

Data moves to the bucket and puts a lid on it. He frowns in thought.

DATA

I must administer this to everyone in the village, but I do not think they will trust me after what happened with Skoran.

GIA

I could... tell them...

DATA

I am afraid they will not believe you either.

(thinks)

Gia, is the well in the town square the only source of water for this village?

GIA

(groggy)

Well... ?

DATA

This is very important. Are there any other sources of fresh water near the village?

GIA

No... the nearest river is... two days away...

31 CONTINUED: (3)

DATA
Then I will put the compound into the well water. It will be diluted, but it should still have enough potency to work.

GIA
The compound... the well...

Her eyes flutter and she falls asleep. Data arranges her comfortably on the couch and then pulls a blanket over her. He looks down at her peaceful face for a moment, then grabs the bucket and heads for the door...

CUT TO:

32 EXT. TOWN SQUARE - NIGHT (OPTICAL)

The square is deserted. Data cautiously moves into the square... looks around to make sure no one is watching and then heads for the well. The well has a large wooden cover over it, with a few metal latches to secure it. Data sets down the bucket and is starting to unhook the latches when suddenly we hear Skoran's voice from o.c.

SKORAN'S VOICE
There he is!

Data turns and now we can see Skoran and a large group of Townspeople ENTER the square from an alleyway. Most of them have crude weapons and some are carrying

LANTERNS. They're in an ugly mood as they close in on Data.

SKORAN
(points to Data's face)
You see? It's just as I said...

This is met with nods of assent and muttered threats from the mob.

DATA
I only wish to help you...

Skoran coughs painfully, doubling over in agony... he's feverish, almost delirious with the sickness.

SKORAN
(coughing)
This is how you've helped us... by bringing this plague...
(MORE)

32 CONTINUED:

SKORAN (Cont'd)
... tried to kill us all... but you won't succeed... I won't let you!

With that, Skoran rushes toward Data.. the townspeople go with him...

-- Data flings back the cover on the well and picks up the bucket. He quickly begins pouring the liquid into the well.

-- Finally, Skoran rushes up and DRIVES a spear through Data's back, IMPALING him on the metal rod.

-- Data begins to jerk and there is a small SPRAY OF SPARKS from where he was stabbed.

-- The last of the liquid is poured into the well and the bucket slips from Data's hand onto the ground. Data turns and looks at the now quiet crowd, jerks once or twice... then falls to the ground, dead.

Talur pushes her way through the crowd and then kneels down by Data. She feels for a pulse, but finds none. Talur picks up the bucket and looks at it with curiosity and then looks back down at Data. Hold for a long beat on this quiet and tragic scene.

TIME CUT:

33 EXT. TOWN SQUARE - DAY

A normal busy day in the square with people moving about and merchants hawking their wares. Riker and Beverly ENTER the village, disguised as natives. They look around for a few beats, then Beverly's eye is caught by a group of children walking through the square. One of the children is Gia. She looks completely recovered from her sickness. As the children pass by the well, Gia slows down and then stops, looking down at something on the ground. Beverly & Riker walk over to her.

BEVERLY

Excuse me. We're looking for a friend of ours. He may have wandered into your village a few days ago.

RIKER
You'd remember him... his appearance would have been very... strange. Pale skin, gold eyes...

33 CONTINUED:

Gia reacts in sadness.

GIA
He was your friend?

BEVERLY
Yes. You know him?

Gia nods.

RIKER
Where is he?

Gia points down and now we can see that there is a crude stone marker next to the well with an alien inscription on it.

BEVERLY
(puzzled)
I don't understand.

GIA
We didn't know his real name, so we called him Jayden.

RIKER
Are you saying... he's dead?

GIA
(nods)
They killed him because they were afraid of him.. But he saved all of us from the sickness.

BEVERLY
The sickness?

GIA
There were these pieces of metal... they made everyone sick. But Jayden put something in the water... and now everyone's better.

Riker and Beverly exchange a look -- they realize she must be referring to the radioactive debris.

RIKER
What happened to these... pieces of metal?

GIA
We buried them out in the forest.

33 CONTINUED: (2)

She looks down at the grave for a moment.

GIA
(continuing)
What was his real name?

RIKER

Data.

GIA

Data.

(beat)

He was my friend too.

Gia gets up and walks away. Beverly and Riker exchange a look, then Beverly surreptitious pulls out a tricorder and quickly scans the ground.

BEVERLY

(off tricorder)

It's Data all right... he's buried about two meters down. He's been deactivated... I can't tell how bad the damage is.

RIKER

We can beam him and the probe fragments up to the ship and no one will know.

Beverly nods and they begin to head out of town.

CUT TO:

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

35 INT. SICKBAY

Data is lying on the table, still dressed as we saw him in the town square. There is a jagged hole in his uniform with some circuitry hanging out where the metal

rod punctured him. Beverly is using a DEVICE on his head and checking the readings on a tricorder. Troi, PICARD and Riker look on.

BEVERLY
Positronic net is on-line... sub-processor relays in place... neuro-electrical systems enabled.

35 CONTINUED:

She reaches underneath Data's back and activates him by using his "on" switch. Data suddenly sits up, fully conscious.

BEVERLY
Data... are you all right?

DATA
I do not know. I am... surprised to find myself here. I thought I was on Barkon Four.

PICARD
What's the last thing you remember?

DATA
I had located the crashed Federation probe and collected the radioactive fragments. I was attempting to download the sensor logs from the probe's on board computer when there was a... power surge. I believe the surge

overloaded my positronic matrix.
(beat)
After that... I have no memory
until this moment.

He looks down at his clothes and at the jagged hole in his chest.

DATA
(continuing)
But it would appear that I had...
an interesting time.

RIKER
We don't know much about what
happened either... except you
apparently saved an entire village
from radiation poisoning...

BEVERLY
And you were a very special friend
to a little girl.

Data ponders these statements, but they make no sense to him at all.

35 CONTINUED: (2)

TROI
If you'll excuse me, I have the
Bridge for this watch.

Data reacts and now notices that Troi is wearing Commander's pips.

DATA

(to Troi)

Counselor, have you been promoted during my absence?

TROI

That's right.

(joking)

Which means you can call me "sir" from now on.

DATA

Yes, sir.

Riker and Beverly exchange smiles as Troi EXITS. OFF Data's puzzled look...

FADE OUT.

END OF ACT FIVE

THE END

STXT

STAR TREK: THE NEXT GENERATION

"Masks"
#40277-269

Written by
Joe Menosky

Directed by
Robert Wiemer

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FINAL DRAFT

DECEMBER 9, 1993

STAR TREK: THE NEXT GENERATION
"Masks"

CAST

BEVERLY ERIC

DATA/IHAT/MASAKA/BOY/ELDER/VICTIM

GEORDI
PICARD
RIKER
TROI
WORF

Non-Speaking
N.D. SECURITY
N.D. STARFLEET OFFICER

STAR TREK: "Masks" - 12/09/93 - SETS

STAR TREK: THE NEXT GENERATION
"Masks"

SETS

INTERIORS EXTERIORS

USS ENTERPRISE USS ENTERPRISE
CLASSROOM
BRIDGE
TROI'S OFFICE
TEN FORWARD
ENGINEERING
READY ROOM
OBSERVATION LOUNGE
DATA'S QUARTERS
CORRIDOR

TEMPLE

9:[5,#b],15:[2,#b]
STAR TREK: "Masks" - 12/09/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION

"Masks"

PRONUNCIATION GUIDE

D'ARSAY dar-SAY
FORTANIUM for-TANE-ee-um
IHAT EE-hot
MASAKA mu-SAH-kuh
KORGANO kor-GAH-no
NARSU NAHR-sue

STAR TREK: The Next Generation
"Masks"
TEASER

FADE IN:

1 INT. CLASSROOM

TROI and an N.D. TEACHER are supervising an art class. SEVERAL N.D. STUDENTS, roughly junior high-school age, are making CLAY SCULPTURES. Troi is here as a kind of "guest-lecturer", and DATA is here as well, working on a sculpture of his own.

Troi is standing with a twelve year old student, ERIC, who's working his clay into a shape vaguely recognizable as some kind of animal. Troi inspects his work, not exactly sure what it's supposed to be.

TROI
(encouraging)
That's very nice.

Eric stops working and looks unhappily at his

sculpture.

ERIC
(frustrated)
No, it isn't. I just can't get it right. Do you think the wings are too big?

She now realizes what he's trying to make.

TROI
Not at all... birds have wings of all sizes, Eric. But you shouldn't worry about making it look perfect.

Eric indicates the N.D. Teacher who's working with one of the other students in the background.

ERIC
But Mrs. Narsu said we should try to make our sculptures as realistic as possible.

TROI
She's right... it is important for you to be able to give the clay the shape you want it to have.
(MORE)

1 CONTINUED:

TROI (Cont'd)
But today you're not supposed to concentrate on technique. I'm

here to help you focus more on the feelings you want to convey with your sculpture.

Eric still looks confused. Troi tries to coax it out of him.

TROI
(continuing)
For instance... What do you think about when you see a bird?

ERIC
(hesitant)
Flying?

TROI
Fine. Then try to make your sculpture make me think of flying, too.

Eric brightens, understanding, and begins eagerly reshaping his clay. Troi smile and moves away...

2 FOLLOW TROI

as she leaves Eric and walks through the classroom. She approaches Data.

TROI
How's it going, Data?

DATA
I have finished.

Troi reacts as Data shows her his sculpture: it's a flawless CLAY REPLICA OF A PADD. Troi looks at it,

unsure how to react.

DATA
(continuing)
The dimensions are accurate to within one-point-three percent.

2 CONTINUED:

TROI
I'm sure they are...
(beat)
You obviously have no trouble with realism, Data, but you're here to work on using your imagination. Maybe you should try something a little more... abstract.

Troi picks up the clay PADD and puts it aside. She continues talking as she gets another raw LUMP OF CLAY and sets it down in front of Data.

TROI
(continuing)
I want you to start a new piece... I'd like you to sculpt... music.

DATA
(puzzled)
Music?

Troi nods.

DATA
Counselor. Music is a collection

of acoustic vibrations. How can
I reproduce a sound with clay?

TROI
Think of the effects that sounds
have on people... the images that
music brings to your mind... then
give them a form.

Data thinks for a beat then pounds the clay flat. In
a few seconds, he has molded the clay into the form of
a large MUSICAL NOTE. He shows it expectantly to Troi.

TROI
(continuing, looks at
the shape)
It's a start.

Troi moves away. Data looks curiously at his clay, not
sure what to do next.

RIKER'S COM VOICE
Riker to Data... please report to
the Bridge.

2 CONTINUED: (2)

DATA
(taps combadge)
Acknowledged. I am on my way.

Data EXITS.

CUT TO:

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

is following a mysterious-looking COMET, a smoky chunk of icy material with a small GLOWING TAIL of gas coming off one side. On the opposite side of the tail, in the far background behind the comet, is a star -- a small disk at this distance.

PICARD (V.O.)
Captain's Log, Stardate 47615.2. We have encountered a rogue comet in sector one-one-five-six. It is not native to this region of space, and there is no previous record of this object on any Federation charts.

4 INT. BRIDGE

PICARD, RIKER, and Data are at their stations; N.D. STARFLEET officers man the other positions. Everyone is studying the Viewscreen.

DATA
(off console)
Based on its present trajectory, the comet appears to have originated in the D'Arsay system.

RIKER
That's over two sectors from here...

DATA
That is correct, sir. This object has been en route for eighty-seven million years.

RIKER
That's a long time alone in the dark.

4 CONTINUED:

PICARD
(to Data)
Begin a full sensor analysis, Mister Data. Log the results for the Federation Astrophysical Survey.

DATA
Aye, sir.

Data begins to work his console.

DATA
(continuing)
The comet's outer shell is composed primarily of gaseous hydrogen and helium surrounding an icy mantle. The inner core consists of heavier elements--

Suddenly, the bridge LIGHTS FLARE, becoming significantly brighter for a brief moment. Data cocks his head sharply (it's not enough of a movement to be suspicious, but in retrospect, we will realize that something happened to him at this moment). As the lights quickly return to normal, Data recovers and returns his attention back to his console.

PICARD
What was that?

DATA
(off console)
There is distortion within the comet's inner core. I believed we experienced an intense sensor echo.

RIKER
Can you correct for it?

DATA
I am attempting to do so now, sir...

A beat as Data works his console...

DATA
(continuing)
I've compensated for the effect. Sensors are reconfigured for a low intensity sweep.
(MORE)

4 CONTINUED: (2)

DATA (Cont'd)
We are still picking up some interference, but the distortion is manageable...
(beat)
At these settings, the scan will be complete in thirty-nine hours.

Picard nods. OFF his expression.

CUT TO:

5 INT. TROI'S QUARTERS

as Troi and BEVERLY ENTER, in mid-conversation. Beverly is carrying the 24th century equivalent of a GYM BAG.

BEVERLY
... Worf said he's going to be teaching us some Mok'bara throwing techniques today.

Troi moves directly to her dresser and takes out her martial arts gi. She continues speaking as she puts the gi into a bag similar to Beverly's.

TROI
More like falling techniques... the last time we did that I was sore for a week...

BEVERLY (O.S.)
What's this?

Beverly is looking at a strange, solid-looking ARTIFACT sitting on the table. It is a rectangular column, on the top of which sits an oval that is reminiscent of a head.

Troi moves over to join her and stares at the artifact for a puzzled beat.

TROI

I have no idea.

BEVERLY
Maybe Wil left it here... a little present?

Troi picks it up and examines it more closely.

5 CONTINUED:

TROI
It's not quite his style...

BEVERLY
Then maybe you've got a secret admirer.

TROI
(smiles)
That's an interesting thought...

Beverly takes the artifact out of Troi's hands and puts it back on the table.

BEVERLY
Well, you can figure it out later. We're going to be late.

Troi nods, and with a last look at the artifact, the two women EXIT.

6 CLOSE ON THE ARTIFACT (OPTICAL)

A short beat after they leave, a strange MATERIALIZATION EFFECT occurs: four pairs of lines

suddenly appear on the "head" -- if there were a face, the lines would be running up the forehead, down the nose, and across both eyes in a four cardinal direction COMPASS DESIGN. OFF the mystery...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse, following the comet.

8 INT. TEN FORWARD

Riker, WORF and GEORDI are at a table. Geordi has a TRICORDER in front of him, a PADD is next to it. Riker idly reaches for a small BOWL of bar-type snacks.

GEORDI
We've been getting some pretty strange readings from that comet... now it looks like there's some kind of energy generation coming from the core.

WORF
Is that unusual?

GEORDI
The core is normally just a chunk of rock... it should be completely inert.

RIKER
(shrugs)
Maybe we've discovered a new kind of comet...

Riker takes a bite of a nut-like object from the bowl -- reacts with a scowl as he chokes it down.

RIKER
(continuing)
They must be changing the snacks around here.

Geordi takes one of what Riker just had from the bowl, inspecting it carefully.

GEORDI
I don't recognize it.

The waiter arrives with THREE DIFFERENT DRINKS, setting them on the table.

8 CONTINUED:

RIKER
(re: snack)
Well, whatever you do, don't put it in your mouth.

They each pick up their drinks and with a "cheers" tip of the glass, take a sip. Again, Riker scowls.

RIKER
(continuing)
This is terrible.

He sets it down -- it is bluish and viscous. Worf picks up Riker's drink and takes a sip.

WORF
I like it.

RIKER
Then you can have it.. but it's not what I ordered.

Geordi playfully aims his tricorder at the glass.

GEORDI
(lightly)
Let's see what they're trying to poison you with...

His face changes when he sees the readout.

GEORDI
(continuing)
Wait a minute... this stuff is bio-organic... there are oxygenated cells... serum electrolytes... This looks like some kind of... blood.

Riker reacts.

RIKER

You're joking.

GEORDI

I'm serious.

RIKER

I'm gonna have a little talk with the bartender.

Riker stands.

8 CONTINUED: (2)

GEORDI

It might not be his fault. We should check out the replicator.

With a final grimace at the glass, Worf, Riker and Geordi leave the table, heading for the bar.

9 INT. CLASSROOM

The clay-modelling class continues as before -- including Data working next to Eric. But some of the students have moved on to other projects. Eric is working in front of a computer which displays a GRAPHIC clearly visible as text.

Troi is walking slowly along, checking the clay-work.

TROI

Nice... Very good... I like that...

When she gets to Data she reacts with surprise.

10 INCLUDE DATA'S SCULPTURE

A MASK -- a kind of cross between Venetian and Mayan. The lower face is open to leave the mouth exposed -- the upper section covers the nose and has holes for eyes. The cheekbones sweep down and outward -- like wings. The mask is a striking combination of the simple and the sophisticated.

TROI
Data... This is amazing. How did you come up with this?

DATA
I followed your advice, Counselor. I used my imagination.

Troi examines the unusual design of the mask.

TROI
That's an understatement...

DATA
For some reason, as I shaped the clay, the image of the mask was exceptionally clear in my mind... the design seemed to flow quite... naturally.

10 CONTINUED:

Data picks up a SMALL TOOL and begins to scribe another design into the clay. It's the distinctive COMPASS DESIGN: a small pair of lines running vertically up the

forehead, another pair down the nose, two others horizontally across the eyes -- like cardinal points of direction. Exactly like the COMPASS DESIGN on the artifact in Troi's quarters.

TROI
(recognizing it)
Data, have you been in my quarters?

DATA
No, Counselor.

TROI
Somebody left an object in my room... it was some kind of artifact... and it looked similar to this.
(beat)
You don't know anything about that?

DATA
I do not.

Eric is suddenly frustrated at his computer. He moves to Troi.

ERIC
(re: screen)
Excuse me, Counselor, could you help me with my terminal? It's not working right.

11 INCLUDE THE COMPUTER SCREEN (OPTICAL)

which displays a few dozen, individually distinct,

alien-looking ideographic symbols -- ICONS -- which themselves are arranged in the same paired line, COMPASS DESIGN on the mask and artifact.

Data and Troi react.

DATA
Perhaps we should investigate this matter further.

OFF their expressions.

12 INT. ENGINEERING (OPTICAL)

Geordi and Data are working intently at the consoles. Riker is watching over their shoulders. A screen displays rows of normal alphanumeric characters -- and interspersed are several pockets of the alien ICONS, always grouped together in the same COMPASS DESIGN arrangement. (NOTE: As Riker and Geordi talk, Data's attention will become progressively more focused on the screen displaying the alien symbols.)

RIKER
(to Geordi)
These symbols don't match anything in Federation linguistic banks.

GEORDI
Some kind of alien information has been downloaded into our main computer. I'm not exactly sure how it's working, but it's reconfiguring our systems.

RIKER
How did it get in?

GEORDI
I was able to trace its path from the replicators to our sensor array.

RIKER
The sensors?
(thinks)
They've been scanning that comet for the last eighteen hours...

A beat as the implication sinks in.

GEORDI
(nods)
Those energy readings from the comet's core... the sensor echo...
(beat)
We still don't know what's inside that thing.

12 CONTINUED:

RIKER
Maybe it's time we found out.
(beat)
Could we use the phasers to melt away the outer shell of the comet?

GEORDI
(considers)
A dispersed wide-field beam might

do the trick... it wouldn't take
long to come up with the firing
parameters...
(to Data)
What do you think, Data?

But strangely, Data does not respond immediately --
he's intently studying the alien symbols on the screen.
Geordi and Riker exchange a look, and then Geordi moves
closer to Data.

GEORDI
(continuing)
What's the matter?

Data slowly turns to his friend.

DATA
I believe I recognize these
symbols.

RIKER
How?

DATA
I do not know.

GEORDI
Do you think your systems may have
been affected?

DATA
It is a possibility. I do not
believe my systems are currently
impaired, but I will run a full
self-diagnostic to make certain.

RIKER
(beat; re: screen)
What do these symbols mean?

12 CONTINUED: (2)

Data taps a control and one of the compass design arrangements is isolated and expanded to fill the screen. He points to one of the icons.

DATA
(continuing, as if reading)
"Boundary."

He continues to point at what he recognizes.

DATA
(continuing)
"Border." "Road." "Companion."
"Message." "Messenger."

Data taps the console again, and the compass design is replaced by that of a stylized sun image. Data studies it.

DATA
(continuing)
"Death."

OFF their exchanged looks -- what is going on... ?

13 INT. BRIDGE

Picard, Riker, Data and Worf at their posts. Geordi is

at the aft science station. Worf works his console, glances up.

WORF
Captain, phasers are set for wide dispersal, ten percent maximum power. The beam will terminate automatically when the comet's core is reached.

PICARD
(nods)
Very well, Mister Worf. Fire...

Worf works his console, firing the phasers...

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship fires a wide phaser beam that hits the comet, which starts to vaporize slowly and spectacularly away. Hold for several dramatic beats.

15 INT. BRIDGE

The sound of the phasers stops.

WORF
(off console)
Phasers have terminated... the outer shell is gone...

16 INCLUDE VIEWSCREEN (OPTICAL)

as Picard and the others watch the steaming mass on the screen finally clear away. In place of the comet is an

incredible, huge, Mayan-esque, geometric piece of technology, vestiges of the frozen gasses of the comet still clinging to its alien surface. It is decorated with the same type of ICONS that have appeared mysteriously on the Enterprise.

OFF the reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. BRIDGE - INCLUDE VIEWSCREEN (OPTICAL)

Continuous. Everyone stares at the awe-inspiring object on the screen.

PICARD
Mister Data... What are we looking at? Is it a ship?

Data is working his console, reading the results.

DATA
I do not believe so. The object is nearly solid, composed primarily of fortanium and several unknown materials... It is more than eighty-seven million years old.

RIKER
That's older than the comet itself. Could someone in the D'Arsay system have built it?

PICARD
(considers)
There are no technologically advanced cultures in that system now... but perhaps there were eighty-seven million years ago.

RIKER
But why would anyone hide something like that inside a comet?

PICARD
It's possible the frozen gasses simply accumulated over time as it travelled through space...

Geordi breaks in from his position at Aft Science.

GEORDI
In any case, it's definitely responsible for the system anomalies we've been experiencing. It's been using our sensor beam as a carrier wave to get information into our computers and replicators.

17 CONTINUED:

PICARD
But the question remains: why?
What is its purpose?

A beat as they all ponder the question. Data turns away from his console before he speaks.

DATA
Captain, I believe this object is
an informational archive.

PICARD
What makes you say that?

Data seems a little puzzled by his statement himself.

DATA
I... do not know, sir. However,
I seem to have an intuitive
understanding of its function.

Everyone reacts -- it's a strange thing for Data to say. Geordi moves over to Data's console and looks over his shoulder, studying the readouts.

GEORDI
(to Picard)
The internal structure of that
thing is pretty complex... and
it's got a repetitive node
configuration which might suggest
a database of some kind... but it
could be practically anything.
(to Data)
I don't see how you could know for
sure what it is.

Picard looks at Data, concerned.

PICARD
Data... do you believe you're in communication with that object?

DATA
It is a possibility, sir. I recommend that we perform a level one diagnostic of my positronic net immediately to determine if that is the case.

PICARD
Very well... Mister LaForge, give him a hand.

17 CONTINUED: (2)

Geordi and Data acknowledge and move away, EXITING the Bridge. An N.D. Starfleet Officer takes over Data's position at Ops. Picard and Riker continue to study the alien object.

RIKER
(to Picard)
Do you think it's just trying to make contact with us?

PICARD
(thoughtful)
Perhaps. And if this really is an archive from some ancient civilization, we should allow it to do so. But we must be

careful...

(beat)

Mister Worf, keep an eye on the sensors. If the Archive poses any danger to the ship, I want you to sever the connection immediately.

WORF

Aye, sir.

OFF Picard's fascinated expression.

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship following the ancient object.

19 INT. READY ROOM

The room is now dotted with ARTIFACTS -- on the shelves, on the desk, on the floor -- collected from all over the ship. They all share the same vaguely Mayan look we've seen before.

Picard is standing in the middle of the room, examining the artifact from Troi's room. The cylinder has the now-familiar COMPASS DESIGN carved on its surface. Picard studies it carefully, jotting an occasional note on a PADD -- if not for the surroundings, he might be an archaeologist on a dig.

The door CHIMES.

PICARD

Come.

Riker ENTERS -- and stops short, reacting to the sight.

19 CONTINUED:

RIKER
Captain...

Picard motions Riker in but doesn't stop working.

PICARD
Come in, Number One...

Riker moves closer.

RIKER
We've confined the system corruption. It's not spreading any further, but we've still got alien symbols floating around inside our computer...

Picard merely nods and jots another note onto his PADD and moves to study another object.

RIKER
This is quite a collection you've assembled...

Riker picks up an object and looks it over...

RIKER
(continuing)
I've seen these things all over the ship. They all look the same... primitive and non-functional.

PICARD

(correcting him)
Ceremonial... and deceptively primitive. Only an advanced technological culture could have built that object out there. These artifacts must have played a ritualistic role in their society.

RIKER
Do you think Data's right? Have we stumbled across some kind of alien library?

19 CONTINUED: (2)

Picard clearly likes the notion.

PICARD
It's possible... and if so, this could be a find of enormous significance. This "library" seems designed to do far more than simply store information. Who knows how much we could learn from it?

Riker smiles at Picard's obvious excitement. He glances at the COMPASS DESIGN carved on the stone cylinder seen earlier.

RIKER
I keep seeing this design...

PICARD

(nods)
It seems to be a symbol of some significance.

RIKER
What do you think it means?

PICARD
(offers)
The concept of the four cardinal compass directions is common to many different cultures...

RIKER
The words Data recognized on the computer -- "boundary," "border," "road" -- they were also arranged in that design.

PICARD
Perhaps everything with the compass design is part of the same theme -- movement. Finding a direction, travelling a path, crossing a boundary--

RIKER
And "death." One of the symbols was "death."

19 CONTINUED: (3)

PICARD
The ultimate boundary.

Picard turns and picks up a small STONE NECKLACE with a stylized SUN-DESIGN PENDANT (similar to the symbol seen in Act 1.) He turns it over.

20 INSERT - THE PENDANT

On the back is a small symbol -- off to one side, as if not wanting to be the center of attention. It is the symbol of what we will come to know as the moon.

PICARD'S VOICE
I keep seeing this symbol, too....
but it's never prominently
displayed...

21 BACK TO SCENE

PICARD
Always in the background...
smaller than the others...

RIKER
Do you know what it represents?

PICARD
I have no idea.

OFF their expressions as they share the mystery.

CUT TO:

22 INT. ENGINEERING

Data is sitting calmly; a section of his head is open.

GEORDI
Lower synaptic functions are

completely normal... Autonomous systems all check out...

DATA
I suggest we examine the memory sub-systems next.

GEORDI
All right...

22 CONTINUED:

As Geordi begins to work a panel, Data suddenly makes an abrupt head tilt. He looks puzzled.

GEORDI
(noticing)
Data... what's the matter?

DATA
I am... not certain. I am experiencing a curious sensation...

GEORDI
What is it?

DATA
An... impulse.

Geordi reacts.

GEORDI
Impulse? What kind of impulse?

DATA

I do not know.

GEORDI

I'm checking your higher functions.

A beat. Data's voice is a little uneven.

DATA

Geordi... What does it feel like when a person... loses his mind?

GEORDI

Data, you're scaring me. What's the matter?

DATA

I... do not... know...

GEORDI

You're gonna be all right. You're with me, okay?

Data glances up at his friend.

DATA

Okay.

Geordi turns back to the console -- sees a violent change in the reading.

22 CONTINUED: (2)

GEORDI

What's going on... ?

He quickly rushes to Data, and sees that inside Data's head is a web of alien circuitry, similar to the artifacts we've already seen, as if the positronic brain itself has been transformed.

GEORDI
(stunned)
Data...

Data suddenly turns toward Geordi -- the compass design he scribed on the mask is now on his own face, in raised, tiny scars. A ceremonial NECKPLATE with a distinctive design has also appeared around Data's neck.

Data looks at Geordi and smiles, his voice animated and playful.

DATA/IHAT
Masaka is waking.

Geordi reacts with a horrified look. OFF Data's smile...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. ENGINEERING

Data, his head plate now back in place, is moving around the room in an energetic, very non-Data fashion, curiously inspecting his surroundings as though he's never seen this place before. Geordi watches him, concerned.

Picard ENTERS with TWO N.D. STARFLEET Security Guards. As the guards fan out cautiously, watching Data, Geordi turns to Picard.

GEORDI
Captain, he just--

DATA/IHAT
(interrupting)
I waited for you, Captain. You should feel honored... I don't usually wait for anybody.

Picard reacts to Data's loose manner.

PICARD
(cautiously)
What is it you want?

DATA/IHAT
Masaka is waking.

PICARD
Are you Masaka?

Data/Ihat rolls his eyes and turns to Geordi.

DATA/IHAT
What were my exact words?

GEORDI
You said, "Masaka is waking."

DATA/IHAT
And isn't that what I've been saying since we first met?

Geordi nods. Satisfied, Data/Ihat turns back to Picard.

23 CONTINUED:

DATA/IHAT
I'm not "Masaka", Captain...
(proudly)
I am Ihat.

PICARD
What have you done to Commander Data?

DATA/IHAT
Commander Data... ?

Data/Ihat seems to be momentarily at a loss, apparently not understanding what Picard is referring to; but then, he brightens, and indicates his own body.

DATA/IHAT
(continuing)
You mean the one who was here?

Picard reacts to the phrasing.

PICARD

Yes.

DATA/IHAT

He's gone. And who can say where?

Picard has seen enough to know that he's going to need some help here. He discreetly taps his combadge.

PICARD

(to com)

Counselor Troi, report to Engineering immediately.

Ihat is again moving around the room, taking in his surroundings. While he waits for Troi, Picard is trying to get as much information out of him as he can.

PICARD

(continuing)

Ihat. The place you came from... Is it a cultural archive of your species?

Data/Ihat doesn't seem to understand the question.

DATA/IHAT

(simply)

I come from Masaka's city.

Picard reacts.

23 CONTINUED: (2)

PICARD

Are there others like you there?

DATA/IHAT
(laughs)
There are no others like me.

PICARD
Who is Masaka?

There is a trace of wariness and fear when he responds.

DATA/IHAT
You will find out...

Picard and Geordi react. Data/Ihat indicates the room.

DATA/IHAT
(continuing)
I don't think Masaka will like
this place... at least not the way
it is now...

PICARD
(pressing)
I would like to know more about
this Masaka... perhaps we can
speak --

Data/Ihat whirls on Picard, intense.

DATA/IHAT
Do you understand pain? Death?
That is all you need to know about
Masaka... that is what she is.

Data/Ihat looks around furtively, as if someone were
after him.

DATA/IHAT
You must go... leave this place before she finds you. It can be done... I did it...

At that moment, Troi ENTERS.

TROI
What's going on, sir?

Data/Ihat whirls at the sound of her voice, surprised. When he sees Troi, all trace of swagger vanishes, replaced instantly and completely with fear.

23 CONTINUED: (3)

DATA/IHAT
Masaka... ?

He barely manages to gasp out the one, terror-filled word before he jerks violently and falls to his knees with a strangled cry.

GEORDI
Data!

Geordi rushes over to help his friend to his feet, but when Data looks up, he has changed again: he's wearing a NEW NECKPLATE with a different distinctive design than before.

Data stares at Troi with wild eyes and a blissful, toothy grin. He speaks with a fanatical, zealous fervor.

DATA/VICTIM
Masaka! I am yours! Every part of me is yours!

PICARD
(gravely, to N.D. Security)
Get him to Sickbay.

As Geordi and the N.D. Security Guards move to take Data away, Picard and Troi exchange a concerned look...

CUT TO:

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before, travelling with the ancient archive.

25 INT. OBSERVATION LOUNGE

Picard, Riker, Beverly, Troi, and Geordi.

BEVERLY
Every time he saw Deanna, he'd fall to his knees screaming "Take me, Masaka -- take me."

TROI
Data was acting as if he were a sacrificial victim of some kind...

25 CONTINUED:

PICARD

And apparently one all too willing
to go to his death.

BEVERLY
I put him in isolation in his
quarters. He's under guard... he
seems to have calmed down a
little.

RIKER
Couldn't we just shut him down and
purge his memory systems?

Geordi shakes his head grimly.

GEORDI
I don't think it's going to be
that simple...

Geordi gets up, moves to the monitor, where there is a GRAPHIC of a complex web of interconnections, but the connections have been radically reorganized into several centers -- nodal points with complex webs radiating from each. The structure suggests the vaguely Mayan alien designs we've seen before.

GEORDI
This is a micrograph of what's
happened to Data's positronic net.
As near as I can tell, these are
behavioral nodes... I've found
fourteen of them so far.
(beat)
I think the Archive is using Data
to create different "people" from
its culture... in the same way it
used our replicators to create

artifacts.

25 CONTINUED: (2)

TROI
As a result, his real personality has been completely buried. In a sense, Data has the android equivalent of multiple personalities.

GEORDI
And the Archive hasn't stopped yet... Data's positronic net is still being transformed. There's no way to tell how many more personalities might emerge...

There's a stunned beat as everyone takes in the information.

RIKER
Our sensors are still in contact with the Archive. Would there be a risk to Data if we severed that connection?

GEORDI
I don't know... but I wouldn't want to take the chance. Right now, our only link to the Archive is that sensor beam. If there's a way to reverse what's happened to Data, I think we're going to need that link to do it.

Picard takes a beat to consider his limited options.

PICARD
Mister La Forge, continue to scan the Archive. Try to find some way to access it. In the meantime, I'll see what I can learn from these "people" inside Data.

OFF Picard's grim expression.

26 INT. DATA'S QUARTERS

The DOOR OPENS and Picard ENTERS. Two Security Guards can be seen standing outside. Data is on the floor, curled up tightly in a corner of the room (he is still in his "Victim" personality). As Picard approaches him, he recoils.

26 CONTINUED:

PICARD
(gently)
It's all right... I'm not going to hurt you...

DATA/VICTIM
Only Masaka can hurt me... I am for her alone...

PICARD
(continuing)
I need to speak to Ihat. Do you understand me? Ihat...

26 CONTINUED:

For a moment, Data/Victim returns nothing but a fearful stare, uncomprehending and empty. But then, Data jerks suddenly -- when he turns back to Picard, he has changed into his Ihat personality.

DATA/IHAT
Captain...

Picard is almost glad to see him. Data/Ihat goes into his customary high-energy mode and starts pacing around the room.

DATA/IHAT
(continuing)
That was a cruel joke to play on me. For a moment -- a brief moment -- I actually thought that woman was Masaka.

PICARD
Whoever took your place wasn't afraid of Masaka -- he almost seemed eager for his fate.

DATA/IHAT
Pitiful, isn't it?
(mock Victim voice)
"Take me! Take me!" Ha. You wouldn't catch me humiliating myself for a woman -- even if she were a queen.

PICARD
Then Masaka is your queen... ?

DATA/IHAT
She's a lazy creature... she spends most of her time sleeping...
(beat)
The problem is what she does when she's awake.

Picard has no choice but to play along.

PICARD
Then should we try to keep her asleep?

DATA/IHAT
(laughs)
Try to keep the sun from climbing the sky? Only Korgano can do that. And he's not here.

26 CONTINUED: (2)

PICARD
Where is he?

Suddenly, Data/Ihat collapses onto the floor, pulling himself inward, knees huddled together, head down, arms tight.

DATA/BOY
Help me... please...

Picard steps over and Data looks up. The Ihat neckplate is gone. In its place is ANOTHER NECKPLATE with yet another distinctive design -- Data has now assumed the personality of a frightened Boy.

PICARD
What's wrong?

DATA/BOY
I'm afraid.

PICARD
Of what?

DATA/BOY
Of her.

PICARD
Masaka?

DATA/BOY
Her.

Suddenly, the SHIP TREMBLES. Lights go out; emergency lighting comes on.

PICARD
(taps combadge)
Picard to Bridge! Report!

27 INT. BRIDGE

Lots of activity. Riker is on his feet, Geordi is at Aft Science. Worf is heading quickly toward the Turbolift.

RIKER

(to com)
The Archive just activated some kind of tractor beam, sir. We can't disengage it.

27 CONTINUED:

PICARD'S COM VOICE
Has there been any damage to the ship?

RIKER
(to com)
Nothing major, sir, but Ten Forward reported an emergency. Worf's on his way.

Geordi glances up from his console.

GEORDI
(to com)
Captain, there's some kind of energy pulse coming through the tractor beam...

28 INT. DATA'S QUARTERS

GEORDI'S COM VOICE
It's overriding our control systems...

PICARD
(to com)
I'll be right there...

Picard starts to move away but stops short -- Data/Boy has a vice-like grip on Picard's wrist.

DATA/BOY
Don't leave me.

Data's hand slowly grips tighter with his android strength. Picard stifles a cry of pain.

PICARD
I... I... won't... leave you...
(beat)
Please... let go...

DATA/BOY
Does it hurt?

PICARD
(barely)
Yes...

DATA/BOY
She's going to hurt us all...

28 CONTINUED:

Data stares at him for a moment longer and then abruptly releases his grip. As Picard grabs his wrist in pain, Data jerks and stares up at Picard -- he has changed again and is now back in his Ihat personality. He smiles ruefully at Picard.

DATA/IHAT
Now you've done it. Masaka is awake.

OFF Picard's reaction...

29 INT. CORRIDOR

Worf and Two Security Guards are hurrying up a corridor. They arrive at Ten-Forward and step quickly through the entrance.

30 INT. TEN-FORWARD - CONTINUOUS

Worf and his officers are shocked at what they find. The room has been transformed. Tropical foliage is everywhere, green vines and huge, red, fern-like fronds. Half the tables are gone -- stone slabs take their place. The patrons are standing around in stunned silence.

The bar has been partially transformed into rough stone; a stone column stands near it, and inscribed prominently on it is a LARGE FEMALE FACE IN THE RADIANT SHAPE OF A SUN.

OFF their stunned expressions...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A powerful beam is being continuously projected from the Archive into the saucer section of the Enterprise.

32 INT. TEN FORWARD

Like the rest of the ship, the room is dark and lit only by emergency lights. All non-essential personnel have been cleared, and Geordi and Worf are using tricorders to scan the vegetation and stone slabs.

Picard circles around the sun image, studying it, trying to fit things together as Troi watches nearby.

TROI
(re: sun image)
Who is this?

PICARD
I'd say it's Masaka. Ihat referred to her as a queen... it's not unusual in ceremonial cultures for royalty to be symbolized by a sun.

TROI
You said the personalities inside Data were in awe of her... even terrified.

PICARD
(nods)
According to Data, the sun image is also the symbol for death.

They move to the back of the column, where Picard notices something.

PICARD
There it is again... this U-shaped symbol... small and insignificant... almost like an afterthought...

But before Troi can respond, Geordi and Worf approach.

32 CONTINUED:

GEORDI
Captain, this is incredible... These artifacts weren't beamed over here from the archive... the matter in Ten Forward was transformed.

PICARD
Into living plants? How is that possible?

32 CONTINUED: (2)

GEORDI
I'm not sure. But bit by bit, the ship's being transformed.

WORF
We have received reports from the rest of the ship. Part of deck twelve is now an aqueduct.

TROI
What are we being transformed into?

GEORDI
I'm not sure I want to find out.

Picard takes in the information. It's a difficult decision for him to make, but there's no alternative.

PICARD
I don't think we have a choice... we'll have to destroy the Archive. Mister Worf?

WORF
Sir, our weapon control systems are inoperative. However, we could configure a photon torpedo for manual launch...

PICARD
Make it so.

Geordi and Worf turn and EXIT. Picard and Troi look around the strangely transformed room.

PICARD
There's so much here we could have learned... I regret losing that opportunity.

Troi acknowledges his ambivalence.

CUT TO:

33 INT. ENGINEERING

Emergency lighting only. A PHOTON TORPEDO lies on a cradle between the pool table and the warp core. A control panel on the torpedo casing flickers with several lights. Geordi works at the pool table console as Worf scans the torpedo.

GEORDI
Okay... I've locked in the targeting parameters... what's the phase alignment now?

WORF
Less than point seven percent.

GEORDI
That'll do it. I'm setting the yield at maximum...

But at Geordi works, the control panel lights on the torpedo go dead.

WORF
(puzzled)
Sir... the onboard power systems are not functioning...

Geordi crosses to the torpedo, tries to activate it manually, but it doesn't work.

GEORDI
What's going on here... ?

Geordi opens up the casing and both men look inside...

34 INSIDE THE TORPEDO

It is full of writhing snakes.

35 RESUME SCENE (OPTICAL)

Worf and Geordi react and jump back -- then they turn around and see the awesome IMAGE OF MASAKA which now fills the entire back panel of Engineering. A few vines are hanging on the walls.

GEORDI
Something tells me we'd better get out of here...

35 CONTINUED:

They quickly move toward the exit -- only to be driven back by a roaring WALL OF FLAMES that shoots up in front of the them... The room around them has become a nightmarish, hell-like place.

WORF
(taps combadge)
Engineering to Bridge -- emergency transport! Two to beam out...

Geordi and Worf DEMATERIALIZE.

CUT TO:

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still held by the beams from the Archive.

37 INT. BRIDGE

The Bridge is dark, lit only by the emergency lights. The walls are hung with strange, ominous vines.

Picard and Troi are near the Aft Science station, heading for the Observation Lounge when those DOORS OPEN and Riker comes out onto the Bridge. He's a little shaken from seeing something in that room.

RIKER
Maybe we'd better talk in here. The Observation Lounge seems to have become a swamp.

Nobody argues with him. They gather around the command area, where Worf, Beverly, and Geordi join them.

PICARD
(to Geordi)
What's our status?

GEORDI
So far the Archive's transformed over twenty percent of the ship... and we've lost main propulsion and weapons systems in the process.

RIKER
What about communications? Sensors? Life support?

37 CONTINUED:

GEORDI

We have communications, and limited sensor control. Life support seems unaffected.

BEVERLY

I've been analyzing samples of these alien plant forms. They've been formed from biological matter we have on the ship...

GEORDI

The stone, the artifacts... they're made the same way -- extrapolated from the ship's own alloys.

BEVERLY

Apparently the Archive can reorder and transform molecular structures -- including DNA -- to make whatever it wants.

PICARD

So it's using our ship -- our alloys, our DNA, -- to create elements of its own culture...

37 CONTINUED: (2)

TROI

But why is all this happening? What is the Archive trying to accomplish?

WORF

It could be a weapon.

They all look at him.

WORF
It is powerful and insidious. It has completely disarmed us.

RIKER
Maybe it's more benign than that. If a civilization were dying... they might have created this technology to preserve their culture, and re-create it at some later point...

Picard paces, trying to fit the pieces together.

PICARD
It could even be a sophisticated terraforming device.

The others look at him quizzically.

37 CONTINUED: (3)

PICARD
The Archive creates an environment... all the elements which enable a culture to exist...

They realize there are many possibilities -- and that they may never know the real reason behind this technology.

PICARD

But whatever the intent behind the process, I don't want this ship transformed into an alien city. Mister La Forge, do you have any ideas?

GEORDI

We still haven't been able to cut off that beam... but I've managed to access the Archive by sending an energy pulse back along their signal path. If I can locate the transformation program, I might be able to get control of it.

PICARD

Good, keep at it...

Picard turns to gaze at the Viewscreen.

38 ON THE VIEWSCREEN (OPTICAL)

as Masaka's mask looms over them.

PICARD'S VOICE

But somehow... I believe the answer lies there...

39 RESUME SCENE

PICARD

... with Masaka. We need to find her... access her... talk to her.

The others acknowledge -- this must be done.

40 INT. DATA'S QUARTERS

Even darker than the Bridge. The door opens and Picard steps inside. A small fire is burning on the other side of the cabin -- on the now dirt-covered floor. Data is crouched down besides it, warming his hands.

As Picard approaches, he sees that Data is wearing a NEW NECKPLATE, one he hasn't seen before.

PICARD
(cautious)
Hello...

Data's voice is old and tired, and he moves slowly and with difficulty like an old man.

DATA/ELDER
It's difficult... to stay warm...

Picard sits down next to him.

PICARD
The fire feels good...

Data/Elder looks at him quizzically.

DATA/ELDER
But it's not warm enough. Not for an old man.

PICARD
Tell me... about Masaka.

DATA/ELDER

My daughter?

Picard reacts, amazed.

PICARD
Yes... how can I talk to her?

Data/Elder laughs -- a dry, cackling rasp.

DATA/ELDER
Talk -- to Masaka?

PICARD
Yes. It's important. Can you tell her I must speak with her?

DATA/ELDER
Children grow... forget their parents... no, only Korgano can talk to Masaka.

40 CONTINUED:

PICARD
Korgano... who is that?

Data/Elder seems to lose interest... stares back into the fire.

DATA/ELDER
So cold... can't stay warm...

Suddenly, Data/Elder seems to crumple into a limp heap... and then he jumps up, vital and hyper (NOTE: he is now wearing his Ihat neckplate).

DATA/IHAT
Well, you're a persistent one, aren't you?

PICARD
Ihat?

DATA/IHAT
Is anyone else so charming?

PICARD
Masaka is taking over my ship.

DATA/IHAT
I told you she would.

PICARD
I want to talk with her... but I'm told only Korgano can do that.

Data/Ihat is wary, alert.

DATA/IHAT
Who told you that?

PICARD
An old man... Masaka's father...

DATA/IHAT
Ah, yes... legends say she chopped him up and used his bones to make the world.
(beat)
Any wonder he doesn't like to talk about her?

PICARD
How can I find Korgano?

40 CONTINUED: (2)

DATA/IHAT
I don't know. He's not chasing her anymore.

PICARD
Where has he gone?

Data/Ihat paces, agitated, uncomfortable with all this.

DATA/IHAT
Stop asking these questions. I was fast enough to avoid her once... I don't want her to find me again. I'll end up on her sacrificial slab.

PICARD
If Masaka is looking for a sacrifice... she can take me instead.
(beat)
Perhaps then she'd stop looking for you.

DATA/IHAT
(a chuckle)
Well, there's an idea. Better you than me.

PICARD

All right. Tell me what to do...

There is a hesitation, as though Ihat is coming to a decision. Then --

DATA/IHAT
You must build Masaka's temple... the Queen's temple. That will get her attention.

PICARD
Very well. How do I do that?

DATA/IHAT
You need the sign.
(beat, coy)
I could give it to you... so could the Old Man. But just try getting it out of him.

PICARD
Give me the sign.

40 CONTINUED: (3)

Data/Ihat in an agony of indecision.

DATA/IHAT
If she finds out...
(beat)
You can't imagine her rage... she lets people die of thirst... a terrible death. Sometimes she burns them alive...
(beat, in awe)

She is glorious.

But Picard is impatient with all this.

PICARD
Ihat... the sign. What is it?

Data/Ihat looks around him, as though ascertaining that no one else is around.

DATA/IHAT
If she comes... you'll take my place?

PICARD
Yes.

DATA/IHAT
All right. Quickly. Give me your hand.

Picard holds out his hand. Data/Ihat takes it, turns it face up, and starts "drawing" a line with one finger across Picard's palm.

DATA/IHAT
(continuing)
A line, as the unending horizon...
(beat)
A curve as --

Suddenly Data freezes. A look of terror crosses his face.

DATA/IHAT
(continuing)
She has found me.

Picard looks for another change in Data.

PICARD
Masaka, show yourself. I'll go with you...

40 CONTINUED: (4)

But Data/Ihat sinks to his knees.

DATA/IHAT
(continuing)
It seems... I was not fast enough...

His head droops. Picard crouches down beside him. Then Data looks up -- he's wearing the Elder's neckplate. Data crumples into a seated position near the fire, stretches his hands toward it.

DATA/ELDER
So hard to stay warm...

Picard needs to find a way to reach this man. He moves closer to him and helps him build up the fire.

PICARD
Let me help you...

Data/Elder glances at him.

DATA/ELDER
Are you one of my children?
(turns to fire)

I don't remember anymore.

PICARD
I need your help. I need the sign for the temple.
(beat)
Masaka's temple.

DATA/ELDER
It won't help you. Korgano no longer pursues her. No one else can stop her.

Picard cautiously reaches out and takes Data's hand, guiding it to the floor, using Data's fingers to draw a line in the dirt, repeating lhat's words from memory.

PICARD
A line... as the unending horizon...
(beat)
A curve...

Picard doesn't know any more. The old man doesn't resist, but isn't responding either. Picard tries again, tracing the pattern and repeating the words.

40 CONTINUED: (5)

PICARD
(continuing)
A line... as the unending horizon.

PICARD
A curve...

DATA/ELDER
A curve...

DATA/ELDER
... as a rolling hillside.

Data finishes the curve and makes a dot above it.

DATA/ELDER
(continuing)
A point... as a distant bird.

And another line drawn vertical to the horizon.

DATA/ELDER
(continuing)
A ray... as the rising sun.

He stops, finished. The symbol is complete.

PICARD
Thank you.

DATA/ELDER
Now sit with me... tend the
fire...

Data suddenly slumps over. He is completely still for a beat, then he looks up, wearing the neckplate of the Frightened Boy.

DATA/BOY
I'm alone... there's no one left
to help me... she's coming.

Picard pulls him upright.

PICARD
Are the others dead? Did Masaka

kill them?

DATA/BOY
No. She sent them away. It will take them days to die.

Data suddenly freezes. His mouth opens in a circle and holds perfectly still. And out of the open mouth comes an eerie wail -- a child's scream plunging into a bottomless nightmare.

40 CONTINUED: (6)

The voice finally disappears. Data slumps over. Picard pulls back his head: the neckplate is gone and there are NO SCARS on his forehead. Data stares into space, his eyes wide, as if there were nothing behind them.

OFF Picard's reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship still being held by the Archive's beam.

42 INT. BRIDGE

As before, only the emergency lights are functioning and ominous vines hang across several consoles; but now, the normal command seats have been transformed into simple STONE PEDESTALS.

43 ANGLE ON AFT SCIENCE

Picard, Riker, and Troi are gathered around Geordi. The screen displays a GRAPHIC of the TEMPLE SYMBOL drawn by the Elder.

GEORDI
I think I've found the Archive's transformation program.

PICARD
Will it accept the symbol for Masaka's temple?

GEORDI
I think so. I've isolated the program's input pathways. They're keyed to accept symbols...

He gestures toward the display.

GEORDI
(continuing)
If I input this one, it should initiate the transformation process...

RIKER
And create the temple?

43 CONTINUED:

GEORDI
I hope so... if this is the wrong symbol, it might turn the Enterprise into a big chunk of rock. There's no way to be sure.

It's a tough choice.

TROI
The question is... can we trust a personality from an alien Archive that seems bent on taking us over?

PICARD
(considers)
Ihat risked his life to show me that symbol... and Masaka killed him for doing it.
(beat)
I think we have to risk it.

OFF their expressions.

CUT TO:

44 INT. CORRIDOR

as Worf rounds a corner, where he meets Picard and Troi. Worf has a PHASER, Picard and Troi have TRICORDERS.

WORF

Captain. The entire deck has been cleared of personnel. We can proceed.

Picard nods and taps his combadge.

PICARD
(to com)
Commander Riker, we're ready...

45 INT. BRIDGE - AFT SCIENCE

Riker and Geordi. Geordi is tapping commands on his console.

RIKER
Understood.
(to Geordi)
Initiate the transformation.

45 CONTINUED:

GEORDI
Aye, sir. I'm inputting the symbol...

Geordi looks at the temple icon on his display and takes a deep breath.

GEORDI
(continuing)
Now...

He taps a final button on his console...

46 INT. CORRIDOR (OPTICAL)

For a moment, nothing seems to happen. Picard, Troi, and Worf exchange puzzled looks, and then suddenly, the walls dissolve into...

47 INT. TEMPLE - CONTINUOUS

It's a huge, cavernous room that seems to have been carved out of a rockface. Stone slabs and columns are placed here and there, some adorned with engraved figures and symbols. Sitting on a raised platform is a GOLDEN THRONE in the shape of a solar disc. The group turns around, looking at the trappings, taking everything in.

PICARD
(re: throne)
This would seem to be Masaka's temple...

Worf looks warily around the room.

WORF
There's no one else here.

PICARD
Ihat said creating the temple would get her attention... it may take time before she shows herself.

WORF
And how will she do that?

PICARD
I don't know.

Troi has been off to one side, looking at the columns.

47 CONTINUED:

TROI
Captain... look at this.

They join her and she gestures to --

48 A STONE COLUMN

In the face of the column is carved two different images: Masaka's sun symbol is shown large and prominent in the foreground; but smaller, and to one side, as if receding into the distance, the small "horns" symbol Picard has seen before is also evident.

49 RESUME SCENE

as Picard looks closely at the symbols.

PICARD
This is the first time I've seen these two symbols paired... That could be significant...

He glances around, sees other instances of the two symbols together.

PICARD
(continuing)
There it is again... and again. Clearly this is an important pairing...

He stops, remembering something.

PICARD
(continuing)
"He's not chasing her anymore... "

They look at him quizzically.

TROI
Sir?

PICARD
Ihat said that someone named Korgano was not chasing Masaka anymore. And the old man said, "he pursues her no longer... "

He gestures to the horn symbol.

49 CONTINUED:

PICARD
(continuing)
In a sense, this smaller symbol is chasing Masaka. Perhaps it represents Korgano.

WORF
The symbol suggests antlers of some kind... horns. Maybe it's meant to represent an animal...

TROI
Animal gods are worshipped in many

cultures...

PICARD

Both Ihat and the old man said that Korgano was the only one who could control Masaka...

(beat, thinking)

Many ritualistic cultures incorporate the idea of "balance" into their belief systems. Masaka is a queen, a powerful, god-like figure... it's not unreasonable to assume that she might have a counterpart... or a consort...

Picard begins to look around the room.

PICARD

(continuing)

Spread out... see if you can find that horn-like symbol anywhere else.

And they begin to move around the room.

CUT TO:

50 INT. DATA'S QUARTERS

Data is sitting on the floor, eyes closed, in the same catatonic-like state he was in when last seen.

51 CLOSE ON DATA'S FACE

as his eyes abruptly snap open.

52 ON DATA - WIDER

As he stands. He moves toward a table which contains a richly colored version of the MASK he first molded in clay -- MASAKA'S MASK. He lifts it to his face.

53 INT. CORRIDOR

as the DOORS OPEN and Data, wearing the mask, steps out into the hall. Before the two N.D. Security Guards even have a chance to react, Data disables them both, knocking them to the ground unconscious. Without another look back, he walks on down the hall...

CUT TO:

54 INT. TEMPLE

Picard, Troi, and Worf are clustered in front of another STONE COLUMN, studying another glyph showing Masaka's sun image and the horn symbol. However, this time, the horn symbol is large and prominent while Masaka's sun is small and receding.

TROI
This is the most prominent instance of the horn symbol we've seen yet...

WORF
But now it appears as though Masaka's sun is chasing it.

Troi is thinking aloud, trying to piece it together.

TROI

An animal chasing the sun... ?

PICARD

Maybe it's simpler than that.
(beat)
Maybe the relationship between them is more like the sun and the moon.

WORF

I see... Masaka and Korgano changing positions... the sun setting and the moon rising.

54 CONTINUED:

PICARD

Exactly. Two powerful rulers, changing places in a continuous cycle...

A beat as they consider the notion.

TROI

And like the sun and the moon, only one of them can be in ascendance at any given time...

PICARD

If we could find Korgano within the Archive and bring him out... perhaps he could force Masaka to leave.

WORF

But would we be any better off
with him?

PICARD
(considers)
Ihat and the others didn't seem to
be afraid of Korgano...

Suddenly, the SHIP TREMBLES. The group whirls to see Data/Masaka as she ENTERS the temple and moves majestically toward the throne.

PICARD
(continuing)
Masaka...

Data/Masaka sits down upon the throne and silently looks out at her temple. Picard, Troi, and Worf cautiously approach the throne.

PICARD
(continuing)
Masaka, I am Jean-Luc Picard of
the Federation--

DATA/MASAKA
(cutting him off)
Go away.

Data/Masaka doesn't even look at them when she speaks.

PICARD
(presses on)
Please listen to us. Your Archive
is destroying our ship--

54 CONTINUED: (2)

DATA/MASAKA
I do not hear you.

Worf slowly draws his phaser, but Picard stays his hand. He motions to the other two to back down, and they all move slowly away from the throne.

WORF
She won't even listen to us.

PICARD
Then we'll have to find someone she will listen to.

OFF their expressions.

CUT TO:

55 INT. BRIDGE - AFT SCIENCE (OPTICAL)

Geordi is working his console as Picard watches anxiously; Troi and Riker are standing nearby. Worf is in the b.g. at Tactical. The mood is tense and serious.

GEORDI
I've found it, sir...

Geordi indicates his monitor which displays a single GRAPHIC: it's Korgano's moon symbol.

GEORDI
(continuing)
This is the only place in the

Archive where Korgano's moon symbol is by itself and not paired with Masaka's.

Picard stares at the image for a moment, pondering.

PICARD
Mister La Forge, access the transformation program.

Geordi begins working controls.

PICARD
(continuing)
When you're ready, input the symbol.

55 CONTINUED:

RIKER
Isn't that a little risky?

TROI
We have no way of knowing what the result would be. The symbol might generate anything from Korgano's temple... to Korgano himself.

PICARD
In some sense, Korgano is Masaka's nemesis. Whatever this symbol represents -- it might give us a way to control her.
(beat)
If you have a better idea, I'd be

glad to entertain it.

A brief silence.

GEORDI
I've accessed the program, sir.

Picard looks to the others, takes a breath...

PICARD
Initiate the transformation.

Geordi hits a command on his console. There's a tense moment; no one's sure what's going to happen and they're ready for anything. Then a simple, SILVER MASK APPEARS -- on its forehead is Korgano's moon symbol.

RIKER
Another mask...

Picard picks up the mask and looks at it thoughtfully.

PICARD
Perhaps we've been approaching this incorrectly. We're dealing with a highly ritualistic culture... a society based on symbol and myth. Maybe we need to confront them on those terms instead...
(beat)
If I can incorporate myself into their rituals, perhaps Masaka will listen to me.

55 CONTINUED: (2)

RIKER
(catching on)
You're going to pose as Korgano.

Picard nods and holds the mask up to his face, testing the fit.

TROI
Captain, we know so little about this culture... and even less about Korgano himself. How will you convince Masaka that you're him?

PICARD
I'm not entirely sure. But there are similarities between this culture and others I've studied.
(beat)
I suppose I'll just have to improvise.

There's a grim beat -- but they all know that there's really no other choice.

PICARD
Mister Worf, what's our status?

WORF
(off console)
I estimate we have less than two hours before there's nothing left of the ship... at least nothing that we recognize.

Picard nods grimly and heads for the Turbolift. He holds the mask in his hands as he EXITS.

CUT TO:

56 INT. TEMPLE (OPTICAL)

Data/Masaka is sitting on the throne.

PICARD (O.S.)
Masaka!

56 CONTINUED:

Data/Masaka reacts as Picard approaches -- he is wearing the Korgano mask. For the first time, we see a real reaction from Data/Masaka -- she's shocked at the sight.

DATA/MASAKA
Korgano... ?

Picard takes a step closer -- he's playing it by ear, choosing his words carefully, taking it one step at a time...

PICARD
Are you surprised to see me?

Data/Masaka rises from the throne, begins walking down the stairs. She's regained her bearings now, and is trying to maintain control of the situation.

DATA/MASAKA
I thought I had escaped you.

Picard smiles.

PICARD
You should know that's impossible.

DATA/MASAKA
You are a fine hunter... but I am a powerful prey. You will never catch me.

PICARD
Do you really want to be the prey... forever?

Data/Masaka seems to consider this.

DATA/MASAKA
I thought I was alone here. I thought I wouldn't have to share the sky with you...

Picard moves toward Data, carefully, not threatening, a reasonable man.

PICARD
But without me... you aren't complete. I know you, Masaka... you live for the chase just as much as I do.
(MORE)

56 CONTINUED: (2)

PICARD (Cont'd)

(beat)
Won't you miss being the hunter... pursuing me... forcing me from the sky so that you can rise again?

A hesitation.

DATA/MASAKA
You know me well, Korgano...

Picard now senses he has the upper hand.

PICARD
I think you may be getting tired... it's difficult to brighten the sky forever...

Data/Masaka smiles wanly... does seem a little weary.

DATA/MASAKA
I am getting sleepy... you always do that to me...

PICARD
Only so you can wake at dawn... and begin the hunt again...

Another smile. Data/Masaka slowly sits on the throne, head still erect and queenly, but eyes heavy.

DATA/MASAKA
Begin the hunt again...
(beat)
I am eager for that.

PICARD
As am I.

Data's eyes close. The ship TREMBLES. The room DISSOLVES to --

57 INT. CORRIDOR - CONTINUOUS

The temple is gone. Everyone is back in the corridor, reacting to the transformation. And to Data -- who stands before them, not wearing a mask (neither is Picard), blinking a bit in confusion.

RIKER'S COM VOICE
Riker to Picard... I don't know what you did, sir... but it looks like everything's back to normal.

57 CONTINUED:

PICARD
Acknowledged.
(to Data)
Mister Data -- are you all right?

DATA
I believe so, sir. But I am not entirely certain what has happened. Have I been dreaming again?

Picard puts his hand on Data's shoulder.

PICARD
I'm afraid it will take some time to explain.

He smiles reassuringly and Data accepts this, his old equanimity having returned. Off their relieved expressions --

58 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47612.4. Commander La Forge has managed to disable the alien transformation program. Starfleet will send an archaeological team to study the Archive further.

59 INT. READY ROOM

Data with Picard; Picard holds the mask Data wore as Masaka, turning it in his hands.

PICARD
I don't understand... I thought all the alien artifacts had disappeared from the Enterprise.

DATA
This was not created by the Archive... this is the clay mask I originally made. I have since glazed it.

Picard is intrigued.

59 CONTINUED:

DATA

Yes. Although I am relieved to be rid of those alien personalities... there is a sense in which I am now... empty.

PICARD

I can imagine. Doctor Crusher said there might have been dozens of personalities inside you.

DATA

I suspect the number was much greater.

Data pauses, reflecting on the unusual experience.

DATA

My impression is that there were thousands... of all ages and walks of life.

(beat)

It was a remarkable experience.

PICARD

Well, Data, you may never become fully human... but you've had an experience that transcends the human condition.

(beat)

You have been an entire civilization.

Data briefly ponders the significance of this... then Picard hands him back the mask.

PICARD
(wry)
Nonetheless... it's time to stand watch on the night shift.

DATA
Yes, sir. Good night.

He turns and EXITS.

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Eye of the Beholder"
#40277-270

Story by
Brannon Braga

Teleplay by

Rene Echevarria

Directed by
Cliff Bole

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FINAL DRAFT

STAR TREK: "Eye of the Beholder" - 12/21/93 - CAST

STAR TREK: THE NEXT GENERATION
"Eye of the Beholder"

CAST

BEVERLY	CALLOWAY
DATA	KWAN
GEORDI	NARA
PICARD	PIERCE
RIKER	WOMAN
TROI	
WORF	

Non-Speaking
N.D. CREWMEMBERS

STAR TREK: "Eye of the Beholder" - 12/20/93 - SETS

STAR TREK: THE NEXT GENERATION
"Masks"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
ENGINEERING	
JEFFERIES TUBE	
NACELLE CONTROL	
READY ROOM	
CORRIDOR	
KWAN'S QUARTERS	
BEVERLY'S OFFICE	
SICKBAY	
TROI'S QUARTERS	
TEN FORWARD	
OBSERVATION LOUNGE	
TURBOLIFT	
CALLOWAY'S QUARTERS	

STAR TREK: "Eye of the Beholder" - 12/09/93 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Eye of the Beholder"

PRONUNCIATION GUIDE

KWAN	Kwon
NAPEAN	NAY-pee-un
PSILOSYNINE	sill-oh-SIGH-uh-neen
SALVATORE	Sal-va-TOR-ee
YRIDIAN	yir-ID-ee-un
TIL'AMIN	TIL-a-min

STAR TREK: The Next Generation
"Eyes"
TEASER

FADE IN:

1 INT. BRIDGE

Red Alert! PICARD, DATA and a few N.D's are dealing with what is clearly an urgent situation.

DATA
(off console)
We are losing containment in the starboard nacelle tube --

PICARD
Try to get more power to the field coils.

DATA
(works)
Yes, sir.

PICARD
Geordi, report.

2 INT. ENGINEERING

where GEORDI and a few N.D's are trying to contain the situation. The WARP CORE is pulsing at an accelerated rate, giving off an enormous SOUND.

GEORDI

I can't shut down the plasma
injectors -- someone's locked out
the controls.

3 INT. BRIDGE

DATA
(off console)
The plasma venting system has
engaged.

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

where we can see DRIVE PLASMA escaping from the
starboard nacelle into space.

5 INT. JEFFERIES TUBE

as RIKER and WORF scramble up the ladder.

5 CONTINUED:

WORF
Two more decks --

RIKER
(hits combadge)
Riker to Bridge -- we've almost
reached the nacelle tube.

6 INT. BRIDGE

PICARD

Acknowledged.

(to Data)

Release the exterior hull plate.
We may have to jettison the core.

Data acknowledges and works his console.

7 INT. NACELLE CONTROL (OPTICAL)

as Riker and Worf ENTER from a Jefferies tube junction and stop in their tracks at what they see -- their faces are lit by INTERACTIVE LIGHT as they take in the strange scene before them.

This control room is situated at the forward end of the starboard nacelle. In addition to wall panels, there is a free standing console with work stations on both sides. There is an access DOOR in the back wall that leads into the injector room.

A ladder leads to a catwalk above -- there is an OBSERVATION WINDOW in the wall through which it is possible to see into the injector room, and beyond that, the nacelle tube itself. When the plasma stream is on, as it is now, its fiery glow obscures these structures.

A TRANSLUCENT MAINTENANCE DOOR can drop down to cover the window -- but even then the intense light of the plasma bleeds through.

Riker and Worf are startled upon entering the room because a man is standing on the catwalk, poised to jump through the forecefield and into the plasma.

7 CONTINUED: (2)

He is LIEUTENANT KWAN, a humanoid in his mid-thirties -- part Asian, part Napean. He is clearly agitated and distraught.

Riker turns to LIEUTENANT NARA, who along with an N.D, is standing motionless, unsure what to do. She is humanoid, in her mid-thirties.

RIKER
(quiet)
What happened?

NARA
(quiet)
He locked out the controls...
before we knew what was happening,
he stepped up onto the walkway.

Riker gestures for Worf to go to a console.

RIKER
See if you can shut down the
plasma flow.

Worf acknowledges and moves away.

NARA
I'm afraid if we try to get any
closer, he'll jump through the
forecefield.

Riker acknowledges, turns to Kwan.

RIKER

Dan...

8 ON KWAN

facing the plasma stream, his face lit by its glow -- Riker can be seen behind him. Riker takes a cautious step toward him.

RIKER
It's me... Wil Riker.

Kwan doesn't seem to react to the name...

RIKER
(continuing)
I was here yesterday, remember?

8 CONTINUED:

Something registers on Kwan's face -- he looks down at his hands, seems horrified by what he sees there. Although we see nothing, he wipes his hands on his uniform, as if to clean them. When he speaks, it is in the tones of a man confessing a wretched crime.

KWAN
I didn't... want to do it...
but... I saw them... and... they
laughed at me... they laughed...

Kwan is clearly in agony about this... though Riker has no idea what he's talking about, he knows he needs to try and calm him down.

RIKER

Whatever happened, we can talk
about it. I want to help.

Riker starts to climb the ladder to the catwalk.

KWAN
Stay away!

Riker stops --

RIKER
I want you to be able to see me,
that's all... so we can talk.

KWAN
I... know... what I have to do...

He takes a half-step toward the plasma stream.

RIKER
Dan, wait --

9 ON WORF AND NARA

at the console, working to free the controls.

WORF
I have unlocked the controls --

COMPUTER VOICE
Shut down procedure initiated.

NARA
There's still plasma in the
injector -- it'll take time to
vent off...

10 RESUME SCENE (OPTICAL)

Riker has taken note of the fact that the plasma stream will soon dissipate -- he knows he needs to keep Kwan from jumping until it does.

RIKER
Tell me what happened. Maybe I can help.

But Kwan is staring intently into the stream, seems strangely calmed by it.

KWAN
I know what I have to do...

Riker senses what he's about to do and makes a sudden move toward him... but it's too late... Kwan has already started to move... Riker misses him by half a step and Kwan jumps through the FORCEFIELD and into the stream -- he is instantly VAPORIZED.

Riker stops in mid-stride -- so close. Off Riker's expression as he realizes how close they came to saving Kwan's life...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

12 INT. READY ROOM

Riker and Worf are reporting what happened to Picard and TROI.

RIKER
A few more seconds and we could've saved his life...

Riker clearly feels that he should have been able to talk Kwan down.

WORF
Commander... you did everything you could. It was not your fault.

Riker acknowledges, but can't quite shake the feeling.

RIKER
I had the strangest feeling that... he didn't even recognize me -- and I was with him just the other day when I supervised the tube refit.

PICARD
How did he seem then?

RIKER

Fine. In fact I complimented him for getting the refit done faster than expected. He was pleased that I noticed.

TROI

I met with him during crew evaluations about six weeks ago. He was very positive; he was looking forward to being posted to the nacelle tube.

12 CONTINUED:

RIKER

He was a fine officer, with a good career ahead of him. I just don't understand why he would want to...

Riker trails off, shakes his head.

PICARD

In my years as a Starship Captain, I've had to notify many families that they'd lost a loved one. But never to suicide. I'd like to be able to offer Lieutenant Kwan's family some explanation for what happened -- to help them make sense of it.

WORF

He may have left a message of some kind, explaining why he did it.

Picard acknowledges this possibility.

PICARD
(to Troi and Worf)
I want the two of you to try and piece together a picture of his last few days.

Troi and Worf acknowledge.

TROI
If he made any personal logs, it might be helpful to go through them.

PICARD
You're authorized to do so.

A Com signal SOUNDS.

GEORDI'S COM VOICE
La Forge to Captain.

PICARD
Go ahead.

13 INT. ENGINEERING

where Geordi is working at a console.

13 CONTINUED:

GEORDI
I've completed a damage assessment. We should be able to

get underway within the hour.

14 INT. READY ROOM

PICARD
Geordi, the medical situation on Barson Two has worsened -- Starfleet has given us permission to exceed warp speed limitations so we can get back on schedule.

15 INT. ENGINEERING

GEORDI
We'll be able to give you warp eight if you need it.

PICARD'S COM VOICE
Acknowledged.

Geordi returns to work. After a moment, Data approaches him.

DATA
Geordi, would you agree that the instinct for self-preservation is shared by most life forms?

GEORDI
I'd say it's probably the most basic instinct.

DATA
That being the case, I am having difficulty understanding why someone would deliberately terminate their own existence.

15 CONTINUED:

GEORDI
I don't know, Data. All I can think is that maybe Lieutenant Kwan felt like there was something... wrong in his life, something he felt powerless to fix.

Data takes this in.

DATA
I believe I understand. I have been in a similar situation.

Geordi's a little surprised to hear this.

GEORDI
Really?

DATA
The first months following my activation were a difficult period for me... there were many problems associated with my becoming sentient.

GEORDI
Because your neural net was still forming.

DATA

As I acquired new skills, neural pathways would form and take the place of other, less complex pathways. It was very... disorienting.

GEORDI
Sure sounds like it.

DATA
As my systems grew in complexity, it became increasingly difficult to integrate new pathways into my existing neural net. The probability of cascade failure grew with each added pathway. I came to the conclusion that it would be easier and safer to shut myself down and start again.

GEORDI
But if you did that, you wouldn't have remembered any of the things that had happened to you.

15 CONTINUED: (2)

DATA
In a way, it would have been like... committing suicide.

Geordi acknowledges Data's point.

GEORDI
So what did you do?

DATA

I decided against the procedure. I chose instead to treat the problems I was having with my systems as... challenges to be overcome, instead of obstacles to be avoided.

Geordi studies his friend's face for a beat; once again, Data has shown facets of himself no one knew he had.

GEORDI

That's a great way of looking at it. It's too bad Lieutenant Kwan wasn't able to look at his problems the same way.

Data acknowledges his sentiment, and after a beat, they return to work...

16 INT. CORRIDOR

as Worf and Troi make their way down it.

TROI

I've gone over Kwan's personnel records -- he had an exceptionally stable psychological profile.

WORF

When we were in the control room, it seemed as if he were trying to... explain something he'd done... something terrible.

TROI
He'd been on the Enterprise over two years. No one has ever reported an altercation with him.

Worf acknowledges and gestures to a DOOR along the corridor.

16 CONTINUED:

WORF
(continuing)
These were his quarters.

He works a KEYPAD on the wall and the door OPENS.

17 INT. KWAN'S QUARTERS (OPTICAL)

These are the smaller, windowless quarters. There are CHINESE and ALIEN ARTIFACTS in evidence, reflecting Kwan's mixed heritage. Everything is neat and orderly.

Troi and Worf step inside... they stand silently for a moment, almost out of respect for the dead. After a beat, Worf moves to a nearby table and picks up an ALIEN looking ARTIFACT.

WORF
This is a Napean design...

TROI
His mother is Napean; his father's human.

He studies the artifact for a beat, then sets it down.

Troi looks around the room.

TROI
(continuing)
Everything looks so... normal. For some reason I was half expecting to find the place a mess.

WORF
Yes... it is strange to think that someone could be considering ending his life and yet not give any outward sign of it.

They continue moving around the room, looking for something that might provide a clue.

WORF
(continuing)
Right before he jumped, he seemed almost... calm.

17 CONTINUED:

TROI
He must have been in a lot of pain to do what he did. It could be that the prospect of ending that pain felt like a great relief.

17 CONTINUED: (2)

Worf moves to look at something on the wall. Troi finds a PHOTOGRAPH of a young woman, a pretty human of about thirty. She turns to show it to Worf just as he turns away from the wall, so that they almost bump into one another -- there's a moment where they're standing very close, then Troi shows Worf the photograph.

TROI
This is Ensign... Calloway, isn't it?

Worf looks at the photo, acknowledges.

WORF
She is a medical technician in Sickbay.

Troi's face registers sympathy for Calloway.

TROI
It's always hard to lose someone you care about... but to lose them like this...

They study the picture for a beat, then she sets it down.

WORF
We should start going over his logs...

They move to a DESKTOP COMPUTER TERMINAL -- Troi sits and activates it, Worf leans in to look.

TROI
This is his last entry; he made it before going on duty this morning.

Kwan's face appears on the MONITOR.

KWAN
Personal log, Stardate 47622.1. We finally finished the nacelle tube refit last night. After pulling two double shifts in a row, I'm really looking forward to spending some time with Maddy.

TROI
Ensign Calloway...

Worf and Troi are struck by how upbeat Kwan seems, and puzzled that he seemed to be making plans.

17 CONTINUED: (3)

TROI
(continuing)
That doesn't sound like a man planning on ending his life.

WORF
No... it does not...

Off the mystery of the moment...

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at warp.

19 INT. BEVERLY'S OFFICE

as Troi and CALLOWAY ENTER from Sickbay so they can talk in private. The young woman is clearly destroyed by what's happened.

CALLOWAY
I can't believe he's really gone... I keep thinking he's going to show up and tell me there's been some terrible misunderstanding...

Troi's tone is gentle, caring -- she's both investigating Kwan's death and counseling a bereaved crewmember.

TROI
I thought you might like to know that in his personal logs, Dan talked about you a great deal. He loved you very much.

CALLOWAY
If that's true... then how could he... leave me like this?

Troi puts a comforting hand to her shoulder.

TROI
That's what I'm trying to find out. I know it's hard to talk about right now... but it would be very helpful if you could tell me a few things about him.

Calloway acknowledges, pulls herself together.

19 CONTINUED:

TROI
(continuing)
When was the last time you saw him?

CALLOWAY
Two nights ago... we were planning our next shore leave together.

TROI
Did he mention anything that happened recently... anything that might have upset him?

CALLOWAY
No, not really... he did say something about work, about Lieutenant Nara, but it wasn't anything serious.

TROI
Nara... she's his superior officer in the nacelle tube.

CALLOWAY
Yes. Dan sensed that she... well, that she felt threatened by him -- that she thought he was after her position.

Troi take this in.

TROI
Was he prone to mood swings, or

depression?

CALLOWAY
No... but he was very sensitive to other people's moods.

TROI
What do you mean?

CALLOWAY
Sometimes he would just... look at me, and know what I was feeling -- I always loved that about him.

TROI
Napeans are partially empathic -- he may have inherited some of his mother's abilities.

19 CONTINUED: (2)

CALLOWAY
(smiles)
He used to tease me that when I met her, I wouldn't be able to get away with anything.

Calloway is thoughtful for a moment.

CALLOWAY
(continuing)
Dan and I knew each other for over two years, but we didn't really get together until a few months ago. We took it slow...

Her face falters a little....

CALLOWAY
(continuing)
We thought we had all the time in the world...

Troi is struck by the depth of feeling in her words. Calloway turns to her, suddenly determined.

CALLOWAY
(continuing)
Something must've happened to him, Counselor. Something terrible Because it's not like Dan to take his own life. Please... find out what it was.

Troi takes Calloway's plea to heart. Off her face, more determined than ever...

20 INT. JEFFERIES TUBE

as Troi climbs the ladder toward the nacelle tube.

21 INT. NACELLE CONTROL

as she ENTERS from a Jefferies tube junction. No one is there, and the room is bathed by an eerie GLOW that emanates from the maintenance DOOR (which is DOWN, in position).

21 CONTINUED:

Troi takes a look around the room, starts her way down its length. It is clear from her face that she finds the whole setting a little spooky -- the strange light, the dissonant HUM of the plasma stream, the fact that a man died here...

She continues her slow walk down the length of the room... as she passes a FREE-STANDING CONSOLE, a FIGURE suddenly emerges from behind it. Troi is startled, steps back...

NARA

I'm sorry --

Troi recovers --

TROI

I didn't see you there...

They share a smile over this little incident. Lieutenant Nara is holding a TOOL she was working on the console with.

TROI

(continuing)

You're Lieutenant Nara, aren't you?

Nara acknowledges.

NARA

Can I do something for you, Counselor?

TROI

I'm investigating Lieutenant Kwan's death. I just wanted to

take a look around.

NARA
It's such a shame. He was a good man.

Troi senses Nara is sincere about this.

TROI
Did you notice any change in his behavior recently?

NARA
No... I've been going over the last few days in my mind, trying to see if I missed any... warning signs. It's as if something in him just... snapped.

21 CONTINUED: (3)

TROI
How was his job performance?

NARA
Excellent. He knew this ship better than most people -- probably because he helped build it back at Utopia Planitia.

TROI
Did he get along with his coworkers?

Nara considers for a beat.

NARA

He was... ambitious. He came in here with all sorts of new ideas about how to do things -- some of them very good ideas.

TROI

But not all?

NARA

(smiles)

No. But once he settled in, we got along fine.

An N.D. ENTERS and Nara gestures that she'll be right there.

NARA

(continuing)

Excuse me for a minute. Feel free to look around.

TROI

Where was Lieutenant Kwan's station?

NARA

Right down there.

Nara indicates a console at the far end of the room. Troi acknowledges and Nara crosses away, EXITS with the N.D. Troi starts her way down toward Kwan's station.

With each step she takes, we get a sense that she's starting to feel more and more spooked about being alone in the room again. We see her try to shake the feeling, cross her arms in front of her, and continue.

She moves to Kwan's station, not really expecting to find anything, just trying to get a feel for what Kwan's work was like. She turns away, starts to climb the ladder to the catwalk.

22 ON TROI

as she moves toward the maintenance door, her face growing increasingly brighter.

Suddenly we see an expression of fear cross her features. Troi is overwhelmed by a sense of panic and dread, so visceral and immediate that it almost makes her gasp.

She backs away, but the feeling persists, and she stumbles back, disoriented by whatever strange sensation has overwhelmed her.

Her hand flies to her mouth to stifle a cry of fear that seems to reach from her very core...

Suddenly Nara ENTERS --

NARA
Are you all right?

Seeing Troi's condition, Nara rushes toward her.

TROI
(shaken)
I... don't know...

Off Troi's troubled expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. SICKBAY

Troi is sitting on the center bio-bed, still shaken. BEVERLY is doing a TRICORDER scan. Riker and Worf stand nearby.

TROI
I don't know how to describe it... I was suddenly overwhelmed by a flood of emotions -- fear, rage, panic.

RIKER
Whose emotions? I thought you said you were alone.

TROI
I was. The sensations didn't seem to be coming from any one person -- they were just there, in the room.

But how can that be?

WORF
I scanned the area -- I picked up

no anomalous readings.

RIKER
(to Troi)
How could you be getting an empathic impression from an empty room?

TROI
I don't know...

Everyone considers this inexplicable phenomenon for a beat.

BEVERLY
Could the fact that Kwan was partially empathic have something to do with it?

RIKER
What do you mean?

BEVERLY
I'm not sure... but the feelings Troi described certainly seem consistent with suicide.

23 CONTINUED:

RIKER
(to Troi)
Could his death have left some sort of... empathic echo?

TROI

I suppose it's a possibility...
but I don't see how.

There just isn't enough information for them to go on.

TROI
(continued)
If I went back to the nacelle tube, I might be able to get a better sense of what I experienced.

BEVERLY
I'm not sure that's a good idea -- you're showing elevated levels of psilosynine.

WORF
Psilosynine?

BEVERLY
A neuro-transmitter involved in telepathy.
(to Troi)
The experience overwhelmed you the first time. I don't think you should go back until the levels return to normal.

Troi indicates her agreement.

RIKER
How long?

BEVERLY
Three, maybe four hours.

RIKER
Next time I want someone with you.

WORF
I will accompany you, Counselor.

Troi acknowledges. Off this moment...

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

PICARD (V.O.)
Captain's Log, Stardate 47623.2.
We've arrived at Starbase Three-twenty-eight
on schedule. After
taking aboard medical supplies, we
will depart for Barson Two.

25 INT. TROI'S QUARTERS

Troi is working at her DESKTOP COMPUTER TERMINAL, going over Kwan's personal logs.

KWAN'S VOICE
-- I ran into Maddy yesterday. We
stood in the corridor and talked
for almost an hour... The more I
get to know her, the more I
realize what a remarkable woman
she is...

Troi smiles a little wistfully at this... the door CHIMES.

TROI

Come in.

The door OPENS to reveal Worf standing in the doorway.

TROI

(continued)

Hello, Worf.

WORF

Counselor...

Worf ENTERS and crosses toward her.

WORF

Have you found anything in Lieutenant Kwan's logs?

TROI

Everything I've seen indicates he was well-adjusted and optimistic.

(beat)

Were you able to talk with Ensign Trake?

WORF

Yes... I interviewed all of Kwan's co-workers.

25 CONTINUED:

TROI

From what I've read, Trake was his best friend.

WORF
He observed nothing that indicated Kwan was contemplating ending his life. Nor did any of the others.

TROI
It just doesn't make any sense...

25 CONTINUED: (2)

Troi stands, crosses toward the replicator.

TROI
Can I get you anything?

WORF
No, thank you.

TROI
Yridian tea...

We hear the SOUND of the Replicator and Troi removes a cup from the slot. They settle into a couch and a nearby chair.

TROI
(continued)
I've been thinking about what happened to me in the nacelle tube... whether it was an empathic echo left by Kwan's death...

WORF
In the past, have your empathic experiences always involved the

physical presence of another
person?

TROI
All the ones I'm sure of, yes.

WORF
What do you mean, sure of?

Troi considers a beat before replying...

TROI
Well... when I was a young girl,
my Grandfather used to tell me
stories by the fire... I would
close my eyes and listen to his
mind for hours on end...

WORF
He told you these stories
telepathically... ?

TROI
My grandfather rarely spoke out
loud... He said that was for off-worlders
who didn't know any
better.

She smiles to herself.

25 CONTINUED: (3)

TROI
The only time I can remember his
stories is when I go home... and

sit by the fireplace. Sometimes when I'm there, alone... it's almost as if I can hear his voice in my head.

Worf reacts without skepticism.

WORF
Yes... I have sought visions in fire.

TROI
I can't explain it, but it felt very real to me. Just like what happened in the nacelle tube.

WORF
There are things we do not understand, yet they exist nonetheless.

Troi sips her tea, is thoughtful for a moment.

TROI
I keep thinking about Ensign Calloway... she needs to know what happened to Kwan -- it's the only way she'll ever be able to put his death behind her.

WORF
This must be a very difficult time for her.

TROI
Do you know what she regrets most? That she and Kwan didn't take full

advantage of the time they had
together... they knew each other
for a long time, but they didn't
get together until recently.

WORF
She wishes they had acted on their
feelings sooner... ?

Troi acknowledges -- their eyes meet for a moment, then
Worf looks away.

25 CONTINUED: (4)

WORF
(continued)
Perhaps I should let you rest.

TROI
It's all right --

But he's already standing.

WORF
If you will excuse me, Counselor.

25 CONTINUED: (5)

She acknowledges and he takes his leave. Off Troi's
thoughtful expression...

26 INT. TEN FORWARD

where Worf is standing alone at the bar, pensive. Behind him, we see Riker at a table with an attractive young WOMAN. After a moment he stands and approaches the bar to get a couple beverages.

RIKER
(a greeting)
Worf...

WORF
Commander...

The BARTENDER approaches and Riker orders.

RIKER
Two Til'amin froths, please.

After a beat...

WORF
Lieutenant Corell seems to be enjoying your company.

RIKER
(smiles)
I'd like to think so.

WORF
Are you... involved with her?

RIKER
I'm not sure yet.

Riker glances at Worf -- it's not like him to ask these sorts of questions.

RIKER

(continuing)
Why do you ask? Are you interested in her?

WORF
No...

Then Worf hastens to point out --

26 CONTINUED:

WORF
(continuing)
But if I were, I would of course discuss the situation with you before proceeding further.

Riker understands that this is Worf's way, but --

RIKER
I appreciate the thought, but you really wouldn't have to do that.

WORF
I would never want to come between you and anyone you were involved with... or had ever been involved with.

Riker senses there's more going on than Worf's saying. The bartender arrives and sets down the drinks.

RIKER
Is there... someone in particular you're talking about?

Worf can't quite bring himself to say.

WORF
No. Is there... someone in particular you would prefer I not become involved with?

Riker has to stifle a smile over Worf's awkwardness.

RIKER
Worf... you sound like a man asking a friend if he can start dating his sister.

Worf dissembles --

WORF
No, I am merely... never mind. Excuse me, sir.

And with that he turns and EXITS Ten Forward. Riker is left to wonder what had him so twisted up...

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

28 INT. NACELLE CONTROL (OPTICAL)

as Worf and Troi ENTER from the Jefferies tube. The room is bathed by the eerie light that comes through the window in the maintenance door.

Worf glances at Troi to see if she's all right; she

takes a breath to steel herself, then starts to look around the room.

She climbs the ladder to the catwalk and approaches the maintenance door -- her face is lit by the glow from the plasma stream.

TROI
Could you open this door for me?

WORF
Yes, but only for a short time. After ninety seconds the plasma venting system will engage to prevent degradation of the forcefield.

TROI
I just want to take a quick look...

WORF
May I ask what you are looking for?

TROI
I'm... not sure...

Worf acknowledges, moves back toward the entrance and starts to work a console...

A motor HUMS to life and the heavy door starts to OPEN -- revealing the PLASMA STREAM.

COMPUTER VOICE
Warning -- plasma venting system will engage in ninety seconds.

Worf stands at the console, ready to close it again when Troi requests it.

29 ON TROI

as she looks into the plasma stream, her face lit by its glow. Suddenly we hear a jarring, percussive SOUND. Troi reacts and we --

CUT TO:

30 TROI'S POV - HANDHELD

a WOMAN is standing a few yards away from her, looking directly at Troi, terrified. She's wearing an Engineering jumpsuit, and appears to be in her thirties.

Though we don't see Troi, the POV would indicate that she's standing in another part of the control room -- not the catwalk where we just saw her. Stranger still, the room around her appears to be unfinished, as if it were still under construction. The plasma stream is not on.

The woman backs away from Troi, shaking her head in terror --

WOMAN
No... please... don't...

Before Troi can ask who she is we hear the jarring SOUND again and --

CUT TO:

31 TROI

as her head snaps back. She looks around the room, which is back to normal -- she's disoriented by the bizarre image that suddenly appeared in her mind.

COMPUTER VOICE
Plasma venting system will engage in... eighty seconds.

We hear the SOUND again and Troi's head snaps back --

CUT TO:

32 TROI'S POV (OPTICAL)

a MAN is staring at her -- intent, menacing. His face is a little hazy, as if we're looking at him through a tinted glass. He too is in his thirties, and wears an Engineering jumpsuit. From what little Troi can see, he also appears to be in the unfinished control room.

The SOUND again --

CUT TO:

33 TROI

reeling back from the jarring image. She looks around, disoriented, and is stunned to see that the room around her has changed.

She's in the partially constructed control room she

caught glimpses of before -- consoles are open, their circuitry exposed. The free-standing console is gone, and tubes jut from the floor in its place. The maintenance door is up, but the plasma stream is not on. A TOOLBOX sits on the floor, with a label in large lettering that reads UTOPIA PLANITIA.

33A NEW ANGLE

As Troi looks down toward the injector and sees that a panel in the injector room wall is off, exposing a power conduit underneath.

Confused, she turns and looks toward where Worf was standing -- he's gone.

TROI
Worf... ?

No answer. She's alone... Off this moment we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. NACELLE CONTROL - CONTINUOUS

TROI
Worf, where are you?

Still no answer. Troi looks around the room, tries not to panic.

She hears the SOUND of two hushed voices whispering -- a man and a woman's. Troi moves toward the sound... it's coming from the Jefferies tube junction.

She descends the ladder, moves toward the junction.

35 TROI'S POV - HANDHELD

as the junction comes into her view -- she sees a man and woman locked in a passionate and furtive embrace.

They're startled by her appearance, and look at her as if caught. Troi recognizes the woman -- the same terrified face she saw before.

They regard Troi for a beat, then suddenly the man stifles a laugh. The woman buries her face in his chest to stifle her own laugh -- it is the kind of laughter that can overcome you at an inappropriate place, like church, or a funeral. It's bizarre, disturbing -- they're laughing at Troi.

36 RESUME SCENE

Troi backs away, and is startled when she bumps into a large figure. She turns, not knowing what to expect --

CUT TO:

37 WORF

holding Troi by the shoulders, trying to shake her awake. The control room around them is back to normal.

WORF
Counselor... are you all right --

37 CONTINUED:

It takes Troi a moment to realize her hallucinatory experience is over. She's disoriented, shaken...

TROI
Get me out of here...

Off her troubled expression...

38 INT. OBSERVATION LOUNGE

where Picard, Beverly and Data are conferring with Troi and Worf about what happened.

PICARD
Do you remember anything else?

Troi thinks for a beat.

TROI
I saw a tool crate on the floor...
it was labeled Utopia Planitia.

DATA
The shipyard where the Enterprise was built.

Everyone takes this in.

PICARD
Clearly this was much more than an

empathic echo. It seems that you were actually seeing something that happened in the control room eight years ago.

Troi struggles to make sense of her experience.

TROI
Everyone was looking directly at me. It's almost as if... I were seeing through someone else's eyes.

Everyone considers this bizarre notion.

DATA
Lieutenant Kwan was partially empathic...

38 CONTINUED:

BEVERLY
Maybe you were seeing through his eyes?

TROI
It's a possibility... but I don't understand how it could have happened.

No one has an explanation for this mystery.

PICARD
Let's put that question aside for a moment and assume that by some

unexplained phenomenon, you witnessed an event that may have involved Lieutenant Kwan.

(to Troi)

The faces you saw -- did you recognize them?

TROI

I don't think I've ever seen the woman before, or the man who was with her. But there was someone else there. A man... he was staring at me in the most peculiar way. I think he had... reddish hair. He seemed familiar to me... but it's all so hazy, like trying to remember a dream.

PICARD

The woman seemed terrified of something... then you saw her again, laughing -- presumably at Lieutenant Kwan.

BEVERLY

What could it all mean?

TROI

I don't know. But something terrible happened in that room. I felt it.

Troi acknowledges the possibility.

PICARD

Counselor... I want you to look over the personnel files from

Utopia Planitia and see if you can identify the faces you saw.

38 CONTINUED: (2)

TROI
If only there were some way I could go back to the control room and not be overwhelmed by the experience -- it might help me remember some detail that could be relevant.

Beverly considers for a beat.

BEVERLY
I could give you an inhibitor that would slow your brain's production of psilosynine. That would probably suppress your empathic abilities enough to make the experience manageable.

TROI
I'd like to try.

Picard considers for a beat.

PICARD
Very well, Counselor.

BEVERLY
It'll take about sixteen hours to synthesize the inhibitor.

Picard stands and the meeting breaks up.

39 INT. BRIDGE (OPTICAL)

Troi is working at an aft science station, looking through pictures of Starfleet personnel. She's clearly been at it for some time now. Data has the bridge, and N.D.s man the various stations.

Worf ENTERS from the Turbolift and she glances up at him when he approaches.

WORF
I apologize for being late. The viral medicines we are transporting to Barson Two require special security measures to insure they are properly contained.

Troi acknowledges.

WORF
(continuing)
Have you found anything?

39 CONTINUED:

TROI
No... there were literally thousands of people involved in building the Enterprise.

WORF
Perhaps if you found a way to

narrow the search parameters.

TROI

I think I have. The man who seemed familiar to me may have been on board the Enterprise during the last seven years. I've asked the computer to limit its search to personnel who've served at Utopia Planitia and on the ship.

Worf acknowledges and they turn their attention to the console. Troi works the panel and responds to the FACE that she sees on it.

TROI

Ensign Salvatore... he transferred off the Enterprise last year.

She works the control again and sees another face.

TROI

(continuing)

Lieutenant Ziff... she's in quantum mechanics.

She works the controls and reacts to the next face that APPEARS on the monitor -- it's the man she saw staring at her, LIEUTENANT WALTER PIERCE.

TROI

That's him.

WORF

(off monitor)

Lieutenant Walter Pierce...

39 CONTINUED:

TROI
I remember now... he came aboard about six months ago. I think he's in Engineering.

They glance at each other, and start for the Turbolift.

40 thru 41 OMITTED

42 INT. ENGINEERING

where Troi and Worf are talking with PIERCE. He's human, in his mid-thirties, with reddish hair and piercing eyes. He wears a gold Engineering uniform.

WORF
You were Lieutenant Kwan's supervisor at Utopia Planitia.

PIERCE
That's right. I was sorry to hear what happened...

Pierce seems sincere about this.

TROI
Did you spend time in the nacelle control room while it was under construction?

PIERCE
I worked all over the ship. In fact, I remember running a power conduit right behind that wall there.

He gestures to a wall and smiles.

TROI
Were you ever in the nacelle room at the same time as Lieutenant Kwan?

This strikes Pierce as a slightly odd question; he considers a beat before answering.

PIERCE
It was a long time ago... people were working all over the place.

WORF
So you do not remember?

PIERCE
I'm sorry, I don't.

42 CONTINUED:

Troi studies his face for a beat, as if gauging whether or not he's telling the truth.

TROI
Do you recall if anything... unusual happened there?

PIERCE
How do you mean?

TROI
An altercation, perhaps. Possibly involving Lieutenant Kwan.

Troi watches his face carefully as he replies.

PIERCE
No... nothing like that. The way I remember it, things went pretty smoothly.

Worf and Troi take this in.

PIERCE
(continuing)
What's this all about? If you don't mind my asking.

TROI
Not at all. You see, when I went into the nacelle room, I had an... empathic experience.

WORF
We believe she may have been seeing some event that occurred there eight years ago.

Pierce can't quite hide the fact that this all sounds a little improbable to him.

TROI
And -- I saw you there.

Troi watches his face for a reaction -- but he doesn't give anything away.

TROI
(continuing)
Do you have any idea why that might be?

PIERCE
I'm afraid I don't.

42 CONTINUED: (2)

TROI
Lieutenant... you're probably aware that I can sense whether someone's telling the truth.

What she's implying is clear to Pierce.

PIERCE
I've heard that.

TROI
I'm sure, then, that if you were to... remember anything that might be relevant to our investigation, you'd contact me.

PIERCE
Of course.

TROI
Thank you, Lieutenant.

PIERCE

Counselor...

Troi and Worf EXIT...

42A INT. CORRIDOR

as they move down it.

TROI

The strange thing is I couldn't read him at all.

Worf is surprised to hear this.

WORF

But you implied that you could...

Troi shoots him a look that makes him realize she was bluffing.

42A CONTINUED:

WORF

We have played poker together many times. I have never known you to bluff.

TROI

Well... it wouldn't be much of a bluff if you knew, would it?

Worf reacts as he considers the possibility that she's fooled him in the past. Troi doesn't really notice -- her mind is working to sort everything out...

TROI
(continuing)
The fact that I couldn't read him suggests that he has at least some telepathic ability...

WORF
But Pierce is human.

TROI
That's what I don't understand...

She tries to make sense of it.

TROI
(continuing)
Even though I couldn't read his emotions, it did seem to me that he was... holding something back.

WORF
Yes. I thought so as well.

They come to Troi's quarters and the door OPENS.

TROI
Maybe we should try to access the Engineering Logs from Utopia Planitia. We might find out more about him.

42A CONTINUED: (2)

WORF

There might be something in them
about Lieutenant Kwan, as well.

They EXIT to her quarters.

43 OMITTED

44 INT. TROI'S QUARTERS

as they cross to her desktop COMPUTER. Troi sits and starts working the controls. Worf stands looking over her shoulder. After a moment.

TROI
It looks like it'll take about
half an hour for the transmission
to be completed.

Worf acknowledges. He's not sure if she wants to him to leave, or stay and wait.

WORF
Perhaps we should continue in the
morning... ?

TROI
It is late.

WORF
Yes, you must be tired.

TROI
A little...

They glance at each other, neither of them is sure what the other wants to do. A hesitation...

WORF
Well. I will say good night.

She looks as though she's going to say something, then holds back.

TROI
Good night.

They head toward the door, stopping before it opens.

WORF
We should get an early start tomorrow.

TROI
Yes. We should.

44 CONTINUED:

They look at each other.

TROI
See you in the morning...

WORF
Yes...

Another look... They hold the gaze for a long moment, then Worf steps closer to her. Her hand reaches to take his... and guide it in a gentle caress across her cheek. He leans in to put his face in the nape of her neck -- the smell of her...

Their arms encircle each other as they press their

bodies close... he lifts her up so that her eyes are level with his... their faces draw close, closer -- until their lips finally touch... as their kiss becomes increasingly passionate we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45 INT. TROI'S QUARTERS - THE NEXT MORNING

where we find Troi asleep in her bed. After a moment, Worf ENTERS the bedroom area, dressed in his uniform. He sits on the side of the bed and gently wakes her.

WORF
Deanna...

Her eyes open and she smiles.

TROI
Hello...

WORF
Breakfast is ready...

TROI
Mmm... that sounds good...

He starts to stand but she grabs hold of him, pulls him

back.

TROI
(continuing)
But it can wait...

They nestle into each other's arms... both are clearly feeling very comfortable with each other and with what happened... She studies his face for a beat, smiles --

TROI
(continuing)
Why didn't we do this a long time ago... ?

Suddenly the COM SOUNDS.

BEVERLY'S COM VOICE
Crusher to Counselor Troi.

Troi reaches and activates the COMPANEL next to her bed.

45 CONTINUED:

TROI
Yes, Doctor.

BEVERLY'S COM VOICE
I've synthesized the inhibitor;
you can come to Sickbay whenever
you're ready.

TROI
Acknowledged.

They nestle into each other's arms again. Suddenly Worf's combadge SOUNDS.

BEVERLY
Crusher to Lieutenant Worf.

Worf and Troi exchange a look -- she couldn't possibly know they're together. He activates his combadge.

WORF
Worf, here.

BEVERLY'S COM VOICE
The medical supplies are ready to be taken to the cargo bay for transport.

WORF
I will be there shortly.

Troi and Worf look at each other -- time to get to work. Off this moment...

46 INT. SICKBAY

where Beverly is giving Troi a HYPO-SPRAY. A few N.D.s are working in the corner, assembling the MEDKITS for Barson Two.

BEVERLY
There... you should start feeling the effect immediately.

TROI
How completely will it suppress my empathic abilities?

BEVERLY
It's hard to say for sure... I can raise the dosage if you find it's not enough.

46 CONTINUED:

Troi acknowledges, hops off the bio-bed. Worf and Calloway ENTER in mid-conversation from another part of Sickbay -- both are carrying PADDS.

WORF
-- the cargo bay will be off-limits to all but medical personnel.

CALLOWAY
Thanks for your help, sir.

She smiles, crosses toward the N.D.s working on the Medkits. Worf approaches Beverly and Troi. She smiles as if greeting him for the first time that day.

TROI
Good morning.

WORF
Counselor...

An N.D. pulls Beverly away to look something over.

TROI
Data and Geordi are already in the nacelle room. Are you ready?

Worf is about to answer when Calloway turns to him.

CALLOWAY
Excuse me, sir. About the quarantine field in the cargo bay...

WORF
Yes.

CALLOWAY
It looks like we're going to need a second field generator.

Worf acknowledges.

WORF
(to Troi)
I am needed here. I will join you as soon as I can.

Troi would like to have him with her, but understands.

46 CONTINUED: (2)

TROI
All right...

They part ways and she crosses toward the door. She glances back before leaving and sees Worf approaching Calloway... the young Ensign smiles and hands him a PADD to look over... Off Troi's face as she EXITS...

47 INT. NACELLE CONTROL

as Troi ENTERS. The plasma stream is disengaged and the maintenance door is open. Data is on the main level, scanning with a TRICORDER. Geordi is up on the catwalk, scanning a bulkhead with a SPECIAL DEVICE. NARA is manning a console.

Troi stops when she comes in, takes a moment to gauge her feelings. Geordi glances toward her.

GEORDI
Counselor, you okay?

TROI
I'm fine. The inhibitor seems to be working.
(beat)
Have you found anything?

GEORDI
Nothing unusual.

Troi starts looking around, to see if anything jogs her memory. She stops at a certain console.

TROI
I don't remember seeing this console during my empathic experience. Has it been here since the ship was built?

Geordi and Data exchange a look --

GEORDI
No, we installed it about two years ago.

The fact that she's right about this boosts her confidence. She climbs the ladder to the catwalk, joins Geordi near the OPENING that looks out into the nacelle tube.

48 GEORDI AND TROI (OPTICAL)

we can see the injector room behind them, with the plasma injector jutting up from the floor, and beyond it, the nacelle tube itself -- running tunnel-like into the distance.

Troi looks down toward the injector, remembers something.

TROI
I remember seeing some sort of power conduit...

48A NEW ANGLE

looking down into the injector room. She gestures to a point on the wall.

TROI
(continuing)
Right there.

Geordi reacts --

GEORDI
The main ODN line runs right behind that panel... it lifts out so you can get to it.

Nara realizes something...

NARA
Kwan was working on that conduit the day before he died.

Troi reacts --

TROI
Can you open it?

Geordi isn't sure why she wants to do this, but immediately agrees.

GEORDI
Sure... it'll just take a minute.

Geordi climbs down the ladder and joins Data -- they EXIT through an access door on the main level that leads into the nacelle tube.

50 NEW ANGLE

Troi watches from above as the they enter the injector room and cross past the injector, heading for the point on the wall she indicated.

51 TROI

as she climbs down the ladder and moves toward Lieutenant Nara.

TROI

Lieutenant... the work Lieutenant Kwan was doing, was it unusual in any way?

NARA

He was refitting a field coil. But it was probably the first time that particular panel's been opened since the ship was built.

Troi takes this in. She heads for the access door...

52 INT. INJECTOR ROOM (OPTICAL)

as Troi ENTERS. She looks over to see Data and Geordi lifting off the wall panel.

GEORDI

Let's set it down right here...

53 TROI

as we hear the same distinctive JARRING SOUND and her head snaps back slightly --

CUT TO:

54 TROI'S POV -- HANDHELD

the face of the terrified woman flashes before her eyes -- again, Troi's POV indicates that she is standing in the control room while it is under construction.

CUT TO:

55 TROI

as she snaps out of it -- disoriented...

GEORDI'S VOICE
(off camera)
Counselor?

The SOUND again and we --

CUT TO:

56 TROI'S POV - HANDHELD (OPTICAL)

Lieutenant Pierce's face -- staring at her, menacing --

CUT TO:

57 SCENE (OPTICAL)

as Troi snaps out of her hallucination; Geordi is rushing toward her --

GEORDI
Are you all right?

TROI
Something happened... when you took off the panel...

She steadies herself, moves toward the exposed conduit.

TROI
(continuing)
There must be something there...

They cross toward Data, who takes out his tricorder and

begins to scan.

DATA
I am picking up readings that indicate there is organic material imbedded in the wall...

GEORDI
Organic material?

Geordi scans with the special device.

GEORDI
(continuing)
You're right... let me reconfigure the emitter beam. We might be able to see what it is...

Geordi works for a beat.

GEORDI
(continuing)
There...

He raises the device toward the wall. A BEAM emanates from the machine, bathing a section of the wall --

58 INSERT -- THE WALL (OPTICAL)

where in an almost X-RAY LIKE EFFECT, we can see that there are bone fragments embedded in the wall behind the conduit. They are parts of a human skeleton -- a forearm and hand... part of a skull... a few ribs, connected to the sternum.

Off their shocked reactions...

59 INT. SICKBAY (OPTICAL)

where Beverly is giving Troi another suppression HYPO. Worf stands nearby.

BEVERLY
This dosage should prevent any further empathic flashes.

Ensign Calloway ENTERS carrying a shallow CONTAINER in which the bone fragments have been placed.

CALLOWAY
The bone fragments are definitely human... I sequenced a DNA sample; I'll see if I can match it to Starfleet records.

She and Worf move away to work at a nearby console. Beverly scans the fragments with a TRICORDER.

BEVERLY
(off tricorder)
I'd say these fragments had been in the wall about seven or eight years.

Troi acknowledges, but seems to be paying more attention to Worf and Calloway -- they're sitting side by side at a console, their shoulders nearly touching as they work the controls.

BEVERLY
(continuing)
You said something happened when

the panel was opened...

TROI

Yes...

Troi is only half-listening -- she's watching Worf and Calloway.

59 CONTINUED:

BEVERLY

I wonder if the fragments themselves could've somehow triggered your experience. I'll run a resonance scan, see if anything turns up.

CALLOWAY

Sir, I think we've found a match...

Troi and Beverly cross to the console where they're working. There's a wall-panel above it, in which it's possible to see someone's vague outline reflected.

WORF

Apparently the remains are those of an Ensign Marla Finn --

CALLOWAY

I'm trying to find a picture of her in the records...

She works the controls -- after a beat, some text APPEARS on the MONITOR, and next to it, Finn's FACE --

it is the same terrified woman Troi saw in her empathic flashback, the woman she also saw in the Jefferies tube, with the man...

Troi recognizes her immediately --

TROI
That's her. That's the woman I saw.

Reactions. Beverly leans in to study the biographical information displayed on the screen.

BEVERLY
She was reported missing from Utopia Planitia on Stardate 40987.2. Eight years ago...

Reactions.

BEVERLY
(continuing)
How could her body have ended up embedded inside a bulkhead... ?

CALLOWAY
Maybe there was some kind of... accident.

59 CONTINUED: (2)

WORF
Or she was killed. And the murderer hid her remains.

Troi's mind is working, trying to put it all together.

TROI
Something's not right... pull up Lieutenant Kwan's service record.

Worf works the controls and Troi leans in to look.

TROI
(continuing)
I thought so... he didn't arrive at the shipyard until six months after Finn's death.
(beat)
I couldn't have been seeing through his eyes...

BEVERLY
Then whose... ?

TROI
It had to have been someone who was at least partially telepathic.

WORF
Pierce... ?

BEVERLY
But you saw him there.

TROI
Yes, but not as clearly as I saw everything else... his face looked...

Troi realizes --

TROI
(continuing)
Like that.

She points to her reflection in the wall panel.
Reactions.

BEVERLY
A reflection...

TROI
(realizing)
I was seeing through his eyes.

59 CONTINUED: (3)

Everyone reacts to this --

TROI
(continuing)
And Finn was trying to get away
from him; she was afraid of him...

That's enough for Worf.

WORF
I think it is time we had
another... conversation with
Lieutenant Pierce.

Troi acknowledges and they start toward the door. When
they reach it Worf stops and turns back.

59 CONTINUED: (4)

WORF
(continuing)
Ensign Calloway...

She turns at the sound of his voice.

WORF
(continuing)
Thank you for your help.

She smiles an acknowledgment and Worf and Troi EXIT.

60 INT. CORRIDOR

as they ENTER from Sickbay and start down it. Troi glances at Worf as they approach the Turbolift -- something's on her mind.

The lift OPENS and several N.D.s get off.

61 INT. TURBOLIFT

WORF
Deck ten.

as they ENTER the empty lift. After a silent moment.

TROI
Worf... I want to ask you something...

He turns to her.

TROI
(continuing)

Do you regret what happened last night?

This hits Worf from out of nowhere.

WORF
No... of course not.

TROI
Are you sure? Because I don't want anything to jeopardize our friendship.

He takes her by the shoulders, comforts her --

WORF
Deanna... I do not regret being with you.

61 CONTINUED:

She looks up at him, relieved by the sincerity of his reply.

WORF
(continuing)
Is something wrong?

Her tone becomes softer, as if she's needs reassurance.

TROI
I just... don't feel myself. Maybe it's the inhibitor -- I'm so used to sensing what people are feeling... now I can't.

He holds her for a moment.

WORF
Perhaps I should talk to
Lieutenant Pierce alone.

TROI
That might be a good idea...

WORF
I will meet you in your quarters.

She looks up at him, smiles.

TROI
I'll be waiting for you...

The lift stops and the doors OPEN. Worf gives her a final reassuring look, then EXITS. When the door shuts her face falters a bit, as if she's suddenly feeling unsure again...

TROI
(continuing)
Deck eight.

The lift starts to move again. Off her troubled expression...

62 INT. TROI'S QUARTERS

where Troi, no longer in uniform, is getting a CUP of tea from the Replicator. The door CHIMES. She smiles, expecting Worf.

62 CONTINUED:

TROI
Come in.

She moves around to where she can see the door and is startled to see Lieutenant Pierce standing just inside the closed door.

Off this unsettling moment we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

63 INT. TROI'S QUARTERS - CONTINUOUS

Troi and Lieutenant Pierce stand facing each other. Troi activates her combadge.

TROI
Security to Counselor Troi's quarters.

COM VOICE
Acknowledged.

PIERCE
I don't understand... Lieutenant

Worf said you wanted to talk to me about something.

Troi's guard is up -- this makes no sense to her.

TROI
Where is he?

Pierce gives a small shrug.

PIERCE
He said he had to go somewhere.

TROI
(hits combadge)
Troi to Worf.

No reply.

TROI
Computer...

The Computer BEEPS.

TROI
Where is Lieutenant Worf?

COMPUTER VOICE
Lieutenant Worf is in Ensign Calloway's quarters.

Troi reacts -- suddenly TWO Security Guards arrive.

TROI
Take Lieutenant Pierce to his quarters and hold him there.

63 CONTINUED:

The Guards acknowledge and Troi EXITS.

64 INT. CORRIDOR

as Troi approaches the door to Ensign Calloway's quarters. She reaches up and is about to ring when she thinks better of it.

64 CONTINUED:

TROI
Security override, authorization Troi Delta-two-nine.

The Computer BEEPS and the door OPENS.

65 INT. ENSIGN CALLOWAY'S QUARTERS (OPTICAL)

On Troi as she ENTERS to find Worf and Calloway in a passionate embrace. They turn toward her, caught -- Worf looks at her, not knowing what to say. Troi can't believe it, she's devastated, betrayed...

TROI
Worf...

Calloway turns her face away to stifle a laugh, buries her face in Worf's chest. A smile forms on Worf's face, and it builds into a laugh... they're laughing at her -- it's eerily reminiscent of the couple Troi saw

in the nacelle tube, and just as unsettling.

Troi can't stand it, they're mocking her, laughing at her --

TROI
(continuing)
Stop it --

But they don't hear and don't care. She sees Worf's PHASER on a nearby chair (on which his metal chest sash is draped), and grabs it --

TROI
(continuing)
Stop it --

As she raises the weapon to fire, Worf reacts, moves to stand in front of Ensign Calloway -- the BEAM hits him full in the chest, sending him careening back onto the floor.

When Troi sees what she's done she drops the phaser in horror... Calloway rushes to Worf, who is slumped against the wall with a nasty burn mark on his chest.

CALLOWAY
(aghast)
He's dead... you killed him...

Troi backs away, shakes her head as if she can't believe what she's done...

65 CONTINUED:

TROI

No... no...

The door OPENS as Troi backs toward it... she turns away from the horrible sight, wracked with emotion she rushes from the room.

66 INT. CORRIDOR

as Troi ENTERS from Calloway's quarters. She runs down it -- she wants to get away, she has to get away from here --

She rounds a corner and almost runs into Pierce and the two Guards. She steps back, looks at him --

PIERCE

You know what you have to do...

His voice is gentle, sympathetic -- but Troi turns away from him, moves off --

67 INT. ANOTHER CORRIDOR

as Troi pushes her way past several startled N.D's and comes to a door... it OPENS and admits her to --

68 INT. JEFFERIES TUBE

a room similar to the one right off main Engineering -- she starts up the ladder.

69 INT. NACELLE CONTROL (OPTICAL)

as Troi ENTERS. The room is deserted, dark -- lit only by the glow of the plasma stream through the maintenance door.

She looks up at it, as if drawn to its eerie glow. She climbs the ladder to the catwalk... approaches the window in the maintenance door...

Suddenly a motor HUMS to life and the maintenance door starts to OPEN, seemingly of its own accord, exposing the PLASMA STREAM in the tube.

70 TROI (OPTICAL)

as she stares at the coursing stream... she seems calmed by it...

TROI
(quiet)
I know... what I have to do...

She steps toward it... stares into the plasma for a moment, preparing to jump.

Suddenly a HAND reaches into frame and grabs her by the shoulder --

71 NEW ANGLE -- THE ROOM

is suddenly bright again. It's Worf, alive -- in a single fluid move he pulls her away from the fiery opening. Troi is startled to find herself in his grip.

COMPUTER VOICE
Plasma venting system will engage in... seventy seconds.

WORF

What were you doing?

Instead of answering, she reaches forward and touches his chest, where his sash is now in place -- a wave of relief washes over her when she realizes there's no phaser burn there.

Troi is back in the uniform she was wearing in act two, when she and Worf came to the nacelle tube together. We have returned to the same point in time. Everything that has happened since Worf opened the maintenance door has been in Troi's mind.

All that's happened from Worf's point of view is that he opened the door as Troi asked, then turned to find her standing too close to the opening.

Troi looks up at Worf... she doesn't know how or why, but all that matters to her now is that he's alive...

She crushes herself to him...

TROI
You're alive... you're all right...

Worf doesn't know what to make of this... he holds her, safe in his arms... Off this moment...

72 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

73 INT. OBSERVATION LOUNGE (OPTICAL)

Picard, Troi, Worf and Data are discussing what happened.

WORF
-- I opened the maintenance door at Counselor Troi's request, then turned and saw that she had moved too close to the force-field.

TROI
It all seemed so real to me. It's hard to imagine that everything I experienced happened in just those few seconds...

Data indicates the wall MONITOR, on which are displayed pictures of Pierce (in an Engineering jumpsuit), the murdered woman, and the man Troi saw her with.

DATA
It appears that you were correct, Counselor. Lieutenant Pierce was partially telepathic -- his maternal grandmother was from Betazed.

PICARD
What else have you found?

DATA
According to Starfleet records, Pierce and the other two persons Counselor Troi identified were killed in an accidental plasma discharge eight years ago. Their bodies were never found.

TROI
I don't believe it was an accident. I think that Pierce found out that the other two were having an affair. He lost control... and killed them both.

Picard and the others react.

73 CONTINUED:

TROI
Afterwards, he probably activated the plasma stream, then threw himself into it.

WORF
The plasma discharge would have obliterated any evidence that it was murder.

Geordi ENTERS carrying a PADD. Picard looks up at him for a report.

73 CONTINUED: (2)

GEORDI
I scanned behind the panel Counselor Troi asked me to look at. I didn't find any bone fragments... but I did find traces of cellular residue. It's showing some kind of... empathic

signature.

Everyone reacts to this information. Troi considers for a moment.

TROI
It may be that when Lieutenant Pierce was struck by the plasma stream, the subspace energy present there imprinted his empathic pattern into the residue.

GEORDI
Kind of like a... psychic photograph.

73 CONTINUED: (3)

TROI
That's what triggered my hallucination... My mind must have taken elements from my own life and created a situation that in many ways paralleled what happened to Pierce.

Troi turns to Worf.

TROI
(continuing)
If you hadn't been there, I would have jumped... just like he did...

Everyone considers how close they came to losing her...

CUT TO:

73A INT. BRIDGE

Picard, Data and Worf cross to their posts. Troi heads for the Turbolift.

WORF
Counselor...

She turns back.

TROI
Yes?

Worf turns toward her.

WORF
When I pulled you away from the plasma stream, you seemed... surprised that I was alive.

Troi would rather not get into the specifics of what happened.

TROI
Well... actually, in my hallucination... you were killed.

Worf takes this in.

73A CONTINUED:

WORF
May I ask by whom?

Troi holds his look for a beat before replying.

TROI
You know what they say, Worf...
(smiles)
Hell hath no fury like a woman scorned...

And with that she turns EXITS to the Turbolift, leaving Worf to wonder what she meant... Off his face we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Genesis"
#40277-271

Written by
Brannon Braga

Directed by
Gates McFadden

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FINAL DRAFT

JANUARY 7, 1994

STAR TREK: THE NEXT GENERATION
"Genesis"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
BARCLAY
OGAWA
DERN

WORF
GEORDI
COMPUTER VOICE

Non-Speaking
N.D. SUPERNUMERARIES

STAR TREK: "Genesis" - 01/07/94 - SETS

STAR TREK: THE NEXT GENERATION
"Genesis"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
SICKBAY	SHUTTLECRAFT
TEN FORWARD	
DATA'S QUARTERS	
WORF'S QUARTERS	
ENGINEERING	
JEFFERIES TUBE	
TROI'S QUARTERS/BATHROOM	
OBSERVATION LOUNGE	
SHUTTLEBAY	
CORRIDOR	
READY ROOM	
TURBOLIFT	
SHUTTLECRAFT	

STAR TREK: "Genesis" - 01/07/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Genesis"

PRONUNCIATION GUIDE

CYPIRION sigh-PEER-ee-on
SYMBALENE SIM-buh-leen
URODELAN your-oh-DEE-lun
ONGILIN on-ZHIL-in
SELAR sell-AR
HACOPIAN ha-COPE-ee-un
INTRON IN-tron
AUSTRALOPITHACINE ahs-trah-low-PITH-uh-seen
PISAURIDAE piss-AR-ih-day
T-CELL TEE-sell
PROTO-MORPHOSIS pro-tow MORF-us-suss

STAR TREK: The Next Generation
"Genesis"
TEASER

FADE IN:

1 INT. SICKBAY

The room is bustling with activity -- it's one of those days in Sickbay. RIKER is lying face-down on a biobed, and OGAWA is very carefully removing some long, nasty-looking THISTLES that are sticking out of his back.

OGAWA
So why were you rolling around in Cypirion cactus?

RIKER
Do you know Rebecca White?

OGAWA
The new Tactical officer...

RIKER
(nods)
We went for a walk in the Arboretum... we sat down... got comfortable... things got a little romantic...

Riker winces as Ogawa removes another thistle.

RIKER
(continuing)
Then I rolled over.

2 MOVE TO BEVERLY

who is scanning BARCLAY with a medical tricorder. Barclay is sitting on a bio-bed with a worried expression. Mid-conversation.

BARCLAY
Blurred vision... dizziness... palpitations... a stinging sensation in the lower spine... it's Terrelian Death Syndrome, isn't it?

Beverly glances at him -- she's used to Barclay's hypochondria.

2 CONTINUED:

BEVERLY

I thought we agreed you'd come to me before checking the Starfleet Medical Database.

BARCLAY

Yeah, well.. this time I'm glad I did... maybe we've caught the cellular decay before it's too late.

BEVERLY

Reg. You don't have Terrelian Death Syndrome.

BARCLAY

You... you're sure?

BEVERLY

I'm sure.

A beat as Barclay thinks about this.

BARCLAY

Then I guess it must be... Symbalene blood burn.

BEVERLY

No, no... I don't see anything wrong with you at all...

Barclay seems a little disappointed by the news. Beverly reacts to her tricorder.

BEVERLY

(continuing, off tricorder)

Wait a minute... there is a slight

imbalance in your K-three cell count.

Barclay pales.

BARCLAY
My K-threes... oh, no...

BEVERLY
Barclay... I'm sure it's nothing. Let me run a micro-cellular scan...

Beverly activates a MEDICAL DEVICE sitting a table next to the bio-bed, which LIGHTS UP and begins to run a test.

2 CONTINUED: (2)

BEVERLY
This will take a couple of minutes.

She moves off. Barclay leans over and stares intensely at the blinking lights...

3 FOLLOW BEVERLY

as she passes by a Medical N.D. who is working on another patient. She checks progress on the patient... nods her approval... then moves over to Riker and Ogawa. Riker is still on his stomach, Ogawa removing the last remaining thistles.

BEVERLY

(with humor, re:
thistles)
You should leave a couple of those in... just to teach him a lesson.

RIKER
(wry)
Charming bedside manner...

DATA ENTERS carrying a cat bed with SPOT in it (NOTE: Spot should appear to be very PREGNANT). Data sets the basket down on a bio-bed. Beverly moves to him.

BEVERLY
(re: Spot)
How's my smallest patient doing?

DATA
I believe she is doing well. Her appetite has increased by seven percent, and she is starting to engage in pre-natal behavior.

Beverly gently feels Spots belly.

BEVERLY
She's getting close. You'll have a fresh litter of hungry kittens before the week is over. Let me run an amniotic scan, just to make sure everything's fine... and then --

BARCLAY (O.S.)
Doctor -- my capillaries are shrinking!

Beverly sighs, turns to Ogawa.

3 CONTINUED:

BEVERLY
Alissa, could you take care of Spot for a minute? Start a preliminary amniotic scan...

OGAWA
Yes, Doctor.

FOLLOW Beverly as she moves to Barclay, who is anxiously staring at the blinking medical device.

BARCLAY
My intravascular pressure -- it's ... it's gone right through the roof.

BEVERLY
You're right... it's elevated. You've also got heightened electrophoretic activity.

Barclay reacts.

BARCLAY
(doomed)
Electrophoretic activity... is it serious?

BEVERLY
Well... based on this, I'd say you've got...
(beat)

Seventy... maybe eighty years.

BARCLAY

Eighty years!

(realizes)

Eighty years?

BEVERLY

Yes, Reg. What you have is a mild case of Urodelan Flu. It's nothing serious. Most humans have a natural immunity to it... but it looks like the T-cell in your DNA that would normally fight off this infection is dormant.

BARCLAY

So I have... bad genes?

3 CONTINUED: (2)

BEVERLY

You have one dormant gene out of a hundred thousand, and I can activate that gene with a synthetic T-cell -- let your body attack the infection naturally.

Beverly picks up a hypospray and adjusts it.

BEVERLY

(continuing)

You should be fine in a couple of days.

She injects him with the hypospray. Barclay looks greatly relieved -- a new man.

BARCLAY
Thank you, Doctor. I... I feel much better now.

In the b.g., Riker gets off the bio-bed, fully dressed.

BEVERLY
Good. Now stay away from that Medical Database...
(calls to Riker)
And you stay out of the Arboretum.

Riker smiles. Barclay and Riker both EXIT. Beverly moves back to Data and Ogawa, who are examining Spot. Ogawa is scanning the cat with a tricorder.

OGAWA
Everything looks fine, Data. You want to know the sex of the kittens?

Data thinks for a moment.

DATA
I have noticed that many humans prefer not to know in order to experience the surprise during birth. I believe I will preserve the mystery until then.

OGAWA
(casual)
I know what you mean... I don't want to know either.

Beverly and Data give her a look. Ogawa's smile broadens.

3 CONTINUED: (3)

BEVERLY
Alissa... ?

OGAWA
Spot's not the only one who's going to be a mother.

BEVERLY
Alissa, that's wonderful!

Beverly hugs Ogawa, genuinely pleased.

BEVERLY
How did Andrew take the news?

OGAWA
He was a little shocked... but he's getting over it.

DATA
(to Ogawa, re: Spot)
I have spent the past nine weeks as an expectant parent. I would be happy to share my insights with your husband.
(beat)
If my experience is any indication -- he will need all the help he can get.

As Beverly and Ogawa exchange a smile...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

holding position just outside an ASTEROID FIELD (as seen in "Booby Trap").

PICARD (V.O.)
Captain's Log, Stardate 47653.2. We are performing field tests of our new tactical systems and weapon upgrades. Mister Worf is supervising the exercises.

5 INT. BRIDGE

PICARD, RIKER, Data, WORF and ENSIGN DERN at their stations. Worf is enjoying himself immensely -- he's in his element. Picard, on the other hand, seems a little bored.

WORF
Our next test will involve the new

photon torpedoes. The explosive yield has been increased by eleven percent... and I have enhanced the targeting systems for increased accuracy.

PICARD
Sounds fascinating, Mister Worf. Please proceed.

Worf smiles slightly and works the console.

WORF
(with relish)
Setting targeting coordinates to zero-zero-five mark three-one-seven... spread pattern delta nine-four...
(beat)
Torpedoes armed and loaded.

PICARD
Fire when ready.

Worf takes a moment, then hits a control with enthusiasm and watches the viewscreen...

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it FIRES THREE TORPEDOES at the asteroid field. Two of the torpedoes find their targets -- two asteroids are VAPORIZED in a spectacular BLAST of fiery debris. But the third torpedo VEERS AWAY and flies off into space, disappearing in a crazy trail off into the distance...

7 INT. BRIDGE

As before. Reactions to the sight.

RIKER
Worf?

WORF
(working)
One of the torpedoes has veered off course. It appears to be a malfunction in the guidance system.

PICARD
Abort and destroy.

WORF
(works)
Torpedo is not responding... the subspace detonator will not engage.

RIKER
Lock phasers...

WORF
The torpedo is out of range.

RIKER
Even with your new, improved phasers?

Worf shoots him a look.

PICARD

Maintain a sensor lock on the torpedo -- we'll have to go after it.

DATA

That would be inadvisable, sir. The asteroid field is unusually dense -- the Enterprise is too large to navigate through it safely.

7 CONTINUED:

Picard thinks, gets a better idea -- he's looking for an excuse to leave.

PICARD

Then I'll take a shuttlecraft to retrieve it.

(to Data)

Mister Data, you're with me.

Picard heads for the door.

RIKER

Captain -- the shuttle pilot on duty is Lieutenant Hayes...

Picard turns to him.

PICARD

I happen to be a reasonably qualified pilot, Number One.

(beat)

Besides, these... tests hardly

require the Captain's personal attention.

RIKER
Understood. Enjoy yourself, sir.

PICARD
(on the move)
In the meantime, Mister Worf -- you should consider analyzing your new guidance system.

Worf looks frustrated. Picard and Data head for the door...

DATA
(to Picard, on the move)
Captain, I will need a few minutes to take care of some personal affairs.

7 CONTINUED: (2)

Picard nods and they EXIT...

CUT TO:

8 INT. DATA'S QUARTERS

Data and Barclay are staring down at the bed, where Spot is lying down. Barclay looks surprised.

BARCLAY
Me?

DATA

(nods)

It is possible that it will take several days for Captain Picard and me to complete our mission. I would prefer to have a human present to supervise the birthing process.

Barclay sits on the bed and begins to pet Spot, affectionate -- he's very comfortable with the animal.

BARCLAY

Well... I'd be honored...

DATA

I have noticed that you are the only other member of the crew whom Spot seems to like.

BARCLAY

Really? I find that hard to believe. She's such a sweet little kitty...

DATA

She is to you. However there have been several... injuries when other crewmembers have attempted to care for her.

Barclay glances around the room.

BARCLAY

So... has she picked the place?

DATA

The... "place"?

8 CONTINUED:

BARCLAY
Cats usually like to pick out a specific location to give birth...

Barclay gets up and starts to looks around the room.

BARCLAY
(continuing)
It's usually someplace dark... and secluded...

He stops at a chair and peers around it.

BARCLAY
(continuing)
I'll bet this is it.

Data joins him and looks behind the chair. Lying on the floor are a couple of CAT TOYS and a ball of string. Data looks intrigued.

BARCLAY
(continuing)
I'm curious, Data. Who's the father?

DATA
I am not certain. Spot has escaped from my quarters on several occasions. And there are twelve male felines on board.

(beat)
I intend to run a full DNA analysis on the kittens once they are --

PICARD'S COM VOICE
Picard to Data. Report to Shuttlebay Two.

DATA
(to com)
On my way, Captain.

Data bends down and gives Spot a little kiss.

DATA
(continuing)
Goodbye, Spot. I believe you are in... good hands.

Barclay smiles. Data heads for the door...

8 CONTINUED: (2)

BARCLAY
Don't worry about a thing, sir!

Data EXITS. As Barclay snuggles Spot...

CUT TO:

9 EXT. SPACE - THE ENTERPRISE (STOCK - OPTICAL)

as a SHUTTLECRAFT leaves the ship...

10 INT. BRIDGE

Later. Riker, Ensign Dern and N.D.s at their positions. Worf is working at the aft science station, looking agitated. He taps a few controls, then slams his fist down on the console in aggravation. Riker walks up behind him, leans in close.

RIKER
Problem?

WORF
(an edge)
I have performed thirteen diagnostics of the weapons array, and I can find nothing wrong with the guidance system.

RIKER
I'll have Geordi run a diagnostic of the torpedo bay itself... maybe he can find something.

Worf glances at him, irritated.

WORF
(snaps)
Must you to stand so close to me?

Riker reacts, a little taken aback.

RIKER
Lieutenant... are you alright?

Worf is on edge, and it shows.

WORF

I am... fine, sir.

10 CONTINUED:

RIKER
No, you're not. You've been working for the past six hours. You're tired. Take a break.

WORF
But sir --

RIKER
That's an order, Worf.

A beat, then Worf stands and heads for the door. OFF Riker's concern...

CUT TO:

11 INT. TEN FORWARD

CLOSE ON Worf, who is sitting alone at a table, eating from several plates FILLED with exotic-looking MEATS and other strange-looking FOOD. He eats hungrily, quickly, tearing into the meat with Klingon vigor. There is an almost feral quality to his behavior -- a subtle but growing change in his personality...

TROI (O.S.)
Thanks for waiting.

Worf jumps slightly, startled. He turns to see TROI standing behind him. She is dressed in casual

clothing, and is carrying a glass of water.

WORF
Do not approach me unannounced -- especially while I am eating.

He turns back to his food. Troi raises an eyebrow -- what's wrong with him?

TROI
Worf... we were supposed to have lunch together, remember?

WORF
I was hungry.

Troi sits down and eyes his food.

TROI
Well, I'm hungry too...

Troi gets the attention of a passing WAITER.

11 CONTINUED:

TROI
(continuing, to waiter)
Bring me an order of... Ongilin caviar. Make that a double order.

The waiter nods and moves off.

WORF
Caviar... for lunch?

TROI

I'm in the mood for something salty. Besides, it's no stranger than what you're eating.

Worf grunts a little and keeps eating. Troi takes a long drink from the glass of water... then rubs her arms, uncomfortable.

TROI

(continuing)

Have you noticed how dry the air is on the ship? I wonder if the environmental controls are set properly....

Worf lets out a BELCH.

TROI

(continuing, reacts)

You're excused.

He ignores her. The waiter brings over two plates of CAVIAR -- sets them on the table and moves off. Worf glances up at Troi, licking some of the food off his fingers... and he looks her up and down with a predatory gleam in his eye. Troi is about to eat when she senses something and looks up at him. She reacts to what is clearly a sexually suggestive look on his face.

TROI

(continuing)

Is something wrong?

Worf looks back down at his food, a little embarrassed. He changes the subject.

WORF
It has been a difficult day. The torpedo guidance system failed... it was my fault.

11 CONTINUED: (2)

TROI
You always say that, Worf...

WORF
(a little too loud)
It was my fault. I designed the guidance system.

TROI
Worf... calm down.

Worf takes a breath... tries to relax.

TROI
(continuing)
I think you're under more stress than you'd like to admit. Maybe you should get some rest...

Worf nods, knows she's right.

WORF
Yes... perhaps you are right. Excuse me.

Worf stands and walks off. Troi looks after him, surprised.

TROI
I didn't mean right now...

But Worf is already at the door. OFF Troi's puzzlement...

CUT TO:

12 INT. WORF'S QUARTERS

Later. The room is DARK. Worf is lying in bed, dressed in his nightclothes, trying to sleep. He tosses and turns for a moment, restless... then his eyes shoot open. He sits up and glances around with the room... jumps off the bed and begins to move around the room in search of something... his movements quick and predatory, strange. Worf is changing... some sort of primordial instincts taking over...

He zeroes in on a particular spot on the floor, seems to find what he's looking for. He bends down and sniffs around that area, taking in the scent, making sure it's the right place. Satisfied, he rushes back to the bed and tosses off the blankets and pillows. He then begins to violently TEAR THE MATTRESS APART.

12 CONTINUED:

He rips out large amounts of stuffing... grabs an armful and takes over to his "spot" on the floor. He throws the stuffing down and arranges it to form a "nest" of sorts...

Satisfied, Worf lays down in the spot. He curls up in

a fetal ball and closes his eyes. Within seconds he is asleep.

OFF the bizarre moment...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. ENGINEERING

GEORDI and Barclay are reporting to Riker. Barclay is very animated throughout the scene, bristling with nervous energy and mannerisms -- even more so than usual. It is a very subtle behavioral change, the foreshadowing of a more radical transformation. Riker, on the other hand, seems a little slow -- one step behind the others. This is the subtle beginnings of Riker losing his intellectual capabilities.

BARCLAY
(very quick)
We removed the torpedo bay's primary guidance module and found a power fluctuation in the forward sensor cluster and we think there may be a radial imbalance in the phase discriminator. Now what we want to do next is run a level four diagnostic, but that's going

to mean shutting down auxiliary power to nineteen decks and --

RIKER
(cutting in)
Wait... slow down... I lost you back there...
(beat)
Which sensor cluster?

Barclay scratches the side of his face, a nervous twitch that continues throughout the scene.

BARCLAY
(quick)
The forward. It's... it's a power fluctuation in the converter nodes. Minor adjustment -- minor.

Riker gives him a blank look. Geordi steps in, trying to help, hands Riker a PADD.

GEORDI
(re: PADD)
It's all right in here in this diagram, sir.

Riker stares at the PADD for a long moment, trying to make sense of the diagram. There's an awkward beat.

13 CONTINUED:

RIKER
I'll... take a look at this later. In the meantime, go ahead and run

your diagnostic. I'll notify all departments about the power shutdown.

Suddenly, a small ALARM goes off on a console across the room. Barclay whirls around.

BARCLAY
I'll check that!

Barclay rushes across the room to the console. Riker eyes him.

RIKER
(re: Barclay)
He's full of energy today.

GEORDI
(nods)
I can't get him to slow down. He's been working since late last night...

BARCLAY
(off console)
Looks like a plasma conduit just cut out in Junction Seventeen. I'll go take a look...

Barclay grabs an equipment case and heads for the Jefferies Tube.

GEORDI
Hold on, Reg -- I'll go with you!
(to Riker, on the move)
We'll keep you posted, sir.

Riker nods. As Geordi EXITS into the Jefferies Tube...

CUT TO:

14 INT. BRIDGE

Troi is standing watch, dressed in her uniform. Worf is working at Tactical. He looks sullen and somewhat disheveled -- his hair is slightly mussed and his uniform is wrinkled. Ensign Dern and N.D.s at stations. Troi shivers a little, cold.

14 CONTINUED:

TROI
(to computer)
Computer, increase ambient air temperature by two degrees Centigrade... and increase relative humidity another ten percent.

Worf shoots her an irritated look.

WORF
(to computer)
Computer, reset environmental controls to standard.

Troi turns to him.

TROI
Worf, it's freezing in here.

WORF

You have already raised the temperature three times. It is too hot.

Troi is uncharacteristically edgy.

TROI
(firm)
Live with it.
(to computer)
Computer, execute my original command.

Worf bristles. Troi shifts in her chair, uncomfortable -- it's a strange moment... she's edgy, cold... finally she stands and heads for the door.

TROI
(continuing)
I need a bath...
(to Worf)
You have the Bridge.

Troi EXITS. Worf seems to be unconcerned with her strange behavior and hasty exit. OFF his gloomy face...

CUT TO:

15 INT. JEFFERIES TUBE (OPTICAL)

Barclay and Geordi crawling along, Barclay carrying the equipment case. Barclay is crawling quickly and with great skill -- Geordi can barely keep up. They come to a stop at a CORRODED PANEL that looks like it's been

eaten away by acid.

BARCLAY

Here we are.

(eyes panel)

It looks like the conduit ruptured. No problem, I'll just bypass it...

Barclay opens a SECOND PANEL along the wall, and sets the PANEL COVER on the floor. He reaches into the acideaten panel and grabs hold of a CABLE, which FRITZES with an ELECTRICAL FLASH for a moment. He begins to insert the cable in the second wall panel, re-routing it...

As Barclay works, Geordi scans the acid-eaten panel with his tricorder.

15 CONTINUED:

GEORDI

(off tricorder)

Reg... wait a second... look at the corroded edges... and the blast pattern. This conduit didn't just rupture on its own... it looks like something dissolved the bulkhead and ate through the conduit...

Barclay stops, looks at the panel and runs a hand across his face -- that nervous twitch again.

BARCLAY

And that... that caused the rupture?

GEORDI

I think so. Whatever dissolved the bulkhead was highly corrosive... but it's not like any solvent I've ever seen...

Barclay continues re-routing the cable. Geordi moves in closer to the panel, scanning.

GEORDI

(continuing)

There's a high level of cholic acid here... enzymatic agents... If I didn't know any better, I'd say this solvent was organic.

Barclay completes his work, scratches at his face in confusion.

BARCLAY

(quick)

Maybe we should run a bio-spectral analysis of the solvent... take a closer look.

Geordi nods... and yawns, tired.

GEORDI

Good idea. But let's take a break first, give ourselves a chance to --

15 CONTINUED: (2)

BARCLAY
You go ahead, sir. I'll take care of it.

Barclay starts crawling off down the Tube. Geordi sighs, then moves after him.

GEORDI
(quiet)
I don't know what's gotten into you, Reg...

OFF the image of the re-routed cable -- which is left stretching across the Tube between the two panels, and the panel cover is left lying on the floor.

CUT TO:

16 INT. TROI'S QUARTERS

Troi is in uniform, drinking a large glass of water. She drinks the entire glass, then immediately fills the glass from a nearby pitcher of water.

TROI
(to computer)
Computer, adjust temperature to twenty-nine degrees Celsius... relative humidity to ninety percent.

The computer works. Troi takes another sip of water and EXITS into another part of the room...

17 INT. TROI'S BATHROOM - CONTINUOUS

A small but comfortable room with a large, luxurious BATHTUB. Troi paces for a moment, edgy -- she shivers -- the tub isn't filling fast enough and she needs to get warm! In a bizarre moment, she crawls into the tub IN UNIFORM and sits under the faucet, splashing water onto her face and body. As she struggles to keep wet and warm...

CUT TO:

18 INT. BRIDGE

Worf, Dern, N.D.s at stations. Riker ENTERS, moves to Command. He reacts to the temperature in the room.

RIKER
It's awfully hot in here.

WORF
Counselor Troi would not let us turn down the temperature.

Riker glances around.

RIKER
Where is she? This is supposed to be her watch.

WORF
She said she needed... a bath.

RIKER
A bath?

WORF

Yes sir.

Worf looks at Riker, more agitated than ever.

WORF
(continuing)
Permission to be excused. I am not... feeling well.

Riker nods and Worf EXITS. Riker moves to the command area. Ensign Dern turns to him.

DERN
Commander, we received a communication from Starfleet. They wanted to know when they could expect your performance analysis of the new weapon systems.

Riker looks at him blankly.

RIKER
The weapon systems... ?

DERN
Yes, sir.
(beat)
The ones we've been testing for the past few days... ?

18 CONTINUED:

Riker suddenly remembers.

RIKER
Oh, that's right...

A long beat. Riker seems to drift for a moment.

DERN
(awkward)
What should I tell them, sir?

RIKER
Tell them... we're not finished yet...

Dern turns and works his console. OFF Riker's face as he stares off into middle distance. It's a subtle but strange moment... something is affecting his ability to concentrate...

CUT TO:

19 INT. TROI'S QUARTERS - BATHROOM

The room is now filled is STEAM. Troi is still lying in the tub in her uniform, luxuriating in the hot water (the tub is now filled). She closes her eyes and exhales in a long, sensuous breath. She rolls her head around for a moment and opens her eyes...

20 TROI'S POV

Worf is standing over her -- a strange and eerie figure in the swirling mist.

21 RESUME TROI

who is startled to see Worf in her bathroom.

TROI
Worf... what are you doing in here?

Worf is focused on Troi -- seems intent on seducing her and is unaware of her concern. His primal drives have completely taken over now, and there is a terrifying predatory quality to his behavior. When he speaks, there is a growl-like edge to his voice.

21 CONTINUED:

WORF
I had to be with you...

TROI
Well, as you can see, I'm a little busy right now. Please come back later.

She shivers, cold.

TROI
(to computer)
Computer, increase water temperature by five degrees.

Troi sinks deeper into the water as it gets deliciously warmer. She seems obsessed with keeping warm and her level of comfort. Worf is nearly intoxicated with his feelings of desire and closeness to Troi. He kneels down by the tub, drinks in the smell of her skin.

WORF
Get out of the water. Now.

Troi looks at him, disturbed by his tone and intent.

TROI
Worf... what do you think you're --

Worf suddenly reaches out and GRABS one of her hands, holds it tightly. He lets out a low and sensual growl. Troi pulls her hand away -- she's had about enough of this.

TROI
Leave me alone, or I'm going to call security.

She sinks back deeper into the tub in retreat. Worf looks confused for a moment -- why is she resisting him? His expression hardens... dangerous.

21 CONTINUED: (2)

Without warning, Worf BITES her on the cheek, hard. Troi cries out in pain and hits Worf back with her hand in defense. Worf pulls back, jolted out of his state of desire. Troi looks at him in shock, puts her hand to her cheek, which is bleeding. They both look at each other in stunned amazement...

CUT TO:

22 INT. SICKBAY

A short time later. Troi is lying on a bio-bed, wrapped in a blanket. She is shivering, cold. Ogawa is treating the nasty-looking bite-wound on her cheek.

Beverly is scanning her with a tricorder.

TROI
It's just so cold in here...
(quickly, to passing N.D.)
May I have a glass of water... ?

The N.D. nods and moves off.

BEVERLY
(to Troi)
Your temperature has dropped eight degrees. I want to run a hypothalamic series right away.

OGAWA
Doctor, we've had three other crewmembers complaining about the temperature levels. Some feel like they have fevers... others are freezing, like Counselor Troi.

Beverly considers.

22 CONTINUED:

BEVERLY
Call Doctor Selar and Doctor Hacopian. We may have some kind of viral infection going around.
(beat)
I'm going to check on Worf...

Beverly moves to another part of the room...

23 NEW ANGLE - ON WORF

who is sitting on a bio-bed, staring into middle distance. His mouth is open and he is breathing heavily. He ignores Beverly as she comes over and scans him with a tricorder.

BEVERLY
Worf, have you had any unusual symptoms lately? Headaches... nausea... dizziness?

No response.

BEVERLY
(continuing)
Worf? Worf... can you hear me?

Worf won't even look at her -- he's in his own world. She reaches over and lifts one of his eyelids, looks at his eyes closely.

BEVERLY
(continuing)
I think we'd better run a full bio-scan. I want you to lie down.

He ignores her. She tries to gently press him back onto the bed.

BEVERLY
(continuing)
Worf, lie down...

He stiffens and won't move.

BEVERLY
(continuing)
Okay... we'll do this sitting up.

She starts to move away, but stops when she sees something on Worf's neck. She leans in close for a better look...

24 CLOSE ON WORF'S NECK

There is a small, veiny POUCH on Worf's neck just below the jaw line, back towards his ear.

25 RESUME

Beverly reacts to the strange sight.

BEVERLY
What's this... ?

She gingerly touches the pouch...

BEVERLY
(continuing)
Worf, how long have you had this on your neck?

No answer. Beverly begins to scan him with her tricorder... is amazed at what she finds...

BEVERLY
(continuing, off tricorder)
It's full of some sort of bioacidic compound... almost like a

venom sack...
(beat)
Open your mouth.

Worf doesn't respond. Beverly reaches out to open his mouth. As she touches his face, Worf's eyes flash like an animal caught unaware and he looks at her. He opens his mouth and SPRAYS her from some hidden ducts inside his mouth -- like a spitting cobra. A BLAST of VENOM catches Beverly full in the face. She screams, falls back to the floor, her hands reaching toward her face. Worf leaps out the bed and runs out the door.

As Ogawa rushes to Beverly's aid...

CUT TO:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

27 INT. OBSERVATION LOUNGE

Riker, Ogawa and Barclay. Throughout the scene, Riker seems a little slow -- one step behind the others. His ability to think is getting worse. Mid-conversation.

OGAWA
I managed to get her into stasis before the venom paralyzed her. She's going to need reconstructive surgery... but I think she'll be alright.

Barclay chimes in. He's more energetic than ever --

fidgeting, can't sit still. He may even get up out of his chair and sit down a few times as the scene progresses.

BARCLAY
(quickly)
Sir, we analyzed the venom and compared it to the acidic compound we found in Junction Seventeen... and on Decks Ten and Twelve. They all have the same enzymatic composition...

Riker tries to make sense of this.

RIKER
Are you saying that Mister Worf has been... spraying this... this...

BARCLAY
Venom.

RIKER
Venom... all over the ship?

BARCLAY
I'd say so.

Riker nods... tries to make sense of the situation.

OGAWA
Commander, sixty crewmen have begun to exhibit strange behavioral changes.
(MORE)

27 CONTINUED:

OGAWA (Cont'd)
Memory loss... fatigue... headaches...
(beat)
Doctor Selar and I are trying to coordinate everything... but we're having a tough time understanding what we're dealing with.
(beat)
I think one thing is clear... there's some sort of disease aboard the Enterprise... and it's spreading.

Riker nods, tries to organize his thoughts.

RIKER
I'm having trouble concentrating myself... it's like my mind keeps... wandering... I can't...

He drifts off. There's an uncomfortable moment. Geordi ENTERS, looking concerned.

GEORDI
(to Riker)
Commander -- I have seven security teams hunting for Worf, but for some reason sensors are having trouble locking onto him. I've called a Level Two Security Alert -- do you think we should go to a Level One?

Riker hesitates.

RIKER
I... don't know. What do you think?

GEORDI
I think we should...

RIKER
Okay... sounds good... then you'll take care of that... security thing, won't you?

GEORDI
Yes sir.

Riker takes a moment.

27 CONTINUED: (2)

RIKER
I'll... contact Starfleet... let them know what's happening. You have your orders. Dismissed.

Everyone stands and EXITS. Riker taps a control on the table.

RIKER
(to computer)
Computer, send a subspace message to Starfleet command... security channel, authorization...

He hesitates... a long beat.

COMPUTER VOICE
Alpha-four seven authorization required to activate security channel.

Riker struggles to stay focused... but his attention is drifting and he begins to stare out the window at the stars, as if seeing them for the first time.

RIKER
Computer...

Beat.

COMPUTER VOICE
Awaiting authorization.

But Riker no longer hears the computer. He stares vacantly out the window... gone.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. SPACE - THE SHUTTLECRAFT (OPTICAL)

seen earlier, at impulse.

PICARD (V.O.)
Captain's Log, supplemental. Commander Data and I have recovered the stray torpedo after a three day search. We are enroute back to the Enterprise.

29 INT. SHUTTLECRAFT

Data at the helm. Picard in back examining a PHOTON TORPEDO. Data reacts to the console, puzzled.

DATA
Captain, the ship is not at the pre-arranged coordinates.

Picard joins him.

PICARD
Have they been delayed?

DATA
I do not know. I am unable to raise them on any communication channel.

Picard considers.

PICARD
Scan the vicinity... see if you can find them...

As Data works...

CUT TO:

30 EXT. SPACE - THE SHUTTLECRAFT (OPTICAL)

as it flies into view of the ENTERPRISE, which is floating ADRIFT in empty space. The great ship is slowly ROLLING, tumbling through space in an aimless barrel roll...

31 INT. SHUTTLECRAFT

Picard and Data looking out the windows at the offscreen ship.

DATA
(off console)
The Enterprise appears to be adrift. I am reading power fluctuations on all decks...

Picard stares out the window.

PICARD
Life signs?

Data works.

DATA
There are life signs, but the sensor readings are highly distorted. I am unable to identify specific lifeforms.

Picard considers.

PICARD
Adjust our axial stabilizers to

match the attitude and rotation
rate of the Enterprise...
(beat)
I'm going to dock the shuttle
manually...

As Picard works the pilot controls...

32 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The shuttlecraft flies toward the ship, slowly ROTATING at the same angle and rate as the Enterprise...

CUT TO:

33 INT. SHUTTLEBAY

The room is DARK, lit by emergency lights only. Cargo containers are strewn about -- the room is in a state of disarray. Picard and Data's shuttlecraft is now parked in the bay, its door OPEN. Picard and Data step out of the shuttle, phasers drawn, holding palm beacons. They look around the empty room... then Data moves to a wall panel, taps it.

DATA
(off panel)
Main power is off-line. All
systems are in Emergency or Standby
mode... and there is no
response from any manned station.

PICARD
Any sign of the crew?

DATA
(works)
I cannot access the internal sensors from here. We will have to go to the Bridge.

Picard nods and they make their way across the room. Picard wrinkles his face.

PICARD
What's that smell?

Data sniffs the air.

DATA
It is a mixture of methane, uric acid and ammonia. There is also an abundance of pheromones in the air.

Picard reacts to this as they reach the door, phasers at-the-ready...

34 INT. CORRIDOR - CONTINUOUS

Picard and Data ENTER the DARK corridor and start walking, aware and ready for anything. Somewhere in the distance we can hear strange ANIMALISTIC SOUNDS -- howls... screeches... clicks... distant CRIES of pain... strange and eerie.

34 CONTINUED:

PICARD
That sounds like... animals.

DATA
Yes, sir. I am able to discern over three hundred different vocalizations.

They continue walking... the strange sounds echoing through the ship. Picard sees something lying on the floor and moves to it.

PICARD
(continuing)
Look at this...

They stop at a long, dried SKIN HUSK, like the shedding of a snake-skin -- but it has a vaguely humanoid shape. Data scans it.

DATA
(off tricorder)
It is composed of reptilian DNA... I believe it is an epidermal layer that has been cast off during molting.

PICARD
But it seems to be humanoid...

DATA
Yes, sir. I cannot explain it. There are no species aboard the Enterprise that shed their skin in this fashion.

Picard considers, then indicates that they should move on. They stand and continue walking. Data sees something on a nearby door and moves to it. The door

is covered with CONDENSATION. They react to the strange sight.

PICARD
This is Commander Troi's quarters... can you tell if she's inside?

34 CONTINUED: (2)

DATA
No, sir.

PICARD
I want to take a look inside. Stand ready.

They both point their phasers at the door. Picard taps a control and the doors OPEN. STEAM comes drifting into the corridor from within. They walk into the room...

35 INT. TROI'S QUARTERS - CONTINUOUS

Picard and Data ENTER. The room is filled with a light MIST -- it's like the inside of a greenhouse, damp and hot. Picard moves to a desk console, checks it.

PICARD
The environmental settings in this room have been altered...

Data looks around the room, then heads in the direction of the bathroom. Picard follows...

36 INT. TROI'S BATHROOM - CONTINUOUS

Picard and Data ENTER the steamy room. Picard sees the bathtub, which is completely filled with water. He moves to it and stares down into the water --

37 TROI

is visible beneath the water's surface. She's in uniform, lying face-down, hair drifting in the water. She looks dead.

PICARD
Deanna!

Picard immediately thrusts both arms into the water and grabs hold of Troi's upper-body, pulls her head up and out into the air --

Troi starts to GASP, her mouth gulping horribly for air. We now see that there are two GILL SLITS on either side of her neck, and that her skin is covered with a OILY SHEEN -- like the skin of an eel.

37 CONTINUED:

Her EYES shoot open, revealing that they are an inhuman GOLD COLOR with a RED SLIT running vertically down the middle. It's a bizarre amalgam of human and amphibian features.

PICARD
(horrified)
What's happened to her... ?

Troi looks around with quick, darting movements -- alien, strange. She doesn't seem to recognize Picard or Data... seems unaware of her surroundings. She has been utterly transformed.

DATA
(off tricorder)
Her DNA is in a state of ribocyatic flux... her genetic codes are being re-sequenced... and her cells are mutating as a result.
(beat)
At a fundamental level, she is no longer human.

PICARD
What... is she?

DATA
(scanning)
Her respiratory tissue has become capable of metabolizing water as well as air... and her eyes have developed nictitating membranes...
(beat)
I believe she has become... amphibian, sir.

Picard eyes the bite mark on her cheek (seen earlier).

PICARD
She's been injured...

Data scans the wound.

DATA
There is Klingon DNA in the wound.

It is saliva.

PICARD
You mean, she's been bitten?

DATA
It would appear so.

37 CONTINUED: (2)

Troi suddenly wriggles around in Picard's grasp and twists her body, deftly dropping back into the water with a little splash. Picard looks after her a moment, then stands.

DATA
(re: Troi)
I will need to run a full biospectral analysis.

PICARD
(nods)
First we've got to get the ship under control... let's go to the Bridge.

As they EXIT...

CUT TO:

38 INT. BRIDGE

Picard and Data ENTER the DARKENED Bridge. There are SCRATCH MARKS on the walls, and one of the aft consoles has been SHATTERED. There is a dead crewmember on the

floor -- it's Ensign Dern. They quickly move to Dern, who has nasty-looking scratch marks on his face, uniform in tatters. Data scans him.

DATA
His upper spinal column has been broken in three places.

PICARD
It looks like he's been attacked by some sort of animal...
(beat)
Has his DNA changed, as well?

DATA
Yes. However, the mutation was in its initial stages when he died.

A beat, then Picard moves to the Conn position and starts working. Data moves to Ops.

38 CONTINUED:

PICARD
(working)
I've restored attitude control to the ship. But I can't get main power back on-line... it looks like the entire power transfer grid has been destroyed...

Data reacts to his console.

DATA
(off console)

Captain, I am picking up one thousand eleven individual life readings within the ship. All exhibit a genetic flux similar to the one we observed in Counselor Troi.

PICARD
Then the entire ship has been affected...

DATA
(off console)
Most of the lifeforms are scattered throughout ship's quarters... but there are several large concentrations in the arboretum, and the aquatics lab.

There is a sudden THUMPING noise from the Ready Room. Data and Picard exchange a look, then draw their phasers and head for the door...

39 INT. READY ROOM - CONTINUOUS

Picard and Data ENTER and see --

40 RIKER (OPTICAL)

who is banging and clawing at the fishbowl, trying to get at the fish inside.

PICARD
Commander Riker... ?

40 CONTINUED:

Riker whirls around, a startled look on his face. He has transformed into a PROTO-HUMAN. He has a pronounced forehead, large orbital ridge and nose... and his TEETH have changed -- protruding upper-palate and long canines. Dark HAIR covers his hands and face. He resembles a cross between a modern human and an early primate.

PICARD
(reacts)
Wil... ?

Riker eyes Picard and Data with a suspicious look. Data begins to scan him.

DATA
(off tricorder)
His cranial plates have thickened by twenty percent -- his brain is much smaller, sir. I doubt he can comprehend our language.

Riker tilts his head at their words, as if some part of him might understand. He makes a low, throaty sound in response, keeps his eyes trained on them.

PICARD
I think he's trying to communicate...

Picard takes a careful step forward.

PICARD
(gently)
Wil, can you --

Riker suddenly grabs the desktop terminal and THROWS it at Picard, who manages to get out of the way. Riker LUNGES for Picard -- GRABS hold of him, growling low and vicious. Data quickly PULLS Riker off of Picard and FIRES his phaser. Riker is jolted backward a step... but quickly recovers and heads for Data with a rabid expression. Data FIRES again, and this time Riker FALLS to the floor, unconscious. They both move to him.

PICARD
He looks almost... proto-human.

40 CONTINUED: (2)

DATA
Yes, sir. His DNA would seem to confirm that observation.

A beat as Data realizes...

DATA
Captain... I believe the crew is de-evolving.

OFF Picard's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. SICKBAY

A short time later. The room is DARK. Picard and Data are standing next to the operating table, where the proto-humanoid Riker is lying unconscious. Data is working the controls on the table. Picard is injecting Riker with a hypospray.

PICARD
This tranquilizer should keep him unconscious for another seven hours.
(beat)
What have you found out?

DATA
I have analyzed Commander Riker's DNA structure. A synthetic T-cell has invaded his genetic code. This T-cell has begun to activate his latent introns.

PICARD
Introns?

DATA
They are genetic codes which are normally dormant. They are evolutionary holdovers -- sequences of DNA that provided key physical and behavioral characteristics millions of years ago, but are no longer necessary.

(beat)
For instance, Counselor Troi's gill slits and other amphibious characteristics were derived from introns which still contain amphibious codes.

PICARD
So these... introns are causing her DNA to re-combine in an earlier configuration?

41 CONTINUED:

DATA
That is correct. In her case, the DNA is creating an amphibious lifeform which became extinct over fifty million years ago.

Picard considers this bizarre notion, stares down at Riker for a beat.

PICARD
Commander Riker's introns are changing him into one of the earlier hominids...

DATA
Yes, sir. I would say... Australopithacine.
(beat)
Each of these stages is another link in the evolutionary chain, stretching back to the origins of

all lifeforms on Earth.
(beat)
Because introns can include genetic material from many different species over millions of years of evolution, it is possible that a wide variety of transformations is occurring among the crew.

PICARD
What about crewmembers who are not from Earth?

DATA
All humanoid life has a similar genetic pattern. The virus should affect non-human crewmembers in the same way. They are each deevolving to earlier forms of life on their homeworlds.

Data looks at him, tries to find the best way to put this...

DATA
(continuing)
I feel I must point out, sir, that you have become infected with the intron virus, as well.

41 CONTINUED: (2)

Picard reacts, disturbed.

PICARD
How long before I start to change?

41 CONTINUED: (3)

DATA
According to my calculations, within the next twelve hours, you will begin to exhibit the first signs of your eventual transformation.

PICARD
Which will be what... ?

DATA
I believe you will also de-evolve into some form of early primate. Possibly similar to a lemur, or pygmy marmoset.

A long, terrible beat. Picard tries to make light of it.

PICARD
Well... before I begin scurrying about, searching for food, we need to find some answers.
(beat)
How do we reverse the process?

DATA
I am uncertain. We will need to run several micro-cellular scans.

However, the ship's main computer has been damaged. Possibly by crewmembers who did not know what they were doing.

(thinks)

The computer in my quarters has an independent processing and memory storage unit, and should not be affected. I suggest we work from there.

PICARD

Agreed.

They both pull out their phasers and head for the door...

CUT TO:

42 INT. DATA'S QUARTERS

Picard and Data ENTER and move to Data's desk. Almost immediately, we hear the sounds of MEWING KITTENS.

42 CONTINUED:

Data reacts.

DATA

I believe Spot has had her kittens.

They move to an area near the bed, where we see a small LITTER OF KITTENS huddled together. Data bends down and gently examines them.

PICARD
They sound hungry.

DATA
Yes. I am curious as to why Spot is not taking care of them.

Data stands and glances around, then moves to a nearby chair. He looks behind it and reacts to what he sees --

43 ANGLE BEHIND CHAIR

where sitting in the middle of Spot's toys is a large, cat-sized IGUANA -- it is wearing Spot's collar.

DATA
Spot... ?

Picard comes over and sees the reptile.

PICARD
It would seem the intron virus isn't limited to humanoid lifeforms.

DATA
No, sir.

Data thinks for a moment, then gets an idea. He scans the iguana with his tricorder, then walks over to the kittens and scans them, as well.

PICARD
What is it?

43 CONTINUED:

DATA
These kittens were born within the last twenty-four hours. It appears that Spot's transformation took place at approximately the same time.

PICARD
So... Spot gave birth to the kittens while she was... changing into a reptilian form?

DATA
I believe so. For some reason, the intron virus was not passed on to the kittens. I do not know why.

They think about this.

PICARD
As I remember my biology, there are several natural immune systems that come into play in the womb of the mother... to protect the unborn from viral infections...

DATA
That is true. The placental barrier, maternal antibodies and amniotic fluid all serve as a filtration system.

Picard thinks -- he's onto something...

PICARD
Maybe we could... inhibit this intron virus by using some of the natural antibodies in Spot's amniotic fluid...

Data considers.

DATA
It would take further research, but I believe that to be effective on humanoid crewmembers, humanoid antibodies would be necessary.

43 CONTINUED: (2)

PICARD
Then perhaps we should locate a humanoid who's pregnant...

Data nods, remembers something.

DATA
Nurse Ogawa recently became pregnant...

PICARD
Then we need to locate Nurse Ogawa.

Data moves to his desk and works the console.

DATA
I have traced her combadge signal

to Deck Seventeen, Section Twentyone Alpha.

PICARD
The Arboretum...

Before they can head out the door, the ship suddenly SHAKES. Data checks his desk console.

DATA
(off console)
One of the warp plasma vents has failed. Main Engineering has been abandoned -- there is no one there to fix the problem.

Picard nods -- they'd better fix it. As they head for the door...

CUT TO:

44 INT. ENGINEERING

Picard and Data ENTER the room with caution, their phasers drawn, ready for anything. The room is DARK and various consoles are FLICKERING on and off. Data moves to the pool table, starts to work.

DATA
I can repair the damaged plasma vent from here.

PICARD
I'd better check the status of the warp core...

Picard heads toward Geordi's office...

45 NEW ANGLE

in Geordi's office. Picard moves to a console and stops. The console is covered in gossamer strands of FIBROUS MATERIAL -- web-like, strange. He looks around -- the fibers are everywhere, some of the fibers are even hanging from the ceiling...

A strange CHITTERING NOISE is heard -- rapid little clicks, insect-like. Picard turns at the sound... he seems on edge, nervous... moves to the glass partition and looks out at the darkened warp core chamber...

Without warning, something SLAMS into the glass. Picard leaps back, very startled, and is shocked to see --

46 BARCLAY

who has transformed into a horrible cross between human and SPIDER. His EYES are black and bulbous -- and he has three smaller EYES growing out of his forehead. His skin is mottled with distinctive colorations and hairy CILIA. His hands are completely unrecognizable -- hooked and terrible. Barclay is BANGING against the glass, trying to get at Picard.

Picard levels his phaser at Barclay, breathless and on the verge of panic.

PICARD
(calls out)
Data!

Data rushes in, As he enters, Barclay quickly scitters

away, out of view. Picard and Data cautiously enter the warp core chamber, look around. Barclay is nowhere in sight.

46 CONTINUED:

PICARD
(shaken)
What was that?

DATA
I believe it was Lieutenant Barclay. He appeared to be partially transformed into an arachnid.

PICARD
A spider?

DATA
(nods)
I recognized the chitin colorations. He is becoming a member of the Pisauridae family.

Picard takes a breath, holds out his hand, which is trembling. He is uncharacteristically anxious and rattled. He looks about from side to side, as though reacting to a looming threat.

DATA
Captain. Are you all right?

PICARD
I have the most intense feeling

of... fear... panic... as if I were being watched...
(beat)
I can't explain it.

DATA
You may be experiencing the initial stages of your transformation. Early primates were often prey for larger carnivores -- as a result, their instincts probably included a heightened sense of awareness.

Picard looks around, worried.

PICARD
If that's the case, then my instincts tell me... we'd better hurry.

Data nods and they head for the door...

CUT TO:

49 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in empty space.

47
thru OMITTED
48

50 INT. SICKBAY

CLOSE ON Nurse Ogawa who is transforming into a PROTOHUMAN. Her brow, forehead and jaw region are more pronounced... her face and shoulders are covered with HAIR. She is lying unconscious on the operation table underneath the CLAMSHELL. Data is working the controls. The Troi/Amphibian can be seen lying on a bio-bed nearby, covered with a blanket, unconscious. Riker is also there, unconscious. Picard is in the b.g., phaser drawn and pacing around the room, his primal instincts growing by the minute...

DATA

Captain.

Picard quickly moves to him.

DATA

(re: Ogawa)

I have analyzed Nurse Ogawa's embryo. It has been unaffected by the virus. I believe I can use her amniotic fluid as a template for a retro-virus. It would neutralize the synthetic T-cell, and re-establish the original genetic patterns of each host.

Picard looks relieved.

PICARD

How soon can you have it ready?

DATA

It will not take long to isolate the appropriate genetic material.

However, I will need to get the
Sickbay computer back on --

Suddenly, something SLAMS against the Sickbay door. They jump at the sound, startled. Another SLAM. Something is trying to get into the room.

PICARD
(anxious)
What -- what's that?

There is a low, terrifying HOWL from the corridor. And then a SNIFFING sound begins around the door frame -- the unseen creature is looking for a way in. Data grabs a tricorder and points it at the door.

50 CONTINUED:

DATA
(off tricorder)
It is large, approximately two hundred kilograms... and it is heavily armored with an exoskeleton of some sort...
(reacts)
The lifesigns appear to be... Klingon.

PICARD
Worf...

The sniffing sound stops, and there is a pause. Then with tremendous force a FIST SLAMS into the door -- and this time we see the METAL BUCKLE INWARD from the force of the blow. OFF their reactions -- what now?

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

51 INT. SICKBAY

Continuous action. Picard and Data, tense. Worf SMASHING loudly against the door outside. Picard adjusts his phaser.

PICARD
Set your phaser to heavy stun.

DATA
We have no way of knowing if the stun setting will have any effect on him, sir. And a higher setting may kill him.

The pounding stops... and we hear a long, drawn-out Klingon HOWL -- the same distinctive cry as before. Something about the howl strikes a chord in Picard, who is struggling to stay calm and rational...

PICARD
(re: howl)
Listen to that... he sounds angry... aggressive...
(thinks)

What does Worf want... is he responding to some sort of predatory instinct? Does he see us as prey?

DATA

There are crewmembers in the corridors and other sections of the ship. It would be much easier for him to capture and consume one of them, rather than attempt to break through a door.

Another HIT against the door, and the sound of creaking metal. Picard flinches at the noise, heart racing, his instincts telling him to run. Another ROAR from outside. Picard grips the table and tries to steel himself... it's difficult...

PICARD

Then... what does he want?

(MORE)

51 CONTINUED:

PICARD (Cont'd)

(thinking)

Predators use vocalizations to frighten off other predators... to mark territory... and to initiate the mating process...

(that's it)

The mating process...

Picard realizes something... turns and moves to the

unconscious Troi on a nearby bio-bed.

PICARD
(continuing)
Counselor Troi has been bitten by a Klingon... but it's not in a life-threatening location... nowhere near a major artery or organ...

The POUNDING begins again. Picard flinches, his hands trembling. He holds them tight and tries to think out loud...

PICARD
(continuing)
And look at the wound itself... the penetration of the bite is very shallow, as if he didn't intend to seriously injure her...

DATA
What are you suggesting, Captain?

PICARD
Is it possible that Worf thinks of Troi as his mate?

Data considers.

DATA
If that is true, then he must now by trying to reach her.

PICARD
We... we can't just leave. We've got to stay here and protect

her... and keep working on the
retro-virus...
(thinks)
If we can't stun him, then we'll
have to distract him somehow...
lure him away from Deanna...

51 CONTINUED: (2)

DATA
The mating instinct is quite
strong in Klingon biology. I am
not certain what would serve as an
effective lure.

51 CONTINUED: (3)

Picard thinks.

PICARD
Klingons have a highly developed
sense of smell... if we could
duplicate Deanna's pheromones, we
might be able to convince him she
has left Sickbay... and is
somewhere else on the ship...

Data gets an idea, moves to a nearby tray and picks up
a medical SAMPLER DEVICE. He applies it to Troi's
neck.

DATA
(working)

I am extracting a blood sample
from one of her sebaceous glands,
where pheromones are produced.

Data then connects the sampler device to a desktop hypospray-loader (as seen in "The Naked Now") and hits a button.

DATA
(continuing, working)
I believe I can activate the
pheromones with a bio-activant
solution.

PICARD
Can you amplify the pheromones?
They'll have to be far more
powerful than Deanna's actual
scent.

Data adjusts the loader... then removes the hypospray.

DATA
I believe this will produce the
desired effect.
(beat)
I will use it to draw Worf to a
different part of the ship.

Data turns to go, but Picard stops him. Picard is struggling to fight his inner-panic, his instincts battling one another... but he knows what he must do...

PICARD
No... you... you must stay here...
continue working on the retro-virus...

51 CONTINUED: (4)

Picard glances at the door with a mixture of determination and dread.

PICARD
(continuing)
I'll go...

DATA
Captain, that would be extremely unwise. Worf may be much faster than --

PICARD
(urgent)
No time... no time to argue.

Picard glances at the door, panic welling up within him... but he fights it back and finally grabs the hypospray. He heads for the door by Beverly's office. As Data returns to the operating table and begins to work on Ogawa...

52 INT. CORRIDOR - OUTSIDE SICKBAY

Picard ENTERS, the hypospray in one hand, phaser in the other. He immediately moves to the opposite wall, presses his back close against it. He steels himself, then slowly peers around the corner...

53 PICARD'S POV

of Worf, who can be seen pounding on the door to Sickbay. He is barely visible in the darkness, a

hulking form. We should get the merest glimpse that he has gone through a remarkable transformation into something larger and more powerful. (See description below.)

54 PICARD

quickly pulls back... he reaches around the corner with the hypospray... then sprays the pheromones into the air with a HISSING sound. A long beat goes by... and the pounding noise stops. Picard listens carefully... silence... then pounding FOOTSTEPS are heard coming his way. It's working! Worf lets out a mating HOWL, as heard before.

Picard takes off running down the corridor -- the chase is on...

55 INT. SICKBAY

Data is working at the large WALL MONITOR, trying to get the computer on-line.

DATA
(to computer)
Computer -- activate medical database.

COMPUTER VOICE
Main computer systems are inactive -- unable to comply.

Data adjusts a control.

DATA

Computer, bypass database system --
activate local subprocessors only.

COMPUTER VOICE
Acknowledged.

The wall monitor COMES ALIVE. Satisfied, Data moves across the room to Ogawa...

56 INT. CORRIDOR

Quick action. Picard running down the corridor, spraying pheromones into the air as he goes. We can hear Worf's FOOTSTEPS not far behind. Picard comes to an intersection, ducks into another corridor and sprays the pheromones down that hall... sprays some more all around the intersection itself in an attempt to confuse Worf. He runs down a third corridor...

57 INT. ANOTHER CORRIDOR - CONTINUOUS

(Near the Transporter Room set.) Picard ENTERS and runs down the long hall... and stops. He's at a deadend. He turns to go back, but the FOOTSTEPS are rapidly approaching. No time. He quickly moves to the Turbolift and taps the control pad. Nothing happens. Picard works at the control pad, desperately trying to get the door open... suspense building as the footsteps are getting closer and closer...

The Turbolift doors finally SLIDE OPEN. Picard is about to enter when he hears a ROAR right behind him. He whirls around to see --

58 WORF

standing at the far end of the hall, looking directly at him. This is the first time we get a real look at the de-evolved Klingon. His HEAD has been utterly transformed -- his RIDGES are huge and curved, bristling with sharp edges and pointed angles. The ridges extend downward, encasing his entire face. His jaw and mouth region are protected by the same hard, black chitin-like material, and a LARGE MANDIBLE is snapping open and shut. Worf is hunched over, his body bulkier, more powerful, uniform torn in places. This is a Klingon from millions of years ago -- prehistoric and terrifying.

There is a heart-stopping moment as the two men stare at one another. Picard frozen with fear; Worf staring with a look of realization -- he's been fooled. Worf tilts back his head and lets out a ROAR of rage. He starts moving toward Picard...

59 PICARD

turns and enters the Turbolift...

60 WORF'S POV

rushing toward Picard...

61 INT. TURBOLIFT - CONTINUOUS

The doors close just as Worf reaches them. The Lift is JOLTED as he hits the doors from the outside.

PICARD
(to Lift)
Deck Seventeen.

No response. Picard works a control pad. The doors start to OPEN... slowly... Worf prying them apart with both hands. Picard can't get the Lift moving -- the controls won't respond. He shrinks back in fear, instincts rattling his nerves. He glances around, desperate -- trapped.

The doors are opening -- we can now see Worf's face through the crack of the doors... he's looking in...

Picard struggles to stay in control. He looks up at the ceiling with intent -- stretches upward and grabs hold of the HATCH on the ceiling and begins to remove it... (NOTE: We do not see him actually remove anything.)

62 INT. SICKBAY (OPTICAL)

Data at the operating table. He INJECTS Ogawa with a hypospray, then looks at the wall monitor.

DATA
(to computer)
Computer, display progress of genetic re-sequencing.

The wall monitor displays a GRAPHIC of a MUTATED DNA STRAND that is rapidly RE-ORDERING itself. Data watches the graphic closely as the strand shifts and twists and breaks apart in a frenzy of re-sequencing...

63 INT. JEFFERIES TUBE

Picard is crawling vertically through the narrow passageway. He stops at a hatch... moves to one side,

cautious -- holds his phaser ready and hits a control by the door...

64 INT. JEFFERIES TUBE INTERSECTION

Picard ENTERS from another Jefferies Tube and stands upright. He moves to another set of doors, but stops when a sudden NOISE echoes somewhere nearby. He stops and cocks his head, listening closely much like an animal would. He eyes the doors with concern... levels his phaser at the doors and hits a control --

The doors open -- no one is there. Picard bends over to enter the horizontal tube when a BLAST of VENOM sprays down from above. Picard cries out, drops the phaser, which falls away, lost. Picard falls to the floor... looks up...

65 PICARD'S POV - THE GRATING ABOVE

Worf is staring down at him from beyond the grating, in the Jefferies Tube above. He ROARS ferociously.

66 PICARD

grabs his arm, which is covered with ACID BURNS from the venom. He struggles to his feet, heads into the horizontal Tube...

67 INT. SICKBAY (OPTICAL)

The wall monitor shows that the DNA strand has now FROZEN and looks more normal than before.

COMPUTER VOICE

Genetic re-sequencing in progress --
DNA to seventy percent normal.

Data looks down at Ogawa. We can see a subtle change in Ogawa's appearance now -- her pronounced brow is gone, and she is pale, perspiring from the rigor of the transformation. Data injects her again with the hypospray, looks at the monitor.

DATA
Computer, increase nucleotide substitution by thirty-two percent.

The graphic shows the DNA re-ordering itself even further...

68 INT. JEFFERIES TUBE

Picard struggling to make his way down the horizontal passage. An access hatch opens behind him -- it's Worf. The Klingon starts after him. It's a tense chase down the crawlway until --

69 NEW ANGLE (OPTICAL)

as Picard reaches an opened panel -- it's the same acideaten panel seen in Act Two. The power cable which Barclay re-routed earlier is still visible stretching across the Tube. Picard grabs hold of it, RIPS the cable from the panel with a fritzing sound. The end of the cable is CRACKLING with PLASMA ENERGY. He aims it at Worf.

Worf keeps coming, a threat. Picard grabs the panel cover which is lying nearby and places it in front of him -- then he steps onto the cover, crouches down with

both feet on top of it making sure that no part of his body is touching the Tube.

Worf is almost on top of him when Picard jams the end of the cable into the metal grating of the Jefferies Tube --

70 NEW ANGLE (OPTICAL)

as the ENTIRE LENGTH OF THE JEFFERIES TUBE LIGHTS UP WITH AN ELECTRICAL FLASH. The panel cover that Picard is crouching on is unaffected, and this protects Picard from the plasma charge. Worf is JOLTED violently, then he collapses. Picard removes the cable from the metal grating... stares at the figure of Worf, who is still breathing heavily... unconscious.

71 INT. SICKBAY

Data working on Ogawa, who has completely returned to normal. She looks pale, sweaty -- her body has been wracked.

DATA
(taps combadge)
Data to Captain Picard.

PICARD'S COM VOICE
Go ahead.

DATA
The retro-virus is working. I can release it into the ship's atmosphere in a gaseous state, but it will take some time to take

effect.

72 INT. JEFFERIES TUBE

As before.

PICARD
(to com)
Acknowledged.

DATA'S COM VOICE
Are you all right, sir?

Picard takes a breath, relieved.

PICARD
I'm fine, Mister Data. Proceed...

Picard looks at Worf.

PICARD
(continuing, quiet)
Well, Mister Worf... let's hope you wake up feeling like a new man.

72 CONTINUED:

OFF the moment...

CUT TO:

73 EXT. SPACE - THE ENTERPRISE

at impulse.

PICARD (V.O.)
Captain's log, supplemental. Commander Data has succeeded in returning the crew to normal. Doctor Crusher has determined that the synthetic T-cell she used to cure Mister Barclay's Urodelan flu initiated the intron virus which swept through the ship.

74 INT. SICKBAY

Barclay is sitting on a bio-bed, in uniform. Beverly is scanning him with a tricorder. Troi is sitting on the bed next to them (she's normal now), being treated by a Medical N.D. In the b.g., other crewmembers are visible lying on the beds, being treated by Medical N.D.s. Mid-conversation.

BARCLAY
So... this was my fault...

BEVERLY
No... in a way, it was mine. I didn't realize it at the time, but there's an anomaly in your genetic chemistry that caused the synthetic T-cell to mutate...
(beat)
Instead of just activating one dormant gene, it started to activate all of them -- including your introns.

BARCLAY
And that... that caused me to devolve...

BEVERLY
(nods)
Along with every other member of the crew. The T-cell became airborne and started to spread like a virus...

Beverly stops her scan and nods to Barclay, indicating that he's free to go. As Barclay stands...

74 CONTINUED:

BEVERLY
You know, Reg... this is a completely new disease. And it's traditional to classify a new disease with the name of the first diagnosed patient...

74 CONTINUED: (2)

Barclay reacts.

BARCLAY
You mean... you want to name the disease... after me?

BEVERLY
That's right. How about... "Barclay's Proto-morphosis

Syndrome"?

Barclay considers -- isn't sure whether to be happy or horrified by the notion.

BARCLAY
"Barclay's Proto-morphosis"...
it... it has a nice ring to it...
(unsure)
Thank you, Doctor...

Barclay heads toward the door, absorbed by the concept. Troi walks up to Beverly and they watch him go...

TROI
(re: Barclay)
He transformed into a spider...
and now he's had a disease named after him...
(with humor)
I think I'd better clear my calender for the next few weeks.

OFF the moment...

FADE OUT.

75 OMITTED

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Journey's End"
#40277-272

Written by
Ronald D. Moore

Directed by
Corey Allen

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FINAL DRAFT

JANUARY 20, 1994

STAR TREK: THE NEXT GENERATION

"Journey's End"

CAST

PICARD	WESLEY
RIKER	NECHEYEV
DATA	LAKANTA
BEVERLY	ANTHWARA
TROI	WAKASA
WORF	GUL EVEK
GEORDI	JACK CRUSHER
	TRAVELLER
	CARDASSIAN COM VOICE
Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D. INDIANS
N.D. SECURITY	N.D. CARDASSIANS

STAR TREK: "Journey's End" - 01/20/94 - SETS

STAR TREK: THE NEXT GENERATION
"Journey's End"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
OBSERVATION LOUNGE	
ENGINEERING	INDIAN VILLAGE
TEN FORWARD	
READY ROOM	
TRANSPORTER ROOM	
PICARD'S QUARTERS	
WESLEY'S QUARTERS	

HABAK

MEETING ROOM

STAR TREK: "Journey's End" - 01/20/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Journey's End"

PRONUNCIATION GUIDE

ANTHWARA	an-THWAH-rah
BULARIAN	boo-LAIR-ree-an
CETI	SET-tee
DORVAN	DOOR-van
EVEK	ee-VEK
HABAK	HA-bak
LAKANTA	la-KON-tuh
MANSARA	mahn-SAR-uh
NECHEYEV	neh-CHAY-ev
TELAK	tel-AK
VASSBINDER	VAS-bine-der
VETAR	VEE-tar
WAKASA	wuh-KA-suh

STAR TREK: THE NEXT GENERATION
"Journey's End"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit around a planet.

PICARD (V.O.)
Captain's Log: Stardate 47751.2.

The Enterprise has arrived at Starbase Three One Zero for a meeting with Fleet Admiral Necheyev. This visit will also give us the opportunity to pick up a... member of the family.

2 INT. WESLEY'S QUARTERS

BEVERLY and WESLEY ENTER from the Corridor. Wesley is wearing his cadet uniform and is carrying a suitcase.

BEVERLY

Here you go... your very own quarters.

(with humor)

And they're as far away from mine as possible, so you won't even have to see me if you don't want to.

Wes rolls his eyes slightly as he starts to unpack.

WESLEY

Mom... you know that's not why I asked for my own quarters this --

BEVERLY

(teasing)

No, no. You don't have to explain. There comes a time in a young man's life when he doesn't want to stay with his poor old mother... I understand.

WESLEY
(wry)
I'll come visit you in the old Doctor's Home every Sunday.

Beverly smiles... she's very happy, very up and Wes seems glad to be home... but throughout the scene, we should get the first subtle indications that all is not well with Wesley... he may be smiling and saying all the right things, but his smile is just a little forced... his good cheer a little hollow. The door CHIMES.

WESLEY
Come in.

GEORDI and DATA ENTER.

GEORDI
Is there a runaway cadet in here?

DATA
If so, we may have to call security.

GEORDI
Welcome back, Wes.

WESLEY
Thanks.

Wesley's response is perfunctory at best and he gives them a polite smile.

DATA

I was, of course, not serious about calling security. It was a joke.

WESLEY
I got it, Data.

Geordi picks up on the distance Wesley is keeping them at and he struggles for meaningless small talk.

GEORDI
So... how's life at the Academy?

WESLEY
Great... just great.
(beat)
But it's... good to have a break.

2 CONTINUED: (2)

GEORDI
So do you plan on just lounging around while we have work to do?

WESLEY
I'm... sure I can find some time to help, sir.

Geordi laughs a little at the serious look on Wesley's face and then puts a friendly hand on his shoulder.

GEORDI
Enjoy your time off, you've earned it.

WESLEY

Thanks.

BEVERLY

Well... I think we better let him settle in.

GEORDI

Good idea. Don't sleep your whole vacation away, Wes.

2 CONTINUED: (3)

DATA

Good-bye.

WESLEY

See you later.

Data and Geordi EXIT. Beverly gives her son a long hug for a moment.

BEVERLY

It's really good to have you home, Wesley. Really.

WESLEY

Thanks, Mom.

Beverly EXITS. Wes moves back to his suitcase and takes out a shirt... then pauses and sits down on the bed. He looks around the room for a moment... there is no joy in his face, no sense of warm nostalgia or relief at being home... just the look of young man who's profoundly unhappy... and doesn't even know why.

OFF his expression...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

3 INT. OBSERVATION LOUNGE

PICARD is setting a teapot on the table where a small tea service has been laid out. There is also a plate of small sandwiches, and a tray of odd-looking crackers. Riker ENTERS.

RIKER
Admiral Necheyev's just beamed aboard. Worf's escorting her up here now.

PICARD
Good.

Picard makes a few adjustments to the tea service as Riker looks on.

RIKER
Earl Grey Tea... watercress sandwiches... Bularian canapes... Are you up for a promotion?

PICARD
I'm trying to establish a new relationship with the Admiral. There's been a certain amount of... tension between us in the past.

RIKER
Tension's not the word I would use...

PICARD
I'd like to get things started on a better note this time. I want to make her feel at ease... that she's welcome aboard the Enterprise...

RIKER
(innocent)
I don't know why she wouldn't feel welcome here.

Picard gives him a dry look.

3 CONTINUED:

PICARD
We don't have to like her Wil, we simply have to follow her orders. However, maintaining an atmosphere of confrontation serves no purpose.

The doors now OPEN and WORF and ADMIRAL NECHEYEV ENTER. Necheyev is carrying a PADD.

WORF
Admiral Necheyev, sir.

Picard smiles warmly and moves to shake her hand.

PICARD
(warm)
Admiral, welcome aboard the Enterprise.

But Necheyev is as brusque as ever.

NECHEYEV
Thank you.
(to Worf & Riker)
You two may leave.

Worf bristles slightly, but Riker simply smiles at her.

RIKER
Thank you, Admiral.

Riker gives Picard a big smile... "you've got your work cut out for you."

RIKER
Captain...

Riker and Worf EXIT. Picard tries gamely to play the gracious host.

PICARD
Admiral, may I offer you some --

But Necheyev is all business... she moves past Picard and heads for the table without even hearing him.

NECHEYEV
(brusque)
I'll come right to the point, Captain. A situation has developed on the Cardassian border that...

3 CONTINUED: (2)

She trails off as she catches sight of the food and drink on the table.

NECHEYEV
Are those... Bularian canapes?

PICARD
Yes, as a matter of fact. I took the liberty of speaking to your aide, Commander Wrightwell... he said you were quite fond of them.

Necheyev suddenly realizes the effort that Picard has gone to here... she reins in her instinctive "cut to the chase" attitude with Picard... tries to match his gesture with a certain amount of graciousness. But it isn't easy -- for either of them, and there is still a trace of tension between these two officers as they try to remain civil to each other throughout the scene.

NECHEYEV
That was very... thoughtful, Captain. Thank you.

She sits down and takes one of the canapes. Picard pours them both some tea.

PICARD
You were saying something about the Cardassians I believe...

NECHEYEV
Yes. The Federation has just completed a very long and difficult series of negotiations regarding the final status of our border with the Cardassians.

Necheyev hands Picard the PADD she brought in.

NECHEYEV
(continuing)
These will be the official boundaries... you'll notice that a demilitarized zone has also been created along the border. Neither side will be permitted to place military outposts, conduct fleet exercises, or station warships anywhere in the demilitarized area.

3 CONTINUED: (3)

PICARD
(off PADD)
This border will put several Federation colonies in Cardassian

territory... and some Cardassian colonies in ours.

Necheyev sips some tea... she's not completely happy with this agreement.

NECHEYEV
The agreement is by no means perfect... neither side got everything they wanted... but everyone got something. And as someone once said, diplomacy is the art of the possible.
(beat)
Those colonies finding themselves on the wrong side of the border will have to be moved.

Picard doesn't like the sound of that.

PICARD
The colonists are not going to be very happy about that... some of them have been there for decades.

NECHEYEV
It won't be easy... but it is a reasonable price to pay for peace.
(beat)
Your mission is to evacuate the colony on Dorvan Five.

PICARD
Dorvan Five... that's where the group of North American Indians has settled, isn't it?

NECHEYEV
Yes. They've been there for about twenty years... they've established a village in a small valley on the southern continent.

3 CONTINUED: (4)

Picard sits back in his chair... very disturbed by this. Necheyev is vaguely irritated -- she doesn't respond well to resistance from her subordinates, but she holds her tongue and gives him a polite smile.

NECHEYEV
Is there something wrong?

PICARD
(continuing)
Admiral... centuries ago, the North American Indians were forcibly displaced from their ancestral lands. This group on Dorvan Five originally left Earth two hundred years ago because they wanted to preserve their cultural identities.

NECHEYEV
(dry)
I am aware of that Captain...

PICARD
There are certain... disturbing historical parallels here. Once again, these people are being

asked to leave their homes because of political decisions made by a distant government.

Necheyev nearly gives him a tart reply, but instead, she takes a sip of her tea... trying to maintain the civil atmosphere.

NECHEYEV
An Indian representative was included in the deliberations of the Federation Council. His objections were noted, discussed... but ultimately rejected.

Necheyev leans forward, trying to make Picard see the validity of her position... trying to make him understand.

3 CONTINUED: (5)

NECHEYEV
(continuing)
Captain, the Indians colonized Dorvan only twenty years ago... and at that time they were warned the planet was hotly disputed by the Cardassians. The bottom line is... they never should have settled there in the first place.

PICARD
Then perhaps we should not have allowed them to settle the planet

originally. But to go to them twenty years later and ask them to leave what is now their home...

Necheyev sits back in her chair and regards him for a moment... her expression is weary... tired.

NECHEYEV
I made the same argument to the Federation Council. But it took three years to negotiate this treaty... some concessions had to be made... and this is one of them.

Picard takes a moment... realizes the futility of further argument.

PICARD
What if the Indians should... refuse to evacuate?

Necheyev sets down her tea... gives him a direct look.

NECHEYEV
(quiet)
Then your orders are to remove them... by any means necessary.

That grim order hangs in the air for a moment.

3 CONTINUED: (6)

NECHEYEV
(continuing)

I understand your... moral objections, Captain. If you wish... I can find someone else to command the Enterprise for this mission.

PICARD

No. That won't be necessary.

Necheyev nods and then she stands. Picard stands as well.

NECHEYEV

I don't envy you this task... but I do believe it is for the greater good.

PICARD

I understand.

Necheyev turns to go, then pauses at the door.

NECHEYEV

And... thank you for...

(beat, looks down at the food & tea)

... making me feel welcome.

PICARD

You are always welcome on this ship, Admiral.

A look between two former adversaries possibly on the road to a new relationship... and then Necheyev EXITS.

CUT TO:

4 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship goes into warp.

5 INT. WESLEY'S QUARTERS

Wesley is sound asleep in bed. His things are scattered across the floor -- not the neat and tidy room one would expect from a Starfleet Cadet. The door CHIMES. Wes groans and rolls over, trying to ignore it. The door CHIMES again. Wesley finally sits up in irritation.

WESLEY
(annoyed)
Come in.

The doors OPEN and Picard ENTERS. He's surprised to see Wesley still in bed.

PICARD
Oh. I'm sorry to disturb you, Mister Crusher. I assumed you would be up at this hour. I could come back later.

Wesley drags himself out of bed and puts on a robe. He makes a feeble effort to perk up for the Captain.

WESLEY
No... no, sir. I... must have overslept. Come in.

Picard comes in as Wesley goes to the replicator.

WESLEY
(continuing, to replicator)
Coffee, black.

We HEAR the sound of the replicator. Wesley seems to remember something.

WESLEY
(continuing, to Picard)
Oh. Uh, can I get something for you, sir?

PICARD
No, that's quite all right. This was my first chance to welcome you back.

Wesley takes a sip from the steaming mug.

WESLEY
Thank you. I appreciate that.

There is an awkward beat. The usual warm and familiar dynamic between them is noticeably absent.

5 CONTINUED:

Wesley never quite meets Picard's gaze... he's withdrawn and evasive. He really doesn't want to be here and he doesn't particularly want to talk to the Captain -- he just wants to be left alone. Picard feels progressively more uncomfortable.

PICARD

So... how's Boothby?

Wesley shrugs.

WESLEY
Fine, I guess.

PICARD
You guess?

WESLEY
I haven't seen him in a while.
(beat)
To be honest, sir... Boothby was starting to get on my nerves a little bit.
(MORE)

5 CONTINUED: (2)

WESLEY (Cont'd)
He always seemed to have an opinion about everything.
(then tries to backtrack)
I mean, I know he's a very... insightful... intelligent man...

Picard's had about enough of this... he can see that something's going on with Wesley and that continued conversation will only make it worse.

PICARD
But you'd had enough of his insights.

WESLEY
That's not quite what I meant, sir.

Picard decides not to pursue this any longer.

PICARD
Well, as I said, welcome back, Mister Crusher. I hope you enjoy your vacation. That's really all I came here to say.

Picard turns and EXITS. Wesley feels instantly bad... he didn't mean to rude... and now it's too late. He sits down in frustration.

CUT TO:

6 INT. MAIN ENGINEERING

Geordi is working at the pool table as Wesley ENTERS wearing civilian clothes.

GEORDI
Wes -- there you are. You've got to take a look at this.

Geordi moves over to the warp core chamber. He opens a panel on the bulkhead.

6 CONTINUED:

GEORDI
Remember how we always talked

about improving the quantum efficiency by creating a new plasma-dyne relay? Well, feast your eyes on this.

Wesley looks inside the panel -- there's a pulsing conduit inside. Wesley looks unimpressed -- his attitude is condescending, almost arrogant. The subtext here is that Wesley is angry and frustrated about something and he's taking those feelings out on Geordi.

WESLEY
(dismissive)
You've only got one micro-fusion inter-relay in here... the converter interface will never hold up.

GEORDI
Hey, I ran the diagnostics myself. This little baby will withstand over five hundred Cochranes of warp field stress.

WESLEY
I don't think so. You better put a secondary phase inverter in there.
(beat, pokes around in panel)
In fact, this entire subprocessor matrix needs an overhaul.

Geordi shuts the panel... he's definitely getting irritated at this point.

GEORDI
Well, I guess we can't have all the fancy new equipment they give you kids at the Academy. We have to make do with what we've got.

Wesley reacts with irritation, as if talking to a slow pupil who just doesn't get it.

6 CONTINUED: (2)

WESLEY
Read the latest paper by Doctor Vassbinder... he has some brilliant new theories on warp propulsion inter-relays.
(indicates console)
A lot of this stuff is almost obsolete.

Wesley's tone and attitude are so obviously out of character that Geordi gives him a surprised look.

GEORDI
What's wrong with you?

WESLEY
(hard)
Do you want my help or not?

GEORDI
(bristling)
I was doing this for you... I thought you'd be interested in this.

WESLEY
Well, I'm not.

Wesley EXITS. OFF Geordi's angry expression...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship is in orbit around a planet.

PICARD (V.O.)
Captain's Log: Supplemental. The Enterprise has arrived at Dorvan Five and I have spoken to the Leader of the Tribal Council. He has agreed to meet with us this afternoon to discuss the situation.

CUT TO:

8 OMITTED

9 INT. MEETING ROOM

A large room, which in contrast to the rest of the village is almost completely 24th century in design and in building materials. There is a large, broad table with chairs, but no other furniture. Seated on one side of the table are five leaders of the Indian Tribal Council -- each of them wearing distinctive accoutrements which indicate their respective tribes, but all in essentially modern dress. On the other side of the table are seated Picard and Troi. The atmosphere is cordial, but a little stiff. There are several PADDS on the table.

Picard is speaking to ANTHWARA -- the Leader of the Tribal Council.

PICARD
Anthwara... I am afraid there is very little I can do. The decision regarding this planet was made at the highest levels of the Federation.

9 CONTINUED:

WAKASA
A decision that was made over our explicit objections.

PICARD
I must point out that when you first came to this world, you were warned that it was the subject of a dispute between the Federation and the Cardassians. You were

asked not to settle here.

WAKASA
(with an edge)
Do you know how long we have searched for a home? Almost two hundred years. Then we found this world... Can you blame us for not wanting to give it up?

PICARD
I understand and respect the long journey of your people. But I believe we can help you find a new home.

Troi picks up the PADD in front of her and Picard.

TROI
As you can see, there are three other planets in this sector that have environmental conditions similar to those here on Dorvan Five. They are all uninhabited... and could be colonized immediately.

PICARD
And if those worlds don't meet with your approval, then we'll find you other choices.

9 CONTINUED: (2)

The Tribal leaders look over their PADDS for a moment,

then put them aside. Anthwara gets up... moves about for a moment... this is not an easy conversation for him either.

ANTHARWA

You don't understand... the choice of this world was not limited to... "environmental conditions." There were other... more intangible concerns as well.

(beat)

My people have always had an... intimate bond with nature. We think of ourselves as being a part of it... and it being a part of us. One of the reasons our ancestors left Earth two hundred years ago was because that bond had been severed.

WAKASA

(with contempt)

They began to control the weather.

ANTHWARA

We believe -- very strongly -- that nature should not be "fixed" or controlled. Droughts and floods... tornadoes and hurricanes... these are natural events. By putting man above nature... an imbalance was created. We could no longer live in harmony with our environment.

PICARD

I can assure you that we will not

impose a weather control system or anything else on your people. Whatever world you choose to colonize will be completely yours to do with as you please.

9 CONTINUED: (3)

ANTHWARA
Captain, once the bond between us and Earth had been broken, we had to find a planet where we could establish a new bond... a planet that would welcome us. When I came here twenty years ago, I was welcomed by the mountains... the rivers... the sky.

WAKASA
(to Anthwara, re: Picard)
He's laughing at you, Anthwara. He thinks you're talking about old superstition and nonsense.

PICARD
That's not true. I have a great deal of respect for your beliefs and the meaning they hold for your people.

ANTHWARA
Then you should respect the fact that this planet holds a deeply spiritual significance for us. It

took us two centuries to find a place where the mountains gave us permission to use their stone for our houses... where the rivers let us drink from their waters... and where the wind sang to us at night.

(beat)

We don't want to spend another two hundred years searching for what we already have.

Picard sits back for a moment... this is going nowhere fast. Troi senses that further discussion will not help.

TROI

Captain, may I suggest that we adjourn for now... allow us all time to think about what's been said.

Picard looks to Anthwara, who nods after a beat.

9 CONTINUED: (4)

ANTHWARA

Agreed. We will reconvene tomorrow.

PICARD

In the meantime, I would like to invite you all to the Enterprise this evening as our guests.

ANTHWARA
(smiles)
Thank you, Captain. We look forward to it.

The meeting breaks up.

CUT TO:

10 OMITTED

11 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

12 INT. WESLEY'S QUARTERS

Wesley is sitting in a chair with a bored, disinterested look on his face. Beverly is walking around the room in obvious concern and frustration.

BEVERLY
Ever since you came aboard you've been moody, sullen and rude. I want to know what's going on.

12 CONTINUED:

WESLEY
Nothing's going on, Mom. I just want to be left alone.

BEVERLY

No, that's not good enough. Your behavior in Engineering was inexcusable.

Wesley's voice rises a notch.

WESLEY
Well, then that's my business isn't it? I don't need you telling me how to behave.

BEVERLY
I shouldn't have to -- you're a fourth year Starfleet cadet. You're expected to have a certain level of maturity.

Wesley gets up, his eyes flash in anger.

WESLEY
Maybe I'm sick of living up to other people's expectations... maybe I'm sick of following rules and regulations... did you ever think about that?

He storms out of the room, leaving Beverly unsure what to do.

CUT TO:

13 OMITTED

14 INT. TEN FORWARD

A reception for the Indians is in progress. There is a banquet of food and drink set out and there are

numerous N.D. Crewmembers mingling with N.D. Indians. All six tribal leaders are here as well as Picard, Riker, Troi, Data, Beverly.

15 PICARD AND ANTHWARA

Are carrying drinks over to the window. Picard is using this social gathering as an opportunity to explore other solutions with Anthwara. Midconversation.

PICARD
... so I've been trying to familiarize myself with the history and traditions of your people. I was quite interested to learn that it was your grandfather -- Katowa -- who led the group of Indians who initially left Earth two centuries ago.

ANTHWARA
(with affection)
He was a... great man. When I was a little boy, I was so proud to know that he was my grandfather. In fact, I think I was a little too proud of it... I remember the other children getting tired of hearing me talk about him.

PICARD
It must have been a very difficult decision for your grandfather to make... uprooting your people... leading them into the unknown for

an undetermined amount of time... not even knowing if you ever would find a new home.

ANTHWARA

There was great deal of opposition. Even my own father was against it... but when Katowa made his decision -- that was it. My father never said another word.

Picard pauses for a moment, and they both sip their drinks for a second.

15 CONTINUED:

PICARD

(quiet)

It's never easy to leave one's home... to give up the safe and familiar. But there are times when the greater good demands that sacrifices be made... I'm sure your grandfather knew that.

Anthwara looks out at the stars for a moment.

ANTHWARA

(quiet)

His grandson does too. But there are also times when a people have sacrificed too much... when they must hold on to what they have... even if it means standing up against overwhelming opposition.

A quiet beat and then Anthwara turns to Picard and moves the conversation onto a new subject.

ANTHWARA
What do you know about your family, Captain?

PICARD
A great deal actually. My father was a strong believer in passing along the family history and traditions.

ANTHWARA
Tell me about your family. We have very strong ties to our ancestors... we believe their actions guide us even now. Knowing more about your family might help me to better understand you.
(smiles)
Besides, it's always a good idea to understand your opponent in any negotiation.

15 CONTINUED: (2)

PICARD
(smiles)
I hope that by the end of this matter, you won't look at me as your opponent.
(beat)

My family. Well... our roots in Western Europe go back to the time of Charlemagne.

16 OMITTED

17 ANGLE ON WESLEY

As he ENTERS the room. He's wearing his cadet uniform again, but he doesn't look especially happy to be here. Beverly catches his eye as she passes him on her way to the bar.

WESLEY
(to Beverly, quiet)
Sorry I'm late.

BEVERLY
We'll talk about that later.

Beverly continues on her way and joins Troi and Lakanta in a conversation at the bar. Wesley grabs a drink from a waiter's tray and tries to find an out of the way place by one of the windows. He manages to find a quiet seat by himself and is about to sink into private thoughts when an Indian named LAKANTA quietly approaches him.

17 CONTINUED:

LAKANTA
Wesley Crusher?

Wes turns and looks up in surprise.

WESLEY

Yes?

LAKANTA

I am Lakanta.

Wesley waits... but Lakanta doesn't offer more explanation.

WESLEY

I'm... glad to meet you... can I get you a drink or --

LAKANTA

I have been waiting for you.

WESLEY

For... me?

LAKANTA

I have known you would come to us for the past two years.

17 CONTINUED: (2)

Wesley is surprised... doesn't know what to say for a moment.

WESLEY

I'm... not sure what you mean.

Lakanta sits down next to Wesley.

LAKANTA

Two years ago, I went into the

Habak and began a vision quest. While I was there, I saw many things... talked to many animals and spirits... and I saw you.

Wesley isn't sure what he's dealing with here and he tries to make sense of it all.

LAKANTA
(continuing)
There're many things you don't understand yet... but you will.

WESLEY
I don't mean to be rude, but I wish you'd stop talking about me in the future tense.

But Lakanta is not fazed in the least by Wesley's prickliness.

LAKANTA
I know your spirit's troubled, Wesley. That's why you've come to us. We can help you find the answers you seek.

17 CONTINUED: (3)

Lakanta gets up and leaves. Wesley looks after him with puzzlement. He tries to shake off the odd encounter, but then he can't... Lakanta's words have struck some chord within him... Wesley looks up and watches as Lakanta EXITS the room. OFF Wesley's thoughtful look...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

18 OMITTED

19 INT. PICARD'S QUARTERS

Beverly is on her feet, moving about the room, obviously very upset and concerned. Picard listens patiently, trying to help.

BEVERLY
I just don't know what to do, Jean-Luc. It's as if someone took my son away and left this stranger in his place.

PICARD
In a sense, that's exactly what's happened. Wesley left here three years ago as a boy... but now he's a young man. That can't be an easy transition for a mother... or a son.

BEVERLY
Well, it's gone beyond just the two of us...

PICARD
I heard about the incident with Geordi.

BEVERLY
Have you heard about the Academy?
(off his look)
I called Admiral Brand this afternoon. She said his grades are falling... he's becoming remote, defensive... if he's not careful, he'll wash out next term.

Beverly sits down with a sense of helplessness and defeat. Picard moves to sit next to her.

PICARD
I don't mean to make light of that by any means... but I must say that I went through the same thing.
(MORE)

19 CONTINUED:

PICARD (CONT'D)
(off her look)
Oh, yes. I nearly washed out my sophomore year... there were a lot of different factors... my father's death... a teenage love affair with the wrong girl... the point is, I realized what was happening to me and I pulled

myself out of it. I'm sure Wesley will do the same.

BEVERLY
Jean-Luc... will you have a talk with him? Maybe this is the kind of thing a boy -- a young man has to discuss with another man.

Picard considers this for a moment.

PICARD
(gently)
I don't think he wants either of us to talk to him right now.

BEVERLY
But he needs help.

PICARD
Perhaps. But he has to want that help. If he doesn't, then any effort on our part might only push him further away.

Beverly looks like she wants to object, but Picard presses on.

PICARD
(continuing)
Let him work this out on his own, Beverly.

Finally, Beverly realizes that Picard is right... she nods in reluctant acceptance and leans against him for support. He smiles and puts a comforting arm around her.

CUT TO:

20 EXT. INDIAN VILLAGE - DAY

Wesley is walking through the village in his uniform. He looks a little uncomfortable here... unsure what he should be doing or not doing among these people. He looks around for Lakanta, but doesn't see him among the Indians, who basically ignore him.

Wesley shakes his head after a beat... he must be crazy to have come here... he turns around to leave and then sees Lakanta standing calmly nearby, watching him.

WESLEY
How long have you been watching me?

LAKANTA
Since you beamed down.

WESLEY
Well, I'm here. What am I supposed to do now?

LAKANTA
I don't know.

Wesley's intrigue is starting to turn to annoyance.

WESLEY
I thought you were going to... help me "find some answers".

LAKANTA
Yes. But the answers will be to your questions.

WESLEY
(frustrated)
What questions? I don't even know why I came here.

Wesley turns to go, but Lakanta's voice stops him.

LAKANTA
I told you before your spirit was troubled. Was I wrong?

Wesley takes a long beat before he turns around.

20 CONTINUED:

WESLEY
(quiet)
I don't know about my... spirit, but I guess you could say I'm a little... troubled.

LAKANTA
Then perhaps you do have questions to be answered. Maybe your answers are here... maybe they're not. Will it hurt to look?

Wesley thinks about this for a moment... he takes a deep breath... decides to put aside his frustrations for the moment and see where this leads.

WESLEY
Tell me about this... Habak. You said you had some kind of a vision there?

Lakanta and Wesley begin to walk through the Village as they talk.

LAKANTA
The Habak is a holy place... we hold many of our rituals and ceremonies there. It's sacred to us.

Wesley nods and they walk for a moment.

LAKANTA
(continuing)
What's sacred to you, Wesley?

That definitely catches Wes off-guard.

20 CONTINUED: (2)

WESLEY
To me? Uh... well, I consider a lot of things... important... I respect a lot of things... but I don't know if I consider anything sacred.

LAKANTA
Stop.

They stop.

LAKANTA
(continuing)
Look around us. What do you think would be sacred to us here?

Wesley looks around for a moment... he hesitates.

WESLEY
Well... maybe some of the designs on the walls... the necklace you're wearing... ?

LAKANTA
Everything is sacred to us. The buildings... the food... the sky... the dirt under your feet... and you. Whether you believe in your own spirit or not... we believe in it. So you are a sacred person here, Wesley.

Wesley smiles after a beat... a little embarrassed, but intrigued just the same.

WESLEY
I think that's the first time anyone's used that particular word to describe me.

LAKANTA
So if you're sacred... then you have to treat yourself with respect... to do otherwise is to desecrate something holy.

20 CONTINUED: (3)

Wesley looks at him for a long moment... Lakanta is touching on some very personal and intimate things here... and Wesley is becoming more and more interested in what this man has to say to him.

WESLEY
Is that... what you think I'm doing?

LAKANTA
Only you can decide that.

Wesley looks away... thinks about what he's just said... there's more than a grain of truth in what Lakanta is saying.

WESLEY
(quiet)
Maybe I don't have... a lot of respect for myself right now.

LAKANTA
Then perhaps it's time for your own vision quest to begin.

Wesley turns and looks at him... and we can see that Wesley is starting to take this a little more seriously...

CUT TO:

21 INT. MEETING ROOM

Picard and Troi are meeting with the Tribal leaders

again. The mood is tense -- they've gotten nowhere.

21 CONTINUED:

Picard and Troi exchange an uncomfortable look. Picard is very uncomfortable with the position that this puts him in.

PICARD
Anthwara... I deeply regret that we have not been able to reach an agreement.
(beat)
But, to put it bluntly, I cannot take no for an answer.
(beat)
This planet will be handed over to the Cardassian government as per the terms of the border agreement. I am very sorry... but you will have to leave.

A tense beat.

WAKASA
And if we do not?

Picard looks slowly from face to face, trying to communicate the fact that he means exactly what he says.

PICARD
Then I will be forced... to remove you... by any means necessary.

The tension in the room rises another notch. Wakasa looks at him with contempt.

WAKASA
A familiar threat... from a white man.

PICARD
(firm)
This is not a racial issue... it has nothing to do with ancient hatreds... or with the fact that we have different colored skin. I might just as easily have been a Vulcan or Andorian captain. The orders from Starfleet would have been the same.

21 CONTINUED: (2)

Picard waits to see what impact this will have on the Tribal leaders, but they remain impassive and unmoved by this. After a long pause, Anthwara stands and moves around to Picard's side of the table. He seems relaxed and utterly confident.

ANTHWARA
We know you won't take us from our land, Captain.

PICARD
Anthwara... I may regret doing it, but --

ANTHWARA

When you first came to us, we
didn't know why you were the one
sent here by the Federation... but
we knew there had to be a reason.
To us, nothing is truly random.
So we searched for the true reason
you were sent. We didn't find it
until last night.

Anthwara holds Picard's gaze for a long moment, as if waiting for Picard to state the reason himself. Finally, Anthwara breaks the moment.

ANTHWARA
(continuing)
Are you familiar with the Pueblo
Revolt of sixteen eighty?

Picard is surprised by this odd reference... he tries to think for a moment, but it means nothing to him. Troi speaks up.

TROI
I am. Several Indian tribes rose
up against their Spanish overlords
and drove them out of what is now
called New Mexico.

ANTHWARA
(nods)
Ten years later, the Spanish
returned to reconquer the area.
They were... brutal... I would
use the word savage. They killed
our people by the hundreds...
maimed thousands more.
(MORE)

21 CONTINUED: (3)

ANTHWARA (Cont'd)
(beat)
One of these killers was named Javier Maribona-Picard. Your ancestor.

Picard is clearly shocked... he takes a moment to let this information sink in.

PICARD
I was... unaware of that incident... or of the man you named.
(beat)
But that was seven hundred years ago and I don't see how it has any bearing on --

ANTHWARA
That is why you have come to us: to erase a stain of blood that your family has worn for twenty-three generations.

Anthwara now heads for the doors and the rest of the clan leaders EXIT with him. Picard sits at the table for a long moment... stunned by this revelation and unsure exactly how to deal with it at the moment.

TROI
Captain... are you all right?

PICARD
(quiet)
We should return to the Enterprise.

They both get up and head for the door.

CUT TO:

22 EXT. INDIAN VILLAGE - DAY

Picard and Troi come down an alley way and then Picard stops short as he runs into Worf, who is standing in the plaza with Two N.D. Security Guards.

22 CONTINUED:

The security detail is facing away from Picard, toward something o.c.

PICARD
(surprised)
Mister Worf... what's going on?

WORF
We have... unwelcome visitors.

Picard follows his look and is surprised to see a group of TWO CARDASSIAN TROOPS and ONE CARDASSIAN GUL standing in the plaza facing the Enterprise group. OFF Picard's concerned expression...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

23 EXT. INDIAN VILLAGE - DAY

Continuous from Act Three. Picard steps forward to confront the Cardassians. A large group of Indians watch the following.

PICARD
I'm Captain Jean-Luc Picard of the Enterprise.

The Gul steps forward. His attitude is blunt and hardnosed, but he is not arrogant or obnoxious -- he's simply a Cardassian officer sent here to do a job and he means to do it.

GUL EVEK
I am Gul Evek.
(re: Indians)
What are these people still doing here? The evacuation should be well underway by now.

Picard glances around at the Indians -- he doesn't want to have this particular discussion out here in public.

PICARD
May I have a word with you... alone?

GUL EVEK
(annoyed)
As you wish.
(to his men)
Wait here.

Picard and Gul Evek move off to one side for a private conversation as the two sets of security people eye each other suspiciously. Picard is eager to avoid a confrontation with this man, but he wants to prevent events from spiraling out of control.

PICARD
(quiet)
It was my understanding that there would be no Cardassian presence on this world for another six weeks. Your arrival here may upset some very... delicate negotiations.

23 CONTINUED:

GUL EVEK
Negotiations? The status of this planet has been settled... what are you negotiating?

PICARD
I would be happy to explain it to you... but for now, I must ask that you and your men leave... immediately.

GUL EVEK
We were sent here to make a

preliminary survey of the
buildings and equipment being left
behind. I have no intention of
leaving until our mission is
complete.

Picard can see that Evek is unmovable on this point... it's frustrating, but he has very little choice.

PICARD
Very well... complete your
mission...
(his voice hardens)
But, this is still Federation
territory, Gul Evek... until that
changes, this world is under my
jurisdiction... and I will
protect it.

GUL EVEK
Is that a threat?

PICARD
It is a fact... and I suggest you
keep it in mind as you conduct
your... survey.

Picard heads back toward Worf and Gul Evek is left with something to think about.

CUT TO:

24 INT. HABAK - DAY

The Habak is a ceremonial chamber of great importance to the Indians. The Habak is located in a high tower and the only way in is through a ladder leading from a

hole in the floor. The room itself is rectangular.

24 CONTINUED:

Another ladder leads to a hole in the ceiling and sunlight pours in from this hole.

There is a firepit in the center of the room and there is a ledge to sit on running along one wall.

The walls have been decorated with colorful sacred wall hangings -- again, the images should reflect the mixture of old and new. These Indians readily incorporate elements of their 24th century lives alongside their reverence for the past. For instance, there are traditional drawings of Earth animals that fit comfortably alongside drawings of starships and other planets.

Lakanta has just climbed up the ladder and Wesley is following him. Wesley reaches the top and looks around for a moment.

LAKANTA
This is the Habak... the focal point of our lives.

Wesley is quiet... respectful... even a touch awed at being here.

LAKANTA
(continuing)
Strangers are not welcome here...

WESLEY

(surprised)
Wait a minute. When I asked to come here, you said it would be --

LAKANTA
You are not a stranger. I told you, I've seen you here before.

Wesley moves around the Habak for a moment... curious about the place and the symbology he sees.

24 CONTINUED: (2)

Wesley notices a ledge with several DOLLS sitting on it.

WESLEY
What are those?

LAKANTA
They are Mansara... dolls representing different spirits who come to this place.

Wesley looks at them in curiosity... he is surprised to see a doll which looks very familiar.

WESLEY
This one looks like... a Klingon.

LAKANTA
Yes. Our culture is rooted in the past, but it is not limited to the past. The spirits of Klingons, Vulcans, Ferengi come to us just

as the bear, the coyote, the parrot. There is no difference.

Lakanta now moves to a spot on the floor. He picks up a basket of CORNMEAL and begins to pour it on the ground in an intricate pattern. Wesley stands there for a moment, unsure what to do.

WESLEY
What... should I do?

LAKANTA
Start the fire... then sit... and wait.

WESLEY
What am I waiting for?

LAKANTA
This is your journey, Wesley. I can open the door for you, but only you can go through it.

24 CONTINUED: (3)

Lakanta concentrates on the cornmeal again. Wesley takes a deep breath, then moves to the firepit and begins placing wood and coals in it.

CUT TO:

25 INT. READY ROOM (OPTICAL)

Picard is talking to Necheyev on the monitor. Riker sits nearby. Mid-conversation.

NECHEYEV

Is there any indication that the Tribal Council will change their position in the near future?

PICARD

No, sir.

Necheyev sits back in her chair... reluctant, but knowing what she must do.

NECHEYEV

Then I see no other choice...

PICARD

Admiral, I have every reason to believe that these people will resist any attempt to remove them. I strongly urge you to request an emergency session of the Federation Council. The issue of Dorvan Five must be reopened.

NECHEYEV

(quiet)

Captain... I made that request two days ago. The answer was no.

Riker and Picard exchange a glance... that was their last hope.

NECHEYEV

(continuing)

I'm sorry... but you have your orders. Starfleet out.

The transmission ENDS.

RIKER
So much for a reprieve from Starfleet.

Picard gets to his feet and looks out the window for a moment. A long quiet beat passes as Picard watches the stars.

25 CONTINUED: (2)

PICARD
Anthwara believes that I am responsible for the crimes of one of my ancestors against his people...

RIKER
Do you believe that?

PICARD
No, of course not. I respect their beliefs... but that can't have any bearing on our mission.
(beat)
But at the same time... I wonder if a dark chapter in my family history is about to repeat itself.
(off Riker's look)
If these people take up arms against us... there's no way to foresee the consequences.

25 CONTINUED: (3)

A long quiet beat... then Picard seems to steel himself and he hits his combadge.

PICARD
(to com)
Picard to Worf. Will you come in here for a moment?

WORF'S COM VOICE
Aye, sir.

Picard moves back to sit behind his desk... a mask of duty and obligation covering his feelings. Worf ENTERS.

PICARD
Mister Worf... begin preparations to remove the inhabitants from Dorvan Five.

WORF
Aye, sir.

Riker stands... and then EXITS with Worf.

CUT TO:

26 INT. HABAK - DAY

Several hours later. The firepit is glowing with embers which cast strange shadows on the walls and ceiling... smoke is filling the room and there is a moody feel to this place. Wesley is still sitting on the floor across from Lakanta.

27 WESLEY

Is showing some signs of strain and fatigue... his eyelids keep threatening to close... a layer of sweat is covering his entire body... he's on the verge of falling over from exhaustion. His eyes close for a moment... he opens then with difficulty -- and then they widen in surprise at something he sees.

28 NEW ANGLE (OPTICAL)

Revealing that Lakanta is gone. Suddenly Wesley HEARS a man's voice calling to him as if from a great distance...

28 CONTINUED:

JACK'S VOICE
Wesley... Wesley...

Wesley turns to look through the dense smoke...

29 EXT. INDIAN VILLAGE - NIGHT - CONTINUOUS

The smoke in the Habak suddenly dissipates and Wesley finds himself standing in the Village... all trace of sweat on his face now gone... his fatigue has vanished. The Village now appears to be a strange, surreal place... there are several Indians scattered throughout the plaza... some on different levels... and all wearing Mansara masks and costumes... no human faces to be seen... a BONFIRE is burning brightly in the center

of the plaza and it throws weird shadows and light over the scene.

Wesley walks through this bizarre scene as if in a dream...

JACK'S VOICE

Wesley...

Wesley looks around to see where the voice is coming from... he finally can see that there is a MAN standing on the opposite side of the roaring fire, but we can't make out his face. Wesley begins to walk around the fire, and the man moves toward him as well. As they both come around the blaze, we can now see that the man is JACK CRUSHER -- Wesley's father. Wes stops in shock.

WESLEY

Dad...

Jack looks at him with a calm and kind expression... as if it were perfectly natural for him to appear in this setting and talk to his son.

JACK

You've reached the end, Wesley.

WESLEY

The end... the end of what?

JACK

This journey. The one you started a long time ago... when I left you and your mother.

WESLEY

You mean... when you died.

JACK

You set out on a journey that wasn't your own. Now it's time to find the path that is truly yours. Don't follow me any further.

WESLEY

I... don't understand.

29 CONTINUED:

WESLEY

I... don't understand.

29 CONTINUED: (2)

JACK

(smiles)

Yes, you do. It's just hard for you to accept.

(beat)

Good-bye, Wesley. Good luck.

Jack turns as if to leave...

30 ON WESLEY

WESLEY

Dad -- wait!

31 NEW ANGLE

But it's too late -- Jack steps into the shadows and he's gone. Wesley takes a step to follow him and then...

32 INT. HABAK - DAY - CONTINUOUS

Wesley is sitting on the floor of the Habak again, his eyes closed as he experiences his vision. He opens them slowly to see Lakanta is gone and the fire is out. How much time has passed? Wesley blinks a few times, trying to readjust to the here and now. He pauses for a moment... then gets up and moves to the ladder.

CUT TO:

33 EXT. INDIAN VILLAGE - DAY

Wesley walks through the village... his mind swirling with images... sounds... the message from his dead father.

He is in a very passionate... a very vulnerable state when he nearly bumps into Worf, who is directing two N.D. Security Guards and carrying a tricorder.

WORF
(concerned)
Mister Crusher... Are you all right?

33 CONTINUED:

WESLEY
Yeah... I'm fine, Worf...

Worf turns to one of the N.D.S.

WORF
(quiet, to N.D.)
Lay out a confinement beam trace along the Southwestern edge of the village. Be discreet -- we do not wish to alarm the population.

The N.D. nods and moves off. Wesley frowns for a moment.

WESLEY
What are you doing?

Worf glances around and then lowers his voice.

WORF
We are laying out Transporter coordinates for a security perimeter. It may become necessary to remove these people by force.

Wesley reacts with shock... this was the last thing on his mind and it brings up a swirl of emotions. Wesley suddenly sees something o.c.

33A WESLEY'S POV

A man is standing on one of the upper levels, wearing a Mansara mask and costume as seen in Wesley's vision. No one else notices him and the man stands stock still, looking down at Wesley.

33B RESUME WESLEY

Who reacts.

33C WESLEY'S POV

The man is gone.

33D RESUME WESLEY

Who is starting to think about what Worf is doing and the implications for these people.

33E
thru OMITTED
33G

33H RESUME WESLEY

Wesley is coming to a decision as Worf works his tricorder in the b.g. He's beginning to realize that these people now mean a great deal to him... he has to do something.

WESLEY
Worf... we can't do this. These people deserve better than to be taken from their homes...

33I WESLEY'S POV (FORMERLY SCENE 33E)

Lakanta is standing in the crowd, staring at him.

33J RESUME WESLEY (FORMERLY SCENE 33F)

Wesley looks at the apparition of Lakanta.

33K WESLEY'S POV (FORMERLY SCENE 33G)

Lakanta is gone.

33L RESUME WORF AND WESLEY

Worf looks up. They've caught the attention of a couple of passing Indians.

WORF
I understand. But this is not the time or the place to --

But Wesley isn't listening. He's made his choice. He turns to the villagers and calls out in a loud and outraged voice.

WESLEY
(to villagers)
Do you know what they're doing? They're preparing to beam you away -- to take you to their ship! You're not going to just let them do that, are you?

33L CONTINUED: (2)

This causes a stir among the villagers. More Indians begin to move in their direction, glaring at Worf and the other Starfleet officers. Wakasa is among then, and he pushes to the front of the crowd.

WAKASA
No, we won't.

(to Worf)
Leave. Now.

Worf and the other N.D.S. are confronted with a large, hostile crowd. Wesley is standing with the Indians, against his former shipmates. OFF Worf's tense reaction...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

34 INT. OBSERVATION LOUNGE

A fuming Picard is pacing back and forth in front of Wesley who is seated at the table.

PICARD
(furious)
Inexcusable. You defied the orders of the ranking officer on the scene... put the entire Away Team in jeopardy... and made an already tense situation worse. Your actions reflect poorly on this ship and on that uniform. I want an explanation Mister Crusher, and I want it now.

But this time, there is no repentance from Wesley... no

sign of the boy feeling the wrath of his father figure. He keeps his voice level and steady, he's not being a petulant adolescent or a rebellious teenager. This is a different Wesley Crusher -- he's confident of his position and unafraid of the consequences.

WESLEY
(steady)
What you're doing down there is wrong.

Picard is so surprised at both the statement and Wesley's rock steady attitude, that for a moment he is caught off-stride and speechless.

WESLEY
Captain, these people aren't just some random group of colonists... they're a unique culture... one that predates the Federation and Starfleet...

PICARD
(interrupting)
That does not change the fact that my orders are to --

34 CONTINUED:

WESLEY
I know Admiral Necheyev gave you an order and that she was given an order from the Federation Council... but it's still wrong.

PICARD
(hard)
That is not your decision to make, Cadet.
(beat)
Now, I don't know what's gotten into you lately, and right now I don't care.
(MORE)

34 CONTINUED: (2)

PICARD (Cont'd)
But I will tell you this -- while you wear that uniform, you will obey every order you're given and you will conform to Starfleet regulations and rules of conduct. Is that clear?

Wesley stands up... looks at Picard calmly for a long beat.

WESLEY
Yes, it is.
(beat)
But I'm not going to wear this uniform anymore. I'm resigning from the Academy.

Wes takes off his combadge and puts it on the table. He holds Picard's surprised gaze for another moment, and then EXITS. Picard looks after him for a moment... then picks up the combadge and examines it for a beat.

RIKER'S COM VOICE
Riker to Captain.

PICARD
Go ahead, Number One.

RIKER'S COM VOICE
Gul Evek wants to meet with you to discuss the... situation on the surface.

Picard reacts... more and more good news.

PICARD
Let him come aboard. I'll meet with him in here.

RIKER'S COM VOICE
Aye, sir.

CUT TO:

35 INT. WESLEY'S QUARTERS

Beverly is here and she's just as mad as Picard, but it's layered with the personal pain and anguish that only a parent can feel.

Wes is now in civilian clothes and he's packing his bags... his back to Beverly.

35 CONTINUED:

BEVERLY
Why are you doing this?

WESLEY

I told you, Starfleet's not for me.

BEVERLY

Dammit, Wesley.

She moves to the bed and slams down the lid on his suitcase. Her eyes flash in anger -- this is probably the angriest she's ever been with her son.

BEVERLY

(continuing)

I may not be able to stop you from throwing your entire life away, but you are going to stand here and explain it to me first. You owe me that much.

Mother and son glare at each other for a long moment... Wesley takes a couple of steps away before answering. He tries to take some of the confrontation out of his voice, but it's not easy.

WESLEY

(quiet)

I saw Dad today. He told me not to follow him.

Beverly looks at him blankly for a moment, not even sure how to respond to that.

BEVERLY

You... what?

WESLEY

I... was participating in an
Indian ritual... I had a vision.
And in it... Dad came to me. He
told me not to follow him... that
I had to find my own path.

BEVERLY
(incredulous)
Is that what this is all about?
Some mystical vision told you to
leave the Academy and now you're
packing your bags?

35 CONTINUED: (2)

WESLEY
It's more than that... I think
I've known this was the right
thing to do for a long time... I
just couldn't admit it to myself.

Beverly thinks about this for a moment... she's trying desperately to understand, but it's not easy. She sits down on the bed.

BEVERLY
But you always said being at the
Academy was... the best thing that
ever happened to you.

These are difficult things for Wesley to admit... but if there's anyone he can share them with, it's Beverly.

WESLEY
I know. And for a while it was.

But as time went on... and graduation got closer... I started feeling... depressed. I thought it would go away... but it only got worse.

BEVERLY
Why didn't you ever say anything?

WESLEY
I guess I didn't want to disappoint you... or Captain Picard... or my friends. You were all so... proud of me.

BEVERLY
I'd be proud of you regardless of what you were doing, Wes. I love you no matter what.

The bond between the two of them is still there and for the moment, the conflict drops away and they both search for answers. Wesley moves to sit next to her.

35 CONTINUED: (3)

WESLEY
I know that, Mom. Maybe the truth is that I was afraid of disappointing myself.
(beat)
I just never questioned the fact that someday I'd be in Starfleet.
(beat)
But when Dad said not to follow

him, I just knew he was right. It seems... so clear now.

Beverly takes moment to let this sink in.

BEVERLY
Maybe it's partly my fault... I never realized the kind of pressure we all must've put on you... to be exactly what we expected you to be...

WESLEY
I don't blame you, Mom. It was my decision -- it always has been.

There is a moment between them as they look at each other that re-establishes the bond they've always had... and now maybe it's even a little stronger.

BEVERLY
You remember the alien from Tau Ceti who could control warp fields with his mind... ?

WESLEY
(nods)
The Traveller.

BEVERLY
He told Captain Picard a long time ago that you were... special -- like Mozart. That you were destined for something... different from the rest of us... Maybe... this is the first step...

35 CONTINUED: (4)

She looks at the suitcase on the bed.

BEVERLY
What are you planning to do now?

WESLEY
Well, for the time being... I'm going to stay with these Indians.

BEVERLY
Wes... you realize they won't be down there much longer. The Captain's orders are pretty explicit on that point.

WESLEY
I know. But I have to go back... even if it's just for a while.

Beverly nods her head... there is a beat and then they hug... Beverly still unsure about the future, but very sure about one thing...

BEVERLY
I love you, Wes.

WESLEY
I love you, too.

Hold the scene for a moment.

CUT TO:

36 EXT. INDIAN VILLAGE - DAY

Wesley walks into view, carrying his suitcase. He sees Wakasa, whose attention is focused on something o.c.

WAKASA
You shouldn't be here, Wesley.

36 CONTINUED:

WESLEY
Why?

But Wasaka's attention is elsewhere and he silently pulls a phaser out of his belt and walks away.

Revealing that there is a tense situation building in the plaza: One of the Cardassian Troopers seen earlier is being pulled from an alleyway by Two Indians. The Indians have taken his disruptor from him.

37 ANGLE ON BUILDING

Wesley watches with concern as the other Cardassian Trooper is brought out of a building under the guard of Two other Indians. His weapon has also been taken. Wakasa directs the Indians to bring the Cardassians over to the front of one of the buildings.

WAKASA
(to Indians)
Bring them over here.

Now Worf and his Security Guards ENTER the plaza and react to the sight of the Indians and the Cardassians.

The Indians have surrounded the Cardassians and they are clearly in an ugly mood. Worf and his Guards move to intercede. Wesley follows the Starfleet officers, but hangs back a little... trying to size up the situation and unsure what he can really do about it.

WORF
(to Wakasa)
Why have you taken these men prisoner?

WAKASA
They were invading our homes... violating our privacy... this is not their world. They have no right to be here.

WORF
The terms of the treaty do give them the right to... survey this planet.

37 CONTINUED:

WAKASA
We don't recognize that treaty. We're not going to let the Cardassians have Dorvan Five. No matter what the cost.

The crowd mutters support for Wakasa's position and they start to direct their anger back toward the Federation officers.

INDIANS

That's right. We're not leaving. Get out of here! Go back to the Federation and leave us alone. This is our home. You're not wanted here. etc.

Worf can see that this situation is rapidly getting out of hand. He takes a couple of steps away and hits his combadge.

WORF
(sotto, to com)
Worf to Picard. An armed group of Indians has taken two Cardassian prisoners. The situation is extremely volatile. Request instructions.

38 INT. OBSERVATION LOUNGE

Where Picard and Gul Evek are listening to Worf's report.

PICARD
Stand-by, Mister Worf.
(urgent, to Evek)
Have your ship lock-on to your people and beam them out of there now, before something happens.

GUL EVEK
(outraged)
My people? What about these Indians of yours -- they've taken hostages. This planet is ours, Captain, and we will not be chased away by some unruly crowd.

(MORE)

38 CONTINUED:

GUL EVEK (Cont'd)
(hits combadge)
Gul Evek to the Vetar.

CARDASSIAN COM VOICE
This is Glin Telak aboard the Vetar. Go Ahead.

GUL EVEK
Two of our men on the surface have been taken prisoner. Prepare to send an armed squad to rescue them and to occupy the village.

Picard moves closer to him... events are quickly escalating out of anyone's control.

PICARD
Gul Evek, those people down there are Federation citizens and I am sworn to protect them. If your troops attack the village, my security forces will respond...

GUL EVEK
I hope you realize the consequences of Federation officers firing on Cardassian troops...

PICARD

I do. That's why we need to stop this now, before it's too late.

39 EXT. INDIAN VILLAGE - DAY (OPTICAL)

As before. Worf is trying to reason with Wakasa, but the tension level is steadily rising.

WORF
I cannot allow you to hold these men as prisoners.

WAKASA
You have no authority here.

Suddenly, in the flash of an eye, one of the Cardassian troopers takes advantage of the distraction of Worf and Wakasa and GRABS a PHASER from one of the Indians. He whips it up and FIRES at an Indian.

39 CONTINUED: (2)

WESLEY
I don't understand...

LAKANTA
You've found a new beginning for yourself... the first steps on a journey that few humans will ever take.

WESLEY
Who are you?

Lakanta smiles and then suddenly TRANSFORMS into

another person -- the TRAVELLER.

WESLEY
(continuing, shocked)
The Traveller...

TRAVELLER
I've been waiting a long time for this moment, Wesley.

WESLEY
So my experience in the Habak... my vision of my father... the things he said to me... those were all your doing?

TRAVELLER
I merely opened the door for you... what you experienced came from your own mind... your own spirit if you wish.
(beat)
I hoped that you would open your mind to new possibilities...
(indicates scene around them)
And you did. You pulled yourself out of time... don't you see?
(MORE)

39 CONTINUED: (3)

TRAVELLER (Cont'd)
You've evolved to a new level... you're ready to explore places

where thought and energy combine
in ways you cannot even imagine.
I will be your guide... if you'd
like.

Wesley is tempted... then looks back at the strange setting of the two groups caught in the moment of conflict.

WESLEY
What about them? I can't just
leave them like this.

TRAVELLER
They must find their own
destinies, Wesley. It is not our
place to interfere.

WESLEY
(anguished)
But...

TRAVELLER
Have faith in their abilities to
solve their problems on their own.

Wesley is reluctant... but finally he nods. The Traveller smiles and then they both walk away -- and as they leave our view, TIME RESUMES. The crowd scatters as phaser shots rip through the air.

40 INT. MAIN BRIDGE

Picard and Gul Evek have now moved to the Bridge and are standing near the Tactical station. Riker is at Tactical with an N.D. Officer, monitoring the situation on the planet. The ship is at RED ALERT and there is

a sense of urgency in the air.

RIKER
The Cardassian ship is powering its weapons and Transporters.

CARDASSIAN COM VOICE
This is the Vetar to Gul Evek. Our troops are under attack. They are requesting immediate assistance. What are your orders?

Picard steps in to make a final appeal.

40 CONTINUED:

PICARD
Evek, the last war caused massive destruction... took millions of lives. Don't send our two peoples back down that path... not like this. History is in your hands -- right now. Give us one last chance for peace.

Evek looks at him... Picard holds his gaze and Evek tries to fight the instinct building within him to fight back.

CARDASSIAN COM VOICE
Gul Evek! What are your orders? Can we open fire?

Evek finally hits the combadge.

GUL EVEK
Evek to the Vetar... lock on to our troops on the surface... and beam them aboard.

CARDASSIAN COM VOICE
But sir, they have been fired upon and --

GUL EVEK
(harsh)
Those are my orders. Carry them out.

CARDASSIAN COM VOICE
Yes, sir.

GUL EVEK
I had three sons, Captain. I lost two of them in the war. I don't want to lose the last one.

PICARD
(to Riker)
Beam up our Away Team immediately, Number One.

RIKER
Aye, sir.

OFF Picard's look of relief...

CUT TO:

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

42 INT. OBSERVATION LOUNGE

Picard, Gul Evek, and Anthwara are seated at the table.

PICARD
Anthwara... I want to make absolutely sure you understand the implications of this agreement. By giving up your status as Federation citizens... any future request you or your people make for assistance from Starfleet will go unanswered. You will be on your own... and under Cardassian jurisdiction.

ANTHWARA
I understand, Captain. And we are prepared to take that risk.
(to Gul Evek)
Will the Cardassian government honor the agreement you've made here?

GUL EVEK
I believe that I can convince them this is an... equitable solution. I cannot speak for every Cardassian you will encounter... but if you leave us alone... I suspect that we will do the same.
(to Picard)
Will this be acceptable to Starfleet Command?

PICARD
It will take some doing... but
with Admiral Necheyev's support,
I think they'll go along with it
in the end.

GUL EVEK
(stands)
Then if there is nothing else, I
will return to my ship. I have a
rather... long report to write.
Captain... Anthwara...

Gul Evek EXITS. Anthwara stands to follow him, then turns to Picard.

42 CONTINUED:

ANTHWARA
I was right, Captain... you didn't
take us from our land... and you
have wiped clean a very old stain
of blood.

Anthwara then EXITS. OFF Picard's reaction...

CUT TO:

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship in orbit.

PICARD (V.O.)
Captain's Log: Stardate 47755.3.

The Enterprise is preparing to leave Dorvan Five. But former cadet Wesley Crusher will be staying behind. It seems that during the crisis, he met... an old friend.

44 INT. TRANSPORTER ROOM (OPTICAL)

Wesley is saying good-bye to Beverly and Picard. There is an N.D. Transporter Chief at the console.

PICARD
Where will you go?

WESLEY
The Traveller said that my... studies will begin with these people. He said they're... aware of many things... and that I could learn a lot from them.
(with humor)
Just what I needed... more studying.

BEVERLY
Somehow I think you'll manage.

WESLEY
Me too.

Picard shakes his hand.

44 CONTINUED:

PICARD
Well... good luck, Mister...
(with affection)
... good luck Wesley.

WESLEY
Thank you, sir. For a lot of things.

Picard smiles and then Wesley turns to his mother and gives her a big, heartfelt hug. Beverly's eyes are teary... and she gropes for something to say.

BEVERLY
(laughing and crying)
Remember to... dress warmly in those... other planes of existence.

WESLEY
(laughing)
I will.
(beat)
Good-bye, Mom.

Wesley steps away and he stands on the platform.

PICARD
(to N.D.)
Energize.

Wesley DEMATERIALIZES. A quiet beat between Picard and Beverly. She smiles at him... grateful for him just being here. He puts his arm in hers and they head for the doors. As they EXIT...

FADE

OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Firstborn"
#40277-273

Story by
Mark Kalbfeld

Teleplay by
Rene Echevarria

Directed by
Jonathan West

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FINAL DRAFT

JANUARY 28, 1994

STAR TREK: "Firstborn" - 01/28/94 - CAST

STAR TREK: THE NEXT GENERATION
"Firstborn"

CAST

PICARD
RIKER
DATA
BEVERLY
TROI
WORF
GEORDI
COMPUTER VOICE

ALEXANDER
B'ETOR
LURSA
K'MTAR
MOLOR
YRIDIAN
QUARK
GORTA
SINGER
ERIC

Non-Speaking
N.D. SUPERNUMERARIES

Non-Speaking
N.D. KLINGONS

STAR TREK: "Firstborn" - 01/28/94 - SETS

STAR TREK: THE NEXT GENERATION
"Firstborn"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
WORF'S QUARTERS/BEDROOM	KLINGON OUTPOST
CORRIDOR	
TEN FORWARD	
TROI'S QUARTERS	
OBSERVATION LOUNGE	
ROCKY PIT	
THE MINES	

STAR TREK: "Firstborn" - 01/28/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Firstborn"

PRONUNCIATION GUIDE

KAHLESS	KAY-less
MOLOR	mo-LORE
ANJORAN	an-JORE-un
MARANGA	mah-RANG-guh
FULLERENES	full-er-EENS
K'MTAR	KIM-tar
KEARSARGE	KEER-sarj
VODREY	VOH-dree
MORATH	MO-rath
DURAS	DUR-rahs
BILITRIUM	bill-IT-tree-um
HITORA	hi-TORE-uh
GOWRON	GOW-ron
PAKLEDS	PACK-leds
KALLA	KALL-uh
UFANDI	oo-FAHN-dee

YRIDIAN yir-ID-ee-un

STAR TREK: The Next Generation
"Firstborn"
TEASER

FADE IN:

1 INT. WORF'S QUARTERS

where CANDLES and other Klingon ARTIFACTS are arranged around the DIMLY LIT room. WORF, dressed in Klingon CEREMONIAL ROBES, paces back and forth, talking to himself -- he's practicing a speech.

WORF
-- as time passes, a boy inevitably becomes a man. What is not inevitable, is that a man become a warrior. A warrior must be forged like a sword, tempered by...
(searches for word)
-- by experience. The path of the warrior begins --

He's interrupted when the DOOR OPENS and ALEXANDER rushes in with an excited look on his face. He hurries past Worf and toward his room.

WORF
Alexander --

Before Worf can continue, the door CHIMES.

WORF

Come in.

Alexander stops, turns --

ALEXANDER

No, wait --

But it's too late -- the door OPENS and a multi-faceted high-tech WATER BALLOON sails through it and hits Worf smack in the chest, drenching him.

We reveal a ERIC BURTON, a HUMAN about Alexander's age standing in the doorway; his hand flies to his mouth as he realizes what he's done.

ERIC

Sorry. I didn't mean to hit you.

1 CONTINUED:

Worf looks down at his chest, then up at the boy, who decides not to wait around to see how this big Klingon is going to react to his mistake -- he turns and scampers off down the hall.

Worf turns toward Alexander, who's frozen in place, waiting to see how his dad is going to take what happened.

WORF

What is the meaning of this?

ALEXANDER

I'm sorry. We made Fullerenes in

chemistry class and filled them with water --

Worf interrupts; he has more important things on his mind.

WORF
I asked you to meet me here after school. I have been waiting for you.

Alexander realizes --

ALEXANDER
I forgot.

WORF
You forgot because you allowed yourself to be distracted by foolishness.

ALEXANDER
I'm sorry.

WORF
There is something important I want to discuss with you.

He gestures that Alexander take a seat. Alexander looks around; his father is obviously up to something that has to do with Klington culture and the boy is a little wary.

Worf launches into his speech -- even though he practiced it, there's an edge of nervousness in his voice.

1 CONTINUED: (2)

WORF
(continuing)
As time passes, a boy inevitably becomes a man. What is not inevitable, is that a man become a sword --

ALEXANDER
What?

Worf realizes his mistake, corrects himself.

WORF
I meant warrior...

Worf lets out a frustrated breath, tries to get back on track.

WORF
(continuing)
The path of the warrior begins with the First Rite of Ascension.

ALEXANDER
Is that where they hit you with pain sticks?

WORF
No, that is the Second Rite.

ALEXANDER
Oh...

WORF
You are approaching the age of ascension... it is time for you to prepare for the ceremony.

ALEXANDER
(unsure)
What do I have to do?

WORF
Your fighting skills will be tested... and your knowledge of the teachings of Kahless. It is very challenging, but I will help you prepare.

Worf takes a thick CANDLE and hands it to Alexander, then takes a second candle for himself.

1 CONTINUED: (3)

WORF
(continuing)
This is a kor'tova candle... it represents the fire that burns in a warrior's heart.

Worf lights his from a large burning candle on the table.

WORF
(continuing)
When you light yours, you will be declaring your intention to become a warrior.

Alexander holds his candle, uncertain.

WORF
(continuing)
Go ahead.

ALEXANDER
What if... I don't want to?

WORF
If you do not participate in the rite before you are thirteen years of age, you will never be able to become a true Klingon warrior.

ALEXANDER
I don't care about that...

WORF
You may not care now, but someday you might.

ALEXANDER
Mother always said that I didn't have to do any of this Klingon stuff if I didn't want to.

WORF
It is your decision... but --

ALEXANDER
Good, then I'm not going to do it.

Alexander puts the candle down and starts to stand.

WORF

Alexander --

1 CONTINUED: (4)

ALEXANDER
You just said it was up to me.
And I don't want to be a warrior.

And with that he turns and EXITS to his room... the door shuts behind him. Worf is disappointed, frustrated... Off his troubled expression we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

2 INT. OBSERVATION LOUNGE

where PICARD, RIKER, DATA and Worf are concluding a mission briefing. Worf seems distracted, his mind elsewhere.

PICARD
As a result, the Kearsarge won't be able to rendezvous with us for another four days.

RIKER
Will we be holding position here until it arrives?

PICARD
Yes. And, as it looks as though we'll have a few days of relative quiet, I'm going to take advantage of the time by visiting the Hatarian System. There are ancient ruins there just being excavated.

DATA
The delay will also make it possible for Stellar Dynamics to complete their study of the Vodrey Nebula.

RIKER
I'll let them know they can have more access to the lateral sensor grid.

PICARD
(to Worf)
This might be a good time to recalibrate the weapon targeting array.

Worf doesn't seem to have heard him.

PICARD
(continuing)
Mister Worf?

Worf snaps out of it, focuses.

2 CONTINUED:

WORF
Yes, sir. I will begin the procedure immediately.

2 CONTINUED: (2)

PICARD
Very good.
(to all)
Dismissed.

Everyone stands.

PICARD
(continuing, to Worf)
Lieutenant... could I have a word with you?

Picard waits for Data and Riker to EXIT.

PICARD
(continuing)
Several times during the briefing you seemed a bit... distracted.

Worf frowns; he hoped to be able to conceal it.

WORF
I apologize. In the future, I

will make sure my personal affairs
do not interfere with my duties.

PICARD
Is everything all right?

Worf considers before deciding to confide in Picard.

WORF
I... am having problems with
Alexander. He has made it clear
that he does not wish to
participate in the First Rite of
Ascension.

Picard knows enough about Klingon culture to understand
why this is important.

PICARD
I see...

WORF
I have tried to tell him that it
is an important part of a young
Klington's life, but he does not
understand...

Picard senses Worf blames himself, tries to point out
the larger context.

2 CONTINUED: (3)

PICARD
He's had so little opportunity to
spend time among Klingons... I

doubt if he fully appreciates what a rich cultural heritage he comes from.

WORF

The festival of Kot'baval begins tomorrow. If he could take part in it, he would see that there is much more to Klingon life than what I have been able to show him... if only we were nearer the homeworld.

Picard considers for a beat.

PICARD

What about the Klingon outpost on Maranga Four... I'm sure they'll celebrate the festival there.

WORF

Yes... but the outpost is on the far side of the Vodrey Nebula, it is three days away by shuttle...

PICARD

The Enterprise could be there in a fraction of that time, and still be back here for our rendezvous.

Worf is grateful, but doesn't feel right about detouring the entire ship.

WORF

Sir, I could not ask you to --

PICARD

I'm willing to bet Stellar
Dynamics would like nothing better
than to make a trip around the
Nebula; it'll give them the chance
to study it that much more
thoroughly.

Worf looks at Picard, grateful... Off this moment...

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it approaches Maranga Four.

4 EXT. KLINGON OUTPOST - DAY

where the festival of Kot'baval is in progress.
Although there are signs of modernity, the town square
has an ancient, almost medieval feel to it -- it has
heavy stone walls, and little storefronts where
colorful Klingon wares are sold.

A Klingon street opera is being performed in the town
square. TWO KLINGONS are singing and engaging in mockcombat,
accompanied by LIVE MUSICIANS who are making a
din only a Klingon could love. The two performers are
elaborately clad in colorful ROBES, and their BAT'LETH
SWORDS have little BELLS all around their frames that
jangle as they fight -- whenever one of them executes
a particularly good move he'll raise the sword above
his head and shake it vigorously, bellowing some
unintelligible Klingon lyric at the same time.

Enterprise crewmembers, including GEORDI and BEVERLY,
fill out the crowd of N.D. KLINGONS who crane their
heads to watch what is going on. Alexander stands next

to Worf, watching the spectacle with wide eyes.

A vendor passes nearby and Worf calls out to her.

WORF
Bok'ta ku'mo. (over here)

She approaches and Worf hands her a coin -- she gives him a bag of live worms. Worf takes a sumptuous handful, then hands the bag to Alexander, who's so busy watching the opera that he takes a mouthful without really looking at what it is. To Worf's surprise, he likes it, and keeps chewing without comment...

Behind them, at the rear of the crowd, we REVEAL that a KLINGON of about fifty is intently watching Worf and Alexander. He's wearing battle gear, and his forehead ridges are somewhat less pronounced than what we're used to seeing.

As father and son watch, the larger of the two performers fells the smaller one and sings out triumphantly, rattling his BAT'LETH in victory.

GEORDI
Who's that?

WORF
That is the tyrant Molor. He was so strong that no one could stand against him.

4 CONTINUED:

The fallen singer cries out plaintively from the floor.

SINGER
Nok'tar be'got, hosh'ar te'not... ?

The musicians bang and whistle their instruments to punctuate his words.

BEVERLY
What's he saying?

WORF
He is asking if anyone else will have the courage to stand up to Molor...

Worf and Alexander look around at the crowd, but no one steps forward.

SINGER
Nok'tar be'got... ?

Suddenly Worf steps forward and grabs the fallen singer's BAT'LETH. He sings out at a challenge to "Molor" at the top of his lungs --

WORF
Ki'rok Molor, ki'rok!

"Molor" cries out when he sees Worf and springs toward him to attack.

MOLOR
(a battle cry)
Ni'tokor bak'to!

And the two men start to fight -- the movements are not choreographed, but they are controlled in that they are

based on the forms of the mok'bara. As they fight they sing out and the crowd cheers them on.

MOLOR
(continuing)
Ba'jak tu'mo!

And their bat'leths clang together --

WORF
(defiant)
O'tak tu'ro!

Alexander watches rapt... behind him, we see the strange Klingon, staring intently at Alexander...

4 CONTINUED: (2)

After a few more thrusts and parries, Worf plays his part and pretends to be felled -- he sings out the same plea as before, wondering who will save them from Molor.

WORF
(continuing)
Nok'tar be'got?

Molor sings out triumphantly, turns to the crowd, who boo and hiss the anti-hero. Worf gives Alexander an encouraging look.

WORF
(continuing)
Hosh'ar te'not?

Alexander considers, then dashes forward and grabs the BAT'LETH from the floor. He raises it defiantly toward Molor.

ALEXANDER
Ki'rok Molor, ki'rok!

Molor turns, and a smile lights up his face when he sees his young challenger.

MOLOR
What's this... ?

He steps toward Alexander, weapon raised, and is careful to scale down his combat so as not to hurt the boy. Worf watches, thrilled as can be.

Alexander, however, is pumped full of adrenaline -- he takes a few wild swings that Molor has to dodge by moving fast.

Then he allows Alexander to make contact with one of the blows, and he falls back, feigning injury.

MOLOR
Jik'ta! You have wounded me!

Alexander looks pleased with himself. Worf beams with pride.

WORF
You fought well.

4 CONTINUED: (3)

Alexander smiles, turns back to the opera.

ALEXANDER
What happens now?

WORF
Only one man can stand against Molor.

The crowd cheers because the first singer steps back into the square, now wearing a different head-dress that indicates he is playing Kahless.

ALEXANDER
It's Kahless!

"Kahless" rears himself up and sings out defiantly --

SINGER
Nok'til Kahless. Molor gik'tal!

CONTINUED: (4)

The crowd roars their approval.

WORF
Kahless would rather die than live under Molor's tyranny...

The two singers start to fight and sing, and the crowd watches in rapt attention.

4 CONTINUED: (5)

ALEXANDER
Ni'lot Kahless!

Worf looks down at his son's wide-eyed face... things couldn't be going better...

TIME CUT:

5 EXT. KLINGON OUTPOST - NIGHT

The square is now deserted and dark. We pan across a sleeping FIGURE stretched out on a bench, then find Worf sitting nearby, waiting impatiently for Alexander.

After a moment, the boy comes running across the square.

ALEXANDER
Father --

WORF
Where have you been?

ALEXANDER
We were watching the fire dancers.

WORF
We?

ALEXANDER
K'Nor and Bar'el -- they live here on the outpost. I need some money.

WORF

What for?

ALEXANDER
There's a man over there who's got Molor's head in a box -- the real Molor.

WORF
That is impossible. Molor died centuries ago.

ALEXANDER
I know -- it's mummified. He said he'd show it to us for fifty darseks.

5 CONTINUED:

Alexander clearly thinks this is something that should not be missed.

WORF
He is trying to take your money.

ALEXANDER
Please, Father. He's waiting.

WORF
No. It is late. We should go home.

ALEXANDER
But --

WORF

Alexander.

Alex hears the finality in Worf's voice and backs off.

6 ANOTHER ANGLE

revealing the Klingon who was staring at them before...
he's standing in a shadowed doorway, watching them...

7 RESUME SCENE

as Worf stands and starts to cross away.

WORF
Come, it is time to go.

Behind them, we see TWO KLINGONS in civilian clothes
emerge into the square and start to follow them.

ALEXANDER
I have to say goodbye.

WORF
You can see your friends again
tomorrow.

ALEXANDER
We're coming back?

WORF
If you want to.

7 CONTINUED:

The two Klingons are moving in behind them in a

menacing way, and a THIRD KLINGON emerges into the square in front of them.

Worf senses something is going on -- he looks at the Klingon ahead, then turns to see the other two behind them, who have fanned out so as to corral their intended victims from three sides.

When they see Worf has noticed them, the Klingons pull elaborately carved DAGGERS from their belts... Alexander realizes they're in danger and moves to his father's side -- they're surrounded. Off this moment we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

8 EXT. KLINGON OUTPOST - CONTINUOUS (OPTICAL)

Worf and Alexander surrounded by the three armed assailants...

Suddenly the Klingon who was watching from the shadows, K'MTAR, steps into the square and raises a DISRUPTOR. He FIRES at one of the attackers, but the shot goes wide and hits the far wall. The attackers are momentarily taken off-guard, and Worf seizes the moment --

WORF

Alexander, run --

He points Alexander on the safest route and the boy scurries past the attackers and away...

A second attacker lunges toward Worf, who dodges his weapon and delivers a kick to his mid-section... the third attacker strikes Worf a vicious blow that sends him to the floor.

K'mtar can't risk taking another shot -- everything's happening too fast and he might hit Worf, so he rushes forward intending to join in the fight.

K'MTAR
(a battle cry)
Ni'tokor bak'to!

The sound of K'mtar's cry distracts the third attacker for the crucial second it takes Worf to recover... he gets a leg up and flips him over his prone body -- the attacker hits the floor hard and loses his grip on the dagger, which goes skittering across the floor.

Because one of them has lost his weapon, and because an armed stranger is coming to the rescue, the three attackers beat a retreat.

8 CONTINUED:

K'MTAR
K'pla, Worf. They were no match for us.

Worf turns to this stranger who knows his name... they

look at each other, breathing hard...

WORF
I've seen you somewhere before.
Who are you?

K'MTAR
A friend...

K'mtar raises his hand to show a SIGNET RING on his finger -- Worf reacts as if he recognizes it.

WORF
Are you... K'mtar?

K'mtar acknowledges.

K'MTAR
Your brother sent me here to protect you...

Off this moment we...

CUT TO:

9 INT. OBSERVATION LOUNGE

where Riker, Worf and K'mtar have met to discuss what happened. The dagger dropped in the attack is on the table, wrapped in a soft cloth. K'mtar seems a little impatient, as if he wants Riker to leave him and Worf alone.

WORF
(gesturing to K'mtar)
He is gin'tak to the house of Mogh...

RIKER
Gin'tak?

9 CONTINUED:

WORF
An advisor so trusted that he is made part of a family.

Riker takes this in.

9 CONTINUED: (2)

RIKER
Do you have any idea who was behind the attack?

K'mtar's attitude toward Riker is blunt to the point of being contentious.

K'MTAR
It is a Klingon matter. Not your concern.

Riker is surprised at the sharpness of his tone, tries to be diplomatic but firm.

RIKER
One of my officers was almost killed. That makes it my concern.

K'mtar eyes Riker briefly, then backs off.

K'MTAR
Recently rumors began to circulate on the homeworld that an assassination attempt was going to be made against the family of Mogh. Kurn sent me to make sure nothing happened to Worf.

RIKER
Why didn't you warn him before the attack was made?

K'MTAR
I tried to contact him by subspace, but was told Worf wasn't aboard. I decided to beam directly to the surface.

9 CONTINUED: (3)

Worf unwraps the cloth and reveals the dagger.

WORF
One of the attackers dropped this dagger.
(gestures)
The design... represents the house of Duras.

K'MTAR
We have other evidence that indicates the Duras sisters, Lursa and B'Etor, were behind the attack.

RIKER
What do you think they're after?

K'MTAR
Kurn's seat on the council, of course.

WORF
We can not allow their attack on our house to go unanswered.

K'MTAR
First we have to find them... and they've been elusive.

Riker considers for a moment.

RIKER
At one point they were at Deep Space Nine, trying to sell bilitrium explosives.

K'MTAR
That was months ago. No one knows where they went from there.

Again, K'mtar's tone is sharp, unnecessarily harsh. Riker keeps his cool, responds evenly.

9 CONTINUED: (4)

RIKER
Maybe we can find out.
(beat)

We've arranged quarters for you, if you'd like to stay aboard.

K'MTAR
I would. Worf and I have much to discuss.

Riker stands and the meeting breaks up.

10 OMITTED

11 INT. WORF'S QUARTERS

where Worf and K'mtar are talking. Worf is annoyed with how K'mtar treated Riker, but K'mtar is oblivious.

K'MTAR
I'll send Kurn a message telling him what happened, but it will be days before he receives it -- he's gone to the Hitora colony as Gowron's representative.

WORF
K'mtar, why did you treat Commander Riker so disrespectfully?

K'mtar looks utterly baffled by Worf's statement.

WORF
You were... rude.

K'MTAR
I may have been rude by human standards, but I meant no disrespect.

(MORE)

11 CONTINUED:

K'MTAR (Cont'd)
What's the matter Worf, have you been living among humans so long that you've forgotten how Klingons behave?

Though he says this with a smile, Worf senses something more underneath it.

WORF
I have not forgotten... I am merely pointing out that their ways our different from ours.

K'MTAR
I trust you've made your son aware of that fact, as well?

Worf reacts, unsure what K'mtar is implying.

WORF
Of course I have.

K'MTAR
Good. Because someday Alexander may be called upon to lead the house of Mogh. Kurn has no male heir, and he wants to be sure that Alexander is preparing himself.

Worf's reaction is a bit defensive.

WORF
Does my brother doubt my ability to raise my son as a Klingon?

K'MTAR
No. But you are alone among humans. It cannot be easy to keep our ways.

This strikes a nerve.

WORF
No... it has not been easy.

K'MTAR
How are his fighting skills? Can he handle a Bat'leth?

11 CONTINUED: (2)

WORF
He is learning... he could be better.

K'MTAR
He must be. He's not far from the age of ascension.

Worf is reluctant to admit it, but he feels he must.

WORF
Actually... Alexander has not committed himself to undergoing the rite.

K'MTAR
What?

11 CONTINUED: (3)

WORF
I have tried to make him see how important it is, but he will not listen to me.

K'MTAR
Perhaps together, you and I can find a way to spark the boy's interest in his heritage.

WORF
I would be grateful for any help you could give.

K'MTAR
Tomorrow, then.

K'mtar stands to go, then casts a glance toward the bedroom.

K'MTAR
(continuing)
May I say goodnight to him?

WORF
Of course.

Worf and K'mtar cross toward the other room.

12 INT. BEDROOM

as K'mtar goes to sit next to Alexander, who's tucked in under a blanket. Worf hangs back by the door. K'mtar picks up a picture of K'Ehlyer next to the bed. His attitude to Alexander is considerably less gruff.

K'MTAR
Is this your mother?

ALEXANDER
She died when I was little.

12 CONTINUED:

K'MTAR
You miss her a great deal, don't you... ?

Alexander only nods, but it's clear that he does. K'mtar puts the picture back.

K'MTAR
It must be hard for you... being the only Klingon your age on board this ship.

ALEXANDER
Sometimes...

Worf is surprised to hear the gentleness in this otherwise cantankerous man.

K'MTAR
Have you ever been to the

homeworld?

ALEXANDER

No...

K'MTAR

I think you'd like it there. At your uncle's house there is a lake where you can swim. The water is so clear you can see to the bottom.

ALEXANDER

Really?

K'MTAR

And you have cousins there. They want to meet you.

Alexander looks away, troubled by something.

ALEXANDER

I don't know...

K'mtar seems to know just what it is -- as though he has a line directly into Alexander's heart.

12 CONTINUED: (2)

K'MTAR

I understand. You're afraid... you don't know if the Home World is safe.

Alexander looks at him, amazed that this gentle man

seems to know just what he's feeling.

ALEXANDER
Yes...

K'mtar smiles and puts a hand on Alexander's shoulder, comforting.

K'MTAR
What happened today... on the planet... was frightening. You're still troubled...

12 CONTINUED: (3)

ALEXANDER
I thought they were going to kill my father.

K'mtar nods sympathetically...

K'MTAR
You must have wanted to help us fight them off.

ALEXANDER
I didn't know what to do...

K'MTAR
Someday, if you work hard, you'll be a warrior... a Klingon warrior, and you'll always feel safe because you'll know how to defend yourself. And do you know what else? If anyone ever tries to

hurt your father again, you'll be able to fight at his side and make sure nothing happens to him. What do you think of that?

Alexander smiles -- he's struck by this image of himself as older and stronger, and comforted by how empowered it makes him feel.

K'MTAR
Good night, Alexander. Dream well.

ALEXANDER
Good night, K'mtar.

Alexander turns his face into his pillow and closes his eyes, comforted and able to sleep now. K'mtar exchanges a look with Worf, who has watched this tender scene with amazement.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

13 INT. BRIDGE (OPTICAL)

Riker has the Bridge, Worf is at tactical, and various N.D.s man the other consoles. Riker approaches Data and K'mtar, who are working at an aft science station.

RIKER

Any luck?

DATA

Starfleet records contain no mention of the Duras sisters after their departure from Deep Space Nine.

K'MTAR

Didn't I tell you as much?

Riker ignores his tone, turns to Worf.

RIKER

Have you been able to make contact with Deep Space Nine?

WORF

I am being patched through now, sir...

Worf works his console, then nods that he's ready.

RIKER

On screen.

The starfield on the VIEWSCREEN is replaced by the image of QUARK, standing in front of a Cardassian-looking backdrop. A DS9 Security Guard is behind him.

RIKER

(a greeting)

Quark...

When Quark sees Riker's smiling face a look of alarm

crosses his features.

RIKER
I see you remember me.

13 CONTINUED:

QUARK
(with a forced smile)
How could I forget the only man ever to win triple down dabo at one of my tables... ?

RIKER
And how could I forget that you didn't have enough latinum to cover my winnings?

Quark tries to gloss over this with a smile.

QUARK
I thought I explained that my brother had misplaced the key to the safe. Besides, those vouchers I gave you are every bit as good as latinum.

RIKER
Not exactly. You can spend latinum just about anywhere. Those vouchers are only good at your bar.

QUARK
I look forward to seeing you upon

your return...
(beat)
Is that what this is about...
you're on your way and you're
calling to reserve a Holosuite
program... ?

RIKER
Actually, I was hoping you could
help me with something else.

K'mtar is listening closely, wondering what Riker is up to.

QUARK
What would that be... ?

RIKER
I'm looking for some Klingon
friends of mine... the Duras
sisters -- Lursa and B'Etor?

QUARK
Oh, yes... Lursa and B'Etor...
(gestures)
Big talk... small tips.

RIKER
I thought you might know where
they went.

13 CONTINUED: (2)

There's a beat as Quark realizes he's got the advantage.

QUARK
Me? What makes you think I'd know... ?

RIKER
Commander Sisko said if anyone would know, you would...

QUARK
He flatters me.
(beat)
Well... I did hear a rumor, actually...

RIKER
What kind of rumor?

QUARK
I don't know... I'm sure it was told to me in confidence...

RIKER
And how much is your "confidence" worth?

QUARK
How many vouchers do you have, again?

RIKER
Enough for twelve bars of latinum.

There is a heavy silence.

RIKER
I'll be glad to return them.

QUARK
Ah. I believe the rumor was... that the sisters were trying to buy some second-hand mining equipment.

RIKER
What for?

13 CONTINUED: (4)

QUARK
They learned of a magnesite deposit in the Kalla system... it belongs to the Pakleds, but those fools don't even know it's there. Your friends were trying to get at it.

Riker takes this in.

RIKER
All right.
(beat)
I'll send you those vouchers...

QUARK
Don't bother... I voided them while we've been talking.

RIKER
So long, Quark...

And the VIEWSCREEN returns to a starfield.

RIKER
How long would it take us to reach the Kalla system?

WORF
(off console)
Approximately sixteen hours.

When he hears Riker's intent K'mtar steps forward and questions Quark's assertion.

K'MTAR
(to Riker)
Couldn't he have been lying?

RIKER
Why would he? I'd just end up knocking on his door again in a few days -- and I wouldn't be in as good a mood.

K'MTAR
(nodding)
I congratulate you, Commander. I didn't think it would be possible to find the sisters.

Riker turns to the con officer.

RIKER
Take us out of orbit.

Off K'mtar's face... he seems to be eager for the hunt.

14 INT. CORRIDOR

as Worf, K'mtar and Alexander make their way down it. Father and son are in work-out clothes, K'mtar in battle gear -- he has a knife in his belt.

WORF
(to Alexander)
Today we will work on the Koh'manara block... it is a combination of the koh'bala pivot and the pak'ara thrust -- the forms I taught you last week.

ALEXANDER
Yes, Father...

Worf sees that the boy is holding his bat'leth somewhat carelessly, so that its point is dragging behind him.

WORF
Alexander, have I not taught you to treat your sword with respect?

Alexander frowns and takes a new hold of the bat'leth. K'mtar studies Alexander's face for a beat as they continue on.

K'MTAR
You're not looking forward to training, are you?

ALEXANDER
Not really...

K'MTAR
It can be boring repeating the

same moves over and over again.

Alexander's reaction indicates that he agrees wholeheartedly.

WORF
You must master the forms before you can apply them.

K'MTAR
That's true, but I was thinking we might try something different today.

Worf looks at him -- what's he up to?

14 CONTINUED:

K'MTAR
I took the liberty of creating a Holodeck program.

WORF
What kind of program?

K'MTAR
I'll show you...

15 ANOTHER CORRIDOR

as they approach a Holodeck door.

K'MTAR

Computer... run program K'mtar alpha-one.

After a moment.

COMPUTER VOICE
Program initiated. Enter when ready.

They move to the door, which OPENS onto --

16 EXT. KLINGON OUTPOST - DAY (OPTICAL)

which is now deserted. They ENTER, and cross into the center of the square.

ALEXANDER
Why did you want to recreate this?

K'MTAR
You said you wished you'd been able to help your father fight, but you didn't know how...

Alexander acknowledges --

K'MTAR
(continuing)
You've probably thought about the attack over and over again.

Alexander looks up at him, wondering how he knows this --

ALEXANDER
Yes...

K'MTAR

Then let's see what happens this time.

He hands Worf his knife.

16 CONTINUED:

K'MTAR
Computer, give us two Klingon warriors.

Suddenly TWO KLINGON WARRIORS MATERIALIZE near Worf and Alexander, wearing full battle-gear and carrying bat'leths (and/or knives).

Alexander stares at the two burly Klingons.

ALEXANDER
How can I fight somebody that big?

K'MTAR
It is not size that matters. Cunning... skill... and observation are the most important weapons.

He turns toward the warriors.

K'MTAR
(continuing, a battle cry)
Ni'tokor bak'to!

Father and son engage their adversaries as K'mtar watches. Worf dispatches his, and after Alexander

fights for a few more beats --

K'MTAR
(continuing)
Freeze program.

Alexander's adversary FREEZES in mid-battle. K'mtar indicates the figure Alexander was fighting.

K'MTAR
(continuing)
Look what this ko'tal is doing. See his legs, they give a clue to what his next move will be.

Alexander studies the figure for a beat.

ALEXANDER
His weight is all on his right foot.

WORF
Yes, he's going to have to shift it to regain his balance.

16 CONTINUED: (2)

K'MTAR
Stand ready.
(to com)
Computer, resume program.

16 CONTINUED: (3)

The figure REANIMATES, and pivots just as predicted -- Alexander is ready for him, and is able to knock him to the ground.

K'MTAR
(continuing)
Po'tajg! (well done)

Alexander smiles proudly. He's standing over his adversary, who's laid flat on his back, defenseless.

K'MTAR
(continuing)
Finish him.

Alexander's features change when he hears this -- he looks down at the defenseless man, who's looking up at him, his eyes wide with dread.

Alexander can't bring himself to do it... he looks up at K'mtar, then Worf -- much to their dismay, he throws his bat'leth aside.

With a guttural cry the Holodeck figure suddenly leaps to his feet and grabs the knife from his belt -- he's going for Alexander...

K'MTAR
Freeze program.

The figure FREEZES, his knife caught in mid-slash toward Alexander.

WORF
You should have killed him when you had the chance.

K'MTAR
Why didn't you?

Alexander is clearly distraught over what's happened --

ALEXANDER
I... I don't know...

The boy's response angers K'mtar -- he indicates the holofigure.

K'MTAR
Look at him! He didn't care that you showed him mercy. He was going to kill you.

16 CONTINUED: (4)

Alexander looks to his father; K'mtar's anger is scaring him. Worf can't help but intercede on his son's behalf.

WORF
K'mtar... enough.

K'MTAR
If this were real he'd be dead now.

Alexander's had enough -- he turns and runs toward the door.

WORF
Alexander --

But he ignores him and EXITS. Worf and K'mtar turn to each other... their shared hope of turning Alexander into a warrior seems more remote than ever...

17 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

18 INT. BRIDGE

Data has the Bridge, Worf is at tactical, various N.D.s as needed. Riker ENTERS from the Ready Room.

DATA
We are approaching Kalla Three.

Data takes the Ops position.

RIKER
Assume a standard orbit.
(to Worf)
Any evidence of a mining operation?

WORF
(off console)
A shaft has been cut through the outer crust... there is evidence of machinery, but it does not appear to be in use.

RIKER
Life signs?

DATA
It is difficult to say. The magnesite is interfering with bioreadings.

RIKER
(to Data)
Assemble an Away Team.

Data gestures to Worf, and they head for the Turbolift.

19 INT. THE MINES

where Geordi, Data, Worf and an N.D. SECURITY OFFICER are moving through an underground TUNNEL. They carry PALM BEACONS and PHASERS.

They see that there is a larger area up ahead, and that it's ILLUMINATED by some light source. There are SOUNDS of activity; a person moving around.

19 CONTINUED:

They take a moment to prepare, then step out into this open area, their weapons raised.

20 OMITTED

21 INT. A ROCKY PIT

as they react to what they see -- a lone DOPTERIAN -- GORTA, sitting on a crate, morosely eating out of a can. He turns at the sound of their entrance, a look of surprise on his face.

GEORDI

Who are you?

It takes the Ferengi a moment to recover from his shock.

GORTA
Gorta... I'm Gorta...

WORF
What are you doing on this planet?

GORTA
(evasive)
I... crashed here.

Riker fixes him with a look.

21 CONTINUED:

Geordi and Worf exchange a skeptical look. Data gives no indication that he doesn't believe him.

DATA
Then you are denying involvement in illegal mining activities.

GORTA
(as if he's realizing only now)
Mining? So that's what all this equipment is for...

DATA
I suspect that you are feigning ignorance.

GORTA
What a thing to say.

WORF
We are looking for two Klingon women, sisters --

GORTA
Lursa! B'Etor? Do you know where they are?

GEORDI
Actually we were hoping you did.

Gorta pulls back, sensing he might be able to cut a deal.

GORTA
Maybe I do...

DATA
Would you be willing to share your information with us?

GORTA
My personal code of conduct prohibits sharing. But I'd consider a trade...

GEORDI
Does your personal code of conduct tell you that when you're stranded on a planet with no way off, you shouldn't try to cut deals?

21 CONTINUED: (2)

GORTA
You have a point.

DATA
We could certainly provide you with passage off this planet in exchange for information.

GORTA
Could you perhaps... fail to tell the Pakleds that we were mining their ore?

GEORDI
Don't push your luck.
(beat)
But if you can get us to the Duras sisters, I'll see what I can do.

GORTA
The Duras sisters... they are magnificent, aren't they?

WORF
Where are they now?

GORTA
Selling the ore, I imagine. They took everything, the ore, the ship...
(with admiration)
Such treachery... I can't help but adore them.

DATA
What kind of ship do they have?

21 CONTINUED: (3)

GORTA
A Bird of Prey. With a working cloaking device. Who knows how they got hold of that...

WORF
And where have they gone?

GORTA
We were going to sell the ore to a Yridian trader. We were supposed to meet him in the Ufandi system.

DATA
Gather your belongings. It is time to leave.

The Ferengi tosses the can over his shoulder and indicates he's ready.

GORTA
Like I said... they took everything.

Off this moment...

22 INT. TEN FORWARD

where Worf is sitting at the bar, alone. The usual compliment of N.D.s. After a moment, K'mtar approaches him -- he's had time to think about what happened.

K'MTAR
Worf...

Worf acknowledges with a small nod.

K'MTAR
(continuing)
I'm sorry about what happened. I shouldn't have gotten so angry. It's just that... I'm worried about Alexander.

WORF
As am I.

K'MTAR
Kurn told me that his mother actively discouraged him from exploring his Klingon heritage...

WORF
When he came to live with me, he knew nothing of our ways.
(beat)
He often reminds me of things his mother said to him... I try not to disregard her wishes, I want him to honor her memory...

22 CONTINUED:

There is a beat as K'mtar regards Worf, seems to struggle to find the right way to say something.

K'MTAR
Someday... I'm sure he'll appreciate you. And be grateful for all you've given him.

Worf appreciates the statement. K'mtar takes a breath, must raise a difficult issue.

K'MTAR
(continuing)
Still, compared to other boys his age, Alexander's fighting skills are years behind.

Worf knows it's true.

WORF
I know. He has not put in the time he needs to learn the skills.

22 CONTINUED: (2)

K'MTAR
(continuing)
I think you should consider sending him to the training Academy on Ogat. Your brother is an influential man; he could see to it that Alexander was admitted.

WORF

Send him... to Ogat?

K'MTAR
(continuing)
I'm only thinking of what's best for him. At the Academy he'd learn our ways, he'd live like a Klingon.

WORF
I want him to learn our ways, but... this is his home.

K'mtar keeps at it.

K'MTAR
How can you expect him to lead our house someday when all he's known is life aboard a Federation starship?

WORF
He is my son; he belongs with me.

K'mtar loses his temper --

K'MTAR
The boy is more human than Klingon. If he stays here, he'll never be a warrior. He'll never be able to defend our family against its enemies.

WORF
Enough... the decision is mine.

K'MTAR

Not necessarily. It would be
within my rights to invoke ya'nora
kor.

Worf reacts --

22 CONTINUED: (3)

WORF
You would challenge my fitness to
raise my own son?

K'MTAR
For the good of our house, yes.

There is a brief second as the men hold eyes...
K'mtar's plea to Worf seems an urgency that's born of
pain -- an anguish that comes from deep within.

K'MTAR
Worf... I beg you... stop thinking
of yourself. It's Alexander we
must consider.
(beat)
Look into your heart... and do
what's best for him.

And with that K'mtar turns and EXITS Ten Forward,
leaving Worf angry and troubled...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

23 INT. TROI'S QUARTERS

where Worf has just told Troi everything.

TROI
-- if K'mtar invoked ya'nora kor, your vote would cancel his, and it would be up to your brother to decide who would get custody of Alexander.

WORF
I am confident my brother would not vote against me.

But his voice betrays some doubt.

TROI
You don't sound confident...

Worf's face tells her she's right... he considers for a beat.

WORF
Perhaps I should let Alexander know what is at stake... it might induce him to spend more time training.

TROI
I'm not sure that's a good idea...

it might scare him.

Worf feels frustrated, that it's too late to change his son.

WORF
I should have tried harder... I should have taken him to visit the homeworld...

TROI
Worf... Alexander is part human, and that part of him is every bit as important as his Klingon side. I think you've done a wonderful job of exposing him to both sides of his heritage.

Worf appreciates what she's saying, but is still troubled.

23 CONTINUED:

WORF
But by doing that, I may have made it impossible for him to be accepted as a true Klingon.

TROI
There are those who'd say you're not a true Klingon, just because you wear that uniform.

Worf bristles... but he knows it's true.

TROI
(continuing)
The truth is you've found a balance within yourself, a balance that feels right to you. You have to trust that Alexander will be able to find his own balance. Just as you did.

23 CONTINUED: (2)

Worf takes this in...

WORF
Part of me wants to give him that freedom... but what if he turns away from his Klingon heritage? What will happen to my father's house? Who will lead it?

Troi has no answer for him... off Worf's dilemma...

24 INT. WORF'S QUARTERS

where Alexander is listening to K'mtar recount an ancient Klingon story.

K'MTAR
-- Kahless was determined to teach his brother a lesson for having told a lie, but Morath refused to fight his brother, and instead ran away. Kahless pursued him across valleys and over mountains, all the way to the edge of the sea.

And there on the shore, they fought for --

ALEXANDER
Twelve days and twelve nights. I know, I've heard this story before.

Alexander isn't being dismissive, it's just that he wants to ask a question about the story before K'mtar moves on.

K'MTAR
Alexander, it is important to tell these stories, even if we already know them.

24 CONTINUED:

ALEXANDER
Why was Kahless so mad about the lie his brother told?

K'MTAR
Because it made him look like a coward.

ALEXANDER
If Kahless had just let him explain what happened, maybe they wouldn't have had to fight about it.

K'MTAR
You are missing the point --

ALEXANDER
And I don't see what's so wrong with running away -- maybe Morath didn't want to fight his brother because he didn't want to have to kill him.

K'MTAR
He ran because he was a coward --

24 CONTINUED: (2)

ALEXANDER
How do you know that's why?

K'MTAR
(firm)
No more questions! These are our stories. A warrior must learn how to interpret them properly.

Alexander bristles at being shut down like this.

ALEXANDER
I'm trying to --

K'MTAR
No, your head is full of foolish human notions about the way things are. You are Klingon. You must begin to act like one.

Alexander stands up for himself.

ALEXANDER
I'm part human, too.

K'MTAR
Listen to me, Alexander... when a human looks at you, he doesn't see himself, he sees a Klingon.

ALEXANDER
It doesn't matter what I look like.

K'MTAR
It does. You're different from everyone aboard this ship. And no matter how much people pretend otherwise, they'll always see you as different.

K'mtar is playing on that most basic of childhood fears -- the fear of being different from others, of sticking out.

ALEXANDER
That's not true...

Alexander doesn't want to believe him, but it's clear that K'mtar's words are making him feel unsure about himself...

24 CONTINUED: (3)

K'MTAR
It is. The only way you'll ever feel like you really belong, is if

you leave here and go live with your own kind.

K'mtar sees that he's getting to him --

K'MTAR
(continuing)
I know a Klingon school you could go to; you'd be welcome there. They'd teach you how to be a warrior -- prepare you for the Rite of Ascension.

ALEXANDER
I don't know if I want to do that...

There's an edge of desperation in K'mtar's voice; he feels like he's hooked Alexander, and now has to reel him in.

K'MTAR
After you've been there a while... you'll find you won't want to do anything else.

But Alexander manages to shake off his doubts --

ALEXANDER
But I don't want to leave the Enterprise --

K'MTAR
You must! Everything depends on it.

24 CONTINUED: (4)

ALEXANDER
I thought you were different. I thought you understood me. But you don't. You're just like my Father. All you care about is me becoming a warrior. Why don't you just leave me alone!

And with that he turns and runs out the door... the anger and frustration drains from K'mtar's face, and something else bleeds in -- a look of profound loss... He buries his face in his hands...

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

RIKER (V.O.)
First Officer's Log, stardate 47779.4. We've entered the Ufandi system, where we believe the Duras sisters might have come to sell the ore they mined on Kalla Three.

26 INT. BRIDGE (OPTICAL)

Riker and Troi in the command area. Data is at Ops, Worf at tactical.

DATA
(off console)
I am detecting a vessel holding position near the third planet...
(works)

It is a Yridian freighter.

RIKER
Put it on screen.

A Yridian freighter APPEARS on the VIEWSCREEN.

RIKER
Scan for magnesite in its hold.

Data works his console.

26 CONTINUED:

DATA
The resonance signature indicates that there is magnesite ore present...

RIKER
Then we're too late. The sisters have already been here.

TROI
Somehow I doubt the Yridians are going to be very forthcoming about where they might have gone...

DATA
(off console)
Sir, readings indicate that there are only five hundred kilograms of ore in the Yridian's hold...

WORF

There should be over ten thousand kilograms...

RIKER
That's odd...
(to Worf)
Hail them.

Worf works his console and a YRIDIAN -- YOG -- appears on the VIEWSCREEN.

RIKER
(continuing)
I'm Commander Riker of the Federation Starship Enterprise.

YRIDIAN
I am Yog... why are we speaking?

Yog's syntax can be a little odd.

RIKER
Our sensors indicate you're carrying magnesite ore...

YRIDIAN
Magnesite, yes.

26 CONTINUED: (2)

RIKER
Where did you get it?

YRIDIAN
From a Corvallen. For a good

price.

Riker glances at Troi, who gives a small shake of her head to indicate she doesn't believe him.

RIKER
Where's this... Corvallen now? I have orders to acquire some magnesite.

YRIDIAN
He is gone...
(gestures)
Where? I don't know.

RIKER
Wouldn't you be interested in selling me the ore you're carrying?

Worf and Troi exchange a look -- what is Riker up to?

YRIDIAN
No, I have a buyer.

RIKER
You haven't heard my offer.

26 CONTINUED: (3)

RIKER
Half a gram of Anjoran bio-mimetic gel.

The Yridians eyes widen -- this is clearly an

outrageous offer.

YRIDIAN
Done.

RIKER
Once we've verified the ore's purity, we'll beam over the gel.

Riker starts to cross back toward his chair. The Yridian's face DISAPPEARS from the VIEWSCREEN, replaced by a shot of the freighter.

TROI
You're up to something...

But Riker doesn't answer. He starts inputting something into his chair's control panel.

RIKER
Have the Transporter Room beam the ore to these coordinates.

DATA
(off console)
Sir, that would place the ore directly off the ship's starboard bow.

RIKER
I know.

WORF
(off console)
Transport complete.

On the VIEWSCREEN, a CRATE hangs in space.

RIKER
Lock phasers on the ore and fire.

26 CONTINUED: (4)

Worf works his console.

WORF
Firing.

27 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a BEAM lances out from the phaser banks.

28 INT. BRIDGE - CONTINUOUS (OPTICAL)

where a shimmering EXPLOSION appears on the VIEWSCREEN; particles of shiny dust are spewn everywhere, and for a moment, the outline of a KLINGON BIRD OF PREY is visible against the shimmer.

WORF
A Bird of Prey...

When the explosion dissipates seconds later, the ship disappears because it is cloaked.

RIKER
Put a tractor beam on it.

Worf complies. Data and Troi exchange a look --

TROI
How did you know?

RIKER
The Yridians had only part of the shipment in their hold -- I realized we must've arrived before they had the chance to transfer the rest.

WORF
Sir, the Klingon ship is hailing us.

RIKER
On screen.

The indignant faces of LURSA and B'ETOR APPEAR on the VIEWSCREEN.

LURSA
Release our vessel at once!

28 CONTINUED:

RIKER
I don't think so.

B'ETOR
We've done nothing wrong. We were engaging in a simple business transaction.

RIKER
We know you're dealing in stolen ore.

The sisters exchange a look.

RIKER
(continuing)
But what I really want to talk about is the assassination attempt on Lieutenant Worf.

B'ETOR
What assassination attempt? This is the first I've heard of it.

LURSA
(hopeful)
Did it succeed?

Lursa barks a laugh, and B'Etor joins in with her own grating squawk.

RIKER
We have evidence that you were behind it.

LURSA
That is outrageous.

B'ETOR
What is this evidence?

RIKER
Beam over and we'll show you.

The sisters exchange a glance.

B'ETOR
We will be there shortly.

28 CONTINUED: (2)

The VIEWSCREEN goes to a space shot.

CUT TO:

29 INT. OBSERVATION LOUNGE

where Riker, Troi, Lursa, B'Etor, Worf and K'mtar have met. An N.D. Security Guard is posted at the door. The sisters refuse to sit, preferring to pace around and slam their hands on the table for emphasis. Worf places the wrapped dagger on the table in front of them.

WORF
This was dropped by one of the assassins...

He unwraps the cloth to reveal the dagger.

WORF
(continuing)
It bears the crest of your house.

The sisters' eyes widen when they see it's true.

B'ETOR
Ge'ko... kaf'la. (It's true. How can this be?)

29 CONTINUED:

LURSA
Someone must have given it to the assassins -- to implicate us.

Skeptical looks from Worf and K'mtar. But Riker sees that Troi is looking at Lursa intently -- it's as if she half believes her.

TROI
Why would someone do that?

B'Etor draws herself up in indignation.

B'ETOR
In order to tarnish our good name.

WORF
(under his breath)
You can't tarnish a rusted blade...

Lursa flies into a fury, she's fairly spitting it out --

LURSA
Ji'ko to'val!

WORF
Gir'nak tovo'sor!

Riker stops Worf --

RIKER
Mister Worf --

Worf backs off. Riker turns to K'mtar, who's been uncharacteristically quiet -- he seems almost distracted.

RIKER
(continuing)
You said you had other evidence they were involved.

K'MTAR
Yes... on the homeworld.

RIKER
Then we'll set a course there. I want this cleared up.

K'MTAR
I will send a message to Kurn... he may wish to return to the homeworld as well.

K'mtar EXITS.

29 CONTINUED: (3)

B'Etor is staring down at the dagger, her attention has been caught by something.

B'ETOR
Bet'ala nog'tor. (look at this)

She nudges her sister and indicates some markings on the dagger -- Lursa reacts as if she sees something totally unexpected, then her hand moves almost involuntarily to her stomach, as if to cradle it.

LURSA
Impossible...

TROI

What is it?

B'Etor picks up the dagger -- Worf starts to intervene but Riker stops him.

B'ETOR

These markings represent the members of our house...

(indicates)

This symbol represents our father...

(indicates)

Myself, my sister... and this... represents her son.

WORF

I was not aware you had a son.

LURSA

I do not... But I am with child...

29 CONTINUED: (4)

B'ETOR

She found out only a few days ago... and she's told no one but me.

Reactions. B'Etor holds the dagger up to Riker.

B'ETOR

(continuing)

How can this marking be here?

(re: dagger)
Where did this come from... ?

Our people have no answer to this mystery.

WORF
I will talk to K'mtar.

And he EXITS...

30 INT. WORF'S QUARTERS

where Alexander is sleeping peacefully; the light that comes in through the doorway from the main room casts a shaft across his quietly breathing form.

Suddenly a shadow is thrown across his body by a figure that's stepped into the doorway.

31 NEW ANGLE

revealing that it is K'mtar, standing there looking down at Alexander. His features are drawn, his eyes filled with dread.

31 CONTINUED:

He raises a hand and we reveal that he is carrying a disruptor -- he's come to kill Alexander. It's clear from the look on his face that this isn't something he wants to do, but something he feels he has to do. He steps toward him...

Suddenly the door OPENS and Worf ENTERS from the corridor. He sees that K'mtar has a weapon and,

without hesitation, rushes forward and grabs hold of him, pulling him out of the doorway and into the main room.

(NOTE: the door to Alexander's room should shut when he's pulled away.)

Worf struggles with K'mtar, trying to get the disruptor away from him. But K'mtar, adrenalin-filled, resists. Finally Worf slams his fist against K'mtar's weapon arm and the disruptor goes skittering across the floor.

Worf's momentum takes him away from the direction of the disruptor; K'mtar runs for it, grabs it, and whirls to face Worf, charging hard at him. He points the disruptor right at Worf.

K'MTAR
No further.

Worf stops, sees the determination in K'mtar's face.

WORF
K'mtar... why are you doing this?

K'mtar gestures with the disruptor for Worf to step out from in front of Alexander's door.

K'MTAR
Step away from the door.

But Worf isn't moving.

WORF
You will have to kill me.

K'mtar stares at him, anguish on his face.

K'MTAR
I won't do that. But I can stun you -- then kill the boy.

31 CONTINUED: (2)

WORF
What?

K'MTAR
I... am Alexander.

Off this shocking revelation...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

32 INT. WORF'S QUARTERS - CONTINUOUS

Worf stares at him in disbelief...

WORF
What... are you saying?

K'mtar is weak... holding his damaged throat... gasping for air...

K'MTAR
I... am your son... Alexander...
I have come to this time from
forty years in the future.

Worf stares at him, then seizes him once more by the shoulders, shaking him.

WORF
P'tak! Tell me the truth or I
will kill you.

K'MTAR
Look at me!

Still holding him by the shoulders, Worf stares at the man, deep into his eyes.

K'MTAR
You said when you first met me
that I looked familiar.

WORF
I could have seen you on the
Homeworld...

K'MTAR
No. Look closely. I am your son.

Worf stares at him, still doubtful... yet, seeing something in the man's eyes. And, after all, Worf knows that time travel is possible.

WORF
If you are Alexander... you will
remember the final words your

mother said as she died.

K'mtar fixes him with a steely look.

32 CONTINUED:

K'MTAR
I was three years old. She was dying when we found her. She barely managed to whisper my name... and she took my hand... and placed it in yours.
(beat)
Then she died. You howled with rage... and then you told me to look at her... to look at death... and always to remember.
(beat)
And I always have.

These are details Worf has never shared with anyone. This must be Alexander.

WORF
How... have you done this? Come to this time?

K'MTAR
Forty years from now the ways are well known. But few are willing to risk the dangers.
(beat)
I decided I must take the risk.

WORF

And you did it... in order to end your own life?

K'mtar is so overwhelmed with emotion that it's hard for him to speak...

K'MTAR
I was hoping I wouldn't have to... that I could change things, change myself. But I couldn't. Everything's going to turn out the way it did before. And I can't let that happen.

32 CONTINUED: (2)

WORF
Why? What is going to happen that is so terrible?

K'mtar looks at his father, roiled by emotion.

K'MTAR
You will be killed. Because I was naive... too weak... to be able to protect you.

WORF
I don't believe that...

K'MTAR
I was there! I saw you murdered... and I was to blame.

32 CONTINUED: (3)

Worf can't help but have a visceral reaction to the news of his own death, but he pushes it aside -- what's happened to Alexander is more important to him.

WORF
You mustn't blame yourself.

K'MTAR
You don't understand -- I never became a warrior! I became a diplomat... a "peacemaker."

His voice is full of disdain.

K'MTAR
(continuing)
When the time came for me to lead our family -- I thought I could single-handedly put an end to the fighting between the great houses... I declared publicly that the house of Mogh would take the first step to end the feuding. There would be no more retribution, no more revenge.

He looks at his father, pain in his eyes.

K'MTAR
(continuing)
You tried to warn me... you tried to tell me that I mustn't show weakness... but I thought you were a foolish old man. I told

you that you were a relic of an
earlier time, and that a new era
of peace was at hand.

He looks down, ashamed.

K'MTAR
(continuing)
But you were right. My enemies
saw my weakness... and they moved
against me.

He looks up at his father, tears in his eyes.

32 CONTINUED: (4)

K'MTAR
(continuing)
Unless I stop it all now...
(gestures to door)
-- that boy will see his father
killed on the floor of the Council
Chamber.

Worf tries to make sense of it all.

WORF
That's why you wanted to take
Alexander away. To turn him into
a warrior, not a peacemaker.

K'MTAR
I staged the assassination attempt
to frighten him... make him
realize he must learn the ways of

a warrior.

Worf turns away, hearing the familiarity of those words.

K'MTAR
(continuing)
If I had listened to you... if I had become the warrior you wanted... you would not have died in my arms.

Worf reaches out, touches the shoulder of his son... his son who is older than he is, now. He is struggling to come to some resolution of his own ideals, hoping to communicate to Alexander a truth that will soothe him.

K'MTAR
(continuing)
Who is to say what the future will be now, after you have disrupted time? I may die tomorrow... or I may outlive you.

He hesitates, looking for the words to reach his son.

WORF
But when I die... I would like an honorable death. And the only way that is possible -- is for you accept yourself, as you are, and stay true to what you believe.

32 CONTINUED: (5)

K'mtar listens carefully.

WORF
The cause of peace is a worthy one... go back, and continue to work for it. Your struggle must continue.

K'MTAR
But it is a futile struggle...

WORF
No... you've already changed things more than you realize.

K'MTAR
The boy I was has not changed...

32 CONTINUED: (6)

WORF
I'm talking about myself.

K'mtar studies his father's face.

WORF
(continuing)
You have given me a glimpse into my son's future. I see now that he has his own destiny... and I believe it will be a great one...

They look at each other for a long moment... then move into each other's arms and embrace...

32 CONTINUED: (7)

K'MTAR
I love you, Father...

WORF
And I you, Alexander...

Off this moment...

33 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

34 EXT. HOLODECK/KLINGON OUTPOST - DAY

as Worf ENTERS from the corridor to find Alexander in the town square, practicing moves with his BAT'LETH. He turns when he sees his father.

ALEXANDER
I've been waiting -- where's K'mtar?

Worf approaches his son...

WORF
He had to leave... he was called away...

Alexander is visibly disappointed.

ALEXANDER
He never said goodbye.

WORF
He asked me to say goodbye for him.

34 CONTINUED:

Worf squats down so that his eyes are level with Alexander's.

WORF
He wanted me to tell you that no matter what happens, no matter what you decide to do with your life, he'll always care about you a great deal.

Alexander takes this in...

ALEXANDER
When will I see him again?

WORF
It may be a long time...

Alexander is disappointed to hear this, but tries to take it well...

ALEXANDER
We should start practice...

He moves to pick up his BAT'LETH...

WORF
Alexander... there will be plenty of time for training. Why don't

we... just spend some time together?

Alexander is a little surprised to hear his father say this, but pleased... as they start to cross away, Worf puts an arm around his son's shoulder. Off this moment we...

FADE OUT.

END OF ACT FIVE

THE END

Written by
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Directed by
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FINAL DRAFT

FEBRUARY 9, 1994

STAR TREK: THE NEXT GENERATION
"Bloodlines"

CAST

PICARD	BOK
RIKER	JASON
DATA	BIRTA
BEVERLY	TOL
TROI	RHODES
WORF	COM VOICE
GEORDI	
Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D FERENGI

STAR TREK: "Bloodlines" - 02/09/94 - SETS

STAR TREK: THE NEXT GENERATION
"Bloodlines"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
READY ROOM	
TRANSPORTER ROOM	
SICKBAY	
PICARD'S QUARTERS	
BEVERLY'S OFFICE	
ENGINEERING	
TEN FORWARD	
CORRIDOR	
HOLODECK/CAVES	
DANIEL'S QUARTERS	
FERENGI SHIP	

STAR TREK: "Bloodlines" - 02/09/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Bloodlines"

PRONUNCIATION GUIDE

VIGO	VEE-go
DAIMON	DAY-mon
CAMOR	KAY-more
GORLAN	GORE-lun
DICHROMIC	die-KRO-mik
BIRTA	BERR-tuh

DORIAS doe-RYE-us
XENDI KABU zen-dee KA-boo
B'ZAL buh-ZALL

STAR TREK: THE NEXT GENERATION
"Bloodlines"
TEASER

FADE IN:

A1 EXT. SPACE - THE ENTERPRISE

at impulse.

1 INT. MAIN BRIDGE (OPTICAL)

RIKER, DATA and WORF are at their usual stations, along with assorted SUPERNUMERARIES. There's a feeling of urgency in the air. PICARD ENTERS from his Ready Room.

PICARD
Report.

RIKER
There's an object of some kind closing in on our position.

PICARD
On screen.

The VIEWSCREEN magnifies to display a metallic PROBE.

DATA
(off console)
It appears to be an unmanned probe --

approximately half a meter in diameter. It has no identifiable armaments.

WORF
We are being hailed...

Worf looks down at his console, makes a correction.

WORF
(to Picard)
You are being hailed, sir -- by name.

Picard and Riker exchange a glance -- what could this be all about?

PICARD
Open a channel.

1 CONTINUED:

Worf works his panel.

PICARD
This is Captain Jean-Luc Picard of the --

1 CONTINUED: (2)

Worf interrupts with urgency --

WORF

I am reading a power surge --

RIKER

Shields up.

On the VIEWSCREEN we see a BEAM shoot out from the probe toward us -- everyone tenses for impact... but nothing happens. Data studies his console with interest.

DATA

The beam appears to contain holographic imaging information...

RIKER

It's trying to project something...

PICARD

Isolate the bandwidth and let the signal through the shields.

Data works his console; after a moment a TRANSLUCENT HOLOGRAM shimmers into being near the door to Picard's Ready Room -- it is the Ferengi, DAIMON BOK, who once swore vengeance on Picard...

PICARD

Bok...

BOK

I trust you remember me, Picard, because I haven't forgotten you... or how you murdered my son...

Bok's eyes are full of hate... since this is prerecorded, he should not appear to be interacting with

our people.

BOK
For fifteen years I've thought about how to avenge his death... but nothing I could do to you could equal what you did to me... until now.

Bok smiles, but there's no mirth in it.

BOK
You thought you could hide him from me, didn't you? But I found out about him... Jason Vigo is as good as dead.

1 CONTINUED: (3)

Bok's eyes go cold with hatred.

BOK
I'm going to kill your son, Picard, just like you killed mine...

Picard looks utterly baffled -- his son? With a taunting smile the hologram DISAPPEARS. Off Picard's reaction we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

2 INT. BRIDGE -- CONTINUOUS

All eyes are on Picard. He's said nothing to indicate what he thinks of Bok's claim... and no one's about to ask.

PICARD
(to Worf)
Put a tractor beam on that probe and determine if it's safe to beam it aboard. I want to know where it came from.

He turns to Data.

PICARD
Mister Data, see if there's any mention of a Jason Vigo in Federation records.
(beat)
You might start with Miranda Vigo -- she was born on New Gaul about forty years ago...

DATA
Yes, sir.

Data heads for aft science. Picard turns to Riker.

PICARD
Contact the Ferengi Government and find out what you can about Bok. He was wearing a Daimon's uniform -- if he's regained his rank, I want to know why.

And with that, Picard EXITS to his Ready Room, leaving everyone to wonder what's going through his mind.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

4 INT. READY ROOM

where Picard is staring out his window, lost in thought. The door CHIMES.

4 CONTINUED:

PICARD
Come.

Riker ENTERS carrying a PADD.

RIKER
The Ferengi Government is debating an amendment to the Rules of Acquisition...
(wry)
-- it might be a while before they get back to us...

Picard nods vaguely. Riker indicates the PADD he's

holding.

RIKER
Data found out that the woman you mentioned does have a son named Jason.

Picard takes this in, but gives away nothing.

RIKER
This is the most recent picture we could find.

He sets the PADD on Picard's desk, and the Captain turns from the window and studies it for a beat.

5 INSERT - THE PADD

showing the picture of a ten year old boy.

6 RESUME SCENE

Picard asks a question that could confirm or disprove Bok's assertion.

PICARD
How old is the boy now?

RIKER
Twenty three.

Picard's mental calculation is internal; he gives away nothing.

6 CONTINUED:

RIKER

He and his mother left Earth about six years ago and settled on Camor Five. That's all we know, the planet's records are practically non-existent.

Picard speaks to the com system.

PICARD

Picard to Bridge. Set course for the Camor system, warp five.

COM VOICE

Aye, sir.

Thinking that Picard isn't going to say anything more, Riker turns to leave.

PICARD

Wil... I appreciate your not asking, but you have the right to know...

He turns to face Riker.

PICARD

There is a possibility that the boy is my son... I was involved with his mother for a short time about twenty four years ago. I met her through a friend during shore-leave on Earth. It was all very romantic...

(smiles)

-- probably because we both knew

I'd be leaving in two weeks... we kept in touch for a short while, but we never managed to get together again...

RIKER

And she never said anything about being pregnant... ?

PICARD

No... either Bok's got it wrong and I'm not the father, or Miranda decided she wanted to raise the child on her own. Quite frankly it wouldn't surprise me. She was very independent... very strong-willed...

6 CONTINUED: (2)

RIKER

You'd have to be to get by on Camor Five.

PICARD

Whether he's really my son or not, the fact is he's in danger. Bok tried to kill me six years ago... I have no doubt he intends to make good on his threat against the boy...

Riker acknowledges this grim fact...

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

entering orbit of Camor Five...

8 INT. MAIN BRIDGE

Picard and Riker now in the command area, Data at Aft Science, Worf at Tactical.

RIKER
Anything?

WORF
There are no Ferengi vessels within range of our scanners...

Data turns from aft science.

DATA
Captain, I have been unable to find any information about Jason Vigo's current whereabouts...

PICARD
What about his mother's?

DATA
No, sir.

Picard considers for a beat.

PICARD
Miranda was trained as a botanist... she used to talk about running a farm some day. We might start with the agricultural areas.

8 CONTINUED:

DATA
That would significantly narrow our search; the only cultivated land is on the southern continent, and there are relatively few people engaged in agricultural activities.

PICARD
There can't be too many non-Camorites among them. Try scanning for human life-signs.

Data works his console, and uncovers the following little by little.

DATA
I am detecting seven humans... three are female... however they are all too young to be Miranda Vigo.

PICARD
What about males?

Data works his console for a beat.

DATA
One is an infant... another is elderly... and two are middleaged.

PICARD
That's seven, you said there were eight humans.

DATA
(works)
I am having difficulty getting a clear reading on the eighth...
(works console)
-- the individual appears to be located approximately two kilometers beneath the planet's surface.

Picard and Riker exchange a glance over this odd information.

PICARD
Male or female?

8 CONTINUED: (2)

DATA
(off console)
Male... adult... between twenty and thirty years old.

Picard reacts -- it could be Jason.

RIKER
No one in their right mind would go that far underground alone.

PICARD
Unless he was forced to.

WORF
(off console)

Sir, I am reading seismic instability in the area. He is in danger.

8 CONTINUED: (3)

PICARD
Relay his coordinates to the Transporter Room and have them beam him aboard.

Picard starts for the Turbolift.

9 INT. TRANSPORTER ROOM (OPTICAL)

Picard steps into the room, where JASON VIGO is in the process of MATERIALIZING. He is a handsome youth of about twenty-three, wearing high-tech rock climbing gear that's covered in dust. He's in the position of someone who was just scaling a rock face.

When he fully materializes he whirls around --

JASON
What the... ?

He stops, confused by the sudden change in locale. He locks eyes with Picard and frowns, realizing that he's been beamed aboard a Federation Starship.

JASON
This is a Federation ship...

PICARD
That's right. I'm Captain

Picard... Jean-Luc Picard.

Jason doesn't seem to recognize the name...

JASON
(with irony)
I realize I wasn't supposed to be spelunking that cave, but don't you have something better to do?

He says this with an easy and disarming smile.

PICARD
We thought you were in danger.

9 CONTINUED:

JASON
Oh... well... I wasn't. Maybe you should just beam me back where I was?

PICARD
Are you Jason Vigo?

Jason is clearly taken by surprise; why are these people looking for him? He decides to dissemble.

JASON
I... know him. Is he in trouble?

Picard isn't entirely sure whether he believes him or not.

PICARD

In a manner of speaking... someone's made a threat against his life.

Jason's face blanches -- Picard's instincts tell him why...

PICARD
Jason... I'm an old friend of your Mother's. I came here because you're in danger.

Jason isn't about to keep pretending... he's too worried for that.

JASON
Why would anyone want to kill me?

Picard takes a breath and comes out with it.

PICARD
The person who made the threat is under the impression that... that you are my son...

Jason reacts to this bombshell... after a moment of stunned silence...

JASON
Am I... ?

PICARD
I don't know...

9 CONTINUED: (2)

JASON

My mother never told me who my father was... just that he was in Starfleet.

PICARD

Perhaps we should contact her... ?

Jason reacts, looks away...

JASON

She... died a few years ago...

Picard take in this sad piece of news.

PICARD

I'm sorry...

Jason nods, but says nothing.

PICARD

Jason... I think it's important that we find out one way or another. Would you be willing to permit a genetic test?

Jason acknowledges with a nod.

JASON

If I'm not your son... is this person still going to want to kill me?

PICARD

Once he's made aware of the fact, I expect he won't...

JASON
(wry)
In that case you won't mind my saying that I hope you're not my father...

Jason and Picard share a smile and start toward the door...

INT. SICKBAY

BEVERLY draws blood from Jason's neck with a DEVICE that looks like a hypospray. She takes the blood sample over to the Sickbay computers, and while she executes the genetic test, Picard and Jason continue to talk.

10 CONTINUED:

PICARD
What were you doing down in that cave? Are you a seismologist?

JASON
(shaking his head)
No, I just enjoy climbing.

PICARD
Without an antigrav harness... ?

JASON
They get in the way...

Picard keeps his reaction to himself.

PICARD
So... what do you do?

JASON
I'm... between jobs right now.

PICARD
I see...

Picard's at a loss as to what to talk about, and an awkward silence settles between them. Mercifully, Beverly calls them over to the MONITOR she's studying, which shows a DNA DOUBLE-HELIX STRAND rotating in place.

BEVERLY
Excuse me, gentlemen, but I have the results if you want to hear them.

They approach her, and she indicates the DNA on the monitor.

BEVERLY
(to Jason)
Your genetic code is a cross between the DNA of your mother, Miranda Vigo, and your father -- Jean-Luc Picard.

OFF their reactions...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. PICARD'S QUARTERS

where Picard has brought Jason to talk privately. Jason is walking around looking at Picard's things. He stops when he sees Picard's archaeological collection.

JASON
What is all this... ?

PICARD
Archaeological fragments I've collected over the years...

Picard crosses over and shows him a small stone with hieroglyphics on it.

PICARD
(continuing)
This is a Silvan glyph stone...

He shows him a TBD artifact.

PICARD
(continuing)
And this is a Gorlan prayer stick... it's extremely rare...

JASON
Is it valuable... ?

PICARD
Not really. Only to students of archaeology like myself. Still, I had to give up a very old bottle of Saurian brandy for it.

JASON
I'd say you got taken.

PICARD
Perhaps... but I value it nonetheless...

11 CONTINUED:

JASON
On Camor, something has value if you can eat it or sell it... everything else is a luxury.

Picard sets down the artifact, uncomfortable, not knowing how to reach out to this defensive young man. After a beat...

PICARD
Would you like some tea?

JASON
No. Thanks.

PICARD
Something else?

Jason shakes his head, unforthcoming. Picard goes to the replicator.

PICARD
Tea, Earl Grey, hot.

Neither man talks until we hear the SOUND of the replicator and Picard gets his tea. He turns back to Jason, gamely tries to proceed.

PICARD
Well. I'm sure this whole thing is as much a surprise to you as it is to me...

Jason gives a small shrug.

PICARD
I'll be honest with you, Jason. I was with your mother for only a short time. I would like to have known her better... but it didn't work out that way.

This seems to have touched a chord. Jason looks down, gives a small nod.

11 CONTINUED: (2)

PICARD
You look a lot like her -- it's your eyes, I think...

Again, Jason doesn't reply, though we get the feeling there are a lot of feelings churning inside him.

PICARD

(continuing)
I want to be clear about one thing -- your mother didn't tell me about you. If she had... I would have been part of your life.

Jason turns and looks Picard in the eye for maybe the first time in the scene.

JASON
I guess that's not what she wanted.

There's a moment of awkward silence, then Jason stands.

JASON
I think I'd like to go back to the surface.

PICARD
It would be best if you stayed aboard the Enterprise... until we can resolve the situation with Bok.

JASON
What is the situation with Bok, anyway? Why does he want me dead?

PICARD
Years ago, I was forced to destroy a starship that was under his son's command. Apparently Bok feels it would be fitting vengeance to kill my son.

Jason absorbs this.

11 CONTINUED: (3)

JASON
I can't hide forever.

PICARD
Of course not. We're trying to locate Bok... I intend to confront him, settle this matter.

JASON
How long will that take?

There's no real answer to the question.

PICARD
I assure you -- no one's more eager to get this behind us than I am.

Jason stares at him for a beat, then shrugs.

JASON
Where do I stay?

PICARD
We'll give you quarters.

Jason grabs his backpack, heads for the door.

JASON
Okay. Let's go.

PICARD

Jason... your being here... I hope it will give us the chance to get to know each other.

Jason looks away, doesn't respond to the offer of friendship Picard has made. He EXITS, and Picard is left with nothing to do but follow.

12 INT. MAIN BRIDGE (OPTICAL)

Riker in the command area, Worf at Tactical. Picard is with Data and GEORDI at aft science.

GEORDI
We managed to shut down the probe's power systems so we could beam it aboard, but it's not going to be easy to figure out where it came from.

12 CONTINUED:

DATA
Bok took the precaution of encrypting the probe's navigational systems so that we would be unable to decipher its flight path.

GEORDI
We ran an analysis of the probe's hull -- from the energy signatures and particle deposits we found, it looks like it travelled through a Dichromic Nebula, was exposed to

an intensive gravimetric distortion, and passed within a light year of a class four pulsar.

DATA
Those phenomena are relatively common -- we would need to identify at least one of them specifically in order to postulate a flight path.

Picard gives a frustrated nod.

PICARD
Understood.

WORF
(off console)
Sir, incoming message from Daimon Birta.

PICARD
On screen.

12 CONTINUED: (2)

Worf works his controls and a grand looking Ferengi APPEARS on the VIEWSCREEN -- DAIMON BIRTA. He's speaking from a Ferengi ship's Bridge, and behind him we see a BANNER that bears his personal crest.

PICARD
Thank you for taking the time to talk to us, Daimon.

BIRTA
I understand you have a problem.

PICARD
Yes, it concerns Daimon Bok.

BIRTA
Bok is no Daimon. He was relieved of command six years ago -- he was unstable, dangerous. We had to confine him to Rog Prison.

PICARD
But he's no longer there?

BIRTA
(matter of fact)
He was able to buy himself out about two years ago.

PICARD
Buy himself out?

BIRTA
He paid his debt to society.

Picard decides not to get into this.

PICARD
Considering that he is dangerous and unstable, I trust you've kept track of him?

BIRTA
He's a private citizen. We take no responsibility for him.

Picard feels himself growing frustrated.

PICARD
I see. Do you have any idea of his present whereabouts?

12 CONTINUED: (3)

BIRTA
I understand he was seen in the Dorias cluster not too long ago...

Picard can't help but frown at the vagueness of this information (behind him, however, Data and Geordi take this information and set to work).

PICARD
That cluster consists of over twenty star systems...

Birta smiles as if it were nothing.

BIRTA
You don't have to thank me, Captain.

And with that the VIEWSCREEN returns to a starfield. Geordi turns from the console where he and Data are working.

GEORDI
Believe it or not, sir -- that might've given us the fix we needed. There's a nebula in the Dorias cluster that matches the

particle signature we found on the probe.

DATA
(working)
There is a class four pulsar three light years from the nebula -- my calculations indicate that the probe was launched in the Xendi Kabu system.

PICARD
(to helm)
Plot a course and take us out of orbit.

Off Picard's steely determination...

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

13A INT. BEVERLY'S OFFICE

where Beverly is working. After a moment, Picard appears at the door. Beverly smiles and waves him in.

BEVERLY
Jean-Luc... come in.

As he takes a seat --

PICARD
I think I need to talk to a parent.

Beverly understand immediately, smiles.

BEVERLY
What's he like?

Picard takes a moment, tries to assess the question.

PICARD
I'm not sure I can tell you. He's put up so many barriers... I don't really know what's underneath.

BEVERLY
It would certainly be understandable if he couldn't accept you right away...

PICARD
I can't imagine that he'll ever accept me. He won't even talk to me.

Beverly ponders this, wants to offer help.

BEVERLY
Keep in mind... he's had twenty years to be angry that his father wasn't there... it'll take time to get over those feelings -- but I think it's possible.

13A CONTINUED:

PICARD

Perhaps. But surely it would be wrong of me to force the issue.

Beverly senses a kind of relief in Picard as he says this.

PICARD
(continuing)
He's made it clear he doesn't want to pursue a relationship... I believe I should respect his feelings.

Beverly takes a beat... speaks carefully...

BEVERLY
Of course you want to take your cues from him... move slowly... but you might want to keep trying to get through those barriers.

But Picard clings to his choice.

PICARD
What I sense about this young man... is that he's very independent.
(beat)
I think it's best if I leave him alone. Let him come to me if he wants.

Beverly regards him, smiles, shrugs, knowing him well enough not to engage in an argument.

BEVERLY
Maybe you're right.

(beat)
I just think you should consider
one thing.

He gives her a questioning look.

BEVERLY
(continuing)
Are you really thinking about
what's best for Jason... or
easiest for you?

And for that insightful question, Picard has no answer.

14 INT. JASON'S QUARTERS

where Jason is now in CIVILIAN CLOTHES. He's working on his climbing gear, wrapping and knotting ropes, etc. The door CHIMES.

JASON
Yeah...

The door opens, revealing TROI in the doorway. Jason can't help but notice what an attractive woman she is.

TROI
Hello, Jason. I'm Deanna Troi...
the ship's Counselor.

JASON
Come in...

He steps aside so she can ENTER, giving her a subtle, appreciative glance as she passes. He gestures for her

to take a seat.

JASON
Did Captain Picard ask you to come talk to me?

TROI
No... I just came to see how you were doing. A lot's happened in the last few hours... I thought you might want to talk about it.

JASON
I'll be all right...
(smiles)
People have wanted to kill me before...

We're seeing another side of Jason -- while he was taciturn with Picard, he's charming and roguish with Troi.

TROI
But you've never met your father before.

JASON
I have to admit I never thought I would.

14 CONTINUED:

TROI
It must be somewhat overwhelming...

Jason looks at her... he's playing her, gauging her responses to him, adopting a vulnerability.

JASON
I am a little shaky.

TROI
Of course. That's only natural.

He gives her an endearing smile.

JASON
But you know what? Just talking to you... I feel better already.

Troi's instincts are flagged... this doesn't have the sound of sincerity.

TROI
How did you feel about the Captain -- about your father?

JASON
(shrugs)
He's okay. A little stiff.
(beat)
Where are you from?

TROI
I was born on Betazed...

JASON
Do all the women there have eyes like yours?

14 CONTINUED: (2)

Troi realizes she has to deal with the situation.

TROI
Jason... I came here to talk to you because I'm the ship's counselor... if you don't want to talk to me in that way, I think I should go.

He backs off immediately, tries to make it seem as if she's over-reacting.

JASON
Fine...

She stands and crosses toward the door.

TROI
You're welcome to make an appointment to come by my office.

He flashes her another smile.

JASON
Maybe I'll do just that.

She EXITS and the door closes... he smiles to himself, enjoying the game.

15 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it drops out of warp.

16 INT. PICARD'S QUARTERS

where he's asleep in bed. After a moment, we hear the sound of a man's voice... soft, taunting...

BOK
(off screen)
Picard... can you hear me?

Picard wakes... and finds himself staring into Daimon Bok's eyes. The Ferengi stands at the foot of the bed, ominous, menacing...

BOK
(continuing)
I will kill him, Picard. And there's nothing you can do about it.

16 CONTINUED:

Picard quickly reaches over to activate the COMPAD by his bed.

PICARD
Security to Captain's quarters.

When he turns back the Ferengi is gone. Picard only took his eyes off him for a second and there was no sound to indicate transport -- it's as if Bok vanished into thin air.

Off Picard's expression we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

17 INT. ENGINEERING

Twenty minutes later. Picard and Worf watch Geordi as he works a console.

WORF
Our shields were up; how could he have beamed through them?

GEORDI
I don't think he did. Sensor logs don't show any sign of an intruder.

PICARD
Could it have been another hologram?

GEORDI
I don't think so... something has to generate a hologram -- we would have detected it.

Picard considers for a moment.

PICARD
Bok once used a mind control device to make me hallucinate.

GEORDI
That device gave off a very specific energy signature... I'm not reading anything like it.

WORF
Could he have modified the device so he could use it without being detected?

GEORDI
It's possible... I'll recalibrate the sensors to scan for low intensity transmissions. And just to be sure, I'll sweep your quarters with a resonance scanner.

PICARD
Good. Keep me posted.

Geordi moves off, and Picard turns to Worf.

17 CONTINUED:

PICARD
I want you to assign a security detail to Jason.

WORF
What about yourself?

PICARD
I'm not the target of Bok's threats. Jason is.

Picard heads for the door. But before he gets there, Data intercepts him.

DATA
Captain, I have compiled all available records pertaining to Jason Vigo's criminal record, and --

PICARD
(cutting him off)
His criminal record?

DATA
Yes, sir. He has been charged three times for petty theft, twice for disorderly conduct, and several dozen times for trespassing.

PICARD
Trespassing?

DATA
I believe the charges were related to his climbing activities in the caves underneath the planet's surface.

Picard looks dismayed. Data misinterprets the Captain's reaction.

17 CONTINUED: (2)

DATA

(continuing)
This is the information you requested, is it not?

PICARD
Yes, thank you.

Preoccupied by what he's just learned, Picard turns and EXITS. Off Data's face as he watches him go...

18 INT. TEN FORWARD

It is morning. Jason is getting a GLASS of ORANGE JUICE from the BARTENDER. When he crosses away, TWO SECURITY OFFICERS follow him -- a male N.D. named GARVEY, and female, LIEUTENANT RHODES.

He crosses up to look out the windows for a moment, but finds that it's hard to relax with the guards so close.

JASON
What was your name again?

RHODES
Lieutenant Rhodes.

JASON
Actually, I meant your first name.

Jason asks this with a smile, and Rhodes momentarily lets down her business-like demeanor.

RHODES
Sandra...

JASON
Well, Sandra... do you think you

could give me some room?

RHODES
We're supposed to be keeping an eye on you.

JASON
Don't you think you can keep an eye on me from over there?

Reluctantly, Rhodes and Garvey withdraw... Jason turns back to the starscape, taking it in. He goes to take a sip of his juice but strangely, his hand starts to shake -- he tries to make it stop, but it only gets worse.

18 CONTINUED:

Not wanting anyone to see, he hurriedly sets the glass down on a nearby table.

Suddenly --

PICARD
(off-screen)
Good morning...

Jason turns to see that Picard has come up behind him.

JASON
I thought you said your ship was the safest place I could be.
(off reaction)
Why the guards?

Picard isn't happy about having to divulge the reason.

PICARD
Because... Bok appeared in my quarters last night.

Jason gives him a wary, surprised look.

PICARD
It may not have been Bok -- just an image of him. We're investigating.

JASON
Look, maybe you should just drop me off somewhere and let me watch out for myself.

PICARD
I don't think that's wise...

JASON
I've been doing it since I was fifteen.

PICARD
I know you have. But Bok is extremely dangerous. He has a starship, technology --

18 CONTINUED: (2)

JASON
All right, all right. I'll stay here.

There is an uncomfortable moment as Jason stares out the window, simmering. At his point, the easiest thing for Picard would be to leave. But Beverly's question nags him, and he tries to hang in there, keep drawing Jason out.

PICARD
You seem to enjoy rock climbing. Our Holodeck can create some very challenging climbs.

Jason turns and looks at him.

PICARD
(continuing)
Why don't I take you down there and show you how to use the programs?

JASON
Thanks. But I can figure it out myself.

PICARD
Perhaps we could do a climb together...
(off Jason's look)
I'm probably not as skilled as you, but I'm not inexperienced.

JASON
I kind of prefer to climb alone.

PICARD
Of course.
(beat)

There are other sports programs... fending, for example. Have you ever fenced?

JASON

Hardly.

PICARD

I think it might appeal to you. It's very physical... demanding --

18 CONTINUED: (3)

Jason understands what Picard is trying to do... and finds the whole situation unbearably awkward.

JASON

Look... I'm sorry...

(beat)

I appreciate what you're trying to do. But Captain --

(shakes his head)

Captain, father, Jean-Luc -- I don't even know what I'm supposed to call you... after this thing with Bok is over, I'm leaving. So when you think about it, there's really not much point in our getting acquainted.

Picard is silent. The barriers are still erect.

JASON

(continuing)

Let me know when you catch him,

all right?

Jason turns and crosses away to EXIT Ten Forward, followed by the guards. Off Picard's face as he watches him go.

19 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47829.1. We've been in the Xendi Kabu system for over three hours, and still no sign of Bok.

20 INT. MAIN BRIDGE

Picard and Riker in the command area, Data at Ops, Worf at tactical. Data complete an operation on his console and turns to Riker.

DATA
I have completed a subspace scan... there is an energy residual that suggests that a Ferengi vessel, possibly several, was in this area within the last eighteen hours.

20 CONTINUED:

Picard takes this in. Geordi's com voice sounds.

GEORDI'S COM VOICE

La Forge to Bridge.

PICARD

Go ahead.

21 INT. PICARD'S QUARTERS

Geordi stands at the foot of Picard's bed, holding a SCANNER like the one used in "Eye of the Beholder."

GEORDI

I've scanned your quarters, sir... I haven't been able to find anything that would explain Bok's appearance.

PICARD'S COM VOICE

Understood.

22 INT. MAIN BRIDGE (OPTICAL)

Picard lets out an exasperated breath, hating to feel this powerless. At the same time, Worf spots something on his console.

WORF

(with surprise)

Captain, I am detecting an object five thousand kilometers off our starboard bow -- it is another probe.

PICARD

Why didn't we detect it before?

WORF
It must have been cloaked, sir --
it appeared out of nowhere.

PICARD
On screen.

On the VIEWSCREEN we see a PROBE identical to the first one Bok sent. Picard and Riker get to their feet and gaze out at the rapidly approaching craft.

PICARD
(continuing)
Another holographic device?

DATA
I do not believe so, sir.

Worf reacts to his console.

WORF
(urgent)
Captain, the probe's systems are overloading.

22 CONTINUED:

RIKER
Red alert. Shields up!

On the VIEWSCREEN the probe EXPLODES in a BURST OF BLINDING LIGHT...

22 CONTINUED: (2)

After the initial burst, the light spasmodically continues, FLASHING ON AND OFF RAPID FIRE in a complicated pattern, like an erratic pulsar.

In a few seconds, it's over -- all we see on the Viewscreen is an empty starfield.

RIKER
(to Worf)
Damage report.

WORF
No damage, sir.

DATA
Captain, I do not believe it was meant as an attack, but rather as a message.

Data studies his console as he speaks.

PICARD
A message?

DATA
In B'Zal, a Ferengi code which uses an alternating pattern of light and darkness.

PICARD
Can you translate it?

DATA
I am attempting to do so...
(works)

The message appears to read: "My revenge is at hand."

Picard's frustration is etched in his face.

PICARD
He's proved he can get to us whenever he wants. What's he waiting for?

Off Riker's face as he watches Picard EXIT to his Ready Room.

23 INT. READY ROOM (OPTICAL)

where Picard is sitting at his desk, studying his computer screen. After a moment, he stands and crosses to the Replicator.

PICARD
Tea, earl grey -- hot.

23 CONTINUED:

He takes the CUP from the slot and when he turns back to his desk he sees that Bok is sitting in his chair. It's as if he appeared out of thin air. He smiles at Picard, mirthless.

BOK
If you want me to stay and talk you'd better not call for security this time...

Picard decides not to call Security and see if he can

get any information out of him.

BOK
How do you like your boy, Captain? Is he everything you'd always hoped for?

PICARD
It's a risky game you're playing, coming here. Next time we'll be ready for you. Why don't we settle this now?

BOK
How do you propose to do that, Picard? You murdered my son.

PICARD
It was self-defense. He fired on my ship.

BOK
You were in Ferengi space!

23 CONTINUED: (2)

PICARD
I didn't know that. If he'd told me I would have withdrawn.
(beat)
I'm sorry, but there's nothing I can do to bring him back.

BOK
How touching. But your apology is

worthless to me. And I demand
that you repay me for my loss.

PICARD
(firm)
You can't put a price on a life.

BOK
Oh, but you can, Picard. You can
pay me with your son's life.

PICARD
No...

That mirthless grin spreads back over Bok's face.

BOK
I'm afraid you don't have any
choice. I insist on being paid...

Bok spins the chair around a full revolution... when it stops and he's facing Picard again he begins to DEMATERIALIZE in a strange, new TRANSPORTER EFFECT -- it's silent, and a little faster than what we're used to seeing.

He's gone... Off Picard's grim expression...

24 INT. SICKBAY

Beverly is studying a readout on the main console -- a PATIENT is laid out on the center bio-bed. After a beat Beverly turns to a nearby N.D. NURSE.

BEVERLY
That should do it, but let's run
a level-three bio-scan just to be

sure.

The Nurse acknowledges and starts to cross away. Suddenly a COM VOICE interrupts.

24 CONTINUED:

LT. RHODES'S COM VOICE
Rhodes to Sickbay! Medical emergency -- deck nine, section four!

Beverly grabs a MEDKIT and heads for the door, the nurse right behind her.

25 INT. JASON'S QUARTERS

The two security officers step out of the way as Beverly and the nurse rush into the room. There, on the floor, Jason is twisting and thrashing in some kind of violent, convulsive fit.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. SICKBAY

Jason is sitting up now, recovered but still shaken by what happened. Beverly is scanning him with a TRICORDER; Picard stands nearby, the guards at a distance.

BEVERLY
Have you ever had a seizure like this before?

As Jason talks, Beverly starts to prepare a HYPOSPRAY.

JASON
Not really... sometimes my hands shake... but it's never been that bad.

Jason is shaken, concerned as to what it all might mean.

BEVERLY
When did it first start to happen?

JASON
A few months ago... do you have any idea what's wrong with me?

What's happened has made Jason more vulnerable than we've ever seen him. Beverly is gentle but candid.

BEVERLY
You have a condition called Forrester-Trent syndrome. It's a degenerative neurological disorder -- very rare.

Jason's face blanches when he hears this --

PICARD
What do you mean degenerative?

BEVERLY
If it goes untreated, it can lead to paralysis... even death. I'm starting you on a neuro-stabilization regimen. If we're lucky, we should be able to halt the degeneration, maybe even reverse it.

26 CONTINUED:

Jason is silent as Beverly administers the hypo; he's trying to get his mind around everything that's happened.

BEVERLY
(continuing)
The disease is hereditary.
(glances at Picard)
I know your father doesn't have it... was your mother prone to seizures?

JASON
Not that I know of.

Beverly considers what this might mean.

BEVERLY
There have been a few reported cases where the disease was instigated by random mutation...

(to Picard)
I'll run a micro-cellular scan to
see if that's what happened.

Picard acknowledges with a nod.

BEVERLY
(continuing, to Jason)
In the meantime, I want you to
take it easy, get some rest.

Jason nods and soberly EXITS the room... Beverly turns to Picard, who's face shows his deep concern.

PICARD
Is he going to be all right... ?

BEVERLY
I wish I could say for certain.
There's no way to know how he'll
respond to the treatment.

PICARD
Is there any... facility we can
take him to -- where they might
have special expertise?

BEVERLY
I'm afraid there isn't. But I'll
do everything I can.

26 CONTINUED: (2)

PICARD
I know you will... I'm sorry.

It's just hard for me to accept
that there's nothing I can do...

Beverly smiles gently.

BEVERLY
I understand...

PICARD
I've been thinking about what you
said the other day. You were
right, you know. I convinced
myself Jason didn't want me to
reach out to him...
(beat)
Because I don't have the faintest
idea how to do it.

Beverly regards him tenderly. Rarely does one see Jean-Luc Picard at a loss.

BEVERLY
I don't think anyone is born
knowing how to be a parent. You
kind of figure it out as you go.

PICARD
But nothing I try seems to work.

BEVERLY
(a small smile)
I think anyone who's had a child
can relate to that.
(beat)
If there's one quality parenthood
tends to require -- it's patience.

PICARD
I'm just not sure that's going to be enough in his case.
(beat)
I found out he has a criminal record. Nothing terribly serious -- petty theft, that sort of thing -- but... he's a grown man. Is it too late for him to turn around?

BEVERLY
That's really up to him.

26 CONTINUED: (3)

BEVERLY
Maybe. But you can't blame yourself for not having been there. All you can do is be there for him now.

He smiles back at her. Just talking to the voice of experience is soothing.

PICARD
And be patient.

BEVERLY
And be patient.

27 INT. READY ROOM

Geordi and Data are scanning the room -- Data has a TRICORDER, Geordi has the SCANNER that he used in Picard's quarters. Picard ENTERS from the Bridge.

GEORDI
I think we've found something...

Data indicates the chair.

DATA
Bok was in direct contact with this chair for an extended period... it is showing a distinctive subspace signature as a result.

GEORDI
We think he's using some sort of... subspace transporter to beam aboard the Enterprise.

Picard reacts with surprise.

PICARD
My understanding is that such devices were impractical.

DATA
The Federation abandoned its research in the field because the technology was found to be unreliable... as well as extremely energy intensive.

27 CONTINUED:

GEORDI
In order to transport matter

through subspace, you have to put it into a state of quantum flux -- it's very unstable.

DATA

The quantum effect would explain why our sensors did not detect Bok's presence.

GEORDI

It would also explain why he was able to penetrate our shields.

PICARD

What range would this kind of transporter have?

DATA

In theory it could operate over several light years.

GEORDI

That means the probe that exploded could have been beamed into position from some point outside sensor range.

DATA

If Bok uses his transporter again, we may be able to trace the subspace signature and locate his ship.

Picard acknowledges, considers everything he's heard.

PICARD

Is there any way to keep him from

beaming aboard the Enterprise again?

GEORDI
I don't think there is...

PICARD
If he has the ability to beam aboard, he might be able to beam someone away.

DATA
It is a possibility.

27 CONTINUED: (2)

PICARD
I'm concerned that he's going to try to take Daniel -- is there any way we can protect him?

Data and Geordi consider for a beat.

GEORDI
We could keep a signal lock on him at all times... if Bok tried to beam him away, we might be able to keep him from getting a pattern lock.

DATA
In order to do so, we would have to tie the ship's subspace field coils into the transporter system.

PICARD

Make it so.

They acknowledge, and Picard turns and EXITS.

28 INT. CORRIDOR

Picard approaches the entrance to the Holodeck.

PICARD

Open.

The doors open and Picard steps inside.

29 INT. HOLODECK/CAVES

Picard finds himself standing at the base of a rockface, which Jason is scaling free-hand -- that is, without ropes or other gear.

Picard approaches Rhodes and Garvey.

PICARD

Would you mind waiting outside?

Rhodes and Garvey EXIT. We HEAR the sound of the door opening and closing behind them. Picard sees that Jason has reached a LEDGE of sorts and pulled himself on to it in order to rest.

He walks over to the foot of the rock-face and starts to climb -- Jason watches as Picard expertly scales the rockface. He can't help but be impressed by his skill...

30 THE LEDGE

as Picard pulls himself on to it and catches his breath.

JASON
Not bad...

There are small crushed pebbles on the ledge that Jason, being a little uncomfortable in Picard's presence, might occasionally toss into the distance.

PICARD
I like climbing. There's something about... literally having your fate in your own hands.

A small laugh from Jason.

JASON
I know.

PICARD
I came to tell you that we may have found a way to locate Bok's ship... this might be over soon.

30 CONTINUED:

Jason gives him a surprised look.

JASON
You came all the way up here just to tell me that?

PICARD
I thought it might make you feel better.

JASON
Thanks.
(beat)
That was nice of you.

There is a slight receptivity in Jason that hasn't been present before. Picard decides to take advantage of the thaw. Jason has steadfastly refused to talk about himself... but maybe there's another way in.

PICARD
Jason... after your mother and I parted... I lost track of her completely.
(beat)
I'd like to know more about what happened to her... if you don't mind telling me.

The barriers reset themselves slightly.

JASON
Like what?

PICARD
Well... why did you go to Camor? It seems an unlikely place for a woman and a child...

There is a brief silence... as though Picard has touched a nerve. After a beat --

JASON
You know what she was like...

There is a tone in Jason's voice that is new -- vulnerable.

30 CONTINUED: (2)

JASON
See a stray cat -- take it in.
See someone cold -- give them your coat.

PICARD
(smiling)
That was Miranda, all right.

Jason takes a breath, hesitates for a moment, as though he's not going on. But it's as though talking about his mother provides an access to his feelings that comes in no other way. --

JASON
She heard about the children on Camor who'd been orphaned during the Cardassian war.

PICARD
(understanding)
I see...

JASON
(beat)
I was only ten when we went there.
I remember her telling me about

all the boys and girls who didn't have anybody to take care of them...

This is as much talk as Picard has heard from Jason. Picard is silent, listening carefully.

JASON

So she found this big house... practically falling apart... and started rounding up children.

(beat)

Eventually, there were over forty of them...

(beat)

She called it a school. She got up before dawn and she went to bed after midnight and in between she never stopped working. She taught everyone to read... she grew vegetables in hardpan to feed us... and she made sure we knew how to sing.

(wry laugh)

That was important in a place like Camor...

30 CONTINUED: (3)

He trails off. Picard waits.

JASON

Then one day... two men attacked her... on the street in broad daylight... for the food she was

carrying...
(beat)
If she'd just given it to them, they probably wouldn't have hurt her. But she knew we needed the food...
(beat)
So they killed her.

Simple words that carry a big wallop.

PICARD
I'm sorry...

JASON
Don't be sorry for me. My mother made sure we were all tough enough to make it.

Picard realizes that sheer determination covers a wellspring of pain.

PICARD
Jason... isn't there some way I can be a father to you?

No answer.

PICARD
My father and I were estranged... he thought I should stay home and tend the vineyards and I wanted to join Starfleet. He died before we could come to terms about it... and I've regretted that all my life.
(beat)

I don't want the same thing to
happen to us.

Jason is touched by the gesture... but can't shake the demons inside him. Anguished --

JASON
Don't you understand? I'm not
anyone you'd want for a son.
(MORE)

30 CONTINUED: (4)

JASON (Cont'd)
Trust me -- if you knew anything
about me, you wouldn't be trying
so hard.

PICARD
That's not so...

Jason can't withhold it any longer -- if Picard's going to be so blind, so naive, he'll lay it out.

JASON
No? Well let me spell it out for
you. I've been in trouble since
I was a teenager... I steal, I
lie, I use people. I'm a
criminal. That's what your son
is.

PICARD
(beat)
I know.

Surprised, Jason turns to him.

PICARD
I'm aware of your trouble with the Camor authorities.

JASON
You are?

PICARD
It doesn't change anything. You're still my son. And, like it or not, I'm your father. I don't know what that means, but I know it means something. That we're... connected...

Picard senses that Jason is listening -- and that his words have had an impact.

JASON
(very quietly)
Yes...

A brief silence. Where do they go from here?

PICARD
At the very least...
(smiles)
-- I know you'll never look at your hairline the same way again.

30 CONTINUED: (5)

Jason can't help but smile at this. They look at each other for a moment... there's a connection between them, nothing earth-shaking, but it's a first step...

PICARD
Come on -- let's get to the top of this thing...

As they start to stand and turn to look at the rockface above them...

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse.

32 INT. BEVERLY'S OFFICE

Beverly is working at her desk. After a beat, Picard ENTERS -- he's in a great mood, full of energy...

PICARD
You wanted to see me?

BEVERLY
It's about Jason...

He sees the look on Beverly's face -- it's clear she has major news for him. He sinks into a chair, prepares himself for the worst.

BEVERLY
(continuing)
I finished the micro-cellular scan I was running... there's something you need to know...

Off this moment...

33 INT. BRIDGE

Riker has command, Data at Ops, Worf at tactical. N.D.s as needed. Riker is handing a PADD back to an N.D. after having checked something over... suddenly --

DATA
(off console)
Sir... sensors detect a subspace carrier wave heading toward the ship...
(works)
-- its signature is consistent with Bok's transporter.

RIKER
Can you tell what part of the ship it's headed toward?

DATA
(works)
Not yet, Commander.

RIKER
(to Worf)
See if you can track the signature and locate Bok's ship.
(to Com)
Geordi, are you ready down there?

GEORDI'S COM VOICE
I've got a signal lock on Jason.

RIKER

Riker to Captain --

34 INT. BEVERLY'S OFFICE

where Picard and Beverly are still talking.

PICARD
Picard, here.

RIKER'S COM VOICE
Bok is trying to use his transporter.

Picard stands and heads for the door --

35 INT. BRIDGE

DATA
(off console)
The transporter beam is focusing on deck nine, section four.

RIKER
Jason's quarters...

35A INT. TRANSPORTER ROOM

where Geordi is working the console.

GEORDI
I'm on it, Commander.

36 INT. CORRIDOR

as Rhodes and Garvey EXIT to --

37 INT. JASON'S QUARTERS (OPTICAL)

as Rhodes and Garvey burst into the room. Jason turns away from the replicator where he was standing --

JASON
What's wrong?

Suddenly Jason starts to DEMATERIALIZE via the same TRANSPORTER EFFECT that Bok used earlier.

RHODES
(hits combadge)
Security to Bridge -- Bok is beaming Jason off the ship!

Jason stares in horror at his hands as they fade...

38 INT. TRANSPORTER ROOM (OPTICAL)

where Geordi is urgently working the transporter console.

GEORDI
Initiating transport, now --

On the platform, we see Jason's body PARTIALLY MATERIALIZE (this should be the familiar Starfleet effect).

GEORDI
(continuing)
I'm losing his signal...

Jason's body starts to DEMATERIALIZE (this should be Bok's transporter effect). Picard ENTERS the room and sees what's happening --

GEORDI
(continuing)
Bok's re-establishing his lock...

Without hesitation, Picard moves toward the transporter pad -- if necessary, he intends to throw himself into the beam and be transported away as well.

38 CONTINUED:

But it's too late -- Jason's body completely VANISHES before he can get there. Off Picard's face as he realizes Jason is in Bok's clutches...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

39 INT. MAIN BRIDGE (OPTICAL)

Riker in the command area, Data at Ops, Worf at Tactical. N.D's as needed. Picard ENTERS from the Turbolift; his step is urgent.

PICARD
Have you been able to locate Bok's ship?

DATA
(as he works)
No, sir. The subspace signature left by his transporter is decaying more rapidly than predicted -- it may not be possible to trace it.

Picard takes in this grim news. Worf reacts to something on his console --

WORF
(urgent)
Sir, another probe has materialized five hundred kilometers to starboard...
(off console)
-- it is sending a transmission.

PICARD
On screen.

The VIEWSCREEN fills with Bok's face, ugly with hate and triumph. This is a pre-recorded message, not a conversation.

BOK
This is a very special day, Picard. Fifteen years ago you took my son away from me... today, I will take yours away from you. It will be... our anniversary.

Bok steps aside and behind him we can see Jason in shackles. Bok steps towards him and pulls out the curved knife...

39 CONTINUED:

BOK
I wanted you to see him one last time... so you could cherish his memory forever...

And with that, the transmission ends and the VIEWSCREEN reverts to a starfield. Bok's message is ominous, but there's an opportunity in it.

DATA
I have traced the transporter beam Bok used to send the probe -- His ship is holding position approximately three hundred billion kilometers from here...

Picard reacts -- this is a long way away.

PICARD
Plot a course -- maximum warp.

When he gives this order it's with the knowledge that it may be futile.

RIKER
(quiet)
Even at warp nine we won't get there for almost twenty minutes...

Picard acknowledges with a grim nod...

PICARD
(to Data)
The modifications you made to our Transporter... is there any way you could try a subspace transport from here and get me aboard Bok's ship?

DATA
It may be possible, but it would not be advisable.

That's good enough for Picard.

PICARD
(to Data)
You're with me.

And with that, Picard turns and heads for the Turbolift -- Data and Riker exchange a glance, then Data stands and follows the Captain. Off this moment...

40 INT. FERENGI BRIDGE

TWO N.D. FERENGI operate the ship while Bok speaks with his captive.

Jason is using his street skills, trying to figure a way to survive.

JASON
You know... if you're trying to make Captain Picard suffer,

killing me won't do it.

Bok looks at him questioningly.

JASON
We didn't exactly hit it off. I think I'm something of an embarrassment to him.

But Bok is no dummy.

BOK
You're lying. Picard would never reject his own son.

JASON
I mean it -- he cares more about his crew than he does about me.

BOK
You are a clever young man. But I do not believe that Picard will be unaffected by your death.

Hearing this, one of the Ferengi -- TOL -- steps forward.

TOL
Daimon... if you kill him, the human will not pay the ransom.

Bok twirls around to angrily face his crewman.

BOK
He will... Picard won't know the boy is dead until it's too late...

Although he's not convinced of this, the Ferengi is cowed by Bok's anger --

TOL
Yes, Daimon...

The Ferengi exchange uncertain glances... Bok turns back to Jason...

41 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hurtles by at warp.

42 INT. TRANSPORTER ROOM

Geordi is at the wall panel, Data at the main console -- both are working urgently. Picard is on the pad with a PHASER in hand.

GEORDI
There... I've aligned the field coils...

DATA
The phase dampers are in synch... standing by to modulate the transport pattern...

GEORDI
Sir, we might be able to get you over there, but I don't see how we're going to get you back.

PICARD
We'll deal with that when the time

comes.

42 CONTINUED:

Data and Geordi hear the resolve in his voice and don't argue.

GEORDI
The transport is going to take longer than normal... we're going to have to shunt your pattern through the subspace field coils...

PICARD
Understood...

DATA
Initiating transport sequence... now...

As Data and Geordi work...

43 INT. FERENGI BRIDGE (OPTICAL)

where Bok is standing near Jason with the knife.

JASON
Look... maybe we could make a deal.

BOK
What kind of deal?

JASON

Tell my father you killed me...
Put a phaser burn on my shirt and
send it to him. He'll think I'm
dead. That's what's important,
isn't it?
(beat)
I have friends on Camor Five
who'll make it worth your while.

BOK
I understand your desire to live.
But I want Picard to see your body --
so there will be no doubt.

43 CONTINUED:

Suddenly Picard MATERIALIZES on the Ferengi Bridge in an effect that is a cross between Bok's transporter and ours.

It takes a moment for Picard to get his bearings... the N.D Ferengi scramble for their weapons, and Bok raises the knife and puts it to Jason's throat. Picard takes aim at Bok just as the N.D Ferengi take aim at him...

PICARD
Lower your weapons or Bok is
dead...

It's a stand off -- the Ferengi look at Bok for instructions...

BOK
Lower yours... or your son dies.

Picard fixes Bok with an even stare --

PICARD
You know as well as I do, Bok... he's not my son.

Bok is stunned by Picard's words... as is Jason...

PICARD
I know what you did... Miranda Vigo is Jason's mother... but, I am not his father... it only appeared as if I were because you resequenced his DNA...

The Ferengi are as surprised to hear this as Jason is.

PICARD
But your technique was flawed... Jason began to suffer from a neurological disorder... when my ship's Doctor investigated its cause, she discovered what you'd done...

Bok can't believe his plan is unraveling before his eyes...

TOL
(despondent)
Now he'll never pay the ransom...

Picard realizes what Bok has been doing; he addresses Bok's crew --

43 CONTINUED: (2)

PICARD
There was never going to be any ransom. All Bok has ever cared about was vengeance.

TOL
Is this true, Daimon?

PICARD
He is no longer a Daimon -- he was stripped of command.

Bok's anger flares.

BOK
They had no right to do that to me.

Picard ignores him, keeps working on the others.

PICARD
He lied to you so you'd help him carry out his plan.

The Ferengi are looking at each other, uncertain.

PICARD
(continuing)
The Enterprise is closing in on your position... if you let us both go now, you won't be attacked.

BOK
Your crew won't attack -- not

while you're on board.

PICARD
They'll cripple your vessel and keep you here until the Ferengi authorities arrive.

Picard turns to the crew.

PICARD
(continuing)
You'll have a great deal of explaining to do... your only hope is to turn Bok over to them and tell them that he deceived you.

Tol makes his decision -- he steps toward Bok and takes the knife from him at gunpoint. Bok looks at him, he can't believe they're turning on him...

43 CONTINUED: (3)

Tol explains himself --

TOL
(it's nothing personal)
There is no profit in this for us...

It's over. Picard and Jason exchange a look of profound relief...

44 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits Camor Five.

PICARD (V.O.)
Captain's Log, Stardate 47831.8.
At Jason's request, the Enterprise
has returned to Camor Five.

45 INT. CORRIDOR

as Picard and Jason make their way toward the Transporter room. Jason carries a SHOULDER PACK with all his belongings in it.

JASON
Doctor Crusher said I'm responding
well to the treatment... she
thinks the damage is going to be
completely reversed...

PICARD
I'm glad to hear it...

Picard is quiet for a beat -- Jason is leaving and he wishes he weren't.

PICARD
Are you sure you wouldn't like to
stay aboard the Enterprise for a
few more days?

JASON
I can't... I have a life on
Camor...
(smiles)
-- it's a bit of a mess, but I
want to go back and try to

straighten things out...

PICARD

I understand...

Although Picard is sincere, even pleased to hear that Jason is planning to turn over a new leaf, Jason hears disappointment in his voice as well...

They reach a door and EXIT to --

46 INT. TRANSPORTER ROOM (OPTICAL)

Picard nods a greeting to the N.D manning the console as he and Jason ENTER. Jason glances toward the platform, then turns to Picard.

JASON

Well...

Picard manages a small nod... Jason is leaving and everything feels unresolved to him...

46 CONTINUED:

JASON

Maybe... next time you come back this way, you can look me up...

PICARD

I will...

Picard indicates Jason's shoulder pack.

PICARD

I slipped a little something into
your bag while you were packing...

Jason is a little taken off guard by this... he opens the bag and is surprised to find the Gorlan Prayer stick.

PICARD
(continuing, smiles)
I know you'd prefer a bottle of
Saurian brandy... but this is all
I could come up with.

Jason smiles at Picard's remark, but he knows how much this artifact means to Picard.

JASON
I... I can't accept this...

PICARD
I want you to have it...

Jason nods, extends his hand to shake Picard's. Picard takes it... They separate, take a last look at each other, then Jason steps onto the platform. When he's in position:

PICARD
Energize...

Picard watches as Jason DEMATERIALIZES... he stands there for a long moment... off Picard's still features we...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Bloodlines"
#40277-274

Written by
Nick Sagan

Directed by
Les Landau

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FINAL DRAFT

FEBRUARY 9, 1994

STAR TREK: THE NEXT GENERATION

"Emergence"
#40277-275

Story by
Brannon Braga

Teleplay by
Joe Menosky

Directed by
Cliff Bole

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FINAL DRAFT

FEBRUARY 17, 1994

STAR TREK: THE NEXT GENERATION
"Emergence"

CAST

PICARD	CONDUCTOR
RIKER	ENGINEER
DATA	HAYSEED
BEVERLY	HITMAN
TROI	
WORF	
GEORDI	

Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	FLAPPERS
	MAN IN GREY FLANNEL SUIT
	GUNSLINGER

STAR TREK: "Emergence" - 02/17/94 - SETS

STAR TREK: THE NEXT GENERATION
"Emergence"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
CORRIDOR	NEW YORK STREET/SUBWAY
SICKBAY	NY STREET/CONSTRUCTION
ENGINEERING	SITE
JEFFERIES TUBE	NY STREET/INTERSECTION
HOLODECK	
TRAIN/SALON CAR	PROBE
TRAIN/ENGINE ROOM	

OBSERVATION LOUNGE
CARGO BAY
READY ROOM

STAR TREK: "Emergence" - 02/18/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Emergence"

PRONUNCIATION GUIDE

CORDANNAS	kore-DAN-us
GIORDANO	jee-or-DON-oh
MEKORDA	meh-CORE-da

STAR TREK: THE NEXT GENERATION
"Emergence"
TEASER

FADE IN:

1 INT. REHEARSAL HALL

(Note: this is a re-dress of the Klingon outpost set from "Firstborn".) The room is dark, the walls obscured by a light fog. DATA is standing in the dim light of a single burning TORCH. He is wearing loose-fitting, ritual ROBES, and he holds a carved wooden STAFF in one hand and a large, ancient-looking BOOK in the other. The SOUND of the nearby ocean can be heard. Data's voice is solemn, incantatory.

DATA
"I have bedimm'd the noontide sun,

call'd forth the mutinous winds,
and 'twixt the green sea and the
azur'd vault set roaring war: to
the dread rattling thunder have I
given fire, and rifted Jove's
stout oak with his own bolt; the
strong-bas'd promontory have I
made shake and by the spurs
pluck'd up the pine and cedar;
graves at my command have wak'd
their sleepers, op'd, and let 'em
forth by my so potent art."

Data dramatically holds up the book.

DATA
(continuing)
"But this rough magic I here
abjure; and, when I have requir'd
some Heavenly music -- which even
now I do -- to work mine end upon
their senses, that this airy charm
is for, I'll break my staff, bury
it certain fadoms in the earth,
and deeper than did ever plummet
sound -- I'll drown my book."

He stops suddenly, his face now completely "Data."

DATA
(continuing)
Captain, your attention is...
wandering.

2 INCLUDE PICARD (OPTICAL)

standing nearby in the half-light.

PICARD
I can barely see.

2 CONTINUED:

DATA
Sir, I am supposed to be attempting a Neo-Platonic magical rite -- the darkness is appropriate to such a ritual.

(CONTINUED)

PICARD
This is a play, Data. The audience has to see you.

Data considers for a beat.

DATA
Perhaps I have been too... literal with respect to my set design.
(to computer)
Computer. Modify Holodeck program Data seven-three, Shakespeare's The Tempest, Act Five, scene one. Increase torchlight by twenty-percent.

The torch flares up.

PICARD
Much better.

(beat)
Would you like to try it again?

DATA
Yes, sir... but I am not certain I fully understand the character of Prospero. I would appreciate any insights you may have which would improve my performance.

Picard nods, considering for a beat.

PICARD
Well... Shakespeare witnessed the end of the Renaissance and the birth of the modern era. Prospero found himself in a world which no longer had any use for his powers...

Picard indicates the scene.

PICARD
(continuing)
Here he is about to perform one final creative act before giving up his art forever.

2 CONTINUED: (2)

DATA
There is certainly a tragic aspect to the character.

Picard nods. In the far distance, we just begin to

hear an approaching SOUND.

PICARD
Yes, but he had a certain... expectancy as well. A hopefulness about the future...

The sound is now distinct enough so that both Picard and Data begin to notice.

PICARD
(continuing)
Shakespeare enjoyed mixing opposites...

Data is now staring into the distance in the direction the sound appears to be coming from, puzzled. Picard does the same, his voice trailing off...

PICARD
(continuing)
Past and future... Despair and hope...

Now a growing POINT OF LIGHT can be seen, getting closer as the sound starts to resemble a distant, increasing roar.

PICARD
(continuing)
Data, is this part of your program?

DATA
No, Sir.

The light and sound are much louder.

PICARD
Then what is it?

DATA
It appears to be a steam locomotive.

PICARD
A train?

1 CONTINUED:

DATA
(nods)
If I am not mistaken.

PICARD
Computer, end program.

The glaring beam hits them like a horizontal spotlight. The roar grows. Picard reacts.

PICARD
(continuing, louder)
Computer, end program...

Nothing. This is all too real. Picard and Data simultaneously DIVE CLEAR of the tracks.

3 PICARD AND DATA (OPTICAL)

on the ground. They look up at the train as it thunders by, catching glimpses of the car windows, the

cranking, screeching wheels. The roar and clatter overwhelm any other sounds... And then suddenly it's past them... and it's gone. The room is back to way it was.

Picard has a slight SCRAPE on his forehead from the fall. OFF their puzzled expressions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

4 INT. CORRIDOR

The Holodeck DOORS OPEN and Picard and Data step out (NOTE: Data is still wearing the Prospero costume). Data notices the cut on Picard's forehead.

DATA
(concerned)
Captain, you are injured...

PICARD
It's just a scrape... I'll have it seen to...

Data begins to work the Holodeck panel.

DATA

The train we encountered is from one of Doctor Crusher's Holodeck programs. It is a re-creation of the Orient Express, a train which ran from Paris to Istanbul from the late nineteenth century until --

PICARD

Yes, yes, I know about the Orient Express... but what was it doing on Prospero's Island?

DATA

There appears to have been a malfunction in the Holodeck's database retrieval system. The two programs were somehow temporarily linked together.

PICARD

Could this malfunction affect the other Holodecks as well?

DATA

It is a possibility. I would have to run a diagnostic to be certain.

PICARD

All right, get to it. And shut down all of the Holodecks until you're finished, just to be on the safe side.

4 CONTINUED:

DATA

Aye, sir.

Picard heads down the corridor, leaving Data as he continues to work the panel.

5 INT. SICKBAY

Picard is sitting on a biobed as BEVERLY treats his forehead with a MEDICAL INSTRUMENT, healing the scrape as they speak.

PICARD

I never realized you were interested in trains. Did you know that at its peak, the Orient Express carried over ten thousand passengers a year?

BEVERLY

It's not really the train itself I'm interested in...

PICARD

Then what?

BEVERLY

The experience.

(beat)

The Orient Express was... mystery and romance. It was an elegant way to see exotic places and meet fascinating people...

(beat)

Did you know that on one trip, both Sigmund Freud and Gertrude

Stein just happened to be on the same car? They ended up having dinner together every night.

Picard's intrigued by the notion.

PICARD
I wonder what they talked about... ?

Beverly smiles.

BEVERLY
Why don't you take a trip yourself... and find out?

5 CONTINUED:

RIKER'S COM VOICE
Riker to Picard.

PICARD
(taps combadge)
Picard here.

RIKER'S COM VOICE
All sections are ready to begin the survey, sir.

PICARD
(to com)
Very good. I'm on my way.

Picard jumps down from the biobed and heads for the door.

BEVERLY
Think about that trip, Jean-Luc...
You never know who you'll meet on
the Orient Express...

Picard EXITS.

CUT TO:

6 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47869.2.
After weathering an unexpected
magnascopic storm in the Mekorda
Sector, we are continuing our
search for new Federation colony
sites.

7 INT. BRIDGE

Picard and RIKER are at their command chairs, Data at
Ops. N.D.s are at various stations. Riker hands
Picard a PADD.

RIKER
I don't see any possibility of
developing sites in this region.
Most of the stars are mainsequence
binaries with no M-class
planets.

7 CONTINUED:

PICARD
(reads PADD)
All right then, let's move on to the next survey region... Have stellar cartography begin a--

Suddenly, the SHIP LURCHES FORWARD.

PICARD
Mister Data, report.

DATA
(off console)
The ship has gone into warp, sir.

RIKER
Who gave the command?

DATA
(off console)
Apparently no one. Helm and navigation controls are not functioning.
(beat)
Our speed is now warp seven-point-three and holding.

PICARD
(to com)
Picard to Engineering. Mister La Forge, what's going on down there?

INTERCUT:

8 INT. ENGINEERING

GEORDI is frantically moving between consoles.

GEORDI
(to com)
I don't understand it, sir. The impulse systems suddenly cut out and the warp drive kicked in.

RIKER
Geordi, can you take the engines off-line?

GEORDI
I'm working on it...

Geordi moves off to work another console.

8 CONTINUED:

PICARD
Data, what's our heading?

DATA
(off console)
Bearing one-eight-seven mark four. I am unable to determine our destination -- but we are heading away from the Mekorda sector.

Picard and Riker exchange a puzzled look.

GEORDI
(breaking in)

Captain, the computer's locked-out all the propulsion controls... I can't access any of the overrides...

(beat)

If you want us to stop, we'll have to do an emergency core shutdown...

RIKER

(to Picard)

That'll leave us without warp power for more than a week...

But Picard does not like having the ship out of his control.

PICARD

Begin the procedure, Mister La Forge...

A tense beat... and then there is a VIOLENT JOLT as the ship suddenly drops out of warp.

DATA

(off console)

We are no longer at warp... Impulse power has resumed... all systems show normal.

RIKER

Where are we?

DATA

(off console)

We are approximately thirty-billion kilometers from our original position.

8 CONTINUED: (2)

PICARD
(to com)
Good work, Geordi.

Geordi is checking the readout of a console, shaking his head.

GEORDI
It wasn't me that took us out of warp, sir. I didn't have time to complete the shut-down procedure...

A puzzling beat. Picard doesn't like this one bit.

PICARD
(to com)
Well, I want an explanation. Picard out.

OFF Picard and Riker's expressions.

CUT TO:

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving at impulse.

10 INT. BRIDGE - AFT SCIENCE

Picard walks up to the station where Data and Geordi are carefully studying an OKUDAGRAM on the monitor.

The graphic shows the ship surrounded by a "sea" of small, intense regions of energy.

PICARD
Have you found anything, yet?

GEORDI
Only that we've got more than one mystery here, sir...

Picard reacts.

10 CONTINUED:

GEORDI
(continuing)
We still don't know why the ship jumped into warp... but it looks like we're lucky it did.

Picard gives him a questioning look.

GEORDI
(continuing)
There was a theta flux distortion building up around the ship.

Geordi indicates the monitor graphic which Picard studies briefly.

PICARD
(concerned)
Why didn't the sensors alert us?

GEORDI

Our sensors were never designed to
detect theta flux distortions.
And yet -- there is a record of
the distortion in the sensor log.
That's the other mystery.

DATA

One fact is clear, however. The
distortion was gaining in
strength. If we had remained at
our original position one-point
seven seconds longer, the
distortion would have ruptured our
warp core.

GEORDI

If the Enterprise hadn't jumped
into warp when it did... we
would've been blown to pieces.

OFF Picard's reaction.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11 OMITTED

12 INT. JEFFERIES TUBE

Data and Geordi are crawling along a horizontal section of the tube.

GEORDI
I just don't get it, Data. What could have caused the engines to jump into warp drive on their own?

DATA
Perhaps the engines were activated by a random power fluctuation.

GEORDI
(skeptical)
Which occurred just in time to save the ship?

DATA
It is improbable... but it is possible.

GEORDI
Well, I don't think I'm ready to start believing in luck.

They have arrived near a MEESPANEL in the side of the tube, and Geordi begins to remove it.

DATA
There is another possibility. The sensors apparently detected a dangerous anomaly that threatened the Enterprise. It is possible that they triggered a safety response which caused the ship to avoid destruction.

GEORDI
But there's no direct link between the sensors and the warp engines...

As he peers into the junction, he pulls back in surprise.

12 CONTINUED:

GEORDI
What is this... ?

Inside the panel he sees...

13 A COMPLEX NODE OF INTERCONNECTIONS

completely different in color and appearance from the circuitry around it.

14 RESUME SCENE (OPTICAL)

as Geordi and Data begin scanning the mysterious node.

GEORDI
(off tricorder)
It's some kind of new circuit node... and it's connected to at least half a dozen points in the sensor array...

DATA
(off tricorder)
It appears to be connected to several other systems as well...

including the warp control
circuits.

GEORDI
I guess there is a link between
the sensors and the engines after
all..

Geordi takes out his tech instrument and attempts to probe the strange node... suddenly, a FORCE FIELD flashes briefly, forcing him back.

14 CONTINUED:

He pulls back, startled.

GEORDI
A force field... where did that
come from?

Data scans.

DATA
I am not certain -- possibly from
the node itself.

Geordi reaches toward the node once more, and again, the force field FRITZES.

GEORDI
Well... wherever it came from...
it sure doesn't want us messing
with that node.

Data regards the strange node, puzzling over the odd

events, his positronic matrix working to solve the mystery.

DATA
It appears to be protecting itself.

OFF Geordi's look...

CUT TO:

15 INT. ENGINEERING

Data and Geordi are briefing Riker at the pool table. A monitor displays a GRAPHIC of the Enterprise, highlighting the locations of several connection nodes scattered throughout the ship. The connection nodes are all linked together, and the image suggests the crude beginnings of spider's web.

GEORDI
(re: graphic)
We found these "nodes" in several systems around the ship. At some level, they were all connected to each other.

DATA
There were nodes linking the sensors to our warp control and defensive systems. We believe this is why the ship jumped to warp.

15 CONTINUED:

GEORDI

When the sensors detected danger, the defensive systems reacted to the threat -- and activated the warp engines to protect us.

RIKER

Where did these nodes come from?

DATA

It is possible that the magnascopic storm we recently experienced had an unexpected effect on the ship's systems.

GEORDI

Wherever they came from, they seem to be multiplying.

DATA

As they increase, it will become progressively more difficult to control the ship.

RIKER

What do you propose we do?

GEORDI

Well, it's not going to be easy to get rid of them.

(beat)

When we attempted to examine the circuitry of one of the nodes, it generated a force-field to keep us out.

RIKER
Whatever's going on here -- our first priority is to get back control of the ship.

15 CONTINUED: (2)

DATA
Agreed...

Data indicates a point on the graphic.

DATA
(continuing)
All of the nodes intersect in Holodeck three. It appears to be a... focal point of some kind.

GEORDI
We might be able to find a way to use the Holodeck circuits to disable the nodes...

Riker considers for a beat.

RIKER
All right. Let's do it.

OFF their expression as they stare thoughtfully at the graphic.

CUT TO:

16 INT. CORRIDOR

Riker, Data, and WORF are standing outside the Holodeck; both Data and Worf have TRICORDERS. Data is tapping commands into the control panel.

DATA
(puzzled)
Commander, the Holodeck appears to be in operation.

RIKER
I thought you shut down the entire system.

DATA
I did. However, it has reactivated itself... and it will not disengage.

WORF
Which program is running?

16 CONTINUED:

DATA
(off panel)
Several different programs appear to be running simultaneously.

RIKER
Well... this should be interesting...

The three exchange a look and then step through the door into...

17 INT. HOLODECK/TRAIN - SALON CAR

It's a classic Victorian salon car, decorated in the opulent, grand style of the time. There's a door at each end and the WINDOWS are covered by closed DRAPES; a SIGNAL CABLE runs along one of the walls, used by passengers to signal the engineer. The HUMMING of the rails and the CLACKETY-CLACK of the tracks can be heard as the train speeds along.

Data immediately begins scanning the area as Riker and Worf try to get their bearings, carefully observing the bizarre scene:

Two 1920's Zelda Fitzgerald-style FLAPPERS sit at an elegant table with a briefcase-wielding MAN IN A GREY FLANNEL SUIT. They are engrossed in piecing together a large JIGSAW PUZZLE of a strange, multi-colored THREE-DIMENSIONAL MOLECULE...

A Medieval KNIGHT in shining armor is in another corner of the car. He is carefully cutting a folded newspaper with a large pair of SCISSORS. Beside him is a HAYSEED wearing a floppy straw hat and overalls, a corncob pipe stuck in his mouth -- a real hick. The Hayseed watches, fascinated, as the Knight continues to cut...

A dangerous-looking GUNSLINGER straight out of the old West stalks silently up and down the aisle. He moves with what might be murderous intent to the Flapper and the Flannel Man... he reaches for his belt... and pulls out a PUZZLE PIECE. He places it just where it belongs into the puzzle, then takes a seat to help them continue...

RIKER
(a bit overwhelmed)

You weren't kidding, Data...

17 CONTINUED:

DATA
(off tricorder)
No, sir. I estimate that this... scene consists of portions of at least seven distinct Holodeck programs...

RIKER
See if you can access the circuits that have been affected by the nodes.

Data and Worf acknowledge and move off, scanning the cabin.

At that moment, the front door OPENS, and the CONDUCTOR ENTERS the car. He is dressed like a typical American trainman circa 1920 and has the typical cheery-but-take-no-guff attitude of his kind.

CONDUCTOR
Tickets please... please have your tickets ready...

The Hayseed fishes through his pockets for a TICKET and hands it to the Conductor.

HAYSEED
(excited)
You know, I've never even been away from home... and now I'm

goin' all the way to Vertiform City!

As the Conductor punches the tickets, the Knight stops cutting his newspaper and opens it out -- he has fashioned it into a STRING OF PAPER DOLLS.

17 CONTINUED: (2)

He shows it expectantly to the Conductor.

CONDUCTOR
Very nice, sir. Enjoy your trip.

The Conductor hands the tickets back to the Hayseed and continues down the aisle, moving past Riker, Data, and Worf as if they didn't exist.

CONDUCTOR
(continuing)
Tickets please... please have your tickets ready...

DATA (O.S.)
Commander...

Riker turns to see Data and Worf standing near a section of the car's wall. They are scanning it carefully with their tricorders. Riker joins them.

DATA
(continuing)
We have located a large concentration of nodes behind this wall... They appear to be

connected directly to the
Holodeck's main power coupling.

RIKER
All right... go ahead and
depolarize the entire power grid.

As Data moves toward the train wall --

17 CONTINUED: (3)

CONDUCTOR (O.S.)
Get away from there...

The Conductor is standing right behind them. His voice is cold and suspicious, and all traces of his earlier, cheerful manner are gone. Everyone in the car is now staring at the group, seeing them for the first time. It's a spooky, unsettling moment.

CONDUCTOR
(continuing)
Would you gentlemen care to show
me your tickets?

He moves a little closer, menacingly... This is getting really creepy. Riker tries to fake his way out.

RIKER
We... left them in our
compartments.
(to Worf)
I told you to bring the tickets.

WORF

I... forgot.

CONDUCTOR
I don't think you folks belong on this train...

He starts to move in... and suddenly, the front door of the car BURSTS OPEN, and the ENGINEER rushes in. He is an excitable, bespectacled man in a traditional train engineer's uniform. He moves straight for the Conductor.

17 CONTINUED: (4)

ENGINEER
(to Conductor)
You leave these people alone! They're only trying to help!

CONDUCTOR
Get back to the engine. This doesn't concern you.

The Engineer puts himself between the Conductor and Riker, Data, and Worf. He gestures to the Conductor and the other passengers.

ENGINEER
They're trying to hijack the train...

The Hayseed stands up and moves forward.

HAYSEED
Hey, if you're the Engineer, then

who's doing the drivin'?

But before the Engineer can answer...

BLAM! A SINGLE, LOUD PISTOL SHOT suddenly rings out. The Engineer pitches forward into Riker's arms -- dead.

18
thru OMITTED
19

20 REVEAL THE HITMAN

standing in the doorway, a smoking Colt Army .45 AUTOMATIC PISTOL cradled comfortably in his hand.

HITMAN
I am.

21 INT. ENGINEERING

Suddenly, a console EXPLODES in a shower of sparks near Geordi, sending him reeling backwards.

An N.D. STARFLEET ENSIGN rushes to his aid -- Geordi is already struggling to his feet. He's all right, just a little dazed.

21 CONTINUED:

GEORDI
I'm all right...

Geordi looks at the ruined console.

GEORDI
(continuing, disbelief)
It looks like the navigational relays overloaded...

22 INT. HOLODECK/TRAIN - SALON CAR

As Riker lowers the Engineer's body to the floor, The Conductor tugs the cable several times, causing several CHIMES to sound. Suddenly, the wheels SCREECH and the train LURCHES, tossing everybody to one side. With a LOUD BLAST from the train's WHISTLE, the train straightens itself again and continues forward even faster than before...

DATA
I believe we have changed direction...

The Conductor rushes to the window and takes a quick look outside. He steps back delighted.

CONDUCTOR
Now we're on the right track!
(to everyone)
Ladies and Gentlemen... we are on our way!

The passengers begin to cheer wildly...

23 INT. ENGINEERING

Suddenly, the warp core -- which until now had been idle with the ship at impulse -- comes to life and begins to PULSE... the SHIP LURCHES FORWARD.

Geordi quickly moves to the pool table and studies the readouts.

PICARD'S COM VOICE
Picard to La Forge. What's going on? We just went into warp...

GEORDI
(off console)
We've lost engine and helm control again, sir... but this time, they're completely burned out.
(beat, grim)
I don't know if we can stop the ship.

24 INT. HOLODECK/TRAIN - SALON CAR

The Conductor reaches into the Engineer's bib and withdraws a BRICK OF GOLD. He looks at it, pleased.

HITMAN
(to Conductor)
I was right -- he was tryin' to make off with my brick.

He tucks it into his pocket.

CONDUCTOR
You take good care of that -- we can't afford to lose it.

The Hitman pats his pocket confidently, then he and the Conductor turn to face our people, the Hitman brandishing his weapon.

CONDUCTOR
Are you people going to leave... or are we going to have to throw you off this train?

They look like they're ready to do it... Riker and Worf are ready for a fight when Data pulls them back.

24 CONTINUED:

DATA
(quietly)
According to my tricorder, the Holodeck safeties have been disengaged. His weapon could be lethal.

A tense beat.

RIKER
All right... let's get out of here.

Riker, Data, and Worf move slowly to the exit as the Conductor watches them leave...

CUT TO:

25 INT. ENGINEERING

Riker, Data and Geordi are gathered around the pool table. A monitor GRAPHIC displays the connection nodes throughout the ship; compared to the previous graphic, the number of nodes has increased dramatically, and the "spider's web" of connections has become far more

complex.

Data is studying it with keen interest.

DATA
The number of systems now affected by the nodes has grown considerably.
(beat)
Sensors, engines, replicators, propulsion... they are all working together now, almost independently of the main computer. And the nodes link all of them through the Holodeck.

RIKER
But why the Holodeck? That doesn't make any sense.

DATA
Commander, I think what happens on the Holodeck has a direct effect on the ship. When we attempted to destroy the nodes -- the characters on the train responded immediately to stop us.

25 CONTINUED:

Riker considers the chain of events.

RIKER
And when the Engineer tried to protect us -- one of the

characters shot him.

DATA
The Conductor then signalled for the train to change directions... and at approximately the same time --

GEORDI
-- the Enterprise took off in a new direction, too.

The group considers this reasoning carefully.

RIKER
Are you saying... that the ship is being controlled by the Holodeck?

DATA
Not precisely.

Data gestures again to the graphic.

DATA
Geordi, does the configuration of the connection nodes look familiar to you?

Geordi peers at the graphic, studying it carefully.

GEORDI
(realizing)
Yeah... it's... a little like the structure of your positronic brain.

DATA
That is correct. It appears that

the nodes are in the process of
creating a rudimentary neural net.

Riker and Geordi eye him in astonishment.

RIKER
Data -- what are you suggesting?

DATA
Unlikely as it may sound... I
believe that the Enterprise may be
forming an intelligence.

OFF their stunned reactions...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp.

27 INT. OBSERVATION LOUNGE (OPTICAL)

Data is standing at the wall monitor, briefing Picard, Riker, Beverly, TROI, Geordi, and Worf. The monitor displays a GRAPHIC of THREE SEPARATE IMAGES.

Data indicates the first image.

DATA

This is a synaptic map of the human neo-cortex...

(indicates second image)

This is a cross-section of my positronic net...

(indicates third image)

And this is a schematic of the connection nodes linking the ship's systems...

The three images bear a striking similarity.

DATA

(continuing)

I believe some sort of neural matrix is forming on the ship. It is still relatively primitive, but it is an intelligence nonetheless.

TROI

How could this happen?

DATA

I believe it is an emergent property.

PICARD

Explain.

DATA

Complex systems can sometimes behave in ways that are entirely unpredictable. The human brain, for example, might be described in terms of cellular functions and

neuro-chemical interactions.

27 CONTINUED:

A beat as he looks around at the group.

DATA
But that description does not explain human consciousness -- a capacity that far exceeds simple neural functions.
(beat)
Consciousness is an emergent property.

GEORDI
In other words, something that's more than the sum of its parts...

DATA
Exactly.

BEVERLY
How does that explain what's happening to the Enterprise?

DATA
The Enterprise contains a vast database of information which is managed by a sophisticated computer. This complex system gives the ship many of the characteristics of a biological organism.

RIKER
That's true... it "sees" with its sensors... "talks" with its communications systems...

BEVERLY
In a sense, it even "reproduces" with the replicators...

PICARD
(to Data)
And you think the ship has somehow gone beyond those functions... has developed a new capacity...

DATA
Yes, sir. I believe a self-determining intelligence is
emerging.

27 CONTINUED: (2)

There's a beat as they consider the implications -- it's a difficult concept to accept.

WORF
If that is so... what does the ship want? Where is it taking us?

DATA
I believe the key to understanding the ship's behavior lies in the Holodeck.
(beat)
All of the connection nodes

intersect at that location. It is clearly some kind of processing center.

PICARD
Processing center... ?

DATA
Yes, sir. A focal point... where all the ideas and instincts of this emerging intelligence are first expressed in some form.

TROI
Almost like an "imagination... "

A beat as Troi considers this.

TROI
(continuing)
Sir, I'd like to go to the Holodeck. I could interact with the characters... maybe find some clues that would help us understand what's happening.

PICARD
Very well. Mister Data, Mister Worf, you'll go along. See if there's any way to re-establish control of the ship without destroying the nodes.
(MORE)

27 CONTINUED: (3)

PICARD (Cont'd)
(beat)
If this ship truly is an emerging intelligence, then it's our responsibility to treat it with the same respect we would give any other being.

Data nods and the meeting breaks up.

CUT TO:

28 INT. HOLODECK/TRAIN - SALON CAR

Troi, Data, and Worf ENTER from the rear door. Data is carrying a small SCANNING DEVICE. They hear a loud CLANG... CLANG... CLANG... and turn toward it...

29 THE SCENE

One of the Flappers is attempting to give the Knight a drink from a beautiful CHALICE... but she keeps banging it against his visor. CLANG... CLANG... CLANG.

Elsewhere, the Man in the Grey Flannel Suit sits in a chair, calmly reading a newspaper. Beside him, the Gunslinger is bound head-to-toe in a heavy rope, a gag stuffed in his mouth.

The Hayseed and one of the Flappers are sitting at the elegant table, still working on the jigsaw puzzle.

The Conductor is nowhere to be seen.

Troi reacts to the bizarre scene.

WORF
Welcome aboard, Counselor...

Data activates his device.

DATA
If you will distract these people,
I will attempt to depolarize the
power grid.

Data moves down the aisle.

30 TROI AND WORF

move to the elegant table where The Hayseed looks up at them.

WORF
Have you finished the puzzle yet?

HAYSEED
Not yet... but we're gettin'
close.

Worf and Troi look curiously at the puzzle.

31 INCLUDE THE PUZZLE

The nearly complete puzzle is a picture of a strange, multi-colored THREE-DIMENSIONAL molecule -- it suggests a cross between a strand of DNA and an electronic circuit.

WORF
Do you recognize it?

TROI

No...

WORF

(to the puzzlers)

I'd like to help.

Worf takes a seat... Troi moves off. Worf takes a puzzle piece and after a brief search, places it correctly in the puzzle.

WORF

Tell me... exactly what are you making?

HAYSEED

What do you think we're makin'? A puzzle!

Worf tries again.

WORF

No, I mean the picture. What is it?

31 CONTINUED:

HAYSEED

(puzzled)

I don't know.

32 OMITTED

33 THE HITMAN

is playing gin rummy with the Gunslinger. The brick of gold sits on the table near the Hitman.

TROI
Can you deal me in?

HITMAN
Sorry. It's a two-man game.

Troi sees the gold brick, and reaches for it. The Hitman grabs her wrist and pushes her hand back.

HITMAN
Hey, hey, hey -- keep your hands off that.

TROI
Is that why you killed the Engineer -- to get this brick?

HITMAN
I had to get it back. You know how much it's worth, lady? Plenty.
(taps it)
And I gotta get it to Keystone City.

TROI
Why? What's at Keystone City?

The Hitman looks at her, amazed.

HITMAN
That's where everything begins...

He lays his cards on the table.

HITMAN
Gin.

Troi reacts -- the Hitman has laid down five identical cards, each one with a picture of the strange, THREE-DIMENSIONAL molecule on it.

34 OMITTED

35 ANOTHER ANGLE - DATA AND WORF

Worf has joined Data, who is kneeling on the floor with his device.

WORF
Are you succeeding, Commander?

DATA
I am ready to access the main power grid.

CONDUCTOR (O.S.)
Keystone City, next stop.

Data and Worf turn to see the Conductor walking down the aisle, calling out to the passengers, who are reacting to the news with obvious excitement.

35 CONTINUED:

The Cnductor stops in front of Data and Worf. He looks

at them closely and raises an eyebrow -- he's annoyed, but not violent like the last time.

CONDUCTOR
(continuing)
Well, look who's back.

WORF
We do not want any trouble, sir. We are simply... passengers.

CONDUCTOR
Then I'm sure you wouldn't mind showing me your tickets?

Worf grits his teeth -- not again...

CONDUCTOR
(continuing)
Right. Sorry, boys... You're getting off right here...

With his words, the train HISSES to a stop. The Conductor begins to force Data and Worf toward the door...

36 TROI AND THE HITMAN

He suddenly stands up, grabs the brick.

HITMAN
This is my stop.

TROI
Wait -- tell me what happens at

Keystone City. Why are you taking the brick there... ?

But he doesn't answer, moves quickly for the EXIT. Troi follows.

37 INCLUDE DATA AND WORF

who are still being pushed out by the Conductor. The Hitman brushes past them and out the rear door. Troi approaches.

TROI
I think we should follow that man. That brick may be an important clue...

All three EXIT through the rear door...

38 EXT. HOLODECK/NEW YORK STREET - BROOKLYN SUBWAY - DAY

Troi, Data, and Worf emerge from the subway, walking up the stairs into the middle of the street. The place is completely deserted.

Troi looks around in vain for the Hitman.

TROI
(frustrated)
Where did he go... ?

Data immediately begins scanning the area with his device. He moves out into the intersection...

39 FOLLOW DATA

as he carefully scans the street. He stops at a MANHOLE COVER in the middle of the intersection.

DATA
I can access the power grid here.

Data makes an adjustment to his device. Troi keeps looking around, searching for the Hitman.

40 THE MANHOLE COVER DISAPPEARS (OPTICAL)

revealing a HIGH-TECH INTERFACE underneath. The border shows the yellow lines of the Holodeck grid.

41 RESUME SCENE

as Data bends down and begins to hook his device into the interface.

DATA
I will attempt to depolarize the grid by using a low-frequency inversion field. That may disengage the nodes without destroying them.

Troi, still looking, suddenly spots --

42 THE HITMAN

as he moves furtively out of sight around a corner.

43 RESUME SCENE

TROI
There he is. I'm going after him.

WORF
I am coming with you.

Troi and Worf move away off-screen. Data continues to work.

Suddenly, out of nowhere, a 1940's era CHECKER TAXICAB screeches around a corner, heading straight for Data...

43 CONTINUED:

Data moves quickly out of the way as the TAXI races past, barely missing him. It drives out of sight, disappearing around a corner.

OFF Data's expression...

44 EXT. HOLODECK/NY STREET - CONSTRUCTION SITE - DAY

It's the front of an apartment building. The MAIN DOOR is surrounded by SCAFFOLDING -- it's been almost entirely bricked-in, and there's a PILE OF BRICKS on the ground in front of it. It's a strangely incongruous site on this nice, finished residential block.

The Hitman appears from around a corner, moving quickly towards the construction site. Troi and Worf arrive a beat later.

TROI
What are you doing here?

They cautiously move toward him as he locates a

particular spot on the bricked-in door. There's a HOLE in the middle -- one brick is missing, purposefully left out.

The Hitman smiles and turns to them.

HITMAN
Laying the foundation...

The Hitman reaches into his coat and pulls out the gold brick. He puts into the hole -- it fits perfectly.

45 THE BRICK (OPTICAL)

For a moment, the brick GLOWS brightly with a strange, unearthly light... when the glow fades, the gold brick is no longer visible -- the face of the brick wall is one continuous whole... it's complete.

46 RESUME SCENE

HITMAN
Now, if you'll excuse me, I've got a train to catch.

46 CONTINUED:

He takes off. Troi and Worf move forward and examine the brick wall curiously...

CUT TO:

47 INT. BRIDGE - AFT SCIENCE

The ship is at RED ALERT. Geordi is working the

console as Picard watches with concern.

GEORDI
(off console)
I don't understand it, sir...
Cargo Bay Five suddenly started to depressurize...

PICARD
Did everyone get out in time?

GEORDI
Yes, sir, and I've re-established the containment field... But I'm reading massive power surges in the Cargo Bay, and all sorts of transporter activity...
(beat)
There's something weird happening, sir.

PICARD
Get a team down there immediately. I want to know what's going on.

GEORDI
Aye, sir.

Geordi moves away to the Turbolift. OFF Picard's expression.

CUT TO:

48 INT. CARGO BAY

Geordi ENTERS with TWO N.D. STARFLEET OFFICERS -- and they immediately see an incredible sight.

49 THE OBJECT (OPTICAL)

on the floor, GLOWING. It is solid and semitransparent, a tiny shape, not unlike one of the sections of the molecular image we've been seeing.

GEORDI
(taps combadge)
La Forge to Bridge...

PICARD'S COM VOICE
Picard here... what's going on?

GEORDI
I wish I could tell you...

OFF Geordi's astonished expression.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. HOLODECK/NY STREET - CONSTRUCTION SITE - DAY

Troi and Worf are still examining the brick wall, trying to understand what just happened.

TROI
That man said he was "laying a foundation"...

WORF
But a foundation for what... ?

The question hangs in the air... neither one has an answer.

TROI
(taps combadge)
Troi to Data...

DATA'S COM VOICE
Data here.

TROI
(to com)
How are you coming?

51 EXT. HOLODECK/NY STREET - INTERSECTION - DAY - CLOSE ON DATA

DATA
(to com)
I encountered a minor difficulty, Counselor...

52 WIDEN TO REVEAL

Data is working with only one of his hands in the manhole -- his other hand is holding the front bumper of the taxi, which is spinning its wheels in a futile attempt to run him over.

DATA

(continuing, to com)
But it has been dealt with. I am ready to depolarize the power grid.

52 CONTINUED:

Data taps a command on his device which begins to HUM.

A moment later, the ground begins to TREMBLE...

53 INT. CARGO BAY (OPTICAL)

Geordi and his team are scanning the mysterious object on the ground, which is still in the process of MATERIALIZING.

GEORDI
(to N.D., off tricorder)
It looks like the ship's replicator and transporter systems have been merged somehow... they're working together to create this... the question is, what is it?

They stare at the strange "molecular" shape for a moment.

GEORDI
(continuing, to N.D.)
Ensign, I want to run a full spectral analysis on --

Suddenly, the ship begins to SHAKE and lights FLICKER.

Geordi reads his tricorder.

GEORDI
(continuing)
I'm picking up a massive power fluctuation... the ship's losing structural integrity...

54 EXT. HOLODECK/NY STREET - CONSTRUCTION SITE

The tremble has grown into a violent SHAKING. Troi and Worf glance around in concern.

TROI
What's happening?

WORF
An earthquake... ?

54 CONTINUED:

A sudden JOLT causes a flurry of BRICKS to fall off the scaffolding around the door frame. Troi is nearest to the bricked-in wall as it starts to collapse. She dives for safety, but gets HIT by the falling debris.

WORF
(continuing)
Deanna!

Troi falls to the ground. Worf rushes to her, drags her out of the falling debris to safety. She sits up, alive but badly bruised and shaken.

55 EXT. HOLODECK/NY STREET - INTERSECTION - DAY

Data is still at the manhole with his device.

GEORDI'S COM VOICE
La Forge to Data -- stop what you're doing!

DATA
Acknowledged...

Data quickly works his device. The HUM of the device subsides... and the shaking quickly DIES DOWN. The taxi's engine stops running; Data lets go of it.

56 INT. CARGO BAY

GEORDI
Data... I think we should get together and compare notes.

He heads for the door.

CUT TO:

57 INT. SICKBAY

Troi on the biobed, Beverly treating her, Geordi and Picard nearby.

TROI
The ship was protecting itself again -- stopping us from interfering. Whatever it's doing -- it intends to continue.

57 CONTINUED:

GEORDI
I'm betting it all has something to do with the object that's forming in the Cargo Bay.

TROI
I think he's right, Captain. Look at the common themes that are playing out on the Holodeck. A puzzle being put together... a foundation being laid... a paper doll being fashioned. All images of something being constructed.

GEORDI
And an object in the Cargo Bay that's being constructed -- atom by atom.

PICARD
What is this object?

GEORDI
I have no idea. It's composed of silica polymers, duranium, and a few other compounds we can't identify.
(beat)
But creating it has put quite a strain on our systems. Warp power has dropped forty-seven percent...

Picard considers the situation.

PICARD

Counselor, were you able to draw any other conclusions from your experience on the Holodeck? Anything that might help us handle this situation?

TROI

I think the Holodeck is what might be called the ship's "imagination." It's full of fanciful, metaphoric imagery -- as though it's having some kind of... daydream. It may not make literal sense... but symbolically there's probably some kind of logic to it.

57 CONTINUED: (2)

BEVERLY

The characters you spoke to... do they have any particular significance?

TROI

I think they represent various aspects of the ship. The Engineer, for instance... may have represented the navigational system. The Gunslinger could be the weapon system...

PICARD

Is there any possibility that we might be able to persuade them to give back control of the ship?

TROI
I'm not sure it's possible to reason with them. Many of them seem genuinely unaware of what's going on... and of their role in it.

She hesitates, trying to find the right words.

TROI
It's as though this emergent intelligence is still an infant... acting on instinct, trying to figure itself out as it goes. The only source of experience it can draw on is ours -- through our Holodeck programs.

Picard ponders the situation.

PICARD
Is there a way to... relate to them on their own level... influence their behavior in some way... ?

TROI
(considers)
Maybe there is.
(beat)
I'd like to go back and try.

Beverly doesn't like this idea.

57 CONTINUED: (3)

BEVERLY
Deanna, the injuries you got on the Holodeck could have killed you...

GEORDI
And so far, we haven't been able to re-establish the safeties.

TROI
I'm aware of that.

She turns to Picard, waiting for an answer.

PICARD
Go ahead, Counselor. But keep this in mind... so far, we've tried to thwart the ship in all its efforts. And that's gotten us nowhere.
(beat)
Maybe it's time to try cooperating.

OFF their reactions.

CUT TO:

58 INT. HOLODECK/TRAIN - SALON CAR

Troi, Data, and Worf ENTER. The Conductor marches up the aisle, angry.

CONDUCTOR
You don't belong on this train!

Worf hands the Conductor THREE TICKETS.

WORF
Three for Vertiform City.

The Conductor takes the tickets, surprised. With a friendly look, the Conductor punches the tickets and hands them back to Worf.

CONDUCTOR
Guess I was wrong about you folks. Welcome aboard.

58 CONTINUED:

Suddenly, the car lights DIM, and FLICKER slightly. The group reacts, looking around the car.

WORF
What was that?

The Conductor seems a little concerned himself.

CONDUCTOR
We've been having some problems... the engine's running out of steam... I hope we make it to Vertiform City on time.

TROI
Is there anything we could do to help?

The Conductor considers.

CONDUCTOR
Well, I could use a pair of strong arms up in the Engine Room... maybe we could get back on schedule.

He looks pointedly at Worf.

TROI
Why don't you go with him, Worf... We'll do what we can here.

Worf nods and moves off with the Conductor. Troi and Data confer.

58 CONTINUED: (2)

HAYSEED
(concerned)
'Scuse me... are we goin' to get there okay?

Troi approaches and sits with him. In her most comforting manner --

TROI
Of course we are. Don't worry about a thing.
(beat)
Now... I want you to tell me everything you know about Vertiform City.

HAYSEED

Well... they got a restaurant there... where you can eat all you want, any time... it's the best food around...

CUT TO:

59 INT. HOLODECK/TRAIN - ENGINE ROOM

There is a coal-fired BOILER and a CONTROL BOX with several gears and levers. The Conductor hands Worf a shovel and opens the boiler door. He gestures off-camera.

59 CONTINUED:

CONDUCTOR
Well, there's the coal and there's the boiler.
(beat)
Sure obliged for your help.

Worf takes the shovel from him, dips into the off-camera pile of coal, and begins shoveling it into the boiler.

CONDUCTOR
(continuing)
Well done, sir. I think this will make a difference, all right...

Worf keeps shoveling.

60 INT. BRIDGE

Picard and Riker. Riker is studying his chair console.

RIKER
(off console)
I don't know how or why, sir... but power's almost back to normal levels... life support systems coming on line on all decks.

PICARD
What's our heading?

RIKER
It looks like we're on course for... Tambor Beta-six. It's a white dwarf star...

They exchange a puzzled look...

CUT TO:

61 INT. HOLODECK/TRAIN - ENGINE ROOM - THE FURNACE

The train is ROARING along faster than ever. Worf is shoveling coal into the boiler; the Conductor acts as cheerleader.

CONDUCTOR
That's the way... keep it steady... put your back into it!

Worf begins to shovel faster...

62 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it nears a WHITE STAR, a BEAM shoots forth from the

ship into the star.

63 INT. BRIDGE

Riker reacts to his console.

RIKER
The ship is using a modified tractor beam to collect vertion particles from the star.

PICARD
(to Picard)
Vertion particles... "Vertiform" City. This is what the ship was looking for...

The ship suddenly SHAKES.

RIKER
(off console)
Sir, the particles are being routed through the transporter system -- and into Cargo Bay Five.

Riker and Picard exchange a look.

PICARD
(to com)
Geordi... what's going on?

INTERCUT:

64 INT. CARGO BAY (OPTICAL)

Geordi and his team are standing near the object,

scanning it with their tricorders. The object is beginning to GLOW BRIGHTLY FROM WITHIN. It is now much larger than before and clearly resembles the strange molecule we've seen before...

GEORDI
(off tricorder, to com)
The object's absorbing vertion particles, sir... and it's growing even faster than before.
(beat; amazed)
Sir... I'm picking up internal energy emissions from this thing...

64 CONTINUED:

RIKER
What do you mean?

GEORDI
It's beginning to generate its own energy...

Riker and Picard react.

PICARD'S COM VOICE
Can you be more specific?

GEORDI
I'm picking up coherent emissions... matter conversion... it's incredible...

Suddenly, the glow DIMS, begins to FADE... Geordi

looks at his tricorder in alarm.

GEORDI
(continuing)
Wait, something's wrong... we've got power fluctuations... the vertion absorption rate is dropping...
(beat)
What's happening to the particle beam?

Riker checks his console.

RIKER
The beam's exhausted the supply of particles in the star... there's nothing left to take out.

GEORDI
Captain -- the object's energy output is decreasing...

65 INT. HOLODECK/TRAIN - ENGINE ROOM

The Conductor's checking the boiler, panicking...

CONDUCTOR
Something's wrong...

WORF
What is it... ?

The Conductor stares frantically out the windows...

65 CONTINUED:

CONDUCTOR
(distraught)
This was supposed to be "Vertiform" City...

66 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The particle beam BREAKS UP completely and DISAPPEARS...

67 INT. CARGO BAY (OPTICAL)

The GLOW from the object FADES and DARKENS. The nearly finished "molecule" now appears inert...

68 INT. HOLODECK/TRAIN -ENGINE ROOM

The Conductor moves to the controls, grabs a lever.

CONDUCTOR
We've been on the wrong track all along!

He pulls the lever back hard.

69 INT. HOLODECK/TRAIN - SALON CAR

With an awful SCREECH OF THE TRACKS, the train lurches from side to side -- Troi, Data and the other passengers are thrown about in the terrible grinding, CRASH. The train has DERAILED. Everything goes black...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

70 EXT. SPACE - THE ENTERPRISE (STOCK OPTICAL)

hanging in space at an extreme angle -- as if "derailed" itself.

71 INT. HOLODECK/TRAIN - SALON CAR

It's a smoking wreck inside, and the train has come to a complete stop. Data and Troi struggle to their feet -- Troi is battered and bruised but okay. As they try to get their bearings, Worf ENTERS from the forward door.

WORF
Are you all right?

TROI
Yes... what happened?

WORF
The Conductor accidently derailed the train.

DATA
(taps combadge)
Data to Captain Picard...

72 INT. CARGO BAY (OPTICAL)

Picard and Riker have joined Geordi in the Cargo Bay. Geordi is running his tricorder over the now DIMLY-FLICKERING Object.

PICARD
(to Com)
Picard here.

DATA'S COM VOICE
We have had an accident in the Holodeck. Has anything happened to the Enterprise?

PICARD
Yes -- a ship-wide shutdown. We've lost attitude control and most systems are off-line.

GEORDI (O.S.)
Captain, I think you better take a look at this...

72 CONTINUED:

Picard turns to Geordi.

GEORDI
(continuing)
When the particle beam cut off, the object was beginning to form a coherent energy matrix...

Picard and Riker react.

GEORDI
(continuing)
... and if these readings are accurate, I'd say the emission patterns were almost... organic.

PICARD
Are you suggesting that the Enterprise has been attempting to create... a lifeform?

GEORDI
I think so...

A stunned beat. Picard stares at the object with a curious wonder.

PICARD
Will it... survive?

GEORDI
(off tricorder)
Its energy levels are dropping rapidly... Unless it gets an infusion of vertion particles pretty soon... I don't think so.

A grim beat.

72 CONTINUED: (2)

Suddenly, the ship LURCHES forward. Geordi checks a nearby console.

GEORDI
Captain, our systems are back on line... we're moving again -- at warp nine.

Reactions. Picard heads for the door.

PICARD
Let's get back to the Bridge.

73
thru OMITTED
75

76 INT. HOLODECK/TRAIN - SALON CAR

Troi, Data, and Worf look around in amazement: the room has returned to normal. All of the passengers are there (except the Conductor, the Hitman, and the Engineer), and everyone seems happy as the train speeds along.

Troi moves to the Hayseed.

HAYSEED
Whew... that was a close one, wasn't it?

TROI
Where are we going now?

HAYSEED
"New Vertiform City," of course.

Troi and Data exchange a look.

DATA

(taps combadge)
Data to Captain...

PICARD'S COM VOICE
Picard here.

DATA
(to com)
The train has returned to normal, sir...

77 INT. BRIDGE

Picard and Riker are in their command positions; Geordi is studying the Aft Science console in the background.

DATA'S COM VOICE
(continuing)
... and our destination is "New Vertiform City."

PICARD
(to Riker)
What's our course?

RIKER
(checks his console)
We're heading for the Cordannas system.

PICARD
Another white dwarf star?

RIKER
Yes. It's the closest one to our

last position...

A beat. Geordi steps away from his console.

GEORDI
Captain, we've got a problem...

Picard and Riker turn to face him.

77 CONTINUED:

GEORDI
(continuing)
Even at warp nine, the Cordannas system is over twelve hours from here...

PICARD
Will the object in the cargo bay survive that long?

GEORDI
I think it will, sir, but that's not the problem...
(beat)
The ship's diverted all of our systems to maximize propulsion -- including life support.
(beat)
We've got less than two hours of reserve oxygen.

Picard takes in the news. His mind is racing, trying to find a way out of this dilemma.

PICARD
(to com)
Mister Data, we have to stop the Enterprise. That means you have to get control of that train.

DATA'S COM VOICE
Understood, sir.

PICARD
(to Geordi)
The ship is looking for vertion particles... and it believes that the Cordannas system is the closest source...
(beat)
Is there another source -- something closer?

GEORDI
White dwarf stars are the only natural source, sir.

PICARD
Then what about artificial sources? Is there any way to create them?

OFF Geordi's intrigued expression...

78 INT. HOLODECK/TRAIN - SALON CAR

The three confer.

DATA

How did the Conductor stop the train?

WORF

There is a braking lever in the engine room.

TROI

Let's go...

They turn to head to the front of the car... and stop dead in their tracks.

79 THE FRONT DOOR

is blocked by all the characters we've seen on the train (except the Conductor, the Engineer, and the Hitman): the Knight, the Gunslinger, the Flappers, the Man in the Grey Flannel Suit, and the Hayseed. They have the look of a surly mob...

HAYSEED

Sorry, folks. But you ain't goin' nowhere.

80 INT. BRIDGE - AFT SCIENCE

The monitor is displaying a STAR MAP as Geordi works the console. Picard and Riker stand nearby, watching.

GEORDI

I've narrowed the search to the MacPherson Nebula, which is a supernova remnant... or Dikonalpha, a class-nine pulsar...

Geordi indicates the star map.

GEORDI
(continuing)
They're both fairly close to our current flight path... and either one might produce vertion particles if we detonated a modified photon torpedo inside it.

80 CONTINUED:

RIKER
Vertions usually occur in miniscule amounts. Do you think either of these phenomena can produce enough of them?

GEORDI
That's hard to say. I can't even guarantee that we can create them at all.

PICARD
Well, we have to give it a try. The nebula or the pulsar? It's your choice, Mister La Forge.

A beat -- Geordi knows how much is riding on this.

GEORDI
I think we should go for the nebula.

PICARD
Very well. Begin the torpedo

modifications.

RIKER
(to Picard)
Now let's hope we can get the ship to go where we want it to.

81 INT. HOLODECK/TRAIN - SALON CAR

Troi, Data, and Worf with the group on the train. Troi is trying to communicate with the Hayseed.

TROI
Please listen to me. We understand what's happening. We know you must get to New Vertiform City.
(beat)
And we want to help you get there.

The Hayseed listens, but seems helplessly confused.

HAYSEED
I dunno...

TROI
Please. We're your friends.

The Hayseed looks around at the others. They all seem uncertain, not knowing what to do.

HAYSEED
Well... you're really gonna help get us to New Vertiform City?

TROI

Yes. I promise.

The Hayseed hesitates, struggling with this decision. Finally --

HAYSEED

Okay. But just one of you. The rest stay here.

That's enough for Data. He's out the door.

82 INT. HOLODECK/TRAIN - ENGINE ROOM

Data ENTERS to see the Conductor and the Hitman standing in front of the brake lever and control box. The Hitman has drawn his gun. The boiler is burning brightly behind them.

CONDUCTOR

All right, that's far enough.

Data stops.

HITMAN

Sorry to spoil your party, pal... it's nothing personal.

82 CONTINUED:

DATA

I can get us there more quickly. I know a shorter route.

HITMAN

Don't listen to him -- he's up to
somethin'.

CONDUCTOR
A shorter route... ?

DATA
Yes. If you will let me handle
the controls.

HITMAN
Don't do it!

CONDUCTOR
We're behind schedule now... if he
could get us there on time...

The Conductor stares at Data, a moment of decision.
Then he gestures toward the controls.

CONDUCTOR
Go on. But no funny stuff.

Data taps his combadge.

DATA
(to com)
Data to Captain Picard...

INTERCUT:

83 INT. BRIDGE

Picard and Riker at command; Geordi at Aft Science.

DATA

(continuing)
I have taken control of the engine room.

PICARD
Stand by.
(to Geordi)
Are we within sensor range of the nebula?

GEORDI
Yes, sir.

83 CONTINUED:

PICARD
(to com)
Mister Data, try to slow us to impulse speed.

DATA
I will attempt to do so.

As Data puts a hand on the controls the Conductor takes a step forward.

CONDUCTOR
I sure hope you know what you're doing...

Data slowly pulls back the brake lever...

84 EXT. SPACE - THE ENTERPRISE (OPTICAL)

drops out of warp. A NEBULA is visible in the distance.

85 INT. BRIDGE

PICARD
Are the torpedo modifications complete?

GEORDI
Aye, sir.

PICARD
Launch torpedo.

Geordi works the controls, and we hear the SOUND of the torpedo launch.

86 EXT. SPACE - THE TORPEDO (STOCK OPTICAL)

blasts into the Nebula... a short beat later, the Nebula explodes into a dazzling, shimmering GLOW.

87 INT. BRIDGE

GEORDI
(off console)
It's working, sir... the reaction's producing vertion particles...

Reactions.

88 INT. HOLODECK/TRAIN - ENGINE ROOM

Both the Conductor and the Hitman are looking curiously

out the window as Data watches them carefully.

CONDUCTOR
(scratches his head)
Well, what do you know... we're here...

HITMAN
New Vertiform City...

88 CONTINUED:

The Conductor shrugs. He smiles and steps up to the control box and sounds the STEAM WHISTLE.

CUT TO:

89 EXT. SPACE - THE ENTERPRISE (OPTICAL)

A particle BEAM from the ship is tapping into the glowing NEBULA.

90 INT. CARGO BAY (OPTICAL)

Picard, Beverly, and Geordi are watching the Object -- it's almost fully formed now, and is GLOWING with a strong, powerful radiance. As they look at the forming Object in wonder, Riker ENTERS and moves to Picard.

RIKER
The nodes are deactivating all over the ship. Our systems are beginning to function normally again.

PICARD
Then the purpose of the ship's intelligence... was simply to bring that life form into being...

BEVERLY
There are entire species whose sole purpose in life is to reproduce. And when they finally procreate... they die.

As they share the moment...

GEORDI
Captain, look...

The Object is now complete. It RISES off the floor and begins to SPARKLE with a transporter-like effect.

Our people get one final, glimpse of the fully-formed structure... weird, alien, beautiful... before the Object DEMATERIALIZES...

91 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and REMATERIALIZES outside the ship. Then the Object moves gently away and disappears into space.

CUT TO:

92 INT. HOLODECK/TRAIN - SALON CAR (OPTICAL)

All the characters we've seen are in the car, champagne glasses in hand, raised for a toast. Troi, Data and Worf have joined them.

CONDUCTOR

Cheers.

As glasses touch -- the scene disappears.

93 INT. HOLODECK

Worf, Troi and Data are standing in an empty Holodeck. OFF their expressions...

94 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at impulse across a field of stars.

PICARD (V.O.)

Captain's Log, supplemental. The Enterprise is back under our control. All traces of the emergent intelligence are gone... and the object it created has disappeared into space...

95 INT. READY ROOM

Picard is working at his computer when the door CHIMES.

PICARD

Come.

The DOOR OPENS and Data ENTERS.

DATA

Captain, I am staging a scene from The Tempest this evening for a small audience. I would like you to attend.

Picard stands from the desk.

PICARD
I'd be honored. Which scene?

DATA
Miranda's first encounter with other human beings.

95 CONTINUED:

PICARD
(smiles)
"Oh brave new world that has such people in it."

DATA
It seemed appropriate.

Data pauses a beat.

DATA
Captain. You took a significant risk in allowing the Enterprise to complete its... task.

PICARD
Why do you say that?

DATA
Because the end product was unknown. The object could have been dangerous. It may in fact, be dangerous...

PICARD
And I've allowed it to go off on its merry way.

DATA
Yes, sir.

Picard considers for a moment.

PICARD
The intelligence that formed on the Enterprise... it didn't just come out of the ship's systems -- it came out of us. Our mission records, our personal logs, even our Holodeck programs -- our fantasies.

Picard steps over to the window and stares out.

PICARD
(continuing)
If our experiences with the Enterprise have been honorable...

He turns back to Data.

95 CONTINUED: (2)

PICARD
(continuing)
Then can't we trust the sum of those experiences to be the same?

Data reflects for a moment, then nods, turns and leaves the Ready Room. Picard glances again out the window, sits back down at his computer and gets back to work...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"Preemptive Strike"
(fka "The Good Fight")
#40277-276

Story by
Naren Shankar

Teleplay by
Rene Echevarria

Directed by
Patrick Stewart

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FINAL DRAFT

MARCH 1, 1994

STAR TREK: "Preemptive Strike" - 03/01/94 - CAST

STAR TREK: THE NEXT GENERATION
"Preemptive Strike"

CAST

PICARD	ENSIGN RO
RIKER	KALITA
DATA	MACIAS
BEVERLY	NECHAYEV
TROI	GUL EVEK
WORF	SANTOS
GEORDI	
COMPUTER VOICE	
Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D SETTLERS

STAR TREK: "Preemptive Strike" - 03/01/94 - SETS

STAR TREK: THE NEXT GENERATION
"Preemptive Strike"

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE	USS ENTERPRISE
BRIDGE	
TEN FORWARD	MAQUIS SETTLEMENT
SICKBAY	
READY ROOM	
OBSERVATION LOUNGE	
RO'S QUARTERS	
ALIEN BAR	
MAQUIS SETTLEMENT	
MEETING ROOM	
RO'S MAQUIS SHIP	
SANTOS' MAQUIS SHIP	

STAR TREK: "Preemptive Strike... " - 03/01/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Preemptive Strike"

PRONUNCIATION GUIDE

FORAIGA	four-AYE-guh
JUHRYAN	juh-RYE-uhn
BULARIAN	bull-AIR-ee-un
RONARA	ruh-NAH-ruh
JAROS	JAW-rohs
HASPERAT	HAS-per-uht
TOPIN	TOE-pin
HUGORA	hugh-GO-ruh
BELAKLAVION	bell-uh-KLAV-ee-on
KLAVION	KLAV-ee-on

STAR TREK: The Next Generation
"Preemptive Strike"
TEASER

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it travels at impulse.

PICARD (V.O.)
Captain's Log, Stardate 47941.7. The Enterprise is en route to a briefing on the situation in the Demilitarized Zone along the Cardassian border. Meanwhile, we are celebrating the return of an old friend.

2 INT. TEN FORWARD

where a reception is in progress for RO LAREN -- there's a buffet table, drinks, and some quiet music in the background.

Everyone's excited about seeing Ro, and when she ENTERS, she is approached by TROI, BEVERLY and GEORDI. She's not entirely comfortable about the fuss that's being made over her.

BEVERLY
Welcome home.

RO
Thanks. It's good to be back.

Troi gestures to Ro's new collar pip.

TROI
Congratulations on your promotion -- Lieutenant.

And Ro returns the gesture --

RO
Same to you -- Commander.

TROI
Thank you.

GEORDI
(teasing)
I hear Advanced Tactical Training is a real picnic...

2 CONTINUED:

Geordi is obviously teasing her in order to give her the chance to tell them something about what she's been up to, but Ro just smiles wryly at his comment.

RO
Right...

There's a slight lull in the conversation.

BEVERLY
Did you see the buffet?

TROI
Yes, that's real Bajoran foraiga.

GEORDI
It wasn't easy to find.

RO
You shouldn't have gone to all
this trouble...

The others wave her comment off.

3 ON PICARD

Ro sees him walking out of Ten Forward -- the one
person she might have wanted to spend time with.

4 RESUME SCENE

Where the conversation is at a bit of a standstill.

TROI
Where are your new quarters?

RO
Deck eight, section four.

Again, Ro doesn't take the conversational opportunity --
she's just not good at these sorts of gatherings.

BEVERLY
What do you plan to --

Suddenly Picard's COM VOICE interrupts.

PICARD'S COM VOICE
Picard to Lieutenant Ro.

4 CONTINUED:

RO
(hits combadge)
Go ahead, sir.

PICARD'S COM VOICE
Please report to the Bridge.

RO
Yes, sir.
(to the others)
Excuse me.

We follow Ro as she crosses to the door, and EXITS to --

5 INT. CORRIDOR

where she's surprised to find Picard standing there waiting for her with a faint smile on his face.

RO
Captain...

PICARD
You seemed a bit overwhelmed by all the attention... I thought you could use a break.

She smiles when he realizes that he pulled her away as a favor.

RO
To tell you the truth, I could... I want to see everyone, but I think I'd rather do it one at a

time.

Picard acknowledges that he understands. It's obvious that they're both very happy to see each other.

PICARD
You're looking fit, Lieutenant. Tactical Training must have agreed with you.

RO
You know me -- I enjoy a challenge.

PICARD
That school is more than a challenge. Half the class washes out every year.
(MORE)

5 CONTINUED:

PICARD (Cont'd)
(beat)
Somehow I knew you wouldn't be one of those.

RO
I want you to know I appreciate your recommending me.
(beat)
If it weren't for you, sir -- my life would be a much different one right now.

Picard smiles at her. He has an almost paternal feeling about this young renegade.

Suddenly RIKER'S COM VOICE interrupts.

RIKER'S COM VOICE
(urgent)
Bridge to Captain --

PICARD
(hits combadge)
Go ahead.

6 INT. BRIDGE

where Riker has the Bridge. N.D.s as needed.

RIKER
We're receiving a distress signal from a Cardassian ship near the Demilitarized Zone.

7 INT. CORRIDOR

PICARD
Change course to intercept -- I'm on my way.
(to Ro)
I'd like you at the Conn, Lieutenant.

They head off down the corridor.

8 INT. BRIDGE

as Picard and Ro ENTER from the Turbolift and take their positions. We're at red alert. WORF is at

Tactical, DATA at Ops.

8 CONTINUED:

PICARD
Report.

RIKER
The Cardassian ship relayed a distress signal but it was cut off before they could tell us what was wrong.

RO
I've got the ship on long-range sensors.
(beat)
It appears to be under attack -- by several small ships.

PICARD
Can you identify them?

RO
No, sir. They aren't transmitting identification codes.

DATA
I will scan their warp signatures.

A beat as Data works...

DATA
Sir, sensors indicate that the attacking vessels are Federation

ships.

Off this moment --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hurtles by at impulse.

10 INT. BRIDGE - CONTINUOUS (OPTICAL)

RO
We're coming into visual range.

PICARD
On screen.

On the VIEWSCREEN we see a Cardassian ship being strafed by several smaller MAQUIS SHIPS -- Picard and Riker react to their appearance.

RIKER
Those are Federation ships.

PICARD

Isolate one and magnify.

On the Viewscreen we see one of the Maquis ships closer up -- it does not have Starfleet markings, or markings of any kind. Picard recognizes it anyway.

PICARD
(continuing)
The Maquis...
(beat, grim)
Open a channel.

Worf works his console, indicates a channel is open.

PICARD
To all Maquis ships -- call off your attack or we will be forced to engage you.

After a moment --

WORF
No response.

Picard is not happy about this.

10 CONTINUED:

PICARD
You are Federation citizens. Your actions are in violation of our treaty with the Cardassians. Call off your attack.

Again, no response. Picard is left with no other

choice.

PICARD
Are we in firing range?

WORF
Not yet, sir.

PICARD
Arm phasers and photon torpedoes
and stand by.

RIKER
I never thought we'd be firing on
our own people to protect a
Cardassian ship...

DATA
The Maquis ships are regrouping...
they are closing in on the
Cardassian vessel.

10 CONTINUED: (2)

WORF
(off console)
The Cardassian's shields are down
to thirty percent.

RIKER
They may not be able to withstand
another hit.

WORF
Sir, we are within weapons range.

PICARD

Mister Worf, can you detonate a torpedo spread between the Maquis ships and the Cardassians?

WORF

Yes, sir.

PICARD

Do it.

Worf works his console and hears the SOUND of the torpedoes firing --

11 EXT. SPACE - STOCK SHOT (OPTICAL)

as the torpedoes shoot out from the ship's hull.

12 EXT. SPACE (OPTICAL)

Two Maquis ships are in frame, flying in formation. Suddenly a photon burst dead ahead causes them to veer sharply away and scatter.

13 INT. BRIDGE

WORF

The Maquis are breaking formation -- they are withdrawing.

Picard and Riker share a look of relief.

PICARD

Signal the Cardassians that we're standing by to assist them if they have any wounded.

OFF this moment...

14 EXT. SPACE - THE ENTERPRISE (OPTICAL)

near the Cardassian ship.

15 INT. SICKBAY

where Beverly is treating GUL EVEK, last seen in "Journey's End."

Several other N.D. CARDASSIANS are being treated by N.D. Starfleet Personnel in the background, and Evek keeps looking around to make sure they're all right, making Beverly's task that much tougher.

GUL EVEK
Do your people have experience treating Cardassians?

BEVERLY
Yes. Now please, sit still.

Evek lets out a frustrated breath. Picard ENTERS and approaches. Beverly moves off to treat someone else.

PICARD
Gul Evek. I'm sorry we weren't able to come to your aid sooner.

Gul Evek's response is far from grateful --

GUL EVEK
I suppose we're lucky you came at

all... lately Starfleet seems to look the other way when the Maquis attack.

PICARD
I assure you that's not the case. We're doing everything we can to control them.

GUL EVEK
(with cold irony)
The fact that they attacked my ship suggests your efforts have met with limited success.

He fixes Picard with a look.

15 CONTINUED:

GUL EVEK
The Maquis came at us with photon torpedoes and type eight phasers -- tell me, Captain, how do you suppose a group of civilians acquired that kind of weaponry?

PICARD
It was certainly not through official channels.

GUL EVEK
You don't think the fact that some of the Maquis are former Starfleet officers has anything to do with it?

Picard's had just about enough of Gul Evek's accusations.

PICARD
Starfleet does not condone the Maquis' actions in the Demilitarized Zone.
(beat)
Any more than your government condones paramilitary actions by Cardassian civilians.

GUL EVEK
We have taken measures to deal with our colonists who have armed themselves.

Picard throws Evek's words back at him --

PICARD
Considering that they destroyed a Juhryan freighter less than a week ago, I'd say your efforts have met with limited success.

Evek leans in to Picard --

GUL EVEK
Give our military the right to operate in the Zone for one week, and we'll put a stop to paramilitary activity once and for all.

PICARD
What you're proposing would only

perpetuate the cycle of violence.

15 CONTINUED: (2)

GUL EVEK
Captain, if the Maquis aren't stopped, this situation is going to escalate to the point where the Cardassian military will have no choice but to take matters into its own hands.

Off Picard's face as Gul Evek's threat sinks in...

16 EXT. SPACE - THE ENTERPRISE (OPTICAL)

cruising near Admiral Nechayev's ship.

PICARD (V.O.)
Captain's Log, supplemental. Gul Evek and his crew have left the Enterprise, and we have proceeded to our rendezvous with Admiral Nechayev.

17 INT. READY ROOM

as Picard and NECHAYEV ENTER. Nechayev looks around, as though searching for something.

17 CONTINUED:

NECHAYEV

No Bularian canapes this time, Captain?

Picard smiles.

PICARD
Twice seemed to be pushing it a little...

NECHAYEV
It's just as well.
(conspiratorial)
They're extremely fattening.

Picard gestures her to a seat.

PICARD
You missed Gul Evek by a matter of hours. I asked him to stay -- I thought perhaps an admiral's assurances would convince him that we are trying to deal with the Maquis situation.

NECHAYEV
(annoyed)
Evek manages to make the Cardassians sound like helpless sheep being preyed on by Federation wolves. The truth is, we caught the Cardassian government supplying its colonies in the Demilitarized Zone with weapons.

PICARD
(for what it's worth)

Gul Evek assures me that practice has stopped.

NECHAYEV
Ah. How comforting.

Nechayev seems a little more stressed than usual. Picard stares closely at her.

PICARD
Admiral... this Maquis situation has you worried...

Nechayev gives him a look. The general thawing between them allows her to be more vulnerable with him.

17 CONTINUED: (2)

NECHAYEV
It's a mess... and it just keeps getting worse. I never imagined I'd have to worry about Federation citizens doing violence to others.

PICARD
Frankly, I can understand why our colonists have taken up arms -- Starfleet isn't there to protect them anymore.

NECHAYEV
Believe me, Captain, if I were living that close to the Cardassians I'd keep a phaser under my pillow, too.

This is a rare moment of candor from her -- another sign of improvement in their relationship.

NECHAYEV
(continuing)
But in the last few weeks we've seen signs that the Maquis are moving beyond self-defense. Their ranks are growing... they've acquired ships, weapons... they seem to be preparing for a more aggressive military posture.

Nechayev takes a breath... shakes her head at the sorry situation.

17 CONTINUED: (3)

NECHAYEV
(continuing)
We have to put a stop to them... before the entire Demilitarized Zone ignites.
(beat)
But before we can stop them -- we have to find them. They seem to be scattered in small cells around the Zone. And we don't have reliable intelligence about any of them.

PICARD
Perhaps you need an undercover operative.

NECHAYEV
Our thinking exactly. We intend to infiltrate their organization.
(beat)
And the person we want to do it is aboard your ship right now.

Off Picard's questioning look...

CUT TO:

18 INT. RO'S QUARTERS

where Picard has just told her Nechayev's plan.

RO
Starfleet wants me to infiltrate the Maquis?

PICARD
Because of your recent training... because you're Bajoran... and because of your past troubles with Starfleet -- you'll have a certain credibility.

Ironically, Picard interrupted Ro while she was unpacking her belongings. These are the smaller, windowless quarters.

RO
Well, that's certainly true.

18 CONTINUED:

She continues unpacking, perturbed, not thrilled by this idea. Picard watches her carefully, understanding her conflicting emotions.

RO
(continuing)
And just when would this mission begin?

PICARD
Immediately.

Ro shoots him a glance.

RO
I see.

She pulls things out of her bag, smoothing and refolding, using the activity to quiet her mind.

RO
(continuing)
I've spent the better part of my life fighting the Cardassians... I never thought I'd be helping them out.

PICARD
This is a rare case where our interests coincide with theirs -- we both want peace in the Demilitarized Zone.

Ro stares down at the articles of clothing in her hand. Solemnly --

RO

I've heard a lot about the Maquis.

(beat)

One of my instructors in Tactical Training... a Lieutenant Commander in Starfleet -- a man I admired and respectded... was sympathetic to them. He resigned and left to join them.

18 CONTINUED: (2)

PICARD

We're all sympathetic, Lieutenant. Our civilian population in the Demilitarized Zone is in a difficult situation.

(beat)

But sympathy ends at a certain point. The peace treaty isn't just a piece of paper. If the Maquis force us into a war with Cardassia, it could mean hundreds of thousands of lives.

Ro nods an acknowledgement; she understands what's at stake.

PICARD

Laren, two years ago, Starfleet would never have tapped you for this mission. They must have a lot of confidence in you now.

She turns to him, the man who's done so much for her,

always believed in her.

RO
The way I see it... there's at least one good reason to take this mission, sir.
(beat)
That's to validate your faith in me.

Picard and she share a smile as they think of everything they've been through together... Off this moment we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. SPACE (OPTICAL)

a shot of a planet from space.

20 INT. ALIEN BAR (OPTICAL)

A seedy joint on some planet in the Demilitarized Zone. Its patrons are a motley mix -- humans, Bajorans, and a few Aliens.

The door OPENS and Ro ENTERS -- she's dressed in wornlooking civilian clothes. She casts a nervous look

around, then moves toward the back of the bar -- we immediately get the feeling she's in trouble, trying to hide from someone.

Several patrons take note of Ro's entrance -- including a HUMAN MALE at the bar, SANTOS. This is the kind of place where no one asks questions, so Ro is left alone. She sits on a bench against the back wall of the bar, near a HUMANOID who casts a baleful glance at her and then returns to his drink. Nearby, a male alien is being entertained by an alien prostitute -- they're kissing and laughing quietly to themselves.

Suddenly the door bursts OPEN and Worf and Data ENTER with an urgent step -- they're looking for someone.

Ro immediately slides over to the HUMANOID and sits on his lap, her back to Worf and Data -- his eyes go wide but before he can say anything she starts kissing him, pretending to be a prostitute. He doesn't resist.

All eyes are on Worf and Data, who quickly reconnoiter the area -- nothing here, just some alien schlubs and a couple of hookers in the back corner.

WORF
We are looking for a Bajoran woman, dark hair.

They are met with blank stares -- no one wants to get involved.

DATA
She is responsible for the death of a Cardassian soldier.

20 CONTINUED:

Again, no one volunteers anything. The human at the bar, Santos, glances back at Ro -- he's definitely putting it together. Worf glares at the bartender.

WORF
If we learn that she has been here, this establishment will be closed down.

Santos steps forward.

SANTOS
You say she had dark hair?

WORF
Yes.

There's beat in which we think he's going to give her up.

SANTOS
She was here... you just missed her.

DATA
Do you know where she went?

SANTOS
No.

Worf and Data exchange a glance, and then move toward the door. Worf casts a last scowl at the patrons, then they EXIT. Ro immediately extricates herself from the humanoid --

RO
Nice meeting you --

He's disappointed to lose her, but Ro is already up and away before he can protest. She turns to Santos.

RO
(continuing)
Thanks.

With that, she crosses to the bar and orders. Santos watches her for a beat, then follows.

SANTOS
Did you kill that Cardassian?

20 CONTINUED: (2)

Ro studies his face before replying. She knows he took a risk lying for her, but she can't be sure why he did it.

RO
Starfleet thinks I did. That's reason enough to hide.
(beat)
Why did you tell them I'd left?

Now it's his turn to study her face. The bartender slides a drink in front of Ro.

SANTOS
There are worse things a person could do than kill a Cardassian

soldier.

They hold each other's gaze for a long moment.

RO
You don't often meet someone willing to say that out loud.

SANTOS
In the Zone, there are a lot of us who feel that way.

She raises her glass slightly.

RO
I'd like to meet people like that.

Santos studies her face for a long beat. Ro takes a sip of her drink, when she turns to look at him again she sees that he's carrying a small PHASER. She reacts, but it's too late -- he FIRES, stunning her and causing her to crumple in her seat. Off this moment...

21 INT. MEETING ROOM

where Ro is unconscious, laid out on a bench.

Santos is with two others, a woman named KALITA, and an older human male named MACIAS. Macias has a scar on his face; his eyes shine with intelligence and kindness. Kalita has a phaser.

21 CONTINUED:

All three of them are Maquis. Ro has been brought to

a town in the DMZ where many of the settlers are Maquis or sympathizers. The room has a rough-hewn quality; this settlement is on the "frontier."

Ro's eyes flutter open.

MACIAS
Don't be afraid. You're not in danger here.

Ro sits up, touches her head to steady herself.

SANTOS
What's your name?

Ro doesn't answer, partly because she doesn't know who these people are, partly because she's a little groggy.

KALITA
Did you kill that Cardassian soldier?

RO
Who are you?

SANTOS
The people who saved you from Starfleet.

Ro looks around at them. She suspects these people are Maquis, but she must move cautiously.

RO
Thanks.
(beat)
But I'll be leaving now.

KALITA
Do you even know what planet you're on?

RO
Ronara Prime.

SANTOS
Not anymore.

Ro reacts --

21 CONTINUED: (2)

RO
Where am I then?

KALITA
We're not going to tell you that until we know more about you.

Kalita's tone is colder than the others; she's more suspicious of Ro.

RO
Like what?

SANTOS
Did you kill that Cardassian?

RO
Yes.

KALITA
That's a risky thing to do in the

Demilitarized Zone. You can end up being hunted by Starfleet and the Cardassians.

RO
(re: Santos)
Then... why did he risk bringing me here?

Kalita makes one thing clear.

KALITA
We're asking the questions. Who are you?

RO
My name is Ro Laren. I grew up in the Bajoran camps...

Macias smiles his quiet smile.

MACIAS
That would explain why you have no love for Cardassians.

RO
I know what they're capable of. They tortured my father to death... and forced me to watch.

Macias shakes his head in sympathy, but Santos and Kalita press on.

21 CONTINUED: (3)

SANTOS
Where do you live now?

RO
Nowhere...
(beat)
I was a Starfleet officer. But I was court martialed and spent time in the stockade on Jaros Two. I'm not exactly what you'd call Starfleet material.

SANTOS
When were you on Jaros?

Ro acts like she's losing patience.

RO
What difference does it make?

Kalita snaps her back hard.

KALITA
We want to check your story. When were you there?

RO
Starfleet let me out about three years ago because I agreed to do some work for them... mostly having to do with Bajor. But I got tired of watching them placate the Cardassians and left.

KALITA
You resigned?

RO

Not officially.

(wry)

That's part of the reason they're looking for me.

SANTOS

What were you doing on Ronara?

21 CONTINUED: (4)

RO

Look, I've answered enough of your questions -- I'd like to know who you people are.

Macias decides to give her an answer.

MACIAS

Let's just say... we sympathize with those who oppose Cardassia.

Ro stares at the group for a long moment. Then --

RO

Are you Maquis?

A small silence. No one gives away a thing.

MACIAS

What if we were... ?

Ro faces him squarely.

RO

If you were... then I would ask if
I could join you and help you
fight.

Macias glances over at Santos with a questioning look, and Santos nods a yes. Macias turns back to Ro.

MACIAS
We will check your story.

Kalita hesitates, but Macias fixes a firm gaze on her.

21 CONTINUED: (5)

MACIAS
Go ahead. I'll keep an eye on
her.

Kalita hands Macias her phaser, and she and Santos EXIT... After a moment, he sets the phaser down as if unconcerned about Ro, and starts to rub his legs.

MACIAS
(continuing)
My circulation isn't what it used
to be...

He looks at her for a beat.

MACIAS
(continuing)
Come... let's stretch our legs.

He heads for the door, and Ro follows...

22 EXT. MAQUIS SETTLEMENT - NIGHT

as Ro and Macias walk through the central square. Again, this is a "frontier town" -- it has a rough-hewn quality, although there is evidence of Federation technology.

Various N.D. SETTLERS go about their business as Ro and Macias walk and talk.

RO
Aren't you taking a chance by letting me see all this? What if my story doesn't check out -- what if I'm not who I say I am?

MACIAS
Then we'll have a problem, won't we?

It is a definite threat, but Macias' manner makes the statement less ominous.

RO
You are Maquis, aren't you?

MACIAS
Many people here are.

RO
Starfleet considers you outlaws. They're afraid you'll destroy the peace treaty.

22 CONTINUED:

MACIAS
They don't understand the situation here in the Zone.

Ro hears the anger in his voice.

MACIAS
(continuing)
I lived on Juhraya... the colony suddenly found itself in Cardassian territory when the treaty was signed. Some of us chose to stay and take our chances.
(beat)
One night I was dragged from my bed and beaten. The authorities clucked their tongues and agreed it was an unfortunate incident... and did nothing.

Ro shakes her head, disturbed.

RO
I'm not surprised. The Cardassians intend to make life so unpleasant for Federation citizens that they'll leave.

Macias looks at her, gratified that she understands the situation so well.

MACIAS
Exactly. And no one seems to see that except the Maquis.

There is a silence as they walk. Then--

MACIAS
(continuing)
How old were you when your father was killed?

Ro goes into a shutdown mode. This is something she still doesn't talk about easily.

RO
I'd rather not talk about it.

22 CONTINUED: (2)

Macias gives her a look, recognizes the denial, backs off. They have drawn near an outdoor cafe (or food vendor of some kind). Macias gestures.

MACIAS
Are you hungry? Would you like something?

RO
No. Thank you.

MACIAS
(to vendor)
Hasperat.

As the vendor prepares the burrito-like dish --

RO
(surprised)
You like hasperat?

MACIAS
An old Bajoran friend of mine used to make it. Although his was much stronger.

He takes a bite of the sandwich.

MACIAS
He died years ago... fighting the Cardassian occupation of Bajor... I miss his company... and his hasperat...

22 CONTINUED: (3)

RO
My father made the strongest hasperat you've ever tasted. Everything else seems mild by comparison.

MACIAS
Did he teach you how to make it?

RO
Yes. But I haven't tried it in years.

MACIAS
(beat)
If you would make the brine for truly strong hasperat -- and I mean eye-watering, tongue-searing strong -- you would make an old

man very happy.

Ro smiles at him.

RO
I'd enjoy making it again.

Behind them, Santos and Kalita ENTER the square from a building and start to approach them.

SANTOS (O.S.)
Macias...

Macias and Ro turn around. Santos and Kalita move nearer.

22 CONTINUED: (4)

SANTOS
I checked with my sources at Starfleet...
(re: Ro)
Her story's true.

Macias turns to Ro and smiles.

MACIAS
I was sure it was.

Ro is strangely touched by the trust this man has demonstrated in her, though she continues to guard those feelings well.

MACIAS
(continuing)

Kalita -- she'll stay with you
until we can find her a room.

Kalita doesn't respond, but acquiesces. She turns and Ro follows her... but allows herself one quick glance back at Macias.

23
thru OMITTED
24

25 EXT. MAQUIS SETTLEMENT - DAY

Camera MOVES through the square as the citizens go about their business on a typical day. It's warm and sunny, and people seem to be in a good mood. Camera FINDS Ro sitting in the sun, a half-eaten hasperat roll at her side. Santos approaches her.

SANTOS
Why aren't you with the others?

Ro looks up at him, surprised.

RO
Kalita told me to stay here -- she had things to do.

Santos smiles knowingly. He realizes Kalita is trying to keep Ro away from the group.

SANTOS
You've been here a week and she still doesn't trust you.

25 CONTINUED:

Ro looks at him, puzzled.

SANTOS
(continuing)
We're meeting to discuss strategy...

Ro realizes Kalita was deliberately excluding her.

RO
So that's what she meant by "things to do." Kalita reminds me of someone I knew during the occupation... being a part of the resistance was the only thing he cared about. It was his identity.

Santos smiles...

SANTOS
That does sound like Kalita...

RO
Don't get me wrong, I was glad to have him on my side... but he was hard to be around.
(beat)
Sometimes people would stay up late... telling stories -- you know, trying to forget about our troubles for a while. Kanore would come out of his tent in a huff and tell everyone to be quiet -- that we should get some rest so we'd have "strength for our

struggle."

SANTOS
What would people do?

RO
(smiles)
We'd ignore him.

SANTOS
That sounds like the only way to handle a person like that...

He shoots her a meaningful look.

SANTOS
I have to go... the meeting's about to start.

25 CONTINUED: (2)

He starts to cross away. Ro considers what he said for a beat, then decides to follow. Santos sees her and waits, a small smile on his face... Off this moment...

26 INT. MEETING ROOM

Macias, Kalita and several others are there, including a Native American. Santos and Ro ENTER.

MACIAS
Ah... there you are.

As Ro and Santos take seats...

KALITA
(continuing)
We've just heard a disturbing rumor.

RO
Another rumor?

Kalita hears the skepticism in her tone.

KALITA
One that I think we should take seriously. A trader coming from Pendi Two said he could verify that the Cardassians are going to start supplying their colonists with bio-genic weapons.

This gets Macias' attention.

RO
I thought every shipment coming into the Zone was searched...

KALITA
(scoffing at her naivete)
The Cardassians always seem to find a way to get around problems like that.

26 CONTINUED:

SANTOS
We have to make a preemptive

strike. Send a message to Cardassia that we won't sit still and let them kill us with toxins.

MACIAS

Agreed. But we can't mount a strike without medical supplies -- and our stockpile is dangerously low.

KALITA

(concerned)

If we put in a request for more, it'll draw suspicion.

A moment as they ponder this grim situation. Ro hesitates, then --

RO

I can get medical supplies.

They all turn to stare at her.

RO

(continuing)

I served on the Enterprise. They keep extra med-kits on hand for relief missions.

Santos almost finds this amusing.

SANTOS

You're wanted by Starfleet. They're not going to give you medkits just because you ask.

RO

I have no intention of asking. I intend to take them.

KALITA
How? The Enterprise is a fortress.

26 CONTINUED: (2)

RO
I know how its security systems work. Give me a ship... I can do it.

SANTOS
It's madness...

KALITA
We can't trust her with something like this. We don't know anything about her.

Macias holds Ro's eyes for a moment.

MACIAS
I know... that she can make very strong hasperat.

Ro smiles at him.

KALITA
What?

MACIAS
We need medical supplies. I think

we should let her try.

A brief hesitation --

KALITA
All right. But I'm going with her.

Macias glances at Ro.

RO
I could use an extra hand at the controls. And a witness.

Macias nods, and Ro and Kalita hold a look, both defiant and unyielding.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 EXT. SPACE (OPTICAL)

a Maquis ship traveling at impulse.

27A INT. RO'S MAQUIS SHIP

where we find Kalita sitting in the cockpit -- the ship is on auto-pilot. Ro is working on a PANEL in the rear of the ship. There's a heavy silence between them --

Kalita is not only suspicious of Ro, she's skeptical that she can do what she promised. After a moment, Ro finishes working... as she crosses forward toward the cockpit --

RO

I set the transporter confinement parameters to maximum -- we should be able to fill our hold with medical supplies in just a single beam out.

KALITA

(with irony)

I had no idea it was going to be so easy...

Ro bristles at Kalita's tone, but thinks better of replying in kind... she keeps herself in check. She sits in the cockpit and starts working the console.

RO

We're approaching the Federation border...

KALITA

How do you plan to get out of the Demilitarized Zone without being searched at one of the checkpoints?

RO

We're going to cross the border here.

Kalita reacts to what seems an improbable claim.

27A CONTINUED:

KALITA
There are sensor buoys all along the border. If we cross anywhere other than a checkpoint, Starfleet will send a ship to investigate.

RO
With the right security codes, we can disable the proximity detectors on the buoys.

KALITA
Starfleet changes those codes all the time.

Ro's hands fly across the controls.

RO
I know the encryption algorithims. If I can access the bouy's protocol subsystem I should be able to figure out the codes.

KALITA
Should be able to?

As she works:

RO
Do you want this mission to succeed?

KALITA
Of course I do -- we need those

medical supplies.

RO
In that case, let me do my job.

Kalita is about to reply when there is a beeping SOUND from the control panel.

RO
(continuing)
I'm in...

Suddenly the console BEEPS a warning. Ro reacts --

27A CONTINUED: (2)

KALITA
What's wrong?

Ro works the controls with great urgency.

RO
If I don't input the right code in the next twenty seconds, we'll trigger the proximity alarm.

Kalita reaches for the helm control.

KALITA
I'm getting us out of sensor range.

RO
Don't. If we break the com-link, we won't be able to try again.

Kalita withdraws her hand. Ro works with urgency -- finally, a beep-beep. Ro slumps back into her chair in relief.

RO
It worked... until they change the access codes again, we can cross the border here.

Though Kalita doesn't let on, she's impressed with what Ro's done. Off this moment...

28 thru 30 OMITTED

31 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it hangs in space.

PICARD (V.O.)
Captain's Log, Stardate 47943.2. It has been over a week since Lieutenant Ro left the Enterprise... we have yet to receive any communication from her.

31A INT. BRIDGE

Riker has the Bridge, Data at Ops, Worf at Tactical, N.D's as needed. Picard ENTERS from the Ready Room.

RIKER

We picked up a request for emergency assistance from a Federation science ship in the Topin system.

Picard considers for a beat -- this couldn't have come at a worse time.

PICARD
Are there any other ships in the vicinity?

RIKER
We're the closest.

Picard turns to the con officer.

PICARD
Helm, set course for the Topin system.
(to Data)
Signal the science ship that we're on our way.

DATA
It is unlikely that they would receive our communication. The Topin system contains an unstable binary-star. It generates significant subspace interference.

PICARD
Will we be able to use our sensors to find them?

DATA
Most of our sensor systems will be

ineffective, although our
directional array may be able to
cut through the interference.

31A CONTINUED:

RIKER
But that array has such a narrow
scan field...
(with grim irony)
-- we might as well break out the
palm-beacons and try to find them
that way...

It seems a daunting prospect... Off this moment...

31B EXT. SPACE (OPTICAL)

where the Maquis ship hangs motionless. In the b.g.
we can see the distinctive STAR of the Topin system.

32 INT. RO'S MAQUIS SHIP

where Ro and Kalita are waiting. Again, a silence
hangs between them.

KALITA
This is insane... we're sitting
here with no sensors, blind to the
outside -- waiting for a galaxy
class Starship to come swooping
down on us...

RO
Don't worry... it'll be hard for

them to locate us with just their directional sensors. Besides, they're looking for a damaged science ship that wants to be found...

Suddenly a console beeps. They react --

RO
They're here... Standby to engage thrusters.

32A INT. BRIDGE (OPTICAL)

Picard, Riker, Data and Worf as before.

RIKER
Anything?

32A CONTINUED:

DATA
(off console)
No, sir. It will take approximately six hours to scan this system.

Riker and Picard glance at the VIEWSCREEN, which is obscured by static because of all the interference. Suddenly --

WORF
(urgent)
Sir -- the distress call is being repeated.

PICARD
(to Data)
Can you locate the signal?

DATA
(working)
I am attempting to do so.

32B INT. RO'S MAQUIS SHIP

Ro and Kalita as before.

RO
All stop.

KALITA
(off console)
They're scanning our last position.

RO
All right, I've locked onto their sensor beam. I'm going to use it to maneuver into transporter range.

Kalita is looking at Ro -- she can't quite believe they've come this far.

KALITA
How are we going to beam through their shields?

RO
We can't -- if we're going to get those medical supplies, we're

going to have to take this ship
through their shields.

Off Kalita's astonished reaction at Ro's audacious plan...

32C INT. BRIDGE

as before.

DATA
Sir, I am scanning the area from which the distress signal was sent... but I am unable to detect a vessel.

WORF
Captain -- the computer has detected a piggyback communication on the last distress signal...

PICARD
Can you decode it?

WORF
It will take a few moments.

PICARD
Do it.

32D INT. RO'S MAQUIS SHIP

where Ro is explaining what she's doing to Kalita.

RO

The Enterprise shields have a weak point... When the ship is at impulse, the thrust destabilizes the shield configuration right at this point.

On the MONITOR, Ro indicates a graphic of the Enterprise, and a point directly behind the main impulse engines, between the nacelles.

RO
(continuing)
I'm going to try to punch through there.

KALITA
Won't they detect us?

32D CONTINUED:

RO
They'll know something's penetrated the shields, but with all the interference it'll take them a few seconds to find us. We'll have to beam the medical supplies aboard and get out fast.

Kalita tries to assimilate all that's happened... She can't quite believe it, but she's beginning to think Ro can pull just about anything off...

32E INT. BRIDGE

as before.

WORF
The message is difficult to decode... the interference has garbled much of the transmission. But it seems to be from Lieutenant Ro.

PICARD
Ro... is on that ship... ?

Reactions. Suddenly --

DATA
(off console)
Sir, a vessel of some kind is attempting to penetrate our aft shields.

Picard considers for half a beat --

PICARD
Let it through.

Off this moment...

32F INT. RO'S MAQUIS SHIP

as Ro works her controls. We see her react to something she sees -- a small smile... Picard must have gotten her message. For Kalita's sake, she plays it through.

32F CONTINUED:

RO
We're going to make it...

32G EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Maquis ship slips through the shield bubble and moves into a point between the nacelles. The great cylinders loom large next to the tiny ship.

32H INT. RO'S MAQUIS SHIP

RO
All right, we're in...

Kalita works her console.

KALITA
Energizing.

We hear the SOUND of transport and they both turn to the back of the shuttle.

32I NEW ANGLE

revealing a large stack of medical kits in the aft section.

32J RESUME SCENE

as Kalita smiles in disbelief.

RO
Let's get out of here...

Off this moment...

32K INT. BRIDGE

WORF
(off console)
Captain, a quantity of medical supplies was beamed out of Cargo Bay Seven.

32K CONTINUED:

Picard is unconcerned.

DATA
(off console)
The vessel that penetrated our shields is of the same design as the ships used by the Maquis.
(beat)
It is moving off...

PICARD
Let it go.
(beat)
There must be someone with her... We should make it look like we're trying to stop them.
(to Worf)
Lock phasers on their previous position and fire.

We hear the SOUND of phasers firing. Riker turns to Picard.

RIKER
(wry)
Now we know what they mean by

Advanced Tactical Training...

Off their shared smile...

33 EXT. SPACE - THE MAQUIS SHIP (OPTICAL)

at impulse.

34 EXT. MAQUIS SETTLEMENT - DAY

where Ro and Kalita are being greeted by a jubilant group of Maquis including Macias and Santos. Kalita is animatedly telling the story of how they did it. Santos can't believe what he's hearing --

SANTOS
You took your ship through their shields?

KALITA
Ro parked us between their warp nacelles. I thought she was crazy, but it worked. She knew exactly what she was doing.

Macias puts a hand to Ro's shoulder.

34 CONTINUED:

MACIAS
Well, done.

SANTOS
We should inventory the supplies... find out what we

have.

The others acknowledge and move off. Before crossing away, Kalita turns to Ro --

KALITA
I'll see you later...

She treats Ro with the easy manner of a friend. Ro smiles, and Kalita moves off.

MACIAS
Well... it seems that Kalita's decided you're not a Federation spy after all...

Ro manages a smile.

MACIAS
(continuing)
She's suspicious of everyone at first. And rightly so -- we've learned to be cautious with strangers.

RO
I understand...

MACIAS
But I've known since I first met you -- in your heart, you're one of us...

Ro is struck by the irony of the moment... but somehow, the certainty in Macias' voice strikes a chord in her... Off her expression we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

35 thru 42 OMITTED

43 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging in space.

PICARD (V.O.)
Captain's Log, supplemental. Having earned the Maquis' trust with her raid on the Enterprise, Lieutenant Ro has been given access to a ship and allowed to leave the settlement by herself.

44 OMITTED

45 INT. OBSERVATION LOUNGE

where Picard and Ro are meeting. They're both glad to see each other...

RO

There are rumors that the Cardassians are supplying their colonists with bio-genic weapons.

Picard can see that she's genuinely concerned about this.

PICARD
Frankly, I find it hard to believe. Every ship going into the Demilitarized Zone is being searched.

RO
The Maquis are convinced that the Cardassians have found a way around the searches.

Picard considers for a beat.

PICARD
We might be able to use that...

RO
Sir... ?

PICARD
We've come up with a plan that has the potential to seriously curtail the Maquis.

This gets Ro's attention.

45 CONTINUED:

PICARD
(continuing)
We want to give them a target so threatening -- that they'd be willing to commit as many people and ships as possible to destroy it.

RO
What do you mean, give them a target?

PICARD
Bio-genic weapons, for example. You could provide the Maquis with intelligence that the Cardassians are in fact supplying their colonists with them.

RO
That'll get their attention, all right...

PICARD
You could tell them that in order to get past the check-points, the Cardassians are shipping the components for these weapons through third parties. We'll put together a convoy and send it toward the Demilitarized Zone.

Ro sees where he's going --

RO
And when the Maquis attack it, Starfleet will be waiting for

them.

PICARD
We'll station our ships in the Hugora Nebula to avoid detection.

Ro is silent for a beat, assimilating Picard's plan... and her role in it.

45 CONTINUED: (3)

RO
Basically, I'd be leading them into a trap...

PICARD
That's correct.

He studies her face for a beat. Picard senses she's feeling conflicting emotions about this.

RO
(carefully)
If your plan works, what will Starfleet do when the Maquis attack the convoy?

PICARD
Our intention is to outnumber them so heavily that they'll have no choice but to surrender.

RO
These people are used to fighting impossible odds -- I don't think

they're going to surrender.

Picard takes this in.

45 CONTINUED: (4)

PICARD
I hope you're wrong. Because if they don't, we'll have to try to disable their vessels...
(beat)
-- you know as well as I do that's not always possible.

Picard sees Ro swallow back, hard.

PICARD
(continuing)
If you have a problem with any of this, I need to know now.

She doesn't want to let him down --

RO
If I did, it wouldn't stop me from carrying out my duty, sir.

Picard is gratified to hear this.

PICARD
I knew I could count on you...

Ro manages a small smile... Off this moment...

46 INT. MEETING ROOM

(FORMERLY SCENE 41)

where Ro is in the process of implementing Picard's plan -- planting misinformation. Macias, Kalita and Santos are present.

RO
-- it took a while, but I managed to patch into Starfleet's comsystem. I intercepted a communication from one of the check-points on the border. They're concerned because a Pakled transport came through carrying retro-viral vaccines.

No one sees a problem with this --

SANTOS
Why is that a concern?

46 CONTINUED:

RO
Last week, a Ferengi transport came through carrying bio-mimetic gels. By themselves, neither of these is dangerous. But Starfleet is concerned because with a few more components the Cardassians could put together a bio-genic device.

Reactions. This is their worst fear come to life.

KALITA
What is Starfleet going to do about it?

RO
They can't do anything. These items are all perfectly legal.

Frustrated reactions.

MACIAS
How close are the Cardassians to having the components they need?

RO
Very close. Two days ago, a Yridian convoy left Deep Space Nine for the Demilitarized Zone. It's carrying isomiotic hypos, plasma flares and quarantine pods.

KALITA
We can't let that convoy reach its destination.

46 CONTINUED: (2)

SANTOS
But it's too big for us to go after alone.

MACIAS
I'll discuss the situation with the other cell leaders -- considering what's at stake,

they'll want to help.

With that, the meeting starts to break up. Ro takes a moment to collect herself -- it worked, but she doesn't know how she feels about it.

47 EXT. SETTLEMENT - NIGHT

Ro sits watching the busy square full of citizens. THREE HOODED MONKS are seen in the b.g. Macias approaches.

MACIAS
I've sent a communication to the others...

She nods glumly, and Macias sees that something is on her mind.

MACIAS
(continuing)
When this is over, we'll celebrate.

RO
When it's over?

MACIAS
When Cardassia realizes they can't intimidate us into leaving our colonies.

Ro smiles grimly.

RO
Something tells me it might be a long time before we'll be

celebrating.

He eyes her, hearing her somberness.

47 CONTINUED:

MACIAS
Don't be discouraged, Ro. It will take time... but the important thing is that we not give up.

She eyes him sharply.

RO
I spent ten years in the camps. I don't give up.

He puts a hand on her shoulder, affectionate.

MACIAS
I've been thinking about what our celebration will be like for a long time. We'll have a huge dinner... you'll make hasperat and I'll make blueberry pie... we'll drink wine and we'll dance.

He smiles and leans toward her.

MACIAS
(continuing)
I'll even play the belaklavion. That will give everyone a laugh.

She looks up at him, curious.

RO
You... play the klavion?

MACIAS
(laughing, dismissive)
Yes, badly. It's a difficult instrument... but I enjoy the challenge.

There is a small pause.

RO
My father... played the klavion.

Macias glances sidelong at her. This is the first spontaneous offering Ro has made about her father. He is silent. There is another pause, and then Ro continues.

47 CONTINUED: (2)

RO
When I was very young... and afraid of monsters under my bed... my father would play for me. He said the sound of the klavion had special powers. Monsters were afraid of it... and they'd disappear whenever they heard it.
(beat)
When I listened to the music he played for me... I was never afraid to go to sleep.

She hesitates, then, very quietly...

RO
When he died... I realized... even he couldn't make all the monsters go away.

Macias reaches out and covers Ro's hand with his own, a comforting gesture.

MACIAS
Why wait... ? Let's go to the market. Let's get the food for a feast. For a celebration...

RO
A celebration of what?

MACIAS
Of absolutely nothing. Just to celebrate.

She smiles and stands.

47 CONTINUED: (3)

Ro
I'd like that.

They start across the square. Suddenly there's a commotion -- the three monks throw back their hoods and we see that they're really Cardassians. They pull weapons from their robes and start FIRING.

People are scattering and trying to take cover. The

Cardassians had the advantage of surprise, and have taken up strategic positions that provide them shelter and allow them to dominate the fight.

Some of the Maquis are shooting back, but most weren't armed when the attack broke out. We see several Maquis rush from a door carrying weapons -- they toss them to their comrades, including Ro.

47A ON SANTOS (OPTICAL)

behind a structure -- a weapons blast hits it and he steps out to take a SHOT.

47B A CARDASSIAN (OPTICAL)

as Santos' shot takes him down -- two Cardassians are left.

47C RESUME SCENE (OPTICAL)

Several Maquis have taken hits and are down.

47C CONTINUED:

Macias takes a second Cardassian down, but the last Cardassian gets off a lucky shot -- and Macias takes a blast in the chest. He falls... and the Cardassian is felled by Ro.

Ro and Kalita run to Macias' side.

RO

Macias...

He's badly wounded and in pain.

MACIAS
They must have found out... there was a Maquis cell here...

Ro is inspecting the wound and sees that it's severe.

RO
Kalita -- get one of the med kits. Hurry.

Kalita runs off. Macias is fading fast.

RO
(continuing)
You have to hang on...

He dismisses this with a faint shake of his head. When he speaks, his voice is little more than a whisper.

MACIAS
When an old fighter like me dies... someone always steps forward to take his place...

He takes her hand, looks into her eyes for a last time, and smiles his gentle smile...

48 OMITTED

49 ON RO

as she watches Macias' life slip away from him... Off this moment we...

FADE

OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

A50 EXT. SPACE - THE ENTERPRISE (OPTICAL)
(FORMERLY SCENE 43)

as it hangs in space.

B50 INT. BRIDGE
(FORMERLY SCENE 44)

Riker has the Bridge. Data is at Aft Science, N.D.s as needed. Picard ENTERS from his Ready Room.

PICARD
What is it?

RIKER
We just got a communication from Lieutenant Ro. Data's decoding it now.

Riker and Picard approach Data, who turns away from his console, finished.

DATA
(to Picard)
She is requesting that you meet with her.

Picard is disturbed by this message.

RIKER
Was that part of your plan?

PICARD
No. Something must have gone wrong.

CUT TO:

C50 INT. ALIEN BAR
(FORMERLY SCENE 45)

as Picard ENTERS, dressed in slightly ragged-looking civilian clothes. Many of the same motley characters are here tonight as well.

Picard doesn't see Ro, and so makes his way to the bar. The BARTENDER approaches him to see if he wants anything.

C50 CONTINUED:

PICARD
Ale.

Picard pays for his beverage with coins he brought for this purpose. The door OPENS and Ro ENTERS. The Humanoid she kissed before is sitting near the entrance and his eyes light up when he sees her. He stands to approach his old flame but Ro fixes him with a look.

RO
Not tonight.

She moves past the disappointed fellow and goes to sit next to Picard at the bar. She gives him a come-hither smile, as though soliciting him.

RO
(continuing)
Hello... are you alone?

Picard turns and gives her an appraising look.

PICARD
I hope not.

She smiles again, caressing his cheek.

RO
Why don't we get acquainted... ? There's a table in the back that's more... private.

PICARD
I'd like that.

They make their way to the back table and sit, Ro being very physical with him, caressing, holding his hand. Picard plays the very eager john. The scene is played out as they talk serious business while outwardly appearing to be engaging in casual romanticizing.

RO
We have to cancel the mission.

PICARD
Why?

RO

The Maquis didn't go for the bait. They think a convoy is too big a target.

C50 CONTINUED: (2)

This makes no sense to Picard. He considers for a beat as Ro traces her fingers on his palm.

PICARD
But there are only six ships. We could even cut down the number.

RO
It's... it's the commitment of resources... of grouping so many of the Maquis together at once...
(beat)
They feel it would make them too vulnerable.

Picard frowns, trying to reconcile what she's saying.

PICARD
Every intelligence report I get from Starfleet suggests that the Maquis are eager to expand their strikes... are looking to escalate their activity... but you're telling me that's not true... ?

Ro takes a moment, trying to cover.

RO
It's... probably different in

every cell. The people I've met
tend to be more -- conservative.
I'm sure others have a more
militant attitude...

He stares at her. None of this rings true.

PICARD
(softly)
Laren... what's going on?

She takes his look for a moment, then glances around them.

RO
Do you have the money I asked you
to bring?

PICARD
Yes.

RO
Put some on the table.

C50 CONTINUED: (3)

PICARD
What?

RO
By this time, we should be
negotiating my price.

Picard digs into his pocket, takes out a few coins. Ro picks one up, inspects it.

RO
(continuing)
When you sent me on this mission, I thought I could do it. Even though it meant helping Cardassians. Even though it meant betraying people who were fighting them.
(beat)
But now... I'm not sure about where I stand.

Picard takes this in.

PICARD
Laren, are you telling me you want to back out of this mission?

RO
Sir, I don't want to let you down, I swear I don't --

PICARD
This has nothing to do with me -- it's about you. If you back out now, you'll be throwing away everything you've worked for.

RO
(desperately reaching)
Wouldn't it be better to postpone this operation... let me stay with them longer, meet other Maquis leaders... learn where their cells are... it seems to me I could be more valuable if I had more

time...

C50 CONTINUED: (4)

PICARD
And just prolong the inevitable?
No.
(beat)
We're committed to this mission.
My only question to you is -- can
you carry out your orders?

Wretched, Ro looks at him, not answering.

PICARD
(continuing)
Lieutenant... I could put you
before a board of inquiry for
having lied to me about this
operation. I could certainly have
you court martialed if you
sabotage it.
(beat)
But I don't want to have to
threaten you to do this... I want
you to make the decision.

This is the man who gave her a chance. This is the man who has stood by her. And all he wants is what's right for her.

RO
I'll carry out my orders, sir.

Picard takes a breath, considers his options.

PICARD
I feel it necessary to have
Commander Riker return with you.
He can pose as a relative.

Her look asks the question: is that necessary?

PICARD
(continuing)
To make sure nothing happens that
might obstruct this mission.

Ro looks down, acknowledging the fact that she's ruptured their relationship. He can no longer trust her.

C50 CONTINUED: (5)

He stands, gathers his coins.

PICARD
(loudly)
Sorry -- I don't have that kind of
money.

He turns and EXITS the bar. Off Ro's face as she watches him go...

D50
thru OMITTED
50

51 EXT. SPACE - THE ENTERPRISE (OPTICAL)

hanging inside a Nebula (STOCK SHOT).

PICARD (V.O.)
Captain's Log, supplemental. We have received word from Commander Riker and Lieutenant Ro that the Maquis will be attacking the convoy as planned... our ships have taken up position in the Hugora Nebula to wait for them.

52 INT. BRIDGE (OPTICAL)

Picard and Worf are at an aft station with Data, looking at a sensor readout on a MONITOR. The readout shows a section of space on a grid -- on the left edge we see the nebula, and in the center, the convoy, depicted as a series of blips. Along the right side a line demarcates the border of the DMZ.

DATA
I have established a relay-link with the sensor probe we left on the perimeter of the Nebula.
(gestures)
This is the convoy. We are expecting the Maquis attack force to cross the border from the Demilitarized Zone here.

He indicates the right edge of the screen.

PICARD
As soon as they cross the border,

we'll intercept them...

WORF
In order to insure that the ship Commander Riker and Lieutenant Ro are piloting does not come under fire, I have relayed its warp signature to the rest of our attack force.

Data reacts to something on the monitor, calls the Captain's attention to the screen, where a few blips have entered from the right edge.

DATA
Sir, the Maquis squadron is coming into sensor range.

52 CONTINUED:

PICARD
Go to red alert.

Off Picard's face as he realizes it's begun...

53 EXT. SPACE (OPTICAL)

a squadron of Maquis ships flying in formation at impulse.

54 INT. RO'S MAQUIS SHIP

Riker and Ro are silent as they pilot the ship for a beat. She's about to betray a group of people she's come to care about and she feels awful about it.

SANTOS' COM VOICE
Squad leader to all ships.

RO
Go ahead, squad leader.

INTERCUT:

55 INT. SANTOS' MAQUIS SHIP

where Santos and the Native American Maquis are in the cockpit.

SANTOS
We'll be crossing the border in less than one minute. Arm your weapons.

RO'S COM VOICE
Acknowledged.

56 thru 59 OMITTED

60 INT. RO'S MAQUIS SHIP (OPTICAL)

as they work their controls.

RIKER
Starfleet can't make its move until we're out of the Demilitarized Zone. We're to

break formation and take cover in
the Nebula as soon as they appear.

Ro takes this in without comment.

RO
(off console)
The ships in the convoy are
raising their shields... they've
spotted us.

Riker checks his console.

RIKER
We cross the border in thirty
seconds...

As the moment approaches, the turmoil within Ro
intensifies. We see a look cross her features, as if
she's come to a decision within herself.

She reaches forward and calmly works a control. After
a beat, we hear the SOUND of a power surge.

RIKER
What the --

When Riker turns toward her he sees that she has a HAND
PHASER aimed at him.

RO
I'm sorry... but I can't let this
happen.

Off his stunned reaction...

61
thru OMITTED
63

64 INT. BRIDGE

where Picard is standing with Data looking at the aft station monitor.

DATA
(off console)
Sir, the vessel being piloted by Lieutenant Ro is firing a low-intensity particle beam into the Nebula...

PICARD
What the hell is she doing?

DATA
The polarizing effect created by the beam may make it possible for us to be detected.

Picard's face hardens --

PICARD
Can you counter the effect?

Data works his console.

DATA
I will attempt to do so.

65 INT. RO'S MAQUIS SHIP

where a frustrated Riker glares at a determined Ro.

SANTOS'S COM VOICE
Ro, why are you firing?

RO
Scan the Nebula -- there's a Starfleet attack force hiding inside it.

66 INT. SANTOS' MAQUIS SHIP

as he reacts to his console.

SANTOS
I see them --
(to com)
Squad leader to all ships -- abort the mission. Repeat, abort the mission.

67 INT. BRIDGE (OPTICAL)

DATA
Sir, the Maquis ships are breaking formation.

On the MONITOR, the Maquis blips are scattering.

PICARD
Have they crossed the border?

DATA
No, sir. They are withdrawing...

Picard slams the console in frustration.

67 CONTINUED:

WORF
(off console)
Sir, Lieutenant Ro's ship is not retreating with the others...
(beat)
It is heading toward us...

Picard takes this in.

PICARD
When she comes aboard... take her into custody...

Picard's tone says it all -- he feels personally betrayed by her. Off this moment...

68 INT. RO'S MAQUIS SHIP (OPTICAL)

Ro works the controls for a few beats, careful to keep the phaser trained on Riker. Finally she finishes and stands, avoiding Riker's gaze.

RO
Alpha Seven to Alpha Nine.

KALITA'S COM VOICE
Go ahead.

RO
Stand by to beam me aboard.

KALITA'S COM VOICE
Standing by.

Ro and Riker look at each other for a beat.

RO
You can take this ship back to the Enterprise.

RIKER
You're going with them?

There's more concern in his voice than anger.

RO
Yes... it's been a long time since I felt like I really belonged somewhere.

Riker acknowledges.

68 CONTINUED:

RO
Could you tell Captain Picard something for me?

Riker nods that he will.

RO
(continuing)
Tell him... that I'm sorry.

She moves to the center of the cockpit, ready for beam out.

RIKER
So long, Ro. Take care of yourself.

RO
Good-bye.
(to com)
Energize.

Off Riker's face as he watches her DEMATERIALIZE...

69 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it moves at impulse through a starfield.

70 INT. READY ROOM

where Riker has just told Picard everything.

RIKER
She seemed... very sure that she was making the right choice.

Picard takes this in.

RIKER
(continuing)
I think her only real regret... was that she let you down.

70 CONTINUED:

But Picard isn't buying it.

PICARD

She let us all down...

Riker hands Picard a PADD he's carrying.

RIKER

Here's my report...

Picard nods, and Piker turns and EXITS.

Picard looks down at the PADD... we see a distant look in his eyes -- he's not reading it, his mind is elsewhere. After a moment, he sets it down on the desk, and moves toward the window.

He looks out at the stars... thinking about the events of the last few days, wondering, perhaps, if he'll ever see Ro again... Off this moment...

FADE OUT.

END OF ACT FIVE

THE END

STAR TREK: THE NEXT GENERATION

"All Good Things... "

#40277-747

Written by

Ronald D. Moore & Brannon Braga

Directed by

Rick KolbeTHE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED

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FINAL DRAFT

MARCH 10, 1994

STAR TREK: THE NEXT GENERATION

"All Good Things... "

CAST

PICARD	TASHA
RIKER	O'BRIEN
DATA	Q
BEVERLY	OGAWA
TROI	NAKAMURA
WORF	JESSEL
GEORDI	CHILTON
	TOMALAK
COMPUTER VOICE	ANDRONA
	GAINES
	ENSIGN
	COM VOICE

Non-Speaking	Non-Speaking
N.D. SUPERNUMERARIES	N.D. HUMANS
CROWDMEMBERS	WORKMAN
OGAWA'S N.D.	HUSBAND

STAR TREK: THE NEXT GENERATION

"All Good Things... "

SETS

INTERIORS	EXTERIORS
USS ENTERPRISE (PRESENT)	USS ENTERPRISE
BRIDGE	
CORRIDOR	VINEYARD (FUTURE)
TROI'S QUARTERS	CAMBRIDGE (FUTURE)
SICKBAY	MEDICAL SHIP (FUTURE)
BEVERLY'S OFFICE	TWO KLINGONS CRUISERS/
OBSERVATION LOUNGE	(FUTURE)
READY ROOM	
ENGINEERING	PRIMORDIAL EARTH
RIKER'S QUARTERS	
USS ENTERPRISE (PAST)	
BRIDGE	
OBSERVATION LOUNGE	
ENGINEERING	

USS ENTERPRISE (FUTURE)

BRIDGE

TEN FORWARD

CORRIDOR

GUEST QUARTERS

MEDICAL SHIP (FUTURE)

BEVERLY'S READY ROOM

BRIDGE

TURBOLIFT

SHUTTLECRAFT (PAST)

SHUTTLEBAY (PAST)

DATA'S LIBRARY (FUTURE)

COURTROOM

STAR TREK: "All Good Things... " - 03/14/94 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION

"All Good Things... "

PRONUNCIATION GUIDE

ACETYLCHOLINE	uh-seetI-KO-leen
CATARIA	kuh-TAR-ee-uh
DEVRON	DEV-ron
H'ATORIA	ha-TORE-ee-uh
IRUMODIC	ear-uh-MAHD-ik
LUCASIAN	loo-KAY-zhun
PERIDAXON	pair-uh-DAX-on
MEMP'HA	MEM-pah
RIGEL	RYE-jell
TERRELLIAN	ter-ELL-ee-'n
TERIX	TAIR-ix
TOMOGRAPHIC	toe-moe-GRAF-ik
TRIPAMINE	TRIP-uh-meen

STAR TREK: THE NEXT GENERATION

"All Good Things"

TEASER

FADE IN:

1 INT. CORRIDOR - PRESENT

WORF and TROI ENTER from the Holodeck doors. They are dressed in casual clothing -- it's late, and the mood is light and intimate. Troi is smiling, and even Worf is happy -- it's clear they had a great time, wherever they were.

TROI

That was an incredible program.

WORF

I am glad you approve. I have always found the Black Sea at night to be a most... stimulating experience.

Troi rolls her eyes at him as they begin to walk down the corridor.

TROI

Worf, we were strolling barefoot

along the beach while balalaika music played in the air... ocean breeze washing over us... stars in the sky... a full moon rising... and the most you can say is "stimulating"?

WORF

(groping)

It was... very stimulating.

Troi smiles as they turn a corner...

CUT TO:

2 ANOTHER CORRIDOR - PRESENT

Worf and Troi walking towards her quarters.

TROI

The truth is, I don't spend nearly enough time on the Holodeck.

(MORE)

2 CONTINUED:

TROI (Cont'd)

I should take my own advice and use it to relax.

(beat)

Next time, I'll choose the program. If you like the Black Sea, you're going to love Lake Cataria on Betazed.

Worf frowns a little. They stop outside Troi's quarters. An awkward moment.

WORF

Deanna... perhaps before there is a "next time" we should discuss... Commander Riker.

TROI

(playful)

Why, is he coming along?

WORF

(awkward)

No... but I do not wish to... I mean, it would be unfortunate if he... if you and I are going to continue... I do not want to hurt his feelings...

TROI

Worf... I think it's all right to concentrate on our feelings... yours... and mine.

She smiles affectionately at him, and Worf returns the smile. We can see that there is a genuine attraction between the two of them.

2 CONTINUED: (2)

There is a beat as they look into each other's eyes...

the sexual tension rises a notch... will they or won't they? Finally, Worf takes the plunge -- leans over to kiss her... she lifts her lips to his, but just before they can kiss, the nearby Turbolift doors OPEN and PICARD bursts out, wearing only his bathrobe --

PICARD

Counselor!

Worf and Troi look at him, startled. Picard rushes to them. He's wild-eyed, clearly something is wrong.

PICARD

(urgent)

What's today's date? The date?

WORF

Stardate 47988.

Picard thinks about this for a moment -- trying to sort through something in his mind.

PICARD

(to himself)

47988...

TROI

Captain, what's wrong?

Picard looks at her.

PICARD

I'm not sure... I don't know

how... or why, but...

(beat)

I'm moving back and forth through

time.

OFF their reactions...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

(NOTE: Episode credits fall over opening scenes.)

INT. TROI'S QUARTERS - PRESENT

A short time later. Troi is handing Picard a cup of tea. Picard is pacing, trying to make sense of what's happening to him. Mid-conversation.

PICARD

It was as though I had physically left the ship and gone to another time and place... I was in the past...

TROI

Can you describe where you were... what it looked like?

PICARD

It's all slipping away so fast... like waking up from a nightmare...

Picard concentrates.

PICARD

(continuing)

It was years ago... before I took command of the Enterprise. I was talking with someone... I don't remember who...

(beat, remembering)

But then -- everything changed. I wasn't in the past any longer... I was an old man, in the future... I was doing something outside... what was it?

He holds out a hand, rubs his fingers together as though remembering doing something with his hands... but what?

PICARD

I'm sorry. It's gone. I can't remember...

TROI

It's all right. Have you considered the possibility that this was just a dream?

3 CONTINUED:

PICARD

It was more than a dream... the smells and the sounds... the way things felt to the touch... it was all so real...

Troi considers.

TROI

How long did you stay in each of these time periods? Did it seem like minutes... hours?

PICARD

I'm not sure.

(struggling to recall)

At first... there was a moment of confusion, of disorientation. I wasn't sure where I was. But that passed... and then I felt perfectly natural... as though I belonged in that time. But I can't remember how long I stayed there.

(frustrated)

I know this doesn't make much sense... it's a feeling more than a distinct memory.

He looks down at his tea cup -- it's empty. Troi notices and picks up the tea pot to pour him another cup.

TROI

Maybe we can identify specific symbols. Can you remember anything you saw, an object, a building perhaps --

As Troi talks, Picard extends his arm with his teacup, offering it to her. As he extends his arm, the SCENE SUDDENLY CHANGES TO:

3A ANGLE - CLOSE ON A VINE

4 EXT. VINEYARD - FUTURE - DAY

We are now twenty-five years in the future. Picard is an OLD MAN, wearing civilian clothes and a hat to protect himself from the sun. He has a beard and longer hair. (But he should not look as old as he did at the end of "The Inner Light".) He is kneeling in a row of grape vines at his home in France (as seen in "Family").

4 CONTINUED:

He is reaching out for a vine with the same hand and in the same manner that we just saw him hold out his cup in Troi's quarters. As his hand closes around the

vine, he hesitates. He seems disoriented, confused for a moment, just as he described to Troi. He looks around the vineyard in puzzlement. But the moment passes, and he accepts this time as the present.

He concentrates on examining the vine in his hand. He takes a pruning shear and snips off a few stray branches. There are gardening tools nearby. He works quietly for a moment... then we hear a voice shout across the vineyard.

GEORDI'S VOICE
(calls out)
Captain Picard to the Bridge!

Picard reacts, a little surprised. He looks toward the sound of the voice, shielding his eyes from the sun...

5 NEW ANGLE

revealing GEORDI walking toward Picard. He is wearing civilian clothes and he has also aged twenty-five years. His VISOR is gone and has been replaced by ARTIFICIAL EYES, which have a distinctive electronic

look to them. Geordi is smiling broadly.

GEORDI

(with humor)

Sir, I think we have a problem with the warp core, or the phase inducers, or some other damn thing.

Picard stands up with some difficulty. He's old, and his voice and attitude should suggest advanced age and an eccentric, sometimes cantankerous demeanor.

PICARD

Geordi...

The two men approach each other and shake hands -- these are two old friends who haven't seen each other in a very long time.

GEORDI

Hello, Captain... or should I make that Ambassador?

5 CONTINUED:

PICARD

(snorts)

Hasn't been Ambassador for a while either.

GEORDI

How about Mister Picard?

PICARD

How about... Jean-Luc?

GEORDI

(smiles)

I don't know if I can get used to that.

They look at each other for a moment, taking in the sight.

PICARD

Good Lord, Geordi. How long has it been?

GEORDI

Oh... about nine years.

PICARD

No, no... I mean, since you last called me Captain? When was the last time we were all together... on the Enterprise?

GEORDI

Close to twenty-five years.

PICARD

Twenty-five years...

(looks him over)

Time's been good to you.

Geordi playfully pats his stomach.

GEORDI

It's been a little too good to me

in some places.

He glances around.

GEORDI

(continuing)

Can I give you a hand?

PICARD

Oh... I'm just tying some vines.

5 CONTINUED: (2)

Geordi kneels down and examines a vine.

GEORDI

Looks like you've got leaf miners.

Might want to use a bacillus

spray.

(off his look)

My wife is quite a gardener. I've

picked up a little bit of it.

Geordi takes a tie and begins carefully tying the vines. Picard bends down with a little difficulty... and the two of them start to work on the vines.

PICARD

How is Leah?

GEORDI

Busy as ever. She's just been made director of the Daystrom Institute.

PICARD

And the little ones... Bret and Alandra? And...

GEORDI

And Sidney. Not so little any more. Bret's applying to Starfleet Academy next year.

Picard shakes his head at the rapid passage of time.

PICARD

So what brings you here?

GEORDI

Oh... I just thought I'd drop by. I'd been thinking about the old days on the Enterprise... and I was in the neighborhood...

Picard gives him a sharp look. The Picard of the future is a bit disgruntled, a cranky old man.

PICARD

Don't give me that. You don't make the trip from Rigel Three to Earth just to... drop by.

Geordi knows he can't fool this man. The mood becomes a little more somber.

GEORDI

No.

5 CONTINUED: (3)

PICARD

So. You've heard.

GEORDI

Well... Leah has a few friends at Starfleet medical... and word gets around.

Picard snorts and turns his attention to the vines. Grumpily --

PICARD

I'm not an invalid, you know. Irumodic Syndrome can take years to run its course.

GEORDI

I know. But when I heard I just... wanted to come by all the same.

Picard looks at him for a moment, and then some of the

crusty exterior falls away... and we can tell that despite his protestations to the contrary, Picard is warmed by the moment. Picard finally breaks the moment.

PICARD

(softer)

Well... as long as you're here, you can help me carry in some of these tools.

Picard awkwardly and painfully gets to his feet.

PICARD

(continuing)

My cooking may not be up to Leah's standards, but I can still make a decent cup of tea.

Picard and Geordi both grab an armful of equipment and they start walking.

PICARD

(continuing)

By the way, I read your last novel. Not bad. I thought the protagonist was written a bit flamboyantly, but that's just my --

Picard's eyes trail off as he sees something offcamera...

6 PICARD'S POV

Standing in the vineyards are THREE scraggly-looking HUMANS. They point at Picard, shouting and jeering.

7 RESUME PICARD

He reacts to this strange sight in the vineyard.

8 NEW ANGLE - INCLUDING GEORDI

Geordi follows Picard's look, but sees nothing. Picard is mystified -- what's going on? We MOVE IN on Picard.

GEORDI

Captain, are you all right?

Captain?

TASHA'S VOICE

Captain?

Picard turns at the sound of Tasha's voice, and as he does, the SCENE CHANGES TO:

9 INT. SHUTTLECRAFT - PAST

Picard is sitting in the co-pilot's seat, wearing his OLD-STYLE UNIFORM as seen in the first season. TASHA YAR is sitting next to him. She looks exactly as she did in the series pilot.

TASHA'S VOICE

Are you all right, sir?

He looks disoriented and confused again. He is still not fully aware of what's happening to him. Then the moment passes.

TASHA

Sir... ?

9 CONTINUED:

PICARD

I'm sorry, Lieutenant. My mind seems to have wandered for a moment...

(beat)

What were you saying?

Tasha has that no-nonsense, military prickliness. These are two people who have just met a short time ago.

TASHA

I was asking if you'd ever been aboard a Galaxy Class starship before, sir.

Picard tries to focus his mind on the here and now, putting aside his strange feeling of disorientation for a moment.

PICARD

No. I'm, of course, very familiar with the blueprints and specifications... but this will be my first time aboard.

TASHA

Well then, sir, if I may be so bold -- you're in for a treat. The Enterprise is quite a ship.

PICARD

I'm sure she is.

Picard gives her that strange stare again. For some reason, something about her troubles him slightly.

TASHA

Have I done something wrong, sir?

PICARD

No. You just seem very...

familiar.

She nods, uncertain exactly what he's talking about. The console BEEPS. Tasha hits a control and we hear a com voice --

COM VOICE

Enterprise to Shuttlecraft Galileo. You are cleared for arrival in Shuttlebay Two.

9 CONTINUED: (2)

TASHA

Acknowledged, Enterprise.

Tasha works the controls a moment, then looks out the window.

TASHA

(continuing)

There she is...

Picard looks out the window...

10 NEW ANGLE (OPTICAL)

Through the windows of the shuttle we can see the ENTERPRISE sitting in its dock above Earth.

11 CLOSE ON PICARD'S FACE

As soon as Picard sees the ship, his feeling of disorientation is forgotten, and he can't help but smile at the beautiful sight. PULL BACK TO REVEAL WE ARE NOW IN:

12 INT. TROI'S QUARTERS - PRESENT

Picard still smiling, staring, holding a cup of tea half-way to his mouth. (NOTE: We will no longer be using the convention of Picard returning to the exact moment he left.) Troi looks at him oddly.

TROI

Captain?

Picard glances around, momentarily disoriented.

PICARD

Tasha... I was just with Tasha, in the shuttle...

Picard slumps back into a chair. He puts his hands to his head, clearly distraught. Troi can see that there's something very wrong with the Captain. She hits a panel.

12 CONTINUED:

TROI

Troi to Doctor Crusher. Something's wrong with the Captain. We're on our way to Sickbay.

As Troi moves to the Captain with concern on her face...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. SICKBAY - PRESENT

Later. Picard is sitting on a bio-bed, still wearing his bathrobe. BEVERLY is finishing a scan.

Troi is standing with Picard as Beverly approaches with the results of a scan.

BEVERLY

I've finished the neurographic

scan. I don't see anything that might cause hallucinations or a psychogenic reaction.

TROI

Is there any indication of temporal displacement?

BEVERLY

No. Usually a temporal shift would leave some kind of trypamine residue in the cerebral cortex. But the scan didn't find any.

(lightly)

Personally, I think you just enjoy waking everyone up in the middle of the night.

Picard smiles a little -- grateful for Beverly's effort to lighten the mood.

PICARD

Actually, I just like running around the ship in my bare feet.

Beverly smiles at him. OGAWA walks over, holding a PADD. She is visibly pregnant -- around six months.

OGAWA

The bio-spectral test results, Doctor.

Beverly looks over the PADD.

BEVERLY

(to Picard)

Your blood gas analysis is consistent with someone who's been breathing the ship's air for weeks.

(MORE)

13 CONTINUED:

BEVERLY (Cont'd)

If you'd been somewhere else, there would be some indication of a change in your oxygen isotope ratios.

(to Ogawa)

Thanks, Alissa.

Ogawa smiles and withdraws. Beverly turns to Troi.

BEVERLY

(continuing)

Deanna... would you excuse us?

TROI

Of course.

Troi moves away and EXITS Sickbay. Beverly turns back to Picard. She is solemn, troubled.

BEVERLY

Jean-Luc... I scanned for any evidence of Irumodic Syndrome, as you suggested. There wasn't any. But I did detect a small

structural defect in your parietal lobe.

PICARD

A defect... that you've never noticed before?

BEVERLY

It's the kind of thing that would only show up on a level four neurographic scan.

(beat)

It could leave you susceptible to several neurological disorders... including Irumodic Syndrome.

Picard absorbs this news.

BEVERLY

(continuing)

Now, it's possible you could have that defect for the rest of your life without developing a problem...

(beat)

... but even if you do... many people lead perfectly normal lives for a long time after the onset of Irumodic Syndrome.

13 CONTINUED: (2)

PICARD

(smiles wryly)

Then why do you look like you've just signed my death sentence?

He's trying to lighten the moment, and she realizes he's picked up on her underlying feelings.

BEVERLY

Sorry.

(beat)

I guess... this has caught me off guard.

He takes a breath, squares himself -- he's not going to waste concern over something he can't control.

PICARD

Well, let's not worry about it.

(beat)

Something tells me you're going to have to put up with me for a very long time.

BEVERLY

(trying to be light)

It won't be easy, but I'll manage.

They smile at each other in a friendly, intimate way. RIKER ENTERS.

PICARD

(to Riker)

Did Worf find anything?

RIKER

No, sir. His security scans came up negative.

(MORE)

13 CONTINUED: (4)

RIKER (Cont'd)

They're checking the sensor logs... but there's still no indication that you left the ship.

Picard gets up off the bed, thinks for a moment. He seems more sure of himself than he did earlier -- the memories are still vague but he's sure that something happened.

PICARD

It wasn't a dream... something did happen.

Worf's COM VOICE interrupts --

WORF'S COM VOICE

Worf to Captain.

PICARD

(to com)

Go ahead, Lieutenant.

WORF

Sir -- there is an incoming transmission from Admiral Nakamura. It is a priority one message.

Reactions.

PICARD

Beverly?

Beverly nods.

PICARD

(continuing, to com)

Mister Worf, route it through to Doctor Crusher's office.

Picard moves toward the office...

14 INT. BEVERLY'S OFFICE - PRESENT - CONTINUOUS (OPTICAL)

Picard ENTERS, sits down at the desk and activates the desktop monitor. After a beat, ADMIRAL NAKAMURA appears on the screen.

NAKAMURA

Captain.

14 CONTINUED:

PICARD

Admiral.

NAKAMURA

I'm initiating a fleetwide Yellow Alert. Starfleet intelligence has picked up some disturbing reports from the Romulan Empire. It appears that at least thirty

Warbirds have been pulled from other assignments and are heading for the Neutral Zone.

PICARD

Is there any indication why they would make such a blatantly aggressive move?

Nakamura looks disturbed.

NAKAMURA

Our operatives on Romulus have indicated that there appears to be something happening in the Neutral Zone -- specifically, in the Devron System. Our own long range scans have picked up some kind of spatial anomaly in the area, but we can't tell what it is.

PICARD

What are our orders?

NAKAMURA

This is a delicate situation. I'm deploying fifteen starships along our side of the Neutral Zone. I want you to go there as well -- see if you can find out what's going on in the Devron System.

PICARD

Am I authorized to enter the Zone?

NAKAMURA

Not yet. Wait and see what the Romulans do. You can conduct long-range scans, send probes if necessary... but don't cross the border unless they do.

PICARD

Understood.

14 CONTINUED: (2)

Picard turns off the monitor and stands. As he does, the SCENE CHANGES TO:

15 EXT. VINEYARD - FUTURE - DAY

In the same motion, the older Picard rises to his feet -- and in doing so, stumbles and nearly falls. Geordi grabs him by the arm, tries to help him up.

GEORDI

Captain... what's wrong?

Picard gets to his feet, looks around in confusion. Geordi is very concerned.

PICARD

This isn't my time. I belong somewhere else...

GEORDI

What?

Picard stares at him, realizing he may not be making

sense.

PICARD

I mean... I... I wasn't here a moment ago...

GEORDI

What do you mean? You've been right here with me...

Picard gropes for an answer, tries to concentrate... but his mental faculties in this time period have deteriorated. He's much less cogent than the Picard we're used to -- it's hard for him to describe the experience.

PICARD

No, no... I was somewhere else... a long time ago...

(beat)

I was talking to someone... Beverly... Beverly was there...

Geordi's beginning to worry that the old man is

starting to lose it.

GEORDI

It's okay, Captain... everything's

going to be all right.

15 CONTINUED:

Picard pulls away from Geordi's grasp.

PICARD

(emphatic)

I'm not senile. It did happen.

I was here, with you... and then

I was in another place...

(beat)

It was... it was back on the

Enterprise!

(MORE)

15 CONTINUED:

PICARD (Cont'd)

(suddenly unsure)

At least, I think it was... it seemed like Sickbay... but maybe it was a hospital... or...

Picard trails off, frustrated. Geordi looks at him.

GEORDI

Captain, I think we should go back to the house... call a doctor...

PICARD

(louder)

No. I know what you're thinking. It's the Irumodic Syndrome -- it's beginning to -- to affect the old man's mind. Well, it's not that. And I wasn't daydreaming, either.

GEORDI

All right... all right... what do

you want do about it?

Picard thinks frantically for a beat, his mind trying to fasten onto a course of action. Finally, he seizes on something.

PICARD

I want to see Data.

GEORDI

Data... Why?

PICARD

I think he can help...

GEORDI

Help -- how?

PICARD

(angry)

I don't know! I don't know, but I want to see him!

Geordi takes a moment, not sure how to handle this

situation, but finally agrees.

GEORDI

Okay... we'll go see Data. Is he still at Cambridge?

PICARD

Yes... yes... I think he's...

15 CONTINUED: (2)

Picard trails off as he sees something offcamera...

16 NEW ANGLE

revealing SIX scraggly HUMANS standing nearby around Picard and Geordi. They are jeering and pointing at Picard, as seen earlier. Picard looks at them in shock.

PICARD

(urgent, to Geordi)

Do you see them?

16A GEORDI'S POV

No one is there.

16B PICARD AND GEORDI

GEORDI

See... who?

PICARD

They're everywhere... laughing at me... why are they laughing?

Geordi doesn't know what to do -- it looks like Picard has gone completely crazy.

GEORDI

Come on, Captain... let's go see Data.

17 ON PICARD

who looks at Geordi, then looks back out at the vineyard. When he looks out, the humans are gone.

PICARD

Yes... Data... yes...

As they walk off...

CUT TO:

EXT. CAMBRIDGE UNIVERSITY - FUTURE - DAY (MATTE)

The old school looks much as it always has over the centuries, with a few 24th century touches.

19 INT. DATA'S LIBRARY - FUTURE - DAY

A spacious and very comfortable room. The walls are lined with books. There is a FIRE roaring in the hearth. And there are about ten CATS wandering about or sleeping. (The mood and feel should remind us of the Sherlock Homes Drawing Room set.)

Picard and Geordi are seated on a couch. DATA is standing nearby. He has not aged over the years, but there is a prominent streak of gray on one side of his head -- it looks unnatural, as if someone has taken a paint brush to his head. He is wearing the 24th century version of a smoking jacket. Data's struggle to become more human has progressed in the future. And although we will never spell out exactly how far he's come, we will see that he seems far more at ease with himself and others. He uses contractions, has a relatively sophisticated understanding of humanity, and seems to genuinely enjoy life.

PICARD

I know how it sounds... but it happened. It was real. I was back on the Enterprise.

Data and Geordi exchange a look.

19 CONTINUED:

Before they can comment, JESSEL, Data's English housekeeper, ENTERS with a tea service. She's a dour woman in her fifties with a heavy British accent.

JESSEL

(to Picard)

How do you like your tea?

PICARD

Tea? Earl Grey. Hot.

JESSEL

Of course it's hot. What do ya want in it?

PICARD

Nothing...

Picard shifts to another topic unexpectedly -- another sign that his mind tends to wander occasionally. This will continue to happen throughout the script.

PICARD

This is quite a place you have here, Data. I see they treat Professors pretty well at Cambridge...

Picard laughs a little too loudly.

19 CONTINUED: (2)

DATA

Holding the Lucasian Chair does have its perquisites. This house originally belonged to Sir Isaac Newton when he held the position. It has become the traditional residence.

Jessel brings tea to Data and Geordi.

JESSEL

(to Geordi, re: Data)

If you're really his friend,

you'll get him to take that grey
out of his hair. He looks like a
bloody skunk.

Jessel moves back to the service, shoos a few cats off the furniture. Data gives Geordi a look.

DATA

(re: Jessel)

She can be trying at times.

(beat, smiles)

But she does make me laugh.

GEORDI

(smiles)

What is it with your hair, anyway?

DATA

I have found that a touch of gray
adds an air of... distinction.

PICARD

Is this Earl Grey? I'd swear it
was breakfast tea.

Data moves back to Picard.

DATA

Captain, when was the last time you saw a physician about your Irumodic Syndrome?

PICARD

A week ago. I was prescribed peridaxon.

(MORE)

19 CONTINUED: (3)

PICARD (Cont'd)

(quickly)

And yes, I know it's not a cure... nothing can stop the deterioration of my... my synaptic pathways...

(beat)

You think I'm senile... that this

is all some... delusion.

GEORDI

No one said anything like that.

Data holds Picard's gaze steadily, not shying away from giving him the unvarnished truth.

DATA

In all honesty, Captain, it's a thought that has occurred to me.

(beat)

However, there is nothing to disprove what you are saying, either. So it's possible something is happening to you.

Picard looks hopeful. Data starts pacing, a human gesture that Data has obviously acquired.

DATA

(continuing)

The first thing we should do is give you a complete series of

neurographic scans. We can use the equipment at the bio-metrics lab here on campus.

(to Jessel)

Jessel, ask Professor Rippert to take over my lecture for tomorrow and possibly for the rest of the week.

Picard is enthused.

PICARD

That's the Data I remember! I knew I could count on you!

In his excitement, Picard spills some of his hot tea onto his lap. He yells out and JUMPS to his feet, and as he does, the SCENE CHANGES TO:

20 INT. SHUTTLEBAY - PAST

Picard is JUMPING out of the shuttlecraft, which is now

sitting in the middle of the bay. Picard hesitates for a moment, disoriented at first. A large group of CREWMEMBERS are lined up in several ranks next to the shuttle standing at ease. Visible at the front of the group are Troi, O'BRIEN and Worf -- all are wearing the uniforms and "look" of "Encounter at Farpoint". Tasha steps out behind Picard and calls out in a loud voice:

TASHA

(to all)

Commanding officer...

Enterprise... arriving.

At this command, an Ensign smartly brings an old-fashioned Bosun's whistle to his lips and BLOWS it. At the sound of the whistle, everyone in the bay snaps to attention. Picard stares at the scene for a moment, silently orienting himself to where and when he is. He takes a beat, then moves to a nearby podium, sets the PADD on it and looks up at the crowd. There's a distracted look on his face -- he's moving forward with the ceremony, but at the same time his mind is trying to assimilate all that's happened to him so far.

PICARD

(to all)

To Captain Jean-Luc Picard,

Stardate 41148...

Picard glances up from the PADD...

21 PICARD'S POV

We can now see three of the scraggly HUMANS standing on the catwalk. They are laughing at Picard.

22 RESUME PICARD

He reacts in surprise...

23 PICARD'S POV

The figures are gone.

24 PICARD

Picard hesitates, jarred by the strange apparition...
then recovers and continues reading from the PADD...

24 CONTINUED:

PICARD

(reading)

... You are hereby requested and

required to take command...

Picard glances up again...

25 PICARD'S POV

There are now six scraggly humans standing on the catwalk, laughing and jeering.

26 PICARD

looks away from the crowd, tries to concentrate on what he's doing. There's an awkward silence. Tasha gives him a slightly puzzled look -- what's wrong with him? Picard clears his throat and then continues...

PICARD

... to take command of the USS
Enterprise as of this date.
Signed Rear Admiral Norah Satie,
Starfleet Command.

He turns off the PADD, steps out from behind the podium and looks at his crew. They stare back at him silently, waiting for his first words for them -- the first words from the Captain of the Enterprise.

PICARD'S POV - THE CATWALK

There are now ten of the humans standing there -- all shouting at Picard with menacing looks.

28 PICARD

reacts.

29 PICARD'S POV

The humans are gone.

30 PICARD

takes a beat, then makes a decision --

30 CONTINUED:

PICARD

(yells)

Red Alert! All hands to Battle Stations!

There is a shocked and silent moment from the crowd. This is the last thing they expected. Tasha gives him a startled look, but recovers quickly -- she barks at the crowd.

TASHA

You heard him -- move!

The ship goes to RED ALERT. People rush out the shuttlebay doors to their duty stations. OFF the mad scramble to action...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

31 OMITTED

32 INT. OBSERVATION LOUNGE - PAST

Picard is staring out the windows as the crew of the past is filing in -- Tasha, Worf, Troi. The room appears as it did in the FIRST SEASON, complete with gold ship models on the wall. Camera should FAVOR Tasha, to orient us that we're in the past.

PICARD (V.O.)

Personal Log: Stardate 41153.7.

Recorded under security lockout Omega three-two-seven. I have decided not to inform this crew of my experiences. If it's true that I've travelled to the past, I cannot risk giving them foreknowledge of what's to come.

Picard sits as the others do. They eye him warily -- these people don't know Picard and are not comfortable around him or each other.

PICARD

Report.

TASHA

We've completed a full subspace scan of the ship and surrounding space. We detected no unusual readings or anomalies.

WORF

With all due respect, sir... it would help if we knew what we were

looking for.

PICARD

Noted.

(to Troi)

Counselor, do you sense anything unusual aboard the Enterprise... an alien presence that doesn't belong here... perhaps operating on a level of intelligence far superior to our own?

Troi pauses, thinks.

32 CONTINUED:

TROI

No, sir. I'm only aware of the crew... and the families aboard the ship.

Picard nods, takes a few steps around the table. They

watch him carefully.

PICARD

Mister Worf, I want you to initiate a Level Two Security Alert on all decks until further notice.

Worf looks surprised, and gives an awkward glance to Tasha. Tasha takes a step forward. She keeps her voice level, but it's clear that Picard's order has rankled her for some reason.

TASHA

Sir, with all due respect... I'm the Security Chief on this ship. Unless you're planning to make a change...

Picard is taken aback... reorients himself, then presses on.

PICARD

No... no, of course not. Security

Alert Two, Lieutenant.

TASHA

Aye, sir.

O'BRIEN'S COM VOICE

Captain Picard to the Bridge,

Please.

PICARD

(to com)

On my way, Chief.

Everyone EXITS to...

33 INT. BRIDGE - PAST - CONTINUOUS

Picard, Worf, Tasha and Troi ENTER. Chief O'Brien is standing down in the command area. He hands a PADD to Picard. There are N.D. crewmembers milling about on the Bridge, working at opened panels... moving portable equipment around, etc. The ship is a mess -- clearly, not ready for space travel yet.

33 CONTINUED:

O'BRIEN

Sir, Starfleet has just issued an alert. It appears that a number of vessels are moving toward the Neutral Zone between Romulan and Federation space.

TASHA

What kind of vessels?

O'BRIEN

Freighters, transports... all civilian. None of them Federation ships.

Picard reads the PADD, and as he does, his frown deepens -- what he reads rings a bell.

PICARD

(off PADD)

It says a large spatial anomaly has appeared in the Neutral Zone...

(beat)

In the Devron System.

Worf reacts strongly -- this is a younger, more outwardly aggressive Worf than the one we're used to seeing in the seventh season.

WORF

Perhaps it is a Romulan trick -- to lure ships into the Neutral Zone as an excuse for a military strike.

O'BRIEN

(to Tasha, Worf)

Starfleet's cancelling our mission to Farpoint Station and ordering us to the Neutral Zone as soon as we can leave spacedock.

Picard considers -- his mind is racing, trying to

figure out what to do next. He finally makes a decision.

PICARD

No... no, we'll proceed to Farpoint.

33 CONTINUED: (2)

Shocked reactions.

TASHA

Sir?

PICARD

You heard me.

33 CONTINUED: (3)

WORF

But Captain -- the security of the Federation may be at stake!

Picard calmly looks at him.

PICARD

Man your station, Mister Worf.

Worf returns to the aft science station, bristling.

TROI

Captain, perhaps if we understood your thinking, if you could explain --

PICARD

I don't intend to explain anything...

(to all)

... to anyone. We will proceed to Farpoint Station, as originally planned.

A quiet, tense moment on the Bridge... no one moves.

PICARD

(continuing, to O'Brien)

Now, if I'm not mistaken, Chief, we're having some problems with the warp plasma inducers.

O'BRIEN

(surprised)

That's right, sir.

PICARD

I think I know a way to get them back on-line. You're with me.

(to Tasha)

We'll be in Main Engineering.

Picard and O'Brien EXIT. Once they leave, people go reluctantly back to work. Worf moves closer to Tasha.

WORF

(quiet, to Tasha)

I do not understand. The Romulans may be planning an attack, and he

does not seem to care.

(beat)

Are you certain this is the same

man who commanded the Stargazer?

33 CONTINUED: (4)

TASHA

As far as I know.

WORF

What are you going to do?

TASHA

I'm going to do what I'm told....

prepare to go to Farpoint.

Worf looks frustrated by her response. As Tasha walks across the Bridge, she moves past a WORKMAN, who is carrying a plaque toward the bulkhead next to the emergency Turbolift. He stops, lifts the ship's DEDICATION PLAQUE and begins to hang it on its familiar

place on the wall...

CUT TO:

34 INT. ENGINEERING - PAST

Picard is in Geordi's office, sitting at a console, O'Brien standing next to him watching as the Captain rapidly works the console. Several N.D.s are working at various opened consoles and panels -- they're getting the ship ready to go.

O'Brien is somewhat uncomfortable in the presence of the new Captain. Picard finishes working and hands O'Brien a PADD.

PICARD

Mister O'Brien, use these specifications to bypass the secondary plasma inducer.

O'Brien takes the PADD, concern showing on his face.

O'BRIEN

You have to realize, sir... this isn't exactly my area of expertise. The Chief Engineer should be making these modifications.

PICARD

But the Chief Engineer isn't on board yet.

(beat)

Mister O'Brien... trust me. I know you can do this.

34 CONTINUED:

He smiles at O'Brien, whom he knows well and fondly.

PICARD

All those years you spent as a child... building model starship engines... were well worth it.

O'BRIEN

(surprised)

How'd you know that, sir?

PICARD

From... your Starfleet records.

O'Brien is amazed that this Captain spent time scrutinizing the records so thoroughly... but it makes him feel more comfortable with this aristocratic man.

O'BRIEN

Yes, sir. I'll get right to the modifications.

O'Brien takes the PADD and heads across the room. Picard continues to work in Geordi's office. Stay on Picard as O'Brien moves offcamera and begins giving orders to an offscreen Ensign.

O'BRIEN'S VOICE

Fletcher -- tell Munoz and Lee to get up here right away. We have to realign the entire power grid.

We're all going to be burning the midnight oil on this one.

DATA'S VOICE

That would be inadvisable.

At the sound of Data's voice, Picard turns and looks -- and we now reveal Data, who has just entered the room. Through the following conversation, Picard watches with a smile as he sees O'Brien encounter Data for the first time.

Data looks and acts as he did in the pilot. This is a less sophisticated, more naive Data than the one we're used to -- he's the Data we knew seven years ago: more innocent and less comfortable with everyday human interactions.

O'BRIEN

Excuse me?

34 CONTINUED: (2)

DATA

If you attempt to ignite a petroleum product on this ship at zero-hundred hours -- it will activate the fire suppression system, which will seal off this entire compartment.

O'Brien looks at him blankly.

O'BRIEN

Sir... that was just an expression.

Data reacts.

DATA

An expression of what?

34 CONTINUED: (3)

O'BRIEN

(groping)

A figure of speech... I was trying to tell him that... we were going to be working late...

DATA

Ah. Then "to burn the midnight oil" implies late work?

O'BRIEN

That's right.

DATA

I am curious. What is the etymology of that idiom? How did it come to be used in contemporary language?

O'Brien isn't sure to what to make of this man.

O'BRIEN

I... don't know, sir...

Picard finally comes to O'Brien's rescue.

PICARD

Commander Data, welcome aboard --
it's good to see you.

Data turns and sees Picard for the first time. They shake hands. Picard smiles at him warmly, genuinely glad to see him and have someone he can completely rely on. Data isn't sure why this man he has just met is smiling so warmly at him.

DATA

It is... good to see you, too,
sir.

PICARD

I could use your help with the
infusor array.

DATA

Certainly.

They move to a wall panel near the warp core and open

it. Picard points to a conduit.

PICARD

As you can see, we're having difficulty with the plasma conduits...

34 CONTINUED: (4)

Data eyes the panel.

DATA

(re: panel)

This will require a completely new field induction subprocessor.

(beat)

It appears that we will be required to... ignite the midnight petroleum, sir.

Picard glances at him, smiles slightly. Suddenly, we hear Beverly's voice --

BEVERLY'S VOICE

Jean-Luc... what's going on?

Picard turns, and as he does the SCENE CHANGES TO:

35 INT. BEVERLY'S OFFICE - PRESENT

Picard standing in his bathrobe near the desk. Beverly and Riker are standing in the doorway, looking at him, puzzled. Picard is momentarily disoriented -- tries to orient himself to the here and now.

PICARD

It happened again.

Beverly reacts.

BEVERLY

A time shift?

PICARD

Yes...

Beverly immediately grabs a tricorder and scans Picard's head.

RIKER

What happened?

PICARD

It's still a little vague, but I can remember more this time. I think the more I shift between time periods, the more memory I retain...

(MORE)

35 CONTINUED:

PICARD (Cont'd)

(thinks)

First, I was in what appeared to be the future... years from now. Then I was in the past again... right before our first mission...

Beverly reacts to the tricorder readings.

RIKER

(to Beverly)

What is it?

BEVERLY

(off tricorder)

I just scanned his temporal lobe and compared it to the scan I performed just a few minutes ago. There's a thirteen percent increase of acetylcholine in his hippocampus.

(to Picard)

Within a matter of minutes, you accumulated over two days worth of memories.

They all react... there's now real confirmation of what Picard's been saying. OFF Picard's reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. OBSERVATION LOUNGE - PRESENT

Picard, Riker, Worf, Data, Troi, Geordi, Beverly. Midconversation.

PICARD

(to Troi)

Counselor, do you remember the first day I came aboard the Enterprise?

TROI

Yes.

PICARD

What happened after the welcoming ceremony?

TROI

There was a reception in Ten Forward... I introduced you to Worf and the other senior officers...

PICARD

Do you have any memory of me calling for a Red Alert in spacedock? Do you remember Starfleet diverting us from Farpoint to the Neutral Zone to investigate a spatial anomaly?

TROI

No...

They consider this.

DATA

It would appear that there is a discontinuity between the time periods you have described. Events in one time period would seem to have no effect on the other two.

They try to make sense of this.

RIKER

And yet in both the past and the present -- there's a report of the same anomaly in the Devron System. It's hard to believe that's a coincidence.

36 CONTINUED:

PICARD

For all I know, there may be one in the future, too.

GEORDI

Maybe the anomaly is some kind of... temporal disruption.

BEVERLY

(to Picard)

But how is all this related to your time shifting?

PICARD

These are good questions. And I suspect I might find some answers when I return to the past... but for now we're facing a potentially dangerous threat from the Romulans.

(beat)

All departments should submit combat readiness reports by oh eight hundred hours tomorrow. Dismissed.

Everyone rises to go and heads for the door. Riker catches Troi's attention.

RIKER

(to Troi)

Looks like it's going to be a late night... want to get some dinner first?

Troi hesitates, glances at Worf. There's an awkward moment. Riker looks a little puzzled, not sure what's going on.

TROI

Actually, I...

(re: Worf)

I mean... we have plans.

And in that moment, Riker suddenly realizes that Troi and Worf's relationship has progressed further than he ever realized. He's caught off-guard here, but tries to respond casually and naturally.

36 CONTINUED: (2)

RIKER

Oh... I see. Well then... see you tomorrow morning.

WORF

Goodnight, sir.

RIKER

Worf...

Worf and Troi EXIT to the corridor. Riker looks after them once they've gone. Clearly, the scene has disturbed him -- he's not sure how he feels about this. Finally, he turns and EXITS to the Bridge...

37 INT. BRIDGE - PRESENT - CONTINUOUS

Riker ENTERS. Beverly is standing near the aft console, watching Picard as he gives Data orders. The ship is at Yellow Alert.

PICARD

(to Data)

... and I want continuous subspace sweeps. We might detect a temporal disturbance.

DATA

Aye sir.

Riker and Picard move toward the Command area.

PICARD

Wil... this time shifting... when it happens, I experience a moment of disorientation. If this should happen during a crisis, I want you to be ready to take command immediately.

Riker is still distracted by what just happened with Worf and Troi. He doesn't respond right away.

PICARD

Number One?

RIKER

Sorry, Captain. Be prepared to take command. Aye sir.

Picard looks at him, notes his distraction.

37 CONTINUED:

PICARD

Speaking of disorientation... are you all right?

Riker tries to shrug it off.

RIKER

Just a little distracted. I'm fine.

Picard doesn't quite believe this, but decides not to pursue the matter.

PICARD

You have the Bridge. I'll be in

my Ready Room.

Riker moves to sit down as Picard heads for the Ready Room.

38 ANGLE ON BEVERLY

She watches Picard exit, a look of concern on her face.

OFF her expression...

CUT TO:

39 INT. READY ROOM - PRESENT

Picard sitting at his desk. The door CHIMES.

PICARD

Come.

Beverly ENTERS, walks directly to the replicator.

BEVERLY

(to replicator)

Milk, warm -- dash of nutmeg.

We HEAR the replicator work. Beverly takes a way a glass of milk and hands it to Picard.

PICARD

What's this?

BEVERLY

A prescription. A glass of warm milk and eight hours uninterrupted sleep.

PICARD

Beverly...

39 CONTINUED:

BEVERLY

Doctor's orders. You're exhausted. I don't know if you've slept in the past or the future...

but I know you haven't slept in
the present.

(lightly)

Get some rest, or I'll have you
relieved and sedated.

PICARD

(lightly)

Yes, sir.

They exchange a smile. Beverly puts her hand on his in a friendly gesture, but then leaves it there a beat longer then necessary, and gives it a little squeeze. She looks concerned. He looks up at her with a little bit of surprise.

PICARD

(continuing)

What's wrong?

Beverly thinks, and for a moment, it seems as if she might say something... but she decides against it... she turns and heads for the door. Picard stands up.

PICARD

(continuing)

Beverly.

She stops, takes a moment, then finally turns around and looks at him.

BEVERLY

As a physician, it's often my job to give people unpleasant news... to tell them that they need surgery or that they can't have children...

(beat)

Or that they might be facing a difficult illness...

She breaks off, looks away from him. Picard moves to her, touched by her concern.

PICARD

You said yourself it's only a possibility.

39 CONTINUED: (2)

BEVERLY

But you've been to the future...
you know it's going to happen.

Picard takes a beat, then looks up at her again.

PICARD

I prefer to think of the future as
something that is not written in
stone. A lot of things can happen
in twenty-five years.

She looks at him for a moment, smiles... then leans over and kisses him on the lips. They pull apart after a beat. She looks into his eyes.

BEVERLY

(quiet)

A lot of things can happen.

Beverly turns and EXITS. Picard watches her go, a thoughtful look on his face... then he picks up the glass of milk and takes a sip... moves to the couch and stretches out. He's exhausted. He closes his eyes... his breathing deepens... he begins to drift off...

GEORDI'S VOICE

Sir? Wake up... sir?

The SCENE CHANGES TO:

40 INT. DATA'S LIBRARY - FUTURE - LATE AFTERNOON

Geordi is gently waking Picard, who is sleeping on Data's sofa. Picard blinks open his eyes.

PICARD

Yes... yes, what is it? Have we reached the Neutral Zone?

GEORDI

The Neutral Zone?

Picard looks around, realizing what time period he's

in...

PICARD

Sorry... I was... in the past again...

(beat)

What's going on?

40 CONTINUED:

GEORDI

Data's arranged for us to run some tests on you in the bio-metrics lab. We're ready to go if you are.

PICARD

No... no, we don't have time for that. We have to get to the Neutral Zone.

GEORDI

Why?

PICARD

In the other two time periods...
Starfleet reported a... uh... some
kind of... spatial anomaly in
the... in the...

(beat)

... in the Devron System! The
Devron System in the Neutral Zone!

Geordi sighs -- the old man's ravings are starting to get a little out of hand.

GEORDI

Sir...

PICARD

(thinking)

If the anomaly was in the past...
it might be here, too. We have to
go find out...

GEORDI

Just because you've seen it in two other time frames, doesn't mean it's going to be here.

PICARD

But if it is -- that means something! Damnit, Geordi -- I know what we have to do!

Geordi puts aside his own frustration.

GEORDI

Okay... but first of all, there is no Neutral Zone, remember?

Picard thinks.

40 CONTINUED: (2)

PICARD

(struggling)

Right... right. Klingons... in

this time period, the Klingons have taken over the Romulan Empire...

GEORDI

And the relations between us and the Klingons aren't real cozy right now.

Picard struggles to his feet, irritated.

PICARD

I know that. I haven't completely lost my mind, you know.

Picard pulls up short at his own tone, tries to take the edge out of his voice.

PICARD

(continuing)

Sorry, Geordi... it's hard for me to concentrate... and remember things... I don't mean to take out that frustration on you...

GEORDI

It's okay...

(beat)

Well, if we're going to the Devron System, we're going to need a ship.

PICARD

I think it's time to call in some old favors...

(beat)

Contact Admiral Riker at Starbase Two-four-seven.

CUT TO:

41 EXT. CAMBRIDGE - FUTURE - LATE AFTERNOON (MATTE)

As seen earlier.

42 INT. DATA'S LIBRARY - FUTURE - LATE AFTERNOON

(OPTICAL)

A short time later. Where the hearth and fire were seen earlier there is now a large VIEWSCREEN and a computer console. Picard is talking to Admiral Riker on the viewer.

Riker is twenty-five years older, his hair almost completely gray. His attitude is now that of a seasoned and experienced Starfleet Admiral... but there's something more. He's more brittle, less easygoing than the Riker we used to know... something's changed in him.

He regards Picard fondly but with a hint of tolerance. The power relationships have changed here -- while Riker respects Picard he is no longer beholden to him. Mid-conversation. Data and Geordi are standing nearby.

RIKER

Jean-Luc, you know I'd like to help... but frankly, what you're asking for is impossible. The Klingons have closed their borders

to all Federation starships.

PICARD

Wil... if this... spatial anomaly really is in the Devron System...

RIKER

I saw a report from Starfleet Intelligence on that sector this morning. There's no activity... there's nothing unusual happening in the Devron System.

PICARD

I don't believe that! Maybe their long-range scanners are flawed... we have to go there, see for ourselves!

Riker is reluctant to turn him down flat... he looks for a way to ease out of it.

RIKER

Data, what do you make of all

this?

Data considers. He no longer makes decisions based purely on logic, but compassionately takes feelings into account, too.

42 CONTINUED:

DATA

I am not certain. I cannot disprove what the Captain is saying.

(beat)

And he is convinced he is travelling back and forth through time.

Riker eyes him. Clearly Data is siding with the Captain. Riker feels he has to do something.

RIKER

Right.

(beat)

Look, I've got the Yorktown out near the border... I'll have them run some long range scans of the Devron System... if they find anything, I'll let you know.

PICARD

That's not good enough.

RIKER

(firm)

It's going to have to be. I'm sorry. That's all I can do. Riker out.

The transmission ENDS. Picard steps back from the Viewscreen, frustrated and angry. Data turns to the computer console.

DATA

(to computer)

Computer -- restore holographic image.

The Viewscreen and computer console VANISH and are REPLACED by the fireplace and roaring fire.

PICARD

(angry)

Damn him anyway... after all we've been through together... he's been sitting behind that desk too long.

GEORDI

Well... I guess all we can do is wait to see if the Yorktown finds anything.

DATA

There is another option.

Picard looks hopeful, but Geordi is exasperated -- he was hoping that Riker had put an end to all this.

DATA

(continuing)

We could arrange passage aboard a medical ship.

42 CONTINUED: (3)

PICARD

Medical ship?

DATA

Yes. There was an outbreak of Terrellian Plague on Romulus. The Klingons have been allowing Federation medical ships to cross the border.

PICARD

(excited)

Yes... yes...

Geordi is a little chagrinned, but opts not to fight about it.

GEORDI

(resigned)

So now all we need is a medical ship.

PICARD

I think I can arrange that.

(to Data)

Find the USS Pasteur. I have some pull with the Captain.

(beat, then concerned)

At least, I used to...

CUT TO:

43 EXT. SPACE - MEDICAL SHIP - FUTURE (OPTICAL)

A small and sleek VESSEL with the 24th century equivalent of "Red Cross" markings. The ship is orbiting Earth.

44 INT. MEDICAL SHIP - BRIDGE - FUTURE

The Bridge of a futuristic medical ship. Picard, Geordi and Data (who's now dressed in travel clothes) ENTER from a Turbolift. ENSIGN CHILTON is at the Conn. Someone is sitting in the Captain's chair and is turned away from them. The chair swivels to face them and we REVEAL --

44 CONTINUED:

Captain Beverly Picard. She smiles and rises.

BEVERLY

Well... this is a page out of the past. I never thought I'd see any one of you on a starship again.

(shaking hands)

Data, Geordi...

There is an awkward beat as Beverly and Picard look at each other -- there is a tension in the air. At the

exact same moment, Beverly moves to hug him, but Picard holds out his hand to shake hers. Then they both see what the other is doing, and they switch -- Beverly starts to shake his hand and Picard moves to hug her. They both finally drop their hands and smile at each other, embarrassed and amused at their own awkwardness.

PICARD

Let's just... choose one.

They move toward each other and gently hug for a moment. There is a tenderness between them... then they separate and there's the awkwardness again.

PICARD

Well. Did you get my message?

BEVERLY

Yes. Jean-Luc... going into Klingon territory -- it's insane.

(shakes her head)

But I never could say no to you.

PICARD

Ah. So that's why you married me.

She smiles at him. These are two people who still retain a fondness for each other in spite of not having been able to make marriage work.

BEVERLY

Now... the first order of business is to get clearance to cross the Klingon border.

GEORDI

What about Worf? Isn't he still on the Klingon High Council?

44 CONTINUED: (2)

DATA

I'm not sure. Information on the Klingon political structure is hard to come by these days. However, at last report Worf was

governor of H'atoria, a small

Klingon colony near the border.

44 CONTINUED: (3)

PICARD

Worf... yes, that's it... that's

the answer. Worf. He'll help us.

Let's make it so.

As Beverly considers this --

CHILTON

Captain Picard?

PICARD

(overlapping)

Yes?

BEVERLY

(overlapping)

Yes?

They give each other a look. Chilton addresses Beverly.

CHILTON

(beat)

Captain, McKinley Station is signalling. They want to know when we'll be docking.

BEVERLY

Tell McKinley that we've been called away on a priority mission. We won't be docking.

CHILTON

Aye, sir.

Picard smiles at Beverly.

PICARD

Kept the name, eh?

BEVERLY

(smiling)

I've prepared quarters for you on

Deck Five if you'd like some rest.

44 CONTINUED: (4)

PICARD

I'm fine. I don't need any rest.

BEVERLY

(to Chilton)

Nell, please escort the Ambassador

to his quarters--

PICARD

I can find my way around a

starship!

Picard addresses the group, building a head of steam.

PICARD

You're all treating me like an

invalid, but I assure you I've got a few years left. I don't need to be led around and I don't want to be patronized.

BEVERLY

You're right. I'm sorry.

Disarmed, he starts for the Turbolift.

PICARD

I'll go have a rest.

The doors close behind him. Once he's gone, Beverly turns to Geordi and Data with a slightly sad expression.

BEVERLY

How long since he's had a neurological scan?

GEORDI

I'm not sure, but don't waste your time suggesting it. He says he's

not taking "any more damn tests."

BEVERLY

Do you believe he's moving through time?

44 CONTINUED: (5)

Geordi looks down -- it's clear he doesn't believe the Captain.

BEVERLY

(continuing)

I don't know if I do, either... but -- he's Jean-Luc Picard. And if he wants to go on one more mission, that's what we're going to do.

44 CONTINUED: (6)

Beverly moves to the Captain's chair.

BEVERLY

(to Chilton)

Ensign Chilton, set course for H'atoria.

CUT TO:

44A OMITTED

45 INT. MEDICAL SHIP - TURBOLIFT - FUTURE

Picard standing in the moving Lift.

PICARD

We'll find the anomaly... I know we will...

The Lift stops. The doors open and Picard steps out.

And as he does, the SCENE CHANGES TO:

46 INT. BRIDGE - PAST

Picard walking out of a Turbolift onto the Bridge. He hesitates only for a moment, quickly orienting himself. He moves to the Command Area. Tasha, Worf, O'Brien, Data and Troi at their stations.

PICARD

Report.

O'BRIEN

We're nearing the coordinates you gave me, sir.

46 CONTINUED:

PICARD

(to Data)

Is there anything unusual in the vicinity?

DATA

How would you define unusual, sir?

Every region of space has unique properties that cannot be found anywhere else.

Picard thinks, remembers what happened originally.

PICARD

There should be a... "barrier" of some sort nearby. A large plasma field... highly disruptive.

Tasha works.

TASHA

Nothing, sir.

Frustrated, Picard looks down at O'Brien's console again.

PICARD

It's the right time... right place... he should be here...

O'BRIEN

Who, sir?

Picard straightens up and looks around the Bridge.

PICARD

(calls out)

Q! We're here! This has gone on long enough! What sort of game are you playing?

There is no answer. The Bridge crew exchange looks among themselves -- they're definitely starting to wonder about this guy.

PICARD

(continuing, to Troi)

Counselor, do you sense an alien presence?

46 CONTINUED: (2)

TROI

No, sir.

46A

thru OMITTED

46B

47 ANGLE - WORF AND TASHA

WORF

(sotto, to Tasha)

What is a... "Q"?

TASHA

(sotto)

It's a letter of the alphabet, as far as I know.

48 PICARD

is getting more and more frustrated.

PICARD

(quiet)

This is not the way it's supposed

to happen...

(to all)

Maintain position here. I'll be in my Ready Room.

Picard EXITS to the Ready Room...

49 INT. READY ROOM - PAST - CONTINUOUS

As Picard steps through the doors, the SCENE CHANGES TO:

50 INT. COURTROOM (OPTICAL)

Picard is suddenly in front of the screaming crowd, as seen in "Farpoint". The crowd is looking down the hallway that leads into the courtroom. Out of the darkness, riding on his FLOATING CHAIR -- Q appears, dressed in his judge's robes. The crowd ROARS in approval at the sight of him. Q holds up a hand and they fall silent. He looks toward Picard.

Q

Mon Capitan... I thought you'd

never get here.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

51 INT. COURTROOM

Picard facing Q, as before.

PICARD

Q... I thought so. What's going on?

Q

It's Judge Q to you. And isn't it obvious what's going on?

Picard looks around at the courtroom, the unruly crowd.

PICARD

The last time I stood in this courtroom was seven years ago...

Q

(mocking)

"Seven years ago... " How little you mortals understand time. Must you be so linear, Jean-Luc?

PICARD

(doggedly)

You accused me of being the representative of a barbarous species...

Q

I believe my exact words were "a dangerous, savage, child-race."

PICARD

But we demonstrated that mankind has become peaceful and benevolent. You agreed, and let us go on our way.

(looking around)

Why do I find myself back in this courtroom?

Q

You'd like me to connect the dots for you. Lead you from A... to B... to C... so your puny mind can comprehend.

Q shakes his head wearily, vexed by man's limitations.

51 CONTINUED:

Q

How boring. They would be so much more entertained if you tried to figure this out...

Q thinks for a moment.

Q

(continuing)

I'll answer any ten questions that call for a "yes" or a "no."

(beat)

Well?

Picard takes a breath, looks around the courtroom again. This is the only way he can get information.

PICARD

Are you putting mankind on trial again?

Q

No.

PICARD

Is there any connection at all between the trial seven years ago... and whatever's going on

now?

Q

Hmmmmm... I would have to say...

yes.

51 CONTINUED: (2)

PICARD

The spatial anomaly in the Neutral

Zone -- is it related to what's

happening?

Q

Oh, most definitely yes.

PICARD

Is it part of a Romulan plot? A

ploy to start a war?

Q

No... and no. Five down.

PICARD

That's only four --

Q

(ticking on his fingers)

"Is it a Romulan plot?" "Is it a ploy to start a war?" Those are separate questions.

PICARD

Did you create the anomaly?

Q

(laughs merrily)

No, no, no. You're going to be so surprised when you realize where it came from -- if you ever figure it out.

PICARD

(trying another tack)

Are you responsible for my shifting through time?

51 CONTINUED: (2)

Q

I'll answer that if you promise you won't tell anyone.

(whispering)

Yes.

PICARD

Why?

Q

Oh, I'm sorry. That's not a "yes or no" question. You forfeit the rest of your questions.

He regards Picard with scorn.

Q

(continuing)

I expected as much. You're such

a limited creature... a perfect example of why we've made our decision.

Picard gives him a questioning look.

Q

The trial never ended, Captain. We never reached a verdict. But, now we have: you're guilty.

PICARD

Guilty of what?

Q

Of being inferior.

Q looks at Picard with unconcealed contempt.

Q

Seven years ago I said we'd be watching you. And we have been. Hoping your ape-like race would demonstrate some growth... give

some indication that your minds

have room for expansion.

51 CONTINUED: (3)

Q's tone now is serious, threatening.

Q

And what have we seen instead?

You spending time worrying about

Commander Riker's career...

listening to Counselor Troi's

pedantic psychobabble...

indulging Data in his witless

exploration of humanity...

PICARD

We have journeyed to countless new

worlds... made contact with new

species... expanded man's

understanding of the universe...

Q

In your own paltry, limited way. You have no idea how far you still have to go.

PICARD

We are what we are, Q -- and we're doing the best we can. It's not for you to set the standard by which we're judged.

Q

Oh, but it is. And we have. Time may be eternal -- but our patience is not.

PICARD

(tight)

Having rendered a verdict... have you decided upon a sentence?

Q

Indeed. It's time to put an end to your trek through the stars...

to make room for other, more worthy species.

PICARD

We're to be denied travel through space?

51 CONTINUED: (4)

PICARD

Q... even you could not be capable of such an act --

Q

I? There you go again, blaming me for everything. Well, this time I'm not your enemy. I am not the one who causes the annihilation of mankind.

(beat)

You are.

PICARD

Me...

51 CONTINUED: (5)

Q

That's right. You're doing it right now... you've already done it... and you will do it yet again.

PICARD

What sort of meaningless doubletalk is that?

Q sighs.

Q

He doesn't understand. I have only myself to blame, I suppose. I believed in you... I thought you had potential... but apparently I

was wrong.

(beat)

May whatever God you believe in have mercy on your soul. This court stands adjourned.

Q raises a hand and there is the crash of a GONG. The SCENE CHANGES TO::

52 INT. READY ROOM - PRESENT

Picard sits up on the couch suddenly, the SOUND of the gong slowly fading away. He realizes what's happened.

He heads for the door of the Ready Room and EXITS to the Bridge.

52A INT. BRIDGE - PRESENT

Picard steps onto the Bridge and addresses Riker.

PICARD

(to com)

Commander, assemble the Senior

Staff and go to Red Alert.

(beat)

We have a bigger problem than we thought.

OFF his face...

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

53 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

at warp.

54 INT. OBSERVATION LOUNGE - PRESENT (OPTICAL)

Picard, Riker, Data, Worf, Geordi, Beverly, Troi. Midconversation.

GEORDI

I don't believe him. This has to be another one of Q's games. He's probably listening to us right now, getting a big laugh out of watching us jump through his hoops.

PICARD

I think that this time, we have no choice but to take him at his word... which means that in some fashion, I will cause the destruction of humanity.

BEVERLY

But didn't Q say you already had caused it?

TROI

And that you were causing it now...

DATA

Given the fact that there is an apparent discontinuity between the three time periods the Captain is visiting, Q's statement may be accurate, if confusing.

54 CONTINUED:

A beat. Picard looks frustrated.

PICARD

So what should I do -- just lock myself in a room in all three time periods?

RIKER

No. Maybe not acting is what causes the destruction of mankind. What if you were needed on the Bridge at a key moment, and

weren't there?

TROI

We can't start second-guessing ourselves. I think we have to proceed normally... deal with each situation as it occurs...

PICARD

Agreed.

(beat)

I've been thinking about my conversation with Q. He admitted that he was responsible for my shifting through time...

The others listen carefully, wondering where the Captain is going with this.

PICARD

(continuing)

It occurred to me... that perhaps Q is giving me a chance to save mankind somehow.

54 CONTINUED: (2)

Astonished looks all around.

RIKER

What makes you say that?

PICARD

Q has always shown a certain... fascination with humanity... and specifically with me. I think he has more than a casual interest in what happens to me.

DATA

That is true. Q's interest in you is very similar to that of a master and a beloved pet.

Picard shoots him a dirty look.

DATA

(continuing)

That was only an analogy, Captain.

PICARD

If I weren't traveling through time... I would never have realized that the anomaly in the Neutral Zone appeared there in the past as well.

(beat)

Assuming that's an important piece of a larger puzzle, my ability to shift through time may be the key to understanding what's going on.

COM VOICE

Bridge to Captain Picard.

54 CONTINUED: (3)

PICARD

Go ahead.

COM VOICE

We're approaching the Neutral Zone, Captain.

Looks all around.

PICARD

On our way.

Everyone heads for the door...

55 INT. BRIDGE - PRESENT - CONTINUOUS

Picard, Riker, Data and Worf ENTER and move to their positions. Beverly, Geordi and Troi EXIT to the Turbolift. The ship is still at Red Alert.

PICARD

All stop. Initiate a long range scan.

DATA

(working)

There are four Warbirds holding position on the Romulan side of the Neutral Zone, Captain.

WORF

The Federation Starships Concord and Bozeman are holding position on our side.

RIKER

Face-off. The question is, who's going to move first?

PICARD

We are. Mister Worf, hail the Romulan flagship.

Worf works.

WORF

The Warbird Terix is responding.

PICARD

On screen.

56 ANGLE ON MEDICAL SHIP VIEWSCREEN (OPTICAL)

The image of an aged Worf appears on the viewer.

WORF

Captain Picard.

CUT TO REVEAL THAT WE ARE --

57 INT. MEDICAL SHIP - BRIDGE - FUTURE (OPTICAL)

The older Picard is standing next to the Captain's chair. Beverly and Chilton are at their stations. Data and Geordi look on. Picard blinks for a moment, steadies himself against Beverly's chair as he adjusts to the abrupt time shift.

BEVERLY

(to Worf)

Hello, Worf. It's been a long

time.

WORF

Doctor... it is good to see you again.

BEVERLY

Did you have a chance to read our request?

WORF

Yes. But you must realize... I am no longer a member of the High Council.

BEVERLY

You are the Governor of the H'atoria Colony.

WORF

(with contempt)

It is merely a ceremonial position given me when the house of Mogh was forced from power.

PICARD

Worf, surely you still have some influence. We must get into the Neutral Zone.

Worf hesitates.

57 CONTINUED:

PICARD

Can't you at least grant us permission to cross the border?

WORF

I must refuse. It is for your own safety -- the Neutral Zone is extremely volatile.

(beat)

If Admiral Riker had given you a starship with a cloak, you would have been safe. I cannot believe

he refused to help you.

PICARD

I don't care what kind of ship we're in -- the important thing is to get to the Devron System --

WORF

I am sorry, but my first duty is to the Empire. I must adhere to regulations.

PICARD

Maybe I'm just an old man who doesn't understand... but the Worf I knew cared more about things like loyalty and honor than he did rules and regulations.

(beat)

But then, that was a long time ago. Maybe you're not the Worf I knew.

Worf suddenly explodes in a fit of rage. He throws

everything off his desk with a powerful sweep of his arm.

WORF

(a curse)

Dor-sHo GHA!

His eyes flash and he points an accusatory finger toward Picard.

57 CONTINUED: (2)

WORF

(continuing)

You have always used your knowledge of Klingon honor and tradition to get what you want from me.

PICARD

(right back at him)

That's because it always works.

Your problem, Worf, is that you really do have a sense of honor... you really do care about things like loyalty and trust. Don't blame me because I know you too well.

Worf glares at him... then --

WORF

Very well. You may cross the border. But only if I come with you. I am familiar with the Neutral Zone.

Picard smiles at him.

PICARD

Terms accepted.

The transmission ENDS.

BEVERLY

(to Chilton)

Inform Transporter Room Two to beam the Governor aboard.

Beverly turns to Picard with a serious look on her face.

BEVERLY

I just want to make one thing clear, Jean-Luc. If we run into any serious opposition, I'm taking us back to Federation territory. We aren't well armed and we wouldn't last long in a fight.

57 CONTINUED: (3)

CHILTON

Governor Worf is aboard, Captain.

BEVERLY

All right. Ensign, set course for the Devron System. Warp thirteen.

She raises her hand to give the order to engage, then pauses for a moment... looks to Picard and smiles.

BEVERLY

Once more, for old time's sake?

Picard smiles, knowing exactly what she means. He raises his hand in the old familiar way, and then the SCENE CHANGES TO:

58 INT. BRIDGE - PAST

Picard sitting in the Captain's chair, hand raised.

PICARD

Engage.

O'Brien turns around in his chair, a little confused.

O'BRIEN

Engage to where, sir?

Picard glances around, quickly orients himself.

PICARD

Set course for the Devron System,

and engage at warp nine.

TASHA

The Devron System is inside the

Neutral Zone, sir.

PICARD

I'm aware of that, Lieutenant.

Carry out my orders, Chief.

O'BRIEN

Aye, sir.

Tasha, Worf and Troi exchange concerned looks.

58 CONTINUED:

TROI

(quiet, to Picard)

Captain... may I have a word with you in private?

PICARD

Of course.

(to Tasha)

Lieutenant, contact Farpoint Station. I want to talk to Commander Riker.

TASHA

Aye, sir.

They stand and head for the Ready Room...

59 INT. READY ROOM - PAST - CONTINUOUS

Picard and Troi ENTER.

TROI

Captain, I just want to voice my concerns about the way the crew is responding to your... unexpected orders.

PICARD

They don't trust me... they think I'm behaving erratically.

TROI

Some do... others are confused... it takes some time for a new crew to get to know their Captain, and for him to know them.

PICARD

I understand that. But I know what this crew is capable of, even if they don't.

TROI

I'm happy to hear you say that. It may do them good to hear it, as well...

(beat)

It would also help if they knew what was going on.

59 CONTINUED:

Picard takes a moment.

PICARD

I know it's difficult operating in the dark, Counselor. But for now, I think it's the only choice.

Troi looks a little unconvinced.

TROI

Perhaps if you could at least indicate why --

TASHA'S COM VOICE

Yar to Captain Picard. I have Commander Riker for you, sir.

PICARD

Put him through in here.

Troi reacts to Riker's name -- and we see that this is a Troi who has not resolved her feelings about Riker. Picard sits down at the desk and activates the desktop monitor.

60 ANGLE ON MONITOR (OPTICAL) (STOCK)

The image of YOUNG WIL RIKER appears.

61 ANGLE ON PICARD

In the b.g., we can see that Troi reacts to the sight of Riker on the monitor.

PICARD

Commander. I just wanted to let you know we'll be delayed in picking you up at Farpoint Station.

RIKER'S COM VOICE

I see. May I ask how long?

PICARD

I'm not sure. I'll keep you updated. Please inform Doctor Crusher and Lieutenant La Forge of our delay.

62 ANGLE ON MONITOR (OPTICAL) (STOCK)

YOUNG RIKER

Understood.

The transmission ends.

62A OMITTED

63 RESUME

Picard turns to Troi.

PICARD

Is there anything else, Counselor?

Troi doesn't answer right away -- something is clearly

troubling her.

TROI

Actually... there is, sir. I've been debating whether or not to mention it... but perhaps...

(becomes more resolute)

It's about Commander Riker.

Picard, of course, knows all about their relationship... he even knows how it will run its course in the future. But he plays it out as if this is the first he's heard of it.

PICARD

What about him?

TROI

Well... I think you should know that we... have had a prior relationship.

PICARD

I see. Do you anticipate this

interfering with your duties?

TROI

No, sir. It was several years ago. And it's well behind us both. But I thought you should know...

Picard takes a beat.

PICARD

I appreciate your telling me... but I'm sure the two of you will find a way to... deal with the situation.

63 CONTINUED:

Picard says this with confidence... but Troi isn't so sure. Picard moves to the replicator.

PICARD

(continuing)

Tea. Earl Grey. Hot.

COMPUTER VOICE

That beverage has not been programmed into the replication system.

Picard reacts. He turns to Troi with a smile, as if to make a remark... and as he does, the SCENE CHANGES TO:

64 INT. BRIDGE - PRESENT (OPTICAL)

Picard standing in front of the Viewscreen. TOMALAK, the Romulan Commander, is on the viewer.

TOMOLAK

So Captain... how long shall we stare at each other across the Neutral Zone?

PICARD

There is another alternative, Tomolak. We're both here for the

same reason. We could each send one ship into the Neutral Zone to investigate the anomaly in the Devron System.

Tomolak considers this.

TOMOLAK

Has Starfleet Command approved this arrangement?

PICARD

No.

TOMOLAK

(smiles)

I like it already.

(beat)

Agreed. One ship from each side... but I warn you -- if another Federation starship tries to enter the Zone...

64 CONTINUED:

PICARD

You needn't make threats. I think we're all aware of the consequences.

TOMOLAK

Very well. I'll see you in the Devron system.

The transmission ENDS.

PICARD

(to Conn Officer)

Set course for the Devron system. Warp five. Engage.

CUT TO:

65 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The ship at warp.

66 INT. BRIDGE - PRESENT (OPTICAL)

A short time later.

DATA

Sensors are picking up a large subspace anomaly directly ahead.

PICARD

All stop. On screen.

The Viewscreen now shows the SPATIAL ANOMALY -- a large mass of color and light. There is an ethereal quality to the Anomaly... it's beautiful and frightening all at once. They all react to the sight.

PICARD

(to Data)

Full scan, Mister Data.

DATA

Aye, sir.

Data begins to work his console.

67 ANGLE ON OPS CONSOLE

As Data's HANDS work the console. MOVE TO REVEAL WE'RE IN:

68 INT. BRIDGE - PAST (OPTICAL)

Data is working his console, O'Brien is at Conn.

DATA

We are approaching the Devron system, Captain. Sensors are picking up a large subspace anomaly directly ahead.

Include Picard in the command area. Tasha, Troi and Worf at their stations. Picard adjusts to the time shift.

PICARD

All stop. Put it onscreen.

The Viewscreen now shows the distinctive SPATIAL ANOMALY as seen before. But this time, it's much BIGGER on the screen. Picard reacts to this.

PICARD

(continuing, to himself)

It's bigger in the past...

TROI

Sir?

PICARD

Nothing. Full scan, Mister Data.

DATA

Aye, sir.

Picard stands and moves to the Viewscreen, peering at the Anomaly.

69 OMITTED

70 INT. MEDICAL SHIP - BRIDGE - FUTURE

Another angle. Picard glances around, orienting himself. Beverly in Command, Chilton at Conn, Data and Geordi are working at an aft console. Worf is looking on.

70 CONTINUED:

PICARD

On screen! On screen! Let's see it!

The others react as though he's saying something very strange.

70A ANGLE ON VIEWSCREEN (OPTICAL)

Nothing but the starfield.

70B INT. MEDICAL SHIP - BRIDGE - FUTURE

DATA

As you can see, sir -- there's nothing there.

Beverly and the others exchange a look... they expected this all along. OFF Picard's frustrated and perplexed expression...

FADE OUT.

END OF ACT SIX

ACT SEVEN

FADE IN:

71 INT. MEDICAL SHIP - BRIDGE - FUTURE

A few minutes later. Beverly looking over Data's shoulder at the aft science station. Picard nearby. Chilton at Con. Worf is working at nearby console.

Geordi looking on.

DATA

Still nothing, Captain. I've conducted a full sensor sweep out to one light year from the Pasteur. No temporal anomalies, no particle fluctuations... nothing.

PICARD

Have you scanned the entire subspace bandwidth?

GEORDI

Yes. The subspace barrier is a little thin in this region of space, but that's not unusual.

PICARD

I don't understand. I've already seen it in the other two -- the other two time periods. Why isn't it here?

Worf suddenly looks up from his console with concern.

WORF

(to Beverly)

Captain. I have been monitoring Klingon communication channels... several warships have been dispatched to this sector to search for a... renegade Federation vessel.

Reactions. Picard looks at Beverly.

PICARD

You're not thinking about leaving?

BEVERLY

Jean-Luc, there's nothing here...

PICARD

There should be -- there has to be!

(MORE)

71 CONTINUED:

PICARD (Cont'd)

(to Data)

Data, there must be some other way to scan for temporal disturbances... something that's not covered in a normal sensor sweep.

DATA

There are several methods of detecting temporal disturbances, but we're limited by the equipment on the Pasteur. This ship is designed primarily for medical emergencies.

BEVERLY

Jean-Luc, we've done all we can... we should head back to Federation

territory.

DATA

(still thinking)

However, it may be possible to modify the main deflector to emit an inverse tachyon pulse, which could scan beyond the subspace barrier.

PICARD

Very good! Make it so!

BEVERLY

Wait a minute... Data, how long would this take?

DATA

To make the modifications and search the entire Devron System will take approximately fourteen hours.

Beverly thinks for a moment.

71 CONTINUED: (2)

BEVERLY

All right. Data, begin modifying the tachyon pulse. Ensign Chilton, lay in a course back to the Federation. If we haven't found anything in six hours, we're heading back at maximum warp.

CHILTON

Aye, sir.

PICARD

Six hours may not be enough. We have to stay here until we find it -- no matter how long it takes!

BEVERLY

(to Chilton)

Carry out my orders.

(to Picard)

May I see you for a moment?

Beverly heads for her Ready Room. Picard follows...

72 INT. MEDICAL SHIP - READY ROOM - FUTURE CONTINUOUS (OPTICAL)

Beverly and Picard ENTER.

PICARD

Beverly, I can't believe you're not willing to stay here until --

Beverly turns to him, her eyes flashing with anger.

BEVERLY

Don't you ever question my orders on the Bridge of my ship again!

Picard is taken aback for a moment, but blusters a response.

PICARD

I'm just trying to... there are
larger concerns here... don't you
understand that --

72 CONTINUED:

BEVERLY

I understand that you would never
have tolerated that kind of
behavior back on the Enterprise --
and I won't here. I don't care if
you're my ex-Captain or my ex-husband.

Picard looks flustered and angry for a beat... but
finally has to back down and concede the point.

PICARD

You're right... I was out of
line... it won't happen again...
(beat)
But, you have to understand... the
stakes here are enormous. Q has

said all of humanity will be destroyed...

BEVERLY

I know. And that's why I'm willing to stay here a while longer and keep looking.

(beat)

But I also want you to consider the possibility that none of what you're saying is real.

PICARD

What... ?

BEVERLY

Jean-Luc, I care for you too much not to tell you the truth. You have advanced Irumodic Syndrome. I have to consider the possibility that all of this is in your mind.

(beat)

I'll stay here six hours... and then we're heading home.

She moves to him, softens her tone.

BEVERLY

And I want you to remember, if it were anyone but you... we wouldn't be here at all.

Beverly turns and EXITS. Picard thinks for a moment... realizes that he's pushed his friends about as far as he can. After a beat, Q APPEARS.

72 CONTINUED: (2)

He's a parody of an OLD MAN -- bags under the eyes, scraggly gray hair, baggy ill-fitting clothes. He's leaning on a cane and holding a hearing trumpet to one ear.

Q

(aged voice)

Eh? What was that she said,

sonny? I couldn't quite hear her...

Picard turns and reacts to the sight in irritation.

PICARD

Q... what's going on here? Where's the anomaly?

Q

("mishearing")

Where's your mommy? I don't know...

PICARD

Stop this foolishness and answer me!

Q

There is an answer, Jean-Luc. But I can't hand it to you. Although you do have help...

Picard realizes Q may be telling him something

important.

PICARD

What help?

Q

You aren't alone, you know... what you were... and what you will become... are always with you.

PICARD

My time shifting... the answer does lie there...

(beat)

Just tell me one thing... this anomaly we're looking for... is that what destroys humanity?

Q

You're forgetting, Jean-Luc. You destroy humanity.

72 CONTINUED: (3)

PICARD

By doing what? When? How are you --

Suddenly, the SCENE CHANGES TO:

73 INT. BRIDGE - PRESENT

Picard standing near the Ops station, leaning on the same cane we just saw in Q's hand. Riker and Worf at stations. Picard glances at the cane and tosses it aside.

PICARD

(to Data)

Report, Mister Data.

DATA

(off console)

The anomaly is two hundred million kilometers in diameter. It is a highly focused temporal energy source which is emitting

approximately the same energy
output as ten G-type stars.

PICARD

What is the source of that energy?

DATA

I am uncertain. Sensors have been
unable to penetrate the anomaly.

Picard thinks, remembers something from the future time period.

73 CONTINUED:

PICARD

What if we modified the main
deflector to emit an... inverse
tachyon pulse. That might scan
beyond the subspace barrier...
give us an idea what the interior
of this thing looks like.

Data thinks for a moment, a little surprised.

DATA

That is a most intriguing idea, Captain. I do not believe a tachyon beam was ever put to such use. I had no idea you were so versed in the intricacies of temporal theory.

PICARD

I have some friends who are quite well versed in the matter. Make it so.

DATA

Aye, sir.

Data stands.

DATA

I believe we can make the necessary modifications in Main

Engineering.

Picard nods. As Data heads for the door...

CUT TO:

74 INT. ENGINEERING - PRESENT

Later. Data and Geordi working at consoles.

GEORDI

We can get more power if we reroute the primary EPS taps to the deflector array...

DATA

Agreed.

Data works.

74 CONTINUED:

DATA

Initiating tachyon pulse...

75 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

A thin, oscillating BEAM emits from the deflector dish and begins SCANNING the anomaly.

76 INT. ENGINEERING - PRESENT

As before. Data and Geordi watch the monitors.

GEORDI

Okay... the pulse is holding steady... we're starting to receive data from the scan...

DATA

It will take the computer some time to give us a complete picture of the anomaly's interior. I suggest we --

Geordi reacts to a sudden stab of pain in his VISOR.

GEORDI

(in pain)

Whoa...

DATA

What is wrong?

GEORDI

I'm not sure... oh... it's like somebody put an ice pick through my temples...

(beat)

My VISOR's picking up all kinds of electromagnetic distortions.

Geordi staggers a little.

DATA

(to com)

Data to Sickbay. Medical emergency in Main Engineering.

CUT TO:

77 INT. SICKBAY - PRESENT (OPTICAL)

A while later. Geordi sitting on a bio-bed with his VISOR off.

Beverly and Picard are looking at Geordi's eyes. They're not as they usually appear; the iris shows faintly. Data is working on a monitor in the b.g.

BEVERLY

Look at his eyes... you can see the difference yourself.

PICARD

(peering)

Yes... I can see the iris...

Beverly picks up a scanning DEVICE and scans his eyes.

BEVERLY

(off scanner)

This is amazing. The DNA in his optic nerves is being regenerated...

She lowers the device and looks at Picard.

BEVERLY

It's as if he were growing new eyes.

GEORDI

I guess that's why I started to feel pain... my optical cortex was falling out of alignment with my VISOR.

PICARD

How is this possible?

BEVERLY

It shouldn't be possible at all. There's no medical explanation for the spontaneous regeneration of an organ.

Ogawa, still pregnant, approaches holding a PADD.

77 CONTINUED:

OGAWA

Doctor... we've just gotten reports from two crewmembers who say they have injuries... which are healing themselves.

Picard reacts to this bizarre news. Data looks up from his monitor.

DATA

I believe I may have a partial explanation, Captain.

They move to where he is working. The monitor shows a complex Okudagram of the ANOMALY with various pieces of sensor information.

77 CONTINUED: (2)

DATA

(continuing)

I have completed my analysis of the anomaly. It appears to be a multi-phasic temporal convergence in the space-time continuum.

BEVERLY

In English please.

DATA

It is, in essence, an eruption of... anti-time.

PICARD

Anti-time?

DATA

A relatively new concept in temporal mechanics. The

relationship of anti-time to normal time is analogous to the relationship of anti-matter to normal matter.

PICARD

(catching on)

So if time and anti-time were to collide...

DATA

They would annihilate each other... creating a rupture in space. I believe this is what has happened in the Devron System.

(MORE)

77 CONTINUED: (3)

DATA

(continuing)

The rupture may be sending out

waves of temporal energy which are disrupting the normal flow of time.

BEVERLY

Then it's possible the DNA molecules in Geordi's optic nerves aren't regenerating themselves... They might be reverting to their original state.

PICARD

You mean his eyes are getting... younger?

DATA

For all intents and purposes, yes.

Picard considers this for a moment.

PICARD

So the temporal anomaly has certain... rejuvenating effects. It certainly doesn't sound like

the destruction of humanity.

(beat)

Data, what could have caused this collision between time and anti-time?

78 ANGLE ON DATA

Who is sitting in his chair at Ops, looking confused.

DATA

Anti-time, sir?

MOVE TO REVEAL WE'RE IN:

79 INT. BRIDGE - PAST

Picard is standing on the Bridge, talking to Data. Picard quickly moves to Data's console and begins entering information rapidly. Tasha, Worf, O'Brien and Troi at their stations.

79 CONTINUED:

PICARD

(to Data)

I believe that if we modify the deflector to send out an inverse tachyon pulse, you'll find that the anomaly is a rupture between time and anti-time.

79 CONTINUED: (2)

Data watches Picard work the console for a moment.

DATA

That is a fascinating hypothesis... how did you formulate --

PICARD

It would take too long to explain. Begin the modifications and send out the pulse. Once you've done

that, start working on a theory as to what could have caused this rupture.

DATA

Aye, sir.

Data begins working. Picard thinks for a moment.

PICARD

Mister O'Brien... how big is the anomaly?

O'BRIEN

(works)

Approximately four hundred million kilometers in diameter, sir.

PICARD

I still don't understand why it's larger here...

O'Brien gives him a puzzled look -- he doesn't know what the hell Picard is talking about, but decides not

to pursue it. Worf suddenly reacts to something on the aft console.

WORF

Captain... there are five Terrellian transport ships holding position in the Devron system.

TASHA

We're being hailed by the lead ship.

PICARD

On screen.

80 INCLUDE VIEWSCREEN (OPTICAL)

Which now shows a Terrellian pilot named ANDRONA.

ANDRONA

Enterprise, you are a welcome sight. We've been receiving

threats from the Romulan Empire ever since we entered the Neutral Zone. I'm glad to see you're here to protect us.

PICARD

Why have you come here?

Androna's expression brightens a little.

ANDRONA

We heard about the Light... from a merchant ship who told us about the power it has to heal illness... to rejuvenate the elderly... and we had to come here.

The others on the Bridge look a little confused... they've never heard about any of this.

PICARD

We can't really be certain that the... Light... has this power.

And there may be dangers, side effects we're not aware of...

80 CONTINUED:

ANDRONA

I have five ships full of sick and dying people, Captain. If there's even a chance it's true, I can't turn back now.

PICARD

It would be safer for all concerned if you left the Neutral Zone... and let us investigate the phenomenon more fully.

ANDRONA

No. I've come too far.

Picard is frustrated, but has no authority to order them away.

PICARD

I warn you that if the Romulans should decide to intervene, I may not be able to protect you.

ANDRONA

I understand. We'll take that risk.

(beat, then smiles)

Good luck, Captain.

The Transmission ENDS. Picard thinks for a moment, then heads for the Ready Room.

PICARD

(to Tasha)

You have the Bridge, Lieutenant. I'll be in my Ready Room.

TASHA

Aye, sir.

Picard EXITS briskly to the Ready Room.

81 INT. MEDICAL SHIP - READY ROOM - FUTURE

Picard is moving briskly toward the door. The ship suddenly SHAKES and Picard is nearly knocked off his feet. The ship goes to RED ALERT and Picard heads for the Bridge.

82 INT. MEDICAL SHIP - BRIDGE - FUTURE - CONTINUOUS

Beverly in command, Chilton at Conn. Worf, Data, and Geordi working aft consoles. Picard ENTERS from the Ready Room.

PICARD

What's going on?

BEVERLY

We're under attack.

The ship is ROCKED again.

82 CONTINUED:

CHILTON

(off console)

Shield strength down to fifty-two percent. Minor damage to the port nacelle.

WORF

Two Klingon attack cruisers have decloaked to port and starboard.

They all react to this grim news.

83 EXT. SPACE - MEDICAL SHIP & KLINGONS - FUTURE (OPTICAL)

The Pasteur is surrounded by TWO KLINGON ATTACK CRUISERS.

FADE OUT.

END OF ACT SEVEN

ACT EIGHT

FADE IN:

84 INT. MEDICAL SHIP - BRIDGE - FUTURE

As before, ship at Red Alert. The ship is ROCKED again.

BEVERLY

(to Chilton)

Warp speed -- get us out of here!

Chilton works.

CHILTON

Warp power is off-line, sir.

Another JOLT.

BEVERLY

(to Chilton)

Heading one-four-eight, mark two-one-five.

Full impulse.

85 EXT. SPACE - MEDICAL SHIP - FUTURE (OPTICAL)

The Pasteur is trying to get away from the two Klingon attack cruisers, which continue to fire on the medical ship.

86 INT. MEDICAL SHIP - BRIDGE - FUTURE

The ship is ROCKED more violently.

CHILTON

(off console)

Impulse power is fluctuating...

shields down to thirty percent.

PICARD

(to Worf)

Weapons status?

WORF

These phasers are no match for their shields.

86 CONTINUED:

BEVERLY

Geordi, we need warp power -- now.

Geordi works a console.

GEORDI

Sorry, Captain, they're just too much for us. I can't keep the phase inducers on-line --

Another JOLT.

CHILTON

(off console)

Shields down to nine percent. One

more hit and they'll collapse.

BEVERLY

Open a channel.

(beat)

This is Captain Beverly Picard.

We're a medical ship on a mission

of mercy! Break off your --

The ship is ROCKED again. A grim moment.

BEVERLY

(continuing)

Worf, signal our surrender.

Worf works a console for a moment.

WORF

(to com)

Tos Vah'cha Worf, do'lo jegh!

(This is Governor Worf, we

surrender!)

The ship is ROCKED violently. Chilton's console

EXPLODES, throwing her BACKWARD to the ground. Picard rushes to her, but it's too late -- she's dead. Picard reacts.

WORF

(off his console)

Our shields have collapsed. We're defenseless.

Beverly and Picard exchange a look. Beverly sits back in her seat, steels herself. They all wait for what seems to be certain death.

86 CONTINUED: (3)

DATA

(off console)

Captain, there's another ship de-cloaking -- bearing two-one-five mark three-one-oh...

(beat)

It's the Enterprise!

87 EXT. SPACE - FUTURE (OPTICAL)

Suddenly, the ENTERPRISE-D DE-CLOAKS -- the ship is travelling vertically. FOLLOW it as it swoops up towards the medical ship and the two Klingon attack cruisers.

87A INT. MEDICAL SHIP - BRIDGE - FUTURE (OPTICAL)

DATA

They're hailing us.

The group looks up at the Viewscreen to see Riker.

RIKER

I had a feeling you weren't going to listen to me. Stand by while I try to get the Klingons' attention...

87B EXT. SPACE - ENTERPRISE AND KLINGON SHIPS - FUTURE (OPTICAL)

The Enterprise FIRES on the attack cruisers with a furious volley of PHASERS and TORPEDOES. One of the Klingon ships EXPLODES.

88 INT. MEDICAL SHIP - BRIDGE - FUTURE (OPTICAL)

As before. The shaking has STOPPED.

WORF

The Enterprise is drawing their fire.

BEVERLY

Damage report.

GEORDI

Our warp core's badly damaged... there's a breach in progress.

Picard reacts to this with a look of sudden dread.

88 CONTINUED:

PICARD

Warp core breach... that may be

it. We have to stop it!

Picard moves to look at Geordi's console.

DATA

The Klingon ship is disengaging.

(beat)

Admiral Riker is hailing us.

They look at the Viewscreen.

88 CONTINUED: (2)

RIKER

Our sensors indicate your ship has

a warp core breach in progress.

Prepare for emergency beam-out.

Suddenly, the entire Bridge crew DEMATERIALIZES.

CUT TO:

89 INT. ENTERPRISE - BRIDGE - FUTURE (OPTICAL)

Riker in command, Gaines at Tactical. The Enterprise has seen a few technological updates over the years. The Captain's chair is now slightly higher than it used to be, and there are other changes in evidence. Picard, Beverly, Worf, Data, Geordi and other N.D.s from the Pasteur MATERIALIZE on Bridge.

GAINES

(to Riker, off console)

All the Pasteur crew is safely aboard, Admiral.

RIKER

Raise shields. Where are the Klingons?

GAINES

They're still moving off, sir -- half a light year away.

RIKER

They'll be back...

Riker turns to the others, a look of irritation on his face.

RIKER

(to Picard)

As I said -- I figured you weren't going to take no for answer.

(MORE)

89 CONTINUED:

RIKER (Cont'd)

(then to Worf)

But I thought you would have more sense. I can't believe you let a defenseless ship cross into hostile territory without an escort.

Worf won't take this from Riker. Angrily --

WORF

If you had not turned down the Captain when he came to you for help, none of this would have happened. Unlike you, I still have a sense of loyalty and honor...

Picard steps in before this can escalate any further.

PICARD

We don't have time for this. The Pasteur's core is going to breach.

RIKER

(to Conn Officer)

Move us away. Full impulse.

89A EXT. SPACE - ENTERPRISE & PASTEUR - FUTURE

(OPTICAL)

The Enterprise backs away from the Pasteur. After a beat, the medical ship EXPLODES.

89B INT. ENTERPRISE - BRIDGE - FUTURE

Everyone reacts.

RIKER

All right. Let's get out of here.

PICARD

No... we can't... we have to save humanity...

RIKER

(to Gaines)

Engage cloak.

GAINES

(off console)

Our cloak isn't functioning. We took a direct hit to the starboard

plasma coil. Engineering reports
seven hours until we can cloak
again.

89B CONTINUED:

RIKER

We'll have to do this the old-fashioned
way. Lay in a course
back to the Federation. Warp
thirteen.

Picard reacts strongly to this. As he argues with
Riker, we see Beverly move to a COMPARTMENT in the b.g.
and take out a medical kit... prepare a hypospray...

PICARD

(to Riker)

Wil, don't leave! We have to stay
here -- find the cause of the
temporal anomaly...

RIKER

Captain, we can't stay...

Picard is frantic to convince Riker to stay -- but his mental condition is getting worse and his desperation sounds almost like hysteria.

PICARD

We have to! Everything depends on this! We can't leave now -- please listen to me!

Beverly moves up behind him and applies the hypospray. And as Picard collapses into Riker's arms, the SCENE CHANGES TO:

90 INT. CORRIDOR - PRESENT

Picard nearly bumps into a crewman as he turns a corner. He hesitates for a moment, then continues walking towards Sickbay...

91 INT. SICKBAY - PRESENT

Picard ENTERS. Beverly is tending to Ogawa, who is lying on a bio-bed. Ogawa is wearing a patient's gown and no longer appears to be pregnant. She looks distraught -- she's been crying. Ogawa's N.D. HUSBAND is standing by her, holding her hand, trying to comfort her. Geordi is in the b.g., lying on another bio-bed.

91 CONTINUED:

BEVERLY

Jean-Luc.

(to Ogawa)

I'll be right back, Alissa.

Ogawa nods as Beverly takes Picard aside and speaks to him quietly.

BEVERLY

(sotto)

Alissa lost the baby.

Picard reacts.

BEVERLY

I think it's the same thing that happened to Geordi. Somehow, the temporal energy from the anomaly caused the fetal tissue to revert to an earlier stage of development. It was as if the unborn child began to... grow younger... until finally the DNA itself began to break down.

Picard looks over at Ogawa.

PICARD

How is she?

BEVERLY

Physically, she's fine. For now. But if this temporal reversion continues, I don't think any of us are going to be fine for much longer.

PICARD

So this is affecting the entire crew...

BEVERLY

(nods)

Our cellular structures appear to be coalescing... reverting to earlier structures.

(MORE)

91 CONTINUED: (2)

BEVERLY (Cont'd)

In some cases, this has caused old injuries to be healed... but that's only a temporary effect. Eventually, this could kill us all.

OFF Picard's reaction...

CUT TO:

92 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

The ship holding position near the ANOMALY. We can still see the ENERGY BEAM scanning the anomaly.

93 INT. OBSERVATION LOUNGE - PRESENT

Picard, Data, Riker, and Troi at the table. This is the end of a staff meeting.

PICARD

We also have to find out how widespread this effect is.

(to Troi)

Send an inquiry to Starbase Twenty-three -- they're the nearest outpost -- have them begin checking their personnel for any signs of temporal reversion.

TROI

Aye, sir.

PICARD

Mister Data, how long until we've completed the tachyon scan?

DATA

Approximately one hour, forty-five minutes.

PICARD

Good. Once it's completed, I want you to find a way to dissipate the anomaly without making things worse. Give me a risk analysis on whatever solution you come up with.

93 CONTINUED:

DATA

Aye, sir.

PICARD

Dismissed.

Everyone except Picard EXITS. Picard moves to the table and picks up a PADD from the many scattered on the table. He walks to the window, taking a few steps as he reads the PADD. From offcamera, we hear Q's voice --

Q'S VOICE

That's a pretty big decision, Jean-Luc...

Picard turns to see that Q is standing in the room. He is dressed in his Starfleet uniform.

Q

Tinkering with an anomaly you know nothing about... trying to collapse it... isn't that risky?

PICARD

Why? Will that cause the destruction of mankind?

Q

(pondering)

Maybe...

(beat)

On the other hand, maybe leaving it alone would be the wrong thing to do...

He approaches Picard, intense, intimidating.

Q

It's a big decision, all right... Perhaps it would help to get a different perspective...

Abruptly, the scene CHANGES to:

94 EXT. PRIMORDIAL EARTH - DISTANT PAST (OPTICAL)

Picard and Q are standing on a craggy ledge overlooking a vast expanse of LAVA, VOLCANIC GASES and CHURNING

SEAS. Picard reacts, looks around for a moment. (NOTE: Picard still in present-day uniform; Q in his Starfleet uniform).

Q

Welcome home.

PICARD

Home?

Q

Don't you recognize your old stomping grounds? This is Earth -- France. About... oh... three and a half billion years ago. Give or take an eon or two.

(sniffs the air)

Smells awful, doesn't it... all that sulfur and volcanic ash... I really must speak to the maid.

PICARD

Is there a point to all this?

Q smiles and points to the sky.

Q

Look --

94 CONTINUED:

Picard looks up --

95 NEW ANGLE - THE SKY (OPTICAL)

Instead of a starfield, the sky is FILLED with the SPATIAL ANOMALY seen throughout the show. But here it is HUGE -- filling the entire sky from horizon to horizon.

96 RESUME

Picard reacts.

PICARD

The anomaly is here, at Earth... ?

Q

At this point in history, the anomaly has filled this entire quadrant of your galaxy.

Picard considers this, thinking aloud.

PICARD

The further back in time... the larger the anomaly.

Q

(suddenly sees something)

oh, oh -- come here, there's something I want to show you!

Q kneels down and Picard comes over to see what he's looking at. Q is peering down into a small muddy POND. The water is murky, but there should be no suggestion of algae, fungus, or anything living.

Q

(re: pond)

See this? This is you.

Picard looks annoyed, thinks Q is toying with him.

Q

(continuing)

I'm serious. Right here, life is about to form on this planet for the very first time. A group of amino acids is about to combine and form the first protein.

(MORE)

96 CONTINUED:

Q (Cont'd)

The building blocks of what you call "life".

Despite himself, Picard is a little intrigued. He can't help but peer closer into the pond.

Q

(continuing)

Strange, isn't it, Jean-Luc? Everything you know... your entire civilization... it all begins right here in this little pond of goo. It's appropriate somehow, isn't it?

(beat)

Too bad you didn't bring a microscope -- this is quite fascinating.

They look into the water.

Q

(continuing)

Here they go... the amino acids are moving closer... closer... closer...

(reacts)

Ohhhh! Nothing happened!

(to Picard)

You see what you've done?

Picard thinks for a moment, then looks up at the sky.

PICARD

You mean I caused the anomaly... and the anomaly... in some way... disrupted the beginning of life on Earth.

Q's eyes bore into Picard.

Q

Congratulations.

The SCENE CHANGES TO:

97 INT. BRIDGE - PAST

Picard in command. Off his reaction...

FADE OUT.

END OF ACT EIGHT

ACT NINE

FADE IN:

98 INT. BRIDGE - PAST

Picard, Tasha, Worf, Data and O'Brien at their stations. Troi ENTERS, looking very concerned.

TROI

Captain, I've just spoken to Doctor Selar... she said that twenty-three children on board have contracted some kind of illness. Their tissues appear to be... reverting to an earlier stage of development.

(beat)

She thinks it has something to do with the anomaly.

Picard turns to Tasha.

PICARD

Inform Starfleet Command that we believe the anomaly has toxic effects. Tell them I'm ordering the Terrellian ships back to Federation territory, but that we're staying here.

TASHA

We are?

PICARD

Yes. We have to find a way to collapse this anomaly.

(to Troi)

Counselor, prepare to evacuate all civilians and non-essential personnel to the Terrellians ships.

TROI

Aye, sir.

98 CONTINUED:

PICARD

Data, O'Brien, you're with me.

Picard, O'Brien, and Data head for a Turbolift.

CUT TO:

99 EXT. SPACE - THE ENTERPRISE - PAST (OPTICAL)

The ship near the LARGE ANOMALY. The tachyon pulse is scanning the anomaly.

100 INT. ENGINEERING - PAST

Picard, O'Brien and Data working at the pool table.

PICARD

Let's concentrate on how this

anomaly was initially formed. Speculation?

DATA

Temporal ruptures in the spacetime continuum are rarely a naturally occurring phenomenon. It is therefore most likely that this anomaly was caused by an outside catalyst.

O'BRIEN

Like a warp core explosion...

PICARD

I think I can rule out a warp core explosion.

DATA

Our tachyon pulse has been unable to penetrate the anomaly completely. If we had information about the center of the phenomenon, we might have a basis

for speculation.

PICARD

Can you find a way to scan the interior?

100 CONTINUED:

O'BRIEN

I've tried everything I know of... there's just too much interference. There's nothing on board that'll do the job.

PICARD

Do you know what could?

Data thinks.

DATA

In theory, a tomographic imaging scanner capable of multiphasic

resolution would be able to
penetrate this much interference.
(beat)
The Daystrom Institute has been
working on such a device, but it
is still only theoretical.

Picard looks down at a screen on the pool table...

101A ANGLE ON OKUDAGRAM - PRESENT (OPTICAL)

A graphic showing various sensor information. CUT TO REVEAL WE'RE IN:

101B INT. BRIDGE - PRESENT

Picard is looking at a graphic at one of the aft stations. Data is sitting nearby.

PICARD
Data... do we have a tomographic
imaging scanner on board?

DATA

Yes, sir.

PICARD

Can you use it to scan the interior of the anomaly?

DATA

Possibly.

Data works for a moment.

101B CONTINUED:

DATA

(continuing, off console)

There is a great deal of interference... but I am getting some readings.

(beat)

This is very unusual...

PICARD

What is it?

DATA

It appears that our tachyon pulse is converging with two other tachyon pulses at the center of the anomaly. The other two pulses have the exact same amplitude modulation as our own pulse. It is as if all three originated from the Enterprise.

Picard suddenly has a revelation.

PICARD

Three pulses... from three time periods... all converging at one point in space.

DATA

Captain, what are you suggesting?

Before Picard can answer, THE SCENE CHANGES TO:

102
thru OMITTED
103

104 INT. GUEST QUARTERS - FUTURE

Old Picard suddenly sits up in bed. He's wearing nightclothes. He looks around the room for a moment, orienting himself. He gets out of bed, taps a control on a nearby table.

104 CONTINUED:

PICARD
Computer, where's Admiral Riker?

COMPUTER VOICE
Admiral Riker is in Ten Forward.

Picard heads for the door, a determined and driven look on his face.

104A INT. CORRIDOR - FUTURE - CONTINUOUS

Picard steps out into the Corridor in his nightclothes. He takes a step down the Corridor... then stops, looks back the other way... is he heading in the right direction? He turns around and goes the other way down the Corridor.

CUT TO:

105 INT. TEN FORWARD - FUTURE (OPTICAL)

Riker, Beverly, Geordi and Data are at a table. Worf is sitting alone at a separate table on the other side of the room. Mid-conversation.

105 CONTINUED:

Geordi looks around the room.

GEORDI

The ship has held up pretty well over the years.

RIKER

They were going to decommission her about five years ago... but one nice thing about being an Admiral is getting to choose your own ship.

Beverly glances over at Worf.

BEVERLY

(to Riker)

Wil... how long is this thing between you and Worf going to go on?

RIKER

It's been going on for twenty years now... doesn't look like it's going to end any time soon.

DATA

I suspect the last thing Counselor Troi would have wanted is for the two of you to be alienated.

BEVERLY

I agree. It's time to put this behind you.

RIKER

I tried -- at Deanna's funeral. He wouldn't talk to me.

GEORDI

Might have been tough for him then... he took her death pretty hard.

RIKER

Yeah, well... he wasn't the only one.

BEVERLY

I know. But in his mind... you were the reason he and Deanna

never got together.

105 CONTINUED: (2)

RIKER

I didn't do anything to stand in

his way --

BEVERLY

(beat)

Didn't you, Wil?

Riker looks at her, regretful.

RIKER

Did I?

She doesn't answer. He looks down, acknowledging.

Okay, maybe he did.

RIKER

(continuing)

I just... never could admit it was over. I kept thinking one day we'd get together again... and then... she was gone.

(beat)

You think you've got all the time in the world, until...

Riker stares down at his drink. Deanna's death is still with him, too.

RIKER

Yeah.

But he doesn't trust himself to say more.

CUT TO:

106 INT. CORRIDOR - FUTURE

Picard is walking through the ship with a slightly confused expression. He pauses at an intersection... isn't sure which way to go... he's drawing curious looks from passing crewmembers... Picard finally

chooses a direction and goes down the Corridor. He stops outside a set of doors and then OPENS them. We can see the Transporter Room inside. Picard stops... turns and looks panicked and despairing... he's lost on his own ship.

106 CONTINUED:

Follow Picard as he tries to find his way... but it's no use... he's completely lost. Finally he stops a passing ENSIGN.

PICARD

Ensign. How... do I get to Ten Forward?

ENSIGN

Two decks up, sir. Section zero zero five.

PICARD

Thank you.

Deeply embarrassed, Picard heads for a Turbolift.

CUT TO:

107 INT. TEN FORWARD - FUTURE (OPTICAL)

Riker, Beverly, Data, and Geordi at their table as before. Beverly suddenly reacts to something offcamera.

BEVERLY

Oh, my god.

She stands and we MOVE TO REVEAL that Picard has just ENTERED the room in his nightclothes. He moves directly to Riker's table.

PICARD

Wil! I know what's happening...
I know what causes the anomaly...
we have to go back!

Riker reacts in surprise.

RIKER

Jean-Luc... the only place you're going back to is bed.

107 CONTINUED:

PICARD

Damnit Wil, I know what's happening. We're causing the anomaly... with a... with the tachyon pulse... it happened in all three time periods. We do it in all three time periods!

BEVERLY

Jean-Luc, you better come with me.

Beverly tries to take his arm, but Picard jerks away from her.

PICARD

Leave me alone! I'm not crazy. The tachyon pulses... they -- they were used in the same spot -- in all three time periods... don't you see? When the tachyon pulse used the -- I mean, when the Pasteur used the tachyon pulse, we set the -- you know -- we... started everything... we set it in motion.

Words fail Picard... his mental faculties preventing him from giving them a clear picture.

PICARD

It's like... the chicken and the egg! You think it started back then... but it didn't... it started here in the future... that's why it gets larger in the past...

DATA

I think I understand what the

Captain is saying. If I'm not mistaken, he is describing a paradox.

PICARD

Yes! Yes, exactly!

Data takes a beat, thinking of the possibilities.

DATA

Intriguing... it is possible we could've created the very anomaly we have been looking for.

Data begins to pace... he's the very image of a professor at work.

107 CONTINUED: (2)

DATA

Let us assume for the moment, that the Captain has indeed been

travelling through time. Let us also assume he has initiated an inverse tachyon pulse at the same coordinates in space in all three time periods.

(beat)

In that case, it is possible that the convergence of three tachyon pulses could've ruptured the subspace barrier and caused an anti-time reaction.

Geordi is beginning to catch on.

GEORDI

I see where you're going. And because anti-time operates in the opposite way normal time does, the effects would run backwards through the spacetime continuum.

PICARD

Yes! That's why the anomaly was larger in the past. It was

growing as it travelled backward through time.

A beat as they absorb this.

107 CONTINUED: (3)

RIKER

All right... let's say for the moment, you're right. What do we do about it?

PICARD

Go back. Go back to the Devron System.

DATA

He may be right. If we return to the Devron System now, we might see the initial formation of the anomaly.

Everyone looks at Riker... waiting to see what he'll do. After a long beat, Riker hits his combadge.

RIKER

Riker to Bridge. Set course for the Devron System. Maximum warp.

GAINES' COM VOICE

Aye, sir.

Riker stands. Everyone except Worf heads for the doors. Riker stops and looks back.

RIKER

Worf... we could use a hand.

Worf takes a beat... considers... then decides to help out, but it's not clear if there has been a reconciliation. They EXIT.

FADE OUT.

END OF ACT NINE

ACT TEN

FADE IN:

108 EXT. SPACE - THE ENTERPRISE - FUTURE (OPTICAL)

coming out of warp.

109 INT. BRIDGE - FUTURE (OPTICAL)

Riker, Picard, Beverly, Data, Worf, Geordi, Gaines. Gaines at tactical, N.D.s man the other stations. Data and Geordi at aft stations. Picard is back in his travel clothes.

GAINES

Entering the Devron System, sir.

RIKER

All stop.

DATA

(off console)

Sensors are picking up a small temporal anomaly off the port bow.

Reactions.

RIKER

On screen.

The VIEWSCREEN now shows a very small version of the ANOMALY seen throughout the show. Picard looks vastly relieved.

PICARD

I was right...

GEORDI

(off console)

It's an anti-time eruption. It seems to have formed in the last six hours.

PICARD

We've got to stop it here... so it
won't be able to travel back
through time...

109 CONTINUED:

RIKER

All right, Data -- we need a
solution and we need it fast.

DATA

(off console)

The anomaly is being sustained by
the continuing tachyon pulses from
the other two time periods. I
suggest they be shut down.

PICARD

(serious)

The next time I'm there, that's
the first thing I'll do.

RIKER

Isn't there more we can do here...

seal the rupture somehow?

DATA

(still working)

I am investigating the options.

As Picard MOVES toward Data, the SCENE CHANGES TO:

110 INT. BRIDGE - PRESENT

Picard MOVING toward Geordi and Data at the aft consoles, as in Act Nine. (Note: Picard is at different locations in all three time periods, allowing for straight-cut transitions during the fast pace of Act Ten.)

PICARD

(quickly)

Data, disengage the tachyon pulse.

DATA

Sir?

110 CONTINUED:

PICARD

Just do it. The convergence of tachyon pulses from the three time periods is what causes the anomaly.

DATA

Aye, sir.

Data works.

111 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

The ship holding position at the anomaly. We see the tachyon beam TURN OFF.

112 INT. BRIDGE - PRESENT

As before.

PICARD

Report. Is there any change in the anomaly?

113 ANGLE ON DATA - PAST

sitting at Ops.

DATA

No, sir.

MOVE TO REVEAL:

114 INT. BRIDGE - PAST

Picard in command. Data, Tasha, Worf, Troi, O'Brien at their stations.

PICARD

Disengage the tachyon pulse.

The others exchange a look.

O'BRIEN

We haven't finished the scan, sir.

PICARD

I know that. But it's imperative

that you disengage it immediately.

114 CONTINUED:

DATA

(works)

Aye, sir. Disengaging.

Picard stares at the Viewscreen (not seen).

PICARD

Why isn't the anomaly affected?

O'BRIEN

(puzzled)

Why would it be, sir?

THE SCENE CHANGES TO:

115 INT. BRIDGE - FUTURE

Picard sitting in the command chair. Everyone else as seen before.

PICARD

(to all)

I've shut off the tachyon pulses in the other time periods -- but the anomaly didn't change.

This draws a few curious looks from the others -- but everyone now accepts that Picard is indeed travelling through time.

DATA

(off console)

It remains unaffected here as well.

BEVERLY

What do we do?

GEORDI

The only way to stop this thing is to repair the rupture at the focal point where time and anti-time are converging.

RIKER

How do we do that?

DATA

It would require taking the ship into the anomaly itself. Once inside, we may be able to use our engines to create a static warp shell.

GEORDI

(onto the idea)

Yeah, yeah... and the shell would act like an artificial subspace barrier -- separating time and

anti-time...

DATA

Collapsing the anomaly and restoring the normal flow of time.

(turns to Picard)

But this would have to be done in the other two time periods, as well.

Picard considers.

115 CONTINUED:

PICARD

That could be a problem... the anomaly's so much larger in the other time periods...

THE SCENE CHANGES TO:

116 INT. BRIDGE - PAST

Picard finishing his sentence --

PICARD

(continuing)

... It could be dangerous to take the ship in.

Everyone looks at him.

O'BRIEN

Take the ship in where, sir?

Picard takes a beat, then makes a decision.

PICARD

Into the anomaly, Chief. Lay in a course to the exact center. Transfer all available power to the shields.

Shocked reactions around the Bridge.

TASHA

Sir... can you give us some
explanation?

PICARD

No. I cannot.

TASHA

Captain, so far we've obeyed every
order -- no matter how far-fetched
it might have seemed. But if
we're to risk the safety of the
ship and crew... I think we have
to ask you for an explanation.

Picard looks around at the crew, which is staring
intently at him, waiting to see how he'll handle this.

116 CONTINUED:

PICARD

(continuing)

I know all of you have doubts

about me... about each other...
about the ship. All I can say is
that even though we've only been
together for a short time... I
know that you are the finest crew
in the fleet... and I would trust
each of you with my life.

(beat)

I'm asking you to make a leap of
faith -- and trust me.

A quiet beat on the Bridge... then suddenly everyone starts working. The team has come together at last.

TASHA

Shields up, maximum strength.

WORF

Boosting field integrity on the
warp nacelles. We may encounter
shearing forces once we enter the
anomaly.

DATA

I am preparing to initiate a

static warp shell.

O'BRIEN

Course laid in, sir.

TROI

(off armchair console)

All decks report ready, Captain.

Picard looks at his crew -- he's proud of them and it

shows.

PICARD

Chief... take us in.

The SCENE CHANGES TO:

117 INT. BRIDGE - PRESENT

Picard at aft console command -- everything as before.

Data turns to him from the aft console.

117 CONTINUED:

DATA

Captain, I have an idea. If we take the ship to the center of the anomaly and create a static warp shell...

PICARD

(overlapping)

... a static warp shell, it could repair the barrier and collapse the anomaly.

DATA

(surprised)

Yes, sir.

PICARD

Mister Data, you're a clever man -- in any time period.

Picard moves down to the command area with Data and Geordi.

PICARD
(continuing)
Lay in a course to the center of the anomaly. Prepare to initiate a static warp shell.

As Picard moves, the SCENE CHANGES TO:

118 INT. BRIDGE - FUTURE

As before.

PICARD
The other two Enterprises... they're on their way.

RIKER
Very well.
(to con)
Ensign... take us in.

119 EXT. SPACE - THE ENTERPRISE - FUTURE (OPTICAL)

The ship begins moving towards the anomaly... closer... closer...

120 INT. BRIDGE - PAST (OPTICAL)

As before. Tense. The crew is watching the ANOMALY on the Viewscreen -- it's getting closer.

O'BRIEN

We're entering the anomaly, sir.

PICARD

All hands brace for impact!

The ship ROCKS violently. The lights FLICKER.

TASHA

The temporal energy's interfering with main power. Switching to...

Another JOLT carries us to:

121 INT. BRIDGE - PRESENT (OPTICAL)

The ship is ROCKING. The anomaly has almost FILLED the Viewscreen. Lights flickering on and off here, as well. People hanging on.

GEORDI

... auxiliary power. I'm having trouble keeping the impulse engines on-line! I've got power fluctuations all across the board!

PICARD

Maintain course and speed!

(to Data)

Mister Data, how long until we reach the center?

DATA

Another thirty seconds at least, Captain.

The SCENE CHANGES TO:

122 OMITTED

123 INT. BRIDGE - FUTURE

The ship is SHAKING.

GAINES

We've entered the anomaly.

The SCENE CHANGES TO:

124 INT. BRIDGE - PAST

As before -- the ship SHAKING.

DATA

We have reached the center, sir.

PICARD

Initiate warp shell!

Data works. SCENE CHANGES:

125 INT. BRIDGE - PRESENT

As before -- the ship SHAKING.

DATA

(working)

Initiating static warp shell --

now.

SCENE CHANGES:

126 INT. BRIDGE - FUTURE

As before -- ship SHAKING.

RIKER

Is it having any effect?

SCENE CHANGES:

127 INT. BRIDGE - PAST

As before -- shaking.

127 CONTINUED:

DATA

(off console)

Something is happening... A new subspace barrier appears to be forming --

127 CONTINUED: (2)

TASHA

(urgent)

Captain! Sensors are picking

up... two other ships...

Everyone looks at the Viewscreen --

128 VIEWSCREEN - PAST (OPTICAL)

which is filled with the roiling anomaly. But faintly through the energy, we can see the GHOSTLY IMAGES of TWO ENTERPRISES. The ships are drifting in the anomaly very close to each other -- in fact, they appear to be moving through each other. It's a startling sight.

129 INT. BRIDGE - PRESENT (OPTICAL)

The crew watching the exact same image on their Viewscreen -- two Enterprises.

130 INT. BRIDGE - FUTURE (OPTICAL)

This crew watching the same image on their Viewscreen, It's an awesome moment.

131 INT. BRIDGE - PAST (OPTICAL)

As before.

DATA

Captain, It appears to be working. The anomaly is beginning to collapse. I think that --

TASHA

(suddenly)

Sir -- the temporal energy is rupturing our warp containment system!

WORF

We must eject the core!

PICARD

No. We have to maintain the static warp shell for as long as possible!

The ship SHAKES harder.

131 CONTINUED:

TASHA

We're losing containment! I can't stop it, it's going to --

Suddenly, the bridge is ENGULFED IS A BLAST OF FLAMES AND DEBRIS --

132 INT. BRIDGE - PRESENT (OPTICAL)

On the Viewscreen, one of the ghostly Enterprises EXPLODES -- destroyed. Reactions.

PICARD

(quickly, to Geordi)

Transfer emergency power to the anti-matter containment system!

The ship starts SHAKING more violently than ever.

GEORDI

(working frantically)

I'm trying, sir... but there's a lot of interference...

DATA

(off console)

The warp shell is definitely having an effect, sir. The anomaly is collapsing --

GEORDI

The containment system's going -- I can't hold it --

PICARD

Maintain position! Mister La Forge --

Scene CHANGES TO:

133 INT. BRIDGE - FUTURE (OPTICAL)

As before -- shaking out of control. On the Viewscreen, we see the second Enterprise EXPLODE.

Reactions to the sight.

DATA

Both of the other ships have been destroyed.

At this moment, Q APPEARS standing next to Picard. He's wearing a GRIM REAPER's outfit, complete with scythe and hourglass.

133 CONTINUED:

Q

(to Picard)

Two down... one to go.

133 CONTINUED: (2)

PICARD

(to Data)

Data, report!

DATA

The anomaly is nearly collapsed...

GEORDI

We're losing containment...

The ship ROCKING, ROLLING!

Q

(calm)

Goodbye, Jean-Luc. I'll miss you.

You did have so much potential.

But I guess... all good things

must come to an end.

GEORDI

Containment field at critical!

I'm losing it --

134 EXT. SPACE - THE ENTERPRISE - FUTURE (OPTICAL)

The anomaly COLLAPSES INWARD on top of the Enterprise -- the SCREEN WHITES OUT --

CUT TO:

135 INT. COURTROOM (OPTICAL)

Silence. Picard standing alone in a now empty courtroom. He's dressed normally, present-day age. Picard is a little disoriented by the sudden silence. After a moment, Q's floating chair drops down into frame. Q is dressed in his Judge's robes again. He studies Picard.

Q

The Continuum didn't think you had it in you, Jean-Luc... but I knew you could.

Picard looks at him.

135 CONTINUED:

PICARD

Are you saying it worked? We collapsed the anomaly?

Q

Is that all this meant to you? Just another spatial anomaly... just another day at the office?

PICARD

Q, did it work?

Q

You're here, aren't you? You're talking to me, aren't you?

PICARD

What about my crew?

Q

(mocking)

"The anomaly... my crew... my ship." I suppose you're worried about your fish too. Well, if it puts your mind at ease, you've saved humanity once again.

Picard regards Q briefly.

PICARD

Thank you.

Q

For what?

PICARD

You had a hand in helping me get out of this.

Q

I was the one who got you into it, Jean-Luc. That was the directive from the Continuum.

(beat)

The part about the helping hand...

was my idea.

135 CONTINUED: (2)

Picard looks around the courtroom.

PICARD

I sincerely hope this is the last time I'll find myself here.

Q shakes his head.

Q

You just don't get it, do you, Jean-Luc?

(leans in to him)

The trial never ends.

He smiles patronizingly.

Q

(continuing)

We wanted to see if you had the ability to expand your mind and your horizons... and for one brief moment, you did.

PICARD

When I realized the paradox...

Q

Exactly. For that one fraction of a second, you were open to options you'd never considered. That's the exploration that awaits you... not mapping stars and studying nebulae... but charting the unknowable possibilities of existence.

135 CONTINUED: (3)

The Chair begins to MOVE AWAY from Picard.

PICARD

What are you trying to tell me, Q?

Q touches his hat in a half-salute. His chair is almost fully withdrawn.

135 CONTINUED: (4)

Q

You'll find out.

(beat)

In any case, I'll be watching...

and if you're lucky, I'll drop by

to say hello from time to time.

(beat)

See you out there.

And he's gone. The SCENE CHANGES TO:

136 INT. CORRIDOR - PRESENT

Picard stepping out of the Turbolift, dressed in his bathrobe. Troi and Worf are standing there, looking at him in surprise. We are back at the exact same moment we saw in the Teaser. Picard stares at them, then looks down at himself, sees his bathrobe...

TROI

Captain, are you all right?

136 CONTINUED:

PICARD

Worf... what's the date?

WORF

Stardate 47988.

Picard smiles... overwhelmed with relief... he laughs. Troi and Worf exchange a puzzled look.

TROI

Is something wrong, sir?

PICARD

No, no... in fact, I think I'll go back to bed. I could use some sleep.

Picard steps back in the Lift. Troi and Worf exchange a look...

CUT TO:

137 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

at impulse.

PICARD (V.O.)

Captain's Log, supplemental. Starfleet Command reports no unusual activity along the Neutral Zone, and there is no sign of a temporal anomaly. It would appear

that I am the only member of the crew to retain any knowledge of the events I experienced.

138 INT. RIKER'S QUARTERS - PRESENT

Riker, Data, Beverly, Troi and Geordi sitting at the table, playing POKER. Troi is raking in her winnings with a big smile. Beverly pushes back her chair and gets up.

BEVERLY

That's it for me.

TROI

There's always next time.

Beverly smiles moves to an empty chair off to one side of the table.

138 CONTINUED:

GEORDI

That's four hands in a row. How does he do it?

RIKER

I cheat.

Data's head snaps up in shock.

RIKER

(continuing)

I'm kidding.

Data collects the cards and begins shuffling at normal speed. Beverly looks thoughtful.

BEVERLY

I've been thinking... about all the things the Captain told us about the future. The way we changed and drifted apart... why would he tell us what's to come?

GEORDI

It sure goes against everything we've heard about not polluting the time line...

DATA

I believe, however, that this situation is unique.

They all look at him.

DATA

(continuing)

Since the temporal anomaly did not occur, there have already been changes in the way this time line is unfolding. The future we experience will undoubtedly be different from the one the Captain encountered.

RIKER

Maybe that's why he told us. Knowing what that future could

bring... gives us a chance to

change things now.

He gives Worf a meaningful look.

RIKER

(continuing)

So that some things never happen.

Worf nods in understanding.

138 CONTINUED: (2)

The door CHIMES.

RIKER

Come in.

Troi ENTERS.

TROI

Am I too late?

RIKER

Not at all. Have a seat.

Troi sits, and Riker begins giving her chips.

TROI

What's the game?

DATA

Five card draw, deuces wild.

The door CHIMES.

RIKER

Come.

The doors open and Picard ENTERS. Everyone reacts in surprise, sits up at attention.

138 CONTINUED: (2)

RIKER

(continuing)

Captain. Is there a problem?

PICARD

No. I just thought I might...

join you this evening. If there's

room...

Surprised but pleased looks go around the table.

RIKER

Of course.

Picard takes a seat at the table. Data gives him the

deck of cards.

DATA

Would you care to deal?

138 CONTINUED: (4)

PICARD

Oh... thank you.

Picard starts to shuffle the cards.

PICARD

(continuing)

I should have done this a long time ago. I was quite a card player in my youth, you know.

TROI

You were always welcome.

Picard nods. His experience has left him with a new appreciation of his feelings for these people... his crew... his family...

PICARD

So. Five card stud, nothing wild. The sky's the limit.

As Picard continues dealing, we PULL BACK for one final look at this family of characters...

CUT TO:

139 EXT. SPACE - THE ENTERPRISE - PRESENT (OPTICAL)

The great ship moving off into the distance...

FADE OUT.

END OF ACT TEN

END OF EPISODE

END OF SEASON

END OF SHOW